

napisao
written by



Ješa Denegri

Skulptorsko i arhitektonsko u organskom jedinstvu

¶ Jedno, činilo se u prvi mah, prijatno putovanje automobilom u ugodnom društvu iz Zagreba ka Petrovoj gori zamršeno je drastičnim sučeljenjem sa zatečenim stanjem Bakićeva *Spomenika*. Šokom kojemu se dugo nije bilo lako otrgnuti, jer zar je tako nešto moguće. Gotovo da je suvišno pitanje tko je to učinio, ostaje jedino i ponovo: zar je tako nešto zaista moguće? ¶ Oštećenja u većoj ili manjoj mjeri, očito nimalo slučajna, pojedinačna, nego zacijelo namjerna, gotovo sustavna, brojnih spomenika Vojina Bakića tijekom devedesetih, bolno

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Vojin Bakić

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The Sculptural and Architectural in Organic Unity

¶ At first, it seemed like a pleasant road trip in good company from Zagreb to the Petrova Gora mountain, but turned out to be a drastic confrontation with the condition of Bakić's Memorial. A shock which was not easy to recover from: is such a thing possible? It is almost pointless asking the question of who did it, and the only thing that remains is, once again, is such a thing really possible? ¶ Obviously neither accidental nor individual, but the certainly deliberate, and almost systematic damage done, to a greater or lesser extent, to numerous





(TD)

Torzo, skulptura, 1956., mramor

Torso, sculpture, 1956, marble



(TD)

Razlistana forma, skulptura, 1959., bronca

Elaborated Surfaces, sculpture, 1959, bronze



(TD)

Svjetlosni oblici, skulptura, 1963.-1964., mjed

Light-Bearing Shapes V, sculpture, 1963-1964, brass



(TD)

Spomenik Ivanu Goranu Kovačiću, park Ribnjak, Zagreb, 1964., kamen

Ivan Goran Kovačić Monument, Ribnjak park, Zagreb, 1964, stone



(TD)

Spomenik pobjede, Kamenska, 1958.-1968., nehrđajući čelik

Memorial to Victory, Kamenska, 1958-1968, stainless steel



(NG)

Spomen obilježje, Dotrščina, 1964.-1968., nehrđajući čelik

War Memorial in Dotrščina, 1964-1968, stainless steel

Spomenik Marxu i Engelsu, 1953., maketa, gips

Marx and Engels Monument, 1953, model, plaster

(TD)



sculptures by Vojin Bakić in the 1990s is a painful and sickening moment in contemporary Croatian cultural reality. Painful, of course, primarily for the artist whose works were brutally mutilated, but equally painful for the artistic environment in which he had worked in the first ranks of his profession for decades. It is not hard to guess the reasons why; it is, in fact, well known that there has recently been a considerable change in the political and ideological climate. Consequently, amongst other things, many signs and symbols of the former climate came under attack. But it cannot justify in any way damaging, let alone destroying, a work of art, and, in particular, a work of a prominent artist from one's own culture. It is actually outrageous and inexcusable, but the hope remains that, still, and, to a certain extent, at least some of it can and simply should be healed in the foreseeable future. It is well-known that sculptural ensembles held a significant place in Bakić's oeuvre: sculpture, according to his interpretation, was not merely a gallery exhibit for short-term display but rather a creation designed for a long existence in public space (hence the relatively small number of personal exhibitions in the artist's biography). Although, of course, his invention of the typology and morphology of his formative language was the consequence of his careful and patient work in his workshop

