

Ravnikar's intellectual horizon apart from foreign role models

Aleš Vodopivec
Faculty of Architecture
University of Ljubljana

“With regards to architecture and architects: we may be, like crazy, into this or that greatness, master or pioneer. However – we should not force anyone to share our views. Books and stories that »you should have seen«, symposia and exhibitions »where you should have been present«, are nothing other than nonsense. Culture is but special...

Thoughts turned to stone that we bring back from Karst are just as rich an experience as the discovery of the last Mies's understanding, no longer possible to share.”

E. Ravnikar









HOTEL JUGOSLAVIJA



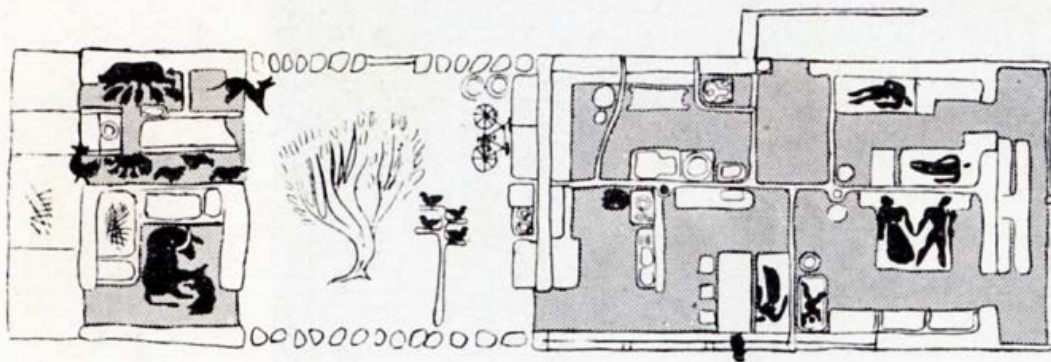
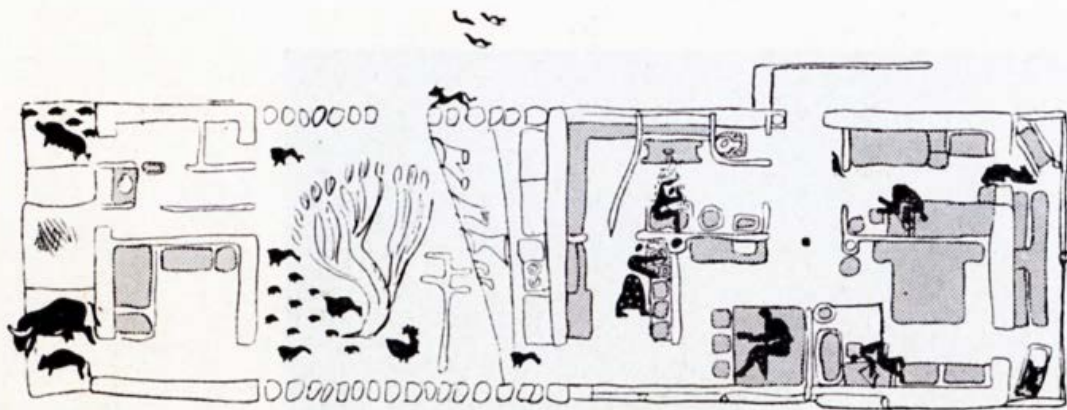
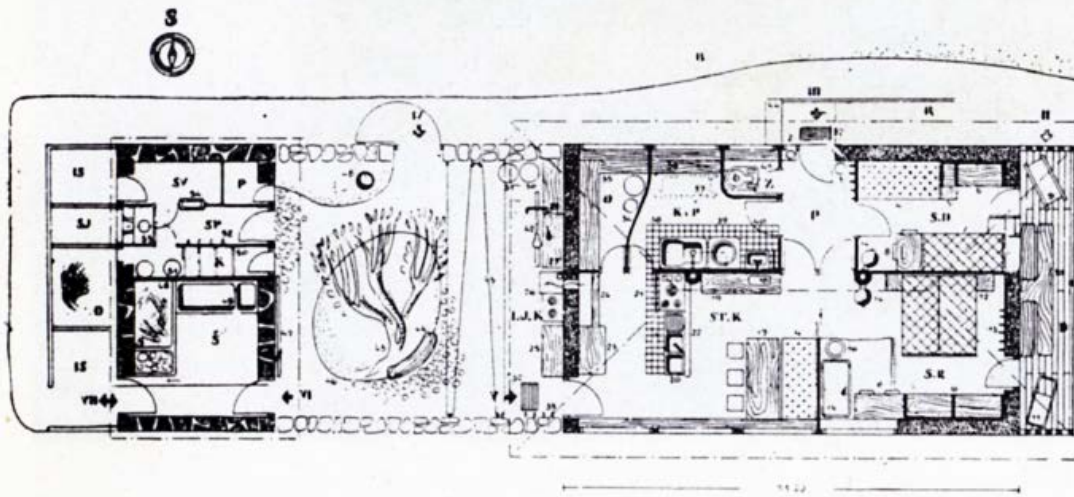
PRONET



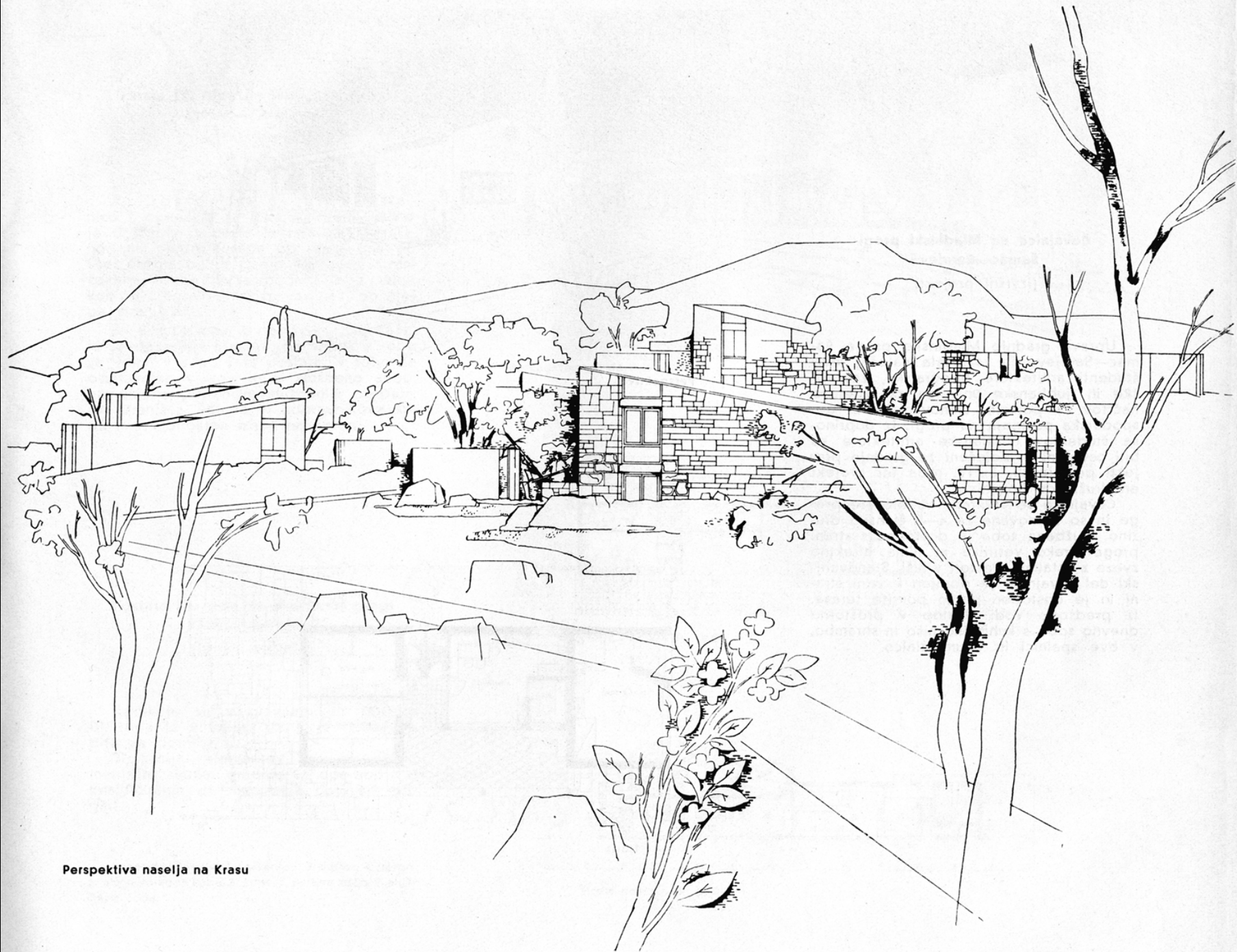
“Today we can say with gratitude that Le Corbusier has filled a whole generation of Yugoslav architects with enthusiasm for architecture. From this source our architecture has developed and although sometimes work tends to become rather stereotyped, insufficiently differentiated and even stiff and badly adapted to our specific conditions, no one can dispute the importance of the part played by Le Corbusier in the development of our modern architecture.

The great influence of Le Corbusier on the pre-war generation had also another aspect – by his high estimation of the native architecture of Muslim countries (acquired while travelling in the Near East and the Balkans) he inspired an interest in the observation and study – especially with Bosnian architects – of vernacular architecture. In consequence there have been many efforts to create a national, though in every respect modern, architecture which is nevertheless suited to regional conditions. This approach, no doubt, will stimulate the further growth of architecture and it may be the source from which a sound national tradition and an autochthonic expression will eventually spring.”

