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BETWEEN SPATIAL CONCEPT AND ARCHITECTURAL EXPRESSION OF PLEČNIK’S MARKET IN LJUBLJANA

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Foreword

"Poetry lies in the meeting of poem and reader, not in the lines of symbols printed on the pages of a book...«¹ says Borges when explaining the experience of the lyrics and relation between art and individual. Architecture even more obviously exists in relation between space and person, and not in the forms, symbols or images occupying our perceptual world and interpreting our knowledge, truth and reality.

Present analysis of Plečnik's architecture and particularly his central market in Ljubljana, rises a question about relation between Plečnik's formal expression and the spatial concepts that characterize his architecture. Analysis tends to explain through the examples that Plečnik's space is not based on dominant formal idea that dictates its parts, but on the idea of an additive concept that grow from complexity and experiential richness of space.

Analysis questions if does form generate space or, on the contrary, is space what generates form, and concludes that form and space are inseparable, they are closely united in spatial concept. The conclusion identifies a real value of Plečnik's architecture in spatial concepts of his work, concepts that incorporate both physical and mental structures.

The findings of the analyses and a new interpretation of the Plečnik's work wants to evoke a discourse that should be a basis of current intervention in the Plečnik's market which will define the relation between a city and its past, and intervention in Ljubljanica riverbanks which will define the relation between river and a city.
Plečnik and his architecture

The Slovene architecture is impossible to imagine without its indispensable figure – architect Jože Plečnik. At first largely ignored, has in past two decades become the central personality of the Slovene artistic ensemble. Uncovering his work made an important turning point with the exhibition conceived by Georges Pompidou Centre of Art and Culture in Paris in spring 1986, which was significant for international public to recognise and understand Plečnik as an original and inventive artist. Despite his obvious originality there were various post-modernist associations with his repertoire.

When perceiving Plečnik's architecture one must realize him as an architect who avoided a descent into trivial narrative by maintaining an overall discipline and by trasforming historical references into a new poetic structure. Modernist mythology implied that it was in the natural order of things that revivalism and eclecticism should be replaced by the »truer« form of modern architecture. Plečnik developed in the opposite direction. His works full of historical and regional elements, raised at the same time that the modern movement was developing in central Europe, combined topographical and cultural symbolism with hermetic abstraction: they fused together idea, material and myth.2

We believe that architecture exists in relation between space and person, and not in the forms and symbols. Therefore we would like to analyse Plečnik's architecture and particularly his central market in Ljubljana to rise a question about relation between Plečnik's formal expression and the spatial concepts that characterize his architecture. Analysis tends to explain through the examples that Plečnik's space is not based on dominant formal idea that dictates its parts, but on the idea of an additive concept that grow from complexity and experiential richness of space.
The architectural expression

In order to recognize the evolutional principles of architectural styles and to connect them with Plečnik’s expression, we should have a look at the nineteenth century architectural theories which have expressed a necessary tendency to redefine a relation between architectural expression and space. In that time for the more progressive theorists architectural style could no longer be rationalised on the same basis as it had been in post-renaissance theory. It began to seem necessary to re-explore the relation between architectural style and the functional and technical aspects of building, and to open up for re-examination the traditional paradigmatic status of the antique as a model of architectural style.

They rised a belief that it might be possible to abstract the essential lessons of earlier architecture in such a manner that a genuinely new synthesis would be achieved. It descended for an universalizing view of the history of architecture which affirmed that the important features of past building lay in their proportions, their arrangement, their articulation of formal themes, their basic ideas rather than in their use of stylistic elements.
Quatremer de Quincy explains the architecture as an art of building that follows the proportions and the rules of nature and taste. To follow and to satisfy the rules of nature is the constant in the history of building. The permanent rules and principles of architecture remain the same through the history and they are the foundation of tendencies to exceed the existent. The only changing part of architecture is than the interpretation of the fundamental principles. The interpretations are materialized in stylistic particularities that depend on time and place of the architectural intervention.

Two classical stylist variations of the same architectural concept, K.F. Schinkel

Contemporary architectural style: MVRDV, Unterfohring park village 1999-

The formalistic plays of different architectural styles are common in architectural practice. Schinkel has frequently made more stylistically different solutions on same architectural intervention with same concept or even same plan. Also today are tendencies to equalize the architectural expression with the users stylistical preferences, his
individuality and his own desirous image. The MVRDV's Hageneiland Housing in Ypenburg in The Netherlands is an example and manifesto of a house as an individual expression. The architectural style plays a part of personal clothes.