su i mučno mjesto suvremene hrvatske kulturne stvarnosti. Bolno, dakako, prije svega za umjetnika samog kojemu je ukupno djelo brutalno osakaćeno, no jednako je tako mučno i za umjetničku sredinu u kojoj je on desetljećima djelovao u njezinim prvim redovima u disciplini kojom se bavio. Zašto se sve to dogodilo, nije teško pogoditi: dobro je, naime, znano da je odnedavno nastupila u odnosu spram prethodne znatno izmijenjena, politička i ideološka klima, stoga su se, između ostaloga, na udaru našli mnogi znakovi i simboli upravo te prethodne klime. Ali zbog toga oštetiti, a kamoli uništiti umjetničko djelo, uz to djelo vrhunskog umjetnika vlastite kulture, ni na koji način ne može biti pravdano; štoviše, nedopustivo je i neoprostivo, no možemo se jedino nadati da barem ponešto od toga ipak i donekle u doglednoj budućnosti može i naprosto moralo bi biti zaliječeno. Zna se da u Bakićevu opusu spomeničkim ansablima pripada znatno mjesto: po njegovu poimanju skulptura je prije tvorevina namijenjena dugom trajanju u javnom prostoru nego izložak prepušten kratkoročnom galerijskom prikazivanju (otuda relativno mali broj samostalnih izložbi u umjetnikovoj radnoj biografiji), mada je dakako sam iznalazak tipologije i morfologije njegovog oblikovnog jezika posljedica pomnog i strpljivog atelijskog rada u rasponu eksperimenata od prvih Torza na

ranging from experiments on his first *Torsos*, bordering on the abstract, to entirely concrete pieces such as *Elaborated Surfaces* and *Light-Bearing Shapes*. But it was in his sculptures, where it was most difficult and most sensitive, that Bakić rebelled against the existing conventions on the nature of sculpting in time, when such were in accordance with the then prevailing politically and ideologically-driven sculptural demand. Although both thematically and linguistically still under the auspices of social realism, the internal motivation in the development of his early Bjelovar sculpture *Memorial to the Fallen, Call to Arms* (1946-47) is characterized by the artist's own personal drama (execution of his four brothers in a terrible wartime massacre). It is rather the emotion of a very painfully affected individual than a task performed by forced request. The never accomplished, or more precisely, the ruthlessly rejected proposal for the *Marx and Engels Monument*, planned to be erected in Belgrade in 1953, was one of the milestones in the history of sculpture in the early post-ww2 local modernism. And when the circumstances in cultural policy sufficiently changed in favour of relative freedom of artistic expression, Bakić would not only make use of it but would, moreover, as a consequence and evidence of the artistic freedom thus achieved, become an

granici apstraktnog do posve konkretnih *Razlistalih formi i Svjetlonosnih površina*. Ali upravo u spomenicima, gdje je to bilo najteže i najosjetljivije, Bakić je kršio zatečene konvencije o naravi kiparstva u vremenu, kada su takve vladale sukladno tadašnjoj politički i ideološki rukovođenoj kiparskog potražnji, lako tematski i jezično još uvijek u okrilju socijalističkog realizma, njegov rani bjelovarski *Spomenik streljanima, Poziv na ustanak* (1946./47.) po unutrašnjoj motivaciji nastanka ove skulpture posjeduje osobine umjetnikove osobne drame (pogubljenje četvorice rođene braće u strahovitom ratnom pogromu), što je prije emocija jako bolno pogođenog pojedinca umjesto što je zadaća, odrađena po nametnutome zahtjevu. Nikad ostvareni, točnije bezobzirno odbijeni prijedlog za *Spomenik Marxu i Engelsu*, namijenjen Beogradu (1953.) jedna je od prekretnica u povijesti discipline skulpture u ranom poslijeratnom domaćem modernizmu. A kada su se prilike u kulturnoj politici dostatno izmijenile u prilog slobodnijeg

agent of creative transformation. This is the background and significance behind Bakić's remarkable achievements such as the *Ivan Goran Kovačić Monument* in Ribnjak Park in Zagreb (1964), the *Memorial to the Victory of the Nations of Slavonia* in Kamenska (1958-1968), the *War Memorial* in Dotrščina (1964-1968), the *Croatian People's Memorial to the Victims* in Kragujevac (1978-1981), all of them exceptional examples of memorial plastic in the code of high modernism, the very peaks of their art category not only by local but also by European standards. The Petrova Gora Memorial was the bulkiest of all Bakić's memorial projects, and Bakić devoted an entire decade, the period from 1970 to 1981, to the concept development and construction. Whether because of the terms of the competition, or guided by his own intention, the accomplishment he was about to achieve by far exceeded only the limits of sculpting. The sculptor was, of course, tasked with the shaping of the exterior, the body of the memorial, its basic

