

# The battle for Metelkova

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## Vojna za Metelkovo

“What do you think an artist is? ...he is a political being, constantly aware of the heart breaking, passionate, or delightful things that happen in the world, shaping himself completely in their image. Painting is not done to decorate apartments. It is an instrument of war.”

Pablo Picasso

“First the rulers, from anger (or fear) vented their rage on a part of buildings, but it was not enough; they called darkness upon it, wrapped it in cold and took water from it. Thus encircled by darkness and frozen through, Metelkova was slowly losing its “natural” allies and public leaders in the ranks of creators and intellectuals who had already won recognition. [...] those who remained, had to clash with life and work in unbearable circumstances. In the first place they clashed with the recklessness of the co-called Ljubljana scene, even of that part which a decade earlier was struggling for the spaces of diversity.”

The Metelkova Development Plan, Final Report February 1995, page 6

The complex of Metelkova is easy to reach. The former barracks are situated near the train station in the north-east of Ljubljana.

The capital of Slovenia is not a Moloch. One can reach every point in the city in a few minutes.

Metelkova is urban art, an international tourist attraction and a local pleasure ground at the same time.

Being praised in the internet and in the tourist guides and used by the people of Ljubljana very naturally making it hard to believe that this colourful, open space was isolated many years and what struggles were necessary to create the Metelkova we know today.

The journey into the past of Metelkova is getting more thrilling the more you learn about the details, stories, myths and rumours.

Built as a place of war, contested as a forum of politics and achieved as a space for art and culture, Metelkova is inseparably linked to the modern history of Slovenia and Europe.

And it is not a big surprise, that this location functioned as a kind of catalyzer for the development of modern day Slovenia.

But nobody should be deceived by the multi-cultural ambience of Metelkova.

The fight for cultural sovereignty and the space as an innercity property is still ongoing...

## The barracks

As construction started for the “K.u.k. Infanterie Franz Josefs Kaserne” in 1882, the actual city of Laibach was still far away. Cows grazed in the Kravja dolina in the periphery of the town and from time to time a convict was executed in Friškovec. Like the near railway line Vienna-Laibach-Trieste the barracks worked as a motor of the development of the city. The bulky buildings of the Austro-Hungarian Army symbolized not only the power of the emperor but also the dynamics of the age of industrialisation.



The modern housings for the staff and personnel of the infantry barracks were erected along the streets of the suburb. The character of this military city generated its own style of urbanisation, which functions in itself but encroached upon the city space too. The décor of the barracks and the trimmed green space served the prestige of the empire as well as the styles of the bourgeoisie of that time. The only specific feature of the typical Austrian military facility was the big prison building, which dominated the northern part of the barracks.

With the collapse of Austria-Hungary in 1918 the newly founded Kingdom of Yugoslavia took control of the barracks and named it after Fieldmarshall Živojin Mišić, one of the most important Serbian military leaders in the early 20<sup>th</sup> century. In the Second World War Ljubljana was occupied by the Italian Army in April 1941. The region was incorporated as Provincia di Lubiana into Italy. The barracks became the headquarters of the Italian 21<sup>st</sup> Infantry Division "Granatieri di Sardegna" (Grenadiers of Sardinia) of the 11<sup>th</sup> Army-Corps and was renamed as "Caserma Vittorio Emanuele III." The fascists brutally suppressed any kind of resistance, cut off the city of Ljubljana from the hinterland and executed many members of the resistance. Already in November 1943 German forces took control after the collapse of Italy. Used to setup the SS-Panzer Grenadier Regiment 36 as part of 16. SS-Panzer Grenadier-Division „Reichsführer SS“ the barracks also housed parts of a SS-NCO-School. It were these units, which committed war crimes on the civil population in Italy soon after.

With the end of the war the partisans of Marshall Josip Broz Tito gained control in Slovenia. The Yugoslav People's Army (JNA), officially founded in 1951, was to use the barracks until September 1991. It was named "Vojašnica 4. julija". The „4th of July“ marked the launch of the armed uprising against the occupying forces in 1941, a date which was later celebrated as Fighter's Day – a public holiday in the SFR Yugoslavia. During its long use by the JNA some buildings were modernized or newly build. The former stables were converted into a mess hall. Garages and a hangar were erected to place vehicles. The prison was used in historic continuity by the Yugoslav Military Police.

