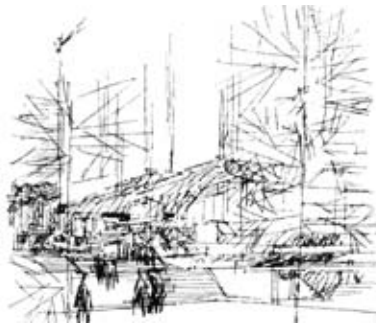
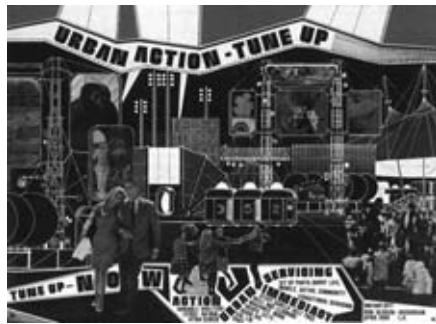




Soba 25, 1970

Edvard Ravnikar in Soba 25 na Šoli za arhitekturo

Jurij Kobe

» Če je to dogajanje spremljalo trajno razgrajanje, eksces s posledicami, upiranje ter nasilje nad pedagoškim kadrom in inventarjem, je vendar nastalo nekaj, kar pomeni skoraj toliko, kot nov začetek, vsekakor zanimiv in spodbuden. Vemo namreč, da je treba univerzo približati viharjem dogajanja v moderni družbi, da pa je mogoče preureditev univerze v glavnem železi kot notranji proces s vitalnimi začetki v aktivnih seminarjih.

Zato ob poizkusu obračuna z vsem dose-danjam in ob prostovoljnem srečanju z nečim novim ni moglo biti brez mučnih stranskih pojavov. Korist dogajanja v Sobi 25 pa je v tem, da se vse to, slučajno ali ne, ujema in prekriva s splošno svetovno in obenem našo

situacijo v sferi arhitekture.

Ker se pripravljamo na bodočnost, moramo gojiti posluš za prihajajoče, to pa je bolj v kvantih spoznavne energije, kot v celi in dokončni in popolni sliki, tako rekoč v eni sami knjigi. Dosedanje tehnike projektiranja in planiranja, ki so vendar povečini že v sterilni 'estetski' fazi, so lepe, a žal bolj primerne, da mladega človeka vodijo v vlogo bodočega birokrata, vpreženega v načrte in planske probleme ter lebdečega nad samo merljivimi stvarmi, kot so okorni trendi, demografski faktorji, gospodarstvo, promet ... Vedno bolj očitno razmak med študijami takih zunanjih gibanj in resnično, največkrat v vsakem oziru nelagodno problematiko, ki bi rabila nujne pomoči, pa je ne moremo vključiti v svoje iskateljsko delo, opozarja na nujno pripravljenost, da prisluhnemo dvomom z mnogih strani. Bolj kot notranje

razpravljanje o ciljih in vrednotah dobro ali manj dobro konstruiranega plana, je zanimiv popravek s tem, kaj naj bo, posebno pri nas občutljiva deontologija.«

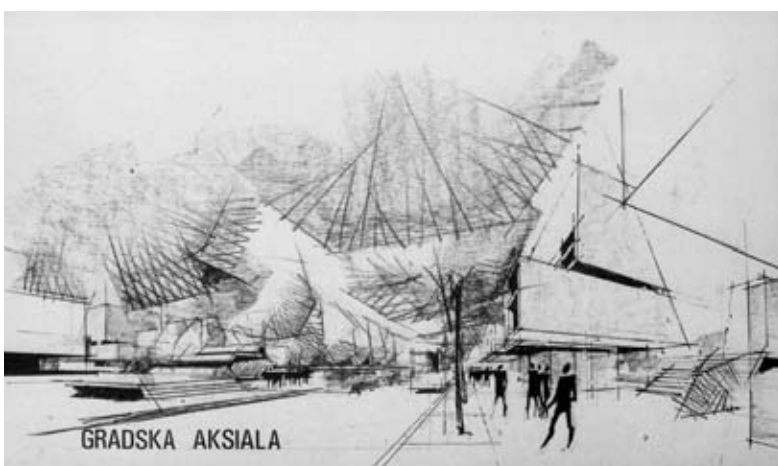
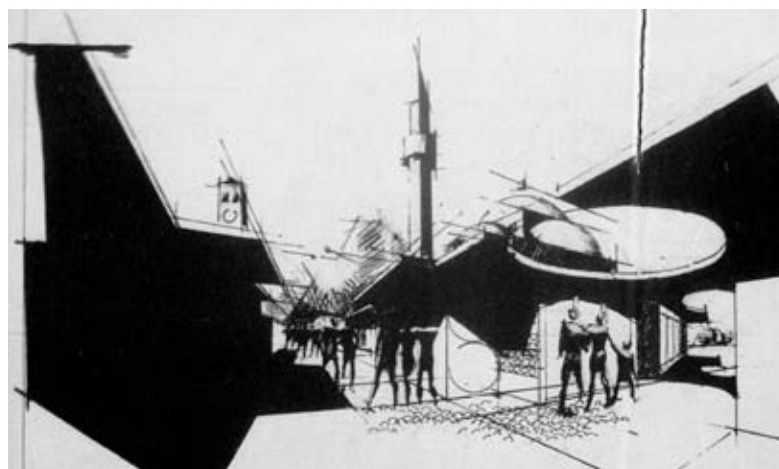
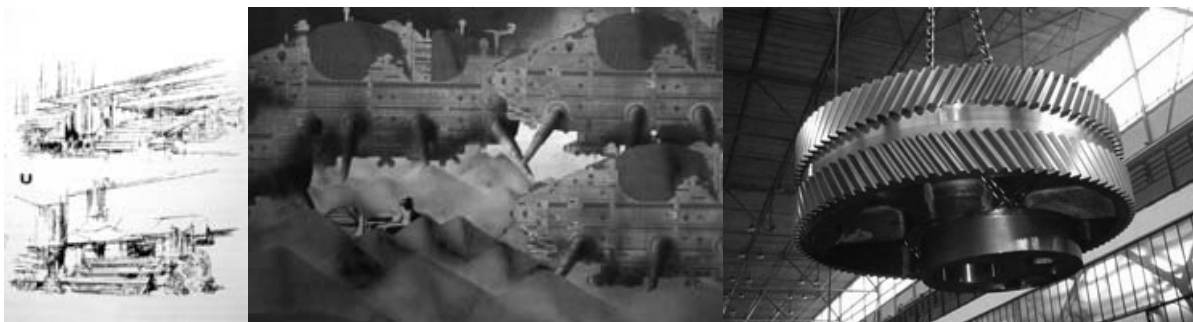
(Ravnikarjeve spremne besede k 5. številki AB, maj 1972, ki jo je takratno uredništvo Kreigher, Ocirk, Špindler, Suhadolc, Mihelj, namenilo Šoli za arhitekturo, napolnila pa jo je Soba 25.)

