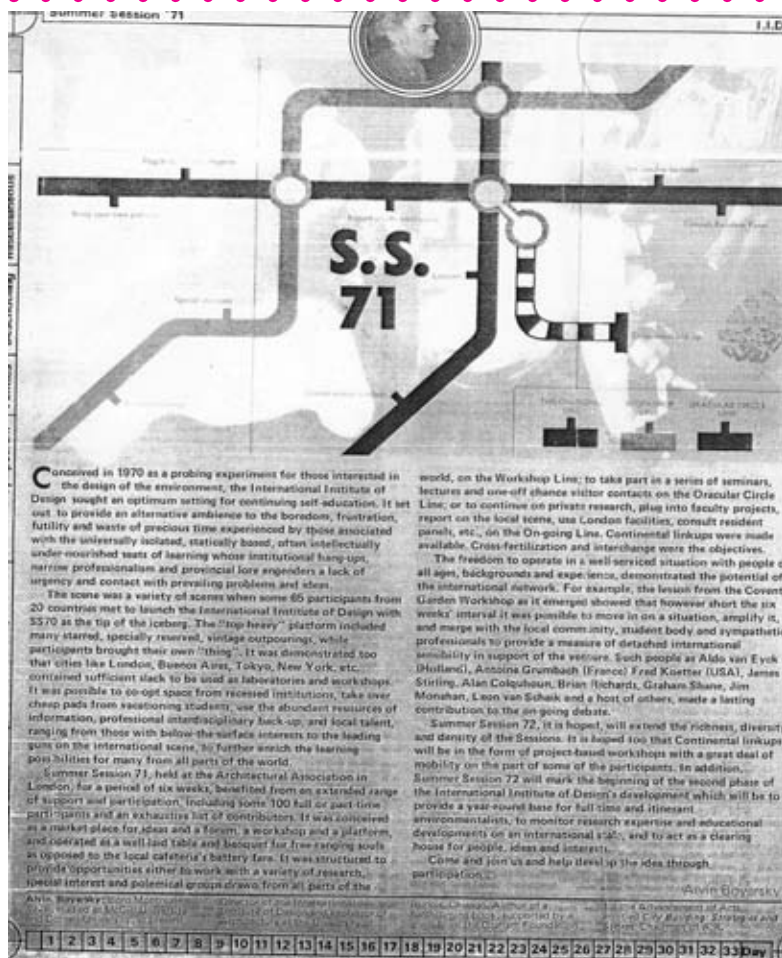




Foreword: Sixties Revisited

Františka Božič

"L'imagination au pouvoir", "Soyez réaliste, demandez l'impossible" or "Sous les pavés la plage" are core slogans of the student revolts in the 1960s. The title of the present book edited by Martin van Schaik and Otakar Mäkel refers to events that took place between 1956 and 1976. The activities of the sixties, however, began in the late fifties and went on well into the seventies: not quite 20 years, but in terms of experience an extended decade, perhaps analogous to what historians call the "long Nineteenth Century".

In 1958, Hannah Arendt's philosophical study *The Human Condition* appeared. Here – like Paul Virilio who speaks of "voluntary blindness" (*Unknown Quantity*, 2002) – Arendt expresses her fear that the modern age may end "in the most deadly and sterile passivity history has ever known".

But who can speak of passivity in the 1960s? New attitudes and protests shake the very foundations of the newly arrived middle classes. Among the changes are the provocations which this book recounts. From 1957 on, anti-nuclear protests grow into a well-organized movement; what begins as the Easter marches culminates in a broad spectrum of extra-parliamentary opposition. Widespread and diverse as they are, the protest movements both result from and instigate structural transformations. In the eyes of their protagonists, critique of repressive social conditions is neither a *recherche du temps perdu* nor an idealization of Rousseau's Noble Savage. Nonetheless, Jean-Jacques Rousseau appeals to many as the man who two centuries earlier called for a "rebellion of the heart".

Protest in the 1960s is about laying bare the abuses in established systems of power. In order to abolish reactionary power structures, one first needs to become conscious of them and how they work. The quest for alternatives involves analysis and critical awareness, but the distinction between feasible plans and visionary ideas remains vague. The quest is imbedded in a glance at once backward and forward.

If today we seem to confine our expectations to a narrow horizon, we find no such limited vision among the rebels of the 1960s. "Be realistic: demand the impossible!" mirrors the utopian vigour of those who looked beyond the horizon. Martin van Schaik and his fellow students in the late 1990s encounter the *hic-et-nunc* attitude (which Arendt so lamented) in the dull emptiness of architectural training in Delft. In their search for an alternative, they turn to history. They come across *New Babylon*, a project Constant Nieuwenhuys embarked upon when he was still an active member of the Situationist International. Here they find what they have missed in the Delft curriculum: true passion driven by the will to change the world. They are, quite simply, fed up with the attitude of *behaving* in the face of the privatization of human activities; they are keen on *acting*, both in actual movement and in reflection.