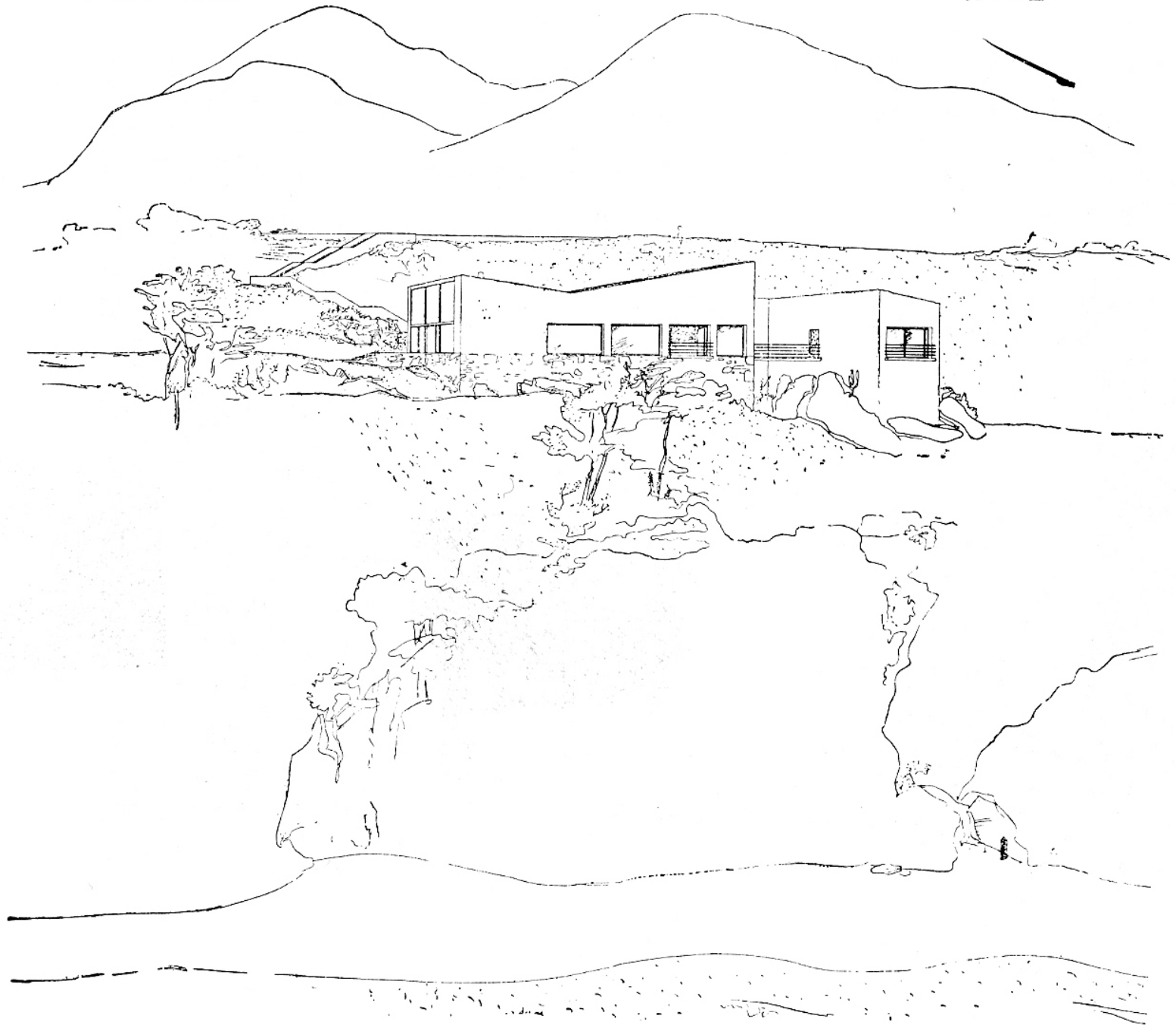
E. Ravnikar, *Post-War Architecture in Yugoslavia*, 1955