Originality of the Plečnik's architectural expression and his stylist particularity exceeds the trivial eclecticism and style as a exchangeable supplement. His architecture is ideal for analyses which would like to prove that form and space are inseparable, that they are closely united in spatial concept.

Barbie's new clothes: from an essay of Xavier Gonzalez
The definition of the space
The relation between form and space can be defined only by recognizing different theories of defining space. Before the beginning of the twentieth century to define space literally meant »to determine boundaries«. After defining felt space on the beginning of the century, architectural space was consistently seen as an uniformly extended material to be modelled in various ways and the history of architecture as the history of spatial concepts. Further, soon after formulation the question »Was space a condition or a formulation?« the gap showed between ideal space (the product of mental process) and real space (the product of praxis).

Concept
As a consequence of a rediscovery of the architectural memory in seventies, architectural history, with its treatises and manifestos, has been conveniently confirming to architects that spatial concepts were made by the writings and drawings of space as much as by their built translations. Escaping the predictable ideological compromises of building, the architect could finally achieve the sensual satisfaction that the making of material objects no longer provided.

Architecture became nothing but the space of representation and architectural object became a pure language in endless manipulation of the grammar and the syntax of the architectural sign. Architect was once again »the person who conceives the form of the building without manipulating materials«, and the forms he conceived ensured the domination of the idea over matter.
Experience

The taste of the apple..., lies in the contact of the fruit with the palate, not in the fruit itself; in a similar way... poetry lies in the meeting of poem and reader, not in the lines of symbols printed on the pages of a book. What is essential is the aesthetic act, the trill, the almost physical emotion that comes with each reading.

Jorge Luis Borges, Foreword to Obra Poetica.⁴

An architectural work generates an indivisible complex of impressions. It is not experienced as a collection of visual pictures, but in its full material and spiritual presence. A work of architecture incorporates both physical and mental structures. Space is part of reality and seems to affect senses long before reason. The materiality of body both coincides with and struggles with the materiality of the sensory space. Body carries in itself spatial properties and determination: up, down, right, left, symmetry, dissymmetry. In contrast with body in vision-centered space it hears and smels as much as it sees.⁶

For instance if you are inside an enclosed space with equal height and width, you don’t really see the cube. You may see a corner, or a side, or the ceiling, but never all defining surfaces at the same time. You touch the wall, you hear an echo and the perception carries the experience.

Bernard Tschumi questions himself in his essay The Architectural Paradox about relation between architecture as a thing of the mind, as a dematerialized or conceptual discipline, with its linguistic or morphological variations (the pyramid) and experience of space (the labyrinth). Tchumi’s solution of the paradox between the pyramid of concepts and the labyrinth of experience, of immaterial architecture as a concept and of material architecture as a presence is the imaginary blending of the architectural rule and the experience of pleasure.
The architectural form

Western culture has been dominated by an ocularcentric paradigm, a vision-generated, vision-centered interpretation of knowledge, truth and reality. During the Renaissance the five senses were understood to form a hierarchical system from the highest sense of vision down to touch. The invention of perspectival representation made the eye the centre point of the perceptual world as well as of the concept of self. Perspectival representation itself turned into a symbolic form, one which not only describes but also conditions perception.

The experience of architectural form has most frequently been analysed through the Gestalt laws of visual perception. The thought and culture of modernity have not only continued the historical privileging of sight, but also furthered its worst tendencies. »The fundamental event of the modern age is the conquest of the world as picture,« writes Heidegger. 7

As seen in previous example of a house as an individual expression by the MVRDV’s Hageneiland Housing the facade is exchangeable image. Instead of an existentially grounded plastic and spatial experience, architecture has adopted the psychological strategy of advertising, of instant persuasion, and buildings have turned into image products detached from existential sincerity.

»Through my business or craft, or better art I realized that there is only one way to prevent sinking of my images in the overflow of the others, and become victim of continuous rivalry and unstoppable spirit of commercialization, namely that I tell the story with them.« 8 said director Wim Wenders in one of his speeches.

