

Vedi Che, vedi prijatelj

tvoje oči so obrnjene k soncu,  
blagega vetra andov  
ne čutiš več tako veselo  
kot nekega dne  
na lianastih poteh  
medtem so rubini  
privreli iz tvojih zlomljenih  
prsi  
razbite ustnice so prenehale  
vreti gorečo besedo  
nasmeh tvojega očesa  
je postal globok in  
tako blizu večnosti  
goroko sonce je zasijalo  
nad prerešetano džunglo  
posušilo po njej posejano  
polje krvavih solza,  
na pesmi svoje vročine  
je prineslo pred naju  
tvojo nemo gromko  
strahotno besedo  
Svoboda  
ne morem stresti iz svojih  
drhtečih rok  
in rok mojega dekleta  
na čelo, ki so ti ga zdrobili in  
zavili v temen prt, belega cvetja  
ne zjutraj  
ne zvečer  
s prsti moja draga  
nagačivo igra pred obrazom  
in solze polzijo po  
njenem tresočem licu  
nagnjenemu k tvojim  
rokam  
tako te razbitega  
drživa v naročju in  
skozi trdno stisnjene  
ustnice polzijo v naju  
tvoje mehke šepetajoče  
vroče besede  
Svobode  
najin Che, najin prijatelj

Edvard Ravnikar

## Edvard Ravnikar

Jovo Grobovšek

(Novo mesto, 4. december 1907 – Ljubljana, 23. avgust 1993)

V decembru 2007 smo se spomnili njegovega življenja, spet smo skušali opozoriti na njegovo delo, razglabljali smo o njegovem vplivu na družbo in različne stroke, trenja z njo in v njih, ocenjevali smo Ravnikarjev prispevek k usmerjanju družbenega razvoja. Ponovno je šlo za enega le delno uspešnih poskusov, saj se izjemni ustvarjalni opus največjega modernista slovenske arhitekture 2. polovice 20. stoletja vztrajno izmika popolnim ocenam. Stanovske kolege je javnost lahko poslušala na mednarodno zasnovanem posvetovanju v Cankarjevem domu v Ljubljani, v Linhartovi dvorani, v ponedeljek,

4. in torek, 5. decembra 2007 pod naslovom *A mora biti ta hiša ravno taka?*

Najprej nekaj običajno citiranih podatkov iz življenjepisa E. R.

Suhoparno dejstvo, da je bil staršema (oče Josip, trgovec in mati Marija, rojena Premru, gospodinja) rojen v Novem mestu, v njegovi izjemno intenzivni biografiji ne pomeni veliko. Mesto rojstva s tem pravzaprav nima nič, tudi kasneje je bilo daleč proč od horizontov, ki jih je dojemal in presegal veliki slovenski arhitekt, urbanist in pedagog Edvard Ravnikar.

Skoraj vse svoje življenje je bil vezan na slovensko glavno mesto, od koder so segali njegovi vplivi po Jugoslaviji, Evropi in svetu. Deško šolo je končal v Ljubljani, državno realko prav tako in maturiral 26. junija 1926. Še isto poletje je bil na dijaškem taboru v

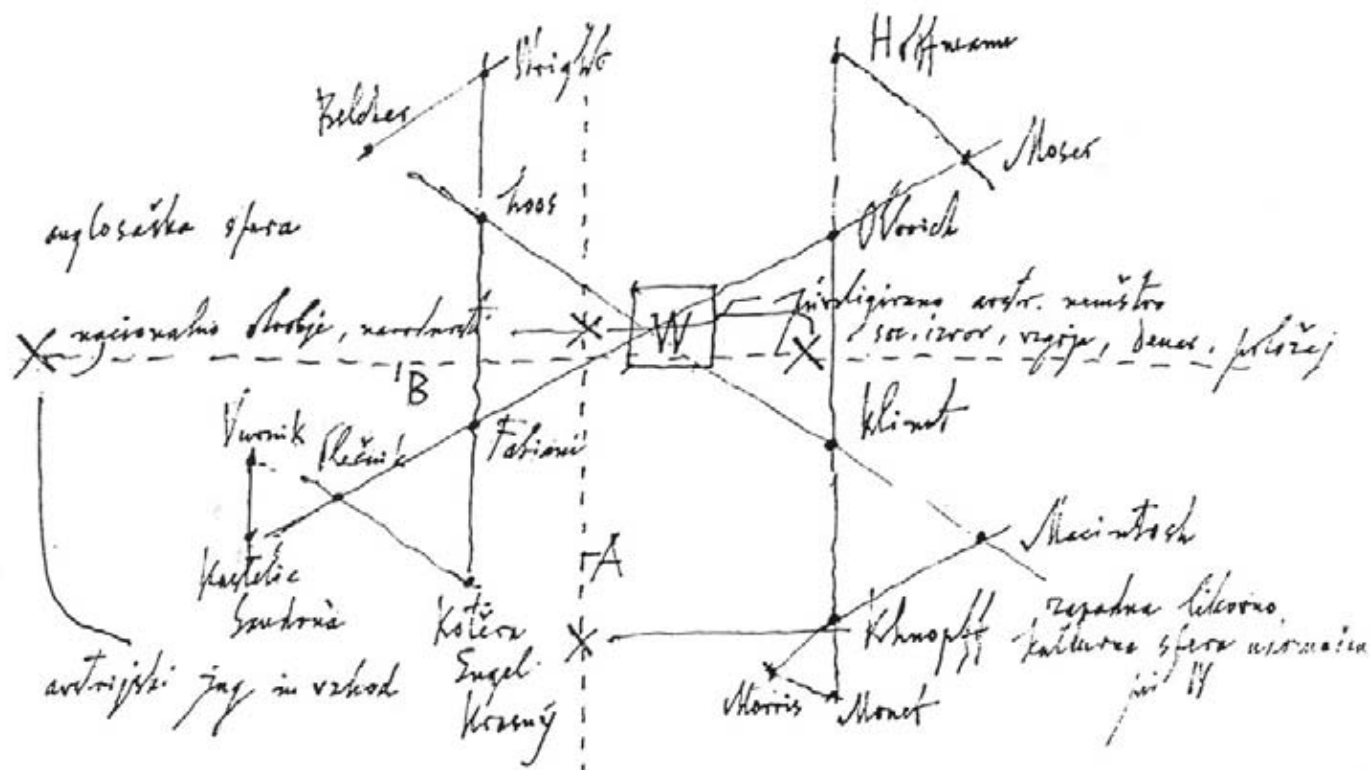
Franciji, kjer je gotovo prejel seme širnih romanskih kultur iz katerih je črpal vse življenje.

Arhitekturo je začel študirati na tehnični visoki šoli na Dunaju (1926–30), nadaljeval je na oddelku za arhitekturo tehnične fakultete Univerze v Ljubljani. Diplomiral je 27. maja 1935 pri profesorju Jožetu Plečniku.

Že pred diplomom je javno nastopil na natečaju za ljubljansko železniško postajo. Na natečajih, tej morda najbolj demokratični, tekmovalni metodi pridobivanja rešitev in zamisli, je sodeloval vse življenje. V izjemno skrbnem popisu življenja in dela<sup>1</sup> je skorajda pretresljivo zasledovati seznam visokih natečajnih priznanj, med njimi vrsto prvih nagrad, a skoraj nobenega naročila in realizacije. Kaže, da so bile žirije presenečene nad izjemno lucidnostjo predstavljenih zamisli, a naročniki nezaupljivi do možnosti njihovih uresničitev.

