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Edvard Ravnikar
and Memorial complex Kampor, Isle of Rab
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A photograph of a stone wall and a white lattice fence. The stone wall is made of irregular, light-colored stones. The white lattice fence is in the foreground, partially obscuring the wall. The text is overlaid on the right side of the image.

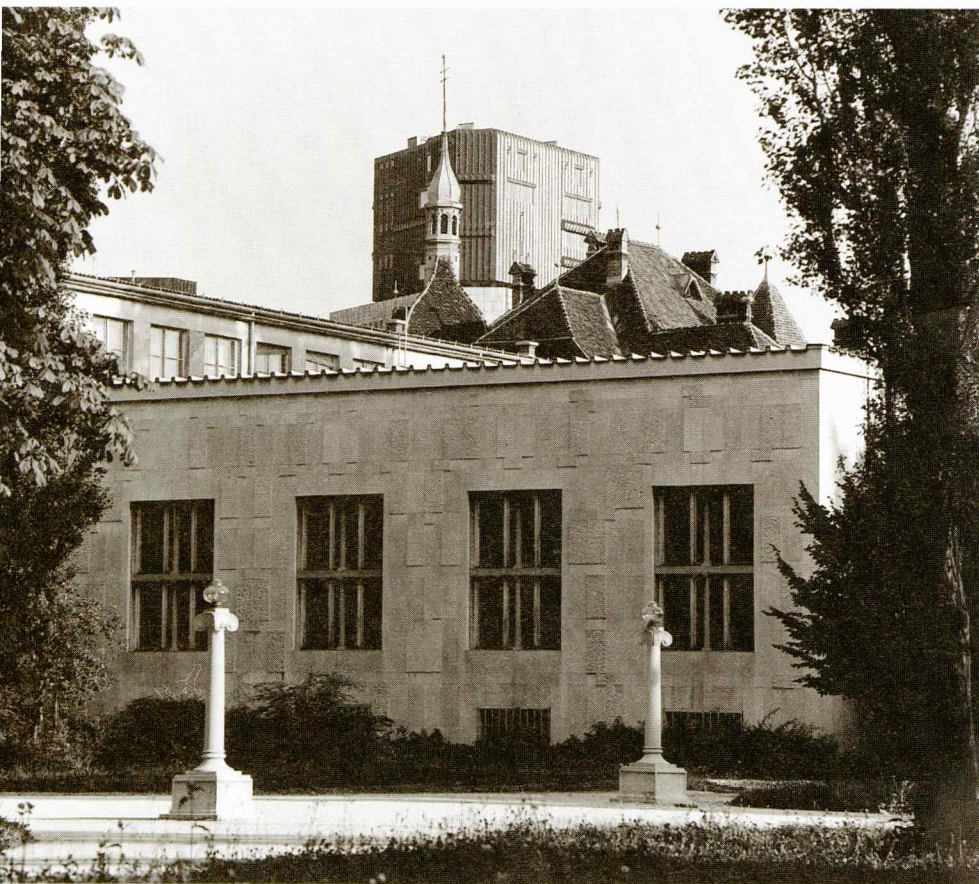
SPOMINSKI KOMPLEKS
EDVARD KAMPOR, OTOK RAB
RAVNIKAR MEMORIAL COMPLEX
KAMPOR, ISLE OF RAB

photo Damjan Gale

Aleš Vodopivec

Od ustanovitve ljubljanske šole za arhitekturo leta 1918 je slovensko arhitekturo vedno zaznamovala prisotnost velikega mojstra, učitelja. Med obema vojnama je bil to Jože Plečnik, kasneje, po letu 1945 Edvard Ravnikar. Od slednjega smo se poslovili lani, septembra.

“V resnici ni umetnosti. So le umetniki”. Plečnik in Ravnikar, dva velika arhitekta, karizmatični osebnosti, predstavnika dveh različnih generacij, dve samosvoji umetniški poti, ki sta se srečali le v kratkem, nekajletnem obdobju Ravnikarjevega študija v Plečnikovem seminarju in zbližali ob izdelavi načrtov za Narodno in univerzitetno knjižnico. Sicer pa oba izrazita individualista, dva povsem različna svetova: Plečnik v življenju skrajni asket, predano veren, zazrt v klasično arhitekturo, v brezčasnost, “trajnost” arhitekturne umetnosti, Ravnikar nasprotno predstavnik duhovne svobode 20. stoletja, izobraženec klasične erudicije, enciklopedičnega znanja, z značilno skepsjo v splošno veljavne resnice.



Moderna galerija, Ljubljana
1939-40
Museum of Modern Art, Ljubljana
1939-40

Razlika, ki se brez dvoma kaže tudi v njunem odnosu do arhitekture: Plečnik je bolj intuitiven, medtem ko je Ravnikar bolj analitičen in racionalen. Plečnika zanima končna forma in izvedba, Ravnikarja pa predvsem temeljna zamisel ali koncept. Zato se včasih zdi kakor, da so Ravnikarjeva dela skoraj nedokončana. Če njegova zgodnja dela še kažejo nekatere oblikovne sorodnosti s Plečnikovo arhitekturo, kot npr. Kostnica padlih v I. svetovni vojni na Žalah ali Moderna galerija, pa je pri obeh že razvidno, da sta zanj misel in koncept pomembnejša od

Ever since the establishment of the Ljubljana School of Architecture in 1918, Slovene architecture has been distinguished through the figure of some important master. Between the two wars it was Jože Plečnik, and later on, after 1945, the late Edvard Ravnikar, to whom we bid farewell last September.

“In fact, there is no art, only artists”. Plečnik and Ravnikar, two great architects, charismatic personalities, the representatives of two generations and two distinctive artistic worlds met only briefly during Ravnikar’s attendance of Plečnik’s seminar when they were drawn closer while creating the design for the Narodna in univerzitetna knjižnica (The National and University Library). Otherwise, both architects are obviously individualistic, belonging to two worlds set distinctively apart: Plečnik extremely ascetic, piously religious, devoted to classical architecture, timelessness, to the ‘persistence’ of the art of architecture; on the other hand, Ravnikar is the representative of the spiritual freedom of the 20th century, an erudite with a classical education, encyclopedic knowledge and characteristic skepticism about generally valid truths.

The difference is undeniably evident in their approach to architecture: Plečnik is more intuitive, Ravnikar more analytic and rational. Plečnik is interested in the final form and realization, Ravnikar is concentrated on the fundamental idea or concept. This is the reason why Ravnikar’s works sometimes seem unfinished. His early works might bear some similarities to Plečnik’s architecture, for example the charnel house of the victims of the First World War at Žale or the Museum of Modern Art in Ljubljana, yet both works reveal his giving priority to the idea and concept rather than architecture itself. This is also Ravnikar’s fundamental orientation. It finds expression in the cemetery architecture in Draga, Begunje and the island of Rab, where the sharpness of thought engraved in stone becomes most clearly palpable in its dialogue with natural scenery. It may be identified in the conception of each individual building, maybe most exquisitely in the OLO building in Kranj. The tentlike roof extends over the hall building, which is in fact a part of the square in the city center, thus turning it into a symbol representing a collective house, common home, modern agora. This concept is characteristic of his numerous designs of wider urban areas, such as the project in the competition for the northern part of Venice - Tronchetto. The design includes suspended, wavy roof structures over a ‘free’ ground floor.

Ravnikar’s opus cannot be understood as a historical document. It is rather a peculiar interpretation of an entirely personal experience, a special intellectual sensitivity to the material and spiritual transformations of the 20th century. All along his long creative path, which begins at the end of the ‘30s and extends to the beginning of the ‘90s, therefore encompassing the stormy period of revolutionary changes both in architecture and society, Ravnikar tried to find a critical answer

arhitekture same. Prav to je Ravnikarjeva temeljna življenjska usmeritev. Očitna je v grobni arhitekturi Drage, Begunj ali Raba, kjer se ostrina misli, zapisane v kamen, najrazvidneje izriše v dialogu z naravnim pejzažem. Razberemo jo pri vsaki zasnovi posamezne stavbe, morda najlepše pri zgradbi OLO Kranj, kjer šotorasta streha prekriva dvoranski objekt, pravzaprav zamejen del trga v mestnem središču, in ga spreminja v simbol skupne hiše, skupnega doma, sodobno agoro. Značilna je za njegove številne širše urbanistične zasnove, kot npr. za natečajni projekt za severni del Benetk - Tronchetto, z lebdečimi, valovitimi strešinami nad "prostim" parterjem.

