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Post-World War II Architectural Creations and the Treatment of Historical Built Fabric: Edvard Ravnikar's Revolution Square Complex in Ljubljana

TINA POTOČNIK

Filling the Gaps: a Reverence for History

Many studies, research projects, and media publications over the past decades have focused on the work of architect Edvard Ravnikar (1907–1993), who is believed to be the most distinguished Slovenian architect of the post-war period.¹ In response to the Ministry of Culture's initiative designating 2023 as the Year of Edvard Ravnikar, various research projects, exhibitions, and events have been organized to highlight his oeuvre even further. The exhibition *KONS-TR³ Construction of the New Era* reignited discourse around his design for the Revolution Square (Trg revolucije) complex in Ljubljana, based on his winning competition entry from May 1960.² Attention has been centred on the complex's original conception, intended as a representative administrative and political centre for the new socialist republic and society, with the centrepiece being a Monument to the Revolution. Simultaneously, discussions have surfaced concerning the proposal for a new monument, the Monument to Independence,³

¹ Peter KREČIČ – Marko MUŠIČ – Gojko ZUPAN, *Edvard Ravnikar: arhitekt, urbanist, oblikovalec teoretik, univerzitetni učitelj, publicist. Umetnostnozgodovinski oris*, Ljubljana 1995; Nataša KOSELJ, *Arhitektura 60-ih let v Sloveniji: kontinuiteta ideje*, Ljubljana 1995 (Architect's Bulletin, special issue); *Hommage à Edvard Ravnikar: 1907–1993* (ed. France Ivanšek), Ljubljana 1995; Gojko ZUPAN, *Trg revolucije, 20. stoletje: arhitektura od moderne do sodobne: vodnik po arhitekturi* (ed. Damjana Prešeren), Ljubljana 2001; Nataša KOSELJ, *Tradicija napredka*, Ljubljana 2003 (doktorska disertacija, Univerza v Ljubljani, tipkopis); Rok ŽNIDARŠIČ, *Metoda projektiranja arhitekta Edvarda Ravnikarja, AB: architect's bulletin, CLXV–CLVI*, 2004, pp. 8–33; Stane BERNIK, *Slovenska arhitektura dvajsetega stoletja. Slovene Architecture of the Twentieth Century*, Ljubljana 2004; *Edvard Ravnikar: Architect and Teacher* (eds. Aleš Vodopivec, Rok Žnidaršič), Wien, New York 2010.

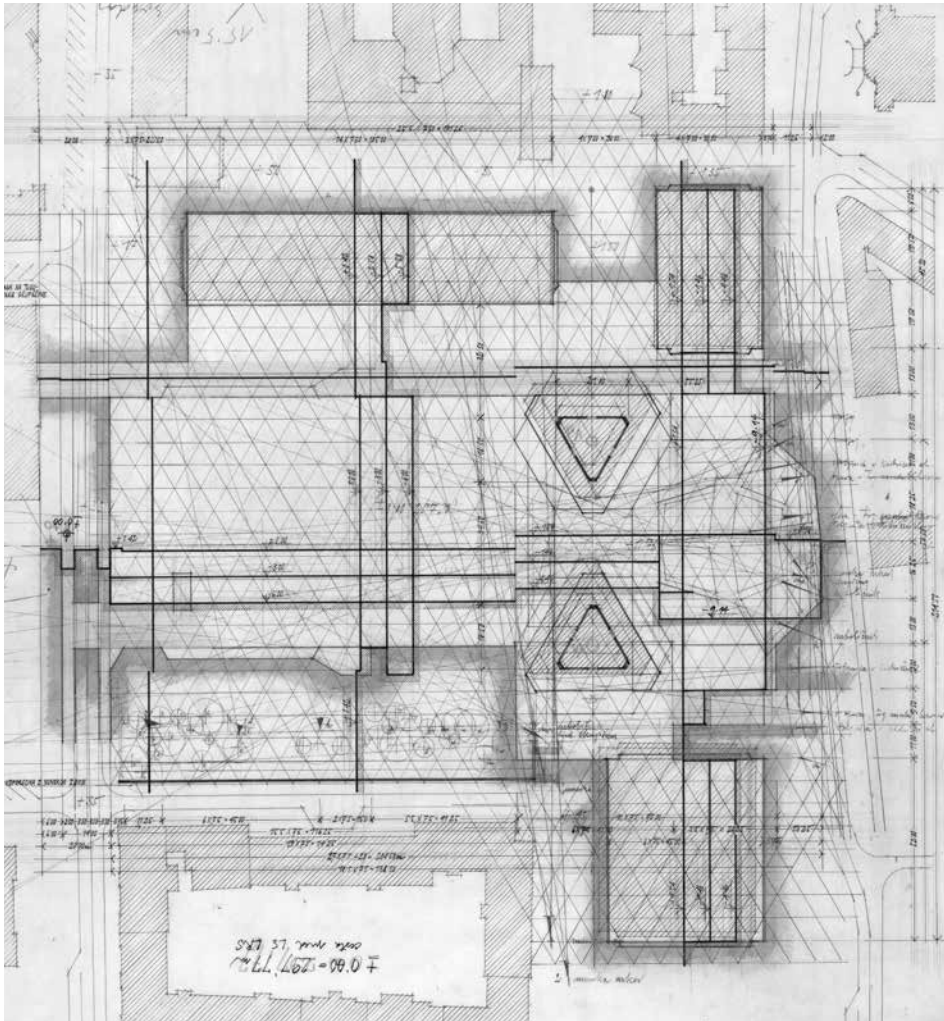
² *KONS-TR³. Konstrukcija nove ere* (ed. Tina Potočnik), Ljubljana 2023.

³ Cf. for instance Anže LEBINGER, *Stroka: Trg republike je že sam spomenik osamosvojitvi*, *Dnevnik*, 19 May 2023: <https://www.dnevnik.si/1043024179> (19 April 2024); Janez PORENTA, Peterle: „Zamisel o spomeniku osamosvojitve ni nova“, *Družina*, 10 May 2023: <https://www.druzina.si/clanek/peterle-zamisel-o-spomeniku-osamosvojitve-ni-nova> (19 April 2024); *Spomenik slovenske osamosvojitve bo stal na Trgu republike*, MMC RTV SLO, 9 May 2024: <https://www.rtvlo.si/kultura/vizualna-umetnost/spomenik-slovenske-osamosvojitve-bo-stal-na-trgu-republike/707675> (10 May 2024).

within the discussed complex, renamed Republic Square (Trg republike) in 1991, the year of Slovenia's proclamation of independence and sovereignty. The varied and impassioned responses from both the public and experts underscore the inherent complexities of any intervention within this monument, prompting inquiries, including within the context of conservation, as the Republic Square complex is listed as a monument of national importance. Noticeably less attention has been directed toward a new building slated for construction on the site of the demolished Villa Bahovec, once located at the southern periphery of the monument.⁴ Villa Bahovec stood as the testament to Erjavčeva Road's (Erjavčeva cesta) architectural narrative before the completion of the Revolution Square complex, being both the last villa built and the last to be demolished. Only scant information exists regarding other villas consigned to oblivion after the beginning of the new complex's construction in the early 1960s. No study has addressed interventions in historical structures or their demolition due to the conception and erection of the Revolution Square complex. This lack of research reflects a broader neglect of the topic of preserving the historical fabric around which new architectural interventions were planned, within scholarly discussions on the works of esteemed modernist architects.

Ravnikar's oeuvre shows in several instances a discernible reverence for history. Scholarly sources suggest that historical structures served as a foundational element in conceptualizing Revolution Square, with intentions to preserve and complement existing buildings and integrate archaeological remnants into architectural designs. Recent archival investigations have confirmed this to some degree. The plan entitled "Views, Fixed Trees, Elevations," dated September 1961 and uncovered during research for the previously mentioned exhibition, proves that Ravnikar designed the complex, located on the edge of Baroque Ljubljana and part of the town dating to the 19th century, with consideration for several notable historic buildings. Namely, the plan depicts vistas from 17 viewpoints within the area of the Revolution Square complex. It highlights views of the Holy Trinity Church, adjacent to the Ursuline convent complex on the eastern edge of the location, as well as the National Museum of Slovenia and the National Assembly buildings at the northern edge, and the Nebotičnik skyscraper, the Slovene National Opera and Ballet Theatre, and the tower block at Štefanova Street (Štefanova ulica) 15, all lo-

⁴ Cf. e.g. Matevž GRANDA, Ravnikar in vila blok, *Outsider*, 2 May 2020: <https://outsider.si/matevz-granda-birokratski-urbanizem/> (20 April 2024). See also the results of the competition for the new building on the site of the demolished Villa Bahovec, accessible on the webpage of the Zbornica za arhitekturo in prostor: https://zaps.si/natecaji/vecstanovanjski-objekt-erjavceva-2/51037_07/ (20 April 2024).



1. Plan J 30 10, entitled Revolution Square “Views, fixed trees, elevations”, 1961

cated nearby. This plan confirms that Ravnikar based the abstract geometry of the new complex’s urban and architectural concept on historical structures, aiming to integrate the new complex with the old city. The buildings on the square were strategically located and designed to incorporate the imagery of crucial historical structures from the old town into the new complex.⁵

⁵ In the research conducted during the preparations for the exhibition *KONS-TR³ Construction of the New Era*, a study was carried out on the preservation of views from the ten remaining viewpoints on notable historical buildings in the city centre, observed from key points in the square using visibility models. Visibility models for analysing views are created using GIS tools and lidar scans.

On the other hand, it appears that the archaeology of Emona, Ljubljana's Roman predecessor, and the 19th-century villas along Erjavčeva Road on the southern edge of the modern complex had minimal influence on the design. This assertion is supported by Ravnikar's competition submission⁶ and early plans for the Revolution Square complex.

Building upon Ravnikar's competition entry, newly acquired information from the study of early plans for the complex, related textual documentation, and construction documentation for the villas on Erjavčeva Road, this text elucidates the nuanced shifts in perspectives and priorities regarding the preservation of historic structures. The text addresses a gap in the comprehensive understanding of this architectural and urban monument's formation. Furthermore, it provides foundational data to develop a more accurate picture of approaches to the treatment of historical built fabric within the context of post-World War II architecture.

Reshaping History: Constructing Upon the "Pagan Wall"

A significant portion of the land allocated for the Revolution Square complex had no construction activity until the early 1960s, as it consisted of the gardens belonging to the nuns of the Order of Saint Ursula, which had extended behind the convent and the Holy Trinity Church since the early 18th century.⁷ When the convent garden was selected as the site for the new complex, it was also already acknowl-

Although they are still used only to a minimal extent in conservation practice, they represent tremendous potential. They enable the study of settlement silhouettes, vistas, and views of spatial dominants, as well as the determination of exposed/unexposed locations, particularly in settlements and the cultural landscape, and in archaeology. In the future, they have the potential to become one of the fundamental tools for assessing the impacts of interventions in cultural heritage areas. Domen Rus, *Zas-TR-te vedute, KONS-TR³ Konstrukcija nove ere* (ed. Tina Potočnik), Ljubljana 2023, pp. 90–91.

⁶ The winning entry in the design competition for the new Revolution Square, known as competition project number 26534 and archived in the Historical Archives Ljubljana (Zgodovinski arhiv Ljubljana, SI ZAL, LJU 173, IZITR, box 37.01), has been largely neglected in scholarly discussions concerning the Revolution (Republic) Square complex. Its significance remained unrecognized until its publication in 2016, marking its first introduction to academic discourse. Cf. Tina POTOČNIK, *Centro Simón Bolívar: a symbol of liberation for Revolution Square in Ljubljana, Slovenia, Simón Bolívar: travels and transformations of a cultural icon* (edd. Maureen G. Shanahan – Ana María Reyes), Gainesville 2016, pp. 133–147.

⁷ Designed by architect Carlo Martinuzzi and built in 1726, the church stands as a pinnacle of Baroque architecture in Slovenia. It is situated adjacent to the convent, which had a large garden that the nuns utilized for cultivation and leisure. Even before the church was constructed, the garden was encircled by a formidable wall by 1711. Blaž RESMAN, *Uršulinke v Ljubljani*, Ljubljana 2011, pp. 11–17.