Kakšno naključje je rodilo šolo Sobe 25 v tistih '71,'72, je verjetno težko na hitro zaobjeti.

Ali je vodilo k temu dejstvo, da je prav ta generacija padla v prvo leto Ravnikarjevega seminarja brez njegovih dolgoletnih asistentov? Je bil njihov odhod, normalna pot osa-

mosvajanja predolgo podrejenih sodelavcev ali pač pojemanje pripravljenosti profesorja za sodelovanje z vse bolj samostojno mislečimi pomočniki? No, ta vprašanja niso bila del sveta Sobe 25. Ali pa je bilo to dejstvo le deloma vzrok večje angažiranosti in navzočnosti profesorja v risalnici. Mogoče je k temu pripomogla tudi splošna kriza v gospodarstvu in s tem tudi v investicijah, torej pomanjkanje projektantskih naročil?

Vsekakor je bila to doba prvega močnejšega osamosvajanja slovenskega gospodarstva, seveda zaradi krize zveznega, tiha navzočnost nacionalnega revolta, vpliv cestne afere, akcije 25 poslancev, ... Čas, ko se je Trg Revolucije v Ljubljani iz gradnje političnega središča zaradi gospodarske, pa tudi politične situacije prelevil v postavljanje slike stebrov slovenskega gospodarstva z Ljubljansko banko, Iskro in Emono kot



Matjaž Garzarolli Jurij Kobe: Natečaj za urbanistično ureditev centralnega območja. Banjaluka, II. nagrada ex aequo, I. ni podeljena, 1972

Edvard Ravnikar and Room 25 at the School of Architecture Jurij Kobe

» Even if these events were accompanied by a continuous racket, outbursts with real consequences, rebellion and violence against the teaching staff and school property, the result is still something that signals something of a new beginning that is, in any case, interesting and encouraging. We are aware that University needs to come close to the turmoil within modern society and that its reorganization might be generally desirable, to take shape as an inner process with vital beginnings in active seminars.

Since we are preparing for the future, we most cultivate an ear for the things to come

and this is more likely to happen in the quanta of cognitive energy than in a complete, final and perfect image, almost in one and only hook. Previous design and planning techniques that are already mostly in their sterile 'aesthetic' phase are nice; however, unfortunately they are more appropriate for the guiding of a young person toward becoming future bureaucrat, harnessed into designs and problems of plans and only hovering above measurable entities, such as awkward trends, demographic factors, economics, traffic, etc. Rather than internal discussions about goals and values of a more or less well constructed plan it is far more interesting to deal with what should be deontology that is with us particularly sensitive. «

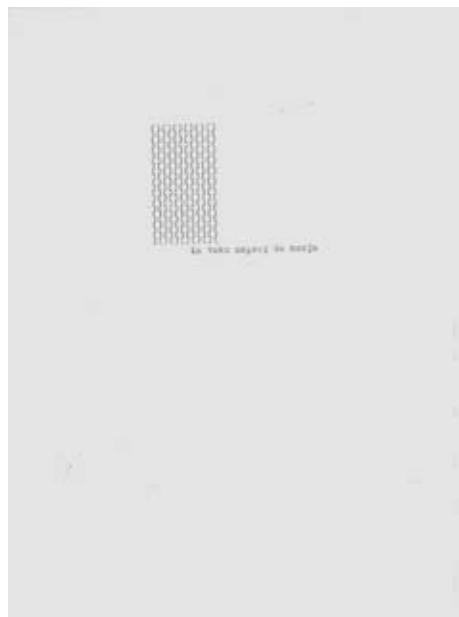
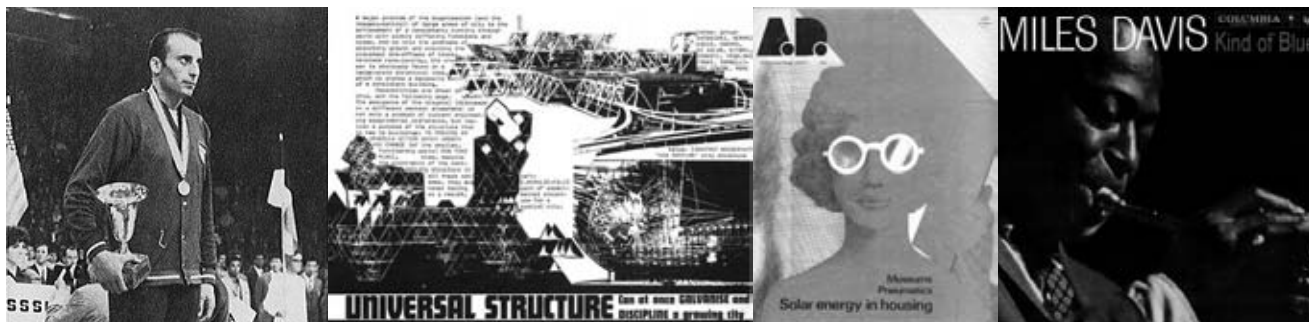
This is a quote from Professor Ravnikar's editorial for AB No.5 from May '72 which the editorial board devoted to Ljubljana School of Architecture. The issue was incidentally

tally entirely devoted to Room 25.

It is probably difficult to determine which set of coincidences led to the School of Room 25 in '71 and '72. Professor Ravnikar tries to improve the study process at the Ljubljana School of Architecture throughout the period of his teaching. After the demise of his B Course, Room 25 obviously represents another attempt to break free of the existing teaching methods that can't achieve the desired results. Could we trace the roots to the political and social changes of those days, as echo of the events of May? Or should we look to Professor Ravnikar's relationship with his long-term collaborators that went sour? It is around then that Edward de Bono writes his book on lateral thinking, Herbert Marcuse is popular, as is Marshall McLuhan and his hooks The Medium is the Message and his The Gutenberg Galaxy in particular. These are the books that are among the first to expose

the until then unimaginable power of information and the mass media, this is the time when Toffler's Future Shock is published and titles such as Architecture without Architects appear. Castaneda's books on spirituality are published, which he learns (with the help of peyote) in Central America. This is also the time of pilgrimages to India and the period when smoking grass becomes widespread for the first time.

As an investigative character, Professor Ravnikar cannot stagnate at the already-achieved level, regardless of all his successes in architecture and at the School. He tries to progress, knowing that he might be approaching the unknown. In the same editorial as quoted above he continues: »Should we still try to find life in the systems, models, simulations of planning games and through polls as if our country and its pulse



Vinko Torkar: Vizualna poezija, 1972

Jovo Grobovšek: Prevod, 1972

najpropulzivnejšim podjetjem, pravzaprav v sedež njihove moči.