Jovo Grobovšek, 1970

Na kratko navedimo le nekatere njegove izvedbe, torej uresničene projekte. Kostnica žrtev I. svetovne vojne na ljubljanskih Žalah (prva nagrada na javnem natečaju, 1937–39); Moderna galerija v Ljubljani (prvi idejni načrti za segajo v leto 1936, načrti izdelani leta 1939, dograjena 1940–51); načrt regulacije Nove Gorice in le nekaj stavb v njej (1948–50); vrsta spomenikov NOB, med njimi grobišče talcev v Begunjah na Gorenjskem (1952–53) in grobišče internirancev v Kamporju na Rabu (1953); zgradba občinske skupščine v Kranju (ožji natečaj 1954, načrti 1955, dokončanje 1958–60); založba in tiskarna Ljudske pravice v Ljubljani (načrti 1957, dokončanje 1958–61); zmaga na natečaju za ureditev Trga revolucije (danes Trga republike) v Ljubljani in realizacija (1960–74); stanovanjski kompleks Ferantov vrt v Ljubljani (natečaj 1964, izgradnja 1967–73); hotel Creina v Kranju



Wagnerjeva "galaksija", iz E. Ravnikar Vitalnost Plečnikovega Neoklasicizma, AB No 62/63

Edvard Ravnikar  
Jovo Grobovšek

(4 December 1907, Novo mesto – 23 August 1993, Ljubljana)

In December 2007, we remembered his life: we tried to draw attention to his work, we discussed his influence on the society and various professions, clashes with and within it, and to evaluate Professor Ravnikar's contribution to social development guidance. This was again partially successful attempt, because the exceptional creative opus of the most important modernist of Slovene architecture in the second half of 20th century persistently eludes complete evaluation. The public was able to witness his colleagues at the International Symposium in Cankarjev, Ljubljana (3-4 December 2007) under

the heading should this house really be like that?.

Some commonly cited data from his biography:

The fact that he was born in Novo mesto to a merchant (father Josip) and a housewife (Marija, maiden name Premru) doesn't mean much in his exceptionally intense biography. Place of birth is irrelevant, and it was later far removed from the horizons perceived and exceeded by the great Slovenian architect, urbanist and pedagogue Edvard Ravnikar.

He was connected with the Slovenian capital almost all his life. From here, his influence reached far across Yugoslavia, Europe and around the world. He finished Boys' School

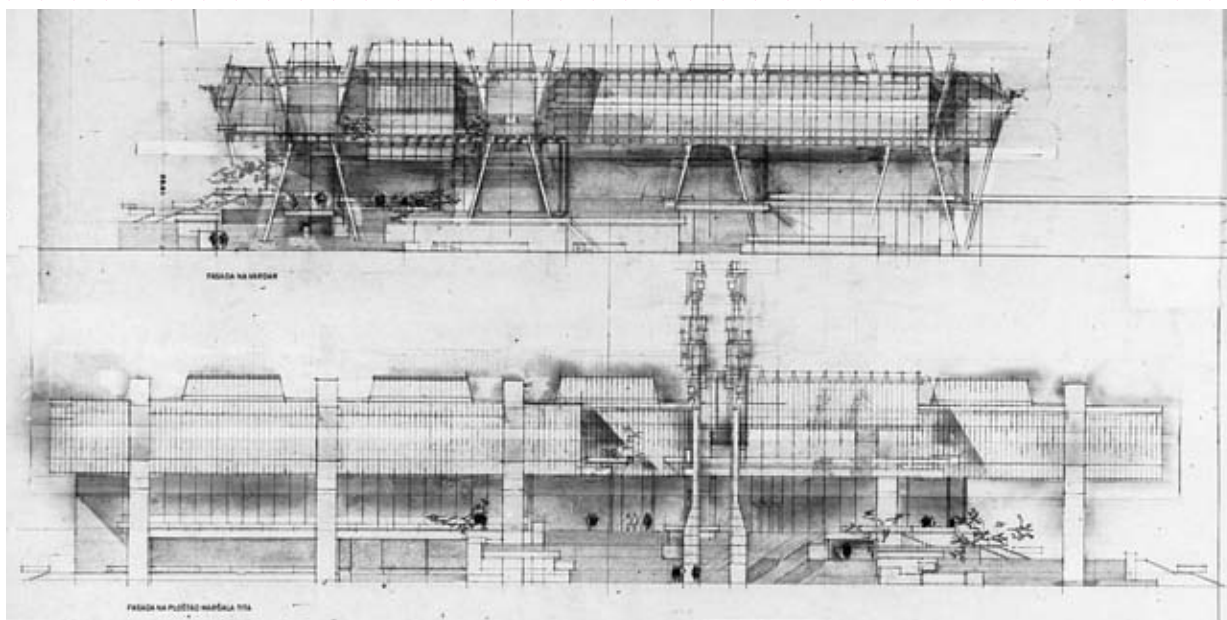
and high school in Ljubljana and matriculated on 26 June 1926. He went to students' camp in France the same year; it is here that he must have received the seed of vast Romance cultures, which inspired him throughout his life.

He began studying architecture at the Technical High School in Vienna (1926–30) and continued at the Faculty of Technology, Department of Architecture. He graduated as Prof. Jože Plečnik's student in 1935.

Even before graduation, he took part in the Ljubljana railway station competition. He took part in competitions, this perhaps most democratic and competitive method of finding new ideas and solutions, throughout his life. It is almost shocking to see that in the inventory of his life and work, there is a long list of various competition awards,

among them a number of first prizes, yet almost no contract or realization. It appears that juries were surprised at the exceptional lucidity of presented ideas and the contractors distrustful at the possibility of their realization.

Let us briefly list some of his realized projects. Ossuary of the WWI victims in cemetery Žale, Ljubljana (first prize in the open competition, 1937–39); Museum of Modern Art, Ljubljana (first outline plans reach back to 1936, made in 1939, extended 1940–51); regulation plans and some buildings in Nova Gorica (1948–50); National Liberation War monuments, among them the Begunje Hostages' Cemetery (1952–53) and the Memorial Complex in Kampor, Rab (1953); Municipality building in Kranj (competition 1954, plans 1955, construction 1958–60); Ljudska Pravica Print Works in Ljubljana



(načrti 1968, izvedba 1969–70); trgovska hiša Globus v Kranju (načrti 1970, izvedba 1972–73); Cankarjev dom v Ljubljani (načrti 1977, gradnja 1982–83); razširitev Narodne galerije v Ljubljani (1. nagrada na natečaju 1989, izvedba 1992–93), je njegovo zadnje arhitekturno delo.

Naštevaje zgoraj navedenih uresničenih zamisli je smiselno zato, ker bi njihovo poznavanje moralo soditi v kulturni spomin slehernega prebivalca Slovenije, saj smo vsi dolžni varovati svojo kulturno dediščino. Ravnikarjeva arhitektura v navedenih delih sodi med korpus neodtujljivih stavb naše zgodovine.

Urbanistična razmišljanja, predlogi, natečajni prispevki E. R. segajo od udeležb na natečajih za posamezne predele Ljubljane, Kranja, manjših slovenskih krajev, med njimi predlog za regulacijo Žužemberka, pa vse do natečajev v ZDA, ZRN, na Finskem in še marsikje, posebej uspešne in strokovno odzivne so njegove natečajne zmage za izgradnjo hotelskih kompleksov v Črni gori (Lučice, »Na pečini« v Ulcinju, »Miločer« na Sv. Štefanu, »Avala« v Budvi), a delno uresničen je bil le kompleks »Maestral« v Pržnem (prva nagrada 1965, delna izgradnja 1970–1971). Nedvomni vrh mednarodne odmevnosti je bil njegov natečajni prispevek v letu 1964 za ureditev umetnega otoka Tronchetto v Benetkah, za katerega je dobil prvo nagrado ex aequo, izdelal je tudi delček

izvedbenih načrtov (1965–1967). Kadar se danes pripeljemo z avtom v Benetke nas na desni, žal, sprejmejo le ogromne parkirne stavbe; to je ostalo od izjemnega predloga našega Ravnikarja.