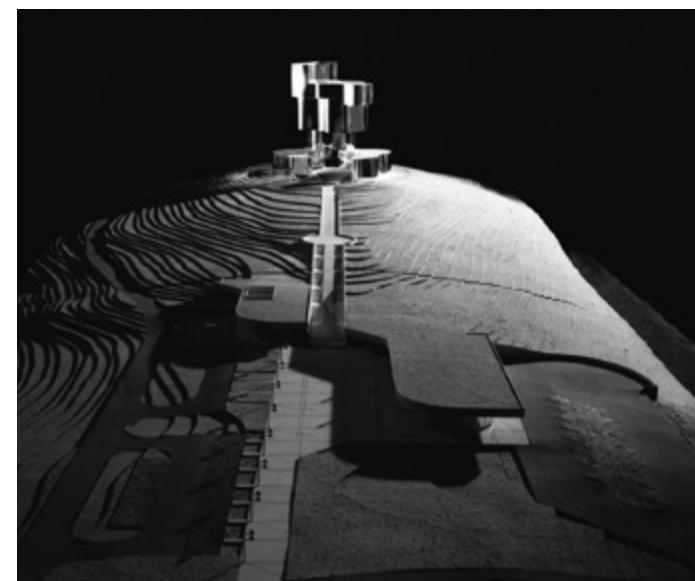
pripala, zadaća oblikovanja vanjskoga tijela *Spomenika*, dakle njegova osnovnog izgleda koji je zbog golemih dimenzija, dodatne (ili ravnopravne) namjene smještaja odgovarajuće muzejske zbirke, kao i uređenja prirodnog okoliša, obavezno zahtijevala brojne suradnike, čak i koautore u poslovima njihovih specijalizacija i kompetencija. Samome Bakiću pripalo je, dakako, koncipirati i definirati oblik *Spomenika* (nalik golemoj gljivi, stablu ili stratificiranom cvijetu, kako je pisao Tonko Maroević), no izvedba, dakle pribavljanje i obrada materijala, tehnička realizacija, naprosto sve ostalo što ide uz zahtjevan posao, ostajalo je izvan moći uloge kipara izmičući njegovim ovlastima. Kako se on sa svim time borio, koliko se izborio, teško da će se ikada saznati. Je li je to bio izazov koji ga je prerastao, možda čak kojemu nije bio ni dorastao? Danas, iako strahovito izranjavan bezobzirnim odnošenjem vanjskih elemenata od nehrđajućeg čelika sa svoga skulptorskog plašta, ovaj oblik djeluje moćno, sugestivno, suvereno vladajući ne samo pristupnim koridorom nego, zahvaljujući svojoj poziciji, nad cijelom okolnom prirodom. Taj je oblik neka vrsta sinteze i simbioze organskog i tehnološkog, kontrast je oblik volumena što se svijaju uokolo središnjega jezgra i oplata koja posjeduje sjaj suvremenog industrijskog materijala i strojnog načina njegove precizne obrade. No ono što se zaista doima najupečatljivijim iz posjeta ovome objektu, iznad svega je njegov unutrašnji prostor. U prvoj etaži su prostorije što su trebale biti u funkciji prikazivanja muzejske zbirke, ali kada napusti takvu namjenu i naglo se počne uzdizati uvis ka gornjim nivoima, prostor poprima izrazito naglašene ekspresivne osobine. Savija se poput neke snagom prirode



