

PROGRAM

1 DAY - FRIDAY		PROJECT	ARCHITECTS	ADDRESS
7:00	BUDAPEST	LEAVING		MŰEGYETEM RKP. 3. É47 28'54,3" K19 3'22,0"
11:00	RÉDICS	BORDER		
12:00 - 13:00	01 MURSKA SOBOTA	SCHOOL OF ECONOMICS	BENDA/HOCEVAR/ZORC	MURSKA SOBOTA, NONORSINSKA UL. 13 É46 39'58,9" K16 10'42,0" BOGOJINA, KRANJČEVA 3 É46 40'31,5" K16 16'48,0"
13:30 - 13:50	02 BOGOJINA	CHURC OF ASCENSION	JOZE PLECNIK	É46 33'49,8" K15 38'22,8" MARIBOR, MLADINSKA 29 É46 32'53,55" K15 37'38,9"
15:50 - 16:30	03 MARIBOR	RING FOOTBALL STADION	OFIS	MARIBOR, ENGELSOVA UL. É46 32'53,55" K15 37'38,9"
16:45 - 17:30	04 MARIBOR	HOUSING POLJANE	BEVK - PEROVIC	LJUBLJANA - METELKOVA 8 É46 3'24,9" K14 30'57,3"
19:15 ~ 19:30	LJUBLJANA	CHECK IN - HOSTEL CELICA	ZORKO - ROZIC ARHITEKTI	

EXCURSION TO LJUBLJANA 04.12. 2009 - 06.12. 2009

PROGRAM

EXCURSION TO LJUBLJANA 04.12. 2009 - 06.12. 2009

2 DAY - SATURDAY		PROJECT	ARCHITECTS	ADDRESS
(8:30) - 9:00	BREAKFAST			HOSTEL CELICA
9:15	LEAVING			
9:30 - 9:45	05 LJUBLJANA	SKYSCRAPER	VLADIMIR SUBIC	CANKARJEVA CESTA 4 É46 3'9,1" K14 30'10,19"
9:45 - 10:30	06 LJUBLJANA	CHAMBER OF TRADE	JOZE PLECNIK	BEETHOVNOVA UL. 10 É46 3'8,4" K14 30'7,6"
11:00 - 12:00	07 LJUBLJANA	PLECNIK COLLECTION - PLECNIK HOUSE	JOZE PLECNIK	KARUNOVA UL. 4 É46 2'35,0" K14 30'8,6"
		1. 11:00 - 12:00 2. 12:00 - 13:00		
11:00 - 12:00	08 LJUBLJANA	CONDOMINIUM	SADAR - VUGA	TRNOVSKI PRISTAN 22 É46 2'29,3" K14 30'31,4"
	&			
12:00 - 13:00	09 LJUBLJANA	THE TRNOVO BRIDGE	JOZE PLECNIK	GRADASKA ULICA 20 É46 2'36,8" K14 30'8,6"
	10 LJUBLJANA	GRADASKA APARTMENT BUILDING	SADAR - VUGA	
	11 LJUBLJANA	XXS HOUSE	DEKLEVA - GREGORIC	KLADAZNA ULICA 15 É46 2'38,6" K14 30'14,7"
13:15 - 13:45	12 LJUBLJANA	FACULTY OF MATHEMATICS	BEVK - PEROVIC	JADRANSKA ULICA 21 É46 2'29,4" K14 29'22,9"
14:00 - 14:15	13 LJUBLJANA	ADDITION OF THE FACULTY OF ARCH.	FLORIJANCIC	ZOISOVA CESTA 12 É46 2'45,2" K14 30'14,0"
14:15 - 14:30	14 LJUBLJANA	OLD TECHICAL COLLAGE	JOZE PLECNIK	ASKERCEVA CESTA É46 2'49,5" K14 29'48,5"
14:45 - 15:00	15 LJUBLJANA	CHURCH OF ST. FRANCESCO FROM ASSISI	JOZE PLECNIK	VEROVSKOVA ULICA 47

PROGRAM

EXCURSION TO LJUBLJANA 04.12. 2009 - 06.12. 2009

2 DAY - SATURDAY		PROJECT	ARCHITECTS	ADDRESS	
15:00 - 15:15	16	LJUBLJANA	THE KRIZANKE SUMMER THEATRE	JOZE PLECNIK	TRG FRAN. REVOLUCIJE 1 É46 2'49,2" K14 30'12,3"
15:15 - 15:30	17	LJUBLJANA	KRIZANKE CHURCH	DOMENICO ROSSI	TRG FRAN. REVOLUCIJE 2 É46 2'49,2" K14 30'12,3"
15:30 - 15:45	18	LJUBLJANA	NATIONAL & UNIV. LIBRARY	JOZE PLECNIK	TURJASKA ULICA 1 É46 2'51,8" K14 30'13,3"
15:45 - 16:00	19	LJUBLJANA	THE CITY MUSEUM EXTENSION	OFIS	GOSPOSKA 15
	20	LJUBLJANA	COBBLER'S BRIDGE	JOZE PLECNIK	POD TRANCO É46 2'54,4" K14 30'21,6"
	21	LJUBLJANA	DVORNI TRG	MATEJ & VEZLA VOZLIC	DVORNI TRG É46 2'56,8" K14 30'16,9"
	22	LJUBLJANA	SLOVENIAN PHILHARMONIC	WAGNER & PLECNIK	KONGRESNI TRG É46 3'0,0" K14 30'17,0"
16:30 - 16:45	23	LJUBLJANA	CONGRESS SQUARE		
	24	LJUBLJANA	NAT. ASSEMBLY OF THE REP. OF SLO.	VINKO GLANZ	SUBICEVA ULICA 4 É46 3'5,1" K14 30'0,6"
16:45-	25	LJUBLJANA	THE COOPERATIVE BUSSINESS BANK BUILD.	IVAN VURNIK	MIKLOSICEVA CESTA 8 É46 3'14,9" K14 30'25,6"
	26	LJUBLJANA	THE TRIPLE BRIDGE	JOZE PLECNIK	PRESERNOV TRG É46 3'4,7" K14 30'22,3"
	27	LJUBLJANA	LITTLE CHAPEL	MARUSA ZOREC	PETKOVSKO NABREZJE
	28	LJUBLJANA	FUNINCULAR ON GRAD	AMBIENT DOO	KREKOV TRG.
	29	LJUBLJANA	CASTLE		GRAJSKA PLANOTA 1
	30	LJUBLJANA	THE PEGLEZEN BUILD. - THE IRON BUILD.	JOZE PLECNIK	POLJANSKA CESTA 1 É46 3'1,6" K14 30'48,8"

PROGRAM

EXCURSION TO LJUBLJANA 04.12. 2009 - 06.12. 2009

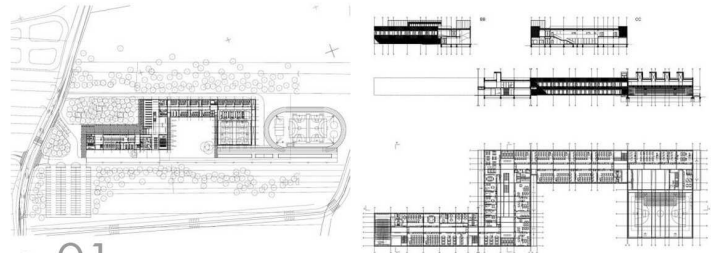
3 DAY - SUNDAY		PROJECT	ARCHITECTS	ADDRESS
(8:30) - 9:00	BREAKFAST			HOSTEL CELICA
9:15	LEAVING			
9:30 - 10:00	31 LJUBLJANA	STUDENT HOUSING	BEVK - PEROVIC	POLJANSKA CESTA 57 É46 2'55,5" K14 31'16,3"
10:00 - 10:15	32 LJUBLJANA	650 APARTMENTS	OFIS	MESARSKA-POLJANSKA É46 2'55,9" K14 31'25,8"
10:30 - 10:45	33 LJUBLJANA	POLJE SOCIAL HOUSING	BEVK - PEROVIC	POLJE 371-376 É46 3'14,2" K14 35'8,9"
11:15 - 11:30	34 LJUBLJANA	MOSTEC	OFIS	BERGANTOVA UL. 10-12 É46 3'59,8" K14 28'27,2"
	35 LJUBLJANA	DUTCH EMBASSY	BEVK - PEROVIC	DRAGA 52 É46 3'59,8" K14 28'27,2"
12:00 - 13:00	36 BRDO	CONGRESS CENTRE	BEVK - PEROVIC	PREDOSLJE 39 É46 16'37,8" K14 22'82,6"
13:00 - 13:30	37 BRDO	CONGRESS CENTRE - PARK		
19:30 ~ 20:00	BUDAPEST	ARRIVAL		MŰEGYETEM RKP. 3. É47 28'54,3" K19 3'22,0"

The new school is situated on the outskirts of town. The complex has been designed as an oblong structure of uniform height (ground floor, first floor and partially buried shelter), meandering across a distinctly longitudinal building plot. The complex is comprised of interconnected building wings housing three different program clusters. The entrance wing comprises the Junior college with its main hall and entrance, a large lecture room and the library. The central wing contains the main hall of the Secondary school with a separate entrance, a multipurpose hall, a small lecture room, dressing rooms, refectory and administration area. Sports hall and several training rooms are in the third wing. Each wing is organized around a double height hall with staircase. Sets of classrooms and teachers' offices are placed between the main wings.