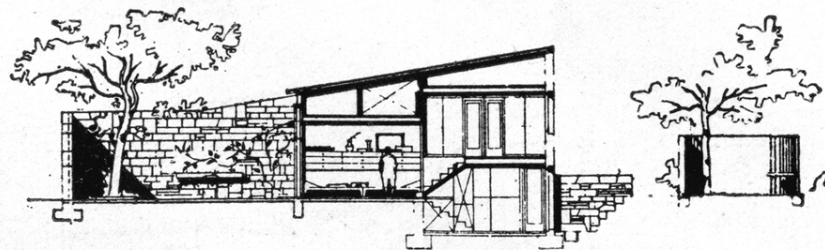




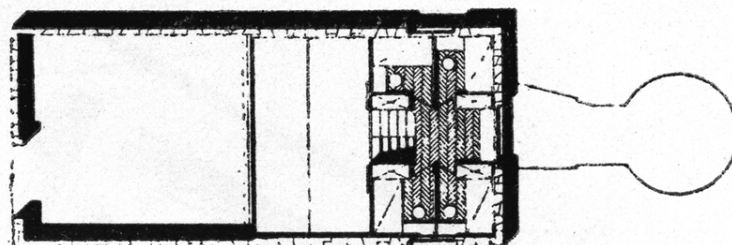


Perspektiva naselja na Krasu

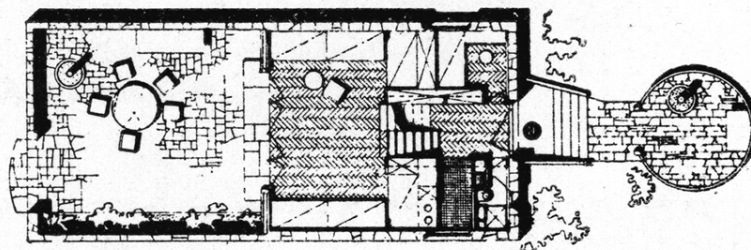




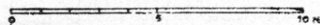
Prerez



Tloris nadstropja



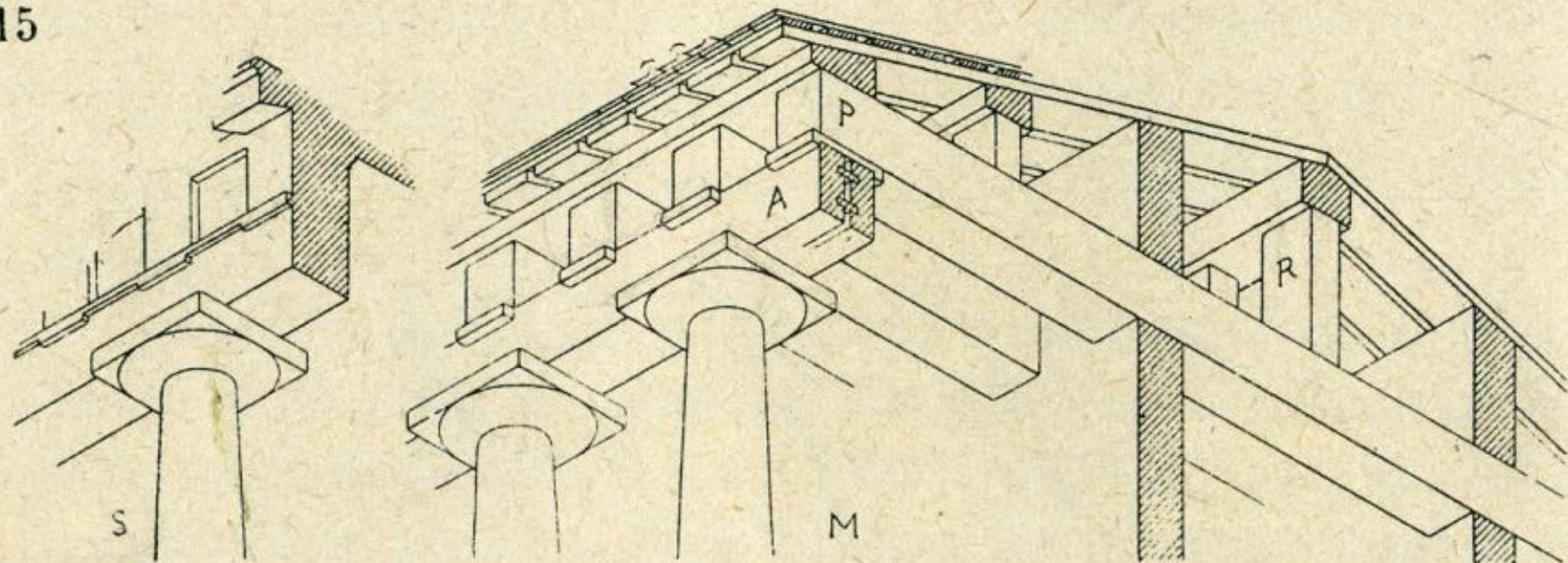
Tloris pritličja

























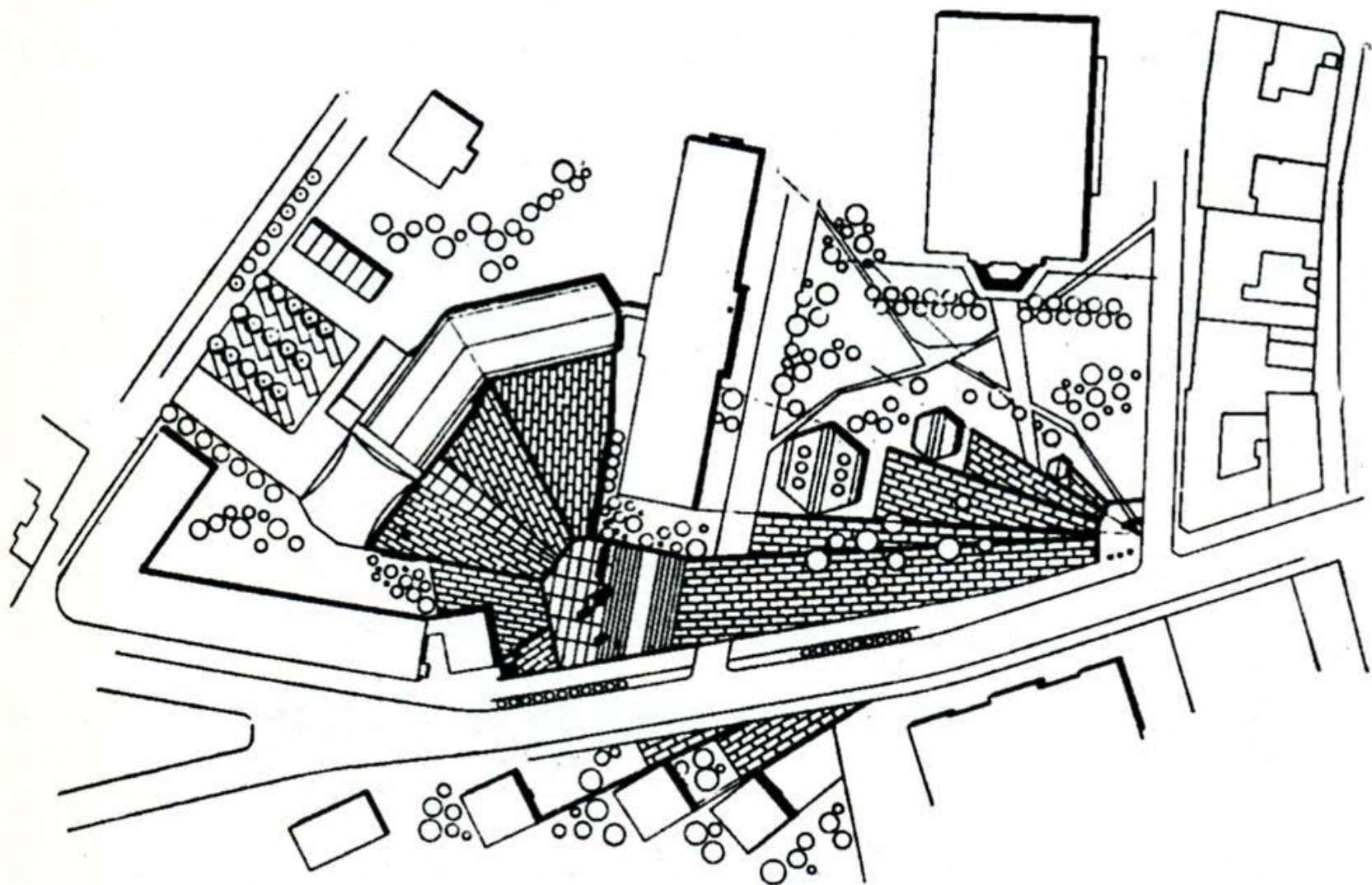


“My part in 'turning Swedish', a credit still not recognized, was slow in coming on. It began with my visit to Stockholm with the Viennese in 1928...

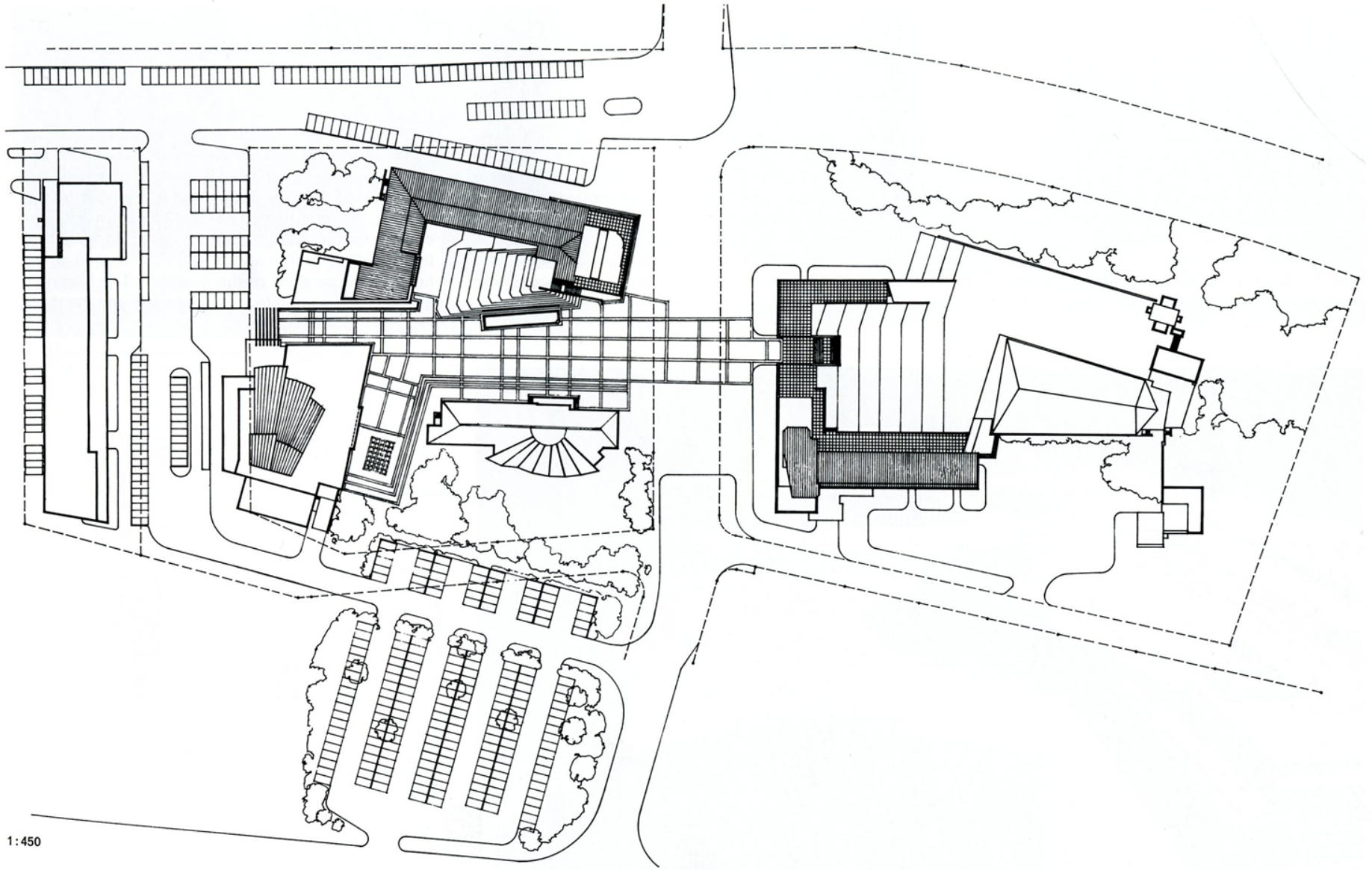