Naj bo dovolj naštevaja, ki se komajda lahko zaključijo. Omeniti pa velja nekaj ključnih dogodkov v njegovem profesionalnem delu. Od 1. januarja do 1. junija 1939 (5 mesecev) je delal v pariškem biroju velikega arhitekta Le Corbusiera, skupaj še z nekaterimi nemirnimi slovenskimi in jugoslovanskimi arhitekti (med njimi Marjan Tepina, Juraj Neidhart, ...). Ta čas je bil v samem središču sodobne urbanistične in arhitekturne misli in zato je samoumevno, da mu kasnejši hiter preskok iz tradicije Jožeta Plečnika v negotovo in izrazito inovativno iskanje nikakor ni delal preglavic. Skozi njegovo življenje se vije neprekinjena nit izjemno občutljivega likovnika, risarja in slikarja, grafičnega oblikovalca. Med italijansko okupacijo je bil sodelavec OF, po njegovi pobudi je postala risba Triglava frontin simbol; oktobra 1942 je bil zaradi ovadbe aretiran, zaprt v Italiji in ob njeni kapitulaciji septembra 1943 je začel z ilegalnim bivanjem v Ljubljani. V času vojne je izdelal vrsto grafičnih osnutkov za partizanske publikacije, plakate in denarne bone. V osvobodjeni domovini je s svojim nemirnim duhom sodeloval pri prenovi slovenske vasi, z drznimi zamislimi je vplival na razvoj sodob-

nega doma, predlagal je posege na popolnoma novo področje industrijskega oblikovanja (serijska proizvodnja za trg, za razliko od unikatnega obrtnega načina izdelave), objavjal je množice člankov in 'zastrupljal' okolje z zamislimi, ki jim politični funkcionarji niso bili sposobni slediti. Čeprav je bila Jugoslavija potrebna nujne obnove, je vrsta njegovih natečajnih predlogov za ureditve novega Beograda, za katere je dobil šop nagrad, ostala brez izvedbe. Vrsta natečajev za ureditve delov Ljubljane je prav tako ostala neuresničenih.

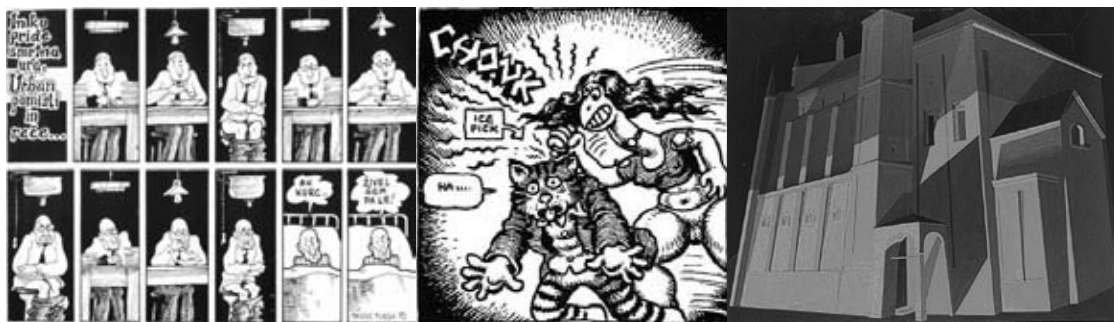
Kakorkoli že, v januarju 1946 ga je minister za prosveto postavil najprej za honorarnega predavatelja, že aprila pa je, na predlog prof. Ivana Vurnika, postal izredni profesor na oddelku za arhitekturo TVŠ v Ljubljani. Bil je izjemno aktiven v publicistiki, snovalec razstav, pobudnik prve samostojne revije Arhitekt in zaradi samoniklosti in lucidnosti svojih izjav skoraj ves čas bolj ali manj v sporu z avtoritativno oblastjo.

Ko so leta 1948 izmed treh predlogov (Herman Gvardijančič, Edvard Ravnikar in Marko Župančič) za regulacijo Nove Gorice (recimo natančneje: postavljanje mesta), izbrali Ravnikarjevega, se je zagnal v delo. Že 1950 so mu projekt vzeli. Kasneje od njegove velikopotezne zamisli ni ostalo veliko, saj lokalni politiki niso doumeli celovitosti zamisli, ki je zavestno oblikovala protiutež Gorici, slovenskemu mestu, ki je ostalo v Italiji.

#### Edvard Ravnikar: Magistrat v Skopju, 1966

Izjemno hitro je postajal izjemen pedagog in kot 'spiritus agens' zaznamoval stotnije študentov, še posebej svojih diplomantov. Nič mu ni bilo odveč: postaviti razstavo ob obletnici OF, začeti pogovore s študenti, voditi po razstavah, se udeležiti svetovnih in domačih kongresov arhitektov, predavati o likovni umetnosti na Akademiji za likovno umetnost. Na prvem posvetovanju jugoslovanskih arhitektov v Dubrovniku leta 1950, je, po poznejši oceni Vladimirja Braca Mušiča, v referatu osmisli kasnejši policentrični razvoj Slovenije, 1951 je pripravil predstavitev jugoslovanske arhitekture na mednarodni razstavi UIA v Rabatu (Tunis), pripravil in vodil po razstavi švicarskega plakata, se udeležil 1. kongresa umetnikov pod okriljem UNESCO v Benetkah (1952), istega leta predaval v Kopenhagenu, ... končajmo, saj gre za podatke, ki jih lahko najdemo v dosedanjih publikacijah, posebej v že navedenem Hommage ... Franceta in Marte Ivanšek.

Izjemno odmevno dejanje E. R. je bila ustanovitev *Smeri B* na šoli za arhitekturo v Ljubljani leta 1960. Vsi njegovi prodori v pedagogiko so bili zaznamovani s prepletom likovnega in tehničnega, podprti s filozofskim in utemeljevanji na družbeno-kritičnem polju. Ne brez vpliva Bauhauasa, pomembne šole likovnega ustvarjanja (Weimar 1919–24, Dessau 1925–32, Berlin 1932–10. 8. 1933),<sup>2</sup> je začel izvenšolski pouk likovne



Edvard Ravnikar: fasada TR, Banka v Kranju, 1959

(plans 1957, construction 1958–61); winning the competition for the layout of the Revolution Square in Ljubljana and its realization (1960–74); residential and commercial complex Ferant Garden in Ljubljana (competition 1964, construction 1967–73); Creina hotel in Kranj (plans 1968, realization 1969–70); Globus trading house in Kranj (plans 1970, realization 1972–73); Cankarjev dom in Ljubljana (plans 1977, construction 1982–83); extension of the National Gallery in Ljubljana (1st Prize 1989, realization 1992–93), his last architectural work.

Listing the realized ideas above makes sense because they should be a part of the cultural self-consciousness of everyone in Slovenia. We are all obliged to protect our cultural heritage. Edvard Ravnikar's architecture belongs to the corpus of inalienable buildings of our history.

His urban planning reflections, suggestions, competition submissions range from participations in competitions for various parts of Ljubljana, Kranj, small Slovenian towns; among them is a proposal for the regulation of Žužemberk, to competitions in the USA, West Germany, Finland and elsewhere. His competition wins in Montenegro were successful and professionally responsive (construction of hotel complexes Lučice, »Na pečini« in Ulcinj, »Miločer« in Sv. Štefan,

»Avala« in Budva) though only one was partially realized - Hotel Maestral in Pržno (1st prize 1965, partial construction 1970–71). The biggest international response came with his competition contribution in 1964 for a solution for the artificial island Tronchetto in Venice, for which he received 1st prize ex aequo, he also created some implementation plans (1965–67). Whenever we drive to Venice nowadays, we can, unfortunately, observe only the huge parking buildings on the right; sadly that is all that is left of the brilliant suggestions proposed by our Edvard Ravnikar.

We could continue enumerating all his achievements, but those above should suffice. It is worth mentioning some key events in his professional work. He worked at Le Corbusier's office between January and June 1939, together with some other restless Slovene and Yugoslav architects (Marjan Tepina, Juraj Neidhart and others). At the time he was at the heart of modern urban and architectural thought, so it is not surprising that his later leap from Plečnik's tradition to uncertain and very innovative findings caused him no troubles. Throughout his life we can observe a continuous thread of an exceptionally sensitive artist, drawer, painter and graphic designer. During the Italian occupation he was a member of the Liberation Front, following his initiative,

Triglav became its symbol; in October 1942 he was denounced and arrested, imprisoned in Italy and when Italy capitulated in 1943 he returned to Ljubljana. During the war he made many graphic drafts for partisan publications, posters and cash vouchers.

