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# VS

Varstvo  
Spomenikov

Journal  
for the Protection  
of Monuments





Izdaja/Issued: Ministrstvo za kulturo, Uprava Republike Slovenije za kulturno dediščino

Uredniški odbor/Editorial board: dr. Breda Mihelič, dr. Iva Curk, Zvezda Koželj, Ivan Bogovčič

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Naslov uredništva/Adress of the editorial office: Uprava RS za kulturno dediščino, Plečnikov trg 2, 1000 Ljubljana, Slovenija, tel. 061 126 13 21, fax. 061 125 94 51

Prevod/Translation: AMIDAS d.o.o.

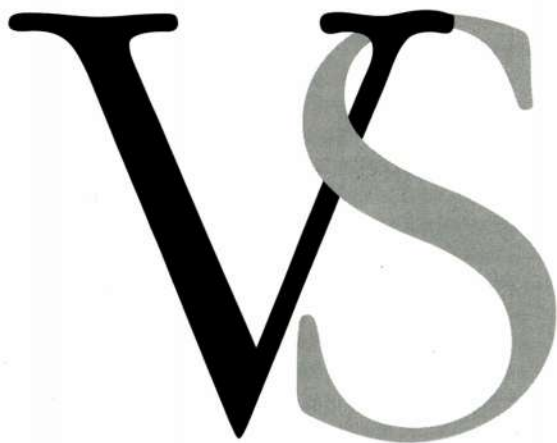
Oblikovanje/Design: Ranko Novak

Tehnični urednik/Technical editor: Mojca Višner

Organizacija tiska/Organisation of print: Korotan Ljubljana, d.o.o.

Naslovnica/Cover page: Podružnična cerkev Sv. Ožbojta na Zgornjem Jezerskem: najstarejša ohranjena upodobitev sv. Krištofa na Gorenjskem (foto: Jože Fink)

Ljubljana, oktober 1999



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Journal for the Protection  
of Monuments



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## Uvod / Foreword

Spoštovani,

v veliko čast in veselje mi je, da Vam lahko kot urednica revije Varstvo spomenikov sporočim, da praznujemo petdesetletnico izhajanja naše revije. Veliko truda in strokovnega dela je bilo vloženega v uredniško delo v tem času, za kar se moram posebej zahvaliti izjemnim osebnostim kot so dr. Marijan Zadnikar, Helena Menaše in predvsem dr. Iva Mikl Curk, ki je revijo urejala deset let. Časi in potrebe se spreminjajo, zato je revija skozi čas nekoliko spremenila podobo, še vedno pa ostaja njena temeljna ideja, da je to revija za področje varovanja kulturne dediščine, v kateri objavljamo strokovna dognanja in mnogokrat tudi nasprotujoča si mnenja o tem kako čimbolje zagotoviti uspešno varovanje in obnavljanje kulturne dediščine.

Zato gre zahvala vsem, ki so s svojimi članki prispevali k razvoju stroke. Upamo, da bodo tudi mlajše generacije k temu prispevale svoj delež in s tem zagotovile nadaljni razcvet revije in njeno redno izhajanje.

Varstvo spomenikov že vsa leta izhaja ob finančni podpori Ministrstva za kulturo, dolgo vrsto let pa tudi ob sofinanciranju Ministrstva za znanost in tehnologijo, za kar se jim posebej zahvaljujem, saj v nasprotnem primeru ne bi mogli slaviti tako visokega jubileja.

Revija je bila vedno odraz položaja stroke, zato pričakujemo, da bo naslednja številka predstavila dobre in slabe strani uveljavitve novega zakona o varstvu kulturne dediščine, ki je stopil v veljavo februarja letos.

Na Upravi Republike Slovenije se bomo tudi v prihodnje trudili, da bo revija na čimvišji strokovni ravni izhajala še mnogo let in tudi prihodnjim generacijam predstavljala temeljno strokovno literaturo s področja konservatorstva in restavratorstva.

Urednica  
Jerneja Batič

*Dear Reader,*

*It is my great pleasure and honour as the editor of Varstvo spomenikov (Journal for the Protection of Monuments) to announce that we are celebrating our fiftieth anniversary. A great deal of personal and professional effort has been put into our editorial work over the last half-century, for which I must express my gratitude to a number of exceptional individuals, such as Marijan Zadnikar, PhD, Helena Menaše and, in particular, Iva Mikl-Curk, PhD, who edited the magazine for ten years. Times and needs change, and the magazine too has somewhat changed its image over time. However, its essential orientation as a magazine for cultural heritage protection, in which we publish expert knowledge and, quite often, opposing opinions on how to ensure the effective protection and restoration of cultural heritage to the highest possible level, has been preserved.*

*We owe much to everyone who has contributed to the development of this field. We hope younger generations will also contribute their share, thus ensuring that the magazine continues to thrive and be published regularly.*

*Since its inception Varstvo spomenikov has benefited from the financial support of the Ministry of Culture; it has also, for a number of years, been co-financed by the Ministry of Science and Technology. We wish to express our most sincere thanks to them - we would not have been able to celebrate this anniversary without their help.*

*This magazine has always reflected the situation in the field. We therefore anticipate that the next issue will present both the positive and negative aspects of the Cultural Heritage Protection Act, which came into force in February this year. The Cultural Heritage Office of the Republic of Slovenia will continue to put its best efforts into ensuring that the magazine continues to come out for many years to come and that it maintains the highest possible level of professionalism, presenting fundamental expert publications from the area of conservation and restoration to future generations, as it has done to past generations of readers.*

Editress-in-Chief  
Jerneja Batič



Nika Leben

# Podružnična cerkev svetega Ožbolta na Zgornjem Jezerskem: najstarejša ohranjena upodobitev sv. Krištofa na Gorenjskem

UDK 75.046:726.54(497.4 Zgornje Jezersko)

**Ključne besede:** p.c.Sv. Ožbolta, Zg. Jezersko, freske, gotika, Sv. Krištof

**P**odružnična cerkev sv. Ožbolta na Zg. Jezerskem je bila zgrajena v zgodnjem 14. stoletju. Ravno krita pravokotna ladja in tristrano sklenjen zgodnje gotski prezbitერიj sta na zunanosti še brez talnega zidca. Prezbitერიj je bil prvotno osvetljen s tremi zdaj prezidanimi okenci, s šilastim zaključkom in obokan s križnorebrastim obokom. Rebra so skoraj v celoti odstranjena, kose so uporabili pri oblikovanju ostenij obeh oken v severni steni ladje. Tam je prezentiran polkrožno zaključen kamnit renesančni portal, z robovi, posnetimi na ajdovo zrno. Na ostenju portala so fragmentarno ohranjeni fresko ometi z motivom akanta, ovitega okrog palice. Portal lahko datiramo v 16. stoletje.

Sv. Ožbolt je bil doslej znan predvsem po zgodnjegotskih freskah v notranosti, ki jih pripisujemo neznanemu koroškemu mojstru in datiramo v sredo 14. stoletja<sup>1</sup> ali točneje v drugo četrtino 14. stol.<sup>2</sup> Ob popravilu fasade pa je bila odkrita sočasna poslikava tudi na južni zunanji steni prezbitერიja, ob jugovzhodnem vogalu. Žal je ohranjen le zgornji del freske z upodobitvijo Križanja z Marijo in Janezom Evangelistom ter dvema svetnikoma. Levi svetnik je bil sprva videti, enako kot desni, pokrit s krono,<sup>3</sup> ob restavriranju pa se je izkazalo, da ima na glavi škofovsko kapo. Identično kompozicijo srečamo na zahodni steni ladje podružnične cerkve sv. Nikolaja v Matreiu na Koroškem, datirano okoli leta 1340, sorodne poteze pri oblikovanju Marijinega ogrinjala in Jezusovega telesa pa tudi na freski Križanja v podružnični cerkvi v Klein St.Veit pri Brucklu.<sup>4</sup> Levo od Križanja je steno do stika z ladjo pokrivala slabo ohranjena in nekvalitetna upodobitev sv. Krištofa. Ob preverjanju spodnjih plasti je restavrador Restavratskega centra Aleš Sotlar pod vrhno plastjo ometa odkril starejši zalikani omet in na njem dobro ohranjeno podobo sv. Krištofa, ki jo je po dokumentaciji zgornje plasti in vmesne grafične upodobitve Krištofa v celoti odkril.

Izkazalo se je, da je upodobitev sv. Krištofa sočasna s Križanjem in najstarejšimi freskami v notranosti. Ob Krištofu pri sv. Janezu v Ribčevem lazu je to nedvomno najstarejša ohranjena upodobitev Krištofa na Gorenjskem in med najstarejšimi v Sloveniji.

Krištof je upodobljen frontalno. V levici drži ozelenelo ukrivljeno palico, v desnici pa Jezuščka. Ovalen, na čelu ravno zaključen obraz uokvirjajo skodrani lasje, ki so nad čelom oblikovani v rolo, ob straneh pa padajo prosto po ramah. Kodri so poudarjeni z valovitimi,

mehkimi črtami, s katerimi je slikar v višini oči začrtal tudi drobni ušesci. Oči so mandljaste oblike, nad njimi so v loku začrtane obrvi, ki se na levi podaljšajo v nos. Ustnice verjetno niso bile narisane tako energično ali pa so črte že zbledele. Tudi okrogel nimb okoli glave lahko samo še slutimo.

Zgornji del oblačila, ki ponazarja ogrinjalo iz hermelina, je toniran v sivozelenem tonu, halja pa je dekorativno okrašena z rozetami, ki jih srečamo tudi na halji sv. Krištofa na grajski kapeli v Hočeppanu na Južnem Tirolskem.<sup>5</sup> Slikar je izpolnil vmesna polja s temnejše obarvanimi četrrokakimi križnimi rožami. Zgornji in spodnji del oblačila je ločen s širokim, skledasto nagubanim pasom, spetim ob levi strani.

Najbolj ekspresivno učinkujeta Krištofovi roki, še posebej predimenzionirana levica, v kateri drži Jezuščka. Dolgi prsti z zarisanimi nohti so oblikovani s čisto, tekočo linijo, popolnoma brez senčenja.

Jezušček je upodobljen v tričetrtinskem zasuku, z rahlo nagnjeno glavo. Z desnico blagoslavlja, levico pa ima položeno na Krištofovi glavi. Oblečen je v svetlo haljo, iz katere gledata mikavno narisani prekržani nogi, potegnjeni s čisto linijo. Tudi Jezušček ima skodrano frizuro; kodre poudarjajo temnejše valovite črte. Oči so mandljaste, s še vidnimi temnimi zenicami, linija nosu se podaljša v obrv. Usta je slikar oblikoval z ravno črto, pod katero je v sredini narisal majhen polkrožec; verjetno so bila enako oblikovana tudi Krištofova usta. Glavo obkroža okrogel nimb z narisanim križem, ki je slabo viden, tako kot ozeleneli del veje, razvejan v tri mehurjaste liste, členjene v obliki rombov.

Spodnji del freske, ki bi svetnika postavil v prostor, se žal ni ohranil. Tudi prizor pod križanjem je uničilo pozneje vzdano pravokotno okence.

Kolorit je topel. Prevladuje rjavo rdeča barva, le zgornji del Krištofovega oblačila, ozeleneli del veje in očesne zenice so naslikane v zelenkasto sivem tonu (verjetno je barva oksidirala). Freski lahko datiramo na osnovi datacije poslikav v ladji in prezbitერიju v drugo četrtino 14. stoletja, stilno pa sodita v čas gotskega linearizma. Primerjava s sočasnimi freskami v p. c. sv. Jakoba starejšega in Krištofa v Deinsbergu blizu Althofna na Koroškem kaže sicer isti stil, vendar je pri sv. Ožboltu slikal nedvomno kvalitetnejši slikar, če primerjamo vsaj kvaliteto potegnjenih linij, kajti primerjava pokrajine ni mogoča. Slikar je slabše obvladal razmerja med posameznimi deli telesa (predimenzionirani Krištofovi roki). Ta pomanjkljivost na prizoru Križanja ni prisotna; verjetno je imel slikar pred seboj neko predlogo. Senčenje je minimalno, zasledimo ga le na gubah na pasu in na palici.

Freski sta bili restavrirani: površine so bile očiščene, površinsko zaščitene, naključvana mesta plombirana in na plombah izvedene retuše s črtkanjem. Predvidena je izdelava kopij in fizično zavarovanje pred meteornimi vodami, preverja pa se tudi možnost zaščite pred UV žarki.

#### Opombe:

1 Tanja Zimmermann, *Stensko slikarstvo poznega 13. in 14. stoletja na Slovenskem*, Ljubljana, 1996, FF, doktorska disertacija, str. 83.

2 Janez Höfler, *Srednjeveške freske v Sloveniji*, Gorenjska, Ljubljana, 1996, str. 188.

3 Nika Leben, *Figuralne stenske poslikave na Gorenjskem*, odkritja v zadnjih letih, ZUZ 1998, Ljubljana, 1998.

4 Walter Frodl, *Die Gotischen Wandmalerei in Karnten*, Celovec, 1944.

5 Robert Peskar, *Srednjeveške poslikave zunanjičin cerkva v osrednji Sloveniji*, Ljubljana, 1991, FF, diplomsko delo, str. 19.

Nika Leben

# The succursal church of St Ožbolt in Zgornje Jezersko: The oldest preserved depiction of Saint Christopher in Gorenjska

**Key words:** s.c. of St Ožbolt, Zgornje Jezersko, frescoes, Gothic, St Christopher

The succursal church of St Ožbolt in Zgornje Jezersko was erected in the early 14<sup>th</sup> century. The rectangular nave, covered with a flat ceiling, and the trilaterally closed early Gothic presbytery do not have a base moulding on the outside. The presbytery was originally lit by three small windows (later rebuilt) with pointed terminations and vaulted with a cross-ribbed vault. The ribs were almost completely removed and the pieces were used to form the splays of both windows in the nave's northern wall. There, a stone Renaissance portal is terminated by a semicircle with the edges worked into a buckwheat seed design. On the splays of the portal fragments of a fresco bearing the motif of an acanthus wrapped around a stick have been preserved. The portal can be dated to the 16<sup>th</sup> century.

In the past, St Ožbolt was known especially for the early Gothic frescoes in the interior attributed to an unknown master from Carinthia and dated to the mid-14<sup>th</sup> century<sup>1</sup> or, to be exact, to the second quarter of the 14<sup>th</sup> century.<sup>2</sup> During restoration work on the façade, contemporary painting was also discovered on the presbytery's southern, exterior wall, next to the south-eastern portal. Unfortunately, only the top part of a fresco bearing a depiction of the Crucifixion and showing Mary, John the Baptist and two saints has been preserved. The saint to the left appeared at first to be wearing - as does the right one - a crown;<sup>3</sup> restoration, however, proved that he was wearing a bishop's mitre. An identical composition, dated to around 1340, is found on the western wall of the nave in the succursal church of St Nicholas in Matrei (Austrian Carinthia), and similar features also appear in the design of the Madonna's mantle and the body of Jesus in the fresco of the Crucifixion in the church of Klein St Vitus near Bruckl.<sup>4</sup> To the left of the Crucifixion and down to the junction with the nave, the wall was adorned with a badly preserved and poor-quality depiction of Saint Christopher. When he was checking the lower layers, Aleš Sotler, a restorer from the Restoration Centre discovered, under the top layer of plaster, some older painted plaster bearing a well-preserved depiction of St Christopher. After documenting the top layer and making an intermediate graphic depiction of St Christopher he uncovered it in its entirety. It then appeared that the depiction of St Christopher was painted at the same time as the Crucifixion and the oldest frescoes in the interior. Together with the St Christopher from the church of St John in Ribčev Laz it is undoubtedly the oldest preserved depiction of St Christopher in Gorenjska and one of the oldest in Slovenia.

St Christopher is depicted frontally. In his left hand he holds a blossoming staff and in his right the infant Jesus. His oval face, terminated by a straight line on the forehead, is framed

in curly hair, shaped into a roll above the forehead and falling freely to his shoulders at the sides. The curls are accentuated with undulating soft lines, the same lines the painter used to draw the tiny ears which are level with the eyes. The eyes are almond-shaped and above them the eyebrows are drawn in arches which on the left side extend to form the nose. The lips were either not drawn with equal attention to detail or else the lines must have faded. Similarly, the round nimbus around the head can only be imagined.

The upper part of the garment, an imitation of an ermine coat, has a grey-green tone, the robe is ornamented with rosettes of the kind we also find on the robe of St Christopher in the castle chapel of Hocheppan in South Tyrol.<sup>5</sup> The painter filled out space between the fields with four-armed cross roses of a darker hue. The upper and lower part of the garment are separated by a wide belt with dish-shaped folds and is fastened on the left side.

The most expressive detail in the painting is St Christopher's hands, especially the oversized left hand in which he holds the infant Jesus. The long fingers with drawn nails are shaped with clear, flowing lines without any shading.

The infant Jesus is depicted in a three-quarter angle with the head slightly bent. His right hand is raised in benediction and his left hand rests on St Christopher's head. He is dressed in a light-coloured robe from beneath which his charmingly crossed legs are visible, drawn in clear lines. The baby Jesus is also depicted with curly hair and the curls are accentuated by darker undulating lines. The eyes are almond-shaped with visible dark pupils, the line of the nose extends to the eyebrow. The painter shaped the mouth with a straight line under which a tiny semicircle is drawn in the centre; it is likely that St Christopher's mouth was shaped in a similar manner. The head is surrounded by a round nimbus containing a drawn cross which is, however, hardly visible as is the blossoming part of the branch which divides into three bladder-shaped leaves, closed in the form of rhombi.

The lower part of the fresco, which determines the saint's spatial positioning, has not been preserved. Furthermore, the scene under the Crucifixion was destroyed by a small rectangular window, installed at a later date.

The painting has a warm coloration. The predominant colour is brown-red and only the upper part of St Christopher's garment, the blossoming section of the branch and the pupils are in a green-grey tone (the paint probably having oxidised).

Based on the dating of the paintings in the nave and presbytery, the frescoes can be dated to the second quarter of the 14<sup>th</sup> century; stylistically, they belong to the period of Linear Gothic. Comparisons with contemporary frescoes in the succursal church of St Jacob the Elder and St Christopher in Deinsberg near Althofen (Carinthia) do indeed reveal the same style, but the artist responsible for the painting in the church of St Ožbolt was undoubtedly more skilful. This is evident at least from the quality of the drawn lines since a comparison of landscape is not possible. The painter was less skilled at proportioning the individual parts of the body (e.g. St Christopher's over-sized hands). This flaw is, however, absent from the scene of the Crucifixion; the painter probably having had a model to copy from. The shading is minimal and we can detect it only in the folds of the belt and on the staff.

The frescoes have been restored: the surfaces cleaned, surface-protected and brittle spots filled in and retouched with hatching. There are plans to make copies of the paintings and to physically protect them from surface water and we are also looking into protection against ultra-violet rays.

#### Notes:

1 Tanja Zimmermann, *Stensko slikarstvo poznega 13. and 14. stoletja na Slovenskem*, Ljubljana 1996, Faculty of Arts, doctoral dissertation, p. 83.

2 Janez Höfler, *Srednjeveške freske v Sloveniji*, Gorenjska, Ljubljana 1996, p. 188.

3 Nika Leben, *Figuralne stenske poslikave na Gorenjskem, odkritja v zadnjih letih*, ZUZ 1998, Ljubljana 1998.

4 Walter Frodl, *Die Gotischen Wandmalerei in Kärnten*, Klagenfurt 1944.

5 Robert Peskar, *Srednjeveške poslikave zunanjščin cerkev v osrednji Sloveniji*, Ljubljana 1991, Faculty of Arts, degree dissertation, p. 19.

Nika Leben

# Prenova kapele sv. Petra v Stražišču pri Kranju

UDK 719+7.025.3/.4:726.52(497.4 Kranj)

**Ključne besede:** Kapela sv. Petra, Stražišče pri Kranju, Gorenjska, romanika, restavracija, konservatorstvo, poslikave, freske, gotika, stavbna zgodovina, Gorenjski muzej.

## Povzetek

*Kapela sv. Petra v Stražišču pri Kranju je v osnovi romanska enoladijska cerkvena arhitektura iz 11. stoletja z gotskim poligonalnim prezbitერიem. Ladja in prezbitერი sta bila nadzidana v času protireformacije, ko je bila kapela obnovljena in leta 1645 ponovno posvečena. Na zunanosti ladje je prezentirana romanska plastovita zidava iz klesancev z rimskimi spolijami, romanski polkrožni portal in dve okenci - okulusa. Romanska polkrožna apside je ponazorjena v prezbitერიju. V notranjosti je kapela na slavoločni steni in oboku prezbitერიja poslikana z renesančnimi freskami. Iz časa prenove v 17. stoletju sta tudi lesen poslikan kasetiran strop v ladji in oltar sv. Petra, ki je bil v 18. stol. barokiziran. Kapelo smo prenavljali od leta 1990 do leta 1997.*

## Stavbna zgodovina na osnovi omemb v pisnih virih

Kapela sv. Petra stoji v Stražišču pri Kranju, na zahodnem robu Sorškega polja. Prislonjena je ob vznožje južnega pobočja Šmarjetne gore, ki s sv. Joštom na severu zaključuje nižinsko škofjeloško hribovje. Vasi na severnem obrobju Sorškega polja: Stražišče, Besnica, Jama, Praše in Okroglo so razen Žabnice in Bitenj sodile v okvir šmartinske prafare, Sp. Bitnje in Žabnica pa pod starološko prafaro sv. Jurija (Höfler, 1988, s. 236). Območje je cerkveno-oblastno sodilo v oglejsko nadškofijo, lastniki zemljišč pa so bili od konca 10. stoletja freisinški škofje, ki so zemljišča dobili v več daritvah in jih postopoma kolonizirali. Vzrok za kolonizacijo je bilo kultivirano zemljišče, poseljeno že od prazgodovine. To nam dokazujejo arheološke najdbe, kot so halštatske gomile ob vznožju Šmarjetne gore in nekropola pri Stražišču, ki se nadaljuje proti Bitnjam (Blaznik, 1973, s. 3). Iz zgodnje latenske dobe so znane gomile s Sorškega polja (Blaznik, 1973, s. 4), kontinuiteta poselitve se kaže tudi v številnih rimskih najdbah, kot so villa rustica v Žabnici (Blaznik, 1973, s. 5), z rimskim nagrobnikom vzdanim v bližnjem zvoniku ž. c sv. Urha. Na temeljih ville rustike stoji tudi p. c. sv. Nikolaja v Sp. Bitnjah iz leta ok. 1300.<sup>1</sup> Posamezne rimske najdbe so bile odkrite tudi v Stražišču. V kapeli je bil na primer vzdani rimski nagrobnik (Blaznik, 1973, s. 5), ki ga hrani Narodni muzej v Ljubljani.<sup>2</sup> Pred kolonizacijo so na Sorškem polju živeli Slovani, kar nam dokazujejeta dve listini iz leta 973 in 989 s slovanskimi naselbinskimi imeni (Blaznik, 1973, s. 6). Slovanski grobovi so bili odkriti na Gorenji Savi ter na Sr. Bitnjah, kjer so bili leta 1962 in tudi prej v gramoznici odkriti in delno uničeni štirje staroslovanski skeletni grobovi (Valič, 1962-1964,

s. 164). V 10. stoletju so bila razvita posamezna naselja, upravno povezana v župe, vendar je že v istem stoletju prišlo do ponovnega germanskega vpliva. Nemški vladar je Loško ozemlje in Sorško polje podaril v več daritvah freisinški škofiji na Bavarskem, ki je svojo novo posest upravno utrdila z ustanovitvijo loškega gospostva. Ker je bilo ozemlje redko naseljeno, se je novi zemljiški gospod lotil načrtne kolonizacije in zemljo razdelil priseljencem s Koroške, Bavarske in južne Tirolske ter z obrobja loškega ozemlja. Kolonizacija Sorškega polja je bila končana do leta 1291, besniškega predela pa do 14. stoletja. V okviru novo nastalega loškega gospostva je bilo Stražišče slovenska vas, ki je bila priključena freisinški posesti v drugi daritvi nemškega kralja Henrika II leta 1002, ko se kraj kot »preidium Strasista« tudi prvič omenja (Blaznik, 1963, s. 408). Vas je tedaj upravno spadala pod bavarsko župo in je v okviru bavarske bitenjske župe leta 1291 štela 17 hub ali gruntov. Omenja se tudi podatek, da je imelo leta 1291 dvanajst viničarjev vinograde v Šmarjetni gori.

Z urejanjem gospodarske organiziranosti je prišlo tudi do urejanja cerkvene organizacije. Sorško polje je bilo razdeljeno v tri pražupnije, verjetno v skladu s pridobivanjem ozemlja: ozemlje, ki so ga dobili freisinški škofje s prvo daritvijo, je pripadlo starološki pražupniji, ozemlje Gosteč, Pungerta in Osovnika je spadalo v okvir pražupnije Sora, ozemlje ki so ga Freisingi dobili leta 1002 ter Okroglo, pa je pripadalo Šmartinski prafari. Šmartinska prafara (prvi župnik se omenja šele leta 1248 (Sagadin, 1987, s. 13)<sup>3</sup> je bila nedvomno starejša, saj je bil sedež s cerkvijo ob Savi, na ozemlju, ki do leta 1002 še ni bilo vključeno v loško gospostvo. V njen okvir sodi tudi kapela sv. Petra, ki pa je glede na starost šmartinske prafare, na rimske spolije in na arhitekturne elemente lahko celo predromanska, zgrajena v 9. ali 10. stoletju, najkasneje pa v prvi polovici 11. stoletja. Z raziskavami smo dokazali, da je novi zemljiški gospod utrdil svoje meje tudi duhovno, z gradnjo cerkva na svojem obrobju. Če izvzamemo sedanjo baročno naslednico sv. Martina<sup>4</sup>, so vse cerkve na severnem obrobju loškega gospostva v jedru romanske: od najstarejših, kot je podružnica sv. Vida na Sp. Bitnjah, zgrajena v 11. stoletju, ob začetku kolonizacije, do bližnjega sv. Nikolaja s konca 13. stoletja, ko je bila kolonizacija končana (Leben, 1995, s. 54).

Kapela sv. Petra je bila dolgo datirana v 17. stoletje, po letnici 1645 na portalu. V pisnih virih se omenja kot grajska kapela bližnjega Šempetrskega gradu ali Schrottenturna, ki je od kapele oddaljen približno 150 metrov. V pisnih virih se prvič omenja leta 1369 s krajem, nato pa v letih 1421 in 1423 kot *Sand Peter vnder Sand Margreten perg* (Höfler, 1988, s. 235). Naslednja omemba je v vizitaciji leta 1631, ko naj bi cerkev profanirali protestanti in rekonciliirali 1645 4/5 (letnica na prekladi zahodnega portala). Omenja se tudi z grobnico lastnikov gradu Siegesdorferjev (viz. 1668, Höfler, 1988, s. 235). Grobnica je bila prekopana pred ponovno posvetitvijo (Lavtižar, 1901, s. 254). Lavtižar omenja v svetišču dve gotski okni, oltar sv. Petra z letnico 1768, po stenah nekaj slik, v ladji lesen strop in v zvoniku vrh strehe dva zvonova, starejšega iz leta 1552<sup>5</sup>. Dalje omenja, da so ob letih velike lakote 1816 in 1817 (IMK, 1895, s. 166) v kapeli delili rumfortarsko juho s korcem, obešenim na zidu (Lavtižar 1901, s. 255). Kratek zapis o kapeli in lakoti na Kranjskem leta 1817 je objavil tudi časopis Gorenjec (Gorenjec 1908, s. 9). Zapis omenja, da se pri kapeli vsako leto vrsti "črešnjev sejem" na dan sv. Petra in Pavla; opisana pa je tudi deska s slovenskim in nemškim napisom o lakoti, ki s korcem visi v kapeli.<sup>6</sup> Najbolj dragocen arhivski vir za zgodovino kapele pa so zapiski župnika F. Avsca, ki je kapelo, vključno s kasetiranim stropom in oltarjem, leta 1937 natančno izmeril in opisal. Gradivo hrani Nadškofijski arhiv v Ljubljani.

Ob prvih popravilih je bila kapela datirana v leto okoli 1500 (Fister, 1969, s. 128, in 1970, s. 240), kasneje se omenja kot "še srednjeveška" (Höfler, 1988, s. 235), prve arheološke raziskave pa so gradnjo postavile v romaniko. Poleg načina gradnje, odprt in rimskih spolij govori tej starosti v prid tudi star patrocini in bližnje arheološke lokalitete, med katerimi velja omeniti gradišče na Šmarjetni gori (Sagadin, 1987, s. 244) in že omenjene gomile v

neposredni bližini (Sagadin, 1991, s. 228). Območje je bilo pomembno tudi v rimski dobi; poleg že omenjenih rimskih lokalitet in rimskega nagrobnika je treba omeniti najmanj štiri rimske spolije, vzdane v zidovih ladje: ena služi kot preklada romanskega portala, druga kot zunanji desni podboj istega portala, tretja je vzdana v jugozahodnem vogalu in četrta v severozahodnem vogalu ladje.

Kapelo bi zaradi bližine lahko povezali tudi z gradom Wartenberg na severozahodnem pobočju Šmarjetne gore, ki je bil zgrajen v 12. stoletju kot ustanova Ortemburžanov. Ker je bil trn v peti mejašem Freisingom, so ga ti odkupili in konec 12. stol. podrli (Stopar, 1996, s. 157). Zasnova gradu danes ni več vidna.

Najstarejša upodobitev kapele renesančnega izgleda je v Valvasorjevi *Slavi*, kjer je upodobljena ob Šempetrskem gradu.

## Arhitekturne raziskave

Zunanji renesančni izgled kapele s pravokotno ladjo in poligonalnim prezbiterijem je pred sondiranjem nakazoval samo nadzidavo prezbiterija, medtem ko je bila romanska faza dokazana šele po sondiranju ometov (Leben, 1992, s. 304, 305). Ob snemanju ometov na južni fasadi ladje je bil v zahodni polovici stene odkrit polkrožni romanski portal. Vrhnji del portala je masiven monolit (apnenec sive barve), v katerega je vklesana polkrožna odprtina. Monolit se podaljšuje v pravokotno vratno nišo kot masivna preklada. Ob odpiranju zazidanega portala se je pokazalo, da je ostenje vratne niše zidano iz manjših kvadratnih klesancev, podboji pa iz večjih, masivnih, klesanih kvadrov. Desni ohranjeni podboj sestavljata dva kvadra: zgornji, manjši ter spodnji, večji, ki ima v sredi odprtino za kovan spoj, kar kaže na drugotno uporabo. Levi podboj ni bil ohranjen, vendar je bilo iz razdalje med vertikalno rego in širino polnila mogoče sklepati, da je bil prav tako sestavljen iz večjih kvadratnih klesancev. Nad portalom, v njegovi osi, je bil odkrit večji vzdani monolit - kos peščenjaka svetle oker barve z okroglo odprtino - okulus. V notranjosti se odprtina rahlo širi v lijakasti formi, z rahlo nakazano polico. Sledov zasteklitve oz. lesene lopute ni bilo videti. Drugi okulus smo našli v enaki višini in razdalji v vzhodni polovici stene in ga je zakrivala zakrišnja iz 17. stol., ki je bila po dokumentaciji odstranjena ob začetku gradbenih del. Romanska faza je dokazljiva tudi s plasteno zidavo z vrezanimi črtnimi fugami, ki smo jih dokumentirali levo in desno od romanskega portala. Po odstranitvi ometov je bilo mogoče ugotoviti tudi, da je okno v južni steni sekundarno, odprto ob nadzidavi ladje v 17. stoletju.

Na zahodni fasadi ladje, kjer je do prvotne višine ladje še ohranjena romanska plastovita zidava, je bil odprt zazidan pravokoten portal s pragom v nivoju stropa romanske faze. Portal je zamaknjen od osi proti severu. Sestavljen je iz kamnitih, grobo obdelanih kvadrov brez profilov. Domnevno je služil za dostop na podstrešje, po nadzidavi ladje v 17. stoletju. Pod portalom nismo odkrili ostankov konzol za morebiten prislonjen gank, zato sklepamo, da je bil dostop na podstrešje po lestvi. Portal je bil verjetno že v 17. ali 18. stoletju zazidan, saj sta vzorca malte polnila in malte južne stene nad romansko fazo podobna.<sup>7</sup>

Severna fasada je bila brez odprtin. Zidava je do višine romanske faze plastovita, brez ostankov ometa s fugami, nad romansko fazo ladje pa je stena zidana iz drobnejšega materiala.

Ob odstranjevanju ometov v ladji se je pokazala, prav tako kot na fasadi, pravilna plastovita zidava, vendar plasti niso bile poudarjene z vrezanimi črtami kot zunaj, temveč je bil zid neometan in le prebeljen z gostim apnenim beležem. Ker je omete v ladji v spodnjem pasu začel odstranjevati župnik brez sondiranja beležev, ni bilo mogoče ugotoviti, ali so bile na mlajših ometih morebitne poslikave (posvetilni križi?). V severni in južni steni so bili ohranjeni ostanki romanskih lesenih stropnikov prereza 15 x 15 cm, na podlagi katerih smo določili prvotno višino ladje oz. lego romanskega stropa. Zaradi lesne gobe so bili ostanki ob sanaciji

odstranjeni. Na zahodni steni je tudi na notranji strani ohranjen kamnit okvir zazidanega pravokotnega portala, stena v zatrepu pa je bila večkrat prezidana, tako da ni bilo mogoče določiti prvotne višine in naklona strehe, kar je razvidno tudi iz prezentacije.

Obstoječi prezbiterij je razmeroma kratek, triosminsko zaključen in nekoliko ožji od ladje. Ima nekoliko širše temelje, ki pa se ob prvem arheološkem sondiranju niso izkazali za apside (Sagadin, 1991, s. 228). Zato smo v prezbiteriju opravili ponovno sondiranje, kjer smo razmeroma globoko odkrili temelje polkrožne apside, na njihov zunanji obod so v 15. stol. postavili gotski prezbiterij (Sagadin, 1992, s. 305)<sup>8</sup>, ki je imel enak tloris kot obstoječi prezbiterij, le da je bil nižji in obokan. V notranjosti je na stenah mogoče opaziti obris nekdanjega gotskega oboka, ki je bil glede na dolžino verjetno samo enopolen, kar potrjuje tudi en sam ohranjen sklepnik, sekundarno vzdan na fasadi, nad zahodnim renesančnim portalom. Datacijo potrjuje oblika reber, ki so sekundarno uporabljena za okvira južnega renesančnega okna v ladji in line nad zahodnim renesančnim portalom. Prvotna višina prezbiterija je definirana tudi na podlagi ohranjene poslikave v obliki šivanih vogalov na zunanjsčini. Na podlagi poslikave okenskih ostenij je bilo mogoče rekonstruirati tudi višino obeh gotških zašiljenih oken, ki sta bili prvotno precej nižji od obstoječih.

Temeljito prenavo v renesančnem duhu je kapela doživela v 17. stoletju, verjetno po profanaciji, pred ponovno posvetitvijo 4. maja 1645. Ladja je bila nadzidana in pokrita z dvokapno streho, vrh katere so postavili obstoječi leseni, ometani zvonik z linami polkrožne oblike in piramidasto strešico. Nadzidali so tudi prezbiterij, v katerem so gotski obok nadomestili z višje ležečim, grebenastim ter povišali obe okni, ki sta zdaj polkrožno zaključeni. Zazidali so južni romanski portal in okulusa v južni steni, ob katero so prislonili manjšo obokano zakristijo s piramidasto streho. V zahodni steni so odprli nov, pravokoten, renesančen portal s podboji iz zelenkastega peščenjaka in v preklado vrezali datum posvetitve. Zaradi boljše osvetlitve so v južni steni prebili večje okno, ki ima polkrožen zaključek. V notranjosti so stene pokrili z novo plastjo ometa in poslikali v dveh fazah. Medtem ko je bila mlajša poslikava prezbiterija s cerkvenimi očeti v medaljonih in Izročanjem ključev ves čas vidna, smo na slavoločni steni ob sondiranju našli še nekoliko starejši prizor Oznanjenja, ki je bil ob poslikavi prezbiterija prebeljen. V 17. stoletje datiramo tudi lesen pevski kor in lesen, poslikan, kasetiran strop v ladji, oltar sv. Petra, med premično opremo pa velja omeniti še sliko Božjega groba M. Plainerja iz leta 1615 in že omenjeni rimski nagrobnik.

## Gradbena sanacija

Kapela je do druge svetovne vojne služila za potrebe graščine. Po vojni je izgubila svojo funkcijo in je postopoma propadala. Gorenjskemu muzeju je uspelo rešiti premično opremo, medtem ko je kapela ostala brez upravljalca in na voljo vsem obiskovalcem. Zavod je v tem času dvakrat prekril streho in zamenjal tlak v ladji, zaradi pomanjkanja sredstev pa so se raziskave začele šele leta 1990. Na osnovi rezultatov sondiranja, arhitekturnih izmer<sup>9</sup> ter zbrane dokumentacije je bil izdelan konservatorski program, na osnovi katerega je v naslednjih letih potekala gradbena sanacija spomenika, ki je bila končana leta 1993. Temeljno vodilo prenavne je bila prezentacija romanske stavbne faze, ne da bi pri tem okrnili celovito podobo kapele iz 17. stoletja. Pri vrednotenju najdb sta prevladala kriterija starosti in izjemnosti, zato je bila na izvorni višini ladje prezentirana romanska stavbna faza, zakristija, ki je zakrivala vzhodni okulus, pa je bila odstranjena.

V prvi fazi sanacije sta bila zaradi dotrajanosti v celoti zamenjana ostrešje in kritina. Opečni bobrovec na ladji in prezbiteriju smo nadomestili s smrekovimi skodlami, s katerimi smo pokrili tudi prvotno pločevinasto kritino na zvoniku. Montirani so bili tudi bakreni žlebovi. Sledila je zahtevna statična sanacija<sup>10</sup> z odvodnjavanjem. Zaradi številnih razpok (močna



vertikalna na prezbiteriju, razrahljana celotna južna stena ladje, manjše razpoke na severni steni) smo temelje okrepili z betonsko peto, ob kateri je bila narejena drenaža. Horizontalna vez je bila vstavljena na višini romanske ladje, druga pa na vrhu sten. Dodatna horizontalna vez teče pod okni na prezbiteriju in v sredini severne stene. Zaradi zahtevane prezentacije romanske zidave smo to vez naredili s horizontalnim vrtanjem. Razpoke so bile zalite z injektirno maso. Na južni steni je bil pozidan manjkajoči podboj romanskega portala, v horizontalnih linijah pa pozidana večja plomba - nekdanji prehod iz ladje v zakristijo. Zaradi dotrajanosti in prezentacije romanske faze na ladji smo na vsej zunanjsčini v celoti odstranili omete. Na romanski fazi ladje so bile rege očiščene in zapolnjene z novim vezivom ter rekonstruirane črtne fuge, ki pa vsaj na južni steni niso narejene ustrezno, saj so linije sekane, namesto potegnjene, vreznine pa pretanke. Druge površine (nadzidani del ladje, zvonik in prezbiterij) so bile prekrte z novimi apnenimi ometi z dodatkom kalcitne mivke iz Stahovice. Obenem smo na prezbiteriju rekonstruirali arhitekturno poslikavo z apnenimi beleži v fresko tehniki. Sledilo je restavriranje zahodnega portala. Peščenjak je bil pokrpan in površinsko zaščiten z impregnatorjem, nad portal pa smo na prvotno lokacijo vzdali kopijo gotskega sklepника s podobo orla.<sup>11</sup> Zgornjega portala nismo odpirali, ostal je zazidan, z vidnimi restavriranimi kamnitimi podboji.

V notranjosti so bili večji gradbeni posegi le v prezbiteriju, kjer smo z nizkim parapetnim zidcem prezentirali obliko in lego apside, položili nov opečni tlakovec in obnovili omete na zidani menzi. Po stenah smo pokrпали razpoke in pozidali poškodovano ostenje vzhodnega okulusa in drugih oken. Obenem je bila v kapeli napeljana nova električna napeljava. Svetila smo montirali po dve na severno in južno steno ladje, na pevski kor (svetilka bi morala biti pod korom) in v prezbiterij na slavoločno steno. Na stenah v višini romanske faze ladje je bil kamniti zid prebeljen z gostim apnenim beležem, na novo smo ometali le trikotni zgornji del zahodne stene ter severno in južno steno nadzidanega dela ladje. Na slavoločni steni in v prezbiteriju so ometi originalni in so bili samo pokrpani ter deloma prebeljeni (razen na mestih s poslikavami).<sup>12</sup>

V ladji smo po demontaži ostankov renesančnega stropa montirali nov, lesen, slep strop (smrekov). Dotrajana vhodna vrata smo nadomestili s kopijo iz macesnovega lesa,<sup>13</sup> z novimi vrati smo zaprli tudi južni romanski vhod.

Neustrezne stopnice na pevski kor smo preoblikovali in obenem popravili ograjo na pevskem koru, ki ji je manjkalo kar nekaj desk.

Zamenjali smo tudi zasteklitev v oknih v tehniki vitraža z okroglimi, rahlo toniranimi stekelci - bucnami.<sup>14</sup>

## Restavriranje poslikav

Poslikave v kapeli lahko datiramo v štiri časovna obdobja. Najstarejši so dvojni posvetilni križi v prezbiteriju, ki so domnevno gotski, iz 15. stoletja. Gotska je tudi poslikava spodnjega dela slavoločne odprtine v obliki rustike oz. oker šivanih vogalov s črno belo črtno delitvijo, ki nakazuje obliko apside oziroma gotskega slavoloka. Poslikava je bila restavrirana v ohranjenem obsegu: fresko ometi so bili očiščeni, poškodbe pa plombirane in retuširane. Na slavoločni steni v ladji je bil ob raziskavah odkrit izjemno kvaliteten prizor Oznanjenja, ki ga je naslikal neznan slikar, domnevno sredi 17. stoletja. Marija sedi na skrini z rokami v naročju in se ozira proti košarici s knjigo, postavljeni pred njo. Iz spetih las vrh glave ji je ušel koder, obraz ni idealiziran, izgubil je tudi svetniški sij okoli glave. Njena podoba zato spominja na holandsko žanrsko slikarstvo in predstavlja zanimiv primer prekinitve s srednjeveško tradicijo upodabljanja tega prizora, če izvzamemo še tradicionalno lokacijo na slavoločni steni. V nasprotju s tradicionalnimi srednjeveškimi obrazci je tudi angel upodobljen

na desni strani in ne, kot navadno, na levi. Figura je večja, bolj razgibana, zato učinkuje monumentalno in se že približuje baročnim idealom. Kolorit je omejen na štiri barve: rdečkasto, oker, belo in svetlo sivo. Freska je nekoliko slabše ohranjena zaradi tehnike slikanja na sveže beleže, kljub zabrisanim podrobnostim pa je delo kvalitetnejšega slikarja od slikarja M. Plainerja, ki je leta 1615 za kapelo naslikal sliko Božjega groba (Cevc, 1968, s. 49). Freska je bila očiščena, poškodbe zakitane in retuširane. Doslikan je bil le prizor na temenu slavoloka s sv. Duhom. Celoten prizor je bil verjetno že v 17. stoletju prebeljen, ker je na robu slavoloka, na beležu, ki je prekrival Oznanjenje ohranjena naslikana dekoracija, ki jo srečamo tudi okoli južnega ladijskega okna in oken v prezbiteriju. Dekorativna poslikava v okraستم in oksidno rdečem tonu se nadaljuje tudi na oboku prezbiterija, kjer so v kartušah naslikani štirje cerkveni očetje okoli Kristusa, ki z levico blagoslavlja, z desnico pa izroča ključe klečečemu sv. Petru. S poslikavo so ponazorjena tudi rebra. Avtor fresk ni znan. Te poslikave, prav tako v suhi tehniki, niso bile nikoli prebeljene. Poškodovane so bile zaradi številnih razpok na oboku, dekoracija okoli oken pa tudi zaradi neprimerne odnosa obiskovalcev. Freske so bile očiščene, pokrpane in retuširane. Manjkajoči deli dekoracije so bili rekonstruirani, deloma tudi Kristusova glava.<sup>15</sup>

### Restavriranje stropa in oltarja

Lesen, poslikan, kasetiran strop v ladji sestavlja 25 kaset. Kasete so bile sprva poslikane z renesančnim dekorativnim patroniranim ornamentom pravokotne oblike sredi kvadrata. Kasneje so strop preložili in ga poslikali s sivomodrim razprtim cvetom pasijonke. Zgornja plast poslikave je datirana okoli leta 1700 (Golob, 1988, s. 163). Sprva je bila predvidena prezentacija starejše poslikave, po odkritju freske na slavoločni steni pa smo se odločili za pasijonko. Zaradi zamakanja je bil strop močno poškodovan. Po snemanju je bilo mogoče ohraniti le deset kaset, od katerih smo jih devet restavrirali, deseta, na kateri sta dobro ohranjeni oziroma vidni obe plasti poslikave, pa je bila samo konservirana. Originalne kasete so nepravilnih dimenzij in velikosti od približno 78,5 x 100 cm do 90,5 cm x 107,5 cm ter sestavljene iz treh do štirih desk. Postopek restavriranja je obsegal naslednja dela: mehansko grobo čiščenje prahu in umazanije, utrjevanje barvne plasti, kitanje poškodb na lesu, mozničenje desk, podlaganje osnovne barve na originalu, retuširanje pasijonk in zaščitni premaz na licu. Manjkajoče kasete so bile na novo naslikane, prav tako pokrivne in zaključne letve, ki so bile prvotno marmorirane.<sup>16</sup> Pri montaži smo originalne kasete neenakomerno razporedili med nove, tako da strop učinkuje kot celota.

Renesančni oltar sv. Petra je stal v prezbiteriju kapele do sedemdesetih let. Zaradi ogroženosti so kipe, oltarni sliki in dele oltarne arhitekture shranili v Gorenjskem muzeju v Kranju. Nekaj kipov od skupno dvanajstih so tudi restavrirali.<sup>17</sup> Pri pripravi restavratorskega programa za obnovo oltarja smo se naslonili na črnobelo fotografijo v GM in na izmere župnika Frana Avsca, datirane 22. 5. 1937 in 24. 6. 1937.

Oltarna arhitektura ima značilno obliko: predelo, osrednji del z nišama ob straneh ter atiko. Na predeli je bil leta 1937 še viden delno ohranjen napis s kronogramom, ki ga žal ni bilo mogoče rekonstruirati. Na osrednjem delu, na konzolnih podstavkih v obliki akanta stojita levo kip sv. Nikolaja, desno kardinal z rdečim klobukom in odprto knjigo v roki. V osrednji niši, ki je zgoraj segmentno polkrožno zaključena, stojita kipa Jezusa in klečečega sv. Petra. Levo in desno sta v plitvih polkrožno zaključenih nišah kipa Janeza Evangelista in sv. Pavla. Na ogredju, prekitem z ornamentom, sedita dva angela. V atiki je oltarna slika, na kateri je upodobljeno Marijino vnebovzetje (olje na platnu, 82 x 61 cm). Ob strani stojita v nišah sv. Lucija in sv. Apolonija z atributi. Ogredje je prekrito z ornamentom. Med pristrešnikoma na vrhu oltarja sta manjša kipa sv. Katarine in Barbare z atributi, v sredi pa

stilizirano sonce z napisom IHS. Oltarna arhitektura ima jasno horizontalno in vertikalno členitev z izrazito rastjo v višino. Čeprav so stebri v celoti pokriti s hrustančevino, kažejo še na zlate oltarje, oltarna arhitektura ni več ploskovita, temveč s krili že posega v prostor, zato bi oltar lahko datirali na začetek 18. stoletja. Letnica 1768, zapisana na letvi nad predelo v Avščevih zapisih, kaže na baročno predelavo oltarja.

Kipi in kosi oltarne arhitekture so bili prepeljani v restavratorski atelje,<sup>18</sup> kjer so ugotovili, da manjka vsaj tretjina delov.<sup>19</sup> Po grobem čiščenju umazanije (golobji iztrebki, saje, prah, pajčevine) na oltarni arhitekturi se je pokazalo, da so zlatene površine še originalne, vendar v slabem stanju, saj je celotna podsnova odstopala od nosilca v obliki konkavnih luskin. Polihromacija v obliki rdečega in modrega marmorina se je dobro držala podlage, vendar je bila pod njo recentna originalna polihromacija v oksidno rdeči barvi. Po sondiranju in odvzemu vzorcev za laboratorijske preiskave in analize<sup>20</sup> so oltarno arhitekturo mizarško sanirali. Odstranili smo veliko količino zarjavelih kovanih žebeljev, ki so jih uporabili pri "vzdrževanju oltarja". Vsi kosi so bili sestavljeni, pritrjeni z lesnim lepilom in lesenimi mozniki. Pri rekonstrukciji niš, podija in nosilnih delov arhitekture so bile uporabljene jelove deske, manjkajoče okrasne letve, stebrički, kapiteli, baze in ornamenti pa so izrezljani iz lipovine. Vse površine s pozlato so bile očiščene do lesa, na novo grundirane in pozlatene. Nekaj elementov je polirane pozlate, drugo je zlateno na mikstion (zgledevanje po originalu). Polihromirane površine so obrusili, dopolnili manjkajočo podsnovo in retuširali v ustrezni barvi. Kipi so bili zaradi ustrežnejše hrambe v boljšem stanju, tako da je restavratorica lahko ohranila vse originalne pozlatene, posrebrene in inkarnatne površine. Podsnovo je utrdila, očistila, dopolnila in retuširala ter pozlatila ali posrebrila in lazurirala. Na novo je bilo treba izdelati veliko manjkajočih prstov, angelskih glavnic, nogic, svetniških atributov in celo desno Kristusovo roko. Največ težav je povzročala oblika glavne niše, saj ni bil ohranjen noben del, niti okvir. Višino niše je restavratorica nato določila po velikosti oltarne slike, globino pa sta narekovala oba kipa, ki sta postavljena v nišo približno tako, kot kaže fotografija. Tudi manjkajoči okvir smo posneli po fotografiji.<sup>21</sup>

V Gorenjskem muzeju sta ostali v hrambi poleg Plainerjevega Božjega groba in znamenite table s korcem tudi obe oltarni sliki: Izročanje ključev in Marijino kronanje iz atike. Obe smo nadomestili s kopijama.<sup>22</sup>

Prenova kapele, ki jo je financiralo Ministrstvo za kulturo R Slovenije, Mestna občina Kranj v sodelovanju s krajinami in ŽU Šmartin, je bila končana v juniju 1997, v letu 1998 pa načrtujemo še izdelavo odlitka rimskega nagrobnika.

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**Opombe:**

- 1 Datacija ok. leta 1300 (Leben 1995, s. 44) je dokazana z analizo lesene preklade romanskega portala, ki jo datirajo med leti 1275 in 1300 (poročilo hrani ZVNKD v Kranju).
- 2 Nagrobnik z inv. številko L 134 27063 ima preklešan napis iz leta 1814; v kapeli bo prezentirana replika.
- 3 Zgodnejša omemba župnika iz leta 1163 (Höfler 1988, 234s) se nanaša verjetno na Šmartno pri Cerkljah.
- 4 Baročna naslednica avtorja Gregorja Mačka stoji v Stražišču in ne na prvotni lokaciji ob Savi.
- 5 Zvonova nista ohranjena.
- 6 Desko s korcem hrani Gorenjski muzej v Kranju; v kapeli je predvidena kopija.
- 7 Analize malt in ometov je opravil dipl. ing. Ivo Nemeč, RC; poročilo hrani ZVNKD v Kranju.
- 8 Raziskave v ladji zaradi razmeroma dobro ohranjenega opečnega tlakovca še niso bile opravljene.
- 9 Arh. izmere so izdelali: Aleš Hafner dia, ZVNKD Kranj, Katarina Langus dia; fotogrametrijski posnetek kapele pa Geodetski zavod Slovenije.
- 10 Načrt za statično sanacijo je izdelal dipl. ing. Stojan Ribnikar.
- 11 Portal je restavriral restavrator dipl. kipar Ljubo Zidar (Ulrich & co), ki je izdelal tudi kopijo sklepnika. Original hranimo na ZVNKD Kranj.
- 12 Gradbeno sanacijo sta izvedla Franc in Miha Pelko z Bleda.
- 13 Vrata je izdelal mizar Alojz Ovsenik z Britofa pri Kranju, manjkajočo ključavnico je preskrbel župnik Ciril Brglez, ŽU Šmartin.
- 14 Vitraže je izdelala restavratorka Nuša Dolenc Kambič.
- 15 Freske je restavriral restavrator, akad. slikar Tone Marolt, ZVNKD Kranj.
- 16 Strop je restavriral Restavratorski center iz Ljubljane: program je pripravil restavrator, akad. slikar Ivan Bogovčič, restavriranje je začela Jagoda Vidovič, nadaljeval in zaključil pa restavrator, akad. slikar Aleš Sotlar. Nove kasete je izdelal mizar Stane Jezeršek z Bitenj.
- 17 Kipe sta restavriral restavrator, akad. kipar Boris Sajovic in restavratorka, akad. slikarka Irena Dimovska.
- 18 Oltar je restavriral Nuša Dolenc Kambič. Restavratorčino pisno poročilo o posegih na oltarju je povzeto v članku.
- 19 Skico z označenimi manjkajočimi deli oltarja hrani ZVNKD Kranj.
- 20 Izdelal dip. ing. kem. Ivo Nemeč, poročilo hrani ZVNKD Kranj.
- 21 Okvir je izdelal Miha Legan iz Stranske vasi pri Žužemberku.
- 22 Kopiji obeh oltarnih slik je naslikal akad. slikar Henrik Marchel iz Kranja.

(Foto: Arhiv ZVNKD Kranj / Photo: Archive IPNCH Kranj)



Pogled na kapelo pred prenovo

View of the chapel prior to restoration



Kapela po prenovi

Chapel after restoration



Poslikava v prezbiteriju pred restavriranjem  
Decorations in the presbytery prior to restoration



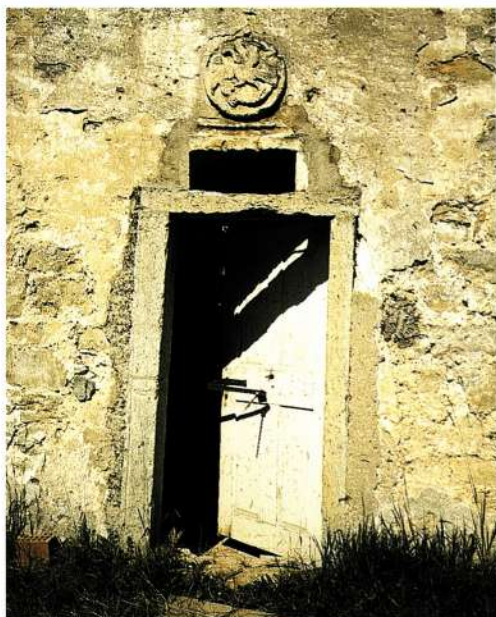
Restavrirane freske v prezbiteriju  
Restored frescoes in the presbytery



Zahodni okulus v južni steni ladje  
Western oculus in the southern wall of the nave



Restavrirani oltar  
Restored altar



Zahodni portal pred restavriranjem  
Western portal prior to restoration



Restavrirani renesančni portal s kopijo sklepnika  
Restored Renaissance portal with a copy of the boss



Arheološka sondiranja prezbiterija  
Archaeological probing of the presbytery



Restavrador Aleš Sotler med delom  
Restorer Aleš Sotler at work



Zazidani romanski portal

Walled-in Romanesque portal



Romanski portal pred rekonstrukcijo levega podboja

Romanesque portal prior to reconstruction of the left jamb



Rekonstruirani romanski portal

Reconstructed Romanesque portal

Nika Leben

# The Renovation of St Peter's Chapel in Stražišče pri Kranju

**Key words:** St Peter's chapel, Stražišče/Kranj, Gorenjska, Romanesque, restoration, conservation, paintings, frescoes, Gothic, architectural history, Gorenjska Museum.

## Summary

*St Peter's chapel in Stražišče near Kranj is essentially an 11<sup>th</sup> century, single-nave, Romanesque church building with a Gothic polygonal presbytery. The nave and presbytery were built over during the Counter Reformation when in 1645 the chapel was renovated and re-consecrated. The nave's exterior still reveals Romanesque construction in rows with ashlar and Roman spoils, a semicircular Romanesque portal and two small windows - oculi. The semicircular Romanesque apse is revealed in the presbytery. In the chapel's interior, Renaissance frescoes are painted on the triumphal arch and on the presbytery's vault. From the time of the renovation - the 17<sup>th</sup> century - further date the wooden, painted and coffered ceiling in the nave and St Peter's altar which was baroque renovated in the 18<sup>th</sup> century. The present renovation of the chapel was carried out between 1990 and 1997.*

The architectural history of the chapel, based on references from written sources

The chapel of St Peter stands in Stražišče near Kranj, on the western edge of the Sora Plain. It nestles against the foot of the southern slope of Šmarjetna Gora which together with St Jošt concludes the lower hills of Škofja Loka in the north. The villages on the northern edge of the Sora Plain - Stražišče, Besnica, Jama, Praše and Okroglo - belonged to the ancient parish of Šmartno, with the exception of Žabnica and Spodnje Bitnje which belonged to the ancient St George parish of Loka (Höfler, 1988, p. 236). In terms of ecclesiastical authority the area belonged to the Aquileian archdiocese and from the late 10<sup>th</sup> century onward the land was owned by the Bishops of Freising, who obtained it through several donations and successively colonised it. The main reason for the colonisation was that the land was already cultivated and had been settled since prehistory. This is supported by archaeological finds like the Hallstatt barrows at the foot of Šmarjetna Gora and the necropolis near Stražišče which extends towards Bitnje (Blaznik, 1973, p. 3). Barrows from the early La Tene were also found on the Sora Plain (Blaznik, 1973, p. 4), and continuous settlement is further sustained by numerous Roman finds like the *villa rustica* in Žabnica (Blaznik, 1973, p. 5) and the Roman tombstone built into the nearby bell tower of the parish church of St Urh. The succursal church of St Nikolaj in Spodnje Bitnje, which dates from around 1300, also stands on the foundations of a *villa rustica*<sup>1</sup>. Further individual Roman finds were unearthed in Stražišče. A Roman tombstone was built in the chapel (Blaznik, 1973, p. 5) and is now in the National Museum in Ljubljana<sup>2</sup>. That the Sora plain was settled by Slavs prior to the aforementioned colonisation is evident



from two deeds, dating from 973 and 989, which contain Slavic settlement names (Blaznik, 1973, p. 6). Slavic graves were found in Gorenja Sava and in Srednje Bitnje, where four Old Slavic inhumation graves were unearthed in a gravel pit and partially destroyed in 1962 (Valič, 1962-1964, p. 164). In the 10<sup>th</sup> century, individual settlements developed, joined in and administered by *župe* ("communes"), but the same century saw a renewal of German influence. The German sovereign granted the Loka territory and the Sora Plain in successive donations to the diocese of Freising in Bavaria which strengthened its control of the new property by establishing the Loka estate. The area was sparsely settled, hence the new owners started systematic colonisation and distributed land to settlers from Carinthia, Bavaria, South Tyrol, and those from the fringes of the Loka territory. The colonisation of the Sora Plain was completed by 1291 and that of the Besnica region by the 14<sup>th</sup> century. Within the newly established Loka estate Stražišče was a Slovene village, incorporated into the Freising estate following a second donation from the German king, Henry II in 1002. The first reference to the village - *Predium Strasista* (Blaznik, 1963, p. 408) - dates from the same year. Administratively, the village was part of a Bavarian commune and the Bavarian commune of Bitnje counted 17 *Hufen* (*mansi* or *virgates*) in 1291. Other data refer to twelve winegrowers who had vineyards on Šmarjetna Gora in 1291.

### Parallel to the economic organisation the ecclesiastical organisation developed

The Sora Plain was divided into three ancient parishes, probably in accordance with the ownership of the land; the area acquired by the Bishops of Freising through the first donation was allocated to the ancient parish of Loka; the area of Gosteče, Pungert and Osovnik belonged to the ancient parish of Sora; and the area obtained by the Bishops of Freising in 1002, including Okroglo, belonged to the ancient parish of Šmartno. The ancient parish of Šmartno (the first reference to a parish priest dates from as late as 1248) (Sagadin, 1987, p. 13)<sup>3</sup> was no doubt older, since its administrative site, with a church on the Sava, was in an area which was not incorporated into the Loka estate before 1002. It is to this ancient parish of Šmartno that St Peter's chapel belonged. However, considering the age of this ancient parish, the Roman spoils and the chapel's architectural elements it may even be Pre-Romanesque, that is built in the 9<sup>th</sup> or 10<sup>th</sup> century or in the first half of the 11<sup>th</sup> century at the latest. Our research has established that the new lord also reinforced the borders of his estate spiritually - by erecting churches on its fringes. With the exception of the baroque successor to St Martin's<sup>4</sup> all churches on the northern fringe of the Loka estate are basically Romanesque; from the oldest ones like the succursal church of St Vid in Spodnje Bitnje, built in the 11<sup>th</sup> century (at the beginning of the colonisation) to the nearby St Nicholas's church from the 13<sup>th</sup> century (when the colonisation was complete) (Leben, 1995, p. 54). For a long time the chapel of St Peter was dated to the 17<sup>th</sup> century, after the year 1645 on the portal. In written sources it is mentioned as the castle chapel of nearby Šempeter Castle or Schrottenturn which is only 150 metres from the chapel. It is first mentioned in writing in 1369, together with the village, and later in 1421 and 1423 as *Sand Peter vnder Sand Margreten perg* (Höfler, 1988, p. 235). The next reference is from the 1631 Episcopal visitation after the church was profaned by Protestants and re-consecrated in 1645 (the date on the lintel of the western portal). It is also mentioned together with the tomb of the castle's owners, the Siegesdorfer (the 1668 visitation, Höfler, 1988, p. 235). The tomb was dug up before being re-consecrated (Lavtižar, 1901, s. 254). Lavtižar describes the chapel as follows: two Gothic windows, St Peter's altar dated 1768, a few wall paintings, a wooden ceiling in the nave, and two bells in the bell tower on the roof, the oldest one dating from 1552<sup>5</sup>. He further mentions that in 1816 and 1817, the years of the great famine, (IMK, 1895, p. 166) "Rumford soup" was distributed in the chapel with a ladle which hung on the wall (Lavtižar 1901,

p. 255). A brief note on the chapel and the 1817 famine in Carniola was also published by the Gorenjec newspaper (Gorenjec 1908, p. 9). It mentions that every year a "cherry fair" was held at the chapel on SS Paul and Peter's Day; and it also describes the board, with inscriptions in Slovene and German about the famine, which hangs in the chapel together with the ladle.<sup>6</sup> The most precious archive source on the history of the chapel is the notes of parish priest F. Avsec, who accurately measured and described the chapel, including the coffered ceiling and altar. The material is in the Archdiocese Archives in Ljubljana.

On the occasion of the first renovation works the chapel was dated to around 1500 (Fister, 1969, p. 128, and 1970, p. 240), later it is mentioned as "still medieval" (Höfler, 1988, p. 235), but the first archaeological research of the building dated it to the Romanesque period. This dating is supported not only by the building technique, the openings and the Roman spoils, but also by the old patrocinium and by the nearby archaeological sites. Among these sites it is imperative that the fortified settlement on Šmarjetna Gora is mentioned (Sagadin, 1987, p. 244) as well as the barrows in the immediate vicinity mentioned previously (Sagadin, 1991, p. 228). The area was quite important also in the Roman age; besides the Roman sites and tombstone and at least four other Roman spoils built into the walls of the nave, the following must also be mentioned: one functions as the lintel of the Romanesque portal, a second as the outside right jamb of the same portal, a third is built into the south-western corner and a fourth into the nave's north-western corner.

As a result of its close vicinity the chapel might also have been connected with nearby Wartenberg Castle on the north-western slope of Šmarjetna Gora. The castle was erected in the 12<sup>th</sup> century as a foundation of the Ortenburgs. As it was a thorn in the side of its Freising neighbours, the bishops bought the castle and destroyed it towards the end of the 12<sup>th</sup> century (Stopar, 1996, p. 157). The layout of the castle is no longer discernible.

The oldest depiction of the chapel with its Renaissance appearance is from Valvasor's *The Honour of the Duchy of Carniola*, in which it is depicted next to Šempeter Castle.

## Architectural research

Before test excavations were made, the outside Renaissance appearance of the chapel with its rectangular nave and polygonal presbytery suggested only that a new building had been erected over the presbytery at some time; evidence of a Romanesque phase was provided only by the analysis of the test samples taken from the plasters (Leben, 1992, p. 304, 305). When the plasters were removed from the southern façade of the nave a semicircular Romanesque portal was uncovered in the western half. The top part of the portal consists of a solid (grey limestone) monolith into which a semicircular opening was cut. The monolith extends into the rectangular door recess as a solid lintel. When the walled-up portal was opened again it was established that the splays of the door recess were made of smaller square ashlar and the jambs of larger solid ashlar. The preserved right jamb consists of two ashlar: a smaller top one and a larger bottom one, which has an opening for a wrought connection piece in the centre, indicating a secondary use. The left jamb has not been preserved, but from the distance between the vertical recess and the width of the filling it can be inferred that it also consisted of larger ashlar. Above the portal and on the same axis, a larger built-in monolith was discovered - a piece of sandstone of a light ochre colour with a round opening - an *oculus*. On the inside the opening widens slightly into a funnel with a minimally indicated window sill. There are no visible traces of glazing or of a wooden shutter. The second *oculus* was found at the same height and distance in the eastern half of the wall and was hidden by the 17<sup>th</sup> century sacristy; after being documented it was removed before the renovation works were started. The Romanesque phase is also substantiated by

the technique of construction in layers (rows) and the cut line joints which we documented as being located to the left and right of the Romanesque portal. After removing the plasters it was further established that the window in the southern wall was secondary, that it was cut out when the nave was built over in the 17<sup>th</sup> century.

In the western façade of the nave, in which the Romanesque building in rows has been preserved to its original height, a walled-up rectangular portal was opened with a threshold at the level of the ceiling of the Romanesque phase. The portal is shifted to the north of the axis. It consists of roughly worked stone blocks without profiling. Presumably, its function was that of an entrance to the attic after the nave was built over in the 17<sup>th</sup> century. Since we did not find remnants of consoles to support an added stairway, we presume that access to the attic was provided by a ladder. The portal was most likely already walled-up in the 17<sup>th</sup> or 18<sup>th</sup> century since the samples of the mortar filling and the mortar of the southern wall above the Romanesque phase are of a similar composition.<sup>7</sup>

The northern façade had no openings. Up to the level of the Romanesque phase it was built in layers, without remnants of plaster and joints, and above the nave's Romanesque phase of construction the wall was built with rubble.

After removing the plasters in the nave, proper construction in rows similar to the façade was discovered, but the rows were not accentuated with cut lines as on the outside. The wall was not plastered, but only covered with a thick lime whitewash. The parish priest had started removing the plasters from the bottom belt in the nave without taking test samples, and as a result it was not possible to establish whether there had been paintings on later plasters (consecration crosses?). In the northern and southern walls remnants were found of 15 x 15 cm wooden Romanesque ceiling joists which allowed us to determine the original height of the nave and the location of the Romanesque ceiling. As a consequence of the existing dry rot the remnants were removed during the course of the renovation. On the inside of the western wall a stone frame of a walled-up rectangular portal is preserved; the wall in the gable end was rebuilt several times, making it impossible to determine the original height and inclination of the roof - and this is also reflected in the presentation.

The existing presbytery is relatively short, has a three-eight termination and is slightly narrower than the nave. Its foundations are somewhat wider but the first archaeological test excavations failed to identify them as an apse (Sagadin, 1991, p. 228). We therefore carried out new test excavations in the presbytery and discovered the relatively deep foundations of a semicircular apse. Over the outside perimeter of this apse the Gothic presbytery was erected in the 15<sup>th</sup> century (Sagadin, 1992, p. 305)<sup>8</sup>. Its ground plan is the same as that of the present presbytery, but it was lower and vaulted. The outlines of the former Gothic vault are still visible on the walls of the interior. Considering its length, it probably had only one bay, and only one boss - later built into the façade above the western Renaissance portal. The date is confirmed by the form of the ribs which were secondarily used in the frame of the nave's southern Renaissance window and by the spyholes above the western Renaissance portal. The original height of the presbytery is further determined by the preserved painted toothing stones on the outside. Based on the paintings of the window splays it was also possible to reconstruct the height of both Gothic lancets which were originally much lower than the present ones.

The chapel was thoroughly renovated in the Renaissance spirit in the 17<sup>th</sup> century, probably after its profanation and before being re-consecrated on 4 May 1645. The nave was rebuilt and covered with a hipped roof on top of which the present wooden bell tower with semicircular spyholes and a pyramidal roof stands. Furthermore, the presbytery was also built over and the Gothic vault replaced with a higher-situated groin vault, both windows were constructed higher and terminate in semicircles. The southern Romanesque portal and *oculi* of the southern wall were walled-up and a small vaulted sacristy with a pyramidal

hood was added to it. In the western wall a new rectangular Renaissance portal with jambs made of greenish sandstone was cut out and the date of consecration was cut into the lintel. To have more light a large window with a semicircular termination was made in the southern wall. In the interior the walls were covered with a new layer of plaster and were painted in two phases. Whereas the later painting in the presbytery, showing church fathers in cartouches and a *Presentation of the Keys*, remained visible, test samples taken from the triumphal arch revealed a somewhat older scene of the Annunciation, which had been covered with whitewash when the nave was painted. The wooden choir, the wooden, painted and coffered ceiling in the nave, and the altar of St Peter also date to the 17<sup>th</sup> century; and, from the movable furnishings, mention must be made of a painting of the Holy Sepulchre by M. Plainer, dating from 1615, and of the aforementioned Roman tombstone.

### Structural renovation

Up until the Second World War the chapel was used for the needs of the manor. After the war it lost its function and gradually decayed. The Gorenjska Museum managed to rescue the movable furnishings but the chapel remained without management (guardianship) and open to all visitors. In this period the Institute twice replaced the roofing and floor of the nave, but due to a lack of money, research did not begin until 1990. Based on the results of test excavation and drilling, on the architectural dimensions<sup>9</sup> and on the collected documentation, a conservation program was elaborated. In the years following, this program was used to carry out the structural renovation of the monument which was completed in 1993. The basic guideline of the renovation was to present the Romanesque construction phase without detriment to the integrated appearance of the 17<sup>th</sup> century chapel. In our evaluation of the finds the criteria of age and exceptional quality prevailed, and therefore the Romanesque architectural phase was presented at its original height, and the sacristy which hid the eastern *oculus* was removed.

In the first phase of the renovation the entire decrepit roof structure and the roofing were replaced. The flat tiles covering the nave and presbytery were replaced with spruce shingles which were also used to replace the sheet-metal roofing of the bell tower. Furthermore, copper gutters were mounted.

This first phase was followed by exacting structural renovation<sup>10</sup> including drainage. As a result of the numerous cracks (a wide vertical crack in the presbytery, the nave's southern wall was entirely loosened and there were narrow cracks in the northern wall), the foundations were reinforced with a concrete sole and the drainage was conducted along it. One horizontal bond was placed at the level of the Romanesque nave and another at the top of the wall. An additional horizontal bond runs under the windows of the presbytery and in the centre of the northern wall. The required presentation of the Romanesque architecture dictated that this bond be installed by horizontal drilling. The cracks were filled with grout. In the southern wall the missing jamb of the Romanesque portal was replaced and in the horizontal lines a large filling was built - the former passage from the nave to the sacristy. Due to the decrepit condition of the nave and because of the presentation of the Romanesque phase, we removed all plasters from the outside of the nave. In the nave's Romanesque architectural phase the grooves were cleaned and filled with new binder and the line joints reconstructed, but at least in the southern wall they were not executed properly; they were indeed cut instead of drawn into the wall and the cuts are too narrow. The other surfaces (the rebuilt part of the nave, the bell tower and the presbytery) were covered with new lime plasters with added calcite sand from Stahovica. In the presbytery we also reconstructed the architectural painted ornament with lime whitewash using the fresco technique. This was followed by the restoration of the western portal. The sandstone was repaired and the sur-

face protected with an impregnation agent, and we built a copy of the Gothic boss with the depiction of an eagle into the original location in the portal.<sup>11</sup> We did not open the top portal which remained walled-up, with visibly restored stone jambs.

On the inside, major structural interventions were executed in the presbytery only, where a low parapet wall presents the form and location of the apse. Other works included new paving bricks and new plaster on the stone mensa. The cracks in the walls were filled and the damaged splays of the eastern *oculus* and of the other windows were renovated. New power supply was installed in the chapel. Two lights were mounted on both the northern and southern walls of the nave, on the choir (the light should have been mounted under the choir) and on the wall of the triumphal arch in the presbytery. On the walls at the level of the nave's Romanesque architectural phase the stone wall was covered with a thick lime white-wash, new plasters were installed only on the triangular top part of the western wall and on the northern and southern walls of the nave's rebuilt portion. On the wall of the triumphal arch and in the presbytery the plasters are the originals; they were merely repaired and partially whitewashed (except for those areas with paintings).<sup>12</sup>

After removing the remnants of the Renaissance ceiling in the nave, a new false ceiling made of wood (spruce) was mounted. The decrepit entrance door was replaced with a copy made of larch,<sup>13</sup> and a new door was made to close the southern Romanesque entrance.

The inadequate stairs to the choir were reshaped and the balustrade of the choir, from which several boards were missing, was repaired.

The window glazing was replaced using the technique of stained glass with round, slightly tinted panes<sup>14</sup>.

## The restoration of the paintings

The paintings in the chapel can be dated to four different periods. The oldest are the double consecration crosses in the presbytery which are presumed to be Gothic and to date from the 15<sup>th</sup> century. Also Gothic is the painting on the bottom part of the triumphal arch's opening in the *rustica* form or the ochre toothing stones separated by black lines which indicate the form of the apse and the Gothic triumphal arch. The paintings were restored to the scope of their preservation: the fresco plasters were cleaned, damages filled in, repaired and repainted. On the wall of the arch in the nave research has uncovered a scene of the Annunciation of exceptional quality, the work of an unknown painter, presumably from the mid-17<sup>th</sup> century. The Madonna sits on a chest with her hands in her lap, contemplating a little basket with a book in it, placed in front of her. From her hair, gathered up at the top of her head, a lock has come loose, her face is flawed and the nimbus around her head has vanished. Consequently, the picture rather resembles the Dutch painting genre and, except for its traditional location on the triumphal arch, is an interesting example of a departure from the conventional medieval depiction of the scene. Also in contrast with established medieval patterns, is the fact that the angel is depicted to the right, not to the left of the Madonna, which is customary. His figure is larger and more pronounced, with a more monumental effect that is close to the ideals of the Baroque. The coloration is restricted to four colours: reddish, ochre, white and light grey. The fresco is badly preserved due to the technique of painting on wet plaster, but in spite of the blurred details it is obviously the work of a painter with more talent than M. Plainer, who painted the Holy Sepulchre in the chapel in 1615 (Cevc, 1968, p. 49).

The fresco was cleaned, the damages filled in and repainted. Only the scene with the Holy Spirit on the apex of the triumphal arch was repainted. By the 17<sup>th</sup> century the entire scene was most likely covered with whitewash since on the edge of the triumphal arch the whitewash which hid the Annunciation contains a painted decoration of the kind we also found

around the nave's southern window and around the windows in the presbytery. The decorative paintings in ochre and oxide red tones continue onto the presbytery's vault, where the four church fathers are depicted in cartouches around Christ, who is giving a blessing with his left hand and with his right is handing over the keys to a kneeling St Peter.

The paintings also accentuate the ribs. The author of the fresco is unknown. These paintings, which were also executed in the dry plaster technique, were never whitewashed. They were damaged because of the numerous cracks in the vault, and the decoration around the window also suffered from careless visitors. The frescoes were cleaned, repaired and repainted. Missing parts of the decoration were reconstructed, also partially Christ's head<sup>15</sup>.

## The restoration of the ceiling and altar

The wooden, painted and coffered ceiling in the nave consists of twenty-five coffers. The coffers were originally painted with a decorative, stencilled Renaissance ornament of rectangular shape inside the squares. Later, the ceiling was moved and painted with opened blue-grey passion flowers. The top layer of the paintings has been dated to around 1700 (Golob, 1988, p. 163). At first, a presentation was planned of the older paintings, but after discovering the fresco on the triumphal arch we chose to repaint the passion flowers. Due to penetrating water, the ceiling was heavily damaged.

After dismantling the ceiling only ten coffers could be preserved, of which nine were restored while the tenth, upon which two well-preserved layers of paint are visible, was conserved. The original coffers are of irregular dimensions and sizes between approximately 78.5 x 100 cm and 90.5 x 107.5 cm and they consist of three to four boards. The restoration procedure included the following phases: rough mechanical cleaning of dust and dirt, reinforcing the paint layer, filling the damages in the wood, doweling the boards, priming the original, and repainting the passion flowers and protective coating on the face of the coffers. The missing coffers as well as the cover and border laths, which were originally grained, were repainted.<sup>16</sup> The original coffers were arranged randomly among the new ones so as to have the ceiling appear as a whole.

The Renaissance altar of St Peter stood in the chapel's presbytery until the 1970's. The statues were endangered and consequently the altar painting and parts of the altar's architectural elements were stored in the Gorenjska Museum in Kranj. Some of the total of twelve statues were also restored.<sup>17</sup> The preparation of the restoration programme for the renovation of the altar was based on the black-and-white photograph in the Gorenjska Museum and on the dimensions measured by the parish priest Fran Avsec, dated 22 May 1937 and 24 June 1937. The architecture of the altar is quite characteristic: a predella, a central section with recesses at the sides, and an attic. In 1937, a partially preserved inscription was still visible on the predella, containing a chronogram, which, unfortunately, we were unable to reconstruct. Standing on the acanthus-shaped consoles in the central part are; to the left, a statue of St Nicholas and, to the right, a cardinal with a red hat and an open book in his hands. In the central recess, which terminates in segmental semicircles, at the top stands a statue of Jesus and one of a kneeling St Peter. In the left and right shallow recesses with semicircular terminations, stand statues of John the Baptist and St Paul. On the ornamented framework two angels are seated. The attic contains an altar painting of the *Assumption of the Virgin* (oil on canvas, 82 x 61 cm). In the side recesses stand St Lucia and St Appolonia with their attributes. The framework is covered with ornamentation. Between the canopy supports at the top of the altar are two small statues of St Catherine and St Barbara with their attributes, in the centre is a stylised sun with the inscription IHS. The altar's horizontal and vertical architecture is clearly articulated with a marked upward growth. Though the pillars are heavily ornamented with interlaced motifs, they are still re-

miniscent of gilded altars. The altar's architecture is no longer flat; its wings reach into the chapel's space and the altar may therefore be dated to the early 18<sup>th</sup> century. The year 1768, written on the lath above the predella, in Avsec's note, refers to the baroque treatment of the altar.

