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DISSERTATIONES

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Kaunas – a Baltic Garden City?

Vaidas Petrulis

From 1919 to 1939 Kaunas was the temporary capital of the newly restored independent Republic of Lithuania. Such a political status gave a huge impetus to the political, economic and cultural life of the city. The architecture of this period has nowadays come to be labelled as the ‘architecture of optimism’,¹ and has become a focal point of academic, political and cultural attention. In 2015 the European Commission recognized ‘Kaunas of 1919–1940’ as a European Heritage Label site. The interwar period is remembered and appreciated today not only for its historical significance, but also for its architectural contribution. When we attempt to define its distinctive features, however, we must also note that Kaunas had many architectural sources of inspiration during the interwar period. Graduates returning to Lithuania from their studies in Italy, Germany, France and other European countries brought with them a wide range of contemporary architectural ideas. The concept of the garden suburb was one of the most prominent ideas which influenced the intellectual atmosphere of interwar Kaunas.

Ebenezer Howard’s ultimate aim was to advocate “a third alternative in which all the advantages of the most energetic and active town life, with all the beauty and delight of the country, may be secured in perfect combination”.² The implementation of this, inherently utopian, ambition has taken various forms based on the widely interpreted ideas of the garden city. Urbanist Eugenie L. Birch suggests that Howard’s idea was an inspiration for “at least five generations of American and English planners”.³ The concept has also been used in different geographical contexts as well. Surprisingly, the title of the first garden city in Europe is associated with the Mežaparks district in Riga which began to develop as early as 1901.⁴ Therefore, the cultural and geographical background where the international idea of the garden city was actually manifested, goes beyond the narrative of English and American urban planners and broadens the history of the garden city to include other regions such as East and Central Europe.

Clearly, Kaunas is not one of the most representative examples of a garden city like Paris, Brussels, Frankfurt am Main or Berlin, where garden suburbs emerged as a versatile tool for citywide

¹ *Architecture of Optimism. The Kaunas Phenomenon 1918–1940* (ed. Marija Drėmaitė), Vilnius 2018.

² Ebenezer HOWARD, *Garden Cities of To-Morrow*, London 1902, p. 15.

³ Eugenie L. BIRCH, *Five Generations of the Garden City. Tracing Howard’s Legacy in Twentieth-Century Residential Planning, From Garden City to Green City. The Legacy of Ebenezer Howard* (eds. Kermit Carlyle Parsons, David Schuyler), Baltimore-London 2002 (Center Books on Contemporary Landscape Design), p. 171.

⁴ Jānis KRASIŅŠ, *Architecture and Urban Development of Art Nouveau – Metropolis Riga*, *International Review of Sociology/Revue Internationale de Sociologie*, 16/2, 2006, p. 397.

planning and housing projects.⁵ Still, the character of interwar Kaunas derives not only from its blend of historical structures and modern construction. Its natural surroundings and abundant greenery made Kaunas a place where landscape is an important element of the urban environment. While the Old Town had developed on the relatively flat plain at the confluence of the Nemunas and Neris rivers, by the early 20th century the city was being extended to include the surrounding higher ground, thus incorporating the green slopes and neighbouring woods into the overall urban composition. In terms of urban policy, this took the shape of discussions about garden cities, which officials often presented in the press as a characteristic of modern development and a qualitatively new step towards delivering Kaunas from the disorder that generally plagued Tsarist-era cities.

However, these ideas were difficult to implement in urban planning in practice. The English town planner and theorist Peter Hall warns that reflections on garden city in different places of Europe were “subtly, but importantly, different from Howard’s”.⁶ Lithuania follows the general tendency. On the one hand, many keywords of Lithuanian architectural discourse related to modern urban development, such as ‘hygienic’, ‘cheap and affordable’ housing, ‘easy pay-out terms’ or ‘drowned in the greenery’, are clearly consistent with the international definition of the garden city. Therefore, it seems reasonable to assume that the garden city was one of the most extensively discussed urban concepts which had a major impact on the urban planning of the city. But on the other hand, the relatively small scale of Kaunas was not sufficient to provoke a reaction “against the form the industrial city had taken in the nineteenth century: its filth and disease, its crowding, and its concentration of poverty and inequality”.⁷ Moreover, the political situation was far from conducive to experiments of a social nature. In any case, Kaunas can be analysed as a specific manifestation of an almost universal urban concept of the time.

Short Historical Background

Kaunas as a historical city emerged and began to form in a unique landscape space, at the confluence of two rivers, the Nemunas and the Neris. Kaunas Castle, which stood at the confluence, was sited in a strategically important location and provided the impetus for the development of the Old Town area. After the collapse of the Polish-Lithuanian state in 1795, Kaunas came under Russian rule. Urban development accelerated significantly in 1843, when Kaunas became the centre of the newly created governorate. In 1847 a new city plan was approved and a new city with a geometric street network was designed (fig. 1). This plan clearly illustrates how the urban structure of the city of Kaunas developed historically: the old part of the city at the confluence, and the Naujamiestis (New Town) which is located along the Nemunas River and which connects the old city with the more distantly located railway station (on the Saint Petersburg–Warsaw line).

In 1879 Kaunas was granted the status of a first-class military fortress on the border of the Russian Empire. From 1882 onwards until the First World War, Kaunas was surrounded by a ring of central defensive fortifications, forts and batteries. Apart from military fortifications, the ad-

⁵ Kiki KAFKOULA, On Garden-City Lines. Looking into Social Housing Estates of Interwar Europe, *Planning Perspectives*, 28/2, 2013, p. 172.

⁶ Peter HALL, *Cities of Tomorrow. An Intellectual History of Urban Planning and Design Since 1880*, Oxford 1988, p. 112.

⁷ Pierre CLAVEL, Ebenezer HOWARD and Patric GEDDES, *From Garden City to Green City* 2002 (n. 3), p. 40.

1. The new master plan of Kaunas, occupying the territory of Naujamiestis (New Town), approved by Tsar Nicholas I in 1847, Kauno regioninis valstybės archyvas