The temporarily successful attempt of Yugoslavia, to find its own and independent way to socialism was impossible to continue after the death of Tito. As Tito died at 4<sup>th</sup> of May 1980 in Ljubljana in range of sight of the Metelkova barracks, also the base of the socialist government and thus Yugoslavia died. It is no coincidence, that the political and bellicose breakup of Yugoslavia started eleven years later in the federal republic of Slovenia. The crises of the state-controlled economy and the spread of nationalistic tendencies in the multi-ethnic and multi-religious country already troubled Yugoslavia in the 80s.

Because of its history Slovenia was the most advanced and liberal republic in former Yugoslavia. Even the communist leadership supported this process by loosening censorship and sabotaging many directions from Belgrade. On these grounds a very complex scene developed in Ljubljana in the 80s, absorbing art, music and youth culture and mixing them with civil rights movements and political opposition groups. Antimilitaristic initiatives like SOVA (Slovenija odpravi vojaški aparat – Slovenia gets rid of the military apparatus) were aiming against the presence of the JNA in the center of the city. Some were against barracks as military facilities, others were against the so-felt Serbian character of the JNA, which was controlled from Belgrade. The Metelkova barracks was in the direct focus of groups like "Project Metelkova" from 1989 or the "Network for Metelkova", which was founded one year later and united many different groups and hundreds of activists.

Also the military had internal plans to get out of inner-city barracks by reasons of modernization and redeployment. This would actually have met the demands of the opposition groups to reuse such facilities for civil and cultural activities. But in 1988 the military jurisdiction made a big mistake. Under the allegation of treason it arrested the journalists David Tasić, Franci Zavrl and Janez Janša from the popular and critical magazine Mladina as well as the officer Ivan Borštner. The aim was to gag the Slovenian magazine Mladina, which had attacked the Yugoslav federal institutions repeatedly. The detainees were kept in the prison of the Military Police in the “4<sup>th</sup> of July” Metelkova barracks and were trialed in the “Marshall Tito” barracks. Doing so prevented the jurisdiction of the liberal Slovene administration. This fact and holding the trial in Serbo-Croatian instead of Slovene language provoked large protests in the Slovenian public.

More than 40 000 people protested peacefully at the central Congress Square on 22<sup>nd</sup> June 1988. Demonstrations of sympathy and protest happened frequently in front of the two barracks. Women organized a daily march around the barracks of Metelkova. Thus the barracks became an important spot of civil resistance.



Women protest against the imprisoned journalists in Metelkova

The aim of the military leadership to silence the disobedient Mladina turned out to do quite the contrary. The protests united almost all Slovenes in a new national consciousness and deepened the rifts within the Federation of Yugoslavia. Because of the imprisonment Janez Janša became an icon of the civil rights movement. The later minister of defense and conservative premier turned into one of the most controversial political figures in Slovenia.

After 3 years the political struggle for Slovenian self-dependance evolved into a short war for Slovenian independence. Already in 1989 all Slovene communist representatives left the National Parliament of Yugoslavia. The failure of the negotiations to transform the SFR Yugoslavia into a confederation of very much independent states led to a 10-days-war of the Slovene Territorial defense with the still Yugoslav JNA. Again the barracks of Metelkova in down-town Ljubljana was in

the center of the conflict. Like all facilities of the JNA it was completely sealed off. Electricity and water were cut. Whereas some generals were more concerned about the durability of the large deep-frozen storages, many mostly Bosnian and Croatian conscripts were worried otherwise. They did not want to help the Serbian-dominated JNA to crush a war of independence, which was already prepared also in their republics. They deserted in great numbers. Janez Janša, only recently imprisoned in the Metelkova barracks, vigorously set out as the new Defense Minister of Slovenia to kick out the JNA from the area.



