

# LJUBLJANA

*Ravnikarjeva*

*Ravnikar's Ljubljana*

PORTRET MESTA  
PORTRAIT OF A CITY



Mestna občina Ljubljana  
City of Ljubljana



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*Ljubljana*

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*Ravnikarjeva*  
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## Vsebina

ZBIRKA  
PORTRET MESTA

## Contents

SERIES  
PORTRAIT OF A CITY

*Edvard Ravnikar – arhitekt,  
urbanist, oblikovalec, pedagog*

**6** *Edvard Ravnikar: Architect, urban  
planner, designer, and teacher*

*Ravnikarjeva Ljubljana*

**10** *Ravnikar's Ljubljana*

*Varstvo in prenova  
Ravnikarjeve dediščine*

**88** *Protection and renovation  
of Ravnikar's heritage*

*Sprehod po  
Ravnikarjevi Ljubljani*

**106** *A walk through  
Ravnikar's Ljubljana*

PORTRET MESTA  
PORTRAIT OF A CITY





S. Gruden

Spoštovani,

z veseljem vam predstavljamo peto publikacijo iz zbirke *Portret mesta*, tokrat posvečeno velikemu modernističnemu arhitektu Edvardu Ravnikarju. V obdobju po Plečniku in Fabianiju, v drugi polovici 20. stoletja, je prav on močno zaznamoval Ljubljano in ji dodal smelost modernega duha.

V zbirki *Portret mesta* smo pripravili že štiri publikacije. Prvo, *Ljubljana*, smo objavili leta 2014, drugo, *Emona*, pa naslednje leto. Leta 2016 smo z objavo *Fabianijeve Ljubljane* obeležili 150. obletnico rojstva Maksa Fabianija, leta 2017 pa smo se s *Plečnikovo Ljubljano* poklonili največjemu slovenskemu arhitektu ob 60. obletnici njegove smrti.

Pričakovano je bilo, da po treh desetletjih od smrti Edvarda Ravnikarja, najvplivnejšega arhitekta povojne generacije, obeležimo tudi spomin nanj. V povojnem razvojnem in graditeljskem zagonu je zgodovinskim plastem Ljubljane dodal pomemben pridih moderne. Razvojni moment časa je to omogočal in zahteval. Njegov izjemni ljubljanski opus zajema urbanistično načrtovanje, oblikovanje koncepta sosesk, prostorskega razvoja mesta v krakih vzdolž vpadnic in koncept regionalnega mesta z nosilno vlogo železnice. Na zadnje še čakamo. Bil je tudi profesor na Fakulteti za arhitekturo v Ljubljani, ki je svoje znanje in ideje prenašal na mlajše generacije.

Po viziji novega mestnega središča ob magistrali med Grajskim gričem in Rožnikom je nastalo njegovo največje izvedeno delo, kompleks Trga republike (prej Trg revolucije) s stolpnicama TR2 in TR3, blagovnico Maxi in Cankarjevim domom. Naj poudarimo še čudovito Moderno galerijo ob osi Cankarjeve ceste in Plečnikovega Jakopičevega sprehajališča, ki vodi do Tivolskega gradu. Zasnoval je stanovanjski kompleks Ferantov vrt, stanovanjske stolpnice v središču mesta, pozneje tudi prenavo Prešemovega trga.

Današnji razvojni moment je drugačen, po drugi strani pa nekako podoben času, v katerem je ustvarjal Ravnikar. Prostorski razvoj v Ljubljani je namreč v zadnjih letih spet hiter, lahko rečemo, da opaznejši kot pred desetletjema. Pa vendar je tudi pozoren, spoštljiv do zgodovinske dediščine, v katero spada moderna z Ravnikarjem, in do izzivov sodobnega časa.

Dear Readers,

We are pleased to present the fifth publication in the series *Portrait of a City*, dedicated to the great Slovenian modernist architect Edvard Ravnikar. In the second half of the twentieth century, after the era of Plečnik and Fabiani, he was the architect that had the strongest impact on Ljubljana's cityscape, adding a flair of modernist boldness to it.

To date, four publications have already been produced in the series *Portrait of a City*. The first, *Ljubljana*, was published in 2014, followed by the next one, *Emona*, a year later. In 2016, *Fabianijeve Ljubljane* (Fabiani's Ljubljana) commemorated the 150th anniversary of Max Fabiani's birth, and in 2017 *Plečnikova Ljubljana* (Plečnik's Ljubljana) paid homage to this great Slovenian architect upon the sixtieth anniversary of his death.

Three decades after the death of Edvard Ravnikar, the most influential architect of the postwar generation, it was only fitting that the next publication be issued in his honour. Against the backdrop of postwar development and construction, Ravnikar added an important modernist flair to Ljubljana's historical layers. The developmental momentum of that time both allowed and demanded this. His outstanding oeuvre in Ljubljana encompasses urban planning and the development of the neighbourhood concept, the concept of Ljubljana's star-shaped spatial development along the radial roads, and the concept of a regional city with the railway playing the leading role. This last concept still awaits to be implemented in practice. Ravnikar also taught at the Ljubljana Faculty of Architecture, where he passed along his knowledge and ideas to younger architects.

His vision of a new city centre along the main thoroughfare between Castle Hill and Rožnik Hill gave rise to his greatest work, or magnum opus: the complex at Republic Square (former Revolution Square) with the TR2 and TR3 towers, the Maxi department store, and the Cankar Centre. Also worth highlighting among his designs is the wonderful Museum of Modern Art along the axis of Cankar Street and the Jakopič Promenade, which had been designed by Plečnik and leads to Tivoli Castle. Ravnikar designed the Ferant Garden housing complex and several apartment buildings in the city centre and, a bit later, he also redesigned Prešeren Square.

Today's developmental momentum is different from the one that characterized the period Ravnikar operated in, but it nonetheless shows similarities. Specifically, in recent years Ljubljana's spatial development has again been rapid, or more distinct than two decades ago. However, it has also paid attention to and shown respect for historical heritage, including Ravnikar's modernist architecture, and contemporary challenges.

With great respect for what I believe is the most beautiful city in the world and with responsibility for its historical and modern heritage, we direct our attention to the future, already devising the *Ljubljana 2045* spatial development vision. This is taking shape based on the *Ljubljana*

S spoštovanjem do zame najlepšega mesta na svetu ter z odgovornostjo do zgodovinske in moderne dediščine upiramo pogled naprej, ko že snujemo prostorsko vizijo *Ljubljana 2045*. Ta nastaja na temeljih vizije *Ljubljana 2025* z vključevanjem javnosti in vrednotenjem izvedenih projektov po viziji *Ljubljane 2025* ter ob upoštevanju zagotavljanja kakovosti bivanja in kakovostne podobe mesta, sodobne trajnostne dostopnosti in odpornosti mesta na podnebne spremembe.

Zoran Janković  
župan Mestne občine Ljubljana

2025 vision, by including the public and evaluating the projects carried out based on the 2025 vision, and by making efforts to ensure a good quality of life in the city, a high-quality cityscape, modern sustainable accessibility, and resilience to climate change.

Zoran Janković  
Mayor of the City of Ljubljana



Edvard Ravnikar, arhitekt in profesor, je leta 2018 s podarjeno vlogo na razstavi *Toward a concrete utopia: Architecture in Yugoslavia, 1948–1980*, v newyorškem muzeju moderne umetnosti (ang. *Museum of Modern Art – MoMA*) končno postal globalno prepoznaven. Ikonična naslovnica kataloga razstave o arhitekturi nekdanje skupne države je opremljena z dramatično fotografijo pred kratkim prenovljenega Trga republike v Ljubljani. Mestna občina Ljubljana, ki je poskrbela za odkup in prenovno trga iz degradiranega parkirišča za avtomobile v odprto javno površino, izkazuje njegovemu delu posebno pozornost, na kar želimo opozoriti tudi z izdajo te publikacije, saj je Vlada Republike Slovenije leto 2023 razglasila za Ravnikarjevo leto.

Trg republike je Ravnikarjevo osrednje delo, ki ga je spremljalo vse življenje, od začetka samostojne ustvarjalne poti konec tridesetih let prejšnjega stoletja, kmalu po končanem študiju in nekajmesečni praksi v Parizu. Že v prvih objavljenih razpravah je dajal poseben pomen temu geostrateškemu prostoru Ljubljanskih vrat, ki je kot samostanski vrt ob severnem emonskem obzidju ostal nepozidan. V desetletjih po vojni so sledile različne zasnove in zmage na natečajih ter dolgoletna geneza izgradnje s številnimi preobraty. Vsem je bila skupna težnja, da bi prostor postal osrednji državni trg. To naj bi izražala tudi vsebina obeh stolpov in drugih stavb okoli trga, kar se do danes še ni uresničilo. Namesto sedeža slovenske vlade je takratni Trg revolucije v začetku sedemdesetih let postal ogledalo naprednih državnih gospodarskih podjetij in sodobnega monetarnega sistema. Samo kulturni

By featuring prominently in the 2018 exhibition *Toward a concrete utopia: Architecture in Yugoslavia, 1948–1980* hosted by the Museum of Modern Art (MoMA) in New York, the Slovenian architect and professor Edvard Ravnikar finally achieved global recognition. The iconic cover of the exhibition catalogue shows a dramatic photo of recently renovated *Trg republike* (Republic Square) in Ljubljana. The City of Ljubljana, which purchased the land and redeveloped the area from a degraded parking lot into an open public space, has been dedicating special attention to Ravnikar's work, including by publishing this volume in recognition of Ravnikar Year, which the Slovenian government declared in 2023.

Republic Square is Ravnikar's *magnum opus*, which he worked on his entire life, beginning in the late 1930s, when he had just started his independent career as an architect after finishing his studies and returning from several months of training in Paris. Even in his early publications, Ravnikar attached special significance to this geostrategic area of the Ljubljana Gate, which, as a convent garden along the former northern walls of Emona, had remained undeveloped. In the decades after the Second World War, various designs and winning competition entries produced for the area followed, along with a long evolution of its construction, which included numerous twists and turns. What all these designs had in common was the aspiration to convert this space into the central national square. That was also to be reflected in the content of both towers and other buildings surrounding the square – which, however, has never been realized. Instead of serving as the seat of the Slovenian government, in the early 1970s Revolution Square (as it was then named) became a mirror of advanced state-owned companies and a modern monetary system. Only the Cankar Centre – designed to host cultural events and congresses, and which also concluded the square's construction – complied in use with the original plans. As Slovenia strove for independence, it also proved key to Slovenians' identification as a nation and their collective self-esteem. At the same time, the building illustrates the pinnacle of Ravnikar's creative power as an architect and is his crowning achievement.

For decades, the central public area – that is, the plaza in front of the parliament (the former People's Assembly Building) – was used, almost symbolically, as a large pub-

in kongresni center, Cankarjev dom, s katerim se je tudi končala izgradnja trga, je dobil pravo, osnovnemu programu ustrezno vsebino, ki se je v času osamosvojitve tudi izkazala kot ključna za identifikacijo in kolektivno samozavest naroda. Stavba hkrati ponazarja tudi vrh arhitektove ustvarjalne moči in je njegovo sklepno dejanje.

Osrednja javna površina, trg pred nekdanjo skupščino, danes parlamentom, je desetletja skoraj simbolno služila kot veliko javno parkirišče. Prav z njenim preoblikovanjem v reprezentativen, osrednji odprti javni prostor v osrčju glavnega mesta samostojne države in izpraznitvijo parkirnih površin je trg šele pol stoletja od izgradnje dobil svoj pravi pomen. Čeprav je bil ta projekt že v času gradnje in pozneje široko prepoznan v jugoslovanskem in srednjeevropskem prostoru, je podobno kot Plečnikova dediščina, šele kot aktiven, sodoben odprti javni prostor lahko postal del vrednot aktualne družbe na globalni ravni. S prenovno so se ponovno razkrile njegove prostorske in arhitekturne vrednote ter lahko je postal vrhunska kulturna dediščina, spomenik državnega pomena, podobno kot Plečnikova Ljubljana, z revitaliziranimi odprtimi javnimi prostori in prenovljenimi arhitekturami, del svetovne dediščine človeštva na seznamu Unesca.

Za revitalizacijo teh prostorov je bilo ključnih 16 let dela profesorja arhitekta Janeza Koželja, ki je kot nekdanji Ravnikarjev študent in pozneje asistent na mestu podžupana in mestnega arhitekta Ljubljane poskrbel za celostno prenovno ključnih arhitekturnih del secesijske, Fabianijske, Plečnikove in Ravnikarjeve Ljubljane ter jih ponovno vpel v mestni organizem kot simbolno in strukturno hrbtenico sodobnega razvoja mesta.

Ravnikar je s svojimi inovativnimi pedagoškimi metodami, ki so se opirale na predvojno evropsko avantgardo, vzgajal vrhunske strokovnjake različnih ustvarjalnih praks, ki so razširile področje arhitekturnega delovanja ter oblikovale nove samostojne študije in poklice. Tako je Ravnikar latentno poleg študija arhitekture prek svojih študentov in poznejših pedagogov prisoten na številnih drugih študijih Univerze v Ljubljani, njegove vrednote in načela pa vplivajo, morda nezavedno, tudi na študij današnjih generacij študentov.

Sodoben odnos do Plečnikove dediščine je bil uveljavljen v skladu z Ravnikarjevimi načeli, ki jih je utemeljil z umetniškim ustvarjanjem v praksi, in kar je morda še pomembnejše, v svojih strokovnih razpravah o pomenu Plečnikove arhitekture. Koželjeva morda najprepoznavnejša in najcelostnejša urbanistična poteza – prenova nabrežij Ljubljanice z mostovi – tako sledi konceptu prenovne odprtih prostorov Ljubljane po Plečnikovih načelih arhitekture po meri človeka s sodobnimi pristopi različnih avtorskih ekip, ki vključujejo heterogen arhitekturni izraz. V prihodnjih letih si želimo ta koncept nadaljevati s prenovami nekaterih ključnih, še ne revitaliziranih prostorov Plečnikove Ljubljane, kot so Osrednja ljubljanska tržnica, Južni trg, Križanke in Plečnikov stadion.

Dolgoročna vizija prostorskega razvoja Ljubljane 2025–2045 se bo še naprej vezala na Edvarda Ravnikarja, ki je bil odličen poznavalec njene zgodovine, kar mu je omo-

lic parking lot. By converting it into an imposing central public open space at the heart of independent Slovenia's capital and removing the parking lot, the originally intended purpose of the square was finally achieved, albeit not until half a century after it was built. Even though the project had already been widely known across Yugoslavia and Central Europe both during and after its construction, it could – similar to Jože Plečnik's heritage – only become part of the current global society's value system as an active, modern public open space. The square's redevelopment again revealed its spatial and architectural values, turning it into a premium cultural heritage site and a monument of national importance, just like Plečnik's works in Ljubljana, with its revitalized open public spaces and renovated architectural designs, became part of the UNESCO world heritage.

A key role in revitalizing these spaces was played by the architect and professor Janez Koželj, Ravnikar's former student and later teaching assistant, who, in his capacity as the deputy mayor and city architect of Ljubljana, spent sixteen years working on the comprehensive renovation of key Secession architecture and works by Max Fabiani, Plečnik, and Ravnikar in Ljubljana, reintegrating them into the city's organism as a symbolic and structural backbone of its modern development.

With his innovative teaching methods, which were based on the prewar European avantgarde, Ravnikar cultivated top-notch experts in various creative practices, which expanded the field of architecture and developed new independent academic programmes and professions. Hence, through his students that later became teachers themselves, Ravnikar is latently present not only in the architecture programme but also in many other programmes at the University of Ljubljana, and the values and principles that he advocated now – perhaps unconsciously – also influence students today.

The contemporary perspective on Plečnik's heritage has been established in line with Ravnikar's principles, which he substantiated through his creative work in practice and, perhaps even more importantly, through his articles about the significance of Plečnik's architecture. Koželj's redevelopment of the banks of the Ljubljanica River and its bridges – which may well be his best-known and most comprehensive urban planning project – thus follows the concept of renovating Ljubljana's open spaces based on Plečnik's principles of human-scale architecture combined with modern approaches of various creative teams that include heterogenous architectural expression. We want to continue to pursue this concept in the following years by renovating certain key areas designed by Plečnik that are awaiting revitalization, such as the Ljubljana Central Market, *Južni trg* (South Square), and Bežigrad Stadium.

The long-term vision of Ljubljana's spatial development (from 2025 to 2045) will continue to rely on ideas advocated by Edvard Ravnikar, who was an excellent connoisseur of the city's history. This allowed him to take a comprehensive approach to the concept of the city's rapid postwar development. Ravnikar's line of thought continually considered whether Ljubljana should be de-

gočalo celosten razmislek o konceptu sunkovitega povojnega razvoja mesta. Odločitev o tem, ali graditi novo Ljubljano na Savi ali jo razvijati v njenih zgodovinskih okvirih, po principu mozaika, navznoter rastočega, stalno spreminjajočega se sodobnega mesta skupaj s konceptom policentričnega razvoja novih sosesk po švedskem vzoru, je bila tipično njegova. Razmišljanje v variantah na velikem merilu z dolgoročno vizijo je bilo zanj ključno orodje, ki mu je omogočalo, da je ostal aktualen v toku stalnih sprememb. Kot so ga odlikovali premisleki v velikem merilu, ki so močno presejali mestne okvire, ko je na primer v petdesetih letih razmišljal o Sloveniji kot dvomilijonskem mestu s trajnostnimi prometnimi potmi. Ravnikarjevo ustvarjalno odličnost izkazujejo tudi njegove arhitekturne intervencije, ki dajejo mestu sodoben in metropolitanski značaj.

Danes, ko nas je zaradi večdesetletnega zastoja v razvoju javnega prometa, splošen prometni kolaps pripeljal do aktualizacije njegovih premislekov, je Slovenija zaradi parcialnih prostorskih politik in lokalnih interesov že skoraj popolnoma (sub)urbanizirana. Ideja razpršenega dvomilijonskega mesta, dobro povezanega z infrastrukturo kolesarskih stez in razvojem železnic kot glavne mobilnostne infrastrukture, se kaže kot edina vzdržna rešitev in potrjuje njegovo vizionarsko paradigmo.

Ravnikar je na vprašanje, kakšna bo Ljubljana čez petdeset let, izjavil, da bo mesto tako, kot ga bomo vsak dan ustvarjali. To je še vedno aktualno. Sem spada tudi odgovor na retorično vprašanje, ali je danes pravi čas za odkup obeh stolpnic na Trgu republike za sedež vlade in ministrstev. Tukaj je na preizkušnji odgovornost predstavnikov države, da prispevajo svoj delež k uveljavitvi arhitektovega državotvornega razmisleka. Zdaj je edinstvena priložnost, da se njegov največji projekt uveljavi tudi z vsebino, za katero je bil zasnovan, kar omogoča njegova fleksibilna prostorska in arhitekturna zasnova, ter postane reprezentativno središče države in simbol slovenske osamosvojitve. Za njeno obeležitev, razglašena je bila prav na tem prostoru, bo v letošnjem letu razpisan javni natečaj za najprimernejšo rešitev za spomenik osamosvojitve.

*Doc. Rok Žnidaršič  
podžupan Mestne občine Ljubljana*

veloped along the Sava River or within its historical perimeters following the patchwork principle of an inward growing, continuously changing modern city, combined with the concept of polycentric development of new neighbourhoods based on the Swedish model. Thinking about large-scale variants with a long-term vision was the key tool for him that allowed him to remain current amid constant change. He also contemplated large-scale projects that went far beyond the framework of the city, such as in the 1950s, when he envisioned Slovenia itself as a city with a population of two million and a sustainable transport network. Ravnikar's creativity is also conveyed through his architectural designs, which give the city a modern and cosmopolitan character.

Today, when the entire transportation network is breaking down as a result of several decades of stagnation in the development of public transportation, Ravnikar's ideas have become relevant again. Nearly all of Slovenia is already (sub)urbanized due to spatial planning policies based on vested and local interests. His idea of a dispersed city of two million, well connected through cycle paths, with a well-developed railway as the main mobility infrastructure, seems to be the only sustainable solution, and it confirms his visionary paradigm.

When asked what Ljubljana would look like in fifty years, Ravnikar replied that the city would be the way we create it every day. This is still relevant today. Also within this context is the answer to the rhetorical question of whether now is the right time for the government to purchase both towers on Republic Square and use them as the headquarters for its cabinet and ministries. What is put to the test here is the responsibility of state representatives to contribute to applying the architect's concepts of state formation. Now there is a unique opportunity for his greatest project to also be used for what it was initially designed for – which is made possible by its flexible spatial and architectural layout – and become a prominent centre of the country and a symbol of Slovenian independence. Slovenia declared its independence at this very site and, to commemorate this important event, an open competition for the design of a monument to independence will be held this year.

*Rok Žnidaršič  
Deputy Mayor of the City of Ljubljana*

## Edvard Ravnikar – arhitekt, urbanist, oblikovalec, pedagog

»Arhitekt ne samo, da ustvarja in ureja, ampak je tudi opazovalec, ki gleda in vidi.« (Edvard Ravnikar, 1993)<sup>1</sup>

Leta 2023 je minilo 30 let od smrti arhitekta Edvarda Ravnikarja, enega ključnih slovenskih arhitektov druge polovice 20. stoletja. To leto je bilo zato proglašeno za Ravnikarjevo leto.

Edvard Ravnikar (1907–1993) se je sicer rodil v Novem mestu, vendar se je njegova družina kmalu preselila v Ljubljano. Tako je srednjo šolo in pozneje tudi univerzitetni študij končal v Ljubljani.

Ravnikar je v javnosti prepoznan kot arhitekt modernizma. Skupaj z Maksom Fabianijem in Jožetom Plečnikom ga štejemo med trojico najpomembnejših slovenskih arhitektov 20. stoletja. To potrjuje tudi dejstvo, da je Ravnikarjeva Ljubljana poleg Fabianijeve in Plečnikove vključena v zbirko *Portret mesta*.<sup>2</sup>

Nekateri Ravnikarjev pomen za Ljubljano primerjajo s pomenom, ki ga je slovenska prestolnica dobila z delom Ravnikarjevega učitelja Plečnika. Temu lahko deloma pritrdimo, seveda ob zavedanju, da sta delala v drugačnih okoliščinah in da ima njuna arhitektura v marsikaterih potezah drugačno, za vsakogar od njiju značilno govorico. Vsekakor jima je skupno to, da sta večino svojega ustvarjanja posvetila Ljubljani in da sta bila dejavna tudi širše, najmanj v okviru prejšnjih držav, med katere je v 20. stoletju spadala Slovenija.<sup>3</sup> Plečnikova Ljubljana je leta 2021 dobila najvišje mednarodno priznanje z uvrstitvijo na Unescov seznam svetovne kulturne in naravne dediščine. Ravnikar s svojim pečatom Ljubljani verjetno ne bo v kratkem dosegel te ravni, predvsem zato, ker odbor za svetovno dediščino tak status redko podeljuje arhitekturi modernizma.

Če njegov čas primerjamo s tem, kar imajo arhitekti na voljo danes, lahko rečemo, da je gradil svojo ustvarjalno pot in se uveljavljal v času omejenih priložnosti, tako na področju šolanja, izmenjave izkušenj in znanja kot kroženja idej. Kljub temu je te okoliščine dobro izkoristil. Svoje arhitekturno šolanje je začel na Dunaju, nato se je vrnil v Ljubljano in leta 1938 diplomiral pri Plečniku. Po diplomi je skupaj z nekaj arhitekti iz Slovenije in drugih delov Jugoslavije nekaj mesecev delal v Le Corbusierjevem ateljeju. Tik pred drugo vojno se je začela uveljavljati mlada generacija slovenskih arhitektov, med njimi je bil tudi Ravnikar. V glavnem so izhajali iz Plečnikove šole, vendar so se začeli odmikati od njene smeri in so iskali nove navdihe pri moderni arhitekturi mednarodnega sloga.

Po vojni Ravnikar ni prijateljeval le z arhitekti v Sloveniji, temveč tudi v tedanji širši domovini Jugoslaviji. Udeleževal se je kongresov, razstav in predvsem natečajev kot konkurent ali žirant. Vse to je oblikovalo njegov odnos do poklica, ki ga je razumel kot poslanstvo sodobnega arhitekta, ki je veliko več od arhitekturnega projektiranja.

## Edvard Ravnikar: Architect, urban planner, designer and teacher

“An architect not only creates and plans; he is also an observer that looks and sees” (Edvard Ravnikar, 1993).<sup>1</sup>

The year 2023 marked the thirtieth anniversary of the death of the architect Edvard Ravnikar, one of the key Slovenian architects of the second half of the twentieth century. It was hence declared Ravnikar Year.

Edvard Ravnikar (1907–1993) was born in Novo Mesto, but his family soon moved to Ljubljana, where he graduated from high school and later from the university.

Ravnikar is known as a modernist architect. He is considered one of the three most important twentieth-century Slovenian architects – the other two being Max Fabiani and Jože Plečnik. This is also demonstrated by the fact that, in addition to *Fabiani's Ljubljana* and *Plečnik's Ljubljana*, the volume *Ravnikar's Ljubljana* has also been included in the series *Portrait of a City*.<sup>2</sup>

Some compare Ravnikar's significance for Ljubljana to the significance the Slovenian capital acquired through the work of Ravnikar's teacher, Jože Plečnik. This can be partly agreed with – of course, bearing in mind that the two worked in different circumstances and that, in many aspects, their architecture uses a different language distinctive for each architect. What they both had in common is that they dedicated most of their professional work to Ljubljana, while at the same time also being active abroad, or at least in other parts of the former Yugoslavia.<sup>3</sup> In 2021, Plečnik's works in Ljubljana received the highest international recognition by being included on the UNESCO World Heritage List. However, Ravnikar and the mark he has left on Ljubljana are not likely to achieve the same level any time soon, especially because



1 Edvard Ravnikar, 1961 (Wikimedia Commons).

Edvard Ravnikar, 1961 (Wikimedia Commons).

2 Družina Edvarda Ravnikarja, 1926. Spredaj od leve proti desni: sestra Marija, sestra Marta, mati Marija; zadaj od leve proti desni: brat Jože, oče Josip in Edo (Ivanšek, 1995). Edvard Ravnikar's family, 1926. Front left to right: his sisters Marija and Marta, and his mother Marija; back left to right: his brother Jože, his father Josip, and himself (Ivanšek, 1995).



2



**3** Edvard Ravnikar kot študent na Plečnikovem seminarju na »Stari tehnik« (1930–1934) (Ivanšek, 1995). Edvard Ravnikar as a student in Plečnik's class at the old Technical Faculty (1930–1934) (Ivanšek, 1995).



**4** Edvard Ravnikar v Parizu, 1939 (fotoarhiv Ravnikarjevih dedičev). Edvard Ravnikar in Paris, 1939 (courtesy of Ravnikar's heirs).

**5** Edvard Ravnikar, Naslovnica prve številke revije *Arhitekt*, 1951 (Muzej za arhitekturo in oblikovanje). Edvard Ravnikar, cover of the first issue of the journal *Arhitekt*, 1951 (Museum of Architecture and Design).



**6** Edvard Ravnikar s študenti arhitekture – z Brankom Kocmutom, Vladimirjem Bratužem in Markom Šlajmerjem na gradbišču grobišča Kapor na Rabu, 1953 (Ivanšek, 1995). Edvard Ravnikar and his architecture students – with Branko Kocmut, Vladimir Bratuž, and Marko Šlajmer at the construction site of the Kapor memorial complex on the island of Rab, 1953 (Ivanšek, 1995).



Potem ko je leta 1946 postal univerzitetni učitelj na Ljubljanski gradbeni fakulteti, si je postopoma ustvaril ime najbolj cenjenega slovenskega arhitekta in urbanista, tudi na račun svojega mednarodnega udejstvovanja. Izjemno je število njegovih člankov z vseh področij likovne umetnosti, arhitekture, oblikovanja in urbanizma. Štejemo ga lahko za svojega prvega teoretika sodobne arhitekture in urbanizma. Njegova teoretična misel je še posebej pomembna zato, ker je razumel in tudi vedno ponavljal, da se področja likovne občutljivosti, arhitekturnega snovanja, notranjega opremljanja stavb, industrijskega in siceršnjega oblikovanja ter tudi urbanizma tesno prepletajo. Na vsa ta področja oblikovanja življenjskega okolja je gledal celostno.<sup>4</sup>

Pri njem je diplomiralo več sto arhitektov, med njimi tudi prva povojna generacija njegovih študentov, kot so Savin Sever, Oton Jugovec, Milan Mihelič, Miloš Bonča, Grega Košak, Majda Dobravec Lajovic, Janez Lajovic, Stanko Kristl in Ilija Amautovič, ki je zaznamovala našo arhitekturo druge polovice 20. stoletja. Pri projektiranju je Ravnikar sodeloval s svojimi projektantskimi skupinami, običajno sestavljenimi iz njegovih učencev. Bil je samostojen mislec in hkrati v izvedbi izrazito timsko naraven.

Leta 1969 je bil izvoljen za izrednega člana Slovenske akademije znanosti in umetnosti, čez deset let še za rednega člana. Za svoje delo je prejel Prešernovo in Plečnikovo nagrado (prvo celo dvakrat, prvič leta 1961 za arhitekturne stvaritve in drugič leta 1978 za urbanistično

the World Heritage Committee rarely attributes such status to modernist architecture.

Comparing the period Ravnikar lived and worked in to what architects have at their disposal today, it can be said that he built his career and established himself as an architect at a time of limited opportunities in terms of education, exchange of experience and knowledge, and circulation of ideas. Nonetheless, he made the most of it. He started studying architecture in Vienna and then returned to Ljubljana, where he graduated under Plečnik in 1938. After graduating, he spent several months working at Le Corbusier's studio in Paris together with a few other colleagues from Slovenia and other parts of Yugoslavia. Just before the Second World War, a young generation of Slovenian architects, including Ravnikar, began to establish itself. Most of them had been Plečnik's students, but they began to move away from his school, seeking inspiration in modern architecture of the International Style.

After the war, Ravnikar maintained friendly ties with architects not only in Slovenia, but also elsewhere in Yugoslavia, taking part in congresses, exhibitions, and, first and foremost, design competitions either as a competitor or a juror. All of this shaped his view on the profession, which he conceived of as a modern architect's mission that is much more than mere architectural design.

In 1946, he was appointed a professor at the University of Ljubljana's Faculty of Civil Engineering, after which he gradually established himself as the most distinguished Slovenian architect and urban planner, also thanks to his international activity. He authored countless articles covering a broad range of topics in the fine arts, architecture, design, and urban planning. He is considered the first Slovenian theorist in modern architecture and urban planning. His theoretical thought is especially important because he believed, and also continually pointed out, that the areas of artistic sensitivity, architectural, interior, industrial, and other design, and urban planning were closely interconnected. He held a holistic view on all these areas of designing the human living environment.<sup>4</sup>

Several hundred architects graduated under his supervision, including the first postwar class of students, comprised of Savin Sever, Oton Jugovec, Milan Mihelič, Miloš Bonča, Grega Košak, Majda Dobravec Lajovic, Janez Lajovic, Stanko Kristl, and Ilija Amautovič, who had a great impact on Slovenian architecture in the second half of the twentieth century. Ravnikar created his designs together with his drafting teams, which usually consisted of his students. He was an independent thinker, but he was distinctly team-oriented in practice.

He was appointed an associate member of the Slovenian Academy of Sciences and Arts in 1969 and a full member ten years later. He received various awards and distinctions for his work, including the Prešeren Award (first in 1961 for his architectural designs and then also in 1978 for his urban planning and architectural design of *Trg revolucije* 'Revolution Square' in Ljubljana), the Plečnik Award, the AVNOJ Award, and the Herder Prize. However, there was also a darker side to all this, testifying to how political decisionmakers as well as some of his colleagues at the university impeded his activity as an architect, urban planner, teacher, and author of various publications.<sup>5</sup>



arhitektonsko stvaritev Trga revolucije), nagrado Avnoja in Herderjevo nagrado. Nasproti temu obstaja tudi temnejša stran, ki potrjuje, da so ga politični odločevalci in tudi nekateri njegovi kolegi na fakulteti ovirali pri njegovi arhitekturni, urbanistični, pedagoški in publicistični dejavnosti.<sup>5</sup>

V času njegovega življenja in predvsem po njegovi smrti so bile objavljene številne razprave o njegovem prispevku k slovenski kulturi na splošno ter k arhitekturi in urbanizmu. Nekaj med njimi jih je navedenih v opombah te publikacije. Pomembno je, da o njem niso pisali le slovenski arhitekturni poznavalci, temveč tudi mednarodna imena, kot so William J. R. Curtis, svetovno uveljavljeni arhitektumi zgodovinar in kritik, avtor knjige *Modern architecture since 1900* in velik poznavalec Le Corbusiera,<sup>6</sup> ter mednarodno prepoznavna strokovnjaka Martino Stierli, kustos v muzeju moderne umetnosti (ang. *Museum of Modern Art* – MoMa) v New Yorku, in Vladimir Kulić, učitelj na različnih ameriških univerzah. Zadnja sta leta 2018 pripravila razstavo o povojni jugoslovanski arhitekturi v muzeju moderne umetnosti v New Yorku, kjer je Ravnikar dobil pomembno mesto.<sup>7</sup> Poleg tega je Kulić o Ravnikarjevi arhitekturi objavil prispevek na mednarodni konferenci in dve poglavji v odmevnih monografijah.<sup>8</sup>

Oznake, ki so jih o Ravnikarjevem delu dajali različni pisci, oblikujejo raznoliko pahljačo pogledov, na primer da je zanj značilen razpon od Plečnika do Le Corbusiera (Martino Stierli, Vladimir Kulić, Vladimir Braco Mušič) ali med klasičnim idealom in modernizmom (Aleš Vodopivec), da sta zanj značilna poetika in razum ter tudi internacionalistični funkcionalizem in kritični regionalizem (Vladimir Braco Mušič). Celotno misel na to temo povzemamo po Gregi Košaku, ki je zapisal: »Multifasetna Ravnikarjeva ustvarjalna osebnost je bila fascinantna, saj je njen razpon segal od filozofa, likovnega teoretika prek praktičnega graditelja, urbanista, likovno senzibilnega ustvarjalca vse do izjemnega pedagoga.«<sup>9</sup>

Ravnikar je bil vsestranski umetnik s široko intelektualno in vizualno kulturo. Zato njegovega ustvarjanja ne moremo ukalupiti v poenostavljene shematske okvire, predvsem ne v ozko razumljen zgodovinski razvoj. V tej publikaciji smo zato izbrali način, pri katerem so ključni Ravnikarjevi koncepti in njihova večplastnost, ne pa običajen pregled po časovnem zaporedju, pri katerem naj bi

During Ravnikar's life and especially after his death, numerous works were published about his contribution to Slovenian culture in general, as well as to architecture and urban planning. Some are listed here in the footnotes. What is important in this regard is that the authors that wrote about him include not only Slovenian architecture specialists, but also international experts, such as William J. R. Curtis, a world-renowned architectural historian and critic, the author of *Modern Architecture since 1900*, and a great connoisseur of Le Corbusier,<sup>6</sup> Martino Stierli, a curator at the Museum of Modern Art (MoMA) in New York, and Vladimir Kulić, a professor at various universities in the United States. In 2018, the two curated an exhibition on postwar Yugoslav architecture at MoMA, in which a notable place was also given to Ravnikar.<sup>7</sup> In addition, Kulić discussed Ravnikar's architecture in an international conference paper and two chapters in high-profile volumes.<sup>8</sup>

The descriptions of Ravnikar's work provided by various authors represent a diverse array of views; for example, they wrote that his works spanned the range between Plečnik and Le Corbusier (Martino Stierli, Vladimir Kulić, and Vladimir Braco Mušič) or between a classical ideal and modernism (Aleš Vodopivec), and that he was characterized by poetics and reason as well as internationalist functionalism and critical regionalism (Vladimir Braco Mušič). Grega Košak's sentiment can be cited as a concluding thought on this topic: "Ravnikar's multifaceted creative personality was fascinating because it ranged from a philosopher and art theorist via a practical builder, urban planner, and artistically sensitive designer to an exceptional teacher."<sup>9</sup>

Ravnikar was a versatile artist with a broad intellectual and visual scope. Consequently, his work cannot be encapsulated within simplified schematic frameworks and, first and foremost, not in terms of a narrowly conceived historical development. This publication thus focuses on presenting Ravnikar's concepts and their multilayered nature rather than providing a conventional chronological overview, in which one period mechanically follows and perhaps only builds on a previous one. It is not always simply about Ravnikar's maturation or his reactions to the altered external circumstances, let alone about fol-

**1** Edvard Ravnikar s študenti arhitekture v Grčiji, 1959 (Ivanšek, 1995).

Edvard Ravnikar with his architecture students in Greece, 1959 (Ivanšek, 1995).

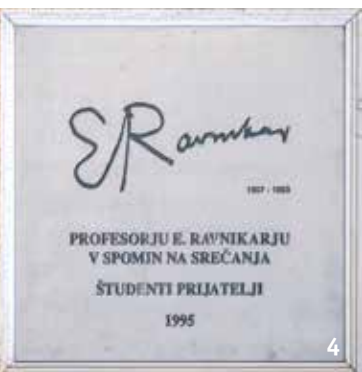
**2** Podelitev Prešernove nagrade, 1961. Od leve proti desni: Mile Klopčič, Dragotin Cvetko, Vladimir Skrbinšek in Edvard Ravnikar (Wikimedia Commons).

Prešeren Award ceremony, 1961. Left to right: Mile Klopčič, Dragotin Cvetko, Vladimir Skrbinšek, and Edvard Ravnikar (Wikimedia Commons).





**3** Naslovnica kataloga o povojni jugoslovanski arhitekturi v muzeju moderne umetnosti v New Yorku, 2018 (MoMA). Cover of the catalogue for the exhibition on postwar Yugoslav architecture at MoMA in New York, 2018 (MoMA).



**4** Spominska plošča na fasadi gostilne Pr' Kopač (foto: B. Zupančič). Plaque on the facade of the restaurant Pr' Kopač (photo: B. Zupančič).

eno obdobje mehanično sledilo in morda le nadgradilo prejšnje. Pri tem ne gre vedno le za Ravnikarjevo zorenje ali za njegovo odzivanje na spremenjene zunanje okoliščine, še najmanj za sledenje prevladujočim arhitekturnim trendom.<sup>10</sup> Za vsem tem slutimo tehtne intelektualne premisleke o smislu in poslanstvu arhitekture, ki se nikoli ne končajo, se vedno vračajo k izvorom in so hkrati kritični do lastnega ustvarjalnega procesa.

Jelka Pirkovič

## Opombe

- <sup>1</sup> Edvard Ravnikar, Valentin in nastanek njegovega sveta, *Arhitektov bilten* – AB, 1993, 117–118, str. 16–21.
- <sup>2</sup> Breda Mihelič idr., *Fabianijeva Ljubljana*, Ljubljana, 2016; Breda Mihelič idr., *Plečnikova Ljubljana*, Ljubljana, 2017; Breda Mihelič idr., *Ravnikarjeva Ljubljana*, Ljubljana, 2024.
- <sup>3</sup> Mušič je podobnost med njima našel tudi v podobnosti njihovih življenjskih poti, poleg dela za Ljubljano še v akademski karieri obeh – oba sta zaslužna za tako imenovano ljubljansko šolo arhitekture. Vladimir Braco Mušič, Poetika razuma (tveganje s spomini na učitelja in naš čas), v France Ivanšek (ur.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, str. 287–303.
- <sup>4</sup> France Ivanšek poroča, da je Ravnikar spodbudil izdajanje revije *Arhitekt*, prva številka katere je kljub nasprotovanju oblasti izšla leta 1951. Ravnikar je oblikoval naslovnico, »ki simbolizira njegovo pojmovanje arhitekture kot enotnega oblikovanja ‚od žlice do urbanizma‘«. Glej France Ivanšek (ur.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, str. 181.
- <sup>5</sup> Glej France Ivanšek (ur.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, str. 180, in intervju z Ravnikarjevim sinom v Matevž Granda, Edo Ravnikar o Edvardu Ravnikarju, *Outsider*, 20. 3. 2023. Oviranje se je najostreje izkazalo v ustavitvi študijske smeri B na ljubljanski fakulteti za arhitekturo.
- <sup>6</sup> Curtis je avtorsko sodeloval pri katalogu razstave o Ravnikarjevem spomeniku na Rabu. Glej William J. R. Curtis, Tomaž Krušec, Aleš Vodopivec, *Arhitekt Edvard Ravnikar, spominski kompleks na otoku Rab, 1953*, Ljubljana, 2004. Sodeloval je tudi kot nosilni avtor pri monografiji o Ravnikarju, ki je izšla pri založbi Springer na Dunaju. Glej Aleš Vodopivec, Rok Žnidaršič (ur.), *Edvard Ravnikar: Architect and teacher*, Dunaj, 2010.
- <sup>7</sup> Glej katalog razstave Martino Stierli, Vladimir Kulić, *Toward a concrete utopia: Architecture in Yugoslavia: 1948–1980*, New York, 2018.
- <sup>8</sup> Vladimir Kulić, Edvard Ravnikar's liquid modernism: Architectural identity in a network of shifting references, v Ila Berman, Edward Mitchell (ur.), *ACSA 101: New constellations, new ecologies*, Washington, D.C., 2013, str. 802–809. Vladimir Kulić, The scope of socialist modernism: Architecture and state representation in post-war Yugoslavia, v Vladimir Kulić, Timothy Parker, Monica Penick (ur.), *Sanctioning modernism: Architecture and the making of post-war identities*, Austin, 2014, str. 37–65. Vladimir Kulić, Edvard Ravnikar's eclecticism of taste and the politics of appropriation, v Amanda Reeser Lawrence, Ana Miljački (ur.), *Terms of appropriation: Modern architecture and global exchange*, London, 2017, str. 75–93.
- <sup>9</sup> Grega Košak, Karizma Ravnikarjeve ustvarjalne, pedagoške in javne celovitosti, v Anja Planišček (ur.), *Ali mora biti ta hiša ravno taka? Zbornik dogodkov ob stoletnici rojstva arhitekta Edvarda Ravnikarja*, Ljubljana, 2010, str. 98–105 (str. 100).
- <sup>10</sup> Ravnikarjeva estetika nikoli ni podlegla modnim trendom, tako na primer nikoli ni uporabil motiva v celoti zastekljenih fasad, ogledalni učinki katerih preprosto odslikujejo okolico. Domneva o njegovem podleganju postmodernizmu je argumentirano zavržena v poglavju o vprašanju Ravnikarjevega postmodernizma v tej publikaciji.

lowing the predominant architectural trends.<sup>10</sup> What can be sensed behind all this is well-founded intellectual reflections about the meaning and mission of architecture, which never end, keep going back to their origins, and are at the same time critical toward the architect's own creative process.

Jelka Pirkovič

## Notes

- <sup>1</sup> Edvard Ravnikar, Valentin in nastanek njegovega sveta, *Arhitektov bilten* – AB, 1993, 117–118, pp. 16–21.
- <sup>2</sup> Breda Mihelič et al., *Fabianijeva Ljubljana*, Ljubljana, 2016. Breda Mihelič et al., *Plečnikova Ljubljana*, Ljubljana, 2017. Breda Mihelič et al., *Ravnikarjeva Ljubljana*, Ljubljana, 2024.
- <sup>3</sup> Mušič also found similarities between the two in their life's journeys; in addition to designing works for Ljubljana, they also pursued a similar academic career, whereby they both helped develop the Ljubljana School of Architecture. Vladimir Braco Mušič, Poetika razuma (tveganje s spomini na učitelja in naš čas), in France Ivanšek (ed.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, pp. 287–303.
- <sup>4</sup> France Ivanšek reports that Ravnikar provided the impetus for the publication of the journal *Arhitekt*, the first issue of which was published in 1951 despite opposition from the authorities. Ravnikar designed its cover, "which symbolizes his perception of architecture as a uniform design, from 'a spoon to urban planning'". See France Ivanšek (ed.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, p. 181.
- <sup>5</sup> See France Ivanšek (ed.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, p. 180, and the interview with Ravnikar's son in Matevž Granda, Edo Ravnikar o Edvardu Ravnikarju, *Outsider*, 20 March 2023. This hindrance came most clearly to the fore with the cancellation of Programme B at the Faculty of Architecture.
- <sup>6</sup> Curtis coauthored the catalogue for the exhibition on Ravnikar's memorial complex on the island of Rab. See William J. R. Curtis, Tomaž Krušec, & Aleš Vodopivec, *Arhitekt Edvard Ravnikar, spominski kompleks na otoku Rab, 1953*, Ljubljana, 2004. He was also the lead author of a book on Ravnikar published by Springer (Vienna). See Aleš Vodopivec & Rok Žnidaršič (eds.), *Edvard Ravnikar: Architect and teacher*, Vienna, 2010.
- <sup>7</sup> See the exhibition catalogue: Martino Stierli & Vladimir Kulić, *Toward a concrete utopia: Architecture in Yugoslavia: 1948–1980*, New York, 2018.
- <sup>8</sup> Vladimir Kulić, Edvard Ravnikar's liquid modernism: Architectural identity in a network of shifting references, in Ila Berman & Edward Mitchell (eds.), *ACSA 101: New constellations, new ecologies*, Washington, DC, 2013, pp. 802–809; Vladimir Kulić, The scope of socialist modernism: Architecture and state representation in post-war Yugoslavia, in Vladimir Kulić, Timothy Parker, & Monica Penick (eds.), *Sanctioning modernism: Architecture and the making of post-war identities*, Austin, TX, 2014, pp. 37–65; Vladimir Kulić, Edvard Ravnikar's eclecticism of taste and the politics of appropriation, in Amanda Reeser Lawrence & Ana Miljački (eds.), *Terms of appropriation: Modern architecture and global exchange*, London, 2017, pp. 75–93.
- <sup>9</sup> Grega Košak, Karizma Ravnikarjeve ustvarjalne, pedagoške in javne celovitosti, in Anja Planišček (ed.), *Ali mora biti ta hiša ravno taka? Zbornik dogodkov ob stoletnici rojstva arhitekta Edvarda Ravnikarja*, Ljubljana, 2010, pp. 98–105 (p. 100).
- <sup>10</sup> Ravnikar's aesthetics never succumbed to fashion trends; for example, he never used the motif of glass facades, which simply reflect the surroundings like mirrors. The assumption of his succumbing to postmodernism is argued against and rejected in the section on Ravnikar's postmodernism in this publication.

# Ravnikarjeva

LJUBLJANA

Edvard Ravnikar je s svojim urbanističnim in arhitekturnim delom v drugi polovici 20. stoletja aktivno sodeloval pri razvoju Ljubljane. Njegove urbanistične študije so odločilno usmerjale njen prostorski razvoj na različnih ravneh in področjih, njegove arhitekturne stvaritve pa so dopolnile podobo mesta, ki sta jo v prvi polovici stoletja zasnovala njegova predhodnika Maks Fabiani in Jože Plečnik, velikana slovenske arhitekture in urbanizma 20. stoletja. Zato lahko Ljubljano druge polovice 20. stoletja upravičeno imenujemo Ravnikarjeva Ljubljana.

# Ravnikar's

LJUBLJANA

Through his work as an urban planner and architect, Edvard Ravnikar was actively involved in Ljubljana's development in the second half of the twentieth century. His urban planning studies had a decisive impact on the trajectory of Ljubljana's spatial development at various levels and in various areas, and his architectural designs complemented the appearance of the city as designed in the first half of the century by its predecessors and giants of twentieth-century Slovenian architecture and urban planning, Max Fabiani and Jože Plečnik. Therefore, the Ljubljana of the second half of the twentieth century can rightfully be referred to as Ravnikar's Ljubljana.





NLB



## RAVNIKARJEV PRISPEVEK K URBANISTIČNEMU RAZVOJU LJUBLJANE

## RAVNIKAR'S CONTRIBUTION TO LJUBLJANA'S URBAN DEVELOPMENT

### Uvod

Vladimir Braco Mušič je v prispevku *Edvard Ravnikar 1907–1993*, ki ga je leta 1993<sup>1</sup> objavil v reviji *Urbani izziv*, zapisal: »S smrtjo univerzitetnega profesorja Edvarda Ravnikarja je Slovenija izgubila osrednjo osebnost arhitekta in urbanista, ki je bil tudi tvorec prve moderne urbanistične šole.«

Ravnikar si je prizadeval za napredek stroke, bil je pobudnik revije *Arhitekt*, ustanavljanja urbanističnih zavodov in ustanovitve slovenskega urbanističnega inštituta. Že leta 1948 je zapisal, da bi morali imeti vsi urbanistični zavodi tudi svoje inštitute, če bi hoteli uspešno odgovarjati na vsa vprašanja in dati projektantom, ki stojijo pred praktičnimi nalogami, usmeritve v stvareh, pri katerih se je treba hitro odločati.<sup>2</sup> Vendar so bili šele ob koncu petdesetih let ustanovljeni prvi urbanistični zavodi na občinskih ravneh, med njimi tudi Zavod za urbanizem Ljubljana, leta 1960 pa tudi Urbanistični inštitut Socialistične Republike Slovenije. Pri njegovi ustanovitvi je, kot poroča Mušič, Ravnikar aktivno sodeloval z nasveti glede organizacije in tudi kadrov.

O Ravnikarju kot osrednji osebnosti slovenske moderne arhitekture danes vemo že skoraj vse, k čemur je veliko prispeval tudi sam z obsežnim publicističnim opusom. Njegovemu delu so bili posvečeni številni članki, knjige in razstave itd., po njegovi smrt pa tudi obširni zborniki. Organizirani so bili tudi simpoziji, konference in razstave. Mušič je v omenjenem članku v reviji *Urbani izziv* še zapisal, da so o Ravnikarjevem urbanizmu »ohranjeni pravzaprav le fragmenti«. Temu danes ne moremo popolnoma pritrditi, kajti v zadnjih tridesetih letih je nastalo veliko študij in razprav o njegovem arhitekturnem in urbanističnem delu ter tudi ocene tega, tako v okviru pregledov slovenske arhitekture in urbanizma v drugi polovici 20. stoletja kot tudi v monografskih publikacijah. Pri uvrstitvi Ravnikarja v zgodovino slovenske arhitekture in urbanizma je leta 1968 pionirsko delo opravil že Stane Bemik s prvo razstavo o novejši slovenski arhitekturi in urbanizmu. Leta 1978 je razstavo nadgradil s pregledno razstavo *Slovenska likovna umetnost 1945–1978*, ob koncu 20. stoletja pa se mu je zdelo potrebno, kot je zapisal, opraviti še neke vrste stoletni obračun arhitekture in urbanizma 20. stoletja z obsežno razstavo in spremljajočim katalogom *Slovenska arhitektura in urbanizem 20. stoletja*,<sup>3</sup> ki je izšel leta 2004. V njem je Ravnikarju dodelil vodilno vlogo v razvoju slovenske arhitekture in urbanizma v drugi polovici prejšnjega stoletja. Vsekakor pa drži, kar je leta 1993 napisal Mušič, da še vedno nimamo nobene resne študije o Ravnikarju kot »tvorcu moderne urbanistične šole«. Ta naloga raziskovalce njegovega dela še čaka.

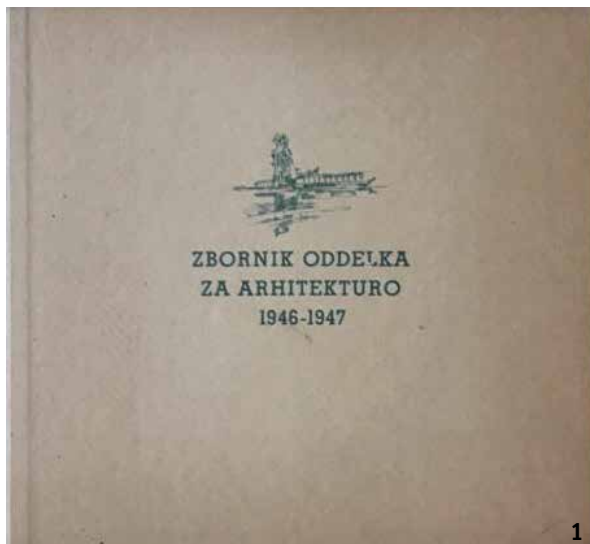
### Introduction

In his article "Edvard Ravnikar 1907–1993" published in 1993 in the journal *Urbani izziv*,<sup>1</sup> Vladimir Braco Mušič wrote the following: "With the death of the academy member and professor Edvard Ravnikar, Slovenia has lost its leading figure in architecture and urban planning, and the founder of the first modern school of urban design."

Ravnikar strove to advance the discipline and provided the impetus for founding the journal *Arhitekt* (Architect) and various urban planning establishments, including the Slovenian Urban Planning Institute. As early as 1948, he wrote that all urban planning establishments should also have their own institutes to successfully address all issues and provide the designers dealing with practical tasks with guidance in matters that require quick decisions.<sup>2</sup> However, it was not until the late 1950s that the first urban planning institutes were established at the municipal level, including the Ljubljana Urban Planning Institute, followed by the Urban Planning Institute of the Socialist Republic of Slovenia in 1960. According to Mušič, Ravnikar was actively involved in establishing the latter by providing advice on its organization and staffing.

Practically everything is known today about Ravnikar as the central figure of modern Slovenian architecture, which was greatly contributed to by the architect himself through his extensive body of published works. In addition, numerous articles, books, exhibitions, and so on were dedicated to his work while he was still alive, and extensive omnibus volumes have been published after his death, and symposia, conferences, and exhibitions have also been held in his honour. In the aforementioned article, Mušič also wrote that "actually only fragments have been preserved" about Ravnikar's urban planning activity. This is no longer entirely true because, over the past thirty years, a series of studies, articles, and evaluations have been produced in connection with his work as an architect and urban planner, both as part of overviews of Slovenian architecture and urban planning in the second half of the twentieth century and as part of monographs. Pioneering work in terms of placing Ravnikar in the history of Slovenian architecture and urban planning was performed in 1968 by Stane Bemik, who staged the first exhibition on contemporary Slovenian architecture and urban planning, followed by the survey exhibition *Slovenska likovna umetnost 1945–1978* (Slovenian Fine Arts, 1945–1978) in 1978. At the end of the twentieth century, Bemik felt he needed to provide a type of a recapitulation of twentieth-century architecture and urban planning, as he wrote. To this end, he mounted an extensive exhibition titled *Slovenska arhitektura in urban-*

1 Naslovnica Zbornika oddelka za arhitekturo Univerze v Ljubljani 1946–1947 (foto: B. Mihelič). Cover of the 1946–1947 collective volume of University of Ljubljana's Faculty of Architecture (photo: B. Mihelič).



Sicer pa Ravnikarjevega urbanističnega opusa ni mogoče obravnavati ločeno od njegove arhitekture, ker sta tako tesno povezana, tako zraščena med seboj, da ju je mogoče obravnavati le skupaj. Tako je bilo tudi Ravnikarjevo mnenje: »Urbanizma ni mogoče ločiti od arhitekture, ker bi bil to nesmisel, zato govorimo tudi tukaj tako, kot da gre za en sam kompleks.«<sup>4</sup> Da gre le za dve plati istega predmeta, je verjel že Fabiani, ki je mesto dojemal kot veliko hišo. In tudi Le Corbusier kot velik Ravnikarjev vzornik med urbanistom in arhitektom ni videl razlike: »Urbanist je isto kot arhitekt. Prvi organizira arhitekturne prostore, določa prostor in namen grajenih objektov, povezuje vse v času in prostoru s prometno mrežo. In drugi, arhitekt, zaposlen z enim samim stanovanjem, prav tako postavlja objekte in ustvarja prostore. V ustvarjalnem smislu urbanist in arhitekt predstavljata eno.«<sup>5</sup>

### RAVNIKARJEVA LJUBLJANA

Ravnikar je bil Ljubljčan po duši, čeprav se je rodil v Novem mestu. V Ljubljani je končal srednjo šolo, tam je doštudiral in preživel večino svojega življenja. Ni torej naključje, da je raziskovanju Ljubljane ter reševanju njenih arhitekturnih in urbanističnih problemov posvetil velik del svoje profesionalne kariere. O tem priča njegov obsežni ljubljanski opus, ki je nastajal od predvojnega obdobja do tako rekoč konca njegovega življenja. Obsega širok razpon nalog od širšega regionalnega prostorskega planiranja, detailnega urbanističnega načrtovanja in oblikovanja do arhitekture, oblikovanja in publicistike.

Ravnikar je sam in tudi kot profesor na Fakulteti za arhitekturo, kjer je predaval o javnih zgradbah in urbanizmu, ljubljanskim temam posvetil veliko časa. Kot predavatelj je s študenti raziskoval njeno zgodovino, likovno umetnost in prostorski razvoj, z njimi je razpravljal o aktualnih problemih mesta ter jim za seminarsko delo dajal teme o aktualnih urbanističnih in arhitekturnih problemih mesta, skupaj so sodelovali tudi na nekaterih natečajih. Rezultati dela prvih dveh let njegovega poučevanja na univerzi so zbrani v *Zborniku oddelka za arhitekturo na univerzi v Ljubljani 1946–1947*.<sup>6</sup>

Ravnikar je o Ljubljani tudi veliko pisal ter objavljaval v revijah in časopisih (*Novi svet*, *Naša sodobnost*, *Naši razgledi*, *Arhitekt*, *Sinteza*, *Arhitektov bilten – AB*).<sup>7</sup> Tako rekoč ni bilo teme, ki ga ne bi zanimala in ki se je ne bi lotil.

izem 20. stoletja (Twentieth-Century Slovenian Architecture and Urban Planning) accompanied by a catalogue published in 2004,<sup>3</sup> in which Ravnikar was attributed the leading role in the development of Slovenian architecture and urban planning in the second half of the twentieth century.

However, what Mušič wrote back in 1993 is still true – namely, that no proper study of Ravnikar as “the founder of the modern school of urban design” has been conducted to date. This is a task that researchers specializing in his work still need to tackle.

In general, Ravnikar’s urban planning cannot be examined separately from his architecture because they are so closely interconnected or conjoined that they can only be treated together. That was also Ravnikar’s opinion: “Urban planning cannot be separated from architecture because that would be nonsense, and so we speak here, too, as though they were a single complex.”<sup>4</sup> That these were only two sides of the same coin was already believed by Max Fabiani, for whom a city was like a big house. Le Corbusier, Ravnikar’s great role model, also saw no difference between an urban planner and architect: “The urban planner is nothing but an architect. The former organizes architectural spaces, defines the place and purpose of built structures, and connects all things in time and space through a network of circulation. And the other, the architect, occupied, for example, with a simple dwelling, also builds structures and creates spaces. In terms of the creative act, the architect and the urban planner are one and the same thing.”<sup>5</sup>

### RAVNIKAR’S LJUBLJANA

Ravnikar was a Ljubljana resident at heart, even though he was born in Novo Mesto. Ljubljana was where he completed his secondary school and university studies and spent most of his life. It is therefore no coincidence that he dedicated a major part of his professional career to exploring Ljubljana and solving its architectural and urban planning issues. That is also evident from the extensive body of work he produced for Ljubljana from before the Second World War to practically the end of his life, which include a wide array of projects ranging from general regional spatial planning to detailed urban planning and design, as well as architecture, design, and publishing. Ravnikar dedicated a lot of time to topics related to Ljubljana, including in his capacity as a professor at the Faculty of Architecture, where he gave lectures on public buildings and urban planning. He explored Ljubljana’s history, art, and spatial development with his students, discussed current city issues with them, and gave them research assignments covering topics related to current urban planning and architectural issues in the city, and they even participated in certain design competitions together. The results of the first two years of his work as a university teacher are presented in the 1946–1947 collective volume of the University of Ljubljana’s Department of Architecture.<sup>6</sup>

Ravnikar also wrote a great deal about Ljubljana and published his contributions in various journals and newspapers (e.g., *Novi svet*, *Naša sodobnost*, *Naši razgledi*, *Arhitekt*, *Sinteza*, and *Arhitektov bilten – AB*).<sup>7</sup> There was hardly any topic he was not interested in or did not tackle. He was the first to highlight the significance of regional

Kot prvi je poudaril problem regionalnega planiranja in opozarjal na pomen železnice kot nosilke prostorskega razvoja Slovenije. Od prvega natečajnega projekta za regulacijo Ljubljane (1940) naprej je razvijal koncept in vizijo urbanističnega razvoja Ljubljane, ukvarjal se je s prometnimi problemi in stanovanjsko problematiko, v zadnjih tridesetih letih življenja pa se je popolnoma posvetil načrtovanju, oblikovanju in izgradnji ljubljanskega mestnega središča. S projektom za Trg revolucije je dosegel višek svoje urbanistične in arhitekturne kariere.

Ravnikarjeve urbanistične študije so odločilno vplivale na razvoj Ljubljane v drugi polovici 20. stoletja, njegove arhitekturne in urbanistične stvaritve pa so dopolnile podobo mesta, ki sta jo v prvi polovici stoletja zasnovala njegova predhodnika Maks Fabiani in Jože Plečnik, velikana slovenske arhitekture in urbanizma 20. stoletja, zato lahko danes drugo polovico 20. stoletja v razvoju slovenskega glavnega mesta upravičeno imenujemo tudi Ravnikarjeva Ljubljana.

### **Obdobja Ravnikarjevega urbanističnega delovanja in vplivi**

Ravnikarjev ljubljanski urbanistični opus lahko razdelimo na več obdobji, ki sovpadajo z različnimi postajami v njegovem življenju. Ta obdobja niso strogo časovno opredeljena in omejena, ampak so bolj povezana z različnimi osebnostmi ter težnjami v razvoju arhitekture in urbanizma, ki so pomembno vplivale na njegovo delo.<sup>8</sup>

Nedvomno sta imela na Ravnikarja največji vpliv Jože Plečnik, pri katerem je študiral in z njim nekaj časa tudi sodeloval, in Le Corbusier, pri katerem je delal nekaj mesecev v Parizu. Plečnikov vpliv se v Ravnikarjevem urbanizmu kaže predvsem pri reševanju manjših urbanističnih nalog in oblikovanju intimnejših urbanih ambientov, pri katerih je posebno pozornost posvečal povezavi z okolico, vizuram, uporabi materialov, obdelavi urbanističnih in arhitekturnih detajlov in vključevanju zelenja. V tem se navezanost na učitelja v njegovem delu kaže vse do poznih let.

Od Le Corbusiera, v čigar pariškem studiu je preživel nekaj mesecev,<sup>9</sup> je Ravnikar prevzel bolj znanstven pristop k načrtovanju mesta v velikem merilu, v katerem je dosledno uveljavljal načelo funkcionalnega mesta na osnovi štirih funkcij, ki so povezane s štirimi ključnimi človekovimi dejavnostmi: stanovanje, delo, rekreacija in promet, kar je Le Corbusier sistematično zapisal v *Atenski listini*.<sup>10</sup> Zelo dobesedno je Ravnikar povzel Le Corbusierovo urbanistično doktrino v svojem prvem velikem načrtu za regulacijo Ljubljane iz leta 1940, s katerim je po prihodu iz Pariza kandidiral na natečaju za regulacijo Ljubljane in dobil najvišji odkup. S tem projektom se je Ravnikar uveljavil kot urbanist. Za ta načrt je sam zapisal, da je bil zasnovan popolnoma po Le Corbusieru, le nekoliko prilagojen ljubljanskim razmeram.<sup>11</sup>

Le Corbusierovo funkcionalno mesto je odločilno vplivalo na Ravnikarjev načrt za Novo Gorico in Novi Beograd ter tudi na njegove ideje o decentralizaciji mesta in prenovi podeželja, kar je bila po vojni pri nas in v tujini pomembna tema političnih in tudi urbanističnih razprav. Tudi pozneje, ko se je od Le Corbusiera in doktrine CIAM nekoliko oddaljil, je pogosto poudarjal, da je bil stik z njim ključnega pomena za slovenski urbanizem, saj je pomenil povezavo s svetovnim napredkom v urbanizmu.

planning and draw attention to the importance of the railway as the bearer of Slovenia's spatial development. From his first competition entry for the urban development plan of Ljubljana (1940) onward, he developed the concept and vision of Ljubljana's urban development and addressed its traffic and housing issues, and he spent the last thirty years of his life fully dedicated to planning, designing, and building Ljubljana's centre, reaching the pinnacle of his career as an urban planner and architect with his *Trg revolucije* (Revolution Square) project.

Ravnikar's urban planning studies had a key impact on Ljubljana's development in the second half of the twentieth century, and his architectural and urban designs complemented the appearance of the city as designed in the first half of the century by its predecessors and giants of twentieth-century Slovenian architecture and urban planning, Max Fabiani and Jože Plečnik. Therefore, Ljubljana of the second half of the twentieth century can now be rightfully referred to as Ravnikar's Ljubljana.

### **Ravnikar's urban planning: Periods and influences**

Ravnikar's urban planning oeuvre in Ljubljana can be divided into several periods that overlap with various stages in his life. These periods are not strictly defined and delimited, and they have more to do with various personalities and tendencies in the development of architecture and urban planning that had a significant impact on his work.<sup>8</sup>

Clearly, Ravnikar was most strongly influenced by Jože Plečnik, who was his university teacher and whom he also worked with for a while, and by Le Corbusier, for whom he worked for a few months in Paris. Plečnik's influence on Ravnikar's urban planning is primarily evident from how he tackled minor urban planning projects and designed intimate urban ambiances, where he dedicated special attention to connections with the surroundings, views, materials, urban-design and architectural details, and vegetation. In this aspect, his teacher's influence continued to be evident in his work well into his old age.

Ravnikar spent several months working in Le Corbusier's studio in Paris,<sup>9</sup> where he adopted the French architect's more scientific approach to large-scale urban planning, in which Le Corbusier consistently applied the principle of the functional city, which was based on four functions related to the four key human activities: dwelling, work, recreation, and transportation. Le Corbusier systematically presented this concept in the Athens Charter.<sup>10</sup> Ravnikar applied Le Corbusier's urban planning doctrine very closely in his first grand plan for Ljubljana produced in 1940, with which he entered the competition for the urban development plan of Ljubljana immediately after returning from Paris and won the highest purchase prize. With this project, Ravnikar established himself as an urban planner. He himself wrote that the plan had followed Le Corbusier's principles completely, only in a slightly moderated form to suit the Ljubljana context.<sup>11</sup>

Le Corbusier's functional city had a decisive impact on Ravnikar's plans for Nova Gorica and New Belgrade, as well as on his ideas of decentralizing cities and rebuilding the countryside, which was an important topic of political and urban planning discussions in Slovenia and abroad after the Second World War.



»Če se spomnimo svojih zgledovanj po njegovem največjem poletu in vlogi še v plodnih predvojnih letih, vidimo, da se nismo zmotili, saj še danes najbolj zdrava moderna smer jemlje za svoje izhodišče /.../« štiri človekove dejavnosti, stanovanje, delo, rekreacijo in promet, zlasti pri načrtovanju stanovanjskih naselij.<sup>12</sup>

V petdesetih letih 20. stoletja je Ravnikar začel navezovati tesnejše stike s skandinavskimi državami, posebej s Švedsko,<sup>13</sup> ki so tedaj postale vodilne na področju urbanizma in stanovanjskih raziskovanj. Od tod je v Slovenijo prenesel nove zamisli o krakastem razvoju mesta in stanovanjski soseski ter novih stanovanjskih tipologijah, ki so nato odločilno vplivale na urbanistični in arhitekturni razvoj Ljubljane v šestdesetih, sedemdesetih in tudi osemdesetih letih.

V poznem urbanističnem opusu lahko v Ravnikarjevem delu razberemo tudi odmeve postmodernizma, ki se izražajo predvsem v opuščanju strogega coninga, v mehkejšem pristopu k načrtovanju in oblikovanju mestnega prostora, v zavračanju strogega geometrijskega funkcionalizma in ponovnem uveljavljanju tradicionalnejših urbanih oblik, trga, parka in ulice.<sup>14</sup>

## RAVNIKAR IN PLEČNIK

Ravnikar je Plečnika zelo spoštoval kot vrhunskega arhitekta, »ki je slovenski in jugoslovanski arhitekturi dal temeljito osnovo za ves nadaljnji razvoj, prinesel je v domovino tradicije velikih evropskih arhitekturi šol, preorientiral je slovensko arhitekturo na jug, učil spoznavati mediteranski značaj ljubljanske tradicije, njenega baroka, v zgodovini najvažnejše arhitektonske dobe na naših tleh /.../ V svojo arhitekturo je vnesel oblikovni svet prednikov, naučil nas je ceniti domače kulturne vrednote likovne umetnosti in se po njih zgledovati. Oživil je propadajoče obrti, domačemu lesu je dal vrednost eksotičnih lesov, učil je obdelovati kovine, tkanine in tiskarske tehnike.«<sup>15</sup>

Že pred vojno je s Plečnikom sodeloval pri projektu za Narodno univerzitetno knjižnico, kmalu po diplomi pa se je samostojno preizkusil na dveh urbanističnih natečajih, ki jih je razpisala mestna občina Ljubljana: na natečaju za Marijin trg, danes Prešernov trg, leta 1937 in na natečaju za okolico Kongresnega trga leta 1939. V obeh primerih je šlo za preureditev ključnih mestnih predelov, ki sta bila pomembna za prihodnji razvoj mesta in s katerima se je med obema vojnama že ukvarjal Plečnik, kar je pomenilo, da se je moral spopasti z dediščino svojega učitelja in pokazati veliko samozavesti.

## NATEČAJ ZA PREUREDETEV MARIJINEGA TRGA (DANES PREŠERNOV TRG) LETA 1937<sup>16</sup>

Problem Marijinega trga je postal aktualen, ko se je trgovec Emerik Mayer odločil na mestu stare Lasnikove hiše na južni strani trga med Wolfovo ulico in nabrežjem Ljubljani zgraditi moderno veleblagovnico. Mestni gradbeni odbor se je tedaj znašel pred dilemo, kakšno stališče naj zavzame o ureditvi Marijinega trga in kakšne usmeritve naj da investitorju, ker tudi med člani odbora ni bilo soglasja o tem, ali je Marijin trg sploh trg ali le križišče pomembnih prometnic, niti o tem, kakšna naj bo nova stavba v odnosu do starega srednjeveškega mesta. Da bi razčistil ta vprašanja, je mestni gradbeni odbor prosil Združenje inženirjev in arhitektov, naj med svojimi člani

Even later, when Ravnikar began to slightly distance himself from Le Corbusier and the CIAM doctrine, he often highlighted the fact that contact with Le Corbusier was key to Slovenian urban planning because it represented a link with the global advances in this field. "If we recall our inspiration from his greatest vigour and role in the productive prewar years, we can see we were not mistaken because even today the soundest modern direction takes as its starting point" the four human activities: dwelling, work, recreation, and transportation, especially in planning housing developments.<sup>12</sup>

In the 1950s, Ravnikar started establishing closer contact with the Scandinavian countries, especially Sweden,<sup>13</sup> which had by then assumed the leading role in urban planning and housing research. From there, he transferred new ideas to Slovenia about the star-shaped urban form, the residential neighbourhood, and new housing typologies that had a key impact on Ljubljana's urban and architectural development in the 1960s, the 1970s, and well into the 1980s.

Ravnikar's late urban planning oeuvre also shows the influences of postmodernism, which are primarily reflected in the abandonment of strict zoning, a softer approach to planning and designing urban space, rejection of strict geometric functionalism, and reintroduction of more traditional urban forms, such as squares, parks, and streets.<sup>14</sup>

## RAVNIKAR AND PLEČNIK

Ravnikar held Plečnik in high esteem and considered him a top-notch architect, who "gave Slovenian and Yugoslav architecture a solid basis for all further development, he brought the traditions of the great European schools of architecture to his homeland, he reoriented Slovenian architecture to the south, he taught us to explore the Mediterranean character of Ljubljana's tradition and its Baroque, the most important architectonic period on our soil . . . . He introduced the design features of past generations into his architecture and taught us to appreciate and be inspired by the local cultural values of fine arts. He revived dying crafts, raised the value of local wood to that of exotic woods, and taught us how to work with metals and fabrics, and use printing techniques."<sup>15</sup>

Before the war, Ravnikar already worked with Plečnik on the designs for the National and University Library and, soon after he graduated, he entered two City of Ljubljana urban planning competitions independently: the 1937 competition for *Marijin trg* (Saint Mary's Square), today *Prešernov trg* (Prešeren Square), and the 1939 competition for the *Kongresni trg* (Congress Square) area. Both cases involved redesigning key urban areas vital for the future development of the city, which Plečnik had already dealt with during the interwar period; this meant Ravnikar had to tackle his teacher's legacy and show a great measure of confidence.

## THE 1937 COMPETITION FOR REDESIGNING SAINT MARY'S SQUARE (NOW PREŠEREN SQUARE)<sup>16</sup>

The issue of redesigning Saint Mary's Square came to the fore when the merchant Emerik Mayer decided to replace the old Lasnik House on the southern side of the square between *Wolfova ulica* (Wolf Street) and the banks of the Ljubljanica River with a modern department

izvede anketo o tem vprašanju in mu sporoči rezultate. Ankete se je udeležilo 12 ljubljanskih arhitektov, ki so pripravili 10 idejnih osnutkov, med njimi tudi Ravnikar, ki je tedaj komaj končal svoje šolanje.

Ravnikar je v sodelovanju z arhitektom Milanom Severjem oddal dve različici za ureditev trga. V obeh je izhajal iz stališča, da Marijin trg v urbanističnem smislu ni trg, ampak križišče, ki mu je obliko trga treba šele zasnovati. V obeh različicah je Marijin trg povezal preko Tromostovja in razširjene Stritarjeve ulice z magistratom na Mestnem trgu v nov enoten mestni prostor, obsežen trg, v eni različici okrogle oblike, v drugi pravokotne, ki bi bil z obeh strani obdan s poslopji magistrata. To bi zahtevalo porušitev Tromostovja in prekritje Ljubljance ter rušenje vseh hiš med Ljubljano in Mestnim trgom.

Zanimivo je, da France Stele kot glavni konservator v poročilu o natečaju, objavljenem v *Kroniki*,<sup>17</sup> kot velik podpornik Jožeta Plečnika tega predloga ni posebej komentiral, ampak le zaključil, da bi novi trg tako postal zbirališče meščanov ob svečanih prilikah, prostor, kjer bi Ljubljana sprejemala svoje goste, novi magistrat pa bi se organsko povezal s starim.

Tudi v natečajnem projektu za ureditev območja Kongresnega trga je bil Ravnikar zelo radikalen. Predlagal je rušitev cele južne fasade trga razen Deželnega dvorca in ponovitev parka Zvezda na njihovem mestu, na Nunskem vrtu pa je že tedaj predlagal ureditev novega upravnega središča Ljubljane.<sup>18</sup>

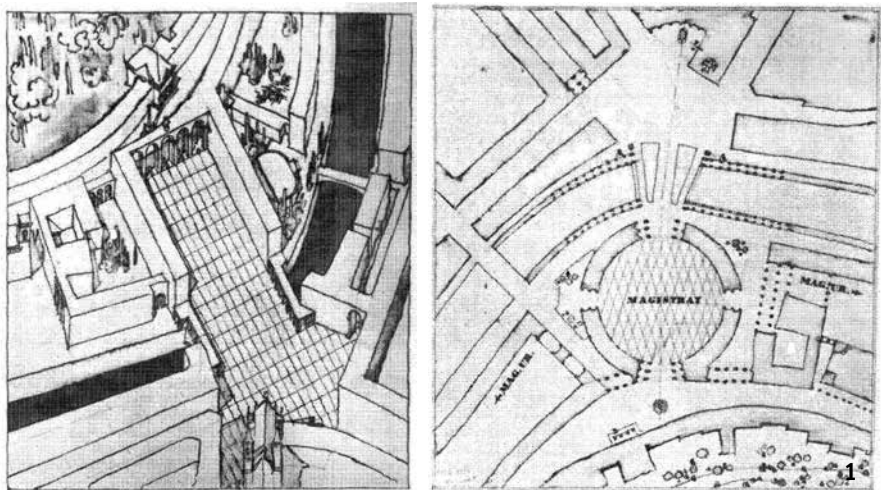
Ravnikar je v obeh projektih brezkompromisno opravil z delom svojega učitelja, čeprav ga je zelo cenil in se je od njega pravzaprav vse življenje učil. Nedvomno sta bila vzrok za to njegova mladostna zagnanost in navdušenje nad moderno arhitekturo, ki Plečnika ni prepričala, čeprav je spremljal moderne tokove v arhitekturi. Verjetno so k temu pripomogle tudi, kot je sam zapisal, prve razpoke, ki so se pokazale po letu 1931, med arhitekturo in arhitekturo za kruh. »Ko je začel posel prehajati v domače roke, se je moral roditi notranji boj med prvim učiteljem in prvimi učenci pa med učenci samimi /.../«<sup>19</sup>

Glavni razlog za razhod s Plečnikom je bilo naročilo za projekt Moderne galerije, ki ga je banska uprava leta 1936 na pobudo Izidorja Cankarja dala Ravnikarju. Kot je zadnji leta 1993<sup>20</sup> povedal v intervjuju z Boštjanom Vugo, je bil to za Plečnika velik šok, ki ga ni prebolel do svoje smrti. Po tem Ravnikar in Plečnik nista več sodelovala, kljub temu pa se učiteljev vpliv v Ravnikarjevem delu kaže do konca njegove kariere.