Our intellect commonly aims to the palpable mass and we talk only about practice of our means and beauty for our eyes; we shape material, but the space rises by itself. Space is »nothing« – pure negation of the mass – and therefore space don’t concerns us. But yet, no matter how ignorant we are, space effects us and it is capable to take over us; the great part of the passion provided by architecture – passion which seems to be unspoken or for which we don’t strive to define – rises from space. (France Stele) 15

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In memorable experiences of architecture, space, matter and time fuse into one single dimension, into the basic substance of being, that penetrates consciousness. Perception of Plečnik's material presence formed as his unique architectural language carries the prominent experience and story. His interventions in urban structure and specially his settlement of ruins of the Roman wall in Ljubljana constitutes abstraction of absolute, permanent and elementary architectural principles that exist as a elemental shapes.

Talking about architectural form is interesting in observing a relation between Plečnik's market in Ljubljana and Soto de Moura's market in Braga. Actually very similar concept with the longitudinal volumes and notable motives of interplay between interior and exterior space is materialised on two compleatly different ways that represents two aspects of relation between space, form and architectural expression.
Eduardo Chillida, a sculptor, questions himself »Does form generate space or, on the contrary, is space what generates form?«, and concludes that form and space are inseparable. When we talk about the space, we are talking about a more or less limited space, conditioned by series of data that arise when a given volume and density are introduced – volume without density is nothing more than a concept, a immaterial Tschumi’s pyramid of concepts. Also the real quality of Plečnik’s architecture seems to be in unity of space and form, which are united through spatial concepts of his work, concepts that incorporate both physical and mental structures.

*Soto de Moura’s market in Braga, 1980: plan and axonometry with longitudinal walls enclosing the interior with colonade*
Context of the city

Plečnik's work clearly expresses that his architecture arises from the conditions of the issue and the context of the location. The context of the Ljubljana market is evidently rising from the flow of Ljubljanica river and it's relation to the Ljubljana as a transitional city.

The settlement of Ljubljana and its development were primarily conditioned by its geographical position with crossroads of transport flows between central Europe, the Adriatic Sea and the Balkans and later also by its central role in Slovenia. The Ljubljana Gateway, between Golovec, Grad and Šišenski Hill, was the most significant element in the city's foundation, while simultaneously giving the city its distinct image. Ljubljana is one of the rare cities where green open spaces from the hinterland spread all the way to the city centre.

Formation of the city, as we know it today, began in the middle ages, first below the Castle Hill and along the Ljubljanica River. The city was composed of three parts: Old Square (Stari trg), Town Square (Mestni trg) and New Square (Novi trg). Outside the city walls suburbs grew (Poljansko, Šentjanžko, Šempetrsko, Krakovsko), as well as ecclesiastical buildings (monasteries, the ancient Šempeter parish). Settlement growth also continued towards Grič, the Kapucin and Trnovo suburbs and Gradišče. The most important bridge connecting two banks of the river was »Špitalski most«, which was transformed in »Tromostovje« after Plečnik's intervention.
The Ljubljana Gateway simultaneously delimitates two distinct flatlands of Ljubljana, and frames passage from central Europe to the Adriatic sea. The composition of Edvard Ravnikar’s Trg Republike with two skyscrapers on very subtle way materializes the idea and context of the Ljubljana.

Janez Dizma Florijančič, Ljubljana, 1744
Metamorphosis of the location

On the very first images of the Ljubljana centre from the fifteenth century, there are clearly seen a city walls enclosing the narrow part of the old town. In the longitudinal volumes of Plečnik’s market and in round volume of the circular staircase is noticeable reminiscence of past walls and tower.

The main transport road that leaded across bridge called Špitalski most was in the entrance through the city wall protected with masive door that was removed in 1786. In 1841 the new bridge by cut stone blocks is made instead the previous wooden one. A century ahead there was expressed a need to widen the bridge due to rising traffic. In 1931 Jože Plečnik made a solution which preserved the bridge by putting two narrow footbridges on both sides of existent bridge. Plečnik’s solution was a inventive composition that connects space along banks of river Ljubljanica with city square and his market, and as such he defines relation between city and river on a subtile way, reminiscent to mediteran spirit and venice example.
Public space and the meaning of the square

Reinterpretation of the classical architectural principles and archetypes is also notable in Plečnik's urbanistic plan for Ljubljana. Antic examples are the source for his proposal of transformation the Ljubljana castle into »Slovenian acropolis« and his Ljubljana City hall in its agora. His urbanistic principles are founded on the ideals of the renaissance when Alberti affirmed that »City is a big house and a house a small city.« City is thus constructed analogous to a single building, by its parts, with single buildings and architectural arrangements.

