



Vljudno vabljeni na odprtje razstave ***Plečnik in Stelè: Risar in učenjak***,

ki bo v **petek, 20. oktobra 2023, ob 13.00** v Plečnikovi hiši. Razstavo

bodo odprli **Blaž Peršin**, direktor Muzeja in galerij mesta Ljubljane, ter

dr. Vesna Krmelj in **dr. Franci Lazarini**, avtorja razstave.

You are cordially invited to the opening of the exhibition ***Plečnik and***

Stelè: The Draftsman and the Scholar, on **Friday 20 October 2023**,

at 1.00 p.m., at the Plečnik House. The exhibition will be opened by

Blaž Peršin, Director of the Museum and Galleries of Ljubljana, and

Vesna Krmelj, PhD, and **Franci Lazarini**, PhD, authors of the exhibition.

Sodelovanje med umetnostnimi zgodovinarji in umetniki je dokaj pogosto in kar nekaj primerov najdemo tudi v slovenskem prostoru. Le redko pa takšno sodelovanje sega na toliko različnih področij, kot se je zgodilo v primeru umetnostnega zgodovinarja Franceta Steleta in arhitekta Jožeta Plečnika. Mirno lahko trdimo, da bi bila Plečnikova Ljubljana, ki je bila leta 2021 vpisana na Unescov seznam svetovne kulturne in naravne dediščine, brez Steletovega sodelovanja precej skromnejša in da bi manjkali nekateri ključni spomeniki.

Čeprav so se osebne vezi med Plečnikom in dobro desetletje mlajšim Steletom prepletle šele po prvi svetovni vojni v Ljubljani, so bila dunajska leta, ki so ju oblikovala, odločilna za povojni razvoj umetnosti in znanosti v obdobju med obema vojnama. Študentje dunajske umetnostnozgodovinske šole (poleg Steleta še Josip Mantuani, Izidor Cankar in Vojeslav Molè) in Wagnerjevega arhitekturnega oddelka na dunajski akademiji (poleg Plečnika še Ivan Vurnik in kot Wagnerjev sodelavec Maks Fabiani) so s svojim občutljivim odnosom do dediščine in vizijo o razvoju mesta imeli pomembno vlogo pri modernizaciji, oblikovanju narodne identitete in vzpostavljanju mesta Ljubljane po principih srednjeevropskih prestolnic.

France Stelè (1886–1972) je na Dunaju študiral umetnostno zgodovino pri slovitem Maxu Dvořáku (1874–1921). Leta 1913 je bil imenovan za deželnega konservatorja za Kranjsko, vendar sta njegovo delo kmalu prekinila prva svetovna vojna in vpoklic na vzhodno fronto. Po prihodu iz ruskega ujetništva (1919), od koder se je vrnil z znanjem številnih jezikov, je ponovno prevzel vodstvo spomeniškega urada, sedaj pristojnega za območje celotne Slovenije (z izjemo Primorske), in v dveh desetletjih mu je uspelo vzpostaviti dobro delujočo, na modernih konservatorskih načelih temelječo in z raziskovalnim delom tesno povezano spomeniškovarstveno službo. S svojim delom *Oris zgodovine umetnosti pri Slovencih* (1924) je postavil izhodišče za vse nadaljnje raziskave slovenske umetnosti, kot profesor na Filozofski fakulteti (od leta 1938) je v desetletjih po drugi svetovni vojni vzgojil generacije

umetnostnih zgodovinarjev v slovenskem in širšem jugoslovanskem prostoru, hkrati pa je bil prek mednarodnih inštitutov in strokovnih združenj vpet v sodobno znanstveno humanistiko. Zato ga štejemo med pionirje slovenske umetnostne zgodovine, hkrati pa tudi med najvidnejše osebnosti slovenskega kulturnega življenja v času do konca druge svetovne vojne.

Plečnikova Ljubljana je nastala v tesnem sodelovanju med Plečnikom, Steletom in vodjo mestnega gradbenega urada Matkom Prelovškom, Stelè pa je z mojstrom sodeloval tudi pri prenovi več kulturnih spomenikov, v časopisju je promoviral in zagovarjal njegove stvaritve ter sodeloval pri dveh monumentalnih knjižnih publikacijah o arhitektovih delih (*Architectura perennis*, 1941; *Napori*, 1955). Večkrat je bil vezni člen med političnimi trenji in pritiski, tekmovalnostjo arhitektov in stvarnimi možnostmi, tako na primer pri gradnji Univerzitetne knjižnice (danes NUK), kjer se je zavedal, da bi alternativni načrt Ivana Vurnika pri beograjskih oblasteh lahko ogrozil ne le celotni projekt, temveč tudi obstoj Univerze v Ljubljani. Podobno njegovo delovanje lahko opazimo tudi nekaj let kasneje, ko sta se Plečnik in njegov učenec Edvard Ravnikar razšla pri projektu za Moderno galerijo: ohranjena pisma izpričujejo, kako previdno je Stelè jadral med navodili Izidorja Cankarja, kritičnim Plečnikom in mladim Ravnikarjem, ki se je s svojim sodobnim pristopom potegoval za enega v svetovnih arhitekturnih krogih najprestižnejših projektov – galerijo moderne umetnosti.