## RAVNIKAR IN LE CORBUSIER

Pariz je po prvi svetovni vojni postal najpomembnejše mednarodni center moderne arhitekture. Le Corbusierov atelje je bil središče arhitekturnega dogajanja, v njem so se zbirali mladi arhitekti z vseh koncev sveta. Sodelovanje mlade generacije arhitektov, ki so prihajali v Pariz, »polni zaupanja in želje po učenju, je združilo v našem biroju izjemne delovne moči; za utrujenost in naveličanost ni bilo prostora, zahvaljujoč veliki ljubezni do resnice in globokemu zaupanju.«<sup>21</sup> Med letoma 1929 in 1939 je v Le Corbusierovem pariškem ateljeju ob francoskih, švicarskih in ameriških arhitektih delalo tudi sedem slovenskih.<sup>22</sup>

Le Corbusier se je v tridesetih letih popolnoma posvetil urbanizmu, ki je izhajal iz popolnega zavračanja preteklo-



store. The town building committee was faced with the dilemma of what starting points to apply and what guidelines to give the developer considering that no agreement had yet been reached on whether Saint Mary's Square was actually a square or simply an intersection of thoroughfares, as well as on how important the proximity of the medieval old town was for the new building. To clear things up, the building committee asked the Association of Civil Engineers and Architects to conduct a survey on the issue among its members and send the results. Twelve architects from Ljubljana responded to the survey and produced ten design concepts, including Ravnikar, who at that time had just completed his studies. In collaboration with the architect Milan Sever, Ravnikar submitted two versions of the square's development. Both proceeded from the premise that, in the urban planning sense, Saint Mary's Square was not a square but an intersection that still needed to be laid out as a square. In both versions, he connected Saint Mary's Square via *Tromostovje* (the Triple Bridge) and a widened *Stritarjeva ulica* (Stritar Street) with the town hall on *Mestni trg* (Town Square) into a new, uniform space or an extensive square, round in one version and rectangular in the other, surrounded by the town hall's premises on both sides. This would have required removing the Triple Bridge, covering the Ljubljana, and tearing down all the buildings between the Ljubljana and Town Square.

It is interesting that, as the chief conservator and a great supporter of Jože Plečnik, France Stele did not provide any special comment on this proposal in his report on the competition published in the journal *Kronika slovenskih mest*,<sup>17</sup> he simply concluded that the new square could become a meeting place for Ljubljana residents on special occasions and a place where Ljubljana would receive its guests, and that the new town hall would organically blend in with the old one.

Ravnikar's competition entry for the development of Congress Square was also very radical. He suggested tearing down the square's entire southern street front except the Provincial Government Building and relocating *Park Zvezda* (Star Park) to its site. It was already back then that he also proposed that Ljubljana's new administrative centre be developed at the site of the convent garden.<sup>18</sup>

In both projects, Ravnikar adamantly did away with his teacher's previous work, even though he regarded him highly and learned from him practically his entire life. The

1 France Stele, Marijin trg (*Kronika slovenskih mest*, 1937). France Stele, Saint Mary's Square (*Kronika slovenskih mest*, 1937).

**2 Naslovnica slovenskega prevoda knjige *Atenska listina* (Založba/\*cf, 2021). Cover of the Slovenian translation of *La Charte d'Athènes* (Založba/\*cf, 2021).**



sti in ideje o modernosti, iz kritike tradicionalnih mest, ki »kažejo podobo kaosa, se razvijajo nenačrtno pod pritiskom privatnih interesov, ne izpolnjujejo svoje naloge in ne zadovoljujejo osnovnih človekovih bioloških in psiholoških potreb /.../«. <sup>23</sup> »Čas je, da zavžemo aktualne načrte naših mest, v katerih se kopičijo natrpne stavbe, zapletajo ozke ulice, polne hrupa, smradu, bencina in prahu, in kjer se nadstropja s polnimi pljuči odpirajo v to nesnago.« <sup>24</sup>

Po 4. kongresu CIAM o funkcionalnem mestu, ki je potekal na ladji iz Marseille v Atene, je Le Corbusier zavzeto sodeloval pri velikih projektih (Barcelona, Ženeva, Stockholm, Rio de Janeiro, Alžir). V tem obdobju je pripravjal tudi poročilo o 4. kongresu CIAM o funkcionalističnem mestu in leta 1943 je kot rezultat kongresa objavil *Atensko listino*, v kateri pa je, kot ugotavljajo poznavalci, predstavil bolj osebni pogled na funkcionalistično mesto. <sup>25</sup> Ravnikar je leta 1939 kot številni drugi Plečnikovi študenti odšel v Parizu, kjer je nekaj mesecev delal v Le Corbusierovem ateljeju. <sup>26</sup> Kljub kratkemu bivanju v ateljeju na Rue de Sevres, je ta čas maksimalno izkoristil, in kot je sam

reason for this was undoubtedly his youthful enthusiasm and excitement over modern architecture, which, however, did not win over Plečnik, even though he kept abreast of modern currents in architecture. Probably, as Ravnikar wrote himself, this was also due to the first fissures that appeared between architecture and architecture "for earning a living" after 1931. "When the business began to pass into Slovenian hands, an internal struggle was bound to develop between the first teacher and his first students, as well as between the students themselves." <sup>19</sup>

The main reason for Ravnikar's departure from Plečnik was the contract for the *Moderna galerija* (Museum of Modern Art) project, which, at Izidor Cankar's initiative, the provincial administration awarded to Ravnikar in 1936. As Ravnikar revealed in a 1993 interview with Boštjan Vuga, <sup>20</sup> this was a huge shock for Plečnik, which he did not recover from until his death.

After that, Ravnikar and Plečnik no longer collaborated, but Plečnik continued to have an influence on Ravnikar's work until the end of his career.

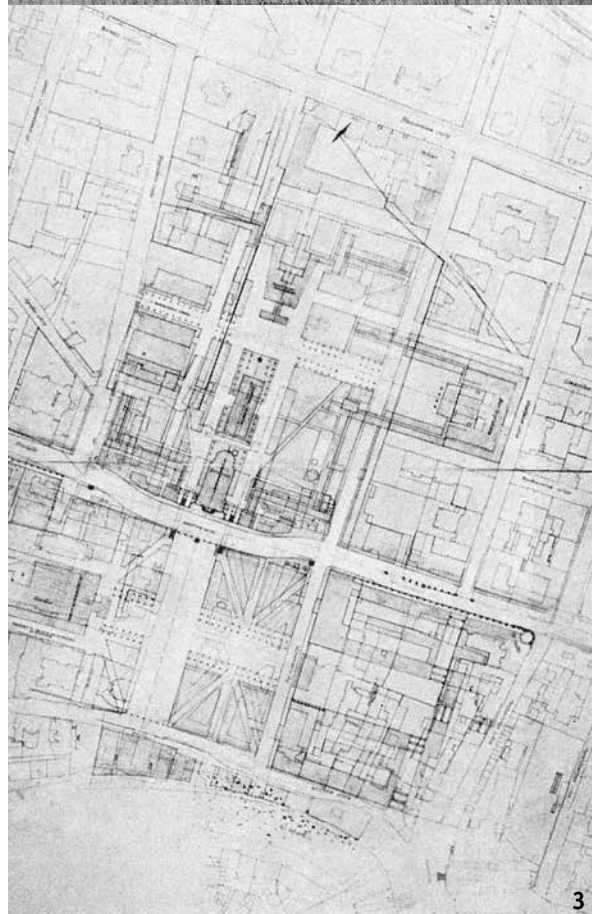
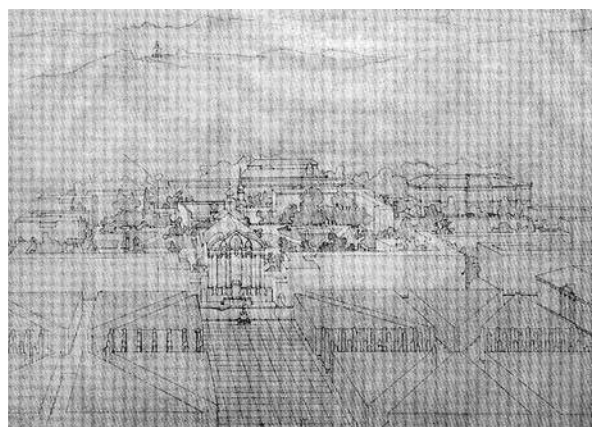
### RAVNIKAR AND LE CORBUSIER

After the First World War, Paris became the primary international centre of modern architecture. Le Corbusier's studio was the centre of architectural developments, which brought together young architects from all over the world. The young generation of architects that came to Paris "with full confidence and an intense desire to learn, brought together in our studio working powers that at times became extraordinary, and it was not under the sign of weariness or boredom that the work was undertaken and completed, but under the sign of love. An intense love of truth." <sup>21</sup> In addition to architects from France, Switzerland, and the US, seven Slovenian architects worked at his studio between 1929 and 1939. <sup>22</sup>

In the 1930s, Le Corbusier dedicated himself entirely to urban planning, which he based on a complete rejection of the past, the idea of modernity, and criticism of traditional cities, which "present the very image of chaos: they do not at all fulfil their purpose, which is to satisfy the primordial biological and physiological needs of their populations". <sup>23</sup> "It is time to repudiate the present layout of our cities in which apartment buildings pile up, all crammed together; and narrow streets interweave, full of noise, gasoline stench, and dust, and where the floors are completely open to inhaling this filth." <sup>24</sup>

After the fourth CIAM congress, titled The Functional City and held aboard a cruise ship during a voyage from Marseille to Athens and back, Le Corbusier became fully engaged with large-scale projects (Barcelona, Geneva, Stockholm, Rio de Janeiro, and Algiers). During that time, he was also preparing the report on the fourth CIAM congress, ultimately publishing *La Charte d'Athènes* (The Athens Charter) in 1943, in which, according to connoisseurs, he presented a more personal view of the functional city. <sup>25</sup>

In 1939, just like many of Plečnik's other students, Ravnikar went to Paris, where he worked for a few months at Le Corbusier's studio. <sup>26</sup> Despite his short stay at the studio on Rue de Sèvres, he made the most of his time there and, as he himself wrote, it was enough for him to learn the essential elements of the new doctrine. He



**3 Edvard Ravnikar, Natečajni projekt za ureditev območja Kongresnega trga med Čopovo ulico, Cankarjevo cesto in Erjavčevo ulico, 1939 (Mihelič, 1983). Edvard Ravnikar, Competition entry for the development of the Congress Square area between what are now Čop Street, Cankar Street, and Erjavec Street, 1939 (Mihelič, 1983).**

zapisal, mu je zadoščalo, da je spoznal bistvene elemente nove doktrine. Prišel je v času, ko je Le Corbusier snoval regulacijski načrt za ureditev glavnega mesta Alžir (*Plan Obus*). Za ta projekt je Ravnikar narisal tri perspektivne risbe glavnega trga in fasado nebotičnika, pri načrtu za Quartier de la Marine pa se je ukvarjal s študijami proporcij in zlatim rezom. Le Corbusier je Ravnikarjevo risbo fasade alžirskega nebotičnika objavil v svojih zbranih delih. O pomenu dobre risbe, ki so jo Plečnikovi študenti prispevali v Le Corbusierovo delo, je Ravnikar zapisal: »Ravno pri načrtih za znameniti nebotičnik v Alžiru mu je naša risba pokazala nove možnosti in enako tudi pri delu za Modulor. Brez risbe Plečnikovih študentov se Le Corbusier ne bi mogel tako lahko in neposredno lotiti te naloge oziroma preizkusiti prvi prijem v tej smeri pri muzeju moderne umetnosti za Philippeville (danes Skikda) v severni Afriki.«<sup>27</sup> Obdobje, ki ga je Ravnikar preživel v Le Corbusierovem ateljeju, je njegovo delo zaznamovalo za naslednjih trideset let.

Tudi pozneje, ko se je od Le Corbusiera nekoliko oddaljil in spoznal, da njegova doktrina ni potrdila vseh pričakovanj, je ostal vpliv tega pariškega arhitekta močno prisoten v Ravnikarjevem delu. Še naprej je svoje študente opozarjal na pomen ključnih funkcij pri urejanju mesta, na pomen dostojnega stanovanja, ločevanja motomega prometa od pešprometa in hierarhije pri urejanju zelenih površin in kritiziral nezadostno upoštevanje teh ključnih načel pri urejanju prostora: »Znano je, da se štiri osnovne urbanistične postavke obravnavajo žal vedno ločeno in vedno slabo. Delo, stanovanje, oddih in promet so štiri kolesa istega voza, toda vsaj dva sta si vedno navzkriž, cesta in zazidana gmota. Ceste režejo stanovanjske kvarte v dele in ustvarjajo na najbolj občutljivih mestih težave prebivalcem. Stihijna gradnja pa preprečuje potek važnih cest.«<sup>28</sup>

Ravnikar je Le Corbusiera (1887–1965) leta 1958 ob njegovi sedemdesetletnici v časopisu *Naši razgledi*<sup>29</sup> predstavil slovenskim bralcem kot arhitekta, ki je s svojim teoretičnim in praktičnim delom zagotovil arhitekturi enako pomembno mesto, kot ga zavzemajo literatura, glasba, film, znanost in druge vrhunske dejavnosti človeškega duha. Dodal je, da Le Corbusiera v svetu uvrščajo med tri najznamenitejše osebnosti moderne kulture poleg Chaplina in Einsteina.<sup>30</sup> Posebej je poudaril njegovo povezanost s kubizmom, ki je postavil temelje novega vizualnega sveta. Tudi Ravnikarja je zanimala likovna umetnost, tudi sam se je vzporedno ukvarjal s slikarstvom.<sup>31</sup> Na Akademiji za likovno umetnost je nekaj let predaval o likovni umetnosti, svoje eseje o umetnosti in arhitekturi pa je objavljaval v različnih časopisih in revijah, kot so *Sinteza*, *Arhitekt*, *Naši razgledi* idr.

Ravnikar je leta 1965 ob Le Corbusierovi smrti še zapisal: »Mlada generacija arhitektov se je pri nas v urbanizmu bolj kot v arhitekturi oprijela njegovih načel, njegovih razmišljanj, njegove urbanistične tehnike, analiz in plastične prezentacije /.../ Brez teh, lahko bi rekli sorodstvenih vezi, ki segajo v prve dni njegovih velikih urbanističnih odkritij, tudi naše urbanistične kulture ne bi bilo take, kakršna je.«<sup>32</sup> V ta kontekst lahko uvrstimo Ravnikarjev projekt za regulacijo Ljubljane, ki ga je predložil na splošni jugoslovanski natečaj za izdelavo idejne skice za regulacijo Ljubljane, ki ga mestna občina razpisala leta 1940, torej neposredno po Ravnikarjevi vrnitvi iz Pariza.

came there at a time when Le Corbusier was devising his urban plan for Algiers (*Plan Obus*), for which Ravnikar produced three perspective drawings of the main square and drafted the skyscraper. For the Quartier de la Marine, which was also part of this plan, he worked on proportion studies and the golden ratio. Le Corbusier published Ravnikar's draft of the Algiers skyscraper's facade in his collected works. Ravnikar wrote the following about the importance of high-quality drafts that Plečnik's students contributed to Le Corbusier's work: "It was in the plans for the famous Algiers skyscraper in particular that our drafts showed him new possibilities, the same as in his work on the Modulor. Without the drafts of Plečnik's students, Le Corbusier would not have been able to take on this task so easily and directly, or to test the first move in this direction with the modern art museum for Philippeville [now Skikda] in northern Africa."<sup>27</sup> The period Ravnikar spent in Le Corbusier's studio shaped his work for the next thirty years.

Even later, when he somewhat distanced himself from Le Corbusier, realizing that his doctrine had not met all his expectations, Le Corbusier's influence on his work remained strong. He continued to mention and draw his students' attention to the importance of key functions in city planning and the significance of decent housing, separating motorized traffic from pedestrian areas, and a hierarchy of green areas, criticizing the insufficient adherence to these key principles in spatial planning: "It is known that, unfortunately, the four basic urban planning premises are always addressed separately and poorly. Work, dwelling, recreation, and transportation are the four wheels of the same cart, but at least two are always in conflict: the road and the built mass. Roads cut residential districts into parts, creating problems for residents in the most sensitive places. In addition, unplanned development prevents vital roads from running their course."<sup>28</sup>

To mark Le Corbusier's (1887–1965) seventieth birthday, in 1958 Ravnikar presented him to Slovenian readers of the newspaper *Naši razgledi*<sup>29</sup> as an architect whose theoretical and practical work placed architecture on an equal footing with literature, music, film, science, and other superior activities devised by the human mind, adding that, internationally, Le Corbusier ranked among the three most famous personalities in the history of modern culture, together with Chaplin and Einstein.<sup>30</sup> He particularly stressed Le Corbusier's association with Cubism, which, he wrote, laid the foundations for a new visual world. Ravnikar was also interested in the visual arts and was also a painter himself;<sup>31</sup> he gave lectures on the fine arts at the Ljubljana Academy of Fine Arts for several years, and he published essays on art and architecture in various newspapers, magazines, and journals, such as *Sinteza*, *Arhitekt*, and *Naši razgledi*.

When Le Corbusier died in 1965, Ravnikar wrote the following: "The young generation of architects in Slovenia adopted, in urban planning more than in architecture, his principles, ideas, urban planning techniques, analyses, and plastic presentation . . . Without these so to speak kinship ties that go back to the first days of his grand urban planning discoveries, our own urban planning culture would also not have been the same as it is now."<sup>32</sup> Also placed within this context can be Ravnikar's project for the urban development of Ljubljana that he submit-



1 Edvard Ravnikar, Natečajni projekt za regulacijo Ljubljane, 1940 (Ljubljanski urbanistični zavod). Edvard Ravnikar, competition entry for the urban development plan of Ljubljana, 1940 (Ljubljana Urban Planning Institute).

### NATEČAJ ZA REGULACIJO LJUBLJANE (1939–1940)

Leta 1940 je mesta občina Ljubljana razpisala natečaj za idejno skico za regulacijski načrt Ljubljane.<sup>33</sup> Na natečaju je sodelovalo 12 projektov.<sup>34</sup> Prva in druga nagrada nista bili podeljeni, tretjo nagrado je žirija podelila Velimiru Jamnickýju iz stare generacije zagrebških arhitektov, odkupe pa so dobili mladi arhitekti, med njimi Edvard Ravnikar, Marjan Tepina, France Tomažič, Rudi Tepež in Milan Sever. V načrtih so zagovarjali dva koncepta: France Tomažič je predlagal koncept linearnega razvoja mesta vzdolž petih mestnih vpadnic, medtem ko sta koncept radiocentričnega mesta, obdanega z obodno cesto v Fabianijski in Plečnikovi tradiciji, zagovarjala Marjan Tepina in Edvard Ravnikar, ki sta se malo pred tem vrnila iz Pariza in Le Corbusierovega ateljeja.

Ravnikar je v predlogu uporabil ključna načela funkcionalnega mesta, ki so zapisana v *Atenski listini*. Mesto je razdelil na štiri cone, namenjene štirim glavnim mestnim funkcijam – stanovanjem, delu (industrija), rekreaciji (zelene površine) in prometu –, in jih med seboj in z mestnim središčem povezal s hierarhično zasnovano prometno mrežo.

Stanovanjske površine je umestil v ločeni coni severno od železniške proge na obeh straneh Tyrševe ceste (danes Dunajska cesta). Razdelil jih je geometrijsko pravilno v večji stanovanjski soseski in predlagal pozidavo z enotnim tipom stanovanjskih blokov v vzporednih vrstah, usmerje-

ted to the all-Yugoslav competition for the conceptual plan of Ljubljana's urban development held by the City of Ljubljana in 1940, immediately after Ravnikar returned from Paris.

### COMPETITION FOR THE URBAN DEVELOPMENT PLAN OF LJUBLJANA (1939–1940)

In 1940, the City of Ljubljana held a competition for a concept plan of Ljubljana's urban development,<sup>33</sup> to which twelve entries were submitted.<sup>34</sup> First and second prizes were not awarded, but the jury presented third prize to Velimir Jamnický, a representative of the old generation of Zagreb architects. Purchase prizes were awarded to young architects, including Edvard Ravnikar, Marjan Tepina, France Tomažič, Rudi Tepež, and Milan Sever. They advocated two different concepts in their plans: France Tomažič proposed the concept of linear urban development along five radial roads, whereas Marjan Tepina and Edvard Ravnikar, who had just come back from Le Corbusier's studio in Paris, advocated the concept of a radial city encircled by a ring road.

In his proposal, Ravnikar used the key principles of the functional city as presented in the Athens Charter. He divided the city into four zones serving the four main urban functions: housing, work (industry), recreation (green areas), and transportation, connecting the first three with one another and the city centre through a hierarchically designed traffic network.

In his plan, the residential areas were concentrated in two separate zones north of the railway on both sides of *Tyrševa cesta* (Tyrš Street, now *Dunajska cesta* 'Vienna Street'). He divided them into two large, geometrically regular residential neighbourhoods featuring a uniform type of apartment buildings arranged in parallel rows along a northeast–southwest axis. He drew a common central area between the two residential areas in the form of a wedge extending to the railway in the south. He placed the industrial areas in two belts east and west of the residential neighbourhoods, separating them from the latter with two green belts.

He drew green areas within residential zones, placing them in wedges between the radial roads, and he put special emphasis on establishing a green connection between Ljubljana Castle and Rožnik Hill via Congress Square and the convent garden.

Ravnikar designed the city's traffic system based on a combination of the railway and road network. Similarly to Fabiani's 1899 designs, he moved the railway line north to the level of what is now *Linhartova cesta* (Linhart Street), and he organized road traffic based on two systems: a linear motorway system in the shape of a double Y, which, to the north and south of the city centre, connected to what is now *Dunajska cesta* (Vienna Street) as the main city thoroughfare, and a concentric system represented by a ring road running far from the city limits at the time, around Rožnik and Golovec hills and the parallel road in the northern residential area. His traffic network connected areas along the radial roads linearly with one another and with the city centre via what is now Vienna Street.

He designed the city centre along the thoroughfare, between what are now *Zoisova cesta* (Zois Street) to the

nih v heliocentrične osi SV–JZ. Med stanovanjskima predeloma je zarisal skupni center v obliki klina, ki se zajeda proti jugu do železniške proge.

Industrijo je umestil v dveh pasovih, vzhodno in zahodno od stanovanjskih območij, in jo od njih ločil z zelenima pasovoma.

Zelene površine je zarisal znotraj stanovanjskih območij v klinih med vpadnicami in posebej poudaril zeleno povezavo Gradu z Rožnikom preko Kongresnega trga in Nunskega vrta.

Promet je zasnoval na kombinaciji železnice in cestne mreže. Železniško progo je podobno kot Fabiani v načrtu iz leta 1899 prestavil proti severu v višino današnje Linhartove ceste, cestni promet pa je organiziral na osnovi dveh sistemov, linearnega avtocestnega sistema v obliki dvojnega Y, ki se severno in južno od mestnega središča navezuje na današnjo Dunajsko cesto kot mestno magistralo, ter koncentričnega avtocestnega sistema, ki ga predstavlja krožna cesta, speljana daleč zunaj tedanjega obsega mesta, okrog Rožnika in Golovca, in z njo vzporedne ulice v severnem stanovanjskem delu. Prometna mreža je bila zasnovana tako, da je območja ob vpadnicah linearno povezovala med seboj in z mestnim središčem preko Dunajske ceste.

Mestno središče ob magistrali med današnjo Zoisovo cesto na jugu in Linhartovo cesto na severu je zasnoval kot mesto v parku na ortogonalni ulični mreži.

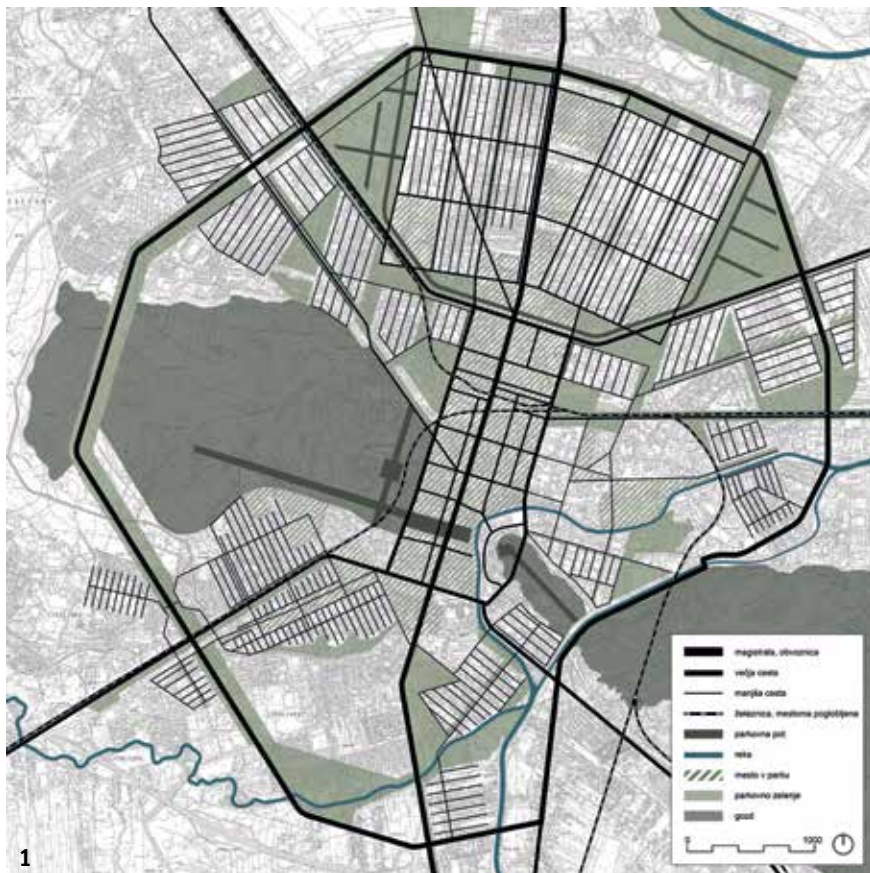
O Ravnikarjevem natečajnem projektu v resnici vemo zelo malo, ker je ohranjena le fotografija,<sup>35</sup> s katere lahko razberemo samo nekatere osnovne elemente načrta. Več o Ravnikarjevem pogledu na razvoj Ljubljane v tistem prelomnem obdobju pred vojno in tik po njej pa lahko sklepamo iz stenografskega zapisnika s seje ankete o regulaciji Ljubljane iz leta 1947, ki ga hrani Zgodovinski arhiv Ljubljane in ga je Ravnikar leta 1993 objavil v reviji *Urbani izziv* v članku *Razmišljanja o Ljubljani leta 1946*.<sup>36</sup> To besedilo, ki naj bi bilo povzetek Ravnikarjevega referata na seji, je nastalo po vojni, torej sedem let po natečaju, ko so se družbenopolitične razmere in pogledi na prestolnico že bistveno spremenili. Kljub temu pa lahko iz primerjave tega besedila in ohranjene fotografije predvidevamo, kako je Ravnikar razmišljal v natečajnem projektu.

Anketa o ljubljanskem regulacijskem načrtu, ki je bila izvedena takoj po vojni, naj bi rešila vprašanje ljubljanskega železniškega vozlišča in odgovorila na vprašanje prihodnje lokacije mestnega središča. Tedaj so se namreč pojavile ideje o izgradnji novega mestnega središča na severu ob Savi, po zgledu Novega Beograda in Novega Zagreba. V okviru ankete so govorili tudi o prihodnjem obsegu mesta, njegovi velikosti in vlogi v novih družbenih razmerah in določili smernice za izdelavo regulacijskega načrta. Ravnikar je pri anketi sodeloval kot predstavnik odseka za urbanizem pri ministrstvu za gradnje, ki je po vojni prevzelo delo predvojnega gradbenega urada pri regulacijskem načrtu. Odločno je zagovarjal stališče, da mora mestno središče ostati na obstoječi lokaciji, da je treba omejiti rast mesta znotraj njegovih naravnih meja in rešiti problem coniranja mestnega zemljišča. V skladu z novo politično usmeritvijo se je zavzel za okrepitev strukture delavskega prebivalstva in zagotovitev dostojnih stanovanj zanj. Kot v predvojnem natečajnem projektu je predlagal, naj se industrija razporedi v dveh pasovih vzhodno in zahodno od stanovanjskih predelov

south and *Linhartova cesta* to the north, as a “city in a park” with an orthogonal grid plan.

In reality, little is known about Ravnikar’s competition entry because only a photo<sup>35</sup> has remained, from which some of the basic elements of his plan can be deciphered. More about Ravnikar’s perspective on Ljubljana’s development during that watershed period before the war can be gathered from the shorthand minutes of a 1947 meeting on the Ljubljana urban development survey, which is held by the Ljubljana Historical Archives and which Ravnikar published in 1993 in the journal *Urbani izziv* in the article “Razmišljanja o Ljubljani leta 1946” (Reflections on 1946 Ljubljana).<sup>36</sup> The text, which is believed to be a summary of Ravnikar’s presentation at the meeting, was created after the war – specifically, seven years after the competition, when the sociopolitical situation and views on the capital city had already significantly changed. Nonetheless, a comparison of that text and the preserved photo can provide some more information about Ravnikar’s ideas and intentions in his entry.

The Ljubljana urban development survey conducted immediately after the war was expected to resolve the issue of the Ljubljana railway hub and the future location of the city centre. At that time, certain ideas arose about building a new city centre to the north along the Sava River, following the examples of New Belgrade and New Zagreb. The survey also addressed the future size of the city and its role as a national capital in the new communist society, and it defined guidelines for producing an urban development plan. Ravnikar participated in this survey as a representative of the urban planning department at the Ministry of Construction, which, after the war, took over the tasks of the prewar building office related to the urban development plan. He adamantly defended the view that the city centre should remain at the existing location, that the city should be prevented from growing beyond its natural borders, and that the issue of urban land zoning should be resolved; in accordance with the new political regime, he also advocated an increase in the share of workers in the city’s population structure and the provision of decent housing for them. As in his prewar competition entry, he proposed that the industrial areas be distributed in two belts east and west of the residential areas, separately from them and at an appropriate distance, so that commuting to work would not take too much time. He also placed special emphasis on green areas, which would extend toward the city centre from the west and north, and, first and foremost, on retaining the green connection between Golovec and Rožnik hills via Congress Square and the convent garden. “This connection is the most valuable for our city and it needs to be retained at all cost.”<sup>37</sup> Ravnikar also highlighted the need for developing recreational and sports areas hierarchically: areas for daily sports activities and leisure should be built right next to the housing, areas for weekend leisure activities should be developed within the residential districts, along the Ljubljanica, and on the Rašica Plateau, and a large sports complex should be built in the newly developed areas along the Sava from *Šmama gora* (Mount Saint Mary) to Sveti Jakob (now Šentjakob ob Savi). He also supported the idea that the city centre should be retained along the main thoroughfare, where it had established itself historically, but it could be extend-



1 **Rekonstrukcija Ravnikarjevega načrta na zemljevidu današnje Ljubljane (pripravili: B. Mihelič, M. Malešič in T. Jurca).**  
**Reconstruction of Ravnikar's plan on a map of today's Ljubljana (prepared by: B. Mihelič, M. Malešič, & T. Jurca).**

in ločeno od njih, v primerni razdalji, da pot na delovno mesto ne bo zahtevala dolgih potovanj. Posebej je tudi poudaril pomen zelenja, ki prodira v mestno središče na zahodu in severu, predvsem pa ohranitev zelene povezave med Golovcem in Rožnikom preko Kongresnega trga in Nunskega vrta. »Ta zveza je najdragocenejša za naše mesto in jo je treba na vsak način ohraniti.«<sup>37</sup> Poudaril je tudi potrebo po ureditvi območij za rekreacijo in športne dejavnosti, hierarhično, za dnevni šport in oddih neposredno ob stanovanjih, za oddih ob koncu tedna v četrtih, ob Ljubljani in na Rašici, za večji športni center pa na novourejenih območjih ob Savi od Šmarne gore do Sv. Jakoba. Zavzel se je za to, da se središče mesta ohrani ob glavni magistrali, kjer se je historično ustalilo, po potrebi pa se lahko podaljša proti severu in jugu, in tudi za to, da se v mestnih četrtih zgradijo dodatna središča. Da je njegov načrt nastal dobesedno na osnovi Le Corbusierove doktrine in *Atenske listine*, je Ravnikar pozneje tudi sam potrdil: »Ta urbanistični načrt je bil popolnoma v smislu Le Corbusiera, le nekoliko omiljen za ljubljanske razmere.«<sup>38</sup>

Ravnikar je po vojni še nekaj časa vodil regulacijski oddelek pri ministrstvu za gradnje, po letu 1946, ko je postal profesor na univerzi, pa se je z urbanističnimi problemi Ljubljane ukvarjal predvsem študijsko v seminarju s študenti, natečajnih projektih in publicističnem delu.

### PRIMERJAVA RAVNIKARJEVEGA NAČRTA S FABIANIJEVIM IN PLEČNIKOVIM

Zanimiva je primerjava Ravnikarjevega načrta s Plečnikovim iz leta 1929 in Fabianijevim iz leta 1895. Plečnik in Fabiani sta v urbanizmu videla vzvišeno umetniško nalogo. Oba sta izhajala iz Wagnerjeve šole, Fabiani je z njim sodeloval pri gradnji električne cestne železnice, Plečnik pa je bil njegov najboljši študent in tudi njegov nesojeni

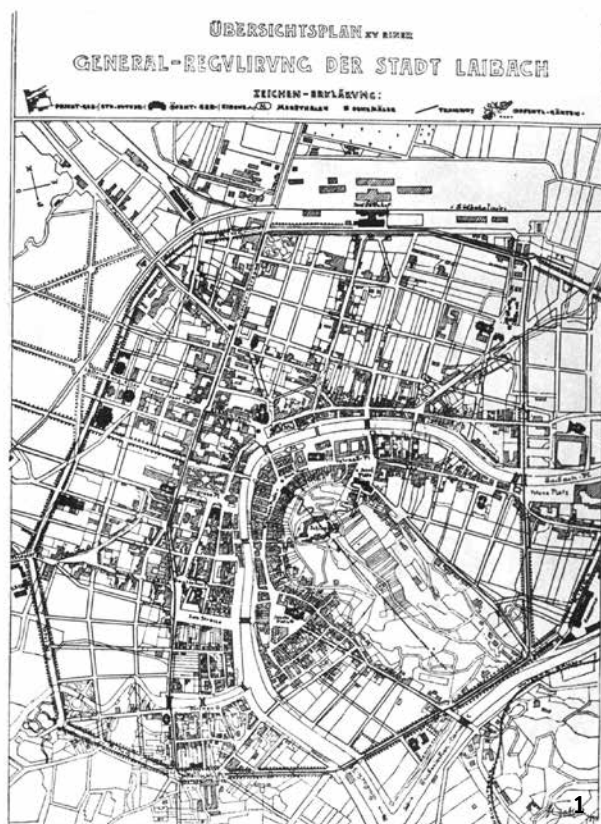
ed toward the north and south if needed or additional minor centres could be built within the urban districts. Ravnikar later himself confirmed that his plan had literally been based on Le Corbusier's doctrine and the Athens Charter: "This urban plan followed Le Corbusier's principles completely, only in a slightly moderated form to suit the Ljubljana context."<sup>38</sup>

After the war, Ravnikar continued to head the urban development department at the Ministry of Construction for a while longer, but after 1946, when he began to teach at the university, he primarily dealt with Ljubljana's urban planning issues as part of his classes, where he discussed them with his students, in his competition entries, and in his published work.

### COMPARING RAVNIKAR'S PLAN TO THOSE PRODUCED BY FABIANI AND PLEČNIK

It is interesting to compare Ravnikar's plan to two older ones: the one produced by Plečnik in 1929 and Fabiani's plan of 1895. Plečnik and Fabiani conceived of urban planning as a superior artistic task. They were both influenced by Otto Wagner's school. Fabiani worked with Wagner on the construction of the electric railway and Plečnik was his best student, whom Wagner even nominated as his successor at the Vienna Academy, and so it is no coincidence they both followed his urban planning teachings.

Wagner represented a progressive direction in urban planning, but he nonetheless understood urban planning as an artistic task, highlighting the fact that function, necessity, means, and the spirit of the time must be the starting points of any artistic creation. According to his motto *Artis sola domina necessitas* (art knows only one master: necessity), human necessities must inevitably be reflected in architectural form and hence also in the form of a city. In contrast to advocates of garden and satellite cities,<sup>39</sup> who perceived these as solutions to the problem of overcrowding and chaotic, uncontrollable urban growth, Wagner believed the solution was in a functional organization of the city and mixing its functions rather than in strict zoning and traffic reduction. He advocated the concept of decentralized concentration, which is at the heart of today's sustainable development theories. In his plan for the redevelopment of Vienna, he proposed a type of modular city,<sup>40</sup> in which every module or district (Germ. *Bezirk*) with 100,00 to 150,000 residents is a completely independent unit equipped with all the necessary urban functions, and at the same time an integral part of the urban structure. Wagner first proposed this concept in his 1893 competition entry for the redevelopment of Vienna, after which he theoretically discussed it in his 1911 essay *Die Groszstadt: eine Studie über diese* (The Great City: A Study).<sup>41</sup> He added a detailed plan for Vienna's 20th District in three dimensions to this study, which also showed the building typology. Wagner's *Groszstadt* concept had a great impact on the urban development of cities in Central Europe, and it also had a decisive impact on Fabiani's draft plan for Ljubljana,<sup>42</sup> Plečnik's plan for Greater Ljubljana,<sup>43</sup> Fabiani's plan for the northern part of Ljubljana, and Plečnik's plan for the Holy Cross District. Following Wagner's example, they both designed the new urban district as an independent urban unit furnished with all the necessary urban



naslednik na dunajski akademiji, zato ni naključje, da sta oba sledila njegovim urbanističnim naukom.

Wagner je bil predstavnik progresistične smeri v urbanizmu, kljub temu pa je urbanizem razumel tudi kot umetniško nalogo in poudarjal, da morajo biti izhodišče vsake umetniške stvaritve funkcija, potreba, sredstva in duh časa. Njegov moto *Artis sola domina necessitas* pomeni, da se morajo človekove potrebe nujno izraziti v arhitekturnih formah in posledično tudi v obliki mesta. V nasprotju z zagovorniki vrtnih in satelitskih mest,<sup>39</sup> ki so v njih videli rešitev za probleme prenatrpanosti in kaotične, neobvladljive rasti mest, je Wagner videl rešitev v funkcionalni reorganizaciji mesta, v mešanju njegovih funkcij namesto strogega coninga in v zmanjšanju prometa. Zavzemal se je za koncept decentralizirane koncentracije, ki je danes v središču aktualnih teorij trajnostnega razvoja. V regulacijskem načrtu za Dunaj je predlagal neke vrste modularno mesto,<sup>40</sup> v katerem je vsak modul – *Bezirk* oziroma okraj za od 100 do 150 tisoč prebivalcev – popolnoma avtonomna celota, opremljena z vsemi potrebnimi mestnimi funkcijami, hkrati pa element v celotni strukturi mesta. Tak koncept mesta je prvič predlagal leta 1893 v natečajnem projektu za regulacijo Dunaja, leta 1911 pa ga je teoretično obdelal v eseju *Die Groszstadt: Eine Studie über diese*.<sup>41</sup> Tej študiji je dodal podroben načrt za XX. dunajski okraj v treh dimenzijah, v katerem je prikazal tudi način zazidave. Wagnerjev koncept *Groszstadta* je imel velik vpliv na urbanistični razvoj mest v Srednji Evropi, odločilno pa je vplival tudi na Fabianijev osnutek za regulacijo Ljubljane,<sup>42</sup> Plečnikovo študijo regulacije velike Ljubljane,<sup>43</sup> Fabianijev načrt severnega dela Ljubljane in Plečnikov načrt Svetokriškega okraja. Po Wagnerjevem vzoru sta načrtovala nov mestni okraj kot samostojno mestno četrt, opremljeno z vsemi potrebnimi mestnimi funkcijami – šolo, cerkvijo, pokopališčem, tržnico itd. –, ter ga navezala na obstoječe mesto s strogo geometrijsko zasnovano ulično mrežo radialnih in koncentričnih ulic.

functions (a school, church, cemetery, etc.), linking it to the rest of the city in a strictly geometrically shaped grid of radial and concentric streets. They both planned the city in three dimensions and, just like Wagner, applied the traditional classicist urban planning vocabulary: the grid plan, the traditional perspective street view, uniform street fronts, and monumental squares with statues.

Both Plečnik and Fabiani encircled the city with a ring road. Fabiani's plan of the city's northern part was structured around three radial streets oriented toward the city centre: *Dunajska cesta* (Vienna Street) as the main thoroughfare, *Šmartinska cesta* (Šmartno Street), and a new street between the two that connected the city centre with the new Holy Cross Cemetery. All three streets extended to the city centre along the Ljubljanica River. Linked to these streets was a subsystem of secondary streets or rings connecting the entire area from east to west. This grid was further complemented by diagonal streets connecting the traffic hubs next to the railway station, and it also incorporated a system of squares at the intersections of radial and diagonal streets. Fabiani proposed a relocation of the railway line and the station for the Austrian Southern Railway because they hindered the city's organic growth and separated its centre from the parts most favourable for development. In addition, he planned the new streets in the city's northern part so that, after the railway tracks were relocated, they would directly connect to the streets south of the railway.

He also proposed relocating the cemetery, building new bridges, and developing new parks and playgrounds, he defined the locations for the market, health institutions, public buildings, and churches – in short, he envisaged the functional layout of the city, which nobody had thought about before. He added general guidelines to the plan for designing the city in three dimensions, erecting buildings, developing squares and parks, and locating markets and other public buildings, and he even suggested installing a tram line to facilitate transport between various parts of the city.

Fabiani's plan had a strong impact on the plan for the Holy Cross District that Plečnik produced nearly thirty years later. Following Wagner's example, Plečnik de-

**1 Maks Fabiani, Regulacija deželnega stolnega mesta Ljubljane (Fabiani, 1895).**

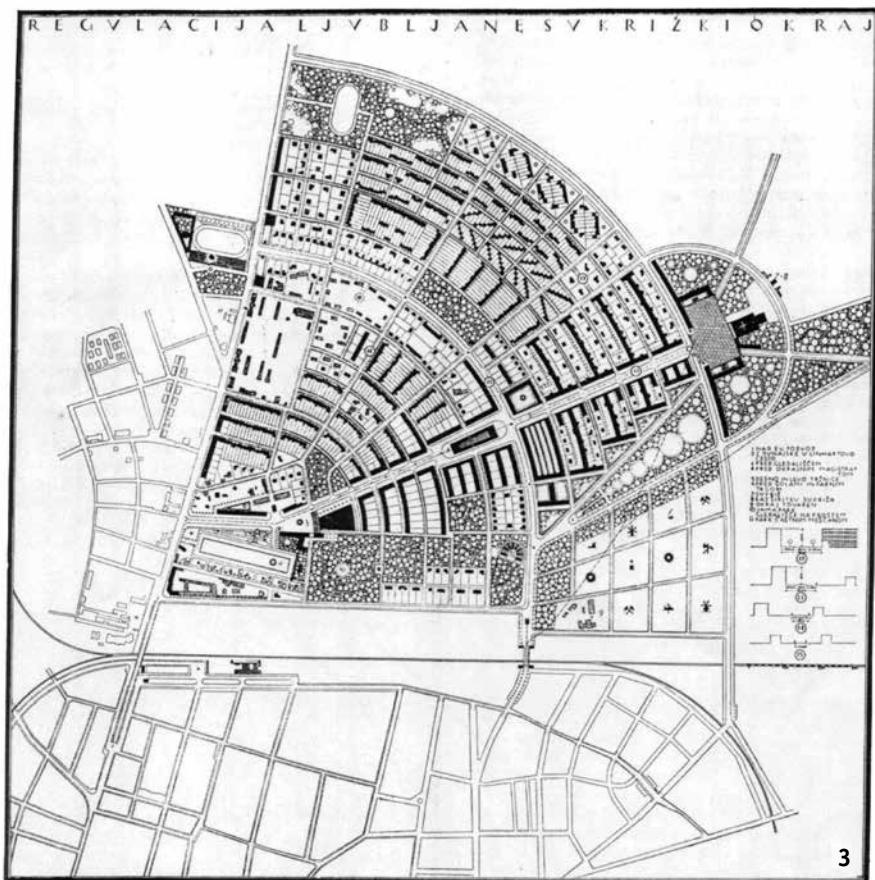
Maks Fabiani, urban development plan for the provincial capital of Ljubljana (Fabiani, 1895).

**2 Maks Fabiani, Regulacijski načrt za severni del Ljubljane (Fabiani, 1898).**

Maks Fabiani, development plan for the northern part of Ljubljana (Fabiani, 1898).







**3** Jože Plečnik, Študija regulacije severnega dela Ljubljane – Svetokriškega okraja (*Dom in svet*, 1929). Jože Plečnik, study for the urban development of northern Ljubljana – the Holy Cross District (*Dom in svet*, 1929).

**4** Jože Plečnik, Študija regulacije Ljubljane in okolice (*Dom in svet*, 1929). Jože Plečnik, study for the urban development of Ljubljana and its surroundings (*Dom in svet*, 1929).

Oba sta mesto načrtovala v treh dimenzijah in podobno kot Wagner uporabila tradicionalni klasicistični urbanistični slovar – geometrijsko pravilno zasnovano ulično mrežo, tradicionalno koridorsko perspektivno ulico, uniformirane ulične fasade in monumentalne trge s spomeniki. Oba sta mesto obdala s krožno cesto. Ogradnje Fabianijevega severnega dela mesta sestavljajo tri radialne, proti mestnemu središču usmerjene ceste: Dunajska cesta kot mestna magistrala in Šmartinska cesta, med njima pa nova cesta, ki povezuje mestno središče z novim pokopališčem pri Svetem Križu. Vse tri ceste se v podaljšku stekajo v mestno središče ob Ljubljani. Na te ceste je pripet podsistem sekundarnih ulic, ringov, ki povezujejo območje v smeri vzhod–zahod. To mrežo dopolnjujejo še diagonalne ceste, ki povezujejo prometna vozlišča ob železniškem kolodvoru, vanjo pa je na križiščih radialnih in diagonalnih cest vgrajen sistem trgov. Fabiani je predlagal prestavitev železniške proge in južne postaje, ki sta ovirali organski razvoj mesta in ločili za razvoj najugodnejši del mesta od mestnega središča, nove mestne ulice v severnem delu mesta pa je načrtoval tako, da bi se v primeru prestavitve železnice lahko takoj povezale z ulicami južno od železniške proge.

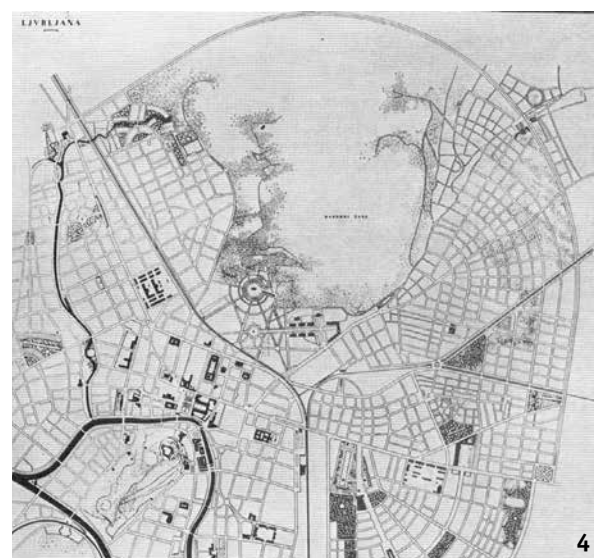
Predlagal je tudi prestavitev pokopališča, izgradnjo novih mostov, ureditev javnih vrtov in igrišč, določil lokacijo za tržnico, zdravstvene ustanove, javna poslopja in cerkve, skratka predvidel je funkcionalno ureditev mesta, o kateri tedaj še nihče ni razmišljal. Načrtu je dodal splošne smernice za oblikovanje mesta v treh dimenzijah, za gradnjo stavb, urejanje trgov in parkov ter razporejanje tržnic in drugih javnih poslopij, za lažjo povezavo med različnimi mestnimi deli pa je predlagal celo izgradnjo tramvajske proge. Fabianijev načrt je močno vplival na skoraj 30 let poznejši načrt Svetokriškega okraja, ki ga je Plečnik zasnoval po vzoru Wagnerjevega okraja kot samostojno četrt za od

signed this district as an independent unit for thirty to forty thousand residents with a centre and all the necessary urban functions. In its layout, the strictly geometric grid of radial and concentric streets is shaped like a sector of a circle with its centre in a square along the main radial avenue (today's *Linhartova cesta*) that connects Holy Cross cemetery with Vienna Street and, via that, the city centre. In contrast to Wagner, Plečnik designed the new urban district as a garden city built up with single-family homes on independent lots, and semi-detached and terraced houses, and he envisaged dense high-rise apartment buildings along the main radial road. Just like Fabiani, he proposed sinking the railway line to connect the new part of the city to the centre.

Compared to the two older plans, Ravnikar's development plan was based on completely different theoretical premises: it proceeded from Le Corbusier's theory of the functional city. In contrast to Fabiani and Plečnik, who more or less remained within the existing limits of the city and retained its urban structure, Ravnikar suggested a radical reorganization of the entire city and its urban functions, redesigning its traffic network, and completely reconstructing the city centre. However, there are also some points that all three plans have in common: they all encircled the city with a ring road, envisaged the growth and development of the city north of the railway, and established a connection between the old town and the new districts by relocating or sinking the railway line.

In accordance with the functionalist doctrine and the four key urban functions, Ravnikar divided the city inside the ring road into residential areas in the north (to the west and east of the main city thoroughfare), industrial areas in two belts east and west of the residential parts (separated them these with green belts), and hierarchically distributed green areas (the largest one along the Sava and smaller ones inside the residential areas close to the housing), connecting all of these with a traffic network by linking the main arterial roads north and south of the city centre to the main thoroughfare in the shape of a double Y and, similar to Fabiani, moving the railway north, sinking the existing railway line, and hence connecting the new parts with the old part.

In contrast to his predecessors, Ravnikar used a completely new urban planning vocabulary: in the residential areas, he applied a uniform type of long, free-standing



30.000 do 40.000 prebivalcev s središčem in vsemi potrebnimi mestnimi funkcijami. Strogo geometrijska tlorisna mreža radialnih in koncentričnih cest ima v tlorisu obliko segmenta kroga s središčem v trgu ob glavni radialni aveniji (današnji Linhartovi cesti), ki povezuje pokopališče pri Sv. Križu z Dunajsko cesto in preko nje z mestnim središčem. V nasprotju z Wagnerjem je Plečnik novo mestno četrt zasnoval kot vrtno mesto, pozidano z enodružinskimi hišicami na samostojnih parcelah, stanovanjskimi dvojčki in vrstnimi hišami, medtem ko je ob glavni radialni cesti predvidel strmjeno zazidavo visokih blokov. Podobno kot Fabiani je predlagal poglobitev železniške proge, da bi tako lažje povezali nov del mesta z mestnim središčem.

Ravnikarjev regulacijski načrt je v nasprotju s starejšima nastal na popolnoma drugačnih teoretičnih izhodiščih. Izhajal je iz Le Corbusierove teorije funkcionalnega mesta. V nasprotju s Fabianijem in Plečnikom, ki sta se bolj ali manj omejila na obseg obstoječega mesta in ohranila tedanjo mestno strukturo, je Ravnikar predlagal radikalno reorganizacijo celotnega mesta in mestnih funkcij, prenovo prometne mreže in popolno rekonstrukcijo mestnega središča. Kljub temu pa imajo vsi trije načrti tudi nekaj skupnih točk: vsi trije so mesto obdali s krožno cesto, predvideli rast in razvoj mesta severno od železniške proge in reševali povezavo starega dela mesta z novimi predeli s prestavitvijo oziroma poglobitvijo železnice.

Ravnikar je v skladu s funkcionalistično doktrino mesto znotraj krožne ceste razdelil na štiri dele, skladne s štirimi ključnim funkcijami: na stanovanjske površine na severu zahodno in vzhodno od mestne magistrale, industrijska območja v dveh pasovih zahodno in vzhodno od stanovanjskih delov in od njih ločene z zelenimi pasovi, na hierarhično razporejene zelene površine (največjo ob Savi in manjše v mestnih četrtih v bližini stanovanj), vse pa povezal s prometno mrežo, tako da je glavne vpadnice severno in južno od mestnega središča v obliki dvojnega Y pripel na mestno magistralo, železnico pa je podobno kot Fabiani pomaknil proti severu, obstoječo progno poglobil in tako novi del mesta povezal s starim.

V nasprotju s predhodnikom je Ravnikar uporabil popolnoma nov urbanistični slovar: v stanovanjskih območjih enoten tip dolgih prostostojećih blokov, postavljenih v Gropiusovi shemi, v paralelnih vrstah, mestno središče z njegovimi ulicami in trgi pa je spremenil v funkcionalistično mesto v parku. V tem projektu je predvidel obsežne rušitve obstoječega mesta v širokem pasu ob mestni magistrali od Trnovega in vse do današnje Linhartove ceste, v višino katere je prestavil železniško progno in kolodvor.

## **Področja Ravnikarjevega urbanističnega delovanja v Ljubljani**

### **REGIONALNO PROSTORSKO NAČRTOVANJE – LJUBLJANA KOT SREDIŠČE REGIJE**

Pomembni temi povojnega razvoja sta postala prenova podeželja ter zmanjševanje razlik med mestom in vasjo. Marjan Mušič je že leta 1947 izdal knjigo *Obnova slovenske vasi*,<sup>44</sup> v kateri je opravil analizo regionalnih posebnosti in problemov slovenske vasi kot izhodišča za obnovo podeželja. Ravnikar je v njegovi knjigi objavil prve predloge za preobrazbo vasi, v katerih se je zavzel za industri-

apartment buildings set in parallel rows following Gropius' style, and he converted the city centre with its streets and squares into a functionalist "city in a park". In this project, he envisaged extensive demolition of the existing structures in a wide belt along the main thoroughfare from the Trnovo neighbourhood all up to what is now *Linhartova cesta* (Linhart Street), to the level of which he moved the railway line and the main railway station.

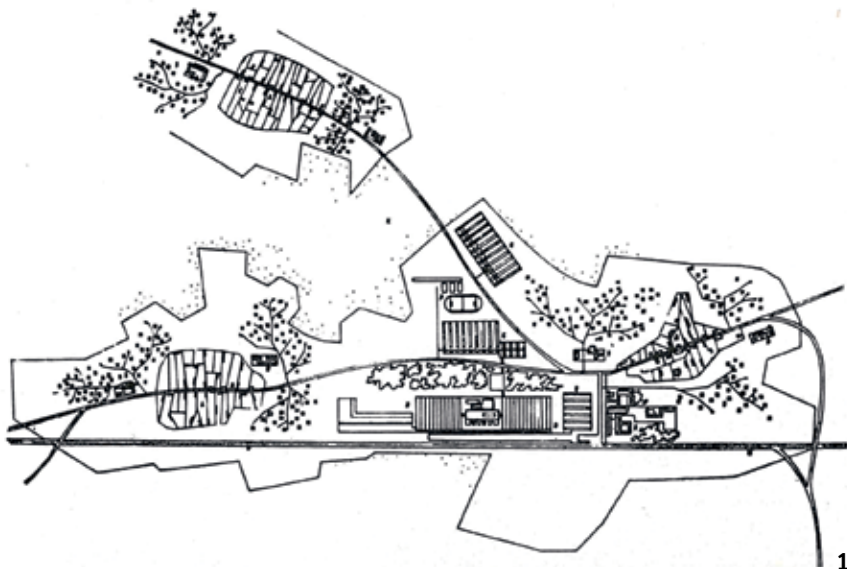
## **Areas of Ravnikar's urban planning activity in Ljubljana**

### **REGIONAL SPATIAL PLANNING: LJUBLJANA AS A REGIONAL CENTRE**

Rebuilding the countryside and reducing the urban–rural differences became important topics of postwar development. In 1947, Marjan Mušič published the book *Obnova slovenske vasi* (Rebuilding the Slovenian Village),<sup>44</sup> in which he analysed the regional special features of and issues surrounding Slovenian villages as a starting point for rebuilding the countryside. In this book, Ravnikar published his first proposals for transforming villages, advocating their industrialization and clustering around new cooperative cores. "We will connect the villages into new units, we will give them factories, workshops, and warehouses, improve their traffic network, and gradually add new residential areas, schools, and so on. Backward villages will be transformed into new settlements, settlements of prosperity and a better life."<sup>45</sup> He modelled his ideas on those of Le Corbusier, who already drew attention before the war, in 1939, to the renaissance of life in the countryside at the international congress of agriculture in Dresden,<sup>46</sup> and later covered spatial planning issues in greater detail in his book *Les trois établissements urbains* (The Three Urban Settlements).

After the war, a debate took place in Slovenia, as well as in other communist countries, concerning the centralization or decentralization of industry and urban settlements. The issue was also discussed at the First Conference of Yugoslav Architects and Urban Planners, held in Dubrovnik in 1950. In his paper, *Kratek oris modernega urbanizma v Sloveniji* (A Brief Outline of Modern Urban Planning in Slovenia), Ravnikar presented the concept of Slovenia's polycentric development, something nobody had proposed before. In the paper, Ravnikar opposed the ideas of great cities, arguing that spatial decentralization was more appropriate for Slovenia, which, being a "through country", had a historically well-developed traffic network, which would only have to be modernized, adding that Slovenia was relatively densely populated and evenly developed.

Ravnikar suggested building industrial areas linearly along the traffic routes halfway between the city and the village, in existing towns and settlements, and connecting smaller settlements with one another and with larger centres into larger organized units that have all the advantages of big cities. He felt that a modernized railway network should form the basis of regional development. Hence, in the first stage, new housing developments would not have to be built for the workers or they would not have to be relocated to towns; instead, they could continue living in their villages, where they could build small houses in natural surroundings. They could enjoy the benefits of



1 Edvard Ravnikar, Predlog za obnovo vasi z ureditvijo novega združnega središča, 1945 (Mihelič, 1983). Edvard Ravnikar, proposal for regenerating the Slovenian village with a new cooperative core, 1945 (Mihelič, 1983).

2 Edvard Ravnikar in Miloš Lapajne, Skica urbanizacije Kranja, 1951 (Mihelič, 1983). Edvard Ravnikar and Miloš Lapajne, Sketch of Kranj's planned urban development, 1951 (Mihelič, 1983).

alizacijo in združevanje vasi okrog novih skupnih središč. »Zvezali bomo vasi v nove enote, dali jim bomo tovarne, delavnice in skladišča, spopolnjevali prometno mrežo in s časom dodajali nove stanovanjske predele, šole itd. Zaostale vasi se bodo preoblikovale v nova naselja, naselja blaginje in boljšega življenja.«<sup>45</sup> Pri tem se je zgledoval pri Le Corbusieru, ki je že pred vojno, leta 1939, na mednarodnem kongresu agrikulture v Dresdnu poudaril vprašanje renesanse življenja na podeželju,<sup>46</sup> pozneje pa je vprašanje urejanja prostora podrobneje razdelal v knjigi *Les trois établissements urbains*.

Po vojni se je tudi pri nas kot v drugih socialističnih in socialdemokratskih državah razvila debata o centralizaciji oziroma decentralizaciji industrije in urbanih naselij. O tem so razpravljali tudi na I. posvetovanju arhitektov in urbanistov Jugoslavije v Dubrovniku leta 1950. Ravnikar je v referatu *Kratek oris modernega urbanizma v Sloveniji* kot prvi predstavil koncept policentričnega razvoja Slovenije. V njem je nasprotoval idejam o velikih mestih in dokazoval, da je prostorska decentralizacija v slovenskem primeru racionalnejša, saj ima Slovenija kot prehodno ozemlje že zgodovinsko zelo dobro razvito prometno mrežo, ki bi jo bilo treba le modernizirati, ter da je sorazmerno gosto poseljena in tudi enakomerno razvita.

Predlagal je, naj se industrija gradi linearno ob prometnih povezavah na pol poti med mestom in vasjo, v obstoječih mestih in naseljih, ter naj se manjši kraji povežejo med seboj in z večjimi središči v večje organizirane enote, ki imajo prednosti večjih mest. Osnova regionalnega razvoja bi morala biti modernizirana železniška mreža. Tako za delavce v prvi fazi ne bi bilo treba graditi novih delavskih naselij ali jih seliti v mesta, ampak bi lahko še naprej živeli v svojih vaseh, kjer bi si lahko zgradili novo hišico v naravi. Lahko bi uživali prednosti podeželja, dobre prometne povezave z delovnim mestom in mestnim središčem pa bi jim omogočale, da bi lahko izkoristili tudi ugodnosti, ki jih nudi mesto, kot so intelektualne dobrine, izobraževanje, kultura, šport in razvedrilo. Na primeru Kranja<sup>47</sup> je pokazal, da bi v urbanizaciji Slovenije lahko imelo pomembno vlogo tudi kolo, ki je bilo že pred vojno dobro razširjeno in priljubljeno prometno sredstvo. Z decentralizacijo bi se zmanjšale razlike med mestom in podeželjem, ki so v velikih mestih močno oteževale urbanistično načrtovanje, zmanjšal pa bi se tudi pritisk na mesta zaradi selitev prebivalcev s podeželja v mesta. O zmanjševanju razlik med

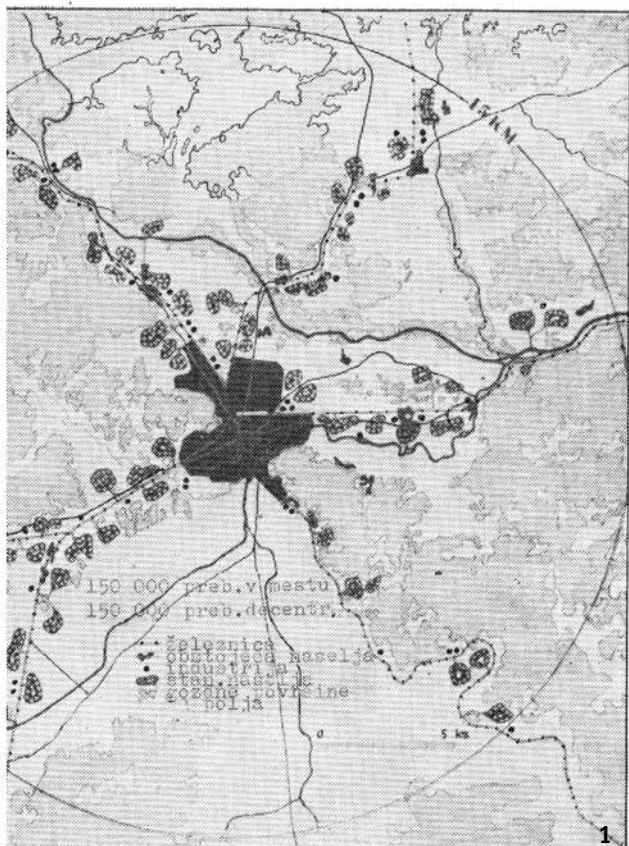


living in the countryside, and the good transport connections with their workplace and the urban centre would allow them to take full advantage of everything that the city had to offer: intellectual amenities, education, culture, sports, and entertainment. Using Kranj as an example,<sup>47</sup> he showed that the bicycle – a means of transport already widespread and very popular before the war – could also play a vital role in Slovenia's urbanization. Decentralization would decrease the urban–rural differences, which presented a major obstacle to urban planning in large cities, and also reduce the pressure on cities resulting from rural exodus. Reducing urban–rural differences and the abandonment of the countryside were already discussed at the fifth CIAM congress, titled *The Dwelling and Leisure* and held in Paris in 1935, which highlighted the fact that the countryside should be provided with equally decent housing as the cities, arguing that “the empty countryside would never fill up again if families could not find the things there that made life more amiable and the daily tasks easier.”<sup>48</sup>

Using the examples of Ljubljana, Stmišče, and Kranj, Ravnikar calculated that a decentralization of Slovenia based on a modernized, state-of-the-art railway network would be much cheaper and more appropriate than the construction of new cities and industrial centres. It would also make more sense and it would agree more with the Slovenian lifestyle and the Slovenians' aspiration for a harmonious life in the countryside adapted to the human scale.

According to Ravnikar, expansion along the main thoroughfares in independent urban units within 15 km from the city would be more suited for Ljubljana than concentrated growth. These units would be closely connected with one another, forming a region extending from Medvode and Domžale to Šmarje (now Šmarje–Sap). In addition to Ljubljana as the regional centre, strong local centres should also develop, such as Kranj, Škofja Loka, and Kamnik. He saw Ljubljana's future in a more harmonious dialogue between the city and its immediate and distant surroundings.

Ravnikar also discussed the importance of regions and regional development with his university students, en-



mestom in podeželjem in problemu praznjenja podeželja so razpravljali že leta 1935 na 5. kongresu CIAM v Parizu, ki je bil posvečen temi *Stanovanje in prosti čas*. Tam so poudarili, da je treba na podeželju poskrbeti za enako dostojna stanovanja kot v mestu, kajti ».../ izpraznjeno podeželje se ne bo nikoli več napolnilo, če družine tam ne bodo mogle najti tistega, kar naredi življenje prijetnejše ter olajšuje vsakdanje obveznosti«. <sup>48</sup>

Na primerih Ljubljane, Strmišča in Kranja je izračunal, da bi bila decentralizacija Slovenije na osnovi modernizirane in tehnično dovršene železniške mreže veliko cenejša in primernejša kot gradnja novih mest in industrijskih središč. Bila bi tudi racionalnejša ter bi bolj ustrezala načinu življenja in željam Slovencev po harmoničnem življenju v merilu človeka na podeželju.

Menil je, da bi bila za Ljubljano bolj kot koncentrirana rast primernejša širitev ob glavnih prometnicah v premeru 15 km iz mesta v urbanistično samostojnih enotah. Te bi se med seboj tesno povezale v regijo, ki bi segala od Medvod in Domžal do Šmarja (danes Šmarje - Sap). Ob Ljubljani kot središču regije bi se razvijala še močna lokalna središča, kot so Kranj, Škofja Loka in Kamnik. Prihodnost Ljubljane je videl v bolj urejenem sožitju mesta z bližnjo in daljno okolico.

O pomenu regije in regionalnega razvoja je Ravnikar razpravljal tudi s študenti na fakulteti in jih usmerjal k celovitejšemu razmišljanju o urejanju prostora. Janez Lajovic se spominja, da je Ravnikar venomer poudarjal, da je izhodišče zdravega razvoja prostora lega Slovenije v Evropi, ter da je zagovarjal pomembnost timega prometa, regionalni razvoj na temelju podedovane razpršene poselitve in varovanje slovenske krajine. <sup>49</sup> Rezultat teh diskusij je bilo tudi diplomsko delo Ravnikarjevega diplomanta Antona Pibernika *Ljubljanski region*, <sup>50</sup> ki je bilo leta 1960 objavljeno v reviji *Arhitekt*. Njegov namen je bil pripraviti metodološke osnove za izdelavo regionalnih planov.

couraging them to adopt a more holistic approach to spatial planning. According to Janez Lajovic, Ravnikar continually stated that the starting point of healthy spatial development was Slovenia's location in Europe, advocating the importance of rail transport, regional development based on inherited dispersed settlement, and the protection of Slovenian landscapes. <sup>49</sup> These discussions also inspired the bachelor's thesis by Anton Pibernik, a student of Ravnikar's, titled *Ljubljanski region* (The Ljubljana Region), <sup>50</sup> which was published in the journal *Arhitekt* in 1960 and whose aim was to provide the methodological bases for producing regional plans.

Ravnikar's proposals served as the basis for *Urbanistični program* (Urban Planning Programme) produced by Projektivni Atelje in 1957 under the leadership of Saša Sedlar and Boris Gvardjančič, but his idea of Slovenia's polycentric development based on a modernized railway network has never really taken hold. In 2010, Lajovic rightfully pointed out that "a great opportunity was lost. If Ravnikar's idea of regional development based on a railway network, such as the one already built by all our neighbouring countries, had been implemented, Ljubljana would have been better connected with the nearby central European capitals and Slovenia would not have been choking in car traffic, which is destroying our landscape." <sup>51</sup>

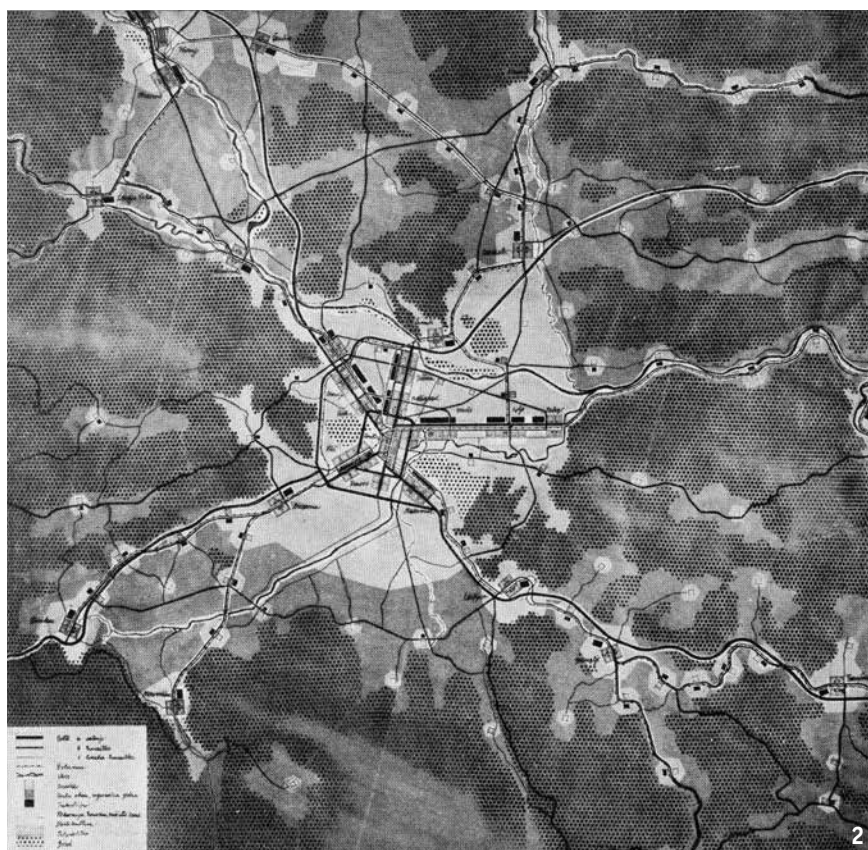
## URBAN PLANNING: THE NEIGHBOURHOOD CONCEPT AND STAR-SHAPED URBAN DEVELOPMENT

In the mid-1950s, along with criticism of existing housing construction, ideas of a new organization of housing development based on the neighbourhood unit following the example of northern European and especially Scandinavian countries also began to emerge in Slovenia.

As an organized social community, the neighbourhood was an old institution, which was well developed in pre-

**1 Edvard Ravnikar, Študija regionalnega razvoja Ljubljane (Kronika, 1981). Edvard Ravnikar, study of the regional development of Ljubljana (Kronika, 1981).**

**2 Anton Pibernik, Ljubljanski region: Študija o regionalnem načrtu, 1960 (Mihelič, 1983). Anton Pibernik, The Ljubljana region: A regional plan study, 1960 (Mihelič, 1983).**



Ravnikarjevi predlogi so bili izhodišče za pripravo *Urbanističnega programa*, ki ga je leta 1957 izdelal Projektivni atelje pod vodstvom Saše Sedlarja in Borisa Gvardjančiča, vendar njegova ideja o policentričnem razvoju Slovenije na osnovi modernizirane železniške mreže nikoli ni zaživela. Janez Lajovic je imel prav, ko je leta 2010 zapisal, da je bila izgubljena »velika priložnost. Če bi bila Ravnikarjeva zamisel o regionalnem razvoju na osnovi železniške mreže, kakršno so zgradile že vse nam bližnje države, ureničena, bi bila Ljubljana danes bolj povezana z bližnjimi srednjeevropskimi prestolnicami in Slovenija se ne bi dušila v avtomobilskem prometu, ki uničuje našo krajino.«<sup>51</sup>

## URBANISTIČNO NAČRTOVANJE – KONCEPT SOSESKE IN KRAKAST RAZVOJ MESTA

Sredi petdesetih let so se hkrati s kritikami obstoječe stanovanjske graditve tudi pri nas pojavile ideje o novi organizaciji stanovanjske gradnje na osnovi enote soseske po vzoru severnoevropskih in predvsem skandinavskih držav.

Soseska kot organizirana socialna skupnost je bila stara institucija, ki je bila dobro razvita v predindustrijskih mestih, v kaotični rasti industrijskih mest pa je popolnoma razpadla. Ob koncu 19. stoletja so se zato oblikovale ideje o oživitvi takih skupnosti v mestih, ki bi imele svojo fizionomijo in bi zagotavljale ustrezne življenjske razmere v stiku z naravo. Med številnimi predlogi je imel v Angliji največ vpliva Howardov predlog vrtnega mesta. Koncept, ki ga je obrazložil v knjigi *Garden cities of to-morrow*,<sup>52</sup> je temeljil na razdelitvi mesta na manjše enote, četrti, ki so oskrbljene z vsemi funkcijami in storitvami, ki zagotavljajo prebivalcem polnovredno in neodvisno življenje. Na tej osnovi je koncept soseske v Ameriki razvijal Clarence Perry<sup>53</sup> v okviru priprav za newyorški regionalni plan. Glavno načelo njegove organizacije soseske je bila uveljavitev peščeve poti kot merila za velikost soseske. V središče soseske je postavil šolo, število prebivalcev pa kot Howard omejil na pet tisoč, torej skupnost, otroci katere lahko napolnijo eno osnovno šolo. Perryjev model je v načrtu za mesto Radburn prevzel Clarence Stein.<sup>54</sup> V njem je predlagal popolno ločitev pešpoti od prometnih poti in diferenciacijo zadnjih glede na njihovo funkcijo. Perryjev in Steinov model soseske so po vojni prevzeli angleški urbanisti v široko zasnovanem programu novih mest, v petdesetih letih pa skandinavske dežele s Švedsko na čelu, kjer so v tistem času pripravljali regionalni plan Stockholma. Od tod se je ideja o soseski razširila po vsej Evropi, vendar je začela izgubljati pomen socialne skupnosti ter je postala bolj opora urbanistični organizaciji mest in regije.