The classical Greeks didn't recognize the city only as a market settlement but also as a polity, an Aristotelian form of political organization in which the whole body of citizens governs for the good of all. This placed civic political life above the life of the market, and established the polis, a small self-governing political unit consisting of a town or
city and its surrounding, as the primary setting of political activity, with citizens speaking and acting together about issues of common concern, in public rather than in private discourse. The public life was expressed architecturally by the agora which was gathering place and political centre, the acropolis, the necropolis and the theatre. **These classical architectural types provided a matrix for the unfolding of public space**, which is the structuring context of settlement, analogous to time as the structuring context of the political life.

Plečnik often spoke of his need to achieve the »absolute« in his art and architecture, by which he evidently meant the symbolization of permanent architectural concepts and principes.
Design process

Plečnik’s riverbank design for the City Market, combined with his Three Bridges design which links the market, the city hall, and the old medieval city with Prešeren Square, formerly St. Mary’s Square, and the nineteenth-century downtown commercial sector of the city, provides a successful composition that shapes city's representative public spaces. The market design was based partly on Plečnik’s earlier design for a new city hall, the bulk of which was to be supported on a row of arcades that would have provided a covered market at a ground level. The vacant area of the former lyceum lured Plečnik, who even in the first year of his position at Ljubljana University gave his students the task of planning its arrangement. France Tomažič constructed the Conservatory on this location and planned grand accesses to the castle from Krek Square.

Plečnik was fascinated by the idea of reviving the memory of Ljubljana's old city walls. A small plan of an intermediate variant of the design process is preserved. In this variant the
small tower is incorporated into the dynamic outline of the market. The idea is not far from his favourite theme of a garden of aedicules which, at the time, he was creating at the Žale cemetery. The proximity of water in this area inspired him with the idea of connecting the upper terrace of the embankment with the river surface, which he unfortunately later abandoned. The fundamental conceptual decision which he had to make was either to build a garden of aedicules or to have a clear monumental line. In the end, the scales tilted towards the monumental line, although he could not help but erect an aedicule at least as flower shop on the beginning of the long slightly curved line of market.

Plečnik’s plan for the Municipal building on the location of present market

Final solution with two market halls and unbuilt bridge
Design circumstances

The architecture of Plečnik’s market was designed in connection with the idea of a new city hall in Vodnik Square. Both complexes were planned simultaneously in the period between 1939 and 1940. They were created in the period of Plečnik’s art when classicist overtones were apparent in his work, although it must be pointed out that this style was interpreted in Plečnik’s own original, undogmatic and simple way. On the other hand, the logic of planning the Ljubljanica river-course in the vicinity of the existing Three Bridges (Tromostovje) demanded a suitable continuation or conclusion of this tract. The commission for the food market therefore suited Plečnik’s plans very well. He connected the original idea of two large colonnaded wings to the market, which included two loggias and a large, covered Butchers’ Bridge, with the Three Bridges via a large open colonnade which terminates in an aedicule or small temple (which is a flower shop) immediately before the bridge.

The food market is a large complex occupying the entire length of the bank between the Three Bridges and the Dragon Bridge (Zmajski most). The approach aimed at the
modernization of the management of the city's public services resulted in an ambitious programme of city planning and construction in which, in addition to those projects which had a distinctly social nature, priority was given to projects which had a symbolic significance, such as the construction of the new city hall, mortuaries at the city cemetery and, last but not least, the market.

