

01_ BUKOVŠKO POLJE, 1950

Jože Plečnik



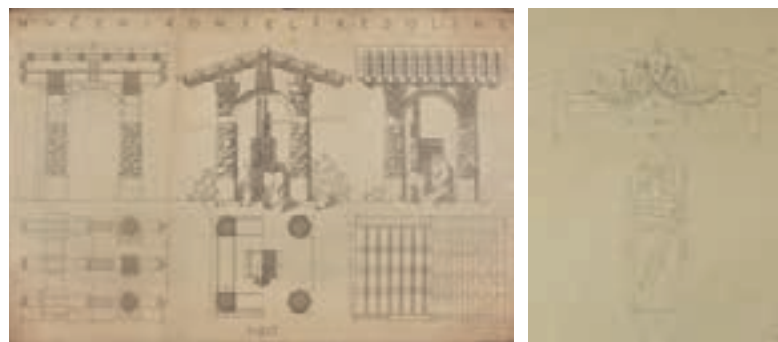
Spomenik žrtvam na Bukovškem polju • Dolenja vas v Selški dolini, Slovenija • Arhitekt: Jože Plečnik • Sodelavca: Anton Bitenc, Vladimira Bratuž • Material: kamen, les • Status: kulturni spomenik državnega pomena • Vir arhivskega gradiva: Arhiv MGML • Fotografije: Andrej Hrausky, Miran Kambič • Besedilo: Andrej Hrausky



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Monument to the victims at Bukovško polje • Dolenja vas in Selška Valley, Slovenia • Architect: Jože Plečnik • Collaborators: Anton Bitenc, Vladimira Bratuž • Material: stone, timber • Status: cultural monument of national importance • Material source: MGML Archive • Photographs: Andrej Hrausky, Miran Kambič • Text: Andrej Hrausky





Arhitekt Jože Plečnik je arhitekturo dojemal kot »architectura perennis«, kot dejavnost, ki presega končnost človekovega življenja in ostane zanamcem. V spomenikih je videl spomin na preteklost, zato ni čudno, da se jim je posvečal vse življenje. Po drugi svetovni vojni je med drugim zasnoval enaindvajset spomenikov vojnim žrtvam. Med njimi je tudi spomenik »mučenikom Selške doline«, posvečen 338 padlim borcem in žrtvam fašističnega nasilja iz Selške doline ter devetnajstim talcem, ustreljenim 14. julija 1943. Spomenik je arhitekt postavil na mesto ustrelitve, v naravno okolje, in ga odmaknil od ceste, do njega pa speljal pot z brezovim drevoredom. Pot se nekoliko vzpenja in nas pripravi na prihod na kraj spomina. Spomenik je oblikovan kot žarna hiša, postavljena na podstavek pod okriljem dvokapne strehe na štirih stebrih. V zgornji tretjini je Plečnik stebre povezal s štirimi loki, ki nakazujejo nižji obokan strop, in tako ustvaril motiv »hiše v hiši«. V stebre je vgradil kamne iz reke Sore, pod strop pa obesil ohranjene kole, na katere so bili privezani talci. Pri svoji arhitekturi, posebej pa še pri spomenikih, je Plečnik uporabljal »večni« simbolni nagovor osnovnih arhitekturnih elementov, ki naj bi bil jasen vsakomur – danes in v prihodnosti. Izogibal se je kiparskim upodobitvam, kot bi bil na primer partizan z bombo, in uporabi uradnih socialističnih oziroma komunističnih simbolov, saj so ti bolj slavili novo državo kot žrtve. Plečnik je poudarjal predvsem pieteto do pokojnih. Tudi pri spomeniku v Selški dolini bomo zaman iskali socialistično simboliko – celota spominja na vaško kapelico z grobom v obliki žarne hiše.

Architect Jože Plečnik understood architecture as "architectura perennis", as an activity which transcends the finiteness of human life and remains with the descendants. In monuments, he saw a memory of the past and it is no surprise that he built them throughout his life. After World War 2, he also designed twenty-one monuments to war victims. Among them is the monument to "the martyrs of Selška Valley", dedicated to 338 deceased fighters and victims of fascist violence from Selška Valley, and to nineteen civilians shot on 14th July 1943. Plečnik erected the monument at the site of the shooting, in a natural environment, and pulled it away from the road, creating a birch-lined path leading to it. The path slopes upwards somewhat and prepares one for the arrival at the place of memory. The monument is designed as a cremation monument placed on a plinth sheltered by a gabled roof on four pillars. In the upper third, the pillars are connected by four arches which indicate a low vaulted ceiling, thereby creating the motif of a "house within a house". Into the pillars, Plečnik placed stones from river Sora, while under the ceiling, he hung the preserved poles to which the victims had been tied. In his architecture, and particularly in his monuments, Plečnik used the symbolic "eternal" engagement of basic architectural elements which was intended to be clear to everyone today and in the future. He avoided sculptural depictions, such as a Partisan holding a bomb, and the use of official Socialist or Communist symbols as they celebrated not so much the victims but rather the newly-formed state. Plečnik, however, emphasised the reverence towards the deceased and so the monument in Selška Valley displays no Socialist symbolism - as a whole, it is reminiscent of a village chapel with a grave in the shape of a cremation monument.