V petdesetih letih 20. stoletja je Ravnikar pogosto potoval na Švedsko. Tam je spoznal številne švedske arhitekto in urbaniste ter se iz prve roke seznanil z novo urbanistično in stanovanjsko politiko. Po pisanju Martine Malešič<sup>55</sup> je Ravnikar tam srečal številne švedske arhitekto, med drugimi je spoznal tudi Svena Markeliusa, vodilnega stockholmskega urbanista. Ta mu je na enem izmed srečanj pokazal model soseske za pet tisoč prebivalcev, ki je nedvomno vplival tudi na razvoj soseske pri nas. S skandinavskim urbanizmom in stanovanjsko politiko se je Ravnikar seznanjal tudi prek literature. Pogosto je omenjal Perryjevo knjigo *Housing for the machine age* in Mumfordovo *Kulturo mest*. Z aktualno literaturo in snovjo za

industrial cities but completely disintegrated in the chaotic growth of industrial cities. At the end of the nineteenth century, ideas emerged about reviving such communities in cities that would have a physiognomy of their own and would provide suitable living conditions in contact with nature. Among the various proposals presented, the garden city concept introduced by Ebenezer Howard had the greatest impact in the United Kingdom. The concept, which he explained in his book *Garden Cities of To-morrow*,<sup>52</sup> was based on dividing the city into smaller units or districts furnished with all the functions and services that allow their residents to live a fulfilling and independent life. In the United States, Clarence Perry<sup>53</sup> used this as a basis for developing the neighbourhood unit concept for the Regional Plan of New York. The main principle of his organization of the neighbourhood was using the pedestrian pathway as the measure for the neighbourhood's size. Perry placed the school in the centre of the neighbourhood and, just like Howard, limited its population to five thousand – that is, to a community whose children can fill one primary school. Perry's model was adopted by Clarence Stein in his plans for Radburn, New Jersey,<sup>54</sup> in which he proposed a complete separation of pedestrian and vehicular traffic, and a differentiation of traffic routes by function. After the war, Perry's and Stein's neighbourhood model was adopted by British urban planners as part of the more broadly conceived New Towns programme, and in the 1950s it was also adopted by Scandinavian countries, including Sweden, which at that time was devising a regional plan for Stockholm. From there, the neighbourhood concept spread across Europe, but the importance of the neighbourhood as a social community gradually began to fade, and the concept became more of a support to the urban design of cities and regions.

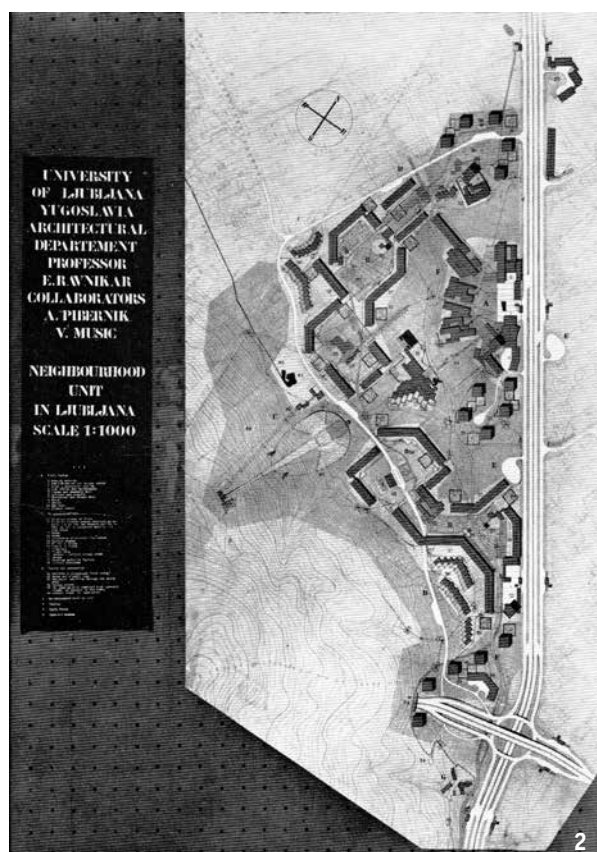
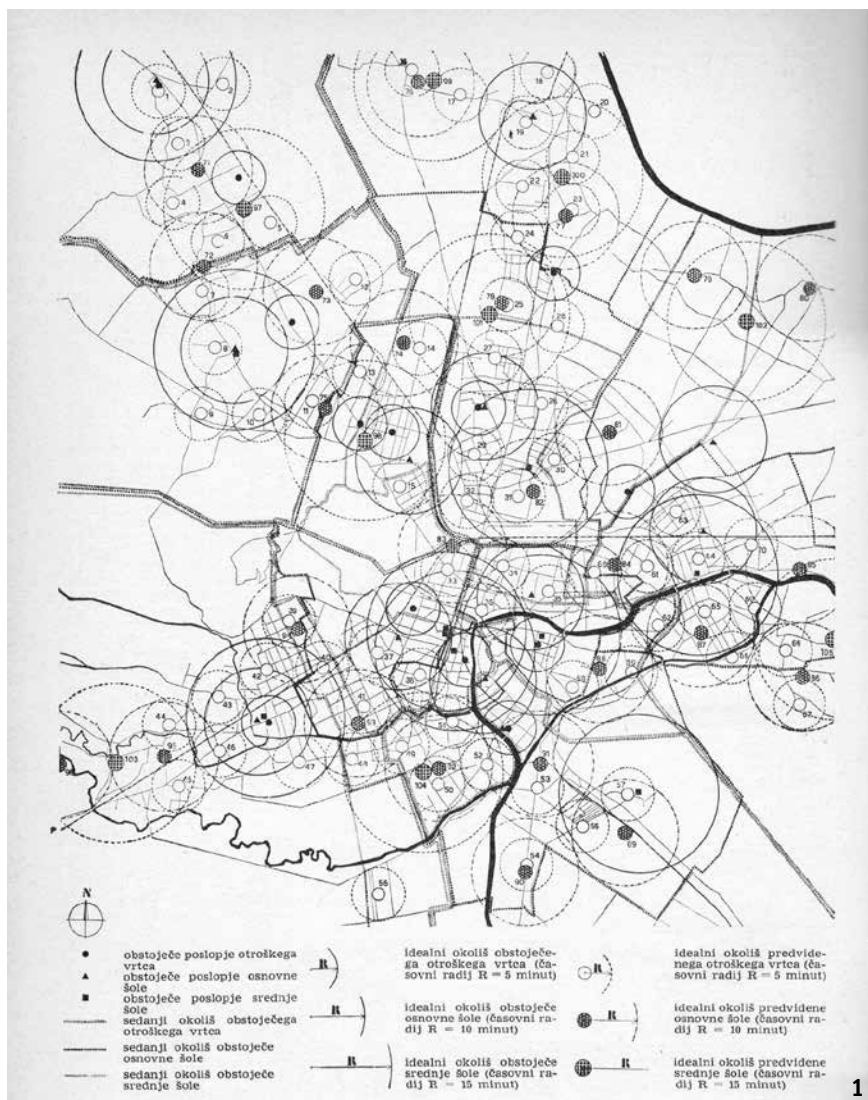
In the 1950s, Ravnikar often travelled to Sweden, where he met a variety of Swedish architects and urban planners, learning first-hand about a new urban planning and housing policy. According to Martina Malešič,<sup>55</sup> he also met Sven Markelius, the leading Stockholm urban planner, who on one occasion showed him a concept of a neighbourhood for five thousand residents, which undoubtedly influenced the development of the Slovenian neighbourhood. Ravnikar also acquainted himself with the Scandinavian urban planning and housing policy through literature, often mentioning Perry's *Housing for the Machine Age* and Mumford's *The Culture of Cities*. He was also introduced to the latest literature and class material by his students and colleagues that worked in Sweden in the 1950s, especially by his sister and brother-in-law, Marta and France Ivanšek, who lived and worked in Sweden for several years (1954–1959), by his teaching assistant at the School of Architecture, Mitja Jemejc, and others. Ravnikar presented the developments in Scandinavia, including Sweden, to his students in class, and he also wrote extensively on the subject.<sup>56</sup>

In relation to neighbourhood research, various parallel studies were produced as part of Ravnikar's classes at that time, dealing with the organization and size of the neighbourhood, as well as the design concept of the residential neighbourhood. The criterion for the size and organization of the neighbourhood was the primary school, and the distances between the housing and the primary

predavanja so Ravnikarja seznanjali tudi njegovi študenti in kolegi, ki so v petdesetih letih delali na Švedskem, predvsem njegova sestra Marta in svak France Ivanšek, ki sta na Švedskem živela in delala več let (1954–1959), njegov asistent na šoli za arhitekturo Mitja Jemejc in drugi. O dogajanju v Skandinaviji in na Švedskem je Ravnikar seznanjal študente na predavanjih. O tem je tudi pisal.<sup>56</sup>

V povezavi z raziskovanjem soseske so tedaj v Ravnikarjevem seminarju nastale različne vzporedne študije, ki so se ukvarjale z organizacijo stanovanjske soseske, njeno velikostjo in tudi z oblikovnim konceptom. Merilo za velikost in organizacijo soseske je bila osnovna šola, razdalje med stanovanji in osnovno šolo pa so bile dimenzionirane glede na otrokovo zmogljivost.<sup>57</sup>

Prvič sta model soseske pod Ravnikarjevim vodstvom preizkusila Vladimir Braco Mušič in Anton Pibernik v projektu za stanovanjsko območje Na Jami v Šiški, v trikotniku med Celovško in Vodnikovo cesto. S tem projektom sta se udeležila študentskega natečaja za sosesko za deset tisoč ljudi ob kongresu Mednarodne zveze arhitektov leta 1955 v Haagu. Sosesko sta zasnovala kot »zeleno ulico«, ob kateri se nizajo stanovanjske stavbe, središče pa sta umestila ob staro vaško jedro ob cerkvi sv. Jemeja. Koncept zelene ulice sta prevzela po novozgrajenem naselju v švedskem mestu Uppsala, ki so ga zasnovali arhitekti Ancker, Gate in Lindgren.<sup>58</sup> Vladimir Braco Mušič v knjigi *Urbanizem – bajke in resničnost* navaja, da lahko koncept zelene ulice v Uppsali razumemo tudi kot eno prvih spodbud za oblikovanje ulice kot elementa urbanističnega načrtovanja znotraj stanovanjskega naselja, ki so ga pozneje uresničili v načrtu za sosesko BS7 v Ljubljani.<sup>59</sup> Leta 1958 je Ravnikar s skupino študentov (Majda Dobravec, Mitja Jemejc, Janez Lajovic in Janja Lap) za zagrebško razstavo *Porodica i domačinstvo* izdelal model idealne soseske za pet tisoč ljudi, ki je bil objavljen v reviji *Progres*.<sup>60</sup> Soseska ima drevesno strukturo, ki raste od



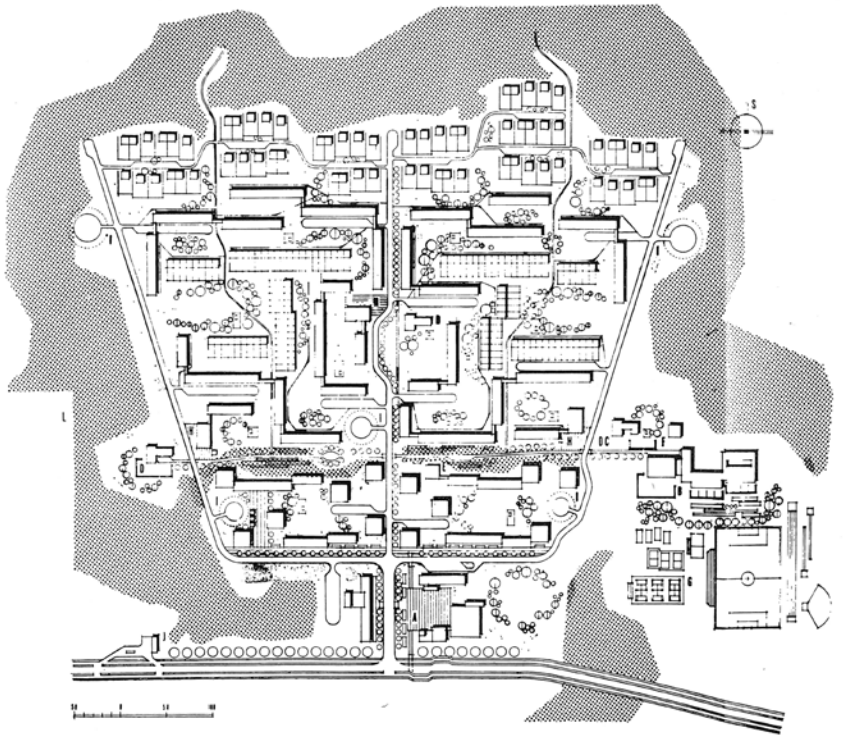
school were defined based on children's walking capabilities.<sup>57</sup>

Vladimir Mušič and Anton Pibernik were the first to test the neighbourhood unit concept under Ravnikar's guidance in their design of the Na Jami residential neighbourhood in the Šiška area, in a triangle between *Celovška cesta* (Klagenfurt Street) and *Vodnikova cesta* (Vodnik Street). With this design, they participated in the student design competition for a neighbourhood for ten thousand residents held as part of the International Union of Architects' congress that took place in the Hague in 1955. The two designed the neighbourhood as a "green street" with residential buildings laid out along it, placing its centre next to Saint Bartholomew's Church in the old village core. They adopted the green street concept from the newly developed neighbourhood in Uppsala, Sweden, designed by Ancker, Gate, and Lindgren.<sup>58</sup> In his book *Urbanizem – bajke in resničnost* (Urban Planning: Tales and Reality), Vladimir Mušič argues that the concept of the green street in Uppsala can also be understood as one of the first initiatives to design the street as an urban planning element within a residential neighbourhood, which was later implemented in the plan for the BS7 housing development in Ljubljana.<sup>59</sup>

In 1958, Ravnikar created a design concept of an ideal neighbourhood for five thousand residents for the Zagreb exhibition *Porodica i domačinstvo* (Family and Household) together with a team of his students (Majda

**1 Branka Tancig, Študij okolišev šolskih in predšolskih ustanov mesta Ljubljane (Arhitekt, 1952). Branka Tancig, A study of school and preschool districts in the city of Ljubljana (Arhitekt, 1952).**

**2 Vladimir Braco Mušič in Anton Pibernik, Načrt soseske Na jami, 1956–1957 (Mihelič, 1983). Vladimir Mušič and Anton Pibernik, plan for the Na Jami neighbourhood, 1956–1957 (Mihelič, 1983).**



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3 **Majda Dobravec, Mitja Jernejc, Janez Lajovic in Janja Lap, Model idealne soseske za 5.000 ljudi** (*Progres*, 1958).

Majda Dobravec, Mitja Jernejc, Janez Lajovic, and Janja Lap, concept of an ideal neighbourhood for 5,000 residents (*Progres*, 1958).

4 **Janez Berdajs, Zazidalni načrt za stanovanjsko sosesko Brinje za Bežigradom, 1963–1964** (Mihelič, 1983).

Janez Berdajs, development plan for the Brinje residential neighbourhood in the Bežigrad district, 1963–1964 (Mihelič, 1983).

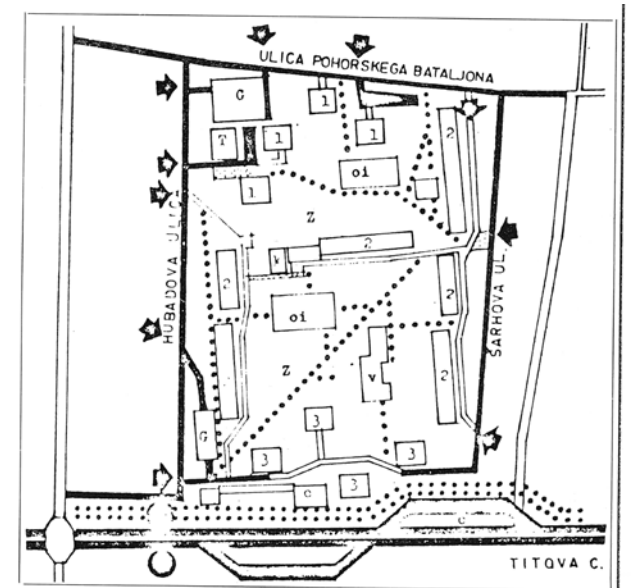
središča ob glavni prometnici proti zaledju. Zasnovana je kot samostojna enota, ločena od motornega prometa. Funkcionalno je razčlenjena na središče ob postaji javnega prometa ob glavni cesti in manjše stanovanjske četrti za od tristo do tisoč prebivalcev, organizirane okrog oskrbnega središča z večjim igriščem in vzgojno-varstveno ustanovo. Vsaka od teh četrti je razdeljena na manjše enote – soseda okrog igrišča za najmlajše otroke, v katerih se prebivalci poznajo in si med seboj pomagajo. Tej zasnovi je prilagojena tudi stavbna tipologija – v središču, ki je praviloma ob glavni vpadnici, so stanovanjske stolpnice »kot nosilke mestne note«, v srednjem pasu so nižji stanovanjski bloki in hiše v nizu. To je najširši del soseske, bogato ozelenjen in opremljen z otroškimi igrišči. V tretjem pasu se širi niz enodružinskih hiš v zelenju.

Kot neke vrste zazidalni preizkus tega modela je bila v prvi polovici petdesetih let 20. stoletja zgrajena soseska Brinje za Bežigradom.<sup>61</sup> Prve ambicioznejše zasnovane soseske so bile zgrajene šele v šestdesetih letih, glavnina pa od konca šestdesetih let in v sedemdesetih.

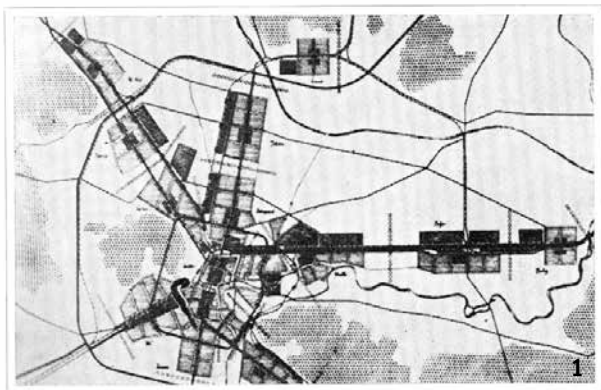
Leta 1960 je bil ustanovljen Okrajni zavod za urbanizem, ki so ga zadolžili za izdelavo generalnega načrta urbanističnega razvoja Ljubljane. Delo je prevzela skupina mlajših arhitektov, ki so si nabirali izkušnje v Ravnikarjevem seminarju na oddelku za arhitekturo v času, ko so z njim raziskovali koncept soseske in v povezavi z njo model krakastega razvoja mesta. Že leta 1953 je nastala Ravnikarjeva študija krakastega razvoja mesta, v kateri je jasno nakazal koncept razvoja Ljubljane ob petih mestnih vpadnicah, vzdolž katerih se nizajo stanovanjske soseske, med seboj ločene z zelenimi pasovi, iz mestnega središča navzven, med kraki pa so ohranjeni zeleni jeziki, ki prodirajo proti mestnemu središču – zamisel, ki jo je Ravnikar zagovarjal od prvega načrta za regulacijo Ljubljane. Ta koncept je bil osnova za pripravo Osnovnih urbanističnih elementov za generalni plan leta 1962, leta 1965 pa je bil podrobneje razdelan v Generalnem planu urbanističnega razvoja Ljubljane, ki je bil sprejet leta 1966.<sup>62</sup>

Dobravec, Mitja Jernejc, Janez Lajovic, and Janja Lap). The design was also published in the journal *Progres*.<sup>60</sup> The neighbourhood has the shape of a tree growing from the centre along the main thoroughfare toward the periphery. It is designed as an independent unit separated from motorized traffic. Functionally, it comprises a centre at the public transport stop on the main street and smaller residential areas for three hundred to one thousand residents organized around a commercial centre with a large sportsground and a school. Each of these areas is further divided into smaller units nestled around playgrounds for the youngest children where residents know and help one another. The building typology is also adapted to this design: the centre, which is normally placed along the main arterial road, features high-rise apartment buildings as “the bearers of urban character” and the middle belt is built up with low-rise apartment buildings and row houses. That is the widest part of the neighbourhood, with an abundance of greenery and playgrounds. The third belt features single-family homes arranged in rows and surrounded by greenery.

The Brinje neighbourhood in the Bežigrad area was built in the first half of the 1950s as a sort of a practical test of this concept.<sup>61</sup> The first more ambitiously designed neighbourhoods were only built in the 1960s; the majority were built at the end of the 1960s and in the 1970s. In 1960, the Ljubljana Urban Planning Institute was established and tasked with producing a master plan for Ljubljana. Work on this project was assumed by a team of young architects that had gained their first experience in Ravnikar's class at the Ljubljana Department of Architecture where they had explored the neighbourhood concept and the related star-shaped urban development model with him. Ravnikar had already produced a plan for a star-shaped development of Ljubljana in 1953, in which he clearly presented the concept of Ljubljana's development along five radial roads, or corridors, extending outward from the city centre and built up with a sequence of residential neighbourhoods separated by green belts, and with green wedges between the corridors extending into the city centre – the idea Ravnikar had advocated from his first development plan for Ljubljana onward. This concept provided the basis for producing the basic urban planning elements for the 1962 master plan, and



4



## URBANISTIČNO OBLIKOVANJE IN IZGRADNJA MESTNEGA SREDIŠČA LJUBLJANE

Ravnikar je bil takoj po vojni vodja odseka za regulacijo Ljubljane. Leta 1946 je bil namesto odseka za regulacijo ustanovljen urad za regulacijo Ljubljane, v katerega so bili imenovani arhitekti Nikolaj Bežek, Branko Simčič in Marko Župančič.<sup>63</sup> Urad je do leta 1950 pripravil idejni osnutek urbanističnega načrta Ljubljane, leta 1953 pa regulacijski načrt, v katerem je povzel nekatere predloge iz predvojnih načrtov in priporočil ankete. Med drugim so v načrt vključili Ravnikarjev predlog zelene povezave med Ljubljanskim gradom in Rožnikom preko Kongresnega trga in Nunskega vrta ter koncept v mesto segajočih zelenih jezikov,<sup>64</sup> ki iz Tivolija prodirajo do Ajdovščine in ob preurejeni Kolodvorski ulici proti staremu mestnemu jedru.

it was elaborated in detail in the Master Plan of Ljubljana adopted in 1966.<sup>62</sup>

## URBAN DESIGN AND DEVELOPMENT OF THE LJUBLJANA CITY CENTRE

Immediately after the war, Ravnikar served as head of the Ljubljana Urban Development Department. In 1946, this department was replaced by the Ljubljana Urban Development Office, with the architects Nikolaj Bežek, Branko Simčič, and Marko Župančič among its staff.<sup>63</sup> By 1950, the office prepared a draft urban plan of Ljubljana, followed in 1953 by a plan in which it summarized certain proposals from before the war and recommended that surveys be conducted. Among other things, the plan incorporated Ravnikar's proposal for the green connection between Ljubljana Castle and Rožnik Hill via Congress Square and the convent garden, and his concept of green wedges<sup>64</sup> extending from Tivoli Park to Ajdovščina Square and along the redesigned *Kolodvorska ulica* (Station Street) toward the old town.

Ravnikar ceased to work at the urban development department in 1946, when he took up a teaching position at the Faculty of Architecture at Ivan Vurnik's initiative. From then onward, he addressed Ljubljana's urban planning issues with his students in class, while at the same time taking an active part in discussions on Ljubljana's future and in various design competitions.

The new role of Ljubljana, which, after the war, became the political, administrative, and cultural centre of Slove-

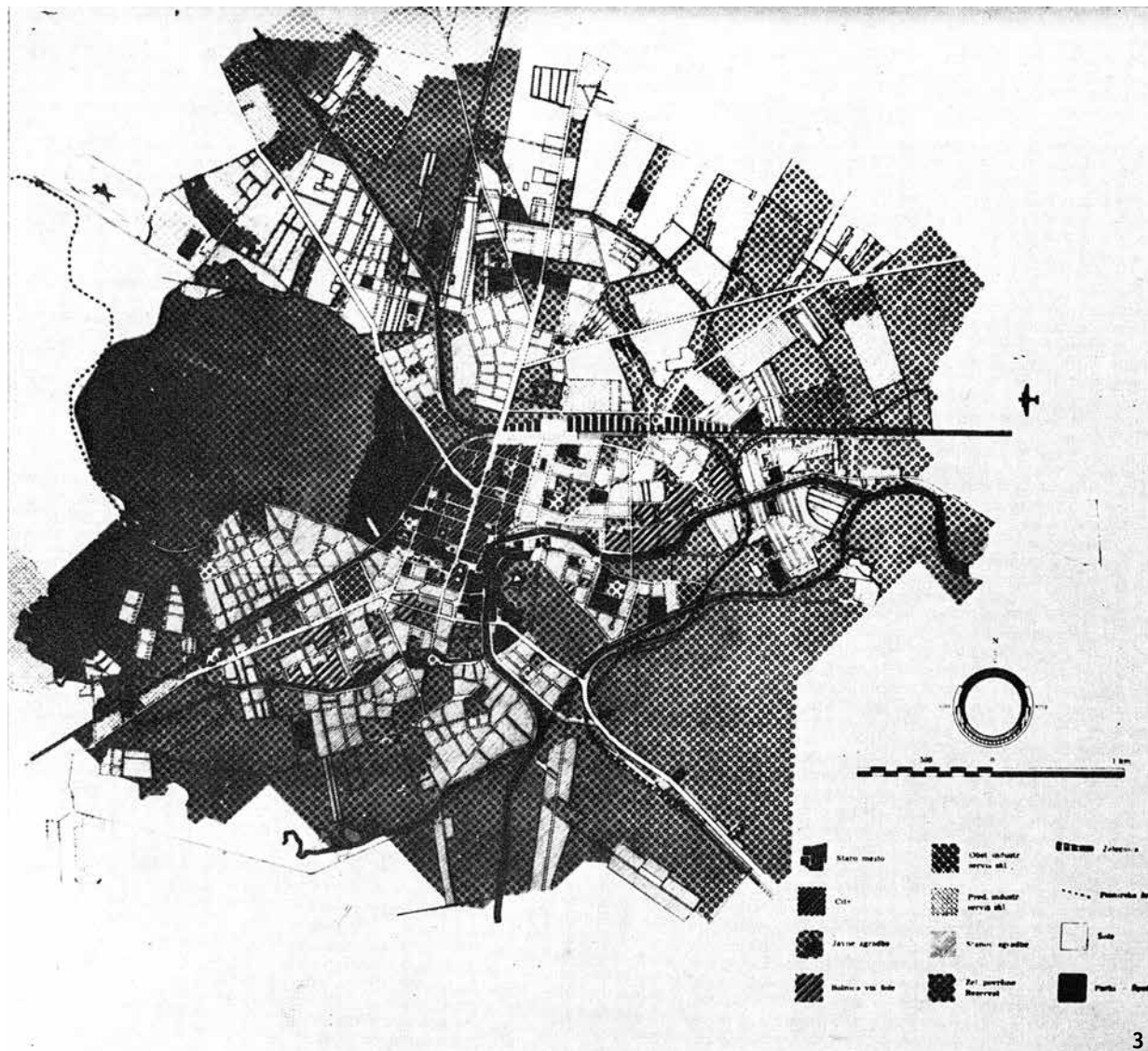
1 **Edvard Ravnikar, Študija krakastega razvoja mesta, 1955 (Mihelič, 1983).** Edvard Ravnikar, study for a star-shaped development of Ljubljana, 1955 (Mihelič, 1983).

2 **Ljubljanski urbanistični zavod, Generalni urbanistični plan Ljubljane, 1965 (Ljubljanski urbanistični zavod, 1965, in Bernik, 1979).** Ljubljana Urban Planning Institute, Master plan of Ljubljana, 1965 (Ljubljana Urban Planning Institute, 1965, and Bernik, 1979).





3 Urad za regulacijo Ljubljane, Idejni načrt za ureditev središča Ljubljane, 1953 (Mihelič, 1983). Ljubljana Urban Development Office, concept plan for the Ljubljana city centre, 1953 (Mihelič, 1983).



Ravnikar je delo pri regulaciji Ljubljane prenehal opravljati, ko je leta 1946 na pobudo Ivana Vumika prevzel mesto predavatelja na Fakulteti za arhitekturo. Od takrat se je z urbanističnimi problemi Ljubljane ukvarjal v seminarju s študenti, obenem pa se je aktivno udeleževal razprav o prihodnosti Ljubljane in sodeloval na različnih natečajih. Nova vloga Ljubljane, ki je po vojni postala republiško politično, upravno in kulturno središče, je zahtevala korenito prenovu mesta ter izgradnjo številnih novih objektov za potrebe novih upravnih in političnih organov. V petletnem planu<sup>65</sup> so bile predvidene izgradnje palač prezidija ljudske skupščine, ljudske skupščine in predsedstva vlade, zgradb za nova ministrstva in upravo na republiški ravni ter novih upravnih stavb in sodišč na območjih okrajnih ljudskih odborov. Načrtovane so bile tudi izgradnje novih šol, univerzitetnih objektov in internatov, dograditev Moderne galerije, adaptacija ljubljanskega gradu za muzej NOB, izgradnja osrednjega državnega arhiva, nove opere itd., kratka ambiciozen program, za katerega moramo ugotoviti, da do danes ni bil popolnoma uresničen. O vsem tem je razmišljal Ravnikar v seminarju ter že takoj začel s študenti pripravljati študije in idejne projekte za nova poslopja. V *Zborniku oddelka za arhitekturo*<sup>66</sup> so med drugimi objavljeni študijski projekt za ljudsko skupščino in prezidij ljudske skupščine, načrti za univerzo, nove znanstvene inštitute in šole v Ljubljani in zunaj nje, projekti za Novo Gorico in Novi Beograd, poleg tega pa

nia, demanded a thorough redesign of the city and the development of many new buildings to serve the needs of the new administrative and political authorities. The five-year plan<sup>65</sup> envisaged the construction of the People's Assembly Building, the Presidium of the People's Assembly Building, and the seat of the Government Presidency, new buildings for various ministries and the administration at the Yugoslav republic level, and new administrative buildings and courts at the level of district people's committees. Also planned was the development of new schools, university buildings and campuses, the expansion of the Museum of Modern Art, adaptation of Ljubljana Castle to house a museum of the National Liberation Struggle (i.e., the Partisan contribution to the Second World War), construction of a central state archive, a new opera house, and so on. To sum up, this was an ambitious programme, which has never been fully implemented.

Ravnikar covered all of this in his class, and he immediately began preparing studies and concept plans for new buildings together with his students. Among other things, a study project for the People's Assembly Building and the Presidium of the People's Assembly Building, plans for the university buildings and new research institutes and schools in Ljubljana and beyond, projects for Nova Gorica and New Belgrade, and several urban planning studies of Ljubljana with analyses of prewar development

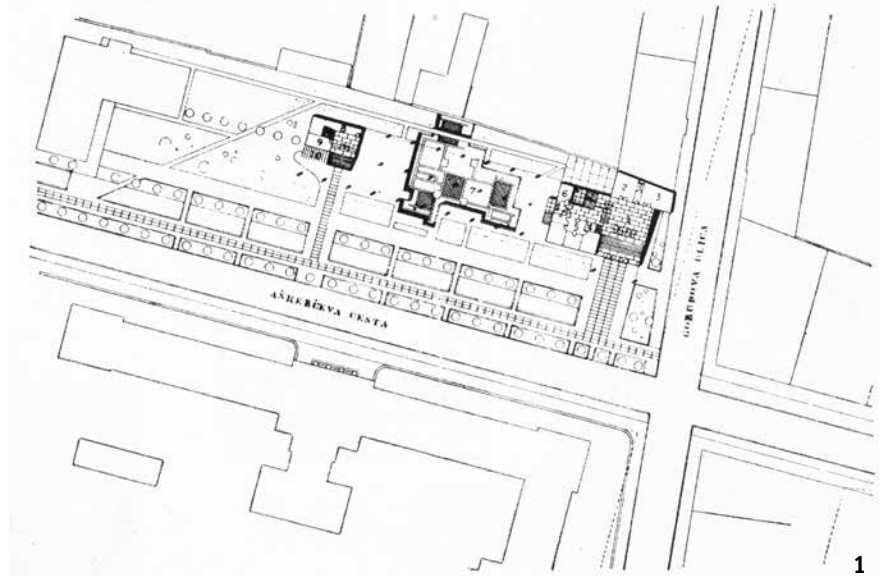
tudi nekaj urbanističnih študij Ljubljane z analizami predvojnega razvoja.

Kljub vsem načrtom je imela v tem prvem obdobju prednost graditev industrije in stanovanj. Tedaj je bil zgrajen največji industrijski kompleks v Ljubljani, tovarna Litostroj, ob njem pa delavsko stanovanjsko naselje, za katero je Ravnikar prispeval prvi regulacijski načrt. Predlagal je zazidavo z dolgimi tipskimi stanovanjskimi bloki v paralelnih vrstah, usmerjenih v heliocentrični osi, kakršne so tedaj po zgledu predvojnih nemških mest gradili po vsej Sloveniji. V prvem povojnem obdobju se je mestno središče Ljubljane razvijalo na predvojnih osnovah, večjih novih intervencij ni bilo. Večina projektov in študij za pomembnejše objekte je ostala na papirju.

## PALAČA PREZIDIJA LJUDSKE SKUPŠČINE

Ravnikar je leta 1947 v istem zborniku objavil študijski projekt za palačo prezidij ljudske skupščine. Čeprav se je še leto dni prej zavzemal za to, da bi Nunski vrt ostal nepozidan kot del zelene povezave med Ljubljanskim gradom in Rožnikom, je v tej študiji palačo prezidija postavil prav na omenjeni vrt. Predlagal je več različic zazidave. V prvi in drugi je palačo postavil na rob Valvazorjevega trga (danes Trg narodnih herojev), enkrat ob Šubičevo ulico, drugič ob Knaflejevo ulico (danes Tomšičeva ulica). V tretji različici je palačo prezidija vključil v novo celoto Valvazorjevega trga in Nunskega vrta, v četrti pa jo je postavil v sredo nasadov Nunskega vrta, v »najlepše okolje novih zgradb in lepe cerkvene arhitekture, preko katere se odraža obris gradu«,<sup>67</sup> in jo od samostana ločil s pasom drevja. V vseh različicah je palačo prezidija umestil v obstoječo pravokotno ulično mrežo med Knaflejevo in Gregorčičevo ulico. Pred palačo je uredil pravokotni trg, ki sega preko Tomšičeve ulice do današnje Valvasorjeve ulice in je del nove osne parkovne kompozicije, ki v smeri sever–jug povezuje opero na severu z novo palačo, pridano k Vladni palači v kareju med Gregorčičevo, Igriško, Erjavčevo in Prešemovo ulico. To os lahko razumemo kot neke vrste pendant Plečnikovemu južnemu trgu in njegovi aveniji do Trnovske cerkve na vzhodni strani Slovenske ceste.

Ta Ravnikarjev študijski projekt je nadaljevanje njegovega predvojnega razmišljanja o novem upravnem središču Ljubljane na prostoru Nunskega vrta.



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were published in the Department of Architecture's collective volume.<sup>66</sup>

Despite all the plans, priority in this period was given to industrial and housing development. This was when Ljubljana obtained its largest industrial complex: the Litostroj factory, and a workers' housing complex next to it, for which the first development plan was devised by Ravnikar. He suggested that the area be built up with long, uniform apartment buildings in parallel rows along a north–south axis, such as were built all over Slovenia at that time, following the example of prewar German towns. During the first postwar stage, Ljubljana's city centre was developing on prewar bases, with no new major interventions. Most projects and studies for important buildings remained on paper.

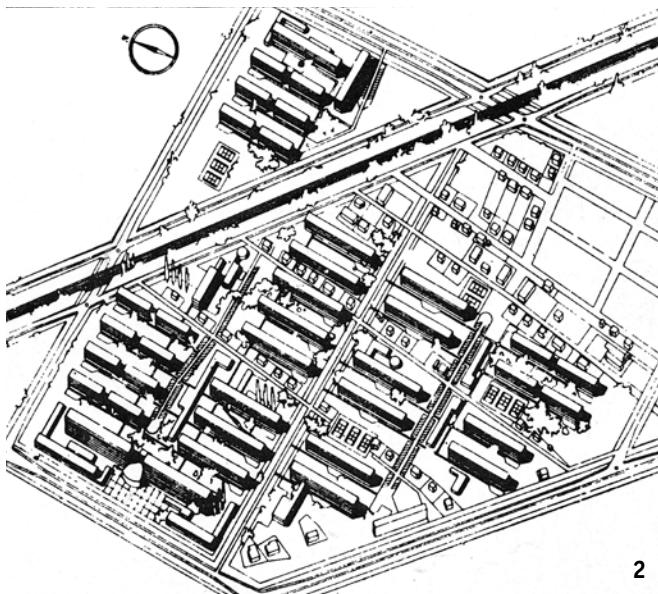
## THE PRESIDUM OF THE PEOPLE'S ASSEMBLY BUILDING

In 1947, Ravnikar published a study project for the Presidium of the People's Assembly Building in the aforementioned volume. Even though a year earlier he had still supported the idea that the convent garden should remain undeveloped as part of the green connection between Ljubljana Castle and Rožnik Hill, in this study he placed the Presidium Building at the very site of that garden. He suggested several development versions. In the first and second versions, he placed the building on the

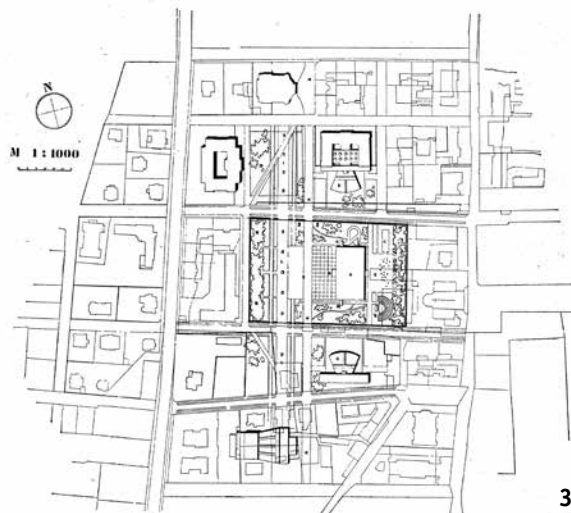
**1** Edvard Ravnikar, Idejni projekt za zgradbo Inštituta za arhitekturo Univerze v Ljubljani ob Aškerčevi (Mušič in Ivanšek, 1948). Edvard Ravnikar, design concept for the University of Ljubljana's Institute of Architecture on Aškerč Street (Mušič & Ivanšek, 1948).

**2** Edvard Ravnikar, Zazidalni načrt za stanovanjsko naselje pri Litostroju, 1948 (Mihelič, 1983). Edvard Ravnikar, plan for the Litostroj housing development, 1948 (Mihelič, 1983).

**3** Edvard Ravnikar, Prezidij ljudske skupščine in študijski varianti zazidave Nunskega vrta, 1946–1947 (Mihelič, 1983). Edvard Ravnikar, Presidium of the People's Assembly and a study of various versions for developing the convent garden, 1946–1947 (Mihelič, 1983).



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4 Edvard Ravnikar, Natečajni projekt za palačo Ljudske skupščine, 1948 (Mihelič, 1983). Edvard Ravnikar, competition entry for the People's Assembly Building, 1948 (Mihelič, 1983).

## NATEČAJ ZA PALAČO LJUDSKE SKUPŠČINE LETA 1948

Leta 1948 se je Ravnikar udeležil jugoslovanskega natečaja za arhitektonsko rešitev Ljudske skupščine,<sup>68</sup> na katerem so sodelovali najpomembnejši slovenski in jugoslovanski arhitekti. Urad za regulacijo Ljubljane je izbral lokacijo v parku Tivoli, na mestu tedanjega velesejma, kjer je Plečnik že pred vojno načrtoval izgradnjo univerze.

Ravnikar je v natečaju, na katerem je bil nagradjen z drugo nagrado, videl priložnost, da se loti širšega problema novega upravnega središča Ljubljane. Zasnoval je monumentalno kompozicijo kulturnega parka, v katerem je palačo Ljudske skupščine povezal s sedežem predsedstva vlade in palačo Centralnega komiteja KPS<sup>69</sup>, vanj pa vključil tudi kulturne ustanove na zahodni strani ljubljanske magistrale ob Prešernovi cesti: Moderno galerijo, Narodni muzej in Narodno galerijo. Park je zasnoval v dveh pravokotnih oseh. V osi od juga proti severu, v smeri obstoječega drevoreda v parku Tivoli vzdolž železnice, je zasnoval 700 metrov dolg prospekt z zaključkom v novi palači Ljudske skupščine. Pravokotno na to os je zarisal

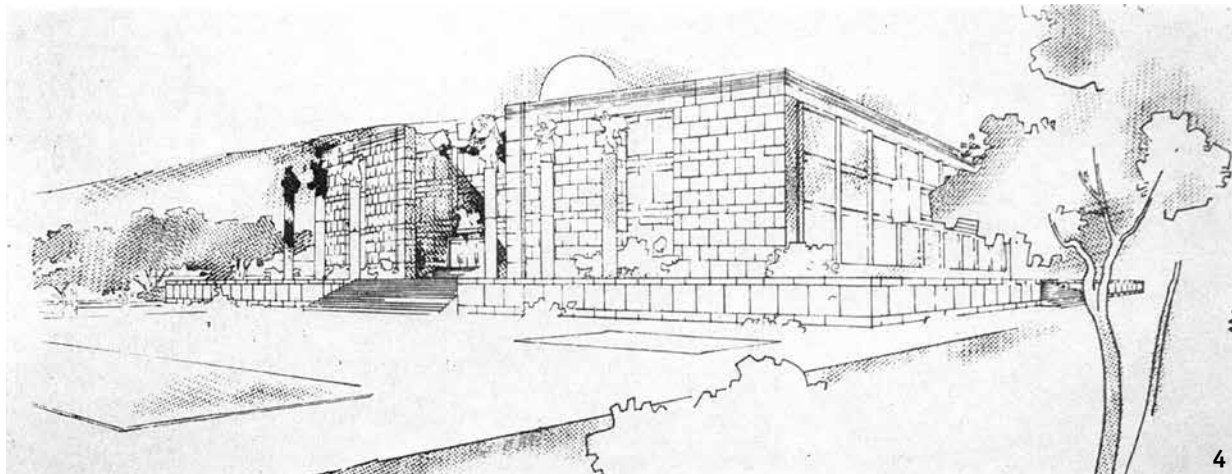
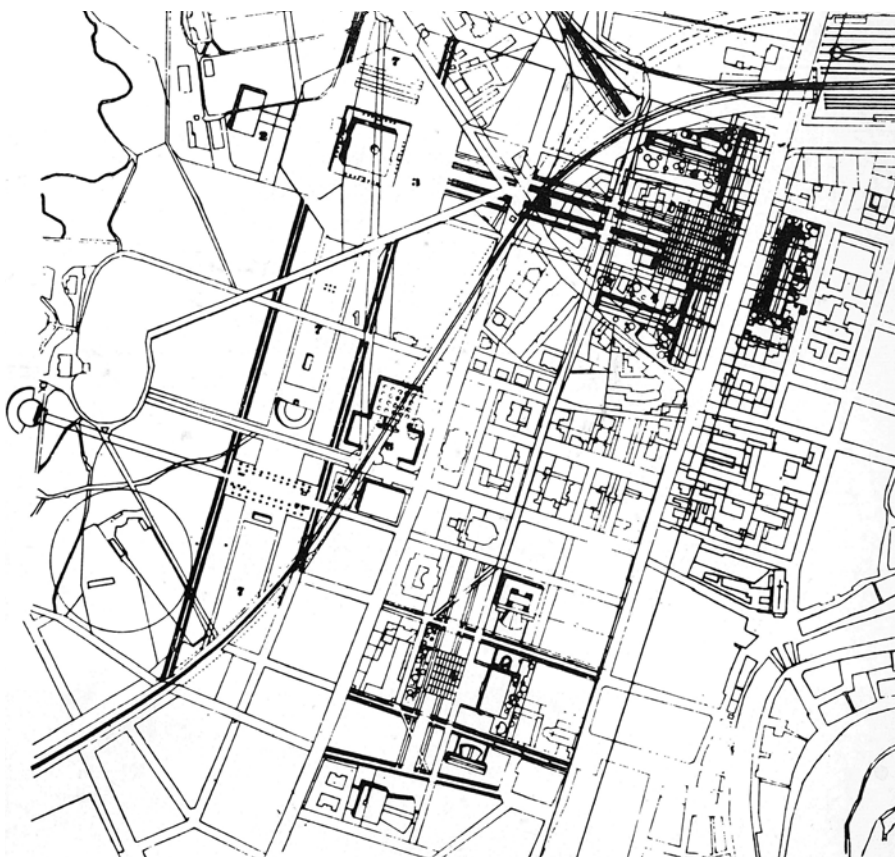
edge of *Valvazorjev trg* (Valvasor Square, now *Trg narodnih herojev* 'People's Heroes Square'), first along *Šubičeva ulica* (Šubic Street) and then along *Knafljeva ulica* (Knafelj Street, now *Tomšičeva ulica* 'Tomšič Street'). In the third version, he incorporated the Presidium of the People's Assembly Building into a new whole consisting of Valvasor Square and the convent garden, and in the fourth version he placed it in the middle of the convent garden, in "the most beautiful setting of new buildings and elegant church architecture, over which the silhouette of the castle rises",<sup>67</sup> separating it from the convent by a strip of trees. In all the versions, he placed the building in the existing grid plan between Knafelj Street and *Gregorčičeva ulica* (Gregorčič Street). In front of the building, he laid out a rectangular square that extends via Tomšič Street to what is now *Valvasorjeva ulica* (Valvasor Street) and is part of a new axis park composition connecting, in a north-south direction, the opera house to the north with the new Presidium of the People's Assembly Building annexed to the seat of the Government Presidency in the urban block between Gregorčič Street, *Igriška ulica* (Ballcourt Street), *Erjavčeva ulica* (Erjavec Street), and *Prešernova ulica* (Prešeren Street). That axis can be understood as a type of a counterpoint to Plečnik's *Južni trg* (South Square) and his avenue extending to the Trnovo church on the east side of *Slovenska cesta* (Slovenia Street).

This study project was a continuation of Ravnikar's pre-war ideas of building a new administrative centre of Ljubljana at the site of the convent garden.

## THE 1948 DESIGN COMPETITION FOR THE PEOPLE'S ASSEMBLY BUILDING

In 1948, Ravnikar took part in the Yugoslav competition for the architectural design of the People's Assembly Building,<sup>68</sup> which brought together the most important Slovenian and other Yugoslav architects. The Ljubljana Urban Development Office decided that the building was to be located in Tivoli Park, at the site of the fair-ground where Plečnik had already planned to build the university before the war.

Ravnikar saw this competition, in which he won second prize, as an opportunity to tackle a wider issue: the development of a new administrative centre of Ljubljana. He designed a monumental composition of a cultural park, in which he connected the People's Assembly Building with the Government Presidency seat and the Slovenian Communist Party's Central Committee Building,<sup>69</sup> and





široko avenijo od palače ljudske skupščine do magistrale, ob kateri je razvrstil palače predsedstva vlade, planske komisije in Centralnega komiteja KPS. Palačo ljudske skupščine je oblikoval kot preprost kubus na dvignjeni ploščadi, ki s svojo konstrukcijo in fasadno členitvijo, zlasti pa z oblikovanjem notranjščine, spominja na Le Corbusiera, medtem ko je glavna fasada obložena s kamnom in plečnikovsko okrašena z monumentalno plastiko. Monumentalna zasnova nekoliko spominja na Ravnikarjev natečajni projekt za Novi Beograd, kar je bilo seveda v skladu z ideologijo povojnega obdobja in socialističnega realizma. Po zaključku natečaja je predsedstvo vlade razpisalo nov natečaj s povabljenimi udeleženci, na katerem so sodelovali Jože Plečnik, Nikolaj Bežek, Edvard Ravnikar in drugi,<sup>70</sup> nato pa se do konca petdesetih let o novem upravnem kompleksu ni več govorilo. Palača ljudske skupščine je bila med letoma 1954 in 1960 zgrajena na drugi lokaciji ob Šubičevi ulici, izdelava načrtov pa je bila brez natečaja poverjena arhitektu Vinku Glanzu. Izgradnja monumentalne palače, portal katere krasijo figuralne plastike kiparjev Zdenka Kalina in Karla Putriha, je zaznamovala začetek urejanja obrobja Titove ceste (danes Slovenska cesta) in označila severno stranico prihodnjega Trga revolucije (danes Trg republike).

### MESTNA MAGISTRALA IN VPRAŠANJE KOZLERJEVE HIŠE

Leta 1953 je podjetje Na-ma razpisalo javni natečaj za zidavo nove veleblagovnice ob stari, naloga pa je obsegala tudi ureditev daljšega odseka Titove ceste na območju med Cankarjevo cesto in Šubičevo ulico. Ravnikar je v poročilu o natečaju, ki ga je objavil v reviji *Arhitekt*,<sup>71</sup> opozoril, da pri tej nalogi ne gre le za novo stavbo, ampak za kompleksnejše vprašanje prihodnjega mestnega jedra in njegovega preoblikovanja, kar zahteva odgovorno načrtovanje in spoštovanje historične dediščine tega območja z baročno Kozlerjevo palačo ter ohranjanje pogledov na Ljubljanski grad.<sup>72</sup>

Natečaj je sovpadal z začetkom razprav o širitvi Titove ceste skozi mestno središče. Ulica je zaradi naraščanja avtomobilskega prometa postajala preozka, saj so se na njej gnetli pešci, avtomobili in še tramvaj. Politični vrh je

also incorporated the cultural institutions on the west side of the main Ljubljana thoroughfare, along what is now Prešeren Street: the Museum of Modern Art, the National Museum, and the National Gallery. He designed the park along two rectangular axes. Along the north-south axis, in the direction of the existing tree-lined avenue in Tivoli Park along the railway, he envisaged a 700 m avenue ending at the new People's Assembly Building. He drew a wide avenue perpendicular to that axis, extending from the People's Assembly Building to the thoroughfare, along which he placed the Government Presidency, the Plan Committee, and the Communist Party's Central Committee buildings. He designed the People's Assembly Building as a simple cube on a raised platform, whose construction, facade, and, first and foremost, interior, are evocative of Le Corbusier, whereas the main facade is clad in stone and decorated with monumental sculptures in Plečnik's fashion. Its monumental design is somewhat reminiscent of Ravnikar's competition entry for New Belgrade, which, of course, agreed with the ideology of the postwar period and socialist realism.

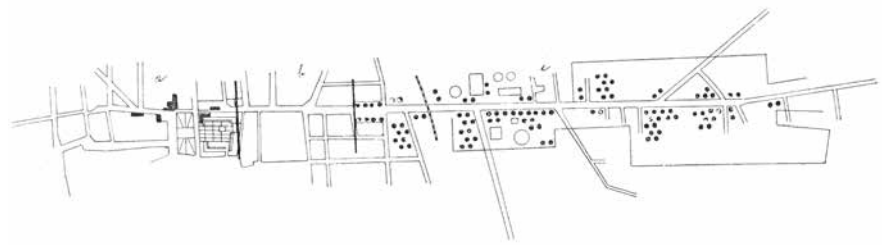
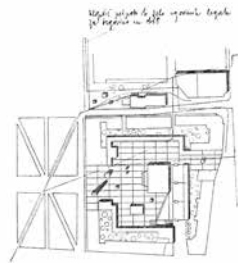
After this competition the Government Presidency held a new one with invited participants, including Jože Plečnik, Nikolaj Bežek, and Edvard Ravnikar.<sup>70</sup> Then the new administrative complex was no longer discussed until the end of the 1950s. Between 1954 and 1960, the People's Assembly Building was built at a different site, on Šubic Street, and the plans for it were commissioned from the architect Vinko Glanz without a prior competition. The construction of this monumental building, whose portal is adorned with figural sculptures by the sculptors Zdenko Kalin and Karel Putrih, launched the development of the periphery of *Titova cesta* (Tito Street, today's Slovenia Street) and delineated the northern side of future Revolution Square (today's Republic Square).

### CITY THOROUGHFARE AND THE KOSLER BUILDING

In 1953, the *Na-Ma* company held an open competition for the design of a new apartment store next to the old one, which also included the redevelopment of a lengthy segment of Tito Street between *Cankarjeva cesta*

**1 Vinko Glanz, Palača ljudske skupščine, 1960 (foto: B. Zupančič). Vinko Glanz, People's Assembly Building, 1960 (photo: B. Zupančič).**

**2** Edvard Ravnikar, Predlog alternativne ureditve Titove ceste z ohranitvijo Kozlerjeve palače (Arhitekt, 1953). Edvard Ravnikar, proposal for the alternative redevelopment of Tito Street by preserving the Kosler Building (Arhitekt, 1953).



2

**3** Edvard Ravnikar, Variantni predlog zazidave Nunskega vrta, 1958 (Mihelič, 1983). Edvard Ravnikar, alternative proposal for the redevelopment of the convent garden, 1958 (Mihelič, 1983).

hotel problem na hitro rešiti z rušenjem cele vrste hiš med Tomšičevo in Šubičevo ulico. Idejna zasnova nove ureditve Titove ceste v predelu med Tomšičevo in Šubičevo ulico, ki je bila objavljena v *Naših razgledih*, je izzvala ostre debate med zagovorniki in nasprotniki rušitve Kozlerjeve palače,<sup>73</sup> kar je rušenje sicer nekoliko ustavilo, ni pa ga preprečilo.

Ravnikar se je v debato aktivno vključil. V reviji *Arhitekt* je objavil članek *Za pravilno obravnavo centra Ljubljane*,<sup>74</sup> v katerem je poudaril, da ni nujno, da bi bila magistrala enako široka po vsej dolžini skozi mestno središče, ampak da mora ostati raznolika in bogata, ker bo tako veliko zanimivejša in lepša. Članku je dodal še predlog alternativne rešitve, po kateri bi bilo mogoče uskladiti prometno-tehnične zahteve po razširitvi Titove ceste in hkrati ohraniti Kozlerjevo palačo, tako da bi na vzhodni strani ulice v pritličju odprli arkade za pešce, na zahodni strani ulice pa pešpot speljali po zadnji strani Kozlerjeve palače skozi njen vrt. Ulica bi se tako razširila za pešce in avtomobile, Kozlerjeva palača pa bi bila ohranjena.<sup>75</sup>

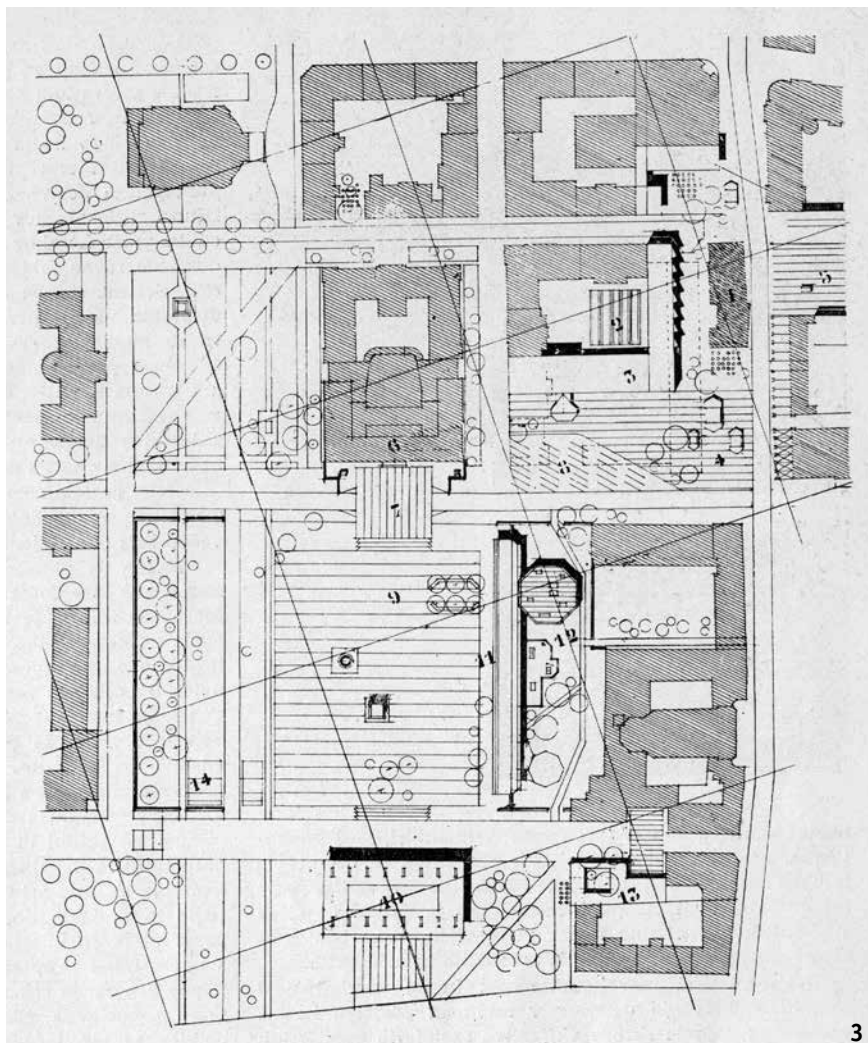
(Cankar Street) and Šubič Street. In his report on the competition published in the journal *Arhitekt*,<sup>71</sup> Ravnikar highlighted the fact that the task at hand was not only about designing a new building, but that it involved a more complex issue of developing the future city centre and redesigning the area, which demanded responsible planning, respecting the historical heritage of the area, including the Baroque Kosler Building, and retaining the views of Ljubljana Castle.<sup>72</sup>

The competition coincided with the beginning of discussions about expanding Tito Street in the city centre. Due to increased vehicle traffic, the street became too narrow, crammed with pedestrians, cars, and trams. The authorities wanted to resolve the problem quickly by demolishing all the houses between Tomšič and Šubič Streets. The concept for the new layout of Tito Street in the segment between Tomšič and Šubič Streets published in the newspaper *Naši razgledi* sparked fierce debate between those supporting and those opposing the demolition of the Kosler Building,<sup>73</sup> which slightly postponed the demolition, but did not prevent it.

Ravnikar took an active part in the debate. He published an article titled "Za pravilno obravnavo centra Ljubljane" (For Proper Treatment of Ljubljana's Centre)<sup>74</sup> in the journal *Arhitekt*, in which he argued that the thoroughfare did not have to be of the same width along its entire course through the city centre and that it had to remain diverse and rich because it would be much more interesting and beautiful that way. He also added his own alternative design solution to the article, based on which it would be possible to meet the traffic and technical demands for expanding Tito Street and at the same time preserve the Kosler Building by opening up pedestrian arcades on its ground floor on the east side of the street and running the pedestrian route on the west side of the street along the back of the Kosler Building, through its garden. In this way, the street would be expanded for pedestrians and cars, and the Kosler Building would be preserved.<sup>75</sup>

However, his proposal did not sway the authorities. The Kosler Building was demolished in 1961. They did, however, mark and remove its architectural elements, claiming that they would reconstruct the building at a new site at the Volčji Potok Arboretum, but that never happened. They expanded the street and built the Konzorcij Building at the site.

At that time, Ravnikar also produced an alternative plan for the redevelopment of the convent garden,<sup>76</sup> according to which the Kosler Building would remain in the green surroundings of its garden and the area would be redeveloped into a vibrant urban space between what are now Congress Square and the Parliament. He converted the convent garden with its greenery and fountain



3



1 Pogled od Trga republike proti Muzejskemu trgu (foto: B. Zupančič).  
View from Republic Square toward People's Heroes Square (photo: B. Zupančič).

2 Edvard Ravnikar, Natečajni projekt za ureditev novega Trga revolucije, 1960 (Mihelič, 1983).  
Edvard Ravnikar, competition entry for Revolution Square, 1960 (Mihelič, 1983).

Vendar to političnega vrha ni prepričalo. Kozlerjevo palačo so leta 1961 porušili. Arhitekturne elemente so sicer označili in jih demontirali, češ da bodo palačo rekonstruirali na novi lokaciji v arboretumu Volčji potok, vendar se to nikoli ni zgodilo. Ulico so razširili in zgradili poslovno stavbo Konzorcij.

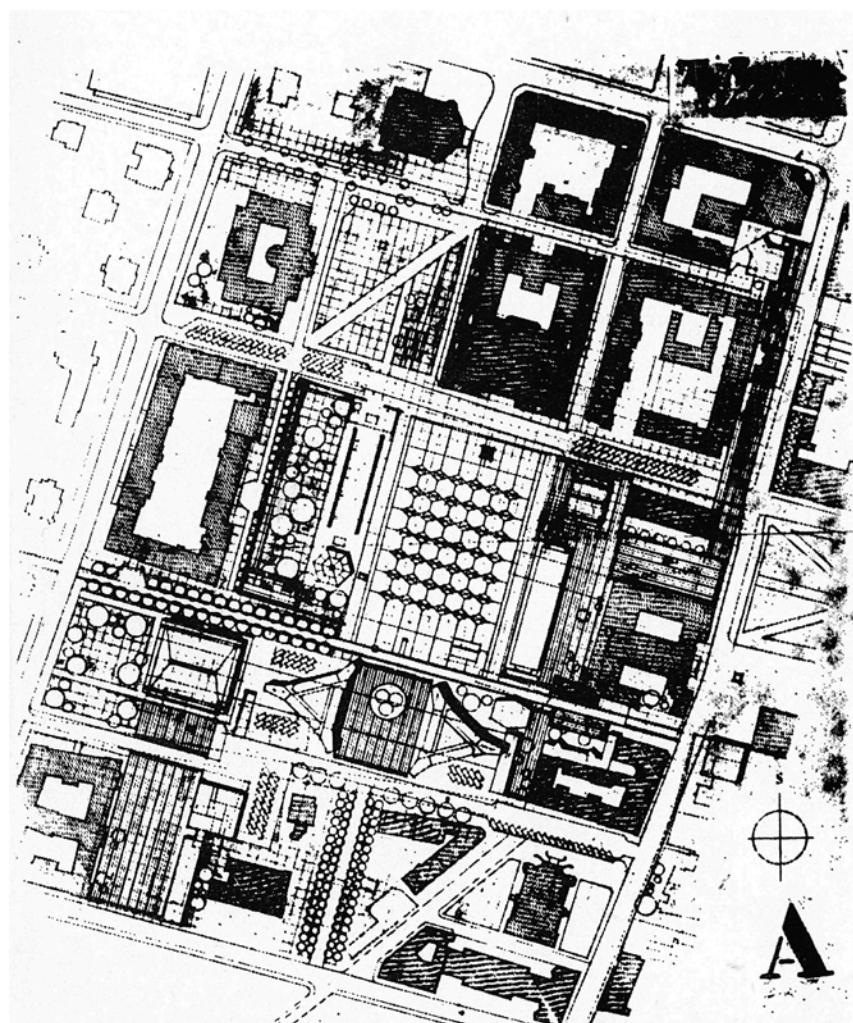
Ravnikar je tedaj izdelal še alternativni načrt zazidave Nunskega vrta,<sup>76</sup> v katerem je predlagal, naj se Kozlerjeva palača ohrani v zelenem ambientu svojega vrta ter naj se tam uredi živahen mestni ambient na prehodu proti Kongresnemu trgu in palači ljudske skupščine. Nunski vrt z obstoječim zelenjem in fontano je preoblikoval v reprezentativno agoro, kot ozadje spomeniku revolucije, od opere čez Trg narodnih herojev, mimo grobnice herojev, preko Nunskega vrta, mimo ohranjenih emonskih obrambnih naprav do Erjavčeve ulice pa je načrtoval južno sončno promenado kot pendant Plečnikovi aveniji od Trnovega do Južnega trga na vzhodni strani Titove ceste. Ob vhodu na novi trg je načrtoval portik z obeležji iz narodne zgodovine in panteon zaslužnih.

### NATEČAJ ZA UREDITEV<sup>77</sup> TRGA REVOLUCIJE LETA 1960

Leta 1960 je bil razpisan natečaj za ureditev novega Trga revolucije v Ljubljani.<sup>78</sup> Od prvih povojnih nejasnih zamisli, da mora mesto dobiti veličasten spomenik revoluciji, do razpisa natečaja se je izkristalizirala jasnejša ideja, da je treba spomenik vključiti v širšo zasnovo novega, programske in oblikovno bogatega mestnega središča.

Prvo nagrado na natečaju je dobil Ravnikar. Iz prvotne arhetipske forme zaprtega trga, ki jo je predlagal v načrtu iz leta 1957, je trgu v natečajnem projektu dal kompleksnejšo formo. Spomenik revolucije je postavil v os parlamenta na ploščad, ki sta ji dominirali visoki dvaindvajsetnadstropni stolpnici,<sup>79</sup> simbola politične in gospodarske moči Slovenije. Postavljeni v geografsko središče mesta naj bi višinsko označevali Ljubljanska vrata – ožino med Ljubljanskim gradom in Rožnikom – in ustvarjali dialog

into an imposing agora as a backdrop to the Monument to the Revolution, and he laid a southern sunny promenade from the opera house through *Trg narodnih herojev* (People's Heroes Square), past the Tomb of the People's Heroes, across the convent garden, and past the preserved Roman defence structures as a counterpoint



s starimi baročnimi zvoniki nunske cerkve. Ravnikar je v tem projektu posegel z razpisnega območja do Gregorčičeve ulice, ker je menil, da novi trg ne sme biti ločen samostojen del mesta, ampak mora s svojo vsebino in programom pronicati v obstoječe mestno tkivo.

Leta 1962 je bil razpisan natečaj za spomenik revolucije, na katerem sta zmagala kipar Dušan Tršar in arhitekt Vladimir Braco Mušič.<sup>80</sup> Istega leta je Ravnikar na osnovi natečajnega projekta izdelal zazidalni načrt za novi Trg revolucije.<sup>81</sup> V njem je napravil nekaj sprememb. Spomenik je s platoja med stolpnicama premaknil v zelen park ob glavni ploščadi, da bi bil tako neodvisen od gradbenih mas novih stavb in viden v veliko širšem polju s pristopov, ki so bližji središču.<sup>82</sup> Stolpnici je zasukal z vogali drugo proti drugi in premaknil bolj proti sredini ploščadi. Tako je celoten prostor razčlenil v več manjših trgov, ki delujejo kot neke vrste predprostori pred glavno ploščadjo. Med seboj so ločeni in hkrati povezani. Vsak od njih je samostojna celota s svojim značajem in vsebino, obenem pa je del celote, ki ji je podrejen.

Sprememba urbanistične zasnove trga je vplivala tudi na arhitekturo. Stolpnici, ki sta bili prvotno zasnovani kot identični prizmatični telesu z amiranobetonskim jedrom in konzolno izstopajočim stavbnim telesom, je preoblikoval tako, da jima je prisekal vogale, prosojno fasado iz jeklenih montažnih elementov pa je zamenjal s polnili iz neprosojnih materialov. Hkrati je v srednjem nadstropju deljen fasadni plašč povezal v enotno nerazčlenjeno fasado.

Trg revolucije so začeli graditi v začetku šestdesetih let, vendar so bila že sredi šestdesetih let dela prekinjena zaradi spremenjenih razmer in gospodarske reforme. Izvršni svet kot glavni investitor je odstopil od projekta in obdržal le še financiranje ploščadi in spomenika revolucije, vse druge investicije pa so prevzela močnejša gospodarska in trgovska podjetja ter banke, zaradi česar se je trg iz upravnega središča začel spreminjati v poslovno-trgovsko. S tem se je spremenila urbanistično-arhitekturna zasnova celotnega kompleksa. Stolpnici sta bili znižani za

to Plečnik's avenue from Trnovo to South Square on the east side of Tito Street. At the entrance to the new square, he designed a portico with memorials to Slovenian history and a pantheon of worthy figures.

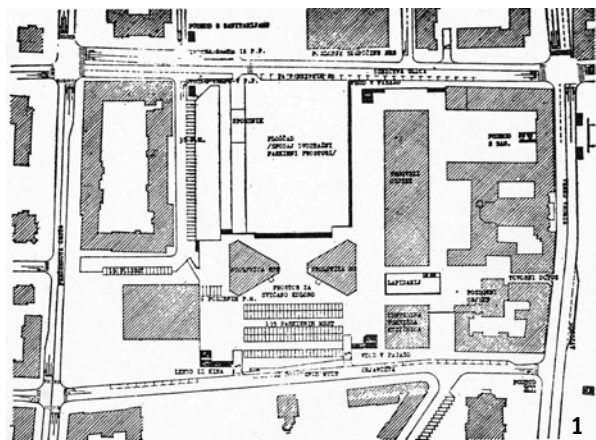
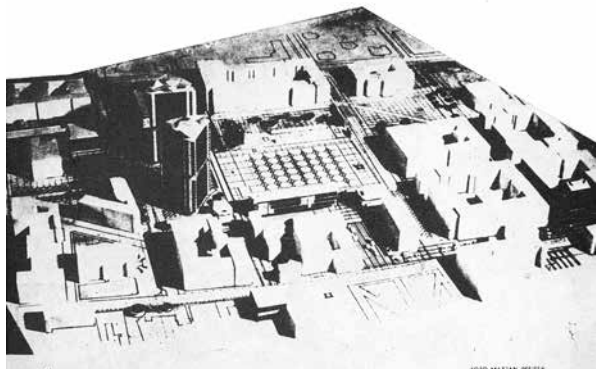
### THE 1960 COMPETITION FOR REVOLUTION SQUARE<sup>77</sup>

In 1960, a competition was held for the development of a new square in Ljubljana called Revolution Square.<sup>78</sup> From the initial vague postwar notions of building a magnificent monument to the revolution in the city to this competition, the idea had crystallized that the monument should be incorporated into the wider concept of a new city centre rich in terms of its programme and design.

Ravnikar won first prize at this competition. Compared to the initial archetypal form of a closed square proposed in his 1957 plan, he gave the square a more complex form. He placed the Monument to the Revolution along the axis of the parliament building, on a plaza dominated by two twenty-two-storey towers<sup>79</sup> symbolizing Slovenia's political and economic power. Standing in Ljubljana's geographical centre, they were to mark the Ljubljana Gate (i.e., the passage between Ljubljana Castle and Rožnik Hill) with their height, creating a dialogue with the old Baroque belltowers of the Ursuline Church. In this entry, Ravnikar expanded the area defined in the competition to *Gregorčičeva ulica* (Gregorčič Street) because he believed the new square should not be an isolated autonomous part of the city, but it should blend in with the existing urban fabric with its content and programme. In 1962, a design competition was held for the Monument to the Revolution, which was won by the sculptor Dušan Tršar and the architect Vladimir Mušič.<sup>80</sup> Also in 1962, Ravnikar produced a development plan for the new Revolution Square based on his competition entry,<sup>81</sup> introducing a few changes. He moved the monument from the plaza between the twin towers to a green park next to the central plaza to make it independent from the masses of the new buildings and visible in a



3 Dušan Tršar in Vladimir Braco Mušič, Spomenik revolucije, 1962 (foto: B. Zupančič).  
Dušan Tršar and Vladimir Mušič, Monument to the Revolution, 1962 (photo: B. Zupančič).



polovico. Trg revolucije je tako izgubil dominantno vlogo v razmerju do mestne silhuite in se z gabariti zliil z drugimi stolpnimi objekti. Znižani stolpnici sta dobili novo fasado iz granitnih plošč in različna nadzidka, stolpnici Ljubljanske banke je bil dodan dvonadstropni zaključek v tlorisu pritličja, oblečen v bakreno pločevino, stolpnici Iskre Commerce pa enak, vendar petnadstropni nadzidek s svetlobnimi kupolami. S tem je bila porušena simetrija Ljubljanskih vrat, ki je prvotnemu kompleksu dajala monumentalni značaj. V parterju so bili ob obeh stolpnica dodani pritlični prizidki za poslovne prostore. Razgibani tlorisi teh objektov, ki so se vedno bolj širili ob obeh stolpnica in navzven v prostor Erjavčeve ulice, so pripomogli k temu, da je celoten kompleks postal bolj razčlenjen ter da je izginila meja med glavno ploščadjo in drugimi dostopnimi ploščadmi. V nasprotju s zgodnejšimi različicami Trga revolucije, v katerih je Ravnikar popolnoma opustil motiv ulice kot element členitve in organizacije urbanega prostora, se je ta spet pojavil v parterju ob obeh straneh trgovskega objekta v bolj rudimentarni obliki, v kletni etaži pa kot zaprta trgovska ulica – galerija, kakršno je Le Corbusier leta 1952 prvič zasnoval v Marsejskem bloku.<sup>83</sup> Kot protiutež visokima stolpnicama in cerkvenima zvonikoma je horizontalno poudarjen objekt veleblagovnice razdelil celoten kompleks vzdolžno na dva dela, na monumentalno paradno ploščad na zahodu in intimnejše prostore znotraj nekdanjega samostanskega kompleksa na vzhodu. Preko Plečnikovega trga je bila na mestu nekdanjega samostanskega dvorišča ustvarjena povezava med spomenikom revolucije, glavno ploščadjo in parkom Zvezda s Kongresnim trgom.

## NATEČAJ ZA DOM DRUŽBENOPOLITIČNIH ORGANIZACIJ LETA 1980

Leta 1980 je Ravnikar sodeloval na jugoslovanskem natečaju za Dom družbenopolitičnih organizacij, ki je bil

much wider field from access points closer to the centre.<sup>82</sup> He angled the twin towers toward each other and moved them closer to the centre of the raised part of the plaza. In this way, he broke up the entire area into several smaller squares functioning like vestibules in front of the central plaza. They are simultaneously separated from and connected with one another. Each forms an independent whole with its own character and content, while at the same time being part of a larger whole to which it is subordinated.

Changes to the urban design of the square also affected its architecture. Ravnikar redesigned the twin towers, which he had initially envisaged as two identical prism-shaped bodies with a reinforced-concrete core and a cantilevered body rising to the sky, by cutting off their corners and cladding their transparent facades made of prefabricated steel elements with non-transparent materials. In addition, he changed the initial design of the facade with a recessed middle storey into a single, smooth facade.

Construction of Revolution Square began in the early 1960s, but it was halted by the mid-1960s due to changed circumstances and an economic reform. The Executive Council as the main developer withdrew from the project and only continued to fund the construction of the central plaza and the Monument to the Revolution, whereas funding for all other structures was provided by various businesses, stores, and banks, so that ultimately the square began to change from an administrative centre into a business and commercial centre. This also changed the urban and architectural design of the entire complex. The height of the twin towers was halved. This made the square lose its dominant role in the city's skyline and its vertical profile blended in with other tall structures. The shortened towers obtained a new, granite-panel facade and different additions at the top: the one housing the bank Ljubljanska Banka obtained a two-storey top clad in copper plating, with the same layout as the ground floor, and the one housing the company Iskra Commerce ac-

1 **Edvard Ravnikar, Zazidalni načrt za novi Trg revolucije, 1962 (Mihelič, 1983).** Edvard Ravnikar, development plan for new Revolution Square, 1962 (Mihelič, 1983).

2 **Stolpnici na Trgu republike (foto: B. Zupančič).** Twin towers on Republic Square (photo: B. Zupančič).





3 Pogled na Trg republike z Erjavčeve ulice (foto: B. Zupančič).  
View of Republic Square from Erjavec Street (photo: B. Zupančič).