On the outside the meandering structure forms external school spaces, such as entrance platform with a bus stop, school park, garden and recreational area with athletic field.

The building is characterized by uniform, elegantly restrained facade, clad in dark gray ceramic tiles. On one hand it contrasts the gaudy colorful facades of commercial area, on the other hand it provides discrete background for the external spaces. By breaking the vast building volume into smaller tracts, and using small scale facade ceramic tiles as façade elements, human scale is introduced.

The interior has been designed as integral part of the project. In contrast to dark and restrained exterior, interior spaces are brightly lit with daylight and characterized by framed panoramic views. Color scheme is vivid, sometimes almost playful. Doors, acoustic and protective panels, furniture and other elements are marked by distinct colors that correspond to different programs, thus enabling clear orientation. Standard solutions and elements had to be used due to modest budget. But through manipulating color schemes, adopting dimensions of elements and refining details, project succeeded in creating un-usual high quality spatial experience.



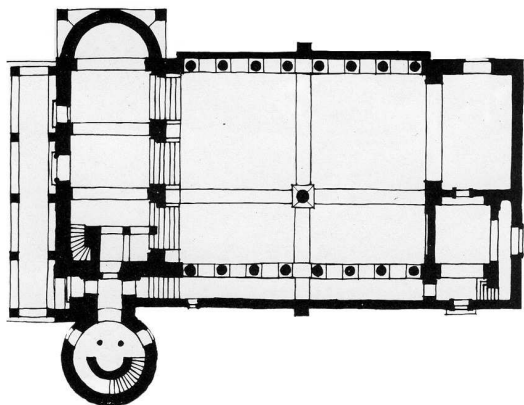
● 01

Rok Benda - Primoz Hocevar - Mitja Zorc
Secondary School of Economics
Murska Sobota, Norsinska ulica 13
Project: 2007



The church in Bogojina is one of the most interesting examples of architecture of the first half of the 20th century and the most famous sanctuary of Prekmurje. It is located on the slope of a rise above the settlement of Bogojina. The new church was built between 1924 and 1927, perpendicularly to the side of the older one-nave Baroque church with a Romanesque base. Beside the old main entrance the artist placed a dominant cylindrical tower, a bell tower with typical Plečnik artistic forms. At the top of the cylinder is a viewing terrace and at its edge there is a small additional tower which appears again at the end of the old church. Above the entrance facade reigns the statue of Christ on a plain column.

The old church is used as the gate area, a kind of a vestibule of the main church hall. The new area is slightly elevated and separated into two asymmetrical naves with a mighty stone pillar removed from the axis carrying four distinctive, expressively effective arches. On the north and south sides the nave area is accented by condensed arcades. A special point of interest is the side altar of St. Joseph.



Jože Plečnik used traditional building principles of a sacral object and reshaped them into something unique with refined values and the addition of materials. The architect designed additional interior fittings in the years 1950-1956. The organs in the church are the work of Josef Angster. By the junction below the church the architect designed a sign which points to the white beauty at the top of the hill.



● 02 Joze Plecnik
The Church of the Ascension
B o g o j i n a



● 03 OFIS Arhitekti
THE RING Football Stadium - Extension
Maribor, Mladinska 29
Construction: 2006-08
Architecture competition 1998: first prize

The project is a result of the winning competition back in 1998. The plot that was used as a multi-functional sport field is located in the centre of the city. In the sixties a small tribune was built along one site of the field that was covered with huge concrete arched roof.

The brief was to convert the field into a football stadium and extend the existing building with covered tribunes (12,500 spectators, VIP and press facilities) and additional public programme such as 4 big gymnasiums, fitness-club with swimming pools, shops and restaurants. The project proposed a ring of tribunes weaving above enclosed base with public programs. The lowest and the highest point of the tribunes are defined by the quality of the view of the spectator.

In the corners of the field, where the views are restricted, the entrances to the tribunes are displaced. The ring is pulled down here to the level of the entry plateau. Then it rises gently and it reaches the highest points in the middle of the field. There the maximum number of the seats is provided, offering the best views to the field. The corridor of the ring has double skin and is providing rooms for VIP, Press and refreshments.

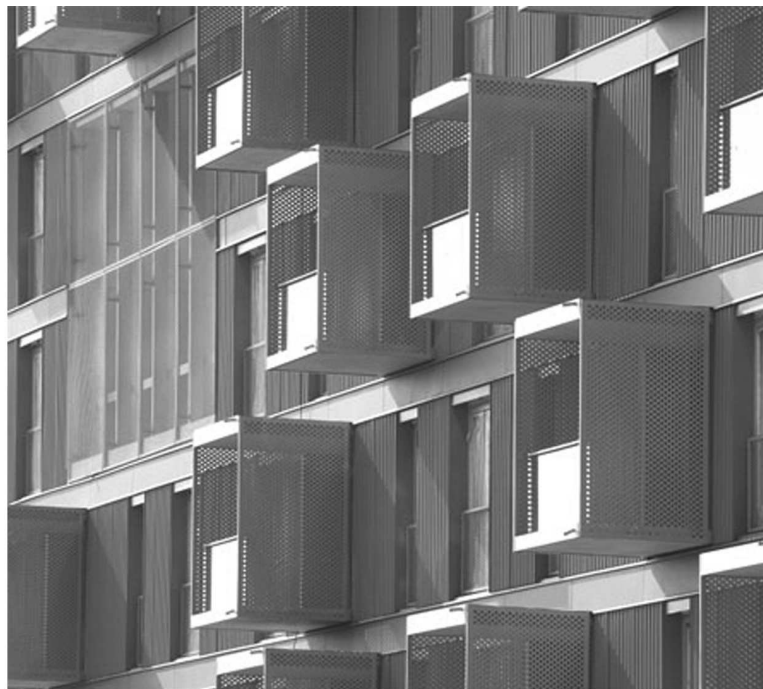
In the base sport halls and shops are displaced. The roof of the base forms an entry plateau to the tribunes and also offers views to the smaller sport field at the side of the stadium.



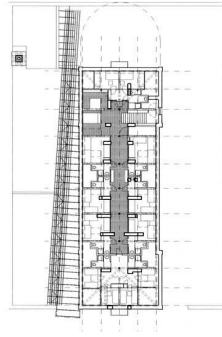
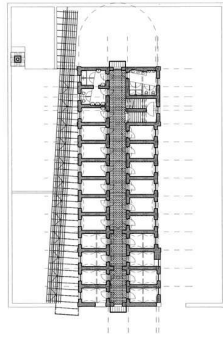
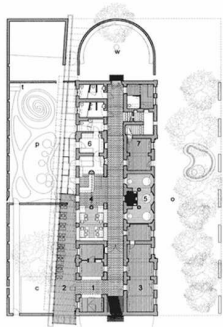
Social housing settlement Poljane is located near a busy crossroads on the outskirts of Maribor. It consists of four buildings (2 slabs + 2 towers), a total of 130 social apartments. Project – limited with the existing rigid urban plan of the area, which had to be followed to a dot – replaces the missing exterior public spaces with collective areas inside the buildings.

Vast empty spaces – public 'rooms' - are carved out of the volumes of the blocks and designated for public programmes. These spaces are either covered – designed as covered open-air playgrounds or open – as roof gardens oriented towards the sun.

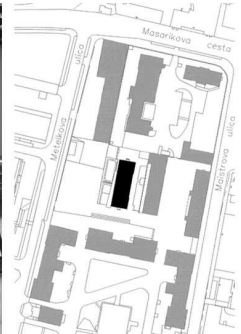
The apartments, arranged around the central communication core are of a standard typology, but their individuality is expressed with colourful balconies, inserted into the apartment plans. The balconies appear in different positions on the façade and work as accents which give the whole settlement a dynamic character.