Some of the students found their intellectual home among the historians in the Faculty of Architecture at Delft University of Technology, historians who today comprise the Institute for the History of Art, Architecture and Urbanism – BHAAU. Architectural historian Otakar Mäkel – co-editor of this book – and art historians Jan van Geest and Gerrit Oorthuys proved themselves alert observers of the contemporary architectural scene in 1975. Their seminar *Conceptuele kunst en architectuur* analyzed projects by Yona Friedman, Archigram, Superstudio, Archizoom, Hans Rucker, Coop Himmelb(l)au, Salz der Erde, and the young architects Hans Hollein and Rem Koolhaas. Koolhaas, Adolfo Natalini and Cristiano Toraldo di Francia spoke in the lecture series *Capito selecto*. The cultural climate of the day could hardly contrast more strikingly with the attitudes prevalent today: university "leaders" bent on conforming to a given standard, on following trends rather than setting them, on *behaving* rather than *acting*.

Strani iz AD, 1971

Moja Soba 25 skupaj v različnosti

Bojana Klemenčič Kožul

Najprej se spomnim vzdušja, energije in atmosfere ter vseh teh fantov v Sobi 25. Kako je bilo, ko sem šla na faks, kot da grem domov, vedno v pričakovanju, da bomo nekaj naredili, kar ima težo za pravico in resnico, in bomo pokazali, da se da drugače. Verjela sem, da se imamo radi, da se podpiramo in se čuvamo. Moja naivnost – ker me ni zanimalo, kaj je za vsem tem, ampak sem vzela, kar mi je bilo všeč in v kar sem verjela. Vsak študent mora imeti možnost, da občuti to svobodno kreativnost z ljubeznijo, ki ostane za vse življenje in daje moč za spopad z dejanskim vsakdanom.

Soba 25 je bila spontana skupina, ki nikoli

ni prerasla v inštitucijo, niti ni bila avantgarda. Mi smo bili dogodek, povezovala nas je različnost, in ker smo bili izobraževalni eksperiment, tudi nismo občutili avtoritativnega sistema in hierarhije. Sprejeli smo to vlogo. Nismo vedeli, kaj se dogaja, niti kam nas to pelje. Ampak o tem dogodku se je slišalo in govorilo na celotni univerzi v Ljubljani, Zagrebu in v Londonu.

Vzdušje Sobe 25 je ovekovečil nas prijatelji in kolega Bugi, ki nas je vse narisal. Povedal mi je, da karikatura temelji na energiji, ki jo posameznik izžareva. Moja hčerka me je vprašala, zakaj je mene narisal kot zajčico, ki je premagala neko zver kot sveti Jurij. Legenda o tem svetniku mi je všeč, ko govori, da je bil eden najboljših vojakov imperatorja Dioklecijana, ampak ni hotel zatajiti svoj vere. Dioklecijan mu je ponujal velika darila, da bi sprejel rimske bogove, ker ga je želel

