

# HARANGLÁB, ZVONIK, HOLZGLOCKENTURM

## HARANGLÁB, ZVONIK, HOLZGLOCKENTURM

Recenzija / Review

mag. Franc Kuzmič

Pomurski muzej Murska Sobota  
franc.kuzmic@guest.arnes.si

Borut Juvanec, Andreja Benko:  
Harangláb = Zvonik = Holzglockenturm  
Ljubljana: UL Fakulteta za arhitekturo, 2015. 63 str.  
ISBN 978-961-6823-62-3



Študija o tako imenovanih lesenih zvonikih na panonskem območju danes treh držav: Avstrije, Madžarske in Slovenije obravnava tematiko, ki do sedaj v našem prostoru v osnovah ni bila niti obdelana in prezentirana. V tem primeru gre namreč za arhitekturo, kajti glede umetnostnozgodovinske podobe bilo nakazanih zgolj nekaj namigov, prav tako z etnološkega vidika. V pričujoči študiji je okvirno zelo lepo predstavila to temo, vlogo in pomen etnologinja Jelka Pšajd. Stroge državne meje v dvajsetem stoletju so do nedavnega nekako zameglile naše razumevanje tega prostora kot celote, saj je bil dolga stoletja ta prostor brez meja in zato tudi na skoraj vseh področjih v nenehnem pretoku vplivov.

Zvoniki v panonskem prostoru so imeli skozi zgodovino v funkcionalnem pogledu pomembno vlogo, posebno v ravninskih predelih. Zvonike, ki so še ohranjeni, je bilo potrebno evidentirati in popisati. To sta avtorja tudi opravila. V opisu je po krajšem zgodovinskem pregledu predstavljena oblika zvonika. Avtorja izhajata iz dejstva, da v tej arhitekturi nastopajo trije ključni elementi, in sicer uporabnik, graditelj in avtor. Iz tega seveda izhaja oblika zvonika in njegovo proporcioniranje. Po obliki in konstrukciji razvrstita zvonike na pet tipov, in sicer z enim stebrom, dvema, tremi, štirimi in z zaprto obliko.

Avtorja izpostavljata dejstvo, da ti zvoniki, ki so predmet raziskave in obdelave, ne pripadajo cerkveni, ampak profani kulturi vsakega naroda. Dalje, da je zvonik družbeni objekt, zato je tudi pomembna sama postavitev, lokacija.

Ugotovitve te študije kažejo, da je veliko zvonikov žal že propadlo zaradi neprimerne, nestrokovne, nepremišljene in čim bolj cenene prenove, v kolikor jih niso po drugi strani zaradi zoba časa in dozdevne nepomembnosti povsem zbrisali.

Sestavni del študije je slikovno gradivo, pomembno in zanimivo. Gre za pregledno karto zvonikov na tem območju. Fotografije sedanje podobe zvonikov kažejo podobo tega, kar jih je še ostalo in kako je vzdrževano. Nekateri zvoniki so celo vzorčno izrisani s skico in dimenzijami. Kritine kot takšne ostajajo problem.

Študija prav tako ponuja (slikovni del) primerjavo med posameznimi zvoniki v teh treh (štirih) državah v panonskem prostoru. V študiji se seveda postavlja vprašanje, kako obstoječe zvonike ohraniti? V ta namen je zapisanih nekaj predlogov.