Ravnikarjevega dela zato ne moremo razumeti le kot dokument časa, temveč kot zelo svojstveno interpretacijo povsem osebne skušnje, posebne intelektualne občutljivosti do materialnih in duhovnih premen 20. stoletja. V svoji dolgi ustvarjalni poti, ki sega od konca 30-tih let do začetka 90-tih, torej v viharjem času mnogih prevratnih sprememb tako v stroki kot v družbi, je skušal najti vsakemu času povsem svoj, kritičen odgovor. To je arhitektura nenehnega iskanja, spreminjanja, tveganja, stalni izziv ustaljenim predstavam možnega, tako v konstrukcijskem smislu, pri izboru gradiv, kot pri zasnovi prostora ali transformaciji arhitekturne teme. Njegovo celotno delo se zato zdi kakor nekakšno iskanje resnice, njegove lastne resnice časa in prostora, v katerem je živel in delal. Pri tem pa ga nikdar ni zanimal zgolj videz, zunanost, temveč je vedno poskušal prodreti do bistva stvari. Zato je eden redkih Plečnikovih učencev, ki ni zapadel v epigonstvo, temveč je uspel odkriti presenetljive sorodnosti med Plečnikovo šolo in Le Corbusierjevimi ateljejem, kjer je delal krajši čas tik pred začetkom 2. svetovne vojne.

Za Ravnikarja je bil že načrt umetniško delo. Verjetno ga je tudi po tej strani zanimalo slikarstvo. Bil je tudi odličen risar, kar sta opazila tako Plečnik kot Le Corbusier. Slednji mu je izkazal posebno spoštovanje na ta način, da ni hotel zapisati svojih inicialk na perspektivne risbe alžirskega nebotičnika. Bile so preveč osebne, Ravnikarjeve.

Ravnikar je povsem samostojna in samosvoja umetniška osebnost, prevratni mislec sodobne umetnosti in arhitekture. V času funkcionalizma, ki ni bil naklonjen tradiciji, je poudarjal: "Učimo se od starih". To je zanj pomenilo predvsem iskanje klasičnega ideala: "Ravnati se po klasičnem idealu pomeni prvič in najprej sprejeti omejitve v korist kvalitete, manj pa kvantitete - ne toliko materialne kot one, ki jih nalaga človeška misel ..." Opozarjal je, da so začetniki sodobne arhitekture, pionirji modernizma kot Le Corbusier, Loos, Mies, Gropius, Aalto idr., pravzaprav klasicisti. Ko je govoril, da si Le Corbusierja "ni mogoče misliti brez zelo obširnega in temeljitega poznavanja zakonov in pravil klasičnega ideala, čeprav jih uporablja revolucionarno, novatorsko in avantgardno", je pravzaprav govoril o samem sebi. Gre za iskanje klasičnega ideala v modernizmu 20. stoletja, kar je bilo v njegovem času brez dvoma prevratno, a prav to najbolj natančno

authentic in its time. His is the architecture of continuous search, changes, risks, a permanent challenge to the conventional understanding of what is actually possible in terms of construction and materials as well as the conception of space or the transformation of the architectural theme. His entire opus thus appears as a search for truth, which is his own truth about the time and space in which he lived. In doing this he was never interested in appearance only, or externality, he always strived to penetrate right into the essence of things. This makes him one of the few students of Plečnik who escaped the trap of epigonism and succeeded in finding surprising similarities between Plečnik's school and Le Corbusier's atelier, where he worked for a short time just before the beginning of the Second World War.

Ravnikar perceived the very design as a work of art. This is probably why he was so interested in painting. He was also excellent in drawing, which



was noticed both by Plečnik and Le Corbusier. The latter expressed his special respect by refusing to put his initials on the perspective drawing of an Algerian skyscraper. The drawing was too personal, it was Ravnikar's.

Dvoranska zgradba OLO Kranj
1955-60
The hall building of OLO Kranj
1955-60

Ravnikar is an entirely independent and distinctive artist, a revolutionary thinker of modern art and architecture. In the era of functionalism, which was not inclined to tradition, he stressed "let us learn from the elders". To him, this meant above all the search for the classical ideal: "To observe classical ideals means, in the first place and above all, to accept restrictions for the benefit of quality and less of quantity, not so much material but rather that imposed by human thought". He pointed out that the pioneers of modernism such as Le Corbusier,

opredeljuje njegovo osebno resnico in skušnjo. To je soočenje Evklidovih postulatov, geometrijsko urejene, klasične vizije z moderno industrijsko gradbeno tehnologijo, ki je povsem spremenila zakonitosti tradicionalne tektonike in s tem posredno tudi logiko arhitekturnega izrazoslovja. Ravnikarja je vedno zanimala moderna, našemu prostoru dosegljiva in za naše okolje primerna gradbena tehnologija. Vedno znova je preizkušal lastnosti in sposob-



Stavba ČZP Ljudska pravica,
Ljubljana, 1958-61
The building of the ČZP Ljudska
pravica, Ljubljana, 1958-61

nosti novih gradiv. Vznemirjale so ga nove, sodobne konstrukcijske možnosti, medtem ko je majhne razpone odklanjal kot izraz provincialnega zamudništva za dogajanjem v razvitem svetu. A vse to eksperimentirajoče raziskovanje, ki je skupna značilnost heroičnega obdobja modernizma, je vedno podrejal klasičnim načelom: tako v 50-tih letih z že omenjenim poslopjem SO Kranj in zgradbo čZP Ljudske pravice, kot s stavbo Gradbene fakultete

Loos, Mies, Gropius, Aalto etc. were in fact classicists. When Ravnikar talked about Le Corbusier, who “could not be imagined without an extensive and deep knowledge of the laws and rules of classical ideals, even though he uses them in a revolutionary, novel and avant-garde way”, he was actually talking about himself. Ravnikar searched for a classical ideal in the modernism of the 20th century, which was undoubtedly revolutionary in his own time, yet it most thoroughly defines his own truth and experience. This is the confrontation of Euclid’s postulates, a geometrically regular classic vision, and modern, industrial construction technology which entirely changed the laws of traditional tectonics and with it, though indirectly, the logic of architectural vocabulary.

Ravnikar was always interested in modern construction technologies available in our surroundings and suitable to our environment. He continuously tested the properties and potentials of new materials. He was intrigued by new, modern construction possibilities, while he rejected small spans considering them a manifestation of a provincial lagging behind the developed world. His experimental research, which is a common denominator of the heroic period of modernism, was still subject to classical principles. This is obvious in the aforementioned municipal building in Kranj and the building of the ČZP Ljudska pravica, both created in the 50s, in the building housing the Faculty of Construction from the 60s, as well as the Globus building in Kranj built in the beginning of the 70s.

Whenever he thought the design was good he described it as “pure”. He has supposedly adopted this term from Plečnik, who used the German term “sauber”. Even though this may be less obvious in Plečnik’s works because of the abundance of classical language, one may conclude that both believed that the architect comes close to perfection with a simple, uncomplicated, or “pure” conception. All Ravnikar’s projects and buildings are characterized by rigorous, geometrically accurate conception, clear and rational construction, simple and deliberate detail, while the external appearance is subject to the tectonic logic of the building itself and the properties of the materials used.

Ravnikar believed in the modernism of moral principles which he understood as a direct legacy of Ruskin and Morris. He did not see the modern architect as a demiurge who resolves the contradictions of the modern world. This throws

koncem 60-tih let, ali pa kranjskim Globusom na začetku 70-tih let.

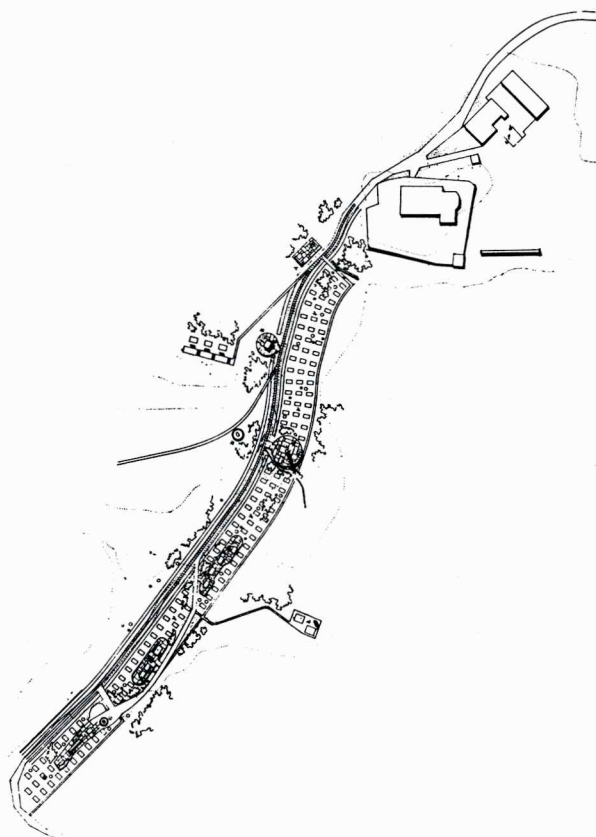
Kadar se mu je zdel načrt dober, je rekel, da je "čist". Menda je to oznako prevzel od Plečnika, ki je še uporabljal nemški izraz "sauber". čeprav je to morda zaradi bogastva "klasične govornice" pri Plečniku manj opazno, pa sta potemtakem vendarle oba verjela, da se arhitekt šele z enostavno, preprosto, skratka čisto zasnovo približa popolnosti. Za vse Ravnikarjeve projekte in stavbe je značilna stroga, geometrijsko pravilna zasnova, jasna in racionalna konstrukcija, enostaven in premišljen detajl, zunanji izraz pa je podrejen tektonski logiki zgradbe in kvaliteti uporabljenih materialov.