As far as Plečnik was concerned, the market was more interesting because of the city planning aspects rather than the functional programme. Initially, in the early 1930's, when he made his first plan for the city hall in Vodnik Square (1932), he intended to incorporate the market into the city hall complex, but after 1939 he opted for a separate approach to both projects. Plečnik's plan, which dates from 1928, was to give a monumental appearance to the river banks through his concept of the market. In this, he followed the vision of a "straight monumental line" which he had expressed during his defence of the preservation of the Roman wall in Mirje). However, apart from the basic idea for the accentuation of the axis of the Ljubljanica in this area, Plečnik still had several other strings to his bow. He wanted to include an allusion to the former medieval city walls which ran close to the water. He also wanted to provide the new city hall project, which he undertook once more in 1939, with the character of city planning, for this was to be a new administrative centre in the immediate vicinity of the cathedral and was consequently a very significant project. A third motif envisaged by the architect was revealed by Plečnik's student and writer on architecture, Dušan Gabrijan, who wrote the following of the market: "Here, along the Ljubljanica, before the Šempeter Embankment, he established a horizontal border: a market which directs and connects the entire heterogeneous surroundings of the roofs behind the Šempeter Embankment into a single and unified whole. The market was a giant meandering square, which covered the entire area from Ljudska pravica to the Kresija buildings, and if it is viewed from the Šempeter Embankment it appears to bind the castle, St. Nicholas', the Seminary and Kresija into one immense kind of bouquet. This is our silhouette of Salzburg and our St. Peter's colonade."
Influences on the process of the design

Plečnik was fascinated by the idea of reviving the memory of Ljubljana's old city walls. A small plan of a tower incorporated into the dynamic outline of the market is preserved.

The idea of the flower pavilion is similar to that of the ending of the fortification line with a small bellevue at Prague Castle or the conclusion of the terraces above the Renaissance wall with the monument to Simon Gregorčič in front of the university library. Both examples are connected with fortifications. And in planning the food market, Plečnik kept in mind Ljubljana's old shield of defence walls which had been completely erased in the area in question. The original idea, at least as far as the market composition was concerned, was conceived in the spirit of ancient Greece, or to be more precise, in the style of the small temple of the goddess Nike which is at the opening of the Propylaeum and the temple complex on the Athenian Acropolis.
Spatial concept of Plečnik’s market

Spatial organization of Plečnik’s market which is object of interest in this consideration has been achieved with shaping the uninterrupted flow of space through the composition of volumes in exterior and interior. His principle of design is clearly not based on an all-powerful and dominant formal, structural or intellectual idea that dictates its parts, but on idea of an additive and episodic ensemble that grows detail by detail from below.

The imagery of Plečnik’s market with its variety of shapes and sequences does not appear as a single volume or space but as a conglomeration of volumes, suggesting the complexity and experiential richness of a miniature village or fragments of a town. The very similar organic rising structure is notable in Aalto’s architecture. Aalto was an admirer of Karelian farm houses and his Muuratsalo experimental house is a complex that unfolds within and around a clearing, cleaved from a forest in a similar way as traditional Finnish farm houses grew within their clearings.
Volumetric scheme of the market's composition

Scheme of the market's growing and additive composition

Structures which shapes the external space of the area
Formation of the architecture
The beginning of the market's composition near Three Bridges is marked by a flower shop with a classical open porch and a double pediment. Across the river, on the other side of Three Bridges, is its twin, a tobacco shop. The flower shop with its reminiscence of antic temple and its basic architectural principle of space summarizes the Laugier's prototype of the first cottage. It is an abstraction of fundamental and permanent functional and rational architectural principles which are also recognizable in Plečnik's shed Brezjanka in Begunje.

Marc-Antoine Laugier, the »primitive hut«, from Essai sur l'architecture, 1753

Jože Plečnik, lopa Brezjanka, Begunje, 1939

An aedicule of the flower pavilion as an abstraction of fundamental architectural principles
Monumentality
Clearly the root of Plečnik’s design philosophy was also desire to celebrate the importance of Ljubljana as a distinctive center of national political, religious, intellectual and artistic culture. For city space is apart of intensive and heterogeneous program also important the image of the place as it consists in the perception of the space. In certain designs is evident also the tendency to representation of his architecture as an monument. Important is to realize that this monumentality is not based on an all–powerful and dominant form but on the context of representative role that building plays more in the structure of the city than in its image. As Eduardo Chillida defined: »Monumentality is not a matter of size, but rather of the relationship between volumes and spaces, of the relationship between full and empty.« 11
Between interior and exterior

The long curving structure of the City Market, with shops behind a colonnade, is on the other side bounded by the cathedral complex. The market space is irregularly flowing between volumes of structure and passes from interior to exterior and from opened to closed space.