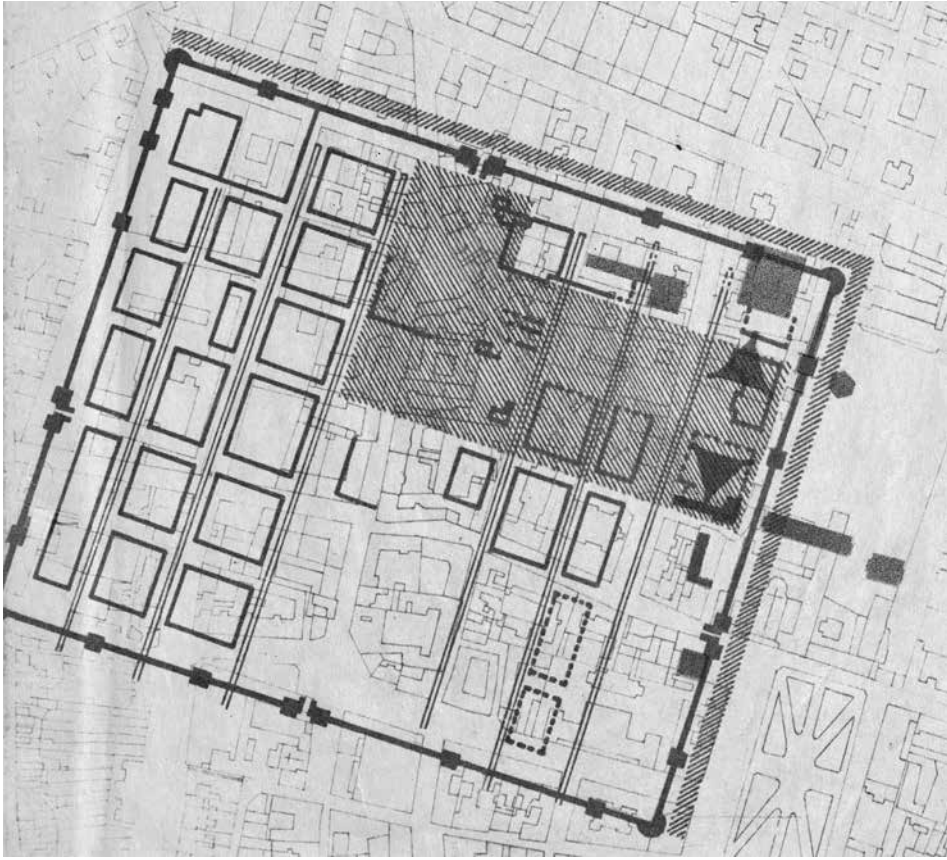
edged that this locale resided on the cusp of Roman Emona's domain. Archaeological explorations commenced in this area as early as 1952, and intensified throughout the 1960s, constituting some of Ljubljana's most extensive excavations. Emona's northern expanse, encompassing the present-day Republic Square, comprised residential *insulae*, fortified walls, and two defensive water-filled ditches flanking the town's perimeter.⁸ With that in mind, upon perusing archival material dating back to the 1960s, it becomes glaringly apparent that any notion of a profound historical underpinning guiding the design of the new complex is somewhat elusive.

The absence of concerted efforts to address archaeological considerations within the initial planning framework of the Revolution Square complex is evident in the competition entry's illustration, which details the placement of new structures in Revolution Square in relation to the "position of Emona".⁹ The complex was slated to encroach upon the path of a Roman defensive trench, urban fortifications, and an area with "anticipated significant discoveries". The commercial building situated on the eastern side of Revolution Square (now recognized as the Maxmarket building) traversed the defensive trench. While most other structures were intended within the confines of the Roman wall, occupying the *insulae* area, the administrative towers designated for housing the Executive Council of the People's Republic of Slovenia, its secretariats, and potentially the Central Committee and "mass organizations" were initially envisioned in an area earmarked for significant archaeological discoveries. Although never realised, the proposed Executive Council chamber would have intersected with the western wall of Emona. Notably, the winning competition entry delineated three zones within the broader expanse of Revolution Square, each accommodating diverse programs and architectural elements; the entire "Executive Council and Central Committee zone" was planned to be located on the site of Emona.

Furthermore, upon scrutinizing archival materials from the early 1960s, scant evidence emerges of any conscientious consideration given to the preservation or integration of archaeological remnants into the development plan of this complex.

⁸ Ljudmila PLESNIČAR-GEC, *Antično obdobje, Rešena arheološka dediščina Ljubljane* (Ljubljana, Mestni muzej, November – December 1979, ed. Janez Mesesnel), Ljubljana 1992, pp. 44–45; Ljudmila PLESNIČAR-GEC, *Urbanizem Emone*, Ljubljana 1999, pp. 43–60; Andrej GASPARI, "Apud horridas gentis ...", *Začetki rimskega mesta Colonia Iulia Emona*, Ljubljana 2010, p. 121; Bernarda ŽUPANEK, Emona's heritage in the second half of the 20th century: The contribution made by Ljudmila Plesničar Gec, *Emona: med Akvilejo in Panonijo* (edd. Irena Lazar – Bernarda Županek), Koper 2012, p. 171; Andrej GASPARI, *Prazgodovinska in rimska Emona: vodnik skozi arheološko preteklost predhodnice Ljubljane*, Ljubljana 2014.

⁹ The winning competition entry, number 26534. SI ZAL, LJU 173, IZITR, box 37.01.

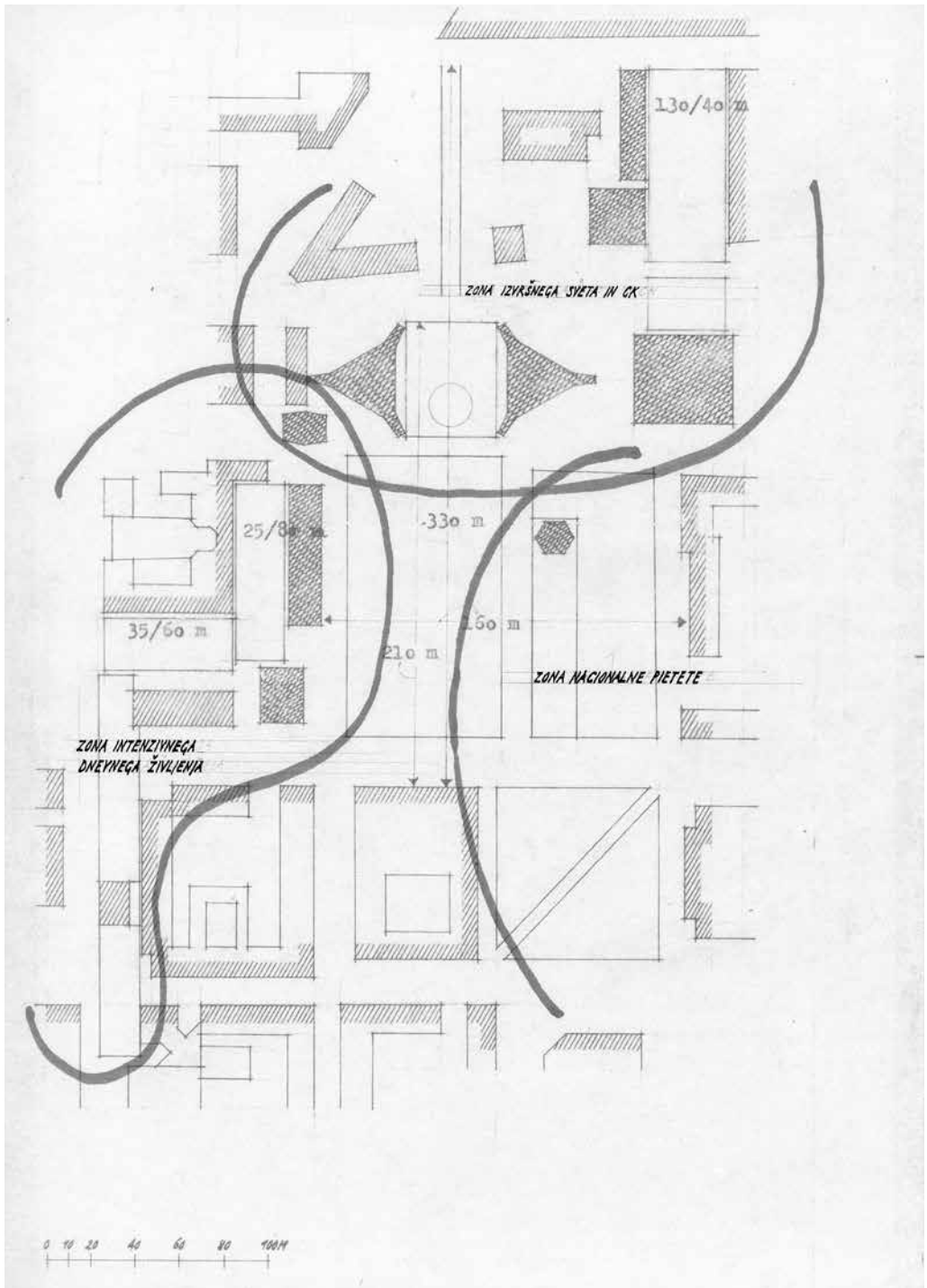


2. The winning competition entry's illustration detailing the placement of new structures in Revolution Square vis-à-vis the "position of Emona", 1960

Only in 1961, in the course of the public competition for the Monument to the Revolution, does one of the contestants raise a question regarding the tenderer's attitude towards Emona's archaeological vestiges, receiving a response emblematic of the prevailing ethos: "The tenderer wants to preserve the archaeological excavations to the extent compatible with the architectural vision."¹⁰

Notably, between 1961 and 1962, two Roman structures and the northern segment of Emona's fortifications, including defensive walls and ditches, were excavat-

¹⁰ SI ZAL, LJU 173, IZITR, box 01.03, Answers to the competition participants' questions, 28 November 1961. Cf. also the photograph taken in 1962 by Viljem Zupanc, which depicts archaeological remnants along Erjavčeva Road, with a portion of one of the villas, later demolished, visible on the right side (SI ZAL, LJU 342, Fototeka (Photo library), photo: A6-013-001).



3. Detail of the winning competition entry for the new Revolution Square (1960), depicting three zones



4. The photograph taken in 1962 by Viljem Zupanc depicts archaeological remnants along Erjavčeva Road, with a portion of one of the villas, later demolished

ed.¹¹ Given the remarkable nature of the discoveries, an initiative was put forward, prompting proposals for the preservation of archaeological heritage. Despite the location in question being referred to as the “field below the Pagan Wall”¹² in the final report on the construction of Revolution Square, such initiatives were ultimately rebuffed. During the subsequent development of the project, remnants of the ground plan of Insula XXX were presented in the pavement between the two towers. At the same time, a section of Emona’s west wall fortification was preserved and relocated to adorn southwestern corner of the new complex.¹³

¹¹ PLESNIČAR-GEC 1992, cit. n. 8, p. 76.

¹² Jurij JENŠTERLE – Anton PIBERNIK, *Graditev Trga revolucije. Zaključno poročilo in pregled 25 let Investicijskega zavoda za izgradnjo Trga revolucije v Ljubljani*, Ljubljana 1985, p. 51.

¹³ PLESNIČAR-GEC 1992, cit. n. 8, p. 67. Iva CURK, *Sto zgodb arheoloških spomenikov v Sloveniji*, Ljubljana 1995, p. 80–81; Fedja KOŠIR, Edvard Ravnika in arheološka dediščina Emone, *Emona: med Akvilejo in Panonijo* (edd. Irena Lazar – Bernarda Županek), Koper 2012, p. 185.

Transforming the Convent Premises

Initially, Ravnikar perceived the construction in the convent garden as a grave threat to what he defined as an essential characteristic of the city – a green link connecting Tivoli Park to Castle Hill, passing through parks and gardens into the heart of Ljubljana.¹⁴ Thus, in his proposals for new architectural arrangements on the Ursuline convent premises prior to the Revolution Square competition, he endeavoured to preserve the nuns' garden to varying extents. In a 1958 plan published in the journal *Arhitekt*, he proposed incorporating part of the convent garden and even its baroque fountain into the square in front of the People's Assembly building, emphasizing the importance of preserving green connections throughout the city.¹⁵ Ravnikar's writings from the time of the complex's construction suggest his support for preserving and integrating the convent building into the Revolution Square complex as well: "The former nun's convent is also included in the web of functions and movements /.../ Intact, repaired and cleaned, it is a valuable component of the whole design, in the knowledge of how the old monuments are a necessary complement to everything new /.../".¹⁶ However, in the end, the convent garden greenery was reduced to a strip along the plaza's western edge, and the convent complex did not remain entirely intact.