Ravnikar je verjel v modernizem moralnih načel, razumel ga je kot neposredno dediščino Ruskina in Morrisa. Zato v sodobnem, modernem arhitektu ni videl demiurga, ki z arhitekturo razrešuje protislovja sodobnega sveta. V tej luči lahko razumemo njegovo kritiko Le Corbusierja, kateremu je navkljub občudovanju oporekal, da "se obnaša kot prerok." Sam te vloge ni sprejel, čeprav je arhitekturo razlagal kot globljo potrebo vseh. To kaže tudi njegov interes za vsakodnevno in banalno, ne le za antropologijo kot sodobno znanost, temveč za obnašanje, navade in običaje ljudi z ulice. Misli "manj je več" ni razumel kot izrazno osiromašenje arhitekture, temveč kot socialno zavezanost arhitekta, ki želi z manj sredstvi zagotoviti življenja dostojno okolje najširšim množicam. V tej luči je bil eden zadnjih pionirjev izvirnega, heroičnega modernizma. Eden tistih, ki so še videli svoje delo kot socialno poslanstvo.

Plečnikov vpliv med obema vojnoma je bil tako močan, da je naš modernizem v tistem času razmeroma skromen. Je le bled odsev dogajanja v ostali Evropi in svetu. Ravnikarjev modernizem je drugačen: izviren, intelektualno bogat in vznemirljiv v svojski sintezi klasičnega in modernega.

light on his criticism of Le Corbusier, whom he deeply respected yet took exceptions to his "prophet-like behavior". Ravnikar himself did not accept such a role, even though he perceived architecture as everybody's deeper urge, which is also revealed through his interest in the ordinary and banal. He was not only interested in anthropology as a contemporary science but in the behavior, habits and customs of ordinary people. He did not understand the reasoning "less is more" as an impoverishing of the expression of architecture, but a social commitment of the architect who wants to provide a decent environment to a wide circle of people using less means. In this respect he was one of the last pioneers of the original, heroic modernism. He was one of those architects who saw their work as a social mission.

Plečnik's influence between the two wars was so powerful that modernism in Slovenia in this period was quite moderate. It is only a pale reflection of the happenings in the rest of Europe and the world. Ravnikar's modernism is different: it is original, intellectually rich, and intriguing in its distinctive synthesis of the classical and the modern.



Spominski kompleks Sv. Urh
projekt
Memorial Complex St. Urh
project

Vojteh Ravnikar

Zakaj je v nizu desetih pomembnih hiš srednjeevropskih avtorjev na četrto mesto uvrščeno - namesto hiše - pokopališče, spomenik? Doslej izbrane hiše: Adolf Loos - Villa Müller, Jože Plečnik - Kraljevi lovski dvorec ter Carlo Scarpa - Villa Ottolenghi, kot tudi hiše v naslednjih številkah revije Piranesi, pomenijo fiksne, referenčne, včasih tudi prelomne dogodke v srednjeevropski arhitekturni stroki. Spomeniški kompleks Edvarda Ravnikarja na Rabu spada v slednjo kategorijo.

Prelomni čas, ki ga označuje II. svetovna vojna in čas neposredno po njej, je čas prevrednotenja na političnem in civilizacijskem, pa tudi na kulturnem in s tem arhitekturnem področju. Povojna leta so leta obnove in prenove. V socialističnih sistemih je v fizično obnovo vključena še politična svetovno-nazorska prenova. Spomin - njegova manifestacija in manipulacija - sta tedaj bistvenega pomena, in kot vedno v prelomnih zgodovinskih trenutkih je vloga arhitekta kot svečenika forme tudi tokrat še podčrtana. Svečenika forme v službi vladajoče religije, seveda. Smo torej v času, ko se je Evropa delila na vzhod in na zahod. Na zahod, ki si je svoje spomenike že postavil, in na vzhod, ki jih je šele potreboval.

Doktrina, ki je učila, kakšni naj bodo spomeniki, je seveda prihajala iz Sovjetske zveze, kjer je bil duh konstruktivistov že davno pozabljen in kjer je kvaliteto nadomeščala kvantiteta. Z nadnaravno pretirano dimenzijo je spomenik izgubil relacijo do spomina - preteklosti in je tako postavljen bolj v slavo bodočnosti. Spomenik ni več predmet pietete do pokojnikov, marveč je manifest za prihodnje rodove. Za razliko od ostalih socialističnih držav in še posebej od ostale Jugoslavije je v Sloveniji enakovredno s figurativno obravnavo spomeniške plastike obstajala Plečnikova šola, ki je, kot pravi Dušan Grabrijan v Likovnem svetu, "izhajala iz spomenika in je v tej smeri razvila takšno kulturo, da v odnosu do nje lažje ugotovimo mesto drugim"(1). Kljub zgodnjemu letu 1951 pa se že pojavljajo prvi negativni odmevi na tako poenostavljeno obravnavanje sicer razvite spomeniške dejavnosti. Tako komisija oddelka za postavitev spomenikov pri glavnem odboru Zveze borcev narodnoosvobodilnega boja Slovenije ugotavlja, da ji je dovolj spomenikov z grozno izmalichenimi figurami in s partizani mučniki; "... tako si tudi mi ne želimo izmučenih in izmalichenih talcev, borcev in partizanov, temveč bi rajši junake ..." Marjan Šorli v anketi revije Arhitekt o spomenikih NOB piše: "Kvaliteta arhitektonsko obravnavanih spomenikov v Sloveniji se mi zdi visoka. Gotovo je Plečnikova zasluga, da je

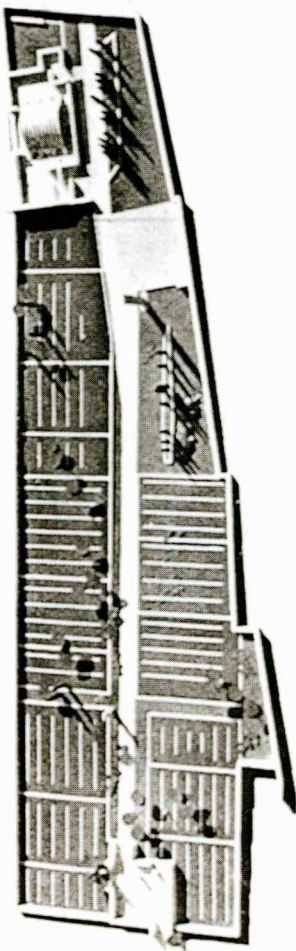
Why is a cemetery monument instead of a building ranked fourth in a listing of ten important architectural achievements of Central European architects? The individual works selected until now, including the Villa Müller of Adolf Loos, the King's Hunting Lodge of Jože Plečnik, and the Villa Ottolenghi of Carlo Scarpa, as well as the works to appear in future editions of Piranesi, constitute a fixed point of reference and sometimes even crucial event in Central European architecture. The memorial complex of Edvard Ravnikar on Rab Island belongs to the latter category.

The crucial time period during and following World War Two was a time for re-evaluating politics and civilization, as well as the areas of culture and architecture. The post-war years were a period of renewal and restoration. Physical renewal in socialist systems included a renewal of the political world view. Memory - its manifestation and manipulation - are of primary importance, and, as is inevitable at historically crucial moments, the role of the architect as a priest of form is emphasized. Of course this priest of form serves the governing religion. We are talking about a time when Europe was divided into East and West, a West which had already built its monuments and an East which still needed them.

The doctrine which taught the correct way a monument should be, originated in the Soviet Union; the spirit of constructivism was a thing of the past, and quality had been replaced by quantity. The monument had lost its relation to memory, to the past, with its supernatural dimension, and was therefore built to praise the future. The monument was no longer an object of piety for the dead, but was a manifesto for future generations.