How good it was that we avoided the great world of German, French and American architecture as it could not have helped us due to the major difference in scale.

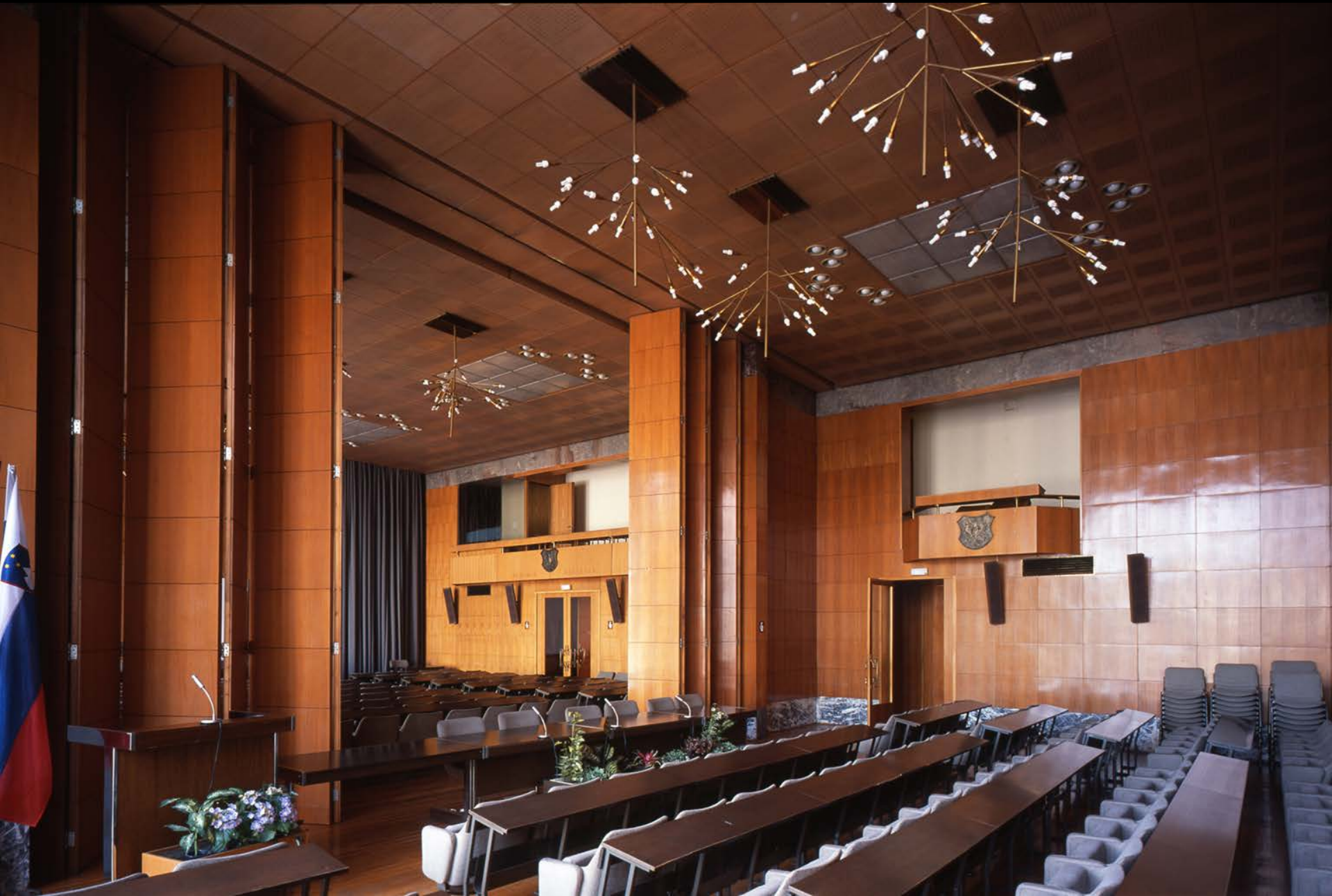
And how right we were in feeling closer to Sweden, Denmark and Finland that were already through with the first task, the digestion of the great examples , so that what we saw there was for us already usable. Carefully vanguard and yet still homely it mainly corresponded to our needs and traditions and partly to our possibilities and expectations.”