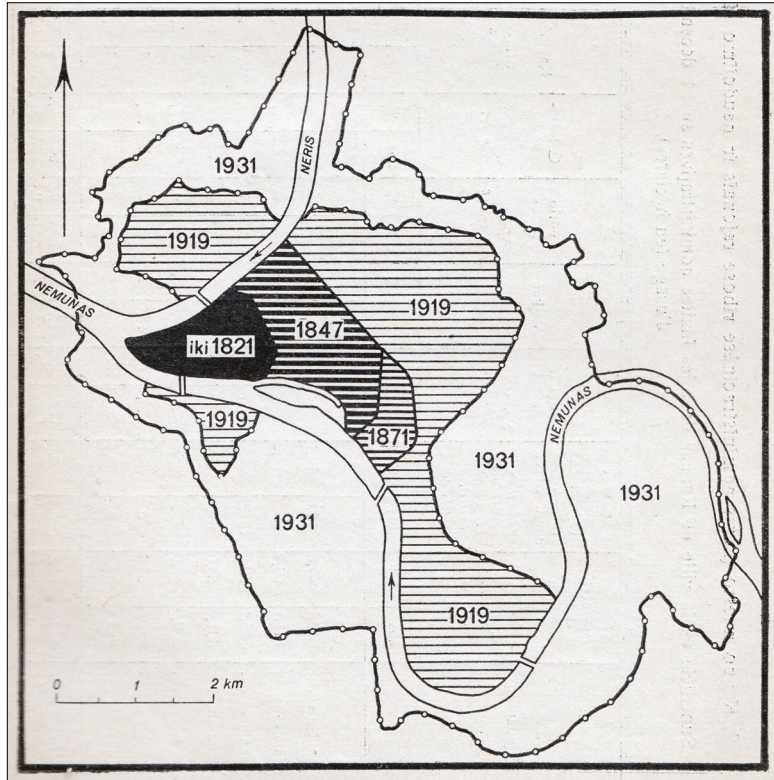
2. The streets of Kaunas in early 1920s



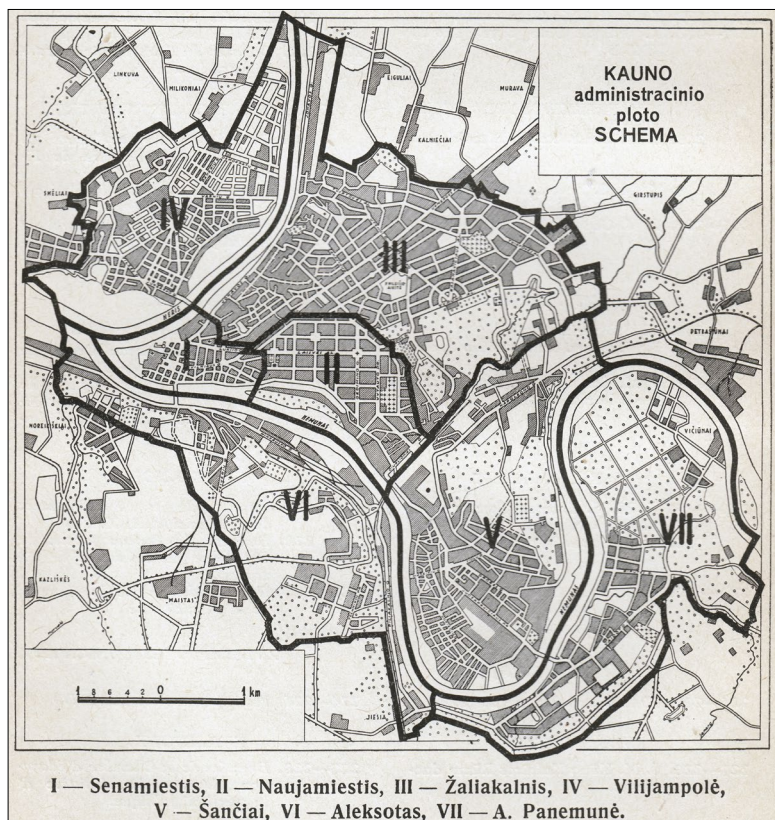
ministrative buildings of the fortress were built mainly in Kaunas' New Town. On Nikolaevsky avenue, the imposing Kaunas fortress Sobor (the Russian Orthodox church built for officers of the military fortress) even today remains a dominant feature of the New Town's skyline.

On 16th February 1918, after the Declaration of Independence by the Council of Lithuania, the historical circumstances demanded a new role for the city of Kaunas. As the Russian army invaded Lithuania on 31st December 1918, the Lithuanian government and its institutions relocated from Vilnius to Kaunas. The main forces of the Lithuanian Army were deployed in the city. Eventually, Vilnius became part of Poland, and from the beginning of 1919 until October 1939, Kaunas became the main political centre of Lithuania – the capital of the nation. On 4th April 1919, for the first time in the history of Lithuania, the President of Lithuania was elected in Kaunas. Therefore, the loss of Vilnius provided an important impetus for the development of Kaunas.

In 1919 the city was poor, its inhabitants intimidated, and the incoming government had not even found a place to set up home, as there were not enough suitable buildings (fig. 2). A municipal activist, Jonas Kriaučiūnas, recalled the lack of public order in post-World War I Kaunas: “abandoned government-owned wooden shacks were ransacked and dismantled by hungry and cold



3. Map showing the growth of Kaunas territory in the interwar period



4. Map indicating administrative territories in Kaunas

inhabitants. Doors and windows were broken and ripped out, stoves were dismantled, flooring was torn up”.⁸ Still, interwar Kaunas was not created in an empty space. This was particularly evident during the first decade of independence, when most of the functional needs of the new capital had to be accommodated in the existing urban fabric. Thus, one of the essential features of Kaunas’ renewal, as well as the challenges it was facing, was the gradual transformation of a tsarist Russian urban structure into a modern city.

Two decades of independence changed the face of the city. In particular, the urban area expanded significantly with the amalgamation of suburbs (fig. 3), which, among other things, brought a lot of greenery to the city. Along with these changes, the distinct functional nature of different areas of the city became evident. The New Town and Old Town were granted the status of being the historic core of the city. In Žaliakalnis, Panemunė and Aleksotas, the residential function became dominant together with elements of a garden city. Meanwhile, Šančiai and Vilijampolė developed an industrial character (fig. 4). The improvement of engineering infrastructure was also an important component of the city’s development. The introduction of a centralized water supply and sanitation system in Kaunas, first begun in 1929, contributed considerably to the modernization of construction. Connecting homes to a city-wide communications system was not only technologically significant, but also symbolized Kaunas’ arrival as a modern and clean city, meeting the standards of civilized European countries. Finally, the population of Kaunas increased significantly: in 1923 there were 92 thousand inhabitants,⁹ whereas in the last census of 1939 the number had increased to 154 thousand.¹⁰

The Garden City Experiment as an Inspiration

Residential architecture offers us perhaps the most authentic perspective on the rhythm and true social condition of a city. Changes in the residential environment in the early 20th century became one of the central means for promoting modernist ideas and changing the local cultural environment. Moreover, residential architecture indisputably constitutes the most prolific construction sector, providing an insight into the development of a city from a present-day perspective. Interwar Kaunas was no exception: more than twelve thousand construction permits were issued between 1918 and 1940, sixty percent of which were allocated to residential housing.

Although the garden city concept is a multidimensional concept of urban planning, a primary concern “was the well-being and housing of an impoverished urban working class”.¹¹ In Kaunas after the city’s sudden promotion to the status of capital, housing became one of the most important issues of the city’s development. The 1920s, popularly known as the ‘apartment crisis’ period, became a true golden era for architects and contractors: new constructions brought profits of up to twenty-five percent.¹² Such returns on investment and the high demand for living space led naturally

⁸ Jonas KRIAUCIŪNAS, Kai įsikūrė Kauno miesto savivaldybė, *Lietuvos aidas*, 23 (507), 1929, p. 5; *Kauno miesto savivaldybės privalomieji įsakymai*, Kaunas 1933, p. 6.

⁹ *Lietuvos statistikos metraštis*, 1, Kaunas 1927, p. 21.

¹⁰ *Lietuvos statistikos metraštis*, 2, Vilnius 1939, p. 14.

¹¹ Evan D. RICHERT, Mark B. LAPPING, Ebenezer Howard and the Garden City, *Journal of the American Planning Association*, 64/2, 1998, p. 125.

¹² Statybos darbams prasiidėjus, *Lietuvos aidas*, 86 (570), 1929, p. 1.

to a search for creative solutions. The garden city had at that time become a particularly attractive concept. By the end of 1920s, even the public was already well aware of the concepts of a garden city.

Optimistic news on garden city projects from all around Europe was extensively discussed in the Lithuanian press. The monthly magazine *Savivaldybė* (Municipality), the official circular of Lithuanian municipalities, was especially active in promoting this idea. Letchworth and Welwyn were widely presented as convincing examples where Howard's idea had been implemented in an almost pure form.¹³ In addition to the English experience, the development of garden cities in other countries was widely debated in the press, including examples such as Gamla Enskede in Stockholm,¹⁴ Vreewijk in Rotterdam,¹⁵ Suresnes in Paris¹⁶ and many others.

Apart from the popular media, garden cities were also an important part of more academic discourse. A new concept for modern housing was first presented in the Lithuanian press by Vladas Švipas, the only Lithuanian student of the Bauhaus school. His series of articles, which began in 1927,¹⁷ evolved into a comprehensive book, which was published in 1933 under the title *Miesto gyvenamieji namai* (Urban Residential Homes). His book was among the most influential theoretical works on modern housing in interwar Lithuania. By scrutinizing endeavours to provide cost-effective and rational housing, Vladas Švipas adopts Howard's position on the need to find a model of housing that combines the strengths of the city and the benefits of countryside and makes it possible at the same time to cure urban and social ills.¹⁸ To overcome urban pollution and noise, and to enable natural living with the enjoyment of sunshine and greenery, Švipas suggested combining a residential house with a garden, which is useful not only to support the household's economy, but also aesthetically pleasing.¹⁹

Discussion of the need for radical change in residential housing development remained one of the most pressing issues of urban development throughout the interwar period. The mayor of Kaunas, Antanas Gravrogkas, commented publicly in 1932 that "the construction of affordable housing in the city is the most acute question after the water supply system",²⁰ while the city's senior construction inspector, Antanas Novickis, stated emphatically in 1939 that such construction was "a national issue of the first order".²¹ The key concepts of the garden city such as the "improvement of the living conditions of the poor"²² or the urban model of satellite cities remained one of the sources of inspiration shaping social as well as planning expectations.

In the words of architect Steponas Stulginskis, the construction of privately-owned housing was not just a personal concern, but also a social tool to prevent migration: "when we enable workers to settle in their own, comfortable housing, they will no longer say: 'My homeland is where I am.' A

¹³ Miestai sodai, *Darbas*, 122, 1936, p. 2.

¹⁴ Kova su butų krize Stokholme, *Savivaldybė*, 10/2, 1932, p. 37.

¹⁵ Sodnamiesčio istorija, *Savivaldybė*, 7/12, 1929, p. 15.

¹⁶ Miestas-sodas Suresnes prie Paryžiaus, *Savivaldybė*, 16/2, 1938, p. 63.

¹⁷ Vladas ŠVIPAS, Architektūros reikalai, *Kultūra*, 5/7–8, 1927, pp. 329–334; Vladas ŠVIPAS, Menas ir technika, *Kultūra*, 6/7–8, 1928, pp. 334–337; Vladas ŠVIPAS, Butas egzistencijos minimumui, *Naujas žodis*, 5/20–21, 1929, pp. 10–11; and others.

¹⁸ Vladas ŠVIPAS, *Miesto gyvenamieji namai. Jiems statyti reikalavimai ir jų projektavimas*, Kaunas 1933, p. 7

¹⁹ ŠVIPAS 1933 (n. 18), pp. 13–16.