The statues and pieces of the altar composition were transferred to the restoration workshop,<sup>18</sup> where it was established that at least one-third of the elements were missing.<sup>19</sup> Rough cleaning of the grime (pigeon excrement, soot, dust, spider webs) from the altar revealed that the gilded surfaces were still the original ones, but in poor condition since all of the primer was coming off from the background in concave scales. The polychromed sections, grained red and blue, held on well to the background, but under it we found a recent, original polychromed layer in oxide rust red. After drilling and sampling for laboratory research and analysis<sup>20</sup> the wooden elements of the altar were renovated. A large quantity of rusted wrought nails - used for "maintenance" of the altar - was also removed. All pieces were assembled and fastened with wood glue and wooden dowels. In the reconstruction of the recesses, the podium and the load-bearing parts of the architecture, fir boards were used, and missing decorative laths, pilasters, capitals, bases and ornaments were carved from the wood of linden trees. All gilded surfaces were cleaned down to the wood, re-primed and gilded. Some elements were gilded and polished, others were gilded with Myxtion (to imitate the original). The polychromed surfaces were grounded, missing prime was added, and they were repainted in an appropriate colour.

Due to better storage the statues were in better condition and the restorer managed to preserve all originally gilded, silver gilded and flesh-coloured surfaces. The primer was reinforced, cleaned, completed and repainted, gilded or silver gilded and coated with transparent varnish. Many elements such as; missing fingers, angel heads, legs, attributes and even Christ's right hand had to be remade. The most difficult job was the restoration of the central recess since not one part of it was preserved and neither was its frame. The height of the recess was determined by the restorer who based it on the size of the altar painting; the depth was defined by two statues which were placed in the recesses approximately as shown in the photograph. The missing frame was also made after the photograph.<sup>21</sup>

In addition to Plainer's *Holy Sepulchre* and the famous board and ladle, two altar paintings still remain stored in the Gorenjska Museum: *The Presentation of the Keys* and *The Coronation of the Virgin*. Both were replaced with copies.<sup>22</sup>

The renovation of the chapel, financed by the Ministry of Culture of the Republic of Slovenia, the municipality of Kranj in co-operation with the local population and the Šmartin parish, was completed in June 1997. Casting a copy of the Roman tombstone was planned for 1998.

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#### Notes:

- Dating to around 1300 (Leben 1995, p. 44) is substantiated by the analysis of the wooden lintel in the Romanesque portal, which is dated to between 1275 and 1300 (report in ZVNKD, Kranj).
- The tombstone inv. no. L 134 27063 has an inscription dating from 1814, carved over an older one; a replica is presented in the chapel.
- An earlier reference to a parish priest, dating from 1163 (Höfler 1988, p. 234), probably refers to Šmartno near Cerklje.
- The baroque successor designed by Gregor Maček stands in Stražišče, not in its original location on the Sava River.
- The bells have not been preserved.
- The board and ladle are in the Gorenjska Museum in Kranj; copies will be exhibited in the chapel.

- <sup>7</sup> Analyses of the mortar and plasters were performed by Ivo Nemec, B.S.E., Restoration Centre; the report is with ZVNKD in Kranj.
- <sup>8</sup> To date no research has been carried out in the nave because of the relatively well-preserved paving bricks.
- <sup>9</sup> The architectural dimensions were measured by architects Aleš Hafner, ZVNKD Kranj, and Katarina Langus; the photogrammetric survey of the chapel was carried out by the Geodetic Institute of Slovenia.
- <sup>10</sup> The structural renovation plan was elaborated by Stojan Ribnikar, B.S.E.
- <sup>11</sup> The portal was restored by sculptor Ljubo Zidar (Ulrich & co) who also made a copy of the boss. The original is in ZVNKD Kranj.
- <sup>12</sup> The structural renovation was carried out by Franc and Miha Pelko from Bled.
- <sup>13</sup> The door was made by joiner Alojz Ovsenik from Britof near Kranj; the missing lock was provided by parish priest Ciril Brglez, Šmartin parish.
- <sup>14</sup> The stained glass was made by restorer Nuša Dolenc Kambič.
- <sup>15</sup> The fresco was restored by restorer and Academy-trained painter Tone Marolt of ZVNKD Kranj.
- <sup>16</sup> The ceiling was restored by the Restoration Centre in Ljubljana. The program was prepared by Academy-trained painter and restorer Ivan Bogovčič. The restoration was started by Jagoda Vidovič, continued and finished by Academy-trained painter and restorer Aleš Sotlar. The new coffers were made by joiner Stane Jezeršek from Bitnje.
- <sup>17</sup> The statues were restored by Academy-trained painters and restorers Boris Sajovic and Irena Dimovska.
- <sup>18</sup> The altar was restored by Nuša Dolenc Kambič. The restorer's written report on the restoration interventions on the altar is summarised in this article.
- <sup>19</sup> A sketch marking which parts of the altar were missing is in ZVNKD Kranj.
- <sup>20</sup> Made by Ivo Nemec, B.S. Chem., the report is in ZVNKD Kranj.
- <sup>21</sup> The frame was made by Miha Legan from Stranska Vas near Žužemberk.
- <sup>22</sup> The copies of both altar paintings were made by Academy-trained painter Henrik Marchel of Kranj.



Robert Peskar

# Cerkev sv. Jožefa na Vinjem vrhu pri Beli Cerkvi

Stavbna zgodovina in problem prvotne funkcije

UDK 726.54(497.4 Vinji Vrh)(091)

**Ključne besede:** Podružnična cerkev sv. Jožefa, Vinji vrh, Bela cerkev, romanika, gotika, barok, freske, hrvaška skupina slikarjev, fresinška škofija, Valentin Metzinger, Janez Jurij Eisl, Candid Zuliani.

Vinji Vrh pri Beli Cerkvi je v strokovni literaturi znan predvsem kot pomembno arheološko najdišče, saj se je tu razprostirala ena največjih železnodobnih naselbin v Sloveniji.<sup>1</sup> Popolnoma neznana pa je ostala v strokovnih krogih cerkev sv. Jožefa, podružnica župnije v Šmarjeti, čeprav skupaj s prostostoječim zvonikom na izpostavljenem mestu vrh hriba vizualno dominira nad vso širšo okolico in s tem po svoje izpričuje, da je nekoč igrala pomembno vlogo v verskem življenju. Edino umetnostnozgodovinsko oznako je doslej prispeval Ivan Komelj v neobjavljeni topografiji, kjer je, sodeč po vidnih ostankih fresk na zunanjščini ladje, cerkev označil kot ostanek srednjeveške arhitekture, ki je skupaj z opremo dobila današnjo podobo v poznem 17. stoletju.<sup>2</sup>

O cerkvi tudi danes ne bi vedeli več, če ne bi v letu 1993 na pobudo župnijskega urada v Šmarjeti stekla obsežna obnova cerkvene zunanjščine. Pred tem smo delavci Zavoda za varstvo naravne in kulturne dediščine Novo mesto opravili ustrezne raziskave stavbne lupine, s katerimi so prišle na dan zanimive najdbe, ki v dobršni meri osvetljujejo stavbno zgodovino zlasti za čas od 15. stoletja naprej. Čeprav so te najdbe danes primerno prezentirane, pa obnova stavbe in zlasti gradbena dela niso tekla povsem v skladu s strokovnimi navodili spomeniške službe, saj številni elementi, sicer pomembni bolj za njeno novoveško podobo, niso bili izvedeni oziroma dokončani. Zato je gotovo potrebno, da nova odkritja v obliki pričujočega prispevka predstavimo širši javnosti, hkrati pa opozorimo na nekaj momentov in premis, ki utegnejo cerkev postaviti na ustrenejše mesto v zgodovini župnijske organizacije na tem območju in obenem nad nivo pomena običajnih podružnic.

Čeprav je v navadi, da bralcu v zvezi z obravnavano problematiko najprej postrežemo z razpoložljivim arhivskim gradivom, bomo uvodoma raje na kratko orisali potek obnove in rezultate raziskav stavbne lupine, saj je sama stavbna substanca zgovornejša od arhivskih virov, ki cerkev prvič omenjajo šele v poznem 16. stoletju. Kljub temu velja omeniti, da je bila cerkev prvotno posvečena Mariji in da so patrocinij spremenili verjetno v 18. stoletju, ko se (leta 1753) prvič omenja tudi oltar sv. Jožefa.<sup>3</sup> Ni nepomembno, da Bizancijev popis cerkva iz leta 1581 omenja na Vinjem Vrhju dve cerkvi, poleg Marijine tudi cerkev sv. Volben-

ka.<sup>4</sup> Ta je stala severno od današnje cerkve, a jo je požar v začetku 19. stoletja tako poškodoval, da so jo kasneje porušili; danes o njej priča le konfiguracija terena.

Kot kaže, so take in podobne nesreče cerkvi sv. Jožefa tekem stoletij prizanesle, toda kljub temu je stavbni kompleks, ki so ga do prenove sestavljali pravokotna ladja, poligonalni prezbiterij s kapelico na vzhodni strani, prostostoječi zvonik s prislonjeno kapelo na zahodni strani in zakristija, sezidana med zvonikom in cerkvijo, dočakal današnje dni v izredno slabem stanju. Poleg vlage v cerkvenih zidovih in dotrajane strešne kritine je bil statično ogrožen zlasti zgornji del zahodne ladijske stene, ki je bil zaradi statičnega neravnovesja še bolj razpokan kot druge stene. Zato smo pred izvedbo statične sanacije cerkve najprej poskušali ovrednotiti posamezne arhitekturne enote. Pri tem smo ugotovili, da sta kapelica ob prezbiteriju in zakristija po času nastanka najmlajši in da kot elementa brez likovne vrednosti predstavljata najbolj moteč del v celotni zasnovi. To je bil glavni razlog za odločitev, da se kapelica in zakristija odstranita, s čimer smo dosegli prvotno razmerje med zvonikom in cerkvijo, s tem pa tudi boljše pogoje za izvedbo statične sanacije.

Sondažno-raziskovalna dela smo začeli z odkrivanjem ostankov freske na južni steni ladje, ki so se kazali pod beleži. Po pričakovanju smo odkrili ostanke velike podobe sv. Krištofa. Od celote so se ohranili del široke vitičaste bordure, obraz malega Kristusa, od orjaka pa le del plašča, okrašenega s šabloniranim tekstilnim vzorcem.<sup>5</sup> Barvna plast je na vseh ohranjenih partijah močno sprana, še posebno na spodnjih, tako da se nismo lotili restavriranja freske *in situ*, temveč smo fragmente sneli. Kljub slabši ohranjenosti pa je bilo mogoče fresko vsaj približno slogovno in avtorsko opredeliti.<sup>6</sup> Gre za delo slikarja iz t. i. hrvaške skupine, katere delovanje beležimo v prvih desetletjih 16. stoletja, geografsko pa se omejuje na osrednjeslovenski prostor, predvsem na Notranjsko in Dolenjsko.<sup>7</sup> Opredelitev fresk v krog hrvaških slikarjev narekujejo široka vitičasta bordura, stilizirani vzporedni pasovi oblakov, stilizacija draperije in končno tudi za hrvaške slikarje značilen motiv, Krištofovo drevo s sadeži (domnevno pomarančami). Čeprav imamo v primerjavi s sočasnim stenskim slikarstvom na Dolenjskem (npr. Podpeški mojster) opraviti z manj kvalitetnim delom, smo s tem vendarle dobili pomembnejši in oprijemljivejši dokaz, da ladja izvira še iz srednjega veka, se pravi vsaj z začetka 16. stoletja.

V zvezi s stavbnim razvojem nam je prve konkretne indice ponudila zahodna stena ladje, ko so se ob današnjem portalu z letnico 1891 pokazali ostanki nekdanjega gotskega profiliranega portala. Zunanja širina portala je znašala 219 cm, ostenje pa je bilo sestavljeno iz lokalnega peščenjaka in polihromirano z odtinkom žgane siene. Žal so predelave portalno ostenje tako zelo uničile, da njegove profilacije ni bilo mogoče rekonstruirati. Je pa z upoštevanjem vseh ostankov portala mogoče reči, da je bil njegov profil sestavljen iz žlebov in palic hruškastega prereza, ki se je v bolj ali manj sorodnih oblikah na Slovenskem uveljavil po letu 1400 (Pleterji).<sup>8</sup> Zaradi najdbe gotskega portala odkritje ostankov špaleta gotskega okna na vzhodni strani južne ladijske stene ni predstavljalo večjega presenečenja. Okno zunanjih dimenzij 120 × 79 cm so namestili v spodnjo polovico stene, kar v slovenski gotski arhitekturi zlasti iz prve polovice 15. stoletja ni redkost (kapiteljska cerkev v Novem mestu, Crngrob). Nameščeno je bilo gotovo zaradi boljše osvetljave enega od stranskih oltarjev, žal pa ga je spet sekundarno, v baroku prebito okno v dobršni meri uničilo, tako da njegove špalete nismo odpirali.

Z odkritjem gotskih stavbnih členov in upoštevanjem naštetih analogij bi bilo mogoče gradnjo cerkve postaviti približno v prvo polovico 15. stoletja, kar bi na neki način potrjevalo tudi odkrito vklesano znamenje na spodnjem jugozahodnem vogelnem kamnu. Znak enake oblike namreč opazimo med znaki kamnosekov, ki so gradili gotsko cerkev v Pleterjah v prvem in drugem desetletju 15. stoletja, kar bi služilo vsaj za približno časovno orientacijo. Vendar v našem primeru ne moremo z gotovostjo trditi, da gre za kamnoseško znamenje, se pravi za znamenje kakega pomočnika ali mojstra, saj imamo opraviti z znakom velikosti

okoli 25 cm; znak se s te plati močno razlikuje od doslej znanih tovrstnih znakov. Ker je za nameček neobičajno tudi mesto, kjer je vklesano, vprašanj o njegovem namenu in pomenu žal ne moremo zadovoljivo pojasniti. Kljub temu pa smo s tem zadostili svojim predstavam o časovni opredelitvi prvotne cerkve. A ne za dolgo. Z nadaljnjim sondiranjem južne stene smo v njeni zgornji polovici, desno od freske sv. Krištofa, odkrili ostanek visokega polkrožnega okna s kamnitim ostenjem, ki je po času nastanka starejše od gotskega in potemtakem časovno zagotovo sodi že v romaniko. Okno, dimenzij zunanje odprtine ok. 165 × 78 cm in svetlobne ok. 130 × 26 cm,<sup>9</sup> zaznamuje poševno vrezano ostenje, sestavljeno iz klesancev iz peščenjaka, ob svetlobnici pa vzbuja pozornost profilacija, namenjena za zasteklitev. Ne glede na to, da se okno zaradi baročne predelave ni v celoti ohranilo, pa je spričo njegove velikosti in položaja zdaj že jasno, da moramo prvotno cerkev, natančneje današnjo ladjo, postaviti v čas romanike oziroma vsaj v 13. stoletje. S tem se seveda sama po sebi odpira vrsta vprašanj bodisi o natančnejši dataciji bodisi o prvotni funkciji cerkve, saj je glede na ladijski obseg (15 × 9.2 m), ki močno presega okoliške podružnice, gotovo igrala pomembno vlogo v cerkveni organizaciji tega prostora. Še preden pa se lotimo teh vprašanj, velja na kratko orisati stavbni razvoj in obseg posameznih predelav, ki se luščijo ne le iz doslej naštetih najdb, temveč tudi iz nekaterih ostankov arhitekturnih poslikav, ki časovno sodijo že v novi vek. Med te sodijo preprosti vogalniki, naslikani v sivem tonu na vogalih ladje, ter iluzionistično pojmovana segmentna okna v zgornji polovici sten prezbiterija, naslikana v tonu žgane siene.

Romanska cerkev, ki sta jo sestavljala današnja ladja in oltarni prostor, katerega obliko bodo odkrile šele arheološke raziskave, je prvo predelavo verjetno doživela v prvi polovici ali okoli srede 15. stoletja. Natančnega obsega gotske predelave ni mogoče določiti, vendar ne bomo daleč od resnice, če rečemo, da je poleg glavnega portala in vsaj enega okna v južni steni verjetno zajela tudi gradnjo novega, tristrano sklenjenega prezbiterija, ki ga je kasneje zamenjal današnji. Ta srednjeveška cerkev je doživela sredi 17. stoletja prvo barokizacijo. Pripišemo ji lahko zazidavo starih okenskih odprt in odpiranje novih, pravokotnih, ki jih posebej zaznamujejo kamniti okviri iz apnenca. Ladja je verjetno ostala krita z ravnim lesenim stropom, v gotskem prezbiteriju pa so, kot je bilo v navadi, odstranili rebra in predelali okenske odprtine. Pred časom so bili južno od cerkve v vinogradu najdeni ostanki reber, vendar obstaja tudi možnost, da so pripadali porušeni cerkvi sv. Volbenka. Zunanjščino so okrasili z naslikanimi vogalniki v sivem tonu, tik pod strešnim simsom v vzdolžnih stenah pa je tekel horizontalni pas, ki je členil tudi zahodno fasado. Notranjščino cerkve so odlikovali predvsem trije novi t. i. zlati oltarji; tako stranska, posvečena sv. Uršuli in Roku, kot tudi glavni Marijin oltar z napisom in letnico 1658, ki pravi, da je bil postavljen v času stiškega opata Janeza Weinzirla na stroške tedanjega župnika v Šmarjeti, so še ohranjeni.<sup>10</sup> Še obsežnejše predelave so se lotili okoli sredine 18. stoletja. Neka listina iz leta 1753 namreč cerkev omenja kot novo.<sup>11</sup> V resnici so podrli stari prezbiterij in namesto njega zgradili današnji poligonalni prezbiterij, ki ga je na zunanjščini členila vrsta pravokotnih oken, nad njimi pa še vrsta izmenjujočih se naslikanih in resničnih segmentnih oken. Pomembno je, da so notranjščino cerkve v celoti pokrili z banjastim obokom, ki sloni na močnih pilastrih z bogatimi kapiteli, ki v zaključku prezbiterija oblikujejo celo nekakšen scenski slavolok, v katerem se bohoti starejši oltar, opremljen z novo sliko Jožefove smrti, verjetno delo slikarja Valentina Metzingerja. Ob slavoločni steni so prislonili prižnico, v ladji je bil poleg dveh starejših oltarjev postavljen še oltar sv. Notburge, na zahodni strani ladje pa so namestili pevski kor in orgle, delo orglarja Janeza Jurija Eisla. Obok najbrž ni bil poslikan, pač pa okrašen oziroma členjen s preprostim štukiranim okrasom v obliki rastlinskih motivov, oprog in okvirjev različnih baročnih form.

V takšni poznobaročni preobleki, ki spominja na arhitekturno govorico zadnjega pri nas delujočega italijanskega arhitekta Candida Zulianija,<sup>12</sup> se je cerkev ohranila vse do konca

19. stoletja, ko so namestili nova kamnita portala v zahodni in severni ladijski steni ter (če ne celo kasneje) sezidali že omenjeno zakristijo in kapelico na vzhodni strani prezbitorija. Natančnejši čas te zadnje večje predelave določa letnica 1891 na glavnem portalu.

Iz doslej povedanega je razvidno, da sta stavbna zgodovina same cerkve in njen razvoj vsaj za novejši čas razmeroma natančno določljiva. Žal tega ne moremo reči za prostostoječi zvonik s sekundarno prizidano kapelo. Zvonik namreč ni ohranil nobenih časovno opredeljivih elementov, zato ga lahko le splošno postavimo v čas 16. ali 17. stoletja. V prvi polovici 18. stoletja so na njegovi zahodni strani prizidali odprto kapelo s križnogrebenastim obokom, ki so ga tudi poslikali. Poslikave v okviru pričujočega prispevka ne bomo posebej obravnavali, ni pa odveč omeniti, da prizori v medaljonih na oboku prikazujejo oznanjenje, rojstvo, beg v Egipt in obiskovanje. To poslikavo, mogoče pa tudi nekatere mlajše slike, je verjetno naročila katera od številnih bratovščin (sv. Rešnjega telesa, sv. Rožnega venca, Marijina družba, sv. Jožefa), ki so delovale pri cerkvi.

Vse te okoliščine in dejstva govorijo, da se je na Vinjem Vrhu skozi stoletja razvilo pomembnejše božjepotno središče. Zato postaja vse bolj zanimivo vprašanje o začetkih cerkve, ki, kot smo že ugotovili, segajo daleč v srednji vek. Vprašanje je toliko bolj pomembno, ker se utegne dotikati celo začetkov cerkvene organizacije na tem območju. V zvezi s samo ustanovitvijo župnijske organizacije smo na srečo razmeroma dobro poučeni po zaslugi znane listine iz leta 1074,<sup>13</sup> izdane v Ogleju, v kateri je določeno, da mora freisinški škof Ellenhard (1053–1078) na zahtevo oglejskega patriarha Sigeharda zgraditi cerkev pri slovenskih kmetijah na Vinjem vrh (*“apud Uuinperch”*), in sicer tam, kjer bo to zahteval patriarh. To cerkev naj bi patriarh potem posvetil in z njo združil prebivalce na omenjenih kmetijah in tudi druge, ki niso bili pod škofovo oblastjo. V listini je še zapisano, naj bi škof postavil še eno ali dve cerkvi tudi drugod na svojih posestvih, kjer bi bila potreba in kjer bi bilo obema všeč. Na prvi pogled listina dokaj natančno omenja mesto postavitve prve cerkve, to je pri kmetijah na Vinjem Vrhu, kar bi obenem lahko pomenilo tudi prvo omembo naše cerkve, vendar je v literaturi prevladalo prepričanje, da je z imenovanjem Vinjega Vrha mišljeno širše tamkajšnje območje.<sup>14</sup> Tako je lokacija prve cerkve identificirana z današnjim mestom župnijske cerkve sv. Andreja v Beli cerkvi pod Vinjim Vrhom,<sup>15</sup> ki se kot kraj v smislu zidane cerkve (*“Alba Ecclesia”*) prvič omenja leta 1283, s patrocinijem (*“sancti Andree de Alba ecclesia”*) pa leta 1376.<sup>16</sup> Večina omemb Vinjega Vrha, kot je tista iz leta 1251 (*“mons qui Weinperch dicitur”*),<sup>17</sup> dejansko označuje celoten hrib, vendar med njimi, npr. v kleveškem urbarju iz leta 1318, zasledimo tudi omembo naselja (*“villa ze dem Weinperg”*).<sup>18</sup> Zanimivo je, da se okoli leta 1306 na Vinjem Vrhu omenja sodstvo (*“terciam partem iudicii in dem Weinperg”*),<sup>19</sup> kar bi dajalo območju seveda precejšnjo veljavo. Toda, če vemo, da je bil že sredi 13. stoletja sedež sodne oblasti oziroma krvnega sodstva v bližnjem trgu Gutenwerth (Otok pri Dobravi) ob reki Krki,<sup>20</sup> ki je bil prav tako v lasti freisinških škofov, potem sedeža sodstva na Vinjem Vrhu skorajda ne moremo iskati. Jasno pa je, da se Vinji Vrhkot naselje kljub dolgi kontinuiteti ni mogel razviti, saj ni bilo ustreznih strateških, prometnih in gospodarskih osnov. Natanko te danosti so seveda pogojevale nastanek trga Gutenwerth, katerega razcvet v drugi polovici 13. in prvi polovici 14. stoletja je bil tudi razlog za stagniranje bližnjega trga Kronovo, oddaljenega nekaj kilometrov ob Krki navzgor.<sup>21</sup>

Našteta dejstva, ob katerih se Vinji Vrhkaže v pomembnejši luči, pa narekujejo vprašanje, ali bi kazalo lokacijo prve cerkve, omenjene v listini iz leta 1074, vendarle identificirati s cerkvijo sv. Marije na Vinjem Vrhu in ne s cerkvijo sv. Andreja v Beli Cerkvi, ki se, kot rečeno, v virih pojavi razmeroma pozno. Na to možnost je opozoril že Janez Höfler,<sup>22</sup> čeprav teze ni bilo mogoče podpreti s trdnejšimi argumenti. Vsekakor imamo v Beli cerkvi opraviti s patrocinijem freisinškega stolnega kapitlja, kar je razumljivo, saj je šlo za posest freisinških škofov, čeprav je bil dejanski ustanovitelj župnije oglejski patriarh in ne škof. Bi pa glede na pomen in obseg srednjeveške župnije Bela cerkev, ki je bila skupaj z vikariati

(Otočec, Šmarjeta, Škocjan, Raka) leta 1454 inkorporirana stiškemu samostanu,<sup>23</sup> upravičeno pričakovali, da je današnja cerkev sv. Andreja iz leta 1813 (sl. 9) zrasla na mestu neke starejše monumentalne prednice. A temu ni tako. Leta 1997 je bil namreč okoli današnje cerkve izveden izkop za zračno kineto. Pri tem smo, presenetljivo, približno meter globoko naleteli le na nemo plast sterilne zemlje, čeprav smo pričakovali ostanke starejših pokopov ali temeljev kakšne starejše stavbe. Samo v strukturi spodnjih partij zidovja je bilo tu in tam videti nekaj klesanih kosov peščenjaka, ki bi utegnili pripadati neki starejši stavbi, vendar jih ni bilo mogoče časovno natančneje opredeliti. Izjema je le 6,3 metra dolg in 3,7 metra visok del južne stene prezbiterija z naslikanimi vogalniki iz 17. stoletja, ki pa ne omogoča rekonstrukcije podobe tedanje arhitekture. Seveda je možno, da bi ostanke temeljev starejše cerkve odkrili pri izkopavanju v notranjščini, vendar bi v tem primeru spričo razmeroma skromnega obsega današnje cerkve imeli opravka z manj ambiciozno zasnovo. Prav tako (mogoče še bolj) je zanimivo, da ni bilo sledov starejših pokopov, do katerih so imele pravico župnijske cerkve. Tudi v primeru, če bi bili temelji starejše cerkve skriti pod tlakom v notranjščini, bi morali priti na dan sledovi starejših pokopov. Zato se odpira vprašanje, ali današnja župnijska cerkev sploh stoji na mestu srednjeveške prednice.

Po drugi strani pa ni razloga, da bi dvomili o dosednji identifikaciji prvotnega sedeža župnije, saj je že ime naselja Bela Cerkev (*Alba Ecclesia*) dovolj indikativno, da imamo skorajda gotovo opraviti s prvo zidano cerkvijo na tem območju. Poleg tega sta v listini iz leta 1074 omenjeni še dve cerkvi, ki naj bi jih freisinški škof postavil tudi drugod na svojih posestvih. Iz razprave Marijana Zadnikarja je razvidno, da bi se utegnila ena od teh nanašati na staro župnijsko cerkev v Šmarjeti,<sup>24</sup> ki se ("*aput S. Margaretam plebis Albe ecclesie*") omenja prvič leta 1314,<sup>25</sup> kot kraj Spodnja Bavarska vas ("*Inferiori Pairsdorf*") pa okoli leta 1306.<sup>26</sup> Že iz imena je razvidno, da je nastanek naselja vezan na prihod priseljencev z Bavarske. Kot je znano, so iz ekonomskih razlogov freisinški škofje npr. na loškem ozemlju kolonizacijo svojih posestev načrtno vršili v 12., predvsem pa v 13. stoletju, pri čemer je zadnji val nemških naseljencev prispel do leta 1291.<sup>27</sup> Za freisinške dolenske posesti natančnejši podatki niso znani, saj je bilo tod nemških kolonistov malo. Vendar lahko z upoštevanjem prve tovrstne omembe iz leta 1251 ("*ambo Pairsdorf*") domnevamo,<sup>28</sup> da je verjetno kolonizacija tega območja tekla približno vzporedno s tisto na loškem gospostvu. V povezavi z začetki cerkve v Šmarjeti so te okoliščine pomembne, kajti s prihodom naseljencev se je povečala tudi potreba po cerkvi. V primeru šmarješke cerkve je to pomenljivo še toliko bolj, ker njen stavbni tip, to je cerkev s kornim zvonikom, povsem jasno kaže zveze z Bavarsko.<sup>29</sup> Zato tudi ni naključje, da so se korni zvoniki na Dolenjskem pojavili ravno na območju fresinških posesti. Omeniti velja vsaj še tistega pri nekdanji župnijski cerkvi sv. Katarine (?) v trgu Gutenwerth, ki je v prvi polovici 13. stoletja zamenjal polkrožno apsido.<sup>30</sup>

Marijan Zadnikar sicer časa nastanka šmarješke romanske cerkve ni preciziral, je pa možno na podlagi doslej povedanega datacijo okvirno postaviti v drugo polovico 12. ali prvo polovico 13. stoletja, kar je v zvezi z listino iz leta 1074 razmeroma pozno. Seveda pa šmarješka cerkev ni edina romanska stavba, ki bi jo lahko tesneje povezali z nastankom župnijske organizacije na območju freisinških dolenskih posesti. Razen izkopanih temeljev romanske cerkve v nekdanjem trgu Gutenwerth, o kateri bomo še govorili, je gotovo zanimiva cerkva sv. Helene v Dragi pri Beli Cerkvi,<sup>31</sup> ki jo v čas romanike poleg stavbnega tipa (polkrožna apsida) uvršča tudi ob prenovi fasade vidna struktura gradnje. Dalje je bilo pred nekaj leti na južni ladijski steni cerkve sv. Tomaža v Zagradu (župnija Škocjan) odkrito majhno polkrožno okence s kamnitim ostenjem, ki gotovo izvira iz časa romanike.<sup>32</sup> Končno ne smemo pozabiti niti sicer podrte cerkve sv. Volbenka na Vinjem Vrhu kot edine z značilnim bavarskim patrocinijem, ali pa cerkve sv. Janeza Krstnika na Malem Vinjem Vrhu, ki je verjetno služila kot krstna kapela župnije Bela cerkev.<sup>33</sup> Žal nobena od njih ni ohranila časovno natančneje določljivih stavbnih elementov; cerkva v Dragi in Zagradu pa po tem, kar

je znanega, skorajda ne bi mogli datirati pred sredo 13. stoletja.<sup>34</sup> Še najbolj zanesljiva je datacija temeljev cerkve sv. Katarine v freisinškem Gutenwerthu; in sicer, upoštevajoč kasnejšo romansko predelavo, v 12. stoletje (prva polovica?).<sup>35</sup> To pa je seveda dovolj zgodaj, da lahko cerkev celo tesneje povežemo z začetki župnijske organizacije na tem območju, to je ob koncu 11. stoletja. K temu velja tudi dodati, da se je v okviru matične prazupnije Bela Cerkev ravno župnija v Gutenwerthu prva osamosvojila (najkasneje v začetku 14. stoletja).<sup>36</sup> V zvezi s problemom natančnejše datacije se moramo naposled vrniti tudi k naši Marijini cerkvi na Vinjem Vrhu. Kot smo omenili, prvotne oblike oltarnega prostora za zdaj še ne poznamo, kljub temu pa fragment polkrožnega okna na južni steni ladje ponuja nekaj indicij glede datacije. Najprej je zanimiva ugotovitev, da so njegova velikost in proporci skorajda identični romanskemu oknu v steni kornega zvonika podrte cerkve v Šmarjeti.<sup>37</sup> Vendar se pri tem kot vsega upoštevanja vreden razloček kaže profilacija za zasteklitev (sl. 6), kakršne pri tovrstnih okenskih odprtinah v slovenski romanski arhitekturi ne poznamo.<sup>38</sup> Pravzaprav je v podobni obliki izjemna tudi v romanski arhitekturi nemško govorečih dežel in nastopa le pri pomembnejših samostanskih in župnijskih cerkvah, pa še takrat večinoma z motivi palic.<sup>39</sup> Izpeljanka, kakršno vidimo na Vinjem Vrhu, se uveljavi šele v gotski arhitekturi, v okviru katere bi lahko za ilustracijo omenili sicer po velikosti skromno zgodnjegotsko okno na južni ladijski steni župnijske cerkve sv. Križa na Svibnem iz leta 1324.<sup>40</sup> Če je naše opazovanje pravilno, bi v tem primeru tovrstna profilacija v kombinaciji s polkrožnim oknom pomenila, da gradnje v večji meri še ohranjene romanske ladje ne moremo datirati pred drugo polovico 13. stoletja.

Na podlagi povedanega je že mogoče zaslutiti, da današnje cerkvene stavbe ne moremo neposredno povezati z začetki župnijske organizacije v 11. stoletju in da se točen odgovor v zvezi z vprašanjem o prvotnem sedežu župnije še vedno skriva pod tlaki v notranjščini. Kljub temu pa ostaja dejstvo, da je cerkev, zasnovana, denimo, v drugi polovici 13. stoletja, po velikosti prekašala tako šmarješko kot tudi tisto v Beli Cerkvi (če je seveda ta vendarle stala na mestu današnje stavbe) in je v takem obsegu zadostovala vsaj za tristopetdeset vernikov.<sup>41</sup> S tem se nedvomno odpira še druga opcija o prvotni funkciji cerkve; sama lega na vrhu hriba ter velikost cerkve namreč izražata tudi božjepotni karakter. Da bi se na tem območju že zelo zgodaj razvila Mariji posvečena romarska cerkev, ne bi bilo presenetljivo, saj je bil npr. Oglej že od četrtega stoletja naprej eno od središč in pospeševalcev čaščenja Marijinega kulta,<sup>42</sup> pozabiti pa ne gre niti morebitne vloge stiških cistercijanov, ki so imeli v neposredni bližini precej posesti. Ravno njim gre zasluga (seveda nekoliko kasneje) za gradnjo oziroma razvoj Marijinih romarskih cerkva na Trški gori pri Novem mestu in na Stopnem pri Škocjanu. Prav velika priljubljenost in vse večja veljava slednjih sta bili verjetno glavni razlog za spremembo patrocinija vinjevrške cerkve v 18. stoletju. Žal tudi o tej plati cerkve na Vinjem Vrhu doslej znani arhivski viri molčijo, tako da se vrsta na tem mestu zapisanih misli še vedno ne more otresti okvirov hipotetičnih razmišljanj.

**Opombe:**

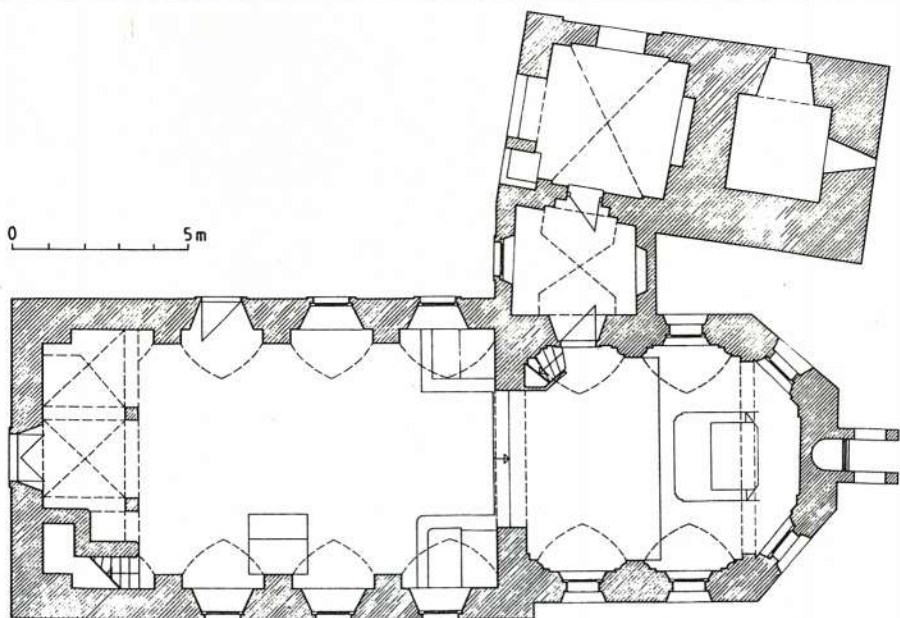
- 1 Anja Dular, Vinji vrh-Šmarjeta, *Arheološka najdišča Dolenjske*, Novo mesto, 1990, pp. 71–72.
- 2 Ivan Komelj: *Umetnostozgodovinska topografija Dolenjske*, razmnoženo kot tipkopis (original hrani Uprava RS za kulturno dediščino v Ljubljani).
- 3 Janez Höfler: *Gradivo za historično topografijo predjofinskih župnij na Slovenskem*, 5, Dolenjska II., Ljubljana, 1997, p. 51 (razmnoženo kot tipkopis).
- 4 Janez Höfler: *Trije popisi cerkva in kapel na Kranjskem in slovenskem stajerskem s konca 16. stoletja*, Ljubljana, 1983, p. 45.
- 5 Glej Robert Peskar, Gotsko stensko slikarstvo na Dolenjskem in v Beli Krajini – nova odkritja, *Varstvo spomenikov* 37, Ljubljana, 1997, p. 84 (sl. 14).
- 6 Robert Peskar, Gotsko stensko slikarstvo na Dolenjskem in v Beli Krajini – nova odkritja (kot op. 5), pp. 71, 77.
- 7 France Stele: *Slikarstvo v Sloveniji od 12. do srede 16. stoletja*, Ljubljana, 1969, pp. 233–236;
- 8 Jure Mikuž, Slikarstvo hrvaške skupine v šestnajstem stoletju na Slovenskem, *Zbornik za umetnostno zgodovino*, n. v. X, Ljubljana, 1973, pp. 13–27.
- 9 Cf. Ivan Komelj: *Gotska arhitektura na Slovenskem. Razvoj stavbnih členov in cerkevnege prostora*, Ljubljana, 1973, p. 48.
- 10 Ker okno ni v celoti ohranjeno, obstaja možnost odstopanja za centimeter ali dva.
- 11 Napis je zaradi prislonjenega tabernaklja slabo čitljiv in se glasi približno takole: "HOC OPUS REGIMINE REVMI ET AMPLMI DD. IOANNIS D.G. ABBATIS SITTICEN S.C.M. CONS. ECC...SIAE IMPENSIS CURA A DMRDI DM STEPHANI B.I..TTSH P...ANI RUDOLPHSB. PAROCHI AD S. MARGARETA E.E..TVM MDCLVIII".
- 12 Janez Höfler: *Gradivo* (kot op. 3), p. 51.
- 13 Sorodnosti z arhitekturo Candida Zullianija se kažejo predvsem v bogati členitvi vencev in oblikovanju pilastrov, kakršne poznamo npr. v samostanski cerkvi v Stični, ki je bila barokizirana približno v istem času (cf. Damjan Prelovšek, Ljubljanski baročni arhitekt Candido Zulliani in njegov čas, *Razprave I. razreda SAZU*, XV, pp. 79 ss.).

- 13 Franc Kos: *Gradivo za zgodovino Slovencev v srednjem veku*, III., Ljubljana, 1911, pp. 174–175 (št. 284).
- 14 Pavle Blaznik: *Urbarji freisinske škofije, Srednjeveški urbarji za Slovenijo*, IV, Ljubljana, 1963, p. 170.
- 15 Ivan Komej: *Umetnostozgodovinska topografija Dolenjske* (kot. op. 2);  
 Marijan Zadnikar: *Romanika v Sloveniji. Tipologija in morfologija sakralne arhitekture*, Ljubljana, 1982, pp. 389 ss.;  
 Janez Höfler: *O prvih cerkvah in pražupnijah na Slovenskem. Prelogomena k historični topografiji predjožefinskih župnij*, Ljubljana, 1987, p. 36.
- 16 Milko Kos: *Gradivo za historično topografijo Slovenije (za Kranjsko do leta 1500)*, I., Ljubljana, 1975, p. 65;  
 Božo Otrepec: *Gradivo za slovensko zgodovino v arhivih in bibliotekah Vidma (Udine), 1270–1405, Viri za zgodovino Slovencev 14*, Ljubljana, 1995, p. 257.
- 17 Milko Kos: *Gradivo za historično topografijo Slovenije (za Kranjsko do leta 1500)*, II., Ljubljana, 1975, p. 730.
- 18 Pavle Blaznik: *Urbarji freisinske škofije* (kot op. 14), p. 216.
- 19 Pavle Blaznik: *Urbarji freisinske škofije* (kot op. 14), pp. 171, 176.
- 20 Ferdo Gestrin, Otok (Gutenwerth), *Zgodovinski časopis*, 26, Ljubljana, 1972, pp. 33 ss.
- 21 Stane Granda, Srednjeveški trg Kronovo, *Grafenauerjev zbornik*, Ljubljana, 1996, pp. 323 ss.
- 22 Janez Höfler: *Gradivo* (kot op. 3), p. 53.
- 23 Cf. Jože Mlinarič: *Stiška opatija (1136–1784)*, Novo mesto, 1995, pp. 223 ss.
- 24 Marijan Zadnikar: *Romanika v Sloveniji* (kot op. 15), pp. 389 ss.
- 25 Milko Kos: *Gradivo za historično topografijo* (kot op. 17), p. 622.
- 26 Pavle Blaznik: *Urbarji freisinske škofije* (kot op. 14), p. 170.
- 27 Pavle Blaznik: *Škofja Loka in loško gospostvo (973–1803)*, Škofja Loka, 1973, pp. 20 ss.
- 28 Pavle Blaznik, Zemljiška gospostva v območju freisinske dolenjske posesti, *Razprave, IV/6*, Ljubljana, 1958, pp. 6, 19.
- 29 Marijan Zadnikar: *Romanika v Sloveniji* (kot op. 15), pp. 331 ss.
- 30 Marijan Zadnikar: *Romanika v Sloveniji* (kot op. 15), pp. 385–386.
- 31 Marijan Zadnikar: *Romanika v Sloveniji* (kot op. 15), pp. 210–212.
- 32 Marinka Dražumerič, Zagrad pri Škocjanu, *Varstvo spomenikov, XXVI*, Ljubljana, 1984, p. 326.
- 33 Cf. Janez Höfler: *O prvih cerkvah in pražupnijah* (kot. op. 15), p. 61.
- 34 Marijan Zadnikar: *Romanika v Sloveniji* (kot op. 15), p. 212. Arheološke raziskave v notranjščini cerkve sv. Helene v Dragi niso dale odgovora o vprašanju začetkov cerkve. Izkazalo se je le, da je bila cerkev sredi 15. stoletja močno poškodovana in da so jo pred letom 1531 (datacija freske sv. Krištofa) temeljito obnovili.
- 35 Marijan Zadnikar: *Romanika v Sloveniji* (kot op. 15), pp. 227–230.
- 36 Janez Höfler: *Gradivo* (kot op. 3), p. 54.
- 37 Okno v Šmarjeti je izmeril in zrisal župnik Fran Avsec (risbe hranijo v Nadškofijskem arhivu v Ljubljani); zunanje mere so znašale 160 x 76 cm, notranje pa ok. 115 x 24 cm.
- 38 Cf. Marijan Zadnikar: *Romanika v Sloveniji* (kot op. 15), pp. 27 ss.
- 39 Cf. Gottfried Weber: *Die Romanik in Oberbayern. Architektur - Skulptur - Wandmalerei*, Pfaffenhofen 1985; Gottfried Biedermann, Wim van der Kallen: *Romanik in Österreich*, Würzburg, 1990; Gottfried Biedermann: *Romanik in Kärnten*, Klagenfurt, 1994.
- 40 Ivan Stopar, K problemu t.i. "laške skupine". Razmišljanja ob novih stavbnozgodovinskih odkritjih, *Zbornik za umetnostno zgodovino*, n. v., XVII, Ljubljana, 1981, p. 15, sl. 2–3.
- 41 Cf. Gottfried Weber: *Die Romanik in Oberbayern* (kot op. 39), p. 15.
- 42 Cf. Lev Menše: *Marija v slovenski umetnosti. Ikonologija slovenske marijanske umetnosti od začetkov do prve svetovne vojne*, Celje, 1994, pp. 23 ss.; p. Odilo Hajnsšek: *Marijine božje poti*, Celovec, 1971, pp. 463 ss.



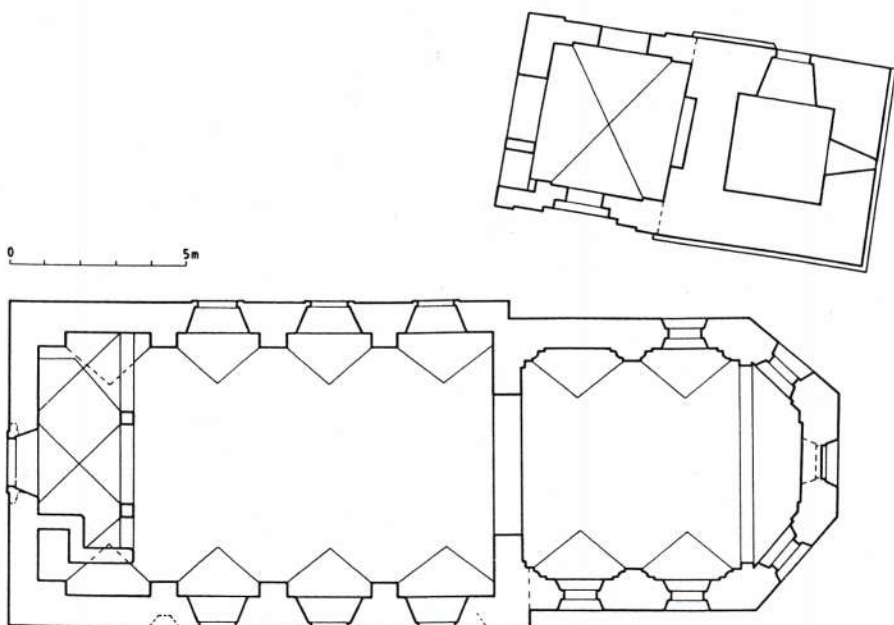
Vinji vrh, p.c. sv. Jožefa, notranjščina ladje proti zahodu (foto: Jože Gorjup)

Vinji Vrh, succursal church of St Joseph, the interior of nave extending towards the west (photo, Jože Gorjup)



Vinji vrh, p.c. sv. Jožefa, tloris cerkvenega kompleksa pred prenovo (risba: GIP Pionir, Novo mesto)

Vinji Vrh, succursal church of St Joseph, ground plan of the church's building complex prior to the renovation (drawing: GIP Pionir Novo Mesto)



Vinji vrh, p.c. sv. Jožefa, tloris cerkvenega kompleksa po prenovi

Vinji Vrh, succursal church of St Joseph, ground plan of the church's building complex after the renovation



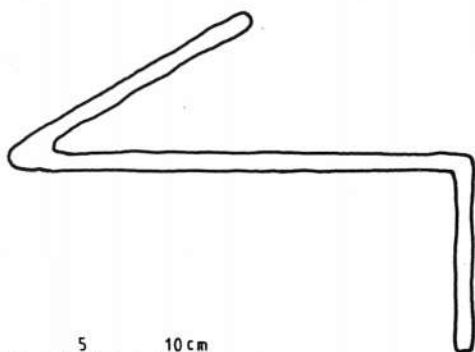
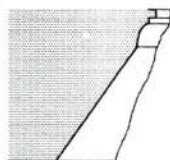
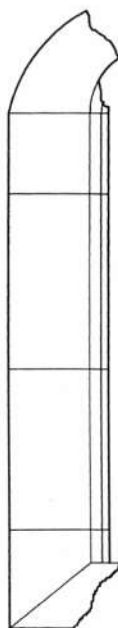


Vinji vrh, p.c. sv. Jožefa, ostanki romanskega okna med odkrivanjem

Vinji Vrh, succursal church of St Joseph, the discovery of remnants of a Romanesque window

Vinji vrh, p.c. sv. Jožefa, sv. Krištof – detajl

Vinji Vrh, succursal church of St Joseph, St Christopher - detail



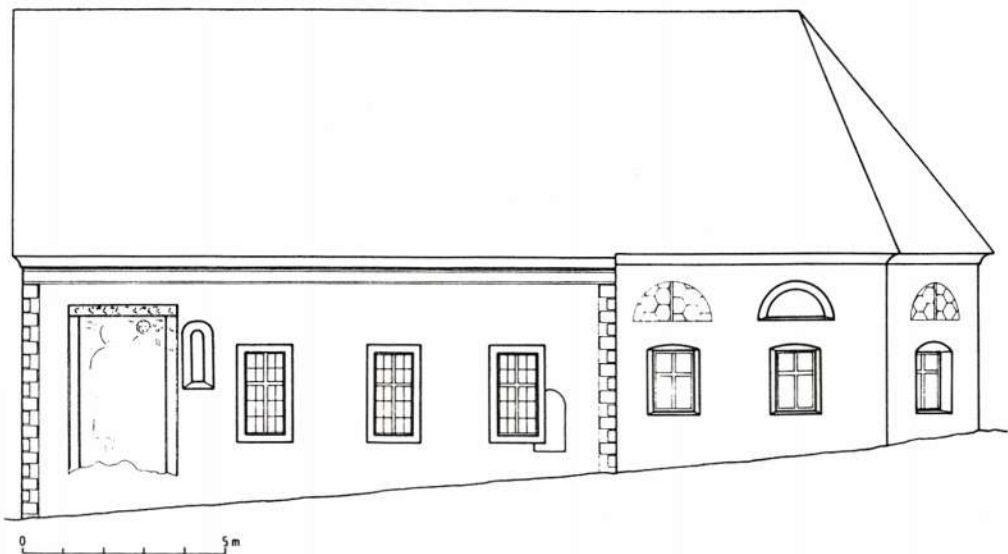
0 5 10 cm

Vinji vrh, p.c. sv. Jožefa, vklesano znamenje na jugozahodnem vogalniku

Vinji Vrh, succursal church of St Joseph, the mark cut in the south-western cornerstone

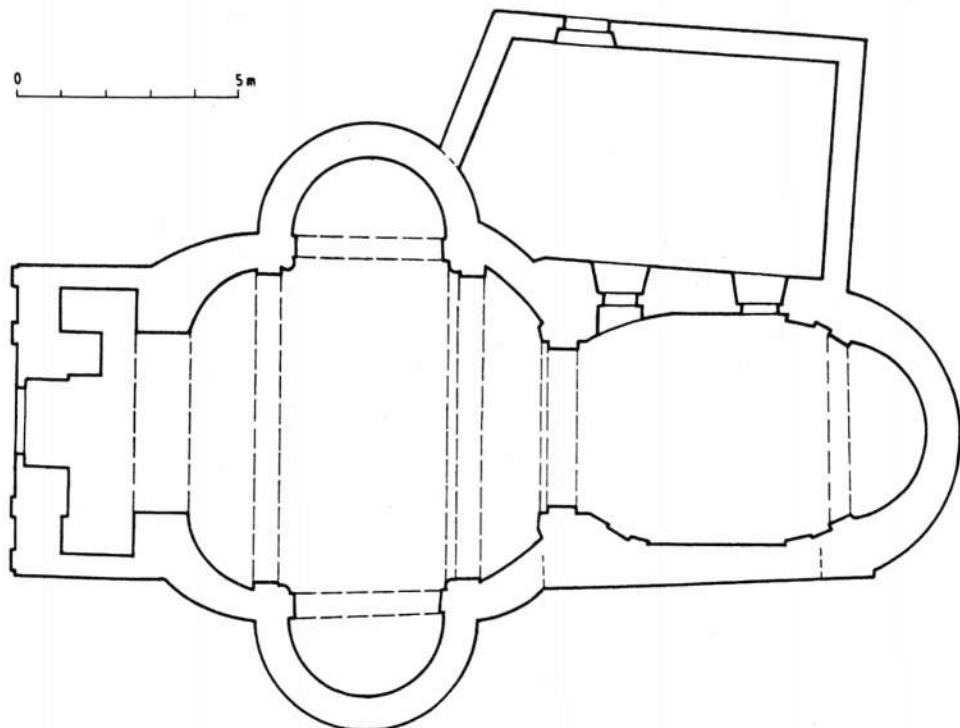
Vinji vrh, p.c. sv. Jožefa, ostanki romanskega okna (risal Bojan Zaletelj)

Vinji Vrh, succursal church of St Joseph, the remnants of the Romanesque window (drawing by Bojan Zaletelj)



Vinji vrh, p.c. sv. Jožefa, južna fasada (risal: Bojan Zaletelj)

Vinji Vrh, succursal church of St Joseph, the southern façade (drawing by Bojan Zaletelj)



Bela Cerkev, p.c. sv. Andreja, tloris cerkve (risala: Bojana Papež)

Bela Cerkev, the parish church of St Andrej, ground plan of the church (drawing by Bojana Papež)

Robert Peskar

# The Church of St Joseph in Vinji vrh pri Beli Cerkvi

Its architectural history and original function

**Key words:** Succursal church of St Joseph, Vinji Vrh, Bela Cerkev, Romanesque, Gothic, Baroque, frescoes, Croatian painters society, Freising Diocese, Valentin Metzinger, Janez Jurič Eisl, Candido Zuliani.

In specialist literature Vinji Vrh near Bela Cerkev is known primarily as an important archaeological site because it was there that one of the largest Iron Age settlements in Slovenia was discovered.<sup>1</sup> On the other hand, the church of St Joseph, a succursal church of the parish of Šmarjeta, remained completely unknown in professional circles, although its free-standing bell tower on the exposed hilltop visually dominates the whole area. This testifies to the fact that it must have played an important role in religious life at some time. The only art-historical designation to date is from an unpublished survey by Ivan Komelj. Based on the visible remnants of frescoes on the nave's exterior he designates the church as a remnant of medieval architecture which together with its furnishings obtained its present appearance in the late 17<sup>th</sup> century.<sup>2</sup>

Nothing else would be known about the church today if extensive renovation of the church's exterior had not been started in 1993 on the initiative of the parish office of Šmarjeta. Prior to the commencement of the renovation the staff of the Institute for the Protection of the Natural and Cultural Heritage of Novo Mesto carried out the necessary research of the building's shell. The investigations yielded interesting discoveries which shed light on the church's architectural history, especially on the period from the 15<sup>th</sup> century onwards. Though these discoveries are adequately presented today, the renovation and particularly the structural works were not quite carried out in full accordance with the specific guidelines for the preservation of monuments. Many elements, though perhaps of major importance only to the church's modern appearance, were either not executed or not completed. It is therefore absolutely necessary that the new findings described in this article are presented to a wider public, and that attention is drawn to some considerations and assumptions which may assign the church a more suitable position in the history of the parish organisation in this area – a position above the level of significance attributed to ordinary succursal churches.

Although it is customary to introduce the reader to the issue at hand by first presenting the available archive material, we prefer to start with a brief description of the progress of the renovation works and of the results of the investigations into the building's shell. The architectural substance is indeed far more eloquent than the archive sources which mention the

church for the first time in the late 16<sup>th</sup> century. Nevertheless, it is worth mentioning that the church was originally dedicated to St Mary and that the patronage was most likely modified in the 18<sup>th</sup> century when (in 1753) the altar of St Joseph is mentioned for the first time.<sup>3</sup> Another significant fact is that Bisantius' register of churches from 1581 mentions two churches in Vinji Vrh; in addition to St Mary's there was also the church of St Volbenk.<sup>4</sup> St Volbenk's stood north of the present church, but suffered so much damage from a fire in the early 19<sup>th</sup> century that it was later demolished. Today only the configuration of the terrain bears witness to its existence.

St Joseph's seems to have been spared this and similar calamities throughout its centuries of existence. Nevertheless, the complex of buildings has survived into the present in extremely poor condition. Before the renovation the complex consisted of: a rectangular nave, a polygonal presbytery with a small chapel on the eastern side, a free-standing bell tower with an added chapel on the western side, and a sacristy erected between the bell tower and the church. Not only were the walls of the church affected by humidity and the roofing deteriorated, but the complex was structurally unstable, the nave's western wall especially displayed considerably more cracks than the other walls due to the static imbalance.

Before beginning the structural rehabilitation we first attempted to evaluate the individual architectural units. It was established that the presbytery's adjacent chapel and the sacristy were of the most recent origin and that - being without artistic value - they were the most obtrusive elements in the entire layout. This was the main reason for the decision to remove the chapel and sacristy. The original proportions between the bell tower and church were thus re-established and provided better conditions for the execution of the structural renovation.

Test excavations and probes of the façade were started by uncovering the remnants of a fresco in the southern nave which were visible from underneath the whitewash. As expected a large depiction of St Christopher was revealed. A part of the broad border of tendril decoration and the face of the infant Jesus are preserved, but of the giant Christopher, there is only a section of his mantle, ornamented with a stencilled textile design.<sup>5</sup> The layer of paint is extremely faded in all preserved sections, especially in the bottom ones. This prevented us from undertaking restoration of the fresco *in situ* and the fragments were thus removed. Despite their poor condition it was possible to approximate the style and author of the fresco.<sup>6</sup> It is the work of a painter from the so-called Croatian society, known for its activities in the first decades of the 16th century. Geographically they were confined to central Slovenia, especially to Notranjska and Dolenjska.<sup>7</sup> The attribution of the fresco to the Croatian society is corroborated by the wide border of tendril decoration, the stylised parallel belts of clouds, the stylisation of the drapery and, finally by a motif characteristic of Croatian painters - Christ's fruit-bearing tree (presumably oranges). Though a comparison with contemporary wall paintings from Dolenjska (e.g. by the Master of Podpeč) proves the painting in Vinji Vrh to be of a lower quality, it nevertheless provides us with important and tangible evidence that the nave dates back to the Middle Ages, that is at least from the early 16<sup>th</sup> century.

The first concrete indications of the architectural development of the church were found in the nave's western wall, where next to the present-day portal (dated 1891) the remnants of a former Gothic profiled portal were uncovered. The exterior width of the portal is 219 cm, the splays consist of local sandstone and are polychromed in a burnt sienna tone. Unfortunately, repeated rebuilding of the church destroyed the splays to an extent that it is impossible to reconstruct the profiles. Nevertheless, what is left of the portal confirms that it was profiled with grooves and pear-shaped mouldings - the kind which in more or less similar forms became common in Slovenia after 1400 (Pleterje).<sup>8</sup>

This discovery of a Gothic portal made the remnants of a Gothic window's reveal, found in the eastern section of the nave's southern wall, less of a surprise. The window's exterior

dimensions are  $120 \times 79$  cm and it was set in the lower half of the wall - a rather common feature in Slovene Gothic architecture, especially after the first half of the 15<sup>th</sup> century (cf. the chapter church in Novo Mesto and Crngrob). It was certainly constructed at that location to provide more light for the side altars, but unfortunately another secondary window, cut into the wall during the baroque renovation, destroyed most of it, we therefore decided not to uncover the reveal.

Based on the discovery of Gothic architectural elements and taking into account the aforementioned analogies, the erection of the church may be dated approximately to the first half of the 15<sup>th</sup> century; a date confirmed perhaps by the discovery of a mark cut into the bottom south-western cornerstone. Marks of the same type are in fact found among those by stonemasons who built the Gothic church in Pleterje during the first and second decades of the 15<sup>th</sup> century, and this may provide us with at least an approximate date. It is, however, not quite certain whether the sign in question is a stonemason's or journeyman's mark because its size is about 25 cm and in this respect it is essentially different from similar known marks. Furthermore, its location is also unusual and questions concerning its purpose and meaning cannot be answered satisfactorily. We had at least come closer to determining the date of origin of the church, though the satisfaction was short-lived.

Further test samples taken from the upper half of the southern wall yielded remnants of a high semicircular window with stone splays to the right of the fresco of St Christopher. Their origin goes back further than the Gothic window and accordingly they belong to the Romanesque. The window's exterior dimensions are approximately  $165 \times 78$  cm, the interior ones approximately  $130 \times 26$  cm.<sup>9</sup> The window is marked by obliquely cut splays, consisting of sandstone ashlar, and beside the light well our attention was also caught by the profiles meant for glazing. Despite the fact that due to baroque treatment the window is not preserved as a whole, its size and location make it clear that the original church or, to be exact, its present nave, must date back to the Romanesque or at least to the 13<sup>th</sup> century. This of course raises a series of questions concerning more accurate dating and the original function of the church; the dimensions of the nave ( $15 \times 9.2$  m) by far exceed those of succursal churches in the area and the church must have played a significant role in the area's ecclesiastic organisation. Before tackling these issues we shall summarise the church's architectural history and the scope of individual remodelling works undertaken in the past. These emerge not only from the aforementioned discoveries, but also from remnants of architectural painting that already belong to the Modern Age. Among them are simple cornerstones, painted grey, at the corners of the nave and a segmental window intended to create an optical illusion in the upper half of the presbytery's wall, painted in a grey, burnt sienna tone.

The Romanesque church, which consisted of the present nave and altar room - the form of the latter will have to be determined by archaeological research, was probably first remodelled in the first half of or mid-15<sup>th</sup> century. It is not possible to determine the exact scope of the Gothic renovation but it seems very likely that beside the main portal and at least one window in the southern wall it also included the erection of a new trilaterally terminated presbytery which was later replaced by the present one. This medieval church was then baroque remodelled for the first time in the mid 17<sup>th</sup> century.

In this phase, the old window openings were probably walled up and new rectangular ones were made with marked limestone frames. The nave presumably remained covered with a flat wooden ceiling; following the fashion of the period the ribs in the Gothic presbytery were removed and the window openings remodelled. Remnants of ribs were recently found in a vineyard south of the church, but they may have belonged to the demolished church of St Volbenk. The church's exterior was decorated with painted cornerstones in grey, and just below the roof cornice of the longitudinal walls ran a horizontal row which articulated the

western facade. The interior of the church was embellished predominantly by three new, so-called golden altars: the side altars dedicated to SS Ursula and Rok as well as the main altar of St Mary with an inscription and dated 1658. The inscription informs us that the altar was erected when Janez Weinzirl was the abbot of Stična Abbey and it was paid for by the then parish priest of Šmarjeta.<sup>10</sup>

An even more extensive reconstruction was started around the mid-18<sup>th</sup> century. A document from 1753 in fact refers to the church as being “new”.<sup>11</sup> Actually, the old presbytery was dismantled and replaced by the present polygonal presbytery, articulated on the outside by a row of rectangular windows; above this row there was another one consisting of alternating painted and real segmental windows. An important change was that the entire interior of the church was covered by a barrel vault which rests on sturdy pilasters with richly decorated capitals. In the presbytery’s termination they even form something like a scenic triumphal arch under which the older altar, furnished with a new painting of *The Death of Joseph*, most likely made by painter Valentin Metzinger, shines. The pulpit was erected against the triumphal arch, in the nave, and beside the two older altars a new one, dedicated to St Notburga, was erected. The choir and organ, made by organ builder Janez Jurij Eisl, were built into the western side of the nave. The vault was probably not painted, but decorated or articulated with a simple stucco ornament in the form of foliage, reinforcements and frames of various baroque forms.

In this late Baroque form which resembles the style of Candido Zuliani, the last Italian architect active in Slovenia,<sup>12</sup> the church survived until the late 19th century. New stone portals were then built into the western and northern walls of the nave, and (though these may have come later) the aforementioned sacristy and chapel east of the presbytery were erected. A more accurate date for this major reconstruction is provided by the year 1891 on the main portal. The survey above indicates that the architectural history of the church itself and its development can be determined with relative accuracy as far as more recent periods are concerned. Unfortunately, the same cannot be said of the free-standing bell tower with added chapel. There are no elements preserved in the bell tower that would allow dating, therefore we can date it only roughly to the 16<sup>th</sup> or 17th century. In the first half of the 18<sup>th</sup> century, an open chapel with a ribbed groin vault, decorated with paintings, was added to its western side. These paintings are not the subject of this article and will not be treated in detail, but it is worth mentioning that the scenes on the vault’s medallions show the *Annunciation*, the *Birth of Christ*, the *Flight to Egypt*, and *The Visitation of Mary*. These paintings and perhaps also some later ones were most likely commissioned by one of the numerous fraternal orders (the Corpus Christi Order, the Rosicrucian Order, St Mary’s or St Joseph’s Order) active in the church. All these circumstances and facts strongly indicate that during the course of the centuries, Vinji Vrh developed into a major centre for pilgrimages. This makes the issue concerning the origins of the church, which, as established above, reach back far into the Middle Ages, all the more interesting. The issue is also highly significant because it may be connected to the origins of ecclesiastical organisation in the area. We are fortunate to be relatively well-informed about the foundation proper of the parish organisation, thanks to a famous document from 1074<sup>13</sup> issued in Aquileia. The document stipulates that per request of Sigehard, the patriarch of Aquileia, the Bishop of Freising, Ellenhard (1053–1078) is to build a church near the Slovene farms in Vinji Vrh (“*apud Uuinperch*”) on a site to be determined by the patriarch. This church was to be consecrated by the patriarch and would then be connected with the inhabitants of the said farms as well as others who were not under the Bishop’s rule. The document further mentions that the Bishop intends to erect, as appropriate, one or two more churches in locations favoured by both lords. At first sight, the document defines the site of the first church quite accurately, that is near the farms in Vinji Vrh, and this might be the first reference to the church in question, but in the specialist literature on the

subject the belief prevails that the name Vinji Vrh refers to a broader area.<sup>14</sup> The location of the first church was thus determined to be the present site of the parish church of St Andrej, at the foot of Vinji Vrh<sup>15</sup>. The place is mentioned for the first time in 1283 as the site of a stone church ("*Alba Ecclesia*"), and together with its patronage ("*sancti Andree de Alba ecclesia*") in 1376.<sup>16</sup> The majority of references to Vinji Vrh, like the one from 1251 ("*mons qui Weinperch dicitur*"),<sup>17</sup> actually refer to the entire hill, but among them we also find others, for instance in the Kleveland urbarium from 1318, there is a reference to the settlement ("*villa zedem Weinperg*").<sup>18</sup> It is also interesting to note that around 1306 a court is mentioned in Vinji Vrh ("*terciam partem iudicii and dem Weinperg*"),<sup>19</sup> and this would of course make the area much more important. However, if we keep in mind that as early as the mid-13<sup>th</sup> century the seat of the judiciary and/or of the penal court was in the nearby market of Gutenwerth (Otok pri Dobravi) on the Krka River<sup>20</sup> - another estate of the Bishops of Freising - then the seat of the judiciary cannot be connected with Vinji Vrh. It is obvious, however, that despite its lengthy duration as a settlement Vinji Vrh cannot have seen major development because it did not have the strategic, transport or economic conditions for it. These conditions were precisely those which generated the origin of the Gutenwerth market, which flourished during the latter half of the 13<sup>th</sup> century and the first half of the 14<sup>th</sup> century, causing the Krovno market, located a few kilometres up the Krka River, to stagnate.<sup>21</sup>

These facts, which show Vinji Vrh in a more revealing light, make us wonder whether the location of the first church, referred to in the 1074 document, is perhaps that of St Mary's in Vinji Vrh, and not that of the church of St Andrej in Bela Cerkev which, as mentioned above, makes a relatively late appearance in the documentation. Janez Höfler already drew attention to this<sup>22</sup>, though there is no hard evidence to support the assumption. Anyway, Bela Cerkev quite naturally belonged to the patronage of the Freising Chapter Church since it was the property of the Bishops of Freising, even though the actual founder of the parish was the Aquileian patriarch and not the Bishop. Considering the importance and scope of the medieval parish of Bela Cerkev - together with its vicarages (Otočec, Šmarjeta, Škocjan, Raka) it was incorporated into the Stična Abbey in 1454,<sup>23</sup> - it would be reasonable to presume that the present 1813 church of St Andrej (ill. 9) was erected on the same location as its older monumental predecessor. However, that is not the case.

In 1997, excavations for ventilation trenches were dug around the present church. Approximately one metre deep a layer was reached that was remarkably sterile, though it had been expected - and reasonably so - that remnants of older burials or foundations of an older building would be found. Only pieces of sandstone ashlar were found here and there in the structure of the bottom section of the walls and they may belong to an older building, but they could not be dated accurately. An exception was a 6.3 metre long and 3.7 metre high section of the southern presbytery with painted cornerstones from the 17<sup>th</sup> century, but it does not enable us to reconstruct the appearance of its architecture. It is of course possible that the remnants of the older church's foundations were discovered when the interior was cleared, but considering the relatively modest size of the present church this would indicate a considerably less ambitious layout. Furthermore, an even more intriguing fact is that there are no traces of older burials to which parish churches were entitled. In this case too, provided that the foundations of the older church were buried under the interior's floor, traces of older burials should have been unearthed. Now the question is whether the present parish church stands on the site of its medieval predecessor at all.

On the other hand, there is no reason to question the identification of the parish's original location. The name of the settlement, Bela Cerkev (*Alba Ecclesia* - White Church) provides enough indication to believe that it was the first church built from stone in the area. Furthermore, the 1704 document mentions two other churches which the Bishops of Freising intended to erect elsewhere on their estate. Marijan Zadnikar's treaty suggests that one of

these churches might be the old parish church of Šmarjeta,<sup>24</sup> first mentioned (“*apud p. Margaretam plebis Albe ecclesie*”) in 1314<sup>25</sup> as the location of a Lower Bavarian village (“*Inferiori Pairsdorf*”) around 1306.<sup>26</sup> These names thus confirm that the origin of the settlement was connected with the arrival of settlers from Bavaria. It is also well known that in the 12<sup>th</sup> and especially in the 13<sup>th</sup> centuries, for economic reasons, the Bishops of Freising systematically carried out (e.g. in the Loka area) colonisation of the land they owned, and that by 1291 the last wave of German settlers had arrived.<sup>27</sup> There are no accurate related dates on the Freising estates in Dolenjska since few German colonists were sent there. However, considering the first relevant references from 1251 (“*ambo Pairsdorf*”) we may presume<sup>28</sup> that colonisation was undertaken more or less in the same period as that of the Loka estate. Concerning the origins of the church in Šmarjeta these circumstances are quite significant because the arrival of settlers also meant that the need for a church(or churches) increased. As far as the Šmarjeta church is concerned this is all the more significant since its characteristic architecture - that of a church with a choir bell tower - clearly indicates connections with Bavaria.<sup>29</sup> It is hardly a coincidence that choir bell towers appeared in Dolenjska precisely in the area of the Freising estate. Furthermore, mention must be made of the choir bell tower next to the former parish church of St Katarina (?) in the Gutenwerth market, which, in the first half of the 13<sup>th</sup> century, replaced a semicircular apse.<sup>30</sup>

Though Marijan Zadnikar did not determine the origin of the Romanesque church in Šmarjeta, it is possible - based on the arguments above - to date it back to approximately the second half of the 12<sup>th</sup> or the first half of the 13<sup>th</sup> century, which is relatively late if we consider the 1074 document. The church of Šmarjeta is, of course, not the only Romanesque building that can be closely connected with the origin of the parish organisation in the area of the Dolenjska Freising estates. In addition to the excavated foundations of a Romanesque church in the former Gutenwerth market (to which we shall later return) an interesting church is certainly that of St Helena in Draga pri Beli Cerkvi<sup>31</sup>. It can be classified as Romanesque by its typical construction (a semicircular apse) but also by the construction method revealed by the renovation of the façade. Furthermore, a few years ago a small semicircular window with stone splays was discovered in the southern wall of the nave in the church of St Tomaž in Zagrad (parish of Škocjan) which definitely originates in the Romanesque period.<sup>32</sup> Finally, we should not forget the demolished church of St Volbenk in Vinji Vrh as the only one with a characteristic Bavarian patrocium, or the church of St John the Baptist in Mali Vinji Vrh which was most likely used as a baptistery by the parish of Bela Cerkev.<sup>33</sup> Unfortunately, no architectural elements of a nature that would allow accurate dating are preserved from either of these churches. Moreover, for all that is known about the churches in Draga and Zagrad they can hardly be dated to a time before the mid-13<sup>th</sup> century.<sup>34</sup> The most reliable dating is that of the foundations of St Katarina's in the Freising estate of Gutenwerth. Taking into account the later Romanesque reconstruction they date back to the 12<sup>th</sup> century (perhaps even from its first half).<sup>35</sup> This is early enough to associate the church even more closely with the origins of the parish organisation in this area, that is the late 11<sup>th</sup> century. It should also be added that within the parental ancient parish of Bela Cerkev it was precisely the parish of Gutenwerth which first gained autonomy (by the early 14<sup>th</sup> century at the latest).<sup>36</sup>

In connection with the issue of more exact dating, we must return finally to St Mary's in Vinji Vrh. As previously mentioned, the original forms of the altar space are not yet known, but a fragment of a semicircular window in the southern nave nevertheless provides some evidence for dating. First of all, it is interesting to note that its size and proportions are almost identical to that of the Romanesque window in the wall of the choir bell tower of the demolished church in Šmarjeta.<sup>37</sup> However, there are considerable differences in the profiles made for glazing the window (ill. 6) since they are of a kind that have not been found



elsewhere in window openings belonging to Slovene Romanesque architecture.<sup>38</sup> Similar forms are even rare in the Romanesque architecture of the German lands and occur only in major monastic and parish churches; even the motifs consist largely of mouldings.<sup>39</sup> The type found in Vinji Vrh became common only in Gothic architecture, and for the sake of illustration we may mention an admittedly modest-sized early Gothic window in the southern wall of the nave in the parish church of The Holy Cross in Svibno, dating from 1324.<sup>40</sup> If our observations are correct, such profiles - combined with the semicircular window - would mean that the erection of the largely preserved Romanesque nave cannot be dated before the second half of the 13<sup>th</sup> century.

The arguments above suggest that the present church building cannot be directly linked to the origins of the parish organisation in the 11<sup>th</sup> century and that an exact answer to the question of where the original site of the parish is located is still buried under the floor of the church's interior. But it is nevertheless a fact that the size of the church, which we may presume to have been designed in the latter half of the 13<sup>th</sup> century, exceeds that of the churches in Šmarjeta as well as in Bela Cerkev (if, of course, the latter really stood on the site of the present church) and that it was capable of holding at least three-hundred-and-fifty worshippers.<sup>41</sup> This certainly provides us with another option regarding the original function of the church; its location on a hilltop and its size alone make reference to a possible pilgrimage destination. That a pilgrim church dedicated to St Mary developed very early in this area is hardly a surprise since Aquileia was one of the centres and instigators of the worship of St Mary<sup>42</sup> from the fourth century onwards. Moreover, one should not forget the possible role the Cistercian Abbey in Stična may have played with its extensive estates in the immediate vicinity. It is precisely to the Cistercians that we owe the erection (though somewhat later, of course) and development of the pilgrim churches of St Mary in Trška Gora pri Novem Mestu and in Stopno pri Škocjanu. The fact that these churches became immensely popular and increasingly significant was probably the main reason for the modification of the patronium in the church in Vinji Vrh in the 18<sup>th</sup> century. It is unfortunate that so far the available archive sources have yielded no information on this aspect of the church in Vinji, and that many of the ideas put forth in this article continue to be at the level of hypothetical reflections.

## Notes:

- 1 Anja Dular, *Vinji vrh-Šmarjeta, Arheološka najdišča Dolenjske*, Novo mesto, 1990, pp. 71-72.
- 2 Ivan Komelj, *Umetnostnozgodovinska topografija Dolenjske*, copied as type-written manuscript (the original is with the Office of the Republic of Slovenia for Cultural Heritage in Ljubljana).
- 3 Janez Höfler, *Gradivo za historično topografijo predjošefinskih župnij na Slovenskem*, 5, Dolenjska II., Ljubljana, 1997, p. 51 (type-written manuscript).
- 4 Janez Höfler, *Trije popisi cerkva in kapel na Kranjskem in Slovenskem Štajerskem s konca 16. stoletja*, Ljubljana, 1983, p. 45.
- 5 Robert Peskar, *Gotsko stensko slikarstvo na Dolenjskem in v Beli Krajini - nova odkritja, Varstvo spomenikov*, 37, Ljubljana, 1997, p. 84 (Ill. 14).
- 6 Robert Peskar, *Gotsko stensko slikarstvo na Dolenjskem in v Beli Krajini - nova odkritja* (as in note 5), pp. 71, 77.
- 7 France Stele, *Slikarstvo v Sloveniji od 12. do srede 16. stoletja*, Ljubljana, 1969, pp. 233-236.
- 8 Jure Mikuz, *Slikarstvo hrvaške skupine v šestnajstem stoletju na Slovenskem, Zbornik za umetnostno zgodovino*, n. v., X, Ljubljana, 1973, pp. 13-27.
- 9 Cf. Ivan Komelj, *Gotska arhitektura na Slovenskem. Razvoj stavbnih členov in celotnega prostora*, Ljubljana, 1973, p. 48.
- 10 The window is not preserved in its entirety and the dimensions may vary by a centimetre or two.
- 11 Due to the added tabernacle the inscription is not completely legible and reads approximately as follows: "HOC OPUS REGIMINE REVMI ET AMPLMI. DD. IOANNIS D.G. ABBATIS SITTCEN S.C.M. CONS. ECC. SIAE IMPENSIS CURA A DMRDI DM STEPHANI B.L. TTSH P. ANI RUDOLPHSB. PAROCHI AD P. MARGARETA E.E. TVM MDCLVIII".
- 12 Janez Höfler, *Gradivo* (as in note 3), p. 51.
- 13 Similarities to the architecture of Candido Zuliani are especially evident in the rich articulation of the cornices and in the forms of the pilasters as we know them from the monastery church in Stična, which was baroque remodelled around the same time (cf. Damjan Prelovšek, *Ljubljanski baročni arhitekt Candido Zuliani in njegov čas, Razprave I. razreda SAZU*, XV, pp. 79 ff.).
- 14 Franc Kos, *Gradivo za zgodovino Slovencev v srednjem veku, III.*, Ljubljana, 1911, pp. 174-175 (št. 284).
- 15 Pavle Blaznik, *Urbarji freisinske škofije, Srednjeveški urbarji za Slovenijo*, IV, Ljubljana, 1963, p. 170.
- 16 Ivan Komelj, *Umetnostnozgodovinska topografija Dolenjske* (as in note 2);  
Marian Zadnik, *Romanika v Sloveniji. Tipologija in morfologija sakralne arhitekture*, Ljubljana, 1982, pp. 389 ff.
- 17 Janez Höfler, *O prvih cerkvah in prazupnjah na Slovenskem. Prolegomena k historični topografiji predjošefinskih župnij*, Ljubljana, 1987, p. 36.
- 18 Milko Kos, *Gradivo za historično topografijo Slovenije (za Kranjsko do leta 1500)*, I., Ljubljana, 1975, p. 65;
- 19 Božo Otrepec, *Gradivo za slovensko zgodovino v v arhivih in bibliotekah Vidna (Udine), 1270-1405*, Viri za zgodovino Slovencev 14, Ljubljana, 1995, p. 257.
- 20 Milko Kos, *Gradivo za historično topografijo Slovenije (za Kranjsko do leta 1500)*, II., Ljubljana, 1975, p. 730.
- 21 Pavle Blaznik, *Urbarji freisinske škofije* (as in note 14), p. 216.
- 22 Pavle Blaznik, *Urbarji freisinske škofije* (as in note 14), pp. 171, 176.