E. Ravnikar



*Edvard Ravnikar,
SO Kranj, natečajni projekt, 1955*

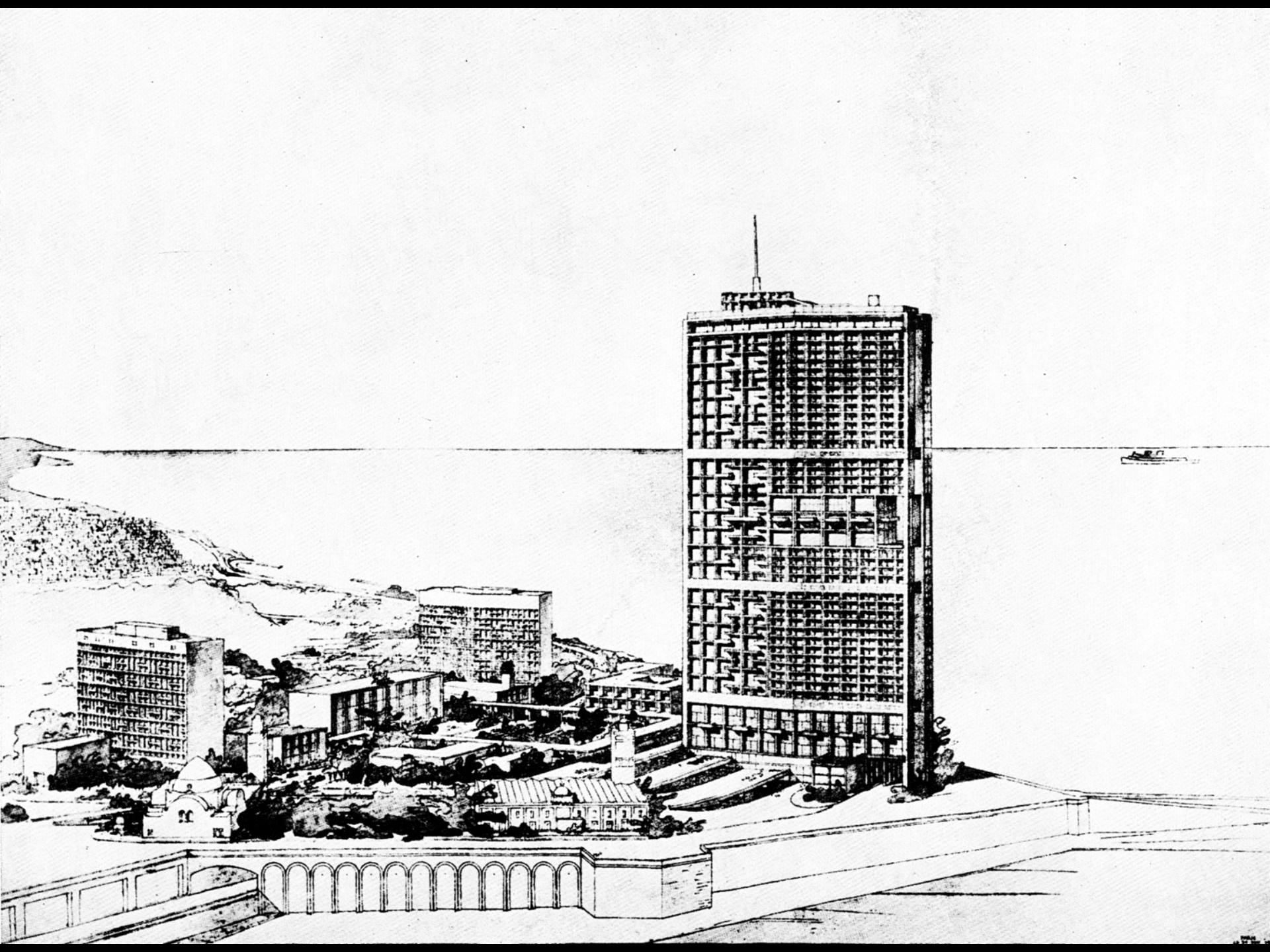




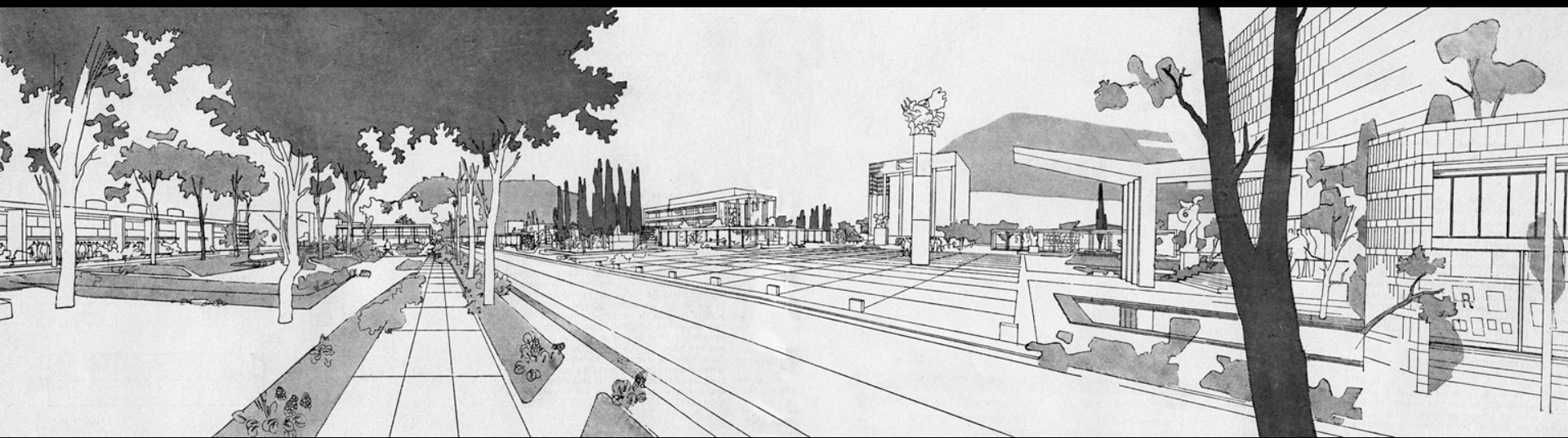


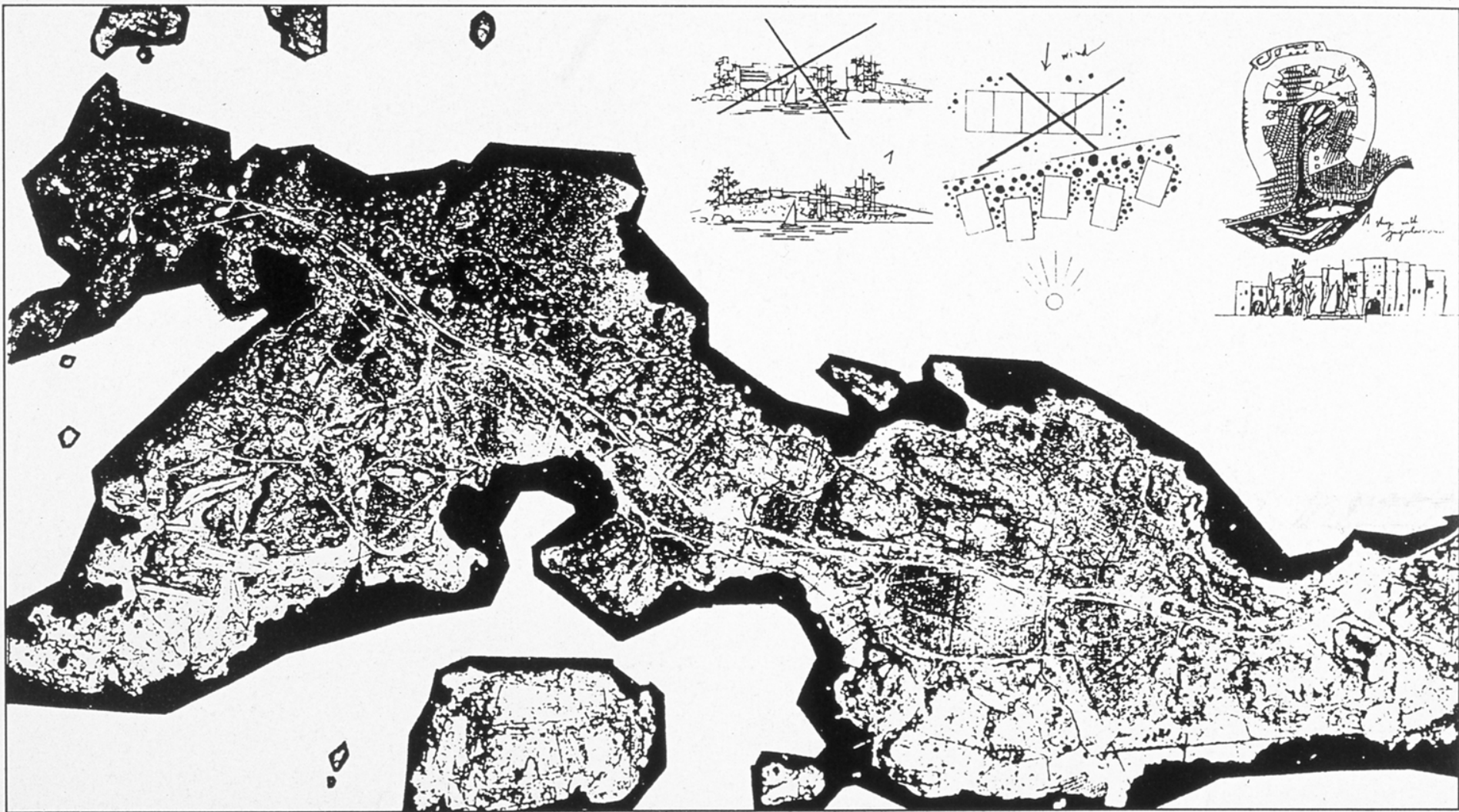


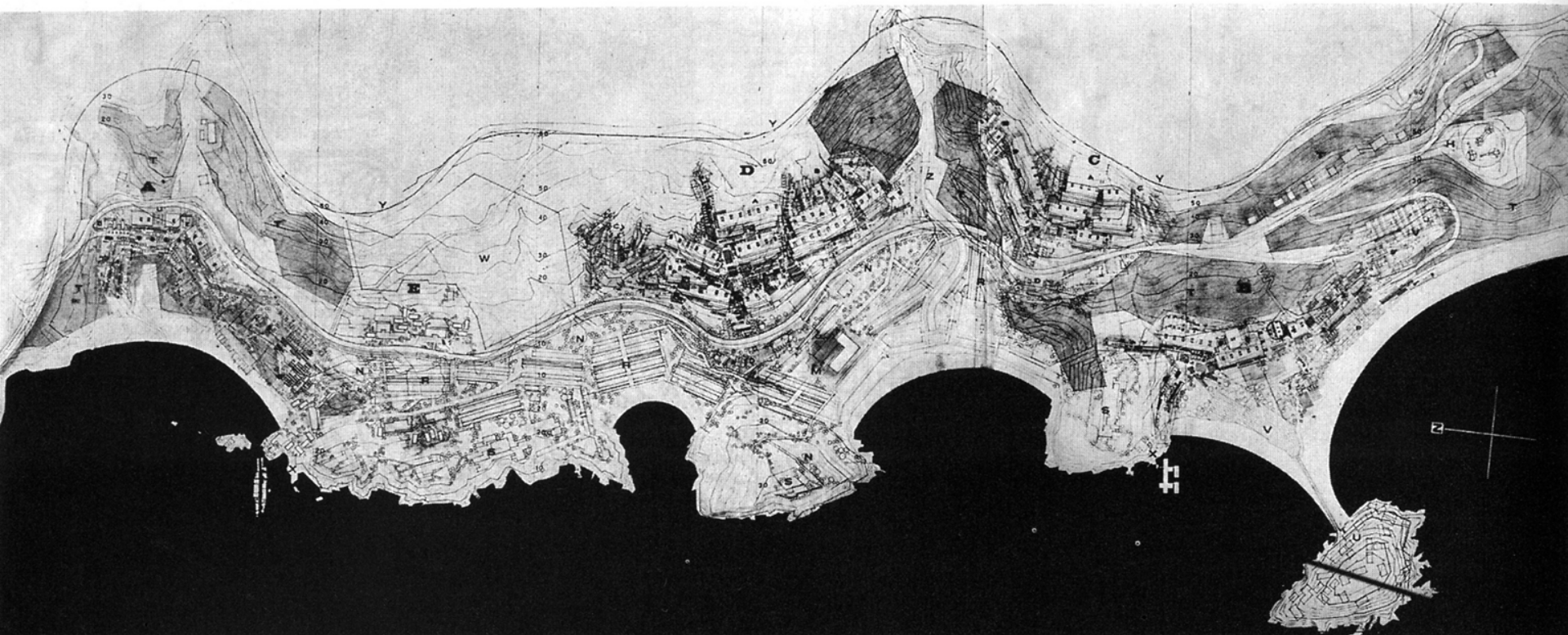


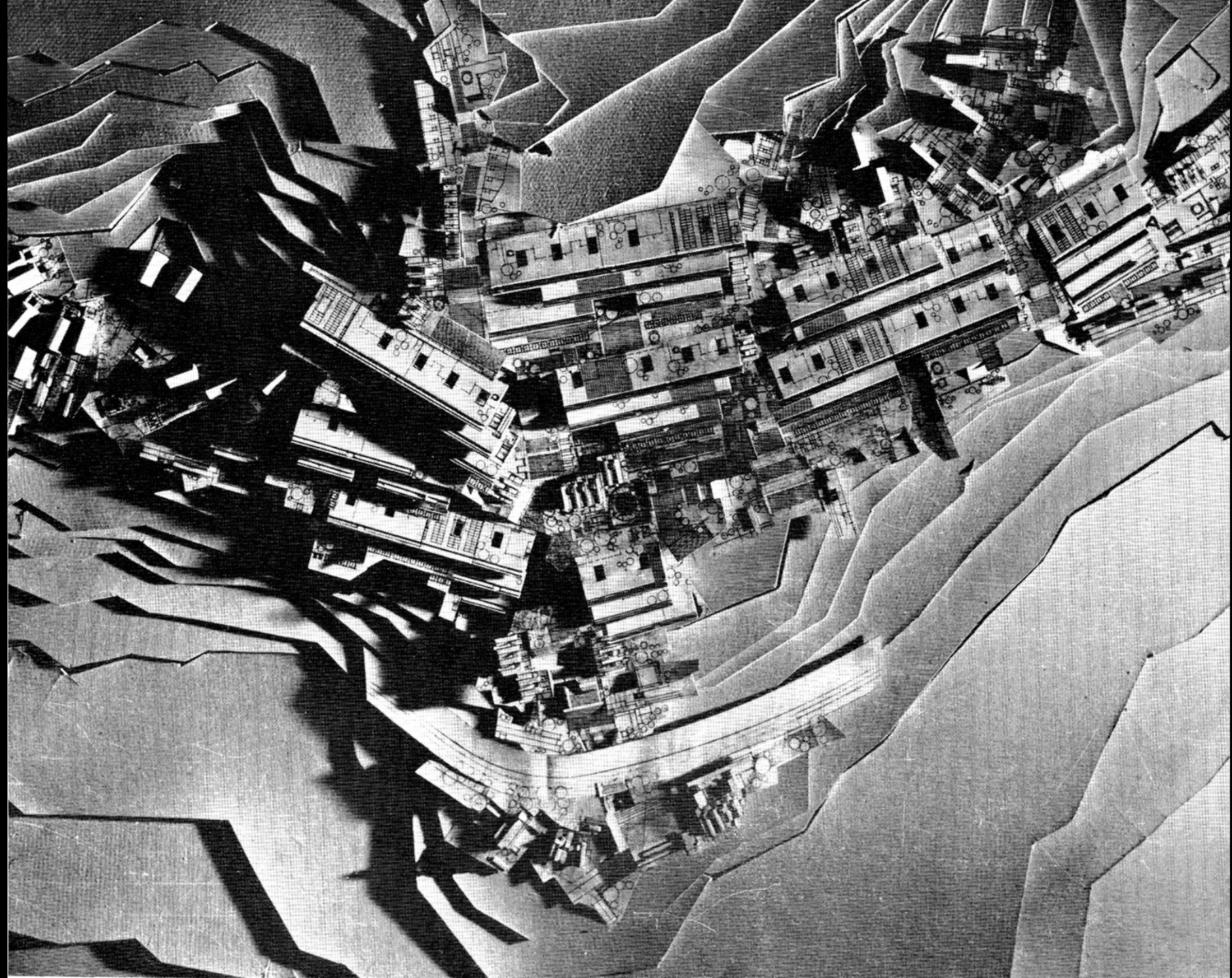






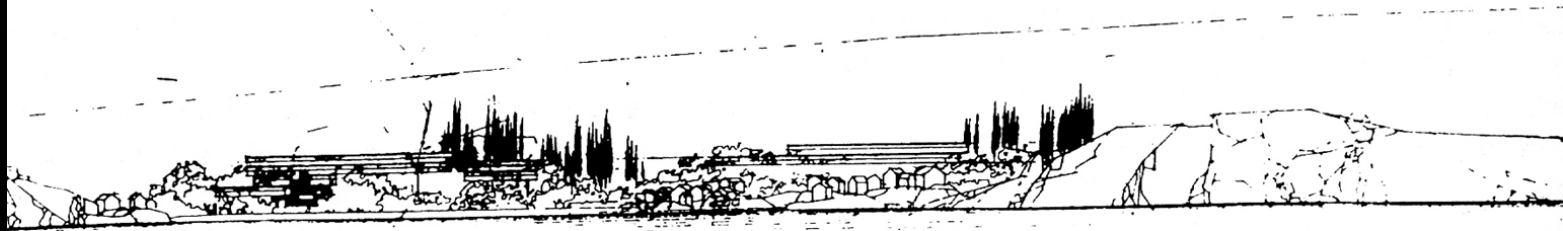