● 04 Bevk - Perovic Arhitekti
Housing Poljane
Maribor, Engelsova ulica
Project: 2002-05
Completion: 2005-07



Zorko - Rozic Arhitekti
Hostel Celica
Ljubljana Metelkova ulica 8



05 Vladimir Šubic Skyscraper Ljubljana, Cankarjeva cesta 4 1933

Built in 1933 by architect Vladimir Šubic, the Skyscraper (Nebotičnik) was at the time of its construction the tallest building on the Balkans and the ninth tallest building in Europe. Next to the Skyscraper the architect's plans envisaged an even taller residential building and Ljubljana's first modern passage with shops. The slightly above 70-metre high Skyscraper was built on the model of the American skyscrapers of the time. The building boasted several technical novelties of the time, including a fast lift, air conditioning and central heating fuelled by fuel oil. The building still serves its original purpose: it houses various shops and business offices, and the 6th to 9th floors private apartments. The top floor used to be occupied by a café with a lookout point, but currently it is closed.



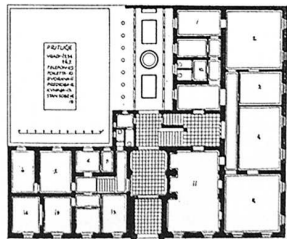
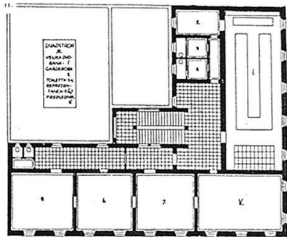
The building of the Museum of Modern Art which was constructed between 1940 and 1951 was designed by architect Edvard Ravnikar. It is considered to be the architect's first significant work in Ljubljana. Some of the building's features reflect influences from architect Jože Plečnik, particularly his National and University Library in the building of which Ravnikar assisted as a construction supervisor.

Reminiscent of Ravnikar's great teacher are the protruding stone blocks on the Museum's façade, the little decorative columns in the middle of the windows and the artificial stone edgings around them. Despite the influences from Plečnik's creations, in which classical elements were usually emphasized, the Museum of Modern Art was designed as a strikingly modern building, particularly as far as its floor plans and well-considered interior lighting are concerned. The Museum of Modern Art houses a number of rich collections of works by 20th century Slovenian artists. It is one of the key venues of the Ljubljana International Biennial of Graphic Art. Along with Fran Berneker's monument to Primož Trubar (1508–1586), the father of the Slovenian written word, it enhances the entrance to the Tivoli park, the locals' favoured walking area.

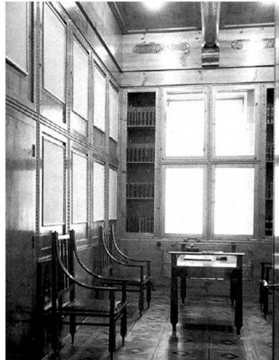


Edvard Ravnikar
The Gallery of Modern Art
Ljubljana, Cankarjeva cesta 15
1940 - 1951

● 06
 J o s e P l e c n i k
 Chamber of Trade (1925-27)
 Ljubljana Beethovnova ulica 10

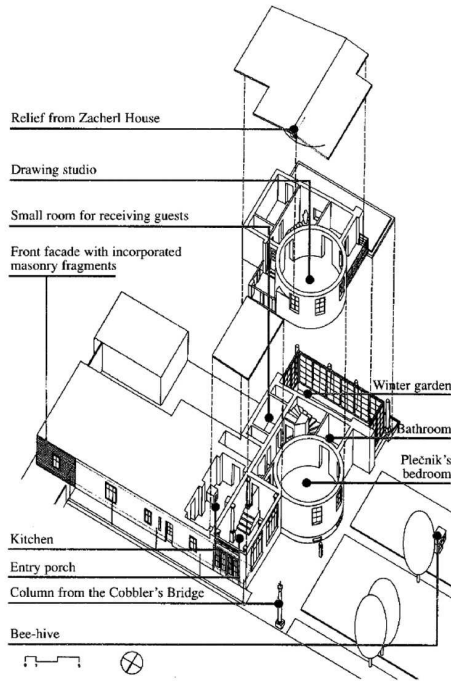


Plecnik, together with his student France Tomazic converted the rooms and attic space of a neo-renaissance residential building dating from 1884. He also added a monumental staircase, the most richly decorated and most representative part of the building's interior. As a contribution to the dialogue with the then predominant trend of functionalism, the architect made the column the leitmotif of the whole project, seeing it as a symbol of humanism in its role as the foundation of the entire European civilisation. The stylistic similarity with the Bull Staircase at Prague Castle, however, is not accidental, as Plecnik was engaged on two projects simultaneously. His experiences in Prague are also reflected in his choice of materials. All the stone and wood carved elements and the decorative metal smithery are executed to the highest standard, displaying the immense potential of Slovenian arts and crafts. Plecnik also designed the furniture for the representative offices and the first-floor meeting room. The building is now the seat of the Slovenian constitutional



Joze Plecnik ● 07

House Plecnik (1924-1940)
Architectural Museum
Ljubljana - Trnovo Karunova 4

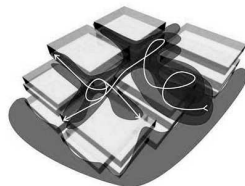


The house presently referred to as Plečnik House (Plečnikova hiša) was bought by the Plecnik brothers Andrej, Joze and Janez in 1915, to help their sister and to have a home of their own. Plecnik first remodeled it by adding a cylindrical annex to the house (1925). Later he added a glassed porch and, after the neighbouring house was purchased, a conservatory (1930). Despite the original agreement between the siblings, only the architect's brother Janez lived with him for a while, but at the end of the day Plecnik remained alone in the house. Although he would have preferred a richer execution with stone pillars, he could not afford it. He was forced to accept a less expensive realisation and to use donated building elements. In 1926 he used the remaining concrete slabs from the Bežigrad Stadium to pave the entry to the annex. On the entry porch he used windows he got free. In 1927 and 1929/30 he added a winter garden where he used two columns that were removed from the site of the Credit Bank of Celje. In the 1930s he rebuilt the facade and decorated it with architectural fragments. Most of the furniture was made in 1927/28. After his brother's death in 1931 he started to adapt the house for his use only and designed a smaller reception room on the ground floor.



He approached the remodeling of his house with his typical spirit of research and asceticism. He experimented with different combinations of materials and their construction processing. He also developed a number of alternate designs for furniture. With time, the house was full of models and small designed objects to test his ideas.

Condominium is a two-floor apartment building with fifteen individualized apartments, common entrance lobby, interior winter garden and exterior summer atrium. Its basic volume is agitated, partitioned and non-monolithic, which allows for optimal illumination of all apartments and a connection of interior area with the exterior through greater greened terraces, consoled balconies and winter gardens. The partitioning of the basic volume continues to the irregular rhythm of the balconies volume. The partitioning reaches its peak by the composition of façade surfaces made of pixels of multi-coloured ceramic tiles, and pre-dimensioned black metal frames, which link shown-up windows and balconies of orange wood. The desired final effect of the facade at the apartment block known as condominium Trnovski Pristan was developed through a technique of pixelization: namely, we were aiming to achieve something which at first glance might seem like something beyond the imagination. We shift the perception of the size of the building in the eyes of the observer (that is why from the outset the building seems unfamiliar) and at the same time we try to establish a completely new generative relationship between the building and its immediate surroundings. The large window openings with their wide black frames interconnect between themselves, thus creating what appears to be a heavy structure for the building's framework. The interconnecting window openings seem to fragment the volume of the building as if they were supporting part of the building, which of course is nonsense. Between this heavy structure of the window frames we stretch a light membrane made of ceramic tiles, in such a way that pixelization softens the edges between the dark windows and the bright, light ceramic membrane. By day, when because of the sunlight reflecting on the windows, the glass surfaces of this heavy structure seem dark, the black pixels of the ceramic tiles soften the edges binding them to the light ceramic membrane. A distant view of the building enhances the effect. The brighter pixels (mostly yellow) of the ceramic tiles start re-establishing a dialogue with the "natural pixels" made of willow leaves and the rest of greenery along the quay. This way the so-called "salamander house" adapts and generates a new context in its surroundings.



Sadar-Vuga Arhitekti
Condominium Trnovski Pristan
Ljubljana Trnovski Pristan 22

○ 08



Joze Plecnik

The Trnovo Bridge

(1929, 1932)

L j u b l j a n a

○ 09

The construction of Trnovo Bridge (Trnovski most), which was built between 1929 and 1932, was the main element of architect Plečnik's Gradaščica canal embankment reconstruction project. The bridge was in many ways designed with respect to the character of the Trnovo Church (Trnovska cerkev), next to which it was built. It forms an extension to the church square, and the pyramids adorning it imitate the shape of the church's spires. The bridge structure is adorned with massive decorative balustrades, Nikolaj Pirnat's stone statue of St. John the Baptist, the patron of the Trnovo Church, and two rows of short columns. The most remarkable decorative element are the two rows of birch trees planted into the bridge. At the sides, the bridge is covered with roughly finished stone blocks. On the Krakovo district end of the bridge there is stone plaque saying "Krakovo", and on the Trnovo district end a plaque saying "Trnovo".