Archival records indicate that interventions in the convent were predominantly associated with the new program for this area, a topic of discussion since the earliest phases of planning the Revolution Square complex. From the very beginning, it was emphasized that the convent area should become "a space filled to the fullest with life, with people and not just a monument." At the beginning of the design process for the eastern part of the Revolution Square area, including the convent, there was an effort to consider "the relationship of the new arrangement to the existing buildings and premises." In archival documentation dated August 1961, it is noted that the planning team examined the 15 competition projects considered

¹⁴ Ravnikar's view, given in a 1946 survey on the regulation of Ljubljana, was summarized in the article: Edo RAVNIKAR, Razmišljanja o Ljubljani leta 1946, *Urbani izziv*, XXIII–XXV, 1993, p. 17.

¹⁵ For Ravnikar's plans and studies for new architectural arrangements in the nun's garden area before 1960 see in particular Vladimir Braco Mušič, Smrtna obsodba plemenite hiše, *Arhitekt*, XXIII, 1985, pp. 7–12; Jelka PIRKOVIČ-KOCBEK, Edvard Ravnikar, *Zbornik za umetnostno zgodovino*, n. s. X, 1973, pp. 191–192; Breda MIHELČ, *Urbanistični razvoj Ljubljane*, Ljubljana 1983, pp. 38–40.

¹⁶ Edvard RAVNIKAR, Trg revolucije, Ljubljana, *Investicijski zavod za izgradnjo Trga revolucije v Ljubljani. 1961–1975*, Ljubljana 1976, p. 3. Deciphering planner's attitude towards the historic fabric of the convent complex presents a challenge, especially since most of Ravnikar's thoughts on the matter, cited in scholarly sources, derive from his later writings, while his diaries from the early 1960s remain largely inaccessible to researchers, as they are kept in a personal archive.

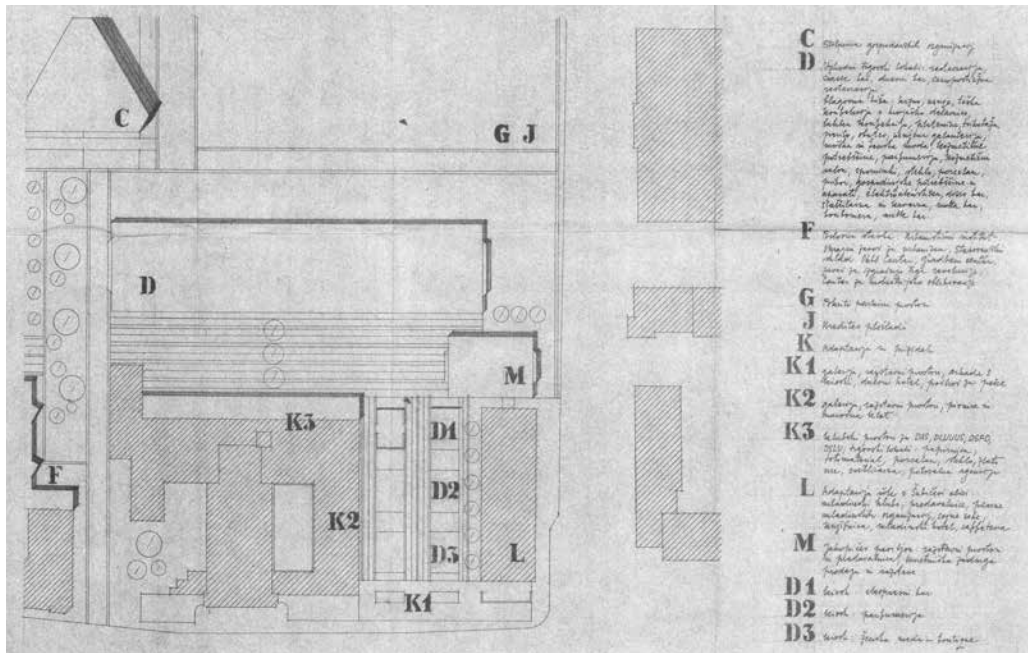


5. The plan from the winning competition entry (1960) illustrates the initial vision for the Revolution Square complex

the best solutions during the competition phase. Among other aspects, their analysis also considered the relationship of the proposed architectural arrangements to two existing buildings: the secondary school on Šubičeva Street (Šubičeva ulica), designed by Jože Plečnik and constructed between 1939 and 1947, and “the school building in the western part of Congress Square,” which was part of the convent complex and housed the nuns’ private school.¹⁷

Based on this analysis, the program for developing the eastern part of Revolution Square was shaped. The area’s vitality was to be ensured through commercial and food service activities, gallery and exhibition spaces, and other public

¹⁷ Interestingly, their analysis revealed that one of Ravnikar’s proposals preserved both existing buildings; in contrast, an alternative proposal suggested demolishing the building facing Congress Square to replace it with kiosks and pavilions. SI ZAL, LJU 173, IZITR, box 18.02, Investicijski zavod za izgradnjo Trga revolucije, Predlog programa za ureditev objektov na vzhodnem delu Trga revolucije, Ljubljana, dated August 1961.



6. Plan D30 KLM depicting the program for the eastern part of the Revolution Square complex and the convent area, 1961

programs. In the winning competition entry, Ravnikar conceived a new department store on the eastern edge of Revolution Square and planned the area along today's Slovenska Road (Slovenska cesta), extending to the NAMA building, as a zone of "intense daily life" that would include commercial and cultural buildings and spaces within the adapted convent complex. The "Square 4," one of the two squares next to the convent complex, was even envisioned as an extension of the "bazaar", linking the convent area to the NAMA department store. This likely continues Ravnikar's ideas about treating this area along today's Slovenska Road, formed as early as 1953 and connected with his efforts to preserve the baroque Kosler Palace in the immediate proximity.¹⁸ In Ravnikar's competition plan for the new Revolution Square complex, this baroque building, which was later demolished, is preserved and included in the aforementioned zone of "intense daily life".

¹⁸ Namely, Ravnikar, along with Miloš Lapajne, a recent architecture graduate at the time, participated in the competition for the extension of the NAMA department store in the centre of Ljubljana. Their proposal included the preservation of the Kosler Palace. Cf. Boris GABERŠČIK, Natečaj za trgovsko hišo "NA-MA" v Ljubljani, *Arhitekt*, III/10, 1953, p. 7.

Thus, by the end of 1961, the convent and the surrounding area were designated to become a commercial and tourist zone. This decision was underpinned by the perceived lack of such facilities in Ljubljana and the aspiration for the new complex to become a “first-class tourist attraction” alongside its role as a political and administrative centre. Accordingly, the convent was supposed to accommodate a day hotel, pub, gallery, and exhibition spaces. More precisely, a section of the convent complex was proposed for conversion into a museum or gallery of Baroque art given the period in which the entire complex of the Ursuline convent was built, aimed at alleviating the National Gallery’s focus on later periods.¹⁹

In a similar mode, Plečnik’s school building, slated for adaptation, was envisaged to serve as a venue for youth clubs, a youth hotel, office spaces, and a café, owing to its perceived unsuitability for educational purposes.²⁰ Adjacent to Plečnik’s school, earlier plans contemplated a separate building to house the new exhibition space, the Jakopič Pavilion.²¹ However, the final arrangement saw an extension built along its west front, with the basement and part of the ground floor allocated for office and retail space.²² Plečnik’s school building was preserved, but its western façade was sacrificed due to the construction of the extension.

On the contrary, the Nurses’ Home (Dom medicinskih sester) was among the buildings estimated for demolition to enable the construction of the Revolution Square complex. This mention in December 1961 likely pertains to the section of the northern wing reaching into the Nun’s Garden.²³ Historical photographs from

¹⁹ SI ZAL, LJU 173, IZITR, box 18.02, IZITR, Predlog programa za ureditev objektov na vzhodnem delu trga, Ljubljana, dated August 1961. Cf. Later plans, for instance, in plan J 32 11.2 48, dated December 1962. See SI ZAL, LJU 173, IZITR, roll 04.02.

²⁰ SI ZAL, LJU 173, IZITR, box 18.02, IZITR, Predlog programa za ureditev objektov na vzhodnem delu trga, Ljubljana, dated August 1961; SI ZAL, LJU 402/1, ObLO SO Ljubljana – center, box 35, IZITR, Programska skica za objekt “D” na Trgu revolucije v Ljubljani, dated December 1961.

²¹ An extension was built along the west front of Plečnik’s school building and labelled in some earlier plans, for instance, plan J 30 3.1, dated July 1961 (SI ZAL, LJU 173, IZITR, box 18.02), as the Jakopič Pavilion. During the period when the first designs for the future Revolution Square complex were emerging, the famous exhibition space on the edge of Tivoli Park, originally known as Rihard Jakopič’s Art Pavilion (built in 1909 and designed by architect Max Fabiani), was slated for demolition to make way for the new railway hub. It is thus no surprise that a replacement exhibition space was included in the new complex that was to be built nearby. Cf. Tina POTOČNIK, 26534 – zmagovalni natečajni elaborat za Trg revolucije in variante zazidave, *KONS-TR*³. *Konstrukcija nove ere* (ed. Tina Potočnik), Ljubljana 2023, pp. 33–34.

²² JENŠTERLE – PIBERNIK 1985, cit. n. 12, p. 78.

²³ SI ZAL, LJU 173, IZITR, box 01.04, Aproksimativni predračun stroškov razčiščenja in komunalnih del na Trgu revolucije v zvezi z izgradnjo objektov na tem trgu in razdelitev stroškov na posamezne bodoče objekte, Ljubljana, 15. 12. 1961. The nurses’ home is identified in the archival documentation as the building at 18 Revolution Square. This is the building on the western edge



7. The Ursuline convent after demolishing the part of northern wing and western façade of Plečnik's school building before the extension was built

the same year depict this tract, of which only the eastern part of the five-window axis remains preserved.²⁴ Furthermore, a comparison with the present-day layout reveals significant alterations to the dimensions of the tract south of the church. Interventions in the atrium, arcades along today's Slovenska Road, the basement, and other spaces, completed by the mid-1970s, prioritized preserving the convent's historical appearance, introducing new elements delicately, while replicating its historic facade and repurposing site materials as *spolia*. Thus, much of the convent complex's historic fabric has still been preserved, despite accommodating new programs.

of Congress Square, which bore the name Revolution Square before the new square of the same name was built.

²⁴ Cf. for example, the 1961 photograph by Viljem Zupanc (SI ZAL, LJU 342, Fototeka (Photo library), photo A6-004-024), showing the convent complex with the church from the southwest. The original west façade of Plečnik's school building is also visible in this photo; Cf. also SI ZAL, LJU 342, Fototeka (Photo library), photo A6-003-048.

The Fallen Villas by Gustav Gerlach

Recent research has more precisely identified several changes in the program, form, and precise location of the buildings within the Revolution Square complex that occurred during the initial planning phases following the competition for the complex. In June 1960, the plan was still for the towers to be built next to Erjavčeva Road. However, by August of that year, they had been moved to the northwest, forming a new square on the south side. The path that extended north between the towers, lined with two rows of trees as shown in the ground plan and model of Ravnikar's first proposal, was abandoned.²⁵ According to archival records, in December 1961, about twenty structures along Erjavčeva Road and Veselova Street (Veselova ulica) were slated for demolition to make room for construction.²⁶ Among these were residential buildings, particularly the trio of villas lining the southern area designated for the new complex, which, despite the relocation of the towers away from Erjavčeva Road, were not spared. These grand residences, captured in postcards showing a distinguished road with the presidential palace nearby and the castle in the distance, were a reminder of an architectural legacy that was fading into the past.

Most prominent in this series of villas was the one built for Albert Zeschko at the corner of Erjavčeva Road and Prešernova Road (Prešernova cesta). The documentation for its construction dates back to April 1892.²⁷ The plans were drawn up by Gustav Gerlach, an architect for the construction company Kranjska Stavbinska Družba (Krainische Baugesellschaft) and its technical manager from 1891 to 1894. Founded in 1873, the company soon became one of the leading construction firms shaping Ljubljana's image in the late 19th century. It also acquired land on the then outskirts of Ljubljana and began building residential buildings in Vrtača along Prešernova and Erjavčeva Roads in 1889, including villas for the wealthier classes of the bourgeoisie. These villas represent an important building type; they became the ideal of their time and decisively shaped the residential culture of the 20th century.²⁸

²⁵ Cf. POTOČNIK 2023, cit. n. 21, pp. 15–21.