Janez Janša (center) as Minister of Defense and as visitor in the „liberated“ Metelkova

After only 10 days of fighting the totally overstrained JNA gave up. The battle for the barracks of Metelkova affected not only Slovenia but also the fate of Yugoslavia. The 10-days-war was only the prelude to the much longer and bloodier wars, which destroyed Yugoslavia ultimately.

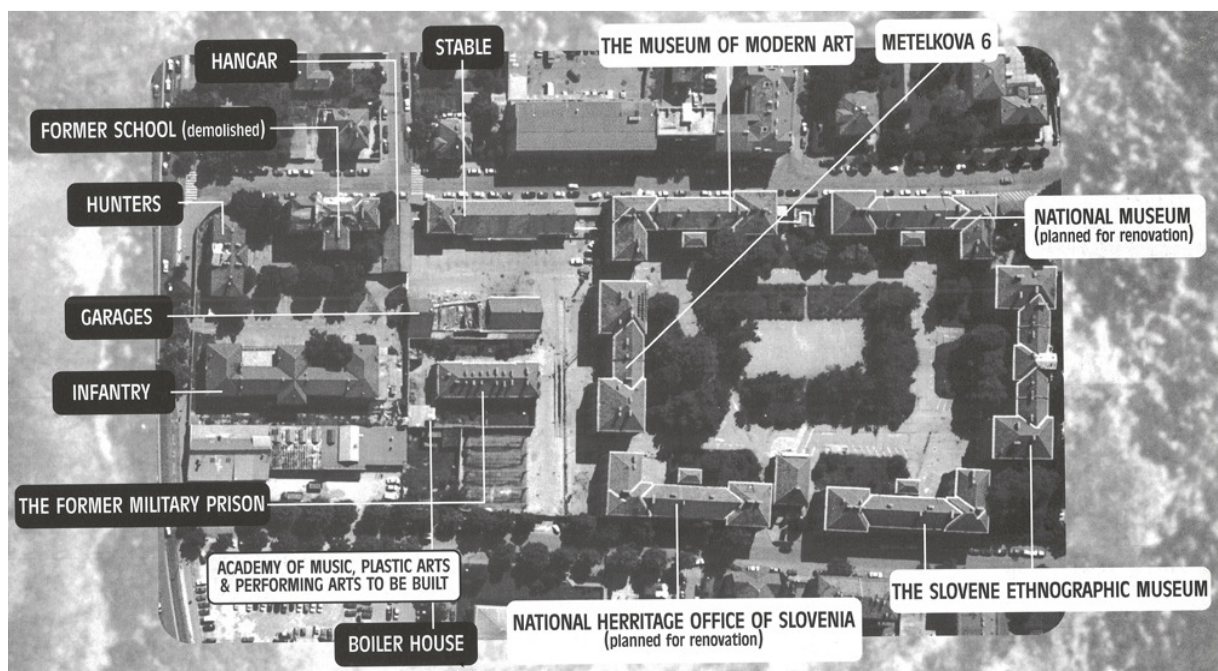
The JNA left the barracks in September 1991.

After exactly 80 years of military use a new battle started. This time for a civic future of Metelkova and the vision of cultural independence.

## The Autonomous Cultural Center

Following the urban development plans of the opposition groups of the 80s the „Network for Metelkova“ made an application for the civilian use of the barracks in November 1991. In May 1992 the authorities of the new Slovenia granted a lasting permit for the use of 7 buildings in the northern part of Metelkova. Thus the until then undivided area of the barracks was separated into spheres of influence. The southern part with the prestigious staff and accommodation facilities was reserved for the state and his future projects of museums. In the north the following buildings passed into the administration of the city of Ljubljana:

- the Prison (Celica)
- the School (Šola)
- the Stables (Hlev)
- the house of the Infantry (Pešaki)
- the house of the Hunters (Lovci)
- the garages (Garaže) and the Hangar
- the house of the NCOs (Metelkova 6)



The consensus how to use the municipal north broke very fast under the circumstances of the now capitalist Slovenia. The civil movement acted on the assumption to realise its urban visions as planned. The municipality and the construction lobby were interested in quick profits. After some period of delaying tactics two bulldozers tried to create precedents on 9<sup>th</sup> of September in 1993. They illegally started to demolish buildings without any consultation or permission. Especially the garages and the former stables were badly damaged.