In the liberated homeland, his restless spirit was involved with the renovation of the Slovene village and his bold ideas influenced the development of the modern home. He also proposed interventions on a completely new field of industrial design (mass production for the market, as opposed to the usual artisanal manufacture), published a series of articles and 'poisoned' his surroundings with ideas, which political officials just couldn't grasp. Yugoslavia was in desperate need of restoration, yet his competition proposals for the new Belgrade, for which he won many awards, remained unrealized. Series of competitions for various parts of Ljubljana also remained unrealized.

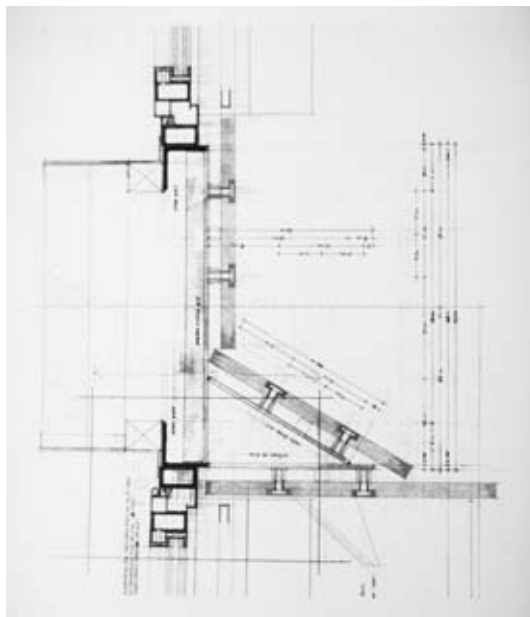
Anyway, in January 1946 the Minister of Education appointed him a part-time lecturer. In April, on the proposal of Professor Ivan Vurnik, he became an associate professor in the Department of Architecture, Faculty of Technology in Ljubljana. He was very active in journalism, a curator, instigator of the first independent magazine Architect and, due to the originality and lucidity of his

Edvard Ravnikar: fasada TR, Banka v Celju, 1959

statements, always more or less in conflict with authorities.

In 1948, when his proposal was chosen for the Regulation of Nova Gorica (the other two proposals were made by Herman Gvardijančič and Marko Župančič), he started working immediately. Unfortunately, the project was taken from him in 1950. Not much was left of his ambitious idea; the local politicians just couldn't comprehend its integrity, which consciously represented a counterweight to Gorica, a Slovenian city, which remained in Italy.

He soon became an outstanding pedagogue and like 'spiritus agens' he left a mark on hundreds of students, especially his graduates. He was versatile and hard-working: putting on an exhibition on the anniversary of OF, starting discussions with students, as exhibition guide, taking part in the global and domestic architect congresses, lecturing on art at the Faculty of Fine Arts etc. At the first consultation of the Yugoslav architects in Dubrovnik in 1950, he, according to a later assessment by Vladimir Braco Mušič, conceived the later polycentric development of Slovenia. In 1951, he made a presentation of Yugoslav architecture at the international exhibition of UIA in Rabat (Tunisia), prepared and served as a guide at the Swiss poster exhibition, attended the first congress of art-



Edvard Ravnikar: fasada Trg Republike

vzgoje v prostorih stanovanja svoje matere že januarja 1953. Udeleženci so temeljni kamni slovenske arhitekture in oblikovanja (Boris Gaberščik, France in Marta Ivanšek, Mitja Jernejc, Miloš Lapajne, Vladimir Braco Mušič in Branka Tancig). Maja 1953 je v Moderni galeriji v Ljubljani uredil razstavo o Le Corbusierju in po njej večkrat vodil. Nesebično je javnost informiral o vseh ključnih kulturnih prelomih Evrope in s tem navduševal ustvarjalno mladež ... In mnogo bi še lahko naštevali.

Sprejem v Slovensko akademijo znanosti in umetnosti (dopisni član 1969, redni član 1979) je bil v obeh fazah povezan z nekaj nespodobnimi pogoji. Večkrat je odbil Herderjevo nagrado, končno jo je prejel leta 1988 na Dunaju, pred tem je postal častni član ameriške AIA, dobil je dve Prešernovi in dve Plečnikovi nagradi. In še in še ... Stroka se mu je vendarle pravočasno oddolžila in tako priznanja največ štejejo.

Ocenjevalci in opisovalci Ravnikarjevega dela nemalokrat obtežijo svoja besedila s figuralnim opisom, da gre nedvomno za človeka 'renesančnega tipa', saj širina njegovih zanimanj sega na mnoga, tudi manj pričakovana področja. Sam bi raje ocenil, da je bil renesančni človek predvsem v tem, ker je svoj življenjski vek hotel, in tudi uspel, osmisliti kot čas, ki ga ima na voljo za prepozn-

avanje, razumevanje, videnje in nadaljnji razvoj skoraj vsega, kar je zaznal okoli sebe. V tem je bil izjemno blizu izhodiščem visoke italijanske renesanse, posebej Leon Battista Albertiju (1404–72). Tako kot slednjemu je bila tudi Edvardu blizu in ob njem vedno narava, v njej radovedni in ustvarjalni del – človek, ki pa ni popolni in samovšečni gospodar, temveč razgledan, kreativno dvomeč in selektivno, občuteno ustvarjal. Vedno etičen, predvsem pa ponižen podložnik estetiki in lepoti. Nikoli gospodovalen naravi, a zato njen raziskovalec, oboževalec in soavtor.

Ta in oni pišeta, da je bil režimski človek, da je uslužno izvrševal naročila politične elite, in pri tem je jasno čutili njun cinizem. Upam si trditi, da je Edvard Ravnikar sprejemal in izvajal naloge nemalokrat celo zato, da bi s kakovostno 'provokacijo' spreminjal družbeno stvarnost. Sicer bi nalogo izvedle mediokritete, izgubljene bi bile možnosti kreativne spremembe. Posebno vzemirljivo je, da so v njegovem urbanizmu sluteno, pred-videno in prikazano prepleteni v presenetljive tridimenzionalne odprte sheme večih mogočih rešitev.

Pedagog Edvard Ravnikar je bil nedvomno karizmatičen. Večini je bil zanimiv, manjšini se je zdel odločno vzvišen, neprijeten nevednežem in karieristom, premalo prisoten nam, ki smo hoteli več in bolje. Predvsem pa nas je nevsiljivo prisilil v razčiščevanje s

samim seboj, zahteval je samoizpraševanje. Predaval je redkeje kot smo želeli, nastop je bil nenavaden, zelo oseben, nepredvidljiv, včasih neskončno zapeljivo slikovit, opremljen z nenavadno širokim razponom relevantnih historičnih navedkov ... Zdaj vem, da še sami nismo vedeli, kdaj nas je usmeril proti ciljem, ki so nam bili še nezavedni.

Zaradi prepoznavne različnosti v izhodiščih za vzgojo, v uspešni drugačnosti njenega poteka in rezultatov, zaradi odmevnosti praktičnega dela, pisanih prispevkov in izrečenih pobud je imel mnogo nasprotnikov. Vseprisotnega dvoboja Ravnikar – Mihevc, oba Edota, raje ne bi omenjal. Imel je namreč preveč političnih ozadij in je bil poln intrig ter diskreditacij. Ena najbolj žalostnih epizod je bila, da ga je politika v navezi s 'stroko' umaknila iz načrtovanja Nove Gorice. Mestu se to še danes boleče pozna. Nemalo grenkobe za erudita Edvarda Ravnikarja so prinesla leta prisilnega upokojevanja (1980), pa končno ponovnega vračanja na Graben (1985), kot šolo še vedno imenujemo, čeprav je imel kot akademik vso pravico neprekinjeno prenašati svoja znanja v okolju, iz katerega je izšel. A strokovni kolegi, in to je bolj neusmiljeno, so mu izmikali to možnost. Svoj zadnji seminar s slušatelji je imel vsak torek od decembra 1992 do maja 1993.

