



Zasedba Filozofske fakultete. April, 1971

Vinko Torkar, 1969

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 ARHITEKTURA IN DRUŽBENI ANGAŽMA  
 (sociološka analiza arhitekturnih konceptov obdobja 1965–80)

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 ODLOMKI

**POVZETEK**

Obdobje poznih šestdesetih in vse tja do poznih sedemdesetih je bilo zaznamovano z burnim dogajanjem tako v svetu kot pri nas. Diverzifikacija dogodkov ima konsekventno tudi različne implikacije na posamezne individue, skupine ljudi in navsezadnje tudi sam celoten subjekt. Reakcije, odgovor le-teh na sekvenco dogodkov je različen. Moja ten-

denca je bila vzporedno s tem apriori razjasniti glavne koncepte oziroma fragmente o arhitekturi, narediti korelacijo med arhitekturo in družbo, izpostaviti pojavnost urbanizma ter nadalje orisati tokove dogajanja oziroma »kreacijo« ideologij, ki so bile močno prisotne in so zaznamovale proučevano obdobje. Temu je sledil glavni del mojega diplomskega dela, in sicer poglavje o študentskih gibanjih pri nas in na podlagi opravljenih intervjujev z arhitekti, ki so delovali v tedanjem času, del o njihovem angažiranju, akcijah, načinu življenja kot študentje, pisanju v časopisih, njihovem pogledu na arhitekturo nekoč in danes itn. Z analizo delovanja protagonistov, akcij, dokumentov, problemov, dojemanja arhitekture sem na nek način rekonstruirala družbeni angažma arhitektov (ki so se ob koncu šestdesetih let začeli aktivno angažirati v političnem in družbenem smislu). Danes je sam študij arhitekture,

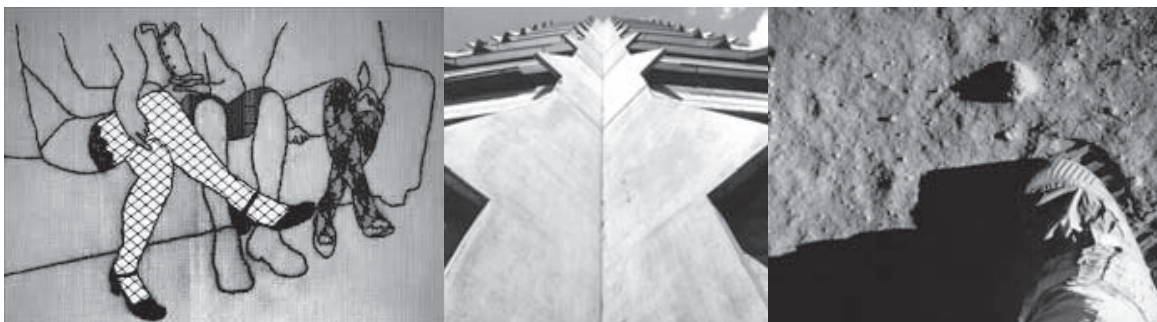
involviranost njenih študentov, upoštevajoč čas in prostor, drugačen, v družbi pa se nezadovoljstvo izraža na drugačen način (grafiti itn.).  
 KLJUČNE BESEDE: arhitektura, urbanizem, študentska gibanja, angažma arhitektov.

**1 UVOD**

*»I create in a spiral between the hand and the head: I think of something and make a sketch, then I think again and draw a new image, and so on.« (Ravnikar, 2003, str. 79)*

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 Domena, cilj mojega diplomskega dela bo

analiza arhitekture v kontekstu družbenega angažmaja v obdobju poznih šestdesetih in sedemdesetih let. Vzporedno s tem so moja raziskovalna vprašanja sledeča. Poskušala bom odgovoriti na to, zakaj in kako se je razvila potreba po družbenem angažmaju? Se pravi vzroki in motivi družbenega angažmaja. Le-tega razumemo kot vključenost v tako imenovani sferi časa, prostora in ljudi, katerega tendenca, odraz je javno družbeno delovanje za skupno korist, skupno dobro. Ko govorimo o delovanju skupnosti kot neki formirani, koherentni celoti, mislimo tudi na to, da pridejo (naj bi prišle) v ospredje javne ambicije (delovanje, ki presega osebne ambicije), kar pa se potencialno odstira v nekih konkretnih oblikah, odnosih. Na tej osnovi zastavljam naslednje raziskovalno vprašanje, in sicer: Kakšne oblike ima ta angažma? Bili so dogodki, o katerih pišejo svetovni mediji in katerih sled nikoli ne zbledi. Ravno nas-



Ljubljana Študentski pohod na Skupščino. April, 1971.

Naslovnica AA No 2

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ARCHITECTURE AND SOCIAL ENGAGEMENT  
(Sociological analysis of the architectural concepts of the period 1965–80)

Part of Undergraduate Thesis

Ljubljana, 2009

EXCERPTS

ABSTRACT

The era of the late sixties and up to the late seventies was marked by the tumultuous events around the world which affected our country as well. The diversity of these events consequently had different implications on individuals, groups of people and, ultimately, the subject itself. Their reactions to this se-

quence of events were varied. My idea was to simultaneously clarify the main concepts, fragments about architecture, to make a correlation between architecture and society, to highlight the incidence of urbanism and describe the sequence of events, the 'creation' of ideologies which were heavily present and left their mark on this period. This is followed by the main part of my thesis, the section on domestic student movements and the involvement of architects active at the time (through interviews we discussed their engagement, actions, way of student life, newspaper contributions, and their views on architecture past and present etc.). By analysing the actions of protagonists, documents, problems and perception of architecture, I was able to reconstruct the social engagement (of those who took part in the political and social events in the late 60s). Today the study of architecture

and the involvement of its students, taking into account current time and space, is different, and the unrest in today's society is expressed differently (graffiti etc.).

KEY WORDS: architecture, urbanism, student movements, engagement of architects.