Destroyed garage

Now public outrage did not aim at some alleged foreign occupying power but its own newly eked out administration. Badly enough the damaged buildings reminded every observer to the destructions of war, which happened in Bosnia and Herzegovina at the same time. The media was full with pictures from the war-ravaged neighbor republics. Many citizens of Ljubljana could not believe that a capitalist warzone was created within their city. The clear violation of all former agreements was an explicit challenge. On 10<sup>th</sup> September 1993 the former barracks were squatted by around 200 activists from the "Network for Metelkova" and sympathisers.

The long desired and contested place was immediately used by cultural institutions, civil movements, artists, musicians and the subcultural scene for many activities like exhibitions, concerts or readings. Clubs, associations and ateliers established themselves. After a week the municipality remembered the successful strategy from the war against the JNA and cut off electricity and water supplies.

The third siege of Metelkova started.

But the artists and activists did not to even think of capitulation.

With all available means and brought in materials the base for the utopia of an artistic and social autonomy was laid. The visual art, originated in Metelkova, should shield it at the same time. On purpose a protective layer of paintings, mosaics and art installations was added to the damaged and the unharmed buildings to make further attempts of demolition impossible for the municipality. To this day artists and artisans, activists and supporters collaborate in this way. The damaged structures of the buildings had to be repaired. Premises formerly used by the military had to be converted for new uses. Repairs and creative new constructions complemented each other. In April 1994 a planning office for the development of Metelkova was established. Two months later RETINA as an association for the support of civil initiatives was founded by the "Network for Metelkova", KUD France Preseren's cultural and art society and „The association for preventive and voluntary



work". The development plan for Metelkova, created by RETINA on the basis of earlier concepts, should have quickly turned the area into a legal habitat of art and culture. Kevin Kaufman, an architect from New York with many experiences how to convert urban areas like the Bronx, collaborated with RETINA. Fortunately a newly elected city council recognized "The network for Metelkova" and RETINA in March 1995 and dropped all boycotts and penal charges against Metelkova. But for all that the development plan for Metelkova never materialized. During the squat of the former barracks also members of the subculture and autonomous leftists established themselves, having very different ideas of an utopia. The legal art-boulevard of RETINA wasn't the street of the squatters and punks. Although RETINA managed to solve the conflicts with the municipality and thus restored the supply of water and electricity in September 1996, the autonomous scene had never been part of that civic project. Very fast the different conceptions and ideologies of the activists collided. In summer 1997 the Hunters and Infantry building were renovated with municipal funds. The squatters had to leave and artist or art associations moved in by signing rental agreements. The contracts ended after five years and were never prolonged. To the joy of the ideologists the place was illegal again after a legal intermezzo. But the community of Metelkova was never able to become self-sustained or survive by its own economy. Direct or indirect funding by the municipality or the state next to the revenues of the clubs and the absence of any rents and taxes form the economic reality of Metelkova. Besides the ideological disputes how to set up the utopia of Metelkova many other individuals and subcultures shaped the character of Metelkova too.



Theater performance

Clubs and bars established their own communities. Drug dealers and junkies used the large and uncontrollable area as a perfect innercity market. Caused by the improper use of fire the School building burned down in 1994. One person died and the building had to be demolished. In spite of all the problems and conflicts Metelkova slowly got its present shape. The internal (artistic) activity got also support from the outside. In 2001 and 2004 the German association of travelling journeymen „Axt & Kelle“ built some of the most distinctive architectural elements in Metelkova. Being a crafty and progressive

collective, it was very important for „Axt & Kelle“ to support a project like Metelkova to become a Gesamtkunstwerk.



