

# 25\_ BARUTANA, 1980

## Svetlana Kana Radević



Spomenik padlim borcem Lješanske nahije • Barutana, Črna gora • Arhitektka: Svetlana Kana Radević •  
Material: beton, kamen • Fotografije: Lazar Pejović • Besedilo: Irena Weber

Monument to fighters from Lješanska nahija killed in action • Barutana, Montenegro •  
Architect: Svetlana Kana Radević • Material: concrete, stone, stone cladding • Photographs: Lazar Pejović •  
Text: Irena Weber



MNE







## »ARHITEKTURA NI AVANTURA ...«

Dobrih deset kilometrov od Podgorice v smeri proti Cetinju cestni znak označuje odcep za Barutano. Smerokaza za spomenik ni. Znajdemo se na makadamskem razpotju, kjer sredi drobnice sedi star pastir, ki v nas upre miren pogled. Zavijemo na levo. Že čez nekaj minut ugotovimo, da ta pot ne vodi do spomenika. Vrnemo se do razpotja, mimo pastirja, ki ni ne presenečen ne začuden, in izberemo drugo možnost. V nenavadno sivem dnevu maja so odprti pisani dežniki razkropljene skupine obiskovalcev videti kot cvetovi, ki jih je veter nenadejano zvrtničil nad spomenik v treh nivojih. Tri vojne: balkanska ter prva in druga svetovna. Imena, vklesana v kamne, različna imena, mnogo enakih priimkov. V sredini kroga stožčaste strukture različnih višin. Borci za svobodo Lješanske nahije. Okrog in okrog zeleno. Kamen in beton v tkani strukturi valujeta v zelenilu okoliških hribov. Arhitektka Svetlana Kana Radević je verjela, da mora spomenik razpirati prostor pieteti in dostojanstvu, ne krču in trpljenju, saj le tako simbolizira moč življenja nad smrtjo. Zanj arhitektura ni bila avantura prostora in materiala, temveč etično dejanje. Njena estetika tradicije ni razumela kot neposredno prenašanje forme, temveč kot njenega duha, v obliki akcije, komunikacije in pričevanja vrednot nekega časa, neke družbe. Spomenik ni vzdrževan, ne zaščiten, izvorna belina je dobila lišaje, odkruške, razpoke, šopke rastja, a je vendar tkanina kulturnega spomina, brez ostrih robov, z mogočno vertikalo rok – ali cveta – odprtih proti nebu. Amfiteater čaka na poslušalce in polž riše sled na oboku zidu. Na morski obali je Kana Radević leta 1980 v belem krilu z vejo narisala skico vertikale spomenika v pesek. Skico je prekrilo morje, spomenik, postavljen istega leta, še stoji. Ali bo obstal?

## »ARCHITECTURE IS NO ADVENTURE ...«

Some ten kilometres from Podgorica in the direction of Cetinje, a road sign marks the turn-off for Barutana. There is no sign for the monument itself. We find ourselves at a fork in the gravel road where an old shepherd sits among his stock and gives us a serene look. We turn left. After a few minutes, we realise that this is not the way to the monument. We return to the fork past the shepherd, who shows neither surprise nor wonder, and choose the other alternative. On an unusually grey May day, the open umbrellas of a dispersed group of visitors look like blossoms which the wind unexpectedly swirled over the monument in three different levels. Three wars: the Balkan war and the two World Wars. Names engraved into stones, different names, many of the same surnames. Conical structures of varying heights in the middle of a circle. Freedom fighters of Lješanska nahija region. Green all round. Stone and concrete in a woven structure undulate in the greenery of the surrounding hills. Architect Svetlana Kana Radević believed that a monument must open up the space to reverence and dignity, not to paroxysm and suffering, because this is the only way for it to symbolise the power of life over death. For her, architecture was not an adventure in the space and material but an ethical act. Her aesthetic did not regard tradition as a direct transmission of form but rather of spirit done by means of action, communication, and the testimony of the values of a certain time, a certain society. The monument is not maintained or protected, the original whiteness has acquired lichen, chips, fissures, and spurts of weed. And yet it is the fabric of cultural memory without sharp edges and with a majestic vertical of open arms or a blossom towards the sky. The amphitheatre is waiting for listeners and a snail is leaving a slime trail on a wall vault. In 1980, Kana Radević wore a white skirt and drew a sketch of the monument in the sand on the seashore with a tree branch. The sea washed over the sketch; the monument, erected the same year, is still standing. Will it remain?