▲ Maketa spomenika u Petrovoj gori
▲ The Petrova Gora Memorial model

umjetničkog očitovanja, Bakić će ih ne samo iskoristiti nego će, štoviše, postati nositeljem kreativnoga preobražaja kao posljedice i dokaza te osvojene umjetničke slobode. Tada i sa takvim značenjem nastaju znameniti Bakićevi pothvati poput *Spomenika Ivanu Goranu Kovačiću* u parku Ribnjak u Zagrebu (1964.), *Spomenik pobjede naroda Slavonije* u Kamenskoj (1958. – 1968.), *Spomen-obilježje* u Dotrščini (1964. – 1968.), *Spomen-obilježje naroda Hrvatske žrtvama u Kragujevcu* (1978. – 1981.), odreda iznimnih primjera memorijalne plastike u kodeksu visokog modernizma, na samim vrijednosnih vrhuncima u svome umjetničkom rodu, ne jedino po domaćim, nego i u europskim mjerilima. Spomenik na Petrovoj gori najzamašniji je od svih Bakićevih memorijalnih projekata čijoj je zamisli i realizaciji bio posvećen cijelo desetljeće između 1970. – 1981. Da li uvjetima natječaja ili pak po vlastitoj nakani, tek pothvat što ga je trebao obaviti daleko je nadmašivao jedino granice discipline kiparstva. Kiparu je, naravno,

appearance, which, due to its enormous size, the additional (or equal) intended use for accommodation of the museum collection, as well as the design of the natural environment, inevitably required numerous collaborators, even co-authors in other areas of specialization and competence. Bakić himself was, of course, tasked with the conception and definition of the shape of the memorial (according to Tonko Maroević, reminiscent of a huge mushroom, a tree or a stratified flower), but the construction, the obtaining and processing of material, the technical implementation, just about everything else that goes along with a demanding job, remained beyond the power of the sculptor, evading his authority. We are unlikely ever to know how he coped with it, how much he was able to implement. Was it a challenge too far for him, perhaps one he was not even able to cope with? Though heavily damaged by the ruthless removal of the outer stainless steel skin of the structure, even today, this form looks powerful, suggestive,



masterfully ruling not only the access corridor, but, thanks to its position, the entire surrounding natural landscape. This form is a kind of synthesis and symbiosis of the organic and the technological; a contrast between the forms of the volumes bending around the central core and the skin, with a shine of a modern industrial material, and its precise mechanical workmanship. But what is striking when visiting the structure is, above all, its interior space. The rooms of the first floor were meant to display the museum collection, but when it departs this designated use, and suddenly starts to rise to the upper levels, the space takes on a highly expressive quality. Bending like an underground cave created by the forces of nature, and passing through bare concrete walls in a spiral motion, the space reaches the uppermost platform. There, on the very top of the structure, the visitor is rewarded with broad views of the entire surrounding landscape. This structure is an inseparable organism of sculpture and architecture, sculpture/

▲ Maketa spomenika u Petrovoj gori
▲ The Petrova Gora Memorial model

(MSG)



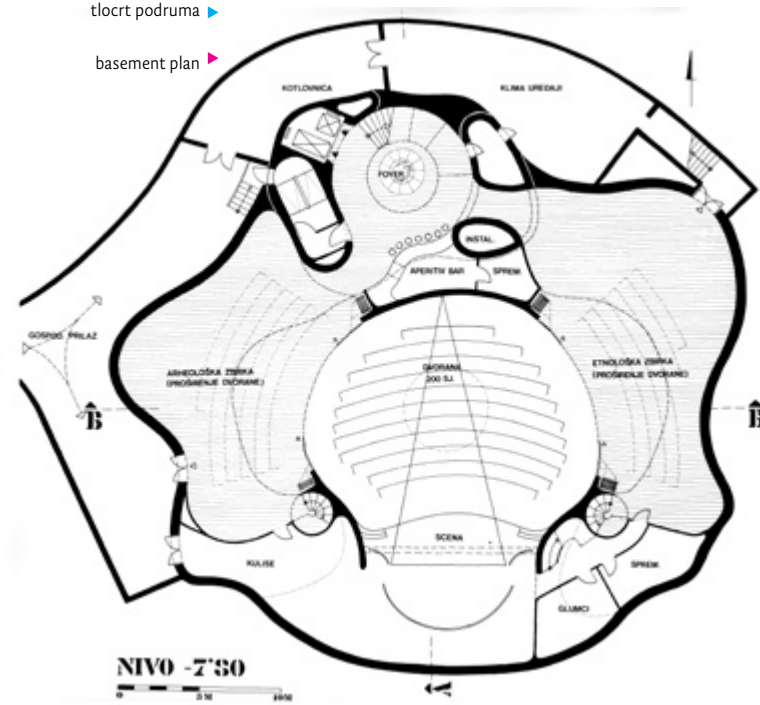
Spomenik na Petrovoj gori u izgradnji

The Petrova Gora Memorial, in construction

(MSNG)