- 20 Ferdo Gestrin, Otok (Gutenwerth), *Zgodovinski časopis*, 26, Ljubljana, 1972, pp. 33 ff.
- 21 Stane Granda, Srednjeveški trg Kronovo, *Grafenauerjev zbornik*, Ljubljana, 1996, pp. 323 ff.
- 22 Janez Höfler, *Gradivo* (as in note 3), p. 53.
- 23 Cf. Jože Mlinarič: *Stiška opatija (1136–1784)*, Novo mesto, 1995, pp. 223 ff.
- 24 Marijan Zadnikar, *Romanika v Sloveniji* (see note 15), pp. 389 ff.
- 25 Milko Kos, *Gradivo za historično topografijo* (see note 17), p. 622.
- 26 Pavle Blaznik, *Urbarji freisinske škofije* (as in note. 14), p. 170.
- 27 Pavle Blaznik, *Škofja Loka in loško gospostvo (973–1803)*, Škofja Loka, 1973, pp. 20 ff.
- 28 Pavle Blaznik, Zemljiška gospostva v območju freisinske dolenske posesti, *Razprave*, IV/6, Ljubljana, 1958, pp. 6, 19.
- 29 Marijan Zadnikar, *Romanika v Sloveniji* (as in note 15), pp. 331 ff.
- 30 Marijan Zadnikar, *Romanika v Sloveniji* (as in note 15), pp. 385–386.
- 31 Marijan Zadnikar, *Romanika v Sloveniji* (as in note 15), pp. 210–212.
- 32 Marinka Dražumerič, Zagrad pri Škocjanu, *Varstvo spomenikov*, XXVI, Ljubljana, 1984, p. 326.
- 33 Cf. Janez Höfler, *O prvih cerkvah in pražupnijah* (as in note 15), p. 61.
- 34 Marijan Zadnikar, *Romanika v Sloveniji* (as in note 15), p. 212. Archaeological research of the interior of the church of St Helena in Draga did not yield answers to the questions on the origins of the church. It was however confirmed that the church was heavily damaged in the mid-15th century and that it was thoroughly renovated before 1531 (the date of the St Christopher fresco).
- 35 Marijan Zadnikar, *Romanika v Sloveniji* (as in note 15), pp. 227–230.
- 36 Janez Höfler, *Gradivo* (as in note 3), p. 54.
- 37 The window in Šmarjeta was measured and drawn by parish priest Fran Avsec (the drawings are in the archdiocesan archives in Ljubljana); the outside dimensions are 160 / 76 cm, the inside ones around 115 / 24 cm.
- 38 Cf. Marijan Zadnikar, *Romanika v Sloveniji* (as in note 15), pp. 27 ff.
- 39 Cf. Gottfried Weber, *Die Romanik in Oberbayern. Architektur - Skulptur - Wandmalerei*, Pfaffenhofen, 1985; Gottfried Biedermann, Wim van der Kallen: *Romanik in Österreich*, Würzburg, 1990; Gottfried Biedermann: *Romanik in Kärnten*, Klagenfurt, 1994.
- 40 Ivan Stopar, K problemu t. im. "laške skupine". Razmišljanja ob novih stavbnogodovinskih odkritjih, *Zbornik za umetnostno zgodovino*, n. v. XVII, Ljubljana, 1981, p. 15, III. 2–3.
- 41 Cf. Gottfried Weber, *Die Romanik in Oberbayern* (as in note 39), p. 15.
- 42 Cf. Lev Menaše, *Marija v slovenski umetnosti. Ikonologija slovenske marijanske umetnosti od začetkov do prve svetovne vojne*, Celje, 1994, pp. 23 ff.; p. Odilo Hajnšek: *Marijine božje poti*, Celovec, 1971, pp. 463 ff.

Alenka Kuševič

# Cerkev sv. Jožefa v Ljubljani

UDK 719.001.63:726.54(497.4 Ljubljana)

**Ključne besede:** Sv. Jožef, Ljubljana, neoromanika, jezuiti, Anselm Werner, Jože Plečnik, konservatorstvo, restavratorstvo, denacionalizacija, Viba film.

## Povzetek

Članek je povzetek okvirnega konservatorskega programa za cerkev sv. Jožefa na Poljanah, ki sem ga izdelala kot pripravnica na Upravi RS za kulturno dediščino.<sup>1</sup>

Jezuitska cerkev sv. Jožefa, po dimenzijah največja v Ljubljani, sodi s svojo neoromansko zunanjsčino v čas historiciistične arhitekture ob koncu 19. in v začetku 20. stoletja. Grajena je bila v letih med 1912 in 1914 po načrtu benediktinskega arhitekta Anselma Wernerja. Čista arhitektura, brez pretiranega okrasja, predstavlja vmesno fazo med poznim historicizmom in funkcionalizmom. Bolj kot arhitektura je cerkev pomembna zaradi notranje opreme, za katero je med leti 1922 in 1941 načrte izdelal Jože Plečnik. Pri načrtovanju se je zgledoval po beuronski šoli.

Cerkev je le kratke čas služila sakralnemu namenu. Med prvo svetovno vojno so bili v njej nastanjeni avstrijski vojaki, pozneje je bilo v njej vojaško skladišče.

Po drugi svetovni vojni je bila nacionalizirana in predana v uporabo filmskemu podjetju, današnjemu Viba filmu. S preureditvijo v snemalni studio je bila cerkevna notranjsčina precej uničena, najhujše posledice je utrpela notranja oprema, predvsem Plečnikova dela, ki so bila razen velikega oltarja sv. Jožefa uničena, deloma prenesena v druge sakralne objekte ali pa so izginila.

Leta 1996 je Vlada RS v dogovoru z jezuiti sklenila, da bo cerkev obnovila in jo vrnila. Obnovljena naj bi bila do stopnje, kakršna je bila pred nacionalizacijo z izboljšavami: z urejeno zunanostjo in notranostjo ter glavnim oltarjem, brez druge notranje opreme. V ta namen je država leta 1997 zagotovila posebna proračunska sredstva v višini 250.459.000 tolarjev. Spodbuda za odločitev je bila tudi stoletnica ljubljanskega potresa in načrtovana potresna pobožnost ter politično spodbujane procesije. Pomemben razlog je bil bližajoci se obisk papeža Janeza Pavla II. v Sloveniji. Cerkev je bila leta 1996 denacionalizirana in na Veliko noč istega leta slovesno predana lastnikom. Postopek obnove je potekal v treh fazah. Še pred obnovo je bila ustanovljena komisija za nadzor in spremljavo del, v kateri so bili tudi predstavniki ljubljanskega regionalnega zavoda za kulturno dediščino (nadalje LRZVNKD) in Uprave RS za kulturno dediščino v sestavi Janez Kromar, Franc Vardjan in Gojko Zupan. Načrt prenove cerkve je izdelal arhitekt dr. Jože Marinko, vsa gradbena dela je izvajalo Gradbeno podjetje Grosuplje. Pogoj za opravljeno prvo fazo obnove je bila dokončna izselitev Viba filma iz cerkve. V tej fazi so izpehali očiščevalna dela, odstranjeni so bili vsi dodatki v notranjosti, izolacija in dozidave, ki so bile v cerkvi nameščene po letu 1949.

V drugi fazi je bila obnovljena zunanost cerkve, za katero so izdelali predhodne konservatorske smernice in okvirni konservatorski program. Zamenjana je bila strešna kritina, obnovljene so bile vse fasade in zvonik. Izdelali so tudi statične izračune, projekt arhitekturne obnove in načrte gradbenih del.

V zadnji fazi so uredili notranjost objekta, tlakovali okolico, spremenili ograjo ter zazelenitev. Treba je bilo ohraniti obstoječe elemente: posebej stebre s figuralnimi kapiteli v ladji in prezbiteriju, originalen kasetiran strop, kupolo s primarno barvanimi obočnimi polami in kiparski okras na zahodni fasadi. Sem sodi še obnova prezbiterija s Plečnikovim oltarjem in vsemi ohranjenimi elementi, vključno z barvanjem sten.

*Članek uvršča cerkev v zgodovinski razvoj tega dela Ljubljane, dodaja podatke o cerkvi in drugih jezuitskih objektih na Poljanah. Poglavlje o postopku prenove cerkve sklenem s povzetkom o izpeljanih obnovitvenih delih.*

## V prostoru in času

Ljubljanski jezuitski kompleks s samostanom, cerkvijo sv. Jožefa in Domom duhovnih vaj na Zrinjskega<sup>2</sup> 9 in 11 leži v Poljanskem predmestju, v senci grajskega griča. V srednjem veku je območje s cerkvijo pripadalo Zgornjim Poljanam, ki so tedaj spadale pod zemljiško gospostvo Šempetrske fare, po ustanovitvi leta 1461 pa pod ljubljansko škofijo in njen stolni kapitelj.<sup>3</sup> V dresdenski varianti fortifikacijskega načrta vojaškega arhitekta Nicola Angielinija iz leta 1560 je poljansko predmestje predstavljeno kot ledina. Načrt kaže še široko strugo reke in osnovno shemo poti. Tedaj je verjetno stalo le nekaj vzdolžnih predmestnih hiš ob Streliški in Poljanski cesti. V Stierovem načrtu iz leta 1654 je Poljanska cesta že natančneje izrisana. Ob njej je nekaj vzdolžnih strnjjenih hiš, medtem ko je področje Spodnjih Poljan onstran Ljublanice precej bolj pozidano. Obe vijugavi prometnici sta sledili ježam Ljublanice na severu in pobočju grajskega griča na jugu. Zahodna meja območja je bilo mestno obzidje. Vzhodna zamejitev je nastala šele z gradnjo Gruberjevega kanala.

Parcele so bile ortogonalno urejene, kar potrjuje karta Janeza Dizme Florjančiča, iz leta 1774. V naslednjih letih se je pozidava objektov širila vzdolž Poljanske ceste. Do konca 18. stoletja ni posegala na področje vrtov in njiv. S pomočjo načrtov lahko ugotovimo, da je ostal prostor današnjega samostana nepozidan vse do konca 19. stoletja. Te površine so zavzemali preprosti vrtovi, ki so dobili izbrano, poznobaročno obliko s popeskanimi potmi, natančno in geometrično urejenimi gredami, ograjami in celo vodometi. Sedanja Ulica talcev je bila dolgo le pot za hišami in vrtovi, meja med njimi in njivami, na robu območja sedanjega samostana.<sup>4</sup>

Zemljišče jezuitskega kompleksa je urejeno ortogonalno; kare s cerkvijo omejujejo Ulica talcev na severu, Ulica stare pravde na jugu, Zarnikova na vzhodu in Zrinjskega na zahodu. Parcelacija in ulični sistem sta bila šele v začetku 20. stoletja urejena v modernejši sistem, ki je bil v Ljubljani posebej izrazit na območju med Cankarjevo in Rimsko cesto in kasneje med srednjeveškim jedrom in železniško progno.

Zidavo cerkve v poljanskem predmestju je leta 1895 praktično načrtoval in posebej predlagal Maks Fabiani v svojem regulacijskem načrtu za mesto Ljubljana. Predvidel je dve cerkvi, eno v poljanskem predmestju (cerkev sv. Jožefa) in drugo v Krakovem.<sup>5</sup> Poljanska stavba naj bi bila orientirana drugače, da bi z daljšo stranico poudarila lego blizu mestne obvoznice, ringa. Tudi Camillo Sitte omenja v svojem regulacijskem načrtu cerkev sv. Jožefa. Ena izmed značilnosti njegovega načrta je, da naj bi bile nekatere ceste naravnane na znamenite arhitekture oziroma urbanistične dominante, ali pa naj se novi monumentalni objekti postavijo na kraje, kjer zavzemajo tak pomen. Tako je lociral cerkev sv. Jožefa z zvonikom ob Poljansko cesto,<sup>6</sup> kjer naj bi bila dominantna stavba z zvonikom tudi poglavitna sestavina manjšega trga.

Cerkev se idejno vklaplja v zasnovo Ljubljane ob koncu 19. stoletja, v čas, ko je bila Ljubljana še majhno glavno mesto ene od provinc avstroogrške monarhije. Historicizem, značilen slog tega časa, je poleg institucionalnih zgradb, za katere je veljal kot pravilo, zajel tudi cerkveno arhitekturo. V tem obdobju so bile v Ljubljani in njeni okolici poleg Jožefove cerkve zgrajene: leta 1851 neogotska evangeličanska Kristusova cerkev na Gosposvetki cesti,<sup>7</sup> med leti 1881 in 1883 neogotska cerkev lazaristov Srca Jezusovega na Taboru,<sup>8</sup> po potresu, leta 1895 obnovljena cerkev sv. Janeza Krstnika v Trnovem v neoromanskem slogu.<sup>9</sup> Med leti 1904 in 1924 je bila zgrajena še salezijanska cerkev Marije pomočnice na Rakovniku.<sup>10</sup> Raimund Jeblinger, arhitekt iz Linza, ki se je ukvarjal s prenovo trnovske cerkve, je leta 1896 izdelal tudi načrt za prenovo v potresu poškodovane cerkve sv. Jakoba v Ljubljani in končno je bil on tisti, ki je izdelal prvi načrt za jezuitsko cerkev sv. Jožefa.

## Zgodovinska skica jezuitskega stavbnega kompleksa

Jezuiti so že leta 1889, po vrnitvi iz Repenj v hišo pri sv. Florjanu v Ljubljani, razmišljali o gradnji nove redovne hiše. Leta 1894 so kupili na Poljanah Dečmanovo njivo (89 x 97 m), ki se je raztezala od Poljanske ceste do prostora, kjer stoji zdaj cerkev sv. Jožefa. Pozneje so dokupili še dve njivi (86 x 92 m), ki sta mejili na Dečmanovo njivo. 14. septembra 1896 so na zemljišču na Elizabetini, zdaj Zrinjskega cesti, položili temeljni kamen za novo redovno hišo.<sup>11</sup> Vanjo so se vselili 8. novembra 1897. V pritličju hiše so uredili primerno veliko hišno kapelo, posvečeno sv. Jožefu, in poleg nje kongregacijsko kapelo s podobo Marije "della Strada". Hišna kapela naj bi začasno služila javnemu bogoslužju. Imela je oltar, spovednice, kor in prižnico. Leta 1898 so zgradili in zazelenili hišni vrt. Denar za gradnjo stavbe in vrta so dobili s prodajo hiše pri Sv. Florjanu, prodajo dela Dečmanove njive po parcelah, nekaj denarja so dodali dobrotniki. Ko so bili dolgovi poplačani, so začeli zbirati prispevke za graditev cerkve sv. Jožefa.

Dan pred potresom, na Veliko noč 14. aprila 1895, je časnik *Slovenski narod* poročal, da nameravajo jezuiti v teku leta začeti zidati *ob novo otvorjeni cesti med Poljansko cesto in Streliškimi ulicami* cerkev s samostanom in ograjenim vrtom. Omenjen je bil načrt arhitekta Felbingerja (?) iz nemškega Lienza. Po njegovem projektu naj bi bila cerkev zidana v romanskem slogu, *sicer majhna, toda prav lična in morebiti najlepša v Ljubljani*.<sup>12</sup> V članku gre verjetno za pomoto, saj se na prvih načrtih iz leta 1894 pojavlja ime arhitekta Raimunda Jeblingerja iz Linza.<sup>13</sup>

Pozneje so se odločili za shematičen in tradicionalističen načrt Tirolca, meniha Anselma Wernerja iz benediktinske opatije v avstrijskem Seckau. Načrt je izdelal februarja leta 1911. Na izbor so gotovo vplivali širši krogi, predvsem odobritev cerkvenih oblasti v Rimu in avstrijski prestolnici. Arhitekt je verjetno le malo časa prebil na gradbišču. Delo na objektu je nadziral njegov tehnik Pavel Bartscherer. Zidal je ljubljanski stavbni podjetnik Valentin Scagnetti s svojim podjetjem. Z gradnjo so začeli v juniju 1912. leta. Temeljni kamen je 4. avgusta 1912 blagoslovil škof Anton Bonaventura Jeglič.

Sredi marca leta 1913 je bil končan zvonik, konec aprila je bila dokončana kupola. Dvaindvajsetega maja je škof blagoslovil 4 m visok križ, ki so ga postavili na vrh 59 m visokega, mogočnega stolpa. Da bi zbrali potrebna sredstva za nakup zvonov, je bilo 29. maja ustanovljeno *Društvo za nabavo zvonov za novo cerkev sv. Jožefa*. S članarino in drugimi prihodki so v kratkem času zbrali potrebno vsoto. Pri ljubljanski tovarni zvonov Samassa so naročili pet zvonov. Blagoslovil jih je škof dr. Anton Bonaventura Jeglič 16. novembra 1913. V zvonik so jih obesili 31. januarja 1914.

Do maja 1914 so bila opravljena druga najnujnejša dela pri cerkvi, predvsem na njeni zunanjsčini. Manjkala so vrata, tlaki in vsa notranja oprema. Zaradi pomanjkanja finančnih sredstev so dela tik pred prvo svetovno vojno zastala. Po njenem izbruhu so bila povsem onemogočena. Okoli leta 1914 je bil izdelan kiparski okras na zahodnem portalu z motiviko iz zgodbe sv. Jožefa tesarja. Izdelal ga je domači kipar Anton Štefcič po načelih, ki jih je zahtevala beuronska umetniška šola.<sup>14</sup>

Nedokončano cerkev je med vojno zasegla avstrijska vojaška oblast in ob mobilizaciji avgusta leta 1914 v njej nastanila 200 vojakov. Pozneje, do avgusta leta 1915, so cerkev uporabljali za vojaško skladišče. Deloma pod pritiskom vlade, deloma prostovoljno, da bi pomagali revnejšim slojem, so cerkev za neznatno odškodnino prepustili mestni aprovizaciji. Cerkev je postala veliko mestno skladišče za moko, meso in druga živila.<sup>15</sup> Kakor druge cerkve je morala tudi ta pod pritiskom vojaških oblasti oddati bakreno streho in štiri največje zvonove.

Mestna aprovizacija je cerkev izpraznila šele februarja 1921. Do avgusta 1921 je cerkev še naprej uporabljalo socialno skrbstvo mesta Ljubljana. V tem času je mestna uprava popravila škodo, ki je nastala v času aprovizacije in cerkev izročila jezuitom. Z željo, da bi cerkev

spet namenili bogoslužnim namenom, so jezuiti začeli zbirati denar, s katerim bi cerkev dokončali in ji priskrbeli najnujnejšo notranjo opremo.

V oktobru leta 1921 so s cementnimi ploščami pokrili tla. Delo je opravilo stavbno podjetje Valentina Accetta. Cerkev so prepleskali. Glavna vrata je izdelalo lesno podjetje Rojina, klopi je naročila družina Kobijeva z Brega kot svoj dobrodelni prispevek. Postavili so provizorične oltarje.

Leta 1921 se je iz Prage vrnil Jože Plečnik. Plečnik ob prihodu v Ljubljano doma ni imel veliko prijateljev, še manj naročnikov. Eden izmed redkih, s katerimi se je družil, je bil rektor jezuitskega reda Franc Tomc. Ta mu je kmalu po prihodu ponudil notranjo ureditev jezuitske cerkve sv. Jožefa, kmalu za tem pa še večje naročilo, načrt za Dom duhovnih vaj ob jezuitskem samostanu.<sup>16</sup> Plečnik same cerkve in slabokrvnega projekta Anselma Wernerja ni cenil, a so ga nanjo in njeno okolico vezali spomini na njegova zgodnja ljubljanska dela. K pozitivni odločitvi je gotovo pripomogel privlačni zavetnik cerkve, ki je arhitektov patron in velike dimenzije praznega prostora, ki ga je bilo treba opremiti.

V zgodnjih dvajsetih letih je narisal oltarček, borduro za tlak v apsidi in na koru, kelih in lončeno peč v samostanu. Leta 1923 je postavil prižnico in nad njo baldahin.<sup>17</sup> Med drugo Plečnikovo notranjo opremo sodijo tudi lestenci, orlični na drogovih, steber z lučjo v prezbitერიju in še nekaj drobnih izdelkov.<sup>18</sup> Cerkev je 19. marca 1922 blagoslovil škof Anton Bonaventura Jeglič.<sup>19</sup> Leta 1927 so v cerkveni stavbi odprli kongregacijsko kapelo, kasneje uredili dvorano z gledališkim odrom, zakristijo in pozneje (1935) indijski misijon.<sup>20</sup> Leta 1938 je Plečnik narisal neizveden načrt za celotno ureditev cerkvene dvorane z znižanim stropom.<sup>21</sup>

Leta 1933 je jugoslovanska vlada hotela pregnati vse jezuite na otok Vis. Zaradi bojazni, da bi vsa jezuitska lastnina na Zrinjskega 9 in 11 prišla v državno last, je tedanji predstojnik Viktor Kopatin kot predstavnik "Kolegija očetov jezuitov" 10. februarja 1933 sklenil pogodbo z ljubljansko škofijo, s katero je formalno prodal vso imenovano lastnino ljubljanski škofiji. Ta je postala formalna lastnica vsega jezuitskega imetja v Ljubljani. Dejanski lastniki so ostali jezuiti, kajti zaradi posredovanja zagrebškega nadškofa dr. Antona Bauerja ni prišlo do njihovega izgona.

V spomin na 400-letnico ustanovitve jezuitskega reda so tedanji cerkveni in civilni voditelji 26. maja vsem Slovencem, častilcem sv. Jožefa, napisali posebno pismo. Prosili so jih za finančno pomoč, da bi dokončali cerkev, predvsem njen glavni oltar. V arhivu Uprave RS za kulturno dediščino je shranjen faksimile odloka, datiran 17. junija 1940, v katerem ban dr. Marko Natlačen iz banovinskih sredstev nakazuje podporo za gradnjo cerkve sv. Jožefa v znesku 10.000. din. (deset tisoč din).<sup>22</sup>

K sodelovanju so znova povabili Jožeta Plečnika, ki je sprejel načrtovanje vse opreme in delno preureditev cerkve. Šlo je predvsem za obogatitev z oltarji in dekoriranje sten v osrednjem delu. Eno samo delo, izvedeno v celoti, je veliki oltar s kipom sv. Jožefa v apsidi. Oltar je iz črnega podpeškega marmorja. Leseni kip sv. Jožefa je izdelal kipar Božidar Pengov.

Ob posvetitvi je na oltarju stala začasna plastika sv. Jožefa, nekoliko manjša in oblikovno skromnejša. Leseni model glavnega oltarja hranijo v depoju ljubljanskega Mestnega muzeja. Dr. Damjan Prelovšek v literaturi<sup>23</sup> navaja načrte za več neizvedenih ali delno izvedenih Plečnikovih oltarjev v cerkvi.

Oblast je po drugi svetovni vojni cerkev skupaj z drugim jezuitskim premoženjem v Ljubljani zaplenila in jezuite izgnala na delno opustošeni grad Bogenšperk. O razprtijah v zvezi z jezuiti in njihovim premoženjem so pisali v tedanjem dnevnem časopisu. Slovenski poročevalec je v sredo, 4. maja 1949 poročal: *Kljub svoji tajni in previdni metodi dela, »da bi ohranili najboljši glas in svobodo«, so bili ljubljanski jezuiti in z njimi sploh jezuitski red sedaj docela razkrinkani kot posebna špijunska organizacija Vatikana, tega centra klerofašistične reakcije in zvestega zaveznika imperialističnih vojnih hujskačev.*<sup>24</sup>

Po odvzemu je oblast cerkev in rezidenco (redovno hišo) izročila najprej podjetju Vesna film, za njim je iste prostore prevzel Triglav film in nato Filmservis. Aprila leta 1969 je s pomočjo družbenega denarja stavbo kupil Viba film, istega leta so tik ob cerkvi odprli bistro s pizzerijo, *club Hollywood*.<sup>25</sup> Leta 1991 so ob cerkvi odprli *club Cantine*, ki je deloval do konca leta 1995.

Filmsko podjetje je moralo cerkvene prostore prilagoditi za studijsko dejavnost. Pri urejanju prostorov so uničili prižnico, oltarne stopnice in del stebra z lučjo, ki je prvotno stal na stopnicah pod slavolokom (njegov podstavek in spodnji del v obliki čašastega kapitela so bili kasneje uporabljeni pri adaptaciji vhoda v Viba film in sta še vedno tam). Med večjimi Plečnikovimi deli je ostal v cerkvi le veliki oltar sv. Jožefa, na predlog dr. Marijana Zadnikarja zaščiten z močno zidano steno, ki je oltar oddelila od cerkvenega prostora. Drugo notranjo opremo so z Zadnikarjevim soglasjem prenesli na druge lokacije. Prenosov niso dokumentirali: veliko opreme so odnesli neznano kam ali pa sedanji lastniki ne vedo (ali ne želijo vedeti), od kod izvira. Dva lestenca in nabiralnik so bili na Plečnikovo pobudo preneseni v župnišče trnovske cerkve sv. Janeza Krstnika. Nabiralnik in svetilka v obliki ladje stojita ob vhodu v cerkev, razvejani lesteneč visi v zakristiji.<sup>26</sup> Ohranjeni so kelihi, monštranca in dva ciborija, ki so jih jezuitski bratje odnesli leta 1949 v stolnico. Zgodbo v zvezi z notranjo opremo je opisal dr. Marijan Zadnikar, ki je leta 1949 sodeloval pri izpraznitvi cerkve. Kot pravi v članku, je sliki Marije z Jezusom iz 17. st. zagotovil varno mesto v prostorih Zavoda RS za varstvo naravne in kulturne dediščine. Dve sliki baročnega slikarja Martina Altomonteja so preselili v Narodni muzej. Po dokumentih sodeč, so sliki pozneje uporabili v muzeju na Blejskem otoku.<sup>27</sup> Gre za deli slikarja italijanskega rodu, ki je deloval na Dunaju. Obe, *Počitek na begu v Egipt* in *Smrt sv. Jožefa*, sta bili med leti 1952 in 1969 razstavljeni v tako imenovanem Cerkvenem muzeju v nekdanji proštiji cerkvi na Blejskem otoku. Po ukinitvi proštije zbirke so ju predali Narodni galeriji.<sup>28</sup> Leta 1960 ju omenja dr. Anica Cevc v katalogu razstave *Stari tuji slikarji XV. - XIX. st., I.* v Narodni galeriji.<sup>29</sup> Sliko *Počitek na begu v Egipt* (1737) še vedno hrani Narodna galerija v svoji stalni zbirki, medtem ko je nahajališče druge ostalo neznano. Del prezbiterja in zakristije je poškodoval požar na podstrešju v sedemdesetih letih. Zaradi težav pri vzdrževanju so deset let pozneje premišljali celo o rušenju zvonika.

Cerkev so vrnili prvotnemu lastniku z *Delno odločbo o denacionalizaciji cerkve sv. Jožefa v Ljubljani*, datirani 2. aprila 1996.<sup>30</sup> Slovesna predaja jezuitom je bila na Veliko noč leta 1996. V redovni hiši poleg cerkve je še vedno del prostorov Viba filma, v Domu duhovnih vaj so začasno ostali prostori Zavoda za zdravstvo.

## Opis objekta pred obnovo

### Zunanjščina

Cerkev sv. Jožefa je grajena v neoromanskem slogu. Njen volumen od zahoda proti vzhodu zajema: stolp z zvonikom visokim 63 metrov (stolp 59 m, kovinski križ 4 m), vzdolžni ladijski del, centralni del z osmerokotno šotorasto kupolo in prezbiterij z dvostopenjsko apsidno. Zunanja dolžina cerkve meri 68,5 m. Na obeh straneh prezbiterja sta: na epistelski (južni) strani zakristija in na evangelijski (severni) kongregacijska kapela.

Zvonik je pravokotnega tlorisa, proti vrhu prehaja v osmerokotno prizmo. Spodnji del zaključujejo ob robovih štirje stopnjevani zunanji oporniki. Neoromanska biforna okna zamenjuje pri vrhu vrsta polkrožnih oken. Ob prehodu v osmerokotni del zaključuje kvadratni del venec slepirh arkad. Zgornji oktogonalni del z ojačanimi polstebri zapolnjujejo v prostorih med biforami majhni polkrožni stolpiči s stožčasto streho. Nad tem je poleg enotnega venca, ki deli celoten zvonik v šest nadstropij, še nazobčeni venec. Streha zvonika je osmerokotna, zašiljena, na vrhu ima kovinski križ.

Troladijski značaj cerkve je navzven zaznamovan z nižjo streho stranskih ladij. Glavno ladjo osvetljuje biferi in polkrožno okno na sredi. Stena glavne ladje je razdeljena na posamezne segmente z lizenami, ki so pri vrhu povezane z nazobčanim vencem. Osrednji del zavzema stranski portal, po dve polkrožni okni pa prostor ob straneh.

V kupolnem delu je na širših straneh pri vrhu venec okroglih oken, pod temi je vrsta štirih polkrožnih oken, spodaj je troje dvojnih oken z loki. Stena je razdeljena na štiri dele s stopnjevanimi zunanji oporniki. Prehod med štirioglato in osmerokotno obliko tvorijo ob ozkih straneh štirje polstolpi. Streha kupole je šotorasta, na vrhu je kovinski križ.

Prezbiteriju je na severni strani dodana kongregacijska kapela, ki ima navzven rahlo izbočeno apsidno, na južni strani pa zakristija. Obe imata po štiri polkrožno zaključena okna pri vrhu in po tri spodaj. Podobno so okna razporejena na vzhodni strani cerkve. Prezbiterij je zaključen z apsidno, horizontalno razdeljeno v dva dela. Zgornji del ima venec okroglih oken in je pokrit s stožčasto streho. Spodnji, širši in nižji ima polkrožna okna v polkrožnih nišah in nižjo streho. Na severni steni delijo majhni konzolni stebriči iz umetnega kamna polkrožno zaključena okna v posamezne segmente. Prezbiterij je krit z dvokapno streho in kovinskim križem na slemenu, ki tako zaključuje diagonalo kovinskih križev, postavljenih v osi od vrha zvonika, prek kupole do prezbiterija.

Fasada je sivo tonirana, kombinirana z belimi obrobami. Na posameznih mestih je okrašena z rumeno-okrasto obarvanimi križi in drugimi ornamentami.

Najreprezentančnejši okras zunanjščine cerkve je zahodni portal. Gre za ikonografsko bogato okrašen, stopničasto poglobljen portal z arhivolto in dvanajstimi stebri s kapiteli. Ikonografski program prinaša v tedanji cerkveni umetnosti aktualno motiviko iz zgodbe Jožefa tesarja. Plitvi relief v timpanonu predstavlja smrt sv. Jožefa, ob njem so Marija, Jezus in dva angela. Na arhivolti je šest reliefov z različnimi prizori iz Jožefovega življenja: Marijina zaročnica, Obiskovanje, Rojstvo Jezusa, Beg v Egipt, Jožef in Marija častita Jezusa ter Sveta družina pri delu. Relievi s hieratičnimi, ploskovitimi in simetričnimi figurami so po zgledu znamenitih portalov francoskih romanskih katedral dosledno povezani z arhitekturo. Tak je tudi stiliziran rastlinski ornament na kapitelih dvanajstih stebrov. Kvaliteten plastični okras sledi zapovedim takrat slavne beuronske šole in je edinstven v Ljubljani. Okrog leta 1914 ga je iz umetnega kamna izdelal kipar Anton Štefcič. To je bilo obenem njegovo zadnje javno kiparsko delo, saj je čez eno leto komaj sedemintridesetleten padel na soški fronti pri Gorici.<sup>31</sup>

Na levi strani je na začetku ločnega pasu, tik nad kapitelom izdelan napis ANNO DOMINI (leta Gospodovega), na drugi strani pa letnici 1912 - 1913.<sup>32</sup>

Na jezuitski redovni hiši iz leta 1897 poleg cerkve je natančno v sredini fasade pod oknom v pritličju vzdana plošča z napisom: DIVI JOSEPHI SACELLUM EX VOTIVIS LOCATUS SUSTINEO - Položen po zaobljubah nosim kapelo sv. Jožefa. V napisu je izpuščena beseda lapis primarius (principalis) - temeljni kamen, torej: Jaz, temeljni kamen, nosim... itd.<sup>33</sup>

Plečnik, ki se je ukvarjal pretežno z notranjo opremo, je okoli cerkve postavil ograjo iz narezanih kanalizacijskih cevi na krožne segmente. Po ohranjenem slikovnem gradivu sodeč, je bila zgrajena v začetku tridesetih let. Zanesljiv podatek o njeni gradnji nam ponuja članek v časniku Slovenski narod z dne 13. novembra 1930, ki piše takole: »Originalno ograjo delajo ob Jožefovi cerkvi. Na nizki betonski podstavek polagajo v horizontalni legi 19 cm dolge okrogle betonske cevi, profila 20 cm v petih plasteh. Ograja ne bo grda in tudi v skladu bo z romanskim slogom cerkve, pač pa bo draga, ampak za božji hram se že mora nekaj več žrtvovati, denarja pa tudi ne manjka.«<sup>34</sup>

### Notranjščina

Notranjščina cerkve je urejena v zgodneromanskem slogu. Izjemno prostrana troladijska cerkev je posejana z monumentalnimi stebri in neoromanskim okrasom na njih. Ladja, prez-



biterij, kongregacijska kapela in zakristija so pokriti z lesenim kasetiranim stropom. Nekateri kapiteli so opremljeni s simboli zgodnjega krščanstva. Tla v cerkvi so betonska, z vtisnjenim kvadratastim ornamentom. Prezbitერიj je imel ornamentiran teraco tlak. Tlaki v prezbitერიju so obrobljeni s temnim robom in vmesnimi krogi in križi v teracu. Stene v notranjščini so bele, rahlo smetanaste barve. Kupola je razdeljena na bele barvne segmente, njene členitve so tonirane rumenkasto-oker. Prezbitერიj je obarvan z rdečimi robovi na členih,<sup>35</sup> apsida je pokrita z zlatimi ploškami. Med obnovo so fragmente okraسته barve odkrili tudi na bazah in kapitelih stebrov v ladji.<sup>36</sup>

Skozi glavni vhod pridemo najprej v prostor pod zvonikom. Glavno ladjo loči od stranskih po pet stebrov. Stranski dve ladji sta le ozka hodnika.

Kupola je visoka 26,5 m. Znotraj je mogočen kvadrat s stranico 2m. Ob robovih kvadrata so trompe, na katerih stoji kupola. Notranjost kupole zaokroža dekorativni venčni zidec.

Prezbitერიj je dolg 16m in širok 15m. Zaključuje ga za tri stopnice dvignjena apsida, ki jo ob straneh obdajajo štiri pari stebrov. Nad njimi se dvigajo v dveh nadstropjih galerije, ki jih tvorijo romanski loki, podprti z nizkimi stebri. Prezbitერიj ima lesen strop. Med stebri desno je vhod v zakristijo, pod njo je prostor za centralno kurjavo v cerkvi. Nad zakristijo je velika dvorana za shranjevanje cerkvene obleke in drugih cerkvenih predmetov.

Vzporedno z zakristijo, na južni strani, je kongregacijska kapela, 11 m dolga in 8 m široka z malo izbočeno apsido. Kapela ima lesen kasetiran strop. Nad kapelo je za zborovanja in shode primerna dvorana, v katero vodijo zavite stopnice v malem romanskem stolpiču. Na južni strani, vzporedno z dolžino cerkve, je prizidan hodnik, ki veže zakristijo s kolegijem. Hodnik vodi tudi na cesto, tako da je mogoče priti v zakristijo, ne da bi motili vernike v cerkvi.

### Notranja oprema

V apsidi cerkve je velik Plečnikov oltar z lesenim kipom sv. Jožefa. Oltar je nastajal skoraj sočasno s Plečnikovim begunjskim opusom. Model plastike sv. Jožefa najdemo v niši Jožamurke in v veži Plečnikove hiše v Trnovem, le da je tega kipar Božidar Pengov nekajkrat povečal za potrebe novega velikega oltarja.<sup>37</sup> Na petih polkrožnih stopnicah je postavljena oltarna menza, ki stoji na dvajsetih neoromanskih stebričkih v petih vrstah. Okoli menze so v polkrogu na gosto postavljeni stebri, po pet na vsaki strani. Na njih stojijo manjši, po formi in razporeditvi prav tako romansko občuteni stebri. V osi je polkrožno stebrišče prekinjeno. Dva stebra sta postavljena v prostor tik za menzo, nanju ter na kamnito oporo v ozadju je vpet podstavek z velikim pozlačenim kipom sv. Jožefa z detetom. Kip pokriva strešni baldahin, ki ga nosijo štiri kovinski stebrički. Pred tem je postavljen še en manjši baldahin, ki sega le do podstavka kipa sv. Jožefa. Nosijo ga štiri kovinski stebrički s kapitelnim okrasom iz figuralnih mask. Na baldahinu je bila podoba križanega, na tabernaklju pod njim pa podoba Marije.

Podobno shemo oltarja je Plečnik leta 1935 načrtoval za cerkev sv. Antona Puščavnika v Zgornji Rečici pri Laškem. Gre za enotno zasnovan oltar z menzo na neoromanskih stebrih in polkrožnim zgornjim delom, le da je ta v primerjavi z ljubljanskim nekoliko manjši in skromnejši.<sup>38</sup>

Priznica, ki jo je Plečnik načrtoval v začetku dvajsetih let in je bila postavljena okoli leta 1924, je bila uničena ob graditvi prostorov Viba filma znotraj cerkve. Stala je ob slavoloku, prislonjena na severno ladijsko steno. Plečnik se je lotil njene zidave na dokaj enostaven način. V kot, malce stran od zidu, je postavil velik, iz opeke zidan pokončen valj in okrog njega naredil stopnice. Vhod v stopniščni del za valjem je oblikoval kot nišo s polkrožnim lokom. Priznico je oblekel v bel marmor. Ob strani valja je postavil še steber iz črnega podpeškega marmorja, kakršnega je uporabil tudi za podstavek in prvi dve stopnici. Levo in desno od stebra je okrasil priznico s črnim dvojnimi pravokotnim ornamentom in dvojnimi konkavnimi robovi ob vrhu. Baldahin - nekoliko debelejša lesena konstrukcija, oblikovana

v obliki kasetiranega stropa v ladji nosi manjši steber, prav tako iz črnega marmorja. Steber z lučjo je nekoč stal na stopnicah pod slavolokom. Del stebra (podstavek in spodnji del v obliki čašastega kapitela) je bil uporabljen pri adaptaciji vhoda v Viba film. Arhitekt je na podstavek v obliki velikega kvadratnega kubusa postavil steber, katerega deli si sledijo v obratnem zaporedju. Na pristanem podstavku je postavljen velik čašast kapitel s pletenim nastim ornamentom, iz katerega izhaja deblo, razdeljeno na dva dela. Vsak del ima drugačen ornament, njuno stičišče na sredi tvori bogato okrašen vezni del. Celoten steber zaključuje manjši čašasti kapitel z vegetabilnim okrasom, vrh katerega je postavljena svetilka. Med Plečnikova dela zgodnjih dvajsetih let sodita še svetilki, ki sta viseli ob oltarju, in svečniki na njem. Svetilka v obliki ladje, iz okoli leta 1940, je v paru z razvejanim lestencem visela ob velikem Plečnikovem oltarju. Sedaj ju najdemo v trnovski cerkvi sv. Janeza Krstnika. Zanimiv okras cerkve so bili Plečnikovi orličji na drogovich. Na vitek kovinski steber je postavil kvadratast podstavek s krogljo v sredi, na kateri stoji orlič.

Neoromanski stebri dajejo ladji romanski vtis. Čašasti kapiteli so obdani z vegetabilnim ornamentom, posejanim s plitvimi figuralnimi maskami. Prav tako je z rastlinskim ornamentom na štirih delih okrašena baza. Baze in kapiteli so bili verjetno barvani.

Zanimiv je stebrič na stopnišču v romanskem stolpiču nad kongregacijsko kapelo. Baza stebra je - podobno kot stebri v ladji - vegetabilno okrašena, kapitel je gubast, na vrhu okrašen s krožci in grškimi križi.

Poleg stebrov z enotno dekoracijo kapitelov je v ladji še osem bogatejših. Štirje na vsaki strani so okrašeni z zgodnjekrščanskim figuralnim okrasom. Podobe na kapitelih se vrstijo v prepletu sledečih motivov:

- kratica IHS (latinsko *Iesus Hominum Salvator*)<sup>39</sup>
- motiv dveh pavov, ki pijeta iz vodnjaka<sup>40</sup>
- Kristusov monogram s črkama alfa in omega (D in W)<sup>41</sup>
- motiv roke, ki drži križ<sup>42</sup>
- jagnje z nimbom in zastavo s križem<sup>43</sup>
- latinski križ, obdan z golobi in grškima črkama D in W<sup>44</sup>

## Izpeljana prenova cerkve

Temeljni pravni dokument za varovanje obravnavanih stavb in vračanje osnovnih funkcij cerkvi ter samostanskemu območju je Odlok o razglasitvi nekdanjega šempetrskega, poljanskega in karlovškega predmestja za kulturni in zgodovinski spomenik ter naravno znamenitost.<sup>45</sup> V odloku je posebej varovana gradbena in tlorisna zasnova cerkvene zgradbe in kolegija, tipični materiali in njihov način uporabe.

Med pogoji za gradnjo so na Ljubljanskem regionalnem zavodu za varstvo naravne in kulturne dediščine (LRZVNKD) zapisali: Program varovanja, ki je zapisan v konservatorskih smernicah, vključuje primarno zunanjo podobo historistične cerkvene stavbe, posebej dominantnega zvonika, vključno z vsemi materiali pročelij in strehe. Možna so le odstopanja pri uporabi trajnejših materialov za žlebove in pri strešnih obrobah, ki morajo ustrezati predpisom. Vse stavbno pohištvo (okna z lesenimi okvirji in vrata) ostajajo v prvotni obliki in materialih. Manjkajoče je mogoče izdelati po obstoječih vzorcih. Ohraniti je treba glavni portal s skulpturalnimi dodatki in reliefno luneto. Kiparsko okrasje je treba očistiti in zaščititi.

Varujemo ograjo okoli kompleksa z vsemi detajli, izdelanimi po načrtih J. Plečnika, in porfirno tlakovanje pred stavbo. Možno je načrtovanje novega prehoda v ograji ob stranskem vhodu. Stranski portal nad vrati je mogoče zapreti s svetlo kamnito ploščo ali začasno z lesenim polnilom. Vse zunanje površine je treba na novo ometati s cementnimi ometi v enaki teksturi, kakršna je v zaplatah ohranjena na pročeljih. Na gladko ometanih svetlejših po-

vršinah je treba obnoviti okraso slikano okrasje, križe in druge dekoracije, kakršne so delno še vidne na pročeljih. Talni zidec je treba sivo tonirati.

V notranjosti je treba ohraniti vse osnovne, obstoječe elemente: posebej stebre s figuralnimi kapiteli v ladji in prezbiteriju, originalen kasetiran strop, kupolo s primarno barvanimi obočnimi polami in zlasti prezbiterij s Plečnikovim oltarjem in vsemi ohranjenimi elementi, vključno z barvanjem sten. Skulpturalne detajle in plastično, mavčno okrasje v kupoli mora restavrirati izvajalec z ustrežno licenco in izkušnjami. Vsi detajli in uporabljeni materiali morajo biti predhodno vzorčno predstavljeni in komisjsko potrjeni. Vse konstrukcije streh in leseni kasetirani stropovi ostajajo originalni. Treba je preveriti le nosilnost lesenih delov nad prezbiterijem, kjer so mogoče poškodbe zaradi požara.

Barve zunanjščin in v notranjosti določa pristojna strokovna služba LRZVNKD po izdelanih laboratorijskih analizah, v soglasju z izvajalci. Pri vseh prenavljanjih detajlih, delih J. Plečnika, je z nadzorno komisijo določena skupina (J. Kromar, D. Prelovšek in G. Zupan). Mogoče je delno prilagajanje tlakov v ladji, ker tla niso bila nikoli izdelana do konca.

Arhitekt, ki bo izvajal dela, mora biti izbran s soglasjem lastnika in plačnika del. Arhitekt mora imeti predhodne izkušnje pri prenovi sakralnih stavb.

Smiselno in v proporcijah Plečnikovih načrtov je možno načrtovati nov pevski kor, ker načrtovani ni bil izdelan. Dotrajani tlak prezbiterija je možno zamenjati, vendar tako, da bodo v novem izraženi vzorci, ki jih je za teraco tlake načrtoval J. Plečnik.

Lastniku priporočamo, da zbere vso originalno cerkveno opremo in jo namesti na primarna mesta. Če originali niso dosegljivi, predlagamo izdelavo replik.

Zaradi novih pravil liturgije je treba novi oltar načrtovati tako, da bo originalni, glavni Plečnikov oltar ostal vizualno neokrnjen. Materiali novega oltarja se morajo od starega razlikovati. Morebitni drugi dodatki (krstilnik, nov tabernakelj) morajo biti načrtovani posebej, načrt pa mora odobriti LRZVNKD.

Osvetljava prezbiterija mora biti načrtovana posebej, načrte mora potrditi komisija. Dodatne napeljave v cerkvi je treba speljati tako, da ne motijo originalnih struktur.

Varujemo vsa zidana poslopja kompleksa znotraj ograje, ki so posebej omenjena. Kasnejši prizidki in dodelave niso posebej ščitene. Prav tako niso varovani pomožni, pozneje postavljeni objekti na dvorišču, prezidani deli v cerkvi in ob njej, pomožni hodniki in prilagojeni vhod na severni strani.

Vedutna izpostavljenost kompleksa s posebej poudarjenim zvonikom kot dominantno Poljan in Poljanske ter Litijske ceste pogojuje težnjo, da se vse morebitne novogradnje gabaritno prilagodijo cerkvi in okoliškemu predmestju.

Osnovna izhodišča za prenovo cerkve sv. Jožefa so bila komisjsko določena že leta 1995, pred začetkom očiščevalnih del. Lastnik, bodoči lastnik in strokovnjaki LRZVNKD s svojimi sodelavci so soglasno sklenili, da je treba cerkvi vrniti osnovno, sakralno namembnost in vse druge, pomožne dejavnosti podrediti temu izhodišču. Dogovorjeno je bilo, da člani komisije po čiščenju in pregledu izluščenih detajlov predložijo osnovne smernice za prenovo. Po končanih raziskavah stavbnih struktur in arhivov je bil izdelan konservatorski program, ki je bil temeljni del načrtovanja posegov v cerkvi. Uporabnik objekta (Viba film) je objekt najprej odstopil Ministrstvu za kulturo, to je predalo objekt v obnovo Gradbenemu podjetju Grosuplje. V prvi fazi je tekla selitev ateljejev Viba filma iz cerkve v nove prostore in vzporedno rušenje vseh novogradenj v sakralnem objektu z infrastrukturo, v grobi izvedbi. Pri odstranjevanju kovinskih vogalnih nosilcev pod kupolo je prišlo do nekaj poškodb zidov in zidarskih odrov. Očistili so dvorišča in odpeljali materiale, ki so se skozi leta kopičili okoli cerkve. Dvorišča naj bi obnovili kot zeleno površino in zamenjali dotrajane topole. Ostarele in delno suhe, polomljene topole ob severnem pročelju je bilo nujno treba zamenjati.

Za drugo fazo so določili obnovo zunanosti cerkve, ki naj bi bila opravljena do konca leta 1997, in osnovno urejanje notranjosti, predvsem prezbiterija. Za to fazo so bile pripravljene

zgoraj navedene konservatorske smernice in okvirni konservatorski program. Predstavnik LRZVNKD je z izhodišči seznanil vse vodje del in nadzornike. Izdelali so statično presojo in projekt arhitekturne obnove ter načrte za gradbeno operativno izvedbena dela. Posebej so bili pripravljene variantni načrti ureditve kupole, kora in zunanje talne ureditve. Restavratorka LRZVNKD Lidija Avbelj je sondirala in analizirala vzorce barv v notranjščini in na fasadi. Tlaki v notranjosti naj bi bili izdelani, ko bo lastnik kupil nove talne plošče in dokončal načrte za tlake.

Objekt je bil za javnost odprt 15. oktobra leta 1998. Dela so pretežno končana, tako lahko obnovo sklenemo in ugotovimo dejansko stanje izvedenih konservatorsko-restavratorskih posegov.

Cerkev je bila obnovljena v celoti do stopnje, kakršna je bila pred ureditvijo ateljejev Viba fila, z mnogimi izboljšavami. Stanje zunanosti objekta, kakršnega je bilo mogoče kontrolirati s pomočjo ohranjenega fotografskega gradiva in posnetkov med posegi iz časa pred preureditvijo, je ostalo večinoma nespremenjeno. Ohranjena je prvotna zasnova z vsemi detajli in pritklinami, kolikor jih je bilo po preureditvi objekta v filmski studio mogoče prepoznati in obnoviti. Načrt prenove je izdelal arhitekt dr. Jože Marinko. Med obnovo je prišlo do razhajanj in odstopanj od prvotnega načrta zaradi velikih želja lastnikov in arhitekta ter prilagajanju funkciji. Kljub temu so ostale nekatere želje novega lastnika neizpolnjene.

Skelet arhitekture vključno s fasadami je ostal nespremenjen. Ohranjeno in obnovljeno je kiparsko okrasje na fasadi in v notranjščini, ki ga je obnovil restavrador Peter Mali s sodelavci. Siva barva fasade z rumeno-okrastimi ornamentami je v skladu s prvotno. Cerkev je dobila nove kovinske izdelke: žlebovi in strehe v apsidalnem delu so tokrat bakreni.

V notranjosti je bila najzahtevnejša prenova oltarnega, obenem najslikovitejšega dela cerkve. Osnovno vodilo obnove je bila že leta 1941 izpeljana Plečnikova zamisel o posebnem ambientu, ki naj bi obkrožal veliki oltar sv. Jožefa. Ob njegovi postavitvi v apsidu so to prilagodili velikosti in obliki oltarja. Zazidali so štiri okrogla okna v apsidu, ob straneh so pustili po dve, skozi katera pada svetloba na pozlačeno plastiko sv. Jožefa. Kip tako deluje povsem oddeljen od drugega dela, kulisnega temnega oltarja.

Stene v apsidu so v celoti zlato obarvane, preostali prezbiterijski del je okraščeno barve, kakor je bil toniran ob postavitvi oltarja. Vez z apsidalnim delom predstavljajo na novo dodane zlate obrobe na slavolikih in lokih galerij. Z barvo in razporeditvijo svetlobe je prostor dobil tisto mogočnost in mističnost, ki zaokroža funkcijo najsvetejšega dela v cerkvi. Novost ob prenovi so stopnice, s katerimi je dvignjen celoten prezbiterijski del. Tlaki so bili urejeni nenatančno, brez vzorcev, ki so jih zahtevali konservatorji. Kot protiutež oltarnemu delu deluje belo, preprosto obarvana ladja nenavadno svetlo. Rumenookraste so le členitve v kupolnem delu.<sup>46</sup>

Z obnovo je cerkev dobila nekatere izboljšave, ki jih prej zaradi pomanjkanja denarja ni bilo mogoče izvesti. V zahodnem delu ladje je bil dozidan pevski kor s sodobnejšo dekoracijo iz lesa in medenine. Prejšnji tlak iz betonskih plošč bodo zamenjali (material je trenutno še neznan). V cerkvi je zaradi nove funkcije urejena nova električna napeljava in manj utemeljeno centralno ogrevanje. Na severni ladijski steni je zazidan stranski portal. Lastnik je želel urediti novo talno ogrevanje, kar je bilo glede na razpoložljiva finančna sredstva nemogoče. Ob slovesnem odprtju cerkve so v njej postavili tudi bronasti doprsni kip papeža Janeza Pavla II. kiparja Mirsada Begića.

Kljub dosledni obnovi, s katero so želeli cerkev čim bolj približati prvotnemu stanju, so ostali nekateri deli notranje opreme, ki so bili ob predaji cerkve Viba filmu uničeni, povsem pozabljeni. Na prvem mestu navajam Plečnikovo prižnico, ki je stala ob severni ladijski steni. Dokaz o njenem obstoju so fotografije, po katerih bi bilo mogoče izdelati repliko. Enako velja za steber z lučjo, ki je nekoč stal na oltarnih stopnicah, njegovi deli so danes uporabljeni pred vhomom v redovno hišo (uporabnik Viba film).

Delno je bila spremenjena zunanja ureditev. Kljub predlaganemu varovanju Plečnikove ograje iz kanalizacijskih cevi, so novi lastniki in arhitekti to odstranili in jo nadomestili z nižjimi kamnitimi okrasnimi stebriči. Dejstvo je, da je bila ta precej dotrajana in bi jo bilo treba nadomestiti s povsem novo, ki pa z uporabo podobnega materiala prav gotovo ne bi bila dovolj obstojna. Spremembo ograje so opravičili s tezo, da taka ograja prvotno ni bila načrtovana okoli cerkve. Na podlagi fotografij pred njeno postavitvijo je mogoče razbrati, da odstranitev ograje omogoča lažje zlitje objekta z urbanizmom okolja, kjer se nahaja. Novo ograjo je cerkev dobila tudi ob apsidalnem delu, ta je sestavljena iz kamnitih stebrov in mreže. Komisija LRZVNKD te ograje ni sprejela in potrdila.

Nova pravila gradnje tovrstnih objektov so zahtevala postavitve posebnega dohoda za invalide, ki so ga prislonili ob severno ladijsko steno. Novi so tlakovanje okoli cerkve, razsvetljava in zazelenitev.

V celoti gledano, deluje cerkev kljub različnim obdobjem zidave in obnove, homogeno zaključena celota. Elementi starejše arhitekture in novejši prizidki se zlahka ločijo. Ob načrtovanju bi se arhitekt morda lahko bolj posvetil oblikovanju oken, predvsem tistih v stolpiču in v pritličju apside, moteči so tudi leseni okenski okvirji. Neprimerna je umestitev kora v okvir obstoječih sten, prav tako sodobna dekoracija na koru. V prihodnje bi lahko predvideli dozidavo prižnice in premestitev stebra pred vhodom v redovno hišo. Sicer pa, roko na srce, jezuiti so dobili stavbo, kakršno so si lahko le potihem želeli.

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### Opombe:

- 1 Pri pisanju in pregledovanju teksta mi je bil v veliko pomoč mentor mag. Gojko Zupan, za kar se mu iskreno zahvaljujem.
  - 2 Zrinjskega cesta (grof Peter Zrinjski, protiaavstrijski zarotnik), Vlado Valenčič: *Zgodovina ljubljanskih uličnih imen*, Ljubljana, 1989, s. 152.
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  - 8 Načrt je izdelal Adolf Wagner.
  - 9 Načrt prenove za cerkev Janeza Krstnika v Trnovem je izdelal Raimund Jeblinger.
  - 10 Načrt je izdelal Mario Caradini.
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  - 35 Ob izpraznitvi ateljejev Viba filma se je na notranjem slavaloku pokazal fragment rdečega roba s pravokotnim zaključkom.
  - 36 Barve so bile določene na podlagi laboratorijskih analiz strokovne službe Ljubljanskega regionalnega zavoda za varstvo naravne in kulturne dediščine.
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  - 39 Gre za Kristusov monogram, kratico so za svoj monogram izbrali tudi jezuiti.
  - 40 Pava, ki pijeta iz vodnjaka, sta simbol večnega življenja. V antiki je veljalo, da pavovo meso nikoli ne gnije, od tod je pav postal krščanski simbol nesmrtnosti in Kristusovega vstajenja. Vodnjak, iz katerega pijeta, je navadno simbol življenja.
  - 41 Monogram je sestavljen iz črk *chi* in *rho* (X in P), prvih dveh grških črk Kristusovega imena (gr. Hristós). V umetnosti se monogram od 4. st. pojavlja na sarkofagih, evharističnem posodju in na svečah. V tem času sta pogosti del monograma postali tudi črki *alpha* in *omega*.
  - 42 Roka, ki drži križ, predstavlja zgodnjekrščansko podobo Boga.
  - 43 Jagnje z nimbom in zastavo s križem simbolizira Kristusovo zmago nad smrtjo. Dolga bela zastava z navadno rdečim križem je krščanski simbol zmage nad smrtjo. Izvira iz vizije Konstantina Velikega, ki je dal križ na rimske insignije.
  - 44 Motiv je simboličen prikaz Kristusove duše kot začetka in konca vsega stvarstva.
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  - 46 Arhitekt je v načrtu predvidel modro tonirano kupolo z dekoracijo v obliki naslikanih kaset.
- Fotokopije načrtov Raimunda Jeblingerja in fotografsko gradivo v obliki razglednic hrani Zgodovinski arhiv Ljubljana.
  - Fotografsko gradivo notranje opreme hrani Arhitekturni muzej Ljubljana.
  - Dokumentacijo o gradnji in prenovi hrani INDOK center Uprave RS za kulturno dediščino.
  - Model Plečnikovega glavnega oltarja je v depozu Mestnega muzeja v Ljubljani.
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Glavni oltar po obnovi cerkve leta 1998 (foto Valentin Benedik)

Main Altar after renovation in 1998 (photo Valentin Benedik)



Severna stena prezbiterijskega okoli leta 1923  
(foto arhiv Arhitekturnega muzeja Ljubljana)

North presbytery wall around 1923 (photo archives  
of the Ljubljana Museum of Architecture)



Severna stena prezbiterijskega po obnovi leta 1998  
(foto Valentin Benedik)

North presbytery wall after renovation in 1998  
(photo Valentin Benedik)



Cerkev sv. Jožefa v času aprovizacije med 1. svetovno vojno – pogled proti vhodnemu delu (foto arhiv URSKD)

Church of St Joseph during 1<sup>st</sup> world war when it was used by the committee of supply – view towards the entrance (photo archives of the Cultural Heritage Office of the Republic of Slovenia)



Notranjost cerkve sv. Jožefa po obnovi leta 1998 – pogled proti vhodnemu delu (foto Valentin Benedik)

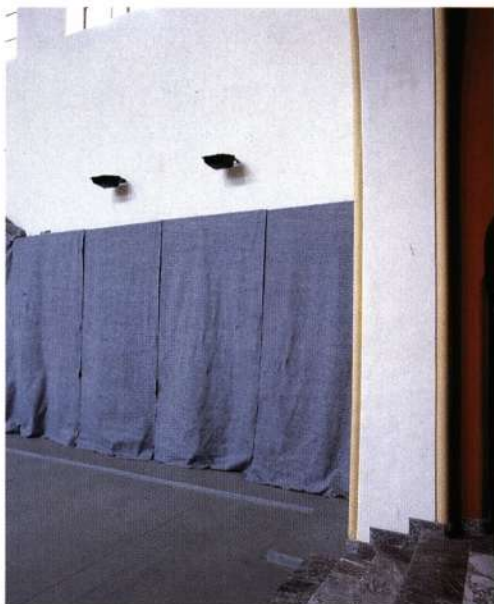
The interior of the church of St Joseph after renovation in 1998 – view towards the entrance (photo Valentin Benedik)





Prižnica ob severni steni ladje leta 1923 (foto arhiv Arhitekturnega muzeja Ljubljana)

The pulpit at the north wall of the nave around 1923 (photo archives of the Ljubljana Museum of Architecture)



Severna stena ladje, kjer je nekoč stala prižnica (foto Valentin Benedik)

The north wall of the nave where pulpit once stood (photo Valentin Benedik)



Zunanjščina cerkve sv. Jožefa iz obdobja po letu 1930 – pogled proti SZ delu (foto arhiv ZAL)

Exterior of St Joseph church from the period after 1930 – view towards NW part of the church (photo Historical Archives Ljubljana)



Zunanjščina cerkve sv. Jožefa po obnovi leta 1998 (foto Valentin Benedik)

Exterior of St Joseph church after renovation in 1998 (photo Valentin Benedik)



Cerkev sv. Jožefa iz obdobja po letu 1914 – pogled na zunanjščino z ulice Stare pravde proti JV (foto arhiv ZAL)

The church of St Joseph from the period after 1914 – view of the exterior from the street Stare pravde towards SE (photo Historical Archives Ljubljana)



Zunanjščina cerkve sv. Jožefa po obnovi leta 1998 – pogled z ulice Stare pravde proti JV (foto Valentin Benedik)

The view of the exterior of the church of St Joseph taken from the street Stare pravde towards SE (photo Valentin Benedik)

Alenka Kuševič

## St Joseph's Church in Ljubljana

**Key words:** St Joseph's, Ljubljana, neo-Romanesque, Jesuits, Anselm Werner, Jože Plečnik, conservation, restoration, denationalisation, Viba Film

### Summary

*This article is a summary of the framework conservation program for the church of St Joseph in Poljane, which I developed as a trainee at the Republic of Slovenia Office for Cultural Heritage.<sup>1</sup>*

*As a result of its neo-Romanesque exterior the Jesuit church of St Joseph, the largest in Ljubljana, belongs to the period of historicist architecture of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. It was built between 1912 and 1914 according to a design by Benedictine architect Anselm Werner. The building's pure architecture, devoid of excessive ornamentation, is typical of the intermediate phase between late historicism and Functionalism. More important than its architecture, however, are the interior furnishings, designed by Jože Plečnik between 1922 and 1941, and modelled in accordance with the Beuron school of art.*

*The church was used for religious functions for only a short time. During the First World War, Austrian soldiers were quartered there, and later it was turned into a military storehouse.*

*After the Second World War, the building was nationalised and assigned to the Viba Film Company. Its conversion into a film studio caused much damage to the interior of the church, especially the furnishings; and with the exception of the large altar of St Joseph, all of Plečnik's works were either destroyed, transferred to other religious buildings or they simply disappeared.*

*In 1996, the Slovene government reached an agreement with the Jesuits according to which the church would be renovated and restored to its former owners. The renovation was to restore the building to the condition it was in before it was nationalised, including some improvements: refurbishment of the church's exterior and interior and of the main altar, but not of any other furnishings. To this purpose, in 1997, the government allocated special budgetary funds amounting to 250,459,000 tolar. The government's decision was further stimulated by the centenary of the earthquake in Ljubljana, the ceremonies planned for its commemoration, and by politically motivated processions. Another important reason was the forthcoming visit of Pope John Paul II to Slovenia. The church was denationalised in 1996 and restored to its owners on Easter Sunday of the same year.*

*The renovation procedure was carried out in three phases. Before it began, a supervising and monitoring committee was installed, consisting of representatives from the Regional Cultural Heritage Institute of Ljubljana and of the Office for Cultural Heritage, including Janez Kromar, Franc Vardjan and Gojko Zupan. The renovation plan for the church was elaborated by architect Dr Jože Marinko and the construction work was performed by contractors from Gradbeno Podjetje Grosuplje. Before the first phase was started, Viba Film had to be evacuated from the church. During this phase the church was cleaned and all additions, insulation and annexes built after 1949 were removed from the interior.*

*During the second phase the exterior of the church was renovated in accordance with the preliminary conservation guidelines and the framework conservation programme. The roof covering was replaced and the façades and bell tower refurbished. Furthermore, structural calculations, a project for the architectural renovation and a plan for the construction work were made.*

*During the last phase of the renovation the church's surroundings were arranged, the wall around the church altered and open space covered with grass. Existing elements had to be preserved, in particular; the pillars with figured capitals in the nave and presbytery, the original coffered ceiling, the dome with its originally painted bays and the sculptural ornamentation on the western façade. This phase also included the renovation of the presbytery containing Plečnik's altar and all preserved elements, including the painted wall.*

*The article defines the role of the church in the historical development of the relevant section of Ljubljana and provides further information on the church and other Jesuit buildings in Poljane. The chapter on the renovation procedure concludes with a summary of the completed renovation works.*

## Space and time

The Jesuit complex in Ljubljana consists of the monastery, the church of St Joseph and the Home for Spiritual Exercises, located at 9 and 11 Zrinjskega<sup>2</sup> in the shadow of the castle hill in the suburb of Poljane. In the Middle Ages the area including the church belonged to Zgornje Poljane, then it became a part of the Šempeter parish estate. After the foundation of the Ljubljana diocese in 1461 it was transferred to the diocese and its cathedral's chapter.<sup>3</sup> The 1560 Dresden version of the fortification plans drawn up by military architect Nicolo Angielini show the suburb of Poljane as fallow land. The plans also feature a (then still) wide riverbed and the basic road scheme. At the time, there were probably only a few suburban houses situated lengthways along Streliška and Poljanska Streets. In Stier's plan from 1654, Poljanska Street is already drawn with more accuracy. Along it are some longitudinally connected buildings while across the Ljubljanica River the area of Spodnje Poljane is considerably more developed. The winding arteries then followed the bends in the Ljubljanica to the north and the slope of the castle hill to the south. The town walls comprised the western border of the area. An eastern border was established only after the construction of the Gruber Canal.

Janez Dizma Florjančič's map from 1774 reveals that the parcels were right-angled. During the following years new parcels developed along Poljanska Street. Before the end of the 18<sup>th</sup> century there were no interventions in the area covered by gardens and fields. The map also reveals that the site of the present monastery was not developed until the end of the 19<sup>th</sup> century. The area was covered with simple gardens which were given a select, late baroque form with sand-strewn paths, meticulously and geometrically arranged beds, fences and even fountains. The present-day Ulica Talcev (Hostages Street) was a long road which ran behind the houses and gardens and separated them from the fields on the edge of today's monastery lands.<sup>4</sup>

The parcel of the Jesuit complex was right-angled and the block of houses containing the church is confined by Ulica Talcev to the north, Ulica Stare Pravde to the south, Zarnikova to the east and Zrinjskega to the west. The division into plots and the street system were reorganised into a more modern system only in the early 20<sup>th</sup> century. The reorganisation focused on the area between Cankarjeva and Rimska Streets and later on the area between the medieval core and the railway.

The construction of a church in the suburb of Poljane was planned and separately proposed by the architect Maks Fabiani in his 1895 development plan for the city of Ljubljana. He indeed envisaged two churches, one in Poljane (St Joseph's) and another one in Krakovo.<sup>5</sup> The church in Poljane was to be aligned differently and its longer side was to emphasise the location of the nearby ring-road. St Joseph's is also mentioned in Camillo Sitte's regulation plan. One of the characteristics of his plan is that some streets are aligned towards dominant architectural and urban sights and that new monument constructions were to be erected in places where they would have a similar dominant position. Accordingly he situated St

Joseph's with its commanding bell tower along Poljanska Street<sup>6</sup> as the dominant building of a small square.

The church's concept was in keeping with the layout of the Ljubljana of the late 19<sup>th</sup> century - then the small capital of a province in the Austro-Hungarian empire. Historicism, the style characteristic of that period, was the rule for institutional buildings, but this rule also extended to the architecture of religious structures. In addition to St Joseph's the following churches were erected in Ljubljana and its environs in the same period: the neo-Gothic Evangelist Church of Christ in Gosposvetska Street in 1851;<sup>7</sup> the neo-Gothic Lazarist Church of the Sacred Heart of Jesus in Tabor between 1881 and 1883;<sup>8</sup> after the earthquake the church of St John the Baptist in Trnovo was neo-Romanesque remodelled.<sup>9</sup> The Salesian church of Mary Our Help, was built in Rakovnik between 1904 and 1924.<sup>10</sup> Raimund Jeblinger, an architect from Linz, who was also involved in the renovation of the Trnovo church, drew up the plans for the renovation of the church of St Jacob in Ljubljana, which had been damaged by the earthquake in 1896. He also drew up the first plan for the Jesuit church of St Joseph.

### Historical Sketch of the Jesuit Building Complex

After returning from Repnje to the house at St Florjan's in Ljubljana in 1889 the Jesuits soon started contemplating the erection of a new monastery. In 1894, they had bought Dečman's field in Poljane (89 x 97 m), which stretched from Poljanska Street to the area where St Joseph's now stands. Later they bought two additional adjacent fields (86 x 92 m). On 14 September, the foundation stone of the new monastery was laid in the land of what was then Elizabeth Street, today Zrinjskega Street.<sup>11</sup> The Jesuits moved into the new building on 8 November 1897. On the ground floor of the house they arranged an adequately spacious house chapel, dedicated to St Joseph, and beside it a congregation chapel with a painting of "Madonna della Strada" (Our Lady of the Way). At that time the house chapel was also used for public masses. It was furnished with an altar, confessionals, a choir and a pulpit. In 1898, the monastery garden was laid out and planted. The funds for erecting the building and garden came from selling the house at St Florjan's and parcels of land from the Dečman field; some money was also contributed by benefactors. After all debts were paid, the Jesuits began to collect contributions for building St Joseph's Church.

One day before the earthquake on Easter Sunday, 14 April 1895, the newspaper *Slovenski narod* reported that during the course of that same year the Jesuits intended to build, "along the newly opened street between Poljanska and Streliška Streets", a church with a monastery and a garden surrounded by a wall. The article mentions a plan by the architect, Felbinger (?) from German Lienz. According to his project a church would be built in the Romanesque style, "perhaps small, but very nice and may turn out to be the most beautiful one in Ljubljana."<sup>12</sup> This is probably an error since the name of architect Raimund Jeblinger from Linz appears on the initial projects from 1894.<sup>13</sup>

Later a schematic and traditional plan by the Tyrolean monk Anselm Werner from the Benedictine abbey in Seckau (Austria) was selected. Werner drew up the plan in February 1911. That his project was chosen was certainly influenced by wider circles, especially by the ecclesiastical authorities in Rome and in the Austrian capital who had to give their approval. The architect probably did not spend much time on the building site and the construction work was supervised by Pavel Bartscherer, his engineer. The work began in June 1912 and was carried out by the contractor Valentin Scagnetti from Ljubljana. The foundation was blessed by Bishop Anton Bonaventura Jeglič in August 1912.

In mid-March of 1913 the bell tower was finished, followed by the dome by the end of April. On 22 May the Bishop blessed the 4-metre high cross which was placed on top of the im-

pressive 59 metre high tower. To collect the necessary funds for the bells, the *Society for the Purchase of Bells for the New Church of St Joseph* was founded on 29 May. Through membership fees and other revenues the required sum was collected within a short period of time. Five bells were commissioned to be made by the Samassa bell foundry in Ljubljana. They were blessed by Bishop Dr Anton Bonaventura Jeglič on 16 November 1913 and installed in the bell tower on 31 January 1914.

By May 1914 the basic works in the church had been completed, especially on the exterior. However, the church was still without doors, floors and furnishings. Due to the lack of funds the work came to a halt immediately before the outbreak of the First World War, and after the war had begun there was no way to continue. Around 1914 a sculptural ornament was added to the western portal with motifs from the story of St Joseph the carpenter. It was created by domestic sculptor Anton Štefic in accordance with the principles of the Beuron school of art.<sup>14</sup> During the war the unfinished church was requisitioned by the Austrian military authorities and on the occasion of the August 1914 mobilisation, 200 soldiers were housed inside. Afterwards and up until August 1915 the church was used as a military storehouse. Due to pressures from the government and to help the poorer classes, the building was let to the town's Food Supply Office for a token rent. The church was thus turned into a vast municipal warehouse for flour, meat and other foodstuffs.<sup>15</sup> As it happened with other churches, St Joseph's too had to yield to pressure from the military authorities and had to part with its copper roof and the four largest bells.

The town's supply office evacuated the church in February 1921. Then until August 1921 the church was used by the Social Welfare Office of the municipality of Ljubljana. Meanwhile, the city administration repaired the damage which had resulted from its use by the Food Supply Office and the church was returned to the Jesuits. As they intended to restore its function as a religious building the Jesuits started to collect the funds to complete the church and to acquire basic furnishings for it.

In October 1921, a floor consisting of cement slabs was installed. The work was performed by contractor Valentin Accetto. The church was also whitewashed. The main door was made by the Rojina company and the benches were commissioned by the Kobi family from Breg as a voluntary contribution. Provisional altars were erected.

In 1921, Jože Plečnik returned from Prague. Back in Ljubljana, Plečnik did not have many friends in town and even fewer commissioners. One of the few people he socialised with was Franc Tomc, the rector of the Jesuit Order. Soon after Plečnik's return the rector commissioned him to design the interior of the Jesuit church of St Joseph, and not long after he was given an even bigger assignment - to design the Home for Spiritual Exercises next to the Jesuit monastery.<sup>16</sup> Plečnik did not really appreciate the church and Anselm Werner's characterless project, but he was connected with the church and its surroundings by the memories of his early works in Ljubljana. His decision to accept the assignment was, of course, also influenced by its patron saint (the architect's own) and by the vast dimensions of empty space he had to furnish.

In the early 1920's, Plečnik designed the altar, the borders of the floors in the apse and in the choir, a chalice and a tiled stove for the monastery. In 1923, he erected the pulpit and its canopy.<sup>17</sup> To Plečnik's other furnishings also belong the chandeliers, the little eagles on poles, the column supporting the light in the presbytery and some minor items.<sup>18</sup> The church was consecrated by Bishop Anton Bonaventura Jeglič on 19 March 1922.<sup>19</sup> In 1927, a congregation chapel was opened in the church, later a hall with a stage, a sacristy and (in 1935) an Indian mission.<sup>20</sup> In 1938, Plečnik made the drawings for the complete interior of the church hall with a lowered ceiling, which were never carried out.<sup>21</sup>

In 1933, the Yugoslav government wanted to deport the Jesuits to the island of Vis. Fearing that the Jesuit property in 9 and 11 Zrinjskega would be appropriated by the state, the then

superior Viktor Kopatin, representing the *Collegium of the Jesuit Fathers*, made an agreement with the Ljubljana diocese on 10 February 1933 by which he formally sold all the property listed in the agreement to the Ljubljana diocese. The diocese thus became the formal owner of all the Jesuits' Ljubljana property. The Jesuits, however, remained the actual owners since plans for their deportation were abandoned after the intervention of the Archbishop of Zagreb, Dr Anton Bauer.

On 26 May 1940 and in memory of the 400<sup>th</sup> anniversary of the foundation of the Jesuit Order, the ecclesiastical and civil leaders addressed a letter to all Slovenes worshippers in St Joseph's, with an appeal for financial support to finish the church and especially its main altar. In the archives of the Republic of Slovenia Office for Cultural Heritage is a facsimile of the decree, dated 17 June 1940, by which the provincial governor Dr Marko Natlačen allocated a total of 10,000 dinars (ten thousand dinars) from the provincial budget in support of St Joseph's.<sup>22</sup>

Jože Plečnik who was once again invited to co-operate agreed to design all furnishings and the partial rearrangement of the church. The main items were the refurbishment of the church with altars and the decoration of the walls of the central area. The only item that was fully refurbished was the large altar in the apse with a statue of St Joseph. The altar is made of black marble from Podpeč and the wooden statue of St Joseph was created by sculptor Božidar Pengov.

When the altar was consecrated a provisional sculpture of St Joseph, smaller and of a less pretentious design, was placed upon it. The wooden model of the main altar is kept in the depository of the Municipal Museum of Ljubljana. In specialist literature<sup>23</sup> Dr Damjan Prelovšek refers to plans for several non-executed or only partially executed altars in the church designed by Plečnik.

After the Second World War the church and the rest of the Jesuits' Ljubljana property was appropriated by the authorities and the Jesuits were deported to the partially destroyed Bogenšperk Castle. Contemporary newspapers reported on the strife between the Jesuits and the government. On 4 May 1949 *Slovenski poročevalec* wrote: "*Despite their secretive and cautious operation methods, aimed at preserving their good name and autonomy, the Jesuits of Ljubljana and the entire Jesuit Order have now been exposed as a specialised spy agency of the Vatican - the centre of the clerical and fascist reactionary forces and a staunch ally of the imperialist warmongers.*"<sup>24</sup>

After confiscating the church the authorities first handed it and the monastery over to the Vesna Film Company and afterwards the premises were taken over by Triglav Film and later by Filmservis. In a deal which also involved funds provided by the state the premises were purchased by Viba Film in April 1969, and in the same year a bistro with a pizzeria was opened next to the church, called *Club Hollywood*.<sup>25</sup> In 1991, *Club Cantine* was opened next to the church and operated until the end of 1995.

The film company had to convert the church premises for its studio activities. During the conversion the pulpit, the altar steps and a part of the column supporting the light, which originally stood on the steps under the triumphal arch, were destroyed (its base and the bottom of the chalice-shaped capital were later built into the entrance to Viba Film and are still there). Of Plečnik's major works only the large altar of St Joseph remained in the church, and at the initiative of Dr Marijan Zadnikar it was protected by a solid wall which separated it from the rest of the church. The other furnishings were transferred to other locations with the approval of Zadnikar. The transfers were not documented and many furnishings were taken to unknown destinations or the present owners do not (want to) know from where they originate. At the initiative of Plečnik himself two chandeliers and a offertory box were transferred to the parsonage of the church of St John the Baptist in Trnovo. The offertory box and the boat-shaped light stand at the entrance to the church, the branched chandelier hangs in the sacristy.<sup>26</sup> Among the preserved items are also chalices, a monstrance and two ciboria which the Jesuit fathers transferred to Ljubljana's cathedral in 1949. Dr Marijan

Zadnikar, who in 1949 co-operated in the evacuation, wrote an account of the fate of the interior furnishings. His article reveals that he managed to find a safe refuge for a painting of the *Madonna with Jesus* from the 17<sup>th</sup> century on the premises of the Institute for the Conservation of Natural and Cultural Heritage of the Republic of Slovenia. Two paintings by Baroque painter Martin Altomonte were transferred to the National Museum. According to the available documents the paintings were later used in the Museum on Bled Island.<sup>27</sup> They are the work of a painter of Italian descent who was active in Vienna. Both paintings, *Rest on the Flight to Egypt* and *The Death of St Joseph*, were exhibited in the so-called Church Museum in the former provost church on Bled Island between 1952 and 1969. After the abolition of the provost collection they were returned to the National Gallery.<sup>28</sup> In 1960, they were mentioned by Dr Anica Cevc in the catalogue of the exhibition "Foreign Painters of the 14<sup>th</sup> to 19<sup>th</sup> Centuries, I" in the National Gallery.<sup>29</sup> The painting *Rest on the Flight to Egypt* (1737) is still in the permanent collection of the National Gallery, but nothing is known of the whereabouts of the other painting. Parts of the church's presbytery and sacristy were damaged by a fire in the attic in the 1970's. Ten years later problems related to the maintenance of the church even led to thoughts of dismantling the bell tower.

The church was restored to its original owners through the "Partial Decision on the Denationalisation of the Church of St Joseph in Ljubljana", dated 2 April 1996.<sup>30</sup> The ceremonial restitution of the church to the Jesuits took place on Easter Sunday 1996. Beside the church Viba Film still occupies some space in the monastery; in the Home for Spiritual Exercises some rooms are still occupied by the Public Health Office.

## Description of the Building Prior to the Renovation

### The exterior

The church of St Joseph is built in the neo-Romanesque style. Its west-east expanse includes the 63 metre high bell tower (the tower is 59 m high, the metal cross 4 m), the longitudinal section of the nave, its central part with an octagonal, tent-shaped dome and the presbytery with a two-level apse. The exterior length of the church is 68.5 m. On the epistle (southern) side of the presbytery is the sacristy and on the gospel (northern) side, the congregation chapel.

The bell tower has a rectangular ground plan which at the top changes into an octagonal prism. The bottom part is terminated along the edges by four stepped exterior buttresses. At the bottom are neo-Romanesque double windows, at the top a row of semicircular windows. In the passage to the octagonal portion, the rectangular section is terminated by a cornice of blind arcades. The top octagonal section with reinforced semi-columns is occupied by small semicircular columns with conical roofs in the spaces between the double windows. Beside the uniform cornice, which divides the bell tower into six floors, there is a second, denticulated cornice. The roof of the steeple is octagonal, pointed, and has a metal cross on top.

On the outside the three-aisled nave of the church is marked by the lower roofs of the aisles. The nave is lighted by two double windows and one semicircular window in the centre. The wall of the nave is divided into separate segments by pilasters which connect at the top with the denticulated cornice. The central part is occupied by the side portal, two semicircular windows occupy the area to the left and right of the portal.

In the dome the wider sides at the top are marked by a row of round windows, under them is a row of four semicircular windows and below these there are three double windows with arches. The wall is divided into four sections by exterior stepped buttresses. The passage between the square and octagonal sections is formed by four semi-columns along the narrow



wer sides. The roof of the dome is tent-shaped, on top of it is a metal cross. The congregation chapel added onto the northern side of the presbytery has a slightly convex apse; on the southern side the sacristy was added. Both the chapel and the sacristy have four semicircular windows at the top and three at the bottom. Similarly arranged are the windows on the church's eastern side. The presbytery terminates in the apse which is horizontally divided into two sections. The upper section has a row of round windows and is covered with a conical roof. The bottom section is wider and lower and has semicircular windows in semicircular recesses and a lower roof. In the northern wall mullions made of artificial stone divide the semicircular windows into separate panes. The presbytery is covered with a gable roof and a metal cross on the ridge which terminates the diagonal line of metal crosses set on the axis from the top of the steeple through the dome to the presbytery. The façade is grey-toned, combined with white borders. In individual spots it is decorated with yellow-ochre painted crosses and other ornaments.