²⁶ SI ZAL, LJU 173, IZITR, box 01.04, Aproximativni predračun stroškov razčiščenja in komunalnih del na Trgu revolucije v zvezi z izgradnjo objektov na tem trgu in razdelitev stroškov na posamezne bodoče objekte, Ljubljana, 15. 12. 1961.

²⁷ SI ZAL, LJU 489, REG. I, box 1136–1137, archival unit 9472.

²⁸ Vlado VALENČIČ, Ljubljansko stavbeništvo od srede 19. do začetka 20. stoletja, *Kronika*, XVIII/3, 1970, p. 141; Igor SAPAČ, Prezrto stoletje, *Arhitektura 19. stoletja na Slovenskem*, Ljubljana 2015,

The development plans for the discussed district, upon which Kranjska Stavbinska Družba built, included the design of Šubičeva Street, now framing Republic Square to the north, and the expansion of Nunska Street (Nunska ulica), later Veselova Street, following the northern edge of Emona and the convent garden's southern wall, where two towers stand today. However, the project faced obstacles, notably the Ursuline convent's reluctance to relinquish land. Nonetheless, in the 1890s, three villas were constructed on Erjavčeva Road,²⁹ each boasting luxurious facades. Notably, the aforementioned villa for Albert Zeschko stood out not only for its appearance but also for the simultaneous construction of an outbuilding on its expansive plot, which harmonized in design with the main residential structure.

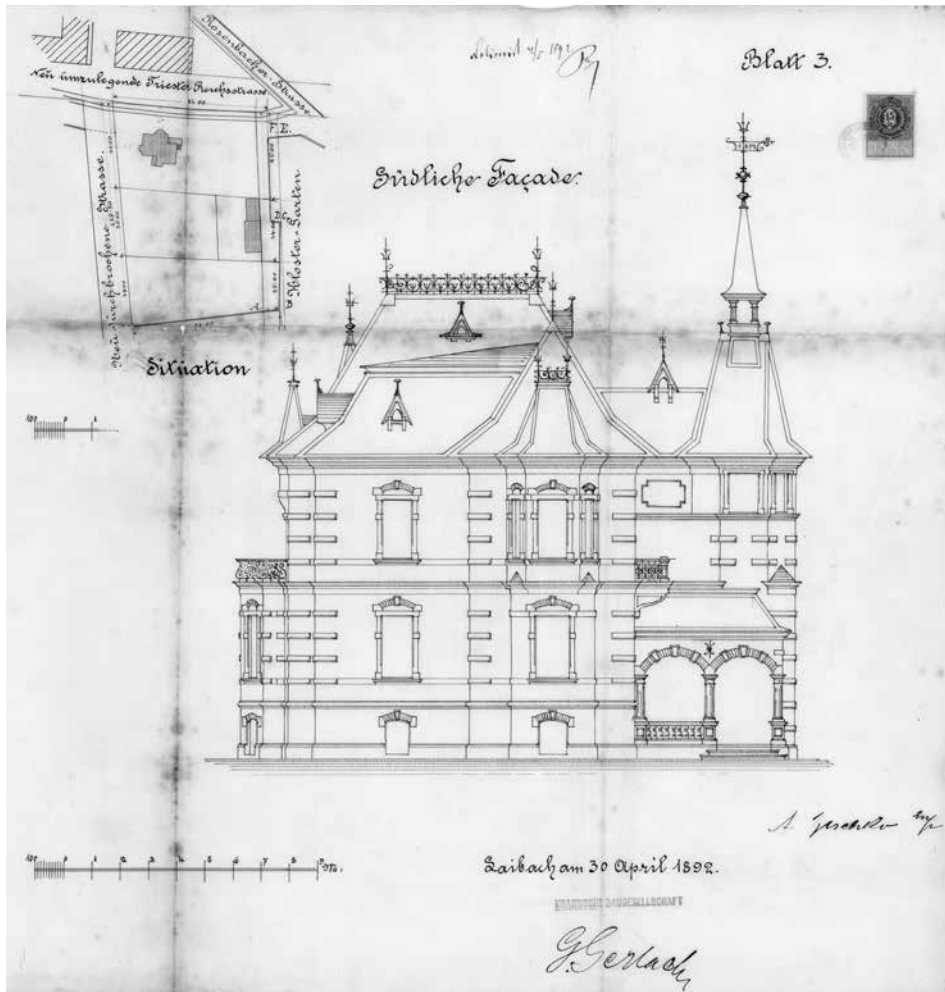
The villa featured a dynamic ground floor layout, adorned with richly decorated facades typical of the 19th century and crowned by a pitched roof and tower, both covered with slate. Its construction was notable; the plans reveal ceilings supported by arches, even on the floors above. This architectural choice prompted a comment from the city engineer, Jan Duffe, who requested thicker walls to enhance load-bearing capacity. The interior layout included quarters for household staff in the basement, as well as a spacious foyer, lounge, and dining room on the ground floor. A small elevator facilitated the transport of food from the basement kitchen. Additionally, each floor was equipped with a toilet, and the first floor featured a bathroom and a spacious dressing room.

The outbuilding associated with the villa was expansive, situated behind the main residence near the bend of today's Valvasorjeva Street (Valvasorjeva ulica) to the north. It boasted a horizontally stretched, multi-story structure, topped by a steeply pitched roof covered with shingles. This building was conceived concurrently with the villa; detailed plans from May 1892, alongside historical photographs, reveal the elaborate facade decoration: profiled partitions and crown walls, ornate window and doorframes, pilasters adorning the upper floor, and a combination of final layers of different structures. Notably, decorative motifs from the villa's facade were replicated on the outbuilding's exterior, creating a harmonious architectural ensemble.³⁰

p. 46; Igor SAPAČ, *Urbanizem v 19. stoletju na Slovenskem*, *Arhitektura 19. stoletja na Slovenskem*, Ljubljana 2015, p. 83; Igor SAPAČ, Vile, *Arhitektura 19. stoletja na Slovenskem*, Ljubljana 2015, pp. 285, 287.

²⁹ Vlado VALENČIČ, *Gradbeni razvoj Ljubljane od dograditve južne železnice do potresa l. 1895*, *Kronika: časopis za slovensko krajevno zgodovino*, IX/3, 1961, pp. 140–142.

³⁰ SI ZAL, LJU 489, REG. I, box 1136–1137, archival unit 9472.

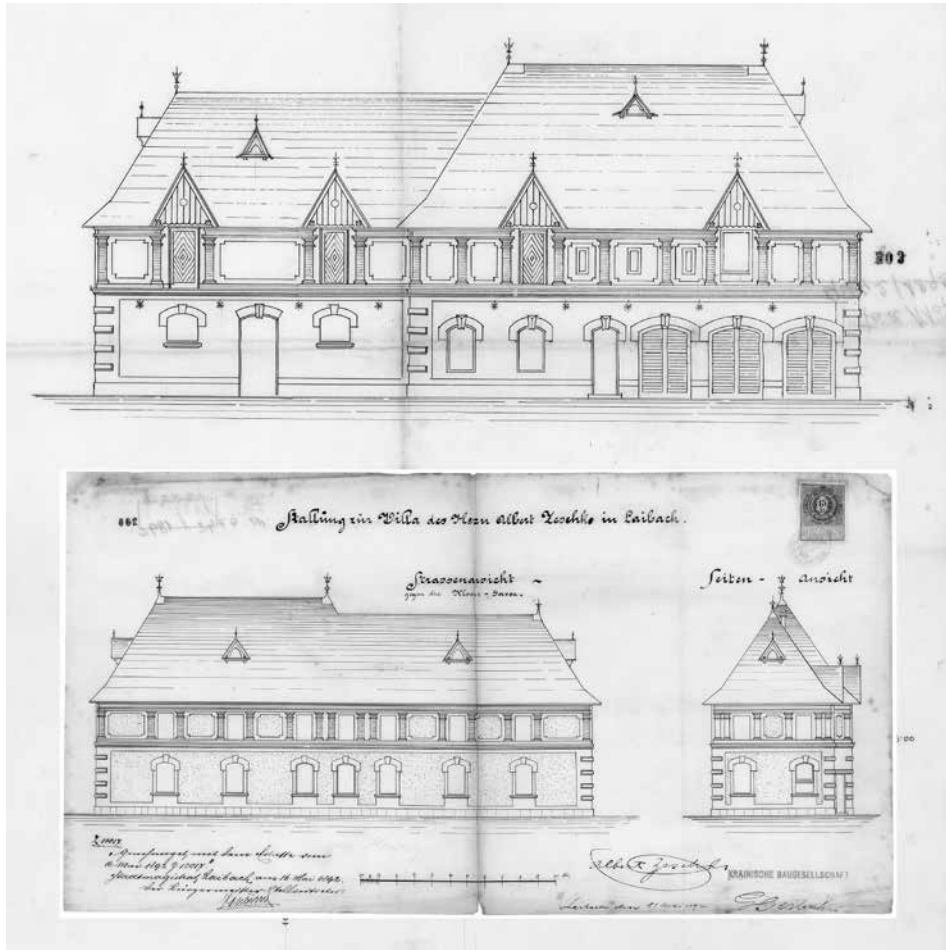


8. The façade plan for Villa Albert Zeschko, Ljubljana, 1892

Gerlach drafted plans for two additional villas on Erjavčeva Road. The villa on the adjacent plot, designed in August 1892, was constructed by Kranjska Stavbinska Družba for the market.³¹ In contrast to Albert Zeschko's villa, which was evidently tailored to the client's preferences, the floor plan of this building – later named Villa Stare³² after its new owner, Dr Leo Stare, government counsellor and head of the banate's authority – is rather conventional, typical of villas from that era.

³¹ SI ZAL, LJU 489, REG. I, box 1137–1138, archival unit 16256.

³² This name for the villa is evident from the site plan related to the Weinlich Villa. SI ZAL, LJU 489, REG. I, box 1512–1513, archival unit 23151.



9. The façade plans of the outbuilding associated with Villa Albert Zeschko in Ljubljana, 1892

The same principle applies to the subsequent building in the series: the villa constructed for Ludwig Zeschko, which was planned in February 1893.³³ According to the site inspection report for obtaining construction permits, it was proposed that this building also be covered with slate, consistent with neighbouring structures.

Anton Weinlich erected the westernmost villa in the series as the final addition. The plans for this one date back to 1902,³⁴ but details about the architect remain

³³ SI ZAL, LJU 489, REG. I, box 1137–1138, archival unit 6942.

³⁴ SI ZAL, LJU 489, REG. I, box 1512–1513, archival unit 23151.

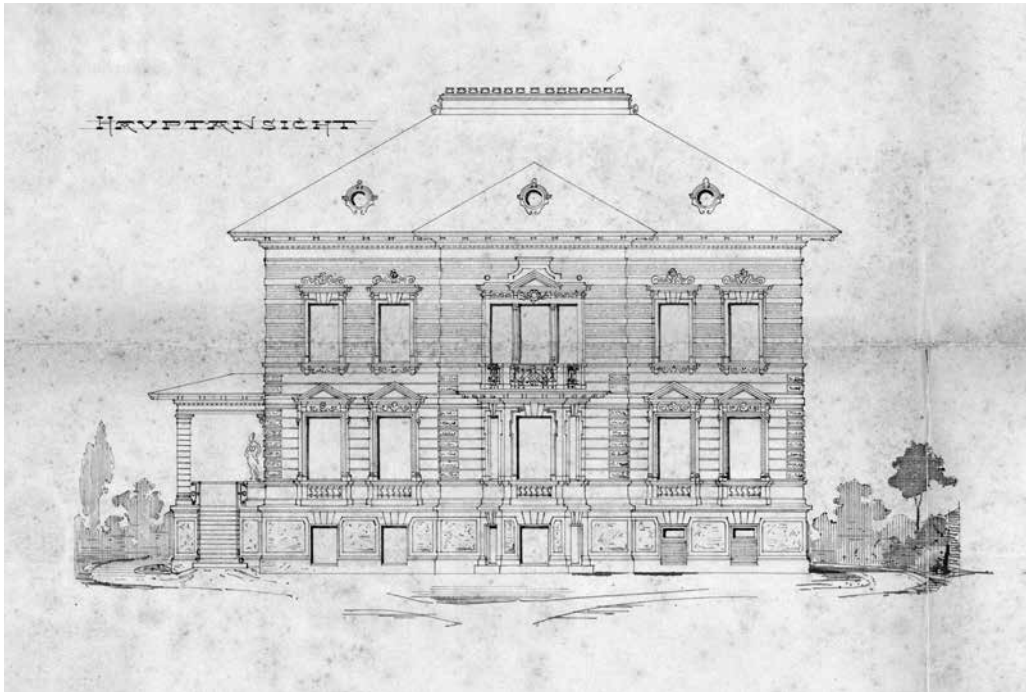


10. The façade plan for Villa dr. Stare, Ljubljana, 1892

unclear. This single-story villa, featuring a rectangular floor plan with an outbuilding at the rear, boasted a historicist facade and a pitched roof. Subsequently, in June 1918, the villa underwent modifications,³⁵ as evidenced by plans submitted to the city magistrate with a letter bearing the header of Karl Pollak, from the Leather and Leather Goods Factory. The villa was modified for Jean Pollak (Polak), the second son of Karl Pollak, whose factories in Kranj, the Ljubljana suburb of Šentpeter, and Vrhnika became among the most significant leather industrial plants in Slovenia by the end of World War I.³⁶

³⁵ SI ZAL, LJU 489, REG. I, box 1793–1794, archival unit 14174.