Po arhitektovi smrti, v času, ko Plečnikovo delo ni bilo cenjeno, je Stelè skrbel za ohranitev spomina nanj in za pravilno vrednotenje njegovega opusa. V ta namen je v knjigi *Arhitekt Jože Plečnik v Italiji 1898–1899* (1967) opisal srečanje mladega arhitekta z arhitekturno klasiko kot ključnim vzgibom njegovega ustvarjanja. Steletova knjiga ima v raziskovanju arhitektovega življenja in dela osrednje mesto ter pomeni enega od temeljev vseh nadaljnjih študij o Plečniku.

dr. Vesna Krmelj, dr. Franci Lazarini

Architect Vlasto Kopač (1913–2006) demonstrated his talent through his unwavering dedication in numerous fields. From architecture, fine art, graphic design, monument conservation, ethnological and historical research, linguistic studies, as well as mountaineering and publishing.

In 1934, Vlasto Kopač enrolled in Plečnik's seminar at the Department of Architecture of the Faculty of Technical Sciences in Ljubljana. Recognising Kopač's exceptional work ethic and drawing skills, Plečnik invited him to actively contribute to his ongoing projects, which were at the time the planning of the Garden of All Saints (Žale Cemetery), Sluice gates on the Ljubljanica River, and a sacral building in Veli Iž, Dalmatia. Furthermore, Vlasto collaborated in the design of various newsletters, books, and handicraft products that were sold at the Lectorija shop in Ljubljana. He also worked in designing various brassworks and carpentry pieces.

At the start of World War II, Vlasto Kopač, a dedicated communist, joined the resistance against the occupier. As a member of the Liberation Front, he worked as a graphic designer and illustrator, focusing his efforts on the design of partisan publications, money vouchers, and various documents. In illegal print works he also handled the forging of the occupier's identifiers, which enabled resistance fighters to move around undetected. In October 1943, he was arrested and transported to the Dachau concentration camp in Germany. He remained there until his return in June 1945. Subsequently, between October 1947 and June 1952, he faced arrest once again in his home country after being found guilty in the notorious Dachau trials. Initially sentenced to death, the ruling was later appealed and modified to a 20-year prison term involving forced labour. Moreover, he experienced the confiscation of his property and the loss of his civil rights. Despite the unjust sentence, his spirit remained unbroken, and he steadfastly held onto his beliefs. He could always find solace and support within the embrace of his family, who provided him with a safe haven. Their lives were challenging, made even more difficult by the painful loss of many friends who disowned them.

Finally, in 1971, the District Court of Ljubljana overturned his conviction from the Dachau trials and granted him full rehabilitation.

After World War II, Vlasto Kopač dedicated himself to designing numerous monuments, memorials, and tombstones as tributes to the victims of the National Liberation Struggle. Among his notable works is the renowned Path along the Wire, also referred to as the Path of Remembrance and Comradeship (1958–1976).

With great responsibility and enthusiasm so characteristic of him, Vlasto also worked as a conservator, remaining very active in the field even after retirement. His experiences were crucial during the successful renovation of Plečnik's Žale Cemetery (1985–1992) and Ljubljana's Central Market (1994–1995).

Vlasto Kopač's lifelong endeavor is indubitably the conservation and tourist development of the scenic Velika planina plateau. Since his first visit as a student, back in 1935, when he spent a summer among the shepherds, he was captivated by its archaic beauty, unusual pastoral architecture, mountain vistas, and the people with which he forged friendships. Through studying the plateau's architectural evolution and collecting ethnographic items, Kopač embraced his role as an environmentalist and activist, striving to preserve the plateau's original essence. He devoted his entire life to safeguarding this exceptional natural and cultural heritage.

Kopač's works may not possess an avant-garde, revolutionary or extravagant character, but they are a logical extension of Plečnik's school, particularly embracing the ethical principles and moral obligations instilled by his professor. Remaining true to local traditions, Kopač imbued his designs with a dynamic and meaningful approach while upholding a humanistic standard. In our contemporary world, his ethical stance is increasingly relevant and resonant. His unwavering work, optimism, and faith in life, serves as a timeless inspiration for generations of creators across diverse fields. Through this exhibition at the Plečnik House, we commemorate the 110th anniversary of his birth.