In contrast to the other socialist countries and especially to the rest of Yugoslavia, the so-called Plečnik School co-existed together in Slovenia with the figurative treatment of monumental sculpture. Dušan Grabrijan remarked about this school in Likovni svet that "it descended from the monument itself and it developed such a culture further in this direction to such an extent that the relative position of others can easily be determined."(1) In spite of the year being only 1951, the first negative echoes leading towards a simplified evaluation of the otherwise developed memorial work began to appear at this time. The committee of the department responsible for raising monuments together with the main committee of the Veterans Association of the National Liberation War (NLW) of Slovenia

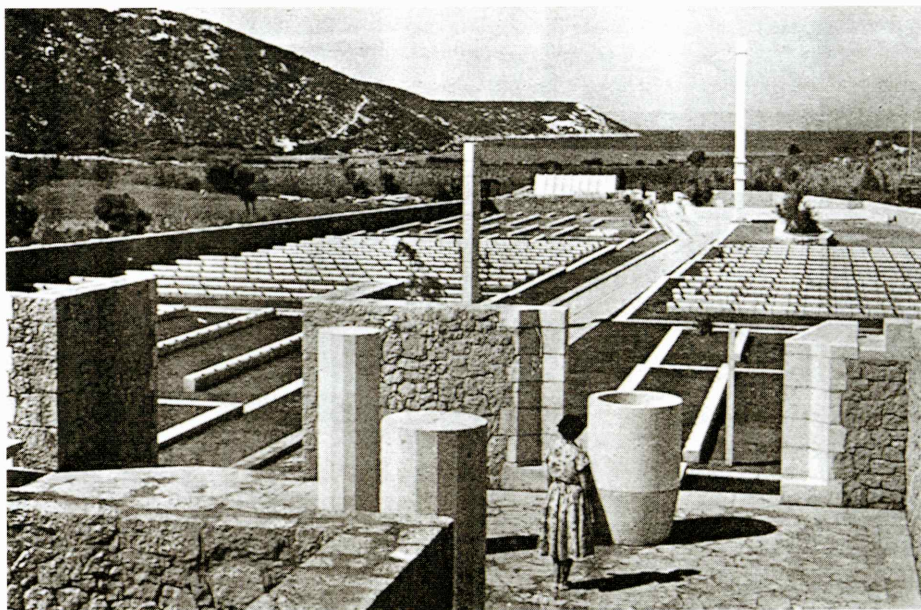
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znal ustvariti stik s pozabljeno tradicijo in tako ustvariti podlago za nadaljnji razvoj. S publikacijo del Bežka, Ravnikarja, Simčiča, Župančiča in drugih ne bi bilo težko utemeljiti to trditev. Posebnost slovenskih spomenikov je njih lirični izraz brez literarne primesi. V kiparstvu so Hrvatje večji mojstri. Primerjati se z drugimi državami pa bi bilo težko. V Ameriki spomenikov skoraj ne postavljajo, pač pa grade spominske šole, bolnice in druge javne zgradbe. Angleži mnogo postavljajo moderne plastike po novih naseljih, pri šolah in javnih zgradbah, toda brez kake spomeniške tendence. Pojem spomenika je v teh deželah skoraj mrtev. Množice hodijo gledat spomenike iz časov nastanka njihove države kot spomine na davno mladost, v zadnjem času pa niso doživeli ničesar, kar bi jih tako pretreslo kot je nas NOB". (2) Bogdan Bogdanović v isti anketi pravi: "Figure i figure! To su prosečni pojmovi o spomeniku koji su vrlo rasprostranjeni kod nas u Srbiji". (3) Edvard Ravnikar pa na vprašanje, kako je treba gledati na spomenike NOB, odgovarja: "Seveda z očmi onih, ki pridejo! Zato mora spomenik imeti kvalitete, ki mu zagotavljajo več kot samo gradbeno trajnost. Idealne bi bile take rešitve, ki bi obstoječi ambient dopolnjevale tako, da bi nastalo novo uravnoteženo okolje." (4)

Z odmikom od figuralike je Edvard Ravnikar spremenil zakoreninjene predstave o spomenikih NOB. Obenem pa je ukvarjanje z memorialno arhitekturo za Edvarda Ravnikarja pomenilo oddaljevanje od Plečnikovega arhitekturnega izročila. Plečnikova šola je v dobi moderne predstavljala anahronizem - nekakšno estetsko-formalno nišo. Edvard Ravnikar je bil Plečnikov učenec, a se je predvsem po obdobju, ki ga je preživel v ateljeju Le Courbusierja, navzel idej moderne. Pri Plečniku se je naučil spoštovanja tradicije ter srednjeevropskega - dunajskega esprita, Wagnerjevske discipline tlorisa, Semperjeve igre arhitekturnega plašča in secesijske občutljivosti za prostor. Obravnavana 60. leta pomenijo obdobje, ko se moderna že preveša v t.i. internacionalni stil. Edvard Ravnikar pa je v tem času že formirana avtorska osebnost. Ambivalenca, zavezanost različnim doktrinam, ki je lahko včasih usodna, pa tokrat pomeni nadgradnjo in rezultira v osebni izraz avtorjeve arhitekturne poetike. Trganje spon tradicionalizma se tako opazno, a neboleče odraža v zgodnjih Ravnikarjevih delih (Moderna galerija).

V takšnem kaosu nazorov in meril je spomeniški kompleks Edvarda Ravnikarja na Rabu torej razumeti kot umik arhitekta v svet ratia, ki dramatičnost dogodka prevede v poetično sporočilo z dimenzijo



France Ivanšek

concluded that there were already enough monuments showing horribly deformed figures and partisan martyrs: "...we don't want tortured and deformed hostages, fighters and partisans - we prefer the heroes ...". Marjan Šorli in an article in the magazine *Arhitekt* commented on the national liberation monuments: "The quality of the architecturally treated monuments is on a high level. This must be attributable to Plečnik's ability to make contact with the forgotten tradition and lay the foundation for further development. This statement would not be difficult to support in the published works of Bežek, Ravnikar, Simčič, Župančič and others. The specific character of Slovene monuments lies in their lyrical expression without literary addition. Croats are much greater masters of the art of sculpting. It would be difficult to make comparisons with other countries. Monuments are almost never built in America, but memorial schools, hospitals, and other public buildings are common. The British place modern sculptures around new housing developments, schools, and other public buildings, but always without any kind of memorial bent. The concept of monument is almost non-existent in most countries. The masses go to see monuments of, and from, the time when their country was founded to remember their fading youth, and because in recent years they have not experienced anything as shocking as the NLW in our country." (2) In the same article Bogdanović declares: "Figures and figures! These are the usual themes of the monuments spread all

Spominski kompleks, fotografija iz 50-ih let
Memorial Complex, photography between 1950 and 1960

človekovega dojemanja. Sporočilo, ki ga kipar izrazi z likovnim jezikom plastike, je arhitekt izrazil z arhitekturnim esejem - z zapisom intelektualca - v obliki logične sheme urbanega sistema. Spomenik v Kamporju je tako mesto spomina, mesto mrtvih, namenjeno spominu živih. Drugačnost, različnost posameznih razpoznavnih elementov mesta govori o drugačnosti, nenavadnosti, nezemeljskosti, zagrobnosti njegovih prebivalcev. Spomeniku NOB na



Rabu daje poseben eksistencialni in esencialni pomen sočasnost obstoja kazenskega taborišča na bližnjem otoku Sv. Grgurja ter proslulo taborišče Goli otok, kot tudi neposredna bližina umobolnice.

Opraviti imamo torej s tremi "mesti" na severnodalmatinskem arhipelagu. Z mestom mrtvih, mestom kaznovanih in mestom norih. Mesto je že po svojem

around our Serbia.(3) Edvard Ravnikar answered the question of how to observe the NLW monuments: "Naturally with the eyes of the people to come! That is why the monument should have more qualities than just the ones that assure it structural stability. The ideal solution should complement the existing ambience in such a way that a new balanced environment arises."(4) Edvard Ravnikar changed some deeply rooted conceptions of NLW monuments by moving away from the figurative. At the same time Ravnikar's work with memorial architecture entailed moving further away from Plečnik's architectural heritage. Plečnik's school represented an anachronism in the era of the Slovene Modernist movement. A sort of aesthetical and formal niche. Ravnikar was Plečnik's student, but he adopted the ideas of the Slovene Modernist movement especially after the period he spent in the studio of Le Corbusier. He learnt how to respect tradition and the Central European-Viennese spirit from Plečnik, he learnt the discipline of Wagner's foundation, he learnt Semper's play of the architectural mantle and secessionist sensitivity for space. The sixties represent an era when the Modernist style had swung towards the so-called "International Style." Edvard Ravnikar had by that time already formed his creative personality. An ambivalence, an obligation to different doctrines, which can sometimes be fatal, in this instance only resulted in a broader knowledge base which led to a more personal expression of his architectural poetry. This break with tradition is noticeably, but painlessly, reflected in Ravnikar's early work such as the Modern Galerija.