³⁶ Mitja SUNČIČ, "Celotno posojilo Mestne hranilnice ljubljanske je šlo v žepe akcionarjev in po drugih napačnih potih." Mestna hranilnica ljubljanska in propad industrijske delniške družbe Karel Pollak, *Prispevki za novejšo zgodovino*, XLVIX/2, 2009, p. 45.

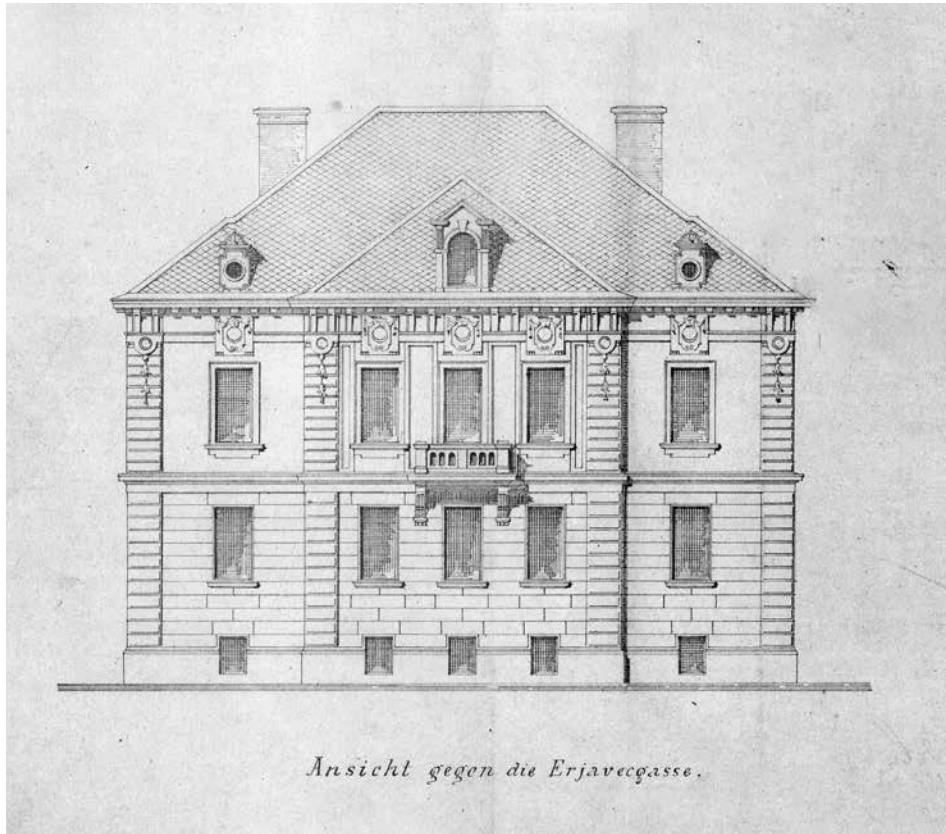


11. The façade plan for Villa Ludvig Zeschko, Ljubljana, 1893

While most of the villas on Erjavčeva Road were demolished during the construction of the Revolution Square complex – the demolition of one was vividly captured on camera in 1963³⁷–the villa on the corner of Prešernova and Erjavčeva Roads, i.e. Villa Albert Zeschko, was demolished even before the construction of this complex began. In 1960, a monument to Boris Kidrič – communist revolutionary, Yugoslav politician, and the first president of the Slovenian national government, who was closely associated with Tito – was built on the premises.³⁸

³⁷ Cf. the film *Rušenje in gradbena dela ob Šubičevi ulici in Trgu revolucije*, with director of photography Vito Lemež, 1963, from the Slovenian Film Archives at the Archives of the Republic of Slovenia, Film collection, AS 1086, box 2157. The villas along Erjavčeva Road were gradually demolished. In November 1963, laundry was still hanging on the balcony of Villa Ludvig Zeschko, as evidenced by the photos. In photographs showing the construction of the structural core of the two towers on Revolution Square in September 1964, Villa Ludvig Zeschko had already been demolished down to the ground floor, while Villa Dr Stare had not yet been demolished. Cf. SI ZAL, LJU 173, IZITR, box 01.01, folder H, photo 9; folder M, photo 3; LJU 342, Fototeka (Photo library), photos A6-002-091, A6-002-162, A6-002-164.

³⁸ VALEŇČIČ 1961, cit. n. 29, pp. 140–142.



12. The façade plan for Villa Anton Weinlich, Ljubljana, 1902

The unveiling of the monument to Kidrič was a significant political event.³⁹ Even more so, the Revolution Square complex was an important political project. The open competition requirements, frequently cited in scholarly sources, underscore its political nature. The textual parts of the archival documentation, particularly those related to the monument, further illustrate this. For example, in July 1963, the report of the committee responsible for the monument's construction was sent to Ivan Maček, an influential political figure of the era and the Minister of Construction in the first decade after World War II, who oversaw Slovenian

³⁹ The creation of the monument, designed by sculptor Zdenko Kalin, was reportedly supervised by Ivan Maček. Barbara MUROVEC, The Statue of the Communist Revolutionary Boris Kidrič (1912–1953). Art, Ideology and Ethics in the Public Space, *Acta Historiae Artis Slovenica*, XVIII/2, 2013, p. 152. The outbuilding still stood in the late seventies when construction work for the Cankarjev Dom building began, as evidenced by historical photographs. Cf. SI ZAL, LJU 342, Fototeka (Photo library), photo A6-001-011.



13. Frames from a historical film showing construction of the Revolution square in Ljubljana, 1963

architectural production. Maček received not only the material on the selected competition project for the Monument to the Revolution but also a request for his opinion on its placement. Thus in coordination with the political leadership, the committee chose the monument's location and set the completion date for Revolution Square complex to May 9, 1965, aligning it with the "20th anniversary of liberation."⁴⁰ This reflects the socio-political interests of that era and underscores the project's significance to the political leadership. Furthermore, other monuments to important politicians of that era are mentioned in the winning competition entry for the Revolution Square complex, including a statue of Tito: " (...) This area would be a good place for a monument to Kidrič, just as it would be for a monument to Kardelj, while Tito's should stand on the central square itself."⁴¹

⁴⁰ The Executive Council of the People's Assembly of the Peoples Republic of Slovenia had adopted a decree on constructing a monument to the revolution and appointed the committee with the task of determining its location and ensuring "harmonious urban planning of the place" in July 1959. Muzej novejšje in sodobne zgodovine Slovenije, MNSZS MA, box 4, archival unit 6, document "Odbor za postavitve spomenika revolucije, IZITR, Spomenik revolucije na novem Trgu revolucije v Ljubljani, Ljubljana", dated July 1963.

⁴¹ When writing about the monument to Kardelj in the winning competition entry, Ravnikar is referring to Edvard Kardelj, another important politician of the post-war era and the main creator of the Yugoslav system of workers' self-management. SI ZAL, LJU 173, IZITR, box 37.01, competition entry 26534.

It is only with this mention of the monument to Tito that we become aware – by examining the repeatedly published photographs of the winning design’s mock-ups⁴² – of an element in the plaza, aligned with the main entrance of the People’s Assembly building, which most likely represented the monument to Tito. However, no further mention of this statue can be found in the revised archival documentation relating to the early phase of the planning process.

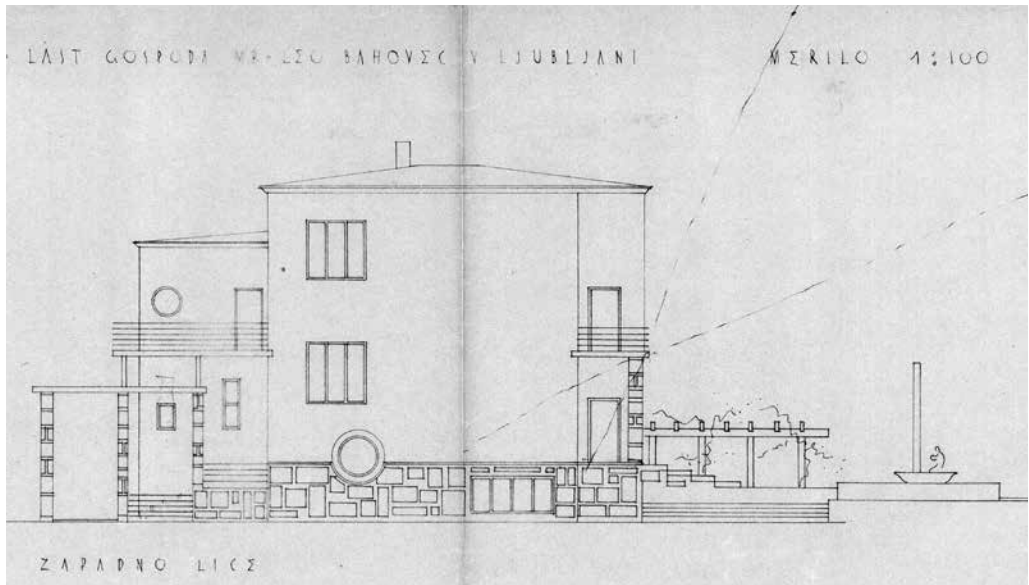
Considering the idea of adding several monuments to revolutionary politicians alongside the Monument to the Revolution on Revolution Square and the illustrations of the winning competition entry, which delineate the placement of new structures in relation to existing ones,⁴³ it appears that the villas on Erjavčeva Road, where the “zone of the Executive Council and Central Committee” was initially planned, were indeed in the path of the architectural vision of the significant political commission.⁴⁴ The plan from the winning competition entry (1960) shows that the two towers with triangular floor plans were located next to Erjavčeva Road; more precisely, the western one was positioned adjacent to the Weinlich Villa. Additionally, a large Executive Council chamber with a rectangular floor plan was proposed next to Erjavčeva Road, on the site of Villa Dr Stare and Villa Ludvig Zeschko. On the opposite side, another new building was planned, extending south from the location of the villa built by Baroness Karla Schwartz. Evidently, the area around Erjavčeva Road had to be cleared to achieve an effective architectural composition, consisting of two government towers marking the beginning of an axis stretching southward, the Executive Council Chamber, and monuments that conveyed the values of the new era and society.⁴⁵

⁴² Photographs of the model were published, inter alia, in the magazine *Arhitekt* in 1960. Cf. Mariko ŠLAJMER, Natečaj za ureditev novega Trga revolucije v Ljubljani 1960, *Arhitekt*, IV, 1960, p. 55.

⁴³ Ravnikar’s competition entry embraces illustrations detailing the placement of new structures in Revolution Square in regards to the already mentioned archaeology, as well as to the “era of construction”, the purpose and number of floors of existing structures, green areas, and other areas and the existing roads network. SI ZAL, LJU 173, IZITR, box 37.01, competition entry 26534.

⁴⁴ Not only were the historic villas on Erjavčeva Road, which were evidently considered of lower value than the architectural concept, demolished, but at least three larger residential buildings on Veselova Street, formerly Nunska Street, were also razed. Details about these buildings are currently limited, as research on this topic is ongoing. However, the demolition costs for the buildings at Veselova Street 3, 3a, and 11 are known. Additionally, the Vajeniška šola (apprentice school building) on Veselova Street was listed for demolition. SI ZAL, IZITR, box 01.04, Aproximativni predračun stroškov razčiščevanja in komunalnih del na Trgu revolucije v zvezi z izgradnjo objektov na tem trgu in razdelitev stroškov na posamezne bodoče objekte, 15. 12. 1961.