²⁰ Pigių butų kolonijas pradės statyti šiemet (iš pasikalbėjimų su Kauno burmistru), *Dienos naujienos*, 157, 1932, p. 1.

²¹ Projektas butų krizei pašalinti, *Namų savininkas*, 10 (60), 1939, p. 2.

²² Simon PARKER, *Urban Theory and the Urban Experience Encountering the City*, London-New York 2004, p. 56.

small, private home with a small garden will make them more resistant to all sorts of political ‘aggression’, divert them away from a tavern life and strengthen the foundation of the family”.²³ The engineer Karolis Reisonas proposed “rebuilding Kaunas in the future through the implementation of the concept of ‘nests’ by concentrating houses in certain locations. /.../ Those places will turn into a garden city”.²⁴ This clearly resembles Howard’s “planning scenario in which the existing development structure of large cities, medium-sized cities, small cities, and villages would gradually be replaced by the homogeneous network of a ‘social city’, and would consist of individual development units”.²⁵

The garden city was also an inspirational concept on an institutional level. Jonas Vileišis, the mayor of Kaunas, travelled to Gothenburg in 1923, where the annual conference of the International Federation for Housing and Town Planning was taking place. In Gothenburg, apart from officially representing Lithuania in this notable urban network, the *Lietuvai pagražinti draugija* (“Society to beautify Lithuania”) “planned to present an exhibition on the urban gardens [of Lithuania]”.²⁶ Although there is no clear evidence yet whether the exhibition was actually held, the very intention to do so testifies to the fact that the garden city in Lithuania was a widely known and appreciated concept. A year earlier, together with representatives of 26 other countries, Jonas Vileišis participated in a congress in London, organized by the International Garden Cities & Town Planning Federation. The federation’s annual conferences were “the most important platform for the international exchange of players in the field of planning from the 1920s to the beginning of the Second World War”.²⁷ Another mayor of Kaunas Antanas Gravrogkas also expressed an interest in the garden city movement and participated in the 5th Congress of Representatives of International Cities and Towns Associations in London.²⁸

Practical Applications

The development of Kaunas in the early 1920s can be described as a process determined by the urgent needs of everyday urban functioning: the location of state institutions, road and traffic management, public health issues, etc. However, the city board was well aware of the need to expand the territory of the municipality. The first systematic attempts to build the capital date back to 1923, when it was decided to invite Marius Frandsen, an experienced Danish engineer and urban planner, to work on the city plan. With the help of municipal engineer Antanas Jokimas, Frandsen developed a new city plan that combined radial and rectangular street networks (fig. 5). The author himself pointed out that this was a more conceptual sketch, as elementary geodetic measurements were missing.²⁹ It is no wonder that only one part of this plan was soon implemented – Žaliakalnis, a new residential neighbourhood.

²³ Steponas STULGINSKIS, Mintys apie mūrinę Lietuvą, *Lietuvos aidas*, 536 (3751), 1937, p. 4.

²⁴ Ateities Kaunas: pasikalbėjimas su inžinieriumi K. Reisonu, *XX amžius*, 67 (225), 1937, p. 3.

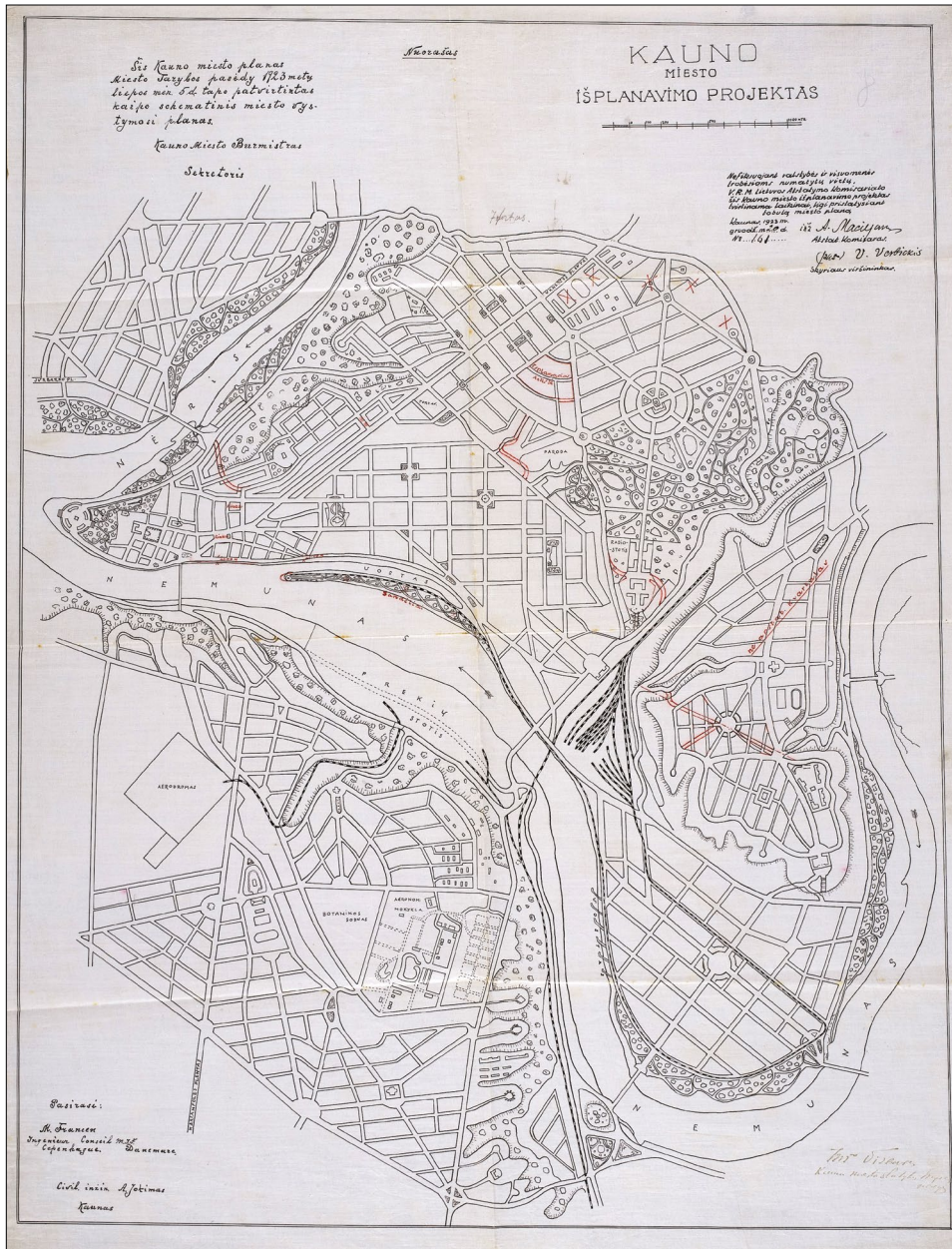
²⁵ Konstanze Sylva DOMHARDT, The Garden City Idea in the CIAM Discourse on Urbanism. A Path to Comprehensive Planning, *Planning Perspectives*, 27/2, 2012, p. 175

²⁶ Švedų Geteborgo miesto 300 metų sukaktuvės, *Lietuva*, 101 (1218), 1923, p. 2.

²⁷ DOMHARDT 2012 (n. 25), p. 174.

²⁸ Burmistro inž. A. Gravrogko įspūdžiai iš Anglijos, *Lietuvos aidas*, 133 (1508), 1932, p. 5.

²⁹ Paulius Tautvydas LAURINAITIS, *Nacionalinės moderniosios urbanistikos mokyklos formavimasis Pirmojoje Lietuvos respublikoje (1918–1940)*, Kaunas 2020 (doctoral dissertation), p. 68.



5. Marius Frandsen, Antanas Jokimas: Planning proposal for the city of Kaunas, 1923, Lietuvos centrinis valstybės archyvas

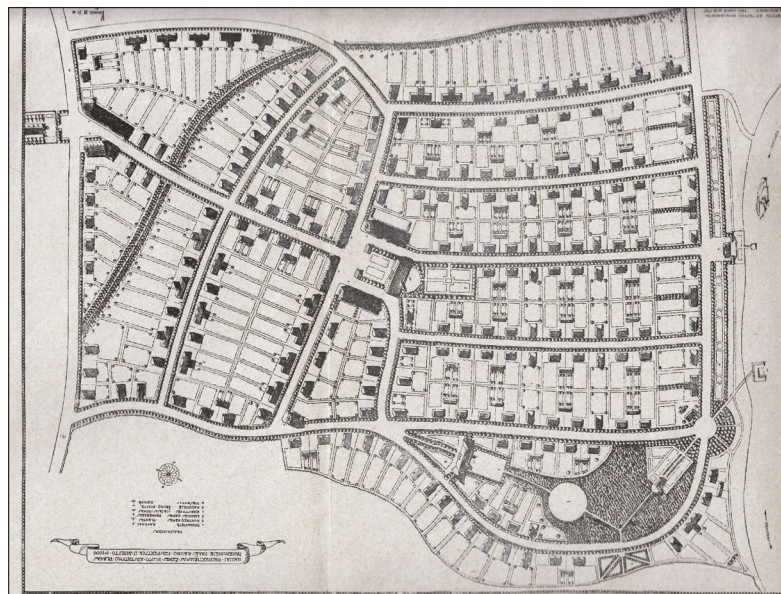
The decision of Kaunas City Municipality to cooperate with Frandsen was partly determined by the idea of developing different parts of the city on the principles of the garden city. In 1922 the drafting of the city plan was also negotiated with Ewart Gladstone Culpin, a prominent British urban planner and supporter of garden city concept.³⁰ It was even agreed that the architect “would

³⁰ Obituaries. Ewart Gladstone Culpin, *Journal of the Royal Institute of British Architects*, 13 January 1947, p. 151.