Ali ni močno simbolna prav poslednja foto-

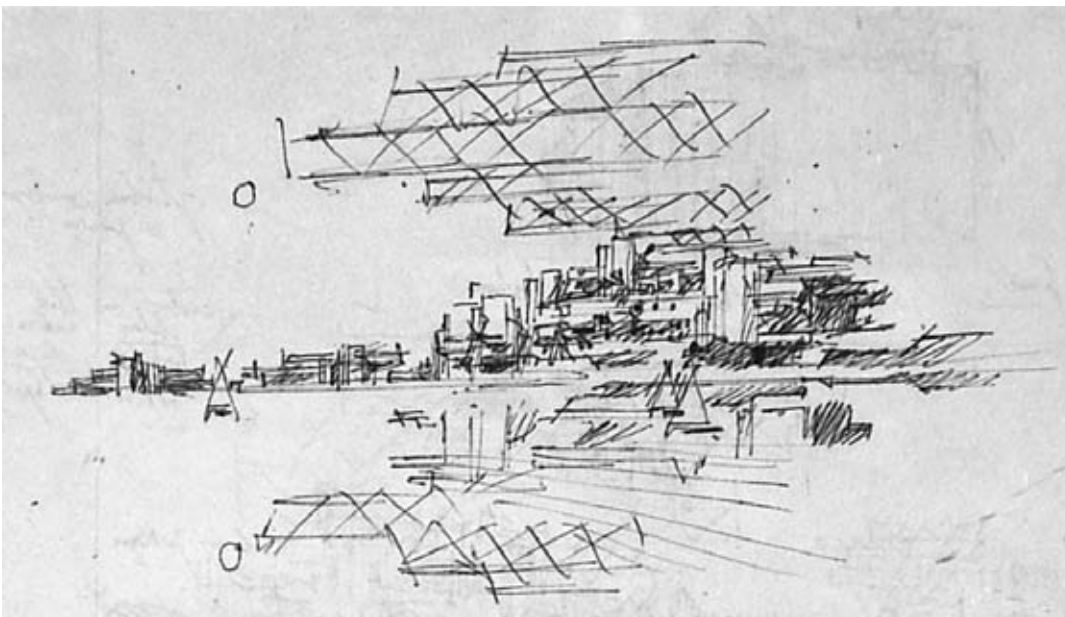
grafija, posneta 8 ur pred smrtjo, ko sedi na stolu Rex, bele barve, pred neometano opečno steno svoje počitniške hiše na Crvenem vrhu pri Savudriji in se, rahlo sklonjen naprej, navihano smehlja. Dve uri kasneje usodno pade po stopnicah in kasneje v Ljubljani umre.

#### Soba 25

Tako kot ostali Ravnikarjevi študentje, imam tudi sam nanj slikovite spomine. Po odsluženju vojnega roka sem bil med nadaljnjim študijem v letih 1968 do 1972 zadnja tri leta eden študentov Ravnikarjevega seminarja v skupini, v kateri smo se poimenovali Soba 25.<sup>3</sup>

Poleg mene še Jurij Kobe - Jurc, Tomaž Souvan - Sovica, Matjaž Garzarolli - Garci, Mladen Treppo - Miči, Boris Pleskovič - Plesko, Jernej Strmecki - Nejc, Bojana Klemenčič - Bojči, Vinko Torkar - Cjene, Darko Požnenel - Slavc, Anton Kump - Džekson, Borut Burger - Bugi, Božo Podlogar - Haima, Dušan Vrtovec - Fuzdo, Igor Czurda, 'zelenci' Marjan Vrabec, Mirko Mršnik in Janko Zlodre, Bogdan Reichenberg, Peter Gabrijelčič in kasneje še Aleš Vodopivec, redkeje Vojteh Ravnikar, pa tu in tam tudi Janez Koželj in drugi ...

Ves čas smo bili aktivni v študentskih dogajanjih na ljubljanski Univerzi,<sup>4</sup> izdali smo nekaj številk svojega časopisa AA, izvedli nekaj uličnih 'hepeningov', sicer pa smo z



Edvard Ravnikar: Skica, Hotel Avala, Budva

ists under the auspices of UNESCO in Venice (1952), lectured in Copenhagen the same year, ... let's end this, this data can be found in many publications, e.g. *Hommage ...* by Frane and Marta Ivanšek comes highly recommended.

His act of establishing a B programme at the Ljubljana School of Architecture in 1960 was groundbreaking. All his breakthroughs in pedagogy were marked with the interaction of visual and technical, supported by the philosophical and based on socio-critical fields. Influenced by Bauhaus, an important school of artistic creativity (Weimar 1919–24, Dessau 1925–32, Berlin 1932–33),<sup>2</sup> he began his extracurricular fine arts lectures in his mother's apartment in January 1953. Participants are among the most important figures of Slovene architecture and design (Boris Gaberščik, France and Marta Ivanšek, Mitja Jernejc, Miloš Lapajne, Vladimir Braco Mušič and Branka Tancig). In May 1953 he organized an exhibition of Le Corbusier's works in the Museum of Modern Art in Ljubljana and sometimes even served as a guide. He unselfishly informed the public about all the key cultural raptures in Europe and by doing so, he fascinated the creative youth ... And we could go on and on.

Admission to the Slovenian Academy of Sciences and Arts (corresponding member

1969, regular member 1979) was connected with some indecent conditions in both phases. He received the Herder Award in Vienna, Austria in 1988, before that he became an honorary member of the American AIA, was awarded two Prešeren Awards and two Plečnik Awards. And so on ... His branch of the profession managed to pay their respects on time and such recognitions count the most.

The assessors and describers of Professor Ravnikar's opus often enrich their texts with figurative description saying that he was a »Renaissance-type« person, as his interests reached far beyond expected horizons. My view is that he was a Renaissance man throughout his life, mainly because he managed to give meaning and was able to recognize, understand and perceive the progress of everything surrounding him at the time. In this, he was very close to the origins of Italian High Renaissance, especially to Leon Battista Alberti (1404–72). Just like Alberti, Edvard also felt that nature is always close beside him; and within her, a curious and creative part, man, not a perfect and self-absorbed ruler, but knowledgeable, creatively doubtful and selectively, sensibly creative, always ethical, but above all subjected to aesthetics and beauty. Man is a researcher, admirer and co-author of nature, not her dominator.