Ravnikar's memorial complex on the island of Rab should be understood in this chaos of views and standards as the architects's withdrawal to the world of ratio, to a world which transforms the drama of the event into a poetic message with a dimension of human comprehension. The message which is expressed by a sculptor through the artistic language of the sculpture, was expressed by Ravnikar through an architectural essay - the written record of an intellectual - detailing the logical scheme of an urban system. The monument at Kampor is in such a manner a city of memory, a city of the dead for the memory of the living. The dissimilarity, the difference between the particular distinguished elements of the town, gives voice to the dissimilarity, uncommonness, unearthliness, the interred nature of its citizens. The existence and proximity of the prison camp on the nearby island of St. Grgur, the famous "Goli Otok," when coupled with the fact of a mental institution in the immediate

historičnem nastanku prostor dogovorjene osameizolacije; če je ta izolacija še podčrtana z geografsko danostjo otoka-isole in še dodatno s segregacijo patološke socialne formacije (norišnica, kaznilnica), je pogoj za dokončnost pojma mesto tako v fizičnem kot psihičnem pomenu skoraj popoln. Kot rečeno, mesto je prostor oziroma bivanjska forma prostovoljne segregacije, kjer pa obzidje izloči okolico in ne mesta. Pojem "biti zunaj" pomeni za mesto kot urbano aglomeracijo torej ravno nasprotno kot za mesto, ki je obravnavano - mesto, ki je to zgolj po formi in pomeni prisilno osamo, in kjer siceršnji zunaj pomeni znotraj. Spomenik - mesto mrtvih - pri tem pomeni prevrednotenje mesta kaznovanih v mesto trpinčenih in spoštovanih; je torej mentalni in estetski preskok v mesto - prostor večnosti - nekakšno načrtovano arheologijo. Zamrznjeni red tega mrtvorojenega mesta pomeni umetniško interpretacijo zgodovinske streznitve po obdobjih bolezenskih stanj neke družbe. Emarginacija neke družbene plasti, upravljanje z njo oziroma vzpostavitev pogojev za njen obstoj pogojuje nek red. Fizična podoba takega reda, se pravi urejenih odnosov in dogovorov znotraj omenjene skupine, je mesto - mestna organizacija: stavbna ter prostorska hierarhija, pomembnejše smeri (ulice) od manj pomembnih, pomembnejši prostori (trgi), pomembnejše hiše (javne zgradbe) ipd.

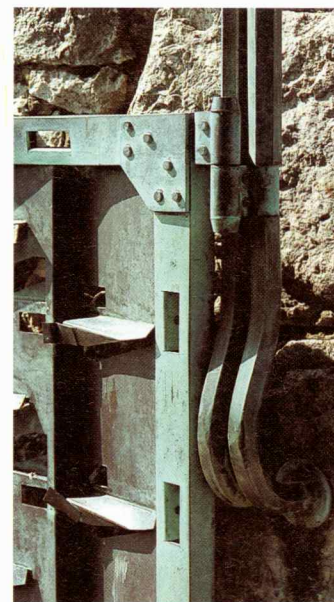
Urbanizem je logika prostorske organizacije; ne rabi forme, je torej tisti medij, ki ni tako vezan na časovna razdobja. Prostorska organiziranost mesta je čitljiva kot talni zapis civilizacijske stopnje posameznega naroda v določenem obdobju. Spomeniški kompleksi Edvarda Ravnikarja (Rab, Draga, Sv. Urh) tako ne pomenijo zgolj odstopanja od uporabe figuralike, temveč pomenijo nekakšne razprave o sodobni organiziranosti prostora. Strukturo vseh treh obravnavanih kompleksov sestavlja "vzorec - mreža", ki predstavlja obče ter izjemo-posebno vtakano v strukturo občega, ki predstavlja pomembnejšo javno zgradbo ali, v našem primeru, spomenik. Prostor spomina, iz okolice izvzet in s tem izjemen prostor, Edvard Ravnikar definira z robom-zidom-linijo, ki loči sveto-posebno od občega. Prostorski kontekst lokacije pogojuje različnost pristopa k obravnavi posameznih nalog. Tako predstavlja zid, ki zamejuje spomeniški kompleks v Kamporju, izročilo Mediterana, kjer kamnite ograde razmejujejo posamezne parcele. Rob grobišča v Dragi pri Begunjah spričo lege na robu gozda narekuje bolj lirično obravnavo. Je zgolj materializirana plastnica. Na Sv. Urhu pa spomeniško potezo definira rob, ki paralelno sledi obstoječi gozdni poti.



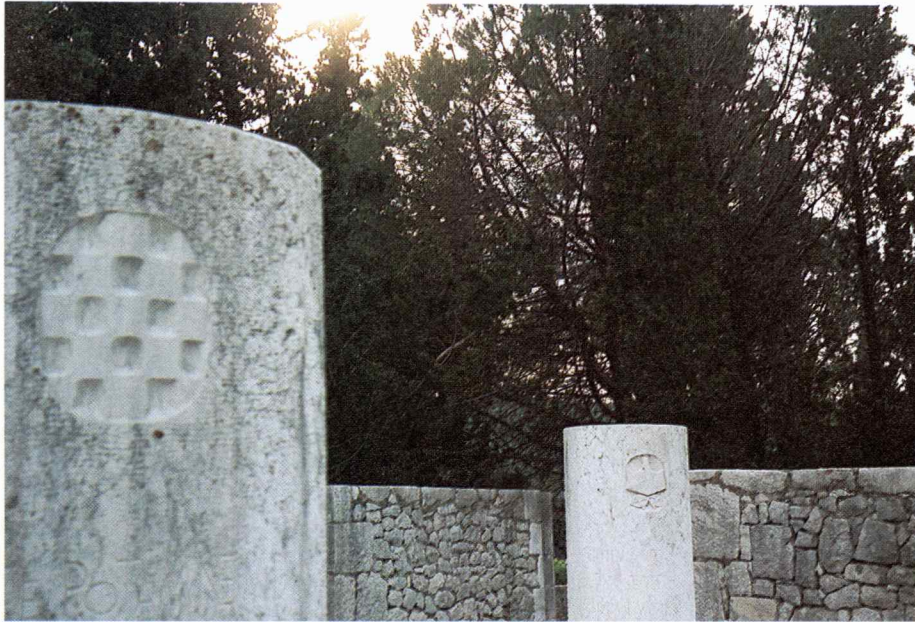
Voljeh Ravnikar

vicinity, give the NLW monument on Rab a special existential as well as essential meaning.

We have to deal with three "towns" in the northern Dalmatian archipelago. A town of the dead, a town of the punished, and a town of the insane. The town is an area of agreed loneliness, isolated due to its historical origin; and if this isolation is underscored by the geographic givens of the island - and further emphasized by the segregation of the pathological social formations (mental institution, prison camp) - then the conditions for the fulfillment of the "town" conception are almost met in terms of the physical and psychical. As mentioned before, the town is an area or shall we say a rather residential form of voluntary segregation, where the city walls excommunicate the surroundings and not the town itself. The idea of "being outside" signifies something completely opposite for a town as an urban conglomeration than for a town treated as "town" only in a formal sense and which implies a compelled isolation where therefore "outside means







“inside.” The monument - the town of the dead - requires a re-evaluation of the town of the punished as a town of the tortured and respected; it is a mental and aesthetical jump into the town - the place of eternity - a kind of planned archeology. The frozen order of this stillborn town evidences an artistic interpretation of historic disillusionment after a symptomatic period of illness of society. The marginalization of a certain social order, its administration and the re-establishment of the conditions for its existence, all of these condition a certain order. The physical appearance of that order, meaning the settled relationships and agreements within the above mentioned group, is the town - the organisation of the town: the building and spatial hierarchy, the more important directions (streets) and the less important, the more important areas (squares), more important buildings (public buildings), and so on.