4 Pokrita ulica v pasaži blagovnice Maxi (foto: B. Zupančič).  
Interior shopping street in the Maxi department store (photo: B. Zupančič).



načrtovan na vzhodni strani Vladne palače na območju med Trgom osvoboditve (danes Kongresni trg), Gradiščem (danes Slovenska cesta), Vegovo in Gregorčičevo ulico. Ta projekt je Ravnikar predstavil kot nadaljevanje koncepta, ki ga je začel pri Trgu revolucije ter naj bi se končal z ureditvijo celotnega kareja med Vegovo ulico, Prešernovo cesto, Gregorčičevo in Tomšičevo ulico, najbolj reprezentativnega dela mestnega središča, v katerem so združeni najpomembnejši urbani in arhitekturni elementi nacionalnega pomena: Trg revolucije, prihodnja Titova esplanada, gledališče, univerza, muzeji in galerije, IS, glavne poslovne, trgovske in gostinske zgradbe. Poseben poudarek projekta je bila monumentalna esplanada pred novo stavbo DDPO, zasnovana kot nov protokolarni vhod v Vladno palačo, ki bi tudi »vizualno poudarila državno suverenost v sklopu kulturnih in državnoupravnih moči in ji dala razsežnost, vrednost in simboliko: esplanada bi v desetih letih postala široka, sončna, baročno obdelana ploskev z našim glavnim državnim spomenikom, z vsem potrebnim patosom in velikopoteznostjo.«<sup>84</sup>

quired the same top, but five storeys high and furnished with cupola skylights. This disrupted the symmetry of the Ljubljana Gate, which had lent a monumental character to the initial design. Ground-floor additions for business premises were added to both buildings. The various ground plans of these structures, which spread next to the twin towers and out onto *Erjavčeva cesta* (Erjavec Street), made the entire complex more variegated and caused the boundary between the central plaza and the sections leading to it to disappear. In contrast to his previous versions of Revolution Square, in which Ravnikar completely abandoned the motif of the street as an element of diversifying and organizing urban space, it now reappeared at the ground level on both sides of the department store in a more rudimentary form and in the basement as an interior shopping street or arcade, such as the one Le Corbusier first designed for the Marseille apartment building in 1952.<sup>83</sup>

As a counterweight to the twin towers and the two church belltowers, the horizontally accentuated department store divided the entire complex longitudinally into two parts: a monumental ceremonial plaza in the west and more intimate spaces within the former convent in the east. At the site of the former convent courtyard, he created a connection via *Plečnikov trg* (Plečnik Square) between the Monument to the Revolution and the central plaza on the one hand and *Park Zvezda* (Star Park) and what is now Congress Square on the other.

### THE 1980 COMPETITION FOR THE SEAT OF SOCIOPOLITICAL ORGANIZATIONS

In 1980, Ravnikar took part in the Yugoslav design competition for the seat of sociopolitical organizations, which was to be located on the east side of the government building between *Trg osvoboditve* (Liberation Square, now Congress Square), *Gradišče* (Gradišče Street, now Slovenska cesta 'Slovenia Street'), *Vegova ulica* (Vega Street), and *Gregorčičeva ulica* (Gregorčič Street). He presented his entry as a continuation of the concept he started de-





Ta monumentalna promenada bi bila, kot je Ravnikar zapisal v poročilu k natečajnemu projektu, del zelenega U, ki bi povezal park na zahodni strani Trga revolucije, preko Kidričevega parka (danes Park Sveta Evrope) in zelene Tomšičeve ulice z opero in preko Slovenske ceste s Kongresnim trgom na vzhodu. Ta ideja zelenega U spominja na sicer veliko starejšo zasnovo tako imenovane zelene podkve, ki je v začetku 20. stoletja povezala v edinstveno arhitekturo celoto najbolj reprezentativne mestne palače v Zagrebu (akademijo znanosti in umetnosti, univerzo, glavno postajo, visoko tehnično šolo, narodno gledališče) in bogate meščanske vile z obsežnimi parki.

## CANKARJEV DOM

Leta 1975 je novoustanovljeni republiški odbor za pravo stoletnice rojstva Ivana Cankarja dal pobudo za izgradnjo kulturnega središča na Trgu revolucije. Leta 1976 je Ravnikar izdelal idejni projekt zasnove novega središča z veliko podzemno dvorano južno od obeh stolpnic, čez leto dni je bil sprejet zazidalni načrt, med letoma 1980 in 1982 pa je bil Cankarjev dom zgrajen. S tem se je končal projekt, na katerem je Ravnikar delal več kot štirideset let. V tem času je moral arhitekturno in urbanistično zasnovo pogosto spreminjati, preverjati, dograjevati, izpopolnjevati in prilagajati spremenjenim okoliščinam. Kljub temu mu je na koncu vendarle uspelo ustvariti vtis enotnega kompleksa, ki ga je občutljivo povezal z baročno in klasicistično Ljubljano, preko Cankarjevega doma pa ga je vkomponiral med najpomembnejše mestne palače (Vladna palača, Narodni muzej, Moderna galerija in Narodna galerija) ob Ljubljanskem ringu. Povezava med Ljubljanskim gradom in Rožnikom, ki jo je Ravnikar narisal v svojem prvem regulacijskem načrtu Ljubljane, je bila tako uresničena, vendar na drugačen način, kot neke vrste vsebinska vez med središčem starega in središčem modernega mesta.

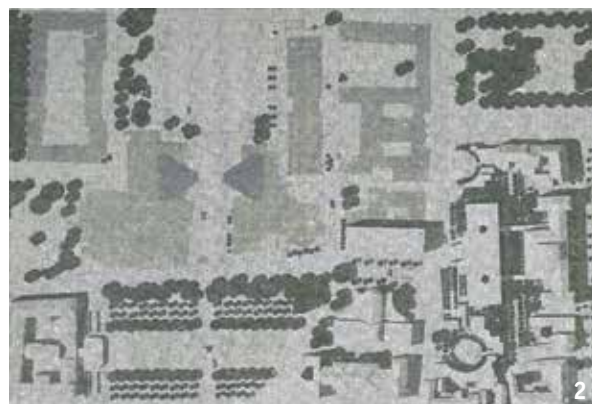
## SEVERNI DEL MESTNEGA SREDIŠČA

Leta 1957 se je Ravnikar udeležil tudi javnega natečaja za središče Ljubljane, vključno z Ajdovščino (poznejša Ploščad Borisa Kraigherja, danes spet Ajdovščina).<sup>85</sup> Natečajno območje je obsegalo tri zazidalne otoke najožjega mestnega središča med današnjo Slovensko cesto, Dalmatinovo ulico, Miklošičevo cesto in parkom Zvezda s Kongresnim trgom. Natečajni program je predvidel prenovo in izgradnjo novega poslovno-trgovskega središča mesta z opero, pionirskim domom, trgovskim centrom in

veloping with Revolution Square and was to be completed with the redevelopment of the entire urban block between Vega Street, Prešeren Street, Gregorčič Street, and Tomšič Street – that is, the most prominent part of the city centre featuring the most important urban design and architectural elements of national importance: Revolution Square, the future Tito Esplanade, the theatre, the university, museums, galleries, the Executive Council Building, the main business and commercial buildings, and restaurants. His competition entry placed special emphasis on a monumental esplanade in front of the new seat of sociopolitical organizations, which was designed as a new ceremonial entrance to the government building, which would also “visually accentuate Slovenia's independence in terms of its cultural and state-administration powers, and give it dimension, value, and symbolism: in ten years, the esplanade would become a wide, sunny, Baroque-styled plaza with our main national monument and all the necessary pathos and grandeur”.<sup>84</sup> As described by Ravnikar in his report accompanying the entry, this monumental promenade would form part of a “green U” connecting the park on the west side of Revolution Square via Kidričev park (Kidrič Park, now Park Sveta Evrope ‘Council of Europe Park’) and green Tomšič Street with the opera house and via Slovenia Street with Congress Square in the east. The idea of a green U is reminiscent of a much older “green horseshoe” layout, which in the early twentieth century connected the most prominent urban buildings in Zagreb (the academy of sciences and arts, the university, the main railway station, the technical college, and the national theatre) and houses of the rich middle class through extensive parks into a unique architectural whole.

## THE CANKAR CENTRE

In 1975, the newly established republic-level committee for the celebration of the centennial of Ivan Cankar's birth initiated the development of a cultural centre on Revolution Square. In 1976, Ravnikar produced a conceptual design of the new centre with a large underground hall south of both staircases, and a development plan was adopted a year later. The Cankar Centre was built between 1980 and 1982. This completed the project Ravnikar had been working on for over forty years. During that time, he often had to change, check, extend, and improve his architectural and urban development concepts, and adapt them to the changed circumstances. Nonetheless, he ultimately managed to create the impression of a uniform complex, which he delicately connected with Baroque and Classicist Ljubljana, and in-



- 1 **Povezava Trga republike s Kongresnim trgom, podhod pod Slovensko cesto (foto: B. Zupančič).** Connection between Republic Square and Congress Square, underpass on Slovenia Street (photo: B. Zupančič).
- 2 **Natečaj za dom družbenopolitičnih organizacij (Arhitektov bilten – AB, 1980).** Competition entry for the seat of sociopolitical organizations (Arhitektov bilten – AB, 1980).

3 Cankarjev dom (foto: B. Zupančič).  
The Cankar Centre  
(photo: B. Zupančič).

4 Pogled na Cankarjev dom s Prešernove ceste (foto: B. Zupančič).  
View of the Cankar Centre from Prešeren Street (photo: B. Zupančič).



večjim številom stanovanj ter ureditev prometnih povezav in pešpoti skozi središče mesta.

Natečaj je bil razpisan v času, ko je bil ustanovljen Zavod za ureditev stare Ljubljane kot operativni organ za izvajanje spomeniškovarstvene službe, ki je istega leta (1957) izdelal prvi spomeniškovarstveni elaborat za urbanistični program Ljubljane.<sup>86</sup>

Tudi pri tem projektu, pri katerem je delal skupaj z Vladimirjem Bracom Mušičem, je Ravnikar območje najprej analiziral v odnosu do širše urbanistične problematike mesta, natečajno območje znotraj glavnih prometnic Prešernove in Masarykove ceste, Titove in Miklošičeve ceste pa je razdelil na manjše prostorske omejene enote – precinkte –, ki se nizajo ob obeh straneh magistrale.<sup>87</sup> Te enote, ki spominjajo na Ravnikarjevo sočasno raziskovanje koncepta soseske, se členijo navznoter in so namenjene izključno pešcu, medtem ko se motorni promet ustavlja na obodu. V mestnem središču je predlagal zgostitev zazidave na obeh straneh mestne magistrale s

corporated it, via the Cankar Centre, among the most important city buildings (the Government Building, the National Museum, the Museum of Modern Art, and the National Gallery) along the Ljubljana ring road. The connection between Ljubljana Castle and Rožnik Hill that Ravnikar had drawn in his first plan for Ljubljana was thus achieved, albeit somewhat differently than he initially envisaged: it came to be realized as a type of conceptual link between the centres of the old and new town.

## THE NORTHERN PART OF THE CITY CENTRE

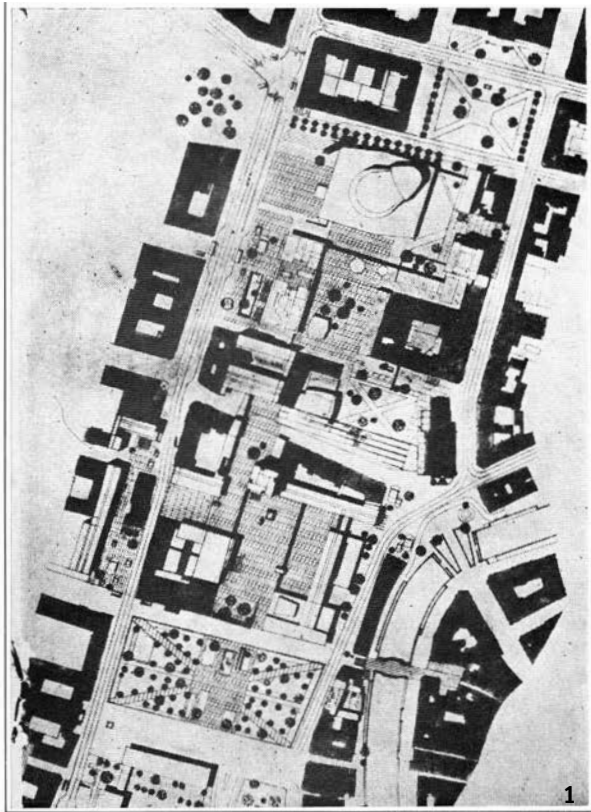
In 1957, Ravnikar participated in an open design competition for the Ljubljana city center, including Ajdovščina Square (later renamed *Ploščad Borisa Kraighejra* 'Boris Kraigher Square' and now again Ajdovščina Square).<sup>85</sup>

The competition covered three urban blocks in the city centre between what are now *Slovenska cesta* (Slovenia Street), *Dalmatinova ulica* (Dalmatin Street), *Miklošičeva cesta* (Miklosich Street), *Park Zvezda* (Star Park), and *Kongresni trg* (Congress Square), which were to be redeveloped into a new business and commercial city centre with an opera house, a youth cultural centre called *Pionirski dom* (Pioneer Hall), a shopping centre, and substantial new housing, complemented with redesigned roads and footpaths leading through the city centre.

This competition was held at a time when the Institute for the Development of Ljubljana's Old Town was established as an operational body in charge of monument protection, which produced the first monument protection study for Ljubljana's urban planning programme that same year (i.e., 1957).<sup>86</sup>

Ravnikar worked with Vladimir Mušič on this competition entry, in which he again first analysed the area within the context of the city's wider urban planning issues, dividing the competition area between the main streets (i.e., Prešeren Street and Masaryk Street, and Tito Street and Miklosich Street) into smaller spatial units or precincts





pozidavo notranjščin stavbnih blokov. S tem namenom je razvil tudi predlog novih struktur – jeklenih in zasteklenih stolpov,<sup>88</sup> ki naj bi zapolnili notranjščine obstoječih stavbnih blokov.

Območje je v celoti namenil osrednjim dejavnostim in z njega popolnoma izločil stanovanja, kar je bilo po Mušičevih besedah razlog, da so njun projekt obravnavali ločeno od konkurence.

Prostor je organiziral diagonalno od Ajdovščine do Tromostovja, da bi omogočil poglede iz starega mestnega jedra proti Ajdovščini in hotelu Bellevue v parku Tivoli, v osi, v kateri je že Fabiani v osnutku regulacijskega načrta 1895 predlagal ureditev perspektivne ulice od Ajdovščine proti Ljubljanskemu gradu. Ravnikar je to diagonalno povezavo zasnoval kot sekvenco treh trgov, ki se od trga na Ajdovščini preko osrednjega trga za kompleksom hotela Union kaskadno spuščajo do trga za frančiškansko cerkvijo, ki je na prostoru samostanskega dvorišča.

V to kompozicijo je od severa proti jugu razvrstil ves natečajni program. Pešču namenjen kompleks je v celoti robno zazidan, le proti jugu je popolnoma odprt. Preko Čopove ulice in Južnega trga je po Plečnikovi zamisli povezan s parkom Zvezda in Kongresnim trgom, na zahodu pa preko Titove ceste s Kozlerjevo palačo.

Višino nove zazidave je prilagodil okoliškim stavbam secesijske Ljubljane. Predvidel je tri višinske poudarke, obstoječi Nebotičnik, stolpnico ob severni fasadi hotela Union in stolpnico na prehodu s Čopove ulice na Južni trg.

Ravnikar in Mušič sta si kompleks zamislila kot polnokrven živahen mestni prostor, v katerem se na vsakem koraku zrcalil mestni utrip: »Ceste in trgi, morajo imeti mnogo funkcij /.../ Zabava, nakup, razstava, bife in kavica ne smejo biti ločeni.«<sup>89</sup>

Po natečaju je bil sprejet sklep, da se natečajno območje tudi vnaprej obravnava kot celota. V nasprotju s tem sklepom in natečajnim projektom so po letu 1960 na tem območju začeli graditi posamezne objekte, med nji-

along the main city thoroughfare.<sup>87</sup> These units, which are reminiscent of Ravnikar's concurrent exploration of the neighbourhood concept, are further divided internally and intended exclusively for pedestrians, with motorized traffic stopping on their periphery. For the city centre, Ravnikar suggested high-density development on both sides of the main thoroughfare, which can be achieved by building up the urban blocks' interior. To this end, he also developed a concept of new structures – that is, steel and glass-walled high-rises,<sup>88</sup> which were to fill the existing urban blocks.

Ravnikar dedicated the entire area to central activities, completely without housing, which is why, according to Mušič, their entry was evaluated separately from other competitors.

Ravnikar organized the space diagonally from today's Ajdovščina Square to the Triple Bridge to open up the views from the old town toward Ajdovščina Square and the Bellevue Hotel in Tivoli Park, along the same axis that Fabiani had used in his 1895 draft plan for Ljubljana to lay out a street with a perspective from Ajdovščina Square toward Ljubljana Castle. Ravnikar designed this diagonal connection as a sequence of three squares cascading downward from Ajdovščina Square to the central square behind the Union Hotel to a square behind the Franciscan church, at the site of the monastery's courtyard.

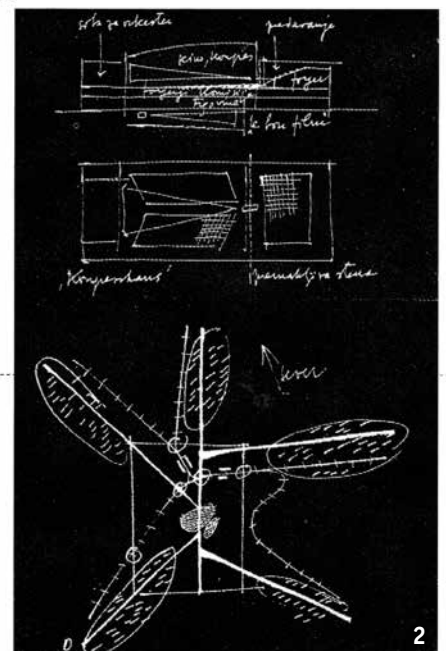
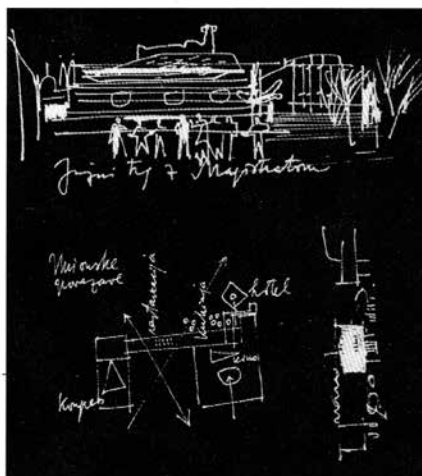
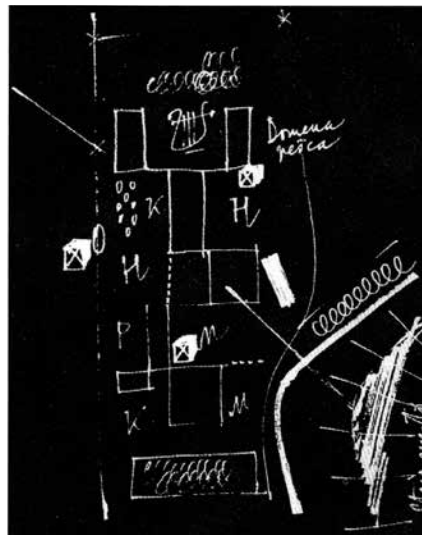
He incorporated the entire programme required by the competition into this composition from north to south. The pedestrian-only complex was enclosed from all sides, except toward the south, where it was completely

**1** Edvard Ravnikar in Vladimir Braco Mušič, *Natečajni projekt za severni del središča Ljubljane, geslo Hrami*, 1957 (Mihelič, 1983).

Edvard Ravnikar and Vladimir Mušič, *competition entry for the northern part of Ljubljana's city centre labelled Hrami*, 1957 (Mihelič, 1983).

**2** Edvard Ravnikar, *Natečajni projekt za severni del središča Ljubljane, Analiza natečajnega območja* 1957 (Planišček, 2010).

Edvard Ravnikar, *competition entry for the northern part of the Ljubljana city centre, Analysis of the competition area*, 1957 (Planišček, 2010).

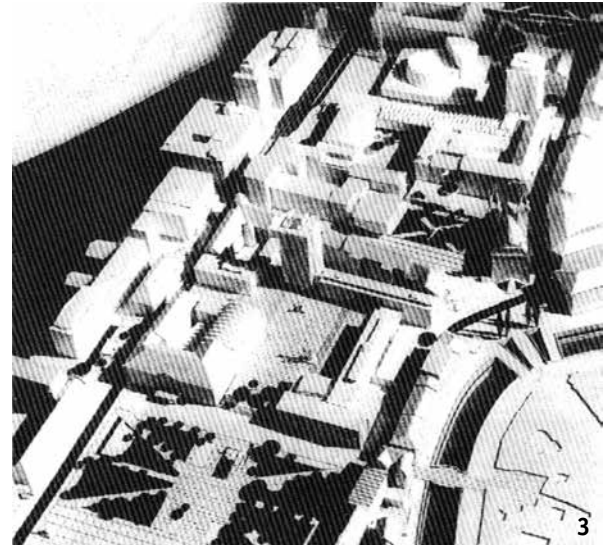


3 **Edvard Ravnikar, Maketa natečajnega projekta severni del središča Ljubljane, geslo Hrami, 1957 (Planišček, 2010).** Edvard Ravnikar, competition entry for the northern part of the Ljubljana city centre, labelled *Hrami (model)*, 1957 (Planišček, 2010).

4 **Edvard Ravnikar in Fedja Košir, Prvonagrajeni natečajni projekt za severni del Ljubljane (maketa), 1963 (Mihelič, 1983).** Edvard Ravnikar and Fedja Košir, competition entry for the northern part of the Ljubljana city centre (model), first prize, 1963 (Mihelič, 1983).

mi Dom sindikatov in Metalko, ki so onemogočili izvedbo natečajnega projekta in postali ovira za nadaljnjo celostno obravnavo tega prostora.

Leta 1964 je mestna občina razpisala nov anonimni javni natečaj za izgradnjo novega trgovsko-poslovnega središča, ki je na jugu segalo le do Čopove ulice. Ravnikar je tudi na tem natečaju, pri katerem je sodeloval skupaj s Fedjo Koširjem, dobil prvo nagrado.<sup>90</sup> Podobno kot v prvem natečajnem projektu je s sodelavci natečajno območje zasnoval kot organizem treh trgov, ki so med seboj povezani, vendar delujejo hkrati vsak zase kot celota s svojim specifičnim značajem: trg za frančiškansko cerkvi-jo, atrijski trg pod cestno ravno za kompleksom hotela Union kot središče tega, ki ga od Titove ceste ločuje dre- vored platan in ki se vključuje v oblikovanje magistrale, in trg na Ajdovščini pred današnjo blagovnico Mercator, ki je urejen kot dostopna ploščad z Miklošičeve ceste. Trgi so med seboj nivojsko ločeni in obenem povezani po ozkih, deloma pokritih prehodih. Vertikalni poudarek daje kompleksu Metalka, od katerega se gabarit spušča preko nižjih poslovnih objektov proti hotelu Union in franči- škanski cerkvi. Med njimi je odprt koridor, skozi katerega je usmerjen pogled od Ajdovščine proti Ljubljanskemu gradu. Tudi po tem natečaju je bil sprejet sklep, da se nadaljnja obdelava območja poveri avtorjem prvonagra- jenega projekta, kljub temu pa so kmalu po natečaju v



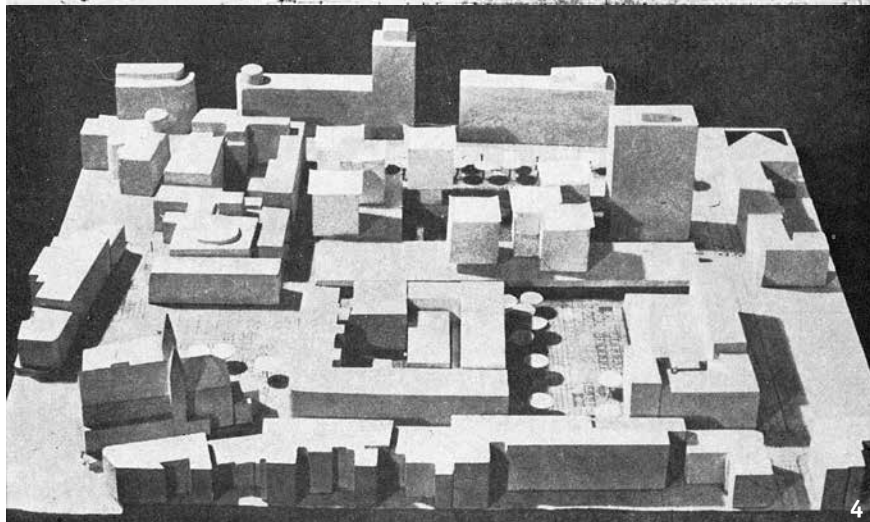
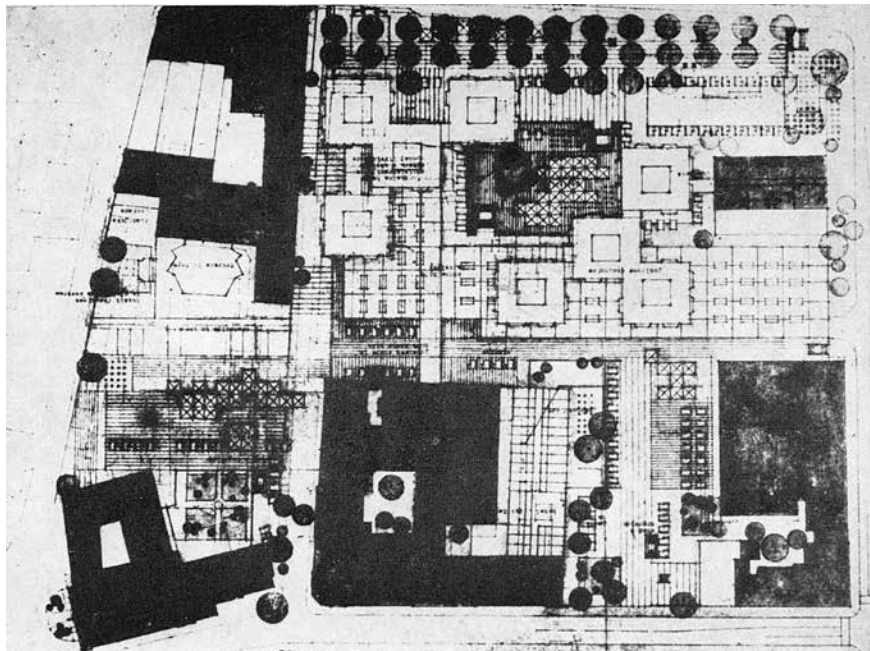
open. It was connected to Star Park and what is now Congress Square via Čop Street and South Square, following Plečnik's idea, and to the Kosler Building via Tito Street (now Slovenia Street) to the west.

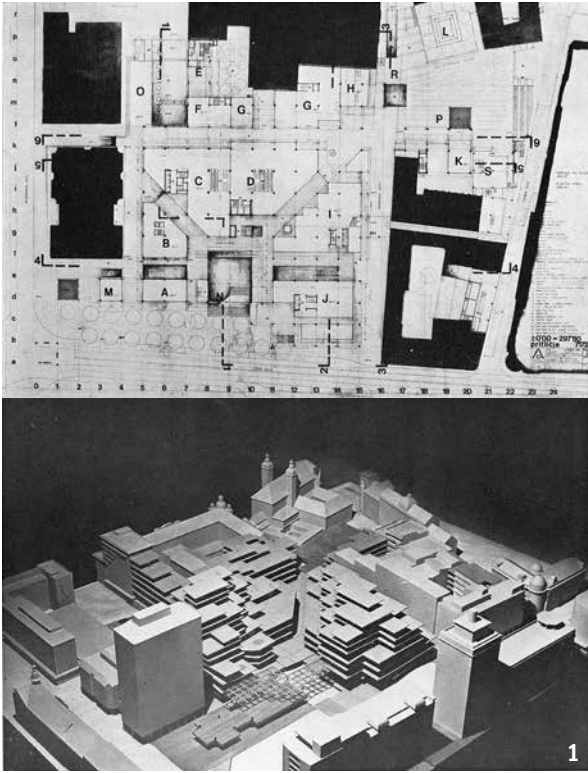
Ravnikar aligned the height of the new buildings with that of the surrounding Secession buildings, envisaging three main accents: the existing *Nebotičnik* (Skyscraper) building, a high-rise next to the northern facade of the Union Hotel, and a high-rise at the site between Čop Street and South Square.

Ravnikar and Mušič envisaged the complex as a vibrant urban space, in which the city vibe can be felt at every step: "Streets and squares must have many functions . . . Entertainment, shopping, exhibitions, restaurants, and coffee shops must not be separated."<sup>89</sup>

After the competition, it was decided that the area should continue to be treated as a whole in the future. Contrary to this decision and the competition entry, independent structures, such as *Dom sindikatov* (the Trade Union House) and the Metalka Building, began to be built at the site after 1960, preventing the implementation of the competition entry and hindering further holistic development of this area.

In 1964, the City of Ljubljana held another anonymous open competition for the development of a new commercial and business centre that, in the south, would only extend to Čop Street. Ravnikar participated in it together with Fedja Košir and again won first prize.<sup>90</sup> Similar to the previous entry, Ravnikar and Košir designed the area as an organism of three squares that are connected to one another, yet at the same time each functions as an independent whole with its own specific character: the square behind the Franciscan church, the atrium square below the street level behind the Union Hotel complex as a centre of this complex, which was separated from Tito Street (now Slovenia Street) by an avenue of plane trees and integrated into the design of the main thoroughfare, and Ajdovščina Square in front of today's Mercator department store, which Ravnikar and Košir designed as a platform providing access from *Miklošičeva cesta* (Miklosich Street). The squares were at different levels, but they were connected with one another via narrow, partly covered passages. The complex was vertically accentuated by the Metalka Building, from which its height descended over low-rise office buildings toward





prostor posegli novi investitorji in zgrajeni so bili novi objekti, npr. Modna hiša, Koteks Tobus in prizidek hotela Union. Na ponovnem internem natečaju, ki ga je mestna občina razpisala leta 1969, Ravnikar ni več sodeloval. Na njem je zmagal Janez Lajovic,<sup>91</sup> ki je ploščad zasnoval kot megastrukturo na osnovi enotne modularne mreže z diagonalnima pešpotema, od katerih ena poteka diagonalno od Ajdovščine proti frančiškanski cerkvi, druga pa seka območje v drugo smer od pošte proti Miklošičevemu parku. Tudi ta koncept ni bil izveden po natečajnem projektu, ampak so ploščad še naprej izgrajevali po parcialnih načrtih in željah investitorjev.



the Union Hotel and the Franciscan Church. There was an open corridor between them, offering views of Ljubljana Castle from Ajdovščina Square. After this competition, too, a decision was made to entrust further development of the area to the authors of the first-prize entry, but nonetheless new developers started interfering with the site soon after the competition was over, erecting new buildings (e.g., the Modna Hiša fashion store, the Koteks Tobus boutique, and the extension of the Union Hotel). The city authorities held another internal competition in 1969, in which, however, Ravnikar no longer participated. First prize was awarded to Janez Lajovic,<sup>91</sup> who designed the area as a megastructure based on a single modular grid with two diagonal footpaths, one of which ran from Boris Kraigher Square (now Ajdovščina Square) toward the Franciscan church and the other cut across the area in the other direction, from the post office toward Miklosich Park. This concept, too, has never been implemented, and the area continued to be developed based on the partial plans and preferences of various developers.

- 1 Janez Lajovic, Ploščad Borisa Kraigherja (načrt in maketa) (Mihelič, 1983, in Bernik, 1979). Janez Lajovic, Boris Kraigher Square (plan and model) (Mihelič, 1983, & Bernik, 1979).
- 2 Trg pred hotelom Holiday Inn (foto: B. Zupančič). Square in front of the Holiday Inn hotel (photo: B. Zupančič).
- 3 Ajdovščina (nekdanja Ploščad Borisa Kraigherja) – pogled z Gosposvetske ceste (foto: B. Zupančič). Ajdovščina Square (formerly Boris Kraigher Square) – view from Maria Saal Street (photo: B. Zupančič).



4 Ajdovščina (nekdanja Ploščad Borisa Kraigherja) – pogled na atrijski trg (foto: B. Zupančič).  
Ajdovščina Square (formerly Boris Kraigher Square) – view of the atrium square (photo: B. Zupančič).



#### PRENOVA PREŠERNOVEGA TRGA

Zadnji Ravnikarjev urbanistični projekt, ki ga je izvedel v Ljubljani, je bila prenova Prešernovega trga.<sup>92</sup>

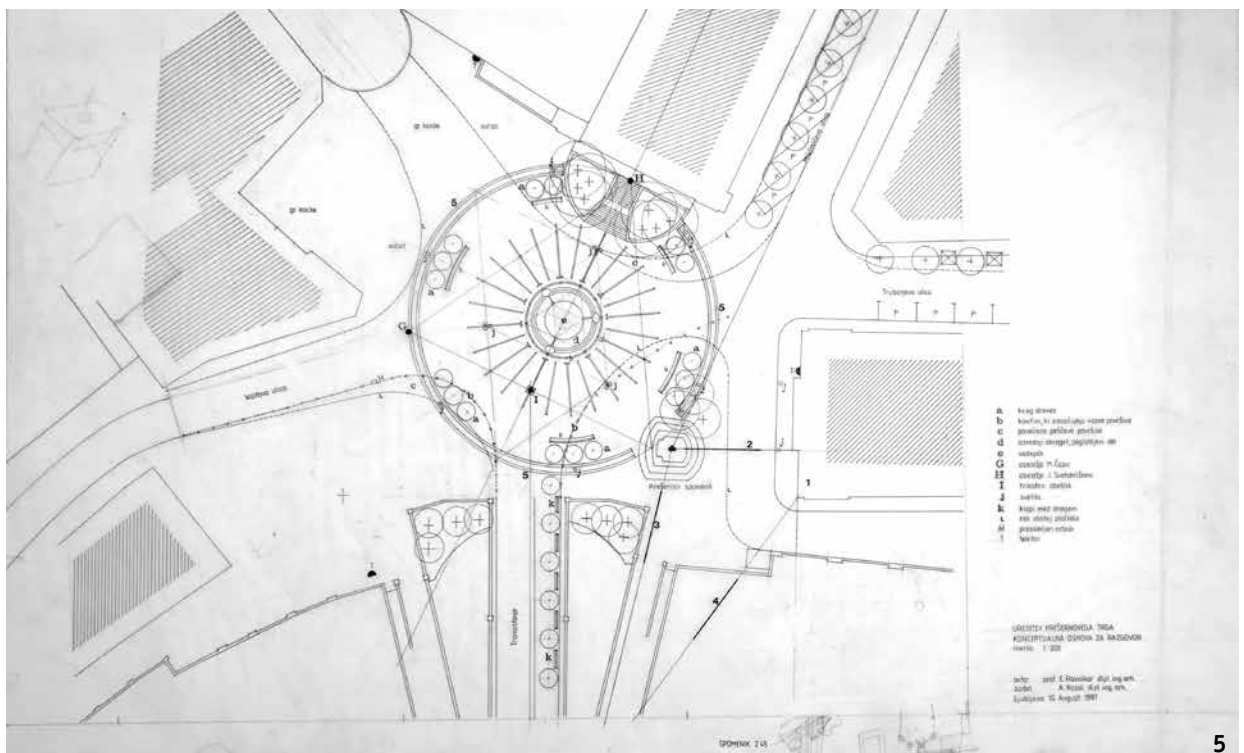
Ko so leta 1987 začeli prenavljati komunalno infrastrukturo na Prešernovem trgu, je Ravnikar predlagal, naj se komunalna prenova izkoristi tudi za urbanistično preureditev trga. Glede na to, da je Prešernov trg izgubil svojo primarno prometno funkcijo, ker se je promet premaknil bolj na mestne robove, najpomembnejše mestne upravne in administrativne institucije pa so se že preselile iz starega mestnega jedra, je Ravnikar predlagal, naj se trg v skladu z novo funkcijo preuredi in naj ima namesto lija-

#### THE REDESIGN OF PREŠEREN SQUARE

The redesign of *Prešernov trg* (Prešeren Square) was Ravnikar's last urban planning project in Ljubljana.<sup>92</sup>

When renovation of the municipal infrastructure on Prešeren Square began in 1987, Ravnikar also suggested a parallel urban redesign of the square. Because traffic had moved to the outskirts, the city's main administrative institutions had been relocated from the old town, and hence Prešeren Square had lost its primary traffic function, Ravnikar suggested that the square be redesigned to suit its new function and that its traffic-conditioned funnel shape be replaced with a new one connecting the

5 Edvard Ravnikar, Načrt prenove Prešernovega trga, 1987 (Muzej za arhitekturo in oblikovanje).  
Edvard Ravnikar, plan for redesigning Prešeren Square, 1987 (Museum of Architecture and Design).



kaste oblike, ki je bila prometno pogojena, novo obliko, ki bi povezala arhitekturno heterogene stavbe. V geometrijskem središču trga je v osi frančiškanske cerkve v tlak zarisal krog s premerom 41,5 metra, ki ga je matematično določil z dimenzijami mostu. Trg je na novo tlakoval z granitnimi kockami, njegovo središče, obod in iz središča navzven potekajoče žarkaste linije pa z belimi kamnitimi ploščami iz makedonskega sivca. V središču kroga je načrtoval fontano, ki pa zaradi nerazumljivega nasprotovanja splošne javnosti in tudi dela strokovne nikoli ni bila izvedena, čeprav bi lahko koncept kakovostno dopolnila. Zanimivo je, da se je Ravnikar ob koncu kariere spet lotil projekta, s katerim je to leta 1937 tudi začel.

## **Ravnikarjeva zapuščina v ljubljanskem urbanizmu**

Ravnikarjevo zapuščino v razvoju Ljubljane v drugi polovici 20. stoletja številni primerjajo s Plečnikovo med obema vojnoma. Temu lahko pritrđimo, vendar moramo hkrati upoštevati, da je Ravnikar v nasprotju s Plečnikom, ki je bil predvsem mojster urbane umetnosti, poslanstvo urbanizma razumel širše, v Le Corbusierjevem smislu kot »urejanje prostora in stavb na tak način, da dajejo zavetje razvoju materialnega, čustvenega in duhovnega življenja v vseh njegovih pojavnih oblikah, individualnih ali kolektivnih, in vključuje tako mesta kot podeželska naselja.«<sup>93</sup> To se je izražalo tudi v njegovi metodi dela. Vsakega problema ali projekta se je lotil analitično, tako da je natančno analiziral in upošteval širše fizične, socialne in kulturne razsežnosti urbanega ali arhitekturnega problema. To je učil tudi svoje študente. Vladimir Braco Mušič v spominih na profesorja piše,<sup>94</sup> da je Ravnikar neprestano ponavljal triado analiza-ideja-koncept. To metodo so morali uporabljati pri vsakem projektu in ga analizirati v kontekstu celega mesta ali celo regije.

Njegova zapuščina v urbanizmu Ljubljane se izraža na treh ravneh: v odnosu do širše regije, v načrtovanju mesta v velikem merilu ter oblikovanju mestnega središča in manjših urbanističnih kompleksov.

Ravnikar je bil pionir regionalnega planiranja. Pri tem se je zgledoval po Le Corbusieru, ki je odnosu med mestom in regijo posvetil celo prvo poglavje *Atenske listine*.<sup>95</sup> V njem je zapisal, da je treba mesto vedno obravnavati skupaj z njegovim vplivnim območjem, ki je regija, in da je mestni načrt le element regionalnega načrta. Ravnikar je Ljubljano videl kot regionalno središče v okviru policentričnega razvoja Slovenije, nosilka katerega naj bi bila tehnološko dovršena in modernizirana železniška mreža. Tak koncept je bil delno povzet v prvem regionalnem planu Ljubljane leta 1963, ki ga je pripravil tedanji urbanistični inštitut, vendar pa ideja o železnici kot nosilki regionalnega razvoja žal ni bila nikoli uresničena.

Kot urbanist se je Ravnikar prvič uveljavil z načrtom za regulacijo Ljubljane na natečaju leta 1940, v katerem je skoraj dobesedno uporabil Le Corbusierjev model funkcionalnega mesta. V petdesetih letih je pod skandinavskim vplivom (generalni plan Kopenhagna, 1947, stockholmski generalni plan, 1952) zasnoval model krakastega mestnega razvoja na osnovi soseske kot osnovne organizacijske enote. Ta model je prevzel Ljubljanski urbanistični zavod v Generalnem urbanističnem planu Ljubljane leta 1965 in bil je izhodišče za vse poznejše urbanistične načrte mesta. Po švedskih vzorih je razvil tudi model stanovanjske so-

architecturally heterogeneous buildings. He drew a circle 41.5 m in diameter in the geometric centre of the square, along the axis of the Franciscan church, which he mathematically determined based on the bridge dimensions. He repaved the square with granite setts and clad its centre, rim, and the lines radiating from the centre in white Adria grigio limestone from Macedonia. He also designed a fountain in the centre of the circle but, due to incomprehensible opposition from the public and partly from the professional community, it has never been built, even though it could have been a high-quality addition to the entire concept of the square.

It is interesting that at the end of his career Ravnikar returned to the very project he started his career with back in 1937.

## **Ravnikar's urban planning heritage in Ljubljana**

Many compare Ravnikar's contributions to Ljubljana's development in the second half of the twentieth century to Plečnik's achievements from the interwar period. This can be affirmed, bearing in mind that, in contrast to Plečnik, who was first and foremost, a master of urban art, Ravnikar perceived the mission of urban planning in a wider sense, in line with Le Corbusier's definition of town planning as "the design of various places and premises for the development of material, emotional, and spiritual life in all its manifestations, individual and collective, and it includes both urban and rural areas".<sup>93</sup>

This was also reflected in his method of work. He tackled any problem or project analytically, analysing it in detail and taking into account the broader physical, social, and cultural dimensions of an urban planning or architectural issue. He also taught his students to do the same. In the article describing his memories of Ravnikar,<sup>94</sup> Vladimir Mušič recounts that he constantly emphasized the analysis-idea-concept triad. They had to use this method in every project and analyse it within the context of the entire city or even region.

His urban planning heritage in Ljubljana is reflected at three levels: in relation to the wider region, in terms of large-scale planning of the city, and in designing the city centre and smaller urban complexes.

Ravnikar was the pioneer of regional planning, modelling his work on Le Corbusier, who dedicated the entire first chapter of *The Athens Charter* to the relationship between the city and its region.<sup>95</sup> Le Corbusier wrote that the city should always be considered together with its region, and that a city plan is merely an element of a regional plan. Ravnikar perceived Ljubljana as a regional centre within Slovenia's polycentric development, the main bearer of which was to be a modernized, state-of-the-art railway network. This concept was partly applied to the first regional plan for Ljubljana produced in 1963 by the urban planning institute, but unfortunately the idea of the railway as the bearer of regional development has never been put into effect.

Ravnikar first established himself as an urban planner with his plan for the urban development of Ljubljana that he produced for the 1940 competition, in which he applied Le Corbusier's model of the functional city almost verbatim. Under the Scandinavian influence (the Copenhagen Finger Plan of 1947 and the 1952 General Plan for



1 Prešernov trg po prenovi, 1987 (foto: B. Zupančič). Redesigned Prešeren Square, 1987 (photo: B. Zupančič).



seske, ki je v šestdesetih, sedemdesetih in tudi osemdesetih letih 20. stoletja postala osnovna oblika organizirane stanovanjske gradnje v Ljubljani. V tem kontekstu je raziskoval stanovanjsko problematiko in v stanovanjsko gradnjo uvajal nove stanovanjske tipologije (stanovanjske stolpnice, različne oblike individualne gradnje, npr. atrijska hiša, vrstna hiša itd.), ki so v drugi polovici 20. stoletja spremenile podobe naših mest.

Več kot štirideset let je razvijal svojo vizijo novega mestnega središča ob mestni magistrali med Gradom in Rožnikom, kjer je na območju nekdanjega Nunskega vrta uresničil svoj največji projekt – Trg republike. In prav tu, v mestnem središču, je s prenovo Prešernovega trga tudi sklenil svojo ustvarjalno pot.

Če na kratko povzamemo, lahko rečemo, da je Ravnikar s teoretičnim in praktičnim delom na različnih ravneh prostorskega načrtovanja začrtal neke vrste ogrodje oz. skelet mesta, ki ga je nato v svojih urbanističnih študijah, natečajnih in drugih projektih ter prek svojih študentov kontinuirano preverjal, dopolnjeval in nadgrajeval tako rekoč do konca življenja.

Bil je vsestranski ustvarjalec, podobno kot Fabiani in Plečnik univerzalni umetnik, pri katerem se, kot je zapisal Janez Lajovic, »vrhunska kreativnost, združena s skoraj fizično potrebo po ustvarjanju in izražanju svojih (za)misli, srečuje z izjemno količino in širino izobrazbe«.<sup>96</sup>

Stockholm), he went on to design a star-shaped urban development model of Ljubljana in the 1950s based on the neighbourhood as the basic organizational unit. The model was applied by the Ljubljana Urban Planning Institute in its 1965 General Urban Plan for Ljubljana, and it served as the basis for all later urban plans for the Slovenian capital.

Following Swedish examples, Ravnikar also developed the concept of the residential neighbourhood, which became the basic form of organized housing development in Ljubljana in the 1960s, 1970s, and 1980s. Within this context, he studied the housing issues, introducing new building typologies in housing construction (e.g., high-rise apartment buildings, various forms of single-family homes, such as one-storey houses and terraced houses, etc.), which changed the Slovenian cityscapes in the second half of the twentieth century.

For over forty years, Ravnikar developed his vision of a new Ljubljana city centre along the main thoroughfare between Ljubljana Castle and Rožnik Hill, where he ultimately carried out the biggest project of his career at the site of the former convent garden: Revolution Square (now Republic Square). And it was right there, in the city centre, that he also concluded his professional career.

To sum up, with his theoretical and practical work at various levels of spatial planning, Ravnikar outlined some sort of a framework or skeleton of the city, which he then continued to check, complement, and improve in his urban planning studies, competition entries, other design projects, and with his students in class, practically for the rest of his life.

He was a versatile professional, a universal artist just like Fabiani and Plečnik, characterized by, as Janez Lajovic wrote, “a superior creativity combined with an almost physical urge for creation and expression of own ideas and thoughts, coupled with an exceptional volume and breadth of knowledge”.<sup>96</sup>

## RAVNIKARJEVE ARHITEKTURNE STVARITVE

## RAVNIKAR'S ARCHITECTURAL CREATIONS

### *Ravnikarjeve arhitekturne naloge v mestu*

Modernizem v arhitekturi, znan tudi kot funkcionalizem, je med tremi izhodiščnimi nalogami arhitekture, ki jih je v rimski antiki opredelil že Vitruvij, v ospredje postavljala predvsem funkcionalnost, z drugimi besedami razlikovanje arhitekturnih nalog glede osnovnega namena in navznoter tudi razlikovanje posameznih delov arhitekturnih sklopov glede na njihovo funkcijo. V Sloveniji se je ta slog polno uveljavil po letu 1945 (z manjšo »sovjetsko« digresijo med letoma 1945 in 1948). Tudi Ravnikar je tako kot večina njegovih kolegov v prvem povojnem obdobju upošteval zahteve oblasti, da morajo arhitekti slediti novim družbenim nalogam. V prvih letih po drugi svetovni vojni se je tako posvetil novim rešitvam stanovanjskega vprašanja, pri čemer je zagovarjal tezo, da morajo biti stanovanjski gradnji namenjena predvsem območja zunaj mestnih središč.<sup>97</sup> V Ravnikarjevem ljubljanskem opusu se socialistični realizem sicer ni izrazil tako kot v Novi Gorici, kjer stanovanjske bloke, zgrajene po njegovih načrtih, še danes imenujejo »ruski blokik«.<sup>98</sup> Res pa ni po njegovih načrtih nastalo nobeno monofunkcionalno ljubljansko območje (soseska, visokošolsko središče in podobno), kar je v nasprotju s »čistim« funkcionalizmom. Še najbolj podobno temu je študentsko naselje v Rožni dolini kot prototip kolektivistične stanovanjske soseske, seveda v tem primeru namenjene začasnemu bivanju študentov. Tukaj sta prostorska organizacija naselja in notranja ureditev blokov blizu zgledom sočasne stanovanjske arhitekture.

### *Ravnikar's architectural projects in the city*

Among the three guiding principles of architecture already defined by Vitruvius in Ancient Rome, modernism in architecture, also known as functionalism, placed its primary emphasis on utility or functionality – that is, on distinguishing architectural designs based on their basic purpose as well as, from an internal perspective, distinguishing individual parts of architectural complexes based on their function. In Slovenia, this style became fully established after 1945 (with a brief "Soviet" digression between 1945 and 1948). Like most of his fellow architects, in the initial postwar period Ravnikar too adhered to the government's demands for architects to serve the needs of the new communist society. In the first years after the war, he thus focused on new housing solutions, advocating the thesis that housing should primarily be developed outside city centres.<sup>97</sup> In his architectural designs in Ljubljana, socialist realism did not come to the fore to the extent it had in Nova Gorica, where the apartment buildings he designed are still referred to as "the Russian buildings" today.<sup>98</sup> However, he also never designed a strictly monofunctional area in Ljubljana (e.g., a neighbourhood or a higher education centre), which is not in line with "pure" functionalism. The closest he came to this concept was with the university student housing complex in the Rožna Dolina district, which he designed as a prototype of a collective housing development, in this case intended for student accommodation. The spatial organi-

- 1 Stolpnica na križišču Štefanove in Prežihove ulice (foto: B. Zupančič). High-rise apartment building on the corner of Stefan Street and Prežih Street (photo: B. Zupančič).
- 2 Stolpnici ob Pražakovi ulici (foto: B. Zupančič). High-rise apartment buildings on Pražák Street (photo: B. Zupančič).
- 3 Stolpnici na Hrvatskem trgu (foto: B. Zupančič). High-rise apartment buildings on Croatian Square (photo: B. Zupančič).





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4 **Kostnica na Žalah**  
(foto: B. Zupančič).  
Ossuary at Žale  
Cemetery (photo:  
B. Zupančič).

Funkcionalistična avantgarda, kot Bauhaus in deloma Le Corbusier, je svoj odnos do prostora zgradila na treh konceptih:

1. prostor je mogoče omejiti na tloris (koncept risalne mize);
2. ulična fasada kot glavna smer pogledov je izgubila svoj tradicionalni pomen;
3. globalni prostor se vzpostavi kot abstraktna praznina, ki čaka, da jo napolnimo.<sup>99</sup>

Ugotovimo lahko, da Ravnikarjeve stvaritve v Ljubljani v prvem povojnem obdobju in še izraziteje pozneje ne sledijo tem konceptom. Njegove izvedbe namreč predstavljajo široko pahljačo arhitekturnih nalog, med njimi ni le redkih, na primer cerkva in športnih objektov. Tako so v Ljubljani po njegovih načrtih nastali stanovanjski bloki in stolpnice, ena na Kidričevi ulici (danes Štefanova ulica), ki je usmerjena diagonalno na ulični raster, ter po dve na Pražakovi ulici in Hrvaškem trgu (1958–1961).<sup>100</sup> Pri postavitvi zadnjih je v nasprotju s stolpnico na Štefanovi ulici upošteval pravokotni raster ulic in ustrezne odmike od uličnih črt. Lokacija na Hrvaškem trgu je še prostomejša od tiste na Pražakovi ulici in se lepo vklaplja v Plečnikovo parkovno ureditev na vzhodni strani trga. Posebna arhitektura naloga je bil spominski objekt kostnice na pokopališču pri Sv. Križu (1937–1939, danes Žale), ki je bila prvo Ravnikarjevo samostojno delo.<sup>101</sup> Socialni zavod, to je starostni dom na Bokalah (1937–1940),<sup>102</sup> je deloma izgubil osnovno prostorsko zasnovo, ker so jo zabrisale poznejše preureditve in dozidave.

Ravnikar je po letu 1945 v Ljubljani izvedel številne univerzitetne in inštitutske objekte, poslovne stavbe, tudi

zation of the development and the interior arrangement of the dormitories are similar to other housing architecture designs of that time.

The functionalist avantgarde, such as the Bauhaus group and partly Le Corbusier, built its perception of space on the following three concepts:

1. Space can be reduced to its outline or plan (or the flat surface of the canvas);
2. The facade as face directed toward the observer has lost its traditional meaning;
3. Global space established itself as an abstract void waiting to be filled.<sup>99</sup>

It can be established that Ravnikar's designs in Ljubljana during the early postwar period and, even more distinctly, in later periods do not follow these concepts. His works represent a wide array of architectural designs, with only few that he did not tackle (e.g., churches or sports complexes). He designed various apartment buildings in Ljubljana, including the high-rise on *Kidričeva ulica* (Kidrič Street, now *Štefanova ulica* 'Stefan Street'), which he placed diagonally to the grid plan, two apartment buildings on *Pražakova ulica* (Pražák Street), and two on *Hrvaški trg* (Croatia Square; 1958–1961).<sup>100</sup> In contrast to the high-rise apartment building on Stefan Street, he designed the other four by following the grid plan and providing the required minimum distance from the street. The development on Croatia Square is larger than the one on Pražák Street, blending in nicely with the park designed by Plečnik on the east side of the square. An interesting project was the ossuary at Holy Cross Cemetery (1937–1939, now Žale), which was also Ravnikar's

storitvene in proizvodne objekte (kot sta bencinski servis ob Tivolski cesti in tiskarna Ljudske pravice v začetju te poslovne stavbe ob Kopitarjevi ulici), veleblagovnico in predvsem nekaj pomembnih kulturnih ustanov. Če med te na začetek postavimo Narodno in univerzitetno knjižnico, pri projektiranju katere je Ravnikar med letoma 1935 in 1938 sodeloval kot Plečnikov pomočnik, je kot samostojen projektant zasnoval Moderno galerijo, Cankarjev dom in novo krilo Narodne galerije. Sam je izjavil, da njegove izkušnje v razponu od Narodne in univerzitetne knjižnice do Cankarjevega doma (zapis je nastal še pred njegovim projektom za Narodno galerijo) ponazarjajo vlogo in dosežke sodobne slovenske arhitekture.<sup>103</sup> Vse našete naloge so po vrhu vsega mestotvorne. Pomembno so prispevale k urbanemu razvoju Ljubljane in njeni funkcionalni pestrosti, še posebej če k temu prištejemo še po njegovih načrtih nastalo območje Trga republike kot novega mestnega središča naše prestolnice in ureditev parterja Prešernovega trga (1988), s katerim je »pregmil svečano preprogo« pred Tromostovjem, eno od osrednjih znamenitosti Plečnikove Ljubljane, in s tem prispeval k enotnemu videzu tega dela mesta. Tako lahko vidimo, da je Ravnikar svojo raznolikost arhitekturnih nalog začel in končal z reinterpretacijo učiteljevega pristopa k arhitekturi in oblikovanju.

Ravnikarjeve ljubljanske arhitekture niso le izraz njegovega znanja pri reševanju različnih arhitekturnih nalog, temveč so tudi ustvarjalne izboljšave starejših prototipov in po njih so se velikokrat ravnali njegovi nasledniki. Stavbna zasnova Ravnikarjevega univerzitetnega stanovanjskega bloka na Janežičevi ulici na Prulah (1957–1959) nadgraju-



first major independent work.<sup>101</sup> He also designed the retirement home in the Bokalce neighbourhood (1937–1940),<sup>102</sup> which has, however, partly lost its original layout through later redesigns and additions.

After 1945, Ravnikar designed many buildings for the university and various institutes in Ljubljana, as well as office buildings, service and production facilities (e.g., the gas station on what is now *Tivolska cesta* (Tivoli Street) and the printing office at the back of the *Ljudska Pravica* Building), and a department store. In addition, he designed several important cultural institutions in the city, starting with the National and University Library, which

**1** Starostni dom na Bokalcah (foto: B. Zupančič). Retirement home in the Bokalce neighbourhood (photo: B. Zupančič).

**2** Ureditev Prešernovega trga (foto: B. Zupančič). Prešeren Square (photo: B. Zupančič).



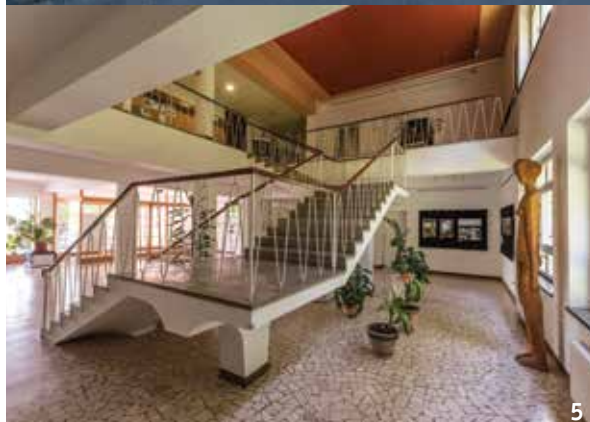


**3 Stanovanjski blok za univerzitetne učitelje na Janežičevi ulici (foto: B. Zupančič). Apartment building for university teaching staff on Janežič Street (photo: B. Zupančič).**

**4 Nekdanji Inštitut za šibki tok ob Teslovi ulici (foto: B. Zupančič). The former Light Current Institute on Tesla Street (photo: B. Zupančič).**

**5 Zunanost Gozdarskega inštituta ob Večni poti in notranjost vhodne avle (foto: B. Zupančič). Exterior of the Slovenian Forestry Institute on Večna Lane and its lobby (photo: B. Zupančič).**

je zasnovo, uporabljeno pri »ruskih« blokkih v Novi Gorici. Blok je postal vzor za stanovanjske stavbe Stanka Kristla (ena med njimi stoji v isti četrti). Zasnova Inštituta za šibki tok na Teslovi ulici (1946–1947) in Gozdarskega inštituta ob Večni poti (1947–1948) je bila uporabljena pri načrtovanju Kemičnega inštituta na Hajdrihovi ulici (dokončan leta 1953).<sup>104</sup> Pri inštitutu na Teslovi ulici je Ravnikar uporabil zasnovo z glavnim vhodom, označenim z izrazitim napuščem in postavljenim na stranski fasadi. Pri Gozdar-



he worked on between 1935 and 1938 as Plečnik's assistant, followed by independent designs of the Museum of Modern Art, the Cankar Centre, and the new wing of the National Gallery. According to his own words, the experience he gained between the National and University Library and the Cankar Centre (he wrote this before the National Gallery project) illustrated the role and achievements of modern Slovenian architecture.<sup>103</sup> All these designs were also city-formative. They contributed greatly to Ljubljana's urban development and its functional diversity, especially if viewed in conjunction with the Republic Square area, which he designed as a new Ljubljana city centre, and Prešeren Square (1988), through the redesign of which he created an inviting approach to the Triple Bridge, one of the central monuments of Plečnik's Ljubljana, thereby contributing to a uniform appearance of this part of the city. Ravnikar's diverse range of architectural projects thus began and ended with a reinterpretation of his teacher's approach to architecture and design.

Ravnikar's architecture in Ljubljana is much more than simply a manifestation of his skill in solving various architectural tasks. It is a creative improvement of earlier prototypes, which his successors often modelled their work on. His design of the university dormitory on Janežičeva ulica (Janežič Street) in the Prule neighbourhood (1957–1959) is an improvement of his design of the "Russian" apartment buildings in Nova Gorica. The residence hall became a model for Stanko Kristl's apartment buildings (one of them stands in the same district). His Light Current Institute on what is now *Teslova ulica* (Tesla Street, 1946–1947) and Forestry Institute on *Večna pot* (Večna Lane, 1947–1948) served as a model for the Chemical Institute on *Hajdrihova ulica* (Hajdrih Street; completed in 1953).<sup>104</sup> Ravnikar designed the institute on Tesla Street with the main entrance on the side facade and accentuated with a large awning. In turn, the Forestry Institute's location and longitudinal design along the edge of the forest on Rožnik Hill emphasize its function. It could be said that Ravnikar became to his students what Plečnik had been to him. Comparing the innovative

skem inštitutu izbrana lokacija in vzdolžna postavitev ob gozdnem robu Rožnika poudarjata njegovo funkcijo.

Mogoče je reči, da je Ravnikar za svoje učence postal to, kar je Plečnik pomenil njemu. Če primerjamo inovativni arhitektumi koncept Fakultete za gradbeništvo in geodezijo z nekaj let starejšo Filozofsko fakulteto ob Aškerčevi cesti, lahko nazorno vidimo, da je Ravnikar nadgradil standardni tip ter ga prilagodil potrebam študijskega procesa in zahtevam notranjih povezovalnih poti. Ravnikar z njo ni postavil le visokih arhitekturnih standardov visokošolskih zavodov, temveč je nadgradil Plečnikov prispevek k zagotavljanju prostorov za študente in profesorje Univerze v Ljubljani. Poleg tega je prilagodil stavbno organizacijo glede na osonečenje in s tem zagotovil boljše notranje klimatske razmere.

Že na podlagi kratkega pregleda Ravnikarjevih arhitekturnih nalog v Ljubljani lahko vidimo, da je sicer upošteval arhitekturno tipologijo kot izraz osnovne stavbne funkcije ter znotraj tega tipa tudi podrobnejšo prostorsko organizacijo vsake stavbe glede na potrebe naročnika in druge okoliščine. Govorimo lahko o njegovi racionalni metodi projektiranja, ki poteka od razčlenitve problema na posamezne elemente, preko raziskave mogočih različic do izbora končne rešitve, ki najbolj ustreza vsem okoliščinam. Hkrati je funkcionalne naloge gradnje znal nadgraditi s tem, da je funkciji dodal življenjsko noto s sredstvi arhitekturne estetike, ki je vsem vizualno dostopna in tudi sporočilna. Tako Ravnikarjevo zavezanost lahko ponazorimo z njegovim citatom iz leta 1959: »Arhitektura se je v zadnjih petdesetih letih obnovila tako, da je zavržla vse nebitveno in v prvi fazi priznala le golo funkcijo in golo konstrukcijo. To pa jo je privedlo do silno obubožanega izraza /.../ [Zato je] nova vizualna sistematika /.../ postala in je danes skoraj edino pomagalo pri študiju arhitekturnega oblikovanja.«<sup>105</sup> Tako lahko zaključimo, da se je Ravnikar že od petdesetih let izognil stranpotem modernizma in da zanj velja ugotovitev Rogerja Scrutona: »Estetski čut je tisti, ki lahko arhitektovo nalogo iz slepega sledenja napačno razumljeni funkciji spremeni v pravilno izvajanje praktičnega zdravega razuma.«<sup>106</sup>

### **Ravnikar in tehnične novosti v ljubljanski arhitekturi**

Tehnične novosti so poleg usmerjenosti v reševanje funkcionalnih nalog druga značilnost modernistične arhitekture. Zato bomo v tem poglavju pregledali, ali lahko tudi v tem pogledu Ravnikarja uvrstimo med predstavnike funkcionalizma.

Negove arhitekturne izvedbe do poznih petdesetih let niso prinesle tovrstnih novih prijemov. Pri tem so bili izrazitejši nekateri njegovi sodobniki s svojimi rešitvami v Ljubljani. V tridesetih letih je bil to na primer France Tomažič z vilo Oblak in v zgodnjih petdesetih letih Branko Simčič z Gospodarskim razstaviščem, Ravnikar pa je svoje tovrstne sposobnosti najprej dokazal v Kranju (Okrajni ljudski odbor, 1955–1960). Sledile so ljubljanske arhitekture, ki jih obravnavamo v nadaljevanju.

Pri modernistični arhitekturi se v nasprotju s historičnimi slogi uporaba gradiv razlikuje glede na to, ali gre za nosilno strukturo ali polnila. To je običajno najbolj vidno na stavbni zunanosti. Sicer tudi historični stavbni elementi poznajo razliko med nosilci, kot so stebri in pilastr, nošenimi deli, kot so arhitravi oziroma grede, vendar so te



architectural concept for the Faculty of Civil Engineering and Geodesy with the slightly older Faculty of Arts on Aškerčeva cesta (Aškerc Street), it is clear that Ravnikar improved the standard type and adapted it to the needs of teaching and the requirements of interior connecting routes. With it, Ravnikar not only set high architectural standards for higher education institutions, but he also added to Plečnik's contribution to providing facilities for the students and teaching staff of the University of Ljubljana. In addition, he arranged the building's interior by taking sun exposure into account, creating a better interior climate.

To sum up, even a brief overview of Ravnikar's architectural projects in Ljubljana shows that he generally took architectural typology into account as an expression of the basic function of a building and, within this type, also the detailed interior organization of each building based on the client's needs and other circumstances. This could be referred to as a rational design method, which starts with analysing a problem and breaking it down into individual elements, followed by studying all potential versions and, finally, selecting a final solution that best fits all the circumstances. At the same time, he knew how to enhance the functional tasks of construction by lending a practical, real-life touch to function by applying elements of architectural aesthetics that is accessible to all and informative. This modus operandi can be illustrated by quoting the following thoughts he shared in 1959: "Over the past fifty years, architecture has renewed itself by discarding everything that is not essential and by primarily acknowledging only bare function and bare construction. However, that heavily impoverished its expression . . . [Therefore,] the new visual systematics . . . has become, and today remains practically the only, aid in studying architectural design."<sup>105</sup> Hence it can be concluded that Ravnikar was evading the missteps of modernism ever

**1** Fakulteta za gradbeništvo in geodezijo (foto: B. Zupančič). Faculty of Civil Engineering and Geodesy (photo: B. Zupančič).

strukturne značilnosti znotraj in tudi na zunanosti velikokrat zabrisane. Modernizem je to razlikovanje poudarjal. Še več, dosledneje kot prej so arhitekti, tudi Plečnik in Ravnikar, uporabljali Semperjevo načelo, da morajo biti fasadne obloge vizualno ločene od strukturalnih delov, ker je njihova vloga podobna zunanji opni in je njen arhitekturni izvor v tkanju.<sup>107</sup>

Ravnikar je v Ljubljani uporabil celotno paletu gradiv, značilnih za modernistično arhitekturo, razen kortenskih zunanjih oblog, ki dajejo poseben poudarek njegovi blagovnici Globus v Kranju. Očitno pa se je namenoma izognil uporabi popolnoma zastekljenih refleksivnih fasad, ki so sicer značilen modni dodatek številnih mest.

Najpogostejša materiala, ki ju je Ravnikar uporabljal v Ljubljani, sta beton in opeka kot zunanja obloga nekaterih njegovih najbolj znanih izvedb, na primer na pročelju vhoda v stolpnico TR3 na Trgu republike in stranskih fasadah Ferantovega vrta z dekorativno oblikovanimi robovi. Pri zunanosti stanovanjskih blokov v Ferantovem vrtu je beton ali vidni nosilni element, vključeno v opečno oblogo, ali zunanja obloga iz strukturiranih betonskih plošč. Ko zunanja obloga je beton uporabljen na stranski fasadi poslovne stavbe Ljudske pravice, na vseh fasadah stanovanjskih stolpnih na Pražakovi ulici, Hrvatskem trgu in Štefanovi ulici,<sup>108</sup> na Fakulteti za gradbeništvo in geode-

since the 1950s and that the following observation by Roger Scruton also applied to him: "it is the aesthetic sense which can transform the architect's task from the blind pursuit of an uncomprehended function into a true exercise of practical common sense."<sup>106</sup>

### **Ravnikar and technical innovations in Ljubljana's architecture**

In addition to an orientation toward solving functional tasks, technical innovations were another typical feature of modernist architecture. This section examines whether, in this respect, too, Ravnikar can be ranked among the representatives of functionalism.

Until the late 1950s, his architectural designs did not feature any such new approaches. The solutions produced in Ljubljana by some of his contemporaries were more daring in that respect; for example, *Vila Oblak* (the Oblak House) designed by France Tomažič in the 1930s and *Gospodarsko razstavišče* (the Ljubljana Fairground) designed by Branko Simčič in the early 1950s. Ravnikar first demonstrated such skills in Kranj (the District People's Committee Building, 1955–1960), followed by architectural designs in Ljubljana presented below.

In contrast to historical styles, in modernist architecture the application of materials depends on whether they are used for the load-bearing structure or cladding. This is usually most visible on the building exterior. Generally, historical building elements can also be divided into load-bearing elements, such as columns and pillars, and nonbearing parts, such as architraves, but these structural features are often blurred in both the interior and exterior. In contrast, modernism emphasized these distinctions. Furthermore, architects, including Plečnik and Ravnikar, more than ever before began to apply Semper's principle of visually separating cladding from structure because its role resembled that of an external envelope, its application in architecture having developed from the art of weaving.<sup>107</sup>

In Ljubljana, Ravnikar used the entire array of materials typical of modernist architecture, except the weathering (COR-TEN) steel that he used for the exterior of his Globus department store in Kranj. He seemed to have intentionally avoided the use of glazed facades, which are a popular accessory in many cities.

The materials that Ravnikar most often used in Ljubljana were concrete and brick. He used them for the exterior cladding of some of his best-known designs, such as in the facade of the TR3 tower on Republic Square and the side facades with decoratively styled edges in the *Ferantov vrt* (Ferant Garden) residential and commercial complex. In the exterior of the complex, concrete functions both as a visible structural element incorporated into the brick cladding and as exterior cladding made of structured concrete panels. Ravnikar also used concrete as an exterior cladding material on the side facade of the Ljudska Pravica Building, on all facades of the apartment buildings on Pražák Street, Croatia Square, and Stefan Street,<sup>108</sup> and on the Faculty of Civil Engineering and Geodesy Building, and he often also used it as a visible structural element (e.g., the gas station on Tivoli Street and the interior of the twin towers on Republic Square). Occasionally, he would also use wood and stone. Wooden elements are incorporated in the exterior of his dormi-

**2** Opečna obloga na vhodu v stolpnico TR3 na Trgu republike (foto: B. Zupančič). Brick cladding at the entrance to the TR3 Tower on Republic Square (photo: B. Zupančič).

**3** Ferantov vrt – detajl fasade (foto: B. Zupančič). Ferant Garden, facade detail (photo: B. Zupančič).





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zijo in večkrat tudi kot viden konstrukcijski element (benčinski servis na Tivolski cesti, notranjost stolpnic na Trgu republike). Občasno sta v njegov izbor prišla še les in kamen. Leseni elementi so vkomponirani v zunanosti blokov v študentskem naselju na dvignjenem delu napuščja nad balkoni (1948–1957), za katere Janez Lajovic meni, da s skromnimi sredstvi dosegajo prefinjen poetični učinek.<sup>109</sup> Ravnikar je les kot del okenske konstrukcije skupaj z aluminijem uporabil še pri poslovni stavbi Ljudske pravice.<sup>110</sup> Kamen je prevladujoča zunanja obloga vseh stavb na Trgu republike. Tako je Ravnikar poenotil zunanjo podobo tega kompleksa. Pri stavbah iz prve faze, vključno s stolpnicama, so kot obloga uporabljene plošče iz sivega pohorskega tonalita. Pri Cankarjevem domu temu služijo plošče iz belega naravnega kamna, ki so pritrjene s kovinskimi zakovicami. Kamnita obloga z »gubanjem« večkrat spominja na tkaninsko obleko.

Aleš Vodopivec je opozoril na dodaten vidik Ravnikarjevega izbora gradiv. Po njegovem mnenju je s tem želel spodbuditi izumirajoče domače kamnoseštvo in oparstvo oziroma gradbeno industrijo.<sup>111</sup> Čeprav za to nimamo neposrednih dokazov, je gotovo, da je Ravnikar z izborom gradiv pri uporabnikih javnega prostora želel krepiti občutek za materialnost arhitekturnega snovanja. Glede uporabe sodobnih tehničnih rešitev v Ljubljani izstopa poslovna stavba Ljudske pravice (1957–1961) ob Kopitarjevi ulici. Gre za prvi primer tako imenovane obešene fasade pri nas. Poleg že omenjene obloge stranskih fasad iz prefabriciranih betonskih plošč izstopa glavna fasada z oblogo iz rumenih plošč iz pleksija, zaradi katere se je zanjo uveljavil vzdevek Kanarček. Fasado vodoravno delijo trakasti nizi oken. Znano je, da je Ravnikar v zadnjem hipu spremenil koncept oblikovanja glavne fasade od prvotnega členjenega betonskega rastra do eni-



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tories in the Rožna Dolina neighbourhood, specifically in the projecting roofs above the balconies (1948–1957), which, according to Janez Lajovic, achieved a sophisticated poetic effect despite the meagre means employed.<sup>109</sup> Ravnikar also used wood as part of the window construction together with aluminium for the Ljudska Pravica Building.<sup>110</sup> Stone is the predominant material used in the exterior cladding of all the buildings on Republic Square. In this way, Ravnikar unified the exterior of the entire complex. The buildings from the first stage of the project, including the twin towers, use grey Pohorje tonalite panels for their cladding. In turn, the exterior of the Cankar Centre is clad in white natural stone panels attached with metal rivets. With its “folding” in several places, the stone cladding gives the impression as if the building were dressed in textile.

Aleš Vodopivec draws attention to another aspect of Ravnikar’s selection of materials, arguing that his aim was to stimulate the disappearing Slovenian stonecutting and brick industry, or the construction industry in general.<sup>111</sup> Even though there is no direct evidence to support this, one thing is certain: through his selection of materials, Ravnikar wanted to strengthen the sense of materiality of architectural design among public space users.

The Ljudska Pravica Building (1957–1961) on Kopitar Street stands out as an example of modern technical solutions applied in Ljubljana’s architecture. This was the first curtain wall building in Slovenia. As already mentioned, its side facades were made of prefabricated concrete panels, and its main facade was clad in yellow Plexiglas panels, which is why the building has been dubbed “the Canary”. Its facade is broken up by horizontal strips of windows. It is a known fact that Ravnikar changed the concept of the main facade at the last moment, opting for a curtain wall made of Plexiglas and glass instead of the originally planned concrete grid. Here, he used the “curtain wall” technique for the first time.<sup>112</sup> In contrast to the curtain wall on the upper storeys, the ground floor reveals the reinforced-concrete load-bearing structure, both on the facade and inside, with the pilasters and architraves featuring a ribbed finish.

Now let us examine three more of his architectural designs with an innovative concrete structure. The first is the Faculty of Civil Engineering and Geodesy on *Jamova*



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- 1 **Blok v Študentskem naselju Rožna dolina** (foto: B. Zupančič). One of the Rožna Dolina dormitories (photo: B. Zupančič).
- 2 **Trg republike – detajl fasade** (foto: B. Zupančič). Republic Square, facade detail (photo: B. Zupančič).
- 3 **Cankarjev dom – detajl fasade** (foto: K. Bursać). Cankar Centre, facade detail (photo: K. Bursać).
- 4 **Del fasade stavbe Ljudske pravice ob Kopitarjevi ulici** (foto: B. Zupančič). Part of the facade of the Ljudska Pravica Building on Kopitar Street (photo: B. Zupančič).
- 5 **Zunanost in vhodna avla Fakultete za gradbeništvo in geodezijo** (foto: B. Zupančič). Exterior and lobby of the Faculty of Civil Engineering and Geodesy (photo: B. Zupančič).





**6** Severna fasada Fakultete za gradbeništvo in geodezijo (foto: B. Zupančič). Northern facade of the Faculty of Civil Engineering and Geodesy (photo: B. Zupančič).

**7** Fakulteta za gradbeništvo in geodezijo – tipični nadstropji (foto: B. Zupančič). Faculty of Civil Engineering and Geodesy, typical floors (photo: B. Zupančič).

**8** Fakulteta za gradbeništvo in geodezijo – eno od dveh stopnišč (foto: B. Zupančič). Faculty of Civil Engineering and Geodesy, one of the two staircases (photo: B. Zupančič).

vojske obešene fasade iz pleksija in stekla. Tukaj je prvič uporabil tehniko tako imenovane »obešene fasade«. <sup>112</sup> V nasprotju z obešeno fasado v nadstropjih razkriva pritličje železobetonsko nosilno konstrukcijo tako na pročelju kot za poglede v notranjost, pri čemer je površina pilastrov in preklad oblikovana rebrasto.

Poglejmo še tri njegove arhitekturne stvaritve z inovativno betonsko strukturo. Prva je Fakulteta za gradbeništvo in geodezijo ob Jamovi cesti (1960–1966). Stavba navzven in v notranjosti jasno izraža svojo konstrukcijsko zasnovo, ki je še posebej vidna v pritličju, ki ima vlogo nosilnega dela stavbe, medtem ko imajo vlogo nošenega dela vsa zgornja nadstropja, ki so konzolno postavljena na pritlični del. V nadstropjih je nosilna konstrukcija prekrita z opno, ki pa je drugače oblikovana glede na strani neba. Na severozahodni strani jo sestavljajo okenski trakovi in ozki vmesni parapeti, na jugozahodni, bolj osončeni strani pa manjša okna in vmesni nizi površinsko navpično profiliranih betonskih plošč. <sup>113</sup> Različno oblikovanje fasad izraža navpično funkcionalno in strukturalno delitev celotne stavbe na predavalnice in kabinete. Nadstropja s predavalnicami so višja od tistih s kabineti, kar pomeni, da gre za dvovišinsko strukturo, pri čemer ima vsak del svojo notranjo povezavo.