⁴⁵ A hall or auditorium, mentioned in the textual part of the competition entry and depicted just north of the Pension Fund apartment block, was later marked in the plans as the Executive Council Chamber. Cf. POTOČNIK 2023, cit. n. 21, pp. 18–21.



14. The façade of the Villa Bahovec, Ljubljana, 1934

The only villa on Erjavčeva Road that has survived to this day is the one built by Baroness Karla Schwartz on the opposite side of Erjavčeva Road, planned in 1914 or 1916.⁴⁶ However, an examination of the winning entry's illustrations reveals that initially a new building was proposed on the site of this villa as well. Conversely, the neighbouring Villa Bahovec was neither drawn over with new buildings, nor listed for demolition in 1961, even though it was positioned right next to the proposed central axis of the complex leading towards south. This one-story functionalist villa with a slightly pitched roof was built in 1935 for Leon Bahovec, a well-known pharmacist from Ljubljana, with plans by architect Jože Mesar, dating back to 1934.⁴⁷ It is difficult to avoid the thought that the aforementioned exemption was due to the villa being confiscated in 1947 and assigned to Maček. He lived in the villa until 1982, when it was inexplicably demolished.⁴⁸

⁴⁶ Between the two world wars, it housed the Consulate of the Kingdom of Italy, which added an office and residential building on the southeast side of the land in 1927. SI ZAL, LJU 489, REG. I, box 1790–1791, archival unit 8713; LJU 493, Reg VI/C, box 14, archival unit 11025.

⁴⁷ Bogo ZUPANČIČ, *Usode ljubljanskih stavb in ljudi*, 1–24, Ljubljana 2005, p. 86. The villa was built by the construction company Angello Battelino by November 1935. SI ZAL, LJU 493, REG VI/C, box 2, archival unit 47093.

⁴⁸ ZUPANČIČ 2005, cit. n. 47, p. 86.

Visions vs. Historical Frame

The Revolution Square project, heavily influenced by political motives, exemplifies the complicated interplay between modernist architectural ambitions and the preservation of historic fabric. Edvard Ravnikar's vision for the complex sought to harmonize new constructions with the old city's landscape. However, several historical structures, such as the archaeological remains of Roman Emona and parts of the convent premises dating back to the 18th century, as well as the Plečnik school building's western façade, were sacrificed for the new representative architectural complex. Additionally, the construction of the Revolution Square complex and the Kidrič monument led to the demolition of historic villas on Erjavčeva Road, including the richly decorated Villa Albert Zeschko and its associated outbuilding.

The Revolution Square project illustrates post-war architecture's broader challenges in balancing contemporary development needs with the preservation of historic fabric. It reflects how architecture was frequently driven by the desire to embody new political ideals, which often resulted in the destruction of historic structures. The concepts and plans from the initial planning phases show that the pursuit of an adequate architectural setting for the Monument to the Revolution led to at least a partial erasure of historical context. Thanks to the architect's skill in navigating the post-war political landscape, which intertwined architecture with political ideologies, the further development of the Revolution Square complex diverged from the original plans and resulted in an architectural arrangement more integrated with the old city, creating a more harmonious relationship between the new and the old. Recognizing the dual legacy of the Revolution Square complex – its advancements and the changes in historical narratives it caused – allows for a more nuanced understanding of the architectural history of the discussed location. In the context of mainstream historiography, which still tends to celebrate modernist icons – architects and their oeuvre – while overlooking the cultural and historical losses incurred, this recognition contributes to the understanding of not only the groundbreaking contributions of modernism but also its impact on historic fabric, which remains under-examined. To fully grasp the legacy of post-World War II architecture, it is essential to integrate a perspective that acknowledges both the progress and the sacrifices made. This balanced approach should also influence contemporary practices in heritage preservation, ensuring that the duality of modernism's legacy is con-

sidered in the valorisation and preservation of post-World War II architectural achievements.

Illustration references: © Historical Archives Ljubljana (1–12, 14);
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Povojna arhitektura in odnos do historičnega grajenega tkiva: Ravnikarjev kompleks Trga revolucije v Ljubljani

POVZETEK

V zadnjih desetletjih je bil opus Edvarda Ravnikarja, ki velja za najvidnejšega slovenskega arhitekta povojnega obdobja, deležen precej pozornosti stroke. V arhitektu posvečenem letu 2023 se je zvrstilo tudi več razstav in dogodkov, objavljeno je bilo več prispevkov, ki so poglobili védenje o njegovem delu, tudi o ljubljanskem kompleksu Trga revolucije, leta 1991 preimenovanem v Trg republike, ki se varuje kot spomenik državnega pomena. Ravnikarjev predlog novega simbolnega, političnega in upravnega središča socialistične republike, z osrednjim poudarkom v Spomeniku revolucije, je bil izbran kot najboljši na natečaju leta 1960, stroka pa je v kompleksu prepoznala spoštovanje zgodovinskega konteksta in prizadevanje arhitekta, da bi ohranil uršulinski samostan ter rimske ostaline. Da je kompozicijo objektov na nekdanjem nunskem vrtu Ravnikar zasnoval upošteva je zgodovinske objekte v okolici in te integriral v nov kompleks s pomočjo vizur, je potrdila tudi raziskava arhivskih virov. Arhitektov namen navezovanja modernističnega kompleksa na zgodovinsko mestno krajino dobro ilustrira zlasti nedavno odkrit načrt z naslovom »Pogledi, fiksirano drevje, višinske kote« iz leta 1961, ki prikazuje poglede z različnih točk novega kompleksa na pomembne zgodovinske zgradbe v okolici. Hkrati pa je raziskava pokazala, da arheološke ostaline Emone in niz vil s preloma 19. stoletja na južnem robu območja gradnje novega kompleksa niso imeli vpliva na zasnovo - ne v natečajni rešitvi ne v prvih fazah načrtovanja.

Čeprav je bilo arhitekturni viziji Trga revolucije doslej posvečeno že veliko pozornosti, poseganje v zgodovinske strukture zaradi izgradnje kompleksa doslej še ni bilo predmet poglobljenih razprav. O vilah, porušeni zaradi gradnje novega kompleksa, je znanega le malo. Na podlagi preučitve Ravnikarjeve natečajne rešitve, arhivskih dokumentov iz prvih faz načrtovanja novega kompleksa ter gradbene dokumentacije za vile na Erjavčevi cesti prispevek predstavlja nove ugotovitve o historičnem tkivu, žrtvovanem za izvedbo enega danes najbolj cenjenih modernističnih arhitekturno-urbanističnih sestavov pri nas in s tem delno zapolnjuje manko študij na tem področju.

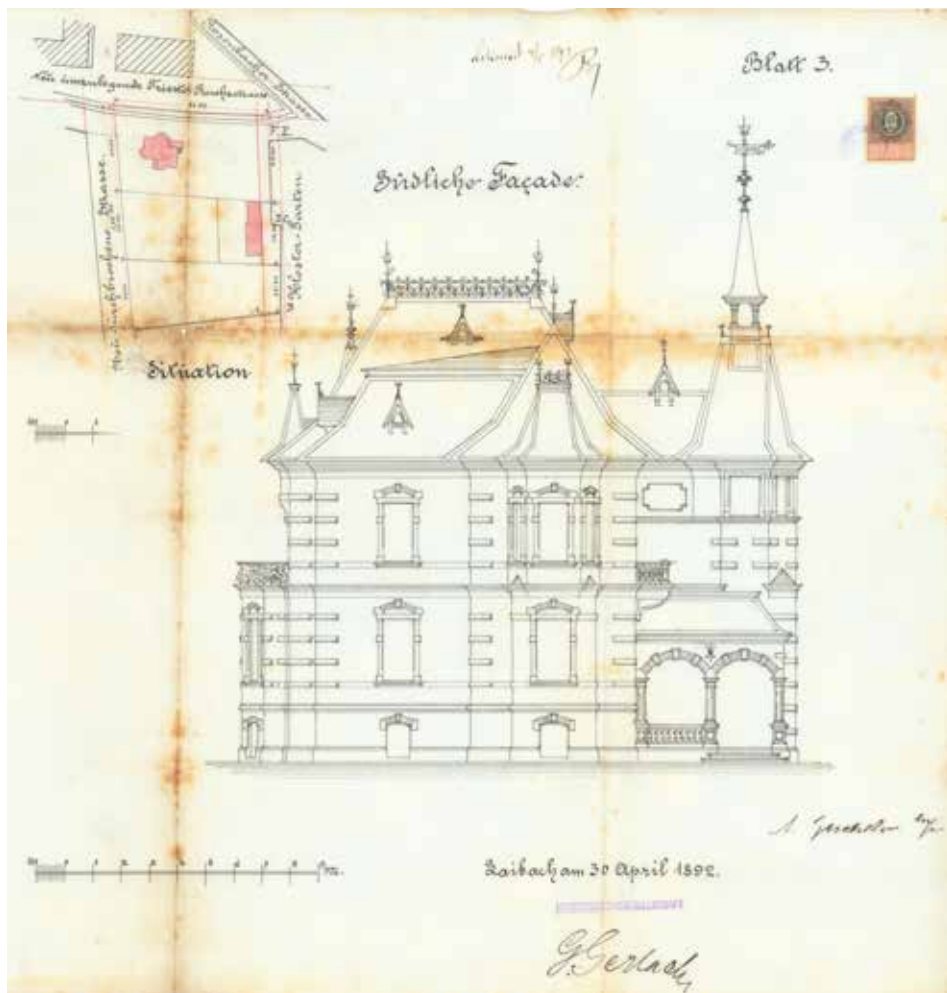
Iz arhivskega gradiva, zlasti tudi dela natečajnega elaborata, ki prikazuje umestitev novih stavb na Trgu revolucije glede na »položaj Emone«, se razbere odnos do arheoloških ostalin v okviru prve ideje za novi kompleks. Ta je bil načrtovan na območju insul, severnega obzidja in obrambnega jarka. Stolpnici, v katerih naj bi bili sprva prostori Izvršnega sveta Ljudske republike Slovenije, njegovih sekretariatov ter potencialno Centralnega komiteja, sta bili umeščeni v območje, kjer so pričakovali pomembnejše najdbe. Dvorana Izvršnega sveta pa je bila na območju zahodnega emonskega ozidja. V zmagovalnem natečajnem elaboratu, ki je na širšem območju Trga revolucije predvidel tri cone, je bila namreč prav na območju Emone načrtovana »cona izvršnega sveta in centralnega komiteja«.