Urbanism is the logic of spatial organisation; it does not require a form, therefore it is medium which is not dependent on time. The spatial organisation of a town can be read as a grounded record of the degree of civilisation for a certain nation in a certain era. The memorial complexes of Ravnikar (Rab, Draga, St. Urh) do not merely signify a deviation from the figurative, but signify some sort of discussion of modern spatial organisation. The structures of the three complexes under discussion are composed of a “pattern-network,” which represents a universal yet





Kot že rečeno: Kampor je mesto mrtvih, in tako kot so mrtvi prebivalci tega mesta, so mrtvi - okameneli - tudi njegovi posamezni deli - elementi. Skozi mesto vodi pot reminiscence na neko zgodbo, ki jo mesto pripoveduje. Vsa mesta pripovedujejo zgodbe. Mesto Kampor pripoveduje samo eno zgodbo, in prav ta neponovljivost pomeni srž njegove izpovedi, ki - nadgrajena s pomeni smrti in življenja, s simboli, ujetimi v civilizacijsko urbano logiko prostora - vpliva na emotivno sfero človekove zavesti. Posamezni odlomki - epizode te zgodbe - so nanizani ob poti, ki ima tako kot zgodba svoj začetek in svoj konec. Vstopimo na vhodni trg, kjer zunaj postaja znotraj. Kvadrat, v katerega vstopiš v enem vogalu

an exception - an exceptionally interwoven structure of the universal, meaning a more important public building or, in this case, a monument. This memorial space, excluded from its surroundings and therefore an exceptional space, demarcates and defines for Ravnikar, an edge - the wall, the line, which are sacred - especially concerning the universal. The spatial context of the location demands different approaches towards dealing with individual tasks. That is how the wall which demarcates the memorial complex at Kampor, represents a Mediterranean tradition, where the individual parcels define the stone enclosures. The edge of the burial site in Draga near Begunje



requires a more lyrical evaluation, because of its position of the border of a forest. It is only a materialised layer. At St. Urh the edge defines the memorial line, which parallels the existing forest path.

As has been stated, Kampor is the town of the dead, and in the same way as its people are dead - petrified - its individual parts, elements are too. A path leads through the town, the path of a memory of a story, which is told by the town. Every town tells a story. The town of Kampor tells us only one, and that lack of repetitiousness is the essence of its confession which over-arches with meanings of life death, with symbols which are caught up into the



Vojtech Ravnikar



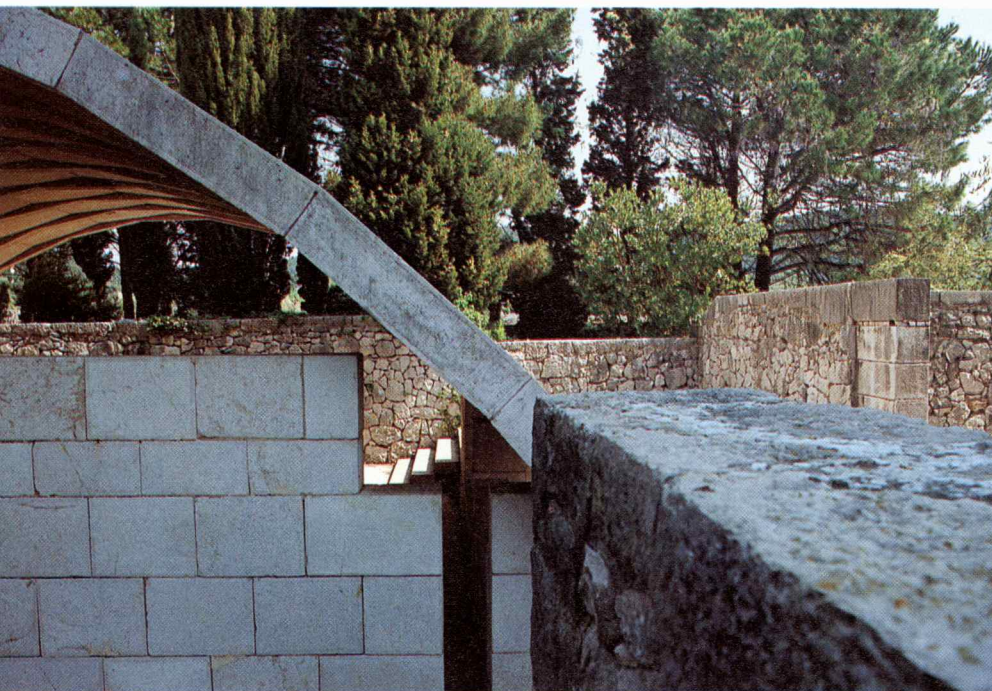
Vojtech Ravnikar



civilized urban logic of the space - and influences the emotive sphere of human consciousness. Individual parts - the episodes of the story - are arranged on the path which has, as any story does, its beginning and ending. We pass through the entrance square, where the outside becomes the inside. The square, the inside of which is entered through one corner and through which the path follows its diagonal, is solidified with pylons (in a living square these would be people) which carry the symbols of nationality - Croatia and Slovene coat-of-arms - and a leafy twig which is pressed in between two stone tambours. The entrance square opens to the view of the "town" along the axis of the entrance, but the opening in the wall is only meant to allow a quick glance, reminiscent of a city loggia, and the visitor's path proceeds in a sort of spatial "siphon." You enter the square, you are inside of it and you leave on the other side. Along the axis of the entrance your gaze slips unobstructed through the gap in the "peristyle" to the area of a burial field. On the opposite side the



in preko katerega se pot nadaljuje v njegovi diagonali, je "zgoščen" s piloni (v živem trgu bi to bili ljudje), ki nosijo simbola nacionalnosti - hrvaški in slovenski grb - ter listnato vejico, stisnjeno med dva kamnita tambura. Vstopni trg se v osi vstopa odpre pogledu na "mesto", vendar je odprtina v zidu namenjena le pogledu (reminiscenca na mestne loggie), obiskovalčeva pot pa poteka kot v nekakšnem prostorskem "sifonu". V trg vstopiš, si v njem, in na



wall encloses your gaze (eliciting sensations of entrapment). The classical language mixes itself with a modern spatial plan. The columns, symbols, with their accidental placement inside of the archetypical space at the entrance, symbolize a resistance - eternity, defiance - and with *mise-en-scène* address and create a dynamic feeling for the space which implies the life around them. The elements of the story are caught up in the formal frame of the rectangular "plot." The selected area is, with the exception of some individual "parts" of the story, sown with the structure of death: the graves. The ossuary, the square is separated by a slightly uplifted side from the usual platee communis and becomes a scene of myth. The platform which is removed from the flat surface is between earth and sky. The classical scheme demands a vertical confirmation for its horizontal dominant. The main monument is an obelisk which marks the edge of the platform above the ossuary and the deviation of the axis at the same time. Further away from the ossuary, on the left of the axis of the cemetery, the remains of a settlement can be seen, which serve as a warning about the exceptional nature, as a

drugi strani izstopiš. V osi vhoda pogled neovirano zdrsne skozi vrzel "peristila" v prostor grobnega polja. V obratni smeri zid zapira pogled (občutek ujetosti). Jezik klasike se meša z moderno zasnovo prostora. Stebri-simboli s svojo slučajno pozicijo v arhetipskem prostoru vhodnega predela simbolizirajo odpor - večnost, kljubovanje - ter tako z mizanscenskimi nagovorom ustvarjajo dinamičen občutek prostora, ki pomeni življenje, ki se odvija okrog njih. Elementi zgodbe so ujeti v formalni okvir pravokotne "parcele". Izbrani prostor je z izjemo posameznih "odlomkov" zgodbe posejan s strukturo smrti - grobovi. Kostnica - trg se z rahlo privzdignjeno stranico loči od običajne platee comunis ter postane prizorišče mita. Iz ravnine tako izmaknjena ploščad je med zemljo in nebom. Klasičnost zasnove zahteva vertikalno potrditev horizontalne dominante. Osrednji spomenik je tako obelisk, ki označuje rob ploščadi nad kostnico in obenem odkloni osi grobišča. Naprej ob kostnici, levo od osi grobišča, naletimo na ostanke naselbine, ki na način konzerviranih arheoloških ostalin opozarjajo na izjemnost svojega pričevanja. Osrednje mesto naselbine zavzema svetišče, kamnita lopa z žarami ter s podobo (mozaik Marija Preglja) na nekakšnem oltarju, ki ne pripada nobeni veri - je nekako poganski in ateističen ter brezčasen v svoji prvinski ikonografiji.

Soobstoj sveta klasičnosti (Plečnik) ter duha moderne, ki je za Edvarda Ravnikarja tako značilen, je morda najbolj očiten prav pri kamniti lopi kampskega spomenika. Motiv zavetja, zaščite - dlani, ki prekriva svetinjo (saj celo konstruktivna rebra spominjajo na prste) -, je v skladu s trajnostjo materialov, ki jo zahteva značaj spomenika in ki jo je avtor izrazil v kamnu. Kljub dosledno izvedenim kamnoseškim detajlom pa lopa deluje nekako betonsko - Perretovsko. Duh dobe tako neustavljivo predre inercijo znanega klasičnega.