Pri stolpninah na Trgu republike (prej Trg revolucije) je treba poudariti, da je njuna konstrukcijska zasnova še drznejša od prejšnjih dveh primerov. Stolpnici sta glede drznega konstrukcijskega prijema gotovo največji dosežek naše arhitekture šestdesetih let prejšnjega stoletja. Zasnovani in zgrajeni sta v izvorni obliki tristranih prizem s prisekanimi vogali in v inovativni konzolni konstrukciji, ki temelji na osrednjem železobetonskem, globoko v tla zasidranem konstrukcijskem jedru, ki je hkrati znotraj



cesta (Jama Street; 1960–1966). Both outside and inside, the building clearly shows its load-bearing structure, which is especially visible on the ground floor, which is the load-bearing part of the building, in contrast to the non-bearing upper storeys, which are set on top of the ground floor in a cantilever fashion. On the upper storeys, the load-bearing structure is covered, but the facade design varies by direction. On the northwestern side it is composed of strips of windows separated by narrow parapets and on the southwestern side, where there is more sun, it is composed of small windows separated by sets of concrete panels with vertical ribs. <sup>113</sup> The different facade designs reflect the horizontal functional and





**1** Trg republike – železobetonski jedri stolpnic (foto: B. Zupančič).  
 Republic Square: the reinforced-concrete cores of the towers (photo: B. Zupančič).

**2** Bencinski servis na Tivolski cesti (foto: B. Zupančič).  
 Gas station on Tivoli Street (photo: B. Zupančič).

izvotljeno, v njem pa je umeščena glavna navpična povezava od podzemnega dela do vrha. S ploščadi med stolpnicama lahko mimoidoči vidijo železobetonski tristrani jedri. Vzor za konzolno obešeno konstrukcijo nadstropij, slonečo na osrednjem jedru, je Ravnikar morda našel v konceptu, ki ga je razvil Frank Lloyd Wright pri štirinajstnadstropnem stolpu raziskovalnega centra Johnson Wax (1944–1950) v Wisconsinu. Wright se je pri tem stolpu odrekel ameriški tradiciji skeletne konstrukcije nebotalnikov. Namesto tega je njegova stolpnica kvadratnega tlorisa zgrajena v drevesasti železobetonski konstrukciji s previsnimi nadstropnimi ploščami, oprtimi le v jedru. V nasprotju z Ravnikarjevo osrednjo lego jedra je Wrightovo postavljeno bližje eni od stranic, kar je povečalo odprt prostor vsakega nadstropja. Wrightova rešitev se še v eni značilnosti loči od Ravnikarjeve, in sicer v tem, da ima njegov stolp prosojno obešeno fasado, kar dodatno po-

structural division of the entire building into lecture halls and the teaching staff's offices. The storeys with lecture halls are taller than those with the teaching staff's offices, which means this is a structure with two different heights, whereby each part is also connected internally.

With regard to the twin towers on Republic Square (formerly Revolution Square), it must be noted that their structure is even bolder than that of the previous two examples described. In terms of their bold structural design, the towers are surely the greatest achievement of Slovenian architecture in the 1960s. They are shaped like truncated triangular prisms built on the innovative cantilever principle, which is based on a central reinforced-concrete hollow structural core extending deep into the ground, which also houses the main vertical connection between the underground part and the top. The reinforced-concrete triangular cores can be seen from the



udarja njeno vlogo nenosilne stavbne opne. Ravnikar je razmerje med konstrukcijo in zunanjo opno rešil drugače in o tem bomo govorili v naslednjem poglavju. Precej pozneje od stolpnic na Trgu republike je Norman Foster zasnoval šestinpetdesetnadstropni stolp Commerzbank (1994–1997) v Frankfurtu, ki ima prav tako trikotni tloris, vendar jekleno konstrukcijsko zasnovo, in votlo jedro kot osrednjo svetlobnico.

Bencinski servis na Tivolski cesti (1968–1969) je po konstrukciji stolpnic Trga revolucije najboljši primer Ravnikarjevega odnosa do tehnoloških novosti. Sestavljajo ga tri, gobaste amiranobetonske konstrukcije velikih razponov, vsaka podprta s središčnim stebrom. Iz stebrov potekajoče vodoravne, sorazmerno tanke, med seboj stikajoče se nadstrešnice tvorijo strop in streho, ki prekriva celotno površino bencinskega servisa, vključno z manjšim montažnim prodajnim prostorom. Enotna tankoslojna amiranobetonska streha, pod katero stoji ločena stavbna enota, spominja na Plečnikov motiv hiše v hiši. Podobno izhodišče je uporabil tudi Milan Mihelič za svoj bencinski servis na nasprotni strani Tivolske ceste, vendar ima ta drugačno konstrukcijo. Pri njem je verjetno zaradi manjšega razpoložljivega prostora zgrajen le en dežnikast člen z vodoravnimi rebri, ki podpirajo ločeno strešno ploščo. Obe rešitvi sta variaciji na preplet strukturmih in prostorskih prvin, kot ga je uresničil Pier Luigi Nervi v palači za torinsko svetovno razstavo (Palazzo del Lavoro, 1959–1961).

Ena od značilnosti Ravnikarjeve arhitekture je, da je tudi tehnične vidike upošteval kot celostni del svojega arhitekturnega jezika. Čeprav ga lahko štejemo pretežno za modernista, se je držal načel, temelječih na geometrijski pravilnosti in osnovnih arhitekturnih konstantah. Tudi sam je govoril, da gre za izhodišča, inherentna sami arhitekturi, kar je navsezadnje temelj arhitekturne estetike.<sup>114</sup>

### **Geneza Trga republike kot osrednjega Ravnikarjevega avtorskega dela**

Med domačo in tudi mednarodno strokovno javnostjo je Trg republike, do leta 1991 imenovan Trg revolucije, najbolj znano in cenjeno Ravnikarjevo delo. V okviru nekdanje države ga je promoviral zbornik o moderni jugoslovanski arhitekturi iz leta 1986.<sup>115</sup> Na mednarodni ravni je za njegovo promocijo zaslužen predvsem Vladimir Kulič, najprej z objavo v monografiji o sodobni arhitekturi v nekdanjih socialističnih državah,<sup>116</sup> nato še s soavtorstvom razstave o arhitekturi v socialistični Jugoslaviji v muzeju moderne umetnosti v New Yorku.<sup>117</sup>

Poleg mednarodne odmevnosti so razlogi, zaradi katerih je Trg republike osrednje Ravnikarjevo delo, preprosti. S tem delom središča Ljubljane se je Ravnikar ukvarjal vsaj deset let pred natečajem. Ta prostor je natančno proučil ter poznal je njegov pomen in potencial. Po uspešno dobljenem natečaju leta 1960 se je z njim ukvarjal še več kot dvajset let, saj je bil Cankarjev dom dograjen leta 1983, to je deset let pred Ravnikarjevo smrtjo. Zato upravičeno govorimo o genezi tega njegovega projekta, katere prvi, urbanističnonačrtovalski del je predstavljen v prejšnjem poglavju.

Začetni projekt Trga revolucije, ki je sledil natečajni zamisli, na kateri je Ravnikar leta 1960 zmagal, je kot glavne elemente tega kompleksa predvidel ploščad monumen-

plaza between the two towers. Ravnikar may have modelled the cantilever structure of the floors supported by a central core on Frank Lloyd Wright's concept for the fourteen-storey SC Johnson Research Tower (1944–1950) in Wisconsin. In designing this tower, Wright abandoned the skeleton frame traditionally used in the United States in the construction of skyscrapers. Instead, his research tower with a square layout has a tree-like reinforced-concrete structure with floors cantilevering from the core. In contrast to Ravnikar, who placed the core at the centre of the structure, Wright's core is closer to one of the sides, which provided more open space on each floor. There is another feature in which Wright's solution differs from that of Ravnikar: his tower has a translucent curtain wall, which additionally emphasizes its role as a non-bearing building envelope. Ravnikar solved the relationship between the structure and the building envelope differently, which is discussed in the next section. After the twin towers on Republic Square, Norman Foster designed the fifty-six-storey Commerzbank Tower (1994–1997) in Frankfurt, which also has a triangular layout, but a different, steel frame and a hollow core, which functions as a central atrium.

The gas station on Tivoli Street (1968–1969) is the best example of Ravnikar's perspective on technological innovations after the twin towers on Republic Square. It includes three wide-span mushroom structures made of reinforced concrete, each supported by a central pillar. The horizontal, relatively lightweight, and interconnected canopies stretching out from the pillars form the ceiling and roof, which covers the entire area of the gas station, including a small, prefabricated structure for the sales staff. The uniform thin-layered reinforced-concrete roof with a separate building underneath is reminiscent of Plečnik's motif of a house within a house. A similar concept was applied by Milan Mihelič for the gas station on the opposite side of Tivoli Street, which, however, has a different design. Most likely due to a lack of available space, it includes only one umbrella structure with horizontal ribs supporting a separate roof element. Both designs are variations of the fusion of structure and space applied by Pier Luigi Nervi in the Palace of Labour (*Palazzo del Lavoro*), which he designed for the Turin world exhibition (1959–1961).

Ravnikar's architecture is characterized by the fact that he also considered technical aspects as an integral part of his architectural language. Even though he can be predominantly regarded as a modernist architect, he adhered to principles that relied on geometric regularity and basic architectural constants. He himself described these as premises that are inherent to architecture itself, which ultimately forms the basis for architectural aesthetics.<sup>114</sup>

### **The evolution of Republic Square as Ravnikar's magnum opus**

Republic Square, known as Revolution Square until 1991, is Ravnikar's best-known and most highly recognized work among the Slovenian and international professional community. Under Yugoslavia, it was promoted in a volume on modern Yugoslav architecture published in 1986.<sup>115</sup> The credit for its international promotion goes primarily to Vladimir Kulič, who wrote a chapter on Ravnikar in a monograph on modern architecture in



talnih razsežnosti, namenjeno predvsem množičnim manifestacijam, z že prej zgrajenim skupščinskim poslopjem (arhitekt Vinko Glanz, 1954–1960) na eni strani ter stolpnicama slovenske vlade in gospodarstva na drugi. Strogo simetrična kompozicija dveh v formi in tlorisu identičnih stolpnic ponazarja politično moč v tedanji socialistični republiki Sloveniji, enakovredna nosilca katere naj bi bila najvišji izvršni organ in gospodarstvo.<sup>118</sup> Motiv podvojenih stolpnic še poudarja monumentalnost zasnove, saj lahko tako kompozicijo dveh simetričnih visokih objektov štejeemo za variacijo na prastaro temo propilej ali mestnih vrat, ki se v zgodovini stavbarstva kaže v različnih oblikah – od antičnega slavoloka do dvojnih zvonikov baročnih cerkva. Vendar je prostorski motiv monumentalnega vhoda znan tudi v arhitekturi 20. stoletja. Tak je na primer Le Corbusierov neuresničen natečajni projekt za Porte Maillot iz leta 1929,<sup>119</sup> kjer naj bi stolpnici uokvirjali

the former communist countries<sup>116</sup> and co-authored an exhibition on architecture in Yugoslavia at the Museum of Modern Art in New York.<sup>117</sup>

In addition to its international prominence, the reasons why Republic Square can be considered Ravnikar's *magnum opus* are simple. He had already been focusing on this part of Ljubljana at least ten years before its competition. He had studied the area well and was aware of its importance and potential. After winning the 1960 competition, he continued to work on it for over twenty years (the Cankar Centre was completed in 1983, or ten years before his death). Therefore, this project, whose urban planning part has been presented in the previous section, can be rightfully described as a work that evolved over time.

The initial project for Revolution Square, which was based on Ravnikar's winning competition entry of 1960, envisaged a monumental plaza primarily intended for large-scale events, with the already built People's Assembly Building (architect Vinko Glanz, 1954–1960) on the one side and twin office towers (originally intended for the Slovenian government and business offices) on the other side. The strictly symmetrical composition of the two towers with an identical form and layout illustrated the political power of the Socialist Republic of Slovenia, the equal bearers of which were considered to be its highest executive body and the economy.<sup>118</sup> The motif of the twin towers accentuates the monumental character of the design because such a composition of two symmetrical tall structures can be viewed as a variation of the ancient theme of the propylaea or city gate, which, in the history of architecture, has been expressed in various forms, from ancient triumphal arches to the twin belltowers of Baroque churches.

However, the spatial motif of a monumental entrance was also used in twentieth-century architecture. One example is Le Corbusier's never-executed 1929 competition entry for Porte Maillot,<sup>119</sup> which included two high-rise office towers that framed the view of the Arc de Triomphe, while also defining a pedestrian plaza raised

**1** Stolpnici na nekdanjem Trgu revolucije (foto: B. Zupančič). Twin towers on former Revolution Square (photo: B. Zupančič).

**2** Stolpnici na nekdanjem Trgu revolucije (foto: B. Zupančič). Twin towers on former Revolution Square (photo: B. Zupančič).





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3 »Ulica« vzdolž trgovske hiše na Trgu republike (foto: B. Zupančič).  
The "street" along the department store on Republic Square (photo: B. Zupančič).

pogled na pariški Slavolok zmage in hkrati opredeljevali pešcu namenjeno forumsko ploščad, dvignjeno nad glavno cestno prometnico. Med arhitekturami z visokima stavbama, ki so starejše od stolpnic na Trgu revolucije, so le trije primeri, in sicer stanovanjski stolpnici Lake Shore Drive v Čikagu (1949–1953), ki ju je zasnoval Ludwig Mies van der Rohe, tortasti stalinistični stavbi na trgu ob železniški postaji v Minsku (1953) in prepričljivejši stolpnici mestne hiše v Torontu (1958–1965) finskega arhitekta Vilja Revella, ki stojita na pravokotnem podnožju ter sta v prečnem prerezu ukrivljena in različno visoka segmentna valja. Skoraj z gotovostjo lahko trdimo, da zadnja primera Ravnikarju nista služila kot motiv za načrtovanje njegovih stolpnic, osnovno idejo pa je lahko dobil pri Mies van der Roheju, le da sta čikaška stolpa iz jeklene konstrukcije v celoti prekrita s stekleno »obešeno fasado« in da je tudi njuna zunanja oblika drugačna – gre za dva, med seboj pravokotno postavljena ploščata slopa.<sup>120</sup>

Ravnikar si je za Trg revolucije zamislil stolpna dvojčka, vendar ne klasično kvadratna, temveč prizmatična, v preseku enakostranično trikotna s prisekanimi vogali. Stolpnici sta zamišljeni kot oporni točki celotne arhitekturne kompozicije. V natečajnem predlogu naj bi bili s stranicama obrnjeni druga proti drugi in oblečeni z »obešeno fasado«, pri kateri naj bi prevladovala vodoravna smer okenskih nizov. Kmalu po natečaju je glede izvedbe sprejel rešitev, da sta stolpnici z vogaloma obrnjeni druga proti drugi. Tako prostor med njima nima več značaja delno zaprtega trga, prvotno zamišljenega kot prostor za spomenik revolucije. S tem je jasno opredelil glavno os pogleda vzdolž Župančičeve ulice proti Krimu, čemur nekateri pripisujejo vlogo Ljubljanskih vrat.<sup>121</sup> Temu vzporedna je postala sekundarna pešpot od Gregorčičeve ulice proti severu, ki ponuja pogled vzdolž vzhodnega pročelja trgovske hiše.

V izvedbi je tudi spremenil koncept oblikovanja fasade obeh stolpnic, tako da zdaj »obešena fasada« v celoti

above the main street. There are only three more examples of designs comprising two high-rise buildings that are older than the twin towers on Revolution Square: the Lake Shore Drive twin apartment towers in Chicago (1949–1953) designed by Ludwig Mies van der Rohe, the two Stalinist towers on Railway Station Square in Minsk (1953), and the two imposing City Hall office towers in Toronto (1958–1965) designed by the Finnish architect Viljo Revell, which stand on a rectangular base, are curved in cross-section, and rise to differing heights. Ravnikar almost certainly did not model his twin towers on the last two examples, but he could have borrowed the basic idea from Mies van der Rohe, only that the two Chicago towers have a steel frame and they are covered completely in a glass curtain wall. Their external form is also different: two flat towers positioned perpendicular to one another.<sup>120</sup>

The twin towers that Ravnikar envisaged for Revolution Square did not have the traditional square shape, but were prismatic structures, in the form of equilateral triangles with truncated corners in cross-section. They are conceived as the pivotal point of the overall architectural composition. According to the original competition entry, they were oriented with their sides facing one another and clad in a curtain wall featuring predominantly horizontal strips of windows. Soon after the competition, Ravnikar decided to change their orientation, so that they faced one another only at two angles. In this way, the space between them no longer has the character of a partly enclosed square, initially envisaged as the site of the Monument to the Revolution. Ravnikar thus clearly defined the main axis of the view along Župančič Street toward Mount Krim, which is why the complex is sometimes described as performing the function of the Ljubljana Gate.<sup>121</sup> A secondary pedestrian pathway leading from Gregorčič Street toward the north became parallel to this space, opening up views along the eastern facade of the department store.

Ravnikar also changed the concept of the facade, so that now a curtain wall completely covers the cantilever structure of each tower, providing a vertical emphasis instead of the originally horizontal one that followed the direction of the cantilevered floors. The towers were clad in tonalite panels, with vertical "ribs" made from the same material separating the vertical window strips. In this respect, the design resembles the CBS Building in New York (1961–1965) designed by Eero Saarinen. In cross-section, this building's facade is composed of triangular granite piers alternating with vertical glass strips. It is interesting that, in terms of its structure, the building has the same reinforced-concrete core as Ravnikar's twin towers, which houses all the connections, and cantilevered floors supported by steel beams. However, in contrast to Saarinen's flat tower design, the Ljubljana twin towers have an original, prismatic shape.

Changes in the exterior design of the twin towers on Revolution Square can be attributed to two things the architect strove to achieve. First, he created the effect of the buildings rising vertically into the sky, thereby visually mitigating their reduced height (the towers were planned to be twice as tall). The vertical facade "ribs" made of stone panels assumed the role of brise-soleils<sup>122</sup> while also reducing the effect of wind along both towers.

prekriva konzolno konstrukcijo in namesto vodoravne smeri, ki je sledila konzolnim nadstropjem, poudarja navpično smer. Stolpnici sta tako dobili preobleko iz tonalnih plošč, med navpičnimi pasovi oken pa so umeščena navpična medokenska »rebra« iz istega materiala. V tem lahko vidimo podobnost z rešitvijo, ki jo je Eero Saarinen uporabil pri nebotičniku CBS v New Yorku (1961–1965). Fasado tega sestavljajo v prerezu trikotni granitni stebri, ki se izmenjujejo z navpičnimi pasovi iz stekla. Zanimivo je, da ima ta stavba v konstrukcijskem pogledu enako kot naši stolpnici osrednje železobetonsko jedro, v katero so umeščene vse povezave, in konzolna nadstropja, sloneča na jeklenih tramovih. V nasprotju s Saarinenovo ploščato stolpnico sta ljubljanska primera, kot že rečeno, izvime prizmatične oblike.

Spremembo pri oblikovanju zunanosti stolpnic na Trgu revolucije lahko razložimo kot posledico dvojnega arhitektovega premisleka. Najprej je Ravnikar s tem dosegel učinek višinskega zagona in s tem vizualno omilil nujno znižanje prvotne višine stolpnic za polovico. Navpična fasadna »rebra« iz kamnitih plošč so prevzela vlogo fasadnih senčnikov (fra. *brise-soleils*)<sup>122</sup> in obenem zmanjšujejo moč vetra vzdolž obeh stolpnic. V simbolnem pomenu navpični fasadni elementi poudarjajo trdnost arhitekture in posredno moč institucij, ki delujejo v njih.

Razsežna enonivojska ploščad med nekdanjo palačo ljudske skupščine, trgovsko hišo in stolpnicama ima vlogo ogromne svečane dvorane pod milim nebom (megaron v kraljevih palačah stare Grčije), pri čemer mesto megaronskih stebrov zavzemata stolpnici, vlogo kraljevega prestola pa načrtovana umestitev spomenika revoluciji.<sup>123</sup> Trgovsko hišo s podzemno pasažo in povezavo s podzemnim parkiriščem lahko razumemo kot arhaični grški labirint. Ravnikar je študentom večkrat razlagal o pomenu teh dveh osnovnih arhitekturnih tem.<sup>124</sup> V nasprotju z in-



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Symbolically, the vertical facade elements emphasize the strength of the buildings and indirectly the power of the institutions operating inside them.

The extensive one-level plaza between the former People's Assembly Building, the department store, and the twin towers plays the role of a great hall under the blue sky, similar to that of the megaron in the palace complexes of ancient Greece, in which the megaron columns are replaced by the twin towers and the Monument to the Revolution was planned to assume the role of the ruler's throne.<sup>123</sup> The department store with its underground shopping arcade and connection to the underground garage can be conceived as an archaic Greek labyrinth. On several occasions, Ravnikar discussed the importance of these two basic architectural themes with his students.<sup>124</sup>

In contrast to the intimate square in front of the District People's Committee Building in Kranj, here the plaza is not a simple living room in front of the buildings, but much more than that: it is the centre of Slovenia's capital. This is also attested by its dimensions: it measures approximately 7 × 100 m, making the ratio between its north and south sides 1:1.4. The vast, proverbially empty and windswept plazas built under communism rarely obtain content that is designed to a human scale. The authorities primarily used them for parades and other forms of displaying the regime's power and, when communism began to collapse, they became useful venues for large-scale protests.<sup>125</sup> Even under the previous regime, Revolution Square turned into the largest parking area in Ljubljana, and it was also the site of various large-scale events, especially state ceremonies, the most important among which was the one celebrating Slovenia's independence in June 1991. In 2014, the city restored the plaza, thereby eliminating the parking lot. During the COVID-19 pandemic, it was regularly used as a gathering place for protesters on bicycles. Recently, there have been proposals to present the plaza, together with the parliament building, to tourists as one of the city's communist monuments.

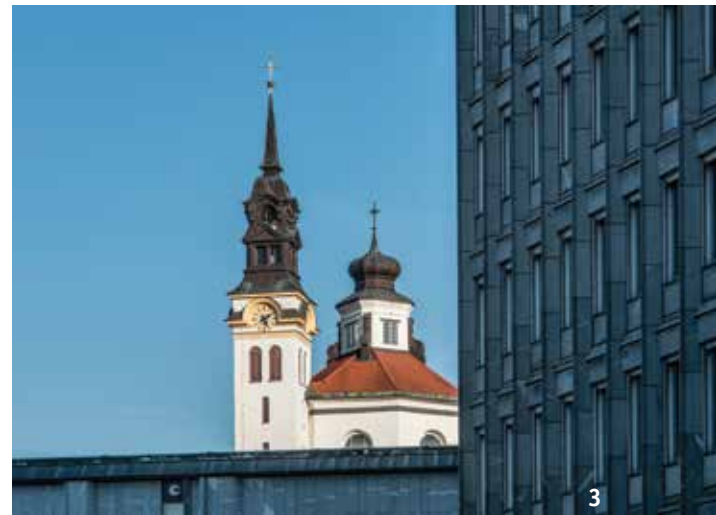
The Revolution Square complex did not continue the street grid that had been defined on the northern side in the second half of the nineteenth century through the development of the former suburbs. In addition, with their height, the two towers visually cut into the sky-

- 1 Ploščad Trga republike (foto: B. Zupančič). Plaza on Republic Square (photo: B. Zupančič).
- 2 Fasada stopnice TR3 z navpičnimi medokenskimi rebri (foto: B. Zupančič). Facade of the TR3 tower with vertical ribs between windows (photo: B. Zupančič).

**3 Pogled s ploščadi Trga republike proti nunski cerkvi (foto: B. Zupančič).**  
View from the plaza on Republic Square toward the Ursuline Church (photo: B. Zupančič).

**4 Robna zidava Trga republike ob Gregorčičevi ulici (foto: B. Zupančič).**  
The edge of Republic Square along Gregorčič Street (photo: B. Zupančič).

timnim trgom pred stavbo Okrajnega ljudskega odbora v Kranju tukaj trg ni preprosta dnevna soba pred objekti, ampak je veliko več – je središče prestolnice Slovenije. To potrjuje tudi razsežnost svečane ploščadi. Njeni stranici merita približno 70 krat 100 metrov in njuno razmerje je 1 : 1,4 v korist smeri sever–jug. Obsežni, običajno prazni in vetrovni trgi, zgrajeni v času socializma, težko dobijo vsebino, ki je bolj po meri človeka. Oblasti so jih uporabljale predvsem za parade in druga razkazovanja moči režima. Ob razkrajanju socializma so postali priročni prostori za množične proteste.<sup>125</sup> Trg revolucije je še v prejšnji državi postal največje parkirišče v prestolnici, bil je tudi priča množičnih dogodkov, predvsem državnih proslav, med njimi je bila vsekakor najpomembnejša svečanost ob razglasitvi samostojne države Slovenije junija 1991. Ploščad so leta 2014 obnovili in s tem ukinili parkirišče. V času pandemije covid-19 so se na njej redno zbirali kolesarski protestniki. V zadnjem času naj bi ploščad skupaj s stavbo Državnega zbora Republike Slovenije turistom predstavljali kot eno od znamenitosti komunizma. Kompleks Trga revolucije ni nadaljeval obstoječe ulične mreže, ki je bila v drugi polovici 19. stoletja na severni strani načrtana z regulacijo nekdanjih predmestij. Prav tako se je višina stolpnice vizualno zarezala v obzorje nad fasado baročne nunske cerkve za poglede vzdolž klasiističnega Kongresnega trga. Res je, da stolpnici nista bili zgrajeni do predvidene višine (prvotno naj bi imeli po dvaindvajset nadstropij,<sup>126</sup> v končni izvedbi le 12, ki jih dopolnjujeta servisni »kapi«), hkrati pa je v prvotnih načrtih predvidena in na koncu neizvedena podzemna dvorana zahtevala premik stolpnice proti severu, tako da sta prišli v ožje vizualno območje zvonika in kupole nunske cerkve. Pozneje je taka rešitev olajšala umestitev Cankarjevega doma z njegovim globokim vkopom in podzemnimi etažami v jugozahodnem delu trga. Nadaljevanje v osnovi dvojne zasnove Trga revolucije, ki smo jo predstavili zgoraj, so po letu 1965 ogrozili jugoslovanska kreditna kriza, gospodarska reforma in spremembe v slovenski politični sestavi. Nastopila so leta negotovosti, ki so se na srečo v začetku sedemdesetih let iztekla z zamenjavo glavnega investitorja prve od stolpnice. Vlogo izvršnega sveta je prevzela Ljubljanska banka. Spremenjene okoliščine so zahtevale precejšnjo spremembo arhitekturnega koncepta. Stolpnici sta bili preprojektivirani



line above the facade of the Baroque Ursuline church if viewed from classicist Congress Square. The towers were not built as high as originally envisaged (they have twelve floors instead of the initially planned twenty-two,<sup>126</sup> complemented by service “caps” on top), but the initial plans also called for an underground hall (never realized), which required moving the towers more to the north and hence visually closer to the Ursuline church’s belltower and cupola in the city skyline. Later, this solution made it easier to site the Cankar Centre with its underground floors in the southwestern part of the square, which required deep excavation.

After 1965, the continuation of the essentially double design of Revolution Square presented above was compromised by the Yugoslav credit crisis, the economic reform, and changes in the Slovenian political leadership. Years of uncertainty followed, which fortunately ended in the early 1970s with the replacement of the main developer of the first of the two towers. The Executive Council’s role was taken over by the bank Ljubljanska Banka. The changed circumstances called for a significant change to the architectural concept. The twin towers were made only half as tall, and the bank’s tower obtained a low-rise addition. However, in designing this addition, Ravnikar avoided using the dull box-shaped base typical of most skyscrapers around the world. Instead, he created a spatially dynamic pavilion structure along the eastern and southern sides of the tower. To make its exterior consistent with that of the tower, he used the same stone cladding for the facade made of the Pohorje tonalite and a similar design on the main facades. The other tower also obtained an addition, plus a vestibule. In contrast to the addition to the first tower, their facade is clad in decoratively structured brick.

Revolution Square obtained the most important addition at the end of the 1970s, when a political decision was made to build a central Slovenian cultural and congress centre there.<sup>127</sup> The Cankar Centre (1977–1983) was an extremely difficult design task, partly because of the constant financing pressures and the short deadlines for its completion, and especially because of the complexity of building its underground part, where substantial problems were caused by the constant penetration of water from the groundwater flowing from Šišenski hrib (Šiška Hill) and the demands for siting all three halls in a very limited space. In addition, various issues had to

le na polovico prvotne višine, namesto tega je bančna stolpnica dobila nizek prizidek. Vendar se je Ravnikar pri oblikovanju prizidka izognil uporabi dolgočasnega škatlastega podnožja, sicer značilnega za večino stolpnice po svetu. Namesto tega je ustvaril prostorsko razgibano paviljonsko arhitekturo, nanizano vzdolž vzhodnega in južnega oboda stolpnice. Poenoteno podobo s stolpnico je zagotovil z enako kamnito fasadno oblogo v pohorskem tonalitu in podobnim oblikovanjem glavnih fasad. Tudi druga stolpnica je dobila pritlični vhodni vetrolov in prizidek. Oba se oblikovno ločita od prizidka k prvi stolpnici, ker jima daje značaj fasadna obloga iz dekorativno strukturirane opeke.

Najpomembnejšo dopolnitev je Trg revolucije doživel ob koncu sedemdesetih let, ko je padla politična odločitev o izgradnji osrednjega slovenskega kulturno-kongresnega centra.<sup>127</sup> Cankarjev dom (1977–1983) je bil z vidika projektiranja izjemno zahtevna naloga, deloma zaradi stalnega pritiska glede financiranja in kratkih rokov dokončanja, še posebej pa zaradi zahtevnosti gradnje podzemnega dela, kjer so velike težave povzročali stalno vdiranje vode iz podzemnih pritokov s Šišenskega hriba in zahteve glede umestitve vseh treh dvoran na omejenem prostoru. Hkrati je bilo treba razrešiti številna vprašanja, povezana s tehnično opremo, požarno varnostjo in zahtevami po evakuacijskih poteh, da ne govorimo o običajnih projektantskih zahtevah po ločenih povezavah za obiskovalce, zaposlene in storitve ob dogodkih. Posebej zahtevno je bilo projektiranje odrske tehnike, saj so morale biti dvorane opremljene za različne vrste dogodkov – od koncertov in gledaliških predstav do kongresov. O teh izzivih pri izgradnji Cankarjevega doma najdemo v literaturi le malo poročil, Ravnikar omenja, da se je odločil za »ločitev težkih konstruktivnih delov in zapletene opreme v plasteh ob njej«.<sup>128</sup> Drugi namig vidimo v omembi Friedricha Kurrenta, da je Ravnikar med gradnjo Cankarjevega doma sodeloval v žiriji za razširitev



be resolved in relation to its technical equipment, fire safety, and escape routes, not to even mention the usual design requirements for separate routes for visitors, staff, and services during events. Designing the stages proved to be especially demanding because the halls had to be furnished for various types of events, from concerts and plays to conferences. Only a few reports on these challenges can be found in the literature. Ravnikar mentions that he decided to "separate the heavy structural parts from the complex furnishings by installing the latter in layers next to the former".<sup>128</sup> Friedrich Kurrent mentions that, during the construction of the Cankar Centre, Ravnikar was on a jury for the expansion of the Graz theatre, where he became acquainted with the latest experience in theatre and stage construction.<sup>129</sup> Ravnikar's associates reported that work on this project took place following an "open planning" method, in which some final decisions were made just before the execution or

**1** Zahodna fasada Cankarjevega doma s Prešernove ceste (foto: B. Zupančič). Western facade of the Cankar Centre, viewed from Prešeren Street (photo: B. Zupančič).

**2** Južna in vhodna fasada Cankarjevega doma (foto: B. Zupančič). Southern and eastern facades of the Cankar Centre (photo: B. Zupančič).







**3** Vhod v Cankarjev dom s Prešernove ceste (foto: D. Arrigler). Entrance to the Cankar Centre from Prešeren Street (photo: D. Arrigler).

graškega gledališča, kjer se je seznanil z najnovejšimi izkušnjami pri odskih konstrukcijah.<sup>129</sup> Ravnikarjevi sodelavci so poročali o tem, da je delo potekalo v obliki »odprtega projektiranja«, pri čemer so nekatere končne rešitve oblikovali šele tik pred izvedbo, tako rekoč na gradbišču, kar v današnjih administrativno togih razmerah nikakor ne bi bilo mogoče.<sup>130</sup>

Na splošno je bil Cankarjev dom deležen vsestranskih pohval, le redki so pod vprašaj postavljali posamezne arhitekturne rešitve.<sup>131</sup>

Nataša Koselj glede razlage koncepta Cankarjevega doma navaja Ravnikarjeve izjave iz šestdesetih let (brez citiranja), da ga zanima koncept, ki ruši tradicionalni prostor, ter da ga nadomešča s prostorom brez začetka in konca, brez spredaj in zadaj, brez zgoraj in spodaj.<sup>132</sup> Ta oznaka po našem mnenju za Cankarjev dom ne velja, saj ima ta glavno prostorsko os, to je zahod–vzhod, ter navpično delitev fasad na pritličje in nadstropja. Primerejša je oznaka, ki jo je Ravnikar namenil mejnikoma slovenske arhitekture 20. stoletja, to je Narodni in univerzitetni knjižnici in Cankarjevemu domu. Primerjal je čitalnico Narodne in univerzitetne knjižnice in dvorano Cankarjevega doma in ugotovil, da gre pri obeh za rešitev problema velikih razponov. Drugje Ravnikar govori o tem, da Cankarjev dom opravlja pomembno funkcijo osrednje slovenske kulture ustanove, zato se mora temu prilagoditi njegovo oblikovanje. Kot primer navaja glavni, svečani portal velikih razsežnosti ob Prešemovi cesti, ki vodi v veliko sprejemno dvorano.<sup>133</sup> Še najatančneje opredeljuje svoj koncept Cankarjevega doma v članku, ki je bil objavljen leta 1993 in ga je posvetil spominu na Le Corbusiera. V njem pravi, da je opoma točka kompozicije tisto, kar je v arhitekturi (in tudi v likovni umetnosti) univerzalno. Oporna točka v neskončni razsežnosti prostora je vtis v to neskončnost, zložen v dano manjšo prostornino, kjer se prostor odkriva sukcesivno. To prinaša uživanje v labirintu, če je znotraj geometrične ograde in tudi če je zunaj geometrične strukture, ki je tako členjena in razgibana navzven.<sup>134</sup>

Ravnikar je pri snovanju in dokončanju Cankarjevega doma pokazal vse značilnosti, ki jih ima njegova zrela arhitektura. Stavba v času od svojega nastanka dobro služi svojemu namenu. Prepričljivo so oblikovane vse tri dvorane, posebej velika Gallusova dvorana kot osrednji

literally at the construction site, which would have never been possible in today's rigid administrative conditions.<sup>130</sup>

The Cankar Centre was lauded all around, with few criticisms of individual architectural solutions.<sup>131</sup>

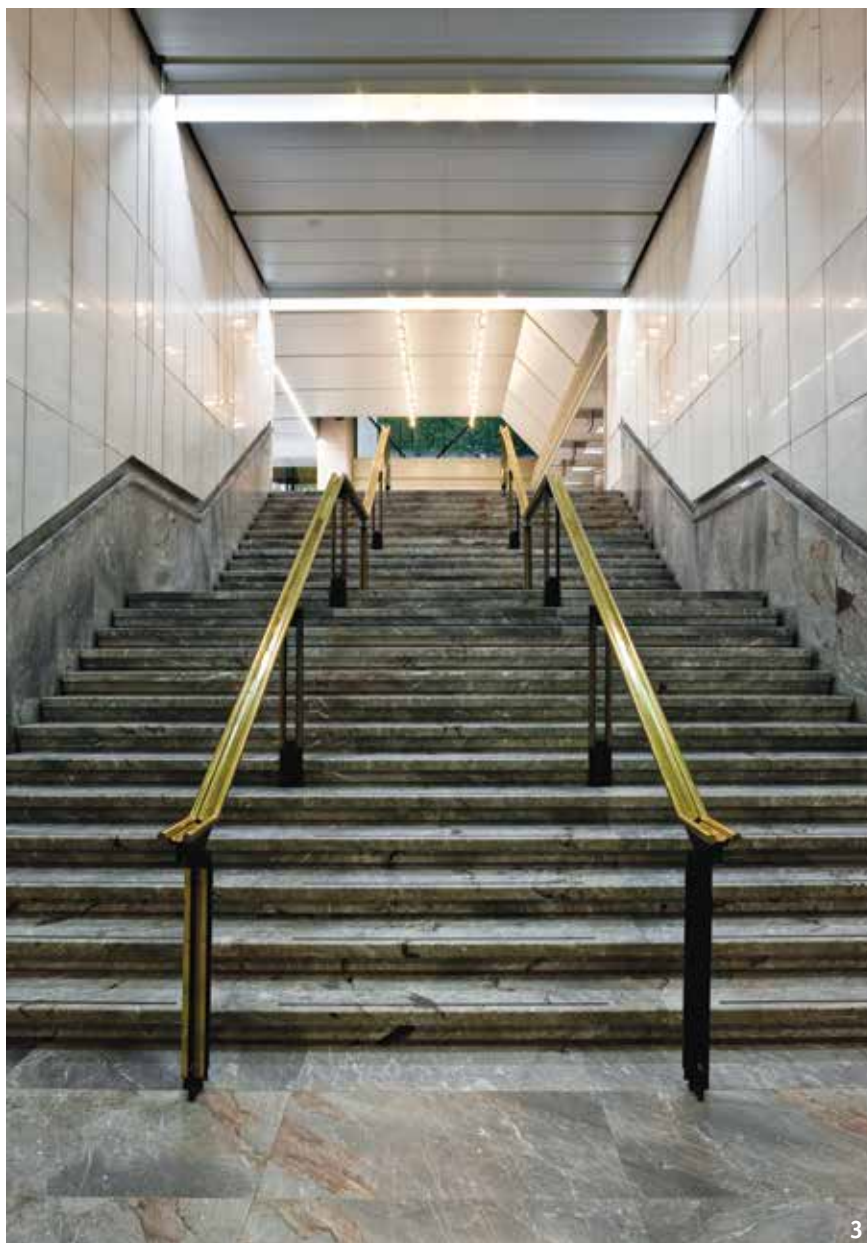
In explaining the concept of the Cankar Centre, Nataša Koselj refers to Ravnikar's statements from the 1960s, in which he claimed he was interested in a concept that did away with traditional space and replaced it with a space without a beginning and an end, without a front and back, and without an above and below.<sup>132</sup> This description does not apply to the Cankar Centre because it has a main spatial axis (i.e., east–west) and is characterized by a vertical division of the facade into the ground floor and upper floors. A description that Ravnikar provided for the landmark achievements of twentieth-century Slovenian architecture, the National and University Library and the Cankar Centre, seems more appropriate. Comparing the former's reading room and the latter's largest hall, he established that both involved finding a solution to the issue of large spans. Elsewhere, Ravnikar argued that the Cankar Centre performed the vital function of Slovenia's central cultural institution, and so its design had to be adapted to that. He provided the main, ceremonious large-scale portal on Prešeren Street, which leads to the Grand Reception Hall, as an example.<sup>133</sup> Ravnikar presented what is probably the most accurate definition of his concept of the Cankar Centre in a 1993 article, which he dedicated to Le Corbusier. In it, he argued that a fixed or constant point in composition is what is universal in architecture (and the fine arts). A fixed point in the infinite expanse of space is an imprint in this infinity, composed into a specific smaller volume in which space reveals itself successively. This produces a feeling of enjoyment in a labyrinth both if it is within a geometrical enclosure or outside a geometrical structure, which is thus outwardly segmented.<sup>134</sup>

In designing and completing the Cankar Centre, Ravnikar displayed all the features of his mature stage of architectural design. Ever since it was completed, the building has served its purpose well. All three halls, especially the grand Gallus Hall as the central venue of the Cankar Centre, have a compelling design. The low ceilings of the first and second foyers may be a little disconcerting, and some miss a grand staircase typical of nineteenth-century theatres and opera houses. Because the halls are in the underground section of the building, it is also clear that a large staircase would not have the proper effect in this case. Visitors also do not notice that the mechanical rooms and the telecommunications centre for all of Ljubljana are housed further underground. On the outside, one can notice walls without openings, which enclose the aboveground parts of the great hall, the side and service entrances from Gregorčič Street, and the upper floors with offices and accompanying programme, recognizable by horizontal window strips. The vertical strips of the windows indicate the location of interior connections. It has three entrances providing good access to visitors: the main, imposing entrance from Prešeren Street, an opposite one on the plaza between the twin towers, and a third one in the underground arcade of the Maxi department store (the former Maximarket).

As a whole, the Cankar Centre functions as an interconnected system of megarons and labyrinths. Here, a laby-



labyrinth is not to be understood literally, but as a network of halls and staircases leading to the halls (the megarons). The Grand Reception Hall, which connects the entrances from Prešeren Street and the plaza of Republic Square, is a link between two architectural motifs. Interior con-



prireditveni prostor Cankarjevega doma. Nekoliko so moteči nizki stropi prvega in drugega preddverja, nekateri pogrešajo veliko stopnišče, značilno za gledališča in opere 19. stoletja. Če upoštevamo, da so dvorane umeščene v podzemni del stavbe in ne v nadstropje, je tudi jasno, da veliko stopnišče tukaj ne bi imelo pravega učinka. Obiskovalec tudi ne zazna, da se še globlje v podzemlju skrivata servisni del in telekomunikacijsko središče celotne prestolnice. Na zunanosti lahko opazimo stene brez odprtij, za katerimi so nadzemni deli velike dvorane, pomožni in servisni vhodi z Gregorčičeve ulice ter zgornja nadstropja, namenjena administraciji in spremljajočim vsebinam, ki jih prepoznamo po trakastih oknih. Navpični pasovi oken nakazujejo položaj notranjih povezav. Trije vhodi, bolj svečan s Prešernove ceste, njemu nasproten s ploščadi med stolpnicama in tretji iz podzemne pasaže blagovnice Maxi (nekoč Maximarket), skrbijo za dober dostop obiskovalcev.

Cankarjev dom kot celota deluje kot preplet megaronov in labirintov. Seveda labirinta ne razumemo dobesedno, temveč kot mrežo hodnikov in stopnišč, ki vodijo k dvoranam (megaronom). Velika sprejemna dvorana Cankarjevega doma, ki povezuje vhoda s Prešernove ceste in ploščadi Trga republike, je vezni člen med arhitekturnima motivoma. Notranje povezave imajo podobno vlogo kot stopniščni vestibul Narodne in univerzitetne knjižnice, ki človeka iz teme neznanja vodi v svetlobo spoznanja. V Cankarjevem domu labirint vodi obiskovalca proti odru,

- 1 **Detajl fasade Cankarjevega doma ob Gregorčičevi ulici (foto: K. Bursać).**  
Detail from the Cankar Centre's facade along Gregorčič Street (photo: K. Bursać).
- 2 **Velika sprejemna dvorana Cankarjevega doma (foto: D. Arrigler).**  
Grand Reception Hall at the Cankar Centre (photo: D. Arrigler).
- 3 **Glavno stopnišče proti sprejemni dvorani (foto: D. Arrigler).**  
Main staircase leading to the reception hall (photo: D. Arrigler).

na katerem kraljujeta kultura in umetnost. Pri tem se poraja zanimiva misel, da je Trg republike šele s Cankarjevim domom dobil pravi smisel, podobno kot je historično jedro Ljubljane v tridesetih letih dobilo smisel s Plečnikovo Narodno in univerzitetno knjižnico. Prestolnica brez kulture je kot posoda brez vsebine. Ravnikarjeva arhitektura poleg Plečnikove nosi prav to sporočilo.

### **Ravnikarjev odnos do konteksta Ljubljane**

Kot smo videli v uvodu v podpoglavje o novih arhitekturnih nalogah, je eno od dobrih definicij odnosa funkcionalistične arhitekture do prostora že v sedemdesetih letih oblikoval Henri Lefebvre, levičarski francoski sociolog, ki pravi, da gre za koncept, ki prostor omeji na tloris (koncept risalne mize), da fasada kot glavna smer pogledov in kot glavni vidik delovanja arhitekture kot umetnosti ni več pomembna ter da se globalni prostor vzpostavi kot abstraktna praznina, ki čaka, da jo napolnijo urbanisti in arhitekti.<sup>135</sup> Ravnikarjeva ljubljanska arhitektura ne ustreza tej definiciji, kar se med drugim vidi v tem, da izvedba njegovih arhitekturnih projektov v prestolnici ni povzročila velikih rušitev v starem mestnem jedru. Res so zaradi gradnje Trga republike odstranili nekdanji Nunski vrt in vilo ob tedanji Veselovi ulici, v kateri je pred tem deloval Uradni list SRS. Vila se je morala že pred 1969 umakniti spomeniku Borisu Kidriču, za katerim so pozneje uredili park pred vhodom v Cankarjev dom. Te rušitve je treba pripisati socialističnemu sistemu odprave zasebne lastnine in podržavljanja stavbnih zemljišč ter odločitvi vrha slovenske politike ob razpisu arhitekturnega natečaja za izgradnjo Trga revolucije. V sedemdesetih letih so zaradi Ferantovega vrta podrli Plečnikovo rojstno hišo v Gradišču. Spominu nanjo se je Ravnikar oddolžil s postavitvijo spominskega stebra. Tretji primer bi lahko bila rušitev nekdanje Bahovčeve vile ob Erjavčevi ulici leta 1982, torej leto dni pred dokončanjem Cankarjevega doma. To dokazuje, da vile niso podrli zaradi postavitve Cankarjevega doma, temveč po naročilu bodočega uporabnika tega prostora Ivana Mačka, ki si je zaželel novo rezidenco. Tudi rušitve nekdanjega Kluba poslancev, na mestu katerega je nastalo novo krilo Narodne galerije, ni predlagal Ravnikar, saj je znano, da je on v natečajnem predlogu predvidel le njegovo nadzidavo in izgradnjo vmesnega trakta.<sup>136</sup>

Ravnikar si je prizadeval za kakovost arhitekturnega prostora tako, da se je opiral na tri smeri razmišljanja: na razumevanje fizičnega (geografskega) prostora, kar ne pomeni le prostora, v katerem naj bi stvaritev na koncu stala, ampak tudi njegove neposredne in širše okolice. Temu lahko rečemo prostorski ali sinhronični kontekst. Druga smer razmišljanja se navezuje na študij in razumevanje zgodovine umetnosti (pri tem mislimo tudi na likovno umetnost), pri kateri gre za diahrono razumevanje konteksta oziroma za njegovo zgodovinsko globino, ter tretja na razumevanje izkušenj ljudi, ki prostor uporabljajo in doživljajo.<sup>137</sup> Zadnji odnos arhitekta do konteksta je ubesedil angleški filozof Roger Scruton, ko je zapisal: »Ne gre za vprašanje učinkovitost [arhitekture], temveč za vprašanje njene kakovosti, kakovosti izkušnje. Vprašanje je odgovorjeno, ko arhitekt lahko predvidi celoten učinek svoje dokončane stavbe in razume njen odnos do izkušnje tistih, ki jo bodo uporabljali.«<sup>138</sup>

nections perform the same role as the staircase vestibule at the National and University Library, which leads the visitor from the darkness of ignorance into the light of knowledge. The labyrinth at the Cankar Centre leads the visitor toward a stage governed by culture and art. This brings up an interesting thought that it was only with the Cankar Centre that Republic Square gained its true meaning, just as Ljubljana's historic centre gained meaning in the 1930s with Plečnik's National and University Library. A capital city without culture is like an empty vessel. This is exactly what Ravnikar's and Plečnik's architecture communicates.

### **Ravnikar's perspective on the Ljubljana context**

As already mentioned in the introduction to the subsection on new architectural projects, a good definition of the perspective of functionalist architecture on space was provided in the 1970s by the French Marxist sociologist Henri Lefebvre. According to him, it involved a concept of reducing space to its outline or plan (or the flat surface of the canvas), the facade as a face directed toward the observer and the main aspect of architecture as art was no longer important, and global space established itself as an abstract void waiting to be filled by urban planners and architects.<sup>135</sup> Ravnikar's architecture in Ljubljana does not fit this definition, which is also evident from the fact that the execution of his architectural projects in the capital city did not lead to large-scale demolition of the Old Town. True, the convent garden and the building on former *Veselova ulica* (Vesel Street) that housed the seat of the *Official Gazette of the Socialist Republic of Slovenia* had to be removed due to construction of Revolution Square. Even before 1969, the building had to give way to the statue of Boris Kidrič, the site of which was later converted into the park in front of the entrance to the Cankar Centre. These demolitions must be attributed to the communist system of disappropriating private property and nationalizing building land, and the decision of the Slovenian political leadership to hold an architectural competition for the development of Revolution Square. In the 1970s, the house in the Gradišče neighbourhood where Plečnik was born had to be razed to make way for the new Ferant Garden housing development. Ravnikar made amends by erecting a memorial column at the site. A third example could be the demolition of the former Bahovec Building on Erjavce Street in 1982 – that is, one year before the completion of the Cankar Centre. This proves that the building was not torn down due to construction of the Cankar Centre, but by order of the future user of that space, Ivan Maček, who wanted to build a new residence for himself. Similarly, the demolition of the Deputies Club building, at the site of which the new wing of the National Gallery was built, was not suggested by Ravnikar, whose competition entry only envisaged a vertical addition to the building and the construction of a connecting wing with the National Gallery.<sup>136</sup> Ravnikar strove to achieve a high-quality architectural environment by relying on three lines of thought. The first relates to the understanding of physical (geographical) space, which, according to him, comprised not only the site of a future design but also its immediate and wider surroundings. This can be referred to as the spatial or

Da bi podrobneje pojasnili Ravnikarjev odnos do konteksta v trojnem smislu, bomo pogledali tri njegove izvedbe, in sicer poslovno stavbo Ljudske pravice (ki smo jo sicer predstavili v podpoglavju o Ravnikarjevih tehničnih novostih v ljubljanski arhitekturi), ponovno Trg republike (ki smo ga predstavili že v prejšnjem podpoglavju) in še posebej Ferantov vrt.

Nekdanji sedež časnika Ljudska pravica je zaradi glavne fasade z rumenimi PVC-ploščami širši javnosti znan kot Kanarček. Stavbe ne moremo označiti kot primer kontekstualizma, čeprav je Ravnikar v članku v reviji *Arhitekt*<sup>139</sup> poročal, da je imel pri umestitvi poslovne stavbe in tiskarne težko nalogo, saj je moral upoštevati prostorski kontekst obrobja stare Ljubljane med Krekovim trgom in Kopitarjevo ulico, bližino nekdanje Katoliške tiskarne ob Poljanskem nasipu in predvsem Plečnikove poslovno-stanovanjske stavbe, znane pod imenom Peglezen, ki stoji na ozki parceli med Poljansko cesto in Kapiteljsko ulico. Na zadnjo tudi meji Ravnikarjeva tiskarna. Stranska fasada Ravnikarjevega Kanarčka vodi pogled od Krekovega trga proti Poljanski na Plečnikov Peglezen. Hkrati plitvi, v kotih porezani loki pritličja stavbe Ljudske pravice po svoje interpretirajo motiv Plečnikovih pravilnih arkad v visokem pritličju Peglezna. Kot prostorski tampon z nekdanjo Katoliško tiskarno (danes Pravna fakulteta) ob Poljanskem nasipu je Ravnikar najprej uporabil drevesa vzdolž Kopitarjeve ulice, ki so deloma zakrivala mostovž, ki je v prvem nadstropju povezoval objekta. Pozneje (med letoma 1981 in 1982) so na tej zarezi po njegovih načrtih zgradili kaskadno oblikovano šestnadstropno poslovno stavbo Cankarjeve založbe. Stavba Ljudske pravice je predvsem značilen predstavnik funkcionalizma poznih petdesetih let, medtem ko stavba Cankarjeve založbe ne presega modernistične manire, značilne za prelom sedemdesetih in osemdesetih let. Kljub temu se je Ravnikar tukaj ukvarjal tudi z vprašanji, povezanimi s prostorskim oziroma sinhronim kontekstom, medtem ko je diahroni dialog z njegovim učiteljem Plečnikom delno zaznaven le v enem od arhitekturnih detajlov.

Trg republike pripoveduje veliko bolj raznoliko in prepričljivo kontekstualno zgodbo, še posebej to velja za



1

synchronic context. The second line of thought refers to studying and understanding the history of art (including the fine arts), which involves a diachronic understanding of the context or its historical depth. The third line of thought is related to understanding the experience of people that use (and live) a specific space.<sup>137</sup> This last perspective of the architect on context was also described by the English philosopher Roger Scruton, who wrote the following: "It is a question not about the efficiency but about the quality of something [the architecture], the quality of an experience. The question is answered when the architect can predict the full effect of his completed building, and understand its relation to the experience of those who will use it."<sup>138</sup>

Ravnikar's triple perspective on context can be explained in detail by examining the following three of his designs: the Ljudska Pravica Building (already presented in the subsection on Ravnikar's technical innovations Ljubljana's architecture), Republic Square (already presented in the previous subsection), and, first and foremost, the Ferant Garden housing development.

Because of its main facade clad in yellow PVC panels, the former seat of the newspaper *Ljudska pravica* (People's Justice) is popularly dubbed "the Canary". This building cannot be described as an example of contextualism, even though in an article published in the journal *Arhitekt*<sup>139</sup> Ravnikar reported that planning the location of the office building was a demanding task because he had to take into account the spatial context of the edge of Ljubljana's Old Town between *Krekov trg* (Krek Square) and Kopitar Street, the vicinity of the former Catholic Printing House on *Poljanski nasip* (Poljane Embankment), and especially Plečnik's office and apartment building known as *Peglezen* (the Flatiron Building) on the narrow plot between *Poljanska cesta* (Poljane Street) and *Kapiteljska ulica* (Chapter Street). The Flatiron Building is also what Ravnikar's building borders on. The side facade of Ravnikar's Canary directs the view from Krek Square toward Plečnik's Flatiron Building on Poljane Street. At the same time, the shallow arches on the building's ground floor, with bevelled corners, are a unique reinterpretation of Plečnik's proper arcades on the Flatiron Building's high-ceilinged ground floor. Ravnikar first used trees along Kopitar Street as a spatial division between the building and the former Catholic Printing House (now the Faculty

- 1 **Pogled na stavbo Ljudske pravice s Plečnikovim Pegleznom (foto: B. Zupančič).** View of the Ljudska Pravica Building and Plečnik's Flatiron Building next to it (photo: B. Zupančič).
- 2 **Stavba Cankarjeve založbe ob Kopitarjevi ulici (foto: B. Zupančič).** The Cankarjeva Založba Building on Kopitar Street (photo: B. Zupančič).



2

**3** Trg republike – zahodna fasada prizidka k Plečnikovi gimnaziji (foto: B. Zupančič).

Republic Square – western facade of the addition to Jože Plečnik High School (photo: B. Zupančič).

**4** Trg republike – bančni prizidek ob Ulici Josipine Turnograjske (foto: B. Zupančič). Republic Square – the bank addition on Josipina Turnograjska Street (photo: B. Zupančič).

njegovo drugo fazo. V nasprotju s prvotno urbano-arhitekturno zamisljajo tega kompleksa, ki je bliže corbusierskemu odnosu do mestne morfologije, se je Ravnikar v drugi fazi usmeril v zaokrožitev nedokončane celote. Pri tem je uporabil vse tri pristope prilagajanja obstoječemu mestnemu kontekstu.

Primeri upoštevanja prostorskega konteksta so oblikovanje obrobja trga na vzhodu in jugu, ki se v merilu podreja okoliškemu stavbnemu tkivu ali ga celo dopolnjuje, na primer navezava ostanka nekdanje Nunske ulice (danes Valvasorjeva ulica) na Kongresni trg ali dopolnjevanje Šubičeve ulice in Plečnikovega trga s prizidkom k Plečnikovi gimnaziji, kjer so v prvem in drugem nadstropju učilnice, v visokem pritličju pa je bila nekoč knjigarna. Prostorski kontekst upoštevajo tudi oblikovanje »ulice« vzdolž začelja nunskega samostana, ki je v resnici klančina za dovoz v servisni del trgovske hiše, slikovito obrobje Erjavčeve ceste na zahodu trga z igrivo oblikovanim prizidkom k Ljubljanski banki in predvsem plastično oblikovana, skoraj valovita južna fasada Cankarjevega doma. S temi pote-

of Law) on the Poljane Embankment; the trees partly covered the skyway connecting both buildings on the first floor. Later, between 1981 and 1982, a six-storey cascading office building of the publishing house Cankarjeva Založba was built in this vacant space based on Ravnikar's designs. The Ljudska Pravica Building is, first and foremost, a typical representative of the late 1950s functionalism, whereas the Cankarjeva Založba Building was built in the modernist fashion typical of the end of the 1970s and the early 1980s. Nonetheless, with this project, Ravnikar also dealt with issues related to spatial or synchronic context, whereas a diachronic dialogue with his teacher Jože Plečnik can only be partly perceived in an architectural detail.

Republic Square tells a more variegated and compelling story in terms of its context, which especially applies to the second phase of its construction. Contrary to the initial urban-architectural concept of this complex, which was closer to Le Corbusier's perspective on urban morphology, in the second phase Ravnikar focused on completing an unfinished whole, using all three approaches of adapting to the existing urban context.

His consideration of the spatial context is reflected in the design of the square's eastern and southern fringes, which are scaled to the surrounding buildings or even complement them; for example, the connection between the remnant of what had once been *Nunska ulica* (Nun Street, now *Valvasorjeva ulica* 'Valvasor Street') and what is now Congress Square, or the addition to Jože Plečnik High School with classrooms on the first and second floors, and a (former) bookstore on the raised ground floor, with which he complemented Šubič Street and Plečnik Square. The spatial context was also taken into account in his designs of the "street" along the convent, which, in practice, functions as an access route to the staff-only section of the department store, the picturesque fringes of *Erjavčeva cesta* (Erjavec Street) in the western part of the square with a playfully designed addition to the Ljubljanska Banka Building, and especially in his plastically shaped, almost undulating facade of the Cankar Centre. With these features, Ravnikar significantly softened the initial monumentally designed, clear space of Revolution Square as a symbol of political ideology. As described in the previous section, to pursue this monumental concept, he had to relinquish the physical continuity of the urban grid plan and preserving the view of the Baroque facade and dome of the Ursuline church along Congress Square. At the level of architectural design, the best example of adaptation to existing buildings on the eastern edge of Republic Square can be found between *Slovenska cesta* (Slovenia Street) and *Ulica Josipine Turnograjske* (Josipina Turnograjska Street). The building housing a bank is composed of two wings, in which the larger one with offices partly projects toward the street. The contact with the building on Slovenia Street is additionally accentuated with a series of cantilevered oriel windows above the ground floor. The smaller wing leans against the neighbouring blind wall and houses the vertical connections of the main wing. Each wing has different cladding: the smaller one is clad in brick and the larger one in stone panels. The entire building excels in carefully designed contacts with the neighbouring buildings, which is referred to by some as the "technique of contact and



zami je Ravnikar precej omehčal prvotni monumentalno zasnovan kristalinični prostor Trga revolucije kot simbola politične ideologije. Za ta monumentalni koncept je, kot smo videli v prejšnjem poglavju, žrtvoval fizično kontinuiteto mestne ulične mreže ter ohranjanje pogleda na baročno fasado in kupolo nunske cerkve vzdolž Kongresnega trga. Na ravni arhitekturnega oblikovanja je na vzhodnem obrobju Trga republike najboljši primer prileganja obstoječim stavbam na vogalu Slovenske ceste in Ulice Josipine Tumograjske. Stavbo, namenjeno bančni dejavnosti, sestavljata dve krili, večje s poslovnimi prostori deloma izstopa proti ulici. Pri tem je stik s stavbo ob Slovenski cesti dodatno poudarjen s konzolnim erkerjem nad pritličjem. Manjše krilo je prislonjeno na sosednjo slepo steno in vanj so umeščene vertikalne povezave glavnega krila. Vsako od kril pokriva drugačna fasadna obloga, manjše opeka, večje pa kamnite plošče. Celotno stavbo odlikujejo skrbno oblikovani stiki s sosednjimi stavbami, kar nekateri označujejo kot »tehniko stikov in distance, nadaljevanja in razmejevanja«. <sup>140</sup> Ta opis lahko dopolnimo z ugotovitvijo, da Ravnikarjevo pojmovanje konteksta ne pomeni samo prilagoditve nove stvaritve zakonitostim prostora, temveč tudi nadgradnjo obstoječega v smislu dodajanja novih pomenov.

Spoštovanje diahronega, časovnega konteksta je v končni izvedbi Trga republike razvidno iz referenc na rimsko Emono. Mednje štejemo vzorec tlakovanja vzdignjene ploščadi med stolpnicama, ki ponazarja raster emonske insule, odkrite ob arheoloških izkopavanjih tega območja, ohranjeno mejo severnega zidu rimske Emone v južni liniji trgovske hiše, ohranjen, čeprav premeščen manjši del rimskega zidu ob jugozahodnem vogalu Cankarjevega doma (ob arheoloških izkopavanjih so odkrili in odstranili večji del obzidja), postavitve kopije Emonca na konec podhoda pod Slovensko cesto proti parku Zvezda in rekonstrukcijo dela severnih emonskih vrat pri vhodu v nekdanjo Bukvarno pod Slovensko cesto (prehod se da-



distance, continuation and delimitation". <sup>140</sup> This description can be expanded by adding that Ravnikar's conception of context entailed not only adapting a new design to a given space, but also enhancing what already existed by adding new meanings to it.

With Republic Square, in its final form, consideration of the diachronic or chronological context is evident from references to Roman Emona. They include the paving pattern on the raised section of the plaza between the twin towers, which illustrates the grid of a Roman insula discovered during archaeological excavations in this area, the preserved border of Emona's northern walls along the southern line of the department store, the preserved (albeit relocated) small remnant of the Roman walls at the southwestern corner of the Cankar Centre (during archaeological excavations in the area they discovered and removed most of the walls), a copy of the statue of a male resident of Emona placed at the end of the underpass on Slovenia Street leading toward Star Park, and the reconstruction of part of the northern Emona city gates at the entrance to the former second-hand bookstore Bukvarna under Slovenia Street (now used as an entrance to the underground garage of the new residential and commercial complex Šumi). The archaeologist Jože Kastelic, who was involved in saving the Roman remnants during the development of Revolution (now Republic) Square alongside Ljudmila Plesničar, also reported that the ancient Hellenistic and Roman message about architecture as an additive growth of elements in space was essential to Ravnikar, especially the alternation of light and dark spaces typical of Roman Antiquity, which he used in designing interiors, especially in the Cankar Centre, and the underpasses and underground squares in that complex. <sup>141</sup> It is also interesting that, following Plečnik's example, Ravnikar reused the historical wrought-iron garden fences discarded by the new owners of nationalized Ljubljana residences for the exterior furnishings of Republic Square. <sup>142</sup>

At least partly, an association with the former convent garden can be found in the preserved set of trees behind the Monument to the Revolution and the Monument to Edvard Kardelj (both created by Drago Tršar) along Valvasorjeva ulica (Valvasor Street). In turn, a reference to the

**1** Tlakovanje ploščadi med stolpnicama na Trgu republike (foto: B. Zupančič).

Paved plaza between the twin towers on Republic Square (photo: B. Zupančič).

**2** Prezentacija jugozahodnega vogala emonskega obzidja ob Cankarjevem domu (foto: B. Zupančič). Remnant of the southwestern corner of the Roman walls displayed next to the Cankar Centre (photo: B. Zupančič).

**3 Stopnišče s Šubičeve ulice do podzemne pasaže (foto: B. Zupančič). Staircase leading from Šubic Street down to the underground arcade (photo: B. Zupančič).**

**4 Zeleni pas ob zahodnem robu Trga republike (foto: B. Zupančič). Green belt along the western edge of Republic Square (photo: B. Zupančič).**

**5 Vzhodni del Trga republike s podzemno pasažo vzdolž trgovske hiše (foto: B. Zupančič). Eastern part of Republic Square with the underground arcade along the department store (photo: B. Zupančič).**

nes uporabljala kot vhod v garaže novega stanovanjsko-poslovnega centra Šumi). Arheolog Jože Kastelic, ki je poleg Ljudmile Plesničar sodeloval pri reševanju ostalin rimske Emone v okviru izgradnje Trga republike, je poročal tudi o tem, da je bilo za Ravnikarja bistveno antično, helesnično-rimsko sporočilo o arhitekturi kot aditivni rasti elementov v prostoru, še zlasti značilnost rimske antike v smislu menjave svetlih in temnih prostorov, kar je uporabil pri projektiranju notranjih prostorov, še posebej pri Cankarjevem domu, ter podhodov in podnivojskih trgov v tem kompleksu.<sup>141</sup> Zanimivo je tudi pričevanje o tem, da je Ravnikar pri zunanji opremitvi trga v Plečnikovi maniri ponovno uporabil historične litoželezne vrtno ograje, ki so jih zavrgli novi lastniki nacionaliziranih ljubljanskih vil.<sup>142</sup> Vsaj delno asociacijo na nekdanji Nunski vrt lahko najdemo v ohranjenem nizu dreves v zaledju spomenikov revoluciji in Edvardu Kardelju (avtor obeh je Drago Tršar) vzdolž Valvasorjeve ulice. Spomin na historični ulični raster je Ravnikar vsaj deloma ohranil v pešpoti vzdolž trgovske hiše, ki se ponovi v podzemni pasaži ter povezuje (sicer ne v ravni črti) Beethovnova ulico na severu in Igriško ulico na jugu. S tem je funkcionalno povezal pešpoti od Trga republike do Ferantovega vrta.

Tretja skupina kontekstualne naravnosti, v smislu upoštevanja tega, kako prostor občutijo njegovi uporabniki, je razvidna v naslednjih urbano-arhitekturnih rešitvah Trga republike. Ravnikar je tukaj v svoj koncept vključil intimne trge in ulice za pešce s slikovitimi obrobniimi stenami, ki v obiskovalcu vzbujajo približek tradicionalnih ulic in trgov. Tako intimno merilo zunanjega prostora vidimo v »trgu« med bančnim prizidkom in južno stransko fasado trgovske hiše Poleg tega so vse zunanje fasade v višini pogledov mimoidočih in obiskovalcem dostopni notranji prostori skrbno oblikovani na ravni detajlov, s čimer je arhitektura nadgrajena s tistim, kar v uporabniku vzbuja čustva. Oblikovanje je osredotočeno na dele celote, kjer se ljudje neposredno srečujejo z arhitekturo, na primer pri notranjosti trgovske podzemne pasaže s skrbno oblikovanimi vizualnimi sekvencami, prepletom različnih materialov, vključno z zelenjem, in različnimi ravnmi pohodnih površin kot približkom gibanja v naravi. Zgled za to je vhod v zahodno stolpnico, ki je členjen s prefinjeno



historical street grid is preserved, at least partly, in the pathway along the department store, which repeats in the underground arcade and connects (although not in a straight line) *Beethovnova ulica* (Beethoven Street) to the north with *Igriška ulica* (Ballcourt Street) to the south. In this way, Ravnikar functionally connected the pathways between Republic Square and the Ferant Garden housing development.

A third contextual perspective in the sense of taking into account how space is experienced by its users is evident from the next group of urban and architectural solutions applied to Republic Square. Here, Ravnikar incorporated intimate squares and pedestrian streets with picturesque side walls into his concept, reminiscent of traditional streets and squares. Such an intimate scale of an outdoor space can be seen in the "square" in front of the bank's addition and the southern side of the department store. In addition, all the exterior facades are scaled to passersby, and the interior spaces accessible to visitors feature carefully designed details, through which architecture is enhanced by elements that evoke feelings in users. Design focuses on parts of a whole, where people encounter architecture directly, such as inside the department store's underground arcade, which features meticulously designed visual sequences, an interplay of various materials, including vegetation, and various levels of walking surfaces, the aim of which is to imitate movement in the natural environment as closely as possible. A good example is the entrance to the western tower featuring an elegant brick pattern, which creates various decorative effects.<sup>143</sup>



1



2

The Ferant Garden housing development (1964–1973) was the first among the many residential complexes with a “metropolitan flair” in Ljubljana. The complex is composed of the upper residential floors and the commercial premises on the ground floor. The complex served as a model for many other housing developments between Ljubljana and Belgrade (e.g., the BS 7–8 housing development in the Ježica district designed by Vladimir Braco Mušič and associates, or the Julino Brdo housing development in Belgrade designed by Milan Lojanica, Borivoje Jovanović, and Predrag Cagić).<sup>144</sup> It represented an important shift from the real-socialist architecture of apartment buildings characterized by excessive homogeneity and technicism, as well as a shift to the complexity and expedient irregularity typical of urban architecture that has been growing for a long time. In an article describing the project, Ravnikar highlighted the fact that this was a housing complex with a relatively large number of apartments, but not a residential neighbourhood because it was sited in the city centre, where various services were already available in its immediate vicinity. The complex was conceived as “the beginning of the transformation of southern Ljubljana into a more metropolitan milieu”.<sup>145</sup> Ravnikar’s consideration of the spatial context is evident from his varied facade designs. According to him, the facade along *Slovenska cesta* (Slovenia Street) formed a passable barrier, transparent on the ground floor, be-

**1** Oblikovanje enega od zunanjih prostorov Trga republike (foto: B. Zupančič).  
Design of an outdoor space on Republic Square (photo: B. Zupančič).

**2** Oblikovanje notranjosti podzemne pasaže vzdolž trgovske hiše (foto: B. Zupančič).  
Interior of the underground arcade along the department store (photo: B. Zupančič).

**3** Prizidek z vhodno avlo stolpnice TR3 (foto: B. Zupančič).  
Addition to the TR3 tower with an entrance lobby (photo: B. Zupančič).



3

vzorčasto opeko, ki ustvarja različne okrasne učinke.<sup>143</sup> Ferantov vrt (1964–1973) je bil prvi med številnimi stanovanjskimi sklopi »velemestnega« videza. Posamezne sklope sestavljajo zgornja stanovanjska nadstropja in pritlični poslovni deli. Sledili so mu številni avtorji stanovanjskih sosesk od Ljubljane do Beograda (na primer Vladimir Braco Mušič s sodelavci pri soseski BS 7–8 na Ježici ter Milan Lojanica, Borivoje Jovanović in Predrag Cagić pri soteski Julino brdo v Beogradu).<sup>144</sup> Ferantov vrt pomeni pomemben odklop od realsocialistične arhitekture stanovanjskih blokov, za katero sta značilna pretirana homogenost in tehnicizem, ter premik v kompleksnost in smotno neregularnost, značilno za raščeno mestno arhitekturo. Ravnikar je v članku o Ferantovem vrtu poudaril, da je to stanovanjski kompleks z relativno velikim številom stanovanj, vendar ne gre za stanovanjsko sosesko, saj je umeščen v mestno središče, kjer so v neposredni bližini



4

**4** Ferantov vrt – stanovanjski blok ob Slovenski cesti (foto: B. Zupančič).  
The Ferant Garden housing development on Slovenia Street (photo: B. Zupančič).



**5 Poslovna stavba v sklopu Ferantovega vrta ob Slovenski cesti (foto: B. Zupančič).**  
Office building at the Ferant Garden housing development on Slovenia Street (photo: B. Zupančič).

**6 Južna dvoriščna fasada stanovanjskega bloka ob Gregorčičevi ulici (foto: B. Zupančič).**  
Southern yard-facing facade of the housing complex on Gregorčič Street (photo: B. Zupančič).



**7 Južna ulična fasada stanovanjskega bloka ob Rimski cesti (foto: B. Zupančič).**  
Southern street facade of the housing complex along Rome Street (photo: B. Zupančič).

**8 Severna dvoriščna fasada stanovanjskega bloka ob Rimski cesti (foto: B. Zupančič).**  
Northern yard-facing facade of the housing complex on Rome Street (photo: B. Zupančič).

že na voljo različne storitve. Ferantov vrt je bil zamišljen kot »začetek transformacijskega procesa južnega dela Ljubljane v bolj velemestno okolje«.<sup>145</sup>

Upoštevanje prostorskega konteksta je izpričano v različnem oblikovanju fasad. Fasada ob Slovenski cesti po Ravnikarjevih besedah tvori prehodno in v pritličju prosojno pregrado med glavno ulico in jedrom kompleksa.<sup>146</sup> Nad pritličjem je poudarjen mezaninski del, kjer še posebej izstopa konzolni valj. Zgornja, stanovanjska nadstropja so nad višino sosednjih stavb vse bolj umaknjena od ulične črte in povzemajo motiv strešnih naklonov sosednjih historičnih stavb. Ta del kompleksa ima najbolj velemestni videz. Dodatna prostorska vez med Slovensko in Rimsko ulico je poslovna stavba z izrazito konzolno konstrukcijo nadstropij in streho v obliki polvalja (1966–1967), ki jo lahko razumemo kot referenco na fasado uršulinske cerkve.<sup>147</sup>

Stanovanjski blok, ki meji na Gregorčičevo ulico, je sestavljen iz šestih stolpičev različnih višin, ki so med seboj povezani, toda zamaknjeni. Ulične fasade proti Rimski

ulici in južne fasade proti dvorišču so poudarjene z zamiki ter navpičnimi pasovi oken in balkonskih lož. Severne fasade imajo vodoravno poudarjene nize odprtín. S tem še najbolj spominjajo na običajne stanovanjske bloke. Vsa pritličja, namenjena lokalom, so deloma prosojna, vendar nimajo poudarjenih mezaninov kot pročelja proti Slovenski cesti. Oblikovanje in gabariti severnega in južnega niza stanovanjskih blokov ne upoštevajo obstoječih uličnih nizov vzdolž Gregorčičeve ulice in Rimske ceste.

Da je Ferantov vrt nadstandardna arhitektura, dokazujejo bolj trajnostni materiali, skrbno oblikovani betonski



tween the main street and the complex's core.<sup>146</sup> The mezzanine section is accentuated above the ground floor, with the cantilevered cylinder standing out in particular. Above the height of the neighbouring buildings, the upper, residential floors increasingly recede from the street line, reflecting the profile of the roof slopes of the neighbouring historical buildings. That part of the complex is the most metropolitan-like. An additional spatial link between Slovenia Street and *Rimska cesta* (Rome Street) is provided by the office building with a distinct cantilever structure of the upper floors and a semi-cylindrical roof (1966–1967), which can be understood as a reference to the facade of the Ursuline church.<sup>147</sup>

The housing complex bordering on *Gregorčičeva ulica* (Gregorčič Street) is composed of six towers of various heights, which are interconnected but staggered. The street facades facing Rome Street and the southern facades facing the yard are enhanced with setbacks and vertical strips of windows and balconies. The northern facades have horizontally accentuated strips of openings. This is what makes them most resemble the traditional apartment buildings. All the ground floor sections for various business are partly transparent, but without accentuated mezzanines like the facades facing Slovenia Street. The designs and outlines of the northern and southern sets of apartment buildings do not take into account the existing street lines along Gregorčič and Rome Streets. The Ferant Garden housing development is an example of superior-quality architecture, which is proven by its use of sustainable materials, carefully designed concrete structural parts visible on all facades, modular grid of openings and concrete ribs, and decorative brick. All this contributes to the feeling that the complex is harmoniously and robustly built.



konstrukcijski deli, ki so vidni na vseh fasadah, modularno oblikovan raster odprt in pasov betonskih reber in dekorativno grajene opeke. Vse to prispeva k občutku harmonične in trdne gradnje.