The most representative ornament of the church's exterior is the western portal. It has a richly decorated iconography, a stepped recessed portal with archivolt and twelve pillars with capitals. The iconography features motifs from the story of Joseph the carpenter, which were common in church art at that time. The shallow relief in the tympanum represents *The Death of Joseph*, beside him are Mary, Jesus and two angels. On the archivolt are six reliefs with different scenes from the life of Joseph: *The Betrothal of Mary and Joseph*, *The Visitation*, *The Nativity*, *The Flight to Egypt*, *The Adoration of Joseph and Mary* and *The Holy Family at Work*. The reliefs with their hieratic, flat and symmetric figures imitate the famous portals of French Romanesque cathedrals and harmonise with the architecture. The same is true of the stylised foliate ornament on the capitals of the twelve pillars. The high quality sculptural ornamentation complies with the demands of the then famous Beuron school of art and is unique in Ljubljana. It was made of artificial stone by sculptor Anton Štefcič around 1914. It was also his last public sculptural work. He was killed a year later at the young age of thirty-seven on the Isonzo Front near Gorizia.<sup>31</sup>

On the left side, at the beginning of the dividing belt and directly above the capital is the inscription ANNO DOMINI, and on the other side the years 1912 - 1913.<sup>32</sup>

On the Jesuit monastery from 1897, adjoining the church, is a plaque mounted precisely into the middle of the façade under the ground-floor window with the inscription: DIVI JOSEPHI SACELLUM EX VOTIVIS LOCATUS SUSTINEO - *Laid to fulfil vows I bear the chapel of St Joseph*. In this inscription the words *lapis primarius* (principalis) - *foundation stone* - are left out. The plaque should read: ...*I, the foundation stone, bear...* etc.<sup>33</sup>

Plečnik, who was primarily engaged in designing the furnishings, erected a wall made of sewer pipes cut into circular segments around the church. Judging from the preserved pictorial material it was erected in the early 1930's. A reliable reference to its construction appeared in an article in the *Slovenski narod* newspaper from 13 November 1930, which reads: "*A rather original wall is being constructed around St Joseph's. On a low concrete base 19 cm long, round concrete pipes with a cross-section of 20 cm are set in five layers. The wall will not be distasteful and will be in accordance with the Romanesque style of the church. Though it will be expensive, God's temple certainly deserves the sacrifice and there is no lack of funds.*"<sup>334</sup>

### The interior

The interior of the church is rendered in an early Romanesque style. The exceptionally vast three-aisled church is dotted with monumental columns with neo-Romanesque ornamentation. The nave, presbytery, congregation chapel and sacristy are covered with a wooden coffered ceiling. Some capitals are ornamented with symbols whose origins trace back to early Christianity. The church floor is made of concrete slabs with an imprinted square ornament. The presbytery had an ornamented terrazzo floor. The floor of the presbytery has dark borders between which are circles and crosses on the terrazzo. The interior walls are

painted in a slightly cream tone. The dome is divided into white colour segments whose elements are yellow-ochre toned. The presbytery is painted with red borders on the elements,<sup>35</sup> the apse is covered with a gold surface. During the renovation fragments of ochre paint were also discovered on the bases and capitals of the columns in the nave.<sup>36</sup> After the main entrance we enter the area under the bell tower. The nave is separated from the aisles by five pillars on either side. The two aisles are merely narrow corridors. The dome is 26.5 m high. The interior is an impressive square with sides two metres long. Along the edges of the square are the pendentives upon which the dome rests. The dome's interior is completed with a decorative cornice.

The presbytery is 16 m long and 15 m wide. It terminates in a three-step elevated apse, its sides surrounded by four pairs of columns. Above the columns are two floors of galleries formed by Romanesque arches which are supported by low pillars. The presbytery has a wooden ceiling. The entrance to the sacristy is on the right between the columns and under it is the central heating furnace. Above the sacristy is a big hall for storing vestments and other religious objects.

The congregation chapel is on the southern side of the sacristy; it is 11 m long and 8 m wide and has a slightly convex apse. The chapel has a wooden coffered ceiling. Above the chapel is a hall suitable for meetings and gatherings, which can be reached by a set of winding stairs in the little Romanesque tower. On the southern side and parallel to the length of the church a corridor was added connecting the sacristy with the collegium. The corridor also leads to the street and the sacristy can be accessed without disturbing the worshippers in the church.

### Interior furnishings

In the apse of the church stands the large Plečnik altar with a wooden statue of St Joseph. The altar was designed at approximately the same time as Plečnik's Begunje works. A model of the statue of St Joseph is also in the Jožamurka niche and in the hall of Plečnik's home in Trnovo, but sculptor Božidar Pengov had to amplify its dimensions for the large altar.<sup>37</sup> The altar's mensa stands on five semicircular steps and the mensa rests on twenty neo-Romanesque pillars in five rows. Around the mensa, pillars are densely set in a semicircle, five on either side. On these columns stand smaller ones which by their form and arrangement are equally Romanesque. The semicircular colonnade is interrupted on the axis. Two columns are set into the space directly behind the mensa; on both these columns and on the stone support in the background rests the base of the large gilded statue of St Joseph with Jesus. The statue stands under a canopy, supported by four thin metal pillars. In front of it is another smaller canopy which extends only as far as the base of the statue of St Joseph. It is supported by four metal pillars with a capital ornament consisting of figural masks. On the canopy is a painting of the Crucifixion and under it, on the tabernacle a painting of Our Lady.

A similar altar scheme was designed by Plečnik in 1935 for the church of St Anthony the Hermit in Zgornja Rečica pri Laškem. It is a uniformly designed altar with a mensa on neo-Romanesque pillars and a semicircular upper part, but compared with the altar in Ljubljana it is somewhat smaller and more modest.<sup>38</sup>

The pulpit designed by Plečnik in the early 1920's and erected around 1924 was destroyed when the interior of the church was converted to meet the needs of Viba Film. It stood beside the triumphal arch, leaning toward the northern wall of the nave. Plečnik constructed the pulpit in a very simple way. In a corner, some distance from the wall he erected a large upright brick cylinder and a stairway around it. The entrance to the stairway behind the cylinder is shaped like a niche with a semicircular arch. The pulpit was lined with white marble. Next to the cylinder a column was erected, made of the same black marble from Podpeč which Plečnik used for the base and the first two steps. To the left and right of the column the pulpit was

decorated with a black double rectangular ornament and a double concave border at the top. The canopy is a solid wooden structure, designed like the coffered ceiling in the nave and is supported by a small column which is also made of black marble.

The column supporting a light once stood on the steps under the triumphal arch. Parts of the column (the base and the bottom part of the chalice-shaped capital) were used in the adaptation of the entrance to Viba Film. On the base in the shape of a large cube the architect placed a column with its pieces in reverse order. The large chalice-shaped capital with guilloche ornament is set on a ring-shaped base and from it rises the shaft which is divided into two sections. Each section has a different ornament and they are joined by a richly decorated element. The top of the column is a small chalice-shaped capital with foliate ornament, upon which a light is mounted. Also belonging to Plečnik's works from the early 1920's are two lamps which used to hang on either side of the altar and the altar's candelabra. The boat-shaped lamp from around 1940 formed a pair with the branched chandelier next to the large Plečnik altar. They are now in the church of St John the Baptist in Trnovo. Some interesting ornaments in the church are Plečnik's little eagles on poles. On a thin metal pillar Plečnik mounted a square base with a ball in the centre and upon it a young eagle.

The neo-Romanesque columns give the nave a Romanesque appearance. The chalice-shaped capitals are foliate ornamented and dotted with shallow figural masks. The same is true of the foliate ornament on the four parts of the decorated base. The bases and capitals were most likely painted.

Quite interesting is the slim pillar on the stairway in the Romanesque tower above the congregation chapel. Like the pillars in the nave, the base of the pillar is foliate decorated, the capital is grooved and decorated with circles and Greek crosses at the top.

Beside the pillars with uniform decoration of the capitals there are eight pillars with richer ornamentation. Four on either side are decorated with early Christian figural ornaments. The ornaments on the capitals are arranged in a sequence of the following motifs:

- the initials IHS (Latin, *Iesus Hominum Salvator*)<sup>39</sup>
- the motif of two peacocks drinking from a well<sup>40</sup>
- Christ's monogram with the letters alpha and omega (A and W)<sup>41</sup>
- the motif of a hand holding the cross<sup>42</sup>
- a lamb with nimbus and a flag with a cross<sup>43</sup>
- A Latin cross, surrounded by pigeons and the Greek letters A and W<sup>44</sup>

## The Completed Renovation of the Church

The basic legislative document applying to the preservation of the aforementioned buildings and to the restitution of the basic functions of the church and monastic premises is the Decree on the Proclamation of the Former Šempeter, Poljane and Karlovško Suburbs as Cultural and Historical Monuments and Natural Sights.<sup>45</sup> In particular the decree protects the construction and ground plan layout of the church and collegium, specific materials and the way they were used.

Among the conditions for the renovation work, the Regional Institute for the Conservation of the Natural and Cultural Heritage of Ljubljana (LRZVNKD) stipulated the following: "The preservation programme set out in the conservation guidelines includes the primary exterior appearance of the historicist church building, especially the dominant bell tower, including all materials used for the façades and roof. Deviations are permitted only in regard to the use of more durable materials for the gutters and for the roof borders, which must comply with the applicable regulations. All wooden elements (the windows with wooden frames and the doors) shall remain in their original form, with their original materials.

Missing elements can be created in keeping with existing samples. The main portal with sculptural additions and the relief lunette shall be preserved. The sculptural ornaments shall be cleaned and protected”.

This decree also protects the wall around the complex (all details included) constructed according to Plečnik's design and the porphyrite floor in front of the building. It is permitted to design a new entrance in the wall close to the church's side entrance. The portal above the door can be walled up with a light colour stone plate or provisionally with wooden filling. All exterior surfaces shall be plastered with cement plasters of the same texture as that of the patches preserved on the façades. The painted ornaments on the smoothly plastered light areas shall be renovated as well as the crosses and other decorations which are still partially visible on the façades. The cornice shall be toned grey.

In the interior all basic existing elements shall be preserved, especially the pillars with figured capitals in the nave and presbytery, the original coffered ceiling, the dome with primary painted bays and in particular the presbytery with Plečnik's altar and all preserved elements, including the painted walls. The sculptural details and sculptured plaster ornamentation on the dome shall be renovated by an experienced and appropriately qualified contractor. Samples of all details and materials to be used shall be submitted to the committee for approval. The entire roof structure and the wooden coffered ceiling shall be preserved. The load bearing capacity of the wooden elements above the presbytery, where the fire may have caused damage, shall be verified.

The colours on the exterior and in the interior shall be determined by the authorised specialist service of the LRZVNKD, after laboratory analyses are carried out and the agreement of the contractors is obtained. For the renovation of all details and works by Plečnik the committee shall appoint a supervisory group (J. Kromar, D. Prelovšek and G. Zupan). Partial adaptation of the floor in the nave is acceptable because it was never finished.

The architect who will carry out the works shall be selected in agreement with the owner and the authority responsible for payment. The architect shall have sufficient experience in renovating religious buildings.

In accordance with Plečnik's project and its proportions a new choir can be projected because the original one was never built. The deteriorated floor of the presbytery may be replaced, but only if the new one has the same design as the one planned by Plečnik for the terrazzo floors.

The owner is urged to gather all the original church furnishings and arrange them suitably. If the originals cannot be found, replicas are acceptable.

Due to the new liturgy the new altar must be designed in a way which will leave Plečnik's original main altar unaffected. The materials to be used for the new altar must differ from those of the old one. Possible other additions (a baptismal font, a new tabernacle) shall be designed separately and the designs must be approved by LRZVNKD.

The light in the presbytery shall be designed separately and the design shall be approved by the committee. Additional electric installations shall be mounted so as not to interfere with the original structures.

All stone buildings of the complex within the wall that are mentioned specifically shall be protected. Later additions and alterations shall not enjoy special protection. Protection also does not extend to the auxiliary buildings added later to the courtyard, the rebuilt parts inside and beside the church, the auxiliary corridors and the rebuilt entrance on the northern side. The prominent location of the complex with its accentuated bell tower as a major sight and dominant feature of Poljane, Poljanska and Litijska Streets calls for all new buildings to adapt their building line to the church and to the suburban environment.

The basic principles for the renovation of St Joseph's were adopted by the committee in 1995, prior to commencement of the cleaning. The owner at the time, the future owner, the

LRZVNKD experts and their collaborators unanimously decided that the church would resume its basic, religious function and that all other supplementary activities would be subordinate to this primary goal. It was agreed that the members of the committee would present basic guidelines for renovation after the cleaning and examination of the uncovered details. After the investigation of the building's structures and of the archives a conservation program was elaborated which was an essential component in planning the interventions in the church. The user of the building (Viba Film) first returned it to the Ministry of Culture, the Ministry then assigned it to the contractors, Gradbeno Podjetje Grosuplje, for renovation. The first phase consisted of moving the workshops of Viba Film from the church to new premises and of dismantling all additions to the religious building, leaving the infrastructure in an unfinished condition. The removal of the metal corner supports under the dome caused some damage to the walls and scaffolds. The courtyard was cleaned and the waste material which had gathered around the church during the course of time was removed. The courtyard was to be restored as a grass-covered open space and the deteriorated poplars to be replaced with new ones. The old and partially dry, broken poplars along the northern façade need urgent replacement.

The second phase comprised the renovation of the church's exterior, to be finished by the end of 1997, and the basic refurbishment of the interior, especially of the presbytery. It is with this phase in mind that the aforementioned conservation guidelines and framework conservation program were prepared. A representative from LRZVNKD informed the construction foremen and supervisors about the guidelines. A structural analysis was elaborated as well as plans for the architectural renovation and for the actual construction work. Alternative plans were prepared separately for the arrangement of the dome choir and outside floors. Lidija Avbelj, a restorer from LRZVNKD took test samples of the paint in the interior and on the façades and analysed them. The floor in the interior was to be installed after the owner bought new floor slabs and completed the floor plan.

The building was opened to the public on 15 October 1998. The work was nearly finished and the restoration can now be considered to be complete. This allows us to evaluate the actual condition of the executed conservation and restoration interventions.

The church was completely renovated to the condition it was in before Viba Film established their studios inside and many improvements were added. The exterior condition of the building (verified by means of the photographic material and photographs taken during previous interventions prior to the conversion) was restored without major alterations. The original layout including all details and side rooms has been preserved as far as it was possible to rebuild and renovate them after the building's conversion into a film studio. The renovation project was elaborated by architect Jože Marinko, PhD. During the renovation, deviations and discrepancies from the original project occurred that either the owners insisted upon or which came as the result of functional adaptation. Nevertheless, not all the wishes of the owners could be met.

The framework of the architecture, including the façades, remained unchanged. The sculptural ornamentation on the façade and in the interior was preserved and renovated. The renovation was carried out by restorer Peter Mali and his assistants. The grey colour of the façade with yellow-ochre ornaments complies with the original colours. The church obtained new metal elements; the gutters and the roof in the apse are now made of copper.

The most demanding task in the interior was the renovation of the altar, since it is also the most striking element in the church. The basic guideline for its renovation was the idea already carried out by Plečnik in 1941, of creating a special ambience around the St Joseph's altar. When it was erected in the apse, the apse was adapted to the size and the form of the altar. Four round windows in the apse were walled-up, on each side two windows were left to illuminate the gilded statue of St Joseph. Against the background of the dark

altar the statue thus seems to be completely separated from the rest of the interior. The walls in the apse were painted entirely in gold, the rest of the presbytery was done in ochre-red as it was when the altar was erected. The connection to the apse is provided by an added gold border on the triumphal arches and on the arches of the galleries. These colours and the light arrangement endowed the room with the grandeur and mysticism appropriate for the most sacred part of the church. Another novelty was the renovation of the steps which elevate the entire presbytery. The floor was completed inaccurately and no samples were submitted as required by the conservation program. To counter the dark altar the nave was painted plain white and appears unusually bright. Yellow-ochre ornaments were used only on the elements of the dome.<sup>46</sup>

The renovation furnished the church with some improvements which had not been performed in the past because of the lack of funds. In the western part of the nave a choir was added with a modern decoration in wood and brass. The old floor made of concrete slabs will be replaced (with a material as yet undecided). Owing to its new functions, new power lines were installed and, somewhat less justified, central heating. In the northern wall the side portal was walled up. The owner wanted to have floor heating installed, but this went beyond the financial means available. On the occasion of the ceremonial opening of the church a bronze bust of Pope John Paul II by sculptor Mirsad Begić was placed in the church. In spite of the consistency of the renovation, aimed at the optimal restitution of the original condition of the church, some elements of the interior furnishings which were destroyed when the church was allocated to Viba Film, were completely ignored. In the first place there is Plečnik's pulpit which stood against the northern wall of the nave. Evidence of its existence is provided by photographs from which a replica can be made. The same is true of the column supporting the light which once stood on the altar steps and parts of which are today incorporated into the entrance to the monastery (the user is Viba Film).

There were some partial changes in the exterior design of the church. Despite the proposed protection of Plečnik's wall of sewer pipes, the new owners and architects removed it and replaced it with lower decorative stone pillars. It is, however, a fact that the original wall was deteriorating and had to be replaced with a completely new one and, further, that the new wall would not be sufficiently durable if the same material had been used. The owners defended the replacement of the wall with the argument that the existing wall did not feature in the original plans for the church. Based on photographs taken before it was erected, it is apparent that the removal of the wall allows the church to better blend with the surroundings. The church also obtained a new wall, made of stone pillars and gridwork. The committee of LRZVNKD was not consulted and did not give approval for this wall.

The new building regulations applicable to this category of buildings required the building of a special entrance for the disabled which was positioned in the northern wall of the nave. Also new is the pavement around the church, the lighting and the grass-covered open spaces.

In general and despite undergoing various periods of building and renovation, the church emerges a homogenous whole. The elements of the older architecture can easily be discerned from the newer additions. However, the architectural projects might have dedicated more attention to the forms of the windows, especially of those in the tower and on the ground floor of the apse, and another obtrusive element is the wooden window frames. Further flaws are the location of the choir within the context of the existing walls and the modern decoration on the choir. For the future the addition of a pulpit (a replica of the original) is envisaged as well as moving the column, which stands in front of the entrance to the monastery, to another location. Nevertheless, truthfully stated, the Jesuits have received a building for which they could only wish.

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## Notes:

- 1 I would like to thank my mentor, Gojko Zupan, MA, for his invaluable assistance in writing and reviewing the present text.
- 2 Zrinskega Street (named after Count Peter Zrinski, who conspired against the Austrians), Vlado Valenčič, *Zgodovina ljubljanskih uličnih imen*, Ljubljana, 1989, p. 152.
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- 7 The plan for the church was drawn up by Gustav Lahn.
- 8 The plan was made by Adolf Wagner.
- 9 The renovation plans for the church of John the Baptist in Trnovo were drawn up by Raimund Jeblinger.
- 10 The plan was made by Mario Caradini.
- 11 Since 7 September 1920 the monastery next to St Joseph's has functioned as the *Novitiate of the Society of Jesus in Yugoslavia*. Here, promising young candidates are educated and assessed for the noble monastic profession. *Cerkev sv. Jožefa v Ljubljani*, Ljubljana, 1922, p. 30.
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- 30 The documentation on the renovation of the church is with the Cultural Heritage Office of the Republic of Slovenia, file 43/96, dated, 2-4 1996.
- 31 Špelca Čopič, Damjan Prelovšek, Sonja Žitko, op.cit., p. 130.
- 32 Silvester Kopriva, op.cit., pp. 35 - 36.
- 33 Ibid., loc. cit.
- 34 "Iz Ljubljana", *Slovenski narod*, 13. 11. 1930, p. 3.
- 35 During the evacuation of Viba Film's workshops, a fragment of red border with a rectangular termination was found on the inside triumphal arch.
- 36 The colours were determined on the basis of laboratory analyses performed by the technical service of the Regional Institute for the Conservation of the Natural and Cultural Heritage of Ljubljana.
- 37 Peter Krečič, *Jože Plečnik*, Ljubljana, 1992, p. 317.
- 38 Andrej Hrausky, Janez Koželj, Damjan Prelovšek, *Plečnikova Slovenija*, Ljubljana, 1997, pp. 200.
- 39 Christ's monogram; the Jesuits chose the same initials for their own monogram.
- 40 The peacocks, which are drinking from a well, are a symbol for eternal life. In ancient times it was believed that peacock meat never rotted thus the peacock became a Christian symbol for immortality and Christ's resurrection. The well from which they are drinking is a common symbol for life.
- 41 The monogram consists of the letters *chi* and *rho* (X and P), the first two letters of Christ's name (Greek = Hristós). In art the monogram appears from the 4<sup>th</sup> century onwards on sarcophagi, Eucharist vessels and candles. In the same period the letters *alpha* and *omega* also appeared frequently as elements of the monogram.
- 42 The hand holding the cross is an early Christian symbol for God.
- 43 The lamb with nimbus and the flag with the cross symbolise Christ's victory over death. The long white flag with an ordinary red cross is a Christian symbol of victory over death. It originates in the vision of Constantine the Great who had the cross added to the Roman insignia.
- 44 The motif is a symbolic presentation of Christ's soul as the beginning and the end of the entire Creation.
- 45 *Official Gazette of the Republic of Slovenia*, nos. 18 - 11. V. 1990, pp. 1052-1056 in the *Official Gazette of the Republic of Slovenia*, nos. 27 - 20.VI.1991, p. 1240.
- 46 In his project the architect envisaged a blue-toned dome with decoration in the form of painted coffers.
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- Photocopies of Raimund Jeblinger's plans and photographic material in the form of picture postcards are in the Historical Archives of Ljubljana.
  - Photographic material on the interior furnishings is in the Architectural Museum of Ljubljana.
  - The documentation on the construction and renovation is kept by the Information and Documentation Centre of the Cultural Heritage Office of Slovenia.
  - A model of Plečnik's main altar is in the depository of the Municipal Museum of Ljubljana.
  - The literature and articles were provided by the following libraries: the Oton Župančič Library in Ljubljana - The Workers' Library, of the Cultural Heritage Office of the Republic of Slovenia and the National and University Library in Ljubljana.



Ivan Stopar

# Grad Podsreda, vprašanje njegove prezentacije

UDK 719.001:728.8(497.4 Podsreda)

**Ključne besede:** Podsreda, ministerialni grad, romanika, arhitektura, konservatorstvo.

Najbrž ne pretiramam, če trdim, da se je grad Podsreda po zaslugi prizadevanj spomeniške službe in Kozjanskega parka bolj kot katerikoli drug grad vtisnil v našo zavest kot nadvse pomemben del naše spomeniške dediščine. Ne po naključju! Pokazalo se je namreč, da se za navidez neugledno arhitekturno lupino, ki je do nedavnega vzbujala zanimanje le zaradi svoje rustikalno preproste zunanjsčine in si je zato tudi prislužila vzdevek najbolj grajske stavbe, skriva presenetljiva množina romanskih arhitekturnih prvin. Še več! Podsreda je edini grad na Slovenskem, kjer je za relativno kratko obdobje, za čas med okrog 1150 in 1250, mogoče dokazati kar štiri povsem samostojne gradbene faze. Podobnega primera ne poznam niti iz tuje strokovne literature, zato vse kaže, da se bo Podsreda uvrstila med tiste redke domače spomenike, ki so zaradi svoje specifičnosti in izjemne povednosti odmevni tudi v širši zamejski strokovni javnosti. Načela, ki so vodila konservatorje pri delu, so znana in so bila že večkrat predstavljena. Ob korektnem upoštevanju vseh pomembnejših sledi, ki so jih na gradu zapustila pretekla stoletja, posvetiti posebno pozornost prezentaciji tistih arhitekturnih prvin, ki so jih ustvarila najzgodnejša obdobja njegovega razvoja ali natančneje, stoletje romanike. Vendar pa pri sprejetih odločitvah ni šlo samo za upoštevanje starosti in s tem povezane izjemnosti posameznih prvin. Šlo je tudi za njihovo povednost in kvaliteto, saj se je pokazalo, da so bila prav najstarejša obdobja grajskega razvoja na Podsedri najbolj ustvarjalna, hkrati pa vnašajo v naše poznavanje arhitekture ministerialnih gradov na Slovenskem povsem nove dimenzije. Spoznanja o pomenu podsredskega gradu so zorela počasi, vselej pa so bila povezana s konservatorskimi posegi, ki naj bi že propadu zapisani stavbi vrnili trdnost in tako zagotovili njen nadaljnji obstoj.

O tem je že bila beseda v sprotnih konservatorskih poročilih, priložnostnih opisih in topografskih zabeležkah, problematika pa bo celovito obdelana v obsežnejši študiji, ki je v pripravi za tisk. Tu se bomo zato omejili le na tista vprašanja prezentacije grajske stavbe, ki so še vedno odprta ali pa so se pojavila šele v zadnjem času. Tudi tokrat se je namreč pokazalo, kako tvegana je kakršnakoli ocena nekega spomenika, dokler ta ni do konca raziskan, pri nas pa sanacija in raziskave vselej potekajo sproti in tako se tudi interpretacije ob novih odkritjih neredko spreminjajo. Hipoteze, ki se sprva zdijo zanesljive in trdne in vselej temeljijo le na naši omejeni vednosti o zakonitostih gradnje v preteklih stoletjih, zamenjajo nova spoznanja, ki bistveno poglobljajo ali celo spremenijo našo predstavo o dani arhitekturi, obenem pa tudi naš pogled na celotno problematiko obravnavane arhitekturne zvrsti.

Medtem ko se zdaj obnova podsreškega gradu po skoraj dvajsetih letih intenzivnih statičnih in prezentacijskih posegov bliža koncu, ostajajo nekatera temeljna vprašanja njegove obnove še vedno odprta. Od njihove rešitve bo odvisno, v kolikšni meri bo obnovljeni arhitekturni spomenik svojim obiskovalcem posredoval kar najbolj avtentično podobo romanske grajske postojanke, podobo, ki bo tudi v evropskem okviru ponazarjala značilen primer ministerialnega gradu s preloma 12. v 13. stoletje. Tu želim spregovoriti predvsem o tistih predvidenih posegih, ki bodo ob vsem spoštovanju historičnih danosti vendarle ustvarili neke nove vrednosti, pri tem pa bo s konservatorskega stališča pomembno, da bo ostal idejni koncept prenove koherenten in ne bo škodoval tistim historičnim prvina, ki bodo po končani obnovi ostale skrite ali zbrisane, a jih bo vendar mogoče kadarkoli prezentirati v svetlejši luči. S tega vidika so pomembne zlasti dileme ob vprašanjih, kako sanirati in prezentirati prvotni grajski vhod na severni strani kastelnega gradu, romansko grajsko kapelo in mogočni podsreški bergfrid. Vprašanje ureditve grajskega vhoda se je z vso ostrino postavilo šele v zadnjem času. Do nedavnega je veljala domneva, da se je prvotni dostop v grad skrival vrh pečine na zahodni strani gradu, na današnjem gospodarskem dvorišču. Tu naj bi ga bil v obdobju renesanse zamenjal stopniščni stolp, tega pa ob prenovi gradu na začetku 19. stoletja na novo prebiti vstop v grad skozi poglobljeno pritličje – klet grajskega bergfrida. Sledovi prvotnega romanskega portala v severni steni grajskega oboda so se sicer pokazali že razmeroma zgodaj, saj je bil že dolgo viden njegov kamnit prag, ob njem pa tudi spodnji del levega podboja, leta 1977 pa smo s sondiranjem celo ugotovili, da je do njega nekoč vodila obzidana rampa. Vendar smo domnevali, da je šlo le za pomožni dostop v grajski kompleks in tako je šele nedavna sanacija severne grajske stene postavila ta portal v drugačno luč. Pokazalo se je namreč, da je bila nekdanja vhodna odprtina teh vrat bistveno večja od pričakovane in da potemtakem nikakor ni šlo za ostanke nekega pomožnega, morebiti celo skrivnega grajskega izhoda, marveč za reprezentativni grajski vhod nepričakovanih dimenzij. Sondiranje stene v pritličju palacija, vpetega v severni del kastelne zasnove, je razkrilo, da sega ohranjeni del portalnega ostenja mnogo više, kot je kazal ohranjeni del portalnega podboja na zunanjsčini, kjer so že med renesančno obnovo gradu pobrali iz stene lepo obdelane klesance in jih porabili drugje. Med nadaljnjo raziskavo se je pokazalo tudi teme njegove arhivolte, ki se je skrivalo za preprosto pravokotno lino – to smo sprva šteli za romansko, vendar se je izkazala za renesančno, pa še kot takšna ni bila dolgo v rabi. Ob nekaj decenijev mlajšem poznorenesančnem preetažiranju palacija je izgubila svojo funkcijo, zato so jo zazidali. Ob upoštevanju vsega tega je bilo mogoče, zaenkrat pač šele na papirju, rekonstruirati prvotni romanski portal v vseh njegovih bistvenih sestavinah: visok je bil 360 cm, širok pa 180 cm. Po zasnovi in velikosti je bil torej skoraj identičen s portalom, ki smo ga pred leti odkrili in prezentirali na dvoriščni strani palacija in se čudili njegovim dimenzijam, a ostali trdno prepričani, da gre za nerazumljivo mogočen vhod v grajsko klet, urejeno v palacijevem pritličju. Zdaj je postalo jasno, da sta tako ta kot tudi na novo odkriti portal na severni zunanjsčini gradu s svojo velikostjo omogočala jezdecu dostop na dvorišče, ne da bi moral prej razjahati. Odkritje romanskega portala, o katerem je bila beseda, sodi med tista presenečenja, ki so bistveno spremenila tako našo predstavo o prvotni podobi podsreškega gradu, kot tudi vednost o nekaterih temeljnih značilnostih najstarejših fevdalnih postojank na naših tleh. Ugotovili smo namreč tudi, da je bil že pred pozidavo rampe, na katere sledove smo naleteli, ne le mogoč neposreden dostop do portala, temveč da pred njim tudi ni bilo nikakršnega obrambnega jarka, saj je na terenu pred gradom vsepovsod nenačeta živa skala, na portalu pa ni bilo utora za dvizni most. To pomeni, da podsreški grad v srednjem veku sploh ni imel bolj ali manj obveznega dviznega mostu za premostitev obrambnega jarka. Romanska vrata, ki so bila v funkciji vse do pozidave zgodnjerenesančnega stopniščnega stolpa ob zahodni fasadi gradu v prvi polovici ali sredi 16. stoletja, so se zapirala le od znotraj, z zapahom, vratnice pa so se naslonile neposredno na vratni okvir.

Ugotovitev, da je bil prvotni romanski vhodni portal podsreškega gradu nameščen v severni steni zasnove, je zanimiva še po neki drugi plati. Dokazuje namreč, da je imel severni bivalni trakt, ki je opravljal vlogo prvotnega palacija, hkrati tudi vlogo vhodnega stolpa, na kakršnega naletimo pri zasnovah večjih romanskih gradov - značilen primer poznamo z romanskega gradu Thalberg pri Friedbergu na avstrijskem Štajerskem. Tej vlogi je ustrezala tudi organizacija palacijevega kletnega pritličja, ki ga je predelna stena razdelila na dva približno enako velika dela. V zahodnem delu je bila urejena vhodna veža, ki jo je od samostojnega prostora na skrajni desni, zahodni strani, domnevno priročnega armamentarija, delila pozneje zazidana arkadna stena. Na njene sledove so naleteli med konservatorjevo bolniško odsotnostjo, ko so prenavljali pode v prvem nadstropju palacija, vendar zaradi sekundarnih obokov še vedno ni natanko preučena.

Na levi, vzhodni strani pritličja je bila urejena klet, v katero je vodil še ohranjeni, pozneje zazidani, a zdaj v okviru tehničnih možnosti delno spet odprti, nizki in zelo široki romanski portal v vzhodni steni veže tik ob njegovem prehodu na grajsko dvorišče. Klet, ki ni imela drugega izhoda na prosto, se je zapirala od znotraj.

Ob teh odkritjih in spoznanjih se sama od sebe ponuja konservatorska rešitev, da kaže večinoma uničeni in zazidani vhodni portal spet odpreti in dopolniti manjkajoče dele z novimi klesanci, obenem pa ga vsaj kot pomožni dostop na grajsko dvorišče reaktivirati. Vendar naloga ni preprosta! Pritličje zahodnega dela palacija so namreč že v 16. stoletju poglobili za okoli 20 cm, v 19. stoletju pa še enkrat, tokrat kar za približno en meter. Že v 16. stoletju so zazidali tudi arkadno steno, ki je delila vhodno vežo od domnevnega armamentarija, znižali ali kar odstranili so dotodanje lesene stropne in jih zamenjali z oboki, hkrati pa so vhodno vežo tudi predelili. Ob nekdanjem dvoriščnem vhodu so ustvarili v veži nekakšen predprostor, ki se je skozi renesančni portal, vstavljen v arkadno ločno odprtino, odpiral v armamentarij, takrat spremenjen v klet in pozneje, v 19. stoletju, znova poglobljen, v prostor deželskega sodišča. Hkrati so zazidali romanski portal, ki je vodil v kletni prostor v vzhodnem delu palacija, vanj pa prebili dostop iz na novo pozidanega vzhodnega veznega trakta. Arhivolte vseh treh romanskih portalov, nedavno na novo odkritega vhodnega, dvoriščnega na koncu veže in starega, zdaj zazidanega kletnega, so ob teh prezidavah utonile v novih obočnih konstrukcijah.

Opisana situacija hudo obremenjuje naše razmišljanje o prezentaciji in reaktiviranju prvotnega romanskega grajskega vhoda, zato se tu omejujemo na to, da skušamo z risbo ponazoriti nekdanje stanje. Poznejše tehnično preverjanje bo pokazalo, v kolikšni meri se je mogoče približati idealni rekonstrukciji vhodnega portala, vhodne veže z arkadno steno in s tem prvotnemu prehodu na grajsko dvorišče, vendar ostaja nesporno eno: prvotnega ravnega travovnega stropa v veži in domnevnem armamentariju spričo nižjega nivoja kvalitetnih renesančnih kašč v nadstropju palacija, ki jih bo treba spoštovati, nikakor ne bo mogoče znova vzpostaviti.

Niz vprašanj, povezanih s prezentacijo gradu, sproža tudi romanska kapela, odkrita pred leti med preučevanjem njegove stavbne zgodovine. Urejena je bila v posebej zato pozidanem stolpu, ki so ga nekje ok. leta 1250 prislonili k dotlej že povsem izoblikovanemu grajskemu organizmu z dvema palacijama znotraj regularne kastelne zasnove, dopolnjene z bergfridom ob njeni južni stranici.

Kapela, ki so jo v baročni dobi povsem preoblikovali, je dolgo prikrivala svojo resnično podobo. Zunaj jo je na vzhodni strani sicer izdajala polkrožna, na amorfnih kamniten konzolnih klade oprta apsida, ki so jo starejši raziskovalci gradu prezrli, njene notranje arhitekturne prvine pa so poznejše predelave povsem zastrle. Osrednje okence v apsidi je bilo baročno razširjeno, okulusa ob njej zazidana, prav tako sta bili zazidani polkrožno sklenjeni romanski okenci na desni in levi strani vrh apsidalne stene. Posebej prizadeta je bila apsida, saj ob njenem stiku z apsidalno steno naenkrat ni bilo več stopničaste gata s stebričema, ni bilo več ne kapitlov

ne palice okroglega prereza, ki je sooblikovala arhivolto. Nekdanja romanska apsida je imela značaj nečlenjene baročne konhe, pa tudi v ladijskem prostoru so bile zabrisane vse romanske prvine. "Ladja" je bila sekundarno znižana in obokana, na stenah so bile na novo prebite odprtine za podstrešna okna in baročno molilno emporo, zazidana sta bila tudi romansko oken-ce vrh stene na zahodni strani in močno poškodovana romanska predrtina vrh južne stene ka-pele, ki je zaradi tehničnih težav - v njej je ležišče za tram strešnega stolpa - zaenkrat še ni bilo mogoče zadovoljivo opredeliti. Povsem nepričakovano problematiko barokizirane kapele pa je sprožila kamnita plošča, ki je ležala na oltarni menzi, saj se je pokazalo, da je starejša, kot smo domnevali. Na njeni spodnji strani se je namreč razkril napis z neznanimi pismenkami, ki ga doslej še nihče ni znal razbrati ali razložiti. Tu ga posredujemo v dokumentarnem izri-su, ki bo morda pripomogel k njegovi razrešitvi.

Najtemeljitejša sprememba je v baroku doživela zahodna stena kapele. Od nekdanjega gor-njega portala v njej, o katerem ob obnovi zunanjščine stolpa s kapelo nismo našli sledov, se je delno ohranila le njegova najprej poglobljena, pozneje pa zazidana vhodna niša, ob njej pa v baročni dobi nasilno prebit prehod, ki je povezal preurejeno kapelo z arkadnim hodnikom ob južnem stanovanjskem traktu.

Ko smo med pripravami na obnovitvena dela zrušili banjasti opečni obok v kapeli, nato pa odstranili še s kamnitnimi ploščami tlakovani poznobaročni pod, je bilo mogoče prostor natančneje preučiti. Pri tem se je pokazalo, da so ob barokizaciji vrh kapelinih obodnih sten znižali, da bi tako izenačili njeno višino z višino prizidanega veznega trakta in tako omogo-čili lažje vzdrževanje poenotene strehe, hkrati pa so se pod baročnim nivojem tal pokazale starejše, zazidane tramovnice. Sprva smo sklepali, da samo dokumentirajo prvotni roman-ski pohodni nivo, vendar je pozneje prevladalo prepričanje, da je sakralni prostor sprva segal v višino dveh etaž. Tramovi, ki so nekdanj tičali v tramovnicah, so potemtakem podpirali le obstenska hodnika, ki sta povezovala gosposko emporo na zahodni strani kapele z oltar-nim prostorom na njeni vzhodni strani.

V predalpskem kulturnem prostoru dvoetažne romanske grajske kapele niso bile nobena redkost, saj so na nazorno simboličen način ponazarjale globok prepad med fevdalno gos-posko na eni in malone brezpravnim plebsom na drugi strani. Njihova posebnost je bila, da so imele v vsakem nadstropju samostojen dostop - v pritličju za posle, v nadstropju, kjer je dostop pripeljal na emporo, za grajske. Takšna je bila pri nas romanska kapela na Malem gradu pri Kamniku, kjer obe nadstropji sprva seveda še nista bili predeljeni z obokom - verniki v brokatu in žametu so bili potemtakem s tistimi v raševini in beljenem domačem platnu lahko hkrati pri maši.

Poleg tramovnic, o katerih je bila beseda, obstajajo tudi še drugi indici, ki govore v prid tezi, da je podsreška grajska kapela sprva res segala v višino dveh etaž. Prvi je ta, da šele ob upoštevanju dvoetažnosti, spričo katere postaneta povezovalna hodnika med gosposko em-poro in oltarnim prostorom neogibna, ta kapela zaživi v avtentičnih romanskih proporcijah, obenem pa ne moremo prezreti, da so bile romanske grajske kapele v posebej za to pozida-nih stolpih najpogosteje urejene v visokem pritličju ali pa zanesljivo tik nad njim. V našem gradivu se to razločno kaže pri romanskih grajskih kapelah na Pišecah in na Rajhenburgu, za takšno zasnovo kapele na Podsredi pa govorita tudi obe sicer skromni vdolbini na vzhod-ni steni sakralnega prostora tik pod nekdanjim baročnim tlakom.

Vdolbinama, nameščenima levo in desno od prvotne, že v romanski dobi ob pozidavi stolpa s kapelo zazidane pravokotne line v kastelnem obzidju, na prvi pogled ni bilo videti nekda-njega namena in pomena. Vendar se je kmalu pokazalo, da ju je mogoče razložiti samo v povezavi z verskim obredjem, saj po svojem značaju povsem ustrezata podobnima vdolbina-ma zgoraj ob oltarni apsidi, kar kaže, da je bil oltar v romanski dobi nameščen tudi spodaj. Najbližji paraleli takšnim kapelam sta v alpskem prostoru kapeli gradu Bruck pri Lienzu na vzhodnem Tirolskem ali na gradu Auffenstein južno od Innsbrucka.

Gornjim navedbam le na videz nasprotuje podatek, da je bila apsida podsreške grajske kapele nameščena samo v njeni gosposki zgornji etaži, medtem ko je bila vzhodna stena spodnje, plebejske etaže nepoglabljena, ravna. Vendar za to ni težko najti razlage. Spodnji del kapele se je namreč naslonil na stari zid kastelnega oboda, v katerem se je ohranila tudi že omenjena lina, v nadzidanem delu - cezura med starim obzidjem in njegovim nadzidanim delom je na zunanjščini grajske stavbe razločno vidna - pa so lahko uredili apsido, ne da bi morali rušiti obstoječe zidovje.

Poseben mik sta romanski kapeli dajala lesena hodnika, ki sta povezovala oltarni prostor (do njega se je bilo mogoče povzpeti z desne ali z leve po nekaj stopnicah) z gosposko emporo na zahodni strani ob vhodu, povsem drugačni od današnjih pa so bili njeni takratni nivoji. Strop je bil višji, gosposka empora je bila približno v ravnini zgornjega vhodnega portala, pritličje kapele pa je določal prag romanskega portala v prvem nadstropju stolpa, ki je na njegovi zunanjščini že prezentiran.

Vse torej kaže, da je šlo pri pozidavi podsreške grajske kapele za ambiciozen načrt, ki ga ni mogel uresničiti kak preprost domač zidar. Podsreda je pač sodila med pglavitne krške fevde na območju Kozjanskega, zato upravičeno domnevamo, da je bila tu na delu kar krška škofijska stavbarska delavnica. Arhitekturna zasnova in za naše razmere izjemno kvalitetna kamnoseška oprema kapele takšno oceno naravnost terjata.

Pozneje, ko so stolp s kapelo preetažirali, so v nekdanjem pritličju kapele uredili sobo, hodnike in lesene stopnice na zunanjščini stolpa so odstranili, stari romanski poselski vhod v kapelo pa zazidali. Z novim, od nekod prinesenim, renesančno oblikovanim portalom v severni steni stolpa so novo sobo v kapelinem pritličju povezali z veznim traktom, dostop na nekdanjo gosposko emporo pa so poglobili in prililičili novemu nivoju tal zdaj le še enoetažne kapele. Pozneje, ko so ob južnem traktu pozidali arkadne hodnike, so romanski portal povsem opustili in zazidali. Potlej so neposredno zraven, na koncu arkadnega hodnika v zahodni steni stolpa, prebili nov dostop v kapelo in ga opremili s skromnim baročnim portalom, ki je vse do danes ostal v funkciji. Klesance, ki so v stolpovi steni oblikovali zunanji obod romanskega portala, so sneli iz stene in jih porabili drugje, del klesancev, ki so oblikovali vhodno nišo, pa so vzdali vanjo kot polnilo. Tam so se nekateri kot spolije še ohranili.

Preostale karakteristike podsreške grajske kapele lahko le na kratko strnemo. V svoji prvotni podobi se nam pokaže kot enoten, pravilno proti vzhodu orientiran in ravno krit prostor, ki ga poudarjajo bogato kamnoseško obdelani členi. Imela je dva samostojna vhoda, spodaj za posle, nad njim za gospodo, v notranjščini pa v gornji etaži ali bolje polovici gosposko emporo, obstenska povezovalna hodnika in oltarni podest z oltarjem, nameščenim v polkrožno izoblikovani apsidi. Osvetljevali sta jo ozki, polkrožno sklenjeni okenci v apsidalni steni z dvema okulusoma, nekoliko večje okence je bilo nameščeno v njeni zahodni steni. Na desni, južni strani, kjer je bila pred pozidavo stolpa romanska bifora (osvetljevala je dvorano v južnem palacijju), je bila zdaj v debelini stene urejena molilna niša. Iz poslej odvečnega dvojnega okna so namreč ob prezidavah odstranili stebrič in timpanonsko čelo, saj zdaj ni moglo več opravljati svoje nekdanje funkcije, nato pa so v ravnini zidu pozidali tanko steno s pokončnim, ozki lini podobnim okencem. Odpiralo se je navznoter, tako da so grajski prebivalci lahko kar iz dvorane v palacijju sledili obredom.

Prezentacija tega sicer razvidnega, vendar spričo številnih oblikovnih, kamnoseško obdelanih členov kaj bogatega sakralnega prostora, predstavlja za konservatorja poseben izziv, saj gre za najodličnejšo sestavino celotnega grajskega kompleksa.

Kot prva se nam pri tem pokaže naloga, da v kapeli znova ustvarimo prvotne prostorske proporce, kar bo šele osmislilo in upravičilo prizadevanja za njeno celostno prezentacijo. Tu bo s pomočjo analize najprej treba definirati in nato vzpostaviti njeno prvotno višino, kar posledično pomeni, da bo stolp s kapelo segel prek sedanje poenotene višine vzhodnega veznega trakta in se vis-a-vis bergfrida uveljavil kot pomembna subdominanta v okviru ro-

manske gradacije stavbnih mas. Na izračunani višini bo znotraj sakralnega prostora rekonstruiran lesen tramovni strop, obenem pa bodo na prvotnem nivoju vzpostavljene pohodne površine tako v pritličju kapele kot tudi na obstenskih obhodnih hodnikih in v gosposki empori sredi sten v "nadstropju".

Ko bodo v kapeli spet ustvarjena romanska prostorska razmerja, se bo znova postavilo vprašanje, kako obnoviti oziroma rekonstruirati prvotna vhodna portala in ju po možnosti reaktivirati.

Pri tem bodo precejšnje težave, saj sta bila nekdanj oba vezana na stopnice, ki so pripeljale v kapelo z zunanje strani - danes ohranja spomin nanje le še prezentirani nekdanji prehod iz veznega trakta na stopnice ob obodu stolpa in na zunanjščini stolpa prezentirana lesena konzola, na katero so se opirale. Vendar je treba reči, da so tudi ti ostanki nekdanjega dostopa v kapelo sekundarni. Izvirajo namreč šele iz časa, ko so ob stolpu s kapelo že pozidali vzhodni vezni trakt.

Iz povedanega razberemo, da popolna rekonstrukcija ali natančneje celo reaktiviranje nekdanjih vhodov v kapelo ne pride več v poštev. Starih lesenih stopnic, ki so pripeljale iz veznega trakta, žal ni več mogoče namestiti, saj to preprečuje stopnišče ob njem, preurejeno ob poselskem vhodu sredi 19. stoletja, za časa Windischgrätzov, medtem ko nivo arkadnega hodnika in njegova obočna konstrukcija onemogočata uresničitev želje, da bi znova vzpostavili nekdanji dostop na gosposko emporo. Tako bo v pritličje kapele mogoče vstopiti le skozi obstoječi renesančni portal v nadstropju veznega trakta, nivojska razlika med baročno in rekonstruirano romansko pohodno površino pa bo premoščena z lesenimi stopnicami.

Sedanji baročni dostop z arkadnega hodnika v kapelo bo treba zazidati. Sicer pa bomo z notranjimi stopnicami v kapeli, ob njeni južni steni, po zgledu že omenjene kapele v gradu Bruck, ustvarili neogibno povezavo med obema etažama. Največja škoda pri tem je, da se bo treba odpovedati rekonstrukciji romanskega portala v gosposki etaži, vendar pa bo ob realizaciji predlaganih povezav mogoče odpreti vsaj originalno vhodno nišo ob njem, dopolniti manjkajoče dele njenega ostenja in s hrastovimi vratnicami imitirati nekdanji vhod. Čeprav bodo te portali le markirale in bodo vselej zaprte, bo tako vsaj od znotraj ustvarjen historično korekten, slogovno ubran ambient.

Kar zadeva obnovo arhitekturnih detajlov, na Podsredi morda ne bo večjih zadreg, saj gre predvsem za tehnično korektno izvedbo del z usposobljenimi izvajalci. V oltarno nišo bodo na mestu poškodovanih ali manjkajočih kamnitih klesancev vstavljeni novi (stopničasti apsidalni zalom, stebriča z bazama in kapiteloma, paličasti profil arhivolte, venčni zidec itd.), pri tem pa bodo analogno upoštevani elementi romanske bifore v apsiidi zahodne emfore krške stolnice na Koroškem, ki kaže soroden značaj. Večjih težav tudi ne bo pri obnovi okenca v nekdanjem bifornem oknu južnega palacija, ki so ga med sanacijskimi deli pomotoma odstranili. Obstaja namreč natančna dokumentacija, ki bo omogočila njegovo korektno rekonstrukcijo. Tlak v obnovljeni kapeli bo preprost, sestavljen iz starih lesenih desk, ki so bile prej položene v drugem nadstropju severnega palacija. Kamnite stene bodo prekrte s tankim apnenim ometom, skozi katerega bo presevala njihova struktura.

Predlog za takšno obnovo kapele v sklopu celostne prezentacije podsreške grajske stavbe temelji na presoji, da grad takšno obravnavo zasluži in da je le tako mogoče sugestivno interpretirati njegovo nekdanjo podobo, ne da bi se bilo treba odreči katerikoli njegovi historično pomembni sestavini. Naš spomeniški patrimonij bomo obogatili z izjemno kvalitetnim sakralnim prostorom, ki mu ta hip v Sloveniji z izjemo zaenkrat še neurejene kapele na gradu Rajhenburg ni mogoče postaviti skoraj ničesar enakovrednega ob bok.

Konservatorska problematika podsreškega bergfrida je manj zapletena. Ta značilno obrambni stolp, ki so ga v drugi polovici 12. stoletja na južni strani prislonili h kastelni zasnovi, kjer je prevzel naloge dotedanjega ščitnega plašča, je bil sprva precej višji, saj še na Vischerjevi upodobitvi iz okoli leta 1681, ki kaže pogled iz doline na severno fronto gradu, močno prerašča strnjeno stavbno gmoto kastela.

Takšna upodobitev grajske stavbe bi torej ne bila mogoča, če bi bergfrid ne meril vsaj v višino petih etaž. Vischerjeva veduta je torej dokumentarno pomembnejša, kot se zdi na prvi pogled, saj nam posreduje tudi podatek, da grajskega stolpa vsaj do poznega 17. stoletja ni nihče prezidaval ali celo nižal. Do tega je prišlo šele po letu 1787, ko je grad prišel v posest znane italijansko-kranjske plemiške rodbine baronov Lazarinijev.

Viri, ki govorijo o takratnem dogajanju na Podsredi, med drugim omenjajo, da so Lazariniji leta 1808 prebili skozi podnožje bergfrida nov dostop na grajsko dvorišče, pri tem pa naleteli na več voz človeških kosti. Te nas tu sicer ne zanimajo, zato pa je za nas pomembnejši podatek, ki omenja takratne posege v stavbno substanco stolpa. Na temelju analize lahko sklepamo, da so bergfrid takrat za dober meter poglobili v živo skalo, na kateri je stal, posledično pa tudi preetažirali. Tako je nekdanja tretja etaža, v kateri se je ohranil originalen romanski vhod v notranjščino stolpa, naenkrat postala četrta, vsaj še dve etaži, ki jih je bergfrid takrat po naši oceni še obsegal, pa so kot odvečni odstranili. Vse to so podatki, ki jih velja ob obnovi stolpa upoštevati.

Ob proučevanju bergfrida se brž dokopljemo do spoznanja, da so ob njegovi prezentaciji možne le manjše korekture obstoječega stanja. Poznobaročni vhodni portal v poglobljenem pritličju mora še naprej ostati njegova temeljna sestavina, enako pa velja tudi za poznobaročna okna v veliki sobi poleg renesančne dvorane v drugem nadstropju in kajpak za vse oboke in pohodne površine, ki so rezultat poznobaročne prenove. Nekdanji podobi stolpa se je, ne da bi okrnili njegove kvalitetne poznobaročne prvine, mogoče približati le tako, da skromna okenca v prvem nadstropju spet spremenimo v line, kar smo na temelju zanesljivih sledov v ostenjih pred leti že opravili, da odpremo zazidani, polkrožno sklenjeni romanski okenci v sicer mrtvem medprostoru med sedanjo tretjo etažo in nivojem romanskega vhoda, predvsem pa, da preuredimo bergfridovo zidno krono, ki so jo poznobaročne prezidave in posegi najbolj prizadeli.

Pri obnovi bergfrida bo najteže ustrezno prezentirati njegov vrh. Pokazalo se je namreč, da so bili poznobaročni posegi tudi tu rigorozni in s historičnega vidika problematični, saj so močno zabrisali njegov srednjeveški značaj. Le naključju, da je bil v tretji romanski etaži, ki je bila že takrat brez žive funkcije, ob času prenove še ohranjen imeniten romanski portal, ki je edini omogočal dostop do strešnega stolpa in vzdrževanje strehe, se gre zahvaliti, da stolpa tudi v tej etaži, tako kot v vrhnjih dveh ali treh, niso porušili. Vendar pa prenove tudi ta vhodna etaža ni preživela neokrnjena in brez škode. V njenem vrhnjem delu, tik pod nekdanjim lesenim stropom, so zidno krono posneli, hkrati pa so odbili tudi vrh romanskih lin, ki so jih nato znova zazidali.

Doslej smo sicer ugotovili le eno, vendar je zatrdno vsaj še ena skrita pod ometom. Ob sanaciji stolpa, ki predvideva tudi odpiranje ugotovljenih, a zazidanih romanskih okenc, bodo vsi arhitekturni členi ustrezno obnovljeni, kar pomeni, da bodo tudi zdaj zazidane line v tretji romanski etaži rekonstruirane v prvotni obliki. Da bo to mogoče, bo zid v tej etaži pozidan do njene prvotne višine, nad njo, v podstrešni poletaži, pa bo pozidan tanjši zid, takšen, da bo lahko nosil prenovljeno strešno konstrukcijo. Iz poletaže, odprte v ostrešje, bo dostopna lesena hurda, ki bo pod strešnim napuščem obdajala stolp.

Hurde so bile nekdanj temeljna sestavina bergfridov, zato upravičeno domnevamo, da bo rekonstruirana hurda tudi na Podsredi bistveno pripomogla k značilnemu srednjeveškemu videzu gradu, čeprav bo pri tem bergfrid še vedno ostal nižji, kot je bil nekoč. Obenem se bo povečala atraktivnost tega izjemnega spomenika naše srednjeveške profane arhitekture, saj bo novi leseni hodnik v sklopu celostne prezentacije grajske stavbe služil kot razgledišče, odkoder se bodo odpirali neokrnjeni pogledi po Kozjanskem in po hrvaškem Zagorju. Če se bodo kdaj vzbudili pomisleki zoper takšno prezentacijo grajskega stolpa, bo hurdo mogoče brez posebnega truda odstraniti. Pri njeni rekonstrukciji gre le za uresničitev našega izhodiščnega konservatorskega načela, ki smo ga pri dosedanjih prezentacijskih posegih na

gradu dosledno upoštevali, načela, da bomo med obnovo skušali rekonstruirati tiste grajske slogovne prvine, ki so najmarkantnejše, pri tem pa vendar ostali korektni tudi do vse druge avtentične stavbne substance preteklih dob.



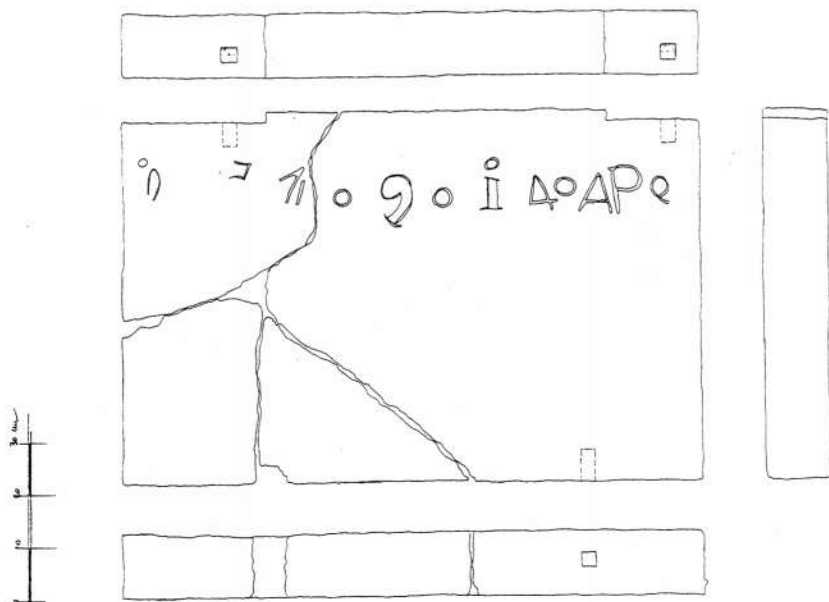
Georg Matthäus Vischer, Grad Podsreda. Bakrorez, ok. 1681.

Georg Matthäus Vischer, Podšreda Castle. Copper engraving, c. 1681



Franz Joseph Kaiser, Grad Podsreda v celjskem okrožju, last gospoda Franza barona Lazarinija. Litografija z iglo iz Stare Kaiserjeve suite, ok. 1826.

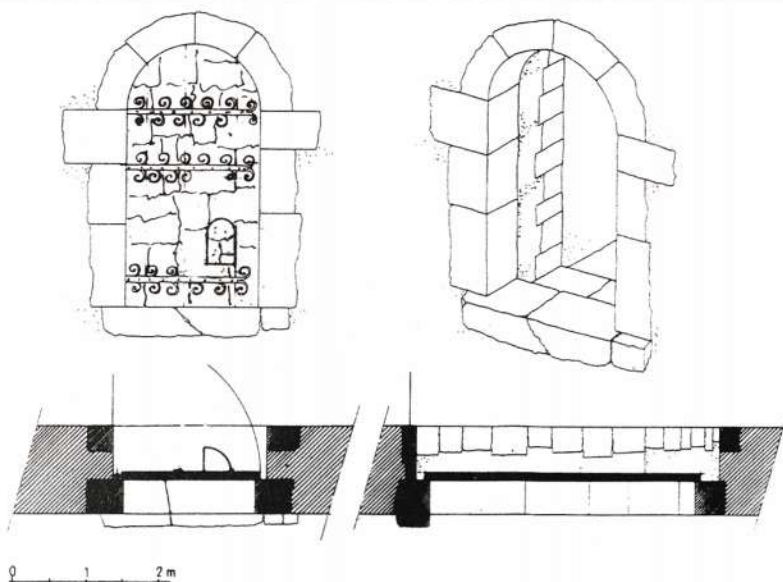
Franz Joseph Kaiser, Podšreda Castle in the Celje district, property of Baron Franz Lazarini. Lithograph with needle, from the *Stara Kaiserjeva Suita*, c. 1826



Kamnita plošča z oltarne menze z nerazvozlanim napisom. Posnetek in izris: Ivo Gričar.

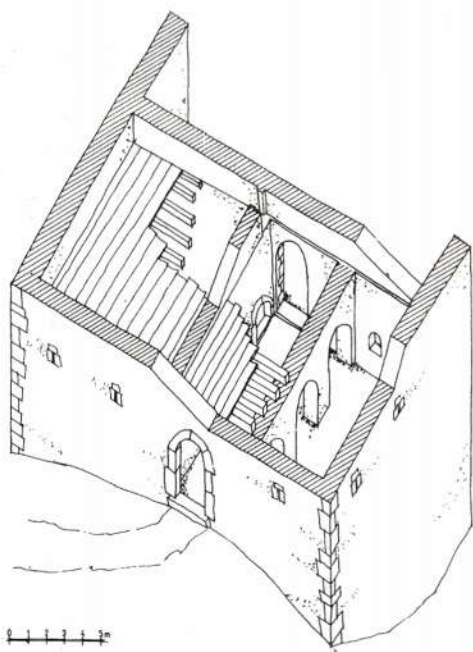
Stone slab from altar table with undeciphered inscription. Copy and drawing by Ivo Gričar.





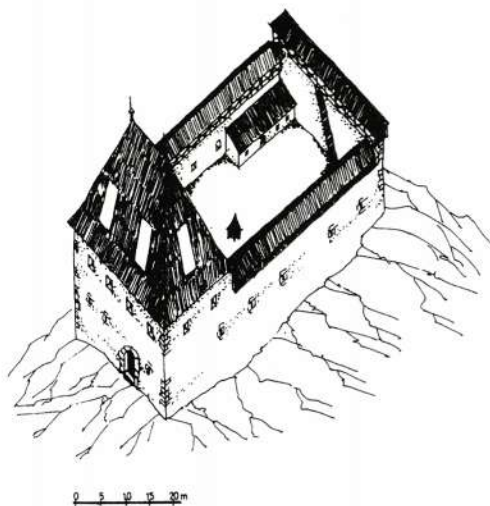
Rekonstruirani romanski vhod v severnem palaciju. Izmere, dopolnila in izris Ivo Gričar.

Reconstructed Romanesque entrance in the northern *Palas*. Measurements, additions and drawing by Ivo Gričar.



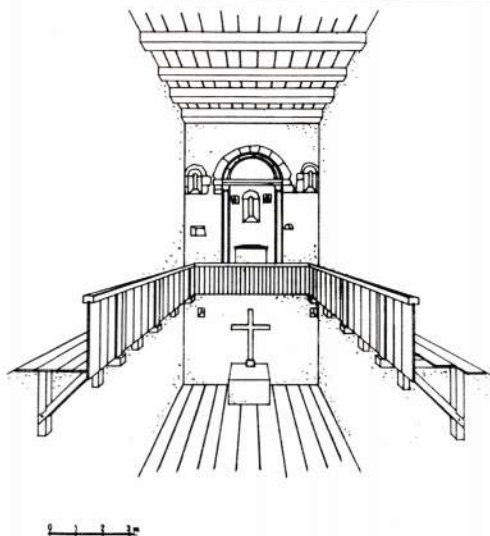
Pritličje severnega palacija s tremi romanskimi portali, arkadno steno in domnevnim armamentarijem na desni. Izmere in svobodna rekonstrukcija: Ivo Gričar.

Ground floor of northern *Palas* with the three Romanesque portals, the arcaded wall and the presumed armoury on the right. Measurements and free reconstruction by Ivo Gričar.



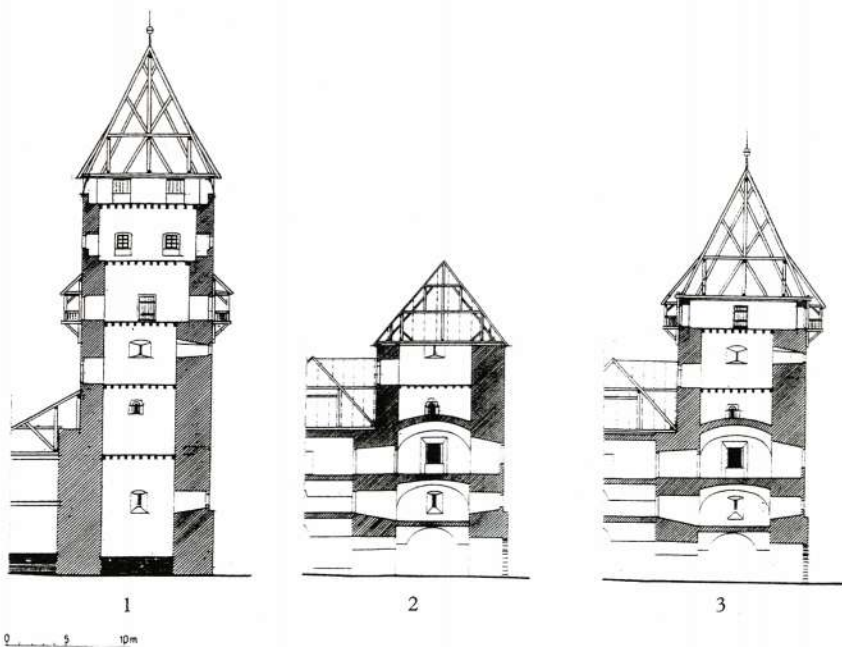
Podoba prvotnega romanskega podsreškega gradu iz ok. leta 1150. Izmere in rekonstrukcija Ivo Gričar.

Appearance of the original Romanesque Podšreda Castle from around 1150. Measurements and reconstruction by Ivo Gričar.



Poskus rekonstrukcije dvoetažne grajske kapele z obstenskima hodnikoma. Izmere in rekonstrukcija Ivo Gričar.

Attempt at reconstruction of two-storey castle chapel with wall walkways. Measurements and reconstruction by Ivo Gričar.



Bergfrid. Poskus rekonstrukcije prvotne podobe z vrisanimi romanskimi nivoji (1), sedanje stanje (2) in idejni predlog prezentacije (3).

Bergfrid. Attempt at reconstruction of original image with Romanesque levels drawn in (1), existing state (2) and ideal proposal for presentation (3).

Ivan Stopar

## Podsreda Castle, the question of its presentation

**Keywords:** Podsreda, ministerial castle, Romanesque, architecture, conservation.

It is probably no exaggeration to say that, thanks to the efforts of the monuments service and the Kozjansko Park, Podsreda Castle has impressed itself on our consciousness as an extremely important part of our monumental heritage more deeply than any other castle. This is no coincidence! It has been found that behind the apparently insignificant architectural shell, which until recently only excited interest because of its rustic simplicity and for which it also earned itself the nickname of “most castle-like building”, hide a surprising number of Romanesque architectural elements and even more besides! Podsreda is the only castle in Slovenia where for a relatively short period - around 1150 to 1250 - it is possible to show as many as four completely independent phases of construction. I know of no similar case even in foreign literature, and therefore everything points to Podsreda taking its place among those rare domestic monuments which because of their specific features and exceptional historical interest are also the subject of attention in specialist circles abroad.

The principles which guided the conservators in their work are well-known, and have been described on several occasions elsewhere: while correctly taking into account all the more important traces left in the castle by past centuries, to devote special attention to the presentation of those architectural elements created by the earliest periods of its development or, more precisely, the centuries of the Romanesque. Nevertheless the decisions made were not based merely on the age and the related exceptional features of individual elements. Their historical interest and quality was also taken into account, since it has been shown that the oldest periods of castle development at Podsreda were the most creative, and at the same time bring completely new dimensions to our knowledge of the architecture of ministerial castles in Slovenia. Knowledge about the importance of Podsreda Castle has matured slowly, but has always been linked to conservation work designed to give back some solidity to a building destined to fall into ruin, and thus to guarantee its continued existence. This has already been discussed in periodic conservation reports, occasional descriptions and topographical notes, while the issue will be dealt with in full in an extensive study which is in the process of being published. We will therefore limit ourselves here to those questions of the presentation of the castle building which are still unresolved or which have only arisen recently. This case has shown us once again how risky it is to form any assessment of a monument until it has been fully researched. In Slovenia, however, repairs and research always go hand in hand, and thus new discoveries often mean that interpretations have to change too. Hypotheses which initially seem reliable and solid, but which are always based on our limited knowledge about the rules of building in past centuries, are replaced by new findings which significantly deepen or

even change our conception of a given piece of architecture, and at the same time our views about the architectural type under consideration as a whole.

At a time when the renovation of Podsreda Castle, after nearly twenty years of intensive work on structure and presentation, is nearing its end, certain fundamental issues relating to its presentation remain open. On their solution will depend the extent to which the restored architectural monument will communicate to its visitors an authentic image of a Romanesque castle stronghold, an image which at the European level too will illustrate a typical example of a ministerial castle from the end of the 12<sup>th</sup> century. Here I would like to talk mainly about a number of planned projects which while taking into account the given historical properties will nevertheless create some valuable new features. From the conservation point of view it is important that during this work the ideal concept of the restoration remains coherent and does not harm those historical elements which, once restoration is finished, will remain hidden or be effaced, but which it will nevertheless be possible to present in a clearer light at a later date. Particularly important from this point of view are the dilemmas relating to the issues of how to improve and present the original castle entrance on the northern side of the castle complex, the Romanesque castle chapel and the mighty Podsreda *Bergfrid*.

The full complexity of the question of the arrangement of the castle entrance has only recently become apparent. Until recently the assumption held that the original entrance to the castle was hidden on top of the bluff on the western side of the castle, in today's castle yard. This is supposed to have been replaced during the Renaissance by a staircase tower, which in turn, during the renovation of the castle at the beginning of the 19<sup>th</sup> century, was replaced by a new entrance to the castle through the lowered ground floor - the cellar of the tower or *Bergfrid*. The traces of the original Romanesque portal on the northern side of the castle periphery came to light relatively early, as its stone threshold had long been visible as had lower part of the left gatepost. Through soundings taken in 1977 we were even able to ascertain that a walled ramp once led up to it. We assumed however that this was only an auxiliary entrance in the castle complex and it was only recent repairs to the northern side of the castle wall that placed this portal in a different light. It was discovered that the former opening of this gate was considerably larger than expected and that consequently there was no question of this being the remains of some auxiliary, possibly even concealed exit from the castle. Instead it must have been an imposing castle entrance of quite unexpected dimensions. Soundings of the wall on the ground floor of the hall-range or *Palas* built into the northern part of the castle complex revealed that the preserved part of the portal walls extends much higher than was shown by the preserved part of the gatepost on the outer wall, where even during the renovation of the castle in the Renaissance period stone blocks were taken from the wall and used elsewhere. Further research revealed the apex of the archivolt, which was hidden behind a simple square embrasure - at first we believed this to be Romanesque but it proved to be Renaissance, though even then it was not long in use. It became redundant during the post-Renaissance reconstruction of the *Palas* some decades later and was therefore walled up. Taking all of this into account it was possible to reconstruct - for the time being only on paper - the original Romanesque portal in all its fundamental elements: it was 360 cm high and 180 cm wide. In design and size it was therefore almost identical to the portal discovered and restored some years ago on the courtyard side of the *Palas*, the dimensions of which astonished us, though we remained firmly convinced that this was an unreasonably imposing entrance to the castle cellar laid out on the ground floor of the *Palas*. Now it became clear that both this and the newly-discovered portal on the northern side of the castle were large enough to enable a horseman to enter the courtyard without dismounting.

The discovery of the Romanesque portal, an account of which has appeared elsewhere, is one of the surprises which have significantly changed our conception of the original image

of Podsreda Castle, and also our knowledge about certain basic characteristics of the oldest feudal strongholds on Slovene soil. We have further ascertained, for example, that even before the construction of the ramp whose traces we chanced upon, not only was direct access to the portal possible, in front of it there was no defensive moat of any kind, since the ground in front of the portal is an expanse of unbroken bedrock. Meanwhile, there was no groove for a drawbridge on the portal itself, which means that in the Middle Ages Podsreda Castle did not have the almost obligatory moat-and-drawbridge arrangement. The Romanesque gate, which was in use right up until the building of the Early Renaissance staircase tower on the western face of the castle in the first half or middle of the 16<sup>th</sup> century, was only closed from within, by means of a bar, while the doors themselves rested directly on the door frame.

The discovery that the original Romanesque entrance portal of Podsreda Castle was sited in the northern wall of the complex is also interesting for another reason: it proves that the northern residential wing, which fulfilled the function of the original *Palas*, also played the role of entrance tower, of the type which we encounter in the plans of larger Romanesque castles - one typical example is the Romanesque Thalberg Castle near Friedberg in Austrian Styria. The organisation of the *Palas*'s cellar/ground floor also corresponded to this role. This was divided by a partitioning wall into two roughly equal parts. In the western part was the entrance hall, which was divided from a separate space on the extreme right or western side, probably a handy armoury, by an arcaded wall which was later bricked up. Its traces were discovered while the conservator was on sick leave, during the renovation of the flooring on the first floor of the *Palas*, but because of the secondary vaulting it has not yet been accurately studied.

On the left or eastern side of the ground floor was the cellar, into which opened a low and extremely wide Romanesque portal in the eastern wall of the entrance hall, next to the entrance into the castle courtyard. This portal, which was later walled up, is now once again partially open, within the limits of technical possibilities. The cellar, which had no other exit into the open, was closed from within.

These discoveries offer a natural conservation solution, namely that it would make sense to reopen the largely ruined and walled-up entrance portal and replace the missing parts with new stonework, and at the same time to reactivate it as least as an auxiliary entrance to the castle courtyard. This however is not a simple task! The ground floor of the western part of the *Palas* was lowered by around 20 cm in the 16<sup>th</sup> century, and then in the 19<sup>th</sup> century lowered even further, this time by about a metre. As early as the 16<sup>th</sup> century the arcaded wall which divided the entrance hall from the presumed armoury was bricked up, the existing wooden ceilings were lowered or even removed and replaced with vaulting, and at the same time the entrance hall was partitioned off. A kind of antechamber was created in the entrance hall by the former courtyard entrance, opening into the armoury through a Renaissance portal inserted in an arched opening. The armoury itself had at this time been converted into a cellar. Later, in the 19<sup>th</sup> century, the cellar was further deepened and converted into premises for the provincial court. At the same time the Romanesque portal leading into the cellar in the eastern part of the *Palas* was bricked up and an entrance cut into this cellar from the newly-built eastern connecting wing. The archivolts of all three Romanesque portals - the recently rediscovered entrance portal, the courtyard portal at the end of the entrance hall and the old now bricked-up cellar portal - were with these reconstructions absorbed into the new vault constructions.

The situation described above makes our plans for the presentation and reactivation of the original Romanesque castle entrance considerably more difficult, so let us limit ourselves here to attempting to illustrate the former state by means of a drawing. Later technical examination will show to what extent it is possible for us to approach an ideal reconstruction of

the entrance portal, the entrance hall with its arcaded wall, and the original entrance into the castle courtyard. One thing is clear though: in view of the lower level of the good quality Renaissance granaries on the first floor of the *Palas*, which will have to be preserved, it will not be possible to restore the original flat, beamed ceiling in the entrance hall and presumed armoury.

Another series of questions relating to the presentation of the castle is triggered by the Romanesque chapel, discovered some years ago during a study of the architectural history of the castle. The chapel was set up in a purpose-built tower which in around 1250 was added to the then already fully-formed castle organism with its two *Palas* ranges inside a regular castle enclosure, supplemented by a *Bergfrid* along its southern side.

The chapel, which was completely remodelled in the Baroque period, has long concealed its true appearance. From the outside its identity is betrayed on the eastern side by a semi-circular apse resting on amorph stone corbels, which earlier researchers of the castle utterly overlooked. Meanwhile its interior architectural elements were completely screened by later alterations. The central window in the apse was enlarged in the Baroque style, and the oculus next to it bricked up. The two round-arched Romanesque windows to the left and right at the top of the apsidal wall were also bricked up. The apse was particularly badly affected since, at the point where it met the apsidal wall, the stepped groove with two small pillars, the capitals and the circular shaft which formed part of the archivolt were suddenly no longer there. The former Romanesque apse now had the character of a smooth Baroque conch, while in the nave-space, too, all the Romanesque elements were obliterated. The "nave" was secondarily lowered and vaulted, and new apertures were pierced in the walls for attic windows and Baroque religious niche. The Romanesque window at the top of the wall at the western end was bricked up, as was the badly damaged Romanesque opening at the top of the southern wall of the chapel. Because of technical difficulties - it contains the support for the beam of the roof turret - it has not yet been possible to define this opening satisfactorily. A completely unexpected set of problems relating to the "Baroquised" chapel was triggered by a stone tablet which lay on the altar, since it appeared that this was older than we had supposed. Its underside revealed an inscription in unknown characters which no-one has yet been able to decipher or explain. Here we present it in a documentary transcription, which will perhaps contribute to its solution.

The most radical changes in the Baroque period were those made to the western wall of the chapel. Of the former upper portal in this wall, of which no traces were found during the renovation of the exterior of the chapel tower, all that survives is part of the entrance niche, which was first deepened and then later walled up, and next to it the entrance forcibly pierced in the Baroque period which connected the rearranged chapel with the arcaded passage running along the southern residential wing.

During the preparations for restoration we pulled down the brick barrel vault in the chapel and removed the Late Baroque floor paved with stone slabs. It was then possible to study the space more accurately. It became apparent that during Baroquisation the chapel's outer walls were lowered so that the chapel's height would be the same as that of the newly-built connecting wing and thus enable easier maintenance of the now uniform roof. At the same time we came across some older, bricked-up sockets below the Baroque floor level. At first we concluded that these were simply evidence of the original Romanesque floor level but we later came to believe that the chapel had originally extended to a height of two storeys. The joists which once lay these sockets would thus only have served to support the walkways which ran along the walls and connected the lord's gallery at the western end of the chapel with the altar area at the eastern end.

In the Pre-Alpine cultural area two-storey Romanesque castle chapels were no rarity, since in a clearly symbolic manner they illustrated the deep gulf between the feudal lords on the

one hand and the downtrodden common people on the other. One special feature was that each storey had an independent entrance - on the ground floor for the servants, and on the first floor, where the entrance led to the gallery, for the lord and his family. The Romanesque chapel at the Mali Grad in Kamnik was designed in this way (originally of course the two storeys were not separated by an arch) - and thus the faithful decked in brocade and velvet could attend mass at the same time as those in sackcloth and bleached homespun linen.

As well as the sockets mentioned above other indications exist in favour of the theory that the Podsreda Castle chapel was in fact originally two storeys high. The first of these is that only by taking into account a two-storey design, given which the connecting walkways between the great gallery and the sanctuary become inevitable, does this chapel begin to take on authentic Romanesque proportions. At the same time we cannot overlook the fact that Romanesque castle chapels in purpose-built towers were most commonly set up on the ground floor or certainly immediately above it. This is shown clearly in our material in the cases of the Romanesque castle chapels at Pišce and Rajhenburg, and such a design for the chapel at Podsreda is also suggested by two slight recesses in the eastern wall of the sanctuary just below the former Baroque pavement.

At first glance it was impossible to discern the former purpose and meaning of the two recesses set to left and right of the original rectangular embrasure in the castle wall, bricked-up even in the Romanesque period during the building of the chapel tower. It soon became clear, however, that they could only be explained in relation to religious ceremonies, since in character they correspond completely to two similar recesses above, by the apse containing the altar, which shows that in the Romanesque period the altar, too, was sited lower down. The closest parallels to chapels of this kind in the Alpine region are the chapels at Bruck Castle near Lienz in the Eastern Tyrol and Auffenstein Castle south of Innsbruck. The above statements appear to be contradicted by the fact that only the upper storey of the Podsreda Castle chapel had an apse, while the east wall of the lower, commoners' storey was flat and not hollowed out. This however is easily explained: the lower part of the chapel rested on the old wall of the castle enclosure, in which the already mentioned embrasure was also preserved. In its upper section however - and the join between the old wall and the part built on top of it is clearly visible on the outside of the castle building - it was possible to build an apse without demolishing the existing walls.

The Romanesque chapel was lent a special charm by the two wooden walkways which connected the sanctuary (this could be reached from right or left by means of some steps) with the lord's gallery at the western end by the entrance. The levels, however, were at that time completely different from what they are today. The ceiling was higher, while the gallery was roughly level with the upper entrance portal on what is now the first floor of the tower, whose exterior has already been restored.