Arhivsko gradivo tudi kaže, da so bili posegi v samostan povezani z novim programom za vzhodni del območja Trga revolucije, ki naj bi postal prostor »napolnjen z življenjem,

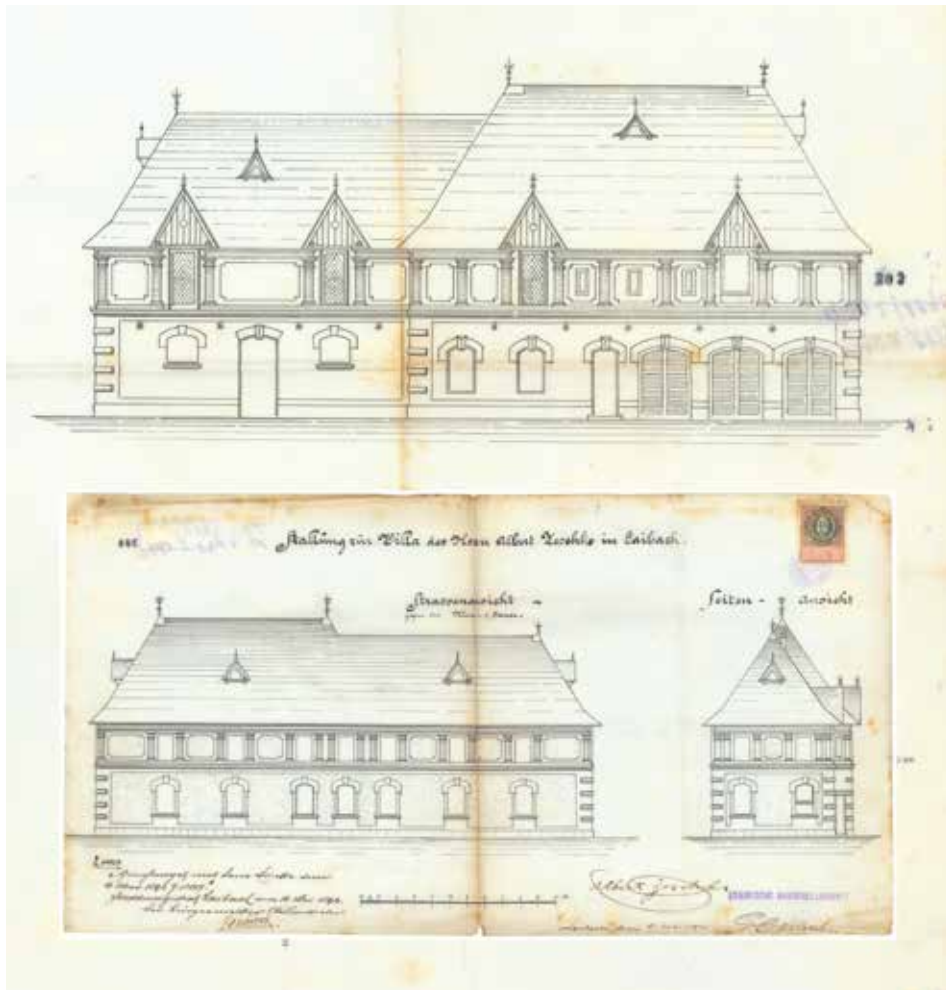
z ljudmi, in ne le monument«. Ravnikar je že v zmagovalnem natečajnem elaboratu na vzhodnem robu trga predvidel veleblagovnico, širše območje, vključno s samostanom in prostorom ob Slovenski cesti, pa zasnoval kot cono »intenzivnega dnevnega življenja«, namenjeno trgovskim, poslovnim in kulturnim vsebinam. V prvi fazi načrtovanja tega dela kompleksa so ob Ravnikarjevem predlogu preučili še druge najbolj ocenjene natečajne projekte in na podlagi analize, upoštevajoč tudi odnos predlaganih rešitev do šolske stavbe, ki jo je zasnoval Jože Plečnik, in dela samostana, v katerem so imele nune svojo šolo, oblikovali program, ki naj bi zagotavljal vitalnost območja. Samostan in njegova okolica sta bila percipirana celo kot potencialna »prvovrstna turistična atrakcija«. V skladu s tem so v samostanu predvideli med drugim dnevni hotel, gostilno, galerijo in muzej baroka. Z izjemo severnega krila samostana, od katerega so ohranili le vzhodni del v obsegu petih okenskih osi, in spremembe, zlasti dimenzij trakta južno od cerkve, je bil kljub umestitvi novih programov velik del samostanskega kompleksa ohranjen.

Vile na južnem robu območja, namenjenega novemu kompleksu, so bile leta 1961 uvrščene med objekte ob Erjavčevi cesti in Veselovi (nekdanji Nunski) ulici, predvidene za rušenje, kljub temu da je bila lokacija stolpnic kmalu po natečaju pomaknjena stran od Erjavčeve ceste. Načrte za tri izmed štirih vil z bogato okrašenimi pročelji, ki so pričale o stanovanjski kulturi zadnje četrtine 19. stoletja, je izdelal Gustav Gerlach, arhitekt Kranjske stavbinske družbe in njen tehnični vodja med letoma 1891 in 1894. Likovno-arhitekturno najzanimivejša je bila vila, zgrajena za Alberta Zeschka na vogalu Erjavčeve ceste in današnje Prešernove ceste, zasnovana leta 1892, ob kateri je zraslo veliko gospodarsko poslopje, oblikovno usklajeno s stanovanjskim objektom. Vilo na sosednji parceli, prav tako načrtovano leta 1892, je za trg zgradila Kranjska stavbinska družba. V nasprotju z vilo Alberta Zeschka, ki je bila očitno prilagojena naročnikovim željam, je tloris te stavbe – kasneje poimenovane Vila Stare – konvencionalen. Enako velja za naslednjo stavbo v nizu: vilo, zgrajeno za Ludwiga Zeschka, ki jo je leta 1893, tako kot prej omenjeno, načrtoval Gerlach. Najzahodnejša vila v nizu je bila zgrajena za Antona Weinlicha, načrti zanjo so bili izdelani leta 1902, leta 1918 pa jo je dal predelati Jean Pollak. Večina vil na Erjavčevi cesti je bila med gradnjo kompleksa Trga revolucije postopoma porušeni – rušenje ene je leta 1963 posnel snemalec, ki je spremljal gradnjo novih stavb – vila Alberta Zeschka pa je bila zaradi postavitve spomenika Borisu Kidriču porušena že leta 1960. Umestitev spomenikov Kidriču, Edvardu Kardelju in Titu v območje novega kompleksa na Trgu revolucije je bila sicer predlagana tudi v zmagovalni natečajni rešitvi za ta politično pomemben projekt.

Prvi premisleki in načrti za kompleks Trga revolucije zrcalijo preplet političnih ambicij, arhitekturnih vizij in tedanjega odnosa do zgodovinskega tkiva oziroma konteksta. Ostaline Emone, predvsem pa historistične vile ob Erjavčevi cesti, so bile v napoto novi upravno-politični »coni« ter konceptiji urbanistično-arhitekturnega sestava s spomeniški obeležji, posvečenimi revoluciji in revolucionarnim politikom, ki so jo uokvirjali politični motivi in predstave o osrednjem reprezentančnem prostoru novega časa. Celovita obravnava Ravnikarjevega, s številnih vidikov mojstrskega sestava, skozi perspektivo, ki vključuje tako odličnosti in presežke v arhitekturnem smislu kot tudi izgube zgodovinskega tkiva in konteksta, je za razumevanje povojne arhitekture in njeno ohranitev koristnejša od ikoniziranja arhitekta ali njegovih del.



[Potočnik 8] The façade plan for Villa Albert Zeschko, Ljubljana, 1892



[POTOČNIK 9] The façade plans of the outbuilding associated with Villa Albert Zeschko in Ljubljana, 1892



[Potočnik 10] The façade plan for Villa dr. Stare, Ljubljana, 1892

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Sinopsisi / Abstracts

1.01 IZVIRNI ZNANSTVENI ČLANEK

Mojca JENKO, Doslej spregledana estetika Veita Stossa. Križani iz Dramelj

Ključne besede: Križani iz Dramelj, veliko leseno razpelo, začetek 16. stoletja, Narodna galerija (Ljubljana), Veit Stoss (1477–1533), Nürnberg

Na stalni razstavi ljubljanske Narodne galerije je razstavljen lesen Kristusov *corpus* (NG P 69) večjih dimenzij (176 × 210 × 30cm). Starejša slovenska literatura ga obravnava kot delo Kranjskega rezbarja (ok. 1515–1520). Pred desetletjem je Andrej Smrekar nakazal možnost uvoza iz južnonemškega prostora. Ob pregledu velikih razpel na Bavarskem je pozornost vzbudila serija lesenih Križanih velikih dimenzij znamenitega nemškega kiparja Veita Stossa (1477–1533). Njegovi primerki, dobro obdelani v nemški strokovni literaturi, so si med seboj zelo podobni – po postavitvi in v detajlih. Številne značilnosti Stossovih razpel izraža tudi *Križani iz Dramelj*, ki je formalno najbližje razpelo v Germanskem nacionalnem muzeju v Nürnbergu (Pl. O. 62; 1505–1510) in v cerkvi sv. Lovrenca (1516–1520), oblikovanje perizome pa je identično oni na miniaturnem razpelo v Gettyjevem muzeju v Los Angelesu (2019.94; 1510–1515).

1.01 ORIGINAL SCIENTIFIC PAPER

Mojca JENKO, The Hitherto Overlooked Aesthetics of Veit Stoss. The Crucifix from Dramlje

Keywords: Crucifix from Dramlje, large wooden crucifix, early 16th century, National Gallery of Slovenia, Veit Stoss (1477–1533), Nuremberg

A large wooden corpus of Christ (176 × 210 × 30 cm) is displayed in the permanent exhibition of the National Gallery of Slovenia (NG P 69). Older Slovenian professional literature considers it to be the work of the Carniolan Carver (c. 1515–1520). A decade ago, Andrej Smrekar indicated the possibility of its import from southern Germany. When inspecting the large crucifixes in Bavaria, a series of large wooden crucifixes by famous German sculptor Veit Stoss (1477–1533) attracted his attention. His examples, well covered in the German art historical literature, are very similar to each other, in terms of both layout and details. Many characteristics of Stoss's crucifixes are also expressed by the *Crucifixion from Dramlje*, which is formally closest to the crucifixes in the German National Museum in Nuremberg (Pl. O. 62; 1505–1510) and in the Church of St. Lawrence right there (1516–1520); the perizome design is identical to that of the miniature Crucifix in the Getty Museum in Los Angeles (2019.94; 1510–1515).

1.01 IZVIRNI ZNANSTVENI ČLANEK

Nika LEBEN, Nova spoznanja o stavbnem razvoju cerkve Marijinega vnebovzetja na Blejskem otoku

Ključne besede: cerkev Marijinega vnebovzetja, Blejski otok, gotika, Nadškofijski arhiv Briksen, Hofraths Protocol 1693–1695, Francesco Ferrata, barokizacija

Odkritja ob zadnjih prenovah cerkve Marijinega vnebovzetja na Blejskem otoku (prvič omenjene 1185) dopolnjujejo arhivski podatki, ki jih hrani Nadškofijski arhiv v Briksnu (Das Hofarchiv (H.A.) Brixen – Bressanone). Za analizo stavbnega razvoja sta najbolj dragocena ohranjena načrta iz leta 1695 s koloriranimi tlorisoma stare in nove cerkve. Na načrtu obstoječega stanja je zrisana dvoladijska notranjost cerkvene ladje. Obok, deljen s poudarjenimi delitvami v tri traveje s po dvema paroma križno obokanih polj, nosita dva stebra, kar potrjuje trditev Tomaža Hrena, ki je ob vizitaciji leta 1601 ali 1624 videl še dvoladijsko notranjost. Na drugem tlorisu z barokizirano, obokano ladjo in prezbitrijem pa so z rdečo barvo označene predvidene prezidave, ki so jih po zapisu v Dvornem Protokolu zaupali stavbnemu mojstru Francescu Ferrati (H.A., Hofakten: Hofraths Protocol 1693-1695, HRP 57 (1695 IX 3), pp. 681, 682).

1.01 ORIGINAL SCIENTIFIC PAPER

Nika LEBEN, New Insights into the Development of the Church of the Assumption of the Virgin Mary on Bled Island

Keywords: Church of the Assumption of Mary, Bled Island, Gothic, Archdiocesan Archive of Brixen, Hofraths Protocol 1693–1695, Francesco Ferrata, Baroquization

Discoveries made during the last renovations to the Church of the Assumption of Mary on Bled Island (first mentioned in 1185) were supplemented by archival data preserved in the Archdiocesan Archive in Brixen (Das Hofarchiv (H.A.) Brixen – Bressanone). The most valuable sources for analysing the architectural development are two preserved coloured floor plans of both the old and new church from the year 1695. The plan depicting the existing state shows a two-nave church interior. The vault, divided by marked divisions into three bays, each with two pairs of cross-vaulted sections, is supported by two pillars. This confirms the assertion of Tomaž Hren, who, during his visitation in either 1601 or 1624, still observed a two-nave interior. On the other floor plan, showing a Baroque-style vaulted nave and presbytery, the planned reconstructions are marked in red. According to the records in the Court Protocol, these renovations were entrusted to the master builder Francesco Ferrata (H.A., Hofakten: Hofraths Protocol 1693-1695, HRP 57 (1695 IX 3), pp. 681, 682).

1.01 IZVIRNI ZNANSTVENI ČLANEK

Magdalena MEZEG, Marija, ki doji dete: kretsko-beneška ikona iz Narodne galerije

Ključne besede: ikona, Doječa Marija, Narodna galerija, kretsko-beneške ikone, Federalni zbirni cente

Članek obravnava ikono Marija, ki doji dete, hranjeno v Narodni galeriji. Namen prispevka je osvetliti ikono z različnih zornih kotov in jo tako umestiti v širši umetnostno-zgodovinski kontekst. Ključna področja obravnave vključujejo analizo ikone s pomočjo IRF in UVF fotografij, poskus določitve njenega izvora z uporabo primerjav, razčlenbo kompleksnega ikonografskega motiva ter raziskavo njene provenience.