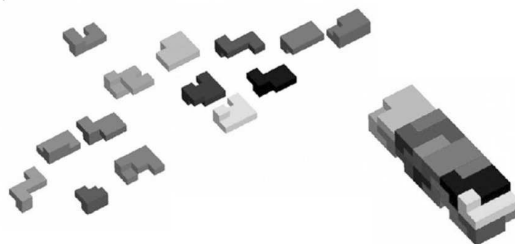




The size, location, shape and spatial organisation of the Gradaska apartment house outrank all the neighbouring, almost village-like constructions. It is an independant building. There are twelve different and individualised apartments in it. They all cover the area of several storeys or between-storeys. The central living area is always divided into one and a half or two storeys. The vertical arrangement of these apartments is thus highlighted, which, besides the open ground plan and the large glass surfaces, exposes the buildings urban and metropolitan character. The apartments form a unity which resembles the three-dimensional tetris.

The façade is made of three different materials: a stone facing, which outlines individual apartments, a combination of reflective and transparent glass panels which either reflect the surrounding area into the apartment or reveal the interior of the apartment to the surrounding, and a filigran base whose ornamentation throws a reflection of the buildings greens to its façade.

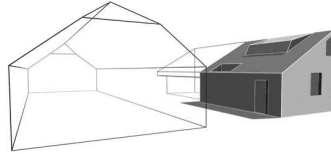
This façade functions as a kind of switching surface between the structure and the living character of the metropolitan vertical lofts on one hand and almost village-like atmosphere of the area on which the gradaska apartment house is located.



○ 10

Sadar-Vuga Arhitekti
Gradaska Apartment Building
Ljubljana Gradaska ulica 20

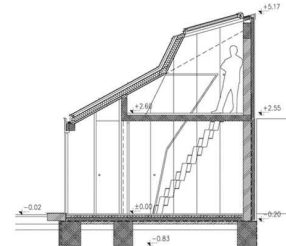
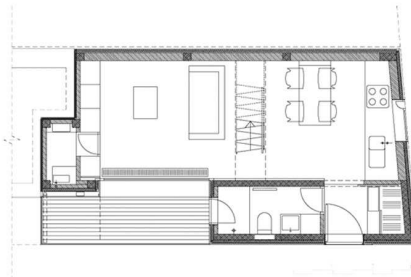




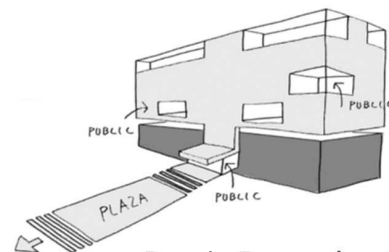
o 11

Dekleva Gregorič Arh.
House XXS at Krakovo
Ljubljana Kladezna ulica 15

The XXS (Extra-Extra-Small) house is located in Krakovo, a medieval fishing village which today forms a part of the Ljubljana town centre. The area is protected, so the basic dimensions of the volume were already prescribed. This is the holiday home of a couple who live in the countryside. The architects had to organise all of the functions on a very limited surface. Because the house faces north, lighting posed an additional problem, which was solved by the architects with light-shafts on the roof, reflecting the light all the way down to the ground floor. The roof and the main facade are designed in a uniform material.



At first sight the whole story seems illogical, but it is true that the new Faculty of Mathematic Building is built on top of a privately owned computer company building, currently under reconstruction by another architect. The plot along Jadranska Street in Ljubljana was reserved for two faculty buildings, but in 1968 they built only the Faculty of Physics, while of the mathematical building only the foundations were made before the money ran out. Instead they built a building that hosted the central Slovenian computer system. In the times of political and economic changes the centre was privatised and became a private computer company. When the money for the new building for the Faculty of Mathematics finally came, it was logical that the new building would be built on their own land, not to mention the foundations. This decision brought some problems with it. First, they had to solve the construction that had to protrude through two lower floors, second problem is that the faculty has no hall on the ground floor, as would be normal, as the ground floor belongs to the other company. There is only enough space for the stairs and elevators and visitors have to reach the third floor where the faculty really starts. In this floor there are two large halls in front of two large lecture rooms. In the fourth floor there are normal lecture rooms along the central corridor, the public spaces – two halls are situated in the end corners of the building. In the fifth floor there are cabinets for professors with small reception rooms in the middle of the two parallel corridors, where professors can meet with their students. The teacher's staff room with a cafeteria act as public space on this floor. The last floor is devoted to offices and there is still enough space for three terraces. The money was, as always in such cases, limited and for the interior the architects used simple and clear solutions. The only part where architects could show their ambition is the façade itself. As the terraces are covered with steel frames the whole volume of the building is a clear rectangular box where only the sun protection screens on South façade and fire escape stairs on the back façade are added. The rest is glass façade, treated in three ways. The parts in front of public spaces are covered with clear glass, the rest is glass printed with vertical stripes. Some glass is in front of windows the rest covers the façade. In this way the unique volume of the building is treated in different ways, making different effects during the day and night. The printed glass also diminishes its transparency and takes away some of the reflex so typical for glass facades. The lower part of the building is a story of its own, and the new façade covers it only in the entrance part thus marking it. The connection with the old Faculty of Physics building is marked with a small park with trees leading across the parking space from which is divided by a long bench and a roof of bicycle stand. Both elements accent the connection between buildings who are, among other things, similar in shape and dimension.



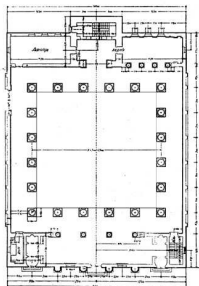
Bevk-Perovic Arhitekti
 12 Faculty of Mathematics
 Ljubljana Jadranska ulica 12



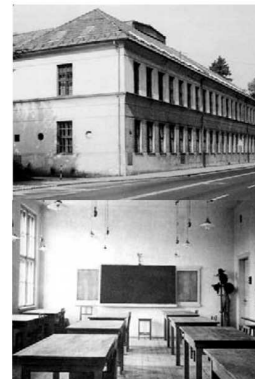
● 13 Milos Florijancic
Faculty of Architecture /addition/
Ljubljana Zoisova 12



Jose Plecnik
Church of St. Francesco from Assisi (1924-31)
Ljubljana Verovskova Ul.47



○● 14-15

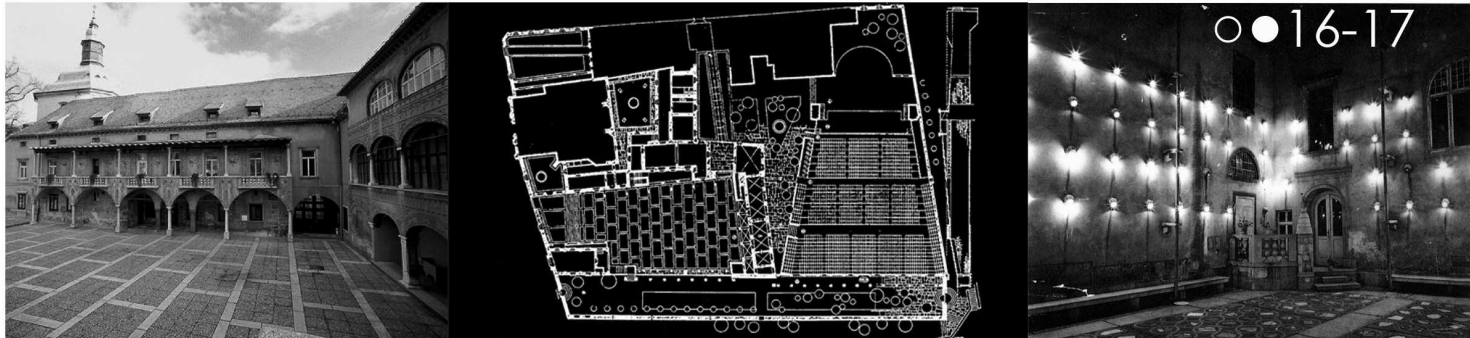


Jose Plecnik
Old Technical College (1938-39)
Ljubljana Askerceva Cesta



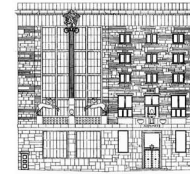
The site of the Križanke Summer Theatre (Poletno gledališče Križanke) was originally occupied by a large monastery complex, the seat of the Order of Teutonic Knights, who settled in Ljubljana early in the second half of the 13th century. The original Early Gothic Church of the Knights of the Cross (Križevniška cerkev) was at the beginning of the 18th century replaced by a Baroque building designed by the Italian architect Domenico Rossi. After World War II, the authorities evicted the monks and the monastery complex was assigned to the festival management company Ljubljanski festival and the Secondary School of Design and Photography. The redesign of the complex was entrusted to the then eighty year old architect Jože Plečnik. The rebuilding took place from 1952 to 1956, based on designs modelled on the principles of Renaissance architecture. Plečnik built a number of windows into the original monastery walls, enabling thus a view of the inside of the complex from the outside.