„Axt & Kelle“ rebuilds the Stables

Instead of the burned School the so called Little School (Mala Šola) was constructed. That project was about to express the capability to form the urban space by yourself. With the help of the Faculty of architecture, the German Embassy, the City of Ljubljana and the working support of „Axt & Kelle“ a venue was built and decorated with murals by Tina Drčar and Bine Skrt. But the building inspection looked at it only as a building which was illegally erected. To protect Mala Šola against any attempts of demolition the “Festival of Constant Threat” was initiated. The permanent use of the venue should make a destruction impossible. Again visual art was in the center of the conflict around the Little School. The building itself was planned as an expression of art from the beginning. After some futile attempts the building inspection could finally destroy Mala Šola on August 2<sup>nd</sup> in 2006. Even though the artists and activists immediately proclaimed a “Festival of Constant Rebuilding”, the shock was deeply felt. The lost battle for Mala Šola marked the end of any bigger new building projects in Metelkova.

Now it was more important to protect the existing premises. The creative energy was used to develop new concepts. A new kind of artistic and social projects should open Metelkova to the outside and address younger generations.

Today the former place of Mala Šola is a playground for children.

The artistic communication with the outside world wasn't always without problems. The photo installations by Damjan Kocjančič are a good example. In 2002 he put large portraits of artists and activists from Metelkova on the outside walls of the former barracks. Soon after they were destroyed like their duplicates in 2005 and 2011.

In time the annual art events for the remembrance of the squat of Metelkova in September 1993 evolved into a tradition of appraisal, self-criticism and the search for

new means of expression. And they have always been a good opportunity for interested and critical guests to visit the open ateliers of the artists. In 2008 the collective exhibition „Metelkova City 2025“ searched for urban visions of the future. The conjointly art projects „Mid-Stop“ (2012) and „Exit-Stop“ (2013) were used over a longer period to define the art space of Metelkova anew. The political positions and experiences have been analysed at a conference in 2013. The results were published in the Journal for the Critique of Science, Imagination, and New Anthropology. At the 21<sup>st</sup> anniversary of the foundation of the Autonomous Cultural Center Metelkova in 2014 the collective art project “Mosaic of the creative Metelkova” was organized.

Although some artists concentrate with their work on Metelkova, the producing of many others can be seen in all of Ljubljana. They are part of exhibitions in the galleries of the town and shape the festivals in Ljubljana with their activities. And they introduce the younger generation into Metelkova by arranging art workshops with pupils or courses with students.

## Epilogue

Until today the Metelkova of the artists and clubs remains an illegal place. The property is owned by the city but the rights of use are unsettled even after more than 20 years. In contrast to similar projects the status quo of Metelkova has survived by many reasons. The political establishment of Slovenia is known for its tradition to tolerate opposition. Also in the case of Metelkova a fundamental confrontation is avoided, with the exception of single hard measures like the demolition of Mala Šola just proving the rule.

Because of its nature to be the capital of Slovenia, in Ljubljana the interests of the state and the city administration mingle even in the case of municipal issues.

Tactical agreements in times of elections, a very tight network of all protagonists beyond party limits and the keeping of political spheres of influence always helped Metelkova to avoid dangers and to play its enemies off each other.

The municipality is mostly settled in the left political camp and has no ideological interest to destroy Metelkova. And probably many a official had spent a part of his youth in the clubs. In addition the global economical crisis has limited the profits from selling Metelkova as a real estate very much.

Even the police has no problem with this illegal island within the capital, making the crowd more clear and controllable. Besides the internal organization of Metelkova, like the security of the clubs, manages to solve problems before they get outside. In the more than two decades of their struggle for survival the artists and activists developed very successful stalling tactics. The lack of clear structures or contact persons is turned into an advantage whenever the outside world tries to establish its rules. Tax bills, constraints or penalties won't likely find a real addressee. After the sometimes violent conflicts of the past the actual inner weakness of Metelkova is still hidden behind an impression of collective strength.

The Autonomous Cultural Center of Metelkova is still one of the largest spaces of cultural freedom worldwide. It wouldn't be easy to find a similar location of self-determined art production in any other capital. For a city like Ljubljana and a small country like Slovenia the special mixture of art, club culture and politics is indispensable. Because of its long existence and many experiences of survival other subcultural centers like the former bicycle factory ROG can't be compared with the importance of Metelkova. Moreover the lack of comparable cultural centers in the

states of former Yugoslavia gives Metelkova a supraregional significance. Despite that the artists and activist are aware of the difficult reality of working in Metelkova. At the moment the internal conflicts seem to be more threatening than a danger from the outside.