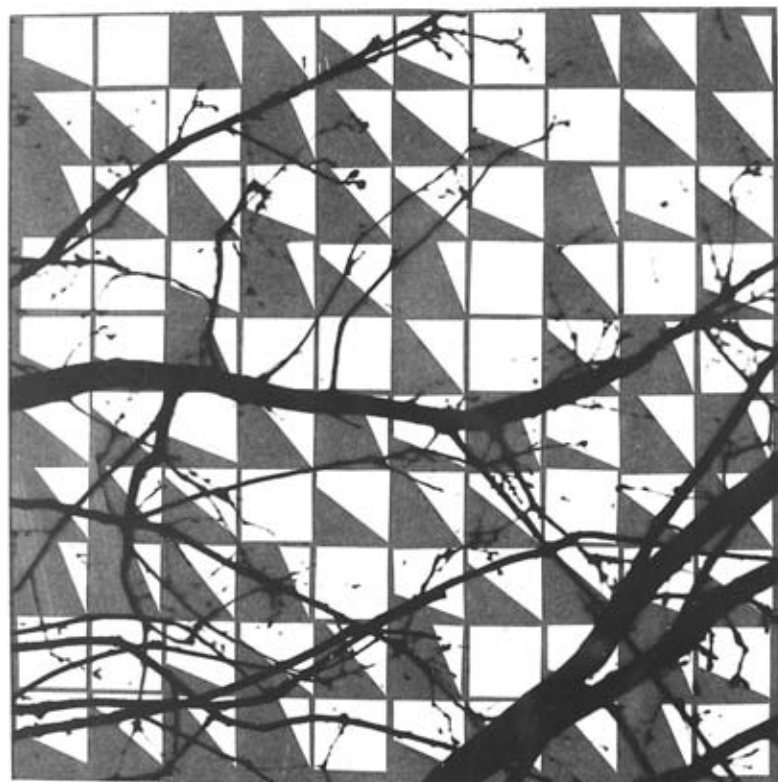
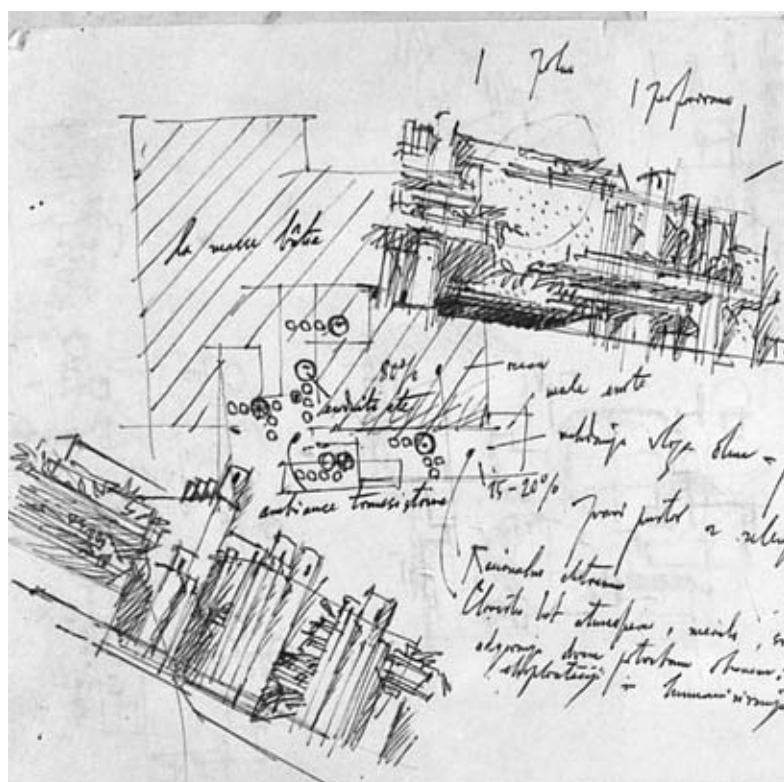
Some say that he was regime's person, who faithfully carried out orders by the political elite, and one can clearly sense their cynicism. I dare say that Edvard Ravnikar carried out assignments just to try and change the social reality with quality »provocation«. Otherwise, the task would be carried out by mediocre persons and chances for a creative change would be lost. Especially exciting in his urbanism was the way the suspected, anticipated and shown was intertwined into 3D open schemes of possible solutions.

The pedagogue Edvard Ravnikar was undoubtedly charismatic. Most found him interesting, some found him elevated, ignorants and careerists found him unpleasant and those of us who wanted more and better wished for a more regular presence of our Professor. Above all, he unobtrusively forced us to re-evaluate ourselves, he demanded it. He didn't lecture as often as we would like, his style was unusual, very personal, sometimes endlessly, seductively picturesque, furnished with an unusually wide range of relevant historical quotes ... I know now that he steered us to our future goals without us knowing it.

Due to recognizable differences in his pedagogical approach, its effectiveness and results, the impact of practical work he conducted, written contributions and spoken

suggestions, he had many opponents. I'd rather not mention the omnipresent clash between both Edos, Ravnikar and Mihevc. It had too many political backgrounds and was full of intrigues and discreditations. One of the saddest episodes happened when the politics in liaison with »experts« removed him from the planning of Nova Gorica. Looking at the city nowadays, the lack of his touch is painfully obvious. The years of forced retirement (starting in 1980) brought a great deal of bitterness for the erudite Professor Ravnikar. He returned to Graben, as we still like to call our school, in 1985, although he had the right, as an academic, to continuously pass on his knowledge in the environment from which he came. Professional colleagues, this is the most ruthless part, tried to deny him this right. He held his last seminar every Tuesday from December 1992 to May 1993.

His last photo is highly symbolic – it was taken 8 hours prior to his death. Professor Ravnikar is sitting on his white Rex chair, with the unplastered wall of his holiday home in Crveni Vrh serving as background, he sits slightly bent forward, smiling roguishly. Two hours after this he would fall down the stairs and, later, pass away in Ljubljana.



Edvard Ravnikar: Skica

izvedenimi študijskimi nalogami zajeli problematiko črnih gradenj, socialnih stanovanj, neizkoriščenih podstrešij, predvidevali izrabo zapuščenih gramoznic, slutili prihajanje velikih prometnih zadreg, oblikovali do tedaj neznana regionalna nakupovalna središča ... ekologija nam je bila že nujna, le za tradicijo smo se precej manj navduševali; za domačo seveda, sicer pa Palladio, Firenze, Rim, Pariz, pa Dunaj in Budimpešta, Benetke, tudi daljna Afganistan in Tibet so bili na naših poteh.

*Svobodna katedra* na Šoli za arhitekturo v Ljubljani

Na šoli smo vsaj dve leti (1971–72) študentje organizirali *svobodno katedro*. Predavali so nam, v naših prostorih, Dušan Pirjevec, Božidar Debenjak, Vladimir Klemenčič, Stanko Saksida, Ermin Kržičnik, Zdravko Mlinar, Vojan Rus, Mišo Jezernik in mnogi drugi. Filozofija se je srečala z

demografijo, geografija z ekonomijo, sociologija je izzivala geografski inštitut, arhitekti smo dojemali ozadje družbenega razvoja in opazili omejitve prostora, opazni so nam bili primanjkljaji izobraženih človeških virov, kot pravimo danes. V svoje študijske izdelke smo vključevali nove materiale, nenavadne geometrije, raziskovali smo socialni prostor, geografske zakonitosti, želeli presegati znane tehnične in tehnološke zmožnosti; pri nalogah so vrsto nalog mojih kolegov podprli tako mestna organizacija Zveze mladine kot tudi Zveze komunistov. Nastopali smo proti okostenelosti, zavračali rutino in zahtevali drzno eksperimentiranje.<sup>5</sup>

In naj dodam še zelo osebno noto. V šolskem letu 1970–1972 se je na Fakulteto za arhitekturo Univerze v Beogradu iz ZDA vrnil arhitekt Bogdan Bogdanović.<sup>6</sup> Z nekaj somišljeniki je začel s prenovljenim

študijem arhitekture.<sup>7</sup> Informacije o tem smo dobivali preko časopisa *Komunist*, ki je v šestih nadaljevanjih objavil zapise Bogdana Bogdanoviča pod naslovom *Gradnja nove šole za arhitekturo*.<sup>8</sup> Zelo obetavne novice so me vzpodbudile, da sem se s kolegom odpravil kar 'in medias res'. Obiskali smo študente na fakulteti in bili pri Bogdanoviču doma. Na razstavi ob koncu prvega semestra v letu 1971–1972 na fakulteti smo bili navdušeni nad delom in rezultati, 'revolucionarni' študentje so celo bivali (spali, kuhali) na šoli. Na velikem zboru v 'auli magni' sem imel kratek pozdravni nagovor in se simbolno zahvalil za delo vsem avtorjem, ki so s prevajanjem svetovne literature preko *Građevinske knjige* tudi nas v Sloveniji seznanjali s svetovnimi novostmi znamenitih avtorjev (Kevin Lynch, Françoise Choay, Camillo Sitte, C. A. Doxiadis); preko Nolit-ovih izdaj smo spoznavali Sergeja Ejzenštejna,

Edvard Ravnikar: Grafični tečaj *Smer B*

Michela Foucaulta, Claude Lévi-Straussa, Norberta Wienerja, Jeana Piageta, Rogerja Caillloisa in mnoge druge, katerih dela so v srbohrvaškem prevodu in tiskana v latinici izšla v zbirki *Sazvežda*. Mojemu pozdravu in besedam je sledil ognjevit in spontan, solidarnosten in uporniški aplavz in mnogo novih znanstev. Po izjemni večerji 'Kod Ace 9' na Košutnjaku je pri Bogdanoviču doma noč pretekla pod budnim očesom tihe so-proge, ki servirala kavo in čaj neutrudnim razpravljajočim. Bilo je leto 1972, štiri leta po pariškem 1968. In razburkano je bilo tudi v Ljubljani.

