

# ... AMPAK, SEVEDA JE TO RAVNIKAR! ... BUT OF COURSE IT WAS RAVNIKAR!

besedilo / written by Rok Žnidaršič

Zgodba o odkritju avtorja predstavljenega arhitektur-nega dela že sama veliko govori o naravi te intimne stvaritve. Ko me je pred nekaj leti na nedeljskem izletu v odročnem idiličnem svetu samotnih domačij Idrijskega hribovja prijatelj opozoril na partizanski spomenik, ki me bo, kot je dejal, morda zanimal, nisem pričakoval takšnega odkritja. Tega Ravnikarjevega dela, kot se je pozneje izkazalo, slovenska arhitekturna javnost do tedaj ni poznala. Sto metrov peščene poti od zadnjih hiš na Vojščici pripelje do posvečenega prostora. Ureditev je s svojo abstraktno govorico tako spojena z neokrnjeno

The story of revealing the author of the presented architectural work speaks volumes about the nature of this intimate work. When a friend of mine draw my attention to this partisan monument during a Sunday outing into the remote idyllic world of lonely households he told me that the monument might be of interest to me, but I didn't expect such a discovery. This, as it turned out later, work by Ravnikar had not been known to the Slovenian architectural public. A hundred metres of sandy trail lead from the last houses on Vojščici to the consecrated space. The design is by its abstract language so connected



◀ Grobišče NOB na Vojščici / The cemetery for the victims of the war of National Liberation in Vojščica, Slovenia, foto / photo by Simon Kerševan

okoliško krajino, da ima obiskovalec občutek, da je tudi ta del ureditve. Pa vendar so to le pašniki in košenice na obronkih prostranih bukovih gozdov, ki jih je arhitekt z ureditvijo, na prvi pogled izredno preprosto, povzdignil na raven metafizičnega. Nizek kamnit zid, ki objema mrežo različno velikih ovalnih nagrobnih kamnov, zgorj zameji prostor, ki ga je treba zavarovati. Spominja na planinsko pašno oboro, ki varuje drobnico pred nevarnostjo. Na simbolni ravni ločuje dva svetova, o čemer govorijo ob zid prislonjene stopnice iz klesanih kamnitih klad. Kompozicija nagrobnikov, ki se sprva združuje, s preprostimi sredstvi posreduje večplastno sporočilo o pokopanih žrtvah. O njihovem skupnem prizadevanju in tudi o različnih usodah posameznikov. Predvsem pa celota zaradi abstraktne likovne govorice omogoča različne interpretacije. S tem je ureditev osvobojena ideološke konotacije in zato zapisana brezčasnosti.

Pa vendar so to kraji, kjer so vrednote polpretekle zgodovine nesporne. Spomenik je že od nastanka zlit z okoljem, saj je zasidran v krajino in v zavest ljudi, zato ne potrebuje dodatnih razlag in zvenečega imena avtorja.

Vendar je bilo takoj jasno, da takšna stvaritev ni nastala kot anonimna arhitektura. Po poizvedovanju na ministrstvu, ki vodi evidenco grobišč NOB, smo prišli do podatka, da je avtor ureditve grobišča arhitekt Savin Sever. Na vprašanje, kako je s tem, je Sever arhitektu Juriju Kobetu, s katerim sta bila

to the intact surrounding landscape, that a visitor feels that the landscape is a part of the design. But these are merely meadows and pastures and lawns on the slopes of vast beech forests that the author raised to the level of the metaphysical with seemingly extraordinarily simple design. A low stone wall, encompassing a network of oval tombstones of various sizes, merely encloses the space that needs to be protected. It reminds of pasture corrals in the mountains, where cattle are protected from harm. They separate the two worlds on the symbolic level, evident from the stairs, made of ashlar, leaning against the wall. The composition of tombstones, that at first seems completely accidental, uses simple means to mediate a multilayered message on buried victims, of their common strivings, and of different individual destinies. Due to the abstract visual speech, the whole above all provides for different interpretations. With this, the design is free of ideological connotations, and thus written in timeliness.

This is a region that does not doubt the values of the recent past. From the moment it was constructed, the monument became one with its surroundings. Similar to the landscape, it is also anchored in the consciousness of the people, so it does not need additional interpretations nor a famous author.

Yet, it was very clear from the start that such a work was not created as anonymous architecture. After we placed an inquiry with the Ministry that keeps the records of the War of National Liberation cemetery,



► Grobišče NOB na Vojščici / The cemetery for the victims of the war of National Liberation in Vojščica, Slovenia, fotografija / photo by Tomo Stanič

v Severjevih zadnjih letih dobra prijatelja, odgovoril: "Jaz sem to risal, ampak, seveda je to Ravnikar!"

Ob prvi predstavitev tega maledi, pa vendar za razumevanje Ravnikarjevega ustvarjanja zelo pomembnega dela se zastavlja vprašanje, zakaj se to ni razkrilo že prej. Gotovo se je arhitekt spraševal o kakovosti arhitekture, ki je izmerljiva šele pozneje, ko preživi čas svojega nastanka. Morda je namerno pustil času, da ovrednoti njegovo delo. S tem je tudi obeležju omogočil pieteto v zasluženi tišini.

we received the information that the cemetery was designed by architect Savin Sever. When asked about this issue, this is what Sever said to architect Jurij Kobe, who he was friends with for his last years: "I did the drawings, but of course it was Ravnikar!"

A very important question was asked at the first presentation of this small, but very important work necessary for understanding Ravnikar's work: why wasn't this done earlier? The architect surely asked questions about the quality of architecture that can only be measured later, when it outlives the times it was made in. Perhaps he deliberately left it to time to value his work. That's why he provided this monument piety in much deserved silence.

► Grobišče NOB na Vojščici / The cemetery for the victims of the War of National Liberation in Vojščica, Slovenia, foto / photo by Simon Kerševan