But opinions also differ on the question of the value of the art.

Is the production of art in Metelkova just self-referential? For whom art is created there? Was it only the big advantage of the social changes of the 90s, which accomplished a location of affordable ateliers?

Does Metelkova produce relevant art for the whole of the society?

Having a shallow look from the outside Metelkova can appear easily like a self-centered colony of artists and activists, being just a curiosity for the majority of society. Many artists consider commercial exhibitions not important because they don't want to participate in a capitalist art market as they see it. Artistic and in that way commercial success is seldom welcomed at Metelkova. Most artists with such ambitions leave the place sooner or later.

Thus the important task of presenting and supporting new contemporary art is not getting easier. Being a project of the 90s of the last century Metelkova has a problem with the alternation of generations. The reality of life of the young generation has not much in common with the post-socialist experiences of most of Metelkovas activists. Also all ateliers, project spaces and offices in the compound are occupied. It is not easy to set foot into Metelkova as a young artist. Most residential artists won't hardly give up the atelier they fought for, which they built up by themselves and can afford easily.

Hence the biggest challenge of Metelkova is to motivate and regenerate its own community anew. All the diverging interests of art producers and club operators have to be aligned to a new collective vision of Metelkova.

## “This is not Metelkova!”



There is not ONE Metelkova. A very diverse cosmos of artistic and political designs of life arose in the former barracks. United on the lowest common denominator, the preservation of Metelkova as a laboratory of alternative and autonomous lifestyles, and yet divided by many invisible constraints. A selection of „territories“:

Metelkova 1            State museums and Museum of Contemporary Art Metelkova (MSUM)

Because of the separation of the barracks area into a municipal north and a state-run south in 1992, the last became the location of different museums and administrations. The already nice-looking housings for the former staff and personnel of the Austro-Hungarian Army were modernized extensively. The former drill ground in the courtyard changed to a lopsided ramp of post-modern architecture. But the freshly renovated buildings contrast not only optically with the autonomous north. Here state-subsidized culture directly faces alternative artistry. The claim of the Museum of Contemporary Art Metelkova (MSUM) to use the name “Metelkova” for its own, is seen by the north as a decoration with false laurels.

Metelkova 2            Self-governed artists and activists

The buildings of the former garages, the Hangar, the Stable and the Infantry house many ateliers. Also the offices of KUD Mreža and Gallery Alkatraz are located there. Being active since the time of the squat they have shaped the renowned artistic

ambience of the place. How much any single artist is taking part in collective activities is as variable as the personal relationships within this community. Some enjoy the advantage of an affordable atelier, others actively shape Metelkova by art and actions. Internal affairs might be settled together with the left activists from the autonomous Infoshop. Here Metelkova really is a laboratory of the possibilities of independent art, fathoming out its boundaries every new day.

### Metelkova 3            Clubs and party zone

When art gave Metelkova its appearance and visual attractiveness, it were the clubs which provided a constant flow of visitors from the beginning. By offering all kinds of music styles, providing affordable prices and because of the lack of any municipal or state control they turned it into a fascinating place for generations of youngsters and pleasure seekers. Very likely it was this atmosphere which gave Metelkova its global fame. But even so the clubs introduced many visitors to the art of Metelkova for the first time, the behavior and the interests of clubs and artists differ very often. Artists are visible only through their art, the activities of the clubs determine almost every day and night. Clubs not only organize concerts, they deal with the booking and most of all with the selling of alcohol. Naturally they work differently than artists and have to handle money. The sword of Damocles for the illegal clubs selling booze illegally are the inspectors of the state authorities. Because of that the clubs are a strong player but a weak point at the same time in the presence of Metelkova. They tend to remove themselves from the community by creating their own rules. But also the clubs are different from each other. Clubs, which are connected to a special kind of music find more and more competitors in other places of Ljubljana. If clubs are also linked to a strong sub-culture, like the LGBT-clubs Monokel and Tiffany, their existence is secured not only by concerts but many other cultural activities.