Joze Plecnik The Križanke Church and The Križanke Summer Theatre (1952-56) Trg.Francoske Revolucije 1-2 Ljubljana



Next to the church he designed an exhibition space for the archaeological remains of the monastery complex. The so called Infernal Yard (Peklenško dvorišče) behind the church, which features an originally designed paving and interesting wall lamps, was envisaged to be the venue of chamber events. The summer theatre, located on the site of the former monastery garden, was designed by Plečnik's students Anton Bitenc and Viktor Molk, and the restaurant situated in the main yard by Plečnik himself. Sheltered from rain by a movable canvas roof, the Križanke Summer Theatre is Ljubljana's most popular outdoor concert venue. Due to its central location and excellent acoustics, it has been used as the venue for the finest international musical events.

The National and University Library (Narodna in univerzitetna knjižnica) was built between 1936 and 1941. The building, which represents Slovenia's most important work by architect Plečnik, is located on the site of the former Ducal Palace, a 17th century Baroque palace destroyed in the earthquake of 1895. The exterior of the building reflects Italian influences. The characteristic facade

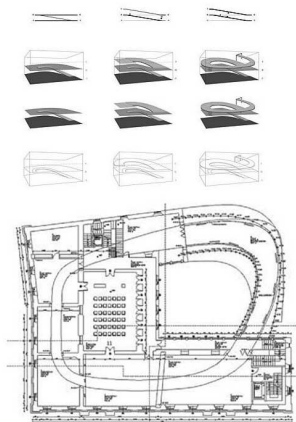


● 18 Jose Plecnik
National and University Library
(1936-41)
Ljubljana Turjaska 1

combining bricks and stone blocks in variable finishes was designed on the model of the house of the Roman artist Federico Zuccari. The entrance door handle is decorated with two horse heads representing Pegasus, a winged horse, which is supposed to symbolize the visitors' guide into the realm of knowledge. From the entrance hall, a door leads to the famous monumental central staircase with 32 pillars of the black Podpeč marble, and the staircase to the library's grand reading room. The particularly interesting library details include Plečnik's chandeliers and two glass walls, which allow light to reach the wooden reader desks and books from two sides. Above the side entrance to the library, there is a bronze statue of Moses by the Slovenian sculptor Lojze Dolinar. To indicate the course of the Roman and medieval town walls, which used to run alongside the library building, Plečnik erected a line of monuments to famous Slavacists in front of the library, and a line of monuments to Slovenian composers in front of the Philharmonic Society building (Glasbena Matica), which is sited across the street from the library.



The City Museum in Ljubljana, Slovenia sits in that town's protected Medieval core, housed in an old palace. Having accrued Renaissance alterations, the institution held a competition to improve its complicated layout, won by local architects Ofis Arhitekti. This winning design uses a continuous spiral to connect the museum's various exhibition spaces. While the exterior expression of the spiral is limited to its start jutting into a courtyard and portion of glass wall, its effect on the inside is quite dramatic. Faceted, butt-glazing follows the curve of the spiral in plan, creating interesting reflections and refractions, as well as a certain disorientation, the last somewhat ironic as the addition melds the formerly disparate parts into a relatively cohesive whole. This design embodies the differences between Medieval and Renaissance times and today, but it also takes a simple device (spiral) and makes its interaction with the existing very complex, perhaps owing to the complexity of the building's former conditions.



● 19
Ofis Arhitekti
 The city museum extension
 Ljubljana Gosposka 15

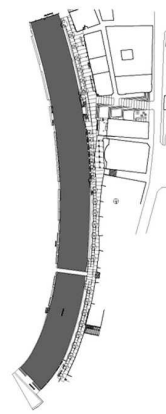




○ 20 Jozse Plecnik
Cobblers Bridge (1931-32)
Jurcicev trg
Ljubljana



The site of the present Cobblers' Bridge (Čevljarški most), which was built by architect Jože Plečnik between 1931 and 1932, was formerly occupied by a covered wooden bridge, which connected the two main parts of medieval Ljubljana, namely the Mestni trg square (Town Square) and the Novi trg square (New Square). The bridge provided space for cobblers' workshops, after whom it was named. Its main attraction was the statue of Christ at its south end, which now stands in the Church of St. Florian (Cerkev sv. Floriana). The 19th century saw the building of a new, cast iron bridge, which was on the initiative of architect Plečnik moved to the site opposite the Ljubljana Maternity Hospital to connect the Zaloška cesta and the Poljanska cesta roads. The present Cobblers' Bridge was, like architect Plečnik's Trnovo Bridge (Trnovski most), conceived as a broad balustraded platform connecting two different parts of the city. Like the Triple Bridge (Tromostovje) it was made of artificial stone. Its characteristic appearance is due to its balustrades with short balusters and tall, different sized pillars topped with stone balls. The central two pillars support lamps and are slightly shorter, which gives the bridge an original and dynamic appearance. The bridge platform is on the sides decorated with a geometric pattern. The balustrades were renovated in 1991.



Matej Vozlic & Vezla Vozlic
Dvorni trg and
Hribarjevo nabrežje
Ljubljana Dvorni trg

● 21

The layout of the Dvorni trg square and the Hribarjevo nabrežje river banks is part of the broader design for the transformation of public areas along the Ljubljanica River, which has evolved gradually over the past decade. The layout of Hribarjevo nabrežje emphasises the flow of the river and continues, with pergolas and trees, to stress the Mediterranean features of the town, a principle earlier followed by Plečnik. Dvorni trg, a former parking area, is transformed into a useful urban space by means of step-cascades. The necessary access to collectors in the lower part of the square dictated the design of a wooden platform, which acts as a stage against the background silhouette of the Ljubljana Castle.



Belonging among the world's oldest institutions of the kind, the Slovenian Philharmonic (Slovenska filharmonija) boasts a rich history. It is the successor of the Academia Philharmonicorum. Established in 1701, the Academia Philharmonicorum was the first musical association on the territory of the present Slovenia and the main institution promoting Baroque music. The honorary members of the Philharmonic Society, which was established in 1794 as the immediate successor of Academia Philharmonicorum and the immediate predecessor of the Slovenian Philharmonic, included the composers Josef Haydn, Ludwig van Beethoven and Johannes Brahms, and the violinist Niccolò Paganini. Among those who applied for the post of music teacher at Academia Philharmonicorum was Franz Schubert, and one of the Academia's conductors in the years 1881 to 1882 was Gustav Mahler. The Slovenian Philharmonic building was constructed in 1891, on the foundations of the former State Theatre (Stanovsko gledališče), which was built in 1763 for the occasion of Emperor Joseph II's visit to Ljubljana. In 1887 it was destroyed in a fire. The architect who won the architectural competition for the presents Slovenian Philharmonic building was the Graz-based architect Adolf Wagner. The building's façade was designed in a neo-Renaissance style, featuring rounded corners characteristic of theatre buildings of the time. In 1937, the back façade was changed and an annexe was added according to designs by architect Jože Plečnik. The building was thoroughly renovated in 2001.



o 22

Adolf Wagner, Jose Plecnik
Slovenian Philharmonic (1937)
Ljubljana Kongresni trg 10

○ 23 Congress Square Ljubljana, Kongresni trg 10

Already back in the Baroque period the site of the present Kongresni trg square (Congress Square) was occupied by a small square, which was thoroughly reconstructed for the 1821 Congress of the Holy Alliance, after which the square was named. Located at the south end of the square is the University building, which occupies the site of the former Provincial Mansion, where the Congress took place.

Not far away is the Slovenian Philharmonic building and next to it the Bidermeyer building housing the oldest Slovenian publishing house, the Slovenska matica, which was established in 1894. Located at the north end of the square is the Classicist building called the Kazina.

In the Zvezda park (the Star), which stretches across the central part of the square, several sights are located. Surrounded by the remains of the town walls of the Roman Emona is a copy of the gilded bronze statue of a Roman patrician excavated from a site next to the Kazina building in 1836. Not far away from the statue, across the street from the Kazina, there is a picturesque music pavilion.

The Anchor (Sidro) on a plinth was placed in the park in 1954, after the annexation of the coastal region of Primorje to Slovenia. Across the road from the Ursuline Church has since 1927 stood a copy of the Holy Trinity Column erected in 1722 and credited to Francesco Robba. The original has been kept at the City Museum of Ljubljana.