Everything therefore shows that the building of Podsreda Castle chapel was based on an ambitious plan which would have been beyond the abilities of a simple local builder. Podsreda was in fact one of the main feudal estates in the Kozjansko region, and therefore we can with justification assume that the chapel was the work of the Gurk (Krško) diocese's building workshop. The architectural design and the exceptionally high quality of the stonework (exceptionally high by Slovene standards) immediately demand such an assessment. Later on, when the chapel tower was remodelled, a room was arranged on the former ground floor of the chapel, the walkways and wooden stairs on the outside of the tower were removed, and the old Romanesque commoners' entrance to the chapel was walled up. The new room on the ground floor of the chapel was linked to the connecting wing by means of a new Renaissance-design portal in the northern wall of the tower, transferred from somewhere else, and the entrance to the former lord's gallery was deepened and adapted to the new

floor level of what was now a single-storey chapel. Later, when the arcaded passages were built along the southern wing, this was abandoned altogether and walled up. Later still a new entrance into the chapel was pierced alongside its predecessor in the western wall of the tower, at the end of the arcaded passage. This was fitted with a modest Baroque portal which has remained in use right up to the present day. The stone blocks which formed the outer rim of the Romanesque portal in the tower wall were removed and used elsewhere. Some of the stone blocks which formed the entrance niche were built into it as filler. Some of these have survived as rubble and incorporated remnants.

The remaining characteristics of the Podsreda Castle chapel can briefly be summarised as follows. In its original form it appears to us as a uniform, correctly oriented, flat-roofed space which is emphasised by richly carved stonework. It had two separate entrances, the lower for the commoners and the upper for the nobles. Inside, on the upper storey, or better, in the upper half, there was a gallery, two connecting walkways along the walls, and an altar dais with an altar set into a semicircular apse. It was illuminated by two round-arched windows in the apsidal wall and two oculuses, while a somewhat larger window was set in its western wall. On the right-hand or southern side, where before the building of the tower a Romanesque biforate window gave light to the hall in the southern *Palas*, a prayer niche was set into the wall. During the reconstruction the mullion and tympanum-style front were removed from the now redundant double window, and a thin partition with an upright window similar to a narrow embrasure was built in the plane of the wall. This window opened inwards, allowing the inhabitants of the castle to follow services in the chapel from the hall in the *Palas*.

The presentation of the chapel which, though simple in style is nevertheless rich in carved stonework, is special particular challenge for the conservator, since it represents the finest element of the entire castle complex. It seems to ask that our first task must be to recreate in the chapel the original spatial proportions, since only this will give sense to and justify our efforts for its overall presentation. First we must define, with the help of analysis, and then re-establish its original height, which consequently means that the chapel tower will extend beyond the current uniform height of the eastern connecting wing and vis-a-vis the *Bergfrid* assert itself as an important sub-dominant within the Romanesque gradation of the architectural masses. Inside the chapel a wooden beamed ceiling will be reconstructed at the calculated height, and at the same time the floor surfaces will be re-established at their original levels - the ground floor of the chapel, the walkways along the walls and the gallery of the "first floor".

Once the Romanesque spatial ratios have been recreated in the chapel the question will again be raised of how to renovate or reconstruct the original entrance portals, and possibly reactivate them. This will present considerable difficulties, since both were at one time linked to stairs which led into the chapel from outside - today the only surviving memories of these are the restored former passage from the connecting wing to the stairs by the rim of the tower and the restored wooden console outside the tower on which they rested. It should however be pointed out that even these remains of the former entrance to the chapel are secondary. They derive in fact from the period when the eastern connecting wing by the chapel tower had already been built. It will be understood from the above that complete reconstruction or, more precisely, full reactivation of the former entrances to the chapel is no longer relevant. The old wooden stairs which led from the connecting wing can unfortunately no longer be installed, since this is prevented by a staircase built next to the servants' entrance in the mid-19<sup>th</sup> century, during the time of the Windischgrätz family. Meanwhile the level of the arcaded passage and its vault construction make it impossible for us to realise the desire of re-establishing the entrance to the lord's gallery. Access to the ground floor of the chapel will thus only be possible through the existing Renaissance portal on the



first floor of the connecting wing, while the difference in level between the Baroque floor level and the reconstructed Romanesque floor level will be bridged by wooden stairs. The existing Baroque entrance from the arcaded corridor into the chapel will have to be walled up. Internal stairs along the southern wall of the chapel will create the necessary connection between the two storeys, taking as a model the chapel at Bruck Castle which was mentioned above. The greatest pity here is that it will be necessary to cancel the reconstruction of the Romanesque portal on the upper floor, though through the realisation of the proposed connections it will be possible to open at least the original entrance niche beside it, to replace the missing sections of its surrounding walls and imitate the former entrance with a set of oak doors. Although these will only simulate the portal and remain permanently closed they will enable us to create a historically correct, stylistically harmonious ambience at least on the inside.

As regards the restoration of architectural details there will probably not be too many major difficulties at Podsreda, since the work mainly involves technically correct execution by trained personnel. New stone blocks will be placed in the altar niche to replace those that are damaged or missing (the step-like moulding of the apse, the two columns with bases and capitals, the shaft-like section of the archivolt, the cornice, etc.), and we will take into account analogous elements of the Romanesque biforate window in the apse of the west gallery of the Gurk (Krško) diocese's cathedral in Kärnten (Koroška), which shows a similar character. We do not expect major difficulties in the restoration of the window in the former biforate window of the southern *Palas*, which was inadvertently removed during repairs. Precise documentation remains which will enable its correct reconstruction. The floor in the restored chapel will be simple, composed of old wooden boards which were previously used on the second floor of the northern *Palas*. The stone walls will be covered with a thin lime-cast through which their structure will shine.

The proposal for this type of restoration of the chapel within the overall presentation of Podsreda Castle is based on the judgement that the castle deserves such treatment and that only in this way will it possible to interpret suggestively its former appearance without the necessity of relinquishing any of its historically important elements. Our monumental patrimony will be enriched by an exceptionally high quality piece of religious architecture which at this moment, with the exception of the yet-to-be-restored chapel at Rajhenburg Castle, has almost no competitor in Slovenia.

The conservation issues relating to the *Bergfrid* at Podsreda are less complicated. This characteristic defensive tower or barbican, which was built in the second half of the 12<sup>th</sup> century on the southern side of the castle enclosure, where it took over the role of the existing defences, was originally considerably higher. In a depiction by Vischer from around 1681, which shows the view from the valley towards the northern face of the castle, it rises well above the squat bulk of the castle. Such a depiction of the castle building would not have been possible unless the *Bergfrid* was at least five storeys high. Vischer's view is therefore documentarily more important than it might seem at first glance, since it also provides us with the information that at least up until the late 17<sup>th</sup> century no-one had rebuilt or lowered the castle tower. This did not happen until 1787 when the castle came under the possession of the famous Italian-Carniolan baronial family the Lazarini.

Sources covering events at Podsreda at that time mention that in 1808 the Lazarini pierced a new entrance into the castle courtyard through the foot of the *Bergfrid*, and in doing so came across several carts full of human bones. This does not interest us here, since more important for us is the information which mentions the encroachments on the architectural substance of the tower at that time. On the basis of analysis we can conclude that in this period the floor of the *Bergfrid* was cut a good metre into the bedrock on which it stood, and then the arrangement of floors changed. The former third floor, on which survived the ori-

ginal Romanesque entrance into the interior of the tower, suddenly became the fourth floor, while at least two of the storeys which according to our assessment the *Bergfrid* still possessed at that time were removed as superfluous. All of this is information which is worth taking into account during restoration of the tower.

In studying the *Bergfrid* we quickly come to the realisation that only minor corrections to the existing state are possible in its presentation. The Late Baroque entrance portal in the lowered ground floor must remain a primary element, while the same applies to the Late Baroque windows in the large room next to the Renaissance hall on the second floor, and of course all the vaults and floor levels which are the result of Late Baroque restoration. The former appearance of the tower, so as not to harm its high quality Late Baroque elements, can only be approached by changing the small windows on the first floor back into embrasures (which in fact was done a few years ago on the basis of reliable traces in the walls), by opening the walled-up round-arched Romanesque windows in the otherwise dead space between the current third floor and the level of the Romanesque entrance, and most importantly, by rearranging the *Bergfrid*'s crowning wall, which was worst affected by the Late Baroque rebuildings and alterations. The most difficult task in the restoration of the *Bergfrid* will be the presentation of its top. It has become apparent that here too the Late Baroque alterations were rigorous, and from the historical point of view problematic, since they have strongly obscured its medieval character. It is only due to the chance circumstance that on the third Romanesque storey, which even at that time was not in use, the noteworthy Romanesque portal was preserved and provided the only access to the roof turret, thus allowing maintenance of the roof, that this floor of the tower was not demolished like the upper two or three. Nevertheless this entrance floor did not survive the restoration intact and without damage. In its upper section, immediately below the former wooden ceiling, the crowning wall was removed, and at the same time the tops of the Romanesque embrasures were cut off and then walled up again. To date only has been identified, but there is certainly at least one more hidden below the plaster.

During the restoration of the tower, which also envisages opening the identified but currently bricked-up Romanesque windows, all architectural elements will be appropriately restored, which means that the currently walled-up embrasures on the Romanesque third floor will be reconstructed in their original form. To make this possible the wall on this floor will be built up to its original height while above it, in the attic space, a thin wall capable of supporting the renovated roof construction will be built. From the attic space, which opens into the roof space, a wooden platform surrounding the tower below the overhang of the roof will be accessible. Such platforms were once an essential element of *Bergfrid*-type towers and thus we may justifiably assume that at Podsreda too a reconstructed platform will contribute significantly to the characteristically medieval appearance of the castle, although the *Bergfrid* will still remain lower than it once was. At the same time it will increase the attractiveness of the appearance of this remarkable monument to Slovene medieval secular architecture. The new wooden walkway will serve, within the overall presentation of the castle building, as a look-out point offering unobstructed views over Kozjansko and Croatian Zagorje. If doubts arise over such a presentation of the castle tower it will be possible to remove the platform without major difficulty. Its reconstruction is merely a matter of realising the original conservation principle which we have consistently observed in the presentation work done on the castle to date, the principle that during restoration we should attempt to reconstruct those stylistic elements of the castle which are most expressive while remaining correct in relation to all the other authentic architectural substance from past ages.

Ivan Stopar

# Knežji dvorec v Celju

## Analiza historičnih virov

UDK 728.8(497.4 Celje)(091)

UDK 719.001:728.8(497.4 Celje)

**Ključne besede:** Knežji dvorec, arhitektura, restavracija, srednji vek, Celje, Celjski grofi.

### Povzetek

Med profanimi fevdalnimi arhitekturami, ki so razmeroma pozno zbudile našo pozornost, zavzema celjski mestni grad, v zadnjem času znan tudi kot knežja palača ali dvorec, posebno mesto. Stavba, v kateri je bila še do nedavnega vojašnica, pred začetkom raziskav z ničemer ni razodevala, da skriva dragoceno srednjeveško jedro. Šele kasneje se je pokazalo, da se za pustimi, utilitarnimi zidovi skriva pomembna srednjeveška grajska arhitektura. Z analizo historičnih virov in preučevanjem stavbne substance se je posrečilo v temeljnih potezah rekonstruirati njeno nekdanjo podobo.

Najstarejši arhivski podatki o dvorcu so skopi in za interpretacijo grajske arhitekture le pogojno uporabni. V listini iz leta 1323, s katero sta grofica Elizabeta Vovbrška in grof Ulrik Pfamberski zastavila Konradu Auffmansteinske mu poleg drugega polovico gradu in trga Celje oziroma drugo idealno polovico graščine, se sicer omenja tudi turn, der in dem marchte leit - stolp, ki leži v trgu in so ga zgodovinarji dolgo šteli za začetek poznejšega knežjega dvorca, vendar vse kaže, da je bil z oznako turn mišljen manjši, med boji za celjsko dediščino v drugi polovici 15. stoletja porušeni dvorec ob Voglajni, ki je - kot pravi Kronika grofov Celjskih - nosil to ime.

O stolpu v virih pozneje ni več omemb, zato pa od okrog leta 1400 naprej kaj pogosto naletimo na besede, ki posredno kažejo na obstoj reprezentančne upravne stavbe, dvorca: leta 1402 hoffmaister - dvorni mojster, komornik; leta 1413 curia - sedež uprave; leta 1419 kanzleer - kancler itd. Na kompleks grajskih stavb se neposredno nanaša sintagma iz leta 1417: turn mit sambt dem haws vnd hof vnd aller zugehörung der ze Cilli gen der Saen... Če jo prav razumemo, gre za omembo stanovanjskega stolpa s palacijem in dvorom - dvoriščem pa tudi vsem, kar sodi zraven, torej za razčlenjeno rezidenco.

Iz sekundarnih virov izvemo o našem dvorcu še druge nadrobnosti. Ignac Orožen poroča, da je grajska kapela v južnem krilu dvorca, posvečena Blaženi Devici Mariji, leta 1400 dobila štiridesetdnevni odpustek; odstranili naj bi jo bili šele leta 1803. V njej so leta 1456 položili na pare zadnjega celjskega kneza, v Beogradu umorjenega Ulrika II. O dvorcu beremo tudi v rokopisni kroniki grofov Celjskih - omenja se kot veliki grad v mestu: die grosse purck die in der stadt ist, leta 1478 pa spregovori o njem tudi Santonino: V mestu je prelepa, visoko zidana palača s stolpi in bastijami, ki jo s treh strani obdaja globok in širok jarek, na četrti pa reka in celjsko obzidje.

Iz let med 1566 in 1579 se je v Štajerskem deželnem arhivu v Gradcu ohranil konvolut spisov, ki zadevajo obnovitvena dela na celjskem dvorcu. Gre za ocene in predračune, kot stavbni izvedenec pa nastopa v teh aktih Ljubljčan Franciskha de Lugano.

Listine omenjajo tele prostore v dvorcu:

- grajsko kapelo;

- gornjo in spodnjo dvorano; opremljeni z lesenimi stropi, tla so bila obložena z opečnimi tlakovci;
- cesarsko sobo poleg dvorane;
- zasteklena okna;
- položene peči s čelešnjaki;
- zastrešeno obzidje;
- lesene stopnice med dvorano in veliko jedilnico;
- kamnite stopnice z dvorišča v jedilnico;
- glavvarjevo sobo s kasetiranim podom;
- veliko jedilnico s šestimi okni;
- razmajani, verjetno jugozahodni stolp in mostovž.

Od prostorov, ki jih navaja listina, lahko natanko lokaliziramo samo obe dvorani in kapelo. Razviden je tudi položaj jugozahodnega stolpa, medtem ko moramo pri omembi drugih prostorov upoštevati, da je imel dvorec morda poleg razvidnega palacija na južni strani še en palacij, ki je bil pogojno prepoznaven v temeljih na dvorišču. Iz literature nadalje izvemo, da je dala cesarica Marija Terezija dvorec preurediti v vojašnico in da so okrog leta 1803, ko je doživel temeljite prezidave, uničili tudi grajsko kapelo. Kaj se je z njim dogajalo potem, viri ne poročajo več. Šele raziskave zadnjih let so pokazale, da so ga preurejali tudi pozneje, hkrati pa so se pokazale še mnoge, dotlej očem zakrite značilnosti tega, žal zelo rudimentarno ohranjenega, a nadvse pomembnega spomenika.

Ne poznamo rodovine, ki bi v slovenski zgodovini zapustila tako globoke brazde, kot rodovina Žovneško-Celjskih, najprej svobodnjakov, potlej grofov in naposled državnih knezov. V dobrem stoletju se je njihovo ime trdno zasidrilo v političnem dogajanju poznega srednjega veka in dalo pečat številnim kulturnim stvaritvam svojega časa. Celjani so sloveli kot ustanovitelji ali dobrotniki samostanov in cerkva, dejavni pa so bili tudi pri zidanju in preurejanju gradov - na vrhuncu svoje moči so jih posedovali prek sto. Tako se v naši zavesti vse bolj zaokroža njihov izjemen pomen, saj so zlasti številni arhitekturni spomeniki poznega srednjega veka na naših tleh ali celo zunaj današnjih slovenskih meja povezani z njihovim imenom, če ne kar z njihovo stavbarnico, eno prvih pri nas, katere obrisi se zlagoma in čedalje ostreje rišejo v naši zavesti.

Med spomeniški arhitekturami, povezanimi s Celjani, zavzema celjski mestni grad - knežji dvorec prav posebno mesto. Še pred dobrim desetletjem, ko se nam je komaj razkrila izjemno pričevalna stavbna zgodovina starega gradu nad mestom, o knežjem dvorcu nismo pravzaprav še ničesar vedeli. Znan je bil sicer podatek, da so ga za časa Marije Terezije oziroma Jožefa II. prezidali v kasarno, a ta kasarniška stavba vse do pred nekaj leti ni nikjer kazala sledov srednjeveškega jedra. Šele poskusno odstranjevanje ometov na njeni zahodni zunanjsčini je pokazalo, da je ohranjene arhitekturne substance bistveno več, kot smo si drznili pričakovati. Pa ne samo to! Pokazalo se je tudi, da imamo opraviti z izjemno bogato, plemenito arhitekturo, kakršne pri nas v profanem stavbarstvu srednjega veka sicer ne poznamo. Prav to pa pomeni ne le pomembno obogatitev našega srednjeveškega spomeniškega patrimonija, temveč zlasti za konservatorje tudi izziv in zadolžitev, da to hudo rudimentarno stavbo kar najbolj korektno obnovijo. Analiza obstoječih arhivalnih podatkov in rezultatov prvih raziskav naj k temu pripomore.

## Zgodovinski podatki

Celje sodi med tista mesta na Slovenskem, ki se ponašajo z izjemno dolgo naseljitveno kontinuiteto, saj je poleg Ptuja edino, katerega ime je neposredno izvedeno iz imena rimskega municipija - Celeia. Tako že zaradi svoje izjemne strateške lege na prehodu iz panonskega sveta v sončne pokrajine Mediterana ni dvoma, da je bilo že zgodaj pomembno gospodarsko in upravno

središče pokrajine, ki se je, sodeč po viru iz leta 1275, ponašalo celo s sedežem jurisdikcije nad vso Savinjsko krajino - takrat in ponovno leta 1282 se namreč omenja *Hertnidus de Cilia iudex provincialis Saumie*<sup>1</sup>. Brez prevelikega tveganja lahko trdimo, da je imenovani Hartnid, v neki drugi listini imenovan *dominus Hertnidus de Cilia*<sup>2</sup>, že stanoval na starem gornjem celjskem gradu. Ob tem preseneča, da se konkretne fevdalne stavbe v Celju omenjajo šele v poznem srednjem veku. Tako je nekdanja vikariatna, pozneje župnijska in že od kraja sv. Danijelu posvečena cerkev, šele leta 1229 posredno izpričana s plebanom Rupertom<sup>3</sup>, sedeža med leti 1122 in 1137 omenjenega celjskega krajišnika Guntherja pa zaenkrat še ne znamo lokalizirati. Podobno velja za okrog leta 1185 omenjenega vovbrškega ministeriala Hiltpranda iz Celja, čeprav bi ga vsaj pogojno morda že lahko vezali na stari grad Celje, pozidan vrh pečine nad Savinjo. Vse kaže, da so tu prebivali tudi leta 1252 imenovani *Whungi de Cylie*<sup>4</sup>, leta 1262 omenjeni *Chvnradius de Cilia*<sup>5</sup> in naposled *dominus Markhardus de Cylia*<sup>6</sup>, saj je v listini iz leta 1266 neposredno omenjeno celo njegovo plemiško bivališče: *curiam domini Marchardi de Cilia*,<sup>7</sup> posredno pa iz tega lahko tudi sklepamo, da sta bili tu leta 1263 izdani listini z oznakama *datum in Cylie in actum in Cilia*.<sup>8</sup> Vendar pa na neposredno omembo celjskega gradu naletimo šele dosti pozneje in sicer leta 1323 v listini, domnevno tudi izdani v Celju, s katero sta grofici Elizabeta Vovbrška in grof Ulrik Pffannberški zastavila Konradu Auffensteinskemu poleg drugega polovico gradu in trga Celje oziroma drugo idealno polovico gosposčine, ki je obsegala tudi še urbar. Ograjno sodišče, plemiče in pripadajoče oborožence sta v idealnih deležih dedovala sorodstveno povezana Friderik Žovneški in Ulrik Pffannberški, vendar tako, da je moral Friderik svoj delež za 250 mark srebra odkupiti od Auffensteinerja. To se je tudi zgodilo, že okoli leta 1335 pa si je Friderik Žovneški pridobil tudi drugo polovico Celja in bil leta 1341 nobilitiran - postal je grof Celjski.<sup>9</sup>

V ustrezni, že večkrat objavljeni listini, sta grajski stavbi omenjeni z besedami: *Cylie die purch vnd der marcht drunder und der turn, der in dem marchte leit*.<sup>10</sup> Ni dvoma, da je pri tem z besedo *purch* mišljen stari Gornji celjski grad nad Savinjo. Prav tako pa je iz listine, ki poleg gradu omenja tudi stolp v trgu pod gradom, razvidno, da v naselju takrat še ni bilo mestnega gradu oziroma poznejše knežje palače. Zaradi takšne ocene se je nekdanj ponujala razlaga, da je s stolpom označen začetek poznejšega knežjega dvorca ob naselju, vendar so zadnje raziskave danega stavbnega kompleksa vzbudile o njej resne pomisleke. Domneve o stavbni kontinuiteti med stolpom - dvorom in poznejšo knežjo palačo se niso potrdile.

Sredi 14. stoletja se je pričel nagel vzpon rodovine Žovneških, zdaj že Celjskih, kar med drugim razbiramo iz omemb visokih dostojanstvenikov in raznovrstnih poslov v njihovi celjski rezidenci. Že leta 1402 nastopa njihov komornik - *herrn von Cili hoffmaister*,<sup>11</sup> leta 1408 njihov pisar Filip,<sup>12</sup> leta 1419 se prvič omenja njihov kancler - *kanczlear*.<sup>13</sup> Ob tem se zdi, da je že v listini iz leta 1413 govor o dvorcu, ko beremo: *in curia tua extra Ciliam*,<sup>14</sup> saj tu beseda *curia* ne more pomeniti drugega kot knežjo palačo. Isto bržčas velja za omembo iz leta 1417, ko v listini beremo: *turn mit sambt haws vnd hof vnd aller zugehörung der ze Cili gen der Seanen* - stolp s palačo in dvorom ter vsem, kar sodi zraven v Celju ob Savinji...<sup>15</sup>

Ob vsem tem ne kaže prezreti, da se tudi v listini iz leta 1417 poleg hiše in dvora še vedno omenja stolp, obenem pa se termin *curia* pojavi že leta 1266 v zvezi z gospodom Marchardom Celjskim - *dominus Markhardus de Cylia*.<sup>16</sup> Kar zadeva sintagmo *in Cilia in turri, quo est solita habitacio* - v Celju v stolpu, kjer navadno prebivajo - na katero naletimo pozneje,<sup>17</sup> se torej bržčas ne motimo v oceni, da se omemba nanaša na manjši knežji dvorec Celjskih ob potoku Koprivnica, ki ga posebej omenja Kronika grofov Celjskih.<sup>18</sup>

Podobno kot o dvorcu nas viri slabo poučijo tudi o grajski kapeli. Ignac Orožen navaja, da je bila posvečena blaženi Devici Mariji in da je 1. oktobra leta 1400 dobila štiridesetdnevni odpustek, nato pa so v njej leta 1456 položili na pare zadnjega celjskega kneza, v Beogradu umorjenega Ulrika II, od koder so ga potlej nesli pokopat v minoritsko cerkev.<sup>19</sup> Kapela je bila po takrat še živem izročilu v drugem nadstropju južnega krila dvorca. Odstranili naj bi jo bili šele leta 1803, ko so grad prezidavali.<sup>20</sup>

Dvorec knezov Celjskih je odigral pomembno vlogo leta 1457, v času bojev med Vitovcem in Habsburžani za celjsko dediščino. Zgodovinar Ignac Orožen nam o teh dogodkih poroča, da je vojskovodja Jan Vitovec, potem ko je zavzel Celje, dne 30. aprila zajel v dvorcu cesarsko spremstvo, v katerem sta bila tudi Jurij Ungnad in krški škof Johann,<sup>21</sup> kranjski polihistor J. V. Valvasor pa lapidarno ugotavlja: *Ko je bil cesar Friderik v Celju v nevarnosti, je deželna Kranjska pripravila svojo konjenico, mesto Ljubljana pa je poslalo cesarju na pomoč 40 pešakov.*<sup>22</sup> Tako pravita zgodovinarja, podrobnejši opis dogodkov pa najdemo v najstarejšem viru, kroniki grofov Celjskih: *... Jedoch so macht sich (der) kayser gen Ober-Cilli in das geschloss, des andern tags darnach kam Jan Wittowecz bey der nacht für Cilli die stadt, und steig die nachtllich ab und meindt, er solt den kayser noch herunden in der burgk finden, und üüberfel sein cantzler, herrn, ritter und knecht, fieng die und nahm gross gut von goldt, silber, köstlicher kleindt, harnisch, des niemandt mit der zahl wol sagen mag. Und das beschach des freitag nach St. Georgen tag; und (er) schicket die gefangen inn sein hauss gen Greben etlich an die Crapin. Er bleib zu Cilli und schlug sich für die burgk in der stadt, und lag darvor uncz auf den achten tag. Und kayser Friederich was zu Ober-Cilli und schicket umb sein landtschafft gen Steyr, Kärndten, Crain und an all ander endt und wollte den Jan zu Cilli umblegt haben. Und do luedt der Jan und die sein ihr pfert mit grossem gut, und eins morgens frue und in einem grossen newel brach er urbring auf und zoch wieder von dann und lies Cilli stehen. . .*

*Item und dieveill Jan Wittowecz zu Cilli lag, ward meniger schuss aus grossen haubtbuchsen von Ober-Cilli herab in die stadt gethan. Und wurden etliche heusser in der stadt zerrutt und geschossen. Item brach zu derselben zeit der benandt zamm Wittowecz den schonen fürstlichen hoff, der hervor vor der stadt Cilli gelegen was, den man den thurn hiesse, der köstlich und fürstlich gebaut und mit viel lustigen paum-garten gezieret was, in den grundt ab, und darin haben die grafen von Cilli so sy zu Cilli warn, mehr gewohnet als in der grossen purck die in der stadt ist.*<sup>23</sup>

V slovenskem prevodu Modesta Golie se navedeni citat glasi: *Cesar (se je) umaknil v grad Gornje Celje, naslednjega dne ponoči pa se je nato v temi priplazil v mesto Celje Jan Vitovec in menil, da bo našel cesarja še spodaj v gradu. In napadel je njegove kanclerje, gospode, viteze in hlapce, jih ujel in zaplenil veliko premoženje v zlatu, srebru, dragocenostih, orožju, cesar ne more nihče opisati v številkah. In to se je zgodilo na petek po dnevu svetega Jurija; ujetnike je poslal v svoj grad Graben, nekatere pa v Krapino. Sam je ostal v Celju in se je bojeval za grad v mestu in ga je oblegal osem dni. In cesar Friderik je bil v Gornjem Celju in je poslal po svoje stanove na Štajersko, Koroško, Kranjsko in vse druge kraje ter hotel obkoliti Jana Vitovca. In tedaj so Jan in njegovi natozorili konje z obilnim blagom in nekega jutra rano in v gosti megli so se umno odpravili in odšli spet od tod ter zapustili Celje.*

*In medtem ko je bil Jan Vitovec v Celju, so iz Gornjega Celja doli v mesto izstrelili iz velikih topov marsikateri strel. In s tem so nekaj hiš v mestu razrušili in razstrelili. In prav v istem času je omenjeni Jan Vitovec porušil do temelja knežji dvorec, ki je stal pred mestom Celjem in se je imenoval Stolp. Bil je lepo in knežje zidan ter olepšan z veliko prijetnimi sadovnjaki in v njem so celjski grofje rajši prebivali, kadar so bili v Celju, kakor pa v velikem gradu, ki stoji v mestu.*<sup>24</sup>

Citirana Kronika je zanimiva z več plati. Ponuja nam vpogled v vznemirljivo zgodovinsko dogajanje po zatonu Celjskih, hkrati pa nas seznanja z okoliščino, da so imeli knezi v Celju poleg dvorca ob Savinji še dvorec, imenovan Stolp. Nanj se pač nanašajo vsi dokumenti, ki omenjajo Turn, morda že vse od znamenite listine iz leta 1323 dalje. Dvorec Turn, o katerem je bila beseda že ob navedbah najstarejših omemb in ki naj bi bil stal blizu kapele sv. Andreja ob Koprivnici, je bil torej dvojniki knežjega dvorca ob Savinji in je imel, kot sklepamo, intimnejši značaj, medtem ko je bil mestni dvorec predvsem reprezentančnega in upravnega značaja, središče gosposčine, zbirno mesto za ministeriale in oborožence, prizorišče javnih nastopov, sprejemov in svečanosti.

Ob koncu 15. stoletja, na binkoštno nedeljo 2. junija 1489 je Celje obiskal odposlanec ogleskega patriarha, caorlijski škof Pietro Carli s svojim tajnikom in sopotnikom Paolom Santoninom. Mudila sta se tudi v knežjem dvorcu, kar je Santonino, ki je bil poprej opozoril tudi na nekdanji, tedaj že porušeni dvorec ob kapeli sv. Andreja, zabeležil v svojem dnevniku: *Habetur insuper in ipso oppido paulo supra domum residentie ipsius domini capitanei pallatium pulcherrimum alte admodum structum cum turribus et propugnaculis, cui alta et lata fossa adiacet a tribus partibus: et a quarta flumen et muri celetiani. Habitabant in eo Illustres domini comites dum erant inferius in oppido, in presentiorum vero, quidam miles residere consuevit, qui pro D. Imperatore negoria aliqua gerit.*<sup>25</sup>

V slovenskem prevodu Primoža Simonitija se ustrezni odlomek glasi: *Malce nad rezidenco tai-stega gospoda glavarja je v tem mestu prelepa, visoko pozidana palača s stolpi in bastijami, ki jo s treh strani obdaja globok in širok jarek, na četrti pa reka in celjsko obzidje. V njej so prebivali svetli gospodje grofi, kadar so se mudili spodaj v mestu, ta čas pa v njej po navadi stanuje neki vitez, ki skrbi za zadeve gospoda cesarja.*<sup>26</sup>

Zdi se, da so kmalu potem pričeli knežji dvorec zanemarjati. Tu ne kaže ugihati, ali je bila temu kriva večja skrb za prenovo in dodatno utrditev mestnega obzidja, kar bi bilo spričo nenehne turške nevarnosti več kot razumljivo, ali morda kaj drugega. Res je, da poročila iz srede 16. stoletja govorijo o naravnost kritičnih razmerah.

V graškem Štajerskem deželnem arhivu se je ohranilo nekaj dokumentov iz let od 1566 do 1579, ki govorijo o obnovitvenih prizadevanjih. Nekateri od njih, očitno izgubljeni, so znani v registih, drugi v celoti. O prvem izmed njih, ki ga v ustreznem konvolutu graškega arhiva nismo našli, poroča dr. Rochus Kohlbach: *Dne 22. aprila 1566 sta si mestni sodnik Paumgartner in mojster Franciskho de Lugano, stavbni mojster iz Ljubljane, na kraju ogledala dvorec Celje. Kar sta videla, je bilo hudo: dvorec je že razpadal, obzidje je bilo razpokano in brez strehe. Presodila sta: ker je to prvi dvorec v grofiji in je vojna nevarnost tako očitna, je treba škodo s precejšnjimi stavbnimi stroški odstraniti. Dne 2. julija sta pripravila predračun - premet za 1.160 florintov, ki je predvideval temeljite spremembe, deželni knez pa je 11. decembra priporočil kar največjo varčnost, vendar je odobril 1.853 florintov za gradbene posege. Dne 30. aprila 1567 so bili navedeni skupni stroški v višini 2.495 florintov, na koncu pa je nadvojvoda dobil še poročilo: Najti ni bilo mogoče nobenega sposobnejšega stavbnega mojstra, zato smo pregovorili mojstra Franziskha de Lugano.*<sup>27</sup>

Če vsebino vseh ohranjenih ali vsaj evidentiranih dokumentov o obnovitvenih delih na celjskem knežjem dvorcu med leti 1566 in 1579 na kratko strnemo, lahko za naš namen, torej za analizo njegove stavbne substance, iz njih razberemo, da je neukročena reka Savinja ob poplavih tudi na dvorcu povzročala veliko škodo. Že prej, kot vemo iz drugih virov, je bila v Celju izpričana huda poplava leta 1550.

Listine omenjajo tele pomembnejše prostore v dvorcu:

- grajsko kapelo;
- gornjo in spodnjo dvorano. Obe sta bili opremljeni z lesenimi stropi, tla so bila obložena z opečnimi tlakovci;
- cesarsko sobo poleg dvorane proti mestu;
- zasteklena okna;
- položene peči s čelešnjaki;
- zastrešeno obzidje, ki predpostavlja lesene obrambne hodnike;
- lesene stopnice od dvorane do velike jedilnice;
- kamnite stopnice z dvorišča v jedilnico;
- glavarjevo sobo s kasetiranim podom;
- veliko jedilnico s šestimi okni;
- "razmajani", verjetno jugozahodni stolp in mostovž.

Dela na gradu je vodil stavbni mojster Franciskho de Lugano iz Ljubljane.

Od prostorov, ki jih navajajo listine, lahko zaenkrat natanko lokaliziramo samo obe dvorani, spodnjo in gornjo, kapelo in, pogojno, veliko jedilnico s šestimi okni, ki bi lahko bila poleg spodnje dvorane.(?) Pri omembi drugih prostorov velja upoštevati, da je imel dvorec morda poleg ohranjenega še en palacij, prepoznaven le v temeljih na dvorišču, kjer so leta 1992 potekale arheološke raziskave.

O nadaljnji usodi gradu potlej skoraj poldrugo stoletje v virih ni več glasu. Šele za leto 1727 izvemo, da so v gradu shranili tri z latinskimi napisi opremljene okrogle stebre, ki so jih našli ob gradnji velike deželne (komercialne) ceste v bližini mesta, te stebre pa je nato Karel VI, ko se je naslednje leto mudil v Celju, dal skupaj s črno kamnito mizo, vzdano na magistratu, prepeljati na Dunaj in jih vzdati v dvorno biblioteko.<sup>28</sup>

Sredi 18. stoletja je celjski knežji dvorec kot sedež vicedomskega urada dokončno izgubil svoj pomen. V zvezi s tem nam celjski zgodovinar Andreas Gubo v zgodovini Celja poroča:

*Ko je bil celjski župan Johann Georg Tschik - Schick (1748 - 1750), je cesarica Marija Terezija naročila, naj knežji dvorec preuredijo v vojašnico.<sup>29</sup>*

Vojne ujetnike - prizonirje (iz avstrijsko-pruske vojne 1757) so večinoma spet premestili na Štajersko; v Celje naj bi prišlo 1.200 mož pod stražo 260 invalidov. Z njimi so ravnali in jih oskrbovali kot v nasledstveni vojni, le zaradi eventualnih pobegov so določili, da se ujetniki lahko gibljejo samo znotraj mestnega obzidja in da se morajo po sončnem zahodu znajti v kvartirjih (v dvorcu in zasebnih hišah). Dopisovanje z domovino je bilo treba strogo nadzorovati...

Okrožni glavar je zoper namestitev (*Einquartierung*) ugovarjal, češ da je v grajski kasarni prostora le za 460 postelj, ki pa jih je treba šele priskrbeti... Ne sodi sicer sem, a vendar velja zabeležiti: številni prizonirji so oboleli od svinjskega mesa in vina, ki ju niso bili vajeni, in zaradi pomanjkljive zdravniške oskrbe...<sup>30</sup>

Podrli so staro, trdno obzidje v kasarno spremenjenega mestnega gradu - dvorca in zasuli obrambne järke. Izginila je loretanska kapela v gornjem nadstropju, kjer je ležal na parah poslednji celjski grof...<sup>31</sup> Vendar pa so, kot smo omenili že na začetku, upoštevali sporočilo Ignaca Orožna, to kapelo odstranili šele leta 1803. Takrat je grad doživel najtemeljitejšo prezidavo in izgubil tudi obzidje, ki je na vedutah iz druge polovice 18. stoletja še razločno vidno.<sup>32</sup>

O poznejšem dogajanju v knežjem dvorcu nimamo več pisnih sporočil. V funkciji vojašnice, nazadnje imenovane po narodnem heroju Slavku Šlandru, je ostal še desetletje po drugi vojni, nakar ga je vojska prodala celjski občini.

Po dvestoletnem premoru se je zdaj odprlo novo poglavje v zgodovini dvorca, poglavje, ki govori o prvih korakih pri odkrivanju in preučevanju njegove nekdanje podobe. Spoznanja raziskovalcev so presenetljiva, saj v novi luči osvetljujejo domet poznosrednjeveškega arhitekturnega snovanja na naših tleh.

## V luči novih spoznanj

Leta 1984 je zavod za spomeniško varstvo Celje opravil prve raziskave stavbe. Pri tem se je pokazalo, da so bili mlajši posegi v stavbno tkivo mnogo bolj temeljiti, kot smo domnevali, saj so bile na primer stene v gornjih dveh etažah bivalnih traktov večinoma opečne, starejših arhitekturnih členov ali njihovih ostankov pa razen v pritličju niso mogli nikjer ugotoviti. Pokazalo se je tudi, da celo arkade v grajskem pritličju izvirajo iz novejšega časa in da v nadstropjih osrednje grajske stavbe nikoli ni bilo arkad - stene nad njimi so bile kompaktne oziroma le sekundarno prebite z okni. Drugače je bilo le v pritličju zahodnega trakta, desno od stopnišča. Tam smo našli zazidana zgodnjegotska, šilastoločna arkadna loka iz kamnitih klesancev, ki ju je bilo mogoče datirati še v 14. stoletje.<sup>33</sup>

V letu 1988 smo intenzivno razmišljali kakšna naj bo podoba dvorca po dokončanih obnovitvenih delih, vendar so vse razprave temeljile na dotlej še skrajno pomanjkljivi vednosti o njegovem prvotnem značaju. Spomeniška služba, ki je spričo večinoma negativnih rezultatov sondiranja sklepala, da nadaljnje raziskave ne bodo dale bistveno novih podatkov o dvorcu, je za vsak primer le še vztrajala pri dodatnih raziskavah, preden se je opredelila do predloženih idejnih variant prezentacije. Njeno stališče je olajšala okoliščina, da posebni operativni odbor pri skupščini občine Celje, ki naj bi skrbel za revitalizacijo dvorca, kljub intenzivnemu iskanju ni našel investitorjev, ki bi kakršenkoli program finančno podprli, s tem pa avtomatično zavrli prizadevanja po nadaljevanju raziskav. Posegi so se zato omejili na to, da je bilo z denarjem občinske skupščine in soglasjem spomeniške službe provizorično asfaltirano notranje grajsko dvorišče, obenem pa so po projektu arhitekta Friderika Polutnika uredili nov dvoriščni dostop do gradu. Istočasno so obnovili zid pred grajskim dvoriščem, obliko vanj vpetega transformatorja pa so uskladili s historičnim ambientom.<sup>34</sup>

Leta 1990 so fantje iz alpinističnega odseka celjskega Planinskega društva na pobudo spo-



meniške službe raziskali zunanje fasade zahodnega trakta in severovzhodnega stolpa, kar prej zaradi pomanjkanja odrov ni bilo mogoče. Tako smo dobili prve otipljive, a hkrati povsem nepričakovane podatke o prvotni podobi dvorca. Odgovorni konservator je v Varstvu spomenikov poročal: *Celjski mestni grad, ki je dobri dve stoletji služil kot vojašnica, je zdaj tik pred prenovo. Raziskave so pokazale, da se srednjeveško jedro skriva v današnjem zahodnem traktu, nekdanjem dvonadstropnem palačiju, h kateremu se na severni strani prislanja še srednjeveški stolp. Današnji južni trakt so k stavbi prizidali šele pozneje, v baročni dobi, celotna stavba pa je pričakala naš čas povsem prezidana...*

*Raziskave, opravljene spomladi in jeseni 1990, (so) dale presenetljive rezultate. Pokazalo se je, da sta bili v palačiju vsaj dve gotski dvorani, ena (...) opremljena s šilastoločnimi okni, druga s pravokotnimi gotskimi biforami. Številni arhitekturni členi so se pokazali tudi na drugem delu gotskega palačija in na srednjeveškem stolpu, kjer so ob sondiranju pršli na dan ne le srednjeveški arhitekturni elementi, temveč celo fragmenti izjemno kvalitetnih fresk, kar nakazuje možnost, da gre za ostanke srednjeveške kapele. Še naprej pa ostaja problematična notranja stena gotskega palačija, ki je povsem prezidana in le v priložju nakazuje dva mogočna zgodnjegotska klesana arkadna loka. Zdi se, da je bila stena uničena ob baročni prezidavi, ko so k zahodnemu traktu prislonili na arkadah sloneči zidani hodnik...*<sup>35</sup>

V poročilu omenjena ocena, da je bila grajska stavba pozneje preetažirana, se je medtem izkazala za pre nagljeno, hkrati pa je bil ob arheoloških raziskavah ugotovljen tudi potek problematičnega dela vzhodne stene palačija.

V letu 1991 so se raziskave dvorca nadaljevale. Na zunanjih stenah severovzhodnega stolpa so odstranili omete, delno so raziskali notranjo dvoriščno steno zahodnega trakta - palačija, v delu tega trakta so raziskali tudi kletne prostore. Obenem so po načrtih ing. Polutnika začeli obnavljati južni, verjetno šele po letu 1803 pozidani trakt. Projektant ga je na predlog spomeniške službe za pol nadstropja znižal, njegovo spomeniško nezanimivo zunanjščino je suvereno preoblikoval, notranjščino pa prilagodil sodobnim funkcionalnim potrebam. Raziskave dvorca, ki sta jih vodila konservatorja arh. Andrej Malgaj in tehnik Ivo Gričar, so medtem toliko napredovale, da je Zavod za varstvo naravne in kulturne dediščine Celje lahko na temelju podatkov pripravil animacijsko brošuro z začasnimi izhodišči za predvideno sanacijo in prezentacijo grajske stavbe. Brošura je pustila odprta vrata za nadaljnje, nadrobnejše utemeljene konservatorske rešitve. Te bodo še toliko potrebnejše, ker so v zadnjih letih tudi arheološke raziskave grajskega dvorišča presenetile z novimi, nadvse pomembnimi odkritji, ki pa se segajo še veliko dlje v preteklost, v čas antične Celeje. Projekt prezentacije knežjega dvorca, kakršenkoli že bo, bo moral torej enakovredno upoštovati vsaj dve časovno različni, vendar vsebinsko in oblikovno enakovredni komponenti, ki sta se nekaj izključevali, a bosta poslej, hočeš nočeš, prisiljeni živeti v na novo ustvarjenem sožitju.

## Dokumenti

Iz leta 1576 so se v Štajerskem deželnem arhivu v Gradcu ohranile listine, ki nas nadrobneje seznanjajo s stanjem knežjega dvorca in s stroški, ki jih bodo terjala popravila. (Posamezne sintagme je podčrtal avtor)<sup>28</sup>. Prevod po transkripciji originalov prof. Toneta Kolška.

*Verzaihmiss der Burkh Pauffelligkhaiten und nottwendige Verpössernung desselbigen so durch Pauverstandige werchleuth ybersehen, beratschlagt und der nottwendige Unkhosten darauf yberschlagen worden.*

*Erstlichen ist mit allain am alten Saal das dachsteender Stuill der Ziegl Dächer an der ganzen Purkh sein dieselbigen an mer Orten mit neuen Stämmern am Dachgerüst auch Zieglatten Zuverpössern. Die Dach Ziegl zuyberlegen und mit neuen Zuezu-piessen auf das dieselbigen Gerüst. Vor khünfftigen nachtl und merem Unkhosten verhieth. unnd versichert müg werden ein sonderer Notturft zu wellocher verpössernung der darauf gehörige Vorrat wie hernach volgt, beyleufig aufgehen und der werchleuth arbaith kosten möchte.*

Seznam okvar in potrebnih popravil na gradu Celje, ki so jih pregledali in pretresli stavbni mojstri ter hkrati ocenili neogibne stroške.

Najpoprej je treba ne le nad staro dvorano, temveč na več krajih popraviti ostrešje pri opečnih strehah z novimi škarnicami (špirovci) in tudi latami za opeko. Strešno opeko je treba preložiti in na novo pribiti na ostrešje, da v prihodnje ne bo škode in večjih stroškov. In naj tu zabeležimo, kaj je najbolj potrebno popraviti, kakšen material in koliko ga za to potrebujemo ter približno koliko bo, kot sledi, veljalo delo delavcev:

Varstvo spomenikov, 38

<i>Feichten Paumb ungeueer 1 P</i>	12 kr	En smrekov tram za približno	12 kr
<i>60 Ziegllatten das hundert P</i>	1 fl	60 opečnih lat, vsakih 100 po 1 fl	
<i>bey zehen Thausendt Reichladen 1 P 3 kr</i>		okoli 10.000 desk, vsaka po	3 kr
<i>200 grosseisen schufftnegel</i>	1 P 3 kr	200 velikih žebeljev, 1 po	3 kr
<i>300 Dachziegl</i>		300 strešnih opek	
<i>Zum ausspiessen 10.000 scharnegel</i>		za potikanje, 10.000 sekancev	
<i>zum latten anschlagen.</i>	197 fl	za pribijanje lat	197 fl
<i>Von überlegung verpösserung und schiffung diser</i>		Za preložitev, popravilo in podlaganje	
<i>obvermelten Ziegl daher allenthalben an der</i>		prej omenjenih opečnih streh	
<i>ganzen Parkh ausser der Roboter und anderer</i>		vseprovod po dvorcu brez tlake	
<i>nothwendigen Handt raichung auf die werchleuth</i>		in druge potrebne	
<i>angeschlagen per</i>	140 fl.	strežbe, za plačilo delavcev	140 fl.
<i>Zum Taffeln des obern grossen Salls damit</i>		Za obijanje stropov v gornji veliki dvorani,	
<i>man nicht so gleich unnder das Dach sehen khan</i>		da ne bo kar tako mogoče videti ostrejša,	
<i>musste bey 1.000 gemainer Laden inn sonderhait</i>		je treba posebej naročiti in narezati	
<i>zu schneiden bestellt worden deren einer</i>		1.000 navadnih desk, katerih vsaka bo	
<i>ungeuer 4 kr costen wurde. Item zwischen</i>		veljala okroglo 4 kr. Potlej je med tramovje	
<i>vorigen alten Tram nach zu annaght</i>		treba vstaviti še okoli 16 novih tramov,	
<i>der Pretter by 16 Neur Tram einzuziehen.</i>		da bomo nanje pribili deske. Te bi dobili	
<i>Die wurden auss dem Waldt hergenommen</i>	66 fl 40 kr	iz gozda	66 fl 40 kr
<i>Schar negl bey 8.000 zum Prettern</i>		Okoli 8.000 žebeljev za pribijanje desk,	
<i>anschlagen dass 1.000 per 1 fl 40 kr</i>	13 fl 20 kr	vsakih tisoč po 1 fl 40 kr	13 fl 20 kr
<i>Von verschlachtung dusses obern Salls am</i>		Delo delavcev pri obijanju stropa te	
<i>Poden yber sich auf die werchleuth überschlag auf</i>	65 fl	vrhne dvorane je ocenjeno na	65 fl
<i>Den untrigen grossen Saal Poden mueste</i>		Ob stropih spodnje velike dvorane	
<i>an denen zweien Seiten Mauern bei 30</i>		je treba na obeh straneh stene	
<i>löcher zum Khwahksteinen von aichen holz ein</i>		izbiti okoli 30 lukenj, v katere bi	
<i>zu Mauern gebracht werden, auf diesselbigen</i>		vložili in vzdali hrastove konzole,	
<i>von aichen Paubern neue durch Zug legen</i>		nanje položili nove hrastove preklade,	
<i>die alten ermoderten Trämpämb ausnemen</i>		odstranili stare, preperete	
<i>unnd anstat viderunben neue einziehen.</i>		trame in namesto njih spet vstavili	
<i>Also auch die verfaulten Poden Pretter</i>		novе. Prav tako bi napravili s starimi,	
<i>aufheben unnd andere frische legen.</i>		gnilimi stropi. Dvignili bi deske in	
<i>Zu sollicher verpösserung muusste der</i>		položili nove, sveže. Za vsa ta	
<i>Vorrat sein 30 Kesträm Paimb aichen unnd</i>		popravila bi potrebovali 30 hrastovih	
<i>Feichten unnd 400 reichladen. Die laden</i>		in smrekovih opornih tramov in 400 plohov	
<i>in gelt 1 per 4 kr</i>	26 fl 40 kr	Plohi v denarju, eden po 4 kr	26 fl 40 kr
<i>Das Zimmermans arbet ausser der Robath</i>		Delo tesarjev brez tlake pri	
<i>zum schütüt abtlagen unnd der Hamndt</i>		odnašanju gruča in strežbe,	
<i>raichung angeschlagen</i>	42 fl	ocenjeno na	42 fl
<i>Zum pflastern der zweien grossen Saal</i>		Za tlakovanje obeh velikih dvoran,	
<i>ungeuer by 16.000 Pflaster ziegl</i>		približno 16.000 opečnih tlakovcev,	
<i>angeschlagen jedes 1.000 per 5 fl</i>	80 fl	vsakih 1.000 po 5 fl, ocenjeno na	80 fl
<i>Der khallich darzue</i>		Zraven še apno -	
<i>Dem Maurer von baiden Säällen Pflastern</i>		Delo zidarjev, ki bodo tlakovali	
<i>Item die schit mauern an obern Sal</i>		obe dvorani, v gornji dvorani	
<i>abzutragen zum neuen Träumen in die</i>		odstranili predelno steno ter	
<i>Mauer löher ein zu prechen den ganzen</i>		izbili iz stene luknje za tramove,	
<i>Sall sauber zuvertinchen unnd zuezurichten</i>		potlej da bodo vse lepo zgladili	
<i>fiitür alle arbat angeschlagen</i>	140 fl	in zbelili, bo zneslo	140 fl
<i>Das Khaisers Zymer genamndt bey</i>		Za tako imenovano cesarsko sobo	
<i>den Sall gegen der Stat darinn ein</i>		poleg dvorane proti mestu, kjer	
<i>Neuer gerambter Poden gemacht werden soll</i>		je treba napraviti nov kasetiran pod,	
<i>zu wellich 35 Halb Paim stüill Poden</i>		za katerega bomo potrebovali 35 kosov	
<i>stuekh alles zu 15 daumbellen lang</i>		lesenih podnic, vsaka od njih mora biti	
<i>sein müssen, jedes zugleich per 15 kr</i>		15 komolcev dolga, <sup>36</sup> vsaka hkrati	
<i>angeschlagen</i>	17 fl 30 kr	ocenjena na 15 kr	17 fl 30 kr
<i>Dem Zymerman dauon zu macherlohn</i>	29 fl	Plačilo za tesarjevo delo	29 fl
<i>Die 4 Fenster darin von verglasen</i>		4 okna v izbi, ki jih je treba na novo	
<i>alles von neuen</i>	15 fl	zastekliti	15 fl

<i>In der Camer auch 3 Fenster Das Tischlers arbeits von 4 Tiern in den Stuben und Camer Item von gesimbs Penkh und Offengländer für alles Prötter negl, leimb, fürnes und sein arbeits</i>	12 fl	Tudi v čumnati 3 okna Izdelača štirih vrat v izbah in čumnati, isto za police, klopi in čelešnjake pri pečeh, za vse to deske, žeblje, lepilo, firmež in mizarjevo delo	12 fl
<i>Dem Maurer von offen fuess Osterreich schlachen an obern Poden und in der Camer auch vertinihen und auspuzen Item das obige Zymer von des Herrn Hauptmans Stuben in der Höhe gar zu vollenden, begert der Tischler von vertäflen des obigen Poden ainer schit wandt zwischen der Stuben und Camer, von 3 Thier gerüst Gesimbs Penkh 5 fenster Römen und offen gländer darzue er auch allen forrat selbs geben soll und yberfürnessen für alles..</i>	34 gld	Zidarju, da bo z estrihom izravnal podnožja za peči v vrhnjem nadstropju in v čumnati ter tudi oba prostora ometal in zbelil Item, da bi gornjo sobo gospoda glavarja na vrhu do kraja izdelal, je treba gornji pod obiti z lesom; za predelno steno med izbo in čumnato, za 3 vratne podboje, police, klopi in čelešnjak pri peči ter 5 okenskih okvirov, za kar bo tudi sam dal ves potreben material, za vse skupaj	34 fl
<i>Die hülzen Stiegen von Saall zur grossen Tafel Stuben von erweiterung derselben ausser des Holz das Zymers arbeits angeschlagen</i>	20 gld	Da bi razširili lesene stopnice od dvorane do velike jedilnice, bi, ne vstevši lesa, za tesarjevo delo potrebovali	20 fl
<i>Item mer von der Steinen Stiegen aus dem Hof in Tafel Stuben. Zu Pössern die grossen seiten fenster. Zum Taill zuermauern auf den neuen Poden in das Khaisers Zymer ein Osterreich zuschlagen ofen fuess zusezen. Die zwei fenster yberinander so einfallen will auszunemen und mit einem Spigogen wider einzusezen und auszupuzen. Für das Maurers arbeits angeschlagen</i>	100 fl	Item več kamnitih stopnic z dvorišča v obednico. Popraviti je treba velika stranska okna in jih delno pozidati. Na novem podu v cesarski sobi je treba urediti estrih v podnožju peči. Izlučiti dvoje oken, ki sta drugo nad drugim in se bosta sesuli ter ju z razbremenilnim lokom ponovno vstaviti in vzidati. Za delo tesarjev je treba predvideti	100 fl
<i>Die Rinkmauer so noch unbedeckt vom öden Thurn neben den Thor bis widerumben an das ort so jüngstlich gedekt worden ist die lang oder weit 96 khlafter. Die selbige muss allenthalben widerumben mit neuen Trägkholz, dach gerüst und mit Prettern von neuen gedekt worden. Darzue müssen 135 aichen Trägkloz von neuen in die Mauer gemacht werden. Zu diesem viert das aichen Holz auss den Waldt genomen auf die seillen an der Mauer und der gleichen Notturfft 268 Feichten Päum per 12 kr latten Päum 200 per 10 pf latten negl 2.000 100 per 12 kr, Scharnegl 16.000 per 1 fl 40 kr</i>	50 fl	Obzidje od stolpa poleg vhoda, ki še ni pokrito, do tam, kjer so ga pred nedavnim prekrili, meri v dolžino in daljo 96 klafter. Na njem bo vsekakor spet veljalo obnoviti oporne trame in ostrešje ter ga prekriti z novimi skodlami. Za to je treba znova vstaviti v steno 135 hrastovih nosilcev. Za to bomo vzeli iz gozda hrastovino, za stebriče ob steni in podobno. Potrebnih bo 268 smrekovih tramov po 12 kr, 200 lat po 10 pf, 2.000 žebljev za late, 100 po 12 kr, 16.000 žebljev za skodle po 1 fl, 40 kr Potlej še plačilo tesarju za njegovo delo, ocenjeno na	50 fl
<i>Dem Zymerman dauon zu lohn von aller arbeits yberschlagen auf</i>	92 fl 36 kr		92 fl 36 kr
<i>Die gross Tafel Stuben darinen 6 grosser Fenster in der Camer darzue aines. Item in dem neuen Zymer auch fünf Fenster. Von den allen von neuen Zuverglasen für alles Dem Tischler von 14 Fenster Römen von jeden per 1 fl</i>	145 fl		145 fl
<i>Dem Hafner von Zwaien neuen glassauerten öfen</i>	50 gld	Velika jedilnica, v kateri je 6 velikih oken, in eno okno v čumnati zraven. Item v novi sobi tudi pet oken. Vsa ta okna je treba na novo zastekliti, kar znese	50 fl
	14 fl	Mizarju za 14 okenskih okvirov, za vsakega po 1 fl	14 fl
	22 fl	Lončarju za dve novi pološeni peči	22 fl

*Dem Schlosser von 19 Fenster Römen  
6 Thier beschlächten umnd in  
Sunderhait 2 Thiern am Haimblich  
gemächten für alles sambt den yber  
Zymen*

110 fl

Ključavničarju za okovje  
19 okenskih okvirov in  
6 vrat ter še posebej za dvoje vrat  
v skrivni čumnat, za vse skupaj hkrati s pocinkanjem

110 fl

Dobrih deset let pozneje, dne 3. Decembra 1579 je deželni glavar Ludvik baron Ungnad poslal nadvojvodi Karlu Avstrijskemu pismo z naslednjo vsebino:

*Durchleuchtisster Erzherzog  
Gnedigisster Herr*

*An E: Frt: dr: hab ich hievor Zumermallen das mier dieselb zu dem Schloss, Buerckh umnd Wasser Gepey Cilli, gnedigist auss den Vizdomb Ambs gestellen daselbst, am Paugelt Bewilligen wolten, umndterthenigist Suppliciert. E: frt: dr: haben mier ab bissherr, derhalten khain aigentlichen Beschaid erulgen lassen. Das die auf der, von derselben zu Besichtigung diser Paufellig umnd Nottwendigkhaiten verordneten Comissarien Relation, bissherr verwart. Weilen aber die Commision verracht umnd umndter anderen auch das Wasser die Sän, þhr langer Pass, mit der maisten starkhe Hauffenweis, sonderlich in den negstgewesten Gässen, herzue gegen der Buerckh sich gerendnt umnd begeben. Ist aigentlich nichts gewissers zubesorgen da es Im nit fürderlich mit ainem für Pau widerumben zu hilf khomen. Das dasselb nit allain der Burckh, wie es albereit byßsher Beschehen sonder auch dem armen Statlen, merkhlichen umnd umwiderbringlichen schaden thuen werde, mit wenigen auch mit dem Pauffeligen thuen, umnd Pruckhen im Schloss zubesorgen, . . . unerpaut oder ungepessert blaißen sollen. Daher dann die sachen, will man anderst ainen grössern schaden verhuetten, gar khainen lengern Nuzes erlaiden khünen. Demnach den E: frt: dr: meinem gnedigistem Herrn nochmallen main umndterthenigist Bitten umnd Mainen, dieselb wellen mier, auf vorg und yezig, main umndterthenigist Supplern (waill der Comissar? Bericht hieby) des Begueten Paugelts halben gnedigiste gewerliche Resolution erulgen lassen. Thue derselben mich, zu Fürstlichen Gnaden, umndterthenigist Beuelhen.*

E: FRT: drt:

Undthenih gehorsamer diener

Lud. Ungnad

Presvetli nadvojvoda, milostni gospod!

Vaši knežji svetlosti sem poprej že nekajkrat ponižno supliciral, da mi tu za dvorec, grad in vodni zbiralnik v Celju iz postavk tukajšnjega vicedomskega urada milostno odobri denar za zidanje. Vaša knežja svetlost pa mi doslej na to še ni odgovorila, kako in kaj, marveč je hranila poročilo določenih komisarjev, ki so si ogledali, kaj je derutno in potrebno popravila. Kar pa je komisija prezrla, je med drugim tudi voda Savinja, njena razvlečena struga. Ta se je v velikih množinah, zlasti ob nedavnih nalivih, razlila in butala sem proti gradu, kar je ne samo gradu, kakor se je že doslej dogajalo, marveč tudi ubogemu mestecu prineslo očitno in nepopravljivo škodo. Nadvse potrebno je torej poskrbeti, da temu s primernim nasipom odpomorem. Tudi bi lahko za malo denarja marsikaj uredili ter popravili razmajani stolp in mostovž v gradu. Razen če naj vse skupaj pustimo nepozidano in nepopravljeno. Potlej pa seveda, če ne bomo drugače preprečili večje škode, vse skupaj ne bo moglo dolgo rabiti. Tako pošiljam vaši knežji svetlosti, svojemu milostnemu gospodu, še enkrat svojo nadvse ponižno prošnjo in mnenje, na moje prejšnje in zdajšnje nadvse ponižno supliciranje pa naj mi, ker je poročilo komisarjev priloženo, zastra potrebno denarja sporočijo svojo trdno odločitev.

Nadvse ponižno se podrejam zapovedim vaše knežje milosti.

Vaše knežje milosti

ponižni poslužni služabnik

Ludvik Ungnad

Le nekaj dni pozneje, dne 14. Decembra 1579, se je Ludvik Ungnad ponovno obrnil na nadvojvodo Karla Avstrijskega s pismom:

*Durchleuchtigster Erzherzog*

*Genedigisster Herr*

*Euer: Fr: dr: hab ich mermallen mit umndterthenigkhait den grossen schaden, so das Wasser die Sän, derselben Burckh Cilli zuefuegt, bericht, also ist jungst ain solcher Wassergüß gewesen, das vast die halbe Sään herein gerissen, auf den Thiergarten umnd des Forstmaisters Hof zue, gegen der Loschniz. Soll man nun die Sachen noch lengst an steen lassen, ist nichts gewissers desn also fort Reissen, umnd in die Laschniz, des doch ain starkher Böser Bach, das es ain amdem Rin sool gewinen, dardurch der Burger Grundt, des Forstmaisters Hof, der Wald daran, durchauss verderbt, umnd ain merkhlichen schaden bringen würdt. Weilen dan den sachen nach in der Zeit zuhelffen ist, umnd nit mit grossen uncosten, grosser umnd sehr nachtailligen schaden khann verhuet werden, Gleichwol nit zufuehern, umnd solich es yezt, weil das Wasser noch clain, umnd ehe dan sy wider Anfahen gross zuwerden, fürzunemen vomnoten.*

*Nit weniger auch der Burckh umnd Schloss Paufelligkhaiten halben, ain sonndere Notturfft, darüber gnedigiste Resolution zuhaben, weilen ich der Comissarien, so zu Besichtigung derselben Paufelligkhaiten verordnet, Bericht, albereit, also auch meine guet achten, vor Zwayen Jam umnd Lamnger, Eure Fr: dr: woher khünfftig soliches Gelt, so ainiche Paufelligkhait, nach yezisten Pesserung für fiel, zunemen, dardurch das Camergut auch gepessert, umnd aus den Vizdombischen Ambs gefellen, was darzue zugeben, verner nit vomnötten sein wurde, schriftlichen, gehorsamblichen übergeben.*

*Dem allen nach, ist an E: fr: dr: mein unndterthenigistes gehorsames vermanen unnd Bitten, die wolten zu verhuettung deren selbst aignen Nahtaail unnd schaden, über die Meiner zu vill mallen durch mich überantwort Supplicationen, unnd gethane nottwendige unüermäidenliche Bericht, sich mit fr: gn: Resoluiren, unnd die sachen Lennger, mit gnedgisten Erledigung, mit ainstellen, oder verziehen. Dan das die unentperliche Notturfft nit also erforderet, wolte ich E: fr: dr: mit sembstigen vermanen, Pitten unnd anhalten, wartichen nit molestiern. E: fr: dr: mich zu gnaden unndterthenigistes fleiss Beuelhende.*

*E: Fr: dr:*

*Unndthünig Gehorsamer diener*

*Lud. Ungnad*

Presvetli nadvojvoda, milostni gospod!

Vaši knežji svetlosti sem večkrat ponižno poročal o veliki škodi, ki jo povzroča voda Savinja temu gradu Celje. Tako je bil nedavno tega takšen naliv, da je polovico Savinje vdrlo noter na živalski vrt in proti gozdarjevi pristavi, proti Ložnici. Če bomo vse skupaj še dolgo pustili v nemar, ni nič bolj zanesljivega, kot da bo vse skupaj odneslo v Ložnico. To je velik, hudoben potok, ki bi si rad izbral drugo strugo, tako da bi bila zemljišča meščanov, gozdarjeva pristava in gozd poleg nje povsem uničena in bi nastala občutna škoda. Ker je torej skrajni čas, da temu odpomoremo ter z zmernimi stroški preprečimo hudo in zelo kvarno škodo, torej ne kaže držati križem rok. Reči se je treba lotiti zdaj, ko je voda še nizka in preden prične spet naraščati.

Nič manj pa nam ni potrebna vaša milostna resolucija, kar zadeva derutnost gradu in dvorca. Vaši knežji milosti sem že pred dvema letoma in prej poslušno izročil pisno poročilo komisije, ki je bila postavljena, da si ogleda, kaj je zanič. Zraven sem povedal tudi svoje mnenje, od kod vzeti potrebni denar. Toda, ker se je derutnost po zdajšnjih popravilih zmanjšala in se je zato tudi komorna posest izboljšala, v prihodnje ne bo več treba pridodajati iz dohodkov vicedomskega urada.

Po vsem tem nadvse ponižno in vdano opominjam in prosim vašo knežjo svetlost, naj prepreči, kar je njej sami v škodo in kvar. Vaša knežja milost naj se zato preveč ne obotavlja, marveč naj odloči o moji že večkrat predloženi prošnji in o neogibno potrebnem ogledu, ki smo ga opravili. Stvari naj ne zavlačuje, ampak jih milostno uredi. Zakaj če bi tega ne terjala neogibna nuja, bi vaše knežje milosti s temi opomnjami, prošnjami in terjatvami zares ne nadlegoval – molestiral. Ostajam vaše knežje svetlosti in milosti nadvse ponižni služabnik.

Vaše knežje milosti

pokorni ponižni služabnik

Lud. Ungnad

Opombe:

- 1 Zahn Joseph, *Urkundenbuch des Herzogthums Steiermark IV*, šte. 554, p. 332 s;
- 2 *Monumenta historica ducatus Carinthiae V*, šte. 522, p. 335, Cit. po P. Blaznik, *Historična topografija slovenske štajerske in jugoslovanskega dela Koroške do leta 1500*. A - M, p. 87 ss. V nadaljevanju cit. Blaznik, *Topografija*;
- 3 M. Kos, *Gradivo za zgodovino Slovencev v srednjem veku V*, šte. 499, p. 249;
- 4 Zahn, *Urkundenbuch, o. c., III*, šte. 115, p. 182;
- 5 Zahn, *Urkundenbuch, o. c., IV*, šte. 161, p. 40;
- 6 - 7. *Ibid.*, šte. 213, p. 134;
- 7 *Ibid.*, šte. 116 in 117, p. 74;
- 8 Ignaz Orožen, *Das Bisthum und die Diözese Lavant. Das Dekanat Cilli*. Cilli 1880, str. 146 s;
- 9 *Kronika grofov Celjskih*. Prevedel in z opombami opremil Modest Golia. Maribor 1972, str. 66 s;
- 10 F. Komatar, *Das Schlossarchiv in Auersperg*. Ljubljana, MMK 1907, šte. 278, str. 164 (Blaznik, *Topografija* o. c.);
- 11 Centralna kartoteka srednjeveških listin za Slovenijo pri Zgodovinskem inštitutu Milka Kosa ZRC SAZU. Cit. po Blaznik, *Topografija*;
- 12 *Ibid.*;
- 13 Blaznik, *Topografija*. Kopija Landesarchiv Graz;
- 14 Centralna kartoteka srednjeveških listin, o. c., Cit. po Blaznik, *Topografija*, o. c.;
- 15 Zahn, *Urkundenbuch IV*, šte. 213, str. 134;
- 16 Cf. Blaznik, *Topografija A - M*, str. 95;
- 17 *Kronika grofov Celjskih*, o. c., str. 53 s;
- 18 Ignaz Orožen, *Des Dekanat Cilli*, o. c., str. 145;
- 19 *Ibid.*;
- 20 Orožen, o. c., str. 146;
- 21 J. V. Valvasor, *Die Ehre des Herzogthums Krain XII*, str. 711 s;
- 22 Krones dr. Franz, *Die Freien von Saneck und ihre Chronik als Grafen von Cilli*. II. Theil. *Die Cillier Chronik*. Graz 1883, str. 138 s;
- 23 *Kronika grofov Celjskih*, o. c., str. 53 s;
- 24 *Itinerario di Paolo Santonino in Carintia, Stiria e Carniola negli anni 1485 - 1487*. Citta del Vaticano MDCCCCCIII, str. 265;
- 25 Paolo Santonino, *Popotni dnevniki 1485 - 1487*. Celovec, Dunaj, Ljubljana 1991, str. 89;
- 26 Kohlbach dr. Rochus, *Steirische Baumeister*. Graz 1961, str. 109. Cf. Andreas Gubo, *Wiederherstellung des Schlosses Ober-Cilli und der Stadtbürg im 16. Jahrhundert*. Beilage des Grazer Tagblattes, Graz 1910, str. 15 in 23;
- 27 Meillerkarten, Steiermärkisches Landesarchiv Graz, Cf. Andreas Gubo, *Wiederherstellung des Schlosses Ober-Cilli und der Stadtbürg im 16. Jahrhundert*. Beilage des Grazer Tagblattes, str. 15 in 23;
- 28 Ignaz Orožen, *Celska kronika*. V Celi 1854, str. 153;
- 29 Andreas Gubo, *Geschichte der Stadt Cilli*. Graz 1909, str. 272 s;
- 30 *Ibid.*, str 283;
- 31 *Ibid.*, str 334;
- 32 Cf. Ignaz Orožen, *Das Dekanat Cilli*, o. c., str. 145;
- 33 Cf. *Varstvo spomenikov* 27, Ljubljana 1985, str. 328;
- 34 Cf. *Varstvo spomenikov* 31, Ljubljana 1989, str. 302;
- 35 *Varstvo spomenikov* 33, Ljubljana 1991, str. 295;
- 36 Komolec - daumelle je meril na Kranjskem in torej tudi v našem primeru okrog 44 centimetrov (Prim. Sergij Vilfan, Prispevki k zgodovini mer na Slovenskem, ZČ, letnik VIII, lek 1954, str 66)



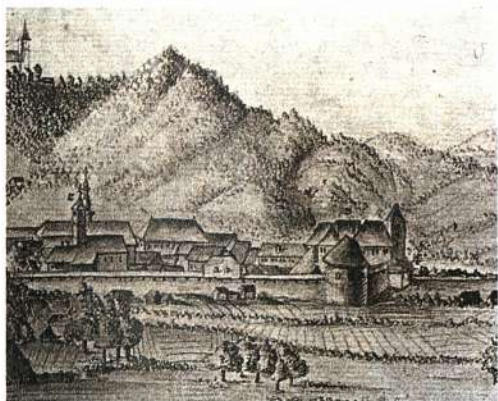
Georg Matthäus Vischer, Celje, predloga za bakrorez, ok. 1681, detajl s knežjim dvorcem.

Georg Matthäus Vischer, Celje, model for engraving, ca. 1681, detail with prince's palace.



Johannes Hötzel, Perspektivna veduta Celja, akvarel, detajl kopije iz srede 19. stoletja, Štajerski deželni arhiv v Gradcu.

Johannes Hötzel, Perspective Veduta of Celje, water colour, detail of copy from 19<sup>th</sup> century, Styrian Provincial Archive, Graz.



Jacobus Ernestus de Cerroni, Prospekt Celja, lavirana perorisba, ok. 1750, detajl s knežjim dvorcem, Štajerski deželni arhiv v Gradcu.

Jacobus Ernestus de Cerroni, A Prospect of Celje, pen and ink wash, ca. 1750, detail with prince's palace, Styrian Provincial Archive, Graz.



Neznani avtor, slika sv. Florijana s Celjem, olje na platno, druga polovica 18. stoletja, detajl s knežjim dvorcem, Celje, opatijska cerkev sv. Danijela.

Unknown artist, painting of St Florian with Celje, oil on canvas, second half of 18<sup>th</sup> century, detail with prince's palace, Celje, St Daniel's Abbey.



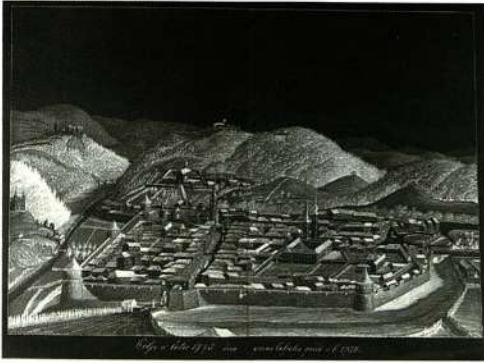
Ferdinand Runk - Johann Ziegler, Mesto Celje, kolorirana jedkanica, 1802, detajl s knežjim dvorcem, zasebna last.

Ferdinand Runk - Johann Ziegler, the Town of Celje, coloured etching, 1802, detail with prince's palace, private owner.



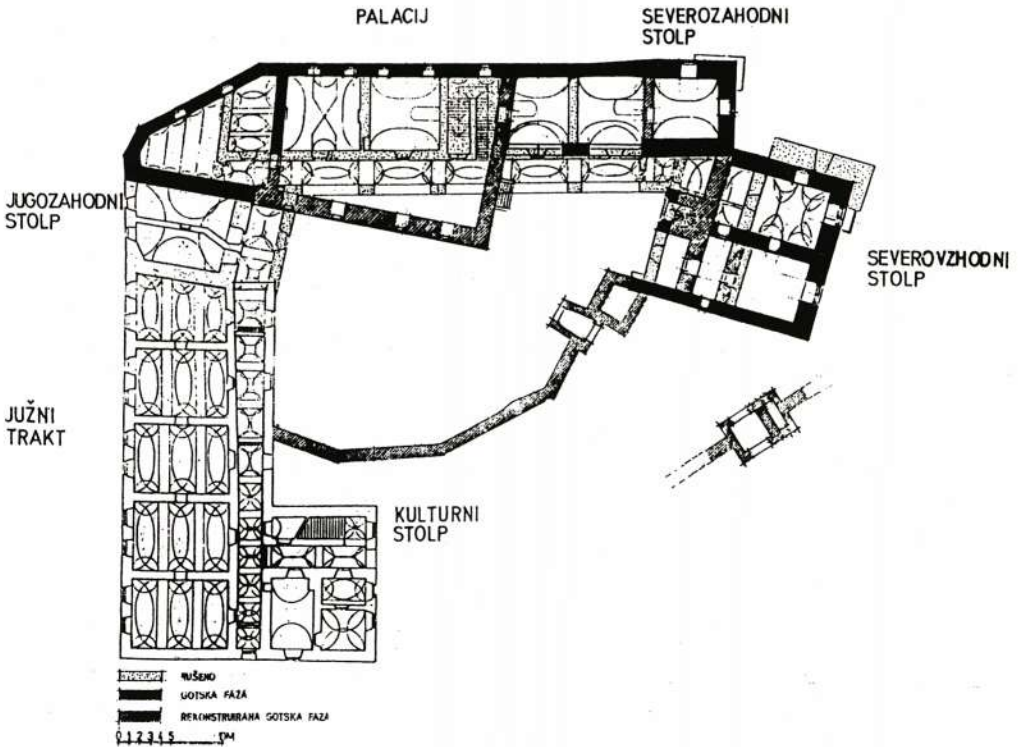
Wolf - Kunike, okrožno mesto Celje, litografija, ok. 1825, detajl s knežjim dvorcem, zasebna last.

Wolf - Kunike, the regional town of Celje, lithograph, ca. 1825, detail with prince's palace, private owner.



Celje iz ptičje perspektive. Kopija iz srede 19. stol. po sto let starejšem izgubljenem originalu

Bird's eye view of Celje. 19<sup>th</sup> century copy of lost 18<sup>th</sup> century original.



Tloris današnje podobe knežjega dvorca z vrisanim gotskim jedrom. Risba Ivo Gričar, Arhiv ZVNKD Celje.

Ground plan of the current layout in the prince's palace with the Gothic nucleus drawn in. Drawing by Ivo Gričar, Institute for the protection of Natural and Cultural Heritage archives, Celje.



Ivan Stopar

# The Prince's Mansion in Celje

## Analysis of historical sources and initial research results

**Keywords:** Prince's mansion, architecture, monument restoration, Middle Ages, Celje, counts of Celje

### Summary

*Among secular aristocratic buildings, which came to the attention of the experts at a relatively late date, the Celje town castle, also known as the prince's palace or mansion, occupies a special place. Prior to the beginning of the research, the building, which until only recently still served as a garrison, in no way indicated that it contained a valuable medieval core. Later, however, it transpired that the dull utilitarian walls concealed important medieval fortified architecture. Through analysis of the historical sources and exploration of the building itself, the basic outlines of the mansion's former appearance have been reconstructed.*

*The earliest sources are too meagre to be directly applicable to the interpretation of the mansion's architecture. A document from 1323 in which Countess Elizabeth of Vovbre and Count Ulrich of Pfanberg pledged to Konrad of Auffenstein, among other possessions, one half of the castle and the market town of Celje; a tower in the town is mentioned - **turn, der in dem marchte leit**. This tower was at first considered to be the predecessor of the prince's mansion constructed later. However, the **turn** must have been a smaller mansion (located next to the Voglajna Stream), which was demolished during the struggles for succession to the Celje domain in the second half of the 15<sup>th</sup> century and which, according to the chronicle of the Celje counts, bore this name. The tower disappears from later sources which particularly around 1400 contain references to the existence of a representative administrative building or a mansion: in 1402 *hoffmaister* or court master or chamberlain, in 1413 *curia* or administrative centre and in 1419 *kanczlear* or chancellor. The castle complex is referred to directly in a source from 1417: *turn mit sambt dem haws vnd hof vnd aller zugehörung der Cilli gen der Saen...* Evidently, the source reports a residential tower and building with a courtyard and all of the other usual components, thus describing a fully developed residential building.*

*Other details are related in secondary sources. Ignaz Orožen reports that in 1400, the castle chapel of the Blessed Virgin Mary, located in the southern wing of the mansion, was granted a forty-day indulgence. The chapel was supposedly removed as late as 1803. In 1456, the body of the last of the Celje princes, Ulrich II, who had been murdered in Belgrade, was laid out in the chapel. In the manuscript chronicle of the Celje counts, the mansion is described as a large castle in the town: *die grosse purck in der stadt ist*. In 1478, Santonino reports: *There is in this town a tall, splendid palace with towers and bastions, surrounded on three sides by a deep and broad moat and on the fourth, by the river and the Celje town walls.**

*The Archives of the Province of Styria in Graz contain a scroll of documents dating from the period between 1566 and 1579, which refer to the restoration works at the Celje mansion. They contain appraisals and estimates of costs, proposed by Francisco de Lugano. The documents list the following parts of the mansion:*

- chapel of the mansion;
- upstairs and downstairs hall; both were furnished with wooden ceilings, while the floors were laid with brick tiles;

- imperial chamber next to the hall;
- glazed windows;
- varnished stoves with stove seats;
- roofed defence walls;
- wooden stairway connecting the hall with the grand dining room;
- stone stairway leading from the courtyard to the dining room;
- governor's chamber with coffered floor;
- grand dining room with six windows;
- "ramshackle" tower and gallery, probably located to the south-east.