### Metelkova 4            Hostel Celica

The Celica Hostel is located in the former prison building. The inventive idea to establish a hostel in a prison helped Celica to develop from humble beginnings to a successful business. Being initially managed by artists and activists it is now run in equal shares by the city and a students organization. The artistic interventions in the cells were transformed into a touristic attraction. The perfect change of the past into a corporate identity wasn't welcomed by many of its autonomous neighbors. The mostly adolescent guests don't care much, enjoying to stay overnight directly next to the clubs and gazing at the artistic Disney Land.

### Metelkova 5            Avtošola

In the most far away northern corner of Metelkova is the area of the so-called Avtošola. The place is not accessible from the other parts of Metelkova and has never been a part of the Autonomous Cultural Center. It would make sense to enlarge the cultural sphere since space for new ateliers is very much needed. But currently only the drug scene meets in the decayed buildings. A methadone dispensation office is practically situated just opposite the former barracks. Selling drugs has always been an integrational part of the pleasure grounds of Metelkova. Thus also the existence of drug addicts is accepted unwillingly. And the municipality also seems to be happy to leave this problem to

Metelkova.

Metelkova 6            NGO building

Metelkova 6, building number six after the old numbering of the barracks, is located exactly on the border between the southern and northern parts. It leads not only visually over from the “rich and clean” section into the “poor and colourful” area. The former NCO-building is part of the architecture of the south but the old brown paint of the JNA and the many graffities fit more to the north. Metelkova šest houses one of the biggest NGO clusters in Europe. Also independent publishing houses like Stripburger work there.

## History of the battleground



The name of Metelkova is derived from Franc Serafin Metelko (1779 – 1860). One of the streets surrounding the barracks was named after him. The priest, author, and philologist proposed a new script for the Slovene called the Metelko alphabet. Although he lost the "Slovene alphabet War" he nevertheless contributed to the creation of the modern Slovene language. His fighting spirit descended to Metelkova as well as his name.

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|---------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1882          | Barracks were built for the Austro-Hungarian Army. Construction was completed by 1911. The barracks were named "K.u.k. Infanterie Franz Josefs Kaserne Laibach". Housing the 27 <sup>th</sup> Landwehr Regiment, they were also named Belgian Barracks since the honorary patron of that unit was King Albert I. of Belgium |
| after 1918    | Barracks were renamed "Vojašnica Vojvode Mišiča" and became property of the Kingdom of Yugoslavia                                                                                                                                                                                                                           |
| April 1941    | Headquarters of the Italian 21st Infantry Division Granatieri di Sardegna (Grenadiers of Sardinia) of 11 <sup>th</sup> Army-Corps and renamed as "Caserma Vittorio Emanuele III."                                                                                                                                           |
| November 1943 | Barracks are used to setup the SS-Panzer Grenadier Regiment 36 as part of 16. SS-Panzer Grenadier-Division „Reichsführer SS“                                                                                                                                                                                                |
| after 1945    | Barracks were named "4. julija" / „4 <sup>th</sup> of July“ by the Yugoslav People's Army. The Communist Party of Yugoslavia formally decided to launch an armed uprising against the occupying forces on 4 <sup>th</sup> of July, a date which was later marked as Fighter's Day – a public holiday in the SFR Yugoslavia. |



1956	Headquarter of 23 <sup>rd</sup> Corps (1 <sup>st</sup> Infantry Division, 60 <sup>th</sup> Infantry Division and 129 <sup>th</sup> Infantry Division)
1988	Headquarter of 9 <sup>th</sup> Army
Spring 1988	Janez Janša, David Tasič and Ivan Borštner are imprisoned for treason in the Prison. A Committee for the protection of Human Rights and many people of Ljubljana demonstrated peacefully against their trial.
22nd December 1990	Network for Metelkova as a social, demilitarizing, cultural, political and town planning project was formally established.
1991	Headquarter of 14 <sup>th</sup> Corps
September 1991	Yugoslav People's Army left the barracks
November 1991	A formal application for the use of the barracks was submitted to the State.
May 1992	A permanent permit for supervision of 7 buildings of Metelkova was obtained.
9 <sup>th</sup> September 1993	Illegal demolition of buildings
10th September 1993	The Occupation of Metelkova started with an intense schedule of events and activities. Exhibitions, concerts and speaking engagements were held. Clubs and societies and cultural organizations established their own spaces. After the 1st week of occupation the city disconnected the electrical service and then shut off the water supply.
April 1994	Metelkova Development Plan Office established
June 1994	Network for Metelkova, KUD France Prešeren and The association for preventive and voluntary work establish RETINA (Association for the support of civic initiatives)
July 1994	The government of Slovenia decides to use the southern part of the former barracks by the Ministry of Culture
10.12.1994	The school building in the northern part burns down
March 1995	The Network for Metelkova and RETINA can recognize the legal status by a newly elected City Council.
September 1996	The municipality re-establishes the supply of water and electricity