○ 24 Vinko Glanz

National Assembly of the Republic of Slovenia
Ljubljana, Subiceva ulica 4
1954-1959

The Slovenian Parliament building, which houses the National Assembly of the Republic of Slovenia, was constructed between 1954 and 1959 according to designs by architect Vinko Glanz. It was built to house the then Slovenian parliament, the People's Assembly. It was modelled on the buildings from the period of classical antiquity and considerably influenced by the contemporary Pathetic Realism. The architect's solution for the façade, which is covered in various domestic varieties of stone, reflects a direct influence of works by architect Jože Plečnik. A specialty of the building is a two-storey entrance portal flanked by statues by Zdenko Kalin and Karl Putrih, which represent working people. The inside of the Parliament is decorated with paintings and frescoes by various Slovenian artists, notably including the wall painting by Slavko Pengov which stretches across the entire vestibule of the Grand Hall and represents the history of Slovenians. Since Slovenia has become an independent state, the inside of the building has been renovated several times to suit the requirements of the new National Assembly.





The Cooperative Business Bank building (Zadružna gospodarska banka) is one of Ljubljana's most famous buildings. Even though it is located in a brightly coloured Art Nouveau quarter its richly decorated façade makes it stand out from the surrounding buildings. This building is considered to be one of the finest examples of the Slovenian national style architecture. The inside of the bank boasts a large reception hall with wall paintings and a glass ceiling constructed from small blue squares of glass with an inbuilt decorative strip made from various coloured bottles. The staircase hall is on the first and the second floors decorated with stained glass windows featuring geometric motifs. The frescoes on the façade and the interior wall paintings are the work of the architect's Viennese-born wife Helena Vurnik, who had taken part in her husband's research and design of typical Slovenian architecture. Her geometric ornaments in red, white and blue, the colour combination of the Slovenian tricolour, are combined with elements of Slovenian iconography such as stylized spruce-wooded and cornfield landscapes, vine plants, and women in Slovenian national costumes.

● 25 Ivan Vurnik
The Cooperative Business Bank Building
Ljubljana, Miklosiceva cesta 8
1921

○ 33 Friedrich Sigismundt
Centromerkur department store
Ljubljana, Trubarjeva cesta 1
1903



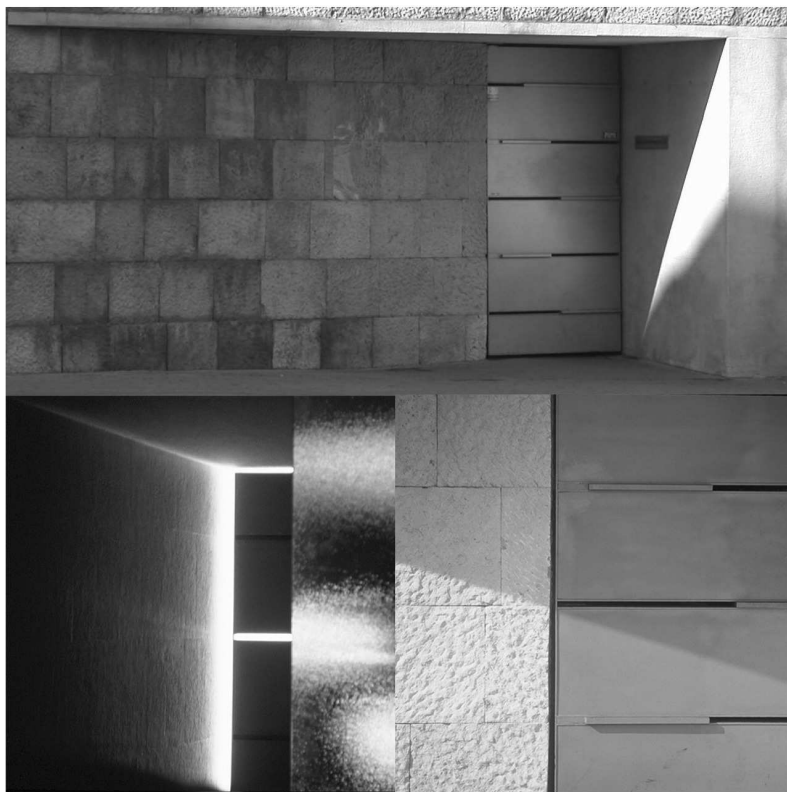
Urbanc House (Urbančeva hiša), the first department store in Ljubljana was commissioned by the merchant Feliks Urbanc in and finished in 1903. Designed by the Graz-based architect Friedrich Sigismundt, it was modelled on contemporary department stores in Paris, Vienna, Graz and Budapest. The building still serves its original purpose. The entrance to the building is enhanced by a semicircular canopy in the shape of a spread fan-like leaf cluster made from glass and wrought iron. On top of the building, above the front façade, there is a neo-Baroque statue of Mercury the god of commerce and the protector of merchants. The inside features an interesting ornamented wooden staircase supported by two rows of columns. Positioned among the columns is a female statue personifying the trade. The end of the banister is on each side decorated with a wooden female head. All the interior décor, the furniture decorated with plant motifs, the etched glass shop windows and the light design reflect the influences of the Belgian and French Art Nouveau. This makes the building a rarity among Ljubljana's Art Nouveau monuments, since the majority of buildings of the period were modelled on the Viennese Sezession.



The central of the present three bridges forming the Triple Bridge (Tromostovje) has stood in its place since 1842, when it replaced an old, strategically important medieval wooden bridge, which used to be a transit route between the countries of the Northwestern Europe and the Southeastern Europe including the Balkans. The Triple Bridge as a unique architectural speciality of Ljubljana was created when between the years 1929 and 1932 two more bridges, intended for pedestrians, were added to the original stone bridge by Plečnik. He removed the metal balustrades from the old stone bridge and furnished all the three bridges with massive stone balustrades and lamps. From each of the side bridges two stairways lead to the terraces situated just above the river, where poplar trees were planted to contribute to the overall appearance of the bridge. On the right bank of the river, the bridge is enhanced by a small gift shop sited at the end of the Ljubljana Central Market colonnade, and on the right bank by a kiosk. Positioned on the crossing of the river axis and the axis running between the Rožnik hill and the Castle Hill, the Triple Bridge is the key point on Plečnik's urban axes. In 1992, the Triple Bridge was thoroughly renovated.



Joze Plecnik
The Triple Bridge (1929-32)
Presternov trg
L j u b l j a n a



○ 27

Marusa Zorec

Chapel (Church of the Annunciation)

Ljubljana Petkovsko nabrazje

The daytime chapel in the cellar of the Franciscan monastery is a space dedicated to meditation and contemplation on the edge of the lively Preseren square in the center of Ljubljana. The composition is defined by three elements : the entrance of white marble is designed as a niche in the existing monastery wall. The visitor is led over the entrance ramp into the main vaulted space of the chapel, which enclosed by a wall of a grey Slovene marble from Hotavlje. Daylight falls on the altar space from the side window. The rear side of the space is structured by a small meeting room, the service exit, and the niche with an angel statue.



o 28

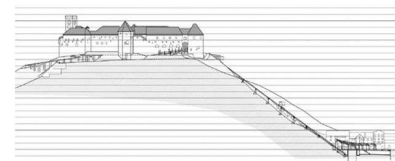
Ambient d.o.o. Funicular on Grad Ljubljana Krekov trg

Ljubljana is a medieval city twisted between the river and the Castle Hill. As the name says, a medieval castle that is for centuries no more used for its primary function crowns the hill. Turned into a prison in the 19th century, the castle was settled by the poor in the beginning of the 20th century. For very long there was a debate how to find a new function for the castle. Even architect Jože Plečnik entered the debate. First he proposed that it should serve as a museum, after the Second World War he wanted to transform it into the Slovene parliament. None of these ideas were realised, and it was only in the 80-ies that the reconstruction of the castle started. From the very beginning one of the crucial problems was the connection with the old town below. The first idea to build a funicular is more than 100 years old, from the time when cities like Graz, Zagreb or Budapest realised a similar solution. Those funiculars are now all part of a technical heritage, but Ljubljana was hesitating up to this day.

Architects Miha Kerin, Majda Kregar, Edo Ravnikar (not to be confused with father) are responsible for the castle reconstruction for more than 20 years. The work went on very slowly. The reason was not only the lack of finances, but also the lack of general concept of its use and organisation. The advantage of the fact that the same architects were working on the project for so long is that the castle was renovated according to the same general architectural idea. This one notices today also in the case of funicular. With the exception of machinery, it was entirely designed by architects, so it was possible that even the smallest detail match with the details and concepts found on the castle. Even its position was cleverly chosen and enabled the architects to realise their architectural ideas. It runs respectfully outside the medieval town parallel with the old city wall that connected the town with the castle fortifications. So it was possible to present its remains to the visitor for the first time.