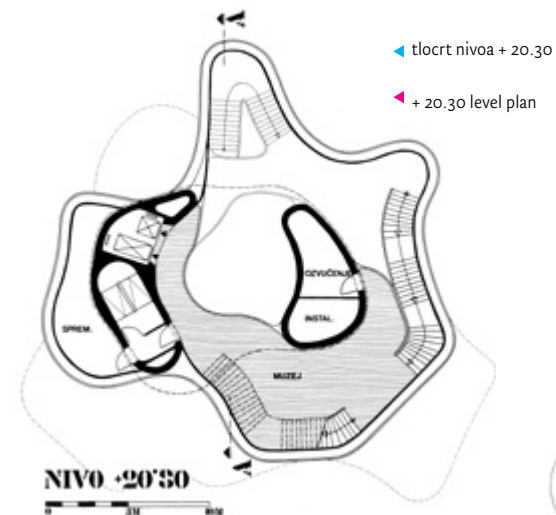
tlocrt podruma

basement plan

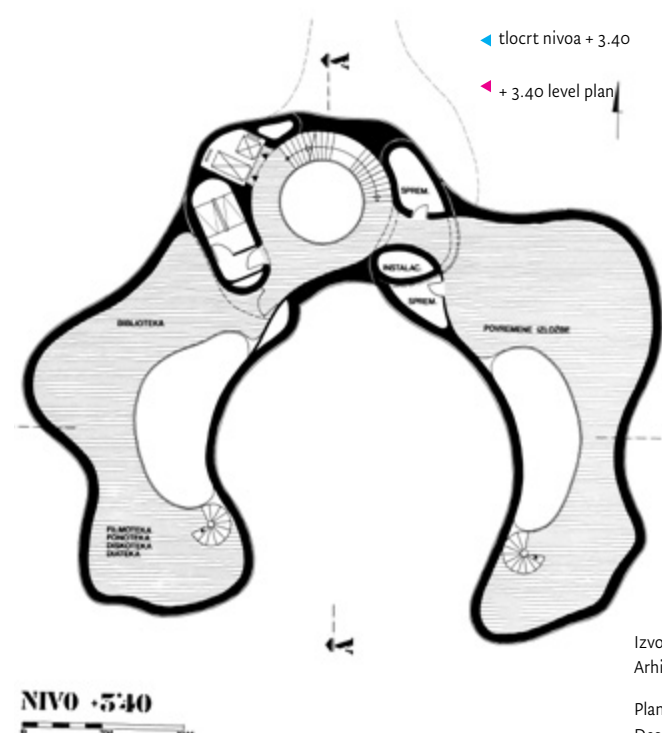


tlocrt ulaznog nivoa

entrance level plan



NIVO +5'00

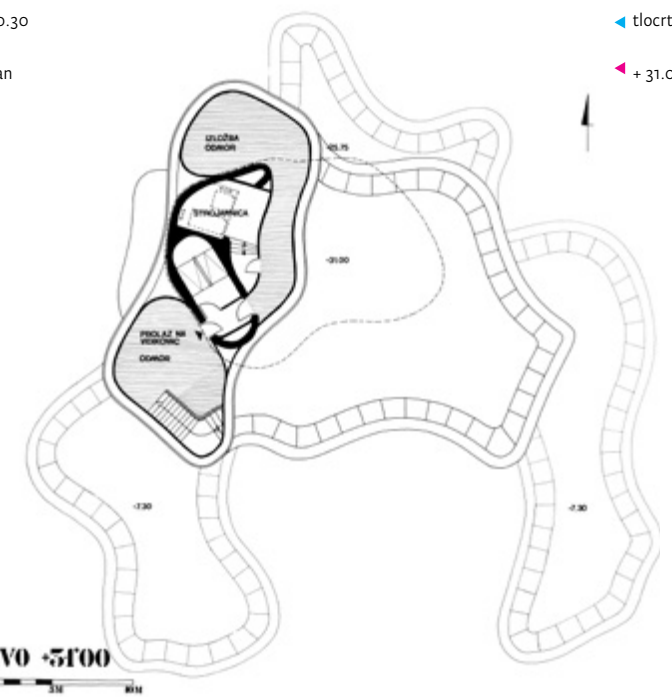


Izvor za nacrt: *Projekt spomenika na Petrovoj gori*, Zavod za arhitekturu Arhitektonskog fakulteta Sveučilišta u Zagrebu, 1981.

Plans source: *The Petrova Gora Memorial Project*, Institute of Architectural Design, The Faculty of Architecture, University of Zagreb, 1981

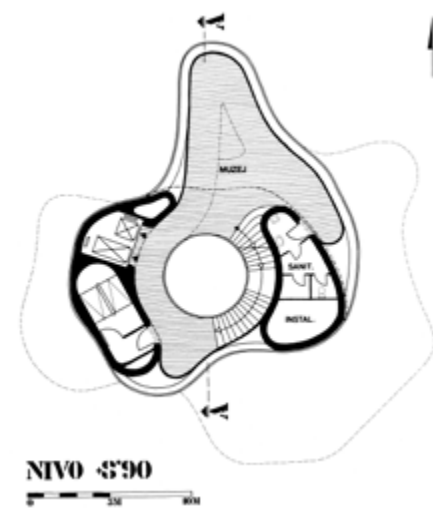
tlocrt nivoa + 31.00

+ 31.00 level plan



tlocrt nivoa + 8.90

+ 8.90 level plan







nastale podzemne špilje i tako u spiralnom tijeku prolazeći kroz gole betonske zidove stiže do najgornje platforme s koje, izlazeći na sam vrh građevine, pred posjetiteljem puca gotovo beskrajan vidik na cijeli okolni krajolik. 🔵 Ova građevina nerazdvojan je organizam skulpture i arhitekture, skulpture/ arhitekture i pejzaža, jedinstven ne jedino u Bakićevu opusu nego i znatno šire i dalje, kao takvoj teško joj je naći odgovarajuću usporedbu (ili barem pisac ovih redaka za takvu ne zna) u suvremenoj skulptorsko-arhitektonskoj produkciji, ovdje i u svijetu. No kako bi ga se napokon moglo doživjeti i spoznati onakvim kakvim ga je umjetnik zamislio i u znatnoj