1. INTRODUCTION

»I create in a spiral between the hand and the head: I think of something and make a sketch, and then I think again and draw a new image, and so on.« (Ravnikar, 2003, p.79)

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The goal of my thesis will be the analysis of architecture in the context of social engagement in the late 60s and 70s. Parallel to this, my research questions are as follows. We will be looking at why and how the need for social engagement developed? The reasons and motives of social engagement. It is understood as an inclusion into the so-called sphere of time, space and people, whose tendency is reflected by the public social functioning for the common benefit, the common good.

When we are talking about the activities of a group as some sort of a formed, coherent unit, we're referring to the fact that public ambitions (activity, which transcends personal ambitions) come (should come) to the forefront, potentially shown in some concrete forms, relations. Based on this we ask



Šport, 1972

protno, za sabo so pustili pozitivno in/ali negativno konotacijo (iritirali so vključene posameznike, lahko tudi širšo družbo). Na drugi strani pa so bili dogodki, odnosi, katerih čas zabriše vse najmanjše fragmente, in učinki le-teh na družbo, prostor so neznatni, zanemarljivi. Torej se moje zadnje raziskovalno vprašanje nanaša na to, kakšni so bili učinki tega angažmaja.

### 1.1. Jugoslavija in študentsko gibanje

V Jugoslaviji (Beogradu) označuje pričetek študentske demonstracije 3.–4. junij 1968, ki so bile tu tudi najbolj silovite. Egalitariistična nota je bila esencialna med zahtevami (Repe, 2003, str. 99). Na tej točki se seveda poraja logično vprašanje o vzrokih demonstracij. Odgovore lahko iščemo v problemih globalne družbe, v katero je bila vpeta tudi Jugoslavija. Torej so vzroki v revščini, socialni neenakopravnosti, nedemokratskih odnosih itn. V Jugoslaviji so predstavljali pereč problem vse bolj očitne socialne razlike. Demonstracije so na neki način situacijo še poslabšale, saj se je vera v stabilno Jugoslavijo zamajala in pričla smo pojavu ogroženosti. Te demonstracije so prerasle oziroma je vzporedno ob njih prišlo do mednarodnih konfliktov. Prišlo je do razcepa interesov, razdvojitve, kar je konsekvantno, da je Tito pozval k enotnosti

in v nasprotnem primeru »obljubljal« čistke. Kljub temu pa so ga študentje podprli, kar je pomenilo tudi sklep, da so demonstracije na neki način krepile njegov položaj. Tito je o študentskih demonstracijah dejal: »*Glede na značaj, kakršnega so zavzele, so velik udarec prestižu naše države v tujini, kajti naša država je bila znana kot nekaj najbolj stabilnega, kot država, ki najpravišeje rešuje svoja notranja vprašanja in ki ima ustrezno temu v zunanji politiki najpravišeje stališča do reševanja kolonialnih in raznih drugih problemov.*« (Repe, 2003, str. 102). Znotraj politike pa je bila raznolikost pogledov na jugoslovanska študentska gibanja. Kljub temu pa so študentje opozarjali na lojalnost, ki so jo imeli do Tita in tudi vodstva. Opozarjali so na to, da so akcije navdane z njegovo revolucionarno mislijo in da so simbol podpore njegovi borbi (imajo tendenco resničnega uveljavljanja samoupravljanja, izboljšanje položaja delavca v družbi itn.) (Repe, 2003, str. 102).

### 1.2. Študentsko gibanje v Sloveniji

Na našem ozemlju je bilo študentsko gibanje zgodnejše ter je imelo drugačen potek dogajanja kot drugje po Jugoslaviji. Začetek označuje ukinitve revije *Perspektive* leta 1964.

Tendenco študentskega gibanja je bila podpora »zdravim silam« v obračunu z *liberalno*

*odklonskostjo*, kar je referiralo na *liberalno* usmerjenega predsednika slovenske vlade Staneta Kavčiča. S prizadevanjem za egalitarnost je bil cilj spodkopati gospodarske reforme. Demonstracije so predstavljale le »žebelj v zloglasni levičarski krsti« (Repe, 2003, str. 104). A vendar same zahteve niso segle preko raznih izjav, pisanja razglasov, razprav na sejah in bile so tudi precej nedorečene. Poudarek je bil na zahtevi po posodobitvi izobraževalnega procesa, ureditvi socialnega položaja študenta ter reformi univerze (Repe, 2003, str. 104). Obdobje ob koncu šestdesetih let ni bilo tako revolucionarnost kot v primerjavi s Parizom, z Berlinom, Zagrebom. Spomladi leta 1968 ni bilo uličnih demonstracij. V obdobju 1970–1971 je bilo očitno, da so postale zahteve bolj dorečene, in priča smo ostrejši kritiki družbenih razmer (prizadevanja za socialno enakost). Gibanje je doseglo vrh 14. aprila 1971 pred Filozofsko fakulteto. Najdaljša akcija, ki je trajala med 26. majem in 2. junijem, je bila zasedba Filozofske fakultete. Geslo je bilo *Naše gibanje je boj za socializem*.

Sama pojavnost ljubljanskega študentskega gibanja je povezana s konstelacijo elementov, v katero umeščamo politični, družbeno-ekonomski, politični segment ter protislovja v družbi. Iz tega so izšle tudi temeljne zahteve oziroma vodila za študentska gibanja. Če jih pozvame, je bila na prvem mestu seveda

'prenova' univerze, na neki način izhod iz kalupa tradicionalnega sistema. Vzrok so bile tudi globalne družbene razmere, ki so imele svoje implikacije. Ena izmed tendenc angažmaja je bilo tudi prizadevanje za zmanjšanje naraščajočih socialnih razlik (Baškovič in drugi, 1982, str. XXXVIII–XL). Protislovje v socializmu pa je ustvarila relacija fizično – umsko delo. Namreč s tem se je obnavljal element razredne strukturiranosti družbe, segregacije. Cilj pa je bil seveda to preseči (Stanič, 1982, str. 119).