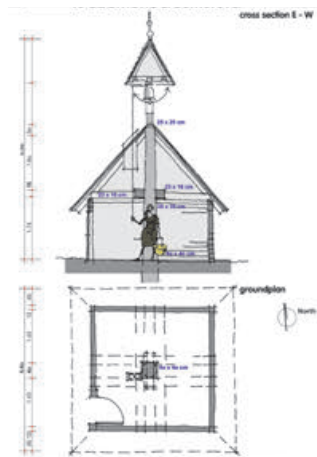
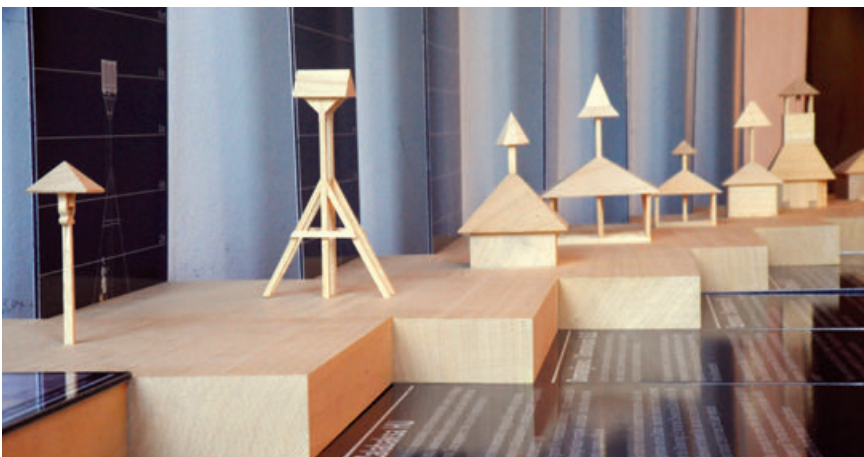
Veliko bolj pa se seveda bomo zavedali te kulturne dediščine, v kolikor bomo poskušali v prihodnje najti kulturne, turistične, politične in ekonomske komponente.

Avtorja navsezadnje ugotavljata še, je na Slovenskem zaslediti nestrokovno prenovo zvonikov.

Skratka, pričujoča študija želi prikazati nujno potrebo po evidentiranju in obdelavi tudi tam, kjer to še ni bilo opravljeno in spodbuditi k strokovnemu restavriranju in konserviranju te kulturne dediščine, k čemur so zainteresiranim uporabnikom (ohraniteljem) dolžne pomagati ustrezne strokovne inštitucije. Po drugi strani pa se avtorja zavzemata, da je tudi takšno kulturno dediščino potrebno prezentirati v turistične namene.

Slika 1: Makete na razstavi (izdelava mojster Jože Šimenc, FA) kažejo sistem zvonikov od enostrebnega do najkompleksnejšega. Vrstni red sledi preprostosti: najprej ima zvonik le steber brez podpor, dva stebra zahtevata podpore v vzdolžni smeri, spodnje telo pa štiti podpore in je lahko odprto ali zaprto z deskami [foto Borut Juvanec].  
Figure 1: Models on the exhibition (master Jože Šimenc FA), showing the system from the one-column belfry to the most complex one. It shows simplicity in the beginning to complexity at the end with enclosed body [photo Borut Juvanec].

Slika 2: Szomoroc / Somorovci HU: zvonik ima en sam steber, z nosilno konstrukcijo na višini 175 cm, s katere visijo stene vse do tal. Enostrebrni zvonik z zaprtim telesom je redkost, v obdelovanem območju sta le dva.  
Figure 2: Szomoroc / Somorovci HU: the belfry has the only column with horizontal bearing construction on the height of 175 cm, with curtain walls to the ground. On the treated region there are only two belfries of this type.



The study about the wooden bell towers in the area of Pannonia lies nowadays in the area of three countries: Austria, Hungary and Slovenia. The research is about a theme, which until now in our country was not researched and properly presented. In this case the main idea is in the architecture of the wooden bell towers. From the art-historian point of view there were only minor researches as well as from the ethnological point of view. In this book the introduction was written by ethnologist Jelka Pšajd, who really nicely introduced the meaning of the wooden bell towers to the reader. Until few years ago, really strict country borders in 20th century cloud our understanding about this place as wholeness, as for a several centuries this area was without borders (as it belonged to the same country Austro-Hungarian Monarchy) and because of this it was in all areas under different influences.

The researched bell towers in Pannonia area had through history an important role, especially in the plains of Pannonia world. It is the duty of the researchers to register and inventory the bell towers that still exist. That did the authors of the book.