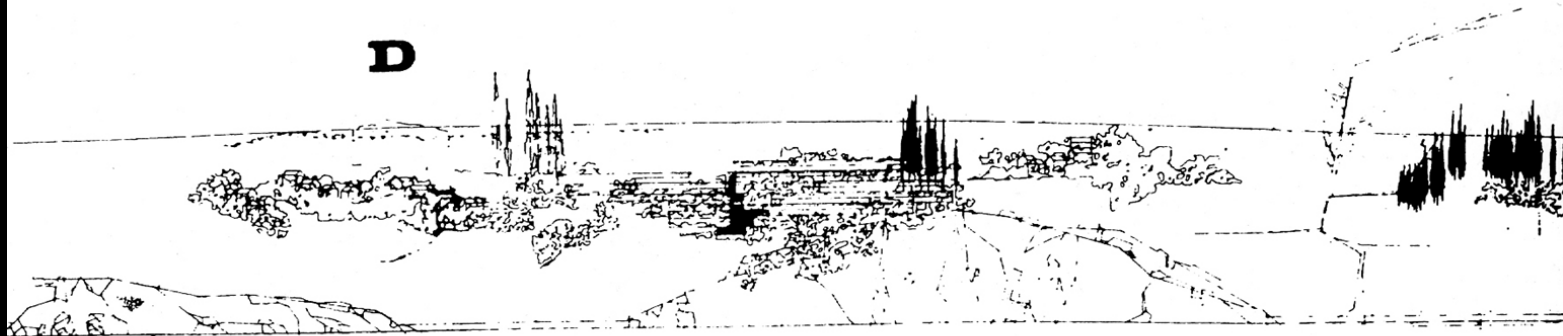


A

E

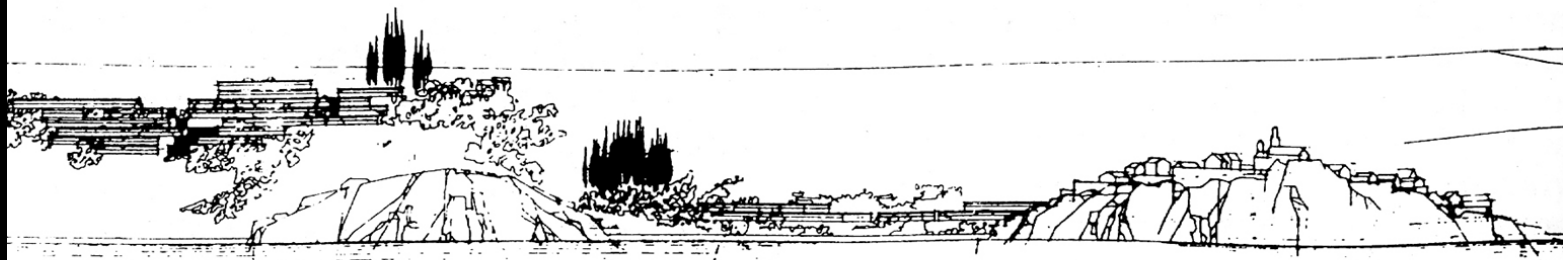


D



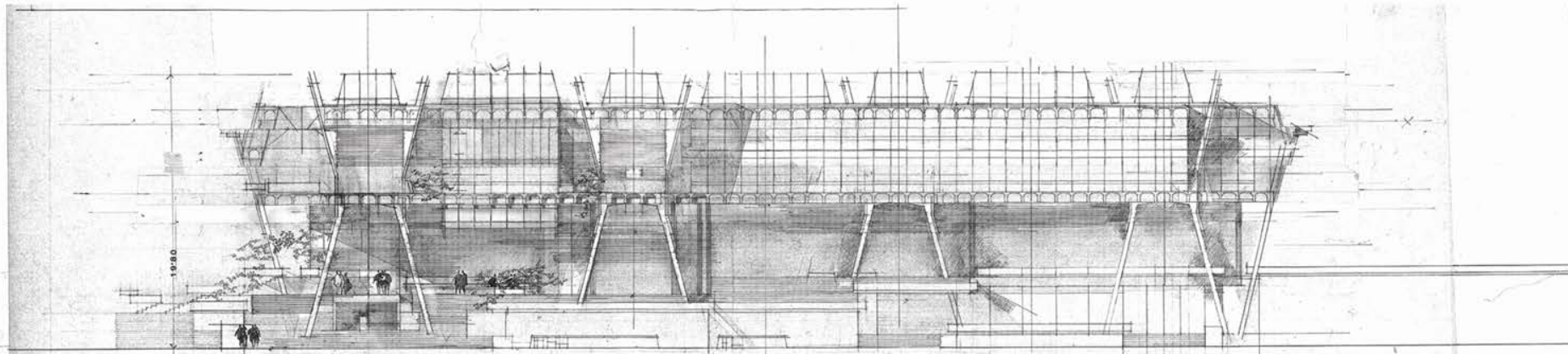
C

B

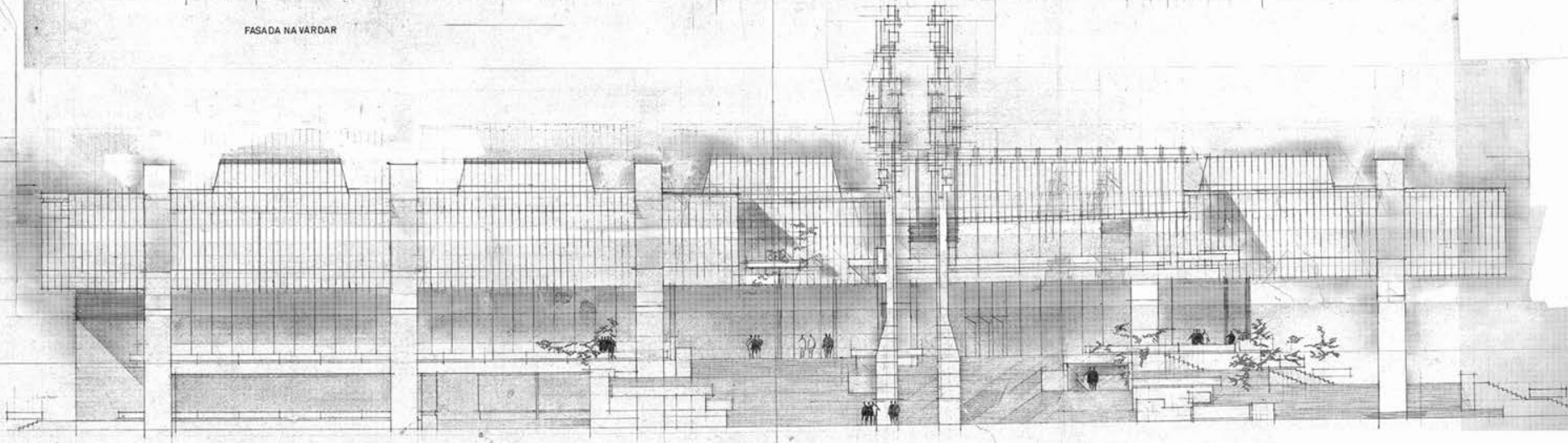








FASADA NA VARDAR



FASADA NA PLOŠTAD MARŠALA TITA





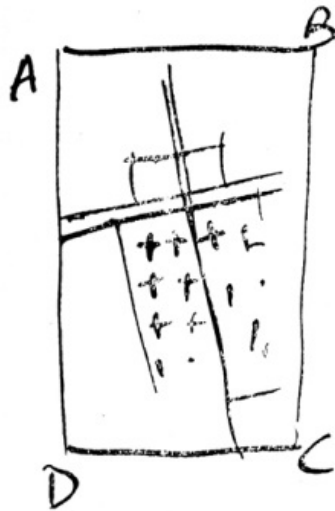
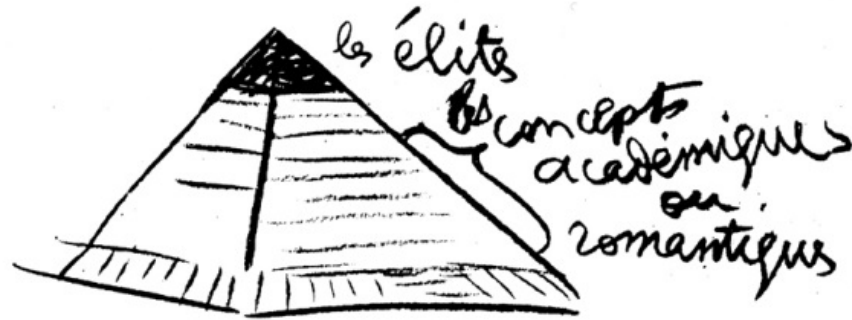
Slovenska cesta