Nekako takrat Edward De Bono napiše knjigo o lateralnem mišljenju, razmišljanju o stvari s strani. 'Po' (thinking; ne 'yes', ne 'no', temveč 'po!'); popularen je Herbert Marcuse, Marshall McLuhan izda med drugimi *Medium is the Massage*, beremo knjigo *Gutenbergova galaksija*, teksti, ki razkrivajo nesluteno moč informacije v množičnih občilih, čas, ko izide Tofflerjeva *Future Shock*, pojavijo se naslovi knjig kot *Architecture without Architects* ...

V *Penguinu* izhajajo Castanedove knjige o plasteh duha, ki se jih (ob pejotlu) uči spoznati z Srednji Ameriki.

To je tudi čas romanj mladine v Indijo, doba, ko se prvič širi kajenje trave.

Še vedno je živa atmosfera šestdesetih, doba do neke mere tudi naivnega novega iskanja iskrenosti in nekonformizma, po obdobju, ko je bila nekakšna skupna koračnica za povojno Evropo do neke mere razumljiva. Doba torej, ko je bilo pač treba nekaj prevrniti.

Kot raziskujoč značaj Ravnika kljub vsem doseženim uspehom v ustvarjanju in na šoli

ne more obstati na stopnji, kamor je došel. Poizkuša naprej, zavedajoč se ob tem, da mogoče tudi v neznano.

Ali pač?! Je z druge strani to doba prvih znakov staranja mojstra, ki se tega zave in ustraši, mojstra, ki je že davno dospel učitelja, a v zrelosti z novega kota opazuje njegove kvalitete, s tem tipa svoje korenine in skuša v obdobju nekakšnega strahu pred krizo v učiteljevem učenju najti napotke? Je to nekakšna vrnitev h klasičnemu modelu ognjišča, ob katerem so vsi zbrani, vendar z enim vodečim in vedočim, seveda v obliki, primerni novi dobi, iz ozadja?

Bolj kot podati neko celovito analizo ima pričujoče pisanje namen le beležiti tisto, kar je bilo že nič kolikokrat govorjeno, a vendar nikdar zapisano.

V seminarju Sobe 25 so, tako kot že večina generacij pred njo, seveda prepričani, da vsaka prava iniciativa izvira s strani študentov. Seveda za večino od tistih, ki so za šolo Sobe 25 bistvenega pomena, stoji profesor. Z enim samim in še to neuradnim asistentom, ki zna s svojo odprtostjo in

dinamičnostjo neverjetno animirati, ter s par diplomanti ali diplomiranci, ki sicer rišejo v *nebesih*, a kdaj pa kdaj pridejo tudi v seminar in čez ramo kaj pripomnijo.

Profesor ima predavanja izključno v risalnici svojega seminarja, v Sobi 25, poslušat pa ga prihajajo tudi iz drugih seminarjev. Namenoma, se zdi, podaja daljši cikel o Gropiusovem analitičnem racionalnem pristopu k projektiranju, popolnoma zavedajoč se trenutno aktualnih tem, ko arhitektura po eni strani tipa svoje nove moči v sociologiji, psihologiji: Herman Herzberger je pravkar napisal sestavek *Architecture for People*, po drugi strani, na primer, angleška skupina Archigram z zvezdama Petrom Cookom in Ronom Harronom raziskuje poetiko novih tehnologij. Očitno želi zaobjeti ves diapazon aktualnega svetovnega dogajanja z vsemi iskanji poti iz aporij tedaj že močno zahajajoče vladavine arhitekture CIAMa, vendar je prepričan, da je ob vsem tem zelo pomembno opozoriti na izvore moderne in sodobne arhitekture, tako v tehničnem kot v etičnem pogledu.

Vmes si dopusti digresije k razlagi urbanega življenja iz poslikav grških antičnih amfor.

Da bi pojasnil nujnost jasnega začetnega stališča in razmišljanja, Ravnika govori o

razliki med Rembrandtovo in Jakčevo risbo, kjer opozarja na čistost in oštrost potez prvega. Ob tem govori tudi o Terragniju, čeprav ga takrat še ni bilo v Fleming-Honour-Pevsnerjevem *Penguin Dictionary of Architecture*.

Ob čisto konkretnih razgovorih na primer opozori na pomembnost Fabianijeve misli v arhitekturi in urbanističnih zasnovah. Pripoveduje o Plečnikovem spoštljivem odnosu do Fabianija, pokaže na predhodnike Plečnikovih arhitektur, ki jih najdemo že pri Fabianiju (herme glasbenikov v Vegovi ulici imajo vzornika v 'mnogo bolj svetovljanskih, Fabianijevih, tam pred dunajsko Akademijo', pravi ...)

Poleg profesorjevih predavanj v seminarju gostujejo ljudje z zelo različnimi profili. To, kar je pozneje nekaj povsem običajnega, tedaj nikakor ni navada.

Predavajo ali vodijo razgovor: Stane Saksida, Mišo Jezernik, sodelavci takratne vzporedne univerze tistih, ki na pravi nekako niso bili dobrodošli; takrat smo pričali izbruhu sociologije, pa futurologije, ... Veljko Rus se zadrži na polju širše sociologije, govori o interdisciplinarnosti, Zdravko Mlinar prinaša začetke urbane sociologije, ... Pride tudi uradni filozof Božidar Debenjak, ki takrat stoji na preokretnici pred obratom iz ortodoksije



Matjaž Garzarolli Jurij Kobe: Natečaj za urbanistično ureditev pokopališča v Novi Gorici, 1971

can he simplified to become comparable to a large industrial concern, a wide-ranging biological research project or flying into space (...) true, all these are examples that can be supported mathematically and whose logic is quite sound; and yet, somewhere on the edge of life there remains something that is awkwardly unplanned. And this is the very nucleus of the great shift that is possible to recognize only by prodding into the living and unknown, through action and pioneering discovery as well as through the courage to work for a possibly still awkward yet better independence, by specialization that opens new windows. (...) and by feeling into new directions».

Room 25 believes that all initiative comes from the students. Of course, the Professor is behind all of these that are of any importance for the School or the Room 25. He only has one assistant, and unofficial at that, who can conjure quite some motivation being as dynamic and open as he is. There are some diploma students who are usually working up in Heaven, The Professor's studio in the attic and they sometimes wander into the seminar room, look over our shoulders and make a comment or two.

Professor Ravnikar's pedagogic process of this period could be divided into five layers: direct work with students in seminar;

seminar projects, tutorials, exam projects; lectures; opening of the School with invitations to external lecturers of varied profiles; his own design work; frequent excursions and even more frequent parties in the studio.