Obdobje 1971–72 je prineslo razcep študentskega gibanja na razne struje, predvsem levo radikalne, katerih obstoj je bil kratek. Gre za Gibanje 13. november, Alternativna univerza, skupina okrog študentskega lista *Tribuna*. Po letu 1973 pa so bili le še posamezni organizirani nastopi. Botrovali so jim različni povodi, eden izmed njih je bil na primer proti kmečki ohceti v Ljubljani, proti obisku iranskega šaha Reze Pahlavija v Jugoslaviji in Sloveniji. Leta 1974 pa za institucionalno preobrazbo z vključitvijo Skupnosti študentov v Zvezo socialistične mladine Slovenije (Repe, 2003, str. 107–108).

### 2. ANGAŽMA PROTAGONISTOV FAKULTETE ZA ARHITEKTURO

Primerjava načina življenja in študija



Vinko Torkar: Plakat za brucovanje: odprtina v sredini pusti govoriti podlago; vsak plakat je tako drugačen

the following research question: What forms does this engagement have? There have been events, covered by the world's media, whose trail never fades away. On one hand, they left a positive/negative connotation (they irritated the involved individuals, sometimes the whole society) as their legacy. On the other hand, there were events and relations, whose smallest fragments, and their influence on the society and space were trivial, insignificant and subsequently forgotten over time. Our last research question is what were the effects of this engagement?

### 1.1. Yugoslavia and the student movement

Student protests in Yugoslavia (Belgrade) started in 1968 (3 and 4 June) and were fierce. The egalitarian note was the most essential demand (Repe, 2003, p. 99). At this point, a logical question about the causes of demonstrations arises. We should seek the answers in the problems of global society, into which Yugoslavia was also embedded. So the reasons are to be found in poverty, social inequality, undemocratic relations etc. More and more obvious social differences presented a pressing issue in Yugoslavia. Protests made the situation worse in a way, as they shook the belief in stability and we witnessed the emergence of threatening

feelings. Protests escalated and (alongside them) international conflicts happened. A split of interests, a separation, occurred, which resulted in Tito's call for unity and the promise of repercussions if that didn't happen. The students backed him nonetheless, which meant that, in a way, the protests strengthened his position. Tito had this to say about the protests: »Based on their standpoint, these protests are a huge blow to the prestige of our country. Our country was known as being the most stable, a country whose internal affairs are handled very well and whose foreign policy regarding the solution of colonial and other problems is the most correct one« (Repe, 2003, p.102). Diversity of views on the Yugoslav student movements existed in politics, despite the fact that students expressed their loyalty to Tito and communist leadership. Students stressed that their actions were inspired by his revolutionary thought and were a symbol of support for his fight (they tended to exercise genuine self-management, improvement of the working class position in society, etc.) (Repe, 2003, p. 102).

### 1.2 Student movement in Slovenia

The student movement in Slovenia happened earlier and progressed in a different manner than elsewhere in Yugoslavia. The

abolition of *Perspektive* magazine in 1964 marks its beginning.

The intention of the movement was the support of 'healthy forces' in conflict with 'liberal deviance', which referred to the 'liberal' orientation of the Slovenian Prime Minister Stane Kavčič. The goal was to undermine the economic reforms by focusing on egalitarianism. Protests represented a 'nail in the infamous leftist coffin' (Repe, 2003, p. 104). Yet the demands themselves never went beyond various statements, written proclamations and debates, all of which were also quite vague. Emphasis was placed on the requirement for the modernization of educational process, arrangement of the students' social status and reform of the University (Repe, 2003, p. 104). The period at the end of the 60s was not as revolutionary as, for instance, in Paris, Berlin or Zagreb. There were no street protests in the spring of '68. In the period 1970–71 it became apparent that the demands had become more defined and sharper criticism of social conditions (strive for social equality) appeared. The movement reached its peak on April 14th 1971 in front of the Faculty of Arts. The longest action (May 26 – June 2) was the occupation of the Faculty of Arts. The slogan was »Our movement is a fight for socialism«.

The emergence of the student movement in Ljubljana is connected with a constellation of elements consisting of political and socio-economical segments and the contradictions in society; from these, the basic demands and guidelines for student movements were formed. 'Modernization' of the University was a priority and was viewed as a way to escape the mould of the traditional system. Global social conditions, with their implications, were another reason. One of the tendencies of this engagement was also the effort to reduce the rising social inequalities (Baškovič et al., 1982, pp. XXXVIII–XL). The relation between physical and intellectual work created a contradiction in socialism. It renewed the element of class structure in society, segregation. The aim was to surpass it (Stanič, 1982, p. 119).

The student movement split into various subgroups in the period 1971–72, these were mostly radical left and their existence was short-lived. We are talking about the Movement 13th November, Alternative University and the group which formed around the student journal *Tribuna*. There were only a few isolated organized actions after 1973.

These happened for various reasons – opposition to the peasant wedding in Ljubljana, the visit of the Shah of Iran, Reza Pahlavi,



Barvanje Fabianijeve ograje pred Frančiškansko cerkvijo, 1971

Če je bistvo vsakega grafema testamentarno, potem je Gutenbergova galaksija smrtonosna  
 //J. Derrida - M. McLuhan//  
 .....

Razdrobljeni smo po večtisočletni zgodovini, ki je forsirala vizualnost, pisavo, črko, likovnost, načrt, skico. Vizuelno st usiljuje en sam čut - vid. Svet vida - čutila za vid - o ču, svet gledanja, je svet fragmentarnosti, delnosti neenotnosti, razdrobljenosti - svet pisave. Pisava nas je iztrgela iz plemenske enotnosti in celovitosti, ter nas pahnila v specializirano fragmentarnost, ločila je mišljenje od čutenja, fenomen od resnice, konkretno od abstraktnega, zdrobila je celoto čutov na eno samo prevladujočo čutilo - vid, oko. Prevlada enega samega čutila je povzročila specializirano, enodimenzionalno svetlo, drobi celoto, ki je je mogoče dojeti edino z enakovrednim sodelovanjem vseh čutov. Človek pisave je človek branja, gledanja, sbriranja in razbijanja - logosa. Tehnologija pisave - tisk, Gutenbergova galaksija nas je privedla do modernega gospodarstva, birokracije, moderne vojske, nacionalizmov, do sveta prevladujoče tehnike in znanosti. Ta svet nas je odtrgal od Narave in Boga. Čutal je sam, osamljen, občuten človek. Svet vseobsegajoče vizualnosti zajema vse in vsakogar in je danes dosegel vrhunec. Vsek vrhunec je že znamenje preobrata, propada in umiranja, ki sledi. Redu kolikor vsega na likovnost ni več mogoča. Vsek vrhunec je odpiranje novemu. Enodimenzionalnost se odpira večdimenzionalnosti.