When speaking about funicular we do not mean the machine itself, but the whole series of spatial experiences the visitor encounters from entering the lower station till arriving on the top of the hill. The lower station stands in a corner of an old town square. With its glass roof on a light steel construction it attracts only as much attention as needed, respecting the neighbourhood of much older structures. In the basement there are services and the corridor that will connect the station to the underground parking garage in future. The funicular itself runs on track with one cabin only. Again it is an elegant construction of steel and glass. In this way the cabin is more transparent and enables the visitor to enjoy the fascination of lifting and descending. In addition even the floor in the cabin is made of tiny transparent grid of steel profiles. Also the glass lamellas on the roof of the cabin can be opened in fine weather.

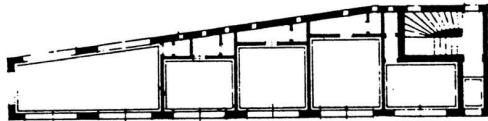
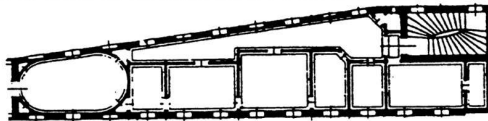
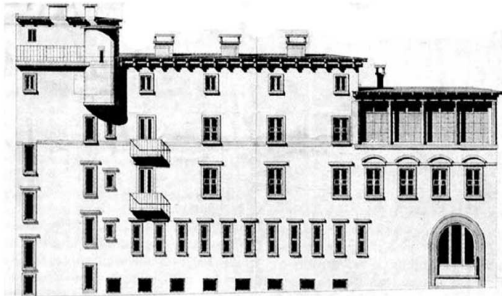
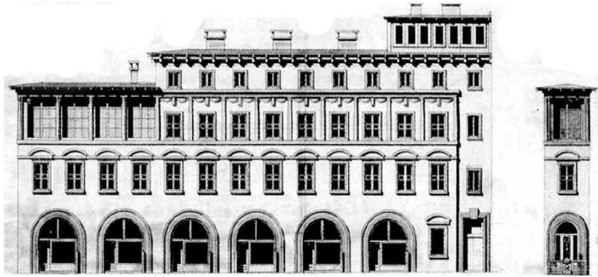
In a way the whole spectacle of arriving to the top reaches its crescendo at the upper station. Not only there is a beautiful view from the platform, the real experience is the way through the basement of the castle where stone steps merge with natural rocks. With the help of artificial lighting the visitor experience a Piranesian architectural landscape. The unification of all parts, from stations, from stations, to cabin with the architecture of the castle, the spatial sequences that the visitor follows along the way and the relationship between old and new, where new stress the old, makes this funicular a proper piece of architecture. /Andrej Hrausky/



Ljubljanski Grad Ljubljana Grajska Planota 1



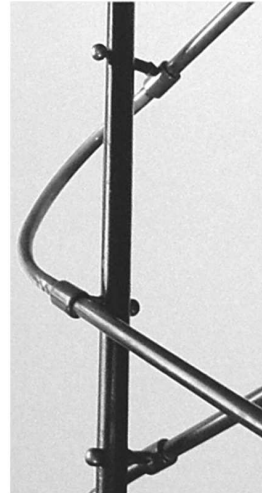
Ljubljana Castle (Ljubljanski grad) is the most spectacular sight of Ljubljana. There is proven evidence that the hill on top of which it is situated was inhabited back in the 12th century BC. Preserved from this early period of settlement are the remains of the Urn Tomb culture. The first known fortification of considerable dimensions situated on top of the Castle Hill (Grad) was built in Illyrian and Celtic times. A stronghold was most probably located there also in Roman times. A document originating from the period between 1112 and 1125 mentions a medieval castle built in the 9th century, which served as the seat of the provincial rulers of the Spannheim family, who coined their own money in Ljubljana. In 1335 the castle became the hereditary property of the Habsburg family and the centre of the Province of Carniola. In the second half of the 15th century a new, larger, circular castle was built by Duke Frederick III of Hapsburg, later crowned Roman German Emperor. Except for the outer walls of the Chapel of St. George (Kapela sv. Jurija), which was consecrated in 1489, all the other main buildings of the present castle were either built or rebuilt in the 16th and 17th centuries. Until 1814 the castle served as a garrison and later a provincial prison. Built in 1848 was the Outlook Tower (Razgledni stolp), the home of the guard whose duty was to shoot cannons to warn against fire and announce important visitors and events taking place in Ljubljana – a duty previously performed by town servants at the Pipers' Tower (Stolp piskačev). In 1905 the castle was purchased by the Municipality of Ljubljana in order to be used for cultural purposes, but until 1964 it mainly served as a residential building. Afterwards it underwent a renovation, which has still been going on. Since 2000, the castle has been administered by the Festival Ljubljana festival management company. Ljubljana Castle is a major tourist attraction and a picturesque venue of numerous cultural events including concerts, theatre performances, exhibitions, congresses and official receptions, which add a special flavour to the lively pulse of life in Ljubljana.

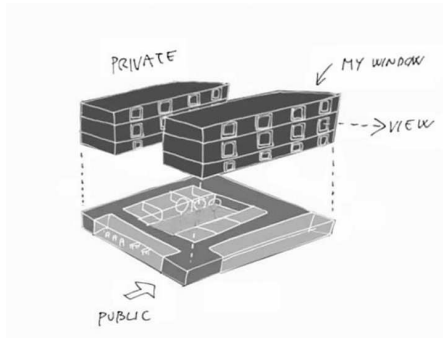


A private house placed on a narrow parcel between two streets, with a flagpole in front

Jose Plecnik

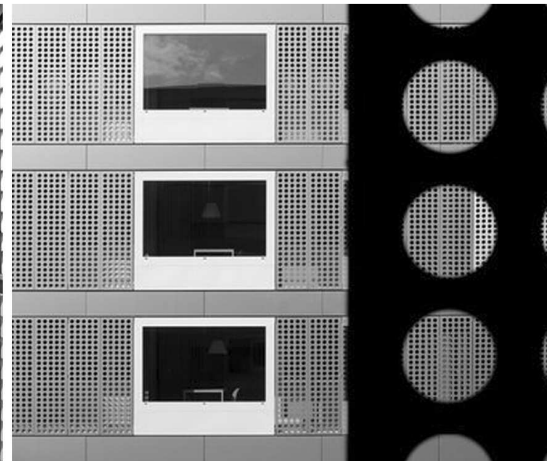
The Peglezen Building (1932-34)
(The Iron Building)
Ljubljana Poljanska cesta





Student Housing is a building on the edge of Ljubljana city centre, near the river bank, comprising of 56 dwelling units for students of Ljubljana University. It is a building of high programmatic clarity – a series of public programs (spaces for teaching, communal living and leisure) are concentrated in a horizontal transparent base – while series of student living units hover above in two slabs. Student units are organized around central service cores containing bathrooms and kitchen/dining rooms, which appear on the elevation of the buildings as huge openings – windows like 'eyes', overlooking the street. Adjoining student bedrooms are, in turn, screened from the street by series of folding panels in aluminium, intricately perforated, protecting private lives of inhabitants from the street bustle.

Bevk-Perovic Arhitekti
 Student Housing
 Ljubljana Poljanska cesta 57



The project won an invitation competition for developing four apartment blocks from 125 to 140 metres in length. The client chose our proposal for economic reasons: we managed to provide more saleable surface on the predefined urban set-up and a lower floor space index than all the other proposals.

The scheduled time for preparing plans and for resolving the building work was very tight: 650 apartments in less than eighteen months, which meant more than one apartment a day. The budget was also extremely limited: the aim was to build low-cost apartments and we had to bring the final production cost in at around 500 €/m².

To make planning and construction simple and to allow for the use of such prefabricated elements as bathrooms, windows and facade panels the buildings were designed in module form.

Each building is divided into four identical modules, each with its own vertical communications core. There are 42 apartments in each module, varying from small 30 m² studios to 1.5-bedroom 60 m² apartments on four identical floors, and larger duplex apartments from 85 to 105 m² on the top two floors. The module is repeated four times with slight variations at the far ends of the building. The facade is designed in two layers, the inner facade and outdoor space being formed by items such as glazed loggias, balconies, terraces and verandas. The second skin is constructed with pre-formed wooden panels, glass and metal rails. The structure of the apartments is such that each apartment gets at least one balcony and loggia that connects outdoor and indoor space. Like the modules, the facade layer is also repeated four times, but given the different geometry of the elements the repetition passes virtually unnoticed. There are two parking levels beneath the site. The landscape provides a contrast to the geometrical facade through the use of gently curving rails and other features. It breaks up the sightlines through the complex and creates a difference between public and private space.