During Studio work Professor Ravnikar does not direct students towards the solution that he can already see. He lets the student feel around (does he not want to know where it is leading?). Neither does he ever help the students find the right form when working on their projects. »You have to first think architecture and understand what you are doing«. Only then the form has its turn! If you find your form quickly, the Professor awaits with his most caustic joke: »I see, you actually invented something?«. And actually, this form does not even exist in Room 25! It is more difficult to make the question than to find the answer! Under Professor Ravnikar's direction, architecture is a formulated, distinctly discursive and analytical thinking process about space rather than drafting of shapes. A seminar project is not an exercise in achieving that which is already known but rather an introduction into stepping into the unknown.

Projects in the seminar in particular touch upon those topics in architecture that are topical and yet they sit perched on the fringes: orthogonal street grid in Ljubljana; how

to include illegal housing into the housing system; a study on how to make use of empty attic and basement spaces for apartments and to what degree should this be done; public transport in Ljubljana; an attempt to use a raised monorail as the main public transport mode-axis in Ljubljana; what to do with the abandoned industrial sites in the natural environment.

Alternative technologies are being studied: pre-stretched construction (the mould for rise roof above the Roman excavations near to Majda Vrhovnik Primary School) is done in the Induplati Factory in Jarše. Soft, inflatable roofs are erected.

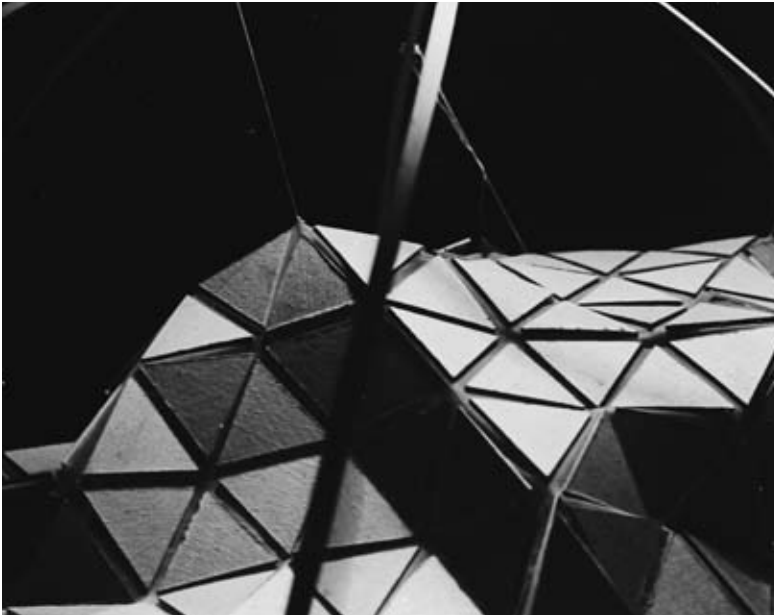
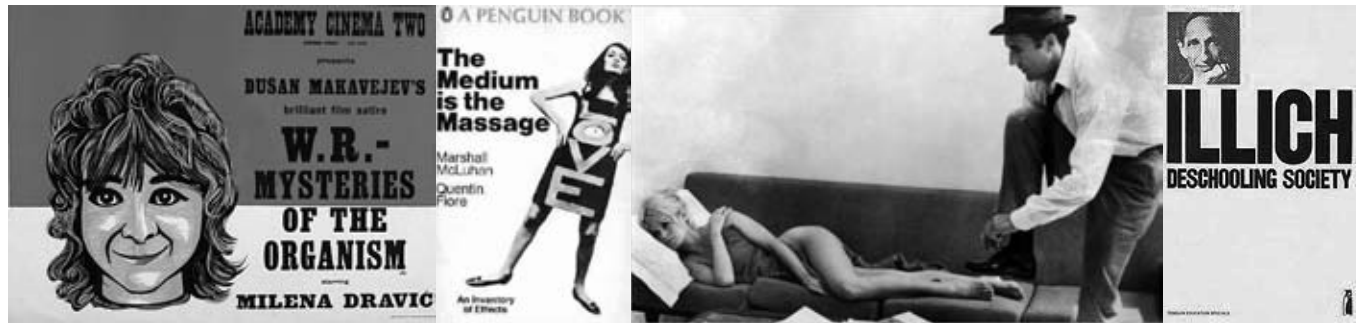
There are experiments with soft furniture, pneumatic architecture, a lightweight house (two students are working on a large-scale model of the house in a polyurethane factory Plama in Podgrad. Prototypes of a wall with the center made of softer polyurethane and a harder skin from the same material are manufactured!). How to create a large alley of trees to mark The Path of Remembrance and Comradeship: »Imagine something of this grandeur!« the Professor beams: »This could be comparable to Paris itself«. This path that follows the line where barbed wire once surrounded Ljubljana during WWII was, until then, marked only by memorial stones. With this action the path becomes a part of

the basic features in the urban design of the city.

A film on Plečnik's architecture is made, in particular on the church of St. Michael on the Moor and on the NUK Library (on Super 8!). Professor Ravnikar points out the articulation of the façade and the cornice, for which he himself drew seven alternatives in 1:1 scale as Plečnik's assistant. A film-shot showing the shadow-path across the façade over the course of an entire day is made.

Examination project example: remodeling of disused gravel pits at Jeprca for the purpose of an amusement park. The highest mark 10 is awarded to the project that proposes to cover the pit with concrete, which sends a shock wave through the rest of the School. In order not to neglect a proper graphic component of the submission, the solution even includes a plan and section! However, the main part of the submission is, of course, a lengthy text on the doubt over the ethical justification or appropriateness of an architect's collaboration on projects with such briefs.

Typewriters have the upper hand on the drafting boards. The AA bulletin, rich with highly-engaging content, is published using cyclostyle (progression within regression!).



Matjaž Garzarolli, Jurij Kobe: Natečaj za arhitekturno rešitev Kulturni dom Bitola, dvorana, ki spreminja volumen, študija, 1970

nega stališča: 'berite mladega Marxa!, Huxleyjev *Krasni novi svet*, pa Orwellov *1984*,'... Boris Gaberšček govori o mrežnem planiranju, ...

Marko Pozzetto iz Trsta govori o Fabianiju na Dunaju, v Trstu in na Goriškem.

Za intermezzo je organizirana Grafična delavnica. Razpenja se med praktičnim spoznavanjem gotice (pisanje z ošiljeno deščico!, Scagnetti) in radikalnim kolažem (Brumen) ali sporočilnostjo različnih tipografij (Skalar).