April 1997	The municipality wants to demolish other buildings, but is stopped by activists
May 1997	The damaged School building is demolished
July 1997	Reconstruction of the Infantry building is finished and artists move in
2001	The German association of travelling journeymen „Axt & Kelle“ rebuilds the Garage and Hangar buildings
01.08.2001	The police storms Metelkova, looking for a headquarter of anti-globalisation activists
2002	The German association of travelling journeymen „Axt & Kelle“ builds the Little School (Mala Šola)
2004	The German association of travelling journeymen „Axt & Kelle“ rebuilds the Garage and Stable buildings
2 <sup>nd</sup> August 2006	The Inspectorate for the Environment and Spatial Planning demolished one building, known as the Small School (Mala Šola)
2008	Collective art project „Metelkova City 2025“
2012	Collective art project „Mid-Stop“ at the 19 <sup>th</sup> anniversary of the foundation of the Autonomous Cultural Center of Metelkova
2013	Conference and collection of articles about the past and presence of Metelkova, published in the Journal for the Critique of Science, Imagination, and New Anthropology. Number 253
2013	Collective art project „Exit-Stop“ at the 20 <sup>th</sup> anniversary of the foundation of the Autonomous Cultural Center of Metelkova
2014	Collective art project „Mosaics of Creative Metelkova“ at the 21 <sup>st</sup> anniversary of the foundation of the Autonomous Cultural Center of Metelkova

Picture credits:

Page 1: Illustration, from Mladina 18.12.1990

Page 3: Postcard of the K.u.k. Infanterie Franz Josefs Kaserne, source: Internet

Page 5: Women protest, from Metamorphosis Metelkova, Re-conversion from the fortress to agora, Retrospective view 1988-1999, Ljubljana, 2000

Page 6: left side: Tandem Janša/ Bavčar in a new role, Photographer Nace Bizilj, Dnevnik, from Vojna za Slovenijo, Tiskarna Ljudska Pravica, Ljubljana, 1991, Page 50 below

Right side: Igor Bavčar, Janez Janša and Marko Hren in Metelkova in Oktober 1991, from Metamorphosis Metelkova, Re-conversion from the fortress to agora, Retrospective view 1988-1999, Ljubljana, 2000

Page 7: Aerial photo of Metelkova, from Metamorphosis Metelkova, Re-conversion from the fortress to agora, Retrospective view 1988-1999, Ljubljana, 2000

Page 8: Destroyed Garages in September 1993, Photographer Barbara Sršen, Archive KUD Mreža

Page 10: Performance of the theater group "Tajna Loža Živih", Archive KUD Mreža

Page 11: „Axt & Kelle“ rebuilds the former stables, 2001, Archive KUD Mreža

Page 14: Plan of AKC Metelkova, KUD Mreža, 2010, Illustration by Ivan Mitrevski

Page 17: Illustration, Archive KUD Mreža

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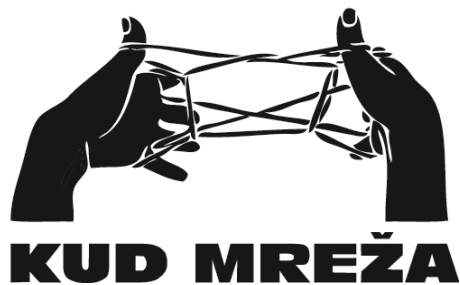
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