Ko sem spomladi 1972 profesorju Ravnikarju predlagal, da bi bila vsebina moje diplomske naloge *'Nekatere dileme oblikovanja v arhitekturi'* pod katero se je skrivala vsebina reforme študija arhitekture, mi je, namesto pristanka, v roke podal rollico papirja in me poslal med profesorski zbor, da sam 'per



Edvard Ravnikar: Hotel Creina, Kranj, 1968

Room 25

*Like other students of Professor Ravnikar, I too have vivid memories of him. After finishing my army service, I continued my studies and became one of the students in Ravnikar's seminar group, between the years 1968–1972. We called ourselves Room 25.*

<sup>3</sup>

*Beside me, also Jurij 'Jurc' Kobe, Tomaž 'Sovica' Souvan, Matjaž 'Garci' Garzarolli, Mladen 'Miči' Treppo, Boris 'Plesko' Pleskovič, Jernej 'Nejc' Strmecki, Bojana 'Bojči' Klemenčič, Vinko 'Cjene' Torkar, Darko 'Slavc' Poženeš, Anton 'Džekson' Kump, Borut 'Bugi' Burger, Božo 'Haime' Podlogar, Dušan 'Fuzdo' Vrtovec, Igor Czurda, 'greenhornsi' Marjan Vrabec, Mirko Mršnik and Janko Zlodre, Bogdan Reichenberg, Peter Gabrijelčič and later Aleš Vodopivec,*

*sometimes Vojteh Ravnikar, and from time to time even Janez Koželj and others ...*

*We were active in the student events at the University of Ljubljana,<sup>4</sup> issued our own newspaper AA, performed some street happenings, various study tasks dealing with illegal constructions, social housing, unused attics, predicted the possible use of abandoned gravel pits, anticipated the approaching traffic problems, designed (until then unknown) regional shopping centres ... Ecology was important to us, tradition not so much; domestic to be exact, otherwise, Palladio, Florence, Rome, Paris, Vienna, Budapest, Venice, and even the remote Afghanistan and Tibet were part of our journeys.*

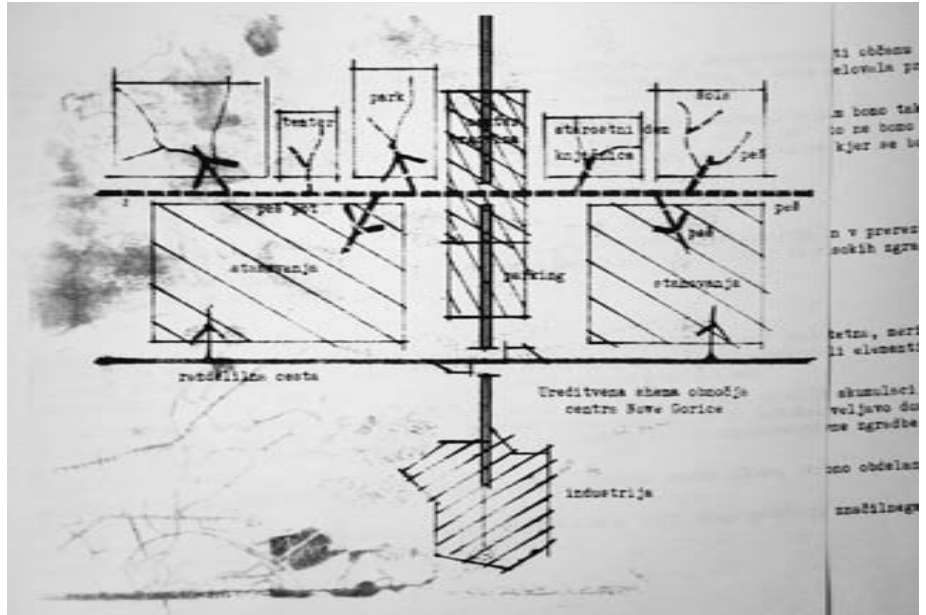
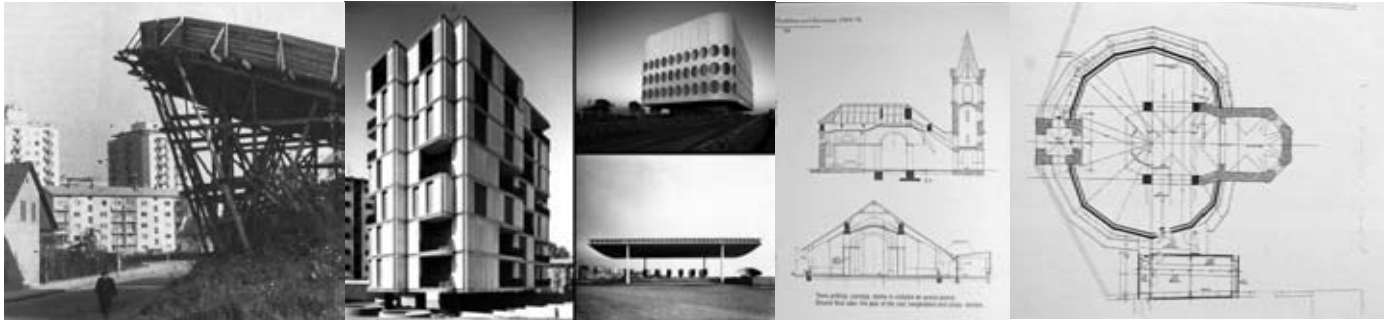
*Open Chair at the Ljubljana School of Architecture*

*We, the students, organized an Open Chair between the years 1971–72 at our school. Some of the lecturers: Dušan Pirjevec, Božidar Debenjak, Vladimir Klemenčič, Stanko Saksida, Ermin Kržičnik, Zdravko Mlinar, Vojan Rus, Mišo Jezernik and many others. Philosophy went hand in hand with demography, geography with economy, sociology teased the Geographic Institute, architects perceived the background of social development and observed the limitations of space and the lack of educated human resources, as we call them today. Our study products included new materials, unusual geometry, research into social space, geographical laws and the wish to exceed known technical and technological possibilities. Many tasks of my colleagues were supported by the local League of Socialist Youth and the Communist Party. We stood against the rigidity, rejected routine and demanded*

*bold experimentation.<sup>5</sup>*

*Let me add a very personal note. In the school year 1970–72, architect Bogdan Bogdanović<sup>6</sup> returned from the USA to the Faculty of Architecture in Belgrade. He began with a renewed study of architecture<sup>7</sup> with some adherents. We obtained the information through the newspaper Komunist, which published in six instalments Bogdan Bogdanović's Building a New School of Architecture.<sup>8</sup> Promising news encouraged me and my two colleagues to go there »in medias res«. We visited students at the faculty and went to Bogdanović's house. We were impressed with the work and results exhibited at the end of the first semester 1971–72, 'revolutionary' students even lived (slept, cooked) at the faculty. At the large meeting in 'aula magna' I gave a short speech and symbolically thanked all those transla-*