Na šolo študentje vabijo trenutno uspešne arhitekto: Fedja Košir prvič predava o razliki med Pevsnerjem in Giedionom, Janez Lajovic o svojih arhitekturah v ljubljanskem Centru, Biro 71 ...

Seminarske naloge se dotikajo predvsem tedaj robnih tem arhitekture:

- Tegnjena konstrukcija strehe nad rimskimi izkopaninami za šolo Majde Vrhovnik. Zato korespondenca z Ottom Freirom, ki takrat gradi Münchenski stadionski kompleks! Ravnikar osebno popravlja nemščino! Model se izdeluje v jarškem *Induplati*.

- Montirane so mehke, napihnjene stene.

- Poizkusi z mehkim pohištvom.

- Lahka hiša (v tovarni poliuretana Plama v Podgradu študenta en teden izdelujeta model v velikem merilu). Izdelajo se prototipi stene z mehkejšo poliuretansko sredico in tršo povrhnjico iz istega materiala.

- Ortogonalni mrežni cestni sistem v Ljubljani. (Sam Ravnikar ja bil leta '40 utemeljitelj zvezdastega!).

- Javni osebni transport v Ljubljani.

- Poizkus umestitve dvignjenega monoraila kot osrednje osi javnega transporta v Ljubljani.

- Študija kako in v kolikšni meri izkoristiti prazne podstrehe in kleti za mestna stanovanja.

- Kako vklopiti črne gradnje v sistem stanovanjske gradnje.

- Pnevmatika arhitektura.

- Ureditve Poti spominov in tovarništva v veliko drevoredno alejo dreves, 'Si zamišljate nekaj tako grandioznega?!', profesor razlaga zaneseno. 'To bi lahko bilo primerljivo s Parizom!' Do tedaj s spominskimi kamni označena pot po trasi bodoče žice, ki je v

času II. svetovne vojne obkrožala Ljubljano, s tem dejanjem postane vpeta med osnovne urbanistične poteze mesta.

- Film o Plečniku (na super 8), v njem Ravnikar opozarja na profilacijo venca fasade NUK, ki ga je sam kot Plečnikov asistent, izrisal kar 7 variant v merilu 1 : 1. Nastane kader enodnevnega zasuka poti sence po fasadi.

Klavzurna vaja: izraba opuščene gramoznice pri Jeprci za zabaviščno središče. Z oceno 10 je, na zgražanje ostalega dela šole, ocenjena naloga, ki predvodi zasutje jame z betonom. Da bi naloga imela tudi grafični del, sta priložena tudi tloris in prerez! Poglavitni del naloge je seveda daljši tekst o dvomu v ustreznost arhitektovega sodelovanja pri graditvi prostorov s takim programom.

Na risalnih mizah prevladujejo pisalni stroji. V ciklostilni tehniki (že tedaj neka vrsta retrogradizma!) se izdaja časopis AA. (Kar nekaj jih je iz Sobe 25, ki kasneje nadaljujejo delo v reviji AB, s sprva izrazito socialno angažirano vsebino.)

Program za prof. Kurenta ('Modularna koordinacija') je prvič oddan z opisi na pisalni stroj in ne tuširano s predpisano šablono,

kar je bilo primerno neposredno za objavo - iz strahospoštovanja do Ravnikarjeve avtoritete.

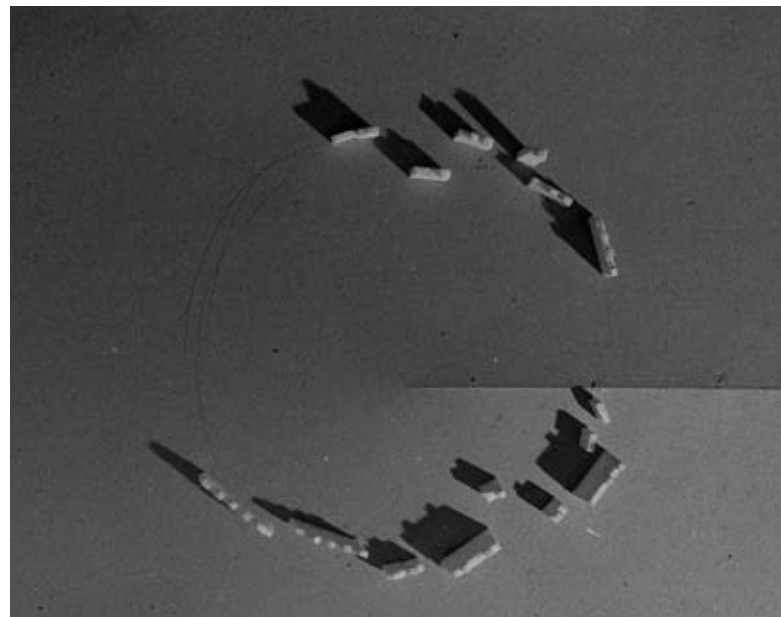
Arhitektura je, tako usmerja Ravnikar, bolj formulirano, izrazito diskurzivno razmišljanje o prostoru, kot pa risanje oblik. Seminarska naloga ni vaja za dosego znanega, temveč bolj uvajanje v tipanje v neznano. Šele nato lahko sledi akcija!

Tudi sicer profesor študentu pri njegovem projektiranju seminarske naloge nikdar ne pomaga najti forme. Njegova avtoriteta si je dovolila dati času čas, takrat, ko na šoli celo v 'njegovem nadstropju', že dolgo to ni več bila praksa!

»Arhitekturo je potrebno najprej misliti in razumeti to, kar delaš«. Šele potem pride na vrsto forma! Za hitro najdeno formo dobiš profesorjev najhujši dvotip: »A vi ste prav nekaj izmislili?!«

In te forme v Sobi 25 dejansko ni! Postaviti vprašanje je pravzaprav že odgovor! Forma tega odgovora pravzaprav ni več zanimiva!

Profesor tedaj, razumljivo, ne odobrava samostojnih študentskih udeležb na natečajih. Mnenja je, da za takšno delo še ni pravi čas, da je natečaj nekaj preveč pragmatičnega. V



Matjaž Garzarolli, Jurij Kobe: Natečaj za spominsko obeležje slovensko hrvaškim kmečkim uporom pri Stubici, 1970

There is no space here for 'real' architecture.

It seems only natural that in this framework, the Professor does not approve of independent student participation in competitions. He maintains that the study period is not yet the time for competitions, as a competition is too directed, too pragmatic. The Professor strives for a reflection of space on a conceptual level. His initiative triggers things like the competition for the temporary content of the empty lot next to Šumi.

An intermezzo: the painting of Fabiani's neglected, rusting railing along the Franciscan church ("a cosmopolitan urban element", Professor Ravnikar calls it, while providing a hint). Passersby are issued cyclostyled leaflets. And, luckily, in the end, the police intervene!