S tem smo prešli na tretjo vrsto odnosa do konteksta. Ljudje pri arhitekturi cenijo proporcionalna razmerja med nosilnimi in nošenimi deli, ritmično mrežo polnih in predratih sten.<sup>148</sup> Moderna in postmoderna arhitektura, ki kršita ta preprosta načela, vzbujata v obiskovalcih nelagodje in zavračanje. Ravnikar je to dobro razumel in s sodobnimi sredstvi dosegal proporcionalnost svoje arhitekture. Glede upoštevanja historičnega konteksta je splošno znano, da ima Ferantov vrt pomembne asociacije na rimsko antiko. Ko so arheologi pred gradnjo opravili arheološke raziskave in našli ostanke emonske bazilike, je Ravnikar svoj projekt prilagodil tem spoznanjem. V kletni etaži, namenjeni galerijskim prostorom, je omogočil predstavitev ostankov tega dela rimskega foruma in s stekleno steno vzdolž Slovenske ceste mimoidočim odprl vsaj bežen pogled v notranjost. Še več, volumen bazilikalne apside je reproduciral v višini celotnega mezanina. Njena valjasta konzolna struktura po obliki in gradivu povzema obliko apside emonske bazilike, najdene ob arheoloških izkopavanjih v tem delu Ferantovega vrta. Opečna fasada in okna spominjajo na »slečeno« rimsko arhitekturo (kot pravi Kastelic, slečeno zato, ker so prvotne marmorne obloge pozneje uporabili kot material za druge namene).<sup>149</sup> Spomin na srednjeveško ulično mrežo, to je diagonalni potek nekdanje tržaške vpadnice, zdaj Igriške ulice, je Ravnikar poudaril s postavitvijo nizkega paviljona, namenjenega različnim lokalom. Dodaten spomin na preteklost je steber, posvečen Jožetu Plečniku. Njegova rojstna hiša je stala na vogalu Slovenske ceste in Gregorčičeve ulice in nanjo na tem mestu opozarja »korintski« steber z napisom.



This already refers to the third type of perspective on context. What people appreciate in architecture is the proportional relations between the load-bearing and non-bearing parts, or the rhythmic network of solid and perforated walls.<sup>148</sup> Modern or postmodern architecture, which violate these simple principles, evoke discomfort and rejection in visitors. Ravnikar understood this well, and he used modern resources to achieve proportionality in his architecture.

With regard to respecting the historical context, it is a known fact that the Ferant Garden housing development has important associations with ancient Rome. When archaeologists researched the area before its development and found the remnants of a basilica there from the time of the Roman colony of Emona, Ravnikar adapted his project to these new findings. In the basement, which was to house a gallery, he made it possible to showcase the remnants of that part of the Roman forum, opening up at least a fleeting view to passersby into the interior through a glass wall along Slovenia Street. Moreover, he reproduced the full volume of the basilica's apse at the level of the entire mezzanine. In terms of its design and material, the mezzanine's cylindrical cantilever structure mimics the shape of the apse of the Roman basilica discovered in this part of Ferant Garden during archaeological excavations. Its brick facade and windows are reminiscent of the "undressed" Roman architecture ("undressed" because, according to Kastelic, the original marble cladding was reused for other purposes).<sup>149</sup>

Ravnikar highlighted the remnant of the medieval street grid – that is, the diagonal section of the former radial road coming into the city from the west, now *Igriška ulica* (Ballcourt Street) – with a low-rise pavilion intended for bars and other business uses. A column dedicated to Jože Plečnik is another addition commemorating the past. Plečnik was born in the house on the corner of Slovenia Street and Gregorčič Street, where a "Corinthian" column with an inscription marks its former location.

The review of Ravnikar's perspective on context can be complemented with some final conclusions. As already seen above with Republic Square, a change in the execution was not a threat to Ravnikar, but an opportunity to improve his concept in the direction of greater adaptation to the spatial, historical, and experiential context. He

**1** **Detajl fasade stanovanjskega bloka ob Slovenski cesti (foto: B. Zupančič).** Apartment building on Slovenia Street, facade detail (photo: B. Zupančič).

**2** **Paviljonska stavba z lokali kot zaključek Ferantovega vrta ob Igriški ulici (foto: B. Zupančič).** Pavilion-type building with bars as the terminus of the Ferant Garden housing development on Ballcourt Street (photo: B. Zupančič).

**3** **Stanovanjski blok ob Slovenski cesti s Plečnikovim stebrom (foto: B. Zupančič).** Apartment building on Slovenia Street with Plečnik's column (photo: B. Zupančič).

Pregled Ravnikarjevega odnosa do konteksta dopolnjujemo z naslednjimi ugotovitvami. Že pri Trgu republike smo videli, da za Ravnikarja sprememba v izvedbi ni bila grožnja, temveč priložnost za nadgradnjo koncepta v smeri večjega prilagajanja prostorskemu, zgodovinskemu in doživljajskemu kontekstu. Ta pristop je še izpopolnil pri Ferantovem vrtu. S tem je dokazal odpornost svoje arhitekture in hkrati njeno raznolikost.<sup>150</sup> Ravnikar sicer ni bil kontekstualist v smislu posebne smeri v arhitekturi, kljub temu pa njegova arhitektura sledi podobnim pogledom na vlogo sodobne arhitekture, kot jih je zagovarjal Robert Venturi.<sup>151</sup>

### **Vprašanje Ravnikarjevega postmodernizma**

Pregled Ravnikarjeve arhitekture v Ljubljani končujemo z odgovorom na vprašanje, ali lahko pri Ravnikarju govorimo o postmodernizmu.

V arhitekturi Zahodne Evrope in Združenih držav Amerike je na prelomu šestdesetih in sedemdesetih let prejšnjega stoletja nastopilo tako imenovano postmoderno gibanje, ki je zaznamovalo tudi arhitekturo. Umberto Eco je gibanje označil z besedami: »Postmodernizem je naznanil krizo ‚grand narrativov‘, od katerih je vsak zatrjeval, da je mogoče svet urediti z enim modelom. Postmodernizem se je posvečal igrivemu ali ironičnemu premisleku o preteklosti in je bil na različne načine prepleten z nihilističnimi težnjami.«<sup>152</sup> Na podlagi take oznake lahko sklepamo, da je ena od značilnosti postmodernizma v arhitekturi, da preigrava motive, značilne za predmoderna obdobja, da se torej po Charlesu Jencksu vrača v boljšo preteklost ter je mnogopomenska in hibridna zmes preteklosti, sedanjosti in prihodnosti. S tem se postmodernizem vzpostavlja kot kritika neuspeha modernizma oziroma arhitekture internacionalnega sloga.<sup>153</sup> Kritika z drugimi besedami pomeni, da je moderna arhitektura postala nehistorični in negeografski slog, popolnoma iztrgan iz ekonomskih, družbenih in tehničnih okoliščin, v katerih se je pojavljala.<sup>154</sup>

Nekateri arhitekturni zgodovinarji opozarjajo na to, da je ves čas prevladovanja internacionalnega sloga obstajal tok tako imenovanega novega regionalizma, zagovornik katerega je bil predvsem Lewis Mumford. Tudi nekatere predstavnike moderne arhitekture lahko štejemo med vsaj delne sledilce tega sloga. Pri tem so najznačilnejši skandinavski arhitekti, kot je bil Alvar Aalto. Regionalizem se je nadaljeval tudi v obdobju po izteku internacionalnega sloga in se je večkrat prepletal s postmodernizmom. V nasprotju z novim regionalizmom se je za nadaljevanje uveljavilo poimenovanje kritični regionalizem. Zanj je značilno predvsem spoštovanje individualnosti ter čustvenih in gmotnih potreb območja.<sup>155</sup>

Torej so značilnosti postmoderne arhitekture slogovno vračanje v preteklost, pretirana multifunkcionalnost in delno vnašanje regionalnih arhitekturnih posebnosti, kar vse prispeva k hibridnosti tega »sloga« in velikokrat tudi k hibridnosti posameznih arhitekturnih rešitev.

Ravnikar je kritiko modernizma in njegov zaton jasno označil že leta 1969, ko je zapisal, da se zdi, da je sodobna arhitektura le za arhitekta.<sup>156</sup> S tem je parafraziral sporočilo Bernarda Rudofskega, enega od zagovornikov regionalne smeri sodobne arhitekture, vendar z nasprotnim pomenom, arhitektura brez arhitektov.<sup>157</sup> Ravnikar v

further refined this approach while designing the Ferant Garden housing development, demonstrating that his architecture was resilient and yet diverse.<sup>150</sup> Ravnikar was not a contextualist in the sense of a special direction in architecture, but nonetheless his architecture follows similar views on the role of modern architecture as those advocated by Robert Venturi.<sup>151</sup>

### **The issue of Ravnikar's postmodernism**

The overview of Ravnikar's architecture in Ljubljana concludes here by discussing whether Ravnikar's works can be described as postmodernist.

At the end of the 1960s and the beginning of the 1970s, the postmodern movement emerged in Western Europe and the United States, which also had an impact on architecture. Umberto Eco described it as follows: "Postmodernism signaled the crisis of 'grand narratives,' each of which had claimed that one model of order could be superimposed on the world; it devoted itself to a playful or ironic reconsideration of the past, and was woven in various ways with nihilistic tendencies."<sup>152</sup> Based on this it can be concluded that one of the features of postmodernism in architecture is that it plays with the motifs typical of premodern periods or that, according to Charles Jencks, it revolves back to a better past and is a polysemous, hybrid mixture of the past, present, and future. This establishes postmodernism as criticism of the failure of modernism or the International Style.<sup>153</sup> What it criticized was that modern architecture turned into an a-historical and a-geographical style, completely independent of the economic, social, and technical context in which it appeared.<sup>154</sup>

Some architectural historians draw attention to the fact that, all the while the International Style predominated, there also existed a current referred to as new regionalism, whose main advocate was Lewis Mumford. Some representatives of modern architecture can also be ranked among at least partial followers of this style, most typically Nordic architects, such as Alvar Aalto. Regionalism also continued after the period of the International Style's predominance was over, often in combination with postmodernism. It began to be referred to as critical regionalism. Its main characteristics included a respect for individuality and a desire to meet the emotional and material needs of the area.<sup>155</sup>

Hence, postmodern architecture is characterized by returning to the past in terms of style, excessive multifunctionality, and partial introduction of regional architectural special features, which all contribute to this "style's" hybridity and often also the hybridity of individual architectural solutions.

Ravnikar already clearly expressed his criticism of modernism and the view that it was already in decline in 1969, when he wrote that modern architecture seemed to be for architects only.<sup>156</sup> He was paraphrasing Bernard Rudofsky, an advocate of the regionalist direction in contemporary architecture, who used the phrase "architecture without architects",<sup>157</sup> which had the opposite meaning. In this article, Ravnikar wrote the following: "We can therefore use architecture to want something, pursue our goals, and add content to our lives . . . . The purpose as the meaning of our actions in architecture includes both

omenjenem članku pravi: »Z arhitekturo torej lahko izražamo voljo, zasledujemo cilje in življenje napolnimo z vsebinami /.../ Namen kot smisel našega početja na področju arhitekture vključuje racionalne in iracionalne vrednote. Prve so merljive, splošno dostopne in jih je lahko opisati. One druge ostajajo večinoma skrite /.../ Namembnost je treba določiti, živimo pa od doživetja.« To pomeni, da zanj arhitektura nikoli ni bila le mehanično sledenje funkciji, temveč tudi posredovanje vrednot, imanentnih arhitekturnih ustvarjalnosti, ki v ljudeh na splošno, ne le v arhitekturnih poznavalcih, vzbuja estetska občutja.

Ravnikar je besedo postmodernizem na kratko omenil v članku, objavljenem leta 1980 v reviji *OKO*. Imenuje ga tudi postgideonizem ali postciamizem in ga vidi kot posledico epigonstva Le Corbusierove arhitekture, za katero pravi, da je bila veliko več od golega funkcionalizma.<sup>158</sup> »Po mojem mnenju zelo napredne arhitekture dvajsetih let, vse do njenega sedanjega konca, tiči prav v dejstvu, da so ji lahko sledili tudi arhitekti brez znanja in kulture.«<sup>159</sup> Torej je do zatona modernizma prišlo zato, ker arhitekti niso razumeli bistva Le Corbusierovega ustvarjanja in je pri njih prevladalo preigravanje zunanjih postulatov internacionalnega sloga.

Kot rečeno, je ena od značilnosti postmodernizma (po leg eklektične uporabe formalnega jezika) tudi težnja po večfunkcionalnosti in te črte pri Ravnikarju ne moremo potrditi. Edino Trg republike kot njegov največji projekt lahko označimo kot večfunkcionalen, čeprav je to bolj posledica zapletov pri njegovem nastajanju in ne neposrednega namena naročnikov ali izvajalcev. Najpomembnejše je, da je Ravnikar dodajanje novih funkcij premišljeno vkomponiral v celoto in s tem dosegel, da se je ta kompleks dobro vključil v mestno življenje. Noben drug Ravnikarjev projekt pa ni bil postmoderno večfunkcionalen ali namenoma funkcionalno hibriden.

Na prvi pogled lahko Ravnikarju pripišemo postmodernost le glede njegovega oblikovanja fasade v novem delu Narodne galerije. Nekateri arhitekturni poznavalci so prepričani, da se je v svoji zadnji izvedbi vrnil k varnemu klasičnemu pristopu ter da je celo zanikal vse pridobitve moderne dobe in svoj arhitekturni izraz, kar priča o vplivu mode oziroma postmodernizma.<sup>160</sup>

Naša ocena njegovega domnevnega postmodernizma je veliko bolj zadržana. To lahko pojasnimo s primerjavo med dvema Ravnikarjevima stvaritvama, prvo z začetka njegove arhitekturne poti in drugo z njenega konca. Primerjava je umestna, ker gre v obeh primerih za načrtovanje galerijskih prostorov. Po naključju sta oba objekta umeščena v isto mestno četrt, to je na obrobje »Fabianijskega ringa«, ob sedanjo Prešemovo ulico. Poskušali bomo odgovoriti na vprašanje, v katerih potezah sta si obe rešitvi podobni in kje morda vidimo razlike. Na tej podlagi bomo poskušali ugotoviti, ali je postmodernizem res značilen za novo krilo Narodne galerije ali vseeno lahko ugotovimo, da je Ravnikar pri njem sledil globljim arhitekturnim premislekom in ne »modnim« zapovedim postmodernizma.

Ravnikar je Moderno galerijo (1939–1951) načrtoval še v svojem predvojnem obdobju. Podrobnosti o njeni gradnji in dokončanju so pojasnjene v poglavju o prenovi te stavbe, ki je bila izvedena med letoma 2007–2009. Kulić to stvaritev označuje kot Ravnikarjev prvi »hibridnik« projekt. Hibridnost vidi v mešanju načel moderne arhitektu-

rational and irrational values. The former are measurable, generally accessible, and easy to describe. The latter, on the other hand, usually remain hidden. The purposeful can be determined, but we live from experience." This means that, to him, architecture was never merely about mechanically pursuing function, but also about conveying the values immanent to architectural creativity, which evoke aesthetic feelings in people in general, not just architecture connoisseurs.

Ravnikar briefly mentioned the word *postmodernism* in a 1980 article published in the journal *OKO*. He also referred to it as post-Giedionism or post-CIAMism, perceiving it as a result of the epigonism of Le Corbusier's architecture, which he described as being much more than bare functionalism.<sup>158</sup> "In my opinion, the evil of the progressive architecture of the 1920s, up until its current demise, has lain in the very fact that it could also be pursued by architects without expertise and culture."<sup>159</sup> Hence, the decline of modernism resulted from the fact that architects failed to understand the essence of Le Corbusier's creative work and they predominantly played with the external postulates of the International Style.

As already mentioned, a tendency to achieve multifunctionality is one of the characteristics of postmodernism (in addition to an eclectic use of formal language), which, however, cannot be ascertained for Ravnikar. Only Republic Square, as his greatest project, can be described as multifunctional, even though that was more of a result of various complications during its construction than a direct intent of its developers or contractors. What is most important in this regard is that Ravnikar thoughtfully incorporated the addition of new functions into a whole, making the complex fit in well with urban life. However, no other project of his was multifunctional or intentionally functionally hybrid in the postmodern sense.

At first glance, Ravnikar can only be labelled a postmodernist in relation to his design of the facade on the extension to the National Gallery. Some architecture connoisseurs believe that in this last project of his he returned to the safe classical approach and that he even denied all the achievements of the modern period and his architectural expression, which points to the influence of fashion or postmodernism.<sup>160</sup>

His alleged postmodernism is evaluated here much more cautiously. This can be explained by comparing two of his creations, one from the beginning of his professional path as an architect and the other from the end of his career. This comparison makes sense because both projects had to do with planning a gallery. Coincidentally, both buildings are in the same urban district – that is, on the edge of "Fabiani's ring road", on what is now *Prešemova cesta* (Prešeren Street). The aim is to establish what makes the two designs similar and where their potential differences are. Based on this, it can be determined whether the new wing of the National Gallery can really be described as an example of postmodernist architecture or whether, in designing it, Ravnikar nonetheless followed deeper architectural considerations rather than the "fashionable" tenets of postmodernism.

Ravnikar already started designing the Museum of Modern Art before the Second World War (1939–1951). The details of its construction and completion are presented in the section on the building's renovation, which



1

**1** Glavna fasada  
Moderne galerije  
ob Jakopičevem  
sprehajališču (foto:  
B. Zupančič).

Museum of Modern  
Art, main facade  
along the Jakopič  
Promenade (photo:  
B. Zupančič).

**2** Značilno tridelno  
okno z vmesnim  
stebričem (foto:  
B. Zupančič).

Typical three-pane  
window with a  
colonette in the  
middle (photo:  
B. Zupančič).

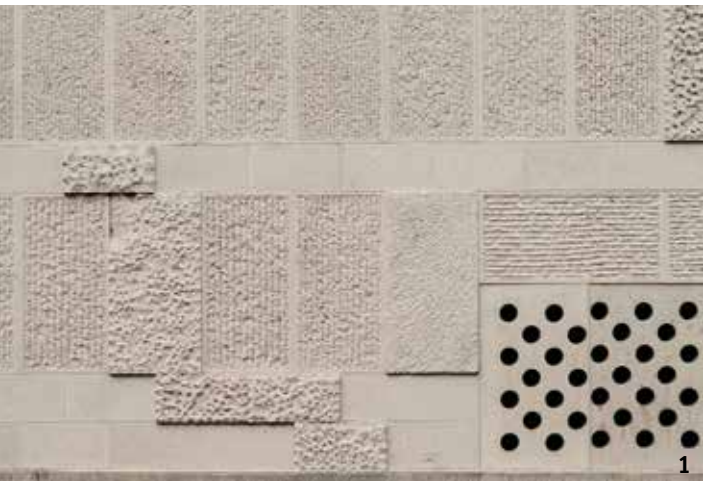
re, predvsem tistih, ki jih poznamo iz predvojnih del Le Corbusiera, in značilnosti nefunkcionalnega, konkretnije Plečnikovega pristopa. Glede zadnjega omenja simetrično zasnovano, ki je vidna za poglede z vhodne, severne strani, masivna bronasta vrata, fasadno oblogo različnih tekstur iz tradicionalnega gradiva in obliko okenskih stebričev v velikih tridelnih oknih – okna so umeščena na severno in južno fasado Moderne galerije –, kar vse resnično spominja na Plečnikovo Narodno in univerzitetno knjižnico. Med Le Corbusierovimi vplivi omenja nekatere detajle, kot so perforirane okrogle odprtine na zamaskiranih kletnih pomožnih oknih, »ladijska ograja« na balkonu nad glavnim vhodom in klančina pred servisnim vhodom, in tudi corbusierevsko »organizacijsko strukturo« celote oziroma njegovo upoštevanje abstraktnih načel klasične grške arhitekture.<sup>161</sup> Ta načela so izražena predvsem v arhitekturnih proporcijah. Ravnikar v svojem zadnjem, posthumno objavljenem intervjuju govori o Le Corbusierovem »matematičnem skladu delov«, kar je v projektu Moderne galerije upošteval v razmerju med stranicami glavne fasade in velikostjo kamnitih plošč, s katerimi je obložena fasada.<sup>162</sup>

Značilnost modernih muzejskih zgradb se kaže v radikalni odpravi tradicionalnih vzorcev in uvedbi fleksibilne zasnove, ki najbolj ustreza funkciji razstavljanja. Iz predvojnega funkcionalizma je znan muzej moderne umetnosti (MoMa) iz New Yorka, ki sta ga zasnovala arhitekta Philip Goodwin in Edward Durell Stone (1936–1939).<sup>163</sup> Med

took place between 2007 and 2009. Kulić describes it as Ravnikar's first "hybrid" project, identifying hybridity in Ravnikar's fusion of the principles of modern architecture, especially the ones seen in Le Corbusier's prewar works, and the characteristics of the non-functional approach typical of Plečnik. In connection with Plečnik, he mentions the symmetrical layout visible from the northern side where the entrance is, the massive bronze front door, the facade cladding made of traditional material of various textures, and the shape of the colonettes in the middle of the large three-pane windows (on the north and south facades), all of which is evocative of Plečnik's National and University Library. Among Le Corbusier's influences, Kulić mentions certain details, such as the masked ground-floor windows perforated with a grid of



2



neizvedenimi projekti iz istega obdobja lahko navedemo Le Corbusierevo idejo o postopni gradnji muzeja moderne umetnosti v Parizu (1931), osnova katerega je spiralno organiziran kvader, za obiskovalce dostopen iz kletne etaže. Kvader bi bilo mogoče po potrebi širiti navzgor. Idejo je Le Corbusier uresničil skoraj trideset let pozneje v nacionalnem muzeju zahodnjaške umetnosti v Tokiu (1954–1959), ki je ena od sedemnajstih Le Corbusierevih stvaritev, vpisanih na Unescov seznam svetovne dediščine. Bistveno prvino tega koncepta, to je spiralen razstavni prostor s središčno dvorano, osvetljeno od zgoraj, je uporabil Frank Lloyd Wright pri organsko zasnovanem Guggenheimovem muzeju v New Yorku (1957–1959). Ravnikarjev načrt je veliko konvencionalnejši in povzema obrazec, značilen za javne stavbe, vključno s Plečnikovo Narodno in univerzitetno knjižnico. Uporabil je simetrično prostorsko zasnovano, pri kateri tvori jedro stavbe glavna dvorana, ki služi kot vestibul in razstavni prostor, levo in desno pa so razporejene stranske dvorane. Os kompozicije poteka v smeri sever–jug. Na obeh koncih jo označujeta vhoda: na severu glavni, poudarjen s stebriščno lopo in stopniščem, na jugu pa delovni vhod z dvojno dovozno klančino. Okras na zunanjsčini je omejen na stebričke, ki delijo okna, in impresionistično pojmovano kamnito fasadno oblogo, s katero je razrahljana trdna voluminoznost stavbnega telesa. Večje fasadne plošče so postavljene navpično, vmes so pasovi manjših, vodoravno postavljenih plošč. Podobno oblikovanje fasade je pri Narodni in univerzitetni knjižnici uporabil Plečnik, le da je pri Ravnikarju celota barvno in strukturalno bolj umirjena. Vprašanje osvetlitve razstavnih prostorov v galeriji je poseben problem, ki ga je moral rešiti. Uporabil je vse tri glavne načine osvetljave z naravno svetlobo: na severnem in južnem pročelju horizontalno luč skozi okna, v srednjih prostorih je osvetlitev vertikalna skozi kvadratno zastekljene laterne, glavna dvorana pa ima bazilikalno luč skozi nadsvetlobna okna na zahodni strani.

Ni dvoma, da Ravnikar z Moderno galerijo ni presegel tradicionalnega pristopa. Vendar se v tem kaže konstanta njegove arhitekturne govornice. Že v začetku svojega ustvarjanja je znal arhitekturno nalogo in njeno konkretno prostorsko rešitev omejiti na tiste elemente, ki izražajo bistvo arhitekture. To se izraža v racionalnosti in strogoosti formalnega izraza Moderne galerije ter opustitvi vsega okrasja na zunanjsčini in v notranjsčini (izjema so fasadna obloga, z marmorjem obložena vhodna veža in z lesom opažen strop glavne dvorane). Vse to skupaj z osvetlitvijo

circular openings, the “ship railings” on the balcony above the main entrance and the ramp leading to the staff-only entrance, as well as the Corbusian “organizational structure” of a whole or adherence to the abstract principles of Classical Greek architecture.<sup>161</sup> These principles are primarily expressed in the architectural proportions. In his last interview, published after his death, Ravnikar talked about Le Corbusier’s “mathematical harmony of parts”, which, in the Museum of Modern Art project, he took into account when defining the ratio between the sides of the main facade and the size of the stone slabs the facade is clad in.<sup>162</sup>

Modern museum buildings are characterized by a radical elimination of traditional patterns and an introduction of a flexible layout, which is best suited to their exhibiting function. A well-known example of prewar functionalist architecture is the Museum of Modern Art (MoMA) in New York, which was designed by the architects Philip Goodwin and Edward Durell Stone (1936–1939).<sup>163</sup> Unrealized projects from the same period include Le Corbusier’s concept of a “museum of unlimited growth”, initially planned to be applied to the Contemporary Art Museum in Paris (1931), which was based on a squared spiral that the visitors could access from the ground floor. If needed, the spiral could be expanded upward. Le Corbusier implemented this concept nearly thirty years later with the National Museum of Western Art in Tokyo (1954–1959), which is one of the seventeen designs by Le Corbusier included on the UNESCO World Heritage List. The key element of this concept – the spiral exhibition area with a central hall lit from above – was used by Frank Lloyd Wright in his organic design of the Guggenheim Museum in New York (1957–1959).

Ravnikar’s plan was much more conventional, applying the form typical of public institutions, including Plečnik’s National and University Library. He used a symmetrical spatial layout, with the main hall forming the core of the building and serving as a vestibule and an exhibition area, with side halls to its left and right. The composition has a north–south axis, marked by entrances on both ends: the main entrance accentuated with a portico and a staircase to the north, and the staff-only entrance with an access ramp on both sides to the south. Exterior ornamentation is limited to the colonettes in the middle of the windows and the impressionist-style stone wall cladding, which softens the building’s solid voluminosity. The larger stone slabs are placed vertically, with smaller slabs arranged in horizontal belts between them. Plečnik used a similar design for the National and University Library, only that here the whole is more toned down in terms of colour and structure.

Designing lighting for the museum’s exhibition rooms was a special challenge for the architect. Ravnikar applied all three main daylighting techniques: horizontal light coming through the windows on the northern and southern facades, vertical light from square-glazed skylights in the central areas, and diffuse daylight in the main hall entering through the clerestory windows on the western side of the building.

With the Museum of Modern Art, Ravnikar clearly did not go beyond the traditional approach, which, however, shows a constant in his architectural language. Even in his early career, he was good at reducing an architectural

**1 Motiv perforiranega kletnega okna Moderne galerije (foto: B. Zupančič). Museum of Modern Art, perforated window on the ground floor (photo: B. Zupančič).**

notranjosti in mehko igro svetlobe, ki se odbija od brezčasne bele fasadne obloge za poglede od zunaj, ustvarja ambient, ki ustreza osnovnemu konceptu.<sup>164</sup>

Novo krilo Narodne galerije (1989–1993) je Ravnikarjeva zadnja izvedba. Med to in Moderno galerijo je petdeset let razlike, kar pomeni vsaj deset let več od običajne projektantske kariere. Vseeno lahko med njima najdemo več podobnosti kot razlik. Hkrati je novo krilo Narodne galerije njegov najmanj komentirani projekt. V komentarjih se mešajo negativni in bolj razumevajoči toni, o čemer smo govorili v uvodu v to podpoglavje. Med delno kritične komentarje lahko štejemo prispevek, objavljen v publikaciji, izdani leta 1998. Njen avtor Gojko Zupan se v splošnem strinja, da je bila Ravnikarjeva natečajna rešitev vredna prve nagrade na internem natečaju, ki ga je Narodna galerija razpisala leta 1989 ter v katerem sta bili med natečajnimi zahtevami tudi ohranitev nekdanjega Kluba poslancev (Marko Župančič, 1946–1947) in oblikovanje vmesnega trakta med Narodno galerijo in nekdanjim Klubom poslancev kot prostorom za postavitev izvirnega Robbovega vodnjaka.<sup>165</sup> Sklepa, da so za »Ravnikarja neznakični /.../ postmodernistični detajli« kreacija njegovih sodelavcev, kar je posledica ostarelosti glavnega avtorja in njegove smrti pred dokončanjem gradnje.<sup>166</sup> Naše razumevanje Ravnikarjevega načina »odprtega projektiranja« in vloge sodelavcev se ne sklada s to trditvijo, še posebej zato, ker ni podprta z nobenim dokazom. Pripisemo jo lahko takrat prevladujočemu negativnemu odnosu strokovne javnosti do tega projekta. Z današnjega zornega kota je jasno, da Ravnikar nikoli, še posebej pa v času izvedbe določenega projekta, svojim sodelavcem ni prepustil sprejemanja ključnih rešitev brez svojega soglasja. Timsko delo v njegovih projektih je vedno sledilo njegovim konceptom. Gradnja novega krila Narodne galerije je bila končana leta 1993.<sup>167</sup> To pomeni, da po Ravnikarjevi nenadni smrti 23. avgusta 1993 nihče ni mogel bistveno spremeniti koncepta tega projekta. Res pa je, da je celoten projekt obstal na polovici in da povezovalni del ni bil izveden po Ravnikarjevi zamisli, temveč čez nekaj let po novem, drugačnem načrtu arhitektov Jurija Sadarja in Boštjana Vuge (1996–2001).

Notranjost novega krila Narodne galerije ima osno simetrično prostorsko organizacijo, pri kateri sta v osi službeni vhod iz Puharjeve ulice in dvoetažna razstavna dvorana.

**2 Vzorec kamnitih plošč na zunanosti Moderne galerije (foto: B. Zupančič).**  
Museum of Modern Art, stone-slab pattern on the facade (photo: B. Zupančič).



task and its concrete spatial solution to the elements that reflect the essence of architecture. This is evident in the museum's rational and strict formal expression, and the omission of all exterior and interior ornamentation (except the facade cladding, the marble-clad entrance lobby, and the plank ceiling in the main hall). Together with the interior lighting and the soft play of light reflecting from the timeless white cladding on the exterior walls, all this creates an ambience that fits the basic concept.<sup>164</sup>

The new wing of the National Gallery (1989–1993) was Ravnikar's last project. There is a fifty-year difference between this and his Museum of Modern Art, which is at least ten years more than a designer's career usually lasts. Nonetheless, more similarities can be established between them than differences. In addition, the extension to the National Gallery is Ravnikar's project that has been least commented upon. The comments are a combination of negative and more understanding tones, which was already mentioned in the introduction to this section. Partly critical reviews include a contribution by Gojko Zupan published in 1998. In general, the author agrees that Ravnikar's entry was worthy of first prize in the internal competition that the National Gallery held in 1989 and whose requirements included the preservation of the former Deputies' Club Building (Marko Župančič, 1946–1947) and the design of a connecting wing between the latter and the National Gallery, which was to house the original Robba Fountain.<sup>165</sup> Zupan concludes that the "postmodernist details atypical of Ravnikar" were the creation of his associates as a result of the head architect's old age and death before construction was completed.<sup>166</sup> However, our understanding of Ravnikar's "open planning" method and the role of his associates does not agree with this hypothesis, especially because it is not supported by any evidence. It can be attributed to the prevailing negative views of the professional community on this project at the time. From today's perspective, it is clear that Ravnikar never – especially not during the implementation of a project – allowed his associates to make decisions on the key solutions without his approval. Teamwork on his projects always adhered to his concepts. Construction of the National Gallery's new wing was completed in 1993.<sup>167</sup> This means that after Ravnikar's sudden death on 23 August 1993 no one could have been able to significantly change the project's concept. However, it is true that the entire project was halted at its midpoint and that the connecting part was not built following his designs; instead, it was built a few years later based on a new, different design by Jurij Sadar and Boštjan Vuga (1996–2001).

The interior of the National Gallery's new wing has an axially symmetrical spatial organization, whereby the staff entrance from *Puharjeva ulica* (Pucher Street) and the two-storey exhibition hall are in the same axis. All rooms to the left and right, except the library, are intended for the staff (offices). The two underground floors house the gallery's storage rooms (already during the construction of the first, Ravnikar's extension, storage rooms were also built in the underground section between the gallery's old and new parts). There is also a mechanical room underground ensuring the proper operation of the display rooms and storage rooms. It was only with the completion of the connecting wing and the redesign of

Levo in desno so postavljeni prostori, ki so vsi razen knjižnice namenjeni pisarnam zaposlenih. V dveh podzemnih nadstropjih so depoji (že med gradnjo prvega, Ravnikarjevega dela, so bili depoji zgrajeni tudi v prostoru med starim in novim delom galerije). V delu podzemnih prostorov so nameščene strojne naprave, ki omogočajo pravilno delovanje razstavnih in depojskih prostorov. Šele z dokončanjem povezovalnega trakta in preureditvijo dela stare galerije, kjer je včasih delovalo telovadno društvo, je bilo mogoče vse tri dele galerije povezati v celoto, kar je Ravnikar načrtoval v svojem idejnem projektu s konca osemdesetih let.

Največ nasprotovanj strokovne javnosti je bilo deležno oblikovanje zunanosti novega krila, na primer dejstvo, da je novi del pomaknjen pred stavbno črto stare Narodne galerije. Če pogledamo natančneje, vidimo, da sta stavbni črti novega dela ob Prešernovi cesti in Prežihovi ulici poravnani z osrednjima rizalitoma starega dela, kjer sta nameščena stranska vhoda na vzhodni in zahodni fasadi. To pomeni, da je Ravnikar dobro premislil to vprašanje in novi del uskladi s prostorsko logiko starega. Kritike je še posebej zmotila »imitacija neoklasicistične obleke«. <sup>168</sup> Vendar lahko tudi pri tem ugotovimo, da je Ravnikar enotnost med deloma dosegel z reinterpetacijo motiva stranskih rizalitov starega dela, pri katerem imata stranska rizalita dve okenski osi, srednji pa tri. Vendar pri fasadah novega krila ta motiv ni izražen v rizaliti in ločnih oknih, temveč v obliki konzolnih lož v prvem nadstropju, ki se na ulično stran obračajo s stenami, predrtimi s po tremi ločnimi odprtini oziroma po dvema. Pritličje novega dela je enako kot stari del obdelano v plitvi, v ometu izdelani rustiki. Še najbolj na neoklasicizem spominjajo plitvi jonski pilastri, ki delijo ločne odprtine lož in dobesedno povzemajo pilastre, ki delijo ločna okna starega dela. Celotnega oblikovanja fasade ne razumemo, kot da gre za sledenje postmodernističnim zapovedim, temveč kot uglaševanje novega dela s prostorskim in zgodovinskim kontekstom,



a part of the old gallery where a gymnastics association previously had its seat that it was possible to connect all three parts of the gallery into a whole, which was also envisaged in Ravnikar's design project from the late 1980s. Most criticism from the professional community was directed at the new wing's exterior design, such as the fact that its facades were not aligned with those of the old part. Taking a closer look at the buildings, the new wing's facades along *Prešernova cesta* (Prešeren Street) and *Prežihova ulica* (Prežih Street) are aligned with the old part's central projecting sections with the side entrances on its eastern and western facades. This means that Ravnikar considered this issue well, harmonizing the new part with the spatial logic of the old part. What especially bothered the critics was his "imitation of the neoclassicist design". <sup>168</sup> However, in this case, too, it can be established that Ravnikar achieved a unity between the two parts by reinterpreting the motif of the side projecting sections on the old building, in which there are three on each side (the central one has three bays and the other have two). However, on the new wing's facades, this motif is not expressed in

- 1 Severna fasada novega krila Narodne galerije ob Puharjevi ulici (foto: B. Zupančič). National Gallery, northern facade of the new wing along Pucher Street (photo: B. Zupančič).
- 2 Vzhodna fasada Narodne galerije vzdolž Prežihove ulice (foto: B. Zupančič). National Gallery, eastern facade along Prežih Street (photo: B. Zupančič).





**3 Nadstropne konzolne lože na fasadi novega krila Narodne galerije (foto: B. Zupančič). National Gallery, cantilevered "loggias" on the first floor of the new wing (photo: B. Zupančič).**

v katerega je umeščeno novo krilo, ki je z njim funkcionalno povezano.

Da pri Ravnikarju ne moremo govoriti o njegovem sledenju postmodernizmu, lahko utemeljimo z analogijo s projektom Roberta Venturija in Denise Scott Brown za novo krilo narodne galerije na trgu Trafalgar v osrčju Londona (1986–1991). Slavná arhitektka sta podrobno proučila stari del britanske narodne galerije in namesto da bi v njeni razširitvi vsiljevala svoj arhitekturni jezik, sta se raje podredila prostorskemu kontekstu neposredne okolice ter upoštevala skladno doživljanje prostora za mimoidoče in obiskovalce. Kmalu po dokončanju je njuno krilo dobilo spomeniški status.<sup>169</sup> Pomembno je poudariti, da



te Venturijeve arhitekture nihče ne označuje kot postmodernizem.

Zaključimo lahko, da Moderne galerije in novega krila Narodne galerije ni mogoče označiti kot epigonstvo – pri prvi Plečnika in pri drugi v postmoderni maniri. Prav tako kot Plečnika ni mogoče označiti za prvega postmodernista, tudi za Ravnikarja ni značilno sledenje trenutnim slogom. Njegova arhitektura sintetizira različne vplive, vendar na podlagi lastnega raziskovanja in tehtnih premislekov. Za Ravnikarjevi galerijski stavbi velja, da spoštujeta osnovne postulate arhitekture, na primer razmerja med celoto in njenimi deli, osno simetrijo pri organizaciji prostora ter delitev med temama megarona in labirinta. Razlika med obema je v tem, da se Moderna galerija prilagaja neposrednemu okolju le v višinskem gabaritu in odmiku od ulične črte za globino predvrtov historičnih vil vzdolž Prešernove ceste. Novo krilo Narodne galerije je v svojem prilagajanju kontekstu doslednejše, ker poleg upoštevanja ulične črte parafrazira osno in vodoravno členitev obeh stranskih fasad starega dela Narodne galerije, katerih nadaljevanje je.

### **Arhitektura Ravnikarjeve Ljubljane in njene vrednote**

S stališča arhitekturne zgodovine ima Ravnikarjeva Ljubljana posebno mesto. Enako velja za njegov prispevek k slovenski kulturi 20. stoletja. Po svoje Ravnikarjev pomen presega naše nacionalne meje. To naj vodi prihodnje vrednotenje njegovih stvaritev, ki bo pomembno za pravni režim tistih delov njegove arhitekturne zapuščine, ki tega

projecting sections with arched windows, but in the form of cantilevered "loggias" on the first floor, which face the street with two or three arched openings. The new part's ground floor features the same shallowly rusticated cladding as the old part. What is by far the most evocative of Neoclassicism is the shallow Ionian pilasters that separate the arched openings in the "loggias" and literally repeat the pilasters separating the arched windows in the old part. More than following postmodernist principles, the entire facade design can be perceived as attuning the new part to the spatial and historical contexts it is placed in and functionally connected with.

The premise that Ravnikar cannot be claimed to have followed the tenets of postmodernism can be supported with the analogy with Robert Venturi and Denise Scott Brown's project for the new wing of the National Gallery on Trafalgar Square in London (1986–1991). The famous architects thoroughly studied the old part of London's National Gallery and, rather than imposing their own architectural language on its expansion, they submitted to the spatial context of its immediate surroundings, seeking to achieve a harmonious spatial experience for the passersby and visitors. Shortly after their new wing was completed, it acquired protected heritage status (a Grade I listed building).<sup>169</sup> It is important to note that no one has ever characterized this work by Venturi as postmodernist.

It can be concluded that the Museum of Modern Art and the new wing of the National Gallery cannot be characterized as epigonic in the sense of imitating Plečnik (the museum) or the postmodernist style (the gallery). Moreover, just as Plečnik cannot be defined as the first postmodernist architect, Ravnikar cannot be characterized as adhering to current styles. His architecture synthesizes various influences but based on his own research and thoughtful consideration. What is characteristic of Ravnikar's art gallery and museum buildings is that they respect the basic architectural postulates, such as the ratios between the whole and its parts, the axial symmetry of spatial organization, and a distinction between the megaron and labyrinth themes. The difference between the two buildings is that the Museum of Modern Art only adapts to its surroundings in terms of its height and setback from the street (which is like that of the gardens in front of the historical buildings along Prešeren Street). The new wing of the National Gallery adapts more closely to the spatial context: in addition to following the street line, it paraphrases the axial and horizontal configuration of both side facades of the old part of the National Gallery, which it is a continuation of.

### **Ravnikar's architecture in Ljubljana and its values**

Ravnikar's architecture in Ljubljana occupies a special place in the history of Slovenian architecture. The same applies to his contribution to twentieth-century Slovenian culture. In a way, Ravnikar's significance transcends Slovenian national borders. This should also guide the future assessments of his designs, which will be important for the legal regulation of those parts of his architectural heritage that do not yet have protected status and, even more so, for the renovation and conservation of his works.<sup>170</sup>

statusa še nimajo, še bolj pa pri obnovi in ohranjanju njegovih del.<sup>170</sup>

Ravnikarjevo leto 2023 je ponudilo priložnost za ponovno ovrednotenje njegove arhitekture, in to v smereh, obravnavanih v tem poglavju. Njen pomen se kaže v uveljavljanju novih arhitekturnih nalog, prilagojenih sodobnemu življenju, v iskanju ustreznih tehnoloških novosti v času, ko sta naše in deloma tudi tuje projektiranje in gradbena industrija šele poskušala določiti smeri standardizacije in prefabrikacije,<sup>171</sup> v pomembni dopolnitvi Plečnikove Ljubljane z izgradnjo novega središča na Trgu republike, v neprestanem iskanju ravnotežja med novo arhitekturo ter njenim prostorskim, zgodovinskim in pomenskim kontekstom, ne nazadnje pa tudi v primernem razumevanju arhitekturnih prizadevanj, ki so v času svojega nastanka vzbujala kritične pomisleke.

Prispevek o Ravnikarjevi ljubljanski arhitekturi naj bralec razume tudi kot prispevek k spremembi včasih kritičnih stališč do Ravnikarjeve arhitekture. Ko ponovno odkrivamo njegova dela, je naša sodba bolj pozitivna. K temu moramo prišteti še njegove stvaritve zunaj Ljubljane ter še posebej njegov prispevek k splošnim vprašanjem kulture prostora in vizualnih umetnosti. Vizualna občutljivost in razgledanost sta ga vodili pri šolanju arhitektov, tako da pri tem upravičeno govorimo o Ravnikarjevi ljubljanski šoli arhitekture kot nadaljevanju Plečnikove. Skratka, njegove najpomembnejše dosežke lahko mirno postavimo ob bok marsikateri mednarodno prepoznani arhitekturni zvezdi.

Naj končamo z Ravnikarjevo mislijo, ki jo je zapisal Rok Žnidaršič: »To značilno zavezanost nalogi Ravnikar razloži kot ravnanje po ‚klasičnem idealu‘, kar pomeni ‚naučiti se, ne samo kako sprejeti dane okoliščine, ampak kako jih napraviti dobrodošle ter jih uporabiti kot odločilen vzgib pri svojih kreativnih energijah‘.<sup>172</sup>

## Opombe

- <sup>1</sup> Vladimir Braco Mušič, Edvard Ravnikar 1907–1993, *Urbani izziv*, 23–25, 1993, str. 3–12.
- <sup>2</sup> Nikolaj Bežek idr., *Urbanizem, arhitektura, konstrukcije: Ljubljana 1945–1946*, Ljubljana, 1948.
- <sup>3</sup> Stane Bernik, *Slovenska arhitektura dvajsetega stoletja*, Ljubljana, 2004.
- <sup>4</sup> Edvard Ravnikar, Urbanistična misel v Sloveniji od leta 1900, *Kronika*, 29(2), 1981, str. 166–183 (str. 166).
- <sup>5</sup> Françoise Choay, *Urbanisme, utopies et réalités. Une anthologie*, Pariz, 1965, str. 240–241.
- <sup>6</sup> Marjan Mušič, France Ivanšek (ur.), *Zbornik oddelka za arhitekturo na univerzi v Ljubljani 1946–1947*, Ljubljana, 1948.
- <sup>7</sup> Njegova besedila je objavil Aleš Vodopivec v zborniku esejev. Glej Aleš Vodopivec (ur.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007.
- <sup>8</sup> Vladimir Kulić, Edvard Ravnikar's eclecticism of taste and the politics of appropriation, v Amanda Reeser Lawrence, Ana Miljački (ur.), *Terms of appropriation: Modern architecture and global exchange*, London, 2017.
- <sup>9</sup> Bogo Zupančič, *Plečnikovi študenti in drugi jugoslovanski arhitekti v Le Corbusierovem ateljeju*, Ljubljana, 2017.
- <sup>10</sup> Le Corbusier, *La Charte d'Athènes*, Pariz, 1943.
- <sup>11</sup> Rok Žnidaršič, Metoda projektiranja arhitekta Edvarda Ravnikarja: Arhitektovi postopki prilagajanja spremenljivim pogojem načrtovanja, *Arhitektov bilten – AB*, 165–166, 2004, str. 8–33.
- <sup>12</sup> Fedja Košir, *Edvard Ravnikar kot arhitektumi teoretik*, Ljubljana, 2006, str. 121.
- <sup>13</sup> S tem se ukvarja Martina Malešič v doktorski disertaciji. Glej Martina Malešič, *Pomen skandinavskih vplivov za slovensko stanovanjsko arhitekturo*, Ljubljana, 2013.

Celebrating 2023 as Ravnikar Year offered an opportunity to reevaluate Ravnikar's architecture along the lines discussed in this section. Its importance can be seen in the establishment of new architectural projects adapted to the modern lifestyle, in seeking suitable technological solutions at a time when architectural design and the construction industry in Slovenia, and partly abroad, were only trying to outline the directions of standardization and prefabrication,<sup>171</sup> in providing an important addition to Plečnik's Ljubljana through the development a new city centre on Republic Square, in constantly seeking balance between new architecture and its spatial, historical, and semantic contexts, and, ultimately, in appropriately understanding architectural endeavours that, at the time they were created, provoked criticism.

The reader should also understand this section on Ravnikar's architecture in Ljubljana as a contribution to changing the sometimes critical views on Ravnikar's architecture. When rediscovering his works, our judgment may be more positive. Also taken into account should be his designs outside Ljubljana and, first and foremost, his contribution to addressing the general issues of spatial culture and visual arts. His visual sensitivity and breadth of knowledge guided his work as a teacher, so that one can rightfully speak of Ravnikar's Ljubljana School of Architecture as a continuation of the Plečnik School. To sum up, his greatest achievements can be easily compared to those of many international star architects.

It seems appropriate to conclude with the following thought about Ravnikar written by Rok Žnidaršič: "Ravnikar explains this typical commitment to a task as pursuing the 'classical ideal' of 'learning not only how to accept the given circumstances, but also how to make them welcome and use them as a crucial inspiration in one's creative energies.'"<sup>172</sup>

## Notes

- <sup>1</sup> Vladimir Braco Mušič, Edvard Ravnikar 1907–1993, *Urbani izziv*, 23–25, 1993, pp. 3–12.
- <sup>2</sup> Nikolaj Bežek et al., *Urbanizem, arhitektura, konstrukcije: Ljubljana 1945–1946*, Ljubljana, 1948.
- <sup>3</sup> Stane Bernik, *Slovenska arhitektura dvajsetega stoletja*, Ljubljana, 2004.
- <sup>4</sup> Edvard Ravnikar, Urbanistična misel v Sloveniji od leta 1900, *Kronika*, 29(2), 1981, pp. 166–183 (p. 166).
- <sup>5</sup> Françoise Choay, *Urbanisme, utopies et réalités. Une anthologie*, Paris, 1965, pp. 240–241.
- <sup>6</sup> Marjan Mušič & France Ivanšek (eds.), *Zbornik oddelka za arhitekturo na univerzi v Ljubljani 1946–1947*, Ljubljana, 1948.
- <sup>7</sup> His texts were published by Aleš Vodopivec in a volume of essays. See Aleš Vodopivec (ed.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007.
- <sup>8</sup> Vladimir Kulić, Edvard Ravnikar's eclecticism of taste and the politics of appropriation, in Amanda Reeser Lawrence & Ana Miljački (eds.), *Terms of appropriation: Modern architecture and global exchange*, London, 2017.
- <sup>9</sup> Bogo Zupančič, *Plečnikovi študenti in drugi jugoslovanski arhitekti v Le Corbusierovem ateljeju*, Ljubljana, 2017.
- <sup>10</sup> Le Corbusier, *La Charte d'Athènes*, Paris, 1943.
- <sup>11</sup> Rok Žnidaršič, Metoda projektiranja arhitekta Edvarda Ravnikarja: Arhitektovi postopki prilagajanja spremenljivim pogojem načrtovanja, *Arhitektov bilten – AB*, 165–166, 2004, pp. 8–33.
- <sup>12</sup> Fedja Košir, *Edvard Ravnikar kot arhitektumi teoretik*, Ljubljana, 2006, p. 121.
- <sup>13</sup> This is discussed by Martina Malešič in her doctoral dissertation. See Martina Malešič, *Pomen skandinavskih vplivov za slovensko stanovanjsko arhitekturo*, Ljubljana, 2013.

- <sup>14</sup> Vladimir Braco Mušič, Postmoderno stanje urbanizma, *Urbani izziv*, 19, 1992, str. 3–6.
- <sup>15</sup> Edvard Ravnikar, Arhitekt Jože Plečnik 76-letnik, Slovenski poročevalec, 9(20–24), str. 3, ponatis v Aleš Vodopivec (ur.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, str. 172–174 (str. 174).
- <sup>16</sup> France Stele, Marijin trg, *Kronika slovenskih mest*, 4(3), 1937, str. 147–155.
- <sup>17</sup> France Stele, Marijin trg, *Kronika slovenskih mest*, 4(3), 1937, str. 147–155.
- <sup>18</sup> Natečajni projekt za ureditev območja Kongresnega trga med Čopovo ulico, Cankarjevo cesto in Erjavčevo ulico, Zgodovinski arhiv Ljubljana, zbirka načrtov, mapi 00/25 in 00/26, objavljeno v Breda Mihelič, *Urbanistični razvoj Ljubljane*, Ljubljana, 1983.
- <sup>19</sup> Edvard Ravnikar, Razmišljanje o Omahnovi knjigi, *Arhitektov bilten – AB*, 30–31, str. 5–10, ponatis v Aleš Vodopivec (ur.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, str. 179–186 (str. 181).
- <sup>20</sup> Intervju z Edvardom Ravnikarjem, objavljen v Boštjan Vuga, Edvard Ravnikar: »Mogoče ste za to premladi«, *Delo – Razgledi*, 17. 9. 1993, str. 4–13.
- <sup>21</sup> Le Corbusier, *Le Corbusier et Pierre Jeanneret: Oeuvre complete de 1929–1934*, Zürich, 1935, str. 15.
- <sup>22</sup> Bogo Zupančič, *Plečnikovi študenti in drugi jugoslovanski arhitekti v Le Corbusierovem ateljeju*, Ljubljana, 2017.
- <sup>23</sup> Le Corbusier, *Atenska listina*, predgovor in prevod Breda Mihelič, Ljubljana, 2021, str. 7–48 (str. 17).
- <sup>24</sup> Françoise Choay, *Urbanisme, utopies et réalités. Une anthologie*, Paris, 1965, str. 234.
- <sup>25</sup> O tem piše Breda Mihelič v uvodu k prevodu *Atenske listine*. Glej Le Corbusier, *Atenska listina*, predgovor in prevod Breda Mihelič, Ljubljana, 2021.
- <sup>26</sup> Natančneje je obdobje njegovega bivanja v Parizu raziskoval Bogo Župančič v knjigi *Plečnikovi študenti in drugi jugoslovanski arhitekti v Le Corbusierovem ateljeju*, Ljubljana, 2017.
- <sup>27</sup> Edvard Ravnikar, Jože Plečnik in sodobna slovenska arhitektura, *Arhitekt*, 2, 1952, str. 1–3, ponatis v Aleš Vodopivec (ur.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, str. 175–176 (str. 176).
- <sup>28</sup> Edvard Ravnikar, Sedem naglavnih grehov naše arhitekture, *Sodobnost*, 11(10), 1963, str. 920–926, ponatis v Aleš Vodopivec (ur.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, str. 238–241 (str. 240).
- <sup>29</sup> Edvard Ravnikar, Le Corbusier sedemdesetletnik, *Naši razgledi – NR*, 7(1), 1958, str. 19–20.
- <sup>30</sup> Edvard Ravnikar, Le Corbusier (1887–1965), *Naši razgledi – NR*, 14(17), 1965, str. 354–355, ponatis v Aleš Vodopivec (ur.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, str. 202–203.
- <sup>31</sup> O njegovem slikarskem opusu piše Aleksander Bassin v članku Zapis o slikarskih trenutkih Edvarda Ravnikarja, v France Ivanšek (ur.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, str. 87.
- <sup>32</sup> Edvard Ravnikar, Le Corbusier (1887–1965), *Naši razgledi – NR*, 14(17), 1965, str. 354–355, ponatis v Aleš Vodopivec (ur.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, str. 204–206 (str. 206).
- <sup>33</sup> Breda Mihelič, *Urbanistični razvoj Ljubljane*, Ljubljana, 1983.
- <sup>34</sup> Žal je večina gradiva o tem natečaju izgubljena, ohranjene so fotografije in nekaj škatel glavnih načrtov v arhivu Ljubljanskega urbanističnega zavoda, v Zgodovinskem arhivu Ljubljane pa tehnični poročili k načrtoma z geslom »Y« avtorja Marjana Tepine in »7525« neznanega avtorja.
- <sup>35</sup> Ohranjena v Indoku Ljubljanskega urbanističnega zavoda.
- <sup>36</sup> Edvard Ravnikar, Razmišljanja o Ljubljani leta 1946, *Urbani izziv*, 23–25, 1993, str. 15–17. Besedilo je povzeto po stenografskem zapisniku s seje o anketi glede regulacije Ljubljane, ki je potekala 16. in 17. 7. 1947.
- <sup>37</sup> Prav tam, str. 15.
- <sup>38</sup> Karel Friedrich Gollman, Edvard Ravnikar – nadaljevanje srednjeevropske arhitekturne tradicije, v France Ivanšek (ur.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, str. 156–165 (str. 160).
- <sup>39</sup> Na primer Ebenezer Howard in Raymond Unwin v Veliki Britaniji oziroma Clarence Perry in Clarence Stein v Združenih državah Amerike.
- <sup>14</sup> Vladimir Braco Mušič, Postmoderno stanje urbanizma, *Urbani izziv*, 19, 1992, pp. 3–6.
- <sup>15</sup> Edvard Ravnikar, Arhitekt Jože Plečnik 76-letnik, Slovenski poročevalec, 9(20–24), 1948, p. 3, reprinted in Aleš Vodopivec (ed.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, pp. 172–174 (p. 174).
- <sup>16</sup> France Stele, Marijin trg, *Kronika slovenskih mest*, 4(3), 1937, pp. 147–155.
- <sup>17</sup> France Stele, Marijin trg, *Kronika slovenskih mest*, 4(3), 1937, pp. 147–155.
- <sup>18</sup> Competition entry for the development of the Congress Square area between what are now Čopova ulica (Čop Street), Cankarjeva ulica (Cankar Street), and Erjavčeva ulica (Erjavec Street), Ljubljana Historical Archives, collection of plans, folders 00/25 and 00/26, published in Breda Mihelič, *Urbanistični razvoj Ljubljane*, Ljubljana, 1983.
- <sup>19</sup> Edvard Ravnikar, Razmišljanje o Omahnovi knjigi, *Arhitektov bilten – AB*, 30–31, pp. 5–10, reprinted in Aleš Vodopivec (ed.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, pp. 179–186 (p. 181).
- <sup>20</sup> Interview with Edvard Ravnikar published in Boštjan Vuga, Edvard Ravnikar: "Mogoče ste za to premladi", *Delo – Razgledi*, 17 Sept. 1993, pp. 4–13.
- <sup>21</sup> Le Corbusier, *Le Corbusier et Pierre Jeanneret: Oeuvre complete de 1929–1934*, Zurich, 1935, p. 15.
- <sup>22</sup> Bogo Zupančič, *Plečnikovi študenti in drugi jugoslovanski arhitekti v Le Corbusierovem ateljeju*, Ljubljana, 2017.
- <sup>23</sup> Le Corbusier, *The Athens charter*, translated by Anthony Eardley, New York, 1973, p. 93.
- <sup>24</sup> Le Corbusier, *Toward an architecture*, translated by John Goodman, Los Angeles, 2007, p. 125.
- <sup>25</sup> This is discussed by Breda Mihelič in the introduction to her translation of *The Athens Charter*. See Le Corbusier, *Atenska listina*, foreword and translation into Slovenian by Breda Mihelič, Ljubljana, 2021.
- <sup>26</sup> His stay in Paris was examined in detail by Bogo Župančič in *Plečnikovi študenti in drugi jugoslovanski arhitekti v Le Corbusierovem ateljeju*, Ljubljana, 2017.
- <sup>27</sup> Edvard Ravnikar, Jože Plečnik in sodobna slovenska arhitektura, *Arhitekt*, 2, 1952, pp. 1–3, reprinted in Aleš Vodopivec (ed.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, pp. 175–176 (p. 176).
- <sup>28</sup> Edvard Ravnikar, Sedem naglavnih grehov naše arhitekture, *Sodobnost*, 11(10), 1963, pp. 920–926, reprinted in Aleš Vodopivec (ed.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, pp. 238–241 (p. 240).
- <sup>29</sup> Edvard Ravnikar, Le Corbusier sedemdesetletnik, *Naši razgledi – NR*, 7(1), 1958, pp. 19–20.
- <sup>30</sup> Edvard Ravnikar, Le Corbusier (1887–1965), *Naši razgledi – NR*, 14(17), 1965, pp. 354–355, reprinted in Aleš Vodopivec (ed.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, pp. 202–203.
- <sup>31</sup> His painting oeuvre is discussed by Aleksander Bassin in the article Zapis o slikarskih trenutkih Edvarda Ravnikarja, in France Ivanšek (ed.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, p. 87.
- <sup>32</sup> Edvard Ravnikar, Le Corbusier (1887–1965), *Naši razgledi – NR*, 14(17), 1965, pp. 354–355, reprinted in Aleš Vodopivec (ed.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, pp. 204–206 (p. 206).
- <sup>33</sup> Breda Mihelič, *Urbanistični razvoj Ljubljane*, Ljubljana, 1983.
- <sup>34</sup> Unfortunately, most of the material from this competition has been lost, except for the photos and a few master plans preserved in the Ljubljana Urban Planning Institute archives and the technical reports on two plans, one labelled "Y" by Marjan Tepina and the other labelled "7525" by an unknown author, held by the Ljubljana Historical Archives.
- <sup>35</sup> Held by the Information and Documentation Centre of the Ljubljana Urban Planning Institute.
- <sup>36</sup> Edvard Ravnikar, Razmišljanja o Ljubljani leta 1946, *Urbani izziv*, 23–25, 1993, pp. 15–17. Text summarized from the shorthand minutes of the meeting on the Ljubljana urban development survey, which took place on 16 and 17 July 1947.
- <sup>37</sup> Ibid, p. 15.
- <sup>38</sup> Karel Friedrich Gollman, Edvard Ravnikar – nadaljevanje srednjeevropske arhitekturne tradicije, in France Ivanšek (ed.), *Homma-*

- <sup>40</sup> Renate Banik Schweitzer, Urban visions, plans and projects, 1890–1937, v Eve Blau, Monika Platzer (ur.), *Shaping the great city: Modern architecture in Central Europe, 1890–1937*, München, 1999, str. 58–72.
- <sup>41</sup> Otto Wagner, *Die Groszstadt: Eine Studie über diese*, Dunaj, 1911.
- <sup>42</sup> Maks Fabiani, *Regulacija deželnega stolnega mesta Ljubljane*, Dunaj, 1899 (faksimiliran ponatis).
- <sup>43</sup> Jože Plečnik, Študija regulacije Ljubljane in okolice, *Dom in svet*, 1929, priloga.
- <sup>44</sup> Marjan Mušič, *Obnova slovenske vasi*, Celje, 1947.
- <sup>45</sup> Breda Mihelič, *Urbanistični razvoj Ljubljane*, Ljubljana, 1983, v Vladimir Braco Mušič, Edvard Ravnikar 1907–1993, *Urbani izziv*, 23–25, 1993, str. 3–12 (str. 5).
- <sup>46</sup> Fulvio Moruzzi, Le Corbusier et l'aménagement du territoire, *Habitation: Revue trimestrielle de la section roimande de l'Association Suisse pour l'Habitat*, 60(6), 1987, str. 1–13.
- <sup>47</sup> Edvard Ravnikar idr., Vloga kolesa v urbanizaciji Slovenije: Seminar za javne zgradbe in urbanizem, *Arhitekt*, 1, 1951, str. 35–36.
- <sup>48</sup> Le Corbusier, *Atenska listina*, predgovor in prevod Breda Mihelič, Ljubljana, 2021, str. 95.
- <sup>49</sup> Janez Lajovic, Urbanistične vizije profesorja Ravnikarja (Izgubljene priložnosti Slovenije), v Anja Planišček (ur.), *Ali mora biti ta hiša ravno taka? Zbornik dogodkov ob stoletnici rojstva arhitekta Edvarda Ravnikarja*, Ljubljana, 2010, str. 92–97.
- <sup>50</sup> Anton Pibemik, Ljubljanski region: Študija o regionalnem načrtu, *Arhitekt*, 3, 1960, str. 33–35.
- <sup>51</sup> Janez Lajovic, Urbanistične vizije profesorja Ravnikarja (Izgubljene priložnosti Slovenije), v Anja Planišček (ur.), *Ali mora biti ta hiša ravno taka? Zbornik dogodkov ob stoletnici rojstva arhitekta Edvarda Ravnikarja*, Ljubljana, 2010, str. 92–97 (str. 93).
- <sup>52</sup> Howard Ebenezer, *Garden cities of to-morrow*, London, 1902.
- <sup>53</sup> Clarence Perry, The neighborhood unit, a scheme of arrangement for the family-life community, v *Neighborhood and community planning, regional plan of New York and its environs*, New York, 1929.
- <sup>54</sup> Clarence Stein, Projekt za mesto Radburn v New Jerseyju, 1928, v Catherine Bauer, Good neighborhood, *Annals of American Academy of Political and Social Sciences*, 242(1), 1945, str. 104–115.
- <sup>55</sup> Martina Malešič, *Pomen skandinavskih vplivov za slovensko stanovanjsko kulturo*, Ljubljana, 2013.
- <sup>56</sup> Glej Edvard Ravnikar, Jože Plečnik in sodobna slovenska arhitektura, *Arhitekt*, 2, 1952, str. 1–3; Edvard Ravnikar, Skandinavski pobuda pri reševanju stanovanjskega vprašanja, *Naši razgledi – NR*, 2(7), 1953, str. 10–11; Edvard Ravnikar, Mitja Jernejc, Organizacija stanovanjske gradnje v zapadni Evropi, *Arhitekt*, 16, 1955, str. 15–17, itd.
- <sup>57</sup> Branka Tancig, Študij okolišev šolskih in predšolskih ustanov mesta Ljubljane, *Arhitekt*, 7, 1952, str. 35–37.
- <sup>58</sup> Martina Malešič, *Pomen skandinavskih vplivov za slovensko stanovanjsko kulturo*, Ljubljana, 2013.
- <sup>59</sup> Martina Malešič, Od naselja do sošeske in od parka do ulice: Razvoj urbanističnih zasnov slovenskih stanovanjskih naselij od prvih povojnih zazidav do gradnje zadnjih velikih sošesk, v Luka Skansi (ur.), *Soseske in ulice: Vladimir Braco Mušič in arhitektura velikega merila*, Ljubljana, 2016, str. 32–44.
- <sup>60</sup> Revija *Progres*, številka, posvečena razstavi *Porodica i domačinstvo*, Zagreb, 1958.
- <sup>61</sup> Breda Mihelič, *Urbanistični razvoj Ljubljane*, Ljubljana, 1983.
- <sup>62</sup> Ljubljanski urbanistični Zavod, *Generalni urbanistični plan Ljubljane*, Ljubljana, 1965.
- <sup>63</sup> Breda Mihelič, *Urbanistični razvoj Ljubljane*, Ljubljana, 1983.
- <sup>64</sup> Edvard Ravnikar, Razmišljanje o Ljubljani leta 1946, *Urbani izziv*, 23–25, 1993, str. 15–17. Besedilo je povzeto po stenografskem zapisniku seje ankete o regulaciji Ljubljane, ki je potekala 16. in 17. 7. 1947.
- <sup>65</sup> *Petletni plan za razvoj narodnega gospodarstva Federativne ljudske republike Jugoslavije 1947–1951*, Beograd, 1947.
- <sup>66</sup> Marjan Mušič, France Ivanšek (ur.), *Zbornik oddelka za arhitekturo na univerzi v Ljubljani 1946–1947*, Ljubljana, 1948.
- <sup>67</sup> Prezidijski Ljudske skupščine LRS v Ljubljani (študija), v Marjan Mušič, France Ivanšek (ur.), *Zbornik oddelka za arhitekturo na univerzi v Ljubljani 1946–1947*, Ljubljana, 1948, str. 104.
- <sup>68</sup> Dušan Grabrijan, Natečaj za ljudsko skupščino Ljudske republike Slovenije v Ljubljani, *Arhitektura*, 2(7), str. 3–14.
- <sup>69</sup> Centralni komite Komunistične partije Slovenije, *ge à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, pp. 156–165 (p. 160).
- <sup>39</sup> For example, Ebenezer Howard and Raymond Unwin in the United Kingdom or Clarence Perry and Clarence Stein in the United States.
- <sup>40</sup> Renate Banik Schweitzer, Urban visions, plans and projects, 1890–1937, in Eve Blau & Monika Platzer (eds.), *Shaping the great city: Modern architecture in Central Europe, 1890–1937*, München, 1999, pp. 58–72.
- <sup>41</sup> Otto Wagner, *Die Groszstadt: Eine Studie über diese*, Vienna, 1911.
- <sup>42</sup> Maks Fabiani, *Regulacija deželnega stolnega mesta Ljubljane*, Vienna, 1899 (facsimile reprint).
- <sup>43</sup> Jože Plečnik, Študija regulacije Ljubljane in okolice, *Dom in svet*, 1929, supplement.
- <sup>44</sup> Marjan Mušič, *Obnova slovenske vasi*, Celje, 1947.
- <sup>45</sup> Breda Mihelič, *Urbanistični razvoj Ljubljane*, Ljubljana, 1983, in Vladimir Braco Mušič, Edvard Ravnikar 1907–1993, *Urbani izziv*, 23–25, 1993, pp. 3–12 (p. 5).
- <sup>46</sup> Fulvio Moruzzi, Le Corbusier et l'aménagement du territoire, *Habitation: Revue trimestrielle de la section roimande de l'Association Suisse pour l'Habitat*, 60(6), 1987, pp. 1–13.
- <sup>47</sup> Edvard Ravnikar et al., Vloga kolesa v urbanizaciji Slovenije: seminar za javne zgradbe in urbanizem, *Arhitekt*, 1, 1951, pp. 35–36.
- <sup>48</sup> Le Corbusier, *La Charte d'Athènes*, Paris, 1943, p. 57.
- <sup>49</sup> Janez Lajovic, Urbanistične vizije profesorja Ravnikarja (Izgubljene priložnosti Slovenije), in Anja Planišček (ed.), *Ali mora biti ta hiša ravno taka? Zbornik dogodkov ob stoletnici rojstva arhitekta Edvarda Ravnikarja*, Ljubljana, 2010, pp. 92–97.
- <sup>50</sup> Anton Pibemik, Ljubljanski region: Študija o regionalnem načrtu, *Arhitekt*, 3, 1960, pp. 33–35.
- <sup>51</sup> Janez Lajovic, Urbanistične vizije profesorja Ravnikarja (Izgubljene priložnosti Slovenije), in Anja Planišček (ed.), *Ali mora biti ta hiša ravno taka? Zbornik dogodkov ob stoletnici rojstva arhitekta Edvarda Ravnikarja*, Ljubljana, 2010, pp. 92–97 (p. 93).
- <sup>52</sup> Howard Ebenezer, *Garden cities of to-morrow*, London, 1902.
- <sup>53</sup> Clarence Perry, The neighborhood unit, a scheme of arrangement for the family-life community, in *Neighborhood and community planning, regional plan of New York and its environs*, New York, 1929, pp. 2–140.
- <sup>54</sup> Clarence Stein, The Radburn project, 1928, in Catherine Bauer, Good neighborhood, *Annals of American Academy of Political and Social Sciences*, 242(1), 1945, pp. 104–115.
- <sup>55</sup> Martina Malešič, *Pomen skandinavskih vplivov za slovensko stanovanjsko kulturo*, Ljubljana, 2013.
- <sup>56</sup> See Edvard Ravnikar, Jože Plečnik in sodobna slovenska arhitektura, *Arhitekt*, 2, 1952, pp. 1–3; Edvard Ravnikar, Skandinavski pobuda pri reševanju stanovanjskega vprašanja, *Naši razgledi – NR*, 2(7), 1953, pp. 10–11; Edvard Ravnikar, Mitja Jernejc, Organizacija stanovanjske gradnje v zapadni Evropi, *Arhitekt*, 16, 1955, pp. 15–17, etc.
- <sup>57</sup> Branka Tancig, Študij okolišev šolskih in predšolskih ustanov mesta Ljubljane, *Arhitekt*, 7, 1952, p. 35–37.
- <sup>58</sup> Martina Malešič, *Pomen skandinavskih vplivov za slovensko stanovanjsko kulturo*, Ljubljana, 2013.
- <sup>59</sup> Martina Malešič, Od naselja do sošeske in od parka do ulice: Razvoj urbanističnih zasnov slovenskih stanovanjskih naselij od prvih povojnih zazidav do gradnje zadnjih velikih sošesk, in Luka Skansi (ed.), *Soseske in ulice: Vladimir Braco Mušič in arhitektura velikega merila*, Ljubljana, 2016, pp. 32–44.
- <sup>60</sup> Journal *Progres*, issue dedicated to the exhibition *Porodica i domačinstvo*, Zagreb, 1958.
- <sup>61</sup> Breda Mihelič, *Urbanistični razvoj Ljubljane*, Ljubljana, 1983.
- <sup>62</sup> Ljubljanski urbanistični Zavod, *Generalni urbanistični plan Ljubljane*, Ljubljana, 1965.
- <sup>63</sup> Breda Mihelič, *Urbanistični razvoj Ljubljane*, Ljubljana, 1983.
- <sup>64</sup> Edvard Ravnikar, Razmišljanja o Ljubljani leta 1946, *Urbani izziv*, 23–25, 1993, pp. 15–17. Text summarized from the shorthand minutes of the meeting on the Ljubljana urban development survey that took place on 16 and 17 July 1947.
- <sup>65</sup> *Petletni plan za razvoj narodnega gospodarstva Federativne ljudske republike Jugoslavije 1947–1951*, Belgrade, 1947.
- <sup>66</sup> Marjan Mušič & France Ivanšek (eds.), *Zbornik oddelka za arhitekturo na univerzi v Ljubljani 1946–1947*, Ljubljana, 1948.
- <sup>67</sup> Prezidijski Ljudske skupščine LRS v Ljubljani (študija), in Marjan Mušič & France Ivanšek (eds.), *Zbornik oddelka za arhitekturo na univerzi v Ljubljani 1946–1947*, Ljubljana, 1948, p. 104.