S pisanjem in branjem postajamo osamljeni. Pahnjeni smo v svojo sobo, med štiri stene, proč od prijateljev in ljubljanih. Ne pisati in prebrati moraš sam. Živeti moraš sam. Pisava in branje te odvajata od drugih, oavbojajata te soljudi, h krati pa te pahnata v samotno. Človek ne potrebuje več sočloveka, njegove fizične prisotnosti, temveč samo njegove podaljške - knjige, revije, časopise, pisane in slikane reči. Zateka nje v pisavo je zatekanje v samotno, proč od soljudi, v puščavo tihe osamljenosti. Samota nas individualizira, fragmentira, izolira, jeni je sam življenjski stik s sočlovekom. Samota nas ubija, pisava nas ubija. Bistvo vsakega grafema je testamento Derrida. Proizvodi pisave - likovnosti se izkazujejo če jih kaj povprašaj kot nekaj mrtvega, tiho molčijo. Tisto kar lahko ugledaš - razbereš v sliki, črki, načrtu - pisavi, že na nek način več, kajti sicer bi tega sploh ne mogel razbrati. Nekaj razberem, edino, če mi je pomen znakov še v naprej znan. Pisava je tako le sredstvo spomina in spominjanja. Pisava je podvržena pozabi spomina. Spomin je bistveno sled. Sled od umira. Sled se izgubi, izginja. Če se na spominimo znakov črk, besed, stavkov iz pisave ne moremo ničesar razbrati. Spo

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študentov arhitekture danes in pred nekaj desetletji bi nam podalo nemara še celo večje razsežnosti razlik, kot si jih lahko predstavljamo oziroma v tem trenutku zamislimo. Res je, da govorimo o drugem času in prostoru, valu tokov, ki so zaznamovali življenje (orisani so bili v prejšnjih poglavjih), a vendar govorimo res o velikem nasprotju v primerjavi z načinom življenja, študija dandanes. Dimenzija raznolikosti se je pokazala v tolikšni meri, da je na nek način dejansko postala gonilna sila raziskovanja študentskega življenja arhitektov v obdobju poznih šestdesetih in zgodnjih sedemdesetih let. Rezultat je bil zavirljiv, zgodbe posameznikov fascinantne in 'zgodovinska zakladnica' znatno bogatejša. V nadaljevanju želim predstaviti te pomembne izsledke iz življenja protagonistov Fakultete za arhitekturo, ki so bili pridobljeni z opravljenimi intervjuji. Želim samo še opozoriti na to, da imena intervjuvancev ne bodo navede-

na, ker je šlo za nestandardizirane intervjuje ter bolj za vsebino kot pa konkretna imena.

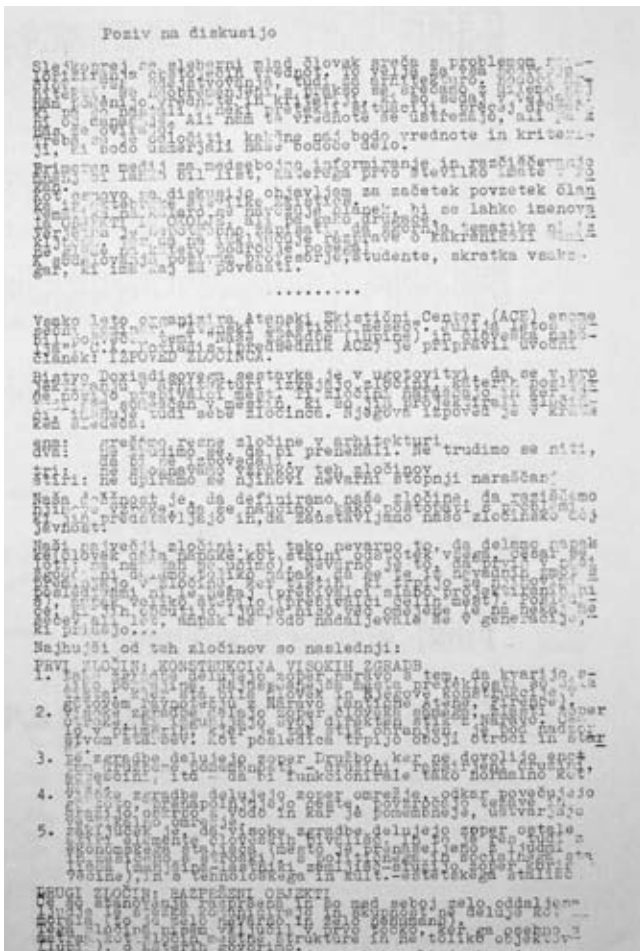
2.1. Doživljanje obdobja zgodnjih šestdesetih in poznih sedemdesetih let