*From the rooms listed above, only the location of the two halls and the chapel can be determined. In addition, the location of the south-western tower is known, but as far as other rooms are concerned, it is worth considering the possibility that in addition to the existing one, the mansion had another residential wing located to the south, the foundations of which may have been found in the courtyard.*

*We learn from literature that Empress Maria Theresa had the mansion converted into a garrison and that around 1803 the building was extensively rebuilt and the chapel destroyed. The sources do not relate anything about the mansion's later history. Only recent research has shown that the mansion was again rebuilt after 1803, but at the same time, it has revealed many hidden features of this extremely significant monument, which unfortunately has survived in a very rudimentary form.*

No other dynasty left such indelible traces in Slovene history as the Žovnek-Celje dynasty, whose rulers rose from the class of free men to become counts and eventually attained the status of the princes of the province. In a little over one century, their name was firmly entrenched in the political circles of the late Middle Ages and marked numerous cultural monuments of that time. The Celje dynasty rulers were famous as founders or patrons of monasteries and churches. In addition, they were active builders and restorers of castles, of which, at the climax of their power, they owned more than a hundred. Owing to these numerous late medieval architectural monuments located both in Slovenia and abroad and connected with the Celje dynastic name, we are becoming more fully aware of the family's extraordinary significance. Some of these monuments may have even been constructed by the family's own building workshop, which was one of the first local enterprises of its kind and whose framework has become increasingly evident.

*A special place among these architectural monuments connected with the Celje dynasty is occupied by the Celje town castle or the prince's mansion. It was only one decade ago that the fascinating architectural history of the old castle on a cliff above the town of Celje was finally revealed in full; before then, nothing was known of the prince's mansion in the town itself. It was a well-known fact that during the reign of Empress Maria Theresa and Joseph II, the mansion was turned into a garrison. Only a few years ago, the surviving military building did not show any traces of its medieval core. However, surpassing all expectations, the eventual test removal of the plaster from its western façade showed that a considerable portion of the original architectural core was preserved. Moreover, it became clear that the building was an exceptionally rich and aristocratic monument, unique among the preserved Slovene secular medieval architecture. The building does not represent a mere addition to the body of Slovene medieval monuments, but both a challenge to and a duty for conservationists to restore the extremely rudimentary architecture as appropriately as possible. In their task, they will be greatly assisted by the analysis of data from surviving archives and the results of initial research.*

## History

Celje is a Slovene town with an exceptionally long continuous settlement and along with the town of Ptuj, it is the only Slovene settlement with a name derived from its Roman predecessor.

sor, Celeia. Undoubtedly, its exceptional, strategic location in the border region between the Pannonian plains and the sunny Mediterranean made it, at a very early date, an important economic and administrative centre of the province. According to a document from 1275, the town at that time was the seat of the jurisdictional power over the entire Savinja region, for in that year and again in 1282, *Hertnidus de Cilia iudex provincialis Saunie*<sup>1</sup> is mentioned. Without much risk, it can be concluded that this Hartnid, named *dominus Hertnidus de Cilia*<sup>2</sup> in another document, lived in the old castle above the town. It is surprising that the actual feudal buildings of Celje are mentioned only in the late Middle Ages. For example, the former vicariate and the later parish church, which is still consecrated to its original patron saint or St Daniel, is, in 1229, for the first time indirectly alluded to in the archives with mention of Plebanus Rupert.<sup>3</sup> Another feudal building, the residence of the Margrave Gunther of Celje, who is mentioned in documents dating from 1122 and 1137, cannot be identified. The same holds for the residence of Hiltprand of Celje, the ministerial of Vovbre, although he may have already resided in the old Celje castle built on a cliff above the Savinja River.

The old castle was probably also the residence of *Wluingi de Cilye*<sup>4</sup> mentioned in 1252, and furthermore of *Chvnradius de Cilia*<sup>5</sup> mentioned in 1262, and of *dominus Markhardus de Cylia*<sup>6</sup>, whose residence is explicitly mentioned in a document dating from 1266: *curiam domini Marchardi de Cilia*<sup>7</sup>. It can be surmised from this document that in 1263 two documents marked *datum in Cylie* and *actum in Cilia* were issued.<sup>8</sup> Nevertheless, the first direct record of Celje Castle dates from a much later period. In 1323, in a document presumably issued in Celje, Countess Elizabeth of Vovbre and Count Ulrich of Pfannberg pledged, among other possessions, one half of the castle and market town of Celje or one half of the feudal lands, including the land register, to Konrad of Auffenstein.

The castle court, vassals and their armies were inherited in equal shares by Frederick of Žovnek (Saunec) and Ulrich of Pfannberg, who were family relations. Nevertheless, Frederick had to first buy his share from Konrad of Auffenstein for 250 silver marks. This he did and as early as 1335 he became the lord of Ulrich's half of Celje, and in 1341 he was granted the aristocratic title of the Count of Celje.<sup>9</sup>

In the same, oft published document, both castle buildings are mentioned as follows: *Cylie die purch vnd der marcht und der turn, der in dem marche leit*.<sup>10</sup> Evidently, the word *purch* here denotes the old Celje castle above the Savinja River. The document, which apart from the castle above the town mentions a tower in the town itself, clearly indicates that at that time, neither a castle nor a predecessor of the prince's mansion existed in the settlement. This conclusion gave rise to the idea that the tower represented the original core of the prince's mansion, which was located next to the settlement, but recent research of the entire complex of the mansion has revealed that speculations on the architectural continuity between the tower or court and the later prince's mansion could not be confirmed.

In the mid-14<sup>th</sup> century, the Žovnek dynasty began to swiftly climb the social ladder and by then they were the counts of Celje. This is evident from the records of the presence of high dignitaries and various transactions carried out in their residence. In 1402, the family's chamberlain was mentioned – *Herrn von Cili hoffmaister*<sup>11</sup>; in 1408 their scribe Filip<sup>12</sup>; while in 1419, their chancellor or *kanczlear* is mentioned for the first time.<sup>13</sup> The words *in curia tua extra Ciliam*<sup>14</sup> from a 1413 document must speak of a mansion, for the word *curia* could only mean the prince's mansion. The same most likely holds for a document from 1417 which reads *turn mit sambt haws vnd hof vnd aller zugehörnder ze Cili gen der Saaen – a tower with a mansion and a court and everything that goes with it, in Celje along the Savinja*...<sup>15</sup>

It must be noted that, apart from the mansion and the court, the 1417 document mentions a tower, and that the word *curia* emerges as early as 1266 in connection with the Marchard of Celje – *dominus Markhardus de Cylia*.<sup>16</sup> The words *in Cilia in turri, quo est solita habitacio – in Celje, in the tower where they usually reside* – appearing at a later date<sup>17</sup> must be related to a small man-

sion belonging to the Celje princes, which was located along the Koprivnica Stream and is specifically mentioned in the chronicle of the counts of Celje.<sup>18</sup>

The sources are equally sparse on the castle chapel. According to Ignac Orožen, the chapel was consecrated to the Blessed Virgin Mary. In 1400, it received a forty-day indulgence, and in 1456, it was where the body of the last of the Celje princes, Ulrich II, who had been murdered in Belgrade, was laid out before it was buried in the Minorite church.<sup>19</sup> According to folk heritage, the chapel was located on the second floor of the mansion's southern wing. It was demolished in 1803 when the rebuilding of the mansion started.<sup>20</sup>

In 1457, the mansion of the Celje princes played an important role in the struggles between Jan Vitovec and the Habsburgs for succession to their title and possessions. According to historian Ignac Orožen, having conquered Celje, Jan Vitovec on 30 April broke into the mansion and captured the imperial entourage, including Georg Ungnad and Johann, the Bishop of Gurk.<sup>21</sup> At this point, the Carniolan polymath J.V. Valvasor adds: "When in Celje, Emperor Frederick found himself in danger. The province of Carniola alerted the cavalry, while the town of Ljubljana sent forty footmen to the Emperor's aid."<sup>22</sup> This is what the historians say, but a more detailed account of the events can be found in the oldest source on the subject, the chronicle of the Celje counts:<sup>23</sup>

In English, the Slovene translation by Modest Golia of the paragraphs above would read as follows: "The Emperor retreated to the castle above Celje, during the night of the following day, Jan Vitovec sneaked into the town, thinking that he would still find the Emperor in the town castle. So he attacked his chancellors, gentlemen, knights and servants, captured them and got hold of an immense fortune in gold, silver, priceless objects and weapons, the value of which cannot be estimated in numbers. This happened on the Friday after St. George's Day. He sent some of the prisoners to his castle in Graben and some to Krapina, while he remained in Celje and attacked the castle in the town, holding it under siege for eight days. All the while, Emperor Frederick was in the castle of Gornje Celje, from where he sent for reinforcements from his estates in Styria, Carinthia, Carniola and all other provinces, planning to surround Jan Vitovec. But Jan and his men loaded their horses with the immense loot and early one morning and in dense fog, they swiftly departed and left Celje for good."

"And while Jan Vitovec was in Celje, many missiles were aimed at the town from the large canons of the castle above the town. Because of these missiles, some of the town's houses were demolished or blown up. And it was during that time that Jan Vitovec levelled to the ground the prince's mansion that stood before the town of Celje and was called the Tower. It was a beautiful and noble building, adorned with many pleasant orchards and it was in this building that the counts of Celje had preferred to stay while in town and not in the large castle located in the town itself."<sup>24</sup>

The quoted chronicle relates several fascinating facts. It offers an insight into an interesting chapter of history after the downfall of the Celje dynasty, while at the same time, it indicates that, apart from a mansion along the Savinja River, the family owned another mansion called the Tower. In fact, all documents mentioning Turn, possibly beginning with the famous document from 1323, relate to this building. The mansion of Turn, which is mentioned in the earliest sources and which was supposedly located near the chapel of St. Andrew along the Koprivnica Stream was therefore a counterpart to the prince's mansion located along the Savinja River. It was evidently a private residence, while the town mansion was mainly a representative and administrative building, the centre of the domain, a gathering place for ministerials and soldiers and the setting for public events, receptions and celebrations.

In the late 15<sup>th</sup> century, on Whitsunday of 2 June 1489, Celje was visited by Bishop Pietro Carli and his secretary and travelling companion Paolo Santonino. They also visited the prince's mansion. Along with mention of the already demolished mansion next to St. Andrew's chapel, this visit was recorded by Santonino in his diary:

*Habetur insuper in ipso oppido paulo supra domum residentie ipsius domini capitanei pallatium pulcherimum alte admodum structum cum turribus et propugnaculis, cui alta et lata fossa adiacet a tribus partibus: et a quarta flumen et muri celeiani: Habitabant in eo Illustres domini comites dum erant inferius in oppido, in presentiorum vero, quidam miles residere consuevit, qui pro D. Imperatore negoria aliqua gerit.*<sup>25</sup>

In English, the Slovene translation by Primož Simonitti of the passage above would read as follows: "A bit further up from the residence of this same gentleman governor, there is in this town a tall, splendid palace with towers and bastions, surrounded on three sides by a deep and broad moat and on the fourth, by the river and the Celje town walls. It used to be the residence of the noble counts when they stayed in the town, but now it is the residence of the knight taking care of the affairs of the noble Emperor."<sup>26</sup>

It appears that soon afterwards the prince's mansion fell to neglect. It would be futile to try to ascertain whether this was caused by the general concern with the renovation and additional reinforcement of the town walls, a cause which would be more than understandable considering the incessant Turkish threat. The fact is that reports from the mid-16<sup>th</sup> century describe the mansion as being in critical condition. In the Archives of the Province of Styria in Graz, several documents survive, dating from the period between 1566 and 1579, which describe efforts for the mansion's renovation. Some of them were lost and are only known from excerpts while others are completely preserved. The first of them, which was not found in the respective scrolls kept in the Graz archives, is a report by Dr Rochus Kohlbach: "On 22 April 1566, the town judge Paumgartner and Master Franciskho de Lugano, a master builder from Ljubljana, examined the mansion of Celje. They found it in a dreadful state: the mansion was collapsing, the defence walls were cracked and no longer covered by a roof. They decided that since this was the premier mansion in the county and since the threat of war was imminent, the damage should be repaired with a considerable investment into the building's renovation. On 2 July they drafted an estimate of costs in the amount of 1,160 florins, which included thorough changes to the building. On 11 December, the prince of the province advised avoiding unnecessary costs and approved a sum of 1,853 florins for construction work. On 30 April 1567, the total costs were estimated at 2,495 florins and the archduke received another message saying that since no other more capable master builder could be found, Master Franziskho de Lugano was persuaded to accept the task."<sup>27</sup>

In short, the content of all preserved or at least recorded documents on the renovation works in the Celje prince's mansion from the period between 1566 and 1579 reveals that the great damage to the mansion was also a result of the floods caused by the unregulated Savinja River. According to other sources, Celje was inflicted by a major flood in 1550. The documents mention the following main parts of the mansion:

- chapel of the mansion;
- upstairs and downstairs hall; both were furnished with wooden ceilings, while the floors were paved with brick tiles;
- imperial chamber next to the hall on the town side;
- glazed windows;
- varnished stoves with stove seats;
- roofed defence walls with wooden defence passages;
- wooden stairway connecting the hall with the grand dining room;
- stone stairway leading from the courtyard to the dining room;
- governor's chamber with coffered floor;
- grand dining room with six windows;
- "ramshackle" tower and gallery, probably located to the south-east.

Work on the mansion was supervised by Master Franciskho de Lugano from Ljubljana.

From the list of rooms above, for the time being only the location of the two halls, the downstairs and the upstairs, can be determined, along with the chapel and, possibly, the

grand dining room with the six windows, which could well be located next to the downstairs hall. As far as the other rooms are concerned, it is worth considering the possibility that the mansion had another residential wing in addition to the existing one, the foundations of which may have been found in the courtyard during the 1992 archaeological excavations. For more than a century and a half after the mid-16<sup>th</sup> century renovation, the mansion was not mentioned in a single document. The next document dates from 1727 and it states that three round columns with Latin inscriptions, which had been found during the construction of the main (trading) road near the town, were stored in the mansion. The following year, during his visit to Celje, Charles VI ordered these columns and a black stone table from the town hall to be transferred to Vienna and placed in the court library.<sup>28</sup> In the mid-18<sup>th</sup> century, the prince's mansion in Celje, which until then was the vice-regent's office, finally lost its original function. Chronicler Andreas Gubo reports in his history of Celje: "During the time when the mayor of Celje was Johann Georg Tschik - Schick (1748-1750), Empress Maria Theresa ordered the prince's mansion to be turned into a garrison."<sup>29</sup> Most of the prisoners of the 1757 war between Austria and Prussia were to be transported to Styria. The town of Celje was to accommodate 1,200 prisoners and 260 disabled soldiers as guards. The prisoners were treated in the same manner as they were during the War of Succession with only one exception; in order to prevent them from escaping, the prisoners were allowed to move only within the town walls and were obliged to return to their quarters (either the mansion or private houses) by sunset. In addition, protective measures included strict monitoring of their correspondence with the homeland. The district governor objected to the accommodation (*Einquartierung*) of these prisoners, claiming that the garrison at the mansion could hold only 460 beds, which still had to be obtained. Although it is not relevant to our subject matter, let me add that numerous prisoners took ill from pork and wine, which they were not used to, and suffered from poor medical service.<sup>30</sup> The solid, old defence walls of the town mansion-turned-garrison were demolished and filled in with moats. The Loretan chapel, where the body of the last of the Celje counts had been laid out, disappeared.<sup>31</sup> Nevertheless, as stated at the beginning of the article, according to Ignac Orožen, the chapel was only demolished in 1803. At that time, the mansion was thoroughly rebuilt and finally lost its defence walls which are still visible in the townscapes of the second half of the 18<sup>th</sup> century.<sup>32</sup>

No document exists on the later management of the mansion. For a decade after the Second World War, it remained in service as a garrison and was named after the national hero Slavko Šlander. Finally, it was sold by the army to the municipality of Celje. After a break of two centuries, a new chapter in the mansion's history had begun, describing the first steps of the exploration of its original appearance. Finds made by researchers are astounding, for they shed new light on the scope of late medieval architecture in Slovenia.

## In light of new research results

In 1984, the Celje Institute for the Protection of Monuments carried out the first surveys of the building. These works revealed that the original core of the building had been rebuilt more extensively than expected. On the upper two floors of the residential wings, walls were mostly constructed of bricks, while older architectural elements or their remains could be found only on the ground floor. It was discovered that even the arcades on the ground-floor were of a more recent date and did not belong to the original building, since the walls above them were compact and the windows were a secondary addition. However, the ground-floor of the western wing, to the right of the staircase, offered a different picture. There, early Gothic lancet arches made of carved stone and dating from the 14<sup>th</sup> century, were discovered.<sup>33</sup>

In 1988, after the conclusion of the renovation works, a lively debate started regarding the original appearance of the mansion, but research results were still too meagre for this debate to be constructive. Although until then all probing had proved futile, indicating that further research would not bring any new discoveries, the monument protection service decided to continue with the probes before opting for one of the proposed presentations of the building. Its decision was also facilitated by the fact that the special operational committee with the assembly of the Celje municipality, whose task it was to revive the mansion, failed, despite great efforts, to secure investors who would provide funds for the revival programme and at the same time put a stop to further research. For this reason, renovation works funded by the municipality were limited to the provisional tarring of the inner castle courtyard and, according to plans by architect Friderik Polutnik, the arrangement of a new courtyard access to the castle. At the same time, the wall in front of the castle courtyard was renovated and the outward appearance of an electrical transformer inserted into the wall was adjusted to its historical surroundings.<sup>34</sup>

In 1990, following a request by the monument protection service, members of the rock-climbing section of the Celje Mountaineering Society explored the outer façade of the western wing and north-eastern tower, which due to the shortage of scaffolding was not possible earlier. This yielded the first palpable and completely unexpected results which indicated the original appearance of the mansion. The conservationist in charge reported to the *Vars tvo spomenikov* journal:

“The renovation of the Celje town castle, which for more than two centuries served as a garrison, is about to be concluded. According to our research, the medieval core of the building is located in the present-day western wing or the former two-storey residence, on the northern side of which a medieval tower is attached. The present-day southern wing was added at a later date, possibly in the Baroque period and the entire building survives completely rebuilt...

Research carried out in spring and autumn 1990 yielded surprising results. It was discovered that the residential wing contained at least two Gothic halls, one of which (...) was adorned with lancet windows, while the other with square Gothic double windows. Numerous architectural elements were also found elsewhere in the Gothic residential wing and in the medieval tower. There, in addition to medieval architectural elements, fragments of frescoes of exceptional quality were discovered, which may have belonged to the original medieval chapel. Nevertheless, the courtyard façade of the Gothic residential wing remains problematic; for having been completely rebuilt, only two early Gothic carved arches on the ground-floor survive from its embellishment. The façade appears to have been destroyed during the baroque restoration, when an arcade gallery was added to the western wing...”<sup>35</sup>

The opinion, expressed in the report, that new levels were added to the original building at a later date has since been proven wrong; and the problematic portions of the eastern façade of the residential wing were defined during archaeological excavations.

Surveys of the mansion continued throughout 1991. On the external walls of the north-eastern tower plaster was removed and parts of the courtyard façade and the basement of the western or residential wing were explored. At the same time, the renovation of the southern wing, which was probably erected only after 1803, was begun according to the plans prepared by Polutnik. Following the proposal of the monument protection service, the wing was lowered by half a floor and its dull exterior appropriately redesigned, while its interior was adapted to suit contemporary requirements of functionality. Under the guidance of the architect and conservationist, Andrej Malgaj, and technician, Ivo Gričar, the survey of the mansion advanced to the point where the Institute for the Protection of Natural and Cultural Heritage of Celje was able to publish a promotional booklet describing basic points of departure for the envisaged restoration and presentation of the castle building. The booklet

opened the door for further detailed conservation studies, which will be more than necessary since, in recent years, the archaeological excavations of the castle courtyard yielded astonishing and significant finds, dating back to an even earlier period, to the time of the Roman settlement of Celeia.

The project of the presentation of the prince's mansion will therefore have to embrace two components, which, although dating from two different time periods, are of equal value regarding both their content and form. Despite the fact that in the past, these two components were exclusive of each other, they will now exist in a newly established harmony.

## Documents

The Archives of the Province of Styria in Graz stores documents dating from 1576, which in great detail describe the condition of the prince's mansion and the cost of the repair work.

*Verzaihmiss der Burkh Pauffelligkhaiten und nottwendige Verpösserung desselbigen so durch Pauverstandige werchleuth ybersehen, beratschlagt und der nottwendige Unkhosten darauf yberschlagen worden.*

*Erstlichen ist nit allain am alten Saal das dachsteender Stuill der Ziegl Dächer an der ganzen Purkh sein dieselbigen an mer Orten mit neuen Stämern am Dachgerüst auch Zieglatten Zuverpössern. Die Dach Ziegl zuyberlegen und mit neuen Zuezu piessen auf das dieselbigen Gerüst. Vor khünfftigen nachtl und merem Unkhosten verhit. undt versichert müg werden ein sonderer Notturft zu wellicher verpösserung der darauf gehörige Vorrat wie hernach volgt, beyleufig aufgehen und der werchleuth arbaith kosten möchte.*

<i>Feichten Paumb ungeueer 1 P</i>	12 kr
<i>60 Zieglatten das hundert P</i>	1 fl
<i>bey zehen Thausent Reichladen 1 P 3 kr</i>	
<i>200 grosseisen schufftnegel 1 P</i>	3 kr
<i>300 Dachziegl</i>	
<i>Zum ausspiessen 10.000 scharnegel zum latten anschlagen.</i>	197 fl
<i>Von überlegung verpösserung und schiffung diser obvermelten Ziegl daher allenthalben an der ganzen Purkh ausser der Roboter und anderer nothwendigen Handt raichung auf die werchleuth angeschlagen per</i>	140 fl.

<i>Zum Taffeln des obern grossen Salls damit man nicht so gleich unnder das Dach sehen khamusste bey 1.000 gemainer Laden inn sonderhait zu schneiden bestellt worden deren einer ungeueer 4 kr kosten wurde. Item zwischen vorigen alten Tram nach zu amaghn der Pretter by 16 Neur Tram einzuziehen. Die wurden auss dem Waldt hergenommen</i>	66 fl 40 kr
<i>Schar negl bey 8.000 zum Prettern anschlagen dass 1.000 per 1 fl 40 kr</i>	13 fl 20 kr
<i>Von verschlachtung diesses obern Sals am Poden yber sich auf die werchleuth uberschlag auf Den unntigen grossen Saal Poden mueste an denen zweien Seiten Mauern bei 30 löcher zum Khwahksteinen von aichen holz ein zu Mauern gebracht werden, auf diesselbigen von aichen Paubern neue durch Zug legen</i>	65 fl

According to the Slovene transcription of originals by Prof Tone Kolšek.

The list of damage and necessary repair work to Celje Castle, as examined and discussed by master builders who also made an estimate of necessary costs.

First, the roof should be repaired, not only above the old hall, but new rafters and tiling battens are also necessary in several places on the tiled roof. Roof tiles should be rearranged and attached anew to prevent further damage and greater costs. Following is a list of urgent repairs, necessary material and its quantities and an estimate of the cost of labour and material:

One spruce beam, costing approx.	12 crowns
60 tiling battens, the price for 100 being some 10,000 boards, each costing 3 crowns	1 florin
200 large nails, each costing	3 cr
300 plain roof tiles	
10,000 nails for fixing battens	197 fl
For the rearrangement, repair and laying of tiles on the aforementioned tiled roof over the entire mansion, the cost of labour, not including forced labour and the necessary provisions	140 fl

For the boarding of the ceiling in the upstairs great hall to conceal the roof construction, 1,000 plain boards must be ordered and cut, each of which will cost 4 crowns. Furthermore, 16 new beams should be inserted among those already there, so that boards will be nailed to them. These beams can be obtained from the forest.	66 fl 40 cr
Approximately 8,000 nails for fixing the boards, the cost of 1,000 nails being	13 fl 20 cr
The cost of labour for the boarding of the ceiling in the upstairs hall is appraised at	65 fl
Along the ceiling of the downstairs great hall, on both sides of the wall, there are some thirty holes in which oak consoles must be inserted, which will support new oak lintels	



<p>die alten ermoderten Trämpämb ausnemen und anstat viderumben neue einziehen. Also auch die verfaulten Poden Preterer aufheben und andere frische legen. Zu sollicher verpöserung muesse der Vorrat sein 30 Kesträm Paimb aichen und Feichten und 400 reichladen. Die laden in gelt 1 per 4 kr</p>	26 fl 40 kr	<p>and allow the replacement of old rotten beams with new ones. The boards must be removed and replaced with new, fresh ones. For all these repairs, 30 oak and spruce beams and 400 planks are needed. The cost of one plank is 4 crowns, amounting to</p>	26 fl 40 cr
<p>Das Zimmermans arbet ausser der Robath zum schüt ablagen und der Hamndt raichung angeschlagen Zum pflastern der zweien grossen Saal ungewer by 16.000 Pflaster ziegl angeschlagen jedes 1.000 per 5 fl Der khallich darzue Dem Maurer von baiden Säällen Pflastern Item die schit mauern an obern Sal abzutragen zum neuen Träumen in die Mauer löher ein zu prechen den ganzen Sall sauber zuvertinchen und zuezurichten für alle arbat angeschlagen Das Khaisers Zymer genannt bey den Sall gegen der Stat darinn ein Neuer gerambter Poden gemacht werden soll zu welchem 35 Halb Paimb stull Poden stuekh alles zu 15 daumbellen lang sein müssen, jedes zugleich per 15 kr angeschlagen Dem Zymerman dauon zu macherlohn</p>	42 fl	<p>The cost of work by hewers, not including enforced labour and necessary provisions, is estimated at 42 fl For the tiling of both great halls, approximately 16,000 clay tiles are needed; the cost of 1,000 being 5 florins; therefore amounting to 80 fl To this, lime must be added. The labour costs of builders tiling the two halls, which includes the removal of the dividing wall in the upstairs hall, filling in the holes for beams and whitewashing, will amount to 140 fl In the imperial chamber, located next to the hall and facing the town, a new coffered ceiling should be made, for which 35 pieces of wooden floorboard will be needed, each of which must measure 15 daumelles in length<sup>36</sup> and each of which will cost 15 crowns, thus amounting to 17 fl 30 cr The cost of the hewer's work is assessed at 29 fl</p>	42 fl
<p>Die 4 Fenster darin von verglasen alles von neuen In der Camer auch 3 Fenmster Das Tischlers arbaith von 4 Tiern in den Stuben und Camer Item von gesimbs Pemkh und Offenglamder für alles Prötter negl, leimb, fürnes und sein arbaith Dem Maurer von offen fuess Osterreich schlachen an obern Poden und in der Camer auch vertinchen und auspuzen Item das obige Zymer von des Herrn Hauptmans Stuben in der Höhe gar zu vollenden, begert der Tischler von vertäflen des obigen Poden ainer schit wandt zwischen der Stuben und Camer, von 3 Thier gerüst Gestüms Pemkhen 5 fenmster Römen und offen glämder darzue er auch allen forrat selbs geben soll und yberfürmessen für alles.</p>	15 fl	<p>Four windows in a chamber need glazing 15 fl Another three in a small chamber 12 fl The manufacture of four doors for chambers and the small chamber, along with shelves, benches and stove seats will require boards, nails, glue, varnish and carpentry work, together estimated at 34 gld For a builder to smooth the bases of stoves on the upper floor and in the small chamber with screed and to plaster and whitewash the walls therein, amounts to 20 gld For the same, to finish the governor's chamber upstairs, the floor must be panelled; the builder will provide the material needed to make the dividing wall between the bedroom and small chamber, three door frames, shelves, benches, a stove seat and five window sills, the cost of which is estimated at 100 fl</p>	15 fl
<p>Die hülzen Stiegen von Saall zur grossen Tafel Stuben von erweiterung derselben ausser des Holz das Zymermans arbaith angeschlagen</p>	20 gld	<p>To broaden the wooden stairway connecting the hall and the grand dining room, the cost of the hewer's work, exclusive of wood is estimated at 4 fl</p>	20 gld
<p>Item mer von der Steinen Stiegen aus dem Hof in Tafel Stuben. Zu Pössern die grossen seiten fenmster. Zum Taill zuermauern auf den neuen Poden in das Khaisers Zymer ein Osterreich zuschlagen ofen fuess zusezen. Die zwei fenmster ybereinander so einfallen will auszunemen und mit einem Spigogen wider</p>	100 fl	<p>Equally, several of the stone stairs leading to the dining room from the courtyard. Large side windows must be repaired and partially reconstructed. At the base of the stove, the new floor of the imperial chamber must be covered with screed. Two windows need to be removed, for they are positioned one above the other and threaten to collapse. Therefore, they must</p>	100 fl

<i>einzusezen umnd auszupuzen. Fur das Maurers arbaith aingeschlagen</i>	50 fl	be reinforced with an arch and replaced into the wall. The labour of hewers is estimated at	50 fl
<i>Die Rinkhmuauer so noch unbedeeckt vom öden Thurn neben den Thor bis widerumben an das ort so jüngstlich gedekht worden ist die lanng oder weit 96 khlaffter. Die selbige muess allenthalben widerumben mit neuen Trägkholz, dach gerütüst umnd mit Prettern von neuen gedekht worden. Darzue müssen 135 aichen Trägkloz von neuen in die Mauer gemacht werden. Zu diesem viert das aichen Holz auss den Waldt genomen auf die seillen an der Mauer und der gleichen Notturfft 268 Feichten Püumb per 12 kr latten Püumb 200 per 10 pflatten negl 2.000 100 per 12 kr, Scharnegl 16.000 per 1 fl 40 kr</i>	92 fl 36 kr	The unroofed stretch of defence walls at the entrance, as far as the recently roofed section, measures 96 fathoms in length. There, rafters and roofing must be restored and covered with new shingles. To this aim, 135 oak-wood rafters must be inserted into the wall. These will be obtained from forest oak, which will also be used for posts next to the wall. 268 spruce beams will be needed, at a cost of 12 crowns each, 200 battens at a cost of 10 pfennigs each, 2,000 nails for battens, at the cost of 12 crowns for 100 pieces, 16,000 nails for shingles, at the cost of 1 florin and 40 crowns, amounting to	92 fl 36 cr
<i>Dem Zymerman dauon zu lohn von aller arbaith yberschlagen auf</i>	145 fl	Furthermore, the hewer's labour, estimated at	145 fl
<i>Die gross Tafel Stuben darinen 6 grosser Fennster in der Camer darzue aines. Item in dem neuen Zymen auch fünfff Fenster. Von den allen von neuen Zuverglasen für alles Dem Tischler von 14 Fennster Römen von jeden per 1 fl</i>	50 gld 14 fl	The grand dining room, where there are six large windows and one window in the adjacent small chamber. Moreover, five windows in the new room. All these windows need new glazing, the cost of which is	50 fl 14 fl
<i>Dem Hafner von Zwaien neuen glassauerthen öfen</i>	22 fl	One florin to be paid to the carpenter for each of the fourteen window sills, amounting to	14 fl
<i>Dem Schlosser von 19 Fennster Römen 6 Thier beschlächten umnd in Sunderhait 2 Thiem an Haimblich gemächen für alles sambt den yber Zymen</i>	110 fl	The sum to be paid to the tile maker for two new varnished stoves, amounting to	22 fl
		The sum to be paid to the locksmith for forging 19 window sills and 6 doors and an additional two doors for the secret chambers, all of which must also be covered with zinc, amounting to	110 fl

More than ten years later, on 3 December 1579, the Governor of the Province, Ludwig Baron von Ungnad, sent the following letter to Archduke Charles of Austria:

*Resplendent Archduke, Merciful Lord,*

*On several other occasions, I have already humbly supplicated Your Highness to mercifully grant to the vice-regent's office in Celje, funds for the construction work on the mansion, castle and cistern (?) in this same town. Your Highness still has not replied regarding Your decision, instead, Your Highness has been examining the report of certain commissioners who have ascertained the damage and necessary repairs. However, what this commission has overlooked, among other things, is **the waters of the Savinja River and its broad riverbed**. Particularly during recent storms, this river greatly **flooded over and spilt dangerously towards the castle**, once again inflicting irreparable damage not only to the castle but also to the suffering town. Therefore, it is of utmost importance **to prevent any such further occurrences with a suitable embankment**. With a small amount of money, many other things could be done and the **ramshackle tower and gallery at the castle repaired**. Unless, of course, You wish to have everything left as it is, without reconstruction and repair. In this case, if further great damage is not prevented, none of these buildings will be suitable for use much longer. For this reason, I send to Your Highness, my most Merciful Lord, another humble request and opinion, soliciting your final decision with regard to my former and present supplications, with which I enclose the commissioner's opinion.*

*Pledging most humble obedience to Your Highness's wishes,*

*I remain your humble servant*

*Ludwig Ungnad*

Only a few days later, on 14 December 1579, Ludwig Ungnad wrote another letter to Archduke Charles of Austria:

*Resplendent Archduke, Merciful Lord,*

*On several occasions, I have reported to Your Highness on the great damage caused by the Savinja River to the castle of Celje. Just recently, a terrible storm sent half of the waters of the Savinja rushing into the zoological garden and onwards in the direction of the forester's lodge and the Ložnica. If this matter is ignored for much longer, everything will surely be carried away by the Ložnica. This is a large and evil stream that threatens to change its course, thus destroying the townfolk's land, the forester's lodge and the adjacent forest, thereby causing great damage. Since it is high time to solve the matter and at a moderate cost prevent any further great damage, immediate action must be taken. This must be done now, while the water level is low and before the water begins to rise again. Equally urgently awaited is Your merciful resolution regarding the demolished condition of the castle and mansion. More than two years ago, I humbly submitted to Your Highness a written report of the commission summoned to examine the damage. I also expressed my opinion on the most suitable source of funds. However, since with the recent repairs, the damage to the building was reduced and along with this, financial affairs improved, in the future, financing from the income of the vice-regent's office will not be necessary. In view of all this, I most humbly remind and request Your Highness to remove what causes You damage and harm. For this reason, Your Highness should not hesitate, but rather hear my oft deferred supplication and the urgent inspection that we have already performed. Your Highness should delay no longer, but rather mercifully provide a solution. For, if it were not absolutely necessary, I would not bother and molest Your Highness with these reminders, supplications and demands. I remain a most humble servant of Your Merciful Highness.*

*The humble and obedient servant of Your Merciful Highness,*

*Lud. Ungnads*

#### Notes

- 1 Zahn Joseph, *Urkundenbuch des Herzogthums Steiermark IV*, no. 554, p. 332s.
- 2 Monumenta historica ducatus Carinthiae V, no. 522, p. 335. Quoted from P. Blaznik, *Historična topografija slovenske štajerske in jugoslovanskega dela Koroske do leta 1500. A-M*, p. 87s. Hereafter, Blaznik, *Topografija*.
- 3 M. Kos, *Gradivo za zgodovino Slovencev v srednjem veku V*, no. 499, str. 249.
- 4 Zahn, *Urkundenbuch III*, no. 115, p. 182.
- 5 Zahn, *Urkundenbuch IV*, no. 161, p. 40.
- 6 and 7. *Ibid.*, no. 213, p. 134.
- 7 *Ibid.*, no. 116 and 117, p. 74.
- 8 Ignaz Orožen, "Das Bisthum und die Diözese Lavant". *Das Dekanat Cilli 1880*, p. 146 s.
- 9 *Kronika grofov Celjskih*. Prevedel in z opombami opremil Modest Golia. Maribor 1972, p. 66s.
- 10 F. Kotamar, *Das Slossarchiv in Auersperg*, Ljubljana, MMK 1907, no. 278, p. 164. Quoted from Blaznik, *Topografija* o.c.
- 11 Central register of medieval documents of Slovenia at the Milko Kos Historical Institute of the Scientific Research Centre of the Slovene Academy of Science and Art. Quoted from Blaznik, *Topografija*;
- 12 *Ibid.*
- 13 Blaznik, *Topografija*. Copy kept at Landesarchiv Graz.
- 14 Central register of medieval documents, o.c. Quoted from Blaznik, *Topografija*, o.c.
- 15 Zahn, *Urkundenbuch IV*, no. 213, p. 134.
- 16 Cf. Blaznik, *Topografija A-M*, p. 95.
- 17 *Kronika grofov Celjskih*, o.c., p. 53 s.
- 18 Ignaz Orožen, *Des Dekanat Cilli*, o.c., p. 145.
- 19 *Ibid.*
- 20 Orožen, o.c., p. 146
- 21 J.V.Valvasor, *Die Ehre des Herzogthums Krain XII*, p. 711 s.
- 22 Krones dr. Franz, "Die Freien von Saneck und ihre Chronik als Grafen von Cilli. II. Theil". *Die Cillier Chronik*. Graz 1883, p. 138 s.
- 23 *Kronika grofov Celjskih*, o.c., p. 53 s.
- 24 *Itinerario di Paolo Santonino in Carinthia, Stiria e Carniola negli anni 1485-1487*. Citta del Vaticano MDCCCCKIII, p. 265.
- 25 Paolo Santonino, *Popotni dnevniki 1485-1487*. Klagenfurt, Vienna, Ljubljana 1991, p. 89.
- 26 Kohlbad dr. Rochus, "Steirische Baumeister". Graz 1961, p. 109. Cf. Andreas Gubo, *Wiederherstellung des Schlosses Ober-Cilli und der Stadtburg im 16. Jahrhundert*. Beilage des Grazer Tagblattes, Graz 1910, pp. 15 and 23.
- 27 Meillerkartens, "Steiermärkische Landesarchiv Graz". Cf. Andreas Gubo, *Wiederherstellung des Schlosses Ober-Cilli und der Stadtburg im 16. Jahrhundert*. Beilage des Grazer Tagblattes, pp. 15 and 23.
- 28 Ignaz Orožen, *Celska kronika*, V Celi 1854, p. 153.
- 29 Andreas Gubo, *Geschichte der Stadt Cilli*. Graz 1909, p. 272 s.
- 30 *Ibid.*, p. 283.
- 31 *Ibid.*, p. 334.
- 32 Cf. Ignaz Orožen, *Das Dekanat Cilli*, o.c., p. 145.
- 33 Cf. *Varstvo spomenikov* no. 27, Ljubljana 1985, p. 328.
- 34 Cf. *Varstvo spomenikov* no. 31, Ljubljana 1989, p. 302.
- 35 *Varstvo spomenikov* no. 33, Ljubljana 1991, p. 295.
- 36 In Carniola, and therefore also in Celje, one *daumelle* measured approximately forty-four centimetres. (Cf. Sergij Vilfan, *Prispevek k zgodovini mer na Slovenskem, ZC, letnik VIII*, lek 1954, p. 66).

Sonja Ifko

# Industrijska arhitekturna dediščina - zasnova metodologije vrednotenja

UDK 719.001:725.4

**Ključne besede:** Industrijska arhitekturna dediščina, industrijska arheologija, analiza, metodologija, evidentiranje, vrednotenje

## *Povzetek*

*Industrijska dediščina postaja vse bolj izpostavljena varstvena kategorija, saj se zaradi procesov gospodarskega in prostorskega prestrukturiranja pojavlja vse več posegov v starejša industrijska območja. Dediščina, ki je njihov sestavni del, pa ostaja v veliki meri prepuščena volji investitorjev.*

*Cilj sestavka, ki se omejuje na raziskovanje arhitekturnega segmenta industrijske dediščine, je predstaviti poglobljene značilnosti razvoja industrijske arhitekture v Sloveniji. Na osnovi teh značilnosti pa zasnovati parametre analize in posledično metodologijo varstva arhitekturne industrijske dediščine. Najprej gre za predstavitev tistih lastnosti, ki ta segment dediščine najbolj natančno opredeljujejo na vseh treh nivojih - prostorskem, mikrourbnem in arhitekturnem. V naslednji fazi pa za pripravo prve stopnje varstvenih posegov, za predlog metode evidentiranja industrijske arhitekture.*

## 1. Industrijska območja - aktualna varstvena kategorija

Industrializacija kot globalno vodilo svetovnega razvoja se umika novim trendom informacijskega razvoja. Procesi prestrukturiranja gospodarstva namreč povzročajo propad predvsem starejših in zato težje prilagodljivih panog. S tem postaja tudi industrijska dediščina, ki je del teh območij, izpostavljena hitremu uničevanju. Še posebej njen stavbni del, saj se problematika strojne dediščine vsaj delno rešuje z umikom v muzeje, arhitekture pa večinoma ne varujemo ustrezno. V zadnjem času smo na ta način izgubili nekaj pomembnih industrijskih arhitektur, če omenim le tovarno Pletenina v Ljubljani in del pivovarne Union. Cilj sestavka je predstaviti sistem analitičnih parametrov in na tej osnovi zasnovo sistema vrednotenja arhitekturne industrijske dediščine.

Zastavljeni sistem analiziranja temelji na pregledu industrijskih območij in zbiranju arhivskega gradiva okoli 40 industrijskih kompleksov v Sloveniji, nastalih od sredine 19. do sredine 20. stoletja.

Pregled pokaže pet temeljnih prelomnic, znotraj katerih lahko definiramo poglobljene spremembe v razvoju industrijske arhitekture 19. in prve polovice 20. stoletja:

1. obdobje pred prihodom železnice,
2. obdobje po prihodu železnice do začetka prve svetovne vojne,
3. prva svetovna vojna in poveljna gospodarska kriza,

4. obdobje med obema vojnama,
5. obdobje II. svetovne vojne in povojna intenzivna industrializacija,
6. povojno obdobje.

### 1.1. Industrijska arheologija

Varovanje tehnične dediščine sega že na konec 18. stoletja. M. Wehdorn navaja, da so leta 1794 v Parizu ustanovili prvi tehnični muzej na svetu »Conservatoire des Arts et Métiers« (Wehdorn, 1985). Poudariti pa je treba, da je šlo primarno le za varstvo strojno tehniškega dela industrije in njenih izdelkov.

O pojavu organiziranega celostnega varstva skozi novo disciplino - industrijsko arheologijo govorimo šele od sredine 50-ih let. Leta 1955 (Wehdorn, 1985) se je prvič pojavil v besednjaku varstva dediščine termin industrijska arheologija. Nova disciplina se je usmerila najprej predvsem v raziskovanje zgodnje industrijske dediščine. Pod okriljem arheologije se je razvijala in utirala pot ter postala nosilka raziskovanja materialne tehnične dediščine vseh obdobjih tehničnega in industrijskega razvoja.

### 1.2. Definiranje pojmov *industrijska dediščina* in *industrijska arhitekturna dediščina*

Industrijska dediščina je kulturno-tehnično varstvena kategorija, ki jo tvorita dva temeljna segmenta: tehnično-strojni in arhitekturni.

Ob razčlenitvi kompleksnega termina je treba predstaviti tudi definicije, ki posamezne segmente označujejo. Definicija tehnične dediščine je povzeta po članku Tadeja Brateta (Brate, 1988): *Tehnična dediščina je pravzaprav večji del tistega kar je človek ustvaril in zgradil, vse kar nas obdaja in je del človeških rok.*

Arhitekturna industrijska dediščina je tisti del industrijske dediščine, v katerem potekajo industrijski procesi, oz. je tista arhitekturna - stavbna in prostorska - dediščina, ki se neposredno navezuje na industrijsko dejavnost.

## 2. Raziskovanje industrijske arhitekturne dediščine

### 2.1. Dosedanje raziskovanje

Izsledke raziskovanja na področju industrijske arhitekture v Sloveniji je objavilo kar nekaj raziskovalcev. V delu *Umetnost stavbarstva na slovenskem* P. Fistra (Fister, 1986) je predstavljena industrializacija v celostni študiji razvoja arhitekture v slovenskem prostoru. Obravnavana je relacijsko, zaradi tega je delo primerjalno razvojno pomembno.

Naslednje delo je učbenik za predmet Industrijske zgradbe T. Kurenta *Razvoj industrije in tovarn* (Kurent, 1979), v katerem je avtor poleg razvojnih značilnosti tega stavbnega tipa, ki so večinoma ponazorjene s tujimi zgledi, pokazal tudi nekaj slovenskih primerov.

V raziskovalni nalogi F. Koširja *Razvoj oblikovanja industrijskih območij in objektov na Slovenskem v 19./20. stoletju* (Košir, 1987) je kronološko zastavljen pregled razvoja industrijskih objektov.

Kot pravi avtor, gre predvsem za sistematično ureditev in razvrstitev zbranega gradiva v smiselne časovne razdelke, tako da ga bo odslej mogoče analizirati predvsem primerjalno.

Umetnostnozgodovinska razprava Petra Krečiča *Starejša ljubljanska industrija - vprašanje arhitekture* (Krečič, 1975) je bila napisana ob razstavi Starejša ljubljanska industrija, ki jo je avtor V. Valenčič pripravil v Zgodovinskem arhivu Ljubljana. Gre bolj za informativno predstavitev nekaterih vidnejših tovarniških kompleksov 19. stoletja z vidika umetnostnozgodovinske stroke. Krečič izpostavi kot glavni element raziskovanja kompozicijsko zasnovo industrijskih kompleksov. Ta je po njegovem mnenju najizrazitejši element prikaza razvoja tega stavbnega tipa v slovenskem prostoru.

## 2.2. Interdisciplinarni pristop

Industrijska dediščina in s tem tudi arhitekturna dediščina, ki je njen sestavni del, je kompleksna tako po svoji materialni zupušćini, kot zgodovinsko prićevalni vrednosti. Na njeno oblikovanje so neposredno vplivale gospodarske, politićne in družbene razmere. Industrializacija sama je te znaćilnosti še dodatno preoblikovala in vzpostavljala nova družbena in socialna razmerja. Zaradi tega zahteva raziskovanje industrijske dedišćine celosten in interdisciplinaren pristop in s tem sodelovanje številnih strokovnjakov, ki lahko le skozi skupno delo razvijejo kvalitetne konservatorske programe.

Ob strokovnjakih za strojno dedišćino in raziskovalcih stavbnih struktur, arhitektih, gradbenih inženirjih, konstrukterjih, umetnostnih zgodovinarjih morajo pri raziskovanju industrijske dedišćine za njeno celostno vrednotenje sodelovati še raziskovalci zgodovine, ekonomije, zgodovine znanstvenega in tehnićnega razvoja, sociologi, etnologi, socialni zgodovinarji, urbanisti, ekologi.

## 2.3. Raziskovanje kontinuitete razvoja in zasnova "dinamićne metodologije"

Ob upoštevanju multidisciplinarnega pristopa k raziskovanju je treba poudariti nujnost raziskovanja kontinuitete razvoja, tako na podroćju strojne kot tudi stavbne dedišćine. Na to opozorja industrijska arheologinja M. Palmer (Palmer, 1998) v najnovejih raziskavah kot tudi pomembni raziskovalci arhitekturne industrijske dedišćine M. Stratton (Stratton, 1994) in M. Cherry (Cherry, 1994).

Gre namreć za nujnost uvrstitve raziskovanih objektov v kontekst ćasa in prostora, v katerem so nastali in tako primerjalno predstaviti celosten razvoj. Skladno s tendenco raziskovanja je treba opozoriti še na eno pomembno predpostavko pri zasnovi analitićne metodologije, ki je pomembna predvsem za zasnovo metodologije vrednotenja. Gre za oblikovanje t. im. dinamićne metodologije (Cherry, 1994). Metodologije, ki je primerna in prilagodljiva za isti segment dedišćine skozi vsa obdobja razvoja, npr. za industrijsko arhitekturo od njenega nastanka do današnjih dni.

## 3. Pojavnost industrijske dedišćine

Pojavnost industrijske dedišćine v prostoru je kompleksna. Njeno obravnavanje je, zaradi analitićno jasnejšega pregleda, razdeljeno na tri temeljne kategorije in posledićno polja raziskovanja: prostorsko, ekonomsko in kulturnovarstveno.

### 3.1. Industrijska dedišćina kot prostorska kategorija

Kot prostorska kategorija je industrijska dedišćina najvećkrat ocenjena z negativnim predznakom. V veliko primerih gre za napol zupušćena, degradirana obmoćja, ki so ves ćas aktivnega delovanja in še po njem negativno vplivala na okolje, ga najprej onesnaŹevala, nato s svojo pojavnostjo kazila videz krajine.

Prav širša urbana obmoćja pa so glede razvojne prićevalnosti zelo zanimiva, ćprav jih ni mogoće v takem obsegu ohranjati. Zaradi tega je treba pripraviti programe reurbanizacije z vkljućevanjem ohranjanja temeljnih prićevalnih urbanih potez.

### 3.2. Pomen industrijske dedišćine kot ekonomske kategorije

Kot vsak segment dedišćine ima tudi industrijska svojo ekonomsko vrednost, tako znotraj moŹnosti uporabe zgrajenih objektov z novimi funkcijami, kot moŹnosti trŹenja dedišćine same. Ekonomska kategorija dedišćine je pomemben parameter vrednotenja, saj je finanćni naćrt velikokrat temelj odloćitev pri doloćanju posegov. Zato je pomembno, da se dedišćina ne vrednoti samo znotraj spomeniško varstvenih in prostorskih kategorij, ampak tudi kot ekonomska kategorija.

Za tak pristop je treba razviti celostno vrednotenje, ki ne obsega zgolj klasičnih varstvenih meril, ampak kot pravi Pirkovičeva *skupno vrednost kulturne dediščine* (Pirkovič, 1993). To definira kot kompleksno vrednost, ki jo dobimo tako, da ne ocenimo le neposrednih ekonomskih koristi kulturne dediščine (to je njena menjalna vrednost in iz nje izvirajoča renta), temveč upoštevamo ekonomske, socialne in kulturne koristi za vse njene sedanje in prihodnje neposredne in potencialne uporabnike.

### 3.3. Industrijska dediščina kot kulturno tehniška varstvena kategorija

Kot kulturno in tehnično varstveno kategorijo najbolj celostno definirajo industrijsko dediščino naslednje skupine značilnosti: zgodovinsko-pričevalne, strojno-tehnične, arhitekturno-konstruktivske in urbanistično-prostorske.

kulturno - tehniško varstveno vrednotenje industrijske dediščine

zgodovinsko	strojno	stavnbo	urbanistično
pričevalne	tehnične	konstruktivske	prostorske
značilnosti	značilnosti	značilnosti	značilnosti

opredelitev parametrov kulturnovarstvenega raziskovanja industrijske dediščine

#### 3.3.1. Zgodovinsko pričevalne značilnosti

Spremembe v načinu produkcije so posredno in neposredno vplivale prav na vse nivoje življenja zadnjih stoletij. Zato je za celostno obravnavo zelo pomembno raziskati njene vplive znotraj konteksta zgodovinskih, družbenih in gospodarskih, političnih, socialnih in kulturnih dogodkov. Prav tako je pomembno raziskati krog pomembnih osebnosti, ki je bil povezan z raziskovanimi območji, ter življenje ljudi, neposredno povezanih na raziskovane objekte (delavci, lastniki), saj šele to ustvarja objektivno sliko in tako oblikuje celostno zgodovinsko pričevalno podobo.

#### 3.3.2. Strojno tehnične značilnosti

Industrializacija je posledica spremembe produkcijskih odnosov, ki jih je pogojeval razvoj novih strojev in naprav. Prav razvoj strojne opreme, izumi, naprave, patenti ter seveda izdelki so tisti del industrijske dediščine, ki najbolj neposredno kaže industrijski razvoj. Pričevalnost tehniške dediščine je pomembna tako z vidika ohranjanja materialne dediščine ter hkrati kot izobraževalna komponenta.

Strojnotehnično dediščino hranijo pri nas predvsem muzeji, deloma je ohranjena in situ. Zelo razširjeno pa je njeno ohranjanje kot dela opreme tovarniških in industrijskih dvorišč, kjer pa neustrezno zaščitena hitro propada (Brate, 1986).

#### 3.3.3. Stavnbo konstruktivske značilnosti

Arhitekturno - tako funkcionalno kot konstruktivsko oblikovno - gre za razvoj stavbnega tipa, katerega nastanek in razvoj so narekovale spremembe v načinu produkcije in s tem v razvoju novih materialov in konstrukcij. Zato je stavbna dediščina dragoceno pričevalo razvoja konstruktivskih principov in njihovega uvajanja v našem prostoru. Še posebej, ker so se novi konstruktivski principi, preden so jih začeli uporabljati v drugi arhitekturi, praviloma uveljavili že prej v industrijskih objektih.

#### 3.3.4. Urbanistično prostorske značilnosti

Industrializacija je z vidika prostorske dediščine pomembna zaradi uvajanja novih prostorskih kategorij in razmerij. Poudariti je treba, da ne gre vedno za pozitivne spremembe, temveč za posege, ki so sestavni del razvoja prostora določenega obdobja, so del prostorske dediščine in jih je kot take treba kar se da celostno obravnavati in ovrednotiti ter varovati v tistih potezah, ki so za pričevalnost določenega obdobja pomembne.

Gre tako za pričevalnost izbora lokacij glede na stopnjo razvoja industrijske produkcije, kot tudi za prostorske vplive industrijskih lokacij na urbanizacijo.

#### 4. Industrijska arhitekturna dediščina kot varstvena kategorija - metodologija raziskovanja

Glede na to, da se je raziskovanje omejilo na nivo arhitekturnega segmenta industrijske dediščine, bo analiza potekala pretežno skozi dve skupini kriterijev:

- urbanistično prostorske in
- stavbno konstrukcijske.

Zgodovinsko-pričevalno in strojno-tehnično vrednotenje bosta vključeni le delno. Njuno celovito obravnavanje morajo opraviti za ta področja specializirani strokovnjaki, ki lahko za vsako področje zastavijo metodološko primerno analizo. Šele analiza vseh štirih komponent - zgodovinsko-pričevalne, strojno-tehnične, stavbne in prostorske, bo omogočila celostno objektivno ovrednotenje.

Arhitekturno dediščino, kot prostorsko in stavbno kategorijo, raziskujemo na treh ravneh:

- na ravni posamezne stavbe,
- na ravni zaključenih industrijskih kompleksov - mikrourbane enote,
- na prostorsko krajinski ravni.

##### 4.1. Industrijska arhitekturna dediščina kot stavbno-oblikovna vrednota

Za celosten pregled je treba izpostaviti nekaj temeljnih dejstev, ki so začrtala razvoj industrijskih stavb in so pomembna za raziskovanje skozi vse časovne prereze.

Najprej je tu razlog gradnje industrijskih stavb. Treba je namreč vedeti, da je bil primaren povod za gradnjo industrijskih stavb zaščita stroja. Najprej torej govorimo o *zavetju za stroj*, ki se je v nadaljnjih fazah razvoja začelo prilagajati novim potrebam in oblikovalskim merilom. Vseskozi pa je bila zasnova podrejena strogi funkcionalnosti, ki so jo bolj ali manj dopolnjevali estetski dekorativni elementi. Vendar se je primat funkcionalnosti krepil in ta je začela vplivati na estetiko.

Razvoj stavbne tipologije nekaterih industrijskih objektov kaže po eni strani usmerjanje v vse strožje funkcionalne zasnove, kjer lahko, prej kot o arhitekturnih, govorimo o inženirskih konstrukcijskih dosežkih. Vendar je to predvsem ena od ekstremnih usmeritev razvoja industrijskih stavb, ki je značilna predvsem za določene panoge; gre za kemične tovarne, rafinerije, plinarne s plinohrami.

Sicer je bila glavna značilnost gradnje industrijskih objektov ob strogi namembnosti tudi maksimalna fleksibilnost, ki je omogočala prilagajanje novim proizvodnim procesom in razvoju tehnologij. Gre za nadaljevanje prvinskega namena gradnje - služiti funkciji v vsej svoji pojavnosti. Zadovoljitev omenjenih zahtev je vezana predvsem na razvoj tehnoloških in konstrukcijskih principov ter na razvoj materialov, torej znanje - intelekt projektantov, ki ga moramo upoštevati, kot poudarjajo svetovni raziskovalci industrijske in druge novodobne arhitekturne produkcije, kot bistven element analize industrijskih stavb.

Tako kot vsa arhitektura je tudi industrijska sledila estetskim in stilnim usmeritvam in v nekem trenutku postala tudi sama nosilec nove estetike, ki ji je sledila druga arhitektura. Zaradi tega je ob naštetem tudi estetsko oblikovni segment pomemben del njene analize.

Temeljne značilnosti industrijske arhitekture tako označujejo naslednji trije analitični segmenti:

- |                  |                        |                           |
|------------------|------------------------|---------------------------|
| - funkcija       | - funkcionalna analiza | - funkcionalna tipologija |
| - konstrukcija   | - strukturalna analiza | - morfološka tipologija   |
| - estetski izraz | - stilna analiza       | - stilna tipologija       |



#### 4.1.1. Funkcionalna tipološka klasifikacija industrijske arhitekturne dediščine

Funkcija je tista temeljna lastnost, ki najbolj neposredno določa zasnovano arhitekture, zato je funkcionalna tipologija temeljna tipologija industrijskih objektov.

Glede na funkcijo ločimo naslednje skupine industrijskih objektov: objekti za pridobivanje surovin, energetski objekti, vodnogospodarski objekti, proizvodni objekti, procesna industrija, komunikacijska industrija, skladišča, upravne zgradbe.

Pri obravnavanju starejših območij so rezidenčna območja neposredno navezana na proizvodna in jih je v njihovem sklopu treba tudi obravnavati.

#### 4.1.2. Morfološko tipološka klasifikacija industrijske arhitekturne dediščine

Struktura - morfologija zgradbe je pri industrijskih stavbah neposredno odvisna od funkcije oz. tipa proizvodnje in seveda od znanja ter pristopa k reševanju konstrukcijskih in oblikovalsko estetskih vprašanj.

Poudarjanje pomena *intelekt*a je pomembno predvsem zato, ker so na industrijskih stavbah prvič preizkušali največ novih konstrukcijskih posegov in jih šele nato prenašali na druge tipe arhitekture.

Glede na morfologijo delimo stavbe na dva osnovna tipa:

- paviljonske, pritlične stavbe,
- večetažne stavbe.

Glede reševanja problematike razponov konstrukcij delimo stavbe na:

- Zgradbe s stebrnimi konstrukcijami

Zanje je značilen klasičen konstrukcijski princip, kjer se obremenitve prek nosilca prenašajo na steber oz. obodni zid. Zaradi doseganja večjih razponov zgradb je treba konstrukcijo podpirati na rastru obremenilnih razponov.

S povezovanjem vertikalnih in horizontalnih konstrukcijskih elementov so prišli do novega konstrukcijskega sistema- skeletnih konstrukcij.

- Skeletne zgradbe

Obremenitve in lastna teža se prenašajo enakomerno prek celotnega okvira in tako omogočijo premagovanje večjih konstrukcijskih razponov in s tem večjo fleksibilnost v prostoru.

- Zgradbe s ploščnimi konstrukcijami

Ploščne konstrukcije so tanke monolitne, armirano betonske konstrukcije, ki imajo raznos sil enakomeren v vsaki točki, če so enakomerno podprte. Uporabljajo jih tako za vertikalne kot horizontalne konstrukcijske elemente. V tovarniških objektih je temna stran šednih konstrukcij navadno iz betonskih plošč. Za premoščanje večjih razponov poznamo poleg gladkih še rebričaste, kasetne in nagubane plošče.

- Lupinaste konstrukcije

Zaradi možnosti premoščanja velikih razponov in velike fleksibilnosti prostora so zelo primerne. Zaradi svoje geometrije se uporabljajo kot horizontalne, krovne konstrukcije. Tipe lupin ločimo glede na obliko in posledično raznos sil.

- Konstrukcija prostorskih paličij

Ločimo planarna in ukrivljena prostorska paličija. Planarna uporabljamo za raznos dvosmernih obremenitev. Njihova prednost je v dobrem zvojnem prenašanju obremenitev. Ravna prostorska paličija delujejo podobno kot plošče, le da je njihovo gradivo strnjeno v palice.

Ukrivljena prostorska paličija delujejo enako kot tanke lupine, katerih gradivo je razporejeno v palice.

- Membranske konstrukcije

To so konstrukcije, ki prenašajo skoraj izključno natezne napetosti, zaradi česar je njihova uporaba omejena. Raznos sil poteka v smeri ukrivljenosti membrane. Veliko se uporabljajo začasne rešitve.

– Pnevmatične konstrukcije

To so konstrukcije, ki so napete samo z notranjim pritiskom. Z vidika analize dediščine niso pomembne, so pa sestavni del kontinuitete razvoja konstrukcij.

*4.1.3 Arhitekturna kompozicija in arhitekturni člen stavb industrijske dediščine*

Primatu utilitarnih zasnov industrijskih objektov je sledilo vključevanje estetsko dekorativnih komponent.

Skladno z razmahom industrializacije je rasla moč graditeljev in oblikovalcev, ki so hoteli poiskati nov, primernejši estetski izraz, ki ne bi povzegal oblikovalskih usmeritev, utemeljenih na predindustrijski estetiki. Tako ločimo tri temeljne etape v razvoju oblikovanja in uvajanja nove estetike, ki je značilna tudi za slovenski prostor:

– Klasična osna kompozicija arhitekture z elementi dekorativnega oblikovanja

Obdobje razvoja industrijskih stavb, ko se je estetika prilagajala merilom, značilnim za drugo arhitekturo

– Prehodno obdobje, ko je zavest o novem načinu oblikovanja in s tem tudi estetiki, izhajajoči iz filozofije industrijske produkcije, postajala vse močnejša. Gre za kombinacije stilnega oblikovanja in nesimetričnih kompozicij, pojavljati se začnejo svobodno načrtovani tlorisi. Dekoracija se najprej geometrizira in nato postopoma umakne.

– Funkcionalistične, nesimetrične zasnove

Obdobje, ko je principe funkcionalne zasnove začela prevzemati tudi druga arhitektura in se je dokončno utrdil funkcionalizem.

**4.2. Arhitekturna industrijska dediščina kot mikrourbanistična vrednota**

Skozi razvoj vse intenzivnejše in vse bolj raznolike proizvodnje so se skladno z usmeritvijo k večji produkciji razvijale vedno bolj kompleksne proizvodne enote. Ob tovarniških proizvodnih oz. rudniških poslopih so bile tu še obvezne energetske postaje (parni stroji, kotlovnice na trdo gorivo in pozneje na novejša goriva), delavnice za vzdrževanje, skladišča, bivališča za delavstvo in v zgodnejših fazah še lastnikova rezidenca.

V nadaljevanju predstavljamo tiste temeljne skupine parametrov, ki naj služijo za raziskovanje pglavitnih značilnosti industrijskih kompleksov kot zaključenih celot, predvsem z vidika razvoja funkcionalnih, morfoloških in kompozicijskih lastnosti, ki jih opredelimo skozi naslednje skupine:

1. funkcionalno-morfološke značilnosti
2. urbanistično-kompozicijska zasnova
3. semantika kompleksov

*4.2.1. Funkcionalno-morfološka analiza industrijskega kompleksa*

Funkcija v največji meri vpliva na zasnovo objektov in njihovo razporeditev v prostoru ter s tem na morfologijo in semantiko.

Skozi ta nivo analize raziskujemo vpliv funkcionalnega razvoja na organizacijo in oblikovanje industrijskih kompleksov kot zaključenih morfoloških in produkcijskih enot. Morfologija kompleksov je neposredno navezana na spreminjanje funkcionalnih zasnov. V slovenskem prostoru jo lahko razdelimo v naslednjih pet sklopov funkcionalno-morfološkega razvoja, ki jih najlažje ponazorimo z naslednjimi opisi:

– Predindustrijsko obdobje

Obdobje, ko se v isti stavbi, v kateri ljudje sicer bivajo, odvija tudi manjša, manufakturna proizvodnja. Kot vir energije uporabljajo večinoma ogenj (fužine, vigenjci) ali vodno moč (mlini, žage). Lokacije teh proizvodnih polkmetij so večinoma blizu nahajališč surovin. Organizacija je še tipično predindustrijska.

- Nastanek polindustrijskih in prvih industrijskih obratov  
V naslednji fazi, ko se že poveča obseg proizvodnje, in nekateri ljudje zaradi dela v obratih prenehajo kmetovati, se proizvodnja umakne iz bivalnih območij, vendar ostane blizu bivališč. Ob proizvodnih prostorih je tudi energetska pogon (vodna moč). Njihove lokacije so še vezane na bližino surovin.
- Obdobje multifunkcionalnih industrijskih kompleksov  
Najprej se iz proizvodnih, že tovarniških območij umaknejo bivališča lastnikov. Ti prepušajo stalni nadzor upravniku. Obseg proizvodnje praviloma pomeni povečanje obsega bivališč za delavce ob tovarniškem kompleksu. Lastnik znotraj kompleksa odpre trgovino, gostilno, organizira hranilnico s čimer še dodatno služi. Tudi sami obrati postajajo zaradi obsežnejše proizvodnje kompleksnejši. Tovarne imajo energetske postaje, v katerih večinoma s pomočjo premoga ogrevajo vodo in z energijo pare poganjajo stroje.
- Obdobje umika bivališč z industrijskih območij  
Proizvodnja postane tako kompleksna, da se s tovarniških lokacij umaknejo tudi delavci. Lokacije njihovih bivališč so sicer v bližini industrijskih območij, ne pa več znotraj njih. Tovarne začnejo dobivati energijo iz elektrarn. Toplotne postaje ostanejo v kompleksih, kjer so zaradi proizvodnje potrebne velike količine pare ali industrijske vode.
- Kompleksi so zasnovani tako, da se na območjih odvija le proizvodnja  
Tovarniški kompleksi so zasnovani glede na strukturo proizvodnje. Lokacija bivališč se umakne od industrijskih območij. Nov element - čistilna naprava postaja v vedno večji meri nujen del industrijskih kompleksov.

#### 4.2.2. *Analiza kompozicije kompleksov arhitekturne industrijske dediščine*

Temeljno vodilo organiziranja industrijskih kompleksov je maksimalno prilagajanje organizacije proizvodnji, ki se odvija znotraj kompleksa. Hkrati je treba izpostaviti tudi kompozicijska estetska pravila, ki so v določenih obdobjih vplivala na celostno zasnovo kompleksov.

Tako analiza razvoja kompozicij urbanističnih zasnov raziskuje časovno aktualna urbanistično kompozicijska načela, v katerih so bili raziskovani kompleksni grajeni, hkrati pa ugotavlja specifično razvoja oz. parametre, ki so tipični samo za industrijske, strogo funkcionalno usmerjene zasnove. Glede na ugotovljeno specifično razvoja lahko prostorsko kompozicijske značilnosti raziskovanih kompleksov opredelimo znotraj ene od naslednjih skupin:

- V znane, tipološko določljive tipe stavb so vgrajene proizvodne tehnologije, poudarek je na zunanji lupini, ki semantično ne kaže pripadnosti industriji.
- Zgodnje kompozicijske zasnove, ki so izrazito svobodne, spominjajo na funkcionalistične principe zasnov, vendar niso posledica zavestnega sledenja funkcionalističnim principom, temveč predvsem splet naključnih zasnov, ki jih je vsekakor vodila ideja o čim bolj praktični razporeditvi in oblikovanju stavbnih mas.
- Naslednji nivo se začne z bolj organizirano industrijsko gradnjo, pri nas neposredno navezano na prihod železnice. Graditi začnejo v takrat vsesplošni maniri neostilnih osnosimetričnih kompozicij, ki so izrazite predvsem pri večjih kompleksih premožnejših investitorjev in v podjetjih v državni lasti.
- V obdobju okoli prve svetovne vojne pa sledimo vse večjemu razmahu odprtih kompozicijskih zasnov, ki utirajo pot prihajajočemu funkcionalizmu.
- V obdobju med vojnami si na področju zasnov industrijskih kompleksov vedno bolj utirajo pot funkcionalistične, svobodne zasnove, ki pa so strukturalno prilagojene principom racionalne organizacije.
- V času druge svetovne vojne so kompozicije večinoma strogo funkcionalistične, pojavljajo se močne kompozicijske osi.

#### 4.2.3. Semantika kompleksov industrijske dediščine

Semantika je ena temeljnih razpoznavnih lastnosti, s katerimi lahko razvojno opredelimo posamezen kompleks.

Najbolj splošen semantičen simbol industrijskih območij sta bila v zavesti ljudi v preteklosti tovarniški dimnik ali šedna streha. Analiza semantike pa pomeni predvsem predstavitev tistih členov, ki odločilno oblikujejo izraznost industrije skozi določena obdobja njenega razvoja. Pregled pokaže delitev na naslednje temeljne sklope:

- Zgodnje obdobje, ko so območja proizvodnje še semantično neločljiva od druge arhitekture. V ruralnem in urbanem okolju uporablja obstoječe forme, znotraj katerih organizira novo namembnost.
- Industrijski kompleksi - energetske objekti, proizvodne hale - postajajo zaradi specifičnih delov vse bolj specifično oblikovani. Ob kotlovnica se pojavljajo vedno višji dimniki, ki postanejo sinonim industrije.
- Industrijski kompleksi postanejo razpoznavni po žagastih šednih strehah, razpoznavnost pa narekujejo tudi veliki razponi, enostavno oblikovanje.
- Sodobnejši industrijski kompleksi izgubljajo dimnike kot poglobitve označevalce pojavnosti, novi kompleksi se poskušajo čim bolj prilagoditi okolju, območja so velikokrat zasajena z drevesi, arhitektura išče sproščen, vendar konstrukcijsko dovršen izraz. Industrijska arhitektura postaja razpoznavna zaradi uporabe tehnoloških in konstrukcijskih elementov, ki postajajo del stavb, stavbni členi; ali bolje, prej kot o stavbah lahko govorimo o industrijskem oblikovanju (Kurent, 1979).

#### 4.3. Arhitekturna industrijska dediščina kot prostorsko krajinska vrednota

Pojav industrializacije je pomenil nedvomno najobsežnejšo družbenogospodarsko in s tem tudi prostorsko spremembo. Odražala se je skozi hitre in izrazite prostorsko krajinske spremembe in bila povod za oblikovanje nove *industrijske identitete* prostora.

Arhitektura, ki je posledično nastala, je korenito spremenila krajino. Ne le urbano, temveč tudi podeželsko, predvsem v bližini rudnih in premogovnih nahajališč, ki so se začela hitro urbanizirati. Tempo razvoja zgodnjih mest je zamenjala ekspanzivna rast. Industrializacija ni pomenila le rasti tovarniških območij, temveč tudi razvoj transportnega omrežja, spremembe v načinu bivanja in življenja sploh.

Raziskovanje vplivov industrijske dediščine kot prostorske kategorije pomeni analizo parametrov, ki so odločali o njeni umestitvi v prostor, analizo odnosa do prostora in analizo vplivov na razvoj prostora, ki ga je ta soustvarjala. Tako ocenjujemo industrijsko dediščino kot prostorsko vrednoto skozi dve osnovni skupini kriterijev:

1. pogoje, ki so vplivali na njeno umestitev v prostor,
2. kriterije, ki analizirajo vplive razvoja industrializacije v prostoru.

##### 4.3.1. Umestitev industrije v prostor

Umestitev industrije v prostor je primarno pogojena s funkcionalnimi pogoji - bližino vode, virov energije, transportnih poti, rudnih nahajališč, bližine delovne sile ter seveda s politično ekonomskimi značilnostmi območij. Glavne kriterije izbora lokacij obravnavanih industrijskih območij torej določamo na osnovi naslednjih parametrov:

- Funkcionalni faktorji  
Izbor lokacije zaradi bližine surovin, rudnih nahajališč, bližine energetskih virov, surovin, porabnikov, delovne sile...
- Transportne možnosti  
Izbor lokacije industrije ob pomembnih transportnih poteh - cestah, železnici, ob pristaniščih.
- Upoštevanje oblikovnih značilnosti  
Izbor lokacije glede na prostorska razmerja, prilagajanje prostoru in obstoječim grajenim strukturam.

- Gospodarske razmere  
Navezava na pomembne gospodarske dogodke, usmeritve, prelomnice v gospodarskem razvoju, krize.
- Politične in socialne razmere  
Industrializacija določenih območij zaradi političnih odločitev, npr. pomoč nerazvitim območjem, gradnje industrije zaradi zmanjšanja socialnih napetosti, prestrukturiranje gospodarstva zaradi političnih odločitev (npr. vojne).

#### 4.3.2. *Vplivi razvoja industrializacije na razvoj prostora*

Na razvoj prostora vplivajo številni faktorji, zato ga tudi v obdobjih najintenzivnejše industrijske gradnje ne moremo neposredno vezati samo na vplive industrijske gradnje, ampak ga moramo obravnavati skozi celotno industrializacijo in razvoj, ki ga je ta povzročila. Gre za zelo širok spekter vplivov, zato z vidika raziskovanja dediščine industrijske gradnje in njenih vplivov na prostor obravnavamo le najznačilnejše, nastale kot neposredna posledica industrijske gradnje. Analiza poteka skozi naslednji osnovni skupini vplivov:

- Vpliv na urbani prostorski razvoj  
Gre za vplive na urbanizacijo tako mikro območij kot za vplive na večje urbane posege. Glede na specifiko vsakega raziskovanega primera je treba v fazi evidentiranja te vplive opisati in jih pozneje komparativno ovrednotiti.
- Vplivi na naravno okolje, ekologija  
Odnos industrije do okolja in narave, v katerem se je razvijala, je bil praviloma agresiven, šele negativne posledice in vplivi na človekovo zdravje so pripeljali do prvih varstvenih ukrepov tako na področju zasnove tehnoloških procesov kot pozneje pri umeščanju industrije v prostor. V tej točki analize je potrebno poiskati tiste parametre, skozi katere že lahko spremljamo načrtno skrb za ekološko problematiko, ki se pojavi tudi v slovenskem prostoru že relativno zgodaj.

#### 4.3.3. *Industrializacija in oblikovanje identitete prostora*

Identiteto prostora oblikujejo tiste sestavine arhitekture, ki so vezane na določljiv prostor: geografsko, kulturno, gospodarsko, materialno, celo nacionalno in politično (P. Fister, 1993), skozi različna časovna obdobja.

Industrializacija kot globalni svetovni pojav je vplivala na posege v krajino in s tem na oblikovanje prostorske, krajinske identitete. Pojavili so se novi stavbni tipi, nove transportne možnosti - železnice, avtomobili in avtomobilske ceste in pozneje transport po zraku. Vse to je "zmanjšalo svet" in s svojimi posledicami ogrozilo identiteto specifičnih krajin.

Izgradnja železnice je v slovenskem prostoru posredno pomenila tudi začetek intenzivnega uvajanja tujih vplivov, ki so začeli sooblikovati novo identiteto. Kljub relativno skromni stopnji razvoja industrije 19. stoletja pri nas, lahko govorimo o njenem vplivu na sooblikovanje identitete prostora, ki je vse do danes samo naraščal.

Treba je opozoriti na več nivojev prostorskih vplivov. Prvič skozi širitev industrijske proizvodnje, gradnjo tovarn in razvoj novega segmenta družbe - delavstva, novega načina življenja in oblikovanje prostora za nove razmere, ki so se razlikovale od razmer, v katerih so živeli manufakturni delavci oz. kmetje na podeželju.

Naslednji vpliv industrializacije pomeni uvajanje industrijskih izdelkov predvsem v individualno stanovanjsko gradnjo. Ta segment pa je verjetno najbolj negativno vplival na celotno identiteto slovenskih krajin in je bil izrazit predvsem po drugi svetovni vojni ter zahteva zaradi kompleksnosti in odmika od zastavljene teme posebno obravnavo.

Pri raziskovanju vplivov določenih industrijskih območij na identiteto prostora je treba analizirati tako negativne kot pozitivne posledice in jih v fazi vrednotenja celostno predstaviti.

## 5. Zasnova metodologije vrednotenja

Temelj varstva kulturne dediščine je vrednotenje. Vrednotenje je tista kategorija oz. postopek, od katerega so odvisne vse naslednje spomeniškovarstvene odločitve in iz katere izhajajo vsi varstveni ukrepi (Pirkovič, 1993).

Industrijsko arhitekturno dediščino vrednotimo znotraj splošno veljavnega in uporabljanega sistema in meril, ki jih je razvila varstvena stroka, hkrati pa je treba dodati še tiste analitične parametre, ki izhajajo iz specifične narave industrijske arhitekture, če omenim le najbolj evidentne: izvirnost reševanja konstrukcijske problematike, uporaba aktualnih novih materialov, izbor lokacij industrije, pojavnost v prostoru.

J. Pirkovič ugotavlja, da se v idealnem primeru isti objekt vrednoti v okviru spomeniško varstvene stroke trikrat, in sicer:

- Prvič, ko ga uvrstimo v evidenco kulturne dediščine;
- Drugič takrat, ko ga sistematično komparativno ovrednotimo skupaj z drugimi izbranimi objekti in ga uvrstimo v spomeniški inventar;
- Tretjič, ko zanj pripravimo predloge za izvedbo varstvenih nalog.

Glede na to, da raziskujem arhitekturni segment industrijske dediščine, bom predstavila tiste kriterije, ki jih je za vrednotenje arhitekturne dediščine izoblikovala varstvena stroka skozi delo več avtorjev in jih je v svojem magistrskem delu povzela M. Črepinšek. To so likovno estetski kriterij, kriterij redkosti, kriterij zaokroženosti, kriterij tipičnosti, kriterij starosti, izvirnosti in kriterij kvalitete, ki je relativno sporen zaradi določitve vrednot.

### 5.1. Evidentiranje dediščine

Prva stopnja vrednotenja je torej že samo evidentiranje objekta. Je prvi odbir dediščine od nedediščine. Glavne lastnosti kulturne dediščine glede na nedediščino se kažejo skozi naslednje značilnosti (Pirkovič, 1993):

- Izbrani objekti bodo skozi natančnejše raziskovanje nudili pomembnejše zgodovinske informacije;
- Izbrani objekti imajo ob vrednotah: starost, redkost, ohranjenost, ogroženost in avtentičnost, še vsaj eno od vrednot tabele *Vrednotenje kulturne dediščine* (Pirkovič, 1993);
- Izbrani objekti imajo vsaj eno od sestavin, ki jim lahko pripišemo spomeniške lastnosti

#### 5.1.1. Prostorsko urbanistično vrednotenje

- Kriterij izbora mikrolokacije

Priča o odnosu do prostora, v katerem je bil objekt postavljen. Ločimo lokacije, ki so izbrane izključno na osnovi utilitarnih razmer, in tiste, ki so izbrane tako, da se prilagajajo strukturi prostora, tako naravni kot grajeni, ali se ji celo podrejujejo. Slednje je redkost, vendar znak kvalitetne prostorske umestitve.

- Pojavnost v prostoru

Ocenjuje odnos objekta do prostora, njegovo pojavnost in pomen pri oblikovanju prostorske identitete.

- Kriterij celovitosti kompleksa

Določa zaokroženost kompleksa tako prostorsko, kot vsebinsko in oblikovno ali pa delež ohranjenih bistvenih sestavin. (L. Lah, 1994)

- Kriterij organiziranosti kompleksa

Analizira prostorsko zasnovo na osnovi sledenja dinamike prostorskega razvoja, ki se prek zasnov prilagojenih kompozicijskim načelom, razvija do zasnov, popolnoma podrejenih funkciji v 20. stoletju. Kriterij mora vrednotiti zasledovanje dinamike razvoja.

- Kriterij urbanistične kompozicije

Vrednoti likovno estetske principe kompozicijske zasnove. Skladno z zasledovanjem di-

namike razvoja to pomeni vrednotenje v okviru aktualnih dogajanj na tem področju urbanističnega razvoja. Gre za vrednotenje celote ali tistih struktur, ki izhajajo iz estetsko umetniških oblikovalskih usmeritev.

– Kriterij funkcionalnosti zasnove

Vrednoti se uspešnost funkcionalne zasnove znotraj določene kompozicijske zasnove kompleksa. Ta kriterij je pomemben, vendar ga je v mnogih primerih težko ustrezno vrednotiti, saj so prvotne razmere mnogokrat že tako spremenjene, (namestitev nove opreme, sprememba funkcije...), da obstoječih povezav ni primerno analizirati.