- <sup>70</sup> To informacijo mi je dal Nikolaj Bežek, dokumentacija o tem natečaju pa je danes izgubljena.
- <sup>71</sup> Edvard Ravnikar, Natečaj za trgovsko hišo »Na-Ma« v Ljubljani, *Arhitekt*, 10, 1953, str. 7–12.
- <sup>72</sup> Edvard Ravnikar, Za pravilno obravnavo centra Ljubljane, *Arhitekt*, 10, 1953, str. 13–14.
- <sup>73</sup> Vladimir Braco Mušič, Še o poetiki razuma (Nova tveganja s spomini na učitelja in naš čas), v Anja Planišček (ur.), *Ali mora biti ta hiša ravno taka? Zbornik dogodkov ob stoletnici rojstva arhitekta Edvarda Ravnikarja*, Ljubljana, 2010, str. 24–31.
- <sup>74</sup> Edvard Ravnikar, Za pravilno obravnavo centra Ljubljane, *Arhitekt*, 10, 1953, str. 13–14.
- <sup>75</sup> Vladimir Braco Mušič, Smrtna obsodba plemenite hiše, *Arhitekt*, 23, 1958, str. 7–12.
- <sup>76</sup> Glej Vladimir Braco Mušič, Smrtna obsodba plemenite hiše, *Arhitekt*, 23, 1958, str. 7–12, in Ureditev okolja Ljudske skupščine, *Naši razgledi*, 6(5), 1957, str. 109–111.
- <sup>77</sup> Naslov natečaja je bil *Natečaj za ureditev novega Trga revolucije*, v resnici pa je šlo za urbanistično preureditev nekdanjega Nunskega vrta v Trg republike.
- <sup>78</sup> Marko Šlajmer, Natečaj za ureditev novega Trga revolucije 1960, *Arhitekt*, 4, 1960, str. 54–58.
- <sup>79</sup> Tina Potočnik (ur.), KONS-TR<sup>3</sup>: *Konstrukcija nove ere*, Ljubljana, 2023, str. 109.
- <sup>80</sup> Edvard Ravnikar, Spomenik: Nagrajeni in odkupljeni osnutki z natečaja, *Naši razgledi*, 11(12), 1962, str. 230–231. Prva nagrada ni bila podeljena, drugo nagrado je prejel projekt »FORUM« kiparja Draga Tršarja in arhitekta Vladimirja Braca Mušiča.
- <sup>81</sup> Arhiv Kresija 531/1962–1963.
- <sup>82</sup> Edvard Ravnikar, Spomenik revolucije, *Naši razgledi*, 11(12), 1962, str. 230–231.
- <sup>83</sup> Edouard Utudjian, *L'urbanisme souterrain*, Pariz, 1952.
- <sup>84</sup> Aleš Vodopivec, Natečaj za dom družbenopolitičnih organizacij. Delo z oznako »6«, *Arhitektov bilten – AB*, 1980, št. 50, str. 7.
- <sup>85</sup> M. Š., Med natečajema za urbanistično ureditev središča Ljubljane, *Arhitekt*, 4, 1960, str. 49–50.
- <sup>86</sup> Marjan Kolarič, Obnova stare Ljubljane, *Komuna*, 1, 1958, str. 46–47.
- <sup>87</sup> Vladimir Braco Mušič, Še o poetiki razuma (Nova tveganja s spomini na učitelja in naš čas), v Anja Planišček (ur.), *Ali mora biti ta hiša ravno taka? Zbornik dogodkov ob stoletnici rojstva arhitekta Edvarda Ravnikarja*, Ljubljana, 2010, str. 31.
- <sup>88</sup> Boris Gaberščik, Ravnikarjev urbanistični opus in evropsko priznanje, v France Ivanšek (ur.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, str. 138–155.
- <sup>89</sup> Edvard Ravnikar, Oblikovanje ljubljanskega mestnega središča, *Naši razgledi*, 12(24), 1963, str. 490–491 (str. 490).
- <sup>90</sup> Vido Vavken, Natečaj za severni del središča Ljubljane, *Sinteza*, 1, 1964, str. 16–25.
- <sup>91</sup> Janez Lajovic, Ploščad Borisa Kraigherja v Ljubljani, *Sinteza*, 21–22, 1971, str. 13–16.
- <sup>92</sup> Breda Mihelič, Prešernov trg v Ljubljani, *Zbornik za umetnostno zgodovino*, 35, 1999, str. 94–131.
- <sup>93</sup> Le Corbusier, *Atenska listina*, predgovor in prevod Breda Mihelič, Ljubljana, 2021, str. 68.
- <sup>94</sup> Vladimir Braco Mušič, Edvard Ravnikar 1907–1993, *Urbani izziv*, 23–25, 1993, str. 3–12.
- <sup>95</sup> Le Corbusier, *Atenska listina*, predgovor in prevod Breda Mihelič, Ljubljana, 2021.
- <sup>96</sup> Janez Lajovic, O profesorju Ravnikarju, France Ivanšek (ur.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, str. 232–242 (str. 232).
- <sup>97</sup> Edvard Ravnikar, Naša gradnja stanovanj in njena sodobna problematika, *Arhitekt*, 1953, 9, str. 14, ponatis v Aleš Vodopivec (ur.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, str. 78.
- <sup>98</sup> Katja Željanič, Ruske bloke bi razglasili za spomenik lokalnega pomena, *Primorski dnevnik*, 9. 6. 2023. Predlog za razglasitev je del dejavnosti ob obeležitvi leta 2023 za Ravnikarjevo leto.
- <sup>99</sup> Henri Lefebvre, *The production of space*, Oxford, 1991.
- <sup>100</sup> Pri vseh Ravnikarjevih stolpnih lahko vidimo vpliv skandinavskih arhitekturnih vzorov, glej Martina Malešič, *Pomen skandinavskih vplivov za slovensko stanovanjsko kulturo: doktorska disertacija*, Ljubljana, 2013.
- <sup>101</sup> Žanjo Vladimir Kulić pravi, da je nastala po vzoru Plečnikovih cerkva svetega Antona Padovanskega v Beogradu in svetega
- <sup>68</sup> Dušan Grabrijan, Natečaj za ljudsko skupščino Ljudske republike Slovenije v Ljubljani, *Arhitektura*, 2(7), pp. 3–14.
- <sup>69</sup> Centralni komite Komunistične partije Slovenije.
- <sup>70</sup> This information was provided by Nikolaj Bežek; all of the material from this design competition has been lost.
- <sup>71</sup> Edvard Ravnikar, Natečaj za trgovsko hišo "Na-Ma" v Ljubljani, *Arhitekt*, 10, 1953, pp. 7–12.
- <sup>72</sup> Edvard Ravnikar, Za pravilno obravnavo centra Ljubljane, *Arhitekt*, 10, 1953, pp. 13–14.
- <sup>73</sup> Vladimir Braco Mušič, Še o poetiki razuma (Nova tveganja s spomini na učitelja in naš čas), in Anja Planišček (ed.), *Ali mora biti ta hiša ravno taka? Zbornik dogodkov ob stoletnici rojstva arhitekta Edvarda Ravnikarja*, Ljubljana, 2010, pp. 24–31.
- <sup>74</sup> Edvard Ravnikar, Za pravilno obravnavo centra Ljubljane, *Arhitekt*, 10, 1953, pp. 13–14.
- <sup>75</sup> Vladimir Braco Mušič, Smrtna obsodba plemenite hiše, *Arhitekt*, 23, 1958, pp. 7–12.
- <sup>76</sup> See Vladimir Braco Mušič, Smrtna obsodba plemenite hiše, *Arhitekt*, 23, 1958, pp. 7–12, and Ureditev okolja Ljudske skupščine, *Naši razgledi*, 6(5), 1957, pp. 109–111.
- <sup>77</sup> The competition's official title was *Natečaj za ureditev novega Trga revolucije* (Competition for the Development of New Revolution Square) but in reality the competition involved the urban redevelopment of the former convent garden into Revolution Square (now Republic Square).
- <sup>78</sup> Marko Šlajmer, Natečaj za ureditev novega Trga revolucije 1960, *Arhitekt*, 4, 1960, pp. 54–58.
- <sup>79</sup> Tina Potočnik (ed.), KONS-TR<sup>3</sup>: *Konstrukcija nove ere*, Ljubljana, 2023, p. 109.
- <sup>80</sup> Edvard Ravnikar, Spomenik: Nagrajeni in odkupljeni osnutki z natečaja, *Naši razgledi*, 11(12), 1962, pp. 230–231. First prize was not awarded, and second prize was awarded to the FORUM project by the sculptor Drago Tršar and the architect Vladimir Braco Mušič.
- <sup>81</sup> Arhiv Kresija 531/1962–1963.
- <sup>82</sup> Edvard Ravnikar, Spomenik revolucije, *Naši razgledi*, 11(12), 1962, pp. 230–231.
- <sup>83</sup> Edouard Utudjian, *L'urbanisme souterrain*, Paris, 1952.
- <sup>84</sup> Aleš Vodopivec, Natečaj za dom družbenopolitičnih organizacij. Delo z oznako "6", *Arhitektov bilten – AB*, 1980, 50, p. 7.
- <sup>85</sup> M. Š., Med natečajema za urbanistično ureditev središča Ljubljane, *Arhitekt*, 4, 1960, pp. 49–50.
- <sup>86</sup> Marjan Kolarič, Obnova stare Ljubljane, *Komuna*, 1, 1958, pp. 46–47.
- <sup>87</sup> Vladimir Braco Mušič, Še o poetiki razuma (Nova tveganja s spomini na učitelja in naš čas), in Anja Planišček (ed.), *Ali mora biti ta hiša ravno taka? Zbornik dogodkov ob stoletnici rojstva arhitekta Edvarda Ravnikarja*, Ljubljana, 2010, p. 31.
- <sup>88</sup> Boris Gaberščik, Ravnikarjev urbanistični opus in evropsko priznanje, in France Ivanšek (ed.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, pp. 138–155.
- <sup>89</sup> Edvard Ravnikar, Oblikovanje ljubljanskega mestnega središča, *Naši razgledi*, 12(24), 1963, pp. 490–491 (p. 490).
- <sup>90</sup> Vido Vavken, Natečaj za severni del središča Ljubljane, *Sinteza*, 1, 1964, pp. 16–25.
- <sup>91</sup> Janez Lajovic, Ploščad Borisa Kraigherja v Ljubljani, *Sinteza*, 21–22, 1971, pp. 13–16.
- <sup>92</sup> Breda Mihelič, Prešernov trg v Ljubljani, *Zbornik za umetnostno zgodovino*, 35, 1999, pp. 94–131.
- <sup>93</sup> Le Corbusier, *La Charte d'Athènes*, Paris, 1943, p. 28.
- <sup>94</sup> Vladimir Braco Mušič, Edvard Ravnikar 1907–1993, *Urbani izziv*, 23–25, 1993, pp. 3–12.
- <sup>95</sup> Le Corbusier, *La Charte d'Athènes*, Paris, 1943, p. 28.
- <sup>96</sup> Janez Lajovic, O profesorju Ravnikarju, France Ivanšek (ed.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, pp. 232–242 (p. 232).
- <sup>97</sup> Edvard Ravnikar, Naša gradnja stanovanj in njena sodobna problematika, *Arhitekt*, 1953, 9, p. 14, reprinted in Aleš Vodopivec (ed.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, p. 78.
- <sup>98</sup> Katja Željanič, Ruske bloke bi razglasili za spomenik lokalnega pomena, *Primorski dnevnik*, 9 June 2023. The proposal to declare his apartment buildings a monument of local importance was part of the activities surrounding the Ravnikar Year celebrations in 2023.
- <sup>99</sup> Henri Lefebvre, *The production of space*, Oxford, 1991.

- Mihaela na Barju. Vladimir Kulić, Edvard Ravnikar's eclecticism of taste and the politics of appropriation, v Amanda Reeser Lawrence, Ana Miljački (ur.), *Terms of appropriation: Modern architecture and global exchange*, London, 2017, str. 75–93.
- <sup>102</sup> Letnice v tem poglavju so letnice načrta in izgradnje. Povzete so po katalogu Ravnikarjevih del, objavljenem v knjigi Franceta Ivanška (ur.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995. Ravnikarjeve izvedbe, ki niso opremljene z letnicami, so podrobneje obravnavane v naslednjih podpoglavjih.
- <sup>103</sup> Edvard Ravnikar, Današnji arhitektov položaj v Sloveniji, *Arhitektov bilten* – AB, 54–55, 1981, str. 4–7, ponatis v Aleš Vodopivec (ur.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, str. 90–93 (str. 91).
- <sup>104</sup> Gollmann celo navaja, da je zasnova obeh Ravnikarjevih inštitutov postala standardna oblika za večino visokošolskih stavb v nekdanji Jugoslaviji. Karl Friedrich Gollmann, *Edvard Ravnikar: Bauten und Projekte: die Fortsetzung einer mitteleuropäischen Architekturtradition*, Gradec, 1985, povzeto po izvlečku doktorske disertacije, objavljenem v France Ivanšek (ur.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, str. 161.
- <sup>105</sup> Edvard Ravnikar, Umetnost in arhitektura, *Naša sodobnost*, 1959, str. 1122, ponatis v Aleš Vodopivec (ur.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, str. 12.
- <sup>106</sup> Roger Scruton, *The aesthetics of architecture*, London, 1979, str. 363.
- <sup>107</sup> Vladimir Kulić, Edvard Ravnikar's eclecticism of taste and the politics of appropriation, v Amanda Reeser Lawrence, Ana Miljački (ur.), *Terms of appropriation: Modern architecture and global exchange*, London, New York, 2017, str. 75–93.
- <sup>108</sup> V teh primerih so bile očitno uporabljene betonske plošče slabše kakovosti, kar danes povzroča precej težav.
- <sup>109</sup> Janez Lajovic, O profesorju Ravnikarju, v France Ivanšek (ur.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, str. 232–242.
- <sup>110</sup> O tem poročja Savin Sever, Ravnikarjev sodelavec pri projektiranju stavbe Ljudske pravice, v France Ivanšek (ur.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, str. 342–245, (str. 342.)
- <sup>111</sup> Aleš Vodopivec, Edvard Ravnikar's architecture: Locally adjusted modernism, v Aleš Vodopivec, Rok Žnidaršič (ur.), *Edvard Ravnikar: Architect and teacher*, Dunaj, 2010, str. 15–32.
- <sup>112</sup> Grega Košak, Karizma Ravnikarjeve ustvarjalne, pedagoške in javne celovitosti, v Anja Planišček (ur.), *Ali mora biti ta hiša ravno taka? Zbornik dogodkov ob stoletnici rojstva arhitekta Edvarda Ravnikarja*, Ljubljana, 2010, str. 98–105.
- <sup>113</sup> Karl Friedrich Gollmann tako obdelavo primerja z *Yale school of art and architecture* (Paul Rudolph, 1963) in posredno z arhitekturnim brutalizmom, kar je po moje daleč od narave Ravnikarjeve arhitekture. Karl Friedrich Gollmann, Nadaljevanje srednjeevropske arhitekturne tradicije, v France Ivanšek (ur.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, str. 156–165.
- <sup>114</sup> Aleš Vodopivec, Pogovor z Edvardom Ravnikarjem, *Nova revija*, Ljubljana 1985, 35–36, str. 292–304, ponatis v Aleš Vodopivec (ur.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, str. 160–170.
- <sup>115</sup> Zoran Manević idr., *Arhitektura XX vijeka*, Beograd, 1986.
- <sup>116</sup> Vladimir Kulić, Edvard Ravnikar's eclecticism of taste and the politics of appropriation, v Amanda Reeser Lawrence, Ana Miljački (ur.), *Terms of appropriation: Modern architecture and global exchange*, London, 2017, str. 75–93.
- <sup>117</sup> Glej katalog razstave Martino Stierli, Vladimir Kulić, *Toward a concrete utopia: Architecture in Yugoslavia: 1948–1980*, New York, 2018.
- <sup>118</sup> Ni mogoče prezreti, da se simbolična os tega kompleksa ne začne s skupščino, temveč s sedežem partije v njenem ozadju, konča pa se s sedežema izvršnega sveta in podjetja Iskra, ki je bilo tedanji gospodarski paradni konj.
- <sup>119</sup> Le Corbusier, Pierre Jeanneret, *Oeuvre complète 1929–1934*, 2, Pariz, 1934.
- <sup>120</sup> Mlajšega nastanka od naših stolpov je kar nekaj drugih dvojnih stolpov po svetu (pri čemer izstopajo bogate azijske države). Med najbolj znanimi primeri sta nekdanja newyorška dvojčka arhitekta Minoruja Yamasakija (zgrajena 1975 in porušena 2001) in stolpa Petronas v Kuala Lumpurju arhitekta Cesarja Pellijaja (1992–1999).
- <sup>100</sup> All Ravnikar's high-rise apartment buildings show the influence of Scandinavian architecture; see Martina Malešič, *Pomen skandinavskih vplivov za slovensko stanovanjsko kulturo: doktorska disertacija*, Ljubljana, 2013.
- <sup>101</sup> According to Vladimir Kulić, it was modelled on Saint Anthony of Padua Church in Belgrade and Archangel Michael Church in the Ljubljana Marsh, both designed by Plečnik. Vladimir Kulić, Edvard Ravnikar's eclecticism of taste and the politics of appropriation, in Amanda Reeser Lawrence & Ana Miljački (eds.), *Terms of appropriation: Modern architecture and global exchange*, London, 2017, pp. 75–93.
- <sup>102</sup> The years provided in parentheses in this section refer to the year of the plan and the year of completed construction. They are taken from the catalogue of Ravnikar's works published in France Ivanšek (ed.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995. Ravnikar's designs for which the years are not provided are discussed in detail in the following subsections.
- <sup>103</sup> Edvard Ravnikar, Današnji arhitektov položaj v Sloveniji, *Arhitektov bilten* – AB, 54–55, 1981, pp. 4–7, reprinted in Aleš Vodopivec (ed.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, pp. 90–93 (p. 91).
- <sup>104</sup> Gollmann even notes that the design of both Ravnikar's of institutes became the standard form for most higher education buildings in Yugoslavia. Karl Friedrich Gollmann, *Edvard Ravnikar: Bauten und Projekte: die Fortsetzung einer mitteleuropäischen Architekturtradition*, Graz, 1985, summarized from a doctoral dissertation abstract published in France Ivanšek (ed.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, p. 161.
- <sup>105</sup> Edvard Ravnikar, Umetnost in arhitektura, *Naša sodobnost*, 1959, p. 1122, reprinted in Aleš Vodopivec (ed.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, p. 12.
- <sup>106</sup> Roger Scruton, *The aesthetics of architecture*, London, 1979, p. 363.
- <sup>107</sup> Vladimir Kulić, Edvard Ravnikar's eclecticism of taste and the politics of appropriation, in Amanda Reeser Lawrence & Ana Miljački (eds.), *Terms of appropriation: Modern architecture and global exchange*, London, 2017, pp. 75–93.
- <sup>108</sup> Lower-quality concrete panels were apparently used in these cases, which today causes significant problems.
- <sup>109</sup> Janez Lajovic, O profesorju Ravnikarju, in France Ivanšek (ed.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, pp. 232–242.
- <sup>110</sup> This is described by Savin Sever, who worked with Ravnikar on the designs for the Ljudska Pravica Building, in France Ivanšek (ed.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, pp. 342–245 (p. 342).
- <sup>111</sup> Aleš Vodopivec, Edvard Ravnikar's architecture: Locally adjusted modernism, in Aleš Vodopivec & Rok Žnidaršič (eds.), *Edvard Ravnikar: Architect and teacher*, Vienna, 2010, pp. 15–32.
- <sup>112</sup> Grega Košak, Karizma Ravnikarjeve ustvarjalne, pedagoške in javne celovitosti, in Anja Planišček (ed.), *Ali mora biti ta hiša ravno taka? Zbornik dogodkov ob stoletnici rojstva arhitekta Edvarda Ravnikarja*, Ljubljana, 2010, pp. 98–105.
- <sup>113</sup> Karl Friedrich Gollmann compares this design to that of the Yale School of Art and Architecture (Paul Rudolph, 1963) and indirectly to brutalist architecture, which, in my opinion, is far from the true nature of Ravnikar's architecture. Karl Friedrich Gollmann, Nadaljevanje srednjeevropske arhitekturne tradicije, in France Ivanšek (ed.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, pp. 156–165.
- <sup>114</sup> Aleš Vodopivec, Pogovor z Edvardom Ravnikarjem, *Nova revija*, Ljubljana 1985, 35–36, pp. 292–304, reprinted in Aleš Vodopivec (ed.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, pp. 160–170.
- <sup>115</sup> Zoran Manević et al., *Arhitektura XX vijeka*, Belgrade, 1986.
- <sup>116</sup> Vladimir Kulić, Edvard Ravnikar's eclecticism of taste and the politics of appropriation, in Amanda Reeser Lawrence & Ana Miljački (eds.), *Terms of appropriation: Modern architecture and global exchange*, London, 2017, pp. 75–93.
- <sup>117</sup> See the exhibition catalogue by Martino Stierli & Vladimir Kulić, *Toward a concrete utopia: Architecture in Yugoslavia: 1948–1980*, New York, 2018.
- <sup>118</sup> It cannot be ignored that the symbolic axis of this complex does not start with the National Assembly Building, but the seat of the Communist Party in its background, and it ends with the

- <sup>121</sup> Očitno je bila v času socializma simbolika »mestnih vrat« precej priljubljena. Tak vzdevek imata že omenjeni torti v Minsku in tudi stolpnici v Beogradu, ki se imenujeta Beograjska vrata (1977–1980) in ju je zasnoval arhitekt Mihajlo Mitrović.
- <sup>122</sup> S tehniko fasadnih senčnikov se je Ravnikar seznanil že v tridesetih letih v Le Corbusierevem ateljeju, ko je sodeloval pri projektiranju nebotičnika za Alžir.
- <sup>123</sup> Potem ko je bil ta spomenik (kiparski del Drago Tršar, arhitektura Vladimir Braco Mušič) leta 1975 postavljen na severozahodni vogal Trga revolucije, je na prvotno predvidenem prostoru nastala simbolna, toda zelo povedna praznina. O spomeniku glej Jure Mikuž idr., *Spomenik revolucije Draga Tršarja*. Ljubljana, 2010.
- <sup>124</sup> Vladimir Braco Mušič, Poetika razuma (tveganje s spomini na učitelja in naš čas), v France Ivanšek (ur.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, str. 287–303.
- <sup>125</sup> Owen Hatherley, *Across the plaza: The public voids of the post-Soviet city*, Moskva, 2012.
- <sup>126</sup> Tina Potočnik (ur.), KONS-TR<sup>3</sup>: *Konstrukcija nove ere*, Ljubljana, 2023, str. 109.
- <sup>127</sup> Družbeni dogovor o izgradnji in financiranju kulturnega centra Ivan Cankar na Trgu revolucije v Ljubljani – osnutek, *Naša komunna*, 9, 1977. Dogovor je bil sprejet čez leto dni. Na njegovi podlagi je bil razpisan samoprispevek, ki so ga plačevali vsi Ljubljančani. Eden od podpisnikov dogovora je bil Investicijski zavod za izgradnjo Trga revolucije in s tem je Ravnikar dobil nalogo za projektiranje.
- <sup>128</sup> Edvard Ravnikar, Današnji arhitektov položaj v Sloveniji, *Arhitektov bilten – AB*, 54–55, 1981, str. 4–7, ponatis v Aleš Vodopivec (ur.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, str. 90–93 (str. 93).
- <sup>129</sup> Friedrich Kurrent, Meeting with Edvard Ravnikar, v Aleš Vodopivec, Rok Žnidaršič (ur.), *Edvard Ravnikar: Architect and teacher*, Dunaj, New York, 2010, str. 67–71.
- <sup>130</sup> Taka je bila praksa tudi pri prejšnjih fazah izgradnje Trga revolucije, ki se je zaostriala pri izgradnji Cankarjevega doma. Glej Janez Koželj, Odprto projektiranje – odprta zasnova: Nekaj glavnih značilnosti v Ravnikarjevi arhitekturi, v Anja Planišček (ur.), *Ali mora biti ta hiša ravno taka? Zbornik dogodkov ob stoletnici rojstva arhitekta Edvarda Ravnikarja*, Ljubljana, 2010, str. 52–57, in Grega Košak, Karizma Ravnikarjeve ustvarjalne pedagoške in javne celovitosti, v Anja Planišček (ur.), *Ali mora biti ta hiša ravno taka? Zbornik dogodkov ob stoletnici rojstva arhitekta Edvarda Ravnikarja*, Ljubljana, 2010, str. 98–105.
- <sup>131</sup> Na primer Tomaž Vuga v zadnjem Ravnikarjevem intervjuju, ki je bil v reviji *Naši razgledi* objavljen že po njegovi smrti. Glej Tomaž Vuga, Projekt prof. Ravnikar april–september 1993, v France Ivanšek (ur.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, str. 409–410.
- <sup>132</sup> Nataša Koselj, Kulturni in kongresni center Cankarjev dom, v Nataša Koselj (ur.), *Do.Co.Mo.Mo. Slovenija 100*, Ljubljana, 2010, str. 100.
- <sup>133</sup> Edvard Ravnikar, Današnji arhitektov položaj v Sloveniji, *Arhitektov bilten – AB*, 54–55, 1981, str. 4–7, ponatis v Aleš Vodopivec (ur.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, str. 90–93; Edvard Ravnikar, Ima neka fiksna tačka, *OKO*, 12.–26. junij 1980, str. 5–6, ponatis v Aleš Vodopivec (ur.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, str. 54–60; Boštjan Vuga, »Mogoče ste za to premladi«, v France Ivanšek (ur.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, str. 420–434.
- <sup>134</sup> Edvard Ravnikar, Valentin in nastanek njegovega sveta, *Arhitektov bilten – AB*, 117–118, 1993, str. 16–21, ponatis v Aleš Vodopivec (ur.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, str. 54–60.
- <sup>135</sup> Henri Lefebvre, *The production of space*, Oxford, 1991. Francoski izvirnik je izšel leta 1974.
- <sup>136</sup> Nenazadnje je soglasje za odstranitev dal avtor Kluba poslancev in arhitekt Marko Župančič.
- <sup>137</sup> O takem postopku govori Florian Wiedmann in Ashraf M. Salama v razpravi *The proceedings of Malaysian Architectural Education Conference 2012*, Kuala Lumpur, 2012, str. 20–26 (str. 23).
- <sup>138</sup> Roger Scruton, *The aesthetics of architecture*, London, 1979, str. 32.
- <sup>139</sup> Edvard Ravnikar, Zgradba ČZP »Ljudska pravica« v Ljubljani, *Arhitekt*, 2, 1961, str. 20–21.
- seats of the Executive Council (i.e., the government) and the company Iskra (the flagship of the Slovenian economy at the time).
- <sup>119</sup> Le Corbusier & Pierre Jeanneret, *Oeuvre complète 1929–1934*, 2, Paris, 1934.
- <sup>120</sup> There are quite a few twin towers of younger origin than Ravnikar's two high-rises around the world (predominantly in wealthy Asian countries). The best-known are the former New York Twin Towers designed by Minoru Yamasaki (built in 1975 and destroyed in 2001) and the Petronas Twin Towers in Kuala Lumpur designed by César Pelli (1992–1999).
- <sup>121</sup> The "city gate" symbolism was clearly very popular during communism. This is also what the aforementioned twin buildings in Minsk are referred to, as well as the twin towers in Belgrade designed by Mihajlo Mitrović, also known as the Western City Gate (1977–1980).
- <sup>122</sup> Ravnikar already became acquainted with the brise-soleil technique in the 1930s in Le Corbusier's studio, where he helped design the Algiers Skyscraper.
- <sup>123</sup> After the monument (designed by Vladimir Braco Mušič and made by the sculptor Drago Tršar) was installed in the northwestern corner of Revolution Square in 1975, a symbolic, but very telling, void was created at its initially planned site. For more on the monument, see Jure Mikuž et al., *Spomenik revolucije Draga Tršarja*. Ljubljana, 2010.
- <sup>124</sup> Vladimir Braco Mušič, Poetika razuma (tveganje s spomini na učitelja in naš čas), in France Ivanšek (ed.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, pp. 287–303.
- <sup>125</sup> Owen Hatherley, *Across the plaza: The public voids of the post-Soviet city*, Moscow, 2012.
- <sup>126</sup> Tina Potočnik (ed.), KONS-TR<sup>3</sup>: *Konstrukcija nove ere*, Ljubljana, 2023, p. 109.
- <sup>127</sup> Družbeni dogovor o izgradnji in financiranju kulturnega centra Ivan Cankar na Trgu revolucije v Ljubljani – osnutek, *Naša komunna*, 9, 1977. An agreement on its construction and financing was adopted in 1978. Based on it, a tax was imposed on all Ljubljana residents (a so-called "self-imposed contribution"). One of the signatories to the agreement was the Ljubljana Investment Office for the Development of Revolution Square, which is why Ravnikar was commissioned for the design.
- <sup>128</sup> Edvard Ravnikar, Današnji arhitektov položaj v Sloveniji, *Arhitektov bilten – AB*, 54–55, 1981, pp. 4–7, reprinted in Aleš Vodopivec (ed.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, pp. 90–93 (p. 93).
- <sup>129</sup> Friedrich Kurrent, Meeting with Edvard Ravnikar, in Aleš Vodopivec, Rok Žnidaršič (ed.), *Edvard Ravnikar: Architect and teacher*, Vienna, 2010, pp. 67–71.
- <sup>130</sup> Such practice was also used in the previous stages of development of Revolution Square, but it became more problematic with the construction of the Cankar Centre. See Janez Koželj, Odprto projektiranje – odprta zasnova: Nekaj glavnih značilnosti v Ravnikarjevi arhitekturi, in Anja Planišček (ed.), *Ali mora biti ta hiša ravno taka? Zbornik dogodkov ob stoletnici rojstva arhitekta Edvarda Ravnikarja*, Ljubljana, 2010, pp. 52–57, and Grega Košak, Karizma Ravnikarjeve ustvarjalne pedagoške in javne celovitosti, in Anja Planišček (ed.), *Ali mora biti ta hiša ravno taka? Zbornik dogodkov ob stoletnici rojstva arhitekta Edvarda Ravnikarja*, Ljubljana, 2010, pp. 98–105.
- <sup>131</sup> For example, Tomaž Vuga in Ravnikar's last interview, which was published after his death in the journal *Naši razgledi*. See Tomaž Vuga, Projekt prof. Ravnikar april–september 1993, in France Ivanšek (ed.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, pp. 409–410.
- <sup>132</sup> Nataša Koselj, Kulturni in kongresni center Cankarjev dom, in Nataša Koselj (ed.), *Do.Co.Mo.Mo. Slovenija 100*, Ljubljana, 2010, p. 100.
- <sup>133</sup> Edvard Ravnikar, Današnji arhitektov položaj v Sloveniji, *Arhitektov bilten – AB*, 54–55, 1981, pp. 4–7, reprinted in Aleš Vodopivec (ed.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, pp. 90–93; Edvard Ravnikar, Ima neka fiksna tačka, *OKO*, 12–26 June 1980, pp. 5–6, reprinted in Aleš Vodopivec (ed.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, pp. 54–60; Boštjan Vuga, Mogoče ste za to premladi, in France Ivanšek (ed.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, pp. 420–434.

- <sup>140</sup> Janez Koželj, Odprto projektiranje – odprta zasnova: Nekaj glavnih značilnosti v Ravnikarjevi arhitekturi, v Anja Planišček (ur.), *Ali mora biti ta hiša ravno taka? Zbornik dogodkov ob stoletnici rojstva arhitekta Edvarda Ravnikarja*, Ljubljana, 2010, str. 52–57 (str. 57); Miloš Florjančič, O tehniki kolažiranja – objekt F na Trgu revolucije, v Anja Planišček (ur.), *Ali mora biti ta hiša ravno taka? Zbornik dogodkov ob stoletnici rojstva arhitekta Edvarda Ravnikarja*, Ljubljana, 2010, str. 76–81 (str. 81).
- <sup>141</sup> Jože Kastelic, Spomini na arhitekta Ravnikarja – srečanja ob antiki, v France Ivanšek (ur.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, str. 207–211.
- <sup>142</sup> Nataša Koselj, Moderna slovenska arhitektura: Radikalne, socialne in kontekstualne prakse, v Nataša Koselj (ur.), *Do.Co.Mo.Mo. Slovenija 100*, Ljubljana, 2010, str. 10–25.
- <sup>143</sup> Vladimir Kulić, Edvard Ravnikar's eclecticism of taste and the politics of appropriation, v Amanda Reeser Lawrence, Ana Miljački (ur.), *Terms of appropriation: Modern architecture and global exchange*, London, 2017, str. 75–93.
- <sup>144</sup> Jelka Pirkovič Kocbek, Edvard Ravnikar, *Zbornik za umetnostno zgodovino. Nova vrsta*, 10, 1973, str. 169–199.
- <sup>145</sup> Edvard Ravnikar, Ferantov trg, *Arhitektura i urbanizam*, 55, 1969, str. 10–11, povzeto po angleškem prevodu v Aleš Vodopivec, Rok Žnidaršič (ur.), *Edvard Ravnikar: Architect and teacher*, Dunaj, 2010, str. 203.
- <sup>146</sup> Prav tam.
- <sup>147</sup> Njen avtor je Jože Koželj, Ravnikarjev sodelavec pri projektiranju Ferantovega vrta. Glej Stane Bernik idr., 20. stoletje: *Arhitektura od moderne do sodobne: Vodnik po arhitekturi*, Ljubljana, 2001, str. 27.
- <sup>148</sup> Scruton opredeli proporcionalnost arhitekture kot lastnost, da arhitekturni členi nudijo vizualno prepoznaven razlog drug za drugega. Roger Scruton, *The aesthetics of architecture*, London, 1979, str. 235.
- <sup>149</sup> Jože Kastelic, Spomini na arhitekta Ravnikarja – srečanja ob antiki, v France Ivanšek (ur.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, str. 207–211.
- <sup>150</sup> Lars Marcus, Johan Colding, Towards an integrated theory of spatial morphology and resilient urban systems, 19(4), 2014, *Ecology and Society*, str. 1–13.
- <sup>151</sup> V uvodu v Venturijevo knjigo Vincent Scully zapiše, da so bila Venturiju glavni navdih »italijanska mestna pročelja s svojimi neskončnimi prilagoditvami zunanosti in notranjosti«. Zanj so arhitekture kompleksni prostorski kontejnerji, ki hkrati določajo ceste in trge. Glej Robert Venturi, *Complexity and contradiction in architecture*, New York, 1966, 1977, str. 12.
- <sup>152</sup> Umberto Eco, *Chronicles of a liquid society*, Boston, 2016, str. 1.
- <sup>153</sup> Charles Jencks, *The story of post-modernism: Five decades of the ironic, iconic and critical architecture*, Chichester, 2011.
- <sup>154</sup> Valery Dideron, Proclaiming the end of postmodernism, v Michela Rosso (ur.), *Investigating and writing architectural history subjects, methodologies and frontiers: Papers from the third EAHN international meeting*, Torino, 2014, str. 379–383.
- <sup>155</sup> Carmen Popescu, Critical regionalism: A not so critical theory, v Sebastiaan Loosen, Rajesh Heynickx, Hilde Heynen (ur.), *The figure of knowledge: Conditioning architectural theory, 1960s–1990s*, Leuven, 2020, str. 211–223. Definicijo novega regionalizma pripisujemo Kennethu Framptonu.
- <sup>156</sup> Edvard Ravnikar, Arhitektura in svoboda, katalog Trigon, Gradec, 1969, prevod v France Ivanšek (ur.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, str. 231.
- <sup>157</sup> Bernard Rudofsky, *Architecture without architects: An Introduction to nonpedigreed architecture*, New York, 1964.
- <sup>158</sup> Edvard Ravnikar, Današnji arhitektov položaj v Sloveniji, *Arhitektov bilten – AB*, 54–55, 1981, str. 4–7, ponatis v Aleš Vodopivec (ur.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, str. 90–93.
- <sup>159</sup> Edvard Ravnikar, Ima neka fiksna tačka, *OKO*, 12.–26. junij 1980, str. 5–6, ponatis v Aleš Vodopivec (ur.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, str. 54–60 (str. 57).
- <sup>160</sup> Boris Podrecca, Cladding the city, v Aleš Vodopivec, Rok Žnidaršič (ur.), *Edvard Ravnikar: Architect and teacher*, Dunaj, 2010, str. 52–61; Nataša Koselj, Moderna slovenska arhitektura: Radikalne, socialne in kontekstualne prakse, v Nataša Koselj (ur.), *Do.Co.Mo.Mo. Slovenija 100*, Ljubljana, 2010, str. 10–25.
- <sup>134</sup> Edvard Ravnikar, Valentin in nastanek njegovega sveta, *Arhitektov bilten – AB*, 117–118, 1993, pp. 16–21, reprinted in Aleš Vodopivec (ed.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, pp. 54–60.
- <sup>135</sup> Henri Lefebvre, *The production of space*, Oxford, 1991. The French original was published in 1974.
- <sup>136</sup> Ultimately, the approval for the building's removal was given by its architect, Marko Župančič.
- <sup>137</sup> This type of process is discussed by Florian Wiedmann and Ashraf M. Salama in The role of architecture in producing urban qualities for sustainability: Implications for the future of architectural education, in *The proceedings of Malaysian Architectural Education Conference 2012*, Kuala Lumpur, 2012, pp. 20–26 (p. 23).
- <sup>138</sup> Roger Scruton, *The aesthetics of architecture*, London, 1979, p. 32.
- <sup>139</sup> Edvard Ravnikar, Zgradba ČZP "Ljudska pravica" v Ljubljani, *Arhitekt*, 2, 1961, pp. 20–21.
- <sup>140</sup> Janez Koželj, Odprto projektiranje – odprta zasnova: Nekaj glavnih značilnosti v Ravnikarjevi arhitekturi, in Anja Planišček (ed.), *Ali mora biti ta hiša ravno taka? Zbornik dogodkov ob stoletnici rojstva arhitekta Edvarda Ravnikarja*, Ljubljana, 2010, pp. 52–57 (p. 57). Miloš Florjančič, O tehniki kolažiranja – objekt F na Trgu revolucije, in Anja Planišček (ed.), *Ali mora biti ta hiša ravno taka? Zbornik dogodkov ob stoletnici rojstva arhitekta Edvarda Ravnikarja*, Ljubljana, 2010, pp. 76–81 (p. 81).
- <sup>141</sup> Jože Kastelic, Spomini na arhitekta Ravnikarja – srečanja ob antiki, in France Ivanšek (ed.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, pp. 207–211.
- <sup>142</sup> Nataša Koselj, Moderna slovenska arhitektura: Radikalne, socialne in kontekstualne prakse, in Nataša Koselj (ed.), *Do.Co.Mo.Mo. Slovenija 100*, Ljubljana, 2010, pp. 10–25.
- <sup>143</sup> Vladimir Kulić, Edvard Ravnikar's eclecticism of taste and the politics of appropriation, in Amanda Reeser Lawrence & Ana Miljački (eds.), *Terms of appropriation: Modern architecture and global exchange*, London, 2017, pp. 75–93.
- <sup>144</sup> Jelka Pirkovič Kocbek, Edvard Ravnikar, *Zbornik za umetnostno zgodovino. Nova vrsta*, 10, 1973, pp. 169–199.
- <sup>145</sup> Edvard Ravnikar, Ferantov trg, *Arhitektura i urbanizam*, 55, 1969, pp. 10–11, summarized from the English translation in Aleš Vodopivec & Rok Žnidaršič (eds.), *Edvard Ravnikar: Architect and teacher*, Vienna, 2010, p. 203.
- <sup>146</sup> Ibid.
- <sup>147</sup> It was designed by Jože Koželj, who worked with Ravnikar on the Ferant Garden project. See Stane Bernik et al., 20. stoletje: *Arhitektura od moderne do sodobne: Vodnik po arhitekturi*, Ljubljana, 2001, p. 27.
- <sup>148</sup> According to Scruton, "proportion is exhibited by a building whose architectural parts provide adequate visual reason for one another." Roger Scruton, *The aesthetics of architecture*, London, 1979, p. 235.
- <sup>149</sup> Jože Kastelic, Spomini na arhitekta Ravnikarja – srečanja ob antiki, in France Ivanšek (ed.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, pp. 207–211.
- <sup>150</sup> Lars Marcus & Johan Colding, Towards an integrated theory of spatial morphology and resilient urban systems, 19(4), 2014, *Ecology and Society*, pp. 1–13.
- <sup>151</sup> In the introduction to Venturi's book, Vincent Scully writes that Venturi's primary inspiration came "from the urban facades of Italy, with their endless adjustments to the counter-requirements of inside and outside". For him, architectural creations are complex spatial containers that simultaneously define roads and squares. See Robert Venturi, *Complexity and contradiction in architecture*, New York, 1966, 1977, p. 12.
- <sup>152</sup> Umberto Eco, *Chronicles of a liquid society*, Boston, 2016, p. 1.
- <sup>153</sup> Charles Jencks, *The story of post-modernism: Five decades of the ironic, iconic and critical architecture*, Chichester, 2011.
- <sup>154</sup> Valery Dideron, Proclaiming the end of postmodernism, in Michela Rosso (ed.), *Investigating and writing architectural history subjects, methodologies and frontiers: Papers from the third EAHN international meeting*, Turin, 2014, pp. 379–383.
- <sup>155</sup> Carmen Popescu, Critical regionalism: A not so critical theory, in Sebastiaan Loosen, Rajesh Heynickx, & Hilde Heynen (eds.), *The figure of knowledge: Conditioning architectural theory, 1960s–1990s*, Leuven, 2020, pp. 211–223. The first definition of new regionalism was provided by Kenneth Frampton.



- <sup>161</sup> Vladimir Kulić, Edvard Ravnikar's eclecticism of taste and the politics of appropriation, v Amanda Reeser Lawrence, Ana Miljački (ur.), *Terms of appropriation: Modern architecture and global exchange*, London, 2017, str. 75–93.
- <sup>162</sup> Boštjan Vuga, »Mogoče ste za to premladi«, v France Ivanšek (ur.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, str. 420–434.
- <sup>163</sup> Sedanji videz je MoMa dobil ob zadnji razširitvi po načrtih Cesarja Pellija (1984).
- <sup>164</sup> Študijo o galerijskih stavbah, vključno s problemi osvetlitve, je Ravnikar objavil v časniku *Kronika slovenskih mest*, 2, 1940, str. 65–74.
- <sup>165</sup> Gojko Zupan, Svetilnik slovenskega duha: Narodna galerija – pot iz Narodnega doma v vzorčni muzej 21. stoletja, v Ferdinand Šerbelj (ur.), *Osemdeset let Narodne galerije 1918–1998*, Ljubljana, 1998, str. 35–54.
- <sup>166</sup> Prav tam, str. 51.
- <sup>167</sup> Natančen datum dokončanja gradbenih del ni znan. Po dokončanju teh so bile postavljene notranje napeljave, prostori so bili opremljeni in izvedena je bila selitev zaposlenih. Prva razstava v novem delu je bila odprta leta 1995.
- <sup>168</sup> Tomaž Vuga, Projekt prof. Ravnikar april–september 1993, v France Ivanšek (ur.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, str. 409–410 (str. 409).
- <sup>169</sup> Peter Blundel Jones, Eamonn Canniffe, *Modern architecture through case studies 1945 to 1990*, Oxford, 2007, str. 229–235.
- <sup>170</sup> Med deli, ki smo jih predstavili v tej publikaciji, ima najvišji varstveni status le Trg republike (skupaj s Cankarjevim domom), ker je bil leta 2014 razglašen za kulturni spomenik državnega pomena. Status spomenika lokalnega pomena imata Moderna galerija in kostnica na Žalah, vendar na podlagi zastarelega odloka o razglasitvi spomenikov revolucionarnega gibanja in NOB iz leta 1985. Osnovni status kulturne dediščine imajo bencinski servis Petrol, Fakulteta za gradbeništvo in geodezijo, Inštitut za šibki tok in bloki v študentskem naselju. Stanovanjski kompleks Ferantov vrt še čaka na pridobitev statusa dediščine, ker ga Mestna občina Ljubljana ni vključila v zadnje spremembe prostorskih aktov. Druga Ravnikarjeva stanovanjska arhitektura (blok na Prulah, stolpnice na Štefanovi in Pražakovi ulici ter Hrvatskem trgu) nimajo nikakršnega statusa, zato so poleg poslovne stavbe in tiskarne Ljudske pravice najbolj na udaru mogočih sprememb. Dom na Bokalcu je varstveni status dediščine izgubil, ker je bila Ravnikarjeva zasnova zaradi prezidav zabrisana.
- <sup>171</sup> Matjaž Horjak, Ana Kosi, Eksperiment: proces gradnje Trga revolucije v Ljubljani, *Outsider*, 26. 7. 2023. Dostopno na: <https://outsider.si/eksperiment-proces-gradnje-trga-revolucije-v-ljubljani> (sneto 8. 9. 2023).
- <sup>172</sup> Rok Žnidaršič, Metoda projektiranja arhitekta Edvarda Ravnikarja: arhitektovi postopki prilagajanja spremenljivim pogojem načrtovanja, *Arhitektov bilten – AB*, 34, 165–166, 2004, str. 8–33 (str. 8).
- <sup>156</sup> Edvard Ravnikar, Arhitektura in svoboda, catalogue Trigon, Graz, 1969, translated in France Ivanšek (ed.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, p. 231.
- <sup>157</sup> Bernard Rudofsky, *Architecture without architects: An introduction to nonpedigreed architecture*, New York, 1964.
- <sup>158</sup> Edvard Ravnikar, Današnji arhitektov položaj v Sloveniji, *Arhitektov bilten – AB*, 54–55, 1981, pp. 4–7, reprinted in Aleš Vodopivec (ed.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, pp. 90–93.
- <sup>159</sup> Edvard Ravnikar, Ima neka fiksna tačka, *OKO*, 12–26 June 1980, pp. 5–6, reprinted in Aleš Vodopivec (ed.), *Edvard Ravnikar 1907–1993. Umetnost in arhitektura: zbornik esejev*, Ljubljana, 2007, pp. 54–60 (p. 57).
- <sup>160</sup> Boris Podrecca, Cladding the city, in Aleš Vodopivec & Rok Žnidaršič (eds.), *Edvard Ravnikar: Architect and teacher*, Vienna, 2010, pp. 52–61; Nataša Koselj, Moderna slovenska arhitektura: Radikalne, socialne in kontekstualne prakse, in Nataša Koselj (ed.), *Do.Co.Mo.Mo. Slovenija 100*, Ljubljana, 2010, pp. 10–25.
- <sup>161</sup> Vladimir Kulić, Edvard Ravnikar's eclecticism of taste and the politics of appropriation, in Amanda Reeser Lawrence & Ana Miljački (eds.), *Terms of appropriation: Modern architecture and global exchange*, London, 2017, pp. 75–93.
- <sup>162</sup> Boštjan Vuga, Mogoče ste za to premladi, in France Ivanšek (ed.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, pp. 420–434.
- <sup>163</sup> MoMA obtained its present shape during its last expansion, designed by César Pelli (1984).
- <sup>164</sup> Ravnikar published an article on the Museum of Modern Art, including its lighting issues, in the journal *Kronika slovenskih mest*, 2, 1940, pp. 65–74.
- <sup>165</sup> Gojko Zupan, Svetilnik slovenskega duha: Narodna galerija – pot iz Narodnega doma v vzorčni muzej 21. stoletja, in Ferdinand Šerbelj (ed.), *Osemdeset let Narodne galerije 1918–1998*, Ljubljana, 1998, pp. 35–54.
- <sup>166</sup> *Ibid.*, p. 51.
- <sup>167</sup> The exact date of completion is not known. After construction was completed, the wiring and plumbing were installed, the rooms were furnished, and the staff moved into the new premises. The first exhibition in the new part was held in 1995.
- <sup>168</sup> Tomaž Vuga, Projekt prof. Ravnikar april–september 1993, in France Ivanšek (ed.), *Hommage à Edvard Ravnikar: 1907–1993*, Ljubljana, 1995, pp. 409–410 (p. 409).
- <sup>169</sup> Peter Blundel Jones & Eamonn Canniffe, *Modern architecture through case studies 1945 to 1990*, Oxford, 2007, pp. 229–235.
- <sup>170</sup> Among the works presented in this publication, the highest heritage protection status has only been granted to Republic Square (in conjunction with the Cankar Centre), which was declared a cultural monument of national importance in 2014. The Museum of Modern Art and the ossuary at Žale Cemetery were declared monuments of local importance but based on an outdated 1985 ordinance designating monuments of the Communist revolution and the Partisan contribution to the Second World War. Basic cultural heritage protection status has been awarded to his Petrol gas station, Faculty of Civil Engineering and Geodesy, Light Current Institute, and Rožna Dolina university dormitories. The Ferant Garden housing complex is still waiting to be declared a heritage site because the City of Ljubljana failed to include it in its latest spatial planning act amendments. Other housing architecture designs by Ravnikar (the apartment building in the Prule neighbourhood and the apartment high-rises on Stefan Street, Pražák Street, and Croatia Square) have no protection status whatsoever, which means they are most exposed to potential change, along with the Ljudska Pravica Building. The Bokalce retirement home lost its heritage protection status because Ravnikar's original design was altered through renovations.
- <sup>171</sup> Matjaž Horjak & Ana Kosi, Eksperiment: proces gradnje Trga revolucije v Ljubljani, *Outsider*, 26 July 2023. Available at: <https://outsider.si/eksperiment-proces-gradnje-trga-revolucije-v-ljubljani> (accessed 8 September 2023).
- <sup>172</sup> Rok Žnidaršič, Metoda projektiranja arhitekta Edvarda Ravnikarja: arhitektovi postopki prilagajanja spremenljivim pogojem načrtovanja, *Arhitektov bilten – AB*, 34, 165–166, 2004, pp. 8–33 (p. 8).

# Varstvo in prenova

## RAVNIKARJEVE DEDIŠČINE

Številna Ravnikarjeva dela v Ljubljani so ovrednotena kot izjemen ali celo prelomen dosežek arhitekturnega ustvarjanja in vpisana v register nepremične kulturne dediščine. Moderna galerija, njegovo prvo samostojno delo, je bila leta 1993 razglašena za arhitekturni spomenik, Trg republike kot njegovo najpomembnejše delo ter eden najpomembnejših dosežkov povojne slovenske in tudi jugoslovanske arhitekture pa leta 2014 za kulturni spomenik državnega pomena.

Z razglasitvijo in vpisom v register nepremične kulturne dediščine je bila zagotovljena pravna podlaga za izvajanje varstvenih ukrepov.

# Protection and renovation

## OF RAVNIKAR'S HERITAGE

Many of Ravnikar's works in Ljubljana have been assessed as an exceptional or even watershed architectural achievement and entered into the register of immovable cultural heritage. His first independent project, the Museum of Modern Art, was declared an architectural monument in 1993, and Republic Square, his magnum opus and one of the greatest achievements of postwar Slovenian and Yugoslav architecture, was designated a cultural monument of national importance in 2014. Their designation as monuments and entry into the register of immovable cultural heritage provided the legal basis for their protection.



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## VARSTVO RAVNIKARJEVE DEDIŠČINE V LJUBLJANI V KONTEKSTU VARSTVA DEDIŠČINE 20. STOLETJA

V primerjavi z arhitekturo starejših zgodovinskih obdobjih arhitekturna dediščina 20. stoletja, še posebej povojna moderna arhitektura, v slovenski družbi še vedno ni prepoznana kot pomembna kulturna dediščina, ki jo je treba ohranjati in zagotavljati njen obstoj tudi v prihodnosti. Tako družbeno razmišljanje je verjetno posledica arhitekturnega izražanja, ki ne sledi kontinuiteti zgodovinskega razvoja in se močno razlikuje od arhitekture starejših zgodovinskih obdobji, in tudi odklonilnega odnosa do političnega konteksta povojnega obdobja, v katerem je nastala.

Kljub izjemni povojni arhitekturni produkciji in dosežkom na različnih področjih arhitekture in gradbeništva imajo danes status arhitekturnih spomenikov le redka dela vodilnih modernih arhitektov, na primer dela Edvarda Ravnikarja in njegovih sodobnikov ali učencev, kot so arhitekti Edo Mihevc, Savin Sever, Miloš Bonča, Oton Jugovec, Milan Mihelič in drugi. Čeprav so dela teh arhitektov teoretično dobro raziskana in ovrednotena, njihovo varstvo v prostoru še vedno ne ustreza njihovem pomenu.

## PROTECTION OF RAVNIKAR'S HERITAGE IN LJUBLJANA WITHIN THE CONTEXT OF TWENTIETH-CENTURY HERITAGE PROTECTION

Compared to the architecture of older historical periods, twentieth-century architecture, especially postwar modern architecture, is still not recognized in Slovenian society as a vital aspect of cultural heritage that needs to be conserved and sustained. Such social sentiment has most likely emerged as a reaction to architectural expression that does not follow the continuity of historical development and differs significantly from the architecture of older historical periods, and due to a negative attitude toward the postwar political context in which it was created.

Despite exceptional architectural production and achievements in various areas of architecture and construction after the war, today only a few works by leading modern architects (e.g., Edvard Ravnikar and his contemporaries or students, such as Edo Mihevc, Savin Sever, Miloš Bonča, Oton Jugovec, and Milan Mihelič) have the status of architectural monuments. Even though these architects' works have been theoretically well researched and assessed, their physical protection still does not cor-



1



2

**1** Poškodba železobetonske konstrukcijske prvine na fasadi bloka B v Ferantovem vrtu pred prenovo (foto: T. Adamič).

Damaged reinforced-concrete structural element on the facade of Building B at the Ferant Garden housing development before renovation (photo: T. Adamič).

**2** Železobetonska konstrukcijska prvina na fasadi bloka B v Ferantovem vrtu po prenovi (foto: T. Adamič).

Reinforced-concrete structural element on the facade of Building B at the Ferant Garden housing development after renovation (photo: T. Adamič).

Posamezna dela so bila zaradi opuščanja prvotne rabe, velike energetske potratnosti ali zahtevnega vzdrževanja nestrokovno prenovljena ali celo porušena.

Obnova ohranjenih stavb je zaradi uporabe za modernizem značilnih materialov, kot so železobeton, vidni beton, vlaknocement in kovin, kot so jeklo, aluminij, baker in tombak,<sup>1</sup> za konservatorsko stroko velik izziv. Ohranjanje avtentičnosti prvotnih materialov je pri obnovi kulturne dediščine ključnega pomena. Sprememba površinske obdelave, kot je preplastitev vidnega betona s sodobnimi materiali, lahko popolnoma spremeni značilnosti prvotne arhitekture. Nekateri materiali ali njihove obdelave, ki so bili uporabljeni v modernizmu, niti niso več na voljo ali pa se je spremenila njihova sestava, kar lahko vpliva na pojavnost materiala.

Najpomembnejši material moderne arhitekture je železobeton,<sup>2</sup> ki se je v gradbeništvu in arhitekturi polno uveljavil v sredini petdesetih let 20. stoletja za vse vrste gradenj. Zaradi svojih tehnoloških lastnosti je omogočil ustvarjanje novih inženirskih konstrukcij in arhitekturnih oblik, kot so skeletna gradnja, obešene fasade in lupinaste konstrukcije. Avtorsko oblikovan vidni beton, ki učinkuje s svojo teksturo, barvo in izraznostjo, je ena od najpomembnejših značilnosti moderne arhitekture.<sup>3</sup> Železobeton, to je beton okrepljen z železno armaturo, je bil poleg kovine, opeke in kamna tudi najpogostejši material v Ravnikarjevi arhitekturi.

Toda tudi novi materiali, na trajnost katerih so prisegali gradbeniki in arhitekti, so se kljub pričakovani trajnosti sčasoma izkazali za krhke in minljive. Predvsem na izpostavljenih železobetonskih konstrukcijah in arhitekturnih elementih z vidno betonsko površino prihaja do propadanja krovnih slojev, ki jih povzroča korozija pogosto plitvo vgrajene železne armature. S tem se poslabša trdnost materiala, za njegovo ohranitev pa so potrebni konservatorski posegi. Uporaba novih tehnologij, konstrukcijskih

respond to their importance. Due to abandonment of their initial uses, high energy intensity, or demanding maintenance, some of them have been inappropriately renovated or even demolished.

Because the preserved structures contain materials typical of modernist architecture, such as reinforced and bare concrete, fibre cement, and various metals, including steel, aluminium, copper, and tombak,<sup>1</sup> renovating them is a great challenge for building conservationists. Preserving the authenticity of original materials is key in renovating cultural heritage. Changing the surface finish, such as covering bare concrete with contemporary materials, can completely change the characteristics of the original architecture. Some materials or their finishes that were used during modernism are no longer available, or their composition has changed, which can affect their appearance.

The key material of modern architecture was reinforced concrete,<sup>2</sup> which came into widespread use in the construction industry and architecture in the mid-1950s for all types of construction. Due to its technical properties, it facilitated the creation of new engineering structures and architectural forms, such as skeleton construction, curtain walls, and shell structures. Creatively designed bare concrete, whose texture, colour, and expressiveness create a special effect, was one of the most distinguishing characteristics of modern architecture.<sup>3</sup> Along with metal, brick, and stone, reinforced concrete was also the most typical material used by Ravnikar.

However, despite their expected long life, even the new materials, whose durability was lauded by builders and architects, gradually proved to be fragile and impermanent. Especially on exposed reinforced concrete structures and architectural elements with a bare concrete surface the top layers begin to decay due to corrosion of steel rebar that is often not positioned deep enough.

**3** Strokovno obnovljena površina vidnega betona v pritličju fasade nekdanje poslovne stavbe podružnice Ljubljanske banke na Ulici Josipine Turnograjske (foto: T. Adamič).  
Professionally renovated bare concrete surface on the ground-floor facade of the former Ljubljanska Banka office building on Josipina Turnograjska Street (photo: T. Adamič).



tehniki in materialov, ki so zaradi nepreizkušeni in eksperimentiranja v času moderne propadli oziroma še propadajo, slaba izolativnost, toplotni mostovi, ugotovljena toksičnost, nerazpoložljivost posameznih materialov ali njihovih sestavin povzročajo številne težave pri ohranjanju avtentičnosti moderne arhitekture.<sup>4</sup>

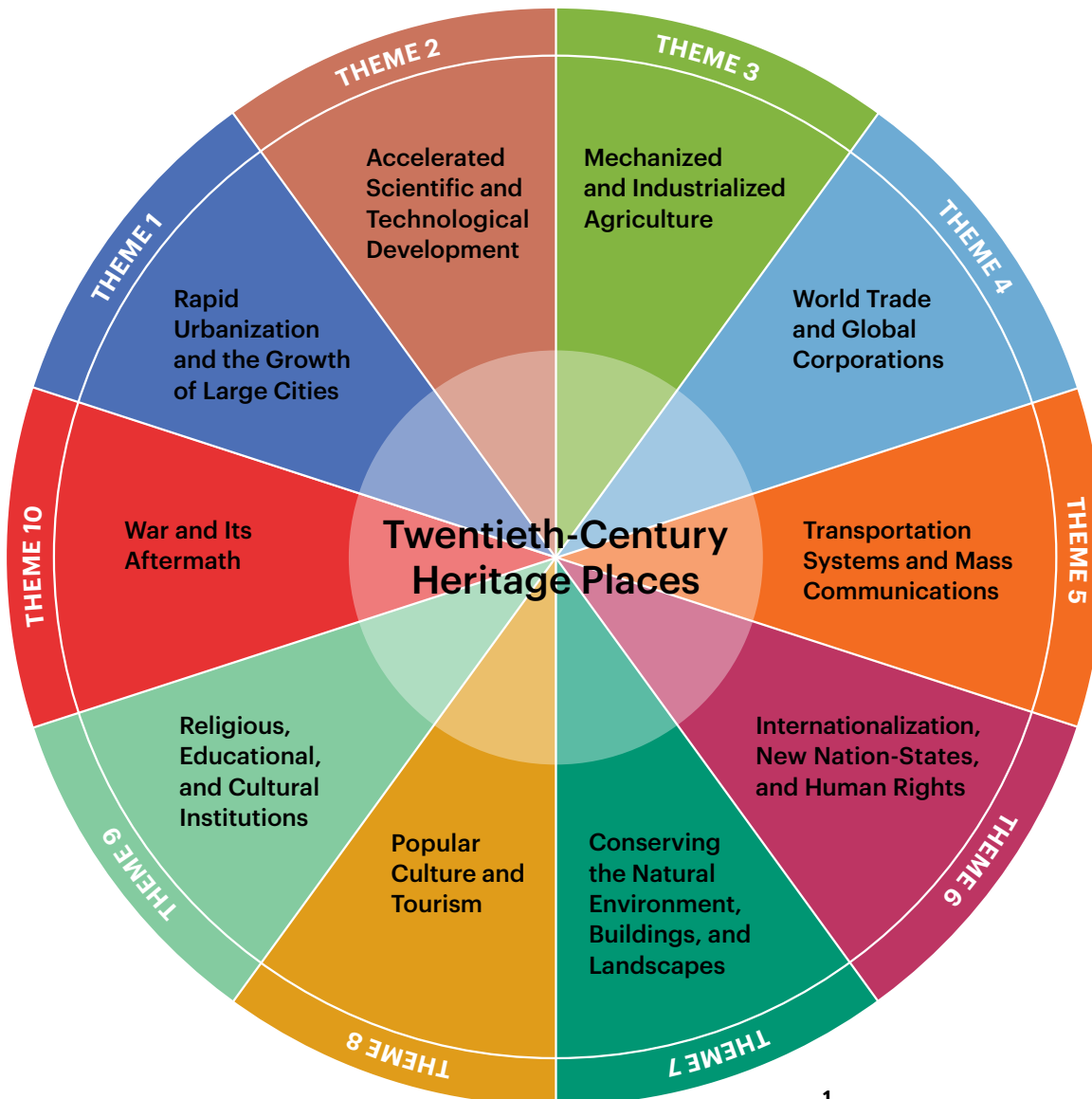
### Evidentiranje in vrednotenje kulturne dediščine 20. stoletja

Slovenska moderna arhitektura je danes sorazmerno dobro raziskana z umetnostnozgodovinskega in arhitekturnega vidika. Zanimanje za ohranjanje dediščine 20. stoletja narašča doma in v tujini. Vendar številni pomembni dosežki moderne dobe še vedno niso uvrščeni v strokovne evidence in so pogosto ogroženi. Mednarodne izkušnje so pokazale, da širši tematski pogled na dediščino v nasprotju z ozkim osredotočanjem na posamezne le arhitekturno pomembne primere, zagotavlja celovitejše prepoznavanje dediščine 20. stoletja. S tematskim pristopom je mogoče v procesu opredeljevanja dediščine presojati glavne družbene, tehnološke, politične in gospodarske dejavnike, kot so urbanizacija, znanstveni in tehnološki razvoj, razvoj mehaniziranega kmetijstva, globalne trgovine, transporta, izobraževanja, turizma, priljubljene kulture in drugih. Hkrati tematsko izhodišče spodbuja k širšemu

This affects the strength of the material, and conservation measures are required to preserve it. The use of new technologies, construction techniques, and building materials that, due to experimentation and lack of testing during the modernist era, have deteriorated or continue to deteriorate, poor insulation, thermal bridges, identified toxicity, and the unavailability of certain materials or their components cause various problems in conserving the authenticity of modern architecture.<sup>4</sup>

### Documenting, and assessing twentieth-century cultural heritage

Slovenian modern architecture has been relatively well researched from the perspective of art history and architecture. Interest in conserving twentieth-century heritage has been growing in Slovenia and abroad. However, many significant achievements of the modern era are still absent or underrepresented in heritage surveys and are often at risk. International experience has shown that, in contrast to focusing narrowly on individual, only architecturally prominent cases, a broader thematic perspective on heritage allows a more holistic identification of twentieth-century heritage. A thematic approach makes it possible to assess the main social, technological, political, and economic drivers in identifying



1 Deset medsebojno povezanih tem, ki so oblikovale grajeno okolje v 20. stoletju (Marsden in Spearritt, 2021).  
Ten interconnected themes that shaped the twentieth-century built environment (Marsden & Spearritt, 2021).

razmišljanju in raziskavam o procesih, ki so vplivali na razvoj arhitekture v času modernizma. Gre torej za analizo razvoja arhitekture v kontekstu globalnih sil, trendov in pojavov, ki so oblikovali in spodbudili razvoj gradbenega okolja v 20. stoletju. Ameriški inštitut za konservatorstvo Getty Conservation Institute je izdelal tematski okvir kot orodje za evidentiranje dediščine, ki je izjemnega pomena za celovito prepoznavanje dediščine 20. stoletja in dober pripomoček za izvajanje primerjalnih analiz v procesu vrednotenja svetovne dediščine tega obdobja kot tudi dediščine v nacionalnem ali regionalnem kontekstu.<sup>5</sup> Tematski okvir naj bi spodbujal evidentiranje dediščine 20. stoletja v širšem kontekstu. Ključni družbeni, tehnološki, politični, okoljski in gospodarski dejavniki so obravnavani v desetih tematskih sklopih, ki vključujejo človeške dejavnosti in interakcije z okoljem, posebne za to obdobje. Ti dejavniki so vplivali na razvoj novih gradbenih materialov in metod, ki so omogočili razvoj številnih novih stavbnih tipov v 20. stoletju, vključno z letališči, radijskimi stolpi, parkimimi hišami, kinematografi, če naštejemo le nekatere izmed njih. Tematski okvir odpira široko razpravo o prepoznavanju, vrednotenju in ohranjanju pomembne dediščine 20. stoletja.

### ***Izhodišča za vrednotenje kulturne dediščine 20. stoletja***

Priporočilo Sveta Evrope iz leta 1991<sup>6</sup> opozarja na pomen in potrebo po vrednotenju dediščine 20. stoletja. Ugotavlja, da je arhitektura 20. stoletja pomemben sestavni del evropske nepremične kulturne dediščine, in opozarja, da je ta arhitektura premalo prepoznana v različnih strokah, ki se ukvarjajo z varstvom dediščine, in med širšo javnostjo. Državam članicam Sveta Evrope priporoča, naj razvijejo strategije za opredelitev in sistematično popisovanje te dediščine, izoblikujejo merila za vrednotenje in zaščito ter poskrbijo za njeno proučevanje, ohranjanje, upravljanje, ozaveščanje, izobraževanje o njej in promocijo te. Metodologija vrednotenja dediščine 20. stoletja naj se ne bi razlikovala od metodologije vrednotenja dediščine starejših obdobj. S sodobnimi merili ocenjujemo<sup>7</sup> inovativnost, prepoznavnost avtorja, vpliv njegove ideje na razvoj stroke oziroma širši družbeni razvoj, urbanistično zasnovo, posamezne stavbe, konstrukcijske značilnosti, uporabo značilnih gradiv, oblikovanost, pričevalnost o pomembnih dogodkih in vplivnih zgodovinskih pojavih, razvojno kontinuiteto in simbolni pomen za družbo.<sup>8</sup> V primerjavi z zgodovinskimi merili, ki so temeljila predvsem na umetnostnozgodovinskih teoretičnih izhodiščih, starosti in ohranjenosti, sodobna omogočajo kompleksnejše vrednotenje identitete prostora s širokim naborom dediščinskih vrednot, ki so ključne za opredelitev družbenega pomena kulturne dediščine.

### ***Ravnikarjeva dediščina v Ljubljani***

Ustvarjalno in raznoliko delo arhitekta Edvarda Ravnikarja je izjemen prispevek k slovenski moderni arhitekturi v Ljubljani, zato so posamezna njegova dela razglašena za kulturne spomenike in vpisana v Register nepremične kulturne dediščine.<sup>9</sup> Trg republike (prej Trg revolucije), zgrajen v obdobju 1961–1986 (EID 1-09756),<sup>10</sup> je najbolj celovito Ravnikarjevo delo v Ljubljani ter izjemen urbanistično-arhitekturni dosežek povojne slovenske in širše jugoslovanske arhitekture. Ta trg je s pomembnimi gospo-

heritage, such as urbanization, scientific and technological development, the development of mechanized agriculture, world trade, transport, education, and popular culture, and so on. At the same time, a thematic starting point promotes broad thinking about and research on the processes that influenced the development of modern architecture. Hence, this involves an analysis of the development of architecture within the context of global forces, trends, and phenomena that shaped and stimulated the development of the twentieth-century built environment. The Getty Conservation Institute has produced a thematic framework for recording and documenting cultural heritage, which is vital for holistically identifying twentieth-century heritage and a useful tool for conducting comparative analyses in assessing world heritage of the era as well as heritage within national or regional contexts.<sup>5</sup> The thematic framework promotes recording and documenting twentieth-century heritage within a broader context. The key social, technological, political, environmental, and economic drivers are divided into ten thematic groups, which include human activities and interactions with the environment that were characteristic of that period. These drivers influenced the development of new construction materials and methods that facilitated the creation of numerous new building types in the twentieth century, including airports, radio towers, parking garage, and movie theatres, to name just a few. The thematic framework opens up a wide-ranging discussion on identifying, assessing, and conserving significant heritage places of the twentieth century.

### ***Bases for assessing twentieth-century cultural heritage***

The Council of Europe's recommendation from 1991<sup>6</sup> highlights the importance of and need for assessing twentieth-century heritage. It establishes that twentieth-century architecture is an integral part of Europe's immovable cultural heritage, drawing attention to the fact that this architecture is insufficiently recognized by various disciplines dealing with heritage protection and by the public. It recommends that the governments of the member states develop strategies for identifying and systematically inventorying this heritage, formulate criteria for assessing and protecting it, and promote the knowledge, study, conservation, management, and public awareness of this heritage. The methodology of assessing twentieth-century heritage should not be different from that used for assessing the heritage of older periods. The heritage assessment criteria used today<sup>7</sup> examine the author's innovation and distinctness, the impact of his or her idea on the development of the professional discipline or society in general, the urban design, individual buildings, structural characteristics, the use of typical materials, the form, testimony to important events and influential historical phenomena, development continuity, and symbolic significance for society.<sup>8</sup> Compared to historical criteria, which were primarily based on the theoretical premises of art history, age, and state of conservation, present-day criteria facilitate a more complex assessment of space identity based on a wide range of heritage values that are key for defining the social significance of cultural heritage.



1 Degradacija izvorne arhitekturne prvine na bloku A v Ferantovem vrtu (foto: T. Adamič).  
Decaying original architectural element on Building A at the Ferant Garden housing development (photo: T. Adamič).

darskimi in kulturnimi dejavnostmi novo središče mesta, ki je z izbranimi programi ponudil meščanu in obiskovalcu mesta udobje dobrega dostopa in varnega gibanja po površinah, zasnovanih in namenjenih pešcu. V tem pogledu se uvršča med bolj uspele urbanistične rešitve.<sup>11</sup> Danes je razglašen za kulturni spomenik državnega pomena,<sup>12</sup> opravlja funkcijo avtonomnega organizma in določa tok življenja znotraj sebe, hkrati pa pronica navzven v mestno tkivo. Na njegovo vplivno območje spadata tudi Ravnikarjev prizidek k Plečnikovi gimnaziji in nekdanja poslovna stavba podružnice Ljubljanske banke na Ulici Josipine Tumograjske.

Moderna galerija (1936–1948, EID I-01578), Ravnikarjevo zgodnje delo in izjemna državna kulturna ustanova, in kostnica na Žalah (1938–1939, EID I-00891) imata status kulturnih spomenikov.<sup>13</sup> Njegova druga dela, Inštitut za šibki tok (1946–1947, EID I-18750), Gozdarski inštitut (1948, EID I-18749), Fakulteta za gradbeništvo in geodezijo (1963–1967, EID I-16657), Študentsko naselje Rožna dolina (1950–1957, EID I-18738), soseka Ferantov vrt (1964–1975, EID I-29802) in nadstrešnica bencinskega servisa na Tivolski cesti (1968–1969, EID I-20028), so ovrednotena kot kulturna dediščina.<sup>14</sup> Varstveni režimi za kulturne spomenike in dediščino zagotavljajo ohranjanje celote in varovanih sestavin. Osnovne smernice za prenovo in izvajanje učinkovitega varstva so zapisane v aktih o razglasitvah kulturnih spomenikov in v varstvenih režimih, ki so sestavni del prostorskih načrtov.

### Obnova modernistične arhitekture

Avtentičnost/pristnost je ena najpomembnejših vrednot ter izhodišče za varstvo in obnovo dediščine, kar je bilo že leta 1964 zapisano v Beneški listini.<sup>15</sup>

Moderna arhitektura, vidna konstrukcija katere je izpostavljena zunanjim vplivom, je zaradi na splošno nizke energetske učinkovitosti še posebej ranljiva in ogrožena. Za

### Ravnikar's heritage in Ljubljana

Edvard Ravnikar's creative and variegated work is an exceptional contribution to modern architecture in Ljubljana, which is why some of his designs have been designated cultural monuments and entered into the Register of Immovable Cultural Heritage.<sup>9</sup> Republic Square (formerly Revolution Square), built between 1961 and 1986 (heritage ID no. I-09756),<sup>10</sup> is Ravnikar's most comprehensive work in Ljubljana and an outstanding achievement of postwar Slovenian and Yugoslav architecture and urban planning. With the important economic and cultural activities taking place on it, the square became the new centre of Ljubljana, which, through its selected programmes, offered the city's residents and visitors the comfort of good access and safe movement in places designed and built specifically for pedestrians. This ranks it among the most successful urban planning solutions.<sup>11</sup> Today, the square is a cultural monument of national importance,<sup>12</sup> which functions as an autonomous organism and determines the flow of life within itself, while also extending outward into the urban fabric. Its sphere of influence also includes Ravnikar's addition to the Jože Plečnik High School and the former Ljubljanska Banka office building on *Ulica Josipine Tumograjske* (Josipina Tumograjska Street).

The Museum of Modern Art (1936–1948, ID no. I-01578), Ravnikar's early work and an outstanding national cultural institution, and his ossuary at Žale Cemetery (1938–1939, ID no. I-00891) have been designated cultural monuments.<sup>13</sup> His other works, such as the Light Current Institute (1946–1947, ID no. I-18750), Forestry Institute (1948, ID no. I-18749), Faculty of Civil Engineering and Geodesy (1963–1967, ID no. I-16657), Rožna Dolina university dormitories (1950–1957, ID no. I-18738), Ferant Garden housing development (1964–1975, ID no. I-29802), and gas station on *Tivolska cesta*



uspešno načrtovanje ohranjanja modernistične dediščine je potrebno dobro poznavanje in razumevanje njenih konstrukcijskih in oblikovnih značilnosti, gradbenih tehnik in gradbenih materialov. Prav tako je pomembno dobro poznavanje ustreznih načrtovalskih metod ter posebnih obnovitvenih tehnoloških postopkov, primernih za gradbene materiale in tehnike gradnje 20. stoletja. Še posebej posegi za povečanje energetske učinkovitosti, individualna zamenjava stavbnega pohištva, izoliranje fasad ali njihovih delov, umeščanje zunanjih enot klimatskih naprav na vidna mesta ali zamenjava izvime notranje opreme v javnih ali skupnih prostorih lahko popolnoma spremenijo prvotno zasnovo, materialnost in podobo kulturne dediščine in povzročijo izgubo varovanih vrednot. V času načrtovanja tovrstnih posegov, to je pred izvedbo, je treba temeljito proučiti njihov vpliv na celovitost spomenika in posamezne varovane sestavine in se jim v primeru potencialnih negativnih vplivov na spomenik izogniti.<sup>16</sup> Celovito načrtovanje prenove, predvsem energetske,<sup>17</sup> je zato še toliko pomembnejše.

Sprememba namembnosti običajno zahteva večje posege, zato je pomembno ohranjanje prvotne rabe. Večina Ravnikarjevih arhitekturnih del v Ljubljani je ohranila prvotno rabo, kar dokazuje, da so bile namensko grajene stavbe funkcionalno in arhitekturno premišljene in da v obstoječi obliki še vedno služijo svojemu namenu. Posebej pomembna je skrb za redno in strokovno vzdrževanje. Žal se pogosto dogaja, da se z nestrokovnim vzdrževanjem in predvsem z nepremišljenimi posegi, kot je preplastitev vidnega betona, ali le z delnimi posegi dediščinske lastnosti okrnijo ali celo uničijo.

Obnova moderne arhitekture je še vedno večinoma odvisna od volje in finančnih zmožnosti posameznih lastnikov. Sofinanciranje lokalne skupnosti ali države<sup>18</sup> pri obnovah stavb kulturne dediščine spodbuja lastnike, da se odločijo za izvedbo vzdrževalnih del, ki so ključna za ohranjanje dediščine v dobrem stanju in s katerimi se podaljša njena življenjska doba.

(Tivoli Street; 1968–1969, ID no. I-20028), have been designated cultural heritage sites.<sup>14</sup> The protection arrangements for cultural monuments and heritage sites ensure the conservation of the whole site and its protected components. The basic guidelines for restoration and effective conservation are provided in the legal acts designating cultural monuments and in the protection arrangements, which are an integral part of spatial plans.

### **Restoration of modernist architecture**

Authenticity is one of the most important values and bases for heritage conservation and restoration, which was already specified in 1964 in the Venice Charter.<sup>15</sup>

Because of its generally low energy efficiency, modern architecture, whose visible structure is exposed to the elements, is especially vulnerable and at risk. Successful conservation of modernist heritage requires a good knowledge and understanding of its structural and design characteristics, construction techniques, and building materials. In addition, it is vital to have a good knowledge of suitable planning methods and special technological restoration procedures suitable for the building materials and construction techniques used in the twentieth century. Especially interventions to increase the building's energy efficiency, replacing individual doors and windows, insulating facades or their parts, installing external air conditioning units in visible places, or replacing original interior furniture in public or common spaces can completely change the original layout, material structure, and appearance of cultural heritage sites and lead to the loss of protected values. While planning such interventions (i.e., before their implementation), their potential impact on the integrity of the heritage site or any of its protected components should be examined, and any interventions that could have an adverse impact on the site should be avoided.<sup>16</sup> Hence, integrated planning of restoration measures, especially energy-efficiency retrofits,<sup>17</sup> is the more important.

Changing the use of a building usually requires major interventions, and so it is important to retain its original use. Most of Ravnikar's architectural works in Ljubljana have retained their original use, which proves that the buildings were functionally and architecturally well planned and they can still serve their original purpose. However, regular and professional maintenance is crucial. Unfortunately, inappropriate maintenance and especially reckless interventions, such as covering the bare concrete, or only partially implemented interventions, can negatively impact or even destroy the heritage features.

Restoration of modern architecture still largely depends on the will and financial means of the owners. Co-funding provided by the local community or the state<sup>18</sup> for the restoration of heritage buildings encourages their owners to carry out maintenance work that is key for keeping heritage in good condition and extending its service life.

## OBNOVA IN REKONSTRUKCIJA MODERNE GALERIJE

## RESTORATION AND RECONSTRUCTION OF THE MUSEUM OF MODERN ART

### *Zgodovinski okvir nastanka Moderne galerije*

V tridesetih letih 20. stoletja je bilo edino ljubljansko umetniško razstavišče Jakopičev paviljon v parku Tivoli. Že tedaj je začela zoreti zamisel o izgradnji novega sodobnega razstavišča, namenjenega predvsem umetnosti 20. stoletja, za kar se je zavzemal dr. Izidor Cankar.