Čas konec šestdesetih in zgodnjih sedemdesetih let, ki je bil zaznamovan z ekonomsko in politično neenakostjo, z vprašanjem narodnih manjšin in s svetovno krizo pred vrati. Na kratko, gre za ero burnega vala dogajanja in arhitekti, ki so v tem obdobju študirali, so ga na svoj način doživljali. Intervjuvanec A je opozoril na velike kulturološke premike, in sicer od glasbe, gibanje Flower Power itn. To je potem vplivalo na bolj sproščen odnos do življenja. Ta tako imenovana *revolt muzika* se je najprej pojavila v Angliji in se kasneje razširila po svetu. Omenjena glasba je pomenila pobeg iz resničnosti tega

nižjega sloja. A vendar, je bila situacija v družbi res tako slaba, kaotična oziroma so bile življenjske razmere res tako zaostrene? Intervjuvanec A pravi: »Prevzemanje glasbe (Beatlov) tako pri nas kot tudi drugod je bolj neka mimikrija, saj našim študentom nikoli ni šlo tako slabo kot tistim v Angliji. To je bila bolj neka modna muha, pri nas modna muha, pri Angležih pa stvar potrebe, hkrati pa smo se s tem tudi identificirali. V bistvu je bil to revolt proti starim normam in niti ne revolt proti slabemu socialnemu stanju, saj tega pri nas niti nismo občutili kot slabega. Tudi če bi eventualno bilo slabo, je tu enostavno šlo bolj za tisto mladostno upornišvo, ki želi svet zgraditi na svojih normah ...«  
 Nadaljuje, da se je na neki način tisto, kar je bilo pri vsakem individu u drugače, tu pri nas spojilo v gibanje, ki je kasneje vodilo do širšega študentskega gibanja. Kot pravi, so pod okriljem profesorja Ravnikarja prvi ujeli

ta veter. Intervjuvanec A je profesorja opisal kot skeptičnega intelektualca, ki ni pristajal na norme in je rad eksperimental. Da je res dopuščal možnosti in ni bil ozko usmerjen, kaže tudi dogodek, ko se je leta 1968 sprl s svojimi asistenti in ostal brez njih, ter je intervjuvanec A postal provizoren asistent, kljub temu da je bil v 3. letniku. Sam je svoje obdobje takrat opisal kot čas, ko je bil v hipijevski sceni, brez spoštovanja do hierarhije.

V skupini je imel še dva pomembna študenta, Nedo Holec (takrat Ravnikarjeva asistentka), ki je prinašala vso literaturo, ter Koljo Audiča, ki je šel na podiplomski študij v Pariz in na ta način od tam prinašal sveže ideje. Skupaj so ustvarili *svobodno katedro* z vsakodnevnimi okroglimi mizami, kamor so vabili razumnike oziroma akterje na političnem in kulturnem področju (Štane Saksida, dr. Mišo Jezernik). Ob koncu okroglih miz so izdajali tudi biitene,



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to Yugoslavia and Slovenia and, in 1974, for the institutional reform by inclusion of the Student Community in the Socialist Youth League of Slovenia (Repe, 2003, pp. 107–108).

2. ENGAGEMENT OF THE FACULTY OF ARCHITECTURE PROTAGONISTS

Comparison of the lifestyle and studies of the students of architecture, both then and now, would perhaps show even more differences than we can currently imagine. It

is true that we are talking about different times and environments, a chain of events which shaped their lives (outlined in previous chapters), yet we are indeed talking about drastic differences in lifestyle and study. Dimension of diversity presented itself in such a way that it became the driving force behind my research into student life of architects in the period of the late 60s, early 70s. The result was impressive, stories of individuals fascinating and the »historical treasure trove« became considerably richer. Now I wish to present these important findings, which were obtained from interviews I conducted, concerning the lives of the Faculty of Architecture protagonists. I wish to draw attention here to the fact that the names of interviewees won't be mentioned, as the interviews were non-standardized. It's the content that's important, rather than the specific names.

Razstava Soba 25, 1972

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2.1. Experiencing the period of late 60s and early 70s

The period of the late 60s and early 70s was marked by economic and political inequality, the question of national minorities and the approaching world crisis. It was an era of turbulent events and architects, students at that time, experienced it each in their own way. Interviewee A pointed at the great culturological changes, especially in music; the Flower Power movement etc. This brought on a more relaxed attitude towards life. This so-called music of revolt appeared first in Great Britain and later spread throughout the world. It served as an escape from reality for the lower class. But was the situation in the society really that bad and chaotic; were the living conditions really that harsh? Interviewee A says: »Adopting music

(The Beatles), in our country and elsewhere, was a sort of mimicry; the standard of our students was never as bad as that of the English students. It was more a fashion fad here, in Britain it was a matter of need, but at the same time we identified with it. It was actually a revolt against the old norms rather than the bad social standard, which wasn't perceived as something bad over here. Even if it had actually been bad, it was simply a matter of rebellious youth trying to shape the world according to their norms ...« He continued that it was the differences among the individuals that brought them together and led to the formation of the broader student movement. Under the patronage of Professor Ravnikar they first became aware of the winds of change. Interviewee A describes the Professor as a sceptical intellectual, who didn't adhere to norms and loved to experiment. The event in 1968 clearly shows that



Pust, 1972

kjer je bilo vse obravnavano tudi zapisano. Iz tega je nastala potem tudi Soba 25. Medtem ko na drugi strani intervjuvanec B tudi zasnava leto 1968 kot zelo revolucionarno, kar je konsekvntno vplivalo na njegovo percepcijo arhitekture. Namreč zelo je bil prisoten socialni vidik. Zanimivo se mi zdi dejstvo, da so imeli željo po ne samo strogem znanju arhitekture, ampak so v svoje kroge (k *Arhitektovemu biltenu* – časopisu, ki so ga prevzeli skupaj s študenti, in sicer s Kobetom, z Gabrijelčičem in s Koželjem) povabili tudi tiste, ki niso študirali arhitekture. Kot na primer dr. Pavla Gantarja, ki se je zanimal za urbano sociologijo, Ovsca kot etnologa itn. Intervjuvanec B pravi, da so se velikokrat poslužili branja socioloških in družboslovnih knjig. Pravi, da je v Sloveniji vladalo takšno politično vzdušje, ki je vzbujalo energijo, moč, da se lahko nekaj spremeni. Situacija je bila drugačna kot dandanes. Namreč pravi, da »danes je med mladimi neka taka anemija, občutek nemoči, brezperspektivnosti. Hočem reči, da takrat je bilo pravo nasprotje. Zdelo se nam je, da je ves svet naš in da gre ta svet res na boljše, smo verjeli. To je bila ena vera, ki, se mi zdi, ni bila specifična samo v tem delu sveta oz. samo za našo grupo, ampak je bila kar specifična za vsa študentska gibanja takrat.« Medtem ko profesor, intervjuvanec D, gleda na situacijo z večje distance, saj pravi, da vsaka stvar, dogodki vplivajo in glede na to se potem kreira-

jo različni odzivi. Podobno razmišlja oziroma se spominja te ere tudi intervjuvanec C, ki pravi, da so živeli duh tega časa. Pravi, da je bilo dogajanje zelo razgibano, veliko aktivizma, ki pa se je 'sprožil' spontano.