6. Marius Frandsen,
Antanas Jokimas:
Master plan for Naujamiestis
and Žaliakalnis, 1923



7. Eduaras Peyeris:
Panemunė housing project,
1921



stay in Kaunas for a few days to get acquainted with the situation in Kaunas”.³¹ Despite the lack of information on his visit, the very fact of his invitation confirms the willingness of the city municipality to embrace the concept of the garden city. These ideas of urban development were most pronounced in the areas of Žaliakalnis and Panemunė. The location of the Žaliakalnis was favourable because its proximity to Ažuolynas (Oak Park) (fig. 6). Antanas Jokimas suggested that “such a block of villas would be a natural extension of the park”.³² And indeed, the oaks allow the special

³¹ Kauno regioninis valstybės archyvas, Fond 219, Series 1, File 179, Item 43, The protocols of the Kaunas City Board meetings, 1922.

³² Antanas JOKIMAS, Apie Kauno miesto planą, *Savivaldybė*, 2/8–9, 1924, p. 7.



8. Housing in Panemunė

character of the landscape to be expressed in the neighbourhood. Panemunė was located near the Nemunas river and surrounded by a pine forest. For the development of Panemunė, a separate development plan was prepared in 1921, the curved streets of which are again close to the ideology of the garden city (fig. 7). This project for a workers' colony was not implemented.

There are numerous realisations of and variations on the garden city concept which represent multiple aspects of urban development, though they usually share a common interpretation of the garden city as a “small town with a low density of small houses with yards and carefully planned, often tree lined streets, plazas and other public spaces”, which offer “clean water, greenery and fresh air, good living conditions, low construction costs and affordable rents”.³³ Žaliakalnis and Panemunė exemplify many important aspects of such planning. First of all, according to urban regulations, these areas were categorized as “open development districts in which buildings had to be constructed as free-standing structures set back from all property lines”,³⁴ thereby creating a garden-type development. This requirement was followed from the start of the area's development, ensuring also a low density of construction. Thus, to this day, development plans have focused on the characteristic environment of residential buildings surrounded by greenery (fig. 8).

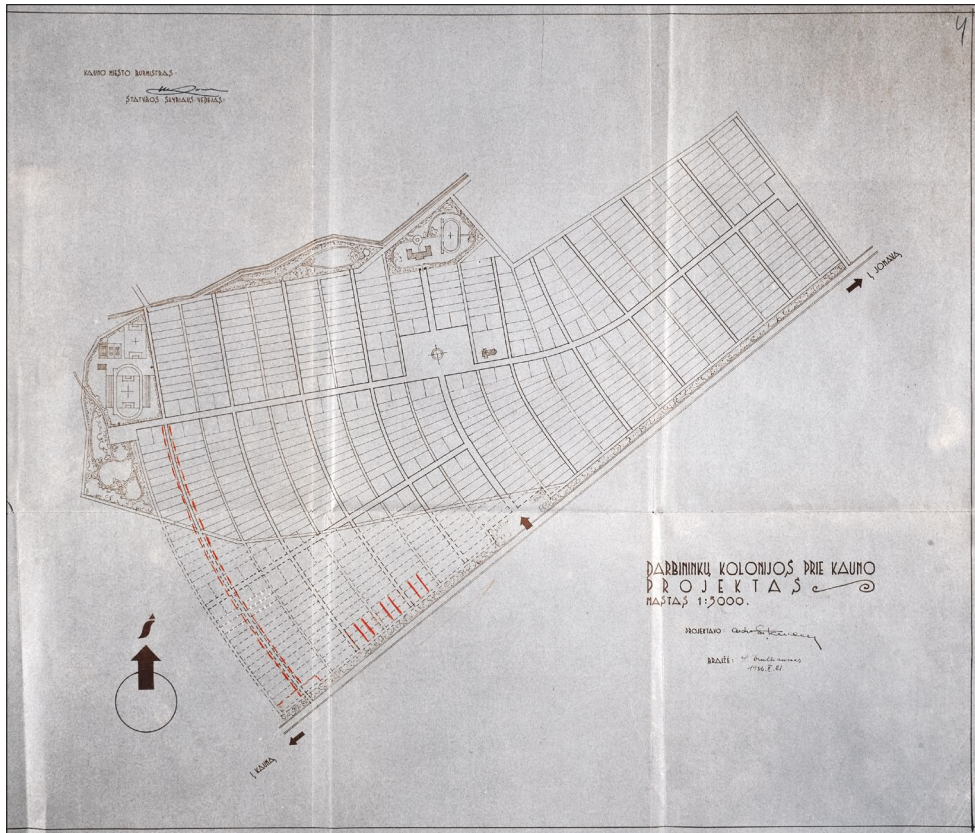
However, the origins of the garden-city experiment are primarily social – “neither its spiritual father, Ebenezer Howard, nor its advocates interpreted the garden city as merely an aesthetic combination of single-family homes with gardens”.³⁵ Much of Howard's book deals specifically with economic and social relations. Architectural or urban issues can be understood here as secondary, as an instrument for realizing social ambitions. The garden city primarily meant seeking to solve the long-standing problems of the industrial megalopolis. Like other utopians of late 19th century, Howard “associated poor living conditions with landlordism, and coupled it with notions of an idealized rural past in which community had flourished”.³⁶ Therefore, Howard is, according to

³³ Thorbjörn ANDERSSON, *The Garden City, Södra Ängby. Modernism, Architecture, Landscape*, Stockholm 2015, p. 73.

³⁴ *Kauno miesto savivaldybės privalomieji įsakymai*, Kaunas 1933, p. 6.

³⁵ DOMHARDT 2012 (n. 25), p. 180.

³⁶ Alan MARCH, *Democratic Dilemmas, Planning and Ebenezer Howard's Garden City, Planning Perspectives*, 19/4, 2004, p. 410.



10. Stasys Kudokas: Workers' settlement project in Kaunas, 1936, Lietuvos centrinis valstybės archyvas



11. Kazimieras Laukys-Laukaitis: Workers' colony project of the Maistas joint-stock company, 1938, Lietuvos centrinis valstybės archyvas



12. Kazimieras Laukys-Laukaitis: Workers' colony of the Maistas joint-stock company, 1939

implemented, though only in part. The cornerstones of the project were utilitarian gardens, and they were directly associated with the idea of the garden city (figs. 11–12).⁴¹

Ebenezer Howard claimed that “town and country must be married, and out of this joyous union will spring a new hope, a new life, a new civilization”.⁴² Among the most important privileges associated with the village were fresh air and greenery. It should be noted that it was precisely these qualities in Kaunas which were considered important indicators of the modernization of the city and the rising quality of the living environment, mainly because greenery was a natural element of Lithuanian urban surroundings. It was common to assume that “our cities are poor, do not have enough funds to create magnificent parks and majestic boulevards; but they are endowed by nature with beautiful, close surroundings; only care must be taken to ensure that these natural resources are not destroyed or damaged as cities expand, and that, over time, they can be untouched for incorporation into cities”.⁴³

One of the most important forms of using greenery in an urban environment was the organic interaction between the garden and the dwelling house. On the one hand, tradition and the Lithuanian character required that people's places of residence were richly decorated with greenery. This testifies to the enduring identification of Kaunas' new residents with their agricultural past. On the other hand, it reflects a wider discussion on the role of greenery in the modern city. Among publicly known theoreticians at that time in Lithuania featured the German landscape designer Leberecht Migge, who understood the development of modern housing as inseparable from greenery: “lots of small gardens – one for each family”.⁴⁴

Migge believed that these small gardens should be brought into a systematic and utilitarian relationship with architecture which meets the “human needs, both physical and psychological”.⁴⁵