JOŽE CIUHA

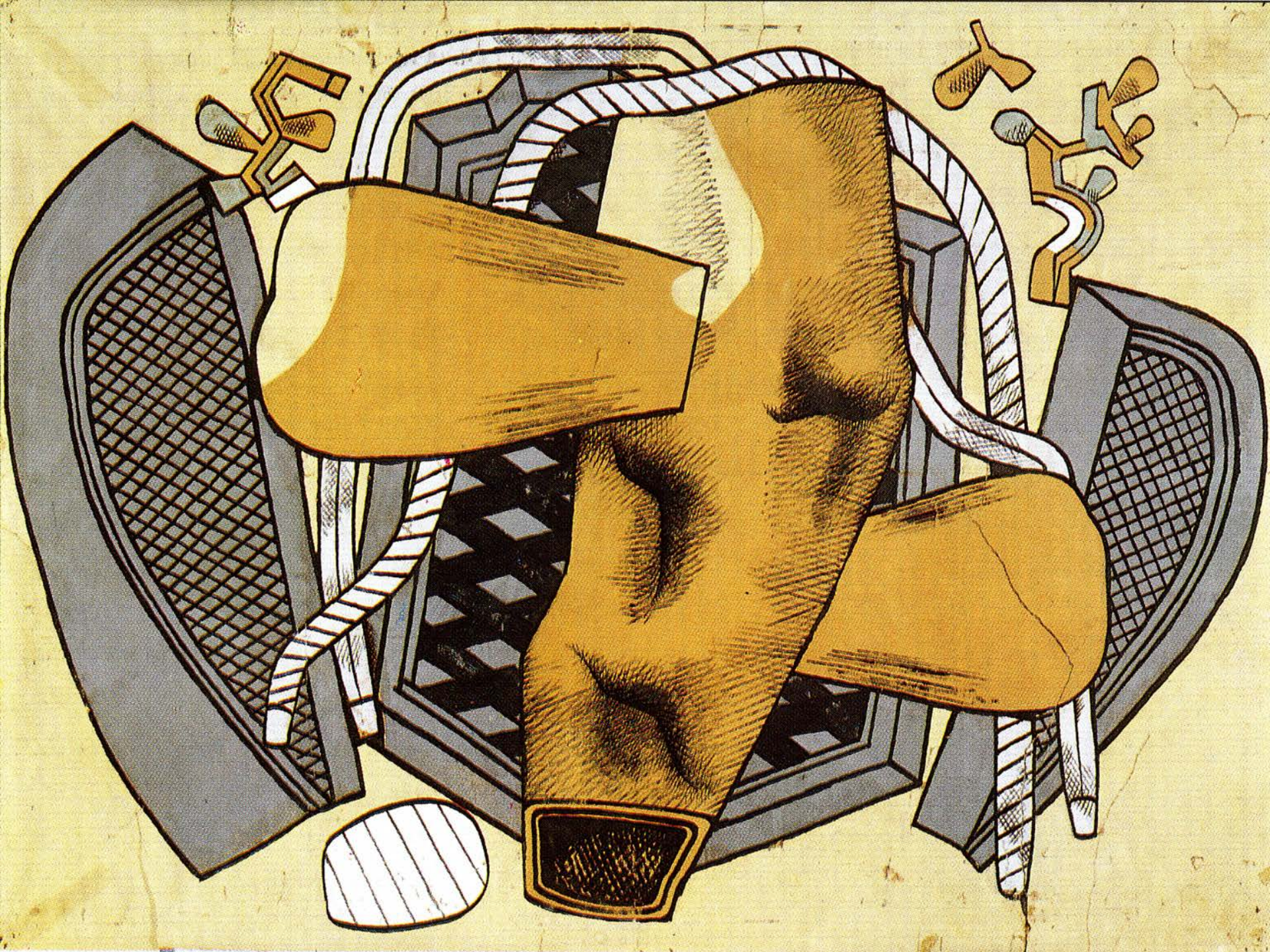
18



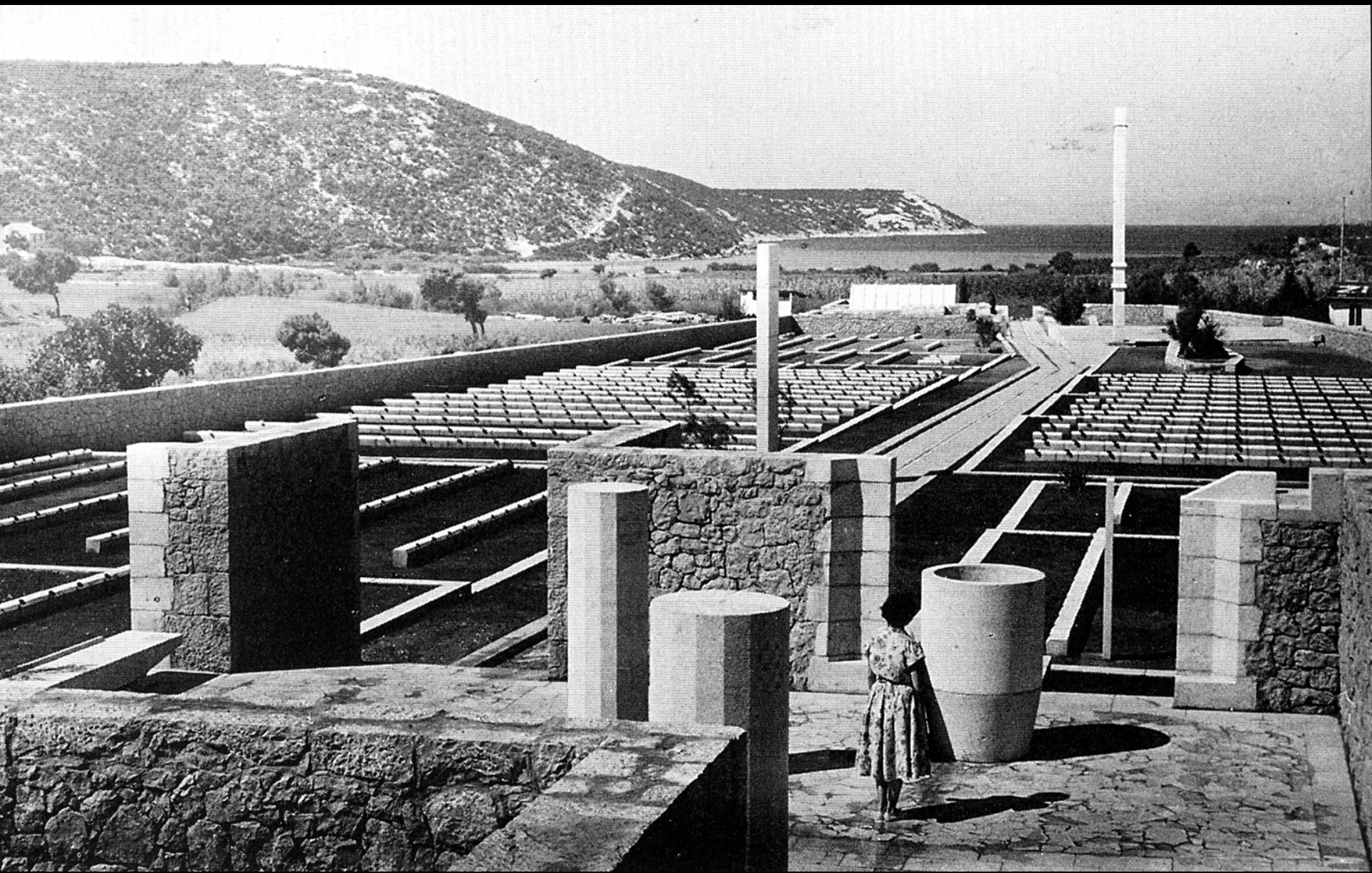
The pyramid of society.
Only the elite at the top
can comprehend the new spirit.
The rest are immured in
"academic or romantic" ideas.
From *Précisions*, (1930).



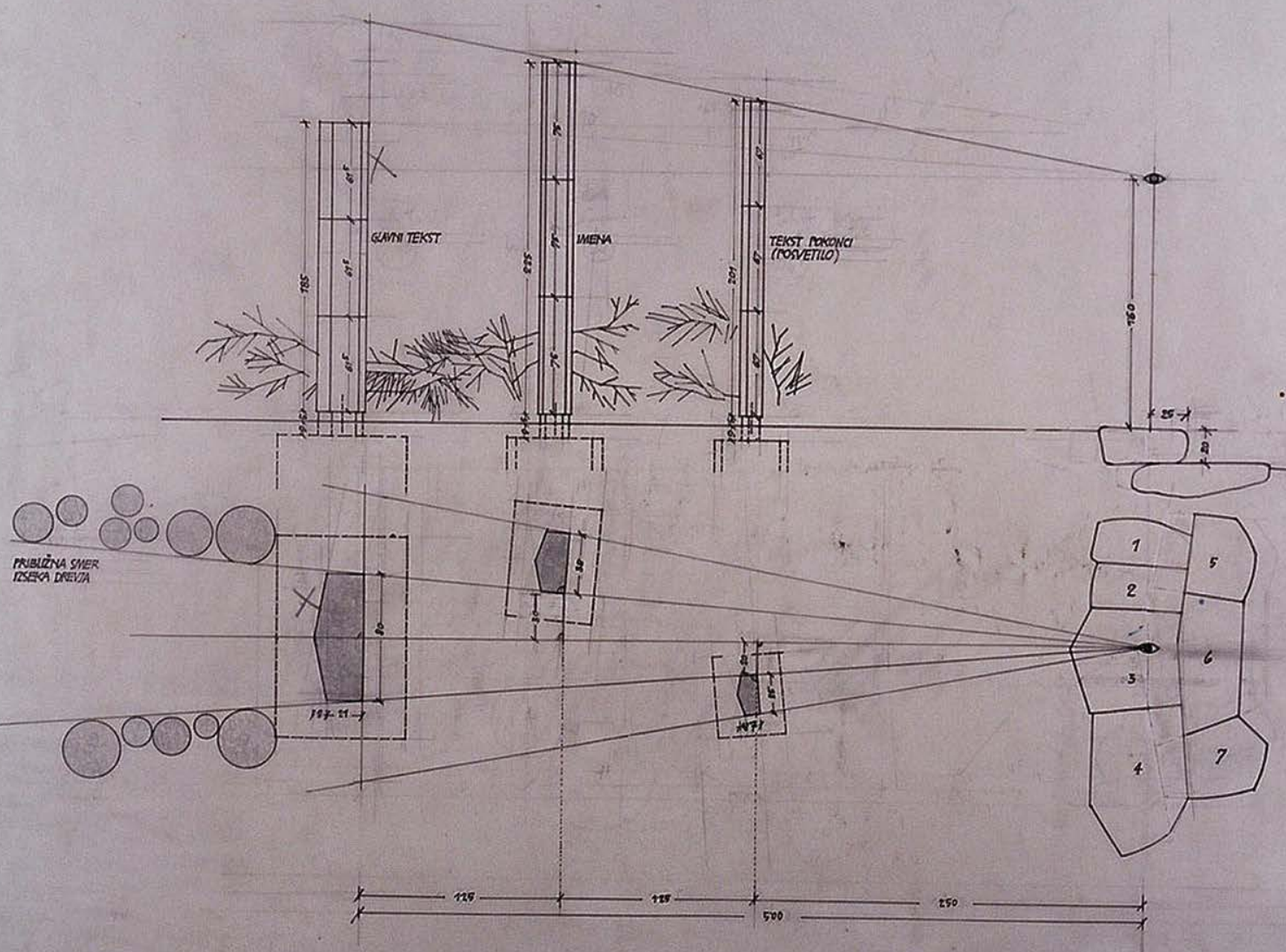
Le Corbusier's fanciful
drawing of the decree
from the President of
France authorizing him
to begin the *Plan Voisin*.
From *Précisions*, (1930).