In an article written in 1926, Aalto analyzes the phenomenological content of the architecture presented in Fra Angelico's *The Annunciation*, and juxtaposes the painting with an image of the balcony terrace of Le Corbusier's *Esprit Nouveau Pavilion* of 1925. Aalto presents Fra Angelico's painting as an example of the interplay between the exterior and the interior of the house, as well as act of entering. Painting shows the aspect of motion, as a unit of architectural experience rather than such elementalist retinal notions as a porch or a door.

Modern architectural theory and critique have had a strong tendency to regard space as an immaterial object delineated by material surfaces, instead of understanding space in terms of dynamic interactions and interrelations. The partico that frames the market square and shapes the perception of market is also notable by its interplay between the exterior and the interior, public and private.
City and the river

Market Hall is parallel to the river Ljubljanica and its two-story waterside elevation consists of a rusticated basement below a smooth stucco story with arched windows and broken in the middle by an two opened loggias. The connection of two different levels is provided by an access from Three Bridges and by circular staircase in the round volume on the juncture of the portico and market hall.

The rhythm of the portico and the longitudinalness of the halls is in correlation with the river’s flow. Moving along the market is providing the passant with the aggregate of experiences, animated by use, by overlapping perspectives, changing, light, sound and smells.

The play of the open and closed, framed and stratified sights is defining architecture as the art of reconciliation between ourselves and the world, and this mediation takes place through the senses. The space shaped by such interplay of volumes and arched openings that frames the Three Bridges is reminiscent of Mediterranean architecture and Venice where the relation between built space and flow of the water exists in all its richness.
Architectural expression of Plečnik's market

The beginning of the composition is marked by the massive cube of the flower shop, which is variegated only on the front entrance and side. It is directly connected with a lower, open colonnaded gallery covered with a low pent roof, which stretches as far as the vast and much higher building of the butcher's market. This immense, long building is also covered with a heavy concrete pent roof and is situated on the side facing the market and lined with a colonnade. The even tract of the slightly curved, massive block is interrupted by a small break, a two-storey temple facade proffering a view from the direction of the river or a small open loggia for a view from the market. The block continues in an equal rhythm as far as the large break which was planned as the Butchers' Bridge. The bridge was designed as a gable roofed double arcade on the bridge arch, with three groin vault units in a bay and five bays in the entire length.
The motif of the long composition of the butchers' market with its open loggia in the middle is repeated once more and is connected with the Dragon Bridge via a small building. If for a moment we ignore the flower shop and the open gallery, which Plečnik designed only in 1941 and added them to the food market at a later stage, the clear monumental outline is revealed as a composition of pure, modern structures. The flower shop aedicule is an independent structure. Here it was assigned the relatively simple function of the flower shop, which is in contrast with its rich design, a small house, in fact, which is given monumental forms and covered with a Mediterranean-style gabled roof.

The structure of the covered gallery consists of thirteen concrete frames, supported by tuscan columns of artificial stone which support the pent roof. In the eighth bay which coincides with the arcades of semi–circular arches above the river–bank, the arcades become rectangular windows. The premises of the fishmonger's below can be reached via the spiral staircase in the twelfth bay. Plečnik intended to mark it with a semi–circular wharf on the river side, which would resemble a fortified tower. The balustrade on the water side is decorated with fully carved balusters of artificial stone.