Some professors demonstratively boycott the annual exhibitions of Ravnikar's seminar despite invitations to them.

The second and no less important part of the Professor's pedagogical work is the lectures, which as a rule have no direct connection to the work of the students in the seminar. His erudition enables him to arrange his lectures as a mosaic of long-term ruminations and current considerations that seems improvised, yet combined to form a systematic whole. Professor Ravnikar illustrates his

lectures with 'diagrams', which he draws or writes in microscopic lettering in ink pen on framed reversal film, often just before the lecture.

He lectures exclusively in Room 25; however, students from other seminars often attend too, mostly those from the second floor. It seems he intentionally decides to deliver a long series of lectures on Gropius's analytical approach to design, since he is well aware of contemporary developments in architectural thought, when architecture on one hand senses its new vigor in the realms of sociology and psychology, while on the other it searches within the new world of forms. He allows himself to digress into explanations of urban living based on the paintings on amphorae from Ancient Greece. In order to explain the importance of a clear starting point and clear thinking during the design process he explains the difference between the drawings of Rembrandt and Jakac, and he points out the purity and sharpness of the features of the former. Professor Ravnikar also speaks of Terragni, though he is not yet included in the Fleming-Honor-Pevsner Penguin Dictionary of Architecture; and even talks about the English Archigram group, which is then engaged in researching the poetics of new technologies and cartoon collage.

It is obvious that Professor Ravnikar embraces the entire range of global current events together with attempts at finding a way out of the irresolvable internal contradictions of the already dated truths of CIAM. However, he does all of this in the conviction that it is very important to point out the origins of Modern and contemporary architecture, whether in terms of technology or in terms of ethics.

The third instance in Professor Ravnikar's pedagogic process is his 'School within a School'. This takes place within the framework of the so-called Open chair. Seminar guests have widely varying profiles, particularly from the humanities' field. What later becomes something entirely common is most uncommon at the time. Successful Slovene architects of the time are also invited: Fedja Košir lectures for the first time in our School, on the difference between Pevsner and Giedion; Janez Lajovic talks about his project for Ajdovščina in Ljubljana; and Biro 71 architects expound on their approaches.

An intermezzo: workshop on graphics, ranging from practical work on the recognition of writing as a technique for effective thinking and communication and radical collage.

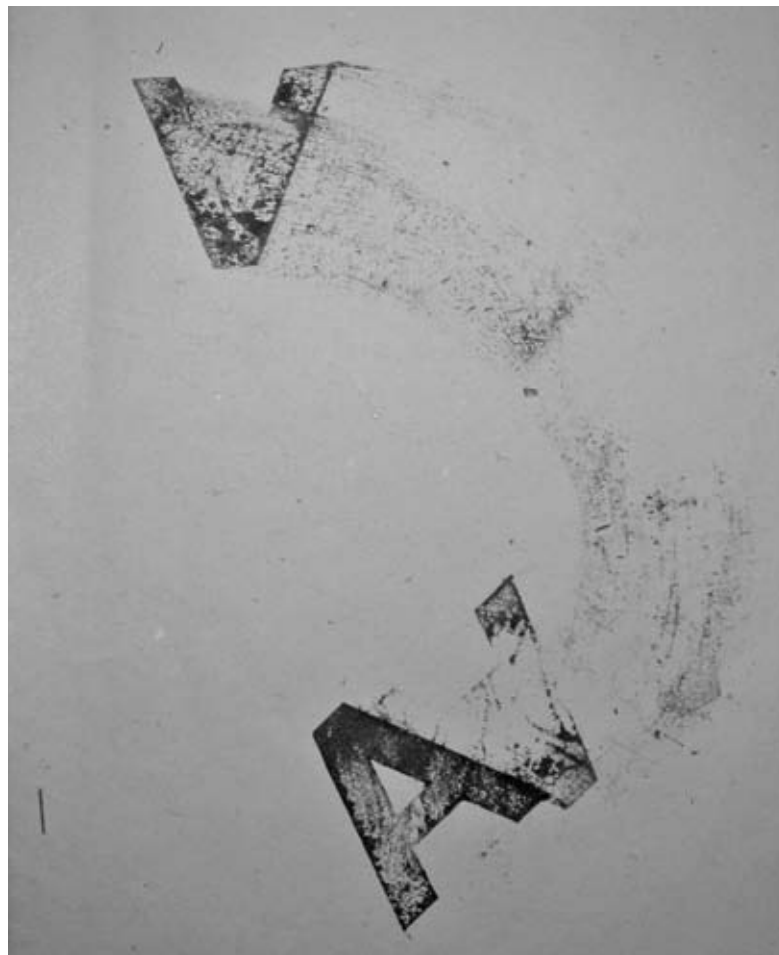
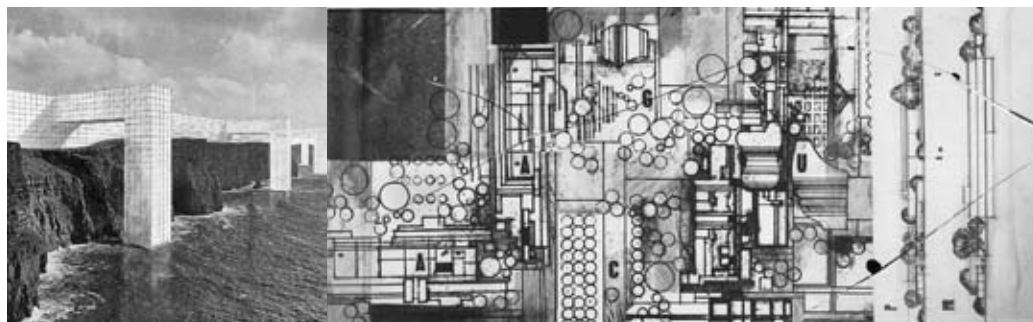
The fourth (and last but not least) important instance of the Professor's pedagogic work is the indirect teaching through his design

work.

Professor Ravnikar manages both polar extremes of his activities at the School: the professional side; and the research side, represented by Heavens (the already mentioned small attic room), where the competitions work is going on and where the studies are carried out. This represents the very best of the Professor's work. A hard-core version of this is the IZTR Studio, where designs for the execution of the Revolution Square are being drafted in infinite options!

The relationship between Room 25 and Heavens is a mirror of that quietly hinted at contact with the Professor's design work. He doesn't mention it much; and offers some explanations only when explicitly asked. And yet it is through this contact that students can get a grasp on the Professor's way of working, his search for solutions: always from the realm of the unknown, yet always starting from very simple bases. «A village used to have a church spire; nowadays this vertical can be replaced by a high tree!» We lay our hands on his Study for the Savska Valley).