– Kriterij okoljevarstvene primernosti

Določa primernost določenega objekta ali kompleksa glede na njegove ekološke vplive na okolje.

5.1.2. *Arhitekturo oblikovno vrednotenje*

– Kriterij tehnološke inovativnosti

Vrednoti objekt glede na stopnjo inovativnosti glede uporabe materialov, uvajanja novih konstrukcijskih principov in inovativnosti pri načinu izvedbe.

– Kriterij virtuoznosti pri izvedbi konstrukcij

Ocenjuje stopnjo kreativnosti na področju zasnove in izvedbe konstrukcij, ki se izraža skozi pogum konstrukcijskih zasnov, npr. dosego čim večjih razpetin nosilnih elementov.

– Kriterij izvedbe detajlov

Vrednoti tako likovno estetsko pojavnost detajlov kot tudi njihovo konstrukcijsko vlogo glede na razpoložljiv material in znanje, ki je bilo v določenem prostoru in času na voljo.

– Arhitekturna kompozicija

Ocenjuje likovno estetsko pojavnost in skladno z zasledovanjem razvoja tudi prilagajanje funkcionalističnim izhodiščem pri zasnovi objektov.

– Kriterij oblika - funkcija

Vrednoti stopnjo povezanosti oz. razmerja ključnih parametrov zasnov. Je pomemben kazalec dinamike razvoja industrijskih objektov.

– Kriterij umetnostno estetske ocene

Je pravzaprav povzetek zgornjih kriterijev in ocenjuje arhitekturo oz. arhitekturne elemente na osnovi likovno estetskih meril.

5.1.3. *Splošni kriteriji vrednotenja arhitekturne dediščine*

So kriteriji, ki jih stroka običajno uporablja za vrednotenje in niso zajeti v predstavljenih skupinah. Gre za avtorsko merilo, merilo redkosti in druga merila (Črepinšek, 1991).

Predstavljeni analitični parametri raziskovanja in iz njih razviti kriteriji vrednotenja so pot k zasnovi metodologije vrednotenja slovenske industrijske arhitekturne dediščine. Mislim, da je metodologija, zasnovana tako, da bo na njeni osnovi mogoče graditi naprej in se tako skozi zaščito in prezentacijo kvalitete industrijske arhitekturne dediščine zoperstavljati njenemu uničevanju.

**Predlog zasnove parametrov evidenčnega lista industrijske arhitekture**

1. ime objekta, kompleksa
2. naslov
3. panoga industrije
4. sedanji lastnik
5. bivša imena podjetja, lastniki in investitorji
6. pomembnejši poznejši posegi (adaptacije, širitve, preureditve...)
7. projektanti kompleksa, stavb

8. izvajalci del
9. historiat kompleksa, kontekst zgodovinskega razvoja - povzetek
10. opis obstoječega stanja - splošno
11. transportni sistemi
12. energetske viri
13. analiza arhitekturno prostorskih značilnosti:
  - A. značilnosti posameznih pomembnih objektov kompleksa:  
čas nastanka, funkcija, morfologija, konstrukcijski principi in posebnosti, arhitekturni členi in kompozicija
  - B. značilnosti kompleksa kot zaključene proizvodne in prostorske enote:  
odnos med morfologijo celotnega kompleksa in funkcijo, analiza prostorske kompozicije, semantične značilnosti
  - C. prostorske značilnosti:  
pogoji, ki so določili izbor lokacije  
vplivi kompleksa na prostorski razvoj mikro in makro lokacije  
vplivi kompleksa na oblikovanje identitete prostora
13. arhivi, viri
14. grafična in fotodokumentacija - priloga
15. datum obiska
16. popisovalec

**Predlog klasifikacije industrijskih zgradb glede na funkcijo:**

- objekti za pridobivanje surovin:
  - kamnolomi
  - peskokopi, gramoznice
  - premogovniki
  - naftna črpališča
  - rudniki
  - soline
- elektroenergetski objekti:
  - termoelektrarne in toplarne
  - hidroelektrarne
  - jedrske elektrarne
  - transformatorske postaje
  - daljnovodi
- vodnogospodarski objekti:
  - vodarne
  - vodna črpališča in zajetja
  - vodni stolpi
  - rezervarji
  - namakalni sistemi
  - prekopi
- proizvodnja izdelkov:
  - železarne in jeklarne
  - proizvodnja barvastih kovin
  - kovinsko predelovalna industrija
  - proizvodnja in predelava nekovinskih rudnin
  - strojogradnja
  - proizvodnja in vzdrževanje prometnih sredstev
  - ladjedelništvo
  - proizvodnja električnih strojev in naprav
  - kemijska industrija in papirništvo
  - steklarstvo in keramika
  - tekstilna industrija



- lesna industrija
- usnjarska in čevljarska industrija
- gradbena industrija
- prehrabena industrija
- živalske farme
- tobačna industrija
- grafična industrija
- filmska industrija
- predelava odpadkov
- petrokemijska industrija in distribucija
- plinarne in plinovodi
- farmacevtska industrija
- čistilne naprave
- telefonske in telegrafске centrale
- radijske postaje
- televizijske postaje
- oddajniki in repetitorji
- informacijske tehnologije
- skladiščenje
- skladišča
- stanovanjska območja neposredno navezana na ind. območja
- lastnikova rezidenca, upravne stavbe
- enodružinske delavske hiše
- večstanovanjske hiše
- objekti za oskrbo

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Sonja Ifko

# Industrial Architectural Heritage – Scheme for a Methodology of Evaluation

**Keywords:** Industrial architectural heritage, industrial archaeology, analysis, methodology, registration, evaluation.

## **Summary**

*Industrial architectural heritage is becoming an increasingly highlighted conservation category since, owing to the processes of economic and spatial restructuring, an ever increasing number of building projects are taking place in older industrial areas. The fate of the heritage which is a constituent part of these areas is to a large extent left to the will of the investors.*

*The aim of the paper, which is limited to research of the architectural segment of industrial heritage, is to present the main characteristics of the development of industrial architecture in Slovenia, and on the basis of these characteristics to design parameters of analysis and subsequently a methodology for the conservation of the architectural industrial heritage. In the first place this involves a presentation of those characteristics which most precisely define this segment of heritage at all three levels – the physical planning, micro-urban and architectural levels.*

*The next phase involves a preparation of the first stage of conservation measures, a proposal for a method of registering industrial architecture.*

## **1. Industrial areas – existing conservation categories**

**I**ndustrialisation, as the universal guiding principle of world development, is giving way to the new trends of information development. The processes of restructuring the economy are in fact causing the collapse of sectors which are older and therefore more difficult to adapt. As a result of this, the industrial heritage which is part of these areas is facing rapid destruction. The architectural part of this heritage is particularly at risk. The problems of mechanical heritage are usually solved by resorting to museums, but more often than not architecture lacks suitable protection. In recent times this has led to the loss of some important examples of industrial architecture such as the Pletenina factory in Ljubljana and part of the Union brewery.

The aim of this paper is to present a system of analytical parameters and on that basis a plan for a system of evaluation of the architectural industrial heritage.

The established system of analysis is based on a survey of industrial areas and the collecting of archive material from around 40 industrial complexes in Slovenia dating from the middle of the 19<sup>th</sup> century to the middle of the 20<sup>th</sup> century.

The review shows five fundamental turning points within which we can define the main changes in the development of the industrial architecture of the 19<sup>th</sup> century and the first half of the

20<sup>th</sup> century:

1. the period before the arrival of the railway
2. the period after the arrival of the railway until the beginning of the First World War
3. the First World War and the post-war economic crisis
4. the period between the wars
5. the period of the Second World War and post-war intensive industrialisation
6. the post-war period

### 1.1 Industrial archaeology

The protection of technical heritage has its beginnings at the end of the 19<sup>th</sup> century. M. Wehdorn states that in 1794 the world's first technical museum (the Conservatoire des Arts et Métiers) was founded in Paris (Wehdorn, 1985). However it should be stressed that this museum was intended primarily for the conservation of the mechanical/technical aspect of industry and its products.

We only really begin to talk about the concept of organised and integrated conservation via a new discipline - industrial archaeology - from the middle of the 1950s onwards. The term 'industrial archaeology' first appeared in the heritage protection vocabulary in 1955 (Wehdorn, 1985). The new discipline was primarily oriented towards the research of early industrial heritage. It developed under the wing of archaeology and eventually became responsible for research into the material technical heritage of all periods of technical and industrial development.

### 1.2. Defining the terms *industrial heritage* and *industrial architectural heritage*

Industrial heritage is a cultural/technical conservation category comprising two main segments: technical/mechanical heritage and architectural heritage.

When analysing a complex term it is also important to present the definitions which denote the individual segments. The definition of technical heritage is taken from an article by Tadej Brate: 'Technical heritage is actually the major part of that which mankind has created and built, everything which surrounds us and is the work of human hands.' (Brate, 1988) Architectural industrial heritage is that part of the industrial heritage in which industrial processes take place, or in other words that architectural - building and environmental - heritage directly tied to industrial activity.

## 2. Researching industrial architectural heritage

### 2.1. Research to date

The results of research in the field of industrial architecture in Slovenia have been published by quite a number of researchers. P. Fister's *Umetnost stavbarstva na slovenskem* (Fister, 1986) presents industrialisation in an integrated study of the development of architecture in Slovenia. It is dealt with in relative terms, which means that the work is comparatively important as regards development.

The next work is an industrial construction textbook, *Razvoj industrije in tovarn* by T. Kurent (Kurent, 1979). Here, alongside the development characteristics of this type of building, which for the most part are illustrated by examples from abroad, the author presents some examples in Slovenia.

*Razvoj oblikovanja industrijskih območij in objektov na Slovenskem v 19./20. Stoletju*, a research project by F. Košir (Košir 1987), is a chronological review of the development of industrial buildings. The author describes it as a systematic arrangement and classification of the collected material into logical time divisions which will enable subsequent comparative analysis. *Starejša ljubljanska industrija - vprašanje arhitekture*, an art history paper by Peter Krecic (Krecic,

1975), was written to coincide with the Early Ljubljana Industry exhibition prepared by V. Valencic at the Ljubljana Historical Archive. The work is more of an informative presentation of some of the more important factory complexes from an art historical point of view. Krecic highlights as the main element of his research the compositional design of industrial complexes. This, in his opinion, is the most distinctive element of a review of the development of this type of architecture in Slovenia.

## 2.2. Interdisciplinary approach

Industrial heritage, and with it the architectural heritage which is part of it, is complex both in terms of its material legacy and its value as historical testament. Its design was directly influenced by economic, political and social conditions.

Industrialisation itself further transformed these characteristics and established new social conditions. For this reason research into industrial heritage demands an integrated and interdisciplinary approach and the cooperation of a large number of experts, since good quality conservation programmes can only be developed through teamwork. As well as experts in mechanical heritage, researchers of architectural structures, architects, construction engineers, builders, and art historians, an integrated evaluation of industrial heritage also requires the participation of researchers of history, economics and the history of scientific and technical development, and of sociologists, ethnologists, social historians, town planners and ecologists.

## 2.3. Researching continuity of development and designing a ždynamic methodology'

As well as taking into account a multidisciplinary approach to research, it is important to stress the need to research the continuity of development, both in mechanical heritage and architectural heritage. This point is made by the industrial archaeologist M. Palmer in her most recent research (Palmer, 1998) and also by important researchers of the architectural industrial heritage such as M. Stratton (Stratton, 1994) and M. Cherry (Cherry, 1994).

This is a question of the need to place researched buildings into the context of the time and place in which they appeared, and thus to present overall development in a comparative way.

In keeping with the aims of research, attention should be drawn to a further important assumption in the designing of an analytical methodology which is important above all for the designing of a methodology of evaluation. This is the design of a ždynamic methodology' (Cherry, 1994). A methodology which is appropriate and adaptable for the same segment of heritage through all its periods of development, e.g. for industrial architecture from its appearance to the present day.

## 3. Appearance of industrial heritage

The appearance of industrial heritage in the environment is complex. In order to provide an analytically clearer review it is divided into three basic categories and consequently into the following fields of research: environmental, economic and cultural/conservational.

### 3.1. Industrial heritage as an environmental category

As an environmental category industrial heritage is most frequently given a negative assessment. In many cases the sites involved are half-abandoned and degraded areas which throughout their active lives and even afterwards have had a negative effect on the environment, first polluting it and then through their appearance spoiling the appearance of the landscape.

Broader urban areas are extremely interesting in terms of what they can tell us about development, although it is not possible to preserve them on such a scale. For this reason we need to prepare reurbanisation programmes which include the preservation of the urban features which tell us most.

### 3.2. Importance of industrial heritage as an economic category

Like every segment of heritage, industrial heritage has an economic value. This value lies in the possibility of using buildings for new functions and in the possibility of marketing the heritage itself. The economic category of heritage is an important parameter of evaluation since the financial plan is often the basis of decisions in defining projects. It is therefore important that heritage is not only evaluated within conservation and environmental categories but also as an economic category.

Such an approach requires the development of an integrated evaluation which does not merely include traditional conservation criteria but also, in the words of Pirkovic, 'the total value of the cultural heritage' (Pirkovic, 1993). She defines this as the complex value which we get by not only estimating the direct economic advantages of the cultural heritage (its exchange value and the revenue deriving from it) but also by taking into account the economic, social and cultural advantages for all its current and future direct and potential users.

### 3.3. Industrial heritage as a cultural/technical conservation category

Industrial heritage is most completely defined as a cultural and technical conservation category by the following groups of characteristics: historical/evidential, mechanical/technical, architectural/constructional and planning/environmental.

cultural/technical conservation evaluation of the independent heritage

historical	mechanical	architectural	planning
evidential	technical	constructional	environmental
characteristics	characteristics	characteristics	characteristics

definition of the parameters of cultural/conservation research of industrial heritage

#### 3.3.1. Historical/evidential characteristics

Changes in production methods have directly and indirectly influenced all levels of life in the last hundred and fifty years. For the sake of integrated treatment it is therefore very important to research the influences of production within the context of historical, social and economic, political, social and cultural events. It is likewise important to research the circle of important people connected with the research areas, and the life of the people directly linked to the researched sites (workers, owners), since only this can create an objective picture and thus form an integrated historical/evidential image.

#### 3.3.2. Mechanical/technical characteristics

Industrialisation is the consequence of the change in production conditions resulting from the development of new machines and appliances. The development of machinery, inventions, appliances, patents and, of course, products represents that part of the industrial heritage which most directly illustrates industrial development. Technical heritage is important both from the point of view of conserving the material heritage and as an educational component.

In Slovenia the mechanical/technical heritage is mainly kept by museums, though it is also partially preserved in situ. Nevertheless preserving it as part of the equipment of factory and industrial yards is a widespread practice, and unsuitable protection leads to its rapid degeneration (Brate, 1986).

#### 3.3.3. Architectural/construction characteristics

Architecturally - both functionally and constructionally/formally - the industrial heritage involves the development of a building type whose appearance and development were dictated by changes in production methods and by subsequent changes in the development of

new materials and constructions. Architectural heritage is for this reason a valuable testament to the development of construction principles and their introduction in Slovenia, especially since new principles of construction, before being used in other architecture, were as a rule first applied in industrial constructions.

#### 3.3.4. *Planning/environmental characteristics*

Industrialisation is important from the point of view of the environmental heritage because of the introduction of new environmental categories and relationships. It should be stressed that these are not always positive changes, but rather interventions which are a constituent part of the spatial development of a particular period. They are part of the environmental heritage and as such must be dealt with and evaluated in an integrated way and protected in those features which have something important to tell us about a given period.

This can include both the significance of the choice of location with regard to the level of development of industrial production and the environmental influences of industrial locations on urbanisation.

## 4. Industrial architectural heritage as a conservation category – research methodology

In the light of the fact that research has been limited to the level of the architectural segment of the industrial heritage, the analysis will mainly be conducted via two groups of criteria:

- planning/environmental
- architectural/constructional.

Historical/evidential and mechanical/technical evaluation will only be partially included. The necessary integrated evaluation must be carried out by experts specialising in these fields who are able to set up methodologically appropriate analysis for each area. Only the analysis of all four components - historical/evidential, mechanical/technical, architectural and environmental - will enable total objective evaluation.

Architectural heritage as an environmental and architectural category is researched at three levels:

- at the level of the individual building
- at the level of entire industrial complexes - micro-urban units
- at the environmental/landscape level

### 4.1. **Industrial architectural heritage as an architectural/formal value**

An overall review requires us to highlight certain fundamental facts which have shaped the development of industrial buildings and are important for research through all chronological cross-sections.

The first of these is the reason for constructing an industrial building. We need to recognise that the primary reason for constructing industrial buildings was the protection of machinery. First of all, therefore, we talk about a *shelter for the machine*, which in further phases of development began to be adapted to new requirements and design criteria.

Design was always subject to strict functionality which to a greater or lesser extent was complemented by aesthetic decorative elements. However the pre-eminence of functionality increased and began to influence aesthetics.

The development of the architectural typology of certain industrial plants shows on the one hand an orientation towards ever stricter functional designs, where it would be more correct to talk about engineering or construction achievements than about architectural achievements. This though is one of the extreme trends of development of industrial buildings typical of specific branches of industry: chemical factories, refineries, gasworks and gasometers.

Alongside strict functionality the other main characteristic of the construction of industrial facilities was maximum flexibility. This enabled adaptation to new production processes and the development of technologies. It was a continuation of the essential purpose of construction - to serve function in every aspect of its appearance. Meeting these requirements is tied above all to the development of technological and constructional principles and the development of materials, thus to the knowledge/intellect of the planners, which must, as researchers of industrial and other modern architecture the world over emphasise, be taken into account as a basic element of the analysis of industrial buildings.

Like all architecture, industrial architecture followed aesthetic and stylistic trends and at some point itself became responsible for a new aesthetic which was followed by other architecture. Because of this the aesthetic/formal segment is also an important part of its analysis. The main characteristics of industrial architecture are thus designated by the following three analytical segments:

- function - functional analysis - functional typology
- construction - structural analysis - morphological typology
- aesthetic expression - stylistic analysis - stylistic typology

#### 4.1.1. *Functional typological classification of industrial architectural heritage*

Function is the fundamental property which most directly determines the design of architecture, and therefore functional typology is the fundamental typology of industrial buildings.

Industrial facilities are divided into the following groups with regard to function: facilities for extracting raw materials, power stations, waterworks, production plants, processing industry, communications industry, warehouses, administrative buildings.

When dealing with older sites, residential areas are directly linked to production sites and must be dealt with alongside them.

#### 4.1.2. *Morphological typological classification of industrial architectural heritage*

The structure/morphology of a building is, in the case of industrial buildings, directly dependent on function or the type of production, and of course on know-how and the approach to solving construction and design/aesthetic problems.

Stressing the importance of *intellect* is important mainly because most construction innovations were first tried in industrial buildings and only then transferred to other types of architecture.

Buildings can be divided into two basic types with regard to morphology:

- pavilion-style, single-storey buildings
- multi-storey buildings

With regard to tackling the issues of construction spans we divide buildings into:

- Structures with pillar construction

Typical of these is the classical principle of construction where loads are transferred by a joist to a pillar or peripheral wall. In order to achieve larger spans the construction needs to be supported on a grid of load-bearing spans. The linking of vertical and horizontal construction elements led to a new construction system - skeleton constructions.

- Skeleton structures

Loads and the weight of the structure are carried uniformly by the whole framework and enable the surmounting of larger construction spans, thus enabling greater flexibility of the available space.

- Structures with slab constructions

Slab constructions are thin monolithic reinforced concrete constructions where the dispersion of forces is uniform at every point if they are uniformly supported. They are used both for vertical and horizontal construction elements. In factory buildings the shaded

side of serrated roof constructions is usually of concrete slabs. To bridge greater spans, in addition to smooth slabs, ribbed, coffered and corrugated slabs are also used.

– Shell constructions

These are very convenient because of the possibility of bridging large spans and the great flexibility of the available space. Because of their geometry they are used as horizontal, roofing constructions. Types of shells are differentiated in terms of shape and consequently of the dispersion of forces.

– Spatial trusses

We distinguish between planar and curved spatial trusses. Planar spatial trusses are used for the dispersion of two-way loads. Their advantage lies in their good torsional transmission of burdens. Flat trusses operate in a similar way to slabs, with the difference that their material is condensed into struts.

Curved spatial trusses work in the same way as thin shells whose material is arranged into struts.

– Membrane constructions

These are constructions which almost exclusively carry tensile loads, for which reason their use is limited. The dispersion of forces runs in the direction of the curve of the membrane. They are widely used as temporary solutions.

– Pneumatic constructions

These are constructions which are only stretched by internal pressure. From the point of view of heritage analysis they are not important, but they do represent part of the continuity of development of constructions.

*4.1.3. Architectural composition and the architectural element of buildings of the industrial heritage*

The pre-eminent factor of utilitarian design in industrial buildings was followed by the inclusion of aesthetic decorative components. Along with the boom in industrialisation there was a growth in the power of builders and designers, who wanted to find a new, more appropriate aesthetic expression which did not repeat design trends grounded in the pre-industrial aesthetic. We can identify three basic stages of development of the design and introduction of a new aesthetic, which is also characteristic of the Slovene environment:

– Traditional axis composition of architecture with elements of decorative design

The period of development of industrial buildings, when aesthetics were adapted to the criteria typical of other architecture

– Transitional period, when consciousness of a new style of design and with this an aesthetic deriving from the philosophy of industrial production became increasingly powerful. This involved a combination of stylistic design and asymmetrical compositions, and freely planned ground plans began to appear. Decoration first becomes geometric and then gradually moves into the background.

– Functionalist, asymmetric designs

The period when the principles of functional design began to be taken over by other architecture and functionalism was finally established.

**4.2. Architectural industrial heritage as a micro-urban value**

Throughout the development of ever more intensive and ever more diverse production, the trend to increase output was paralleled by the development of increasingly complex production units. Wherever factory production or mining took place, power stations were also needed (steam engines, boiler houses running on solid fuel and later on more modern fuels), as were maintenance workshops, warehouses, accommodation for the workers and, in earlier phases, even the owner's residence.

Further on we shall present those basic groups of parameters which should serve for the research of the main characteristics of industrial complexes as complete wholes, especially



the development of the functional, morphological and compositional properties which we define through the following characteristic groups:

1. functional/morphological characteristics
2. planning/compositional design
3. semantics of complexes

#### 4.2.1. *Functional/morphological analysis of the industrial complex*

Function has the greatest influence on the design of buildings and on their disposition in the environment. It also influences morphology and semantics.

Through this level of analysis we research the influence of functional development on the organisation and design of industrial complexes as complete morphological and production units. The morphology of complexes is directly tied to the changing of functional designs. In Slovenia we can divide it into the following five sets of functional/morphological development, which are most easily illustrated by the following descriptions:

##### – Pre-industrial period

The period when small-scale manufacturing takes place in the same building that people live in. The most common sources of energy are fire (foundries, forges) or water (mills, sawmills). These production semi-farms are usually located near the sources of raw materials. Organisation is typically pre-industrial.

##### – The appearance of semi-industrial plants and the first industrial plants

In the next phase, when the scale of production was already increasing and some people were giving up farming to work in plants, production moves away from residential areas, though remaining nearby. The energy source (water power) is located alongside production premises. Plants are still located near raw materials.

##### – Period of multi-functional industrial complexes

First of all the residences of owners disappear from manufacturing sites, which were already becoming factories. Supervision is left in the hands of a manager. The scale of production usually means an increase in the scale of the workers' dwellings by the factory complex. Inside the complex the owner opens shops and catering facilities and organises a savings bank, through which he earns even more. Plants themselves become more complex as a result of more extensive production. Factories have power stations in which water is usually heated by burning coal, and machines are driven by steam power.

##### – Period of the removal of dwellings from industrial sites

Production becomes so complex that even the workers withdraw from factory locations. Their dwellings are located near industrial sites but no longer within them. Factories begin to get power from electricity works. Heating stations remain in the complexes where production demands great quantities of steam or industrial water.

##### – Complexes are designed with regard to the structure of the production within them.

Dwellings move away from industrial sites. A new element, the purification plant, becomes an even more vital part of industrial complexes.

#### 4.2.2 *Analysis of the composition of architectural industrial heritage complexes*

The basic guiding principle of organising industrial complexes is maximum adaptation of organisation to the production taking place within the complex. At the same time it is also necessary to highlight the compositional/aesthetic rules which in given periods have influenced the overall design of complexes.

Thus the analysis of the compositions of planning designs researches the contemporary planning/compositional principles according to which the complexes being researched were built, and at the same time establishes the specific features of development, or the parameters, which are typical only of industrial, strictly functionally oriented designs. Taking the speci-

fic features of development thus identified, we can define the planning/compositional characteristics of the researched complexes within one of the following groups:

- Production technologies are built into known, typologically definable types of building; the emphasis is on the external shell which does not show semantically that the building belongs to industry.
- Early compositional designs, which are very freely planned, are reminiscent of functionalist design principles but are not the result of a conscious following of functionalist principles; rather they are an interweaving of chance designs which were nevertheless guided by the idea of the most practical arrangement and design of building masses.
- The next level begins with more organised industrial construction. In Slovenia this is directly linked to the arrival of the railway. Buildings begin to be constructed in the then universal manner of neo-stylistic axis-symmetrical compositions, particularly noticeable in the larger complexes of the more wealthy investors and in companies under state ownership.
- In the period around the time of the First World War we note an ever-increasing number of open compositional designs which pave the way for the approaching functionalism.
- In the period between the wars the designs of industrial complexes include more and more functionalist free designs which nevertheless are structurally adapted to the principles of rational organisation.
- During the Second World War compositions are for the most part strictly functional, and strong compositional axes appear.

#### 4.2.3. *Semantics of industrial heritage complexes*

Semantics is one of the fundamental distinguishing characteristics through which we are able to define an individual complex in terms of development. The most general semantic symbols of industrial areas in the public consciousness in the past were the factory chimney and the serrated factory roof. Analysis of semantics above all means presentation of those elements which decisively form the expressiveness of industry through a given period of its development. The survey shows a division into the following basic groups:

- Early period, when production areas are still semantically indistinguishable from other architecture. In the rural and urban environment existing forms are used, within which a new purpose of use is organised.
- Industrial complexes - power stations, production halls - become increasingly specifically designed as a result of specific parts. Ever taller chimneys appear alongside boiler houses, and these become a synonym for industry.
- Industrial complexes become recognisable through their serrated factory roofs; recognisability also comes from large spans and simple design.
- More modern industrial complexes lose chimneys as the main indicators of their presence. New complexes try to adapt as much as possible to the environment. Sites are frequently planted with trees and the architecture seeks a relaxed but constructionally perfect expression.
- Industrial architecture becomes recognisable through the use of technological and constructional elements which become part of the buildings, elements of the buildings; or better, we can begin to talk about industrial design rather than about buildings (Kurent, 1979).

#### 4.3. **Architectural industrial heritage as an environmental/landscape value**

The phenomenon of industrialisation has without a doubt meant a very far-reaching socio-economic and environmental change. This has been reflected in rapid and marked changes to the environment and landscape, and has been the agent for the designing of a new *industrial identity* of the environment.

The architecture which has subsequently appeared - not only industrial buildings - has radically changed the landscape. Not just the urban landscape but also the rural landscape, especially in the vicinity of mineral and coal deposits, which quickly began to be urbanised. The pace of development of historical towns was replaced by expansive growth. Industrialisation did not just mean a growth in factory areas but also the development of the transport network, changes in living patterns and in life in general.

Researching the influences of the industrial heritage as an environmental category means analysis of the parameters which decided its siting in the environment, analysis of its relationship to the environment and analysis of influences on the development of the environment which it has co-created. We assess the industrial heritage as an environmental value through two basic groups of criteria:

1. conditions which influenced its siting in the environment;
2. criteria which analyse the influences of the development of industrialisation in the environment.

#### *4.3.1. Placing industry in the environment*

Placing industry in the environment is primarily conditioned by functional conditions - proximity of water, energy sources, transport routes, mineral deposits, the proximity of a work force, and of course the political and economic characteristics of the area. The main criteria for the choice of location for the industrial areas under consideration are therefore determined on the basis of the following parameters:

- functional factors
  - choice of location because of proximity of raw materials, ore deposits, energy sources, consumers, work force, etc.
- transport possibilities
  - choice of location of industry along important transport routes - roads, railway, near ports
- consideration of design characteristics
  - choice of location with regard to environmental relations, adaptation to the environment and existing structures
- economic conditions
  - link to important economic events, trends, turning points in economic development, crises
- political and social conditions
  - industrialisation of specific areas as a result of political decisions, e.g. aid to undeveloped areas, building of industry to reduce social tensions, restructuring of the economy as a result of political decisions (e.g. wars)

#### *4.3.2. Influences of the development of industrialisation on the development of the environment*

The development of the environment is influenced by numerous factors and therefore even in the periods of the most intensive industrial construction we cannot directly link it merely to the effects of industrial construction. Instead we have to deal with it through the whole of industrialisation and the development thus caused. An extremely broad spectrum of influences is involved, and therefore from the point of view of researching the industrial heritage and its influences on the environment we shall only deal with the most typical influences which have appeared as the direct result of industrial construction. Analysis proceeds via the following basic group of influences:

- influence on urban spatial development
  - These are influences on the urbanisation of micro-regions and major urban projects. Given the specific nature of each researched case, these influences need to be described in the registration phase and later evaluated comparatively.
- influences on the natural environment, ecology

The relationship of industry to the environment and the natural world in which it has developed has usually been aggressive. It took negative consequences and influences on the health of human beings to bring about the first safety measures, both in the area of the design of technological processes and, later, in the siting of industry in the environment. At this point of the analysis it is necessary to look for the parameters through which we can already trace planned concern for ecological issues, which appears relatively early even in Slovenia.

#### 4.3.3. *Industrialisation and shaping the identity of the environment*

The identity of the environment is shaped by those components of architecture which are tied to a definable area - geographically, culturally, economically, materially, even nationally and politically (P. Fister, 1993) - through various periods.

Industrialisation as a universal world phenomenon influenced interventions into the landscape and thus the shaping of environmental, regional identity. New types of building appeared, as did new transport possibilities - railways, cars and motorways and, later, air transport. All this has 'made the world smaller' and its consequences have threatened the identity of specific regions.

The building of the railway in Slovenia also indirectly meant the beginning of the intensive introduction of foreign influences which began co-shaping a new identity. Despite the relatively modest level of development of industry in the 19<sup>th</sup> century in Slovenia, it is still possible to talk about its influence on the shaping of the identity of the environment, which has continued to grow right up to the present day.

Attention needs to be drawn to several levels of environmental influence. The first took place through the expansion of industrial production, the building of factories and the development of a new section of society - the working class - and a new way of life, and the shaping of the environment for new conditions which differed from the conditions in which manufacturing workers or farmers in the countryside lived.

The next influence of industrialisation is the introduction of industrial products for construction, especially housing. This segment has probably had the most negative influence on the overall identity of Slovene regions. It was most marked after the Second World War. Its complexity and its distance from the current topic mean that it requires separate treatment.

In researching the influences of specific industrial sites on the identity of the environment, both negative and positive consequences must be analysed and in the evaluation phase presented in an integrated way.

## 5. Design of a methodology of evaluation

The basis of protection of the cultural heritage is evaluation. Evaluation is the category or procedure on which all subsequent conservation decisions depend, and from which all conservation measures derive (Pirkovic, 1993). The industrial architectural heritage is evaluated within a generally applicable system and criteria developed by the conservation profession. At the same time it is necessary to add those analytical parameters which derive from the specific nature of industrial architecture. To mention just the most evident: originality in tackling construction problems, use of up-to-date new materials, selection of location for industry, appearance in the environment.

J. Pirkovic states that ideally the same site should be evaluated three times by conservationists:

- first, when it is entered in the cultural heritage register;
- second, when it is systematically and comparatively evaluated along with other selected sites and entered in the monuments inventory;
- third, when proposals for conservation projects are prepared for it.

Given that I am researching the architectural segment of industrial heritage I shall present those criteria for the evaluation of architectural heritage which have been shaped by the conservation profession through the work of several authors and summarised in her master's thesis by M. Crepišek. These are artistic/aesthetic criteria, the criterion of rarity, the criterion of completeness, the criterion of typicalness, the criterion of age and originality, and the criterion of quality, which is relatively controversial because of the difficulty in determining value.

### 5.1. Registering heritage

The first stage of evaluation is therefore simply registering the site. This is the first sorting of heritage from non-heritage. The main properties of cultural heritage as opposed to non-heritage are shown through the following characteristics (Pirkovic, 1993):

- selected sites will through precise research offer important historical information;
- selected sites have, in addition to the values of age, rarity, state of preservation, state of threat, at least one of the values from the table *Evaluating cultural heritage* (Pirkovic, 1993);
- selected sites have at least one of the elements to which we can ascribe the properties of a monument.

#### 5.1.1. Environmental/planning evaluation

- selection of micro-location

Testifies to the relationship to the environment in which the site was placed. We distinguish between locations selected solely on the basis of utilitarian conditions and those selected in such a way as to adapt to the structure of the environment, both natural and built, or even subordinated to it. The latter is a rarity, but it is a sign of good environmental placement.

- appearance in the environment

Assesses the relationship of the site to the environment, its appearance and its importance in shaping the identity of the environment.

- completeness of the complex

Determines the completeness of the complex both spatially and contextually and formally, or the share of preserved essential elements (L. Lah, 1994).

- organisation of the complex

Analyses the spatial design, in accordance with the tracing of the dynamics of spatial development, which develops via designs adapted to compositional principles to designs completely subordinated to function in the 20<sup>th</sup> century.

- planning composition

Evaluates the artistic/aesthetic principles of the compositional design. Within the tracing of the dynamics of development this means evaluation within the framework of contemporary events in this field of urban development. It involves evaluation of the whole, or of those structures which derive from aesthetic/artistic design trends.

- functionality of design

Evaluates the success of functional design within the given compositional plan of a complex. This criterion is important but in many cases is difficult to evaluate properly because the original conditions have often already changed so much (installation of new equipment, change of function, etc.) that existing connections cannot be adequately analysed.

- environmental suitability

Determines the suitability of a given site or complex with regard to its ecological effects on the environment.

#### 5.1.2. Architectural/formal evaluation

- technological innovation

- Evaluates the site with regard to the level of innovation in the use of materials, the introduction of new construction principles and innovation in the manner of execution.
- virtuosity in the execution of constructions
- Assesses the level of creativity in the design and execution of constructions expressed through the courage of constructional designs e.g. the achievement of the greatest possible spans for supporting elements.
- execution of details
- Evaluates both the artistic/aesthetic appearance of details and their constructional role with regard to the material and know-how available in a given place at a given time.
- architectural composition
- Assesses artistic/aesthetic appearance and, in terms of tracing development, also adaptation to functionalist starting points in the design of sites.
- form/function
- Evaluates the level of connection or the relationship between the key parameters of designs. Is an important indicator of the dynamics of development of industrial sites.
- artistic/aesthetic assessment
- Actually a summary of the above criteria and assesses architecture or architectural elements on the basis of artistic/aesthetic criteria.

#### 5.1.3. *General criteria for the evaluation of the architectural heritage*

These are the evaluation criteria which are generally used by the profession and which are not included in the groups presented above. They include authorship, rarity and other criteria (Črepišek, 1991).

The analytical parameters of research presented and the criteria developed from them are a route to the design of a methodology for the evaluation of Slovene industrial architectural heritage. I believe that this methodology is designed in a way that will allow us to build on it and, through the protection and presentation of quality industrial architectural heritage, resist its destruction.

#### Draft scheme of parameters for the register form for industrial architecture

1. name of site, complex
2. address
3. branch of industry
4. current owner
5. former names of company, owners and investors
6. important later alterations (adaptations, extensions, alterations)
7. planners of the complex, buildings
8. contractors
9. history of the complex, context of historical development - summary
10. description of existing state - general
11. transport systems
12. power sources
13. analysis of architectural/spatial characteristics
  - A. characteristics of individual important facilities in the complex  
time of appearance, function, morphology, construction principles and special features, architectural elements and composition
  - B. characteristics of the complex as a complete production and spatial unit  
relationship between the morphology of the entire complex and function, analysis of spatial composition, semantic characteristics

- C. environmental characteristics
  - conditions which determined choice of location
  - influences of the complex on the spatial development of the micro- and macro-location
  - influences of the complex on the shaping of the identity of the environment
- 14. archives, sources
- 15. graphic and photographic documentation - supplement
- 16. date of visit
- 17. surveyor

Draft classification of industrial structures with regard to function:

- sites for the extraction of raw materials: – quarries
  - sand/gravel pits
  - collieries
  - oil wells
  - mines
  - saltworks
- electricity generating facilities:
  - power stations and heating stations
  - hydro-electric power stations
  - nuclear power stations
  - transformers
  - transmission networks
- water supply:
  - waterworks, pumping stations and dams
  - water towers
  - reservoirs
  - irrigation systems
  - canals
- production of products:
  - ironworks and steelworks
  - production of non-ferrous metals
  - metalworking industry
  - production and processing of non-ferrous minerals
  - construction of machinery
  - production and maintenance of vehicles
  - shipbuilding
  - production of electrical machinery and appliances
  - chemical industry and paper industry
  - glass and ceramics industry
  - textile industry
  - wood industry
  - leather and shoemaking industry
  - construction industry
  - food industry
  - livestock farming
  - tobacco industry
  - graphics industry
  - film industry
  - waste processing
- processing industry :
  - petrochemical industry and distribution
  - gasworks and gas pipelines
  - pharmaceutical industry
  - purification plants

- communications industry:
  - telephone and telegraph exchanges
  - radio stations
  - television stations
  - transmitters and repeaters
  - information technology
  - warehouses
- warehousing:
- residential areas directly linked to industrial areas:
  - owner's residence, administrative buildings
  - single-family workers' houses
  - apartment houses
  - supply facilities

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Mojca Guček

# Sv. Peter nad Dragonjo, p.c. Sv. Petra

## Posegi v cerkveni notranjščini in nova postavitve renesančnega oltarja sv. Petra

UDK 719+7.025.3/4:726.54:747(497.4 Sveti Peter)

**Ključne besede:** Oltar sv. Petra, cerkev sv. Petra, Krkavče, Istra, renesansa, barok, Samo Štefanac, Gotika na slovenskem, restavriranje, kopistika,

V podružnični cerkvi sv. Petra v vasici Sv. Peter nad Dragonjo v piranski občini so se ohranili štiri figurálni reliefi, med katerimi lahko spoznamo sv. Janeza Krstnika, sv. Pavla, sv. Petra in Madono z detetom. Vsi reliefi so izjemne kvalitete, na kar je prvič resneje opozoril S. Štefanac v svojem članku (*ZUZ, n. v., XXIX, 1993, 67-77*).

Prav zaradi kvalitete renesančne plastike, finančnih možnosti in želje po novi postavitvi oltarja v cerkvi je pristojni Medobčinski zavod za varstvo naravne in kulturne dediščine Piran v sodelovanju z Restavratorskim centrom Republike Slovenije začel s spomeniškovarstveno akcijo restavriranja, rekonstrukcije prvotnega stanja in prezentacije omenjenega renesančnega oltarja. Z obema varstvenima institucijama pa je strokovno sodeloval dr. Samo Štefanac s Filozofske fakultete, Oddelek za umetnostno zgodovino, ki je lahko svoja nova odkritja uporabil tudi v praksi. Našo idejo o ponovni združitvi posameznih reliefov v oltar in njegovi novi postavitvi v cerkvi so sprejeli tudi vaščani in pristojni župnijski urad iz Krkavč. Zato smo že na začetku spomeniškovarstvene akcije pripravili grafično in fotografsko predstavitev sestavljenega oltarja v cerkvi, tako da so si vaščani lažje predstavljali novi izgled oltarja, ki bo predstavljen na razstavi, nato pa ga bomo vrnili v cerkev.

Ob pripravi razstave Gotika na Slovenskem, ki je bila v letu 1995 v Ljubljani, je bil oltar prvič predstavljen kot celota, saj so bili na različnih koncih cerkve vzdani reliefi ponovno združeni (Katalog S. Štefanac 1995, kat. enota št. 97). Sv. Janez Krstnik in sv. Pavel sta bila po zadnji obnovi cerkve vzdana v steno ob obeh stranskih oltarjih. Relief sv. Petra je bil vzdian nad portal glavnega vhoda pročelja. Trikotno zaključen relief Madone z detetom je bil vzdian v steno nad vhodom v zakristijo. Njegova oblika naj bi posnemala trikotno atiko, ki je zaključevala nekdanji oltar. Atika pa je bila žal okrnjena, saj so trikotne stranske zaključke pred zadnjo vzdavo odrezali. Vse poškodbe ostenja, kjer so bili vzdani reliefi, je bilo treba zapolniti z novim ometom. Vaščani so zahtevali, naj relief sv. Petra nad glavnim vhodnim portalom zamenjamo s kopijo, zato sta bila narejena odlitka in nato kopija, ki smo jo takoj vzdali na mesto odstranjenega originala. Vmesne kamnite in bogato dekorativno obdelane pilastre renesančnega oltarja so vaščani shranili v cerkvi pod stopniščem, ki vodi na kor. Žal so se nekateri kosi obrob in zaključkov izgubili, uničili ali pa so bili morda tudi ukradeni, saj so bili kosi nekdanjega oltarja shranjeni v lopi za cerkvijo in tako dostopni

vsakomur. Del ornamentiranega zaključka, vzdanega v zid, ki poteka okoli cerkve, smo lahko sneli in ga uporabili pri sestavljanju oltarja.

Cerkev sv. Petra je v 60-ih letih doživela zadnje drastične posege; ti so močno okrnili in spremenili njeno notranjščino, ki je imela do tedaj kvalitetno baročno opremo. O tem nam poroča opis stanja pred odstranitvijo baročnih stranskih oltarjev. Ta opis žal ni datiran in ni signiran, ohranjen pa je kot arhivsko gradivo "Spomeniška kartoteka - Piran", dopolnjeno tudi s fotografsko dokumentacijo (fototeka št. neg. 1170, 1171, 1172, 1173, 1175, 1176a). Cerkev je imela takrat še tri baročne kamnite oltarje, glavnega, ki je bil postavljen v pravokotno zaključen prezbiterij, in dva stranska, ki sta stala v sredini severne in južne stranske stene. Glavni oltar s sliko *Marije z otrokom in tremi svetniki* je bil postavljen leta 1801. Oba stranska oltarja so v 18. stoletju prepeljali v cerkev sv. Petra iz neke kopsrke cerkve. Oba oltarja sta bila kamnita in po oblikovanju sorodna, imela sta po dva stebra iz črnega marmorja in oltarni sliki. Okvir za sliki so krasili kamniti ornamentirani elementi renesančnega oltarja. Oltarja bi lahko glede na ohranjene napise na eni od menz datirali v sredino 17. stoletja. S svojima menzama in stopnicami, ki so vodile do njiju, sta segala globoko v ladijski prostor. Cerkvena ladja je enoten, podolgovat, pravokoten prostor, ki je razmeroma preprost, morda celo neizrazit, saj je le v takem prostoru lahko prišla do izraza bogata baročna cerkvena oprema. Cerkev sv. Petra preseneča s svojo kvalitetno notranjščino in presega povprečnost vaških cerkva slovenske Istre. Oba stranska baročna oltarja sta bila odstranjena skupaj s stopniščem. Za cerkvijo so bili skladiščeni tudi številni kosi razrušenih stranskih oltarjev, s katerimi se bo treba ukvarjati v nadaljevanju te akcije. Stebra, ki nosita pevski kor, prislonjen k zahodni cerkveni steni, sta bila del nekdanjega stranskega baročnega oltarja.

Ker je bil verjetno renesančni oltar še pred baročno predelavo glavni in edini oltar, je bilo zanj treba najti v cerkvi najprimernejši prostor. Odločitev, da bo renesančni oltar vzdan v severno steno prezbiterija, nasproti vhoda v zakristijo, ima več razlogov. S tako postavitvijo se približamo nekdanji, morda prvotni postavitvi oltarja, obenem pa smo ovrednotili obstoječe stanje cerkve in stanje pred zadnjimi problematičnimi posegi ter ugotovili, da je treba "oropani" notranjščini vrniti kvaliteto. Vsekakor pomenita rekonstrukcija prvotnega stanja oltarja in njegova postavitve v cerkev konservatorski izziv, ki zahteva obravnavo ne le kvalitetne cerkvene opreme, temveč celote. Poseg preureditve cerkvene notranjščine v 60-ih letih je bil nedopusten konservatorski poseg, ki ni doživel nobenih sankcij, posledica pa je bila uničenje sakralnega spomenika. Obnova in prezentacija cerkvene notranjščine predstavlja nadaljevanje že začete spomeniškovarstvene akcije in zaključek konservatorskega dela, kar pomeni, da ji je možno s ponovno postavitvijo stranskih oltarjev vrniti kvaliteto. Zato je treba izdelati podrobnejšo dokumentacijo celotne cerkve, ki zajema arhitekturni posnetek, fotografsko dokumentacijo, pregled razpoložljive arhivske dokumentacije, in izdelati konservatorski program obnove in prezentacije cerkve.

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# Sv. Peter nad Dragonjo, Succursal Church of St Peter

## Interventions in the Church Interior and Re-erection of the Renaissance Altar of St Peter

**Key words:** Altar of St Peter, church of St Peter, Krkavče, Istria, Renaissance, Baroque, Samo Štefanac, Gothic in Slovenia, restoration, copyism

In the succursal church of St Peter in the little village of Sv. Peter over Dragonja (in the municipality of Piran), four figural reliefs have been preserved. They can be identified as St John the Baptist, St Paul, St Peter and a Madonna and Child. That all four reliefs are of exceptional quality was first properly noted in an article by S. Štefanac (*ZUZ, n. v., XXIX, 1993, 67-77*).

The quality of the Renaissance sculptures, the financial resources available and the wish to re-erect the altar in the church were the main reasons why the Regional Institute for Conservation of Natural and Cultural Heritage, Piran, in co-operation with the Restoration Centre of the Republic of Slovenia, began a monument protection initiative aimed at the restoration, reconstruction and presentation of the Renaissance altar's original condition. The two monument protection institutions were assisted by Ph D Samo Štefanac, an expert from the Department of Art History at the Faculty of Arts, who thus had the chance to put his new discoveries into practice. The idea to reassemble the individual reliefs in the altar and to erect it at a new location in the church was well received by the villagers and the responsible parish, Krkavče. We therefore began the monument protection initiative by preparing a graphic and photographic presentation of the re-assembled altar in the church, so that the villagers could see for themselves what the new altar would look like. The altar would first be presented in an exhibition and then returned to the church.

During the preparations for the *Gothic in Slovenia* exhibition, held in Ljubljana in 1995, the altar was presented as a whole unit for the first time. The reliefs, which had been built into different parts of the church, were assembled once more (Catalogue by S. Štefanac, 1995, catalogue no. 97). The reliefs of St John the Baptist and St Paul were built into the wall next to the two side altars after the most recent renovation of the church. The relief of St Peter was incorporated above the portal of the façade's main entrance. The triangular termination of the relief of the Madonna and Child was built into the wall above the entrance to the sacristy. Its form was to imitate the triangular attic which once enclosed the former altar. Unfortunately, the attic had been damaged because the triangular terminations were cut off prior to the last incorporation. The damage to the walls where the reliefs were removed had to be filled with fresh plaster. The villagers requested that the relief of St Peter above the main entrance portal be replaced with a copy and therefore a cast and then a copy

was made which was built into the location of the removed original. The Renaissance altar's intermediate, richly-decorated stone pilasters were kept by the villagers under the stairs which lead to the choir. Unfortunately, some pieces of the borders and terminations were lost, destroyed or perhaps even stolen because the pieces of the former altar were kept in a shed behind the church to which nearly everybody had access. We managed, however, to retrieve a part of the ornamented frame which was built into the wall surrounding the church, and to use it in re-constructing the altar.

The last drastic interventions in the church of St Peter, carried out in the 1960s, substantially changed and distorted the interior which had previously been able to pride itself on its high-quality baroque furnishings, as we learn from the description of the condition prior to the removal of the baroque side altars. Unfortunately, the description is neither dated nor signed. It is kept as archive material under "Monument protection card index - Piran" and is supplemented by photographic documentation (Picture library neg. nos. 1170, 1171, 1172, 1173, 1175, 1176a). At that time the church still had three baroque stone altars: a main altar, erected in the rectangular presbytery, and two side altars which stood in the centre of the northern and southern side walls. The main altar with a painting of the *Madonna and Child with three saints* was erected in 1801. Both side altars were brought to the church of St Peter from a church in Koper in the 18<sup>th</sup> century. They are both made of stone and are similar in design: each has two pillars made of black marble and an altar painting. The paintings were framed with ornamented stone elements from the Renaissance altar. Inscriptions preserved on the mensae indicated that the altars were probably erected in the mid-17<sup>th</sup> century. The mensae and the stairs which led to the altars extended far into the nave.

The nave of the church is a single, elongated, rectangular space which is quite plain, perhaps even characterless, because only such a plain space could accentuate the rich baroque church furnishings appropriately. The high quality of the interior of the church of St Peter is quite a surprise and it certainly exceeds the average level of village churches in Slovene Istria. Both baroque side altars were removed together with the stairs leading to them. Many pieces of the demolished side altars are still stored behind the church and will have to be dealt with when restoration continues. The pillars which support the choir, leaning against the western wall, were part of a former baroque side altar.

Since it is likely that prior to the baroque renovation the Renaissance altar was the main and only altar, the most suitable location for it in the church had to be determined. The decision to build the Renaissance altar into the northern wall of the presbytery, opposite the entrance to the sacristy, was made for a number of reasons. This arrangement is close to the former and perhaps original arrangement of the altar; we also evaluated the existing condition of the church and the condition prior to the most recent and questionable interventions, and decided that the original quality of the "deprived" interior should be reinstated. The reconstruction of the altar's original condition and its re-erection in the church are certainly a major challenge to conservators and require treatment not only of the high-quality church furnishings, but of the whole. The restoration works carried out in the church interior in the 1960s were an inadmissible conservation intervention for which no sanctions were imposed and which resulted in the destruction of a religious monument. The renovation and presentation of the church interior signifies that the monument protection initiative is still underway and that the conservation work is finished. This makes it possible to reinstate the quality of the interior by re-erecting the side altars. For this purpose detailed documentation of the entire church needs to be carried out, including architectural drawings, photographic documentation, research of the available archive documentation and elaboration of a conservation programme for the renovation and presentation of the church.

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Mateja Kavčič

# Restavriranje renesančnega oltarja iz Svetega Petra nad Dragonjo

UDK 719+7.025.3/4:726.54:747(497.4 Sveti Peter)

UDK 72.025.3/4:659.2:681.3

**Ključne besede:** Oltar sv. Petra, Krkavče, Istra, beneška renesansa, Pietro Lombardo, konserviranje, restavriranje, rekonstrukcija, računalniška simulacija.

## *Povzetek*

*Renesančni oltar Sv. Petra v podružnični cerkvi Sv. Petra nad Dragonjo je bil dolgo časa neopažen ter v petih stoletjih obstoja nekajkrat razrušen, po delih vzdian v cerkevna ostenja ali druge kompozicije ter prepuščen propadanju. V prispevku želimo ponazoriti postopek restavratorskega dela, ki smo mu pri delu z umetnostno dediščino zavezani in je poleg konserviranja ohranjenih reliefov zajel dopolnila večjih uničenih delov na reliefih ter rekonstrukcijo manjkajočih elementov oltarja. Arhitekturna študija rekonstrukcije oltarja se je oprla na umetnostno zgodovinske študije, primerjave s sočasnimi izdelki beneške delavnice Pietra Lombarda, fotodokumentacijo odstranjenih baročnih oltarjev, v katere so bili vgrajeni deli renesančnega oltarja, ter laboratorijske analize. Študija celotne kompozicije je bila izdelana s pomočjo računalniške tehnologije, ki nam je omogočila zvesto fotografsko predstavitev nameravanega posega. Po izdelavi kamnoseško klesanih rekonstruiranih delov smo oltar vrnili v cerkev Sv. Petra, kjer je vzdian v severno steno prezbiterija.*

**N**avzven skromna cerkev Sv. Petra in Pavla v Sv. Petru nad Dragonjo je na svoje umetnine opozarjala z nekaj reliefnimi skulpturami, vzdianimi na vhodni fasadi in v cerkveni ladji. Nanje je prva opozorila umetnostnozgodovinska stroka ter jih opredelila kot redke in izjemen kiparski izdelek zgodnje renesanse v slovenskem prostoru (Štefanac, 1993). Priprave na restavriranje oltarja so se pričele v letu 1995; nadzirala jih je strokovna komisija, ki se je morala odločiti o restavratorskem postopku. Ob prvem sestavljanju ohranjenih delov se je namreč izkazalo, da je manjkajoče arhitekturno ogrodje možno rekonstruirati na podlagi dokumentacije in analogij z originali. Pred posegom je bilo zato treba izdelati arhitekturne študije in vse raziskave, ki so predlagano rekonstrukcijo utemeljile.

V času, ko je nastajala študija dr. Sama Štefanca, so bili deli nekdanjega oltarja v razrušenem stanju, ohranjeni so bili le reliefi svetnikov Sv. Petra, Pavla, Janeza Krstnika ter Marije z detetom, vzdiani na različna mesta po cerkvi. Domneva, da so bili to deli nekdanjega glavnega oltarja, sloni na ujemanju ikonografije reliefov s patrocinijem cerkve in na podatku, da je bilo okoliško ozemlje v lasti koprške družine Vergerijev, ki bi utegnili biti naročniki oltarja (Štefanac, 1993). Podrobne primerjave reliefne plastike ter členitve arhitekturnih elementov so vzpostavile paralele z zgodnjo beneško renesanso ter dokazale izvor reliefov v delavnici Pietra Lombarda in njegovih sodelavcev. Delavnica je konec 15. stoletja izdelovala vodilna kiparska naročila v Benetkah, zato sodi nastanek oltarja Sv. Petra v čas od 1470 do 1490 (Štefanac,

1993, str. 74). Za načrtovanje rekonstrukcije manjkajočih arhitekturnih elementov so nam umetnostno zgodovinske usmeritve in primerjave služile kot dragocena izhodišča, s katerimi restavradorji pred začetkom restavratorskega postopka redko razpolagamo.

Cerkev v Svetem Petru nad Dragonjo je v preteklih stoletjih zaznamovalo nekaj obnov, ki se povezujejo tudi z usodo njenega renesančnega oltarja. Ob obnovi v 17. stoletju, za katero domnevamo, da je v celoti porušila predhodno manjšo cerkev z glavnim oltarjem vred, so bili v nov ladijski prostor postavljeni trije baročni oltarji. V stranska oltarja iz let 1670 in 1674 so bili vgrajeni tudi nekateri deli renesančnega oltarja. Na srečo je bila tik pred zadnjo obnovo izdelana fotodokumentacija baročnih oltarjev, ki jo je hranil Medobčinski zavod za varstvo naravne in kulturne dediščine v Piranu. Na njih so vidni vgrajeni arhitekturni elementi oltarja Sv. Petra ter njihova reliefna dekorativna obdelava. Drugi reliefi so bili vgrajeni v ostenja ladje (Sv. Pavel in Sv. Janez Krstnik), nad vhod v zakristijo (Marija z detetom) ter na vhodno fasado (Sv. Peter). Posledica ene od zadnjih obnov leta 1965, s katero so želeli povečati ladijski prostor, je bilo porušenje obeh baročnih oltarjev, vključno z renesančnimi elementi, ki so nezaščiteni obležali ob cerkvi ali bili vgrajeni v obodne zidove cerkvenega vrta.

V letu 1995 je Restavratorski center RS opravil fotodokumentacijo stanja ter demontažo ohranjenih delov renesančnega oltarja. Reliefi so bili sneti z ostenij ladje in vhodne fasade. Zaradi večkratnih prezidav so bili poškodovani, predvsem so imeli odkrušene najbolj izpostavljene dele, nosove, prste in attribute. Pozoren pregled površine je pokazal, da se je ohranilo na njih več ostankov pigmentov, ki bi bili lahko ostanki poslikav ali zlatenja. Relief Sv. Petra je bil zaradi svoje pozicije nad vhodom v cerkev edini površinsko povsem izpran. Ob prvem sestavljanju celote so bili razpolovljeni deli preklade in pilastrov povezani z nerjavimi sidri ter zlepljeni z epoksidnimi lepili. Izkazalo se je, da v celotnem arhitekturnem ogrodju manjkata dva bistvena dela, baza oltarja ter zaključek atike okrog reliefa Marije. V nadaljevanju postopka restavriranja se je bilo treba odločiti, do katere mere izdelati rekonstrukcijo in na kakšen način originalne elemente sestaviti v kompozicijo oltarja.

Strokovna komisija je odločila, da v skladu s konvencijami ohranjamo reliefe svetnikov v originalu, brez popraviljanja poškodb na figuraliki, razen na delih, kjer zaradi poškodb sestavljanje ne bi bilo možno. Ker je bilo ohranjenega dovolj dokumentarnega gradiva, smo se odločili za rekonstrukcijo manjkajočih delov arhitekturnega ogrodja - baze in atike. Domneve o morebitni pozlati reliefov so bile potrjene z laboratorijskimi analizami (Nemec, 1997). Dokazano je bilo, da je bil oltar nekdanj zlaten in kasneje tudi polihromiran, verjetno zaradi kasnejše obnove poškodovane pozlate (Nemec, 1997, str. 4). Ker ni bilo mogoče dokazati časa nastanka zlatenja, ki bi bilo lahko izvedeno v začetku ali pa dodano kasneje, prav tako pa ni bilo mogoče z gotovostjo določiti vseh zlatih oziroma polihromiranih ploskev, smo se odločili, da končna predstavitev celote ne bo v zlatu. Z računalniško simulacijo pa je bila izdelana študija zlatenja, kot gradivo in dokument preiskav, ki bo morda služil prihodnjim, tehnološko bolj izpopolnjenim restavratorskim metodam.

Postopek restavriranja in rekonstrukcije se je v nadaljevanju odvijal v treh sklopih:

1. Konserviranje originalov;
2. Sestavljanje razbitih elementov v celote in dopolnitev manjkajočih delov reliefov, ki omogočajo njihovo sestavljanje;
3. Rekonstrukcija manjkajočih delov arhitekturnega ogrodja oltarja.

Osrednjemu reliefu Sv. Petra je bilo treba dodelati bazo - prestol v profilaciji kanelur, katerih vrhnji del v višini 2 cm je bil še ohranjen, zato je bilo mogoče njihovo število in razporeditev zlahka dopolniti. Na novo smo izdelali vogalni zaključki oltarne preklade, na katero se je morala natančno prilagajati rekonstruirana atika. V atiki ob reliefu Marije smo zapolnili manjkajoče vogalne trikotnike ozadja. Reliefi so ostali brez atributov (Sv. Pavel je verjetno držal v roki meč, Sv. Janez Krstnik pa križ) ter s poškodbami na stopalih, rokah in obrazih. Tudi manjših detajlov rastlinskih dekoracij na pilastrih nismo dopolnjevali. Do-

lepljene pa so bile vmesne ploskve ravnega profila med stranskima pilastroma in reliefi, ki so bile verjetno ob vgradnji v baročne oltarje odklesane v debelini okoli 2 cm, s čimer smo pridobili originalno širino celotne kompozicije.

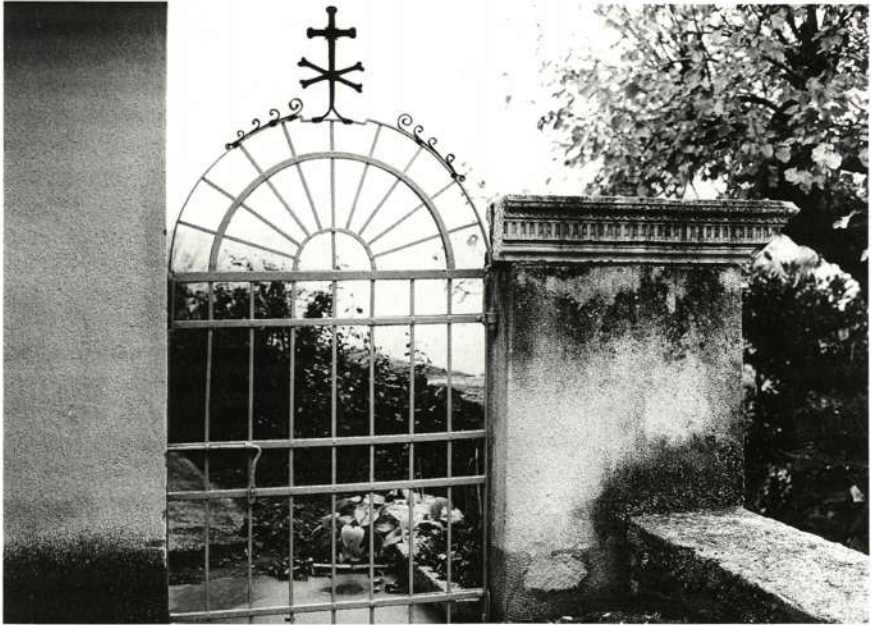
Arhitekturni problem rekonstrukcije oltarja je predstavljalo oblikovanje njegove baze ter zaključka atike, ki jima je bilo treba določiti ustrezno obliko, razmerja ter nadrobno reliefno členitev. Edini vir podatkov o manjkajočih delih oltarja so nam bile fotografije baročnih oltarjev iz leta 1963, narejene tik pred zadnjo obnovo cerkve in njihovim rušenjem. V študiji rekonstrukcije so nam bile te fotografije poleg umetnostnozgodovinskega gradiva (prim. Olson, 1992, str. 145) pomemben vir o oblikovanju detajlov na elementih, ki jih nismo našli v cerkvi ali njeni okolici. Podrobna obdelava baze ter njena profilacija v prepletu dveh trakov je razvidna na fotografiji oltarja Sv. Antona Padovanskega. Baza je bila vgrajena kot spodnji okvir slike, na njej pa sta na straneh stala oba pilastra z rastlinsko motiviko. Prav tako je na drugi fotografiji oltarja Sv. Barbare vidna atika z reliefom Marije, ki je bila vzdana v steno nad baročno kompozicijo. Podrobna obdelava je sicer slabše berljiva, vendar je mogoče razbrati tri stopnje profilacije - drobne kanelure ali zoborez tik nad reliefom, jajčni motiv v sredini ter zaokroženo profiliran zaključek. Naklon in dolžine je bilo mogoče zlahka določiti ob ostanku reliefa Marije, ki je v sredini še ohranil trikotno obliko. Razpon atike se je ujemal tudi z dolžino ohranjene preklade, ki jo je bilo treba sestaviti iz dveh kosov in ji domodelirati le zaključne vogale in stranske stranice.

Študija celote je bila izdelana s pomočjo računalniške fotografske simulacije, enako so bili pripravljene tudi podrobni načrti za kamnoseško izdelavo rekonstruiranih delov. Vse tri rekonstruirane dele - bazo in obe polovici atike - so izdelali v kamnoseški delavnici Restavratskega centra, kjer so za boljšo predstavo oblikovanja detajlov pripravili tudi študije v glini in kamnu. Problematika izbora ustreznega kamna, ki običajno spremlja restavratorska kamnoseška dela, nam tudi v tem primeru ni bila prihranjena. Oltar je izdelan iz istrskega apnenca homogene sestave. Enakega kamna seveda ni bilo mogoče dobiti, zato smo iskali najustrežnejši, na trgu dostopen približek in se odločili za nakup braškega kamna Adria Grigio. Po izvoru, strukturi in barvi je zelo podoben kamnu reliefov, njegova pomankljivost je le v temnejših žilah, ki pa so se na srečo pokazale le v izrezu rekonstruirane baze. Novi deli so za odtенок svetlejši od istrskega apnenca in se po tem tudi nazorno ločijo od originala. Kljub priporočilom ga nismo umetno patinirali, ker bo kamen s staranjem potemnel in bo razlika med rekonstruiranimi in originalnimi deli manjša. Zaradi teže in kompozicije oltarja, ki bi brez vsakršnih podpor preveč lebdel na steni, smo kot statično in hkrati likovno podporo izdelali preproste konzole, v istem kamnu kot vse nove rekonstruirane dele. Težo oltarja prenašajo v glavnem konzole, baza in preklada, sidrani v steno z nerjavečimi sidri. Reliefi so sidrani v steno z distančniki na vrhu ter zaliti z apneno malto. Debelina obstoječih ometov ni presejala 5 cm, zato so vsi deli plitvo vzdani.

Z vgradnjo oltarja v prezbiterij je cerkev pridobila novo, izjemno kakovost in poudarek v prostoru. Žal občasne nenadzorovane prenove cerkvene notranjosti vključujejo tudi menjave tradicionalnih materialov s cenenimi nadomestki, ki znižujejo vrednost sakralnega prostora. Zato je v prihodnosti z ustrezno obnovo treba doseči skladje interiera in ustvariti kakovosten prostor, v katerem bodo imeli njegovi najvrednejši elementi dostojno mesto in primeren poudarek. Pomen zgodnjerenesančnega oltarja zato predstavlja nadaljnji izziv za ureditev cerkvene notranjosti, ki je danes dokaj neugledna. V prihodnosti predvidevamo ureditev cerkvenega interiera ter rekonstrukcijo baročnih oltarjev, ki so žal po delih še vedno razloženi ob cerkvi.

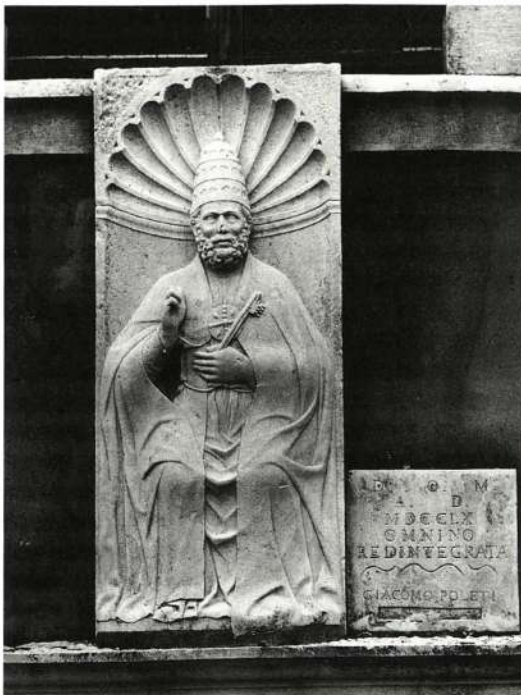
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Del oltarne preklade v zidu cerkvenega vrta; foto Valentin Benedik

A part of the altar lintel in the wall of the church garden, photo Valentin Benedik



Relief sv. Petra je bil vzidan nad glavnim vhodom v cerkev; foto Valentin Benedik

The relief of St Peter was incorporated above the church's main entrance, photo Valentin Benedik





Oltar med vgradnjo v severno steno prezbiterija, foto Mateja Kavčič

The altar during its incorporation into the northern wall of the presbytery, photo Mateja Kavčič



Kitanje fug na vzdani atiki oltarja, v sredini original reliefa Marije z detetom, zaključen z rekonstrukcijo jajčnega motiva, foto Mateja Kavčič

Filling the joints of the built-in attic of the altar, in the centre is the original relief of the Madonna and Child completed with a reconstruction of the egg motif, photo Mateja Kavčič



Klesanje rekonstruiranih delov arhitekturnega ogrodja, baza z motivom prepleta,  
foto Mateja Kavčič

Sculpturing the reconstructed parts of the architectural framework, the base with guilloche motif, photo  
Mateja Kavčič



Računalniška simulacija rekonstrukcije oltarja, avtor Rado Zoubek, akad. slik. spec.

A computer simulation of the reconstruction of the altar, made by Rado Zoubek, Academy trained painter, spec.

Mateja Kavčič

## The restoration of the Renaissance altar in Sveti Peter nad Dragonjo

**Key words:** St Peter's altar, Krkavče, Istria, Venetian Renaissance, Pietro Lombardo, conservation, restoration, reconstruction, computer simulation.

### Summary

*The Renaissance altar in the succursal church of St Peter in the village of Sveti Peter nad Dragonjo remained unnoticed for a long time. It was demolished several times during the course of its five centuries of existence, parts of it were built into the church's walls or incorporated into other compositions, other parts were left to decay. This article aims to illustrate the restoration procedures to which we are committed when working with art heritage. Besides conservation of the preserved reliefs, the restoration involved the completion of major demolished sections of the reliefs and the reconstruction of the altar's missing elements. The architectural study of the altar's reconstruction was based on art history studies; on comparisons with contemporary works produced by the Venetian workshop of Pietro Lombardo; on photographic documentation of the removed baroque altars into which parts of the Renaissance altar had been built; and on laboratory analyses. The study of the entire composition was elaborated with the aid of computer technology which enabled us to produce a faithful photographic presentation of the planned intervention. After stonemasons made the reconstructed parts, the altar was returned to the church of St Peter and is now built into the northern wall of the presbytery.*

Though quite plain on the outside, the church of SS. Peter and Paul in the village of Sveti Peter nad Dragonjo attracted attention because of its works of art, including some relief sculptures which are built into in the eastern façade and into the nave of the church. The first to draw attention to them was an art historian who identified them as rare and exceptional early Renaissance sculptural works in the Slovene lands (Štefanac, 1993). Preparations to restore the altar started in 1995; they were supervised by a committee of experts which was responsible for making decisions on the restoration procedure. When the first preserved parts were reassembled it became evident that the missing architectural framework could be reconstructed on the basis of the existing documentation and through comparison with the original. Therefore, prior to the intervention, architectural studies had to be made and research undertaken to substantiate the proposed reconstruction. At the time Dr Samo Štefanac wrote his study, some parts of the former altar lay in ruins and only the reliefs of St Peter, St Paul, St John the Baptist and the Madonna and Child, built into different sections of the church, were preserved. The assumption that they were actually parts of the former main altar was based on the similarity between the iconography of the reliefs and the church's patrocinium and also on the fact that the surrounding land once belonged to the Vergeri family from Koper, who might have commissioned the altar (Štefanac, 1993). Similar comparisons of relief sculptures and the articulation of the architectural elements established parallels with early Venetian Renaissance art and confirmed

the reliefs to have originated in the workshop of Pietro Lombardo and his assistants. In the 15<sup>th</sup> century this workshop created the principal sculptures commissioned in Venice, therefore, the origin of the altar of St Peter can be dated some time between 1470 and 1490 (Štefanac, 1993, p. 74). In the planning of the reconstruction of the missing architectural elements, art history orientations and comparisons provided us with a precious basis, something that is rarely available to restorers prior to the actual restoration procedure.

The church in the village of Sveti Peter nad Dragonjo underwent several renovations in past centuries which can also be associated with the fate of its Renaissance altar. During the restoration in the 17<sup>th</sup> century, precipitated by the presumed total destruction of this small church (including its main altar), three new baroque altars were installed in the church's new nave. Some parts of the Renaissance altar were built into the side altars dated 1670 and 1674. Fortunately enough, prior to the last renovation, photographic documentation of the baroque altars was carried out; the documentation is kept by the Inter-municipal Institute for the Protection of Natural and Cultural Heritage, in Piran. The documents reveal built-in architectural elements of the altar of St Peter and the decorative treatment of the reliefs. Other reliefs were built into the walls of the nave (St Paul and St John the Baptist), above the entrance to the sacristy (Madonna and Child) and into the eastern façade (St Peter). One of the last renovations, undertaken in 1965 and aimed at enlarging the nave, resulted in the destruction of both baroque altars, including the built-in Renaissance elements. The pieces were left lying unprotected beside the church or were built into the perimeter walls of the church's garden.

In 1995, the Restoration Centre of the Republic of Slovenia carried out photographic documentation of the existing condition and removed the preserved parts of the Renaissance altar. The reliefs were taken down from the walls of the nave and the eastern façade. They had been damaged by repeated rebuilding, with the noses, fingers and attributes - the most exposed parts - being especially chipped. A careful examination of the surface revealed various fragments of pigments which might be remnants of painting or gilding. Due to its position above the entrance to the church the relief of St Peter was the only one with a completely washed-out surface. The first step in re-composing the altar in its entirety was to join the halved parts of lintels and pilasters with stainless anchors and glue them together with epoxy glues. This procedure revealed that two essential elements were missing from the entire architectural framework: the altar's base and the termination of the attic around the relief of the Madonna. Before continuing the restoration procedure the scope of reconstruction had to be decided upon as well as the method of assembling the original elements in the altar composition.

In accordance with the applicable conventions, the committee of experts decided to preserve the reliefs of the saints in their original condition without repairing the damage to the figural elements, except in those parts where the damage would prevent re-assembly. Because sufficient documentary material was preserved we decided to reconstruct the missing parts of the architectural framework - the base and the attic. Laboratory analyses (Nemec, 1997) confirmed our assumption that the reliefs had been gilded. It was established that at some point the altar had been gilded and later also polychromed, probably as a result of a later renovation of the damaged gilding (Nemec, 1997, p. 4). Since it was not possible either to accurately date the time of gilding - it may have been executed initially or added later - or to establish all the fields which had been gilded or polychromed, and we decided that the final presentation of the altar in its entirety should not be gilded. With a computer simulation a study of the gilding was elaborated as material and documentation of the executed research. This may prove useful for future renovation with technologically more advanced restoration methods.

The restoration and reconstruction procedure was further carried out in three major phases:

1. Conservation of the original parts;

2. Assembly of the broken elements into wholes and completing the missing parts of reliefs to make assembly possible;

3. Reconstruction of the missing parts of the altar's architectural framework.

The central relief of St Peter had to be completed with a base - a throne with profiled fluting. Since 2 cm of the top section of the fluting were preserved it was not difficult to establish the number and arrangement of the grooves and complete them. The corner terminations of the altar lintels were re-made because the reconstructed attic had to fit exactly onto them. Next to the relief of the Madonna in the attic the missing corner triangles of the background were filled out. The reliefs remained without their attributes (St Paul most likely held a sword in his hand, St John the Baptist, a cross) and the damage to the feet, arms and faces were not repaired. Furthermore, minor details of the vegetal ornamentation on the pilasters were not completed. On the other hand, the intermediate fields of the flat profile between the side pilasters and the reliefs were completed - 2 cm were probably cut off when they were built into the baroque altars. As a result the original width of the entire composition was re-established.

The key architectural problem of the altar's reconstruction was how to shape its base and the termination of the attic. It was indeed necessary to determine suitable forms, proportions and detailed relief articulation for them. The only source of information on the altar's missing parts was the photographs of the baroque altars made in 1963, taken immediately before the last renovation of the church was executed and the altar destroyed. For the study of the reconstruction, in addition to the art history material (e.g. Olson, 1992, p.145), these photographs were an important source for the shapes of details in those elements we did not find in the church or its environs. A detailed treatment of a base and its profiling with two interlaced bands is discernible in the photography of the altar of St Anthony of Padua. The base was incorporated as the painting's lower frame with two pillars with plant motifs, one at either side of the base. Similarly, another photograph - of the altar of St Barbara - revealed an attic with a relief of the Madonna built into the wall above the baroque composition. Though it is hard to make out the detailed treatment, three phases of profiling can be seen: tiny fluting immediately above the relief, an egg motif in the centre and an integrated profiled termination. The inclination and length could easily be determined from the remnant of the relief of the Madonna which had preserved its triangular form in the centre. The attic's span also corresponded with the length of the preserved lintel which had to be reassembled from two pieces and of which only the final corners and sides had to be remodelled.

The study of the whole was elaborated with the aid of photographic computer simulation and further used to prepare detailed plans for the sculptural execution of the reconstructed parts. All three reconstructed parts - the base and both halves of the attic - were made in the sculpture workshop of the Restoration Centre. In order to obtain a clearer idea of how to shape the details, a clay-and-stone model was made in the workshop. Another issue we had to face was what kind of stone to use - a decision from which no restorer of stonework can escape. The altar is made of Istrian limestone of a homogeneous composition. Since it was not possible to obtain the same kind of stone, we searched for the most suitable similar stone available on the market and selected Adria Grigio stone from the island of Brač. With regard to origin, structure and colour it is very similar to the stone used for the reliefs and its only flaw is its darker veins which fortunately show only in one section of the reconstructed base. The new parts are slightly lighter than the Istrian limestone and in this aspect differ visibly from the original. Contrary to certain advice we decided against artificial ageing because the stone is certain to turn darker with the course of time and the difference between the reconstructed and original parts will gradually decrease. As a consequence of its weight and composition, in the absence of additional support the altar would give the im-

pression of hovering in front of the wall. Therefore, from the same stone we used for all new reconstructed parts, we made simple brackets functioning simultaneously as static and graphic supports. The principal weight of the altar is carried by the brackets, the base and the lintel, which is anchored into the wall with stainless anchors. The reliefs are anchored into the wall with separators at the top and covered with lime mortar. The thickness of the existing plasters did not exceed 5 cm and therefore all parts were built in with little depth. Building the altar into the presbytery gave the church an exceptional, new quality and an emphasis on space. Unfortunately, occasional unsupervised renovation work on the church's interior also meant that traditional materials were replaced with cheap substitutes, thus reducing the intrinsic value of this religious building. In the future, any appropriate renovation must aim at achieving a harmonious interior and creating a high-quality space, in which the most valuable elements will occupy a suitable place and be appropriately emphasised. The significance of the early Renaissance altar therefore presents a further challenge – the arrangement of the church's interior which today is rather plain. In the future we plan to arrange the church's interior and to reconstruct the baroque altars which are still lying beside the church.

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Ivan Bogovčič

# Konserviranje in prezentiranje arheoloških ometanih zidov

“Suha” metoda odstranjevanja humusa in drugih nečistoč

UDK 7.025.3/.4:691.5+692.2

UDK 719:903/904

**Ključne besede:** Restavratorske tehnike, ometi, zidovi, čiščenje, arheologija, prezentacija.

## *Povzetek*

*Številna arheološka nahajališča s prezentiranimi ometanimi ostanke zidov ponujajo skoraj enak videz. Ponavadi se pri konserviranju in kasneje prezentiranju izgubi velik del “mehkega” tkiva, ki se nahaja na zidovih - to so ometi. Gre za neposliskane ali minimalno dekorirane omete, za katere pri prezentaciji praviloma ni zadostnega posluha. Taki ometi so skoraj brez izjeme, v celoti ali delno, zapisani izginotju.*

*Ti zidovi so praviloma sanirani po predhodnem temeljitem izpiranju humusnih in drugih nezaželenih sestavin v zidovih. Izpiranje najprej odplavi krhko tkivo nato pa še trdne ostanke ometov.*

*Na lokaciji Tonovcovega gradu nad Kobaridom smo preizkusili novo metodo, ki jo v nasprotju s prejšnjo “mokro” imenujemo “suha” metoda.*

## Uvodne misli

Temeljni problem, ki ga je moč zaznati pri konserviranju in nato pri prezentiranju arheoloških zidov, je premajhna pozornost od tega gradiva. Končni rezultat te nepozornosti je ponovna pozidava zidov (do določene višine), po navadi z močnimi cementnimi maltami in v tako polikanem videzu, da od nekdanje izkopanine, ki je imela svojo historično in tehnično vrednost, ostane bore malo ali skoraj nič. Kvečjemu maketa v naravni velikosti.

Pri konserviranju ostalin, zlasti še v našem klimatskem okolju z razmeroma bogatimi padavinami in velikimi temperaturnimi razponi, naletimo na vrsto težav, ki pri realizaciji posegov “izsilijo” neustrezne rešitve. Ena takih rešitev je izpiranje zidov z obilo vode, celo pod močnim pritiskom. Kaj s tem dosežemo?