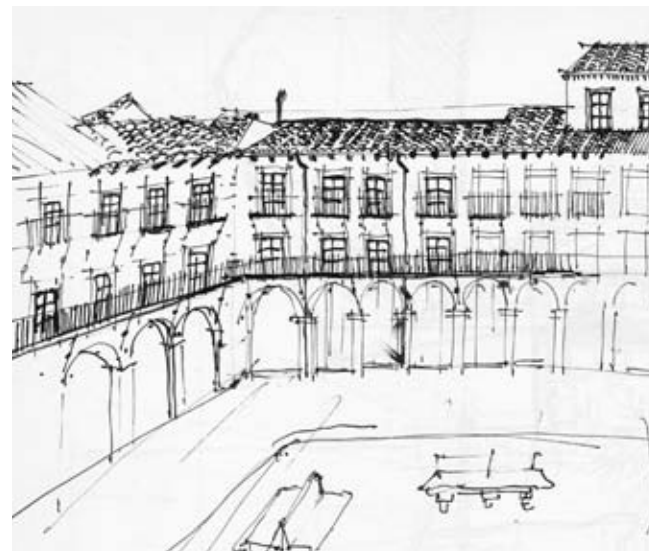
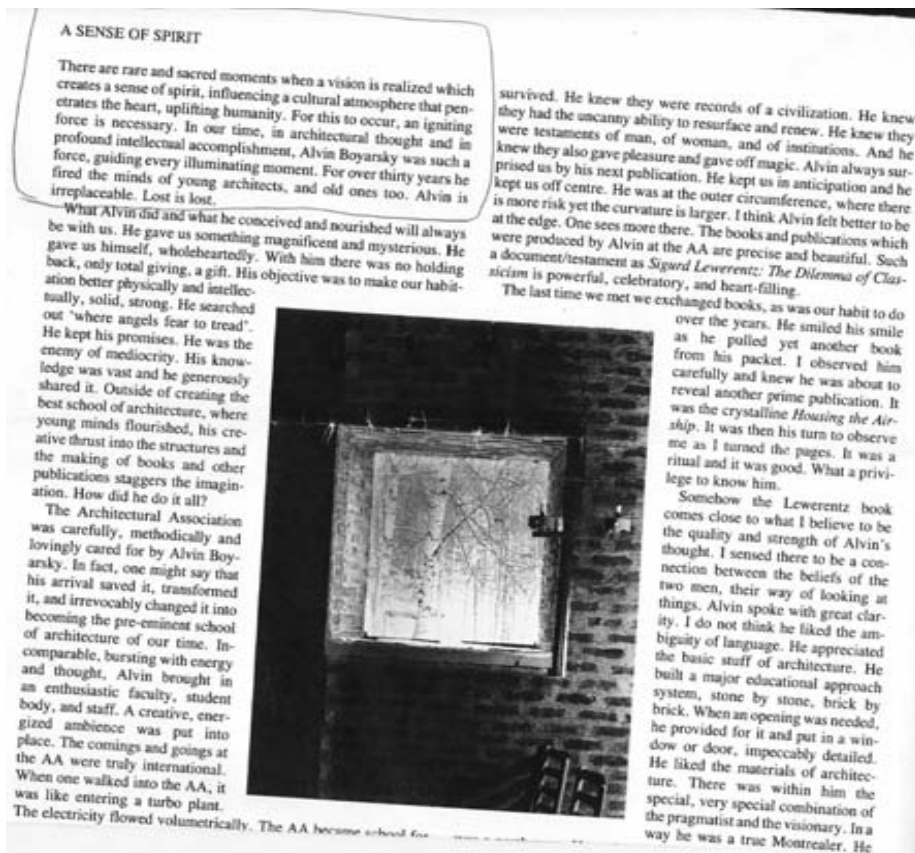
obdržati. Ampak Jurij ni šel proti svoji veri in zato je bil usmrčen, čeprav je Dioklecijan to naredil s težkim srcem, ker je, zato da je ščitil svojo moč vladanja, izgubil najboljšega bojnika. Zajčica je pa zajčica, nekateri so me imeli za 'grupie', nekateri pa neko idejo o Bojani, ki ni ustrezala dejanski Bojani, ampak verjetno je neka taka ideja lepo pristajala Sobi 25.

Soba 25 je bila bolj moška, z veliko testosterona, tuljenja in rezgetanja. Mene to ni motilo, ker je bila to samo čustvena spremljava drugih zanimivih projektov. Mogoče je motilo druge študentke, ki so prihajale in odhajale, jaz pa sem bila vedno tam. Vendar nisem bila edina, čeprav mogoče ni bila nobena druga tako predana tej ideji Sobe 25. Iz te generacije je bila še Marija Cerar, ki ji je profesor Ravnikar dal prvo nagrado za natečaj centra Šumi, ki ga je oddala kot neko pismo,

pa je on komentiral, da so vse prezentacije sprejemljive, če je ideja dobra. Potem sta bili se nepogrešljivi Živa in Smilja ter Jasminka, ki si je sama določila in naredila diplomu, ker se ni sporazumela z Ravnikarjem.

Tukaj je bil z nami še naš profesor Ravnikar, pomemben akademik slovenskega prostora. Vzdrževal je našo različnost, ko je vsakemu posebej od strani na uho prišepnil kakšno nalogo. Ni bil del naše skupnosti, ker je bilo to zanj divjanje, ampak je verjel, da ima taka anarhija lahko konstruktivne rezultate. Bil je razočaran kot profesor arhitekture in nad družbenim dogajanjem.

Mislil je, da je večina strokovnih ljudi in politikov nesposobna. Želel je rušiti sistem izobraževanja z našo pomočjo, tako da bi dal revolucionarne spremembe v roke uporabnikom, to je študentom. Bil je zelo izobražen in sovražil je birokratske postopke



Stran iz AA Files; AA Quaterly, 1990.

My Room 25

Togetherness in diversity

Bojana Klemenčič Kožul

I don't know where to start

First I remember the atmosphere and energy and all these boys in Room 25 and how I was going to University as if I was going home always expecting that we will do something worthwhile, truthful, and just. Every student should have an opportunity to experience this freedom of creativity with love that remains for life when we have to deal with everyday.