1.01 ORIGINAL SCIENTIFIC PAPER

Magdalena MEZEG, Nursing Madonna: the Creto-Venetian Icon from the National Gallery of Slovenia

Keywords: Icon, Nursing Madonna, National Gallery of Slovenia, Creto-Venetian icons, Federal Collection Centre

This article explores the icon of the Nursing Madonna from the National Gallery of Slovenia. The aim of this study is to examine the icon from multiple perspectives, placing it within a broader framework of art history. The key areas of examination include an analysis of the icon using IRF and UVF imaging, an effort to trace its origins through comparative study, and an examination of the complex iconographic motif and its provenance.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Renata NOVAK KLEMENČIČ, Koprška Marijina rotunda: od izročila k virom

Ključne besede: arhitektura, urbanizem, srednji vek, barok, bratovščina, Paolo Naldini, Koper, Istra, rotunda Marijinega Vnebovzetja

V literaturi glede datacije, poimenovanja in funkcije nedavno prenovljene rotunde vlada velika zmeda. Datacija variira med pozno antiko in visokim srednjim vekom, poimenovanje pa od Marijine rotunde, cerkve Marijinega Vnebovzetja do rotunde blaženega oziroma svetega Elia. Kar zadeva namembnost, se vse bolj uveljavlja domneva, da je šlo za najstarejšo koprsko krstilnico oziroma za posebno krstilnico, v kateri so bili krščeni prebivalci Izole. Članek zato na podlagi novejših raziskav Kopra in njegove urbane zgodovine, ki temeljijo na arhivskih virih, obravnava vse naštete dileme.

1.01 ORIGINAL SCIENTIFIC PAPER

Renata NOVAK KLEMENČIČ, The Rotunda of St. Mary in Koper: From Tradition to Sources

Keywords: architecture, urbanism, Middle Ages, Baroque, confraternity, Paolo Naldini, Capodistria, Istria, Rotunda of the Assumption of St. Mary

There is considerable confusion in the literature regarding the dating, naming and function of the recently renovated Rotunda in Koper. Its dating varies between late antiquity and the high Middle Ages, while its denominations include the Rotunda of Mary, the Church of the Assumption of Mary, and the Rotunda of Blessed (or Saint) Elias. Moreover, the assumption that the building is the oldest baptistery in Koper has also become established. Based on recent archival research of Koper and its urban history, the article addresses all of the above dilemmas.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Franciška ORAŽEM, O avtorstvu in provenienci velikega oltarja iz podružnične cerkve sv. Jožefa nad Preserjem

Ključne besede: 17. stoletje, leseni oltar, Avguštin Ferfilla, sv. Jožef nad Preserjem, Nova Štifta

V prispevku so obravnavana vprašanja provenience in avtorstva glavnega oltarja v podružnični cerkvi sv. Jožefa nad Preserjem. Primerjave z oltarno opremo iz podružnične cerkve Marijinega Oznanjenja v Novi Štifti pri Ribnici kažejo na možnost provenience iz tamkajšnje kapele sv. Jožefa. Druga možna provenienca bi lahko bila kapela sv. Jožefa v cistercijskem samostanu v Bistri. Slogovna analiza kiparskega okrasa preserskega oltarja in primerjava z opusom Avguština Ferfille in njegove delavnice je pokazala na možnost atribucije temu ljubljanskem kiparju oziroma njegovi delavnici.

1.01 ORIGINAL SCIENTIFIC PAPER

Franciška ORAŽEM, On the Authorship and Provenance of the High Altar from the Filial Church of St. Joseph above Preserje

Keywords: 17th century, wooden altar, Augustine Ferfilla, St. Joseph above Preserje, Nova Štifta

The paper addresses questions of provenance and authorship of the main altar in the subsidiary church of St. Joseph above Preserje. Comparisons with the altar furnishings from the subsidiary church of the Annunciation of Mary in Nova Štifta near Ribnica suggest a provenance from the chapel of St. Joseph there, from which the altar was removed between 1812 and 1832. Another possible provenance could be the chapel of St. Joseph in the Cistercian monastery in Bistra. Stylistic analysis of the sculptural decoration of the Preserje altar and comparison with the work of Avguštin Ferfilla and his workshop indicate a possible attribution to this Ljubljana sculptor or his workshop.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Tina POTOČNIK, Povojna arhitektura in odnos do historičnega grajenega tkiva: Ravnikarjev kompleks Trga revolucije v Ljubljani

Ključne besede: Trg revolucije, Trg republike, Edvard Ravnikar, modernizem, arhitektura, vila, Erjavčeva cesta, historično tkivo, ohranjanje

Zmagovalni natečajni elaborat in prvi načrti za ljubljanski kompleks Trga revolucije (danes Trga republike) zrcalijo preplet arhitekturnih ambicij, odnosa do zgodovinskega konteksta na začetku šestdesetih let preteklega stoletja in tedanjih političnih motivov. Edvard Ravnikar je v okviru svoje vizije nov arhitekturno-urbanistični sestav skušal uskladiti z uršulinskim samostanom in vpeti v obstoječe mestno tkivo, predvsem s pomočjo vizur. Vendar so bile zaradi uresničitve te vizije žrtvovane nekatere zgodovinske strukture, kot so vile ob Erjavčevi cesti. Prispevek se osredotoča na obravnavo zgodovinskega tkiva v zgodnjih fazah načrtovanja tega modernističnega kompleksa, zlasti historističnih vil 19. stoletja, in prispeva h globljemu razumevanju arhitekturnih stvaritev po drugi svetovni vojni v luči spreminjanja zgodovinskih naracij.

Tina POTOČNIK, Post-World War II Architectural Creations and the Treatment of Historical Built Fabric. Edvard Ravnikar's Revolution Square Complex in Ljubljana

Keywords: Master of the Trboje Madonna, Master E. S., late gothic sculpture, carving, printed templates

The winning competition entry for Ljubljana's Revolution Square (*Trg revolucije*), now known as the Republic Square (*Trg republike*) complex, and the plans from its initial design phases reflect the intricate interplay between architectural ambitions and relation to the historical context in the early 1960s, as well as the political motives of the time. Edvard Ravnikar's vision for the complex aimed to harmonize new constructions with the Ursuline convent and integrate them with the old town, particularly through the use of vistas. However, certain historical structures, such as the villas along Erjavčeva Road (*Erjavčeva cesta*) and archaeological remains, were sacrificed for the new development. This study focuses on the treatment of historical built fabric, especially historicist villas of the 19th century, in the early planning stages of this modernist complex, contributing to a deeper understanding of post-World War II architectural creations in light of changing historical narratives.

Katarina ŠMID, Motiv Spinaria na apnenčastem reliefu v Apsoru

Ključne besede: spinario, Apsorus, Osor, relief, rimska doba, helenizem

Članek obravnava apnenčasti relief z upodobitvijo spinaria, ki je bil odkrit na otoku Apsor (Osor). Tako najdiščne okoliščine kakor tudi čas najdbe so žal povsem neznani. Upodobitvena shema odstopa od najbolj razširjenih različic, zlasti izstopa, da mladenič sedi na zložljivem stolu in ne na skali, kar utegne biti posledica nepoznavanja tradicije *opus nobile* pri lokalnem kamnoseku. Prvotno bi relief lahko pripadal bodisi delu grobnice bodisi okrasju zasebne vile nekega bogataša, saj so te često krasili reliefi z upodobitvami slavnih del grške preteklosti. Večina kiparskih najdb na otoku sega v 1. stoletje po Kr., kar bi lahko bil tudi okvirni čas nastanka tega reliefa.

Katarina ŠMID, Spinario on a Limestone Relief in Apsorus

Keywords: spinario, Apsorus, Osor, relief, Roman era, Hellenism

The article examines a limestone relief depicting a spinario that was discovered on the island of Apsorus (Osor). Unfortunately, both the site and exact time of its discovery remain entirely unknown. The depiction deviates from the common versions, particularly in that the boy is seated on a folding chair rather than on a rock, which might be explained by the possibility that the local stonemason was not sufficiently familiar with this *opus nobile*. The relief could have originally been part of a tomb or the decoration of a private villa owned by a wealthy individual, as such villas were often adorned with reliefs representing famous artworks from the Greek past. Most sculptural finds in the area date to the 1st century AD, which could also be the approximate period when this relief was created.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Miha VALANT, Neuresničene vizije: kranjski slikarji in natečaj za zastor Deželnega gledališča v Ljubljani leta 1891

Ključne besede: umetnost 19. stoletja, zgodovina gledališča, Ferdo Vesel, Alojz Šubic, Heinrich Wettach, deželno gledališče, Slovensko narodno gledališče Opera in balet, gledališki zastor

Članek se ukvarja z natečajem za slikarsko okrasje nove stavbe Deželnega gledališča v Ljubljani v poznem 19. stoletju s poudarkom na skicah za glavni gledališki zastor, ki sta jih prispevala slikarja Alojz Šubic in Ferdo Vesel. Obravnava potek natečaja, njegov zgodovinski kontekst ter ikonografijo obeh zasnov, ki posebej poudarjata slovensko narodno identiteto. Analiza se pogloblja v izzive, s katerimi so se soočali lokalni umetniki pri doseganju visokih standardov monumentalnega slikarstva, ter v kompleksno prepletanje umetniške vrednosti in politike.

1.01 ORIGINAL SCIENTIFIC PAPER

Miha VALANT, Unrealized Visions: Carniolan Painters and the 1891 Competition for the Provincial Theatre Curtain in Ljubljana

Keywords: 19th Century Art, theatre history, Ferdo Vesel, Alojz Šubic, Heinrich Wettach, Provincial Theatre, Slovenian National Theatre Opera and Ballet, theatre curtain

This article explores the late 19th-century competition to decorate the Provincial Theatre in Ljubljana, focusing on designs for the grand theatre curtain by Alojz Šubic and Ferdo Vesel. It examines the course of the competition, its historical context, and the iconography of both designs, which emphasize Slovenian national identity. The analysis delves into the challenges faced by local artists in meeting the high standards of monumental painting and the complex interplay of artistic merit and politics.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Gojko ZUPAN, Nace Šumi – človek slovenske kulture do mature. In principio erat Dachau I

Ključne besede: Nace Šumi, Franc Košir, Elda Piščanec, Vlasto Kopač, Zoran Mušič, France Uršič, Bruno Vavpotič, Bogdan Borčič, Klanec, Kranj, Gimnazija Kranj, Begunje, Taborišče Dachau, taboriščnik

Stoletnica rojstva zaslužnega profesorja Naceta Šumija (1924–2006) je bila izziv za poglobljen razmislek o pomenu ugledne osebnosti. Za simpozij ob obletnici je bilo pripravljeno daljše predavanje s slikovnim gradivom na Filozofski fakulteti univerze v Ljubljani, v katerem je bila natančneje predstavljena njegova mladost in gimnazijsko šolanje v Kranju. Posebej so bili predstavljeni in razloženi z njim povezani dogodki med drugo svetovno vojno - v zaporu v Begunjah in tri leta koncentracijskega taborišča Dachau, vključno z njegovimi ohranjenimi 59 pismi iz taborišča. Obdobje Dachaua je dodatno dokumentirano in razloženo s pomočjo risb taboriščnikov Vlasta Kopača, Zorana Mušiča, Franceta Uršiča, Bruna Vavpotiča in Bogdana Borčiča.

**Gojko ZUPAN, Nace Šumi – a Man of Slovene Culture to Matriculation.
In principio erat Dachau I**

Keywords: Nace Šumi, Franc Košir, Elda Piščanec, Vlasto Kopač, Zoran Mušič, France Uršič, Bruno Vavpotič, Bogdan Borčič, Klanec, Kranj, Kranj high school, WW II, Concentration camp Dachau, Internee

The centenary of the birth of art historian Nace Šumi (1924–2006) professor emeritus was a challenge for in-depth reflection on the meaning of this distinguished personality. A longer PP lecture on this figure was prepared for the anniversary symposium at the Faculty of Arts of the University of Ljubljana. His youth and high school education in Kranj were presented in detail. The events related to him during the WW II were specially presented and explained: prison in Begunje and three years in the Dachau concentration camp, including the presentation of his 59 letters from there. The Dachau period is additionally documented and explained with the drawings of the inmates: Vlasto Kopač, Zoran Mušič, France Uršič, Bruno Vavpotič and Bogdan Borčič.