## 2.2. Akcije

Ko govorimo o arhitektih že zgoraj omenjenega obdobja, ne moremo mimo akcij, ki predstavljajo pomemben fragment tedanjega časa.

So pokazatelj aktivnosti, drugačnosti obdobja (v primerjavi z današnjim), a vendar zanimivega in razgibanega. Bolj kot z reformo študijskega procesa so se ukvarjali s problematizacijo arhitekture in vloge arhitekta. Intervjuvanec C je v svojem pripovedovanju o akcijah pričaral vzdušje skoraj dejanskega dogajanja ter empatija in doživljanje vsega opisanega sploh ni bilo težko. Spomin je kljub malce zamegljenosti še zelo živ in njegov vpogled nazaj ga je navdajal z očitnim entuziazmom. Živel je v duhu tistega časa in vse dogajanje doživljal z aktivno participacijo. Domišljija, kreativnost ni poznala meja in s tem se je zarisovala razgibanost ter pomembnost tistega časa. Stvari, ki so jih takrat počeli, bi bile ob poskusu transformacije v današnji čas nepojmljive in neizvedljive, bizarne, a takrat so nosile velik pomen. Mogoče je bil to nek način izražanja tegobe, nezadovoljstva, impresije in navdi-

hov, ki se danes seveda zaradi spremenjene situacije organiziranosti družbe, toka življenja kaže na drugačen način. Zelo jasno se spominja barvanja Fabianijeve ograje pri frančiškanski cerkvi, druga takšna akcija, ki se je spominja, je bila preplepljenje vodnjaka v smislu njihove stroke. Medtem ko je intervjuvanec D vso zadevo opazoval bolj od strani, od daleč. Kot sam pravi: »V akcijah aktivno nisem bil udeležen. To je bilo v zraku, dogajalo se je okoli mene.« Bariero oziroma kot 'krivca' bi izpostavil svojo starost (od generacije, ki je bila angažirana v teh akcijah, je bil nekaj let starejši) ter morda bi lahko paralelo naredil tudi s svojim značajem. Medtem ko se intervjuvanec A in intervjuvanec B dodobra spominjata akcij in njihove pomembnosti. Slednji pravi, da jih je doživljal 's polnim srcem' in da na njih gleda kot na vsako 'fešto'. Pravi, da akcije niso ostale neopažene in so dejansko s tem opozorili na stvari. Res pa je, da je v njih živel občutek, da se stvari ne delajo v prazno, ampak je dejansko možno doseči učinek v družbi. Intervjuvanec A se spominja sekanja dreves na Vegovi, nadalje velja za zelo močno akcija Univerze v Ljubljani in v Mariboru (kje naj bo lociran ta 'kampus'). Akcijo v Mariboru je vodil kar sam. Združil je mariborske in ljubljanske študente ter razumnike s podobnim mišljenjem. Z njihove strani so bili napisani eseji, ki so bili izdani v knjigi *Razvoj Univerze v Mariboru*. Končni rezultat je bil,

da je Maribor sprejel koncept mestne univerze. Intervjuvanec A pravi, da so pogosto tudi provocirali z razlogom (sistem reagira) in potem so igrali vloge žrtev. Tako so se prebili v medijski prostor, ki je bil dokaj zaprt, saj kot žrtev dobiš platformo, da javno nekaj poveš.

Nadalje se intervjuvanec A spominja akcije pri palači. Le-ta je imela spredaj rimski mozaik – 'čebelice'. Sami so ga zasegli in dali v klet po tem, ko je bil uničen s kompresorjem. Ampak to še ni bilo vse. Da je dogajanje postalo še bolj pestro, je poskrbel nekd med njimi, ki je imel brata v Stockholmu in ta je predal novice televiziji. Le-ta je potem poročala o zgroženi švedski javnosti nad barbariskim početjem Slovenije do kulturne dediščine. Do njih sta potem prišli dve osebi in zahtevali, da ta mozaik vrnejo. Skupaj s profesorjem Bitencem so z njima dosegli dogovor, da ga vrnejo, če se rekonstruira in razstavi. Nadalje se intervjuvanec A spominja tudi akcije, ko so hoteli posekati drevesa (topole, ker so propadali), iz česar pa so zopet naredili demonstracije in kraval. V 'obziri' so namreč vzeli Plečnikov koncept, »da mora biti cesta označena z visokimi stebri, ki so topoli«. Intervjuvanec A pravi, da lahko opiše to udeleževanje še bolj individualno, ki pa je kasneje preraslo v celotno gibanje (vključila se je Filozofska fakulteta in še nekatere druge).



Fantovščina "Božo Podlogar". Kolovrat, 1972.

Professor Ravnikar was a man of possibilities and wasn't narrowly focused. In 1968 the Professor got into a quarrel with his assistants and they left; 'Interviewee A' then became his assistant, despite only being a 3rd year student. He described this period as a time when he belonged to the hippie movement and had little respect towards hierarchy.