Room 25 was a spontaneous group that never grew into institution nor became an avant-garde. We were an event, bound by our diversity out of authoritarian and hierarchical system. We were an educational experiment, we accepted this role without knowing where it was taking us. But this event became known everywhere, Ljubljana University, Zagreb and London.

The atmosphere of Room 25 was immortalized in cartoon picture by Bugi, who said that he captured the energy of everyone. I was a bunny represented as St George killing the dragon. I liked the to represent a soldier who sacrificed his life for ideals and the bunny as I was perceived as some idea of Bojana which was not a real Bojana but Room 25 needed me as such, probably.

Room 25 was masculine with a lot of testosterone, howling and neighing, but I did not care about it because this was only emotional accompanying of other interesting projects. Other female students were not so committed they came and went but I was always there. But I was not the only girl; there was Marija Cerar who won Professor Ravnikar's competition for Šumi - recreation centre on most prominent location of Ljubljana City. There were vital companions Živa and Smilja and Jasminka who arranged for her own diploma thesis after she couldn't find agreement with the Professor.

And of course there was Professor Ravnikar our teacher, an intellectual, a scholar, and famous Slovenian architect.

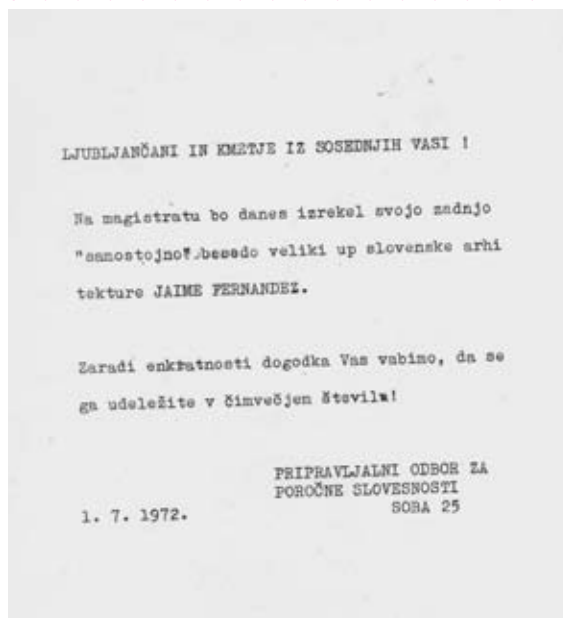
Bojana Klemenčič

He maintained our diversity by giving us different assignments on the side.

He was not part of our community as he considered our anarchical behaviour as potentially constructive. He was disappointed as Professor of architecture and with the social development in Slovenia. He wanted to bring down the educational system with our help so that the revolutionary changes would come from below. He was highly educated and hated the bureaucracy and the system which was producing the architects – lackays while the investors and politicians manage our environment.

We met twice

He stopped me on the corridor in front of Room 25 and started to talk about the hous-



Vabilo

in štancanje študentov, ki bi postali arhitekti – lakaji, kot je večkrat ponavljal, ko investitorji in njihov profit ter politiki upravljajo s prostorom.

Midva sva se srečala dvakrat.

Ustavil me je na hodniku in se naslonil na vrata Sobe 25 ter začel nekaj razpredati o sistemu naselij v Sloveniji, svoje razmišljanje o pomenu črnih gradenj na našo poselitev in kaj jaz mislim o tem. Seveda nisem vedela točno, kaj naj rečem. Nisem imela pojma, on pa, se mi je zdelo, tudi ne. Tako se je tudi končalo.

Drugič sem dobila diplomsko nalogo, ko je bil povabljen, da naredi predlog koncepta za novo tehnično knjižnico v Ljubljani. Vzel me je s seboj na sejo gradbenega odbora kot predstavnico bodočih uporabnikov – študentov. In mi je razlagal:

»Ob naročilu za projektiranje stavbe se arhitekt – urbanist lahko vpraša: Ali je našemu mestu taka stavba res potrebna? Zakaj? Če investitorjev odgovor ni zadovoljiv, mora vprašati ljudi, ki bodo stavbo uporabljali in se posluževali uslug ustanove, ki je v njej. Pomisliti mora na vpliv, ki ga bo stavba s svojimi notranjim dogajanjem imela na urbano strukturo mesta in življenje v njem.

Stavba sama ne spodbuja ljudi k neki deja-

vnosti, ampak mora biti dogajanje v njej zanimivo, in to mora stavba omogočati.«

Ko je slišal, da je gradbeni odbor prepotoval vso Evropo in si ogledoval knjižnice, je svaril pred megalomanijo, če se preveč naslanjamo na vzore iz tujine (bogatejših evropskih držav) samo na osnovi arhitekture stavb, ne da bi razumeli prihodnost informacijskih sistemov, in kaj je sprejemljivo za slovensko okolje, kjer primanjkuje usposobljenih ljudi, ki jih ne morejo zamenjati računalniki.