Na koncu poti smo - izstopiš lahko le kot tenak curek vode, ki se skozi zadelano vrzel v obodnem zidu izlije v močvirje in okolje in dalje v morje.



testimony, because of the way these archeological remains have been preserved. The main part of the settlement is a stone hut with urns and an image, a mosaic by Marij Pregelj, on a sort of altar which does not belong to any religion - it is, in a way, pagan and atheist and eternal in its basic iconography.

The co-existence of the classical world (Plečnik) and the spirit of Slovene Modernism which is so significant for Edvard Ravnikar, is probably most obvious in the stone hut of the Kampor monument. The motif of the shelter, protection, the palm of a hand which covers the holy object (even the constructive ribs are reminiscent of fingers) is consistent with the durable nature of the materials which were needed for the nature of the monument and which the architect expressed in stone. The hut gives the impression of the concrete, somehow Perretian, in spite of the consistent brilliance of the stonecutting details. The spirit of the era inevitably transcends the inertia of the classical.

We are at the end of the path, you can depart, but only as a small spring of water, which trickles out through an unobstructed opening in the perimeter wall, into the marsh and into the atmosphere - to the sea.

1. Likovni svet, DZS Ljubljana, 1951, p.p.10
2. Revija Arhitekt, Anketa o spomenikih NOB
3. Ibid.
4. Ibid.



Meta Gabršek Prosenc

Letnica nastanka Pregljevega mozaika v sklopu Ravnikarjevega spomenika taboriščnikom na Rabu predstavlja ključ razumevanja njegove vsebinske in oblikovne specifičnosti. Leto 1954, torej slabo desetletje po osvoboditvi, je čas, ko tako arhitekt kot slikar še optimistično verujeta v oblikovanje družbe novih vrednot, hkrati pa tudi čas, ko je že bilo moč zaobiti dogme socialističnega realizma. Edvard Ravnikar z razmišljanjem, da "bo slikarstvo dokončno razčisti-



lo pojme in današnje navidezno dilemo naturalizem-formalizem rešilo na široki osnovi, na vedno večajočem se krogu uživalcev umetnosti in na njegovem rastočem čutu za njene prave vrednote" (1) izraža podoben ustvarjalni credo kot Marij Pregelj, ki je večkrat pisal o "etični vrednosti misli, spojeni s formo". Usklajeno razumevanje nalog likovne umetnosti in s tem tudi monumentalnega slikarstva obeh avtorjev je omogočilo nastanek enega izmed kvalitetnejših spomeniških obeležij v Jugoslaviji.

Razumevanje vloge slike (freske, mozaika) na steni skozi stoletja njenega razvoja niha predvsem med dvema principoma: med renesančno in baročno težnjo zanikati steno in ustvariti iluzijo nekega novega, od stene, ki jo krasi, neodvisnega prostora ter med podrejanjem dvodimenzionalnosti ploskve, značilno n.pr. za egipčansko slikarstvo, ki je v popolnem sozvočju z arhitekturo, katere del je.

The year of origin of Pregelj's mosaic, which is incorporated in Ravnikar's memorial to the internees on the island of Rab, represents a key to understanding Pregelj's implicative and aesthetic specifics. In 1954, barely one decade after the liberation, both the architect and the painter still believed optimistically in the formation of a society of new values, yet it was also the time when it was already possible to avoid the dogmas of social realism. Edvard Ravnikar's reasoning "that painting will finally clarify concepts and resolve today's apparent naturalism vs. formalism dilemma on a wide basis, relying on an increasingly larger circle of art admirers and their growing feel for art's real values"(1) expresses a creative credo similar to that of Marij Pregelj who on several occasions wrote about the "ethical value of thought coupled with form". The two authors' harmonious understanding of art and with it of monumental painting, gave rise to the creation which ranks among the higher quality memorials in Yugoslavia.

The understanding of the role of a mural (fresco, wall mosaic) wavered between two principles throughout the centuries of its development: on the one hand there was the Renaissance and Baroque tendency to negate the wall and create an illusion of a new space, independent of the wall which it decorated; and, on the other, submission to the two dimensionality of a plane which was characteristic of, say, Egyptian painting that was in perfect harmony with the architecture of which it formed a part. Ravnikar admits only this possibility. While the architect (Ravnikar) lectures that "the question of how to render a three-dimensional world on a flat surface continues to be a crucial technical question in painting and especially wall painting"(2), the painter (Pregelj) eliminates the illusion of the third dimension from his creations. The space depicted in his paintings originating from the first half of the thirties is transformed into a membrane and along this membrane he distributes the "mosaic" of color spots and stains while amalgamating the figure (object) and the background, in the style of the French cloisonné, into a single artistic dimension. The projection of a similar technique onto the conceptualization of the mosaic is quite logical. Even though Pregelj's Rab mosaic is inserted into the stone, somewhat concave and freestanding stele (altar), meaning that it is not completely subordinated to the functional principles of wall painting, it is obvious that the painter tailored his work observing two principles above all: one is respect for the two dimensionality of the mosaic's



Ravnikar priznava le to možnost. Istočasno ko arhitekt predava: "Vprašanje prikazovanja tridimenzionalnega sveta v ploskvi ostaja, kakor je vedno bilo, glavno likovno tehnično vprašanje slikarstva, posebno pa stenskega." (2) Slikar ukinja na svojih delih iluzijo tretje dimenzije. Prostor na slikah nastalih v prvi polovici tridesetih let je spremenil v opno, na kateri je "mozaično" razporedil barvne lise in madeže ter tako po principu francoskega cloizonizma vpel figuro (predmet) in ozadje v en sam likovni plan. Projekcija podobnega postopka v koncipiranje mozaika je povsem logična. Čeprav je Pregljev mozaik na Rabu vgrajen v kamnito, nekoliko konkavno in prosto stoječo steno-oltar ter tako ni dobesedno podrejen principom funkcioniranja stenske slike, je očitno, da je slikar prilagodil svoje delo predvsem dvema principoma: spoštovanju dvodimenzionalnosti slikarske (mozaične) podlage in prevladovanju horizontal v arhitekturi, katere del je.

basis, the other is the prevalence of horizontal lines in the architecture of which it is a part.

The flattening of the space necessitates the destruction of the plasticity of the human figure - this process in Pregelj's opus started in the beginning of the fifties, which corresponds with his work on the Rab mosaic. Therefore, the creation of this early monumental work of Pregelj coincides with the period of radical changes in his painting, when with the illustrations for the Iliad and Odyssey he definitely abandoned the paths of color realism of "The Independents" and was standing at the beginning of the formation of a peculiar artistic language which ever more intensely linked the pathos of representation to the expression of form (symbol).

In his essay "Dark Modernism", Tomaž Brejc says that "in his works extending from Rab to Belgrade's government palace, Pregelj had knowledge, ambition and courage to deal with relations between human solidarity and grand form"(3). Of all the muralists (Kos, Pengov ...) it was surely Pregelj who was least subordinated to ideological tasks and who still looked for an ex-temporal synthesis of "thought and form" when he was creating grand monumental works, similar to the one found in paintings which express his most personal feelings and traumas.

Marij Pregelj was an erudite - he started work at the mosaics as a connoisseur of the domestic fresco tradition and admirer of Serbian and Macedonian frescoes and Byzantine monuments. While for the government palace in Belgrade - Sutjeska, he chose a mass scene which, similar to Picasso's Guernica, communicates an anonymous collective horror, the concept of the Rab mosaic is simpler. The gridlike background, which is partitioned into illustrative scenes of war and life in freedom complements two central figures which are horizontally extended along almost all of the mosaic's length. The emaciated male figures symbolize the mortal struggle of the dying and the strength of the rebel who ripped apart chains on fettered hands. Pregelj chose the dualism of good and bad and illustrated it with the almost naive drawings in the background and bright-dark image of the two figures. In small framed "images" the painter employed the symbols of violence such as burning houses, animal corpses, gallows and the Fascist bundles of sticks and axe. The antipodes of violence and death are a five-pointed star, factory chimneys and Triglav - a concept somewhat reminiscent of Lorenzetti's good

Poploščitev prostora zahteva tudi destrukcijo plastične človeške figure - ta proces se začne v Pregljevem opusu v začetku petdesetih let, torej vzporedno z njegovim delom na rabskem mozaiku. Nastanek tega zgodnejšega Pregljevega monumentalnega dela tako sovпада z obdobjem velikih sprememb v njegovem slikarstvu, ko je z ilustracijami Homerjeve Iliade in Odiseje dokončno zapustil pota barvnega realizma Neodvisnih in stopil na začetek oblikovanja svojevrstnega likovnega jezika, ki je z vedno večjo močjo povezoval patos izraza z ekspresijo oblike-simbola.

