

27_ POPINA, ŠTULAC, 1981

Bogdan Bogdanović



SRB

Spominski park Popina • Štulač, med Trstenikom in Vrnjačko Banjo, Srbija • Arhitekt: Bogdan Bogdanović •
Material: kamen (granit iz Jablanice) • Status: v postopku zaščite • Fotografije: Relja Ivanić •
Besedilo: Miha Dešman

Memorial park Popina • Štulač, between Trstenik and Vrnjačka Banja, Serbia •
Architect: Bogdan Bogdanović • Material: stone (granite from Jablanica) •
Status: protected status pending • Photographs: Relja Ivanić • Text: Miha Dešman





Spominski park Popina je eno zadnjih del priznanega arhitekta Bogdana Bogdanovića. Nastal je v počastitev Užiške republike, leta 1941 prvega večjega osvobojenega ozemlja v celotnem rajhu. 12. oktobra je nemška vojska v znameniti popinski bitki z nekajkratno premočjo v vojaki in orožju prisilila partizane k umiku. Spomenik je zasnovan kot 100 metrov dolg merek/tarča, sestavljajo pa ga kamnit blok z napisom, dva kamnita monolita z ločnim zaključkom in osrednja piramida z okroglimi okni, urejenimi v linijo, ki meri v neskončnost. Z boulléejevsko arhitekturo navdihnjene arhetipske oblike govorijo o revoluciji in idealni družbi, orientacija glede na sonce pa o večnih temah življenja, smrti in žrtvovanja.

Bogdanović: »To je kraj ene prvih bitk proti nemški okupaciji Srbije v drugi svetovni vojni. Znajdeš se na muhi, kar je zelo neprijeten občutek. Najbolj sem ponosen, da so moji spomeniki povezani s spomeniki iz preteklosti, s katerimi skupaj oblikujejo bratovščino.« Spomenik smo obiskali v topli popoldanski svetlobi. Ko smo vprašali za pot, je bil odgovor domačinke: »A, snajperista. Idite tu gore, i čuvajte se pasa.« Študentje so se razigrano razporedili v okroglo odprtino, drugo za drugo; nastala je napetost, ki jo je bilo nemogoče ne občutiti.

Memorial park Popina is one of the acclaimed architect's final works. It was created to honour the Republic of Užice, the first sizeable liberated territory within the entire German Reich in 1941. On 12th October, the Nazi forces, outnumbering the Partisans several times in men and armament, forced them to retreat in the battle of Popina. The monument is designed as a 100 m long gunsight/target, comprising a stone block with an inscription, two stone monoliths each terminating in an arch, and a central pyramid with round windows arranged in a line aimed into the infinity. Inspired with Boullée-esque architecture, the archetypal forms speak to us about the Revolution and the ideal society, while their orientation relative to the Sun addresses eternal themes of life, death, and sacrifice.

Bogdanović: "This was the site of one of the first battles against the German occupation of Serbia in World War II. Here you find yourself within a gun's sight. It's disturbing. What I'm most proud of is that my monuments are linked to the memorials of all past times. They form a brotherhood among themselves." We visited the monument in the warm light of the afternoon. When we asked for directions, a local lady said to us: »Ah, the sniper. Go up here, and beware of the dog.« The students playfully occupied the circular openings, one after another. A tension arose which one couldn't but feel.