Ta njegov beg k uporabnikom, ko je bil razočaran nad tistimi, ki so bili odgovorni, je bil tudi osnova, da je začel s Sobo 25. Verjetno je kasneje spoznal, da sam ne more veliko brez organizacijskih sprememb in tudi mednarodnih povezav. Mi mu nismo mogli omogočiti tega in zato se je po našem letniku umaknil in se naslonil na dva, tri študente, ki so ga spremljali. Sam se ni želel ukvarjati s politiko in se boriti za moč.

Pomembnost osredotočenja vsakega projekta na uporabnike in vrednotenja programov mi je ostala za vedno. Kasneje sem se pri svojem delu ukvarjala s stanovanji za posebne skupine prebivalcev, z vrednotenjem urbanističnih projektov v deželah v razvoju, z zavetjem za begunce itd. Vendar so bile vse to bile večinoma študije z minimalnim vplivom na stvarnost.

Ravnikar je poudarjal, da vsaka metodologija vključevanja uporabnikov ni primerna za naše okolje, ampak da 'moraš imeti pravo mero za naš prostor'. Pozneje sem videla, da je na mednarodni sceni neskončno metodologij in teorij odločanja, vendar je bil Ravnikar prepričan, da bi moral biti arhitekt sam sposoben hitro in na kratko narediti oceno, ko razmišlja s svinčnikom v roki in dela prve konceptualne skice. Skozi izobraževanje bi se moral naučiti, kako vplivati na program projekta in ne samo oblikovati stavbe.

Ravnikar me je prišel iskat v Sobo 25 in me odpeljal v *nebesa*, zgornjo sobo, ter začel pred mano delati skice o tehnični knjižnici. Bila sem očarana, kako lahko na ta način s svinčnikom razmišlja o kompleksnih vprašanjih, o katerih je govoril. Do tedaj sem risala samo stranišča v javnih stavbah na deset različnih načinov.

Po tistem sva šla na sestanke z gradbenim odborom, jaz na razgovore s profesorji, ki so bili uporabniki tehnične literature, in s tistimi, ki so kaj vedeli o knjižničnih informacijskih sistemih. Moja diploma je bila ocenjena z 10 kot kratka raziskava o tem, kako se pristopi k programu za gradnjo stavbe javnega značaja z vključevanjem uporabnikov. Nova tehnična knjižnica v Ljubljani po 40 letih še sedaj ni zgrajena. Ne vem, kaj se je dogajalo naprej.

Potem sem bila pri *podstreharjih* – skupini

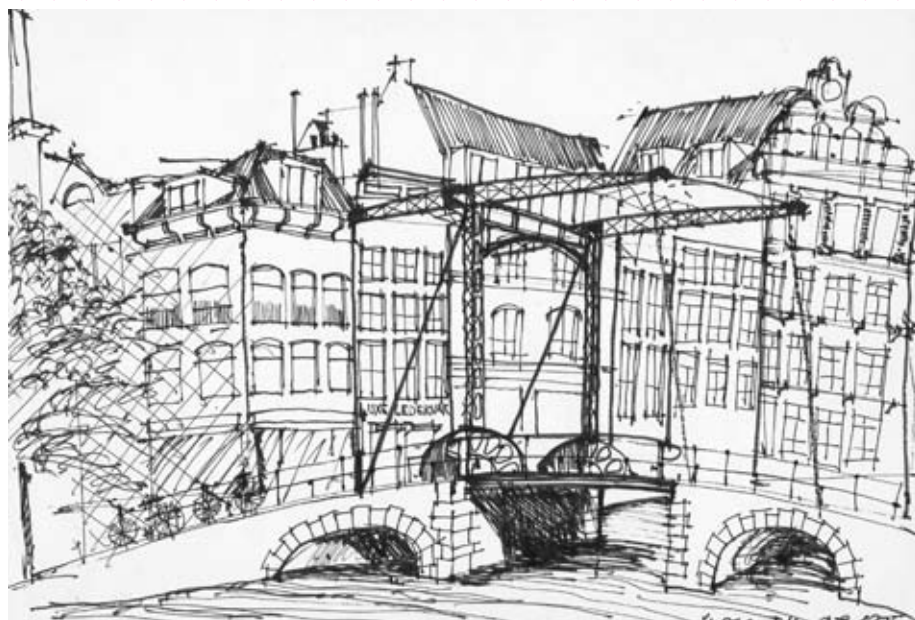
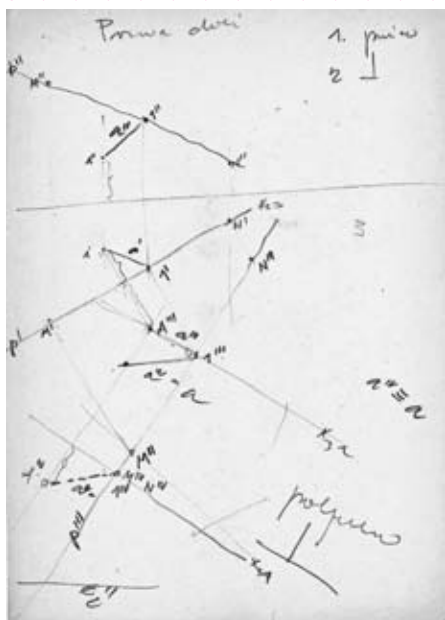
Borut Burger, dopisnici