There were two important students in his group: Neda Holec (Professor Ravnikar's assistant at the time), who brought all the literature, and Kolja Audič, who went on postgraduate studies in Paris and returned with many fresh ideas. Together they somehow established an Open Chair, with everyday round tables, to which they invited intellectuals and insiders from the political and cultural circles (Stane Saksida, Mišo Jezernik). At the end of these discussions they issued bulletins, which contained all that had been said. From all of this emerged Room 25. Interviewee B also perceives '68 as very revolutionary and states that it has influenced his perception of architecture, especially the social aspect of these events. I find it interesting that they had a desire for strict architectural knowledge, yet they invited people from various professions into their circle (to Architects' Bulletin – a magazine they took over together with students Kobe, Gabrijelčič and Koželj); like

Pavel Gantar, with his interest in urban sociology, Ovsec, an ethnologist, and so on. Interviewee B said that they often resorted to reading sociology and social science books. He stated that there was a political atmosphere in Slovenia which conveyed energy and power, a desire for changes. The situation was different to today. He said, that »there's an anaemic feeling of helplessness among today's youth, loss of hope for a better future. It was exactly the opposite back then. We believed that the world belonged to us and was getting better. This was a common belief among all those student movements around the world, and was not confined to our group or our part of the world alone«. The Professor, 'Interviewee D', views the situation with greater distance. He said that everything (events) affects matters and, accordingly, creates various responses. Interviewee C has similar views and said that they lived in zeitgeist. He said that the events were dynamic and full of spontaneous acti-vism.

## 2.2. Actions

When we are talking about the architects of the period mentioned above, we can't ignore the actions, which represent a significant part of those days.

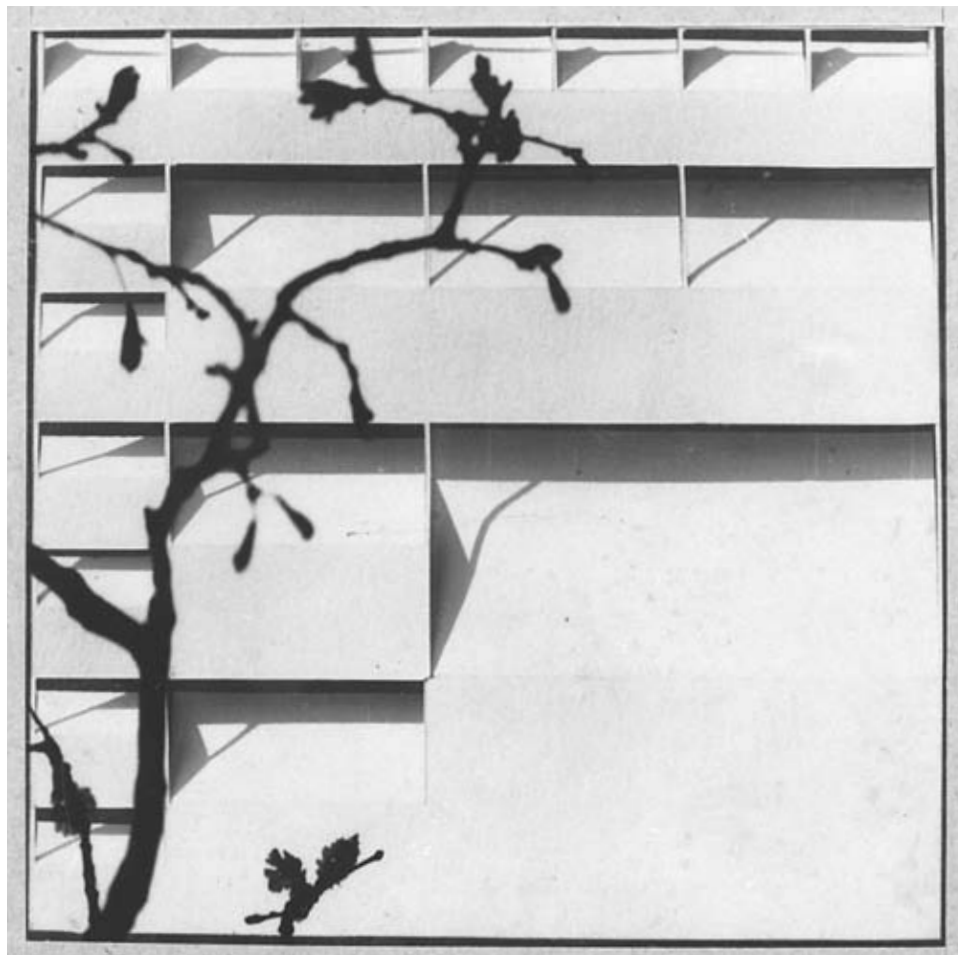
They indicate activity the difference in that

period (compared to ours), which was interesting and varied. They weren't as interested in the study process reform as they were in the problematization of architecture and the role of the architect. 'Interviewee C' was able to create a vivid portrayal of those events; the empathy and reliving of it all through his words wasn't difficult at all. Although slightly foggy, his memories are still very much alive and he spoke with enthusiasm. He lived and experienced those times in active participation. Imagination and creativity knew no bounds and thus shaped the versatility and importance of that period. If we tried today to perform the things done then, they would appear unimaginable, impossible and bizarre, yet they held great significance back then. Maybe it was a way of expressing plights, dissatisfaction, impressions and inspirations; shown in a different way today due to the changed situation, organization of society and life itself for that matter. He remembers very clearly the painting of the Fabiani fence at the Franciscan church; the second such action was the pasting over of the well according to their profession (see Annex 3). 'Interviewee D' observed everything from afar, as he said: »I wasn't active in these events. It was in the air, it happened all around me«. I think my character and especially my age (he was a few years older than the rest) could be the main »culprit«, a barrier of sorts, for this (see Annex 4).

'Interviewees A and B' remember those actions and their significance well. The latter said that he was involved 'wholeheartedly' and views them as any other 'party'. Actions were noticed and they actually drew attention to various problems. It is true that they lived with a feeling, that things aren't done in vain and actual changes in society are possible. 'Interviewee A' remembers the cutting down of trees on Vegova Street and the very powerful action of the University of Ljubljana and Maribor (the location of 'campus'). He led the action in Maribor. He joined the students and intellectuals from Maribor and Ljubljana. They wrote the essays, published in the book *The Development of the University of Maribor*. Finally, Maribor accepted the concept of the city university. Interviewee A said that they often provoked with a reason (system reacts) and played the role of victim later. As 'victims', they got the media exposure and a chance to speak publicly.