architecture and landscape, unique not only in Bakić's oeuvre but in a much wider context as well. As such, it is difficult to find a suitable comparison (or at least one is unknown to the writer of these lines) in contemporary sculptural/architectural production, both here and abroad. But to finally be able to experience and perceive it in the way the artist had envisioned, and to a great extent achieved, the structure would first have to be repaired: an inevitable and urgent obligation of a society for which Bakić's sculptural legacy – which everybody within the art history profession agrees – is a permanent cultural asset. To restore the *Petrova Gora Memorial* today does not mean



(WT)

mjeri ostvario, ovaj bi objekt prvo trebao biti popravljen, a to je neizbježna i neodložna obaveza društva u kojemu Bakićeva skulptorska ostavština – u čemu su svi u struci povijesti umjetnosti suglasni – predstavlja trajno kulturno dobro. Obnoviti *Spomenik* na Petrovoj gori ne znači danas naknadno se uplitati u političke i ideološke prilike iz vremena njegova nastanka, čak ne znači odnositi se spram poruka koje je *Spomenik* prvotno odašiljao. Obnoviti, dakle, taj *Spomenik* dug je hrvatske društvene i kulturne sredine velikom umjetniku koji cijelim svojim djelom i predstavlja njihov ponos.

to subsequently get involved in the political and ideological circumstances of the time of its creation, it does not even mean to relate to the messages originally communicated by the memorial. Thus, to restore the memorial is the debt of the Croatian social and cultural environment to this great artist whose entire oeuvre is also their pride.