Tomaž Brejc je v Temnem modernizmu zapisal, da "je imel Pregelj znanje, ambicijo in pogum, da je v velikih mozaikih, od Raba do beograjske vladne palače, reševal razmerja med veliko človeško solidarnostjo in veliko formo" (3). Gotovo je bil Pregelj tisti, ki se je med slikarskimi "muralisti" (Kos, Pengov ...) najmanj podredil ideološkim nalogam in iskal pri reševanju velikih spomeniških nalog podobno nadčasovno sintezo "misli in oblike" kot v slikah, na katerih je govoril o povsem osebnih čustvih in travmah.

Marij Pregelj je bil erudit - k delu na mozaiku je pristopil kot dober poznavalec domače freskantske tradicije, občudovalec srbskih in makedonskih fresk ter bizantinskih spomenikov. Če se je v mozaiku za beograjsko vladno palačo Sutjeska odločil za množični prizor, ki podobno Picassovi Guernici, učinkuje predvsem kot odraz anonimne groze kolektiva, je koncept mozaika na Rabu preprostejši. Ozadje, mrežasto razdeljeno na ilustrativne prizore vojne in življenja v svobodi, vsebinsko dopolnjuje centralni figuri, ki sta horizontalno razpotegnjeni skoraj čez vso mozaično ploskev. Shujšani moški telesi simbolizirata smrtni boj umirajočega in moč upornika, ki je raztrgal verige na uklenjenih rokah. Pregelj se je odločil za dualizem dobrega in slabega ter ga ilustriral s skoraj naivnimi risbicami v ozadju in svetlo-temno podobo obeh figur. Za kasetirane "podobice" je slikar uporabil simbole nasilja, kot so goreče hiše, mrtve živali, vislice in fašistična butara s sekiro. Antipod nasilju in smrti predstavljajo peterokraka zvezda, tovarniški dimniki in Triglav - zamisel, ki nekoliko spominja na Lorenzettijevo dobro in slabo vladno v Sienski Palazzo Pubblico. Čeprav je simbolika ozadja mozaika povzeta po tedanji ideološki retoriki, ji naivno infantilni značaj realizacije jemlje deklarativni značaj in vzpostavlja distanco mladostne optike upanja.

V nasprotju s poploščenostjo ozadja sta figuri oblikovani tako, da so izbočene partije telesa, kot so

and bad government in Sienna's Palazzo Pubblico. Even though the symbolism of the background conforms to the current ideological rhetoric, the naive infantile manner of depiction robs it of declarative nature and creates a distance established through the youthful optics of hope.

In contrast to the flatness of the background, the figures are rendered in the tradition of Serbian and Macedonian medieval mosaics: bulging parts of the body, such as knees, shoulders, stomach and breast, are emphasized using schematic concentric and irregularly shaped circles. A certain degree of formal inconsistency between the figures and the background due to the combination of two artistic principles, arises from the nature of the representation itself as well as from the stage in Pregelj's artistic development as it was in 1954 - the time when he still did not quite succeed in making uniform the figure and its background. A comparison with the painting entitled "The Shot" dating from 1961 only confirms this statement. The body of the dying is in a collapsing pose similar to the one of the lower figure on the mosaic, but all parts of the body - head, ribs, limbs, are reduced to their rudimentary forms which are linked to the background to form an integral blood-soaked scene of dramatic events.

In the mosaic at the burial ground of the internees in Rab, Marij Pregelj combined a luminescent colorfulness of Ravenna's mosaics using schematic realism, and the expression of medieval frescoes of the late "naturalistic" period.

The two approaches, which are by no means exclusive, are combined through the artist's own particular pathos, thus making an entity which conveys human distress and hope, and this in an entirely personal manner. The artist himself experienced the horrors of a prison camp. The scenes of guests at the table, which towards the end of Pregelj's life began to transform into the ritual sites of destruction and death, originate from the time when the artist himself sat with his fellow inmates at the table of misery and fear. The artist's personal experience and his indefatigable trust in the magic of art, where "every substantiation as to its (art's) purpose would lead into spiritual poverty, sterility and barbarism"(4), were both at work at the time of the creation of the Rab mosaic, which, in truth, does not achieve the extreme drama and artistic integrity of Sutjeska, but certainly fulfills its task through the simplicity of its message and superb artistic clarity. A heroic leader ecstatically bearing a flag was not needed here. To voice the feelings of death and hope through the language of mosaic, Pregelj combined a historical experience of monumental painting with his current approach to artistic subjects, and of course, with the setting for which the mosaic was made. The horizontal layout of the architectural masses of the cemetery, subordinated to the configuration of the terrain, dictated the dimensions of the stone stele - the site of the mosaic. With his extraordinary feeling for space

kolena, ramena, trebuh in prsni koš, izraziteje poudarjene s shematičnimi koncentričnimi ali nepravilnimi krogi, kar je Pregelj spoznal pri srbskih srednjeveških freskantih. Določena stopnja formalne nedoslednosti med figurama in ozadjem, ki izvira iz združevanja dveh različnih likovnih principov, je pogojena tako z značajem upodobitve kot s stopnjo razvoja Pregljevega slikarstva leta 1954, ko še ni uspel povsem poenotiti figure in njenega ozadja. Primerjava z leta 1961 nastalo sliko Ustreljeni nam to potrjuje. Telo umirajočega je upodobljeno v podobni kleajoči pozi kot spodnja figura na mozaiku, le da so vsi telesni deli - glava, rebra, udje - zreducirani na osnovno formo, povezano z ozadjem v celovit krvav prostor dramatičnega dogajanja.

Marij Pregelj je v mozaiku za grobišče internirancev na Rabu povezal bleščečo barvitost in ploskovitost ravenkih mozaikov s shematiziranim realizmom ter ekspresijo srednjeveških fresk poznega "naturalističnega" obdobja.

Oba pristopa, ki nikakor nista izključujoča, je povezal s pregeljanskim patosom v celoto, ki govori o človeški stiski in upanju na povsem oseben način. Umetnik je sam doživel grozote življenja v taborišču, njegova omizja, ki so se v zadnjih letih Pregljevega življenja spreminjala v ritualne prostore uničenja in smrti, izvirajo prav iz časa, ko je umetnik sedel s prijatelji-taboriščniki za isto mizo bede in strahu. Osebnost doživetje ter neomajno zaupanje v magijo umetnosti, ki bi jo vsako "namembno vrednotenje vodilo v duhovno obubožanje, sterilnost in barbarizem" (4) sta botrovala nastanku mozaika na Rabu, ki sicer ne dosega izredne dramatičnosti in likovne enotnosti Sutjeske, a z enostavnostjo svojega sporočila ter popolno likovno preglednostjo povsem izpolnjuje svojo nalogo. Zanos heroičnih zastavonoš mu pri tem ni bil potreben. Da bi spregovoril o smrti in upanju v govorici mozaika, je Pregelj povezal zgodovinske izkušnje monumentalnega slikarstva s svojim takratnim načinom reševanja likovne problematike in seveda z ambientom, za katerega je mozaik nastal. Horizontalni razpored arhitektonskih mas pokopališča, podrejen njegovi krajinski legi, je pogojil tudi dimenzije kamnite stele - nosilke mozaika. Marij Pregelj je zato z velikim občutkom za prostor in njegovo simboliko celotno kompozicijo podredil horizontali. V vodoravnih pasovih je nanizana pripoved o vojni in miru, ki jo prekrivata horizontali obeh teles, horizontali, ki sta v naši predstavnosti povezani z mirom, počitkom in smrtjo. Slikar in arhitekt sta jo spoštovala in spremenila "turobno mrliško njivo z nizkimi lesenimi križi" (5) v oplemeniten prostor spomina.

and its symbolism, Pregelj subjected the composition to the horizontal. Onto the horizontal sections containing the story of war and peace are superimposed the horizontals of the two figures. The horizontal which our perception relates to peace, rest and death. The painter and the architect respected this and transformed the "grim death field scattered with short wooden crosses" (5) into a noble site of reminiscence.



Vojteh Ravnikar

1,2. Edvard Ravnikar: Arhitektura in zidno slikarstvo pri nas
3,4. Tomaž Brejc: Temni modernizem, Ljubljana 1991, p.p. 179-180
5. Pričevanje rabskih internirancev, ČZP Kmečki glas, Ljubljana 1975, p.p. 77, 78