We hear our older colleagues talk about the Professor's attitude towards the phases of a project: An absolute eagerness and great interest at the outset. In this stage he welcomes solutions that exclude one another. A



Vinko Torkar, 1970

Naslovnica AA No2

tem se razlikuje predvsem od Mihevčevega (pa tudi Plečnikovega) načina v seminar-skem delu, kjer študentje diplomirajo s projekti za izvedbo.

Njegovim napotkom navkljub je v seminarju začetih mnogo natečajnih del. Razpeta so med zelo abstraktnim razmišljanjem, ki v neposredni realnosti ne morejo resnično zaživeti, in rešitvam, ki so povsem konkretne in včasih tudi zelo uspešne!

Za vmes: barvanje Fabianijeve ograje ob Franciškanski cerkvi ('svetovljanski urbani element', pravi profesor), ki je takrat zane-marjena in zarjavela. Mimoidočim se delijo ciklostirana pojasnila. Na srečo pleskarjev Policija intervenira!

Na žurij ima profesor ob sebi rad nekoga, ki premošča razliko v letih. Prispeva za kar-tonke vina. Zelo se navdušuje nad novim načinom pakiranja, pa čeprav ve, da bi vino pravzaprav zahtevalo nekoliko drugačen odnos! Neskončno ga veseli vsaka nova tehnologija ...

Ob teh priložnostih se pridruži tudi tistih par iz *nebes*.

Vrtijo se prvi porno filmi, na projektorju 'su-per 8', iz Švedske seveda. Profesor gleda in ves čas polglasno požvižgava.

Letne razstave seminarja nekateri profesorji kljub vabilu demonstrativno ne želijo obiska-ti. Na provokativno prošnjo in nemalo tudi na splošno presenečenje razstavo odpre prof. Mihevc, in s tem nekoliko podre njihovo igro.

Plakat za brucovanje ima v sredini veliko odprtino, da vsebina z njim preplejenega oglasa ostane še vedno navzoča, vsebina plakata pa s tem dobi različne konotacije.

Poleti sledi množični odhod v London, na Summer session, ki ga organizira AA, ali, drugač, na takrat razvpito poletno Korčulansko šolo, prireja jo beograjski krog ob reviji Praxis, kjer blestijo zlasti filozofi Frankfurtske šole, pa tudi Pirjevec, katerega ljubljanska predavanja v nabiti desni pre-davalnici FF (ciklus o evropskem romanu, Cervantesu, Karamazovih in Cankarju) so sicer trumoma obiskana.

Ob ekskurziji po kulturni in arhitekturni dediščini na Rezijanskem, Zilji, Koroškem in

Štajerskem ('Slovenci so segali do Dunaja!'), je na sporedu tudi Domenigovo takrat novo farno središče s cerkvijo v Oberwartu.

Tudi v drugem krogu, ki je zaobjel Prago, Dunaj in Budimpešto, gre za pregled naših vezi s srednjeevropskim svetom: kdo in kaj je Theophil von Hansen, kaj pomeni Wagner v povezavi s Fabianijem, Plečnik, ... Profe-sor pripoveduje dunajske anekdote, ne da bi povedal za svoje tukajšnje študijske čase.

Ne nosi dežnika, v najhujšem si čez glavo povezne polivinilno vrečko. Ob ponujenem dežniku odkloni: 'Ali ste že videli psa z mare-lo'?!'

Na izlete ga spremlja Bitenc.



Anton Kump

relative indifference during the Building Permit Drawings Phase, while in the meantime, options for details, facades etc. are developed. An increased interest when the design is being finalized and executed; and as many changes as possible during the construction period (Plečnik comes to mind here!). During the excursion to Rezija, Zila, Koroška and Štajerska (to see their cultural and architectural heritage): »Slovenes used to live all the way up to Vienna, just note the names of the villages!«. We also go and see Günther Domenig's new parish center and church in Oberwart. The other excursion that takes us to Prague, Vienna and Budapest serves as an overview of our ties with Central Europe. He randomly asks people who happen to be standing next to him whether they know who Theophil Hansen is and what he does, what Otto Wagner signifies in Plečnik's architecture, his connection to Fabiani and more.

The Professor shares his Vienna anecdotes without mentioning his own studies in the city. He leaves much to the students' curiosity.

He does not carry an umbrella. In a down-pour he puts a plastic bag on his head. When offered an umbrella he declines it: »Have you ever seen a dog with a brolly?« On field trips he is accompanied by Anton Bitenc.

During our parties, the gossip the Professor loves to hear so much mixes with key notions for the shaping of a student's view of architecture. During entirely mundane (and concrete) conversations Professor Ravnikar might point out the importance of Fabiani's thoughts on architecture and urban planning. He recalls Plečnik's respectful attitude towards Fabiani and points out the architectural work of the master's predecessors. The Professor likes to have somebody at his

side who serves as a bridge in the generation gap. He contributes money toward the purchase of cask wine. He is excited by the new packaging, even though he knows that wine really does deserve a different attitude! He is infinitely excited by all new technology.

His encouraging of curiosity results in an almost mass exodus to the AA's Summer Session in London. Or, on another occasion, to the then notorious summer school in Korčula, organized by the Belgrade circle around Praxis magazine. Here it is the philosophers of the Frankfurt School who shine, but so does Pirjevec, whose lectures are packed full, also when at the Philosophy Department in the lecture hall to the right (his lecture cycle on the European novel, Cervantes, The Brothers Karamazov and Cankar).

And in the end - diploma.

It was more than just the ethics of '68 that was an integral part of the pedagogic process of Room 25. Also present was the analytical uncovering of the mistakes of socialism that was then in decay, as well as the shortcomings of capitalism, which today we like to forget. The thinking of the day back then included the ethics of modern architecture that is today somewhat out-of-date (which, however, is interpreted very differently). For Professor Ravnikar, and often for Jože Plečnik as well, this meant an affordable architecture that was accessible to all and was the result of a great deal of thought and effort. If at all possible, there should be no excess in anything; the process should be an exercise in the discipline of thought. Architecture was the art of something required in as logical a shape as possible; its task was to solve problems above all else. Naturally this thinking also included all of the



Pust, 1972

Večina iz Sobe 25 diplomira s tezami v pisni obliki oziroma z dia projekcijo, kar tedaj ni povsem običajno.