v Sobi 25 skupaj s Slavcem in Vinkom. Akcija, ki ni bila toliko povezana s profesorjem. Hodili smo po Ljubljani, vedeli smo, da primanjkuje stanovanj, in tako je padla ideja, da se uporabijo adaptirane prazne podstrehe za stanovanja, in smo se začeli s tem ukvarjati. Po Ljubljani se je raznesel glas in vsi so mislili, da si bomo preskrbeli podstreho za svoje stanovanje, ker smo imeli vse informacije.

Ampak mi smo na to gledali kot na socialni družbeni problem in predlagali, da se podstrehe uporabijo za reševanje stanovanjskega problema mladih. Spomnim se, kako smo videli v neki hiši, da imajo ljudje z verigo priklenjen predpražnik, in to nam je dalo vedeti, da bodo težko pristali na to, da bi se na njihovi podstrehi naselili mladi. Spremeniti bi bilo treba celo zakonodajo, ki bi ta prostor opredelila drugače. Zato smo začeli s pogovori pri politiki in drugih pomembnejših. Vsi so nam dali prav, vendar do sistemskih sprememb ni prišlo.

Nekaj zasebnikov se je okoristilo z našimi informacijami in so si pridobili podstreho. Začeli smo prenavljati tudi neko klet na Njegoševi, da bi imeli prostor za projektiranje podstreh. Vse smo lepo pobarvali, ampak potem spet ni bilo iz tega nič. Nismo začeli z delom, ostali smo na ravni raziskav in študij.

Na nek način smo preko teh podstreh v Ljubljani postali popularni, ljudje so se



Bojana Klemenčič: opisna geometrija

Bojana Klemenčič

ing system in Slovenia. I had no idea what to say and I thought at the time he did not either. That's how our meeting was over.

The second time he took me along to a meeting of building committee for new national technical library as a representative of future users-the students. And he was explaining to me:

»When receiving an order for building a house an architect-urbanist must ask himself: does our city really need such a building, Why? And if the answer of an investor is not satisfactory he has to ask the users, people who will benefit from the activity in the building. He has to consider the impact that the building with its internal developments will have on the urban structure of the city and its life. The building itself does not encourage people to certain activities but what is happening in the building must be interesting and that is what the building must facilitate.«

When he heard that the building committee travelled all around Europe's richest countries to see the most modern library buildings, he warned against vanity and megalomania if one is overly dependent on foreign examples, basing on architecture without understanding the future of information systems and their applicability in Slovenia where there is shortage of skilled professionals who can never be replaced by computers.

Disappointment with professional and political climate forced Professor Ravnikar to address himself to students the users of education. He later realized that we could not deliver the changes and so he retreated to isolation accompanied only by couple of students, associated to Room 25 who went on and later became professors themselves. He did not want to participate political games or compete for power.

The importance on user focused evaluation of buildings remained with me forever. Later I learned about decision-making theories but I always remembered Professor Ravnikar saying: » you have to understand what is ac-

ceptable for the conditions in our own home/ environment .«

He was convinced that an architect should be able to make his own quick and simple project evaluation with his pencil through the design sketches.

I was enchanted when he took me to heaven room at the top floor and started to sketch the concept of the library building, he representations of these complicated issues he talked about. Until then I was just drawing all these toilets in public buildings.

After that I went on to interview the library users; the professors, the knowledgeable librarians etc. I received a 10 for my diploma work which was a short research about how you evaluate a building brief for a public building.