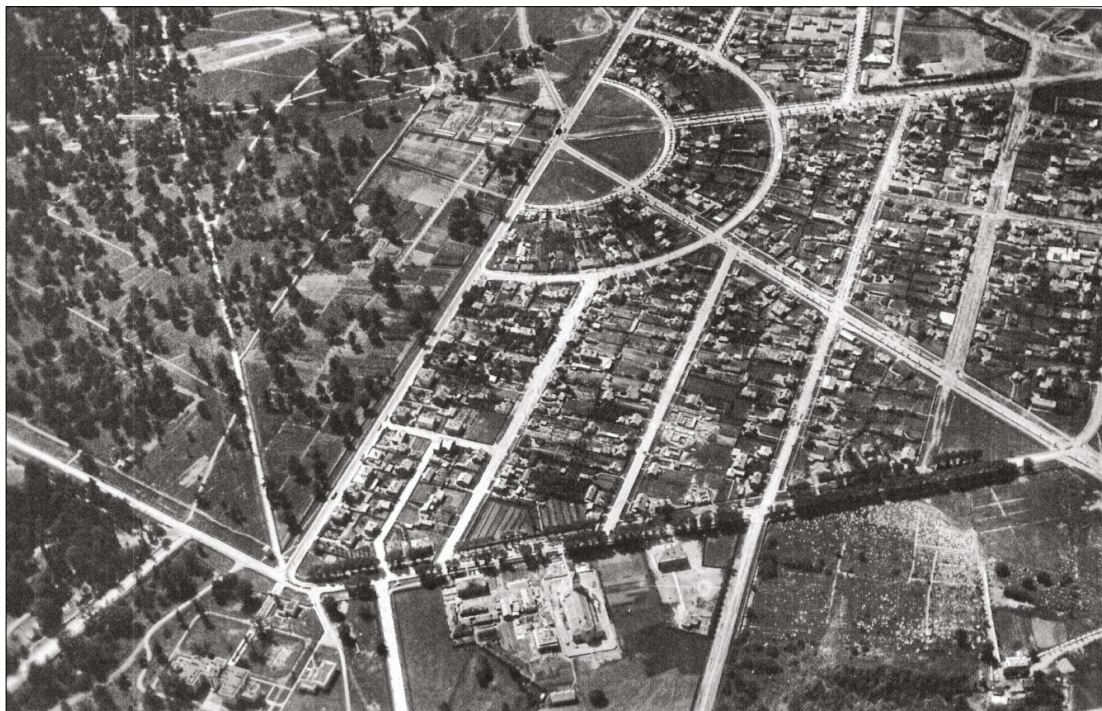
⁴¹ Miestai-sodai, *Sveikata ir darbas*, 4/10, 1937, p. 393.

⁴² HOWARD 1902 (n. 2), p. 18.

⁴³ Miestų gyventojų laisvalaikis ir sveikata, *Savivaldybė*, 17/7, 1939, p. 195.

⁴⁴ Reakcija prieš miestus, *Savivaldybė*, 8/5, 1930, p. 8.

⁴⁵ David HANEY, “No House Building without Garden Building!” (“Kein Hausbau Ohne Landbau!”). The Modern Landscapes of Leberecht Migge, *Journal of Architectural Education*, 54/3, 2001, p. 156.



13. Aerial view of Kaunas (Žaliakalnis), 1939, Kauno regioninis valstybės archyvas

Such an “emphasis on the utilitarian garden as the symbol of the ‘new’ garden culture was of course intended as a move away from the picturesque or romantic towards the embrace of functional expression”.⁴⁶ Some Lithuanian architects and intellectuals also believed in the possibility of a progressive blending of the natural environment and modernization rather than a regressive return to peasant origins. According to Mstislavas Dobužinskis, a well-known artist of the time, “harmony with the natural environment, even though it might seem a quite lyrical and even sentimental wish, is perhaps the only real path to national identity”.⁴⁷ Thus, although interpreted in their own way, ideas associated with the garden city concepts stimulated the imagination of Lithuanian architects and politicians of the interwar period.

While Panemunė adapts to the course of the river and follows the principles of linear urban planning, part of Žaliakalnis’ territory is characterized by an expressive structure of crescents (streets designed in semicircles; fig. 13). The area comprising Gėlių rato (Flower Crescent) and Minties rato (Ideas Crescent) is the most authentically executed section of Frandsen’s original city plan. The district was designed as a pentagon with two interior concentric ring roads, from which six streets radiate outwards. This is obviously parallel to Ebenezer Howard’s circular plan with “six boulevards /.../ dividing the area into six equal parts”.⁴⁸ Howard’s vision proposes a circular space in the centre with public buildings. Antanas Jokimas, one of the authors of the Kaunas plan, describes a very similar idea of having the Presidential Palace, Parliament and Supreme Court in

⁴⁶ HANEY 2001 (n. 45), p. 152.

⁴⁷ Mstislavas DOBUŽINSKIS, Dar dėl lietuviško stiliaus, *Naujoji romuva*, 7/37–38, 1938, p. 699.

⁴⁸ HOWARD 1902 (n. 2), p. 22.



14. Streets of Žaliakalnis



15. Streets of Žaliakalnis

the centre of the Žaliakalnis circle: “there should be a monumental palace at the end of the square /.../ From that centre, beautiful alleys will radiate outwards in various directions and will provide the perfect frame for the government quarter”.⁴⁹

Although Howard’s vision of the garden-city is typically associated “with cottage-style housing built on ‘garden suburb’ lines”,⁵⁰ the residential houses of Panemunė and Žaliakalnis of this period are characterized by a diversity of styles and materials. Even the areas built in a relatively short time, were not designed according to singular architectural idea or style (fig. 14). Among the luxury villas, for example, one can find simple wooden blocks of four to six apartments that reflect the social ideas of *existenzminimum*. Retrospective styles (mostly Neo-Baroque or Neo-Classical), the Lithuanian national style (fig. 15) as well as the modernist language of architecture began to appear in the years 1932–1939.

⁴⁹ JOKIMAS 1924 (n. 32), p. 7.

⁵⁰ Dennis HARDY, *From Garden Cities to New Towns. Campaigning for Town and Country Planning 1899–1946*, London-New York-Tokyo-Melbourne-Madras 1991, p. 11.

Low rising houses with “a nice little garden”⁵¹ were another universal idea of garden city. In terms of typology, the residential housing in Žaliakalnis and Panemunė can be divided into three dominant types. The first type comprises single-family cottages and urban villas. The villas were one- or two-storied residences made of brick or wood. Brick homes were frequently adorned with details such as columns and pilasters, arched windows, cornices and expressive entrances. Private villas were meant for single families, but because of a housing shortage they usually had in addition a small flat for rent. Second, small multi-family residential buildings began to be built in this area around 1930, consisting largely of brick or wooden two-storied buildings with up to six apartments. Each floor had two apartments of different sizes. One floor, usually the first, was often reserved for the owner’s flat. And finally, there were tenement blocks. These were wooden two-storied buildings with four to eight inexpensive rental units per building usually built as affordable housing. Their exterior design was extremely simple and rational; a central staircase was flanked by flats on either side. Such homes were also constructed by the Kaunas municipal government to tackle the housing crisis. Žaliakalnis was therefore inhabited by residents of different social backgrounds: wooden homes financed from Kaunas municipal funds were rented to poorer residents, while villas were constructed by public officials, lawyers, and artists.



Kaunas has never been treated as a classical example of the garden city. However, judging by local discussions of urban issues, it is evident that the urban development of 1920s and 1930s was largely inspired by the garden city movement. Examples from many countries, including Germany, Sweden, or France, have been analysed as possible sources for this inspiration. Moreover, Kaunas was endowed with a green environment and possessed land in abundance, which allowed extensive construction. The predominantly poor residents, meanwhile, did not build new areas intensively, thus retaining the city’s green character. Therefore, although Lithuania did not have sufficient financial resources to develop the social aspect of the garden city, Kaunas residents faced the challenge of conceptualizing modern urbanism, and the garden city became the idea that enabled progress and convergence with the modern western world.

⁵¹ HOWARD 1902 (n. 2), p. 54.

Kaunas – baltsko vrtno mesto?

Povzetek

Med letoma 1919 in 1939 je bil Kaunas začasna prestolnica na novo vzpostavljene neodvisne Republike Litve. Ta politični status je pomenil veliko spodbudo za politično, ekonomsko in kulturno življenje mesta. Arhitektura tega obdobja, za katero se je danes uveljavila oznaka »arhitektura optimizma«, priča o številnih virih inspiracije. Diplomanti, ki so se vračali v Litvo po študiju v Italiji, Nemčiji, Franciji in drugih evropskih državah, so prinašali s seboj različne arhitekturne usmeritve. Med živahnimi idejami, ki so vplivale na intelektualno atmosfero medvojnega Kaunasa, je bilo tudi »vrtno mesto«.