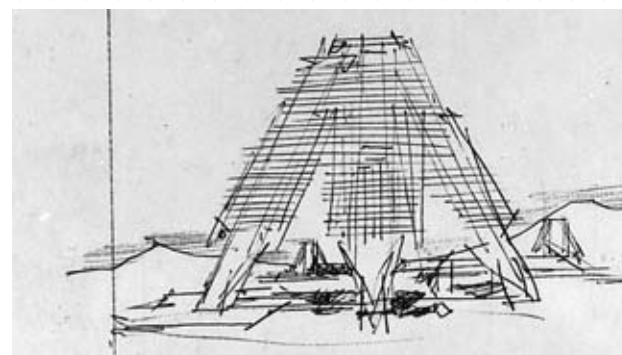
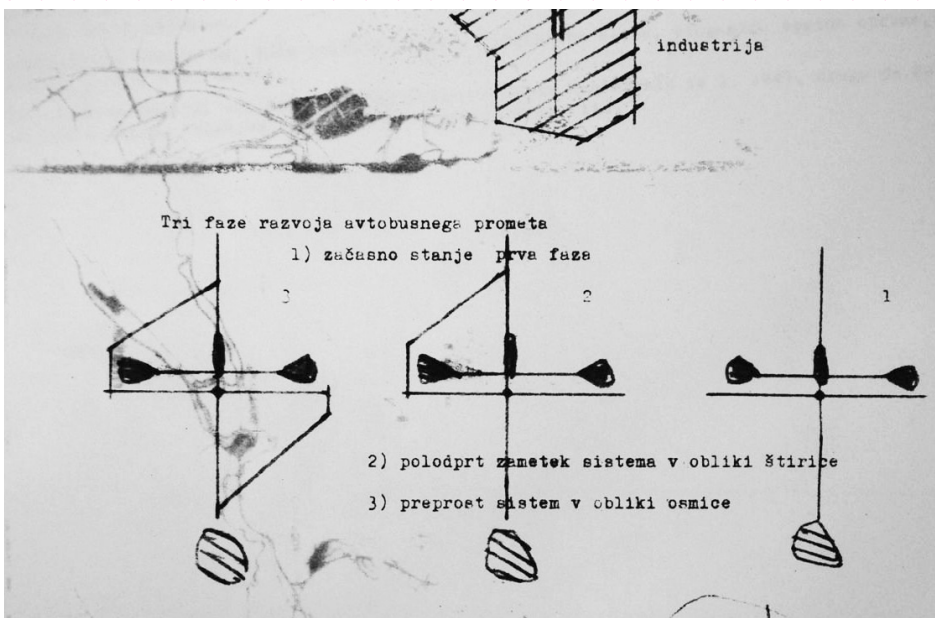
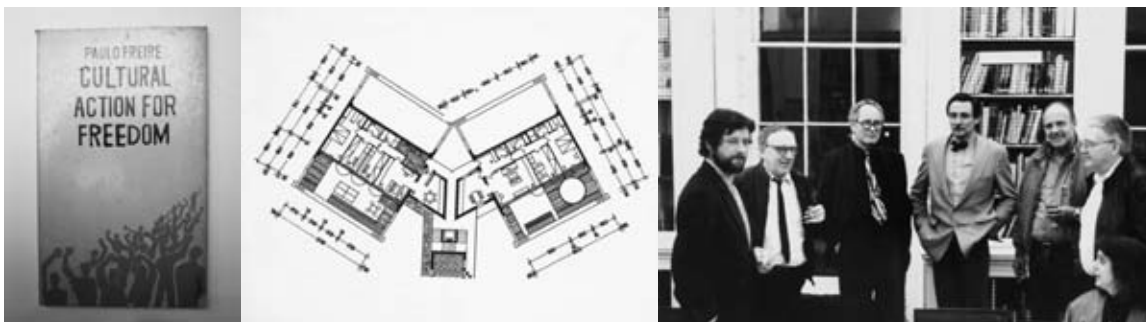


Edvard Ravnikar: Urbanistična skica

rolam' zberem podpise soglasja njegovih kolegov. »Če jih zberete devet bo moj podpis, kot deseti, zaključil uspešno prepričevanje.« In na srečo mi je uspelo. Na zagovoru diplomske naloge mi je pred polno risalnico poslušalcev vrgel indeks v naročje. Popolnoma prestrašen sem pogledal vanj in našel »ocena odlično 10«. Žal se nisem odzval na njegovo vabilo, da bi začel z delom v *nebesih*, kot smo imenovali podstrešje, kjer so nastajala temeljna dela tega velikana slovenske arhitekture.

Z njegovim vplivom sem bil že dovolj znamenovan in na to sem na nek način vedno ponosen.

1. Hommage à Edvard Ravnikar 1907–1993, samozaložba France in Marta Ivanšek, Ljubljana 1995.
2. bauhaus, razstveni katalog razstav v Muzeju moderne umetnosti v Beogradu, 12. 3. 12. 4. 1981 in v Galeriji grada Zagreba od 12. 5. 12. 6. 1981, izdal Inštitut za kulturne zveze s tujino, Stuttgart, ZRN, 1981. Albers and Moholy-Nagy, From the Bauhaus to the New World, katalog razstave, Tate Modern, London, 9. 3. 4. 6. 2006, Tate Publishing London 2006.
3. A[rhitektov]B[ilten], glasilo Društva arhitektov Ljubljana, številka 5, maj 1972 (celotna številka).
4. Skupina avtorjev, Študentsko gibanje 1968–1972, Založba krt, Ljubljana 1982.
5. Izjemno močno sta bila prisotna R. Buckminster Fuller s svojo geodezijsko kupolo in knjiga Experimental Architecture avtorja Petra Cooka, Universe Book New York, 1970.
6. Bogdan Bogdanović je bil med drugim prav pred razpadom Jugoslavije celo župan mesta Beograd.
7. Časopis Saopštenja, št. 6 10, 25. 12. 1970 do 3. 2. 1971 (osebni arhiv J.G.).
8. Časnik Komunist, nepaginirana zadnja stran, v 5. nadaljevanjih, letnik 1971, 9. 4. 28. 5., osebni arhiv J. G.



Edvard Ravnikar: Urbanistična skica

Edvard Ravnikar: Skica

tors who brought world literature through *Gradevinska Knjiga* to Slovenia and enabled us to be informed about all the latest works by such renowned authors (Kevin Lynch, Françoise Choay, Camillo Sitte, C. A. Doxiadis); through Nolit editions we got to know Sergei Eisenstein, Michel Foucault, Claude Lévi-Strauss, Norbert Wiener, Jean Piaget, Roger Caillois and many others whose works were published in a Serbo-Croatian translation (collection *Sazvežđa*). My speech was followed by a fiery, spontaneous, friendly and rebellious applause and many new acquaintances were made. After a tasty dinner at 'Kod Ace 9' in Košutnjak, Bogdanović invited us home, where we talked vigorously long into the night under the watchful eye of his wife, who served us coffee and tea. The year was 1972, four years after the events in Paris. It was quite turbulent in Ljubljana as well.

When I suggested to Professor Ravnikar, in spring 1972, that the title of my diploma thesis would be *Some Dilemmas of Design in Architecture*, which would include the architectural study reform hidden within its content, he (instead of agreeing) handed me a roll of paper and sent me among the teaching staff to »per rolam« get their written consent. »If you are able to get 9 signatures, mine will be the 10th, and you'll successfully conclude your persuasion.« Luckily, I

was successful. At my thesis presentation he threw the index into my lap in front of a crowded drawing office. Completely frightened, I looked inside and saw »grade 10 excellent«. Unfortunately I didn't respond to his invitation of working in heavens, as we used to call the attic, where fundamental works of this giant of Slovenian architecture were created.

I was already marked by his influence and this is something I'll always be proud of.

1. *Hommage à Edvard Ravnikar 1907–1993*, self-publishing, France and Marta Ivanšek, Ljubljana 1995.
2. *Bauhaus*, catalogue of the exhibitions in the Museum of Contemporary Art in Belgrade, 12. 3.–12. 4. 1981 and in Zagreb Gallery 12. 5.–12. 6. 1981, published by the Institute for Foreign Cultural Relations, Stuttgart, FRG, 1981. *Albers and Moholy-Nagy, From the Bauhaus to the New World*, exhibition catalogue, Tate Modern, London, 9. 3.–4. 6. 2006, Tate Publishing London 2006.
3. *AB, Architects' Society of Ljubljana*, no. 5, May 1972.
4. *Group of Authors, Student Movement 1968–1972*, Krt Publishing House, Ljubljana 1982.
5. Especially R. Buckminster Fuller with his geodesic dome and *Experimental Architecture* by Peter Cook, Universe Book New York, 1970.
6. Bogdan Bogdanović was the mayor of Belgrade in 1982–1986.
7. *Newspaper Saopštenja*, no. 6–10, from 25. 12. 1970 to 3. 2. 1971 (personal archive J.G.).
8. *Newspaper Komunist*, last page, in 5 parts, year 1971, 9. 4.–28. 5. (personal archive J.G.).