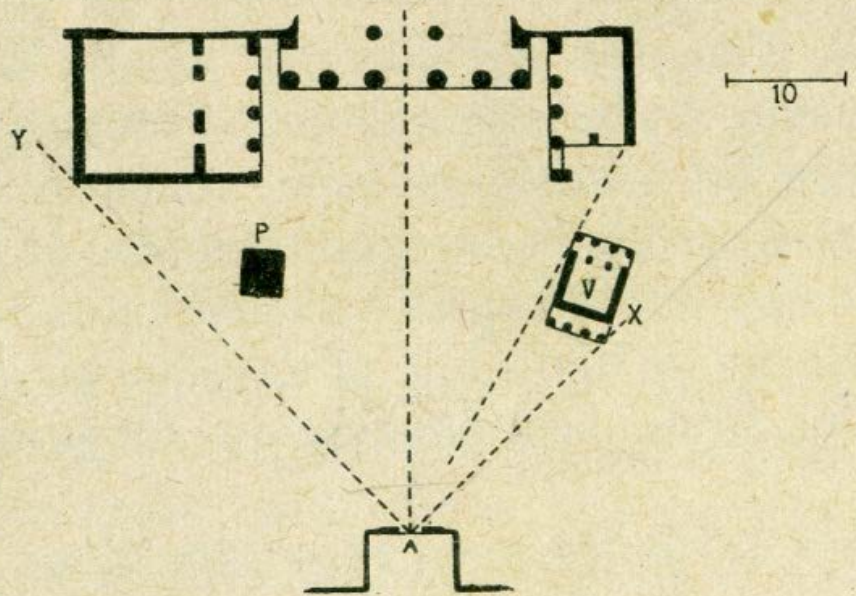
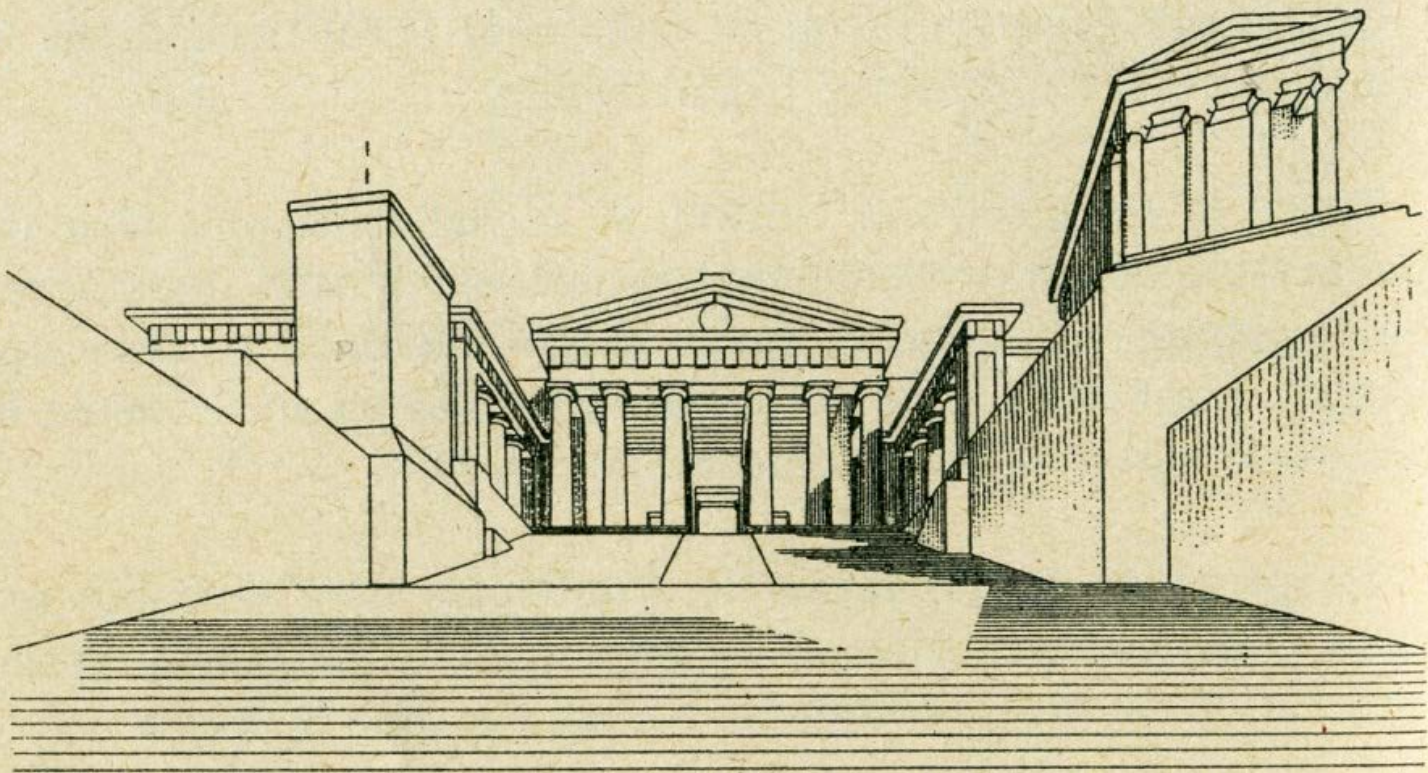


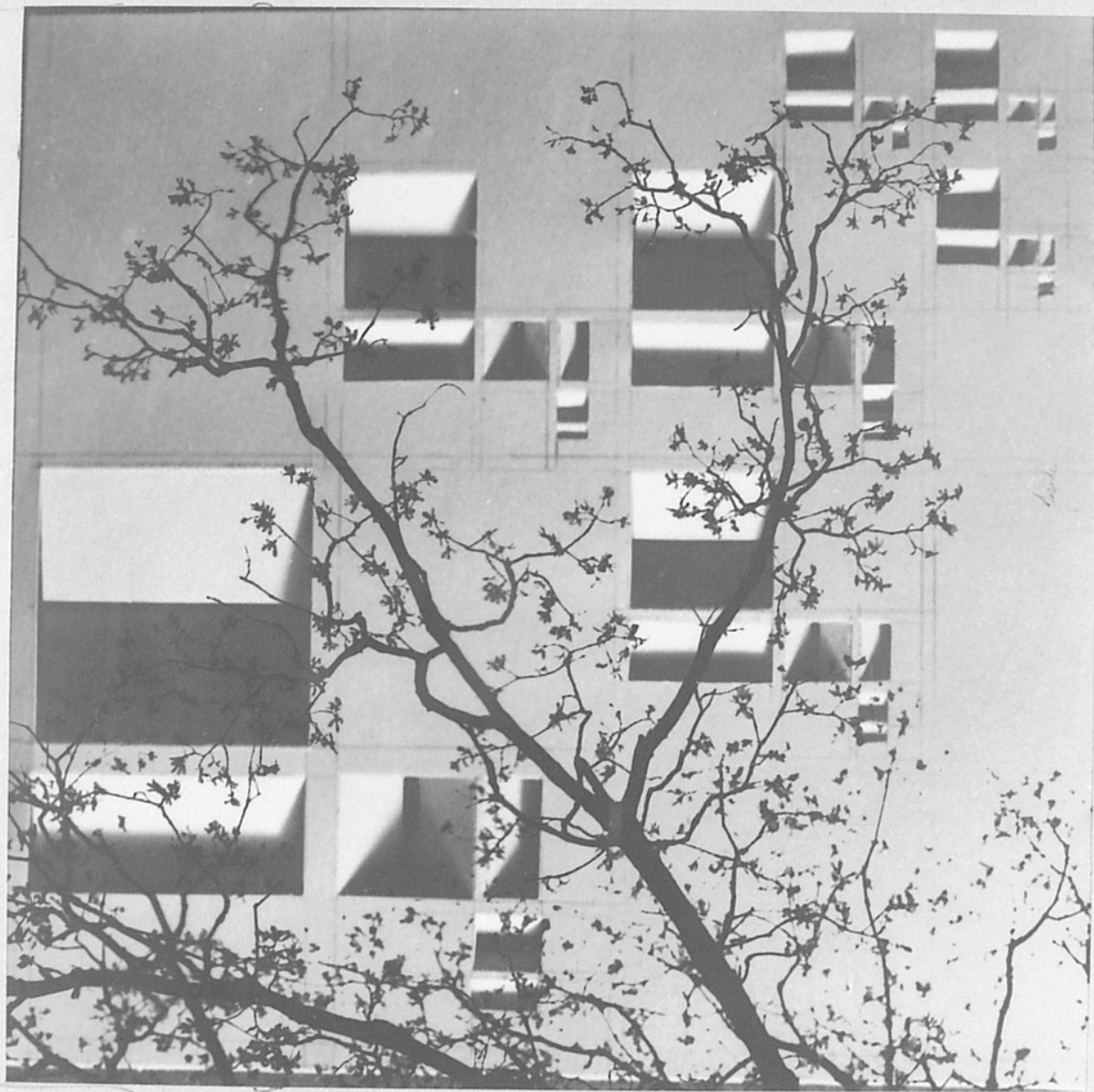


DOPOLNILNI DETAJLI GROBIŠČA NA FRKULJKI
 MERILO 1:20

- 1/ SPOMINSKI KAMNI (A,B,C):
 KAMNA A IN B STA SESTAVLJENA IZ TREH
 KOSOV, C PA PO MOŽNOSTI IZ ENEGA KOSA
 - 2/ PRINCIP UREDITVE DOHODOV:
 NA VSAKIH 10% KORAKOV TRJ STOPNICE
 PO 20 cm VIŠINE.
 CELOTEN DOSTOP DOKONČNO UREJEN NA
 TERENU.
 NASTOPNA STOPNICA PRED SPOMENIKOM,
 OZNAČENA NA NAČRTU, IZ LOMLJENEGA
 NEOBDELANEGA KAMNA DIMENZI:
 1 - ca 60 x 20
 2 - ca 60 x 20
 3 - ca 60 x 60
 4 - ca 60 x 80
 5 - ca 90 x 40
 6 - ca 40 x 80
 7 - ca 90 x 40
 - 3/ KAMENI SPOM. STEPIKOV MORA BITI ODPRTI
 PROTI LOKALNIH KLIMATSKIM VPLIVOM!
 AJZAKOLČITI POD NADZORSTVOM PROJEKTANTA!
- LJUBLJANA, OKTOBER 1996

J. Šušter







“Where is the space of our (Slovene) architecture? Definitely not within the borders of what is now Yugoslavia... The only thing left is... to raise into the international world with one's own pedagogical discipline and modern tradition, with one's own form and design culture...”

E. Ravnikar