Kaunas sicer ni eden od mednarodno prepoznanih primerov, ki utelešajo ideje Ebenezerja Howarda, kljub temu pa velik del njegovega značaja med obema vojnoma izvira iz novo načrtovanih stanovanjskih sosesk, v katerih je bilo zelenje pomemben del lokalnega karakterja. Arhitekti, kulturni izobraženci in politiki so veliko razpravljali o konceptu vrtnega mesta. Številne ključne besede litovskega arhitekturnega diskurza, kot so »higienska«, »poceni in dostopna« stanovanja, »dobri plačilni pogoji« ali »potopljena v zelenje«, se jasno skladajo z mednarodno definicijo vrtnega mesta. Jonas Vileišis, župan Kaunasa, je celo sodeloval na kongresu, ki ga je leta 1922 v Londonu organizirala Mednarodna zveza za načrtovanje zelenih mest (*International Garden Cities & Town Planning Federation*).

Takrat so sklenili povabiti k izdelavi novega mestnega urbanističnega načrta Mariusa Frandsena, izkušenega danskega inženirja in urbanista, ki je pri tem sodeloval z mestnim inženirjem Kaunasa, Antanasom Jokimasom. Odločitev mestne občine Kaunas, da za načrt angažira Frandsena, je bila deloma sprejeta na podlagi ideje, da bi različne dele mesta razvili po principih vrtnega mesta. Leta 1922 so se o osnutku urbanističnega načrta pogovarjali tudi z Ewartom Gladstonom Culpinom, uglednim britanskim urbanistom in podpornikom ideje vrtnega mesta. Projekt je bil dokončan leta 1923, uresničen pa je bil samo en njegov del, nova stanovanjska soseska Žaliakalnis. Žaliakalnis je bil skupaj s Panemunėjem, območjem, ki je postalo del mestnega ozemlja Kaunasa leta 1931, med najvidnejšimi realizacijami idej vrtnega mesta v Litvi.

Po urbanističnih predpisih sta bili obe območji kategorizirani kot odprti razvojni okrožji, v katerih so se smele graditi le prostostoječe stavbe, umaknjene od vseh meja zemljišča, s čimer je bila ustvarjena soseska vrtnega tipa. Ta zahteva je prav tako zagotovila nizko gostoto pozidave. Vendar pa je treba priznati, da kljub očitni podobi podeželske naselbine in občinskemu lastništvu zemlje skrb za delavski razred ni bila temeljno izhodišče za razvoj teh območij. Tu so se naselili prebivalci različnega socialnega porekla: med lesene večstanovanjske hiše, ki jih je za revne prebivalce zgradila občina Kaunas, so se mešale zasebne vile.

Čeprav Litva ni imela dovolj finančnih sredstev, da bi lahko razvila družbeni vidik vrtnega mesta, so se arhitekti soočili z izzivom konceptualizacije modernega urbanizma in vrtno mesto je postalo ideja, ki je zagotavljala napredek in usmeritev proti modernemu zahodnemu svetu. Kaunas torej priča, da kulturno in geografsko okolje, v katerem se je razvila mednarodna ideja vrtnega mesta, presega domet angleških in ameriških načrtovalcev, in dopolnjuje zgodovino vrtnega mesta s številnimi drugimi regijami.

Verzeichniß

über die in folgen sechs Entwürfen von 18. Jänner 1860 N. 881 nach Alim
abgeschickten Gemälden.

Inventar		Vom Rittersaal	Hinter	Inventar	
Zusammen				Zusammen	
pag	post.			fl.	kr.
10	10	Kaiser Ferdinand III in dem Rüst	III.	1	2 10
10	11	Maria Theresia, Kaiserin Gemalin	III.	1	2 10
10	8	Kaiser Leopold I	III.	1	2 10
10	9	Maria Theresia, Kaiserin Gemalin	III.	1	2 10
10	7	Philipp IV, König von Spanien	III.	1	2 10
10	12	Maria Theresia, Kaiserin Gemalin	III.	1	2 10
10	13	Carl I, König von Spanien	III.	1	2 10
11	14	Gemälde, Kaiserin Gemalin	III.	1	2 10
11	15	Carl II, König von Spanien	III.	1	2 10
10	6	Kaiserin Maria Theresia, Kaiserin Gemalin	III.	1	2 10
10	2	Philipp IV, König von Spanien	III.	1	2 10
10	3	Ferdinand Maria, Herzog von Savoyen und von Lothringen; in Gemälde als: Kaiserin Gemalin	III.	1	2 10
10	4	Leopold III, Kaiserin Gemalin	III.	1	2 10
10	5	Philipp IV, König von Spanien	III.	1	2 10
11	17	Leopold III, Kaiserin Gemalin	III.	1	21
11	18	Leopold III, Kaiserin Gemalin	III.	1	21
11	19	Leopold III, Kaiserin Gemalin	III.	1	21
11	20	Leopold III, Kaiserin Gemalin	III.	1	21
11	16	Leopold III, Kaiserin Gemalin	III.	1	2 10
I Summa				19	32 34.

APPARATUS

IZVLEČKI IN KLJUČNE BESEDE

ABSTRACTS AND KEYWORDS

Janez Balažic

Fragmentarno ohranjene gotske stenske poslikave na zahodnem panonskem robu

1.01 Izvirni znanstveni članek

Avtor v prispevku obravnava fragmentarno ohranjene stenske poslikave, pripisane regionalnim slikarskim delavnicam, ki so zarisovale t. i. navpično vplivno os po zahodnem panonskem robu. Zbrani primeri navkljub okrnjeni predstavnosti pomembno dopolnjujejo umetnostnozgodovinsko podobo umetnostne produkcije tega prostora v času Luksemburžanov. Prispevek kaže na tvorne povezave med pokrovitelji in umetnostnimi delavnicami. Njihovo produkcijo pred sredino 14. stoletja zaznamuje izzvenevanje visokogotskega linearnega stila, zatem pa ob italijanskih trecentističnih spodbudah »mešani« ali »prehodni« slog tretje in zadnje četrtine 14. stoletja, na vrhuncu češko-dunajske produkcije okoli leta 1400 pa tudi tu zmagata mednarodni gotski slog, ki odzvanja še globoko v 15. stoletje.

Ključne besede: fragmenti, gotske poslikave, zahodni panonski rob, Luksemburžani, visokogotski linearni stil, mešani slog, prehodni slog, mednarodni slog

Janez Balažic

Fragmentarily Preserved Gothic Murals on the Western Edge of Pannonia

1.01 Original scientific article

The author discusses the fragmentarily preserved murals attributed to regional painting workshops which exemplify the so-called vertical influence axis on the western edge of Pannonia. Despite their fragmentary condition, the examples discussed make an important contribution to our understanding of the artistic production in this territory at the time of the House of Luxembourg. The paper explores the productive connections between artistic workshops and their patrons. The artistic output of the workshops was characterized by the gradual fading of the high Gothic linear style already before the middle of the 14th Century, and by a 'mixed' or 'transitional' style under Italian Trecento influences in the second half of the 14th Century, whereas at the time of the peak of Czech and Viennese production around 1400 the international Gothic style prevails and is still discernible well into the 15th Century.

Keywords: fragments, Gothic paintings, western edge of Pannonia, the House of Luxembourg, High Gothic linear style, mixed style, transitional style, international style

Martina Malešič

Risbe iz stockholmskih arhivov.

Poskus rekonstrukcije švedske izkušnje arhitektov Franceta in Marte Ivanšek

1.01 Izvirni znanstveni članek

Arhitekta France in Marta Ivanšek se v slovenski arhitekturni zgodovini pogosto omenjata kot »ambasadorja« švedske kulture, ki sta iz Skandinavije v slovenski prostor prinesla vrsto za napredek stanovanjskega standarda ključnih modelov, na primer urbanistično idejo nizko-goste stanovanjske zazidave (naselje Murgle v Ljubljani), skandinavski sistem moderne laboratorijske kuhinje (SVEA) ter tečaje Barva in oblika. Švedsko izkušnjo arhitektov Ivanšek omenjajo številni raziskovalci povojne slovenske arhitekture, vendar področje še ni bilo podrobno raziskano in predstavljeno. Prispevek prinaša vpogled v leta, ki sta jih Ivanška preživela v Stockholmu. S pomočjo primarnega gradiva iz stockholmskih arhivov, lastnih zapisov arhitektov in korespondence poskuša rekonstruirati njuno bivanje in delo v Stockholmu.

Ključne besede: France Ivanšek, Marta Ivanšek, stanovanjska gradnja, Švedska, bivanjska kultura, slovenska arhitektura

Mateja Maučec

Vizualna propaganda Stadlerjevih ekumenskih prizadevanj v freskah Ivane Kobilce

1.01 Izvirni znanstveni članek

Članek se ukvarja z likovnim prispevkom slovenske slikarke Ivane Kobilce v sarajevski semeniški cerkvi sv. Cirila in Metoda. Poslikava dela cerkve je bila med prvimi naročili, ki jih je umetnica pridobila v Sarajevu, ter po obsegu tudi njeno največje delo. Umetnica je poslikala del kupole, severni steni obeh krakov transepta in štiri tonde, dva na pevskem koru ter dva na stranskih emporah. Za freske, ki združujejo jezuitsko in ekumensko ikonografijo, je ikonografski program sestavil prvi sarajevski nadškof dr. Josip Stadler, freske pa so pričra njegovih neuresničenih cerkveno-političnih ambicij po združitvi vzhodne in zahodne Cerkve.