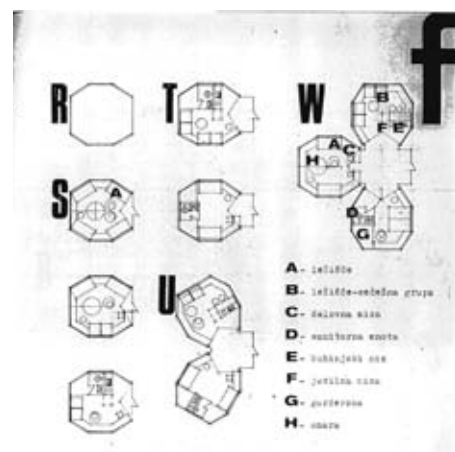
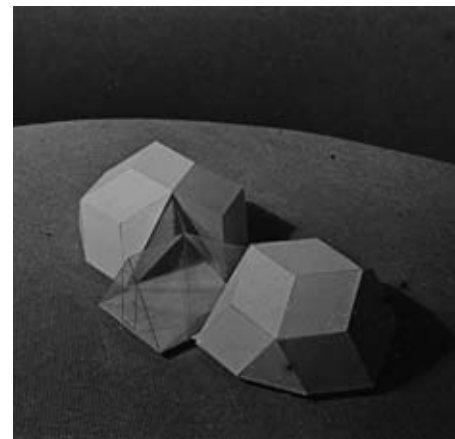
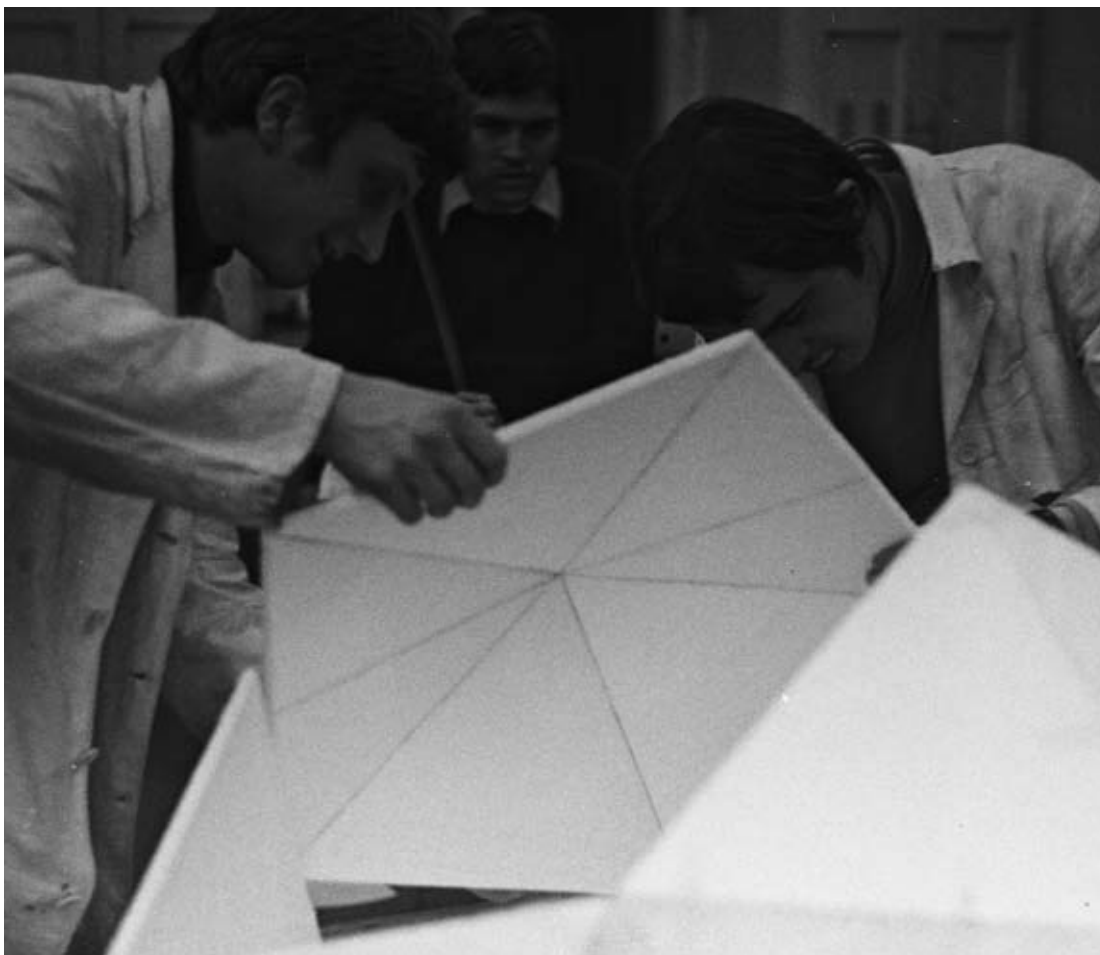
Nekatere teme predstavljajo razvoj dela iz seminarskih nalog: Mrežni cestni sistem v Ljubljani, Javni transport različnih oblik, Vplivi barve na razmere bivanja, Stanovanjsko vprašanje, socioekonomska raziskava, ...

Zgodi se, da študent suvereno nastopi pred diplomsko komisijo, razloži koncept in rešitev svojega diplomskega dela, ne da bi predložil kak fizični izdelek. Ravnikar komentira: 'ta je pa freh!', vendar študent diplomira z 9. Ostali člani komisije ne ugovarjajo! V resnici je diplomsko delo založeno nekje v asistentovem kabinetu in se kasneje najde.

Eden od študentov celo uspešno diplomira iz dvoma v možnost uspeha implantacije svojega diplomskega dela v resnični svet, ...

In, če že diploma iz gradnje klasične hiše, potem je to vprašanje kako oblikovati prostore za tako posebne skupine ljudi, kot so zaporniki.

Na namero, da bi absolventski izlet usmerili v Nepal (čas potovanja v Indijo!) profesor vpraša: 'Ali ste že bili na Igu?!' Kljub organizaciji dveh absolventskih plesov ne ostane denarja niti za izdaten Ig.



Matjaž Garzarolli Jurij Kobe: Mehka hiša, 1970 / 71

axioms of the time: the harmony of the content with the shape of the building, the clarity of construction, the sincerity and narrative of the material, the analytical approach to setting problems, in particular the one that needs to be solved.

It is clear that nobody from the inner circle of Room 25 graduates with a diploma that is a design for a building. Final exams are framed around the topical issues of life and living: they deal with the exploitation of empty attics, with the problem of illegal buildings of which there are plenty, with research on cheaper construction; with soft and ephemeral architecture. They extend to traffic regulations, new grids within the existing, even on to the doubts over successful interventions by professionals in the real world. And there's the colleague who chooses to graduate with project whose theme centers on

more humane prisons. Of course, it is Edvard Ravnikar who stands behind it all!

When we propose to go to Nepal for our final trip, as this is the time of newly-popular travel to India, the Professor asks: »What about Ig*? Have you ever been there?«

* Ig is a village close to Ljubljana