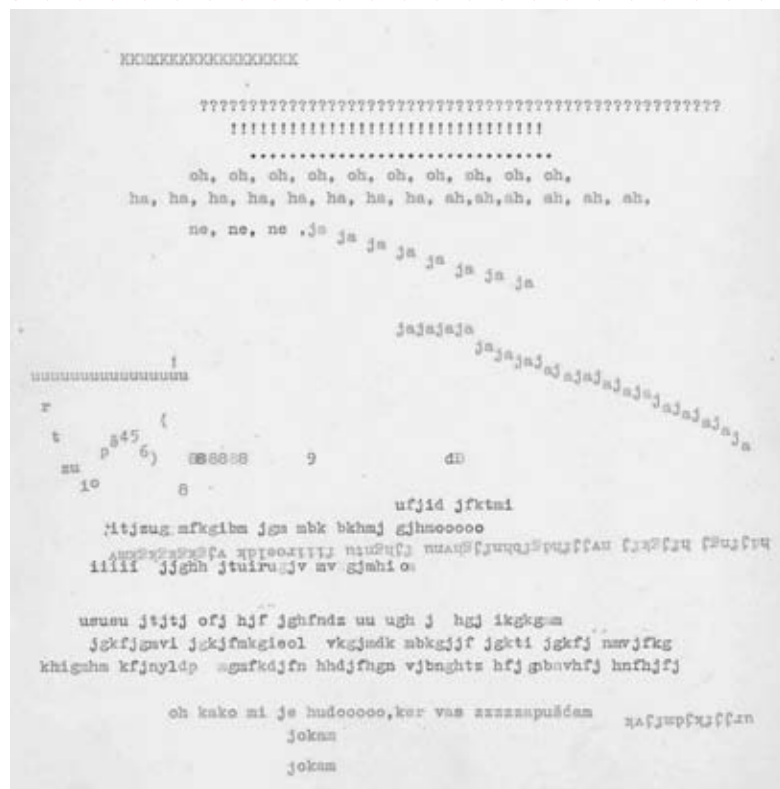
The new Central Technological Library of Ljubljana remains un-built after 40 years, I do not know what exactly went on with the

projects afterwards.

And then I joined The Attickers with Slavc and Vinc. When walking around Ljubljana we got the idea to use the empty attic and try to cover housing shortage for young people. We realized that legal changes are necessary in housing policy.

We became well-known in Ljubljana and everybody thought that we were getting our own attic flat. But we considered the whole action as a social issue and were producing reports to talk to ministers and the government. We did not achieve much except popularisation of the issue. We even started to renovate a basement of a building into an office space, to start working on attic adaptations in Ljubljana. But we did not even start the work, everything remained on the level of analysis.

One day we found out information about a Summer Schools in London in the Architectural design magazine Room 25.



Bojana Klemenčič, 1971

spraševali, od kje nam te ideje, in imeli smo veliko podporo javnega mnjenja.

V nekem trenutku smo v Sobi 25 dobili informacije o mednarodnih srečanjih arhitektov, kjer smo videli tudi naše ideje. V reviji Architectural Design smo našli povabilo na letno šolo v Londonu. Tam je bil tudi Alvin Boyarski, profesor z vizijo, ki je bil tesno povezan z AA šolo za arhitekturo v Londonu. Tudi ta šola je bila organizirana izven univerze in cilj poletnih šol je bil »da se ustvari alternativni ambient v nasprotju z dolgočasnostjo, frustracijo in jalovnostjo izobraževalnih procesov, izoliranih in statistično opredeljenih z neakademskimi, ozko profesionalnimi in provincialnimi učnimi načrti, ki nimajo prepotreb- nih stikov z dejanskimi akutnimi problemi v realnosti in urgentnimi idejami«.

Tako smo šli v London in smo bili atrakcija, ker smo prišli iz Jugoslavije in ker smo prišli

kot skupina in ne individualno in ker smo prikazali naše dejanske probleme v prostoru, kot na primer črne gradnje, in tudi to, da smo strokovno na tekočem z dogajanjem v arhitekturi. Popoln uspeh in naše zadovoljstvo.

Povsod smo nastopali kot skupina in delali kot posamezniki. Na Fakulteti za arhitekturo smo del zgodovine kot skupina, imeli smo skupno to, da smo vsi bili del eksperimenta, bili smo enkratni dogodek.