Ključne besede: ekumenizem, Josip Stadler, stensko slikarstvo, Ivana Kobilca, vizualna propaganda, Bosna in Hercegovina

Martina Malešič

Drawings from the Stockholm Archives.

An Attempt to Reconstruct the Swedish Experience of Architects France and Marta Ivanšek

1.01 Original scientific article

Slovene architectural history often mentions the architects France and Marta Ivanšek as 'ambassadors' of Swedish culture. From Scandinavia they brought a number of models which proved to be crucial for the improvement of housing standards such as the idea of low-rise high-density housing (e.g. the Murgle development in Ljubljana), Scandinavian modern kitchen design (SVEA) and the Barva in Oblika ('Colour and Form') courses on the Swedish Natural Colour System and its applicability in design, architecture and textile industry. Numerous researchers of post-war Slovenian architecture have mentioned France and Marta Ivanšek's Swedish experience, but the topic has not yet been researched or presented in detail. This article seeks to provide an insight into the years the architects spent in Stockholm. Based on primary sources from the Stockholm archives, the architects' own records and correspondence, it reconstructs their stay and work in Stockholm.

Keywords: France Ivanšek, Marta Ivanšek, housing, Sweden, dwelling culture, Slovene architecture

Mateja Maučec

Visual Propaganda of Stadler's Ecumenic Project in Frescoes by Ivana Kobilca

1.01 Original scientific article

The article deals with the artistic contribution of the Slovene painter Ivana Kobilca in the Sarajevo seminary Church of Sts Cyril and Methodius. The painting of part of the church was among the first commissions that the artist obtained in Sarajevo, and in terms of the scope also her largest work. The artist painted part of the dome, the northern walls of the transept and four tondi, two on the organ loft and two on the side galleries. The iconographic program for the frescoes, which combine Jesuit and ecumenical iconography, was designed by the first archbishop of Sarajevo, Dr. Josip Stadler. The frescoes attest to his unrealized ecclesiastical and political ambitions of unifying the Eastern and Western Churches.

Keywords: ecumenism, Josip Stadler, wall painting, Ivana Kobilca, visual propaganda, Bosnia and Herzegovina

Mija Oter Gorenčič

Redovne in umetnostne povezave med Gamingom in kartuzijami v današnji Sloveniji s posebnim ozirom na memorio in likovno reprezentacijo Habsburžanov in grofov Celjskih

1.01 Izvirni znanstveni članek

V članku so predstavljene redovne in umetnostne povezave kartuzij na Slovenskem s kartuzijo Gaming. Raziskava je pokazala, da je do okrog leta 1500 potekala relativno pogosta izmenjava priorjev in menihov med Gamingom in slovenskimi kartuzijami. V večini primerov je šlo za prihode menihov iz Gaminga v slovenske kartuzije, redkejši pa so bili odhodi iz slovenskih kartuzij v Gaming. Tudi umetnostnozgodovinska primerjalna in slogovna analiza sta razkrili več doslej še neopaženih povezav. Povezavo razkrivajo tudi posamezni ujemanja se kamnoseški znaki. V slovenskih kartuzijah izstopa umetnostno naročništvo grofov Celjskih. Ti bi se pri likovni reprezentaciji lahko zgledovali prav po načinih, ki so se jih z namenom *memorie* v Gamingu posluževali Habsburžani.

Ključne besede: kartuzijani, kartuzijanska arhitektura, srednji vek, grofje Celjski, Habsburžani, Gaming, Žiče, Jurklošer, Bistra, Pleterje, *memoria*, likovna reprezentacija

Vaidas Petrusis

Kaunas – baltško vrtno mesto?

1.01 Izvirni znanstveni članek

Med letoma 1919 in 1939, ko je imel Kaunas statusčasne prestolnice Litve, sta krojila arhitekturni značaj njegovega urbanega okolja procesa, ključna za tisti čas – modernizacija in napredek. V dvajsetih letih 20. stoletja je v hitro rastoči prestolnici vladalo veliko pomanjkanje stanovanj, zato so bile stanovanjske stavbe pomemben del gradbene dejavnosti in mestnega programa modernizacije skozi celotno medvojno obdobje. Med dokumente, ki so vplivali na koncept bivalnega okolja, spada urbanistični načrt za Kaunas, ki sta ga leta 1923 zasnovala danski inženir in urbanist Marius Frandsen in litovski arhitekt Antanas Jokimas. Projekt je predvidel razdelitev mesta na različne funkcionalne cone. Eno teh območij – rezidenčni Žaliakalnis – priča, da so bile med najpomembnejšimi urbanističnimi pobudami v ozadju projekta eksperimentalne zamisli Ebenezerja Howarda o vrtnem mestu. Članek s pomočjo zgodovinskih virov

Mija Oter Gorenčič

Monastic and Artistic Connections between Gaming and the Charterhouses in Present-Day Slovenia with Particular Regard to Memoria and the Visual Representation of the Habsburgs and the Counts of Cilli

1.01 Original scientific article

The article presents the monastic and artistic connections between the charterhouses in Slovenia and the Gaming Charterhouse. The research shows that until around 1500 there was a relatively frequent exchange of priors and monks between Gaming and Slovenian charterhouses. In most cases these exchanges related to monks from Gaming coming to Slovenian charterhouses, while departures from Slovenian charterhouses to Gaming were considerably less frequent. Comparative and stylistic art historical analyses reveal several previously unnoticed connections. The matching mason's marks also attest to this connection. The artistic patronage of the Counts of Cilli stands out in the Slovenian charterhouses. In the visual representation they could have imitated the artistic ways used by the Habsburgs for their *memoria* in Gaming.

Keywords: Carthusians, Carthusian architecture, Middle Ages, Counts of Cilli, House of Habsburg, Gaming, Seitz, Gairach, Freudenthal, Pletriach, *memoria*, visual representation

Vaidas Petrusis

Kaunas – a Baltic Garden City?

1.01 Original scientific article

From 1919 to 1939, when Kaunas assumed the status of the provisional capital of Lithuania, the architectural character of its urban environment was forged by the processes that were characteristic of that period – modernization and progress. In the 1920s housing was in severely short supply in the rapidly growing capital, so residential buildings were a significant part of construction activity and of the city's modernization programme throughout the interwar period. Among the documents influencing the concept of living environment was a new master plan for Kaunas developed in 1923 by Danish engineer and urban planner Marius Frandsen and Lithuanian architect Antanas Jokimas. The project proposed dividing the city into different functional zones. One of these areas, residential Žaliakalnis, testifies to the fact that the experimental thoughts of Ebenezer Howard's garden city were among the most important

preučuje, kako so Litovci poskušali posvojiti to idejo. S primerjavo teoretičnih prizadevanj in praktičnih aplikacij eksperimenta vrtnega mesta članek dokazuje, da spada Kaunas med mesta, v katerih je univerzalni koncept zelenih predmestij našel plodna tla.

Ključne besede: vrtno mesto, zeleno predmestje, modernizem, medvojna Evropa, Litva

Damjan Prelovšek

Plečnikovi načrti za cerkev sv. Križa v Zagrebu

1.01 Izvirni znanstveni članek

Arhitekt Jože Plečnik je za zagrebške frančiškane iz province sv. Cirila in Metoda naredil več predlogov cerkve sv. Križa s samostanom, ki naj bi postala središče nove župnije istega imena. Prvotni prostor je bil Trg kralja Petra Krešimirja. Ker pa regulacija tega dela mesta še ni bila določena, je moral svoje načrte spremeniti. Gradnjo je preprečil začetek druge svetovne vojne, po njej pa je Plečnik svoj projekt dolge in ozke cerkve (1939) zamenjal s centralno stavbo (1946–1947), ki povzema zamisli njegove neuresničene sarajevske katedrale sv. Jožefa in sočasnega načrtovanja stavbe slovenskega parlamenta. Intenzivno ukvarjanje s tem naročilom označuje širok razpon tipoloških in ustvarjalnih možnosti.

Ključne besede: Jože Plečnik, Dioniz Andrašec, zagrebški frančiškani, župnija sv. Križa, sakralna arhitektura, jezuitski samostan v Osijeku, slovenski parlament

Alessandro Quinzi

Rodbinske ambicije Sigismunda grofa Attems Petzenstein v luči umetnostnih naročil

1.01 Izvirni znanstveni članek

Sigismund grof Attems Petzenstein (1708–1758) je sredi 18. stoletja svojo rodbino »povzdignil do take veličine, kakršne ni dosegla v vseh preteklih časih« (G. Guelmi,

urban inspirations behind it. Through the lens of the historical sources, the article examines how Lithuanians attempted to adopt this idea. Comparing the theoretical aspirations and the practical applications of the garden city experiment, the article argues that Kaunas is among the cities where the universal concept of green suburbs found fertile ground.