○ 32

Ofis Arhitekti
650 Apartments
Ljubljana Mesarska ulica

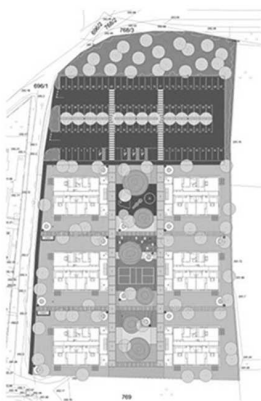


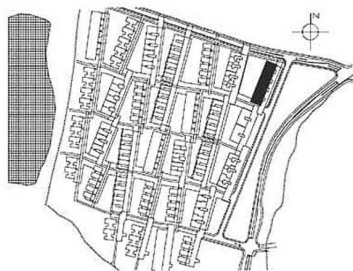


For this project Bevk Perović arhitekti received the most prestigious architecture award in Slovenia – The Plečnik's prize 2005.

Polje social housing is situated quite far from the city centre, where the prizes of land are more reasonable. The investor was the City of Ljubljana and they rent the flats to socially handicapped families. Such housing has to be as cheap as possible, but on the other hand the client also looked after durability and ease of maintenance.

There are 78 flats in six buildings altogether. A park divides 3 buildings on each side. The park is intended as an addition of the, usually too small, living spaces in flats. All living spaces in the buildings are turned away from this external communal space avoiding the noise. The architects paid much attention to corridors. They always end with a window or with the balcony that catches the light from above. The flats are minimal but still the tenants are able to adapt them for their personal needs. The architects also introduced balconies to create an illusion of bigger space. For this reason the balconies are situated in a way that they never overlap one above the other, preventing the tenants to close them by provisory means in order to create closed spaces (storages, verandas etc.). The balconies are made of prefabricated concrete plates hanged from façade. With some imagination one can find the details of the construction resembling details found on trains. The façade is ventilated and covered with Eternit plates in reddish colour. Double façade of this kind is not the cheapest solution, but it should lower the maintenance costs. The complex proves that good architecture has more in common with clever solutions than with money itself. /Text:A.Hrausky/

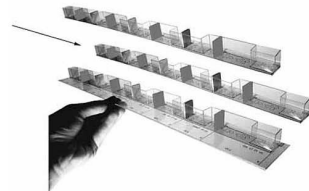


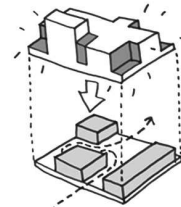
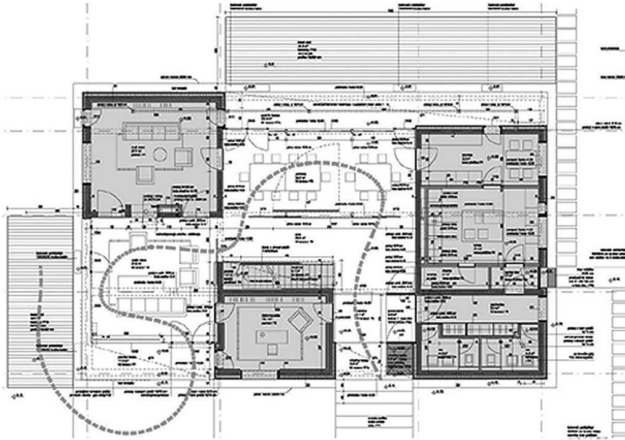


Ofis Arhitekti
Residential block in
Mostec Housing Estate
Ljubljana Bergantova ulica 10-12



○ 34





● 35

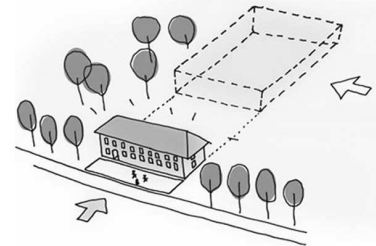
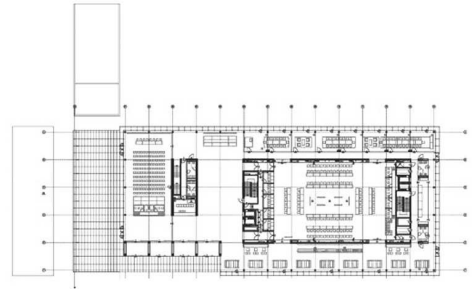
Bevk-Perovic Arhitekti
Residence of the Ambassador
of the Netherlands to Slovenia
Ljubljana Draga 52

The concept of the building is derived from the specific needs of an ambassador. The ground floor is intended for receptions and office work, while all the private rooms are located on the first floor. The different contents are reflected by the facade where the ground floor opens onto the garden, while the first floor, clad with wood, is more introverted. The ground floor hosts a study, a living room, a lounge and a dining room, all of which are linked into one surface by means of doors, reminding us of the Dutch tradition. The upper wooden volume is uneven in height. Together with balcony recessions and terraces the final effect is that of dynamic volumes, reminiscent of Neo-plasticism.



● 36

Bevk-Perovic Arhitekti
Congress Centre
Brdo Predoslje 39



»My father was a »small« craftsman - the kind who worked on his own - from dawn till dusk, dusk till dawn....many times have I seen him drawing late at night, transferring his drawings on wood and making auxiliary tools. I saw him drink only once a week – his Saturday drink was brought to him by one of us on our mothers will.«

»The more I penetrate the heart of this country and meet the people, the more I'm convinced of their technical knowledge; the only logical outcome is to distrust myself...«

“Generally speaking, I am not interested in building a new church in Prague; I am interested in the pastoral...”

« I know only one way: across the Franciscan Bridge in front of diocese – and even this is more pleasant to walk on in the night because of the people and extreme unattractiveness of the city. I will not and have not built any city, but Ljubljana truly is extremely ugly. Does it reflect the human spirit? If so, we are very strange people.«



First years (1872-1892)

Plečnik is born on January the 23rd in Ljubljana. There are four children in the family, sister Marija and three brothers Andrej, Jože and Janez. The oldest brother Andrej becomes a priest (spirit), the middle brother Jože an architect (mind) and the youngest Janez a doctor (body). Jože is very close with his family, especially Andrej.



Vienna (1892-1910)

He studies architecture at the Vienna academy with Otto Wagner. Wagner is very fond of Plečnik through out his studies. In the last year of the academy Wagner invites him to his studio. On September the 20th 1898 he graduates and receives a prize for best Wagner Academy diploma which enables him to travel to Italy and France.



Prague (1911-1921)

Plečnik moves to Prague where he is to fill a position of a professor at Prague Arts and Crafts school (department for architecture). In the summer he is appointed architect of the Hradčani renovation by the Czech president Masaryk. At the same time he is also commissioned for renovation of the presidential residence in the Lani court.



Ljubljana (1921-1957)

During his Vienna and Prague years, Plečnik has no support in Slovenia. The Liberal government in Ljubljana is not fond of him, for they think he is too clerical and he has no support from the church. Due to these reasons Plečnik doesn't build anything in his country till 1921, when he returns home to work as a professor.

frissensültek • jédi po naročilu köszönöm (nagyon) • hvala (lepa) gyümölcsök • sadje
 vasárnap • v nedeljo Jó estét! • Dober večer. 9 • devet Még egyet, kérem. • Še enkrat, prosim.
 0 • nič nem • ne saláták • solate
 készételek • pripravljene jedi 4 • štiri tegnap • včeraj csütörtökön • v četrtek
 levesek • juhe vacsora • večerja 5 • pet
 Turista vagyok. • Sem študent. Semmi probléma. • Brez problema. Viszlát! • Na svidenje!
 3 • tri 1 • ena holnapután • pojutrišnjem ma • danes Jó napot! • Dober dan.
 Legyen jó napod! • Lepo se imej. igen • ja reggeli • zajtrk holnap • jutri
 Vegetáriánus vagyok. • Vegetarijanec sem. A számlát, legyen szíves. • Račun, prosim.
 halak • ribe 6 • šest
 Jó éjszakát! • Lahko noč. hideg/meleg előételek • hladne/tople predjedi
 szombaton • v soboto főzelékek • prikuhe Jó reggelt! • Dobro jutro.
 sajtok • siri Az én nevem... • Ime mi je...
 8 • osem pénteken • v petek ebéd • kosilo desszertek • sladice 2 • dve
 kedden • v torek 10 • deset Szia (sztok)! • Zdravo. / Živijo. kérem • prosim 7 • sedem
 éjfél előtt • pred polnočjo tegnapelőtt • predvčerajšnjim talán • mogoče
 szerdán • v sredo Hogy vagy? • Kako si? Házas? • Ali ste poročeni?
 Szeretnék valami.... • Rad bi nekaj... hétfőn • v ponedeljek Minden rendben. • Je v redu.

H U • S L O
 Madzarsko - Slovenski
 Magyar - szlovén szótár