In the book it is presented the shape of bell towers after a short historical overview. Authors proceed out of the fact that in this kind of architecture there are three key elements: the user, the builder and the author. From that point of view follows the form of the bell tower and its proportions. They construct a system based on shape and construction deriving into five different types of bell towers: with one pillar, two pillars, three pillars, four pillars and with closed body.

Authors expose fact that the wooden bell towers, which are subject of the research, do not belong to sacral but to profane culture of each nation. Then, they present the bell tower as a social object, with a special location and meaning of the object in the settlement.

Conclusions of this research show that many of these bell towers do not exist anymore because of inappropriate, improper, reckless or cheap renovation. On the other hand, this can be as well because of

the passage of time or they were torn down because of alleged irrelevance.

A very important part of the research, partly presented as well in the book *Harnaglab, zvonik, Holzglockenturm*, is the graphic material, which is important and interesting as well. There is a special map of the bell towers on Pannonia area and a map of the main concentration of bell towers in other countries. The photos of temporary appearance of bell towers show the image of what remained from the past and is still maintained. Some of the bell towers are even sketched and measured. But anyway the big problem still remaining in most cases is covering of bell towers. The study also shows (the graphical part) the comparison between individual bell towers in these three (four) countries in the Pannonia area.

The authors in the research deal with the question of how to preserve existing bell towers. For this purpose authors suggest some concrete proposals. Much more we can realize and respect this cultural heritage, if we try to find in future cultural, touristic, political and economical components with it. Authors note that the biggest problem lays in Slovenian area, where we can find many unprofessional renovations of bell towers.

Anyhow, the study and research shows the necessity to make an inventory of bell towers in a place where that was not done yet.

Authors suggest more professional restoration of this cultural heritage and preservation also for the future. They expose as well the need for different professional institutions to help users (preservers). On the other hand authors suggest that some or more of bell towers should be shown and presented as cultural heritage for touristic purposes.


Slika 3: Najzanimivejša je izvedba zaprtega telesa z osmerokotnim tlorisom, Kamovci / Kamahaza SI [foto Borut Juvanec].

Figure 3: The most interesting construction with the octagon groundplan [photo Borut Juvanec].


Slika 4: (desno) Zgibanka projekta zhh Zvonik haranglab holzglockenturm.

Figure 4: (right) Leaflet of the project zhh Zvonik haranglab holzglockenturm.



  
**zvonik**  
**harangláb holzturm**  
 research project

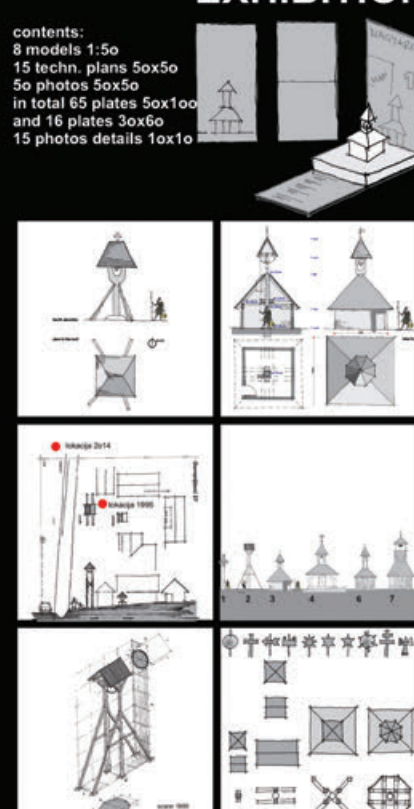
borut juvanec  
 ljubljana university slovenia  
 institute of vernacular architecture  
 andreja benko, marta bujanda  
 models: Jože Simenc




**zvonik**  
**harangláb holzturm**  
 research project

**EXHIBITION**

contents:  
 8 models 1:50  
 15 techn. plans 50x50  
 50 photos 50x50  
 in total 65 plates 50x100  
 and 16 plates 30x60  
 15 photos details 10x10



**dokumentation**