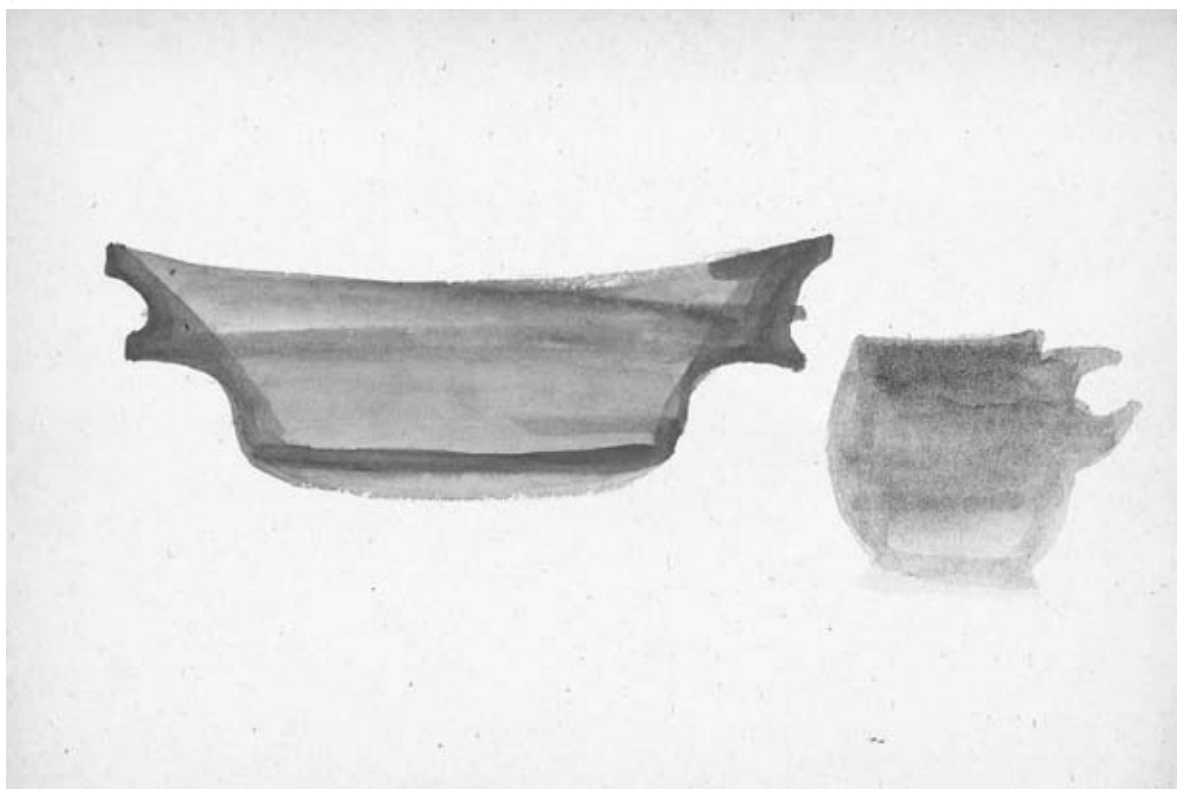
Na koncu študija smo imeli idejo, da bi šli skupaj v Nepal, kar je bilo takrat v modi. Začeli smo zbirati denar, a je to presegalo naše samoorganizacijske sposobnosti in tudi navdušenja nad skupnimi akcijami ni bilo več. Padla je celo ideja, da denar, ki smo ga zbrali za našo ekskurzijo, zažgemo na Trgu revolucije kot dejanje protestnega značaja. Vendar do tega ni prišlo, ampak je vsak od nas odšel domov, nekam v službo, k svoji

ženi, mami itd.

Toda Soba 25 je del moje identitete kot nekaj toplega pri srcu, občutek pripadnosti in prijateljstva. Obenem pa je ostal tudi občutek poraza, izgube in neizvršenosti, nesposobnosti uresničitve idej, nezmožnosti vključevanja v okolje vsakdana.

Bila sem del eksperimenta za novitete v učnem sistemu, ki ga je orkestriral profesor Ravnikar, da bi lajšal svoja spoznanja o nemoči spreminjanja sistema. Mi smo verjeli vanj in on je verjel v nas, vendar vera ne rešuje problemov, čeprav okrepi skupnosti.

Grafični tečaj, 1971; Božo Podlogar



Bojana Klemenčič: glinena posoda, akvarel

There was a professor with a vision, Alvin Boyarski, and he was connected with the AA school of architecture. Everything was organized outside university to show the potential of international networks and in order to shape 'optimum settings for continuing self education and form an alternative ambience to the boredom frustration futility and waste of precious time experienced by those associated with university isolated, statistically based often intellectually under nourished seats of learning'.

So we went to London where we became quite an attraction because we came from Yugoslavia and because we were coming as a group and not as individuals and we showed the real problems in our envi-

ronment. On top of that we were aware of the latest architectural and technological advancements. The visit was a big success and we were happy.

We were always acting as a group and worked as individuals. We are part of history at the Faculty of Architecture in Ljubljana as a group, as Room 25.

At the end we had an idea to travel to Nepal but we never managed it as a group, it was an overly ambitious project for us. Everybody went home to their wives and mothers to get a job and take care of their everyday and families.

But Room 25 is part of my identity, a warm feeling of belonging, etc.

Grafični tečaj, 1971; Bojana Klemenčič