Moderna galerija in Razstavna, kot je bila stavba sprva poimenovana, naj bi po prvih idejnih zasnovah obsegala razstavne prostore za tekoče umetniške razstave, moderno galerijo, stalno prodajalno umetnin, upravne prostore, stanovanje za hišnika, delavnice in skladišča ter tri ateljeje, ki bi se oddajali umetnikom kot neke vrste štipendija za določeno dobo. Poleg tega bi bila v stavbi še večja dvorana, primerna tudi za sestanke, umetniške prireditve, predavanja, zborovanja in morda tudi za komorne koncerte. Bila bi v lasti banovine, ki bi prevzela tehnično pomoč pri gradnji in plačala projektanta, pozneje pa skrbela za vzdrževanje, upravljanje in pomožno osebje.<sup>19</sup>

Umestili so jo ob Prešernovo cesto, v predprostor mestnega parka. Za arhitekta prve namenske galerijske stavbe za stalno zbirko v Sloveniji je bil izbran arhitekt Edvard Ravnikar, kar je bil uvod v njegovo samostojno pot arhi-

### *History of the Museum of Modern Art*

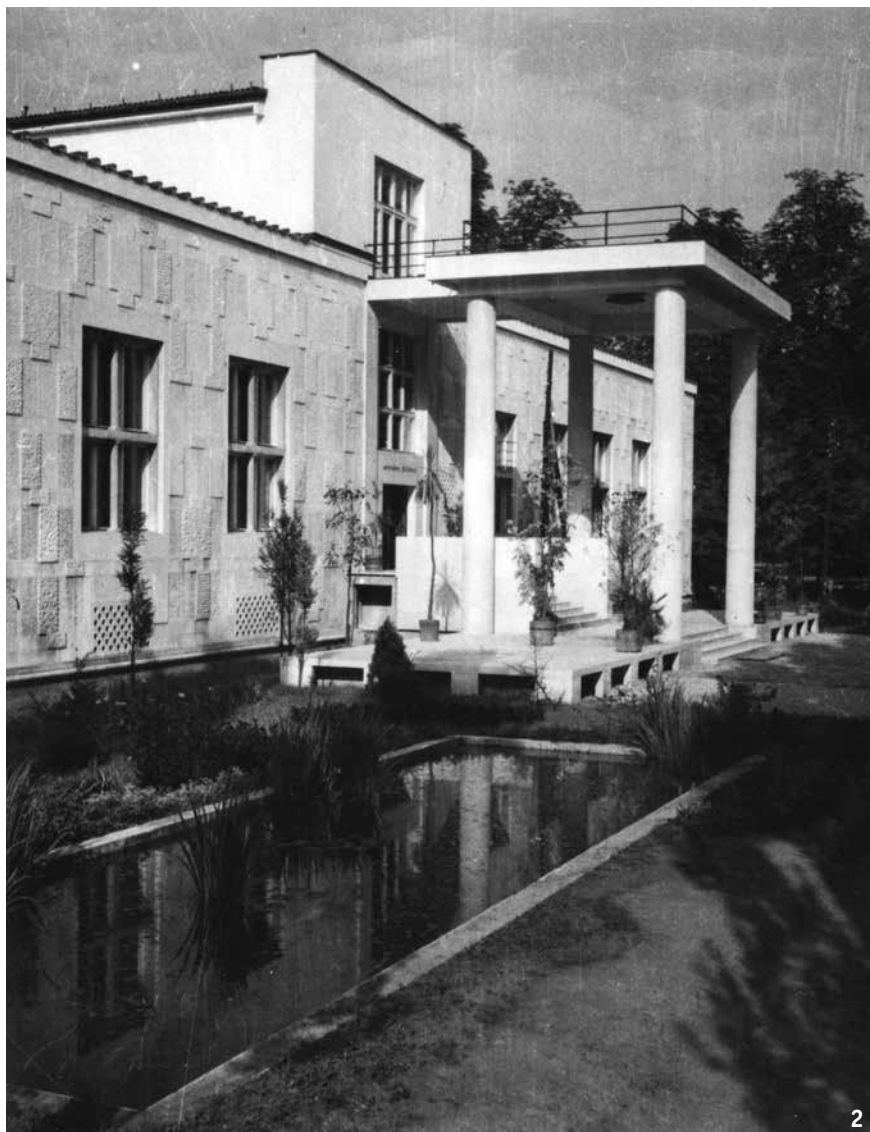
In the 1930s, the only art gallery in Ljubljana was the Jakopič Pavilion in Tivoli Park. Already back then, the idea emerged of building a new, modern art museum, primarily intended for showcasing twentieth-century art, which was also championed by Izidor Cankar.

According to the original design concepts, the Modern Gallery and Exhibition Pavilion, as the building was initially called, was to house display areas for current art exhibitions, a modern art gallery, an art store, offices for the administration, a caretaker's apartment, workshops, storage rooms, and three art studios for artists-in-residence. In addition, the building would include a large hall suitable for meetings, art events, talks, conventions, and possibly even chamber music concerts. It would have been owned by the Drava Province, which would have provided technical assistance during construction and paid for the designer, and later it would have been in charge of the building's maintenance, management, and ancillary staff.<sup>19</sup>

The building was sited on what is now *Prešernova cesta* (Prešeren Street), in front of the city park. The designs



**1** Pogled na Tivoli z Jakopičevim paviljonom in izbrano parcelo za gradnjo ob vstopu v park (ZVKDS OE Ljubljana).  
View of Tivoli Park with the Jakopič Pavilion and the selected building plot at the entrance to the park (ZVKDS OE Ljubljana).



2

2 Pročelje Moderne galerije leta 1949 (Moderna galerija).<sup>27</sup> *Museum of Modern Art facade, 1949 (Museum of Modern Art).*<sup>27</sup>

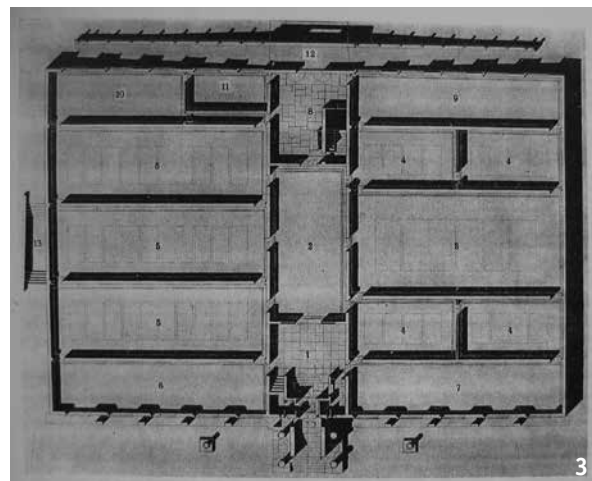
3 Aksonometrični pogled na tloris Moderne galerije (Ravnikar, 1940).<sup>28</sup> *Axonometric view of the Museum of Modern Art's layout (Ravnikar, 1940).*<sup>28</sup>

tekta. Leta 1939 je z banovino podpisal pogodbo za izdelavo načrta sodobne galerijske stavbe, gradbeno dovoljenje pa je bilo izdano leta 1940. Gradnja ni bila preprosta, saj je potekala v težkih okoliščinah druge svetovne vojne. Med vojno so stavbo uporabljali za vojaške magazine in v njej so uredili krompirjevo klet. Svojemu namenu je bila galerija izročena leta 1948, dokončno opremljena pa je bila šele konec leta 1951, ko je 27. decembra dobila uporabno dovoljenje.

Galerija povzema neoklasicistično zasnovo 19. stoletja, medtem ko kamnita fasadna obloga, čeprav gre za geometrijsko pravilno horizontalno členitev, zaradi popolnoma svobodne in asimetrične kompozicije ter različno obdelanih kamnitih plošč deluje modernistično, kar dodatno poudarja baldahin na štirih stebrih nad glavnim vhodom s stopniščem.

Ravnikar je na podlagi programa, ki ga je v grobem določil že dr. Izidor Cankar, zasnoval jasno palladijevsko simetrično prostorsko kompozicijo. Jedro galerije je glavna srednja dvorana z bazilikalnim svetlobnim nadstropjem, načrtovana v smislu vestibula – vhodne avle, ki loči in povezuje posamezne razstavne dvorane ter se lahko po potrebi uporabi tudi kot osrednji razstavišni prostor. Tako lahko obiskovalec obiše le tisto dvorano oziroma tisti del razstave, ki ga želi videti.

Eden izmed pomembnejših dejavnikov pri načrtovanju dobre galerije je vsekakor ustrezna osvetlitev razstavnih



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for Slovenia's first art museum to house a permanent collection were entrusted to Edvard Ravnikar, for whom this was the first independent project in his career as an architect. In 1939, he signed a contract with the Drava Province for producing a plan for a modern art museum, the building permit for which was issued in 1940. Its construction was not easy because it took place during the Second World War. During the war, the building was used as a military warehouse, and a potato cellar was also set up in it. The art museum was inaugurated in 1948, but it was not fully furnished until the end of 1951, when it acquired an operating permit on 27 December.

The art museum has a neoclassical layout typical of the nineteenth century. In turn, its stone facade cladding – despite its geometrically regular horizontal configuration – comes across as modernist due to its completely free and asymmetrical composition and variously finished stone blocks; this is further accentuated by a canopy supported by four columns above the main entrance with a staircase.

Based on the programme already roughly outlined by Izidor Cankar, Ravnikar designed a clearly Palladian-style symmetrical spatial composition. The core of the museum is the main central hall with a clerestory designed as a vestibule: an entrance lobby that separates and connects individual exhibition halls and can also be used as the central exhibition area if needed. In this way, visitors can choose which hall or part of the exhibition they want to see.

Lighting is an important factor to consider in planning a good art gallery or art museum. With the Museum of Modern Art, Ravnikar used a combination of all three natural lighting, or daylighting, techniques known at that time, which he complemented with artificial lighting. The halls in the south and north are lit through conventional windows, which can cause glare, and so these halls are more appropriate for displaying prints and sculptures. The side exhibition rooms obtain natural light from skylights, whereas the main hall is evenly lit with diffuse daylight coming through the clerestory windows.

The Museum of Modern Art is a synthesis of classical layout and a modern approach to design. On the one hand, this shows in a respect for tradition, which Ravnikar learned from Plečnik, and, on the other hand, in accepting a revolutionary line of thinking about modern art and architecture, which he encountered at Le Corbusier's studio. In the museum's layout, Ravnikar retained the well-established

prostorov. Pri Moderni galeriji je Ravnikar uporabil kombinacijo vseh treh do tedaj uporabljenih načinov osvetlitve z naravno svetlobo, vse pa nadgradil z umetno razsvetljavo. Dvorane na jugu in severu so osvetljene skozi klasična okna, kar lahko povzroča odseve, zato so primernejše za razstavljanje grafik in skulptur. Stranske dvorane dobivajo naravno zenitalno svetlobo skozi svetlobnike, nadkrite z laternami, medtem ko ima glavna dvorana s klasično bazilikalno osvetlitvijo/bazilikalnim nadstropjem enakomerno razpršeno svetlobo.

Pri Moderni galeriji gre za sintezo klasične zasnove in modernega pristopa k oblikovanju. Ta se kaže na eni strani v spoštovanju tradicije, kar je Ravnikar prevzel od Plečnika, ter na drugi v sprejemanju revolucionarnega razmišljanja o moderni umetnosti in arhitekturi, s čimer se je srečal v Le Corbusierovem ateljeju.

Ravnikar je v zasnovi galerije ohranil uveljavljen neoklasicistični koncept 19. stoletja, ki ga je omejil na tiste bistvene elemente, ki so bližji modernemu pojmovanju arhitekture. Racionalnost in strogost v formalnem izrazu, opustitev vsega okrasja v notranjščini in dognana osvetljava ustvarjajo ambient, ki ustreza osnovnemu namenu – razstavljanju umetniških del.<sup>20</sup> Reprezentančno je obdelal le vestibul galerije, ki je obložen z naravnim kamnom. Večjo pozornost je namenil oblikovanju glavne dvorane, kjer je strop opažen z lesom. Uporaba arhitekturnih elementov v drugih razstavnih dvoranah je kar najbolj omejena in popolnoma podrejena razstavnemu eksponatu.

V devetdesetih letih 20. stoletja so prvič začeli razmišljati o posodobitvi Moderne galerije, ki so jo pestili prostorska stiska in neustrezni pogoji za razstavljanje in hrambo umetnin. Programska izhodišča za prenovu so predvidela, da se na »razpoložljivi površini s temeljito prenovu in naj-sodobnejšo tehnologijo zgradi programska in funkcionalno sodobna institucija«. <sup>21</sup> S pridobitvijo dodatnih površin v nekdanjem vojaškem kompleksu na Metelkovi v Ljubljani so bili izpolnjeni osnovni pogoji za prenovu stavbe v obstoječih gabaritih.

### **Kulturnovarstvene usmeritve**

Izhodišča za prenovu galerije so bila navedena že leta 1993 v varstvenem režimu za spomenike, ki je zapisan v 4. členu Odloka o razglasitvi spomenikov naravne in kulturne dediščine na območju občine Ljubljana Center med Aškerčevo, Tivolsko in Slovensko cesto.<sup>22</sup> Odlok dopušča preureditve notranjščin pomembnih kulturnih objektov, vendar je pred posegom treba določiti konstante, ki se morajo upoštevati pri preoblikovanju prostorov.

Na podlagi teh izhodišč in raziskave arhivskih virov je Zavod za varstvo kulturne dediščine Slovenije Območna enota Ljubljana (v nadaljevanju: ZVKDS) leta 2008 pripravil širši elaborat s podrobnimi usmeritvami za prenovu galerije,<sup>23</sup> ki je upošteval tudi stališča strokovne komisije za oceno in izbor najugodnejšega ponudnika za obnovo Moderne galerije.<sup>24</sup>

Posamezni deli stavbe so izjemno raznoliki in različno občutljivi za spremembe. Že manjše spremembe fasadnega plašča s stavbnim pohištvo in vhodnega preddverja s stopniščem bi lahko okrnile varovane prvine, medtem ko so predelave in izboljšave v drugih delih spomenika, kletnih in servisnih prostorih lahko skoraj neopazno vpete v prvotno oblikovanje in zasnovo.



lished nineteenth-century neoclassical concept, reducing it to the essential elements that are closer to the modern conception of architecture. Rational and strict formal expression, omission of all interior decoration, and well-planned lighting create an ambience that serves the building's main purpose: displaying works of art.<sup>20</sup> Ravnikar only added a flair of grandeur to the museum's vestibule, which he clad in natural stone. He dedicated greater attention to designing the main hall, which features a plank ceiling. The use of architectural elements in other exhibition rooms is reduced to a minimum, with the focus on the items displayed.

In the 1990s, ideas first emerged about renovating and modernizing the museum, which was cramped for space and did not provide appropriate conditions for exhibiting and storing artworks. The renovation programme envisaged that "a modern institution in terms of programme and function be built in the available area through thorough redesign, using state-of-the-art technology".<sup>21</sup> By acquiring additional land at the site of the former military barracks on *Metelkova ulica* (Metelko Street), the basic conditions were fulfilled for renovating the building in its existing size.

### **Cultural protection guidelines**

The bases for the museum's renovation were already provided in 1993 in the monument protection arrangements specified in Article 4 of the Ordinance Designating Natural and Cultural Heritage Monuments in the Center District of the Municipality of Ljubljana between Aškerc Street, Tivoli Street, and Slovenia Street.<sup>22</sup> The ordinance permits renovating the interior of important cultural heritage buildings if redesign constants are defined prior to any intervention.

Based on these premises and a review of archival sources, the Ljubljana Regional Unit of the Slovenian Institute for the Protection of Cultural Heritage (the ZVKDS) produced an extensive study in 2008 with detailed guidelines for renovating the art museum,<sup>23</sup> which also took into account the views of the expert committee for assessing and selecting the most advantageous contractor for renovating the Museum of Modern Art.<sup>24</sup>

The building has very diverse parts, with various degree of sensitivity to change. Even minor changes to its envelope, including doors and windows, and the front portico could

**1** Razstava Slovenske železnice leta 1949 (Moderna galerija).<sup>29</sup> Slovenian Railway exhibition, 1949 (Museum of Modern Art).<sup>29</sup>

## Prenova

Dela so se izvajala na podlagi projekta za rekonstrukcijo Moderne galerije, ki so ga pripravili v arhitekturnem biroju Bevk Perović arhitekti.<sup>25</sup> Predvidel je prenavo notranjščine stavbe in strehe, ne pa tudi obnove fasad in zunanje ureditve.

Novo vertikalno jedro, ki je najradikalneje vplivalo na zasnovano galerije, je projektant umestil v prostore servisnega značaja. V razstavnih prostorih je predvidel samo manjše posege, ki so bili potrebni za zagotovitev predpisanih muzealskih standardov, prilagojenih razstavnim eksponatom. Ti so morali biti izvedeni na način, ki minimalno spreminja materialno substanco spomenika (čiščenje, popravila in posodobitev inštalacij).

Ohranjen je bil osnovni Ravnikarjev koncept galerije z osrednjo dvorano, iz katere je mogoč dostop v vse razstavne prostore v pritličju, kar omogoča neodvisno postavitev različnih razstav ali zbirk.

Pri načrtovanju sprememb je projektant sledil enakovrednima, na videz protislovnima ciljema. Po eni strani naj bi novooblikovane arhitekturne prvine sledile prvotnim za zagotovitev pristnosti celote, po drugi pa naj bi oblikovanje novih nakazalo posodobitev oziroma zamenjavo izvirnih z manjšimi spremembami.

Ena ključnih varovanih vrednot galerije je bila možnost združevanja in ločevanja dvoran z vrati, ki se jih zloži v vratno špaleto. Zaradi večjih dimenzij eksponatov, ki jih hrani Moderna galerija, so bile vratne odprtine povečane, zložljiva vrata med posameznimi prostori pa zamenjana z dimenzijsko večjimi in minimalistično oblikovanimi.

Ureditev sodobnega načina osvetlitve, ki omogoča prilagoditve razstavnim eksponatom, in nadgradnja inštalacij sta zahtevali nov razvod inštalacij v tlaku in nad steklenim stropom svetlobnikov, zato je bilo treba spremeniti raster zasteklitve in način polaganja parketa, prvotno položene ga na ribjo kost. Ustrezna potresna odpornost stavbe je bila dosežena z obbetoniranjem notranjih sten.

Vestibul – vhodna avla z zunanjim stopniščem, ki je eden najbolj reprezentančnih delov stavbe – je bil v celoti pre-

compromise the elements protected, whereas in other parts of the building, including the basement and service areas, any changes and improvements could be almost invisibly incorporated into the original design and layout.

## Renovation

Work was performed based on the project for reconstructing the Museum of Modern Art produced by the bureau Bevk Perović Arhitekti.<sup>25</sup> It envisaged a redesign of the building's interior and roof, without the renovation of its facades and exterior.

The new vertical core, which affected the museum's layout most radically, was placed in the "back room" section. In the exhibition rooms, the architects envisaged only minor changes required to achieve the prescribed museum standards adapted to the exhibits. They had to be made in a way that altered the building's material substance as little as possible (e.g., cleaning, repairing, and updating the wiring).

They retained Ravnikar's original concept of an art museum with a central hall that provides access to all the exhibition rooms on the ground floor, which makes it possible to mount and display separate exhibitions or collections.

In planning changes, the architects pursued two equal and seemingly contradictory goals. On the one hand, the newly designed architectural elements had to follow the design of the original ones to ensure an authentic whole, and, on the other hand, the new designs were planned to update or replace the original ones through minor changes.

A key protected value of the art museum was the possibility of combining and separating the exhibition room with doors that can be folded into the door reveals. Because the museum also holds large works of art, the door openings were enlarged and the folding doors between the rooms were replaced with larger ones featuring a minimalist design.

A modern lighting system that can be adjusted to the works exhibited and an update to the building's electrical

2 Pogled na novo komunikacijsko jedro leta 2008 (foto: M. Režek Kambič, ZVKDS OE Ljubljana).  
New communications core, 2008 (photo: M. Režek Kambič, ZVKDS OE Ljubljana).





**1** Obbetonirane stene dvorane leta 2006 (foto: M. Režek Kambič, ZVKDS OE Ljubljana). Cladding the interior walls in precast concrete panels, 2006 (photo: M. Režek Kambič, ZVKDS OE Ljubljana).

novljen z izvirnimi gradivi in arhitekturnimi elementi. Kamnite obloge, leseno stavbno pohištvo s kljukami in nasadili in drugi skromno oblikovani detajli – značilne prvine, ki pričajo o slogu povojne opreme –, so bili sanirani na način, ki je zahteval minimalno intervencijo in ohranitev avtentičnih gradiv.

V osrednjem južnem delu stavbe, ki je bil za spremembe manj občutljiv in je namenjen manipulacijskim prostorom, depojem in stopnišču za zaposlene, je projektant predvidel večje predelave in posodobitve. Boljšo povezanost in pretočnost celotnega objekta je omogočilo novo vertikalno jedro z dvigalom, ki povezuje klet s pritličjem in nadstropjem. Tako sta bila rešena problem manipulacije razstavnih eksponatov in dostop funkcionalno oviranim osebam.

Nova raba kletnih prostorov, kakovost katerih so betonski stropi s prekladami pravokotnega profila, je zahtevala poglobitev, da bi bila dosežena ustrezna višina za depoje in novopridobljene prostore za druge večnamenske dvorane (avditorij, kavarna), ki so nepogrešljiv del sodobne galerijske dejavnosti.

Zasnova pisarn, nanizanih vzdolž hodnika v smeri sever–jug v prvem nadstropju, je bila ohranjena, vendar funkcionalno preurejena in posodobljena tako, da ni vplivala na oblikovanje fasade in strehe.

Izvirno fasadno stavbno pohištvo je bilo razen vhodnih vrat v izjemno slabem stanju, deloma pa že nadomeščeno z neustreznimi PVC-okni. V sklopu celovite prenove so bile izdelane kopije prvotnih lesenih vezanih oken. Ta tip oken pomeni večji mejnik v razvoju stavbnega pohištva, je namreč vezni člen med škatlastimi okni, ki prevladujejo še med obema vojnama, in sodobnimi enojnimi okni z večslojno zasteklitvijo s plinskim polnjenjem.

Notranja oprema Moderne galerije je bila izdelana iz loščene in politirane hrastovine po načrtih arhitekta Franca Berliča. Groba valorizacija ohranjene prvotne notranje opreme je bila izvedena že v konservatorskem programu. Čeprav je projekt arhitekturnega biroja Bevk Perović arhitekti, potrjen tudi s strani ZVKDS, predvidel, da bo v galeriji ponovno uporabljena tudi prvotna oprema, do

wiring required a rearrangement of the wiring in the floor and above the glazed skylights. To make this possible, the glass grids and the parquet flooring pattern (originally herringbone) had to be changed. Adequate earthquake resistance was achieved by cladding the interior walls in precast concrete panels.

The vestibule or entrance lobby with an exterior staircase, which is one of the most magnificent parts of the building, was fully renovated using original materials and architectural elements. The stone cladding, wooden doors and windows with their handles and hinges, and other minimalist design details – elements typical of the postwar style – were renovated with minimal changes to ensure the conservation of authentic materials.

In the southern section of the building, which was less sensitive to change and which houses back rooms, including storage areas and a staff-only staircase, more extensive redesigns and updates were envisaged. A new vertical core with a lift connecting the basement with the ground floor and the upper floor ensured better connectivity of the entire building. This also solved the problem of moving the exhibits and providing access to the disabled.

The envisaged new use for the basement rooms with ceilings of rectangular concrete beams as their distinguishing quality required these rooms to be deepened to provide sufficient height for the storage rooms and the newly acquired areas for other multi-purpose spaces (an auditorium and a café), which are a must at present-day art galleries and museums.

The original layout of the offices running in a north–south direction along the hallway on the first floor was retained, but functionally rearranged and updated in a way that did not affect the facade and roof design.

Except for the entrance door, the original windows and doors in the building's facade were in very poor condition and some of them had already been inappropriately replaced with PVC windows. As part of the comprehensive retrofit, copies of the original wooden double-sash windows were produced. This window type was an im-



obnove opreme v tej fazi ni prišlo. Predstavniki Moderne galerije so opremo deponirali in nekatere kose pozneje ponovno uporabili.

### ***Izzivi obnove***

Med izvajanjem ojačitvenih del na konstrukciji Moderne galerije je na vzhodni fasadi vzdolž Prešernove ceste prišlo do deformacije in poškodb na kamniti fasadni oblogi, ki je izdelana iz 7 cm debelih kamnitih plošč iz braškega marmorja. V usmeritvah za sanacijo nepredvidenih poškodb je ZVKDS zahteval ohranitev izvorne kamnite fasadne obloge in načina tehnične izvedbe. Pomiki med posameznimi ploščami, nastali zaradi ukrivljenosti oziroma potiska navzven, ki bi lahko motili vizualno integriteto kamnite obloge, so bili zanemarljivi.

Kamnite plošče, zamaknjene iz fasadne ravnine, je bilo najprej treba dodatno pritrditi s sidri v vseh štirih vogalih oziroma vsaj v treh točkah. Fasada je bila z uporabo visokotlačnega peskanja in vroče pare popolnoma očiščena

portant milestone in the development of windows. It was an intermediate phase between single-sash casement windows, which were still dominant during the interwar period, and modern single-sash double- or triple-pane windows with gas-filled gaps between the panes.

The Museum of Modern Art's furniture was designed by the architect Franc Berlič and made from polished oak. A rough evaluation of the preserved original furniture was already made as part of the conservation programme. Even though the project by the bureau Bevk Perović Arhitekti, which was approved by the ZVKDS, also envisaged reuse of the original furniture, this was not renovated at that stage. The museum's representatives stored the furniture and later reused some of the pieces.

### ***Renovation challenges***

While reinforcing the museum's structure, some deformation and damage to the stone cladding made of Brač marble slabs 7 cm thick was caused on the eastern facade along Prešeren Street. The ZVKDS guidelines for repairing unexpected damage required that the original stone cladding and its installation method be retained. The deviations between individual slabs resulting from bending or outward pressure, which could have distorted the visual integrity of the stone cladding, were negligible.

The stone blocks protruding from the surface first had to be additionally anchored to the walls at all four corners or at least in three points. Using a high-pressure steam cleaner, the surface grime was fully removed from the facade. All damaged or chipped areas, cracks, and places where additional anchors were installed were filled with material that matched the colour and texture of the variously finished stone surface, adhering to the required conservation and restoration standards.

The stone slabs have four different surface finishes. Those framing the openings in the facade are smooth and fully dressed, whereas the rest of the facade features a combination of hammer-dressed and bush-hammered finishes as well as droved finishes.

**2** Poglabitev kleti leta 2006 (foto: M. Režek Kambič, ZVKDS OE Ljubljana).  
Deepening the basement, 2006 (photo: M. Režek Kambič, ZVKDS OE Ljubljana).

**3** Razstavna dvorana leta 2009 (foto: M. Režek Kambič, ZVKDS OE Ljubljana).  
Exhibition room, 2009 (photo: M. Režek Kambič, ZVKDS OE Ljubljana).





**1** Sanacija fasade leta 2009 (foto: M. Režek Kambič, ZVKDS OE Ljubljana).  
Renovating the facade, 2009 (photo: M. Režek Kambič, ZVKDS OE Ljubljana).

**2** Obdelava kamnite fasade leta 2023 (foto: B. Zupančič).  
Stone facade, detail, 2023 (photo: B. Zupančič).

površinskih nečistoč. Vse poškodbe, okruški, razpoke in mesta dodatno vgrajenih sider so bili konservatorsko-restavratorsko dopolnjeni z maso, ki se je barvno in strukturno prilagodila različni obdelavi kamnite površine. Površine kamnitih plošč so obdelane na štiri različne načine. Plošče, ki uokvirjajo fasadne odprtine, so gladke in brušene, na fasadnem plašču pa se poleg teh izmenjujejo še špičene in štokane plošče ter plošče s špičnimi linijami.

S preostalih treh fasad so bile površinske nečistoče z visokotlačnim parnim čiščenjem odstranjene leta 2009, vendar zaradi pomanjkanja finančnih sredstev fasade niso bile popolnoma konservatorsko-restavratorsko sanirane. Določene prvotne arhitekturne rešitve niso bile več skladne s sodobnimi zahtevami s področja varstva pri delu. Okenski parapeti so bili prenizki, ohranjeno prvotno stopnišče v severnem delu pa brez držala. Glede na to, da je bil vzpostavljen nov sistem prezračevanja in hlajenja za vzdrževanje določene mikroklimi v razstavnih prostorih, se okna praviloma ne odpirajo, zato dodatnih zaščit ni bilo treba izvesti. Novo vertikalno jedro s stopniščem zagotavlja ustrezno varno pot za zaposlene. Tudi višina nizke zidne ograje na klančini ni ustrezala današnjim var-

Surface grime from the other three facades was removed in 2009, using a high-pressure steam cleaner. However, a lack of funds prevented their full renovation in line with the conservation and restoration standards.

Some of the original architectural solutions no longer complied with today's occupational safety requirements. The window parapets were too low and the preserved original staircase in the northern part of the building was without a railing. Because a new HVAC system was set up to maintain the required microclimate in the exhibition rooms, it is no longer necessary to open the windows to air the rooms, and so no additional protection needed to be installed. The new vertical core with a staircase provides a safe access route for the staff. The height of the parapet on the access ramp was also not compliant with today's safety regulations, and so the inspector allowed an exception in designing the new railing to preserve the cultural importance of the building as a whole. The new railing was thus modelled on the original one on the balcony.

### Goals

The building's renovation was demanding and complex. Its goal was to retain as much of the original material sub-



**3** Čiščenje fasade z visokotlačnim parnim čistilnikom leta 2009 (foto: M. Režek Kambič, ZVKDS OE Ljubljana).  
Cleaning the facade using a high-pressure steam cleaner, 2009 (photo: M. Režek Kambič, ZVKDS OE Ljubljana).



nostnim predpisom, zato je izvedenec dopustil izjemo pri oblikovanju nove ograje zaradi ohranjanja kulturnega pomena stavbe kot celote. Nova ograja je bila tako izdelana po vzoru prvotne na balkonu.

## Cilji

Prenova stavbe je bila zahtevna in kompleksna. Njen cilj je bil ohraniti čim več prvotne materialne substance ter obenem uskladiti zahteve varstva z novimi standardi hranjenja in razstavljanja umetniških del. Kljub večjim preureditvam,<sup>26</sup> ki so bile potrebne za vzpostavitev pogojev za delovanje sodobne galerijske dejavnosti, je Moderna galerija po prenovi ohranila svoj prvotni značaj.

S stališča varstva kulturne dediščine bo Moderno galerijo vsekakor treba obravnavati tudi v kontekstu prostora, v katerem je nastala. S tega vidika je bila najzanimivejša in najpomembnejša ohranitev izvedene promenade Jožeta Plečnika. Ravnikar ni posegel v zasnovo promenade z večvrstno robno zasaditvijo topolovih drevoredov in lučmi v parih. Svojo zasnovo z novimi modernističnimi elementi, kakršna sta bila vodno zrcalo in vhod s stebnim baldahinom, je navezal na obstoječe elemente promenade. Ključni poudarek v osnovi monolitnega objekta, ki vabi obiskovalca in mu jasno nakazuje vhod, je baldahin s stebri, ki ga je oblikovno in ritmično navezal na vertikale topolov.

V prihodnosti bodo potrebni nadaljnji izzivi pri revitalizaciji predprostora Moderne galerije, izhajajoč iz prepletanja zasnov mojstrov, ki sta ključno zaznamovala arhitekturo 20. stoletja.

## Opombe

<sup>1</sup> Tombak je medeninasta zlitina z visoko vsebnostjo bakra in 5–20 % cinka, ki se uporablja predvsem za medalje, okraske, dekoracijo in nekatera streliva. Ravnikar jo je pogosto uporabljal za dekorativne prvine, kot so držala na stopniščih.

stance as possible, while also making the heritage protection requirements agree with the latest artwork storage and display standards. Despite major redesigns<sup>26</sup> required to establish the conditions for the state-of-the-art operation of an art institution, the Museum of Modern Art retained its original character after renovation.

From the perspective of cultural heritage protection, the building also needs to be addressed within the spatial context in which it was built. The most interesting and important feature in this regard was the retention of the promenade designed by Jože Plečnik. Ravnikar did not change its layout featuring multiple rows of poplars planted along the edges and paired lamps. He adapted his own design, which included new modernist elements, such as the reflecting pool and the portico, to the existing elements of the promenade. The key accentuating feature of what is essentially a monolithic structure is the portico, which invites visitors and clearly indicates the entrance, and which, in terms of its design and rhythm, is evocative of the vertical shapes of the poplars.

Further challenges lie ahead in revitalizing the area in front of the museum, arising from the interplay of the designs produced by two master architects that had a key impact on twentieth-century Slovenian architecture.

## Notes

<sup>1</sup> Tombak is a brass alloy with high copper content and 5% to 20% zinc content, mainly used for medals, ornament, decoration, and some munitions. Ravnikar often used it for decorative elements, such as handrails.

<sup>2</sup> Concrete was already used by the Romans. By mixing lime, volcanic pozzolanic ash, and tuff, they produced a high-strength material. The invention of Portland cement in the first half of the nineteenth century made it possible to produce and use concrete as a modern construction material, and by adding steel bars (rebar) to concrete, reinforced concrete was introduced in the second half of the nineteenth century. It has high strength and

4 Glavna dvorana leta 2023 (foto: B. Zupančič).  
Main hall, 2023 (photo: B. Zupančič).



- <sup>2</sup> Beton so uporabljali že v rimskem obdobju. Z mešanjem apna, vulkanskega pucolanskega peska in tufa so izdelali material z visoko trdnostjo. V prvi polovici 19. stoletja je iznajdba portlandskega cementa omogočila izdelavo in uporabo betona kot modernega gradbenega materiala, z dodajanjem železne armature v drugi polovici 19. stoletja pa se je začela doba železobetona. Ta ima veliko trdnost in trdoto in zdrži visoke tlačne napetosti, hkrati pa ustvarja uspešno kombinacijo, v kateri njegova bazična vrednost štiti železno armaturo proti koroziji. Z določanjem pozicije in dimenzij armaturnih jeklenih palic v betonu so bile vzpostavljene tudi osnove za matematične izračune trdnosti amiranega betona.
- <sup>3</sup> Tina Potočnik, Moderna arhitektura: problematika varstva in zaščite, *Ars & humanitas: revija za umetnost in humanistiko*, 3(1–2), 2009, str. 252–253.
- <sup>4</sup> Nataša Koselj, Problemi vrednotenja in varovanja naše arhitekture, nastale v letih 1945–70, v Vojteh Ravnikar, Maruša Zorec (ur.), *Evidenca in valorizacija objektov slovenske moderne arhitekture med leti 1945–70: aplikativna raziskava*, Ljubljana, 2000, str. 8–9.
- <sup>5</sup> Leta 2009 je mednarodna organizacija za spomenike in spomeniška območja spodbudila projekt, s katerim želi uveljaviti tematski pristop in spodbuditi celovito prepoznavanje dediščinskih območij. Glej Susan Marsden, Peter Spearritt (ur.), *The twentieth-century historic thematic framework: A tool for assessing heritage places*, Los Angeles, 2021. Model tematskega okvira se že uporablja v Avstraliji, Kanadi, Novi Zelandiji in ZDA, na mednarodni ravni pa pri uvrščanju dediščine na seznam svetovne dediščine Unesco.
- <sup>6</sup> Svet Evrope, *Recommendation No. R (91) 13 of the Committee of Ministers to member states on the protection of the twentieth-century architectural heritage*, 1991.
- <sup>7</sup> Sodobno strokovno vrednotenje kulturne dediščine izhaja iz meril mednarodne organizacije Unesco, ki se uporabljajo za vrednotenje svetovne dediščine in se nanašajo na njeno izjemno univerzalno vrednost, hkrati pa so v uporabi tudi za vrednotenje kulturne dediščine na nacionalni ali regionalni ravni. Z opredelitvijo meril za vrednotenje kulturne dediščine 20. stoletja se ukvarjata strokovni mednarodni organizaciji ICOMOS (ang. *International Council on Monuments and Sites*) in DOCOMOMO (ang. *International Committee for Documentation and Conservation of Buildings, Sites and Neighbourhoods of the Modern Movement*).
- <sup>8</sup> Slovenska konservatorska stroka uporablja ta merila: merilo avtentičnosti in ohranjenosti, avtorsko, razvojno in tipološko, zgodovinsko-pričevalno, kulturno-civilizacijsko in prostorsko merilo. Po teh merilih se vrednotijo vse vrste dediščine (arheološka, naselbinska, stavbna, vrtnoarhitekturna, memorialna, tehniško-industrijska in varstvena območja kulturne krajine). Vrednotenje se izvaja opisno in numerično. Povzeto po Tatjana Adamič, Dean Damjanovič, Ernesta Drole, Tanja Hohnc, Mihela Kajzer Cafnik, Milana Klemen, Svetlana Kurelac, Andreja Mihelčič Koželj & Damjana Pediček Terseglav (eds.), *Priročnik za vrednotenje kulturne dediščine za določitev varstvenih območij dediščine*, Ljubljana, 2022.
- <sup>9</sup> Register nepremične kulturne dediščine vodi center Indok pri Ministrstvu za kulturo.
- <sup>10</sup> EID – enotna identifikacija dediščine opredeli vsako enoto z vpisom v Register nepremične kulturne dediščine. Uporablja se v vseh postopkih varstva (pri evidentiranju, dokumentiranju, razglašanju kulturnih spomenikov, varstvu dediščine v prostorskih aktih, izdajanju kulturnovarstvenih aktov, financiranju in drugih). Dostopno na: <https://www.gov.si/teme/register-kulturne-dediscine> (sneto 15. 8. 2023).
- <sup>11</sup> Peter Krečič, Marko Mušič, Gojko Zupan, *Edvard Ravnikar: arhitekt, urbanist, oblikovalec, teoretik, univerzitetni učitelj, publicist*, Ljubljana, 1996.
- <sup>12</sup> Odlok o razglasitvi območja Trga republike v Ljubljani za kulturni spomenik državnega pomena (Ordinance designating the site of Republic Square in Ljubljana as a cultural monument of national importance), *Official Gazette of the Republic of Slovenia*, no. 44/14.
- <sup>13</sup> The Museum of Modern Art was designated a monument through "Odlok o razglasitvi spomenikov naravne in kulturne dediščine na območju občine Ljubljana Center med Aškerčevo, Tivolsko in Slovensko cesto", *Uradni list RS*, št. 60/1993, 105/2008, medtem ko se kostnica na Žalah varuje z Odlokom o razglasitvi spomenikov revolucionarnega gibanja in narodnoosvobodilne vojne za zgodovinske spomenike, *Uradni list SRS*, št. 31/1985.
- <sup>14</sup> Kulturna dediščina je zavarovana z Odlokom o občinskem prostorskem načrtu Mestne občine Ljubljana – izvedbeni del, *Uradni list RS*, št. 78/2010.
- is highly resistant to compressive stress. In addition, it creates a successful combination, in which its alkalinity protects the steel rebar from corrosion. Defining the positions and dimensions of steel bars in the concrete also provided the bases for mathematically calculating the strength of reinforced concrete.
- <sup>3</sup> Tina Potočnik, Moderna arhitektura: problematika varstva in zaščite, *Ars & humanitas: revija za umetnost in humanistiko*, 3(1–2), 2009, pp. 252–253.
- <sup>4</sup> Nataša Koselj, Problemi vrednotenja in varovanja naše arhitekture, nastale v letih 1945–70, in Vojteh Ravnikar & Maruša Zorec (eds.), *Evidenca in valorizacija objektov slovenske moderne arhitekture med leti 1945–70: aplikativna raziskava*, Ljubljana, 2000, pp. 8–9.
- <sup>5</sup> In 2009, the International Council on Monuments and Sites (ICOMOS) initiated a project to promote the thematic approach and catalyse action for holistically identifying heritage sites. See Susan Marsden & Peter Spearritt (eds.), *The twentieth-century historic thematic framework: A tool for assessing heritage places*, Los Angeles, 2021. The thematic framework model is currently being used in Australia, Canada, New Zealand, and the United States, and internationally by the UNESCO World Heritage Centre.
- <sup>6</sup> Council of Europe, *Recommendation no. R (91) 13 of the Committee of Ministers to member states on the protection of the twentieth-century architectural heritage*, 1991.
- <sup>7</sup> Contemporary professional assessment of cultural heritage is based on the UNESCO criteria for assessing world heritage, which refer to its outstanding universal value and are also used for assessing cultural heritage at the national or regional level. Criteria for assessing twentieth-century cultural heritage are developed by the International Council on Monuments and Sites (ICOMOS) and the International Committee for Documentation and Conservation of Buildings, Sites and Neighbourhoods of the Modern Movement (DOCOMOMO).
- <sup>8</sup> Slovenian conservation specialists use the following criteria: the authenticity and state of conservation criterion, the authorial, development, and typological criteria, the historical documentary criterion, the cultural civilizational criterion, and the spatial criterion. These criteria are used for assessing all types of heritage (archaeological, settlement, building, park, memorial, technical and industrial, and cultural landscape heritage sites). Assessment is performed in descriptive and numerical form. Summarized from: Tatjana Adamič, Dean Damjanovič, Ernesta Drole, Tanja Hohnc, Mihela Kajzer Cafnik, Milana Klemen, Svetlana Kurelac, Andreja Mihelčič Koželj & Damjana Pediček Terseglav (eds.), *Priročnik za vrednotenje kulturne dediščine za določitev varstvenih območij dediščine*, Ljubljana, 2022.
- <sup>9</sup> The register is maintained by the Information and Documentation Centre of the Slovenian Ministry of Culture.
- <sup>10</sup> The heritage identification number (Sl. *enotna identifikacija dediščine*, EID) is an identification number assigned to every unit in the Register of Immovable Cultural Heritage. It is used in all heritage protection procedures (recording and documenting heritage sites, designating cultural monuments, defining heritage protection measures in spatial planning acts, issuing cultural heritage protection acts, financing, and so on). Available at: <https://www.gov.si/teme/register-kulturne-dediscine> (accessed 15 August 2023).
- <sup>11</sup> Peter Krečič, Marko Mušič, & Gojko Zupan, *Edvard Ravnikar: arhitekt, urbanist, oblikovalec, teoretik, univerzitetni učitelj, publicist*, Ljubljana, 1996.
- <sup>12</sup> Odlok o razglasitvi območja Trga republike v Ljubljani za kulturni spomenik državnega pomena (Ordinance designating the site of Republic Square in Ljubljana as a cultural monument of national importance), *Official Gazette of the Republic of Slovenia*, no. 44/14.
- <sup>13</sup> The Museum of Modern Art was designated a monument through "Odlok o razglasitvi spomenikov naravne in kulturne dediščine na območju občine Ljubljana Center med Aškerčevo, Tivolsko in Slovensko cesto" (Ordinance designating natural and cultural heritage monuments in the Center District of the Municipality of Ljubljana, between Aškerc Street, Tivoli Street, and Slovenia Street), *Official Gazette of the Republic of Slovenia*, nos. 60/1993 and 105/2008, and the ossuary at Žale Cemetery was protected as a monument through "Odlok o razglasitvi spomenikov revolucionarnega gibanja in narodnoosvobodilne vojne za

- <sup>15</sup> Mednarodna listina o ohranjanju in obnovi spomenikov in spomeniških območij, sprejeta na drugem mednarodnem kongresu arhitektov in tehnikov za zgodovinske spomenike leta 1964 v Benetkah.
- <sup>16</sup> Povzeto po ICOMOS International Scientific Committee of Twentieth Century Heritage, *Pristopi k ohranjanju kulturne dediščine 20. stoletja: Madridsko-Newdelhijski dokument, 2017 [Approaches to the conservation of twentieth-century cultural heritage: Madrid-New Delhi Document, 2017]*, prevod Mojca Vilfan, Ljubljana, 2020. Dostopno na: [https://icomos.splet.arnes.si/files/2021/02/Icomos\\_brosura\\_Web.pdf](https://icomos.splet.arnes.si/files/2021/02/Icomos_brosura_Web.pdf) (sneto 29. 3. 2024).
- <sup>17</sup> Celovita energetska prenova je usklajena izvedba ukrepov učinkovite rabe energije na ovoj stavbe in stavbnih tehničnih sistemih, da se, če je to tehnično mogoče, izkoristijo vse ekonomsko upravičene možnosti za energetske prenove. Glavna prednost celovitega pristopa je možnost medsebojne optimizacije posameznih ukrepov v samo eni obsežnejši operaciji. Glej Ministrstvo za infrastrukturo in Ministrstvo za kulturo, *Smernice za energetske prenove stavb kulturne dediščine*, Ljubljana, november 2016.
- <sup>18</sup> Mestna občina Ljubljana s programom Ljubljana – moje mesto, ki obsega sofinanciranje obnov stavbnih lupin, pročelij in streh – spodbuja lastnike k obnovi stavb kulturne dediščine, medtem ko država omogoča sofinanciranje obnov kulturnih spomenikov prek javnih razpisov Ministrstva za kulturo.
- <sup>19</sup> Moderna umetnost dobi svoj dom, *Slovenec*, 151, 5. 7. 1936, str. 3; intervju z Izidorjem Cankarjem.
- <sup>20</sup> Jelka Pirkovič Kocbek, Edvard Ravnikar, *Zbornik za umetnostno zgodovino. Nova vrsta*, 10, 1973, str. 169–199.
- <sup>21</sup> Moderna galerija, Zil inženiring d. d., *Pogoji investitorja za pripravo ponudbe in izdelavo projektne dokumentacije za preureditev in obnovo zgradbe Moderne galerije Ljubljana*, Ljubljana, 1996. Gradivo je tipkopis, ki je shranjen v arhivu ZVKDS OE Ljubljana.
- <sup>22</sup> Odlok o razglasitvi spomenikov naravne in kulturne dediščine na območju občine Ljubljana Center med Aškerčevo, Tivolsko in Slovensko cesto, *Uradni list RS*, št. 60/1993, 105/2008.
- <sup>23</sup> Marija Režek, Sabina Ravnikar, Darja Pergovnik, *Ljubljana – Moderna galerija, EŠD 1578: konservatorski program za posege v kulturni spomenik*, Ljubljana, 2006.
- <sup>24</sup> Člani komisije v letu 1996 so bili prof. dr. Stane Bernik, doc. Miloš Florjančič, prof. Grega Košak, akademik Milan Mihelič, mag. Breda Mihelič, Matjaž Jarc, prof. Zdenka Badovinac, mag. Borut Lasič, Nada Madžarac in mag. Igor Zabel.
- <sup>25</sup> Bevk Perović arhitekti, projektiranje d. o. o., Tobačna 5, Ljubljana, odgovorni vodja projekta Matija Bevk, univ. dipl. inž. arh., ZAPS 1151, št. projekta 09/06, februar 2008.
- <sup>26</sup> Rekonstrukcijo Moderne galerije je izvajalo podjetje Vegrad d. o. o. s svojimi podizvajalci. Pripravljalna gradbena dela je začelo že v začetku leta 2008, tehnični pregled je bil opravljen 16. aprila 2009, uporabno dovoljenje pa je bilo izdano maja 2009. Projekt sanacije vzhodne fasade je izdelalo podjetje IRMA d. o. o. Nosilec naloge je bil Iztok Leskovar, univ. dipl. inž. grad., čiščenje tega dela fasade je izvajalo podjetje Skosal s. p., konservatorsko-restavratsko obnovo poškodovanih kamnitih plošč pa Restavradorstvo Mali d. o. o. Sanacija tega dela fasade se je izvajala aprila in maja 2009. Čiščenje preostale fasade, ki ni bila prizadeta, je oktobra 2009 izvajalo podjetje Sapi d. o. o. Obnovo lesenih elementov – strop v glavni dvorani in vestibulu – je izdelal Aleš Bratovič s. p.
- <sup>27</sup> Z dovoljenjem Moderne galerije, Ljubljana.
- <sup>28</sup> Edvard Ravnikar, Moderna galerija, *Kronika slovenskih mest*, 7(2), 1940, str. 65–74.
- <sup>29</sup> Z dovoljenjem Moderne galerije, Ljubljana.
- zgodovinske spomenike” (Ordinance declaring monuments of the revolutionary movement and the national liberation struggle as historical monuments), *Official Gazette of the Socialist Republic of Slovenia*, no. 31/1985.
- <sup>14</sup> Cultural heritage sites are protected through “Odlok o občinskem prostorskem načrtu Mestne občine Ljubljana – izvedbeni del” (Ordinance on the municipal spatial plan of the City of Ljubljana: Operational part), *Official Gazette of the Republic of Slovenia*, no. 78/2010.
- <sup>15</sup> An international charter for the conservation and restoration of monuments and sites adopted at the Second International Congress of Architects and Specialist of Historic Buildings in Venice in 1964.
- <sup>16</sup> Summarized from: ICOMOS International Scientific Committee of Twentieth Century Heritage, *Approaches to the conservation of twentieth-century cultural heritage: Madrid–New Delhi document*, Paris, 2017. Available at: [https://openarchive.icomos.org/id/eprint/2682/1/MNDD\\_ENGLISH.pdf](https://openarchive.icomos.org/id/eprint/2682/1/MNDD_ENGLISH.pdf) (accessed 29 March 2024).
- <sup>17</sup> An integrated energy-efficiency retrofit is a coordinated implementation of measures on the building’s envelope and its technical systems to improve its energy efficiency, so that, where that is technically possible, all economically viable options are exhausted to improve the building’s energy performance. The main advantage of an integrated approach is that it makes it possible to combine individual measures into a single extensive operation. See Ministrstvo za infrastrukturo & Ministrstvo za kulturo, *Smernice za energetske prenove stavb kulturne dediščine*, Ljubljana, November 2016.
- <sup>18</sup> With the programme Ljubljana: My City, the City of Ljubljana co-funds the restoration of building envelopes, facades, and roofs, and thus encourages owners to restore their heritage buildings; the Slovenian government cofinances the restoration of cultural monuments through public calls organized by the Ministry of Culture.
- <sup>19</sup> Moderna umetnost dobi svoj dom, *Slovenec*, 151, 5 July 1936, p. 3; interview with Izidor Cankar.
- <sup>20</sup> Jelka Pirkovič Kocbek, Edvard Ravnikar, *Zbornik za umetnostno zgodovino. Nova vrsta*, 10, 1973, pp. 169–199.
- <sup>21</sup> Moderna galerija, Zil inženiring d.d., *Pogoji investitorja za pripravo ponudbe in izdelavo projektne dokumentacije za preureditev in obnovo zgradbe Moderne galerije Ljubljana*, Ljubljana, 1996. Typescript held in the archives of the Ljubljana Regional Unit of the Slovenian Institute for the Protection of Cultural Heritage.
- <sup>22</sup> Odlok o razglasitvi spomenikov naravne in kulturne dediščine na območju občine Ljubljana Center med Aškerčevo, Tivolsko in Slovensko cesto, *Official Gazette of the Republic of Slovenia*, nos. 60/1993 and 105/2008.
- <sup>23</sup> Marija Režek, Sabina Ravnikar & Darja Pergovnik, *Ljubljana – Moderna galerija, EŠD 1578: konservatorski program za posege v kulturni spomenik*, Ljubljana, 2006.
- <sup>24</sup> In 1996, the committee members included Stane Bernik, Miloš Florjančič, Grega Košak, Milan Mihelič, Breda Mihelič, Matjaž Jarc, Zdenka Badovinac, Borut Lasič, Nada Madžarac, and Igor Zabel.
- <sup>25</sup> Bevk Perović arhitekti, projektiranje, d.o.o., Tobačna 5, Ljubljana, project head: Matija Bevk, ZAPS reg. no. 1151, project no. 09/06, February 2008.
- <sup>26</sup> The reconstruction of the Museum of Modern Art was carried out by Vegrad d.o.o. and its subcontractors. Preparatory work already began in the early 2008, technical inspection was conducted on 16 April 2009, and the operating permit for the building was issued in May 2009. The project for the renovation of the eastern facade was produced by the civil engineer Iztok Leskovar at IRMA d.o.o., this part of the facade was cleaned by Skosal s.p., and the restoration of the damaged stone slabs was carried out by Restavradorstvo Mali d.o.o. Renovation of this part of the facade took place in April and May 2009. The rest of the facade, which was not damaged, was cleaned in October 2009 by Sapi d.o.o. The wooden elements (the ceiling in the main hall and the vestibule) were renovated by Aleš Bratovič s.p.
- <sup>27</sup> Courtesy of the Museum of Modern Art, Ljubljana.
- <sup>28</sup> Edvard Ravnikar, Moderna galerija, *Kronika slovenskih mest*, 7(2), 1940, pp. 65–74.
- <sup>29</sup> Courtesy of the Museum of Modern Art, Ljubljana.

# Sprehod *A walk*

PO RAVNIKARJEVI  
LJUBLJANI

THROUGH RAVNIKAR'S  
LJUBLJANA

*Ljubljana je v drugi polovici 20. stoletja izredno hitro rasla in se razvijala kot glavno mesto Slovenije z vsemi lastnostmi republiške prestolnice, po letu 1991 pa tudi državne. Dobila je novo upravno, kulturno in univerzitetno središče, medicinski center, številne nove kulturne, šolske in druge izobraževalne ustanove, modna trgovska središča, stanovanjska naselja in industrijske komplekse. Pri številnih od teh stvaritev je Ravnikar aktivno sodeloval.*

*To poglavje je virtualni sprehod skozi Ravnikarjevo Ljubljano, v katerem so s fotografijami in podatki predstavljena njegova ključna dela v mestnem središču in njegovem širšem zaledju.<sup>1</sup>*

*Ljubljana experienced rapid growth in the second half of the twentieth century, developing all the attributes of the capital city of a Yugoslav republic and, after 1991, an independent state. It obtained a new administrative, cultural, and university centre, a medical centre, various new schools and other educational and cultural institutions, stylish shopping centres, housing developments, and industrial complexes. Ravnikar was actively involved in designing many of these.*

*This chapter offers a virtual tour of Ravnikar's Ljubljana, presenting his key works in Ljubljana's centre and its wider surroundings through photos and some additional information.<sup>1</sup>*

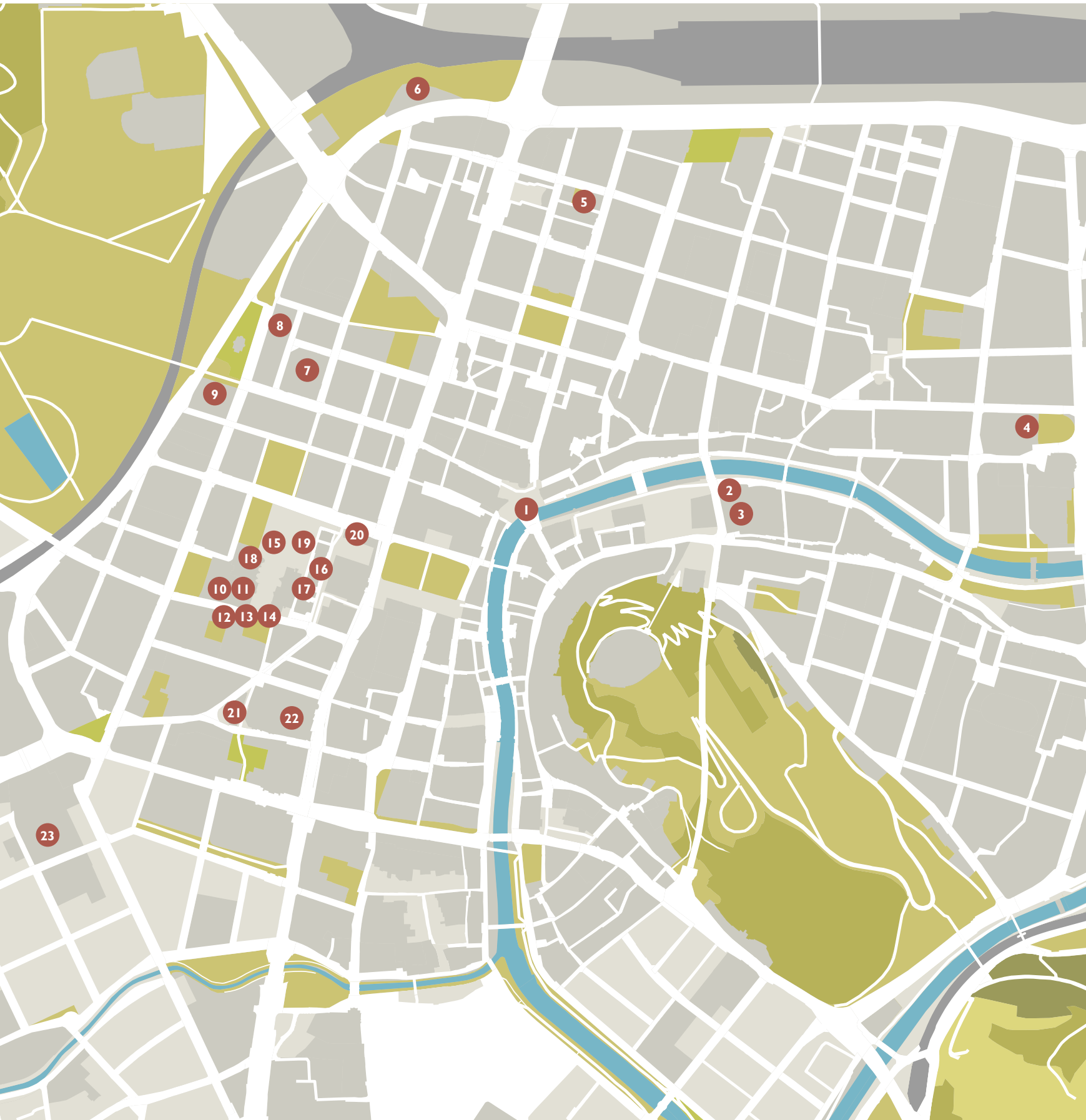
<sup>1</sup> Ker se v različnih virih, ki so uporabljeni v tej publikaciji, pojavljajo različne letnice načrtov in izgradnje posameznih objektov, smo v tem poglavju podatke poenotili tako, da smo kot referenco uporabili zbornik *Hommage à Edvard Ravnikar: 1907–1993* (urednik France Ivanšek, 1995), saj je v njem predstavljen najpopolnejši pregled Ravnikarjevih del.

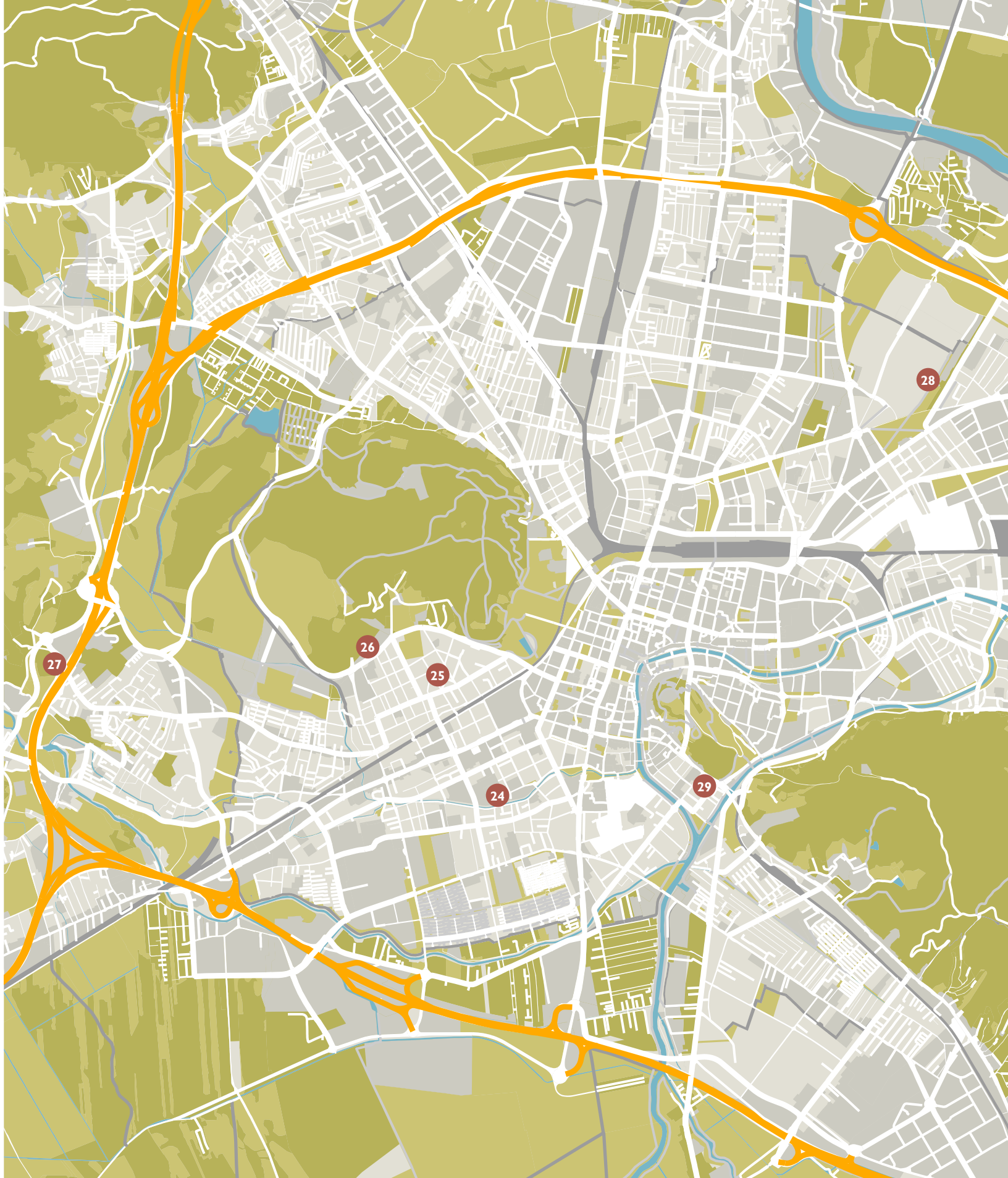
<sup>1</sup> Because the data referring to the year an individual building was designed and constructed vary between the sources used in this publication, this chapter relies on the volume *Hommage à Edvard Ravnikar: 1907–1993* (edited by France Ivanšek, 1995) as a reference because it provides the most complete overview of Ravnikar's works to date.



# Mestno središče

*The city centre*





Druga Ravnikarjeva dela  
*Other works by Ravnikar*



**1**  
 Ureditev Prešernovega  
 trga, 1988 (foto:  
 B. Zupančič).  
 Prešeren Square, 1988  
 (photo: B. Zupančič).

**2**  
 Dozidava Cankarjeve založbe, Kopitarjeva ulica 4, načrt  
 1981, gradnja 1981–1982 (foto: B. Zupančič).  
 Cankarjeva Založba Building, *Kopitarjeva ulica 4*, plan:  
 1981, construction: 1981–1982 (photo: B. Zupančič).







3  
Založba in tiskarna Ljudska pravica, Kopitarjeva ulica 2, načrt 1957, gradnja 1958–1961 (foto: B. Zupančič).  
Ljudska Pravica Building, *Kopitarjeva ulica 2*, plan: 1957, construction: 1958–1961 (photo: B. Zupančič).



4  
Stanovanjski stolpnici na Hrvatskem trgu, Rozmanova ulica 2 in Hrvatski trg 2, načrt 1958, gradnja 1961 (foto: B. Zupančič).  
High-rise apartment buildings on Croatia Square, *Rozmanova ulica 2* and *Hrvatski trg 2*, plan: 1958, construction: 1961 (photo: B. Zupančič).





**5**  
 Stanovanjski stolpnici na Pražakovi ulici,  
 Cigaletova ulica 8 in Pražakova ulica 6,  
 načrt in gradnja 1963 (foto: B. Zupančič).  
 High-rise apartment buildings on Pražák  
 Street, *Cigaletova ulica 8* and *Pražakova  
 ulica 6*, plan and construction: 1963 (photo:  
 B. Zupančič).



**6**  
 Bencinski servis Tivolska, Tivolska cesta 43, načrt 1968,  
 gradnja 1968–1969 (foto: B. Zupančič).  
 Gas station on Tivoli Street, *Tivolska cesta 43*, plan: 1968,  
 construction: 1968–1969 (photo: B. Zupančič).





7  
 Stanovanjska stolpnica Štefanova, Štefanova ulica 15, načrt 1958, gradnja 1960 (foto: B. Zupančič).  
 High-rise apartment building on Stefan Street, Štefanova ulica 15, plan: 1958, construction: 1960 (photo: B. Zupančič).



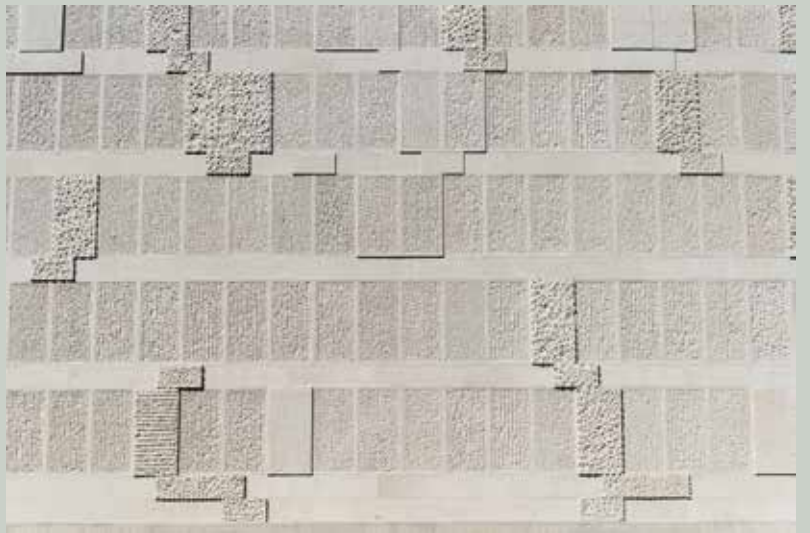
8  
 Prizidek k Narodni galeriji, Puharjeva ulica 9, načrt 1989, gradnja 1992–1993 (foto: B. Zupančič).  
 Extension to the National Gallery, Puharjeva ulica 9, plan: 1989, construction 1992–1993 (photo: B. Zupančič).



9

Moderna galerija, Cankarjeva cesta 15, načrt 1939, gradnja 1940–1951 (foto: B. Zupančič).  
Museum of Modern Art, *Cankarjeva ulica 15*, plan: 1939, construction: 1940–1951 (photo: B. Zupančič).







**10**  
Cankarjev dom,  
Prešernova cesta 10,  
načrt 1977, gradnja  
1982–1983 (foto:  
B. Zupančič).  
Cankar Centre,  
Prešernova cesta  
10, plan: 1977,  
construction:  
1982–1983 (photo:  
B. Zupančič).





**11**  
Cankarjev dom, velika sprejemna dvorana (foto:  
D. Arrigler).  
Cankar Centre, Grand Reception Hall (photo: D. Arrigler).

**12**  
Cankarjev dom, detajl stropa in svetil (foto: D. Arrigler).  
Cankar Centre, detail of the ceiling and lights (photo:  
D. Arrigler).

**13**  
Cankarjev dom, steklena  
vrata v preddverju  
Gallusove dvorane (foto:  
D. Arrigler).  
Cankar Centre, glass  
door in the foyer of  
Gallus Hall (photo:  
D. Arrigler).



**14**  
Cankarjev dom, detajl  
stopnišča (foto:  
K. Bursać).  
Cankar Centre,  
staircase detail (photo:  
K. Bursać).







16

Trg Republike,  
blagovnica Maxi (foto:  
B. Zupančič).  
Republic Square,  
Maxi department store  
(photo: B. Zupančič).



17

Trg Republike, stolpnica  
Ljubljanske banke  
(foto: B. Zupančič).  
Republic Square,  
Ljubljanska Banka  
tower (photo:  
B. Zupančič).

18

Trg Republike, stolpnica  
TR3 (foto: B. Zupančič).  
Republic Square, TR3  
tower (photo:  
B. Zupančič).





20

Prizidek k Šubičevi gimnaziji,  
Šubičeva ulica 1a, gradnja 1966<sup>2</sup>  
(foto: B. Zupančič).

Addition to the high school on  
Šubic Street, *Šubičeva ulica 1a*,  
construction: 1966<sup>2</sup> (photo:  
B. Zupančič).



<sup>2</sup> Dalija Tanšek, Lado Tratnik, Gimnazija Jožeta Plečnika –  
večnamenski prostor in stopnišče, *Odpрте hiše Slovenije*,  
2014.

<sup>2</sup> Dalija Tanšek & Lado Tratnik, Gimnazija Jožeta Plečnika –  
večnamenski prostor in stopnišče, *Odpрте hiše Slovenije*,  
2014.

21

Poslovna stavba ob Igriški, Igriška ulica 5, načrt 1964, gradnja  
1977 (foto: B. Zupančič).

Office building on Ballcourt Street, *Igriška ulica 5*, plan: 1964,  
construction: 1977 (photo: B. Zupančič).





**22**  
 Stanovanjski kompleks Ferantov vrt, Slovenska  
 cesta 9b, Gregorčičeva ulica 9a, Gregorčičeva ulica  
 11, Gregorčičeva ulica 13a, Rimska cesta 12, 14, 16,  
 natečaj 1964, gradnja 1967–1973 (foto: B. Zupančič).  
 Ferant Garden housing complex, Slovenska cesta  
 9b, Gregorčičeva ulica 9a, Gregorčičeva ulica 11,  
 Gregorčičeva ulica 13a, and Rimska cesta 12, 14, and  
 16, competition: 1964, construction: 1967–1973  
 (photo: B. Zupančič).



**23**  
 Fakulteta za gradbeništvo in geodezijo, Jamova cesta 2,  
 načrt 1960, gradnja 1963–1966 (foto: B. Zupančič).  
 Faculty of Civil Engineering and Geodesy, Jamova cesta 2,  
 plan: 1960, construction: 1963–1966 (photo: B. Zupančič).



24

Inštitut za šibki tok,  
Teslova ulica 30, načrt  
1946–1947, gradnja  
1950–1954 (foto:  
B. Zupančič).  
Light Current Institute,  
Teslova ulica 30,  
plan: 1946–1947,  
construction 1950–1954  
(photo: B. Zupančič).



25

Študentsko naselje, Svetčeva ulica 9, načrt 1948, gradnja  
1950–1957 (foto: B. Zupančič).  
Rožna Dolina university dormitories, Svetčeva ulica 9, plan:  
1948, construction: 1950–1957 (photo: B. Zupančič).



26

Gozdarski inštitut, Večna pot 2, načrt 1947, gradnja 1948 (foto: B. Zupančič).

Forestry Institute, Večna pot 2, plan: 1947, construction: 1948 (photo: B. Zupančič).



27

Starostni dom Bokalce, danes Dom starejših občanov Ljubljana Vič-Rudnik, enota Bokalce, Cesta na Bokalce 51, natečaj 1938, izvedbeni načrt 1940 (foto: B. Zupančič).

Bokalce retirement home, now referred to as the Bokalce Unit of the Ljubljana Vič-Rudnik Retirement Home, Cesta na Bokalce 51, competition: 1938, development plan: 1940 (photo: B. Zupančič).



28

Kostnica padlim med prvo svetovno vojno na Žalah, Jarška cesta 13, načrt 1937, gradnja 1938–1939 (foto: B. Zupančič).  
Ossuary at Žale Cemetery dedicated to the fallen during the First World War, *Jarška cesta 13*, plan: 1937, construction: 1938–1939 (photo: B. Zupančič).



29

Univerzitetni stanovanjski blok na Prulah, Janežičeva ulica 1, načrt 1957, gradnja 1959 (foto: B. Zupančič).  
Student residence hall in the Prule neighbourhood, *Janežičeva ulica 1*, plan: 1957, construction: 1959 (photo: B. Zupančič).



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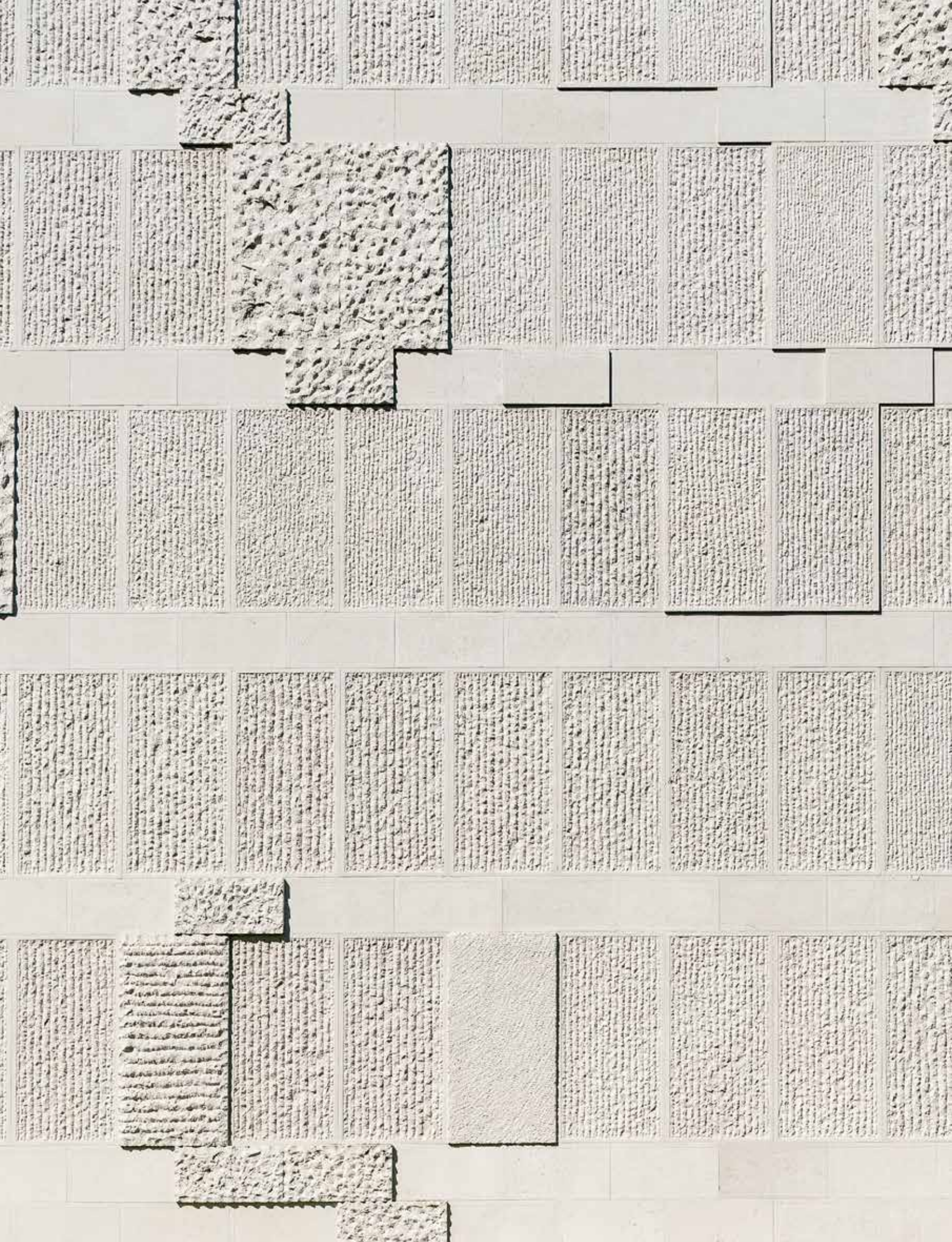
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Leta 2023 je minilo trideset let od smrti Edvarda Ravnikarja (1907–1993), arhitekta, urbanista, oblikovalca, teoretika, univerzitetnega profesorja in publicista.

Edvard Ravnikar je osrednja osebnost povojne slovenske arhitekture, najpomembnejši slovenski arhitekt, oblikovalec ključnih objektov in prostorov slovenske nacionalnosti in karizmatični učitelj, ki je vzgojil generacije slovenskih arhitektov. Po drugi svetovni vojni je bil za razvoj Ljubljane enako pomemben kot njegov učitelj Jože Plečnik med obema vojnama. Za svoje delo je bil nagraden s Prešernovo, Plečnikovo in Herderjevo nagrado.

Ministrstvo za kulturo je leto 2023 razglasilo za Ravnikarjevo leto in pripravilo obsežen program dogodkov. Mestna občina Ljubljana se je pridružila ohranjanju spomina na tega velikega umetnika s skrbnim vzdrževanjem in ohranjanjem njegove dediščine in popularizacijo njegovega dela tudi s to publikacijo v zbirki *Portret mesta*.

The year 2023 marked the thirtieth anniversary of the death of the architect, urban planner, designer, theorist, professor, and prolific author Edvard Ravnikar (1907–1993).

He was the central figure of postwar Slovenian architecture, the most important Slovenian architect, a designer of buildings and spaces key to Slovenian national identity, and a charismatic teacher that trained many classes of Slovenian architects. He was just as important for Ljubljana's development after the Second World War as his teacher Jože Plečnik had been during the interwar period. He received the Prešeren and Plečnik Awards and the Herder Prize for his work.

The Slovenian Ministry of Culture declared 2023 Ravnikar Year, and it prepared an extensive programme of events in his honour. The City of Ljubljana joined the efforts to commemorate this great artist by diligently maintaining and conserving his heritage and by popularizing his work, including through this latest publication in the series *Portrait of a City*.



Mestna občina  
Ljubljana