Keywords: garden city, green suburbs, modernism, interwar Europe, Lithuania

Damjan Prelovšek

Plečnik's Plans for the Church of the Holy Cross in Zagreb

1.01 Original scientific article

Architect Jože Plečnik prepared several proposals for the church of the Holy Cross and the monastery for the Zagreb Franciscans from the province of Sts Cyril and Methodius, which was to become the centre of the new parish with the same name. The original location for the project was the Square of King Peter Krešimir. However, since the traffic regulation for this part of town had not yet been determined, he had to change his plans. The construction was prevented by the start of World War II, and after it, Plečnik replaced his design for a long and narrow church (1939) with a central building (1946–1947), which summarises his ideas for the unrealized cathedral of St Joseph in Sarajevo and the concurrent work on the National Assembly Building of Slovenia. The intensive work on this commission is characterized by a wide range of typological and creative possibilities.

Keywords: architect Jože Plečnik, Dioniz Andrašec, the Zagreb Franciscans, parish of the Holy Cross, religious architecture, Jesuit monastery in Osijek, National Assembly Building of Slovenia

Alessandro Quinzi

The Family Ambitions of Sigismund Attems Petzenstein in the Light of his Art Commissions

1.01 Original scientific article

In the mid-18th Century Count Sigismund Attems Petzenstein (1708–1758) "raised his family to such greatness as it had not attained in all past times" (G. Guelmi, *Storia*

Storia genealogico-cronologica degli Attems austriaci, 1783). Na novo pridobljeni ugled je pospremil s postavitevjo mestne rezidence na Kornu (1745) in vile v Podgori (1747–1748) ter z obnovo dvorca na Jazbinah (1747). Leta 1750, ob imenovanju brata Karla Mihaela (1711–1774) za prvega goriškega nadškofa, pa je dal modernizirati pročelje mestne palače. Za gradbene podvige je Sigismund praviloma zaposlil arhitekta Saveria Gianni, kar dokazujejo prvič objavljeni podatki iz zapuščinskega inventarja. Slikarsko opremo je naročal pri goriških slikarjih (Johann Michael Lichtenreit, Antonio Paroli), le za oltarno sliko družinske kapele v nekdanji cerkvi sv. Frančiška se je obrnil na veronskega umetnika Giambettina Cignarolija. Čeprav Sigismund ni dočakal namestitve slike, se je ravno s tem umetniškim podvigom vpisal v elitni krog evropskih naročnikov Cignarolijevih del.

genealogico-cronologica degli Attems austriaci, 1783). He cemented the newly acquired reputation with the erection of a town residence in Corno Square (1745), a villa in Podgora (Piedimonte, 1747–1748) and the renovation of the mansion at Jazbine (Giasbana, 1747), all in Gorizia. In 1750, when his brother Karl Michael (1711–1774) was appointed the first archbishop of Gorizia, he had the façade of the town palace modernized. As a rule, Sigismund used the architect Saverio Gianni to execute the works, as is evidenced by data from the estate inventory now published for the first time. He commissioned paintings from the Gorizian painters Johann Michael Lichtenreit and Antonio Paroli, whereas for the altar painting of the family chapel in the former church of St Francis he turned to the Veronese artist Giambettino Cignaroli. Although Sigismund did not live to see the painting hung, it was by means of this artistic commission that he joined the elite circle of Cignaroli's European clients.

Ključne besede: Sigismund Attems Petzenstein, Karel Mihael Attems Petzenstein, Saverio Gianni, Giambettino Cignaroli, Gorica, baročna umetnost, arhitektura, 18. stoletje

Keywords: Sigismund Attems Petzenstein, Karl Michael Attems Petzenstein, Saverio Gianni, Giambettino Cignaroli, Gorizia, Baroque art, architecture, 18th Century

Samo Štefanac

Ponovno o koprski Pietà

1.01 Izvirni znanstveni članek

Leseni kip Pietà v koprski stolnici, ki je bil leta 2016 v vandalskem napadu poškodovan, je bil podrobneje obravnavan že leta 2005 in pogojno označen kot beneško delo iz sredine 15. stoletja pod vplivom muranske slikarske šole. Novejše odkritje kaže, da gre po vsej verjetnosti za padovansko delo, prav tako iz sredine 15. stoletja. Doslej namreč ni bil opažen približno sočasni kip Pietà v Piove di Sacco, ki je nedvomno delo iste roke kot koprski in ga lahko povežemo s slikarstvom Squarcionejevega kroga.

Ključne besede: Pietà, kiparstvo 15. stoletja, Koper/Capodistria, Piove di Sacco, Padova

Samo Štefanac

The Koper Pietà Revisited

1.01 Original scientific article

The wooden Pietà sculpture in the Koper Cathedral, which was damaged in a vandal attack in 2016, was studied in considerable detail in 2005 and was provisionally labelled as a Venetian work from the middle of the 15th Century influenced by the Murano painting school. The latest findings show that the work most probably originates from Padua, also from the middle of the century. The roughly contemporary sculpture of Pietà in Piove di Sacco, which was undoubtedly made by the same sculptor as the Pietà in Koper and can be related to the painting of the circle of Francesco Squarcione, had not been noticed until now.

Keywords: Pietà, 15th Century sculpture, Koper/Capodistria, Piove di Sacco, Padua

Polona Vidmar

Prednik ali kralj? Recepcija portretov iz 17. stoletja v času Franca Jožefa kneza Dietrichsteina (1767–1854)

1.01 Izvirni znanstveni članek

Prispevek osvetljuje zanimanje Franca Jožefa kneza Dietrichsteina za zgodovino njegove rodbine, ki se je med drugim odrazilo v nakupu izvirnega rodbinskega sedeža Dietrichstein na Koroškem leta 1838. Na podlagi še neobjavljene knezove korespondence z uradniki gospostev Dietrichstein in Gornji Ptuj, ki ju je rodbina podedovala po grofih Lesliejih, je analizirano njegovo iskanje sledi za predniki na Koroškem in Štajerskem, prikazani pa so tudi nakupi predmetov. Predstavljene so knezove težnje, da bi s podedovanimi, kupljenimi in naročenimi portreti poudaril pomen svoje rodbine in prednikov. Kot vzorčni primer recepcije portretov je izbrana serija štirinajstih portretov evropskih vladarjev, ki jo je Jakob grof Leslie v letih od 1669 do 1673 naročil za opremo dvorane ptujskega gradu. V inventarjih gradu Gornji Ptuj so od leta 1835 sedem portretirancev in portretirank kljub nedvoumnim rekvizitom, kot so krone, vladarska jabolka in žezla ter kronanjski plašči, prepoznavali kot člane in članice rodbine Leslie. Upodobljenec je ustrezneje identificiral direktor knežje galerije Franz Kutschera leta 1857, tik preden so jih leta 1860 odpeljali na Dunaj in od tam v grad Frýdlant na Češkem. Prispevek osvetljuje tudi pomen knežjih uradnikov, zlasti Moritza Seehanna in Ferdinanda Raispa, za razcvet zanimanja za zgodovino in umetnostne spomenike na Ptujju v 19. stoletju.

Ključne besede: portret, baročno slikarstvo, naročništvo, transfer umetnin, ptujski grad, Franc Jožef knez Dietrichstein, Jakob grof Leslie, Ferdinand Raisp

Polona Vidmar

Ancestor or King? The Reception of 17th Century Portraits in the Time of Franz Joseph, Prince of Dietrichstein (1767–1854)

1.01 Original scientific article

The article seeks to shed light on Franz Joseph, Prince of Dietrichstein's interest in the history of his own family, which was reflected among other things in his purchase of the original Dietrichstein family seat in Carinthia in 1838. Franz Joseph's search for the traces of his ancestors in Carinthia and Styria as well as his purchases of objects are analysed based on the prince's not yet published correspondence with the clerks of the seigneuries of Dietrichstein and Gornji Ptuj, which his family inherited from the Counts of Leslie. The article discusses the prince's aspirations to use the inherited, purchased, and commissioned portraits to emphasise the significance of his family and ancestors. As a representative example of the reception of portraits, a series of 14 portraits of European rulers, which Jakob Count of Leslie commissioned for the furnishing of the hall of Ptuj castle between 1669 and 1673 was chosen. Since 1835, seven of the 'sitters' had been recognized in the inventories of the Gornji Ptuj castle as members of the Leslie family, despite the presence of unambiguous props in the paintings, such as crowns, royal orbs and sceptres, and coronation cloaks. The individuals depicted were more accurately identified by the director of the princely gallery Franz Kutschera in 1857, shortly before they were taken to Vienna in 1860, and from there to Frýdlant castle in Bohemia. The paper also highlights the significance of the princely clerks, especially Moritz Seehann and Ferdinand Raisp, for the burgeoning interest in historical and artistic monuments in Ptuj in the 19th century.

Keywords: portrait, Baroque painting, patronage, transfer of artworks, Ptuj castle, Franz Joseph Prince of Dietrichstein, Jakob Count of Leslie, Ferdinand Raisp

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