Furthermore, interviewee A remembers the action at one of the palaces. This had a Roman mosaic in front of it – 'bees'. They too the mosaic themselves and stored it in the cellar after it (the mosaic) was destroyed by a compressor. That wasn't all. One member of the group had a brother in Stockholm and so the events took another turn. The news about the destruction of the mosaic and their





Edvard Ravnikar: Grafični tečaj *Smer B*

Soba 25

Ne samo kanček, ampak mnogo več žara v pripovedi je bilo zaznati, ko je intervjuvanec C govoril o Sobi 25, ki je dala svoj pečat oziroma stigmo v tedanjem obdobju, saj je namreč sam bil protagonist oziroma eden od pobudnikov celotne zadeve. V njej zagotovo ni manjkalo aktivizma in svoje ideje so izražali tudi v *Arhitektovem biltenu*. Njemu je pisana beseda zelo veliko pomenila, saj kot pravi, da poleg biti arhitekt je pomembno, da si izobraženec in da dejansko imaš tudi malo večjo širino. Intervjuvanec D ni bil udeležen v tej sobi, ker je bila to mlajša generacija od njega, se mi pa zdi pomemben njegov zorni kot, da so v Sobi 25 verjeli v to, kar so počeli, kar je celotni zadevi dalo velik pomen. Je pa bil *Arhitektov bilten* področje njegovega udejstvovanja. S prizvokom kritičnosti je potegnil vzporednico s sedanjimi arhitekturnimi revijami, kjer je večinoma vidna samo slika,

besedila skoraj ni, in ravno to je bila apriornost (pozitivnost) *Arhitektovega biltena*. Na tej točki bi izpostavila še to, da sta oba arhitekta, intervjuvanec D in intervjuvanec C, govorila o enakosti med tistimi, ki so sodelovali in bili vključeni v *Arhitektov bilten*. Vendar je intervjuvanec C vseeno povedal, da je bilo pomembno, da znaš pisati, drugače nekako nimaš mesta pri tem časopisu, kar je intervjuvanec D omilil z besedami, da se tisti, ki ga pisanje ni zanimalo, v tem krogu niti ni družil. Tudi intervjuvanec B je sodeloval oziroma bil del Sobe 25, vendar je bil dve leti mlajši. Vendar je to označil kot zanimiv fenomen. Znotraj Sobe 25 se je spominjal raziskovanja alternativnih stvari, ene izmed njih so bile črne gradnje. Intervjuvanec A je izpostavil, da je imela Soba 25 simbolni pomen, v njej ni bil samo en letnik, ampak je bilo kar nekaj generacij (podobno mislečih posameznikov). Znotraj te Sobe 25 so se

rodili samoiniciativni projekti, eden izmed njih je bila akcija izrabe podstrešnih površin. Spominja se tudi benda (rokerji), ki je bil v okviru Sobe 25. Pravi, da se je vse začelo pri »muziki« .

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Baškovič, C. et al., 1982, Študentsko gibanje: 1968-72, Ljubljana: Republiška konferenca ZSMS: Univerzitetna konferenca ZSMS.

Repe, B., 2003, Rdeča Slovenija: tokovi in obrazi iz obdobja socializma, Ljubljana: Sophia.

Stanič, G., 1982, Članstvo revolucionarne avantgarde, Ljubljana: Komunist.



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action was broadcasted to the Swedish audience, who were appalled at this barbarous act against Slovene cultural heritage. Later, two persons contacted them and demanded that they return the mosaic. Together with Professor Bitenc they came to an agreement that the mosaic would be restored and exhibited. 'Interviewee A' also mentioned the action when they tried to cut down trees (decaying poplars) and turned the event into a protest and ruckus. They took Plečnik's concept that 'a road must be marked by high pillars, in this case – poplars' into 'consideration'. 'Interviewee A' said that he could describe these events, which later became a movement (joined by the Faculty of Arts and others), on an even more personal level.

Room 25

I think that there was a lot more enthusiasm sensed when 'Interviewee C' spoke about Room 25, which left its mark/stigma on that period. He was one of the protagonists, the initiators of the whole matter. There was no lack of activism and they expressed their ideas in Architects' Bulletin. The written word meant a lot to him, as he said, besides being an architect, it is important to be an intellectual and have a broad knowledge. 'Interviewee D' wasn't an active participant, being part of a younger generation. I find his viewpoint important; he said that those involved in Room 25 believed in what they were doing, which gave it great importance. However, he was active in the Architects' Bulletin; with an echo of criticism, he drew a parallel with today's architectural magazines (little text, plenty of images). Architects Bulletin was the opposite and that's probably

Borut Burger: Božo Podlogar išče premaknjen avto, 1972.

its most positive aspect.

At this point, I'd like to stress that architects, 'Interviewee D and C', spoke of equality among those participating in the Architects' Bulletin. 'Interviewee C' nevertheless said that it was important that you knew how to write; otherwise you had no place in this bulletin. 'Interviewee D' added that those who weren't interested in writing didn't hang around them. 'Interviewee B', two years younger than them, was also involved in Room 25. He described it as an interesting phenomenon, he remembers researching various alternative problems (e.g. illegal constructions). 'Interviewee A' pointed out that Room 25 had a symbolic meaning; it gathered not one, but many generations of like-minded individuals. Room 25 gave 'birth' to many self-initiative projects; one of them was the problem of attic rearrangement. He also remembered a band (rockers) formed

within Room 25 and added that everything started with 'music'.

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Baškovič, C. et al., 1982, Študentsko gibanje: 1968-'72, Ljubljana: Republiška konferenca ZSMS: Univerzitetna konferenca ZSMS.

Repe, B., 2003, Rdeča Slovenija: tokovi in obrzi iz obdobja socializma, Ljubljana: Sophia.

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