According to the original plan, the market tract begins with the high, rectangular end of a wall covered with heavy corrugated roofing, on which the open gallery rests. The flower shop and the gallery are so closely connected with the main building of the market that they seem to derive from the same, original plan, although they were added at a later stage. Plečnik cleverly concealed the juncture by introducing a visible emphasis with a higher frieze, as a connecting element.
All of this is followed by the nine–chamber structure of the main building of the market, which in the exterior and interior consists of identical spatial units. Each chamber could be an independent shop, for it has a special entrance inserted into a large semi–circular window horizontally divided by a frieze which at the same time functions as the architrave of the door frame which is flanked by two windows. On the side facing the market, the frieze divides the rustic part of the wall from the plastered, while the rustic part is further divided into a parapet where the only openings are doors and the middle part bearing the door and two windows. Each threshold is flanked by independent balusters. Within the parapet, these serve as an emphasized three–dimensional structure. In the interior, each chamber is groin vaulted. In the straight line leading from the door, a semi–circular window opens onto the Ljubljanica, and has the same dimensions as the window facing the market.
Observed from the river, the structure of the market can be distinguished according to the arrangement of windows only. The wall consists of two parts: the rustic lower one with the semi-circular windows and the smooth plastered upper part above the frieze. The frieze runs at the same height as that above the parapet on the side facing the road. The uniform water facade conceals the inner structure of the building, which is emphasized by a colonnade on the side facing the market. Each column in the colonnade serves as an optical border between the individual spatial units or chambers. However, if viewed along the entire length of the market, the row of columns joins up to form a pensive shell which gives the impression of a completely independent structure set in front of the facade along the road. In an arrangement similar to that of the gallery, the columns in the colonnade support a frame (three sections between every two columns), with architrave and frieze, above which a blank cornice rises.

In this almost strictly constructional building, the architect inserted new structures in two places which are approximately in the middle of the gap reserved for the large Butchers’ Bridge. These are open loggias, elevated areas with a fountain in the middle and a wooden ceiling resting on the cubes of the console frieze which open onto a view of the river through the colonnade. The roof of the loggia is unlike the roof of the rest of the complex. The loggia appears in the two uniform wings of the market as a structure constructed in the opposite direction to that of the dynamics of the space along the entire tract as a monumental tympanum.
It was around noon of Thursday in late summer and the market would bustle with activity. After crossing the nearest of the three bridges I was engulfed in a cloud of sweet scent issuing from a small but richly decorated flower shop pavilion. Next to it, in the shade of a long roof people were stopping by to examine the straw made baskets, cups of glass and porcelain, dry flower bunches set on a simple market stands between columns. Further on small laughing group descended the narrow spiral staircase leading to the fish restaurant on the terrace below, just next to Ljubljanica.
Passing the staircase I found myself on a crowded square, with rows of market stands in the middle and surrounded by buildings, by a colonnade in front of a series of shop entrances in the north and the side of St’ Nicholas Church in the south, dominating by it’s greenish copper cupola and the church towers. Above it, on a steep hill beyond, a stone castle was clearly seen. I walked among the market stands and rich activity, capes of wool and other textiles, clothes, leather bags, souvenirs. The place nearer to the church on higher ground was less crowded, but active and loud nonetheless. Under small line of trees mushrooms were lately arranged and sold on simple market tables.
Amid the excited crowds I crossed the square towards the shops with the colonnade. Kids were running among the columns as I followed the smell of freshly baked bread and through the door into one of the bakery shops. I bought some bread, purchased a bottle of olive oil I had already ran out followed along the log colonnade past the loggia overlooking Ljubljanica with small café tables. There I spotted Mark, a colleague of mine who noticed me but seemed busy discussing something with someone older. Deciding not to bother and continued on the road through the narrower area along the colonnade and tall colorful trees. I arrived at a large open space of food market with numerous market stands between rows of trees. It was extremely lively and vibrant in the summer heat with stands packed with fruit and vegetables of all sorts, standkeepers loudly bargaining and selling. I intended to stay a while. There were things I needed to purchase. I later went to the market building and sat down in a loggia with fountain in it also overlooking Ljubljanica. In the shade I listened to a family and small kid enthusiastically talking about the statue of a dragon on the bridge nearby. In a place where cultures meet and trade is the principle activity and reason towards meeting, communicating, offering – or simply – where trade is living.
Stratification of the space

Architecture exists, like cinema, in the dimension of time and movement. One conceives and reads a building in terms of sequences. To erect a building is to predict and seek effects of contrasts and linkage through which one passes... In the continuous shot/sequence that building is, the architect works with cuts and edits, framings and openings... I like to work with depth of field, reading space in terms of its thickness, hence the superimposition of different screens, planes legible from obligatory joints of passage which are to be found in all my buildings...

Kester Tauttenbury, 'Echo and Narcissus,' 13

Diferent visual layers evoccate the story of images that shape experience. The permanet architectural principes are like the stories told by drawings of Piranesi. They are pure conscious about spatial concepts that rises from questionig about character and conditions of nature through time, space and existence.

As seen on the watercolors by Steven Hall a city is never seen as a totality, but as an aggregate of experiences, animated by use, by overlapping perspectives, changing, light, sound and smells. Similarly, a single work of architecture is rarely experienced in its totality (except in graphic or model form) but as a series of partial views and synthesized experiences. Questions of meaning and understanding lie between the generating ideas, forms and the nature and quality of perception.14
The framing and stratification in different visual layers is in correlation with the idea of the space which evocate moving. The stratification is strongly connected with the light that shapes. **The shadow gives shape and life to the object in light.** Like in the paintings of Rembrandt where the protagonist is due to the depth of the shadow embedded like a precious object on a dark velvet background.

*Significance of the shadow on Rembrandt's self-portrait (1660) and in the colonnade of the market.*
Modeling the space
As buildings lose their plasticity and their connection with the language and wisdom of the body, they become isolated in the cool and distant realm of vision. Expression of the inner and outer space exists also in the dimension of shaping the boundaries which provides us with experience. Two-story waterside elevation of the market consists of a rusticated basement facade below a smooth stucco. Rusticated surface of the Plečnik's characteristic stone facade evokes the roughly structuralized mediteran facade. It is used to accent the corners as a constructive and formative elements of the architecture and to evoke stability of perception.

Noticeable is also the use of openings which are not used only to frame the sights and to enriche the experience but also to evocate the interesting play of the light in interior.
Space and form

The relation between space and form, spatial concept and architectural expression, or even between space and architectural style or decoration is noticeable if we concentrate on the single experience or single view, single frame through the arched window of Plečnik's market.

The use of the form is in Plečnik's example very different to those of the Francesco Venezia in his Museum in Gibellina. In first example Plečnik with arched window frames view through the river and puts in the centre of gravity the vase as a pure decoration. Tha tension between frame and the vase
is emphasizing the frame and the view. In Venezia’s example his pure and simple forms are approaching each other forming a opening that is more a notch than a frame. His installation of the Pierjullio Montano’s fountaine between the two walls emphasizes the strong tension between two elements. If we remove either the fountaine or the vase the experience of the spatial concept is undoubtly impoverished.

Two completely different forms and architectural expresses are used to experience the tension and to evoke the spatial concept that is notable in both examples. The exaples are a prove that form and space are inseparatable, they are closely united in spatial concept, which incorporates both physical and mental structures.
Conclusion

Rised question about relation between Plečnik's formal expression and the spatial concepts that characterize his architecture, explains through the examples that Plečnik's space is not based on dominant formal idea that dictates its parts, but on the idea of an additive concept that grow from complexity and experiential richness of space.

If questioning about the nature of space and relation between form and space we must conclude that form and space are inseparable. They are closely united in spatial concepts which are, because their incorporation of physical and mental structures, identified as a real value of Plečnik's architecture and architecture on the whole.
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30. Structures which shapes the external space of the area
31. Marc-Antoine Laugier, the »primitive hut«, from Essai sur l'architecture, 1753
32. Jože Plečnik, lopa Brezjanka, Begunje, 1939
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37. Under the market’s portico space passes between interior and exterior

38. Scheme of the open public and market space

39. View of Plečnik’s market from the Three Bridges

40. Reminiscence of mediteran architecture and Venice

41. Schematic section through the market and relation between river and city

42. Small flower shop marks the beginning of the market composition.

43. Plan of the unbuilt Butcher’s bridge

44. The loggia and spiral staircase

45. Entrance of the shop through the arched window with door

46. Loggia between two parts of the market hall

47. Colonnade with open loggias on the side facing the market

48. Watercolors, Steven Hall

49. Similarity of motives on drawing of Piranesi and in experiencing Plečnik’s market

50. Significance of the shadow on Rembrandt’s self-portrait (1660) and in the colonnade of the market

51. Rusticated surface evokes the roughly structuralized mediteran facade.

52. Play of the light in interior of the market evokes the massive structure of the basement of Hadrian’s villa in Tivoli

53. Detail of arched window in basement of Plečnik’s market

54. Detail of Francesco Venezia’s Museum in Gibellina

55. The experience of the detail speaks about the relation of spatial concept and architectural expression

56. The detail is not exchangable so the form and space are obviously part of the same spatial concept

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