V sebi smo zakoreninili prastrah pred humusnimi ostanke, pred vegetabilnimi ostanke, pred “potujočimi” topnimi solmi in podobnimi nevšečnostmi, ki so se v stoletjih nabrale na ostalinah pod rušo. Vse naštetu sodi v vrsto “sovražnikov” arheološke in druge kulturne dediščine. Vendar, ali je nujno vselej uporabiti agresivne metode, ki dostikrat povzročijo še hujšo škodo, kot bi jo denimo storilo manjše občasno izsoljevanje.

Obiskal sem kar nekaj prezentiranih arheoloških lokacij, ki so učinkovale preveč izumetničeno, da bi zadovoljile strokovnjaka, željnega doživeti historično vrednoto, ali denimo prou-

čevanja. Večinoma so to toge zabetonirane mase, ki nimajo veliko skupnega z rezultati vztrajnega minucioznega arheološkega dela. Žal.

V tako konserviranje in prezentacijo je vloženo premalo strokovnega truda in znanja. Morda se prehitro zadovoljimo z ugodnejšimi, a cenenimi rešitvami, čeprav je moralno in strokovno gledano izguba originalne substance v takih primerih prevelika in nedopustna!

Zadnje čase se srečujemo še z zniževanjem strokovne ravni izvajalcev. Tudi to se dogaja predvsem zaradi navidezno cenejšega dela. Za varovanje in ohranjanje spomenikov velja enako kot za druge dejavnosti - zaradi neponovljivosti izgubljene dediščine pa morda še bolj - da se materialno cenejše rešitve ne obrestujejo, pač pa prej ko slej maščujejo. Zadnja leta se trudimo z gradbenima šolama iz Ljubljane in Maribora izboljšati strokovnost gradbenikov na srednji stopnji (zidarjev, tesarjev, kamnosekov, črkoslikarjev, slikopleskarjev in gradbenih tehnikov) z uvajanjem posebnega programa usposabljanja za delo na objektih kulturne dediščine. Upati je, da bomo pridobili prepotrebne ustrezno šolane strokovnjake, ki bodo znali in hoteli razvijati strokovni duh tudi v praksi.

### “Suha” metoda konserviranja arheoloških zidov in ometov

Morda ni naključje, da se s temi problemi in iskanjem ustrežnejših rešitev ukvarjamo konservatorji-restavratorji likovne dediščine oziroma konservatorji-restavratorji slikarji. V vsakodnevni praksi se slikarji srečujemo s problemom praviloma poslikanih ometov, ki so z gradbenega vidika varovalo zidne strukture, z likovnega vidika pa pogosto okras teh zidov. Verjetno je prav v tem bistvo razhajanja z drugimi kolegi v odnosu do ometanih površin. Gradbeniku (in mnogim arhitektom) je to zgolj zaščitni plašč, ki ga je treba občasno zamenjati. Pri arheoloških ometanih zidovih je to problematično. Ohraniti moramo celovito najdbo z vsemi prvotnimi sestavinami. Slikarjev odnos je v tem primeru razumljivejši, saj mu ometi služijo praviloma kot podlaga za likovno podobo. Če hoče ohraniti likovno sporočilo, mora najprej poskrbeti za njen nosilec, torej omet.

Arheološki zidovi so po zaključenem izkopavanju še vedno močno kontaminirani z različnimi sekundarnimi sestavinami, ki lahko kasneje na že prezentiranem gradivu povzročajo poškodbe. V izogib takim nevšečnostim je treba te sestavine v čim večji meri odstraniti. Vendar ne po vsej sili in za vsako ceno!

Kot smo že ugotovili, so tovrstne ostanke (humus) praviloma izpirali z močnimi vodnimi curki, ki so odplaknili ne le nezaželene snovi, temveč tudi nežnejše zidne substance, kar ometi nedvomno so.

Dostikrat so poškodovano zidovje po temeljitem dokumentiranju razložili in potem s stabilnejšimi sredstvi spet (na podlagi dokumentacije) pozidali. Verjetno ni treba posebej poudariti izgube, ki je nastala pri takih postopkih na nežnejšem gradivu (ometi, vezivna malta). Slednje je v celoti izginilo. “Meso” je šlo v pogubo, ostalo je le “okostje”, ki so ga zapolnili z novim, resda trpežnejšim (?), a neavtentičnim “mesom”.

### Zasnova in potek del po “suhi” metodi

V izogib taki skrajnosti je bila zasnovana “suha” metoda. Temelji na sesanju neželenih snovi s pomočjo navadnih gospodinjskih sesalcev, ki ne smejo biti premočni, sicer bi utegnili poškodovati nežnejše dele ometov. Seveda je treba pred sesanjem ustvariti ustrezne pogoje za izpeljavo postopka. Ne sme priti do premikov v zidni strukturi, treba je preventivno utrditi odstopajoče dele ometov in nezaželene snovi osušiti. Stabilnost vezivne malte v tej fazi niti ni tako pomembna.



Celoten poseg sestoji iz naslednjih postopkov:

- priprava delovišča s potrebnimi zavarovanji
- izbor in priprava materialov
- preventivno utrjevanje odstopajočih delov originalnih ometov (obšivanje, mikroinjektiranje, zalivanje,...)
- točkovno povezovanje/utrjevanje (zlepljanje) labilnih kamnitih sestavin in večjih odstopajočih kosov ometov
- odstranjevanje vidnih delov koreninskih ostankov
- sesanje suhih humusnih ostankov
- korekture položaja zlepljenih kamnov
- globinsko fugiranje, s hkratno vgradnjo cevki za mikroinjektiranje (po potrebi)
- večfazno mikroinjektiranje
- strukturno utrjevanje ometov in kamnin (opek...) z ustreznimi utrjevalnimi sredstvi
- obdelava poškodovanih ometanih površin z ustreznim novim dekorativnim ometom (prezentiranje)
- površinska zaščita zidov z biogenimi in hidrofobnimi premazi
- dokumentiranje postopkov.

## Na kaj moramo biti pozorni

Temeljni princip je uporaba originalu čim bolj sorodnih snovi. V celoti to seveda ni mogoče. Tako smo za točkovno zlepljenje kamnov in delov ometov uporabili trpežno sintetično dvokomponentno (epoxy) smolo, ki ni povratna oziroma ni z lahkoto razgradljiva. Vendar je uporaba močnih (a žal praktično nepovratnih) lepil neizogibna, sicer bi med delom prišlo do popuščanja lepil in s tem do nezaželenih premikov v zidovih. Smolna masa (lepilo + polnilo) se nanaša v globino, tako zagotovimo, da ta mesta po končani prezentaciji ostanejo skrita očem pod novimi ometi. Pri nanašanju poskrbimo tudi za vnos čim manjših količin, ki še zadoščajo namenu. Postopek je sicer suh, vendar je priporočljivo uporabiti vrsto smole, ki lepi na vlažno površino (prisotnost kapilarne ali/in kondenzne vlage v kamninah).

Opozoriti velja na biološke ostanke (alge, mahovi, plesni...), ki so v mirujoči obliki prisotni na takih ostalinah in jih je, brez škode za originalne sestavine ometanih zidov, praktično nemogoče odstraniti v celoti. Zato pri delu uporabljamo razkuženo vodo. Dodamo ji razkužilo, ki ne sme biti agresivno do predmeta obdelave in do okolja, pa vendar mora vsaj zavirati razvoj organizmov. Sredstvo dodajamo tudi vodi, ki jo uporabljamo zgolj za vlaženje ali mokro odstranjevanje umazanije, ko ta postopek pride na vrsto po opravljeni "suhi" fazi.

Pri nekaterih postopkih konserviranja in zlasti pri prezentiranju ometov smo uporabili gašeno apno. Priporočljivo je staro gašeno apno, ki pa ga je težko dobiti. Zadovoljimo se torej s kvalitetnim vsaj šest mesecev starim gašenim apnom. Uporabljamo ga v mikroinjekcijski mešanici (zalivanje odstopajočih kosov ometa, mikroinjektiranje sredice zidov) kakor tudi za pripravo vezivnih malt, malt za fugiranje ter pripravo "dekorativnih" ometov (to so ometi, s katerimi estetsko zapolnimo tiste površine, s katerih je odpadel originalen omet).

Za pripravo mikroinjekcijske mase uporabljamo ustrezne mešanice kakovostnega gašenega apna, mlete rdeče breče ter dodatek emulzije sintetičnih smol, ki služi kot plastifikator in vezivo. Injekcijske mešanice so namenjene zlasti utrditvi in medsebojni povezavi nežnih struktur malt in ometov. Ne morejo pa utrditi zidov za morebitne kasnejše obremenitve. Mikroinjekcijskim mešanicam moramo dodati ustrezen fungicid, ki bo varoval organske sestavine v času sušenja mase pred napadom mikroorganizmov.

Eno od izhodišč obravnave ostalin ometanih zidov je njihova celovita zaščita in zavarovanje/prezentacija v čim bolj neokrnjenem stanju (izvzeti so smiselni dodatki, ki povečajo estetsko

vrednost in pričevalnost ostalin). Zato je treba stremeti k temu, da ne obremenjujemo originalne substance z novimi težkimi zidavami. To je mogoče doseči na dva načina. En način je nadgrajevanje z lahkimi materiali, ki se morajo po temeljnih izhodiščih stroke opazno razlikovati od originala. Drugi način je izdelava nosilne konstrukcije za nadgradnjo, ki je lahko v celoti skrita, delno vidna ali v celoti vidna. Vidne dele konstrukcij je mogoče barvno nevtralizirati oziroma jih uskladiti z okoljem.

## Regulacija obiskov

Težji problem predstavlja konserviranje in prezentiranje pohodnih površin. Tla so včasih dokaj dobro ohranjena, zlasti če so to mozaične ali njim podobne površine. Primer plastovitega estriha v cerkvah na Tonovcovem gradu pa je svojevrsten strokoven problem, kajti prišlo je do razplastitve in do usedanja humusnih ostankov v tako nastali vmesni (vodoravni) prostor. V ta prostor so se zalezle še koreninice, ki so razplastitev estriha še povečale. V takem primeru je mogoče delno (suho) odstranjevanje humusa in koreninic ter mikroinjektiranje vmesnega prostora med plastmi. Žal je postopek odstranjevanja koreninic zelo zahteven in ga ni mogoče izpeljati v celoti, ker se poškodujejo (zdrobijo) posamezne plasti estriha. Ostanke koreninic in humusa skušamo imobilizirati zaradi preprečevanja njihove aktivnosti.

Občutljive pohodne površine zahtevajo ustrezno regulacijo obiskov v objektih. Dostopnost obiskovalcev se omeji z usmerjanjem obhoda in z izgradnjo (po možnosti transparentnih) mostovžev, ki omogočajo vsestranske poglede na prezentiran objekt, a ga hkrati varujejo. Občutljive površine naj bi bile dostopne izjemoma, pod določenimi pogoji le strokovnjakom (ustrezna obutev, izogibanje najbolj ogroženim delom...).

## Zaščitni premazi

Posebno poglavje v sistemu varovanja takih objektov predstavljajo zaščitni premazi. Ponavadi je to hidrofobiranje tistih površin, ki so podvržene meteornim vplivom (padavine, agensi...) in izvedba biocidnih premazov, ki površine ščitijo pred razvojem živih organizmov, ki bi kvarno vplivali ali celo ogrožali obstanek objekta. Premazi morajo biti učinkoviti, a hkrati okolju čim bolj prijazni (samorazgradljivi...). To je pomembno zlasti zaradi nenehnega obnavljanja premazov v ustreznih časovnih intervalih

## Estetska obdelava

Estetska obdelava dekorativnih ometov je pomembno dejanje. V ta namen lahko prilagodimo sestavo ometov in jih ustrezno površinsko obdelamo. Pri sestavi izbiramo pravšnje peščene agregate in dodatke, pri površinski obdelavi pa se odločamo med glajenjem in strganjem povrhnjice (kot dvema skrajnostma). Za določitev sestave novih ometov sta pomembni izhodišči sestava in videz originalnih ometov. Vendar moramo stremeti tudi za tem, da morebitne nekakovostne sestavine izločimo. Praviloma uporabljamo materiale iz okolja, kjer je objekt nastal. Kar se tiče površinske obdelave ometov, je treba upoštevati dejstvo, da se nove površine razlikujejo od starih. Zaradi staranja uporabljenih gradiv in drugih vplivov se bodo zgodile določene spremembe (rumenenje, temnenje), ki bodo ublažile začetni surovi videz novih ometov.

V izjemnih primerih je mogoče ali potrebno uporabiti tudi postopek patiniranja. Tak primer je "suhozid", del zidu pri spodnjem objektu, ki smo ga okrepili s fugiranjem, a smo

dodano vezivno malto "obarvali" (zamaskirali) z oprhom suhe zemlje (prahu), ki je omilila presvetel ton nove malte. Vendar je treba tako posetje dodatno utrditi z ustreznim sredstvom, ki ga varuje pred izpiranjem.

## Sklepne misli

"Suha" metoda odstranjevanja humusa in drugih neželenih sestavin v ostankih (ometanih) zidov na arheoloških lokalitetah se je izkazala za prijazno metodo, ki maksimalno ohranja originalno substanco ostalin. Tudi s finančnega vidika tak poseg, ob dobri organizaciji dela, vsekakor odtehta vložena sredstva.

Poglavitno je, da tako obdelano gradivo ne običi na tej točki, marveč se mora ves poseg prezentacije čim prej končati. Le tako lahko z gotovostjo rešimo vse pričevalne originalne sestavine objekta ter jih ohranimo v občudovanje sodobnikom in zanamcem.

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“Suhozid” pri spodnjem objektu, na katerem smo opravili preizkus metode, v fazi točkovega lepljenja kamnov in odstranjevanja humusa.

“Dry wall” of the lower structure, where the testing of the method was carried out, in the stage of point binding of stones and humus removal.



Točkovno lepljenje kamnov v globini fug.

Point binding of stones in the depths of the grouts.



Sesanje humusnih in drugih nezaželenih ostankov iz zidovja z gospodinjskim sesalcem.

Suction of humus and other undesirable residues from the walls using household vacuum cleaner.



Odstranjevanje ostankov korenin z lesnimi svedri in dleti.

Removal of root residues using wood drills and chisels.



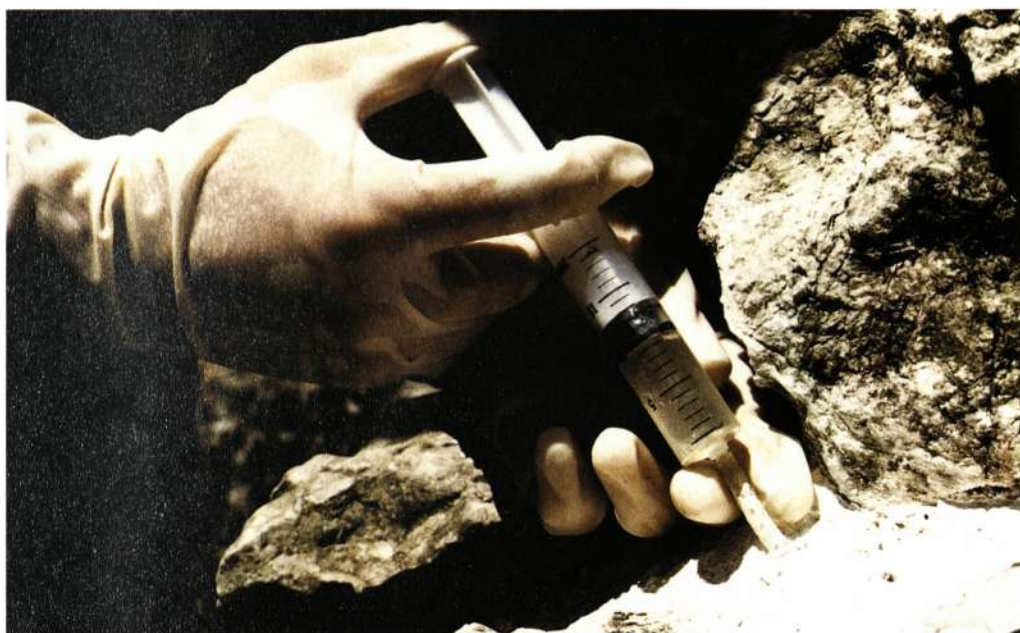
Zavarovanje občutljivih ostankov estriha s filcem, med delom na zidovih in ostanku oltarne menze.

Protection of delicate parts of screed between the part in the walls and the remains of altar mensa using felt.



Poizkus utrjevanja ostankov originalnih ometov z utrjevalnim sredstvom za peščenjak.

Attempt to reinforce the remains of the original plasters using reinforcing material for sandstone.



Poizkus mikroinjektiranja sredice zidu (po potrebi) z redko epoksidno smolo.

Attempt at microinjection of wall core (if necessary) using thin epoxy pitch.

Ivan Bogovčič

# Conservation and presentation of archaeological rendered walls

“Dry” method for removal of humus and other impurities

**Key words:** Restoration techniques, plasters, walls, cleaning, archaeology, presentation

## **Abstract**

*Many archaeological sites with presented remains of rendered walls offer an almost identical appearance. Usually, the conservation and subsequent presentation cause a major part of the “soft” tissue on the walls, specifically the plaster, to disappear. This involves non-painted or minimally ornamented plasters for which there is a generally insufficient response in presentation. These plasters are almost without exception, entirely or partly doomed to destruction. In principle, the walls are restored after a careful cleaning of humus and other undesirable substances. First the brittle tissues, then the solid remains of plaster are cleaned.*

*The new method, which is called the “dry” method as opposed to the previous žwet’ method, has been tested on Tonovec Castle, located above Kobariid.*

## Introduction

The basic problem of the conservation and subsequent presentation of archaeological walls is insufficient regard for these walls. This lack of attention results in re-rendering the walls (to a certain height), generally by applying strong concrete mortar, in such a way that the former excavation with its historical and technical value becomes unrecognisable. It stands only as a life-size model.

The conservation of remains meets with numerous problems, particularly in Slovenia’s climate of plentiful rainfall and distinct temperature differences, which cause projects to be executed through the “enforcement” of unsuitable solutions. One such solution is to clean the walls with a substantial amount of water, even under high pressure. What is accomplished by doing that?

Humus, vegetal remains, “mobile” soluble salts and similar nuisances - for centuries accumulated on the remains under the turf - represent a deeply rooted fear. All these are considered “enemies” of archaeological and other cultural heritage. However, is it absolutely necessary to always apply aggressive methods, which often cause more damage than the minor periodic removal of salts?

I have visited several presented archaeological sites, and they appeared too artificial to satisfy an expert anxious to experience historical value or eager to examine it. In most cases they are rigid masses covered with concrete, which, unfortunately, have no similarities with the results of persistent and scrupulous archaeological work.



Such conservation and presentation does not involve sufficient professional effort and knowledge. Perhaps we are too quickly satisfied with inexpensive yet inferior solutions, although from the moral and professional aspect, the loss of the original substance in such cases is extensive and intolerable!

In addition, we have recently been facing a decline in the professional level of the contractors. The main reason for this is also the seemingly cheaper execution of work. The fact that more inexpensive solutions do not pay, but rather backfire sooner or later, applies to the protection and conservation of monuments, as well as to other activities – perhaps even more so on account of the uniqueness of the lost heritage. In recent years we have been striving, in co-operation with the schools for construction in Ljubljana and Maribor, to increase the knowledge of construction workers educated at the secondary school level (bricklayers, carpenters, stonecutters, sign painters, painters and construction technicians) by introducing a special training programme for work on cultural heritage structures. Hopefully, this will result in all too necessary, suitably trained professionals, who will be able, as well as willing, to develop a professional approach also in practice.

### “Dry” method of conservation of archaeological walls and plasters

It may well not be a coincidence that these problems are addressed, and more suitable solutions are sought by the conservationists / restorers of fine arts heritage and the conservationists / painter restorers. Everyday experience presents the painters with the problem of painted plasters, which to the constructor represent protection for the wall structure; but from the artistic aspect, often serve as decoration. Indeed, different aspects are possibly the main disagreement between colleagues in the rendered surfaces approach. A constructor (and many an architect) views a rendered wall only as a protective coating which needs to be replaced occasionally, and this is problematic with respect to archaeological rendered walls since the entire find, with all original components should be preserved. In this case, a painter's attitude is more understandable since, to him, plasters serve as a foundation for an artistic image. In order to preserve the artistic message, the supporting surface, namely plaster, has to be protected.

After an excavation has been completed, the archaeological walls are still heavily contaminated with various secondary components, which could later, when the material is already presented, cause damage. To avoid such problems, as many of these components as possible should be removed. However, not by force or at any cost.

As previously established, such residues (humus) have been cleaned off using strong jets of water, which clean not only the undesirable substances but also the softer substance of the wall, and plasters are certainly included in this category.

The damaged walls were taken apart several times, after detailed documentation, and then rebuilt with more permanent products (on the basis of the documentation). There is no particular need to mention the damage to the soft substances (plasters, bonding mortar) resulting from this type of process, they disappeared completely. The “flesh” was destroyed, what remained was the “skeleton” which was filled with new, more durable (?) but not authentic “flesh”.

### Concept and work procedure according to the “dry” method

The “dry” method has been designed to avoid such extremes. It is based on the suction of undesirable substances using household vacuum cleaners, which should not be too powerful or else the softer parts of the plaster could be damaged. Suitable conditions for carrying out

the procedure have to be set up prior to starting the suction. There should be no displacement in the wall structure. Preventive measures for the reinforcement of loose parts of the plaster should be undertaken and the undesirable substances dried out. At this stage the stability of bonding mortar is not so relevant.

The entire project consists of the following procedures:

- preparation of the working place with necessary safety measures
- selection and preparation of the materials
- preventive reinforcement of loose original plaster parts (binding, microinjection, pouring, ...)
- point binding / reinforcing (sticking) of unstable stone components and larger pieces of loose plaster
- removal of visible root residues
- suction of dry humus residues
- correction of the position of bound stones
- deep grouting with simultaneous installation of tubes for microinjection (if necessary)
- multi-phase microinjection
- structural reinforcement of plaster and rock (bricks,...) using suitable reinforcement products
- treatment of damaged rendered surfaces with suitable new decorative plaster (presentation)
- surface protection of walls by means of biogenic and hydrophobic coatings
- documentation of the procedures

## Components requiring attention

The method is based on the principle of applying substances related to the original, however, this is not entirely feasible. Thus, to point bind stones and parts of plaster, the durable synthetic binary (epoxy) pitch, which is not reversible and not easily decomposed has been used. Nevertheless, the application of strong (and unfortunately irreversible) adhesives is unavoidable since their lack might cause slackening and consequently undesirable displacements in the walls. Binder (adhesive + filler) is depth applied, thus ensuring that the spots remain invisible under the new plasters after the completed presentation. The application requires a minimal input of the substances, which is sufficient for the purpose. The procedure is dry but the application of such pitch used for sticking to moist surfaces (presence of capillary or/and condensed moisture in rocks) is recommended.

Special attention must be paid to biological residues (algae, moss, mould) which are inactively present on the remains and are practically impossible to be entirely removed without damage to the original components of the rendered walls. Therefore, disinfected water is used for the operation. A disinfectant which should not harm the treated item or the environment but should at least hinder growth of the organisms is added. The product is also added to water used only for moistening or for the wet removal of dirt, when carrying out the procedure after a completed “dry” phase.

Some processes of conservation and particularly plaster presentation use slaked lime. Old slaked lime is recommended but as it is difficult to obtain, at least six month old quality slaked lime must suffice. It is used in the form of a microinjection mixture (pouring loose parts of plaster, microinjecting the wall core) as well as for preparation of bonding mortar, grouting mortar and “decorative” plaster (plaster which is applied for aesthetic purposes to the surfaces which have lost the original plaster).

The preparation of the microinjection paste requires an appropriate mixture of slaked lime, ground red breccia and an additive of synthetic pitch emulsion, which serves as a plasticiser and binding agent. The injection mixtures are designed for the reinforcement and interconnection of soft mortar and plaster structures but they cannot reinforce the walls for possible

later burdening. During the period when the paste is drying up, an appropriate fungicide should be added to the microinjection mixtures to protect organic substances against invasion by micro-organisms.

One of the bases for dealing with the rendered wall remains is their complete protection and preservation/presentation in the most authentic state possible (with the exception of practical additions which increase the aesthetic and historical value of the remains). Therefore, we should strive not to burden the original substance with heavy new masonry. This can be achieved in two ways; one is superstructure, using light materials, which should differ visibly from the original, according to the basis of conservation science. The other possibility is to make a supporting construction for superstructure, which can be entirely concealed, or partly or entirely visible. Visible parts of the construction can be neutralised in terms of colour or blended with the environment.

### Regulation of visits

Conservation and presentation of walking surfaces is more problematic. In some places the floor is well preserved, particularly the mosaic or similar surfaces. A special professional problem is the example of screed in the churches of Tonovec Castle with the separation of layers and the sedimentation of humus residues into the resulting space (horizontal) between the layers. Small roots also grew into this space, which only increased the separation of screed layers. In cases like this, a partial (dry) removal of humus and small roots is possible as well as microinjection into the space between the layers. Unfortunately, the process of root removal is extremely difficult and cannot be fully performed since the individual layers of screed can be damaged (crumbled). In order to render the root and humus residues inactive we try to immobilise them.

The delicate walking surfaces require appropriate regulation of site visits. Visitors should have limited access, which is achieved through directing the route and constructing passages (transparent, if possible), thereby enabling an all-round view of the presented structure and protecting it at the same time. Access to the delicate surfaces should be an exception, granted to experts under certain conditions (suitable footwear, avoiding the most endangered sections, etc.).

### Protective coverings

A special chapter of the protection system for such structures deals with protective coverings. Usually, it involves water repellent treatment of the surfaces which are affected by weather (precipitation, agents, etc.), and application of biocide coverings which protect the surface from the development of live organisms which would mar or even damage the structure. The coverings should be effective but also environmentally friendly (self-degradable, etc.). This is important particularly in view of continual re-applications of the coverings in appropriate periods.

### Aesthetic component

The aesthetic treatment of decorative plasters is an important task and for that reason the plaster composition can be adjusted and subjected to suitable surface treatment. The composition requires the choice of proper sand aggregate and additives while the surface treat-

ment requires the choice between polishing and scraping the surface layer (representing two extremes). What is significant for determination of the new plaster composition is the composition and appearance of the original plasters. However, the elimination of components of poor quality should be a priority. As a rule, the materials originating from the surroundings of the structure are used. The surface treatment of plaster should consider the fact that the new surfaces are different from the old ones. On account of the ageing of the materials used and other influences, certain changes will occur (yellowing, darkening) to tone down the initial unrefined appearance of the new plasters.

In some exceptions, the process of patinating can or should be used. One example is "dry wall". Part of the wall on the lower structure has been reinforced by grouting, and the added bonding mortar has been "coloured" (disguised) by powdering it with dry soil (dust) thus toning down the colour of the new mortar which had been too light. The powdering should be additionally reinforced using appropriate product to protect it from washing out.

## Conclusion

The "dry" method of removal of humus and other undesirable components in the remains of (rendered) walls located on archaeological sites has turned out to be a friendly method which preserves the original substance of the remains to the maximum possible extent. The procedure is also financially rewarding, provided it is well organised.

Above all, material treated in this way should not be left unexplored since the whole process of presentation should be completed as quickly as possible. Only in this way can it be ascertained that all original historical components of the structure are conserved and preserved so that our contemporaries and our descendants may admire them.

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Marko Butina

## Ob posegu...

Odlomki iz delovnega gradiva: "Oljno slikarstvo in konserviranje ter restavriranje oljnih slik na platnu"

UDK 7.025.01

UDK 7.025.3/.4:174

**Ključne besede:** Teorija restavratorstva, restavratorski postopki, restavratorska etika, dokumentiranje.

### *Povzetek*

*V članku sem poskusil na kratko povedati čim več o manj znanih straneh restavratorskega dela - o etiki našega poklica, o komunikaciji in skupnem delu z osebami (lastniki oz. skrbniki objektov posega, konservatorji in kustosi, drugimi restavratorji...), ki kakorkoli vplivajo na objekte našega dela, o skrbi za dokumentiranje našega dela in nazadnje še o enem vidiku restavratorskega dela (ki sodi sicer bolj v domeno znanstveno raziskovalnega dela, česar se restavratorji ne zavedamo dovolj) - o možnostih tehnološkega pregledovanja objektov restavriranja, ki jih lahko opravi restavrator sam.*

*Vsak restavratorski (konservatorski) poseg je dvojen. Na eni strani je fizično delo na objektu restavriranja - snemanje slike iz okvirja, čiščenje lica in hrbtna, utrjevanje, podlepljanje z novim platnom, izravnavanje slikovne površine, retuširanje, lakiranje..., na drugi strani so segmenti, ki prav tako vplivajo na poseg in ga tudi določajo. Poenostavljeno jih lahko ločimo v več skupin: v restavratorsko etiko, v metodiko posega na komunikacijski ravni - kontakti z naročnikom, komisije in konsultacije, analize in poskusi na objektu restavriranja, in ne nazadnje v skrb za dokumentacijo.*

### Kontakti z naročnikom in restavratorska etika

Lastnik ali varuh umetnine je redkokdaj kompetenten za odločanje, kakšna oblika in stopnja intervencije je potrebna. Slikar konservator restavrator<sup>1</sup> je zato dolžan strokovno svetovati lastniku oz. varuhu, kaj šteje za pravilen potek postopka.

Če misli restavrator dela prevzeti, mora sliko pred začetkom obravnave preiskati, stanje pa sporočiti lastniku ali varuhu še pred začetkom dela.

Potreben je dogovor o odgovornosti obeh strank. Običajna oblika je pogodba, v kateri so navedeni predvideni postopki, honorar<sup>2</sup> in okvirna dolžina časa, potrebnega za poseg. Višina plačila za opravljen poseg mora obsegati strokovnost, zahtevan čas za delo, plačilo stroškov materiala in težavnost posega.

V teku restavratorskega dela lahko naletimo na težave, ki podaljšajo rok. O tem mora biti lastnik ali varuh sproti obveščen.<sup>3</sup>

V primeru težav strokovne narave je treba sliko (lahko tudi v sodelovanju z drugimi restavratorji ali ustanovami) dodatno pregledati in (če je treba) spremeniti ali dopolniti predvideni poseg. Lastnik oziroma naročnik temu načelno ne bi smel oporekati. Če pa se lastnik ali varuh posvetuje s kakim drugim restavratorjem, naj prvi tega ne razume kot nezaupanje in naj se s tem strinja.

Razumljivo je, da restavrator napoti stranko k drugemu strokovnjaku, če delo ni iz njegovega ožjega področja. Delitev honorarja je sprejemljiva takrat, kadar temelji na dejanski uslugi, delu in odgovornosti.

Vendar ni moralno, če restavrator kolegu prevzame stranko.

Odnosi s posrednikom, naročnikom posega ali lastnikom slike restavratorju ne smejo narekovati načina posega.

Teoretično so za restavratorja vse slike enake. Vrednost in kvaliteta slike ne smeta vplivati na kvaliteto obravnave slike in posega.

Do neke mere je restavrator dolžan garantirati kvaliteto svojega dela, vendar je v celoti težko odgovarjati za rezultate posega, saj so ti odvisni od vrste med seboj povezanih pogojev, na katere velikokrat nimamo vpliva – stalnost temperature, količine vlage v zraku, plinov v zraku, nekaterih reakcij, ki jih ni moč predvideti, obnašanju uporabljenih materialov izven karakteristik, kot jih je navedel proizvajalec...

Najboljša garancija je, da restavrator predpiše okolje, v katerem naj bo slika.

Če je bilo okolje vzrok poškodb, potem je treba najprej odpraviti vzroke, ki so jih povzročili (n. pr. previsoko vlago ali temperaturo).

V primeru sprememb na sliki, ki so (tudi po restavratorjevem mnenju, ne samo po mnenju imetnika ali naročnika) nastopile prežgodaj po posegu, je restavrator moralno dolžan sliko popraviti.

Pri restavriranju slik se zgodi, da restavrator ugotovi ali odkrije podatke, ki so zanimivi za umetnostno-zgodovinsko vedo ali potrjujejo avtorstvo slike. Vendar plačane ekspertize ne sodijo v restavratorjev delokrog, saj marsikdaj povzročijo različne interese in so v nasprotju s poklicno etiko, razen v primeru, ko je restavratorja za to pooblastila ustrezna ustanova.

Restavrator tudi ne more finančno oceniti umetnine, razen kadar ga za to pooblasti ustrezna ustanova. Za to so poblašteni uradni cenilci.

Danes vemo, da je restavriranje in konserviranje umetnin posel, ki zahteva obširno izobrazbo in veliko spretnosti. Restavrator dela na delih velike kulturne in zgodovinske vrednosti in pomena, kar zahteva poleg znanja močan čut za moralno odgovornost.<sup>4</sup>

Restavratorsko delo ima v sebi dvojnost. Je znanstveno in je umetniško. Delamo na terenih in v ateljeju. Posegi so si podobni (po pristopu in organizaciji), hkrati pa se med seboj razlikujejo (metode, postopki in materiali). Trebna je upoštevati dokumentarno in zgodovinsko vrednost slike in treba je upoštevati estetiko. Včasih smo konservatorji, včasih pa restavratorji.<sup>5</sup>

Praviloma ne bi smeli dajati prednosti nobeni splošni usmeritvi, ne glede na vrednost slike, velikost posega, prezentacijo ali željo imetnika oz. naročnika posega. Za restavratorja je velikokrat težja odločitev, ali naj sliko konservira ali naj jo restavrira in kdaj naj se restavracija konča kot pa poseg sam.

Vsaka obravnava in poseg zahtevata od restavratorja upoštevanje estetske, zgodovinske in fizične integritete slike. Potrebna je natančna preiskava za kasnejše obravnave – posege, vendar le v okviru poklicne usposobljenosti in pripomočkov. Izvaja naj se vedno le taka obravnava, ki je najprimernejša za ohranitev slike.

Restavrator se mora zavedati svojih sposobnosti. Nekateri restavratorji so bolj slikarsko spretni, drugi so močnejši v tehnologiji, tretji so dobro podkovani v umetnostni zgodovini, četrti so malo vsega... skratka, tudi med restavratorji so velike razlike. Idealnega restavratorja, ki bi v sebi združeval vse to, ni.

Do pred kratkim (in še danes) je za "dobrega restavradorja" (pri oljnem slikarstvu) veljal samo dober retušer, ki se je znal živeti v avtorja in dobo in je s podobnimi materiali in podobno tehniko kot avtor samo preslikal poškodovane dele slike. Zdaj vemo, da je pomembno tudi tisto, kar je skrito pod barvo. Zato ni nič hudega, če tudi pri obravnavi slik pride do delitve dela in en restavrador utrjuje barvne plasti in jo podleplja, drugi, ki je boljši retušer, pa jo retušira.

Seveda restavrador pri tem sliko bolj ali manj spremeni. Zato mora pri postopku uporabiti princip reverzibilnosti - izogibati se mora uporabi materialov, ki bi pri kasnejši odstranitvi lahko ogrozili obstoj originala. Z drugimi besedami, delati mora s takimi materiali, ki se dajo zlahka odstraniti, ne da bi se pri tem spremenila originalna sestava in videz slike.

Res je, da se v praksi tega načela ne moremo vedno držati. Restavrador je večkrat pred odločitvijo, ali naj dela z materiali, ki se kasneje ne bodo dali odstraniti (ker je sliko možno ohraniti samo na tak način), ali naj jo pusti, kakršna je.

Restavrador bi moral načeloma spremljati konservirano oziroma restavrirano sliko tudi po posegu, že zato, da lahko ob eventualnih škodljivih spremembah takoj ukrepa in tudi zato, da vidi, kje je delal napake, da jih drugič ne ponovi.

Restavrador mora poznati in upoštevati zakon o varstvu naravne in kulturne dediščine.

## Komisije

Če je poseg službene narave oz. če je slika kulturni spomenik ali del večjega spomeniško zavarovanega kompleksa, se ogled in dogovor o nameravanem restavratsko-konservatorskem postopku opravi v prisotnosti komisije.

Komisijo skliče imetnik oz. naročnik. V komisiji morajo biti imetnik ali naročnik (ni rečeno, da je imetnik zmeraj tudi naročnik), izvajalec (restavrador) in odgovorni (običajno umetnostni zgodovinar) konservator s področnega zavoda za varstvo naravne in kulturne dediščine.

Kadar izvajalec posega (pri posegih službene narave) ni kompetenten za tovrstne dogovore, mora biti prisoten nekdo iz službe, ki ima pooblastila za dogovarjanje.

Komisijo po potrebi razširimo na več sodelujočih, še posebej če je slika, ki jo bomo delali, del večjega projekta oz. večjega restavratsko-konservatorskega posega ali če se v zvezi s sliko pojavijo problemi zaradi katerih je potrebno sodelovanje specializiranih strokovnjakov. Na podlagi širšega spektra dognanj je nato lažje določiti način obravnavanja.

V komisiji lahko sodelujejo strokovnjaki za določena časovna obdobja, za avtorje, za vrste slike, za določeno ikonografijo, za grboslovje, za stare jezike itd. Če se pojavijo problemi tehnične narave, je treba v komisijo pritegniti strokovnjake za tehnologijo, kemijo, les, stare obrti, itd.

Komisija se sestaja na lokaciji objekta ali v ateljeju (če je slika prenesena s prvotne lokacije). Potrebna sta vsaj dva sestanka - prvi pred začetkom posega in drugi pri kolavdaciji (prevzemu slike po posegu), lahko pa jih je po potrebi tudi več (v primeru nepredvidenih momentov ali zaradi pomembnosti posega).

Komisija se na prvem sestanku dogovori o nameravanem postopku, sklepi komisije se zapišejo in so zavezujoči tako za imetnika-naročnika kot za izvajalca restavratsko-konservatorskega posega.

## Konsultacije

Konservator restavrador mora znati ponuditi najboljši postopek za obdelavo umetnine, ki ga dopuščajo okoliščine, in mora poznati postopke in materiale, ki se pojavljajo na tržišču. Nujno je sodelovanje s kolegi in dodatno izobraževanje, če si prizadevamo za čim višjo strokovno

usposobljenost in znanje o ohranjanju umetnin ter za razvoj stroke sploh. Nihče, ki se ukvarja z restavracijami, ne more pričakovati, da je dovolj seznanjen z vsemi starimi in novimi materiali, preiskavami, analizami, posegi, dognanji.

Zato se (v vsakodnevni praksi in kadar naleti na strokovne težave) povezuje s kolegi, ki imajo na tem ali podobnem področju več izkušenj. Veliko poklicnih izkušenj prinaša v restavracijski timski delo, kjer istočasno dela ekipa več restavracijev in drugih strokovnih delavcev, kar nudi široke možnosti izmenjave mnenj in strokovnih nasvetov. Sodelovanje različnih strokovnjakov (interdisciplinarnost) postaja vse večja zahteva stroke, čeprav še vedno ne poteka, kot bi morala.<sup>6</sup>

## Dokumentiranje

Vsako fizično poseganje v umetnine zahteva temeljito dokumentacijo, ki sestoji iz natančno popisane stanja pred začetkom obravnave in opisa nadaljnjih postopkov in intervencij. Dokumentacija je nujni sestavni del vsakega konservatorsko restavracijskega posega in je dokument o stanju nekega dela - slike pred posegom, o samem posegu na sliki in zapis stanja po opravljenem posegu.

Iz dokumentacije mora biti razvidno vse o uporabljenem postopku in uporabljenih materialih. Dokumentacija mora vsebovati tudi podatke o programu posega ter o pogodbah in finančni problematiki posega. Dokumentacija je zapis o stanju slike. Je zapis o postopku. V kolikor bo na restavrirani sliki čez čas potreben nov poseg, bo pomagal naslednjemu izvajalcu restavracijskega posega, ker je iz nje vidno originalno stanje slike, uporabljeni postopek in materiali ter je na podlagi tega možno izbrati drugačno, bolj primerno rešitev.

Je vir za proučevanja postopkov, metod in materialov. Uporabimo jo lahko pri izobrazbi restavracijskih kadrov.

Vendar restavracijski svojega dela še vedno ne dokumentiramo dovolj. Nekaj zaradi nas samih, ki se pomena dokumentacije v celoti ne zavedamo, nekaj zaradi preobremenjenosti z delom, nekaj zaradi tega ker dokumentacija stane. Še posebno slabo stanje je z dokumentiranjem pri restavracijskih, ki delajo na privatnem sektorju. Vendar problematika dokumentacije ni nova.<sup>7</sup>

Zadnje čase se obseg dokumentacije večja. Mislim, da ne zaradi višje zavesti o nujnosti dokumentacije, temveč zaradi razvoja tehnologije (video, barvno fotokopiranje, računalništvo, računalniški sistemi in računalniške obdelave podatkov ter povezave, ki jih zdaj hite vzpostavljati v vseh državnih službah).

Zagotavlja nam pravno varnost (pri morebitnih sporih z naročnikom - lastnikom).

### a. Vrste dokumentacije:

Restavracijsko dokumentacijo v grobem ločimo na naslednje osnovne vrste:

- pisna dokumentacija
- grafična dokumentacija
- fotodokumentacija
- materialna dokumentacija
- filmska in video dokumentacija
- računalniška dokumentacija

*Pisna dokumentacija:* Sliko je treba pred postopkom pisno dokumentirati, še posebej, če je pomembna ali če je del večjega restavracijskega posega. Pisna dokumentacija je osnovna in najbolj pogosta, vendar velikokrat ni dovolj nazorna, zato jo običajno dopolnimo in kombiniramo z vizualno dokumentacijo. Za osnovno dokumentacijo je treba zapisati vsaj ime in



priimek avtorja ter leto nastanka (če so podatki znani), tehniko, mere, stanje slike, lastnika oziroma naročnika, lahko pa tudi datum prevzema slike, oddaje slike, lokacijo slike. Poleg tega sodijo med pisno dokumentacijo še dokumenti o prevozu, zavarovalne police, zapisniku, arhivski podatki.<sup>8</sup>

*Grafična dokumentacija:* Sliko je treba pred postopkom grafično dokumentirati, še posebej, če je pomembna ali če je del večjega restavratorskega posega.

Med grafično dokumentacijo sodijo tehnične risbe v merilu, skice, sheme, grafikoni, diagrami in tabele. Pri grafični dokumentaciji je možno pokazati stanje slike pred posegom (grafični prikaz slike, grafični prikaz slike z vrisanimi mehanskimi poškodbami, s preslikanimi mesti, postopke med posegom in stanje po posegu.

Grafična dokumentacija podpira in razlaga pisno dokumentacijo.

Risbo je treba narisati (prerisati s fotografije ali originala) - ali prostoročno ali s pomagali (z episkopom, z osvetljevalno mizo ali prek okenske šipe ali od zadaj osvetljenega stekla s fotografije oziroma fotokopije, s PVC folijo (ki jo položiš na sliko in nanjo z alkoholnim flomastrom izrišeš linije ter nato folijo na beli podlagi fotografiraš, ali direktno iz nje fotokopiraš na fotokopirnem stroju za velike formate, ali ročno).

Zdaj je to možno narediti z uporabo računalnika. Računalniška tehnika in tudi tehnika reproduciranja sploh (tiskalniki, vse boljši in boljši fotokopirni stroji), ki je zelo napredovala, nam zdaj omogoča tudi vključevanje barve (kar se je do danes običajno reševalo z grafičnimi simboli in legendami, ki so simbole pojasnevale) in vključevanje variant iste risbe, ki pa jo lahko različno obravnavamo, tako da se mi zdi, da se možnosti grafične dokumentacije šele prav začenjajo.

*Fotodokumentacija:* Sliko je treba pred postopkom zmeraj fotografsko dokumentirati, posebej še, če je pomembna ali če je del večjega restavratorskega posega. Čeprav je fotodokumentacija nujna, ne sme biti amaterski izdelek, temveč je veliko bolje, da jo izdela profesionalni fotograf. Vendar izjeme potrjujejo pravilo - na terenu ali kadar se mudi, ne bomo iskali profesionalca, temveč bomo fotografirali sami, z aparatom, ki nam je dosegljiv.

Zaželenih je čim več posnetkov za dokumentacijo slike in njeno evidentiranje, za dokumentacijo restavratorsko-konservatorskega postopka in ne nazadnje tudi zaradi možnih zapletov pravne narave (kraja, neizpolnjevanje pogođb, pravde...).

Zaradi razvoja tehnike se je tudi fotodokumentiranje zelo razvilo. Poleg klasične črno-bele tehnike imamo zdaj še možnosti barvne fotografije, diafotografije (ki je pomembna tudi zaradi možnega objavljanja) in fotografije pri različnih osvetlitvah (rentgen, infra, ultravijolična), ki nam pomagajo predvsem pri določanju preslikav in ki sodijo deloma v domeno raziskav.

Obvezna je barvna fotografija celote lica, od kvalitete slike in naročnika pa je odvisno, ali boš fotografiral tudi hrbet slike (zaradi slepega okvirja, stanja okvirja in stanja slike pred restavracijo oz. konservacijo, morebitnih zapisov avtorja, slike, zapisa avtorja eventualno že izvršene restavracije ali konservacije, nalepk ali insignij ustanov ali bivših lastnikov slike) in zanimive detalje. Kadar se za sliko predvideva postopek podleplenja z novim platnom, je fotografiranje hrbta obvezno.

Zaradi možne objave iz umetnostnih, zgodovinskih ali restavratorsko-konservatorskih in drugih namenov je zaželen tudi diapozitiv, ki je dosti bolj primeren za pripravo za tisk kot fotografija.

Od kvalitete slike in problematike posega ter naročnika je odvisno, ali boš fotografiral pri ultravijolični svetlobi, infra svetlobi in z rentgenskimi žarki.

Ločimo v glavnem dva osnovna načina fotodokumentacije: črno-belo (pankromatsko) fotografiranje in fotografiranje v barvah. Črno-belo fotografiranje je bolj dokumentarne narave,

z razvojem in večjo dostopnostjo pa se je zdaj uveljavilo tudi barvno fotografiranje, ki črno-belo izpodriva.

Vedeti je treba, da uspešno fotografiranje slike lahko opravi samo profesionallec, kvalificiran in opremljen (dober fotoaparati, luči, studio) za to dejavnost.

*Materialna dokumentacija:* Sliko je treba pred postopkom materialno dokumentirati, še posebej, če je pomembna ali če je del večjega restavratorskega posega. S slike se lahko vzamejo vzorčni delci originalnega materiala (originalno platno, originalno platno s preparaturo, vezivom, barvno plastjo, zaščitnim lakom).

Materialna dokumentacija sledi dvema ciljema. Kot prvo - je del dokumentacije o posegu, tehniki in materialih slike, ki je bila v restavratorsko-konservatorski obravnavi. Kot drugo, naj bi se ti materialni vzorci vključili v sistematičen pregled (karto Slovenije) z oznako materialov, ki so se v določenem časovnem obdobju uporabljali. Na podlagi materialnih ostankov in njihovih analiz ter na podlagi reproanalize tehnike avtorjev bi lahko točno določili njihovo tehnologijo in vrsto uporabljenih materialov in tako dobili pomembne napotke za možne konservatorsko-restavratorske posege.

*Filmska in video dokumentacija:* Sliko lahko pred postopkom (ali med njim in po njem) posnamemo na film ali video, še posebej, če je slika pomembna ali če je del večjega restavratorskega posega. Glede na razvoj tehnike<sup>9</sup> in vse nižje cene filmskih in video kamer to ni več tako drago, je pa lahko dragoceno - posebej za pedagoške namene in za prezentacijo opravljenega dela.

*Računalniška dokumentacija:* Je v bistvu kooperativna z vsemi zgoraj naštetimi tehnikami, saj se lahko tako pisna, kot vse zgoraj naštete vizualne dokumentacije vnesejo kot računalniški zapisi, ki jih nato računalniško obdelujemo in kombiniramo med seboj.

Posebej dragoceni bodo računalniki postali, ko bodo povezani v enotno mrežo, tako da bo restavrator lahko dobil vso razpoložljivo dokumentacijo o neki sliki ali objektu, ne da bi vstal iza računalnika. Z računalnikom se da barvno sliko (skenirano risbo, fotografijo ali že posnet digitalni zapis) spremeniti v črtno risbo, na sliki (skenirani risbi, fotografiji ali na že posnetem digitalnem zapisu) simulirati retušo, rekonstruirati manjkajoče dele, delati prostorske simulacije - slike postavljati v obstoječo arhitekturo ali dele opreme (n. pr. oltarne slike v oltarje), delati variante barvnih študij, skratka vsi načini dokumentiranja se lahko združujejo, kombinirajo in po mili volji prenašajo. Računalniška dokumentacije je vsekakor najbolj obetavna od vseh načinov, čeprav drugih ne bo mogla nadomestiti v celoti.

## **b. Poenotenje dokumentacije oz. načina dokumentacije**

Dokumenacija v Sloveniji ni poenotena, čeprav so bili že taki poskusi. Oddelek za restavratorstvo pri Zavodu SR Slovenije za spomeniško varstvo (sedaj Restavratorski center Republike Slovenije) je že leta 1976 za potrebe službe izdelal več konkretnih obrazcev. Nekatere od njih tamkajšnji restavratorji še vedno uporabljamo v modificirani obliki.<sup>10</sup>

V Restavratorskem centru Republike Slovenije je razvit in že narejen računalniško dokumentarni program COINE, narejen na sistemu podatkovnih baz, ki naj bi (z vstavljanjem podatkov, obdelavo podatkov in možnostjo računalniških povezav) zapolnil to vrzel in v prihodnje omogočil restavratorjem enotnost in dostopnost vseh dokumentarnih podatkov.

## **c. Pregled arhivskega gradiva v zvezi z obravnavanim delom**

Dobro oziroma obvezno je, če je slika obravnavana kot umetnostni spomenik ali del večjega spomeniško zavarovanega kompleksa, da restavrator pregleda vse dostopno arhivsko gradivo v zvezi s sliko. Če je bil na sliki že izvršen restavratorsko-konservatorski poseg, bomo

(lahko) iz arhivskega gradiva dobili dragocene podatke in smernice za poseg na njej. Poleg arhivskega gradiva, ki se nanaša na prej izvršene posege na sliki, je dobro pregledati tudi gradivo, ki ni direktno vezano na stare posege. Dragoceni (za vedenje restavratorja, njegovo strokovno suverenost in samozavest) so pravzaprav vsi podatki, ki jih je možno dobiti in so povezani s sliko.

Pomembno je čim večje poznavanje del slikarja, katerega sliko imamo v postopku, načina njegovega dela, ikonografijo, ki jo je uporabljal, sorodnost njegovega dela z delom drugih slikarjev, načine dela njegovega časa, zgodovino nastanka slike in okoliščine, celo anekdote in pikantne podrobnosti ne škodijo. Več veš o sliki in njenem okolju, drugačen in bolj zavzet bo tvoj strokoven in oseben odnos do nje.

Restavrator mora svoje strokovne ugotovitve (ne nepreverjene ugotovitve in hipoteze) dodati obstoječemu arhivskemu gradivu.

Poseben problem je, kje iskati gradivo. Najpametneje se je povezati s strokovnjakom - umetnostnim zgodovinarjem (če je poseg službene narave, mora gradivo preskrbeti konservator z območnega zavoda za varstvo naravne in kulturne dediščine). Ker pa ta naveza večinoma ne deluje (in ker je tudi časovno težko uskladiti svoje delo z delom konservatorjev), je človek omejen na strokovno umetnostno zgodovinsko literaturo,<sup>11</sup> svoje vire podatkov in svoje znanje.

Veliko podatkov je možno dobiti tudi v arhivih in muzejskih knjižnicah in čitalnicah. Vsak restavrator bi moral tudi sam skrbeti za lastno dokumentacijo in imeti lasten knjižni fond. Večino podatkov je mogoče dobiti v različnih umetnostnih pregledih, topografijah in monografijah, biografijah, katalogih, diplomskih nalogah (magisterijih, doktoratih), razpravah in člankih.

Veliko novih možnosti pridobivanja podatkov ponuja internet.<sup>12</sup>

## Možnosti tehnološkega pregledovanja

Poleg dokumentacije, obstoječega gradiva in zapisov, v katerih so pomembni podatki o materialih in načinu slikanja v posamičnih obdobjih, je za restavratorja zelo pomembno poznavanje možnosti starih in novejših metod preučevanja materiala in postopkov. Razvoj novih načinov daje in omogoča vse bolj resen pristop.

Pomen preučevanj posebnosti slike, materiala, načina uporabe tega materiala ter vseh stranskih delujočih momentov (historičnih, socioloških, etnografskih, psiholoških) na nastanek slike je za restavratorstvo (za restavratorja, ki poseg izvaja) velik, vendar mu še vedno posveča premalo pozornosti in denarja.

Moderno tehnično preučevanje je vezano na timsko delo specializiranih ekip fizikov in kemikov v okviru dejavnosti posameznih znanstvenih inštitucij.

Za specialne preglede materialov lahko uporabimo specializirane tehnične inštitute (ZRMK), posebej če gre za tehnološko analizo z namenom, da se postavi celotna diagnoza poškodb ali če gre za preučevanje klasičnih metod dela, identifikacije avtorja in ekspertizo za potrditev izvornosti dela.

V Sloveniji ima poseben oddelek, ki se ukvarja s preiskavami in analizami za potrebe restavratorstva in konservatorstva, samo Restavratorski center Republike Slovenije. Do zdaj je bilo nekatere od teh analiz mogoče narediti v bolnišnicah in specializiranih tehničnih inštitutih (n. pr. ZRMK), vendar je bilo to težko (aparati v bolnišnicah so vseeno namenjeni drugačnemu delu) in tudi ni bilo zmeraj mogoče. Zdaj v sklopu Restavratorskega Centra Republike Slovenije deluje atelje za specialne fotografije, kjer so na voljo radiografija z rentgenskimi žarki, ultravijolična fluorescenčna fotografija ter emisijska in refleksijska infrardeča fotografija.

Razvoj metod tehnoloških preiskav lahko spremljamo v specializiranih strokovnih revijah in tudi slikarji bi morali (oziroma bi lahko) spremljali ožjo strokovno literaturo, da bi do-

bili podatke o možnostih, ki jim jih v danem trenutku ponujajo posamezne inštitucije. Pri slikah zgodovinske vrednosti so obvezni kemična preiskava barvnih vzorcev, rentgenski posnetki, infra posnetki, raziskava veziv, lakov, temeljnikov in temeljnika, da se na podlagi teh rezultatov lahko določi sredstvo za čiščenje ali odstranjevanje preslikav ter uporabo konservansov, ki kasneje ne bi ogrožali obstojnosti originala. Preiskave in analize bi morale biti del vsakdanje restavratorske rutine, vendar...<sup>13</sup>

Sicer obstajajo nekatere enostavne preiskave, ki slikarju dajo določene informacije in jih lahko sam izvede brez kompliciranih kemičnih in fizikalnih postopkov.

Možnosti tehnološkega pregledovanja delimo na:

- raziskovanje s pomočjo fizikalnih metod
- raziskovanje s pomočjo kemičnih metod
- raziskovanje s pomočjo metode eliminacije
- raziskovanje s posebno obdelavo glede na določeno snov
- nekatere fotografske metode
- preiskave, ki jih lahko opravi restavrator sam
- preizkušanje – (eksperimentiranje)

Restavratorji velikokrat že pri prvem, poskusnem odstranjevanju umazanije, lakov, preslikav in sami restavraciji slike pravzaprav opravljajo preiskavo, saj lahko iz reakcije materije na določeno topilo ugotovijo, v kakšni tehniki je narejena slika, katero vezivo, barve in laki so bili uporabljeni itd.

Večine preizkusov (razen nekaterih mehanskih, nekaterih kemičnih in osvetljevanja s prenosno UV žarnico) restavratorji ne moremo narediti sami, saj zahtevajo opremljene laboratorije, drago opremo in sodelovanje kemika, tehnologa, rentgenologa in podobnih specializiranih poklicev.

Velikokrat je nemogoče takoj opraviti preiskave (ker se dela izvajajo na terenu ali ker akcija še ni finančno pokrita), vendar je načeloma treba pridobiti čim več vzorcev. Vzorce lahko spravimo kot materialno dokumentacijo, tudi če ne grejo v preiskavo, saj je zmeraj mogoče, da jih bomo mi ali kak drug restavrator še kdaj potrebovali.

K mehanskim preiskavam, ki jih lahko opravi restavrator, lahko v vsakdanji praksi štejemo predvsem preizkuse na nosilcu (platnu), kjer na različne načine (optično, taktilno, z močenjem in raztegotvanjem, žganjem) določamo vrsto platna, njegove značilnosti in lastnosti ter fizično odzemanje vzorcev (tudi z drugih plasti slike) za nadaljnje preiskave in analize. Restavrator sam ali skupaj s kemikom sodeluje pri odvzemu (s skalpeli, z dleti, votlimi svetri) vzorcev<sup>14</sup> za raziskave.

Obstajajo tudi nekatere enostavne preiskave, ki slikarju posredujejo določene informacije in jih lahko sam izvede brez kompliciranih kemičnih in fizikalnih postopkov.

Med kemične preiskave, ki jih lahko opravi restavrator, sodijo nekateri načini določanja uporabljenega platna, določanje uporabljenih pigmentov, določanje uporabljenega veziva in tudi vsa poskusna odstranjevanja zaščitnih lakov, barvne plasti ter preslikav in kitov (če je bila slika že restavrirana ali preslikana).

Ena od preprostih preiskav, ki jih lahko prakticiramo tudi pozneje - med odstranjevanjem lakov, preslikav - med restavratorskim posegom, je uporaba prenosne UV žarnice.<sup>15</sup>

Pri vseh kemičnih in fizikalnih kakor tudi historičnih in drugih preiskavah je dragocena pomoč izkušenega kolega restavratorja.

Včasih nam tako izkušnje kot sodobna tehnologija ne morejo pomagati in takrat je treba preizkusiti tudi možne načine restavriranja. Preizkusi nam sicer ne morejo podati točnega stanja in natančne rešitve problema, saj manjka faktor starosti,<sup>16</sup> vendar nam lahko vsaj okvirno pomagajo pri natančnejšem vpogledu v problematiko in možno rešitev.

## Opombe:

- 1 Terminološko je problematično govoriti o konservatorju – restavtorju. Uradni naziv slikarja, ki po končanem štiritletnem študiju slikarstva na Akademiji za likovno umetnost v Ljubljani vpíše še dve leti trajajoči postdiplomski študij restavtorstva in konservatorstva, ga zaključí s pisno nalogo in javno obrani, je konservator-specialist. To je izobrazben naziv in je enakovreden nazivu magister. V različnih tabelah, statistikah, vprašalnikih, itd. ga najdete kot stopnja VII/2 (doktorat je stopnja VIII). Naziv mednarodno ni verificiran. Med seboj govorimo o sebi in svojem poklicu kot o restavtorjih in restavtorstvu. Osrednja slovenska ustanova, ki se ukvarja s posegi na ogroženih kulturnih spomenikih, se imenuje Restavtorski center Republike Slovenije in interni strokovni nazivi v njej so restavtor, restavtor specialist, samostojni restavtor, restavtor...  
Država oz. Ministrstvo za kulturo je pred kratkim dalo nove strokovne nazive za delavce na področju varstva spomenikov. Nazivi so konservatorski-restavtorski svetnik, konservatorski-restavtorski svetovalec itd., tako da je zmešnjava zdaj še večja!  
Naše delo združuje obe vrstini – pri nekaterih posegih smo konservatorji, pri drugih restavtorji. Osebn mi je ljubša beseda restavtor...  
Problem termina naj rešita država in šolstvo..., in restavtorji sami (op. pisca).
- 2 Zaradi različnosti slik in njihovega fizičnega stanja, zaradi različnega strokovnega, estetskega in moralnega nivoja restavtorjev, pomanjkanja šolanih kadrov, neurejene zakonodaje in neuskladenosti med restavtorji samimi je (vsaj zaenkrat) cena restavtorskega dela zelo različna (op. pisca).
- 3 Načelno kljub možnemu večjemu (ali zahtevnejšemu) obsegu del finančne postavke iz prvotne pogodbe ostanejo enake, razen če se z lastnikom oziroma naročnikom dela ne dogovorimo drugače (op. pisca).
- 4 Etika je na tem delovnem področju prav tako nujna kot v zdravstvu. Predstaviti in sprejeti bi morali lasten kodeks, kot ga že imajo v ZDA (samo tega poznam). Ta naj bi urejal medsebojna razmerja v strokovnih krogih, strokovne obveznosti in pravice, dostopnost vseh ugotovitev strokovnjakov in obveznost objavljati izsledke. Na našem področju ne sme biti nobenih patentov, ker to ne bi bilo v skladu z našo etiko... (I. Bogovčič, *Varstvo spomenikov XXIII*, Ljubljana, 1981).  
Konservatorji so na svojem letnem zboru 1997 že sprejeli kodeks, ki ga je sestavil dr. Marjan Slabe. V pripravi je tudi že Kodeks za restavtorje, pripravila ga red. prof. Ivan Bogovčič, (op. pisca).
- 5 Tudi Stele kot nesporno najbolj znan in zaslužen slovenski konservator ni vse življenje zagovarjal enega samega stališča. V mlajših letih se je držal klasičnega pravila Rieglove in Dvořakove Centralne komisije, ki je bilo "Konservirati, ne restavrirati.....!", ko pa je začutil, da staro geslo ne zadošča več, se je oprjel istega, ki ga je formuliral Forlati: "Ne obnavljati, temveč restavrirati!" (E. Cevc: "Vse življenje sem bil konservator...", *Varstvo spomenikov XX*, Ljubljana, 1976).
- 6 Interdisciplinarnost je tako rekoč imperativ celotnega področja ohranjanja dediščine (kulturne in naravne). Danes lahko ugotovimo, da to preproste sodelovanje ne poteka tako, kot bi želeli. Vzroki za to so objektivne in subjektivne narave. Celotna spomeniško varstvena služba se ne razvija v skladu s temi zahtevami. Ta ugotovitev velja tudi za konserviranje in restavriranje. Objektivne težave se kažejo v neenotnem izobraževanju strokovnega kadra, v slabih gmotnih temeljih za razvoj sodelovanja (raziskovalna dejavnost, laboratoriji, sodobna delovna oprema, pripomočki...), vse to pa dopolnjujejo še subjektivne težave (nasprotja med posamezniki in celo posameznimi strokami, strokovna ljubosumnost...). Lahko se tolažimo (če se smemo), da je podobna situacija, vsaj kar zadeva subjektivne težave tudi drugod po svetu. O prepotrebni interdisciplinarnosti ne bi posebej govorili, naštejemo naj le nekatere profile oziroma stroke, ki naj bi bolj ali manj redno sodelovale pri praktičnem posegu v likovna dela... Kot temeljna povezovalna strokovnjaka nastopata slikar in kipar konservator. Okrog njiju bi moral nastati krog (team) strokovnjakov, kot so: arheolog, arhitekt, etnolog, umetnostni zgodovinar, zgodovinar, biolog, gradbenik, kemik, fizik, hidrolog, meteorolog, jeolog, sociolog, ožji specialisti kot mineralog, petrograf... Seveda je mogoče ta izbor še širiti glede na specifične zahteve posameznih posegov... (I. Bogovčič, *Varstvo spomenikov XXIII*, Ljubljana, 1981).
- 7 Fizično ohranjanje spomenikov je drago in zamudno delo. Tej ugotovitvi načelno nihče ne oporeka. V praksi pa je drugače. Na primer, dokumentiranje je skoraj vsakemu naročniku odveč, ker je po njegovem mnenju to razmetavanje denarja. Pomnimo, da je dokumentacija tisti del posega, ki je nepogrešljiv zapisovalec poteka, vseh ugotovitev med posegom, uporabljenih materialov, metod in sistemov dela. S tem ne nameravam načeti akademске razprave o potrebnosti in nujnosti dokumentiranja. Nasprotno, to že vsi dojemamo in sprejemamo, vendar moramo proklamirano končno tudi izvajati. Krivec gotovo ni izvajalec, ki je praviloma postavljen pred dejstvo: za toliko kvadratnih metrov slike imajo toliko denarja, zdaj pa ukrepaj. Seveda pri tem upoštevaj vse norme, predpise in kodekse ter pripelji barko z vso odgovornostjo neokrnjeno v pristan. Zvedaj se pač, da imaš opravka s spomenikom, se pravi z zapuščino nacionalne kulture, ki je zavarovana z ustavo, zakoni in mednarodnimi konvencijami. V praksi tako doživljamo položaj, ki je slabši, kot če bi popravljali oguljena vozila, potrošno blago, ki bo vzdržalo kvečkemu nekaj let, nakar bo končalo na odpadu ali v topilnici. Mi bi pa morali v takih razmerah spomenike ohranjati rodovom zanamcev (I. Bogovčič, *Varstvo spomenikov XX*, Ljubljana 1976).
- 8 Za pomoč pri pisni dokumentaciji lahko uporabimo vprašalnike in sezname možnih delovnih faz, objavljene v *Varstvu spomenikov XX*, Ljubljana, leta 1976. Sestavili so jih Ivan Bogovčič skupaj z Mihom Pirnatom za slikarski odtok in s Momom Vukovićem ter Ivanom Pavlincem za kiparski odtok. Vprašalniki in sezname možnih delovnih faz so ločeni po panogah (vprašalnik za slike na lesu, platno in lesenih izdelkih, vprašalnik za stenske slike in mozaik in vprašalnik za leseno in kamnito plastiko, seznam za slike na platno, seznam za slike na les, seznam za stenske slike, seznam za mozaik in seznam za leseno in kamnito plastiko).
- 9 Vsekakor je treba upoštevati računalniški razvoj in cenovno dostopnost digitalnih fotoaparata v kamer. Z uveljavitvijo in uporabo je omogočen (poenostavljen) prenos zapisa v računalnike, ki zelo poveča možnosti za shranjevanje dokumentarnih podatkov in njihovo nadaljnjo obdelavo (opomba avtorja).
- 10 Natančen opis teh obrazcev in način dela z njimi je objavljen v članku Ivana Bogovčiča Dokumentiranje v restavtorstvu v *Varstvu spomenikov XX*, Ljubljana, 1976.
- 11 Specializirane knjižnice in dokumentacijske oddelke za slike imajo Filozofska fakulteta – oddelke za umetnostno zgodovino, Akademija za likovno umetnost v Ljubljani, Narodna galerija, Moderna galerija, Slovenska akademija znanosti in umetnosti, Uprava za kulturno dediščino (bivši Republiški zavod za varstvo naravne in kulturne dediščine), Restavtorski center Republike Slovenije in regionalni zavodi za varstvo naravne in kulturne dediščine. Za naše področje so zanimivi tudi strokovni časopisi, kot so *Maltechnik restauro*, *Studies in Conservation*, *Varstvo spomenikov*...
- 12 Odlično izhodišče je n. pr. Getty Museum ali National Gallery.
- 13 Kje je bistvo problema? Restavtorjevega dela tako rekoč ni mogoče vnaprej oceniti. Ne dela ne uporabljenih sredstev. Princip, ki velja v svetu, je dokaj jasn. Predmet najprej razišče, šele potem delaj program, vendar takega, ki ga boš med delom prilagajal novim ugotovitvam. Še ena slikovita primerjava. Vozilo poznamo po vrsti, tipu, letniku, modelu. Natančno poznamo njegove sestavne dele. S spomeniki ni tako. Ni serijskih spomenikov. Spomeniki so individualne storitve po tehnični in tehnološki plati. To je tudi ovira pri vrednotenju obsega dela in potrebnih materialnih sredstev. Pri normalno zastavljenem programu se delo (spomenik) najprej razišče, tako tehnika, kot uporabljeni materiali ter vse poškodbe in bolezni, ki ga napadajo. Šele ko je delo raziskano, se lotimo izvedbe posega. Pri raziskavah ne bi smeli skopariti s sredstvi, saj imamo pri tem dvakratno korist: pri izdelavi programa in ob spoznavanju naših spomenikov po tehnični in tehnološki plati... zgolj kozmetika je slej ko prej razmetavanje sredstev, ker je večina del le lepoten poseg, z zunanji efekti (I. Bogovčič, *Varstvo spomenikov XX*, Ljubljana 1976).
- 14 Za odzemanje vzorcev uporabljamo skalpel ali "olfa" nož, za jemanje vzorcev v globino (prez več plasti slike) pa votle svedre ali posebno kovinsko injekcijo z votlo jekleno iglo. Vzorce je treba shraniti v plastične posode s pokrovi in jih označiti z imenom in zaporedno številko vzorca.
- 15 Osvetljevanje moramo v zatemnjenem prostoru. Restavtor lahko tako zelo hitro določi območje preslikav. Preslikave zarišemo s kredo. Zariši podobni preslikav nam med odstranjevanjem umazanije, zaščitnega laka in preslikav omogočijo hitreje in preciznejše delo. To ni več finančen problem: UV luči za restavtorje prodajajo po zmernih cenah. Če ne gre drugače, lahko improviziramo z UV cevjo (so podobnega formata kot neonske in razmeroma poceni), vendar jo je treba zasenčiti, da si zavarujemo oči.
- 16 Eksperimente moramo zapisovati in po možnosti spremljati dalj časa.

Marko Butina

## When intervention starts

Extracts from working material: Oil painting and the conservation and restoration of oil paintings on canvas

**Keywords:** Theory of restoration, restoration procedures, restoration ethics, documentation.

### Summary

*I have attempted in the article to briefly say as much as possible about the less known sides to restoration work – about the ethics of our profession, about communication and joint work with the people who have an effect on the objects of our work (owners or custodians of the objects, conservators and curators, other restorers, &c.), about the problem of documenting our work and, lastly, about another aspect of restoration work (which belongs more in the domain of scientific research, and about which we restorers are not sufficiently aware) – about the possibilities of technological examination of the objects of restoration which can be carried out by the restorer himself.*

*Every restoration (conservation) project has a double nature. On the one hand it is physical work on the object being restored – removing pictures from frames, cleaning front and back, strengthening, applying new canvas reinforcement, levelling the painted surface, retouching, varnishing, &c., and on the other there are factors which influence the work and also define it. These can be divided simply into several groups: restoration ethics, methodology at the communication level – contacts with the client, commissions and consultations, analyses and tests on the object being restored – and last but not least, documentation.*

### Contacts with the client and the ethics of restoration

The owner or custodian of a work of art is rarely qualified to decide what form and level of intervention is necessary. The painter/conservator/restorer<sup>1</sup> is therefore obliged to give professional advice to the owner or custodian on the proper procedure. If the restorer means to take on the work he must examine the picture before beginning treatment and report on its condition to the owner or custodian before commencing work.

An agreement on the responsibilities of both parties is necessary. The usual form is a contract listing the procedures envisaged, the fee<sup>2</sup> and the time frame necessary for the work. The level of payment for work done must reflect expertise, the time required for the work, the costs of material and the difficulty of the project.

In the course of restoration work we sometimes encounter difficulties which increase the amount of time needed to complete the work. The owner or custodian must be informed of this immediately.<sup>3</sup>

In the case of difficulties of a technical nature the picture must be re-examined (this can also be done in cooperation with other restorers or institutions) and the envisaged work altered or supplemented. In principle the owner or client should not oppose this. If however

the owner or custodian confers with some other restorer the first restorer should not interpret this as lack of trust and should agree to it.

It is understandable that a restorer should direct the client to another expert if the work does not fall within his field of specialisation. Division of the fee is acceptable when based on actual service rendered, work and responsibility.

It is not however morally acceptable for a restorer to take a client from a colleague. Relations with an intermediary, the commissioner of the work of the owner of the painting, may not dictate to the restorer the manner of the intervention.

In theory all pictures are equal for the restorer. The value and quality of the picture should not influence the quality of treatment and of the intervention.

To a certain extent the restorer is obliged to guarantee the quality of his work, although on the whole it is difficult to answer for the results of an intervention, since these are dependent on a range of mutually connected conditions which we are often unable to influence - constancy of temperature, quantity of moisture in the air, gases in the air, certain reactions which cannot be predicted, the possibility of materials used displaying characteristics other than those cited by the manufacturer, &c.

The best guarantee is for the restorer to prescribe the environment in which the picture should be kept.

If the environment has been the cause of damage the first thing to do is to eliminate the factors which caused it (e.g. excessive humidity or temperature).

In the case of changes in the picture which (in the restorer's opinion as well as in the opinion of the owner or client) have arisen too soon, the restorer is morally obliged to repair the picture.

It can happen during the restoration of pictures that the restorer finds or discovers data which is interesting for art history or confirms the authorship of the picture. Paid expert evaluations do not however fall within the restorer's sphere of activities since they very often cause differences of interest and are contrary to professional ethics, except where the restorer is authorised to carry out such evaluations by the appropriate body.

Neither may the restorer give a financial estimate of a work of art, except where authorised to do so by the appropriate institution. Such estimates are generally made by official valuers. These days we know that the restoration and conservation of works of art is a job which requires extensive education and a great deal of skill. The restorer works on items of great cultural and historical value and importance, and this demands, in addition to knowledge, a strong sense of moral responsibility.<sup>4</sup>

Restoration work contains a duality. It is scientific and it is artistic. We work in the field and in the studio. Interventions are similar to each other (in approach and organisation) and at the same time differ from each other (methods, processes and materials). The documentary and historical value of the picture needs to be taken into account, as do aesthetics. Sometimes we are conservators and sometimes restorers.<sup>5</sup>

As a rule we should not give precedence to any general orientation, regardless of the value of the picture, the scale of the intervention, the intended presentation or the wishes of the owner or the party commissioning the work. For the restorer the decision whether to conserve or restore a picture, and when restoration should end, is much more difficult than the work itself.

Every treatment and intervention requires the restorer to consider the aesthetic, historical and physical integrity of the picture. An accurate search for later treatment/interventions is necessary, although only within the scope of professional ability and available facilities. Only such treatment which is most appropriate for the preservation of the picture should be carried out. The restorer must be aware of his capabilities. Some restorers are more skilled as painters, other are more adept with technology, others again are well versed in the history of art, and

some are a little of everything... In short, even among restorers there are big differences. The ideal restorer, who combines all of these skills, does not exist.

Until recently the 'good restorer' (in oil painting) was merely the good retoucher who was able to put himself in the artist's shoes and, using similar materials and techniques, himself repaint the damaged parts of a painting. Now we know that what is hidden below the paint is also important. It is therefore no bad thing if in the treatment of a picture the work is divided, so that one restorer strengthens the layers of paint and reinforces the canvas while another restorer who is a better retoucher retouches the painting.

Of course in restoring the picture the restorer changes it to some extent. Therefore the principle of reversibility must be employed during the procedure - the use of materials whose later removal could threaten the existence of the original must be avoided. In other words the restorer must work with materials which can be easily removed without changing the original structure and appearance of the picture.

It is true that in practice we cannot always stick to this principle. The restorer is frequently forced to decide whether to work with materials which cannot later be removed (because this is the only way to preserve the picture) or to leave the picture as it is.

In principle the restorer should also monitor the conserved or restored picture after work is finished, so that in the eventuality of any harmful changes he can immediately take measures, and so that he can see where he has made mistakes and avoid making them again.

The restorer must know and respect the law governing the protection of the natural and cultural heritage.

## Commissions

If the project is of an official nature or if the picture is a cultural monument or part of a larger protected complex, the work is examined and agreement reached on the intended restoration/conservation procedure in the presence of a commission.

The commission is called by the owner or client. The commission must include the owner or client (it is not necessarily the case that the owner is also the client), the restorer and the responsible conservator (usually an art historian) from the regional institution for the protection of the natural and cultural heritage.

When the person carrying out the work (in projects of an official nature) is not authorised to make such agreements, the presence of someone authorised to make an agreement is required.

If necessary the commission is enlarged to include several participants, particularly if the picture to be worked on is part of a larger project or a larger restoration/conservation project, or if problems appear in relation to the picture which require the cooperation of specialised experts. On the basis of a broader spectrum of findings it is then easier to determine the style of treatment.

The commission can include experts on specific periods, specific artists, types of picture, specific iconography, heraldry, ancient languages, &c. If problems of a technical nature appear, the commission should call in experts in technology, chemistry, wood, ancient crafts, &c.

The commission meets at the location of the object or in a studio (if the picture has been transported from its original location). At least two meetings are necessary - the first before the commencement of work and the second during checking (handover of the picture after work is completed) - and more can be called if required (in the case of unexpected factors or because of the importance of the work).

At the first meeting the commission agrees on the procedure to be used. The decisions of the commission are noted down and are binding both for the owner/client and for the person undertaking the restoration/conservation work.



## Consultations

The conservator/restorer must be able to offer the best procedure for the treatment of a work of art that circumstances permit and must be familiar with the procedures and materials which appear on the market. Cooperation with colleagues and additional training are vital if we are aiming for the highest possible level of professional training and the greatest possible knowledge about preserving works of art, and for the development of the profession in general. No-one involved in restoration can expect to be sufficiently well acquainted with all old and new materials, studies, analyses, interventions and findings.

Therefore (in everyday practice and whenever he encounters technical difficulties) the restorer links up with colleagues who have more experience in the field he is working in, or in a similar field. A great deal of professional experience is brought to restoration by teamwork, where a team of several restorers and other specialists work simultaneously. This offers broad possibilities for the exchanging of opinions and professional advice. The cooperation of various experts (the interdisciplinary approach) is becoming an ever greater requirement of the profession, although it is not yet running as it should.<sup>6</sup>

## Documentation

Every physical intervention into a work of art requires thorough documentation. This documentation consists of an accurate description of the condition of the picture before the beginning of treatment and a description of further procedures and interventions. Documentation is a vital part of every conservation/restoration project and is a document of the condition of a given work - of the picture before intervention, of the intervention itself, and of the condition of the picture after the intervention has been carried out.

The documentation must contain clear information about the procedure and materials used. It must also contain data on the intervention programme and on contracts and the financial dimension of the intervention. The documentation is a record of the state of the picture. It is a record of the procedure. If in the future a new intervention is required on the picture, it will help the next restorer, since it shows the original state of the picture and the procedure and materials used, and on this basis it is possible to choose an alternative, more appropriate solution.

It is a resource for the study of procedures, methods and materials. We can use it in the training of restoration personnel.

Nevertheless we restorers are still not documenting our work sufficiently. This is partly our own fault, because we do not fully realise the importance of documentation, partly because our workload is too great, and partly because documentation costs money. The state of documentation among restorers working in the private sector is particularly poor. However the problems of documentation are not new.<sup>7</sup>

Recently the extent of documentation has been increasing. I think the reason for this is not so much an increased consciousness of the necessity of documentation but rather the development of technology (video, colour photocopying, computer science, computer systems and computerised data processing and connections), which all public offices are now hastening to set up.

This gives us security (in potential disputes with clients/owners).

### a. Types of documentation

Restoration documentation can be roughly divided into the following main types:

– written documentation

- graphical documentation
- photographic documentation
- material documentation
- film and video documentation
- computer documentation

*Written documentation:* prior to the procedure the picture must be documented in writing, especially if it is important or forms part of a larger restoration project. Written documentation is the basic and most frequent form of documentation but is often not clear enough. We therefore usually supplement it and combine it with visual documentation. Basic documentation must include the full name of the artist and the date of the picture (if these are known), technique, dimensions, condition of the picture, and the name of the owner or client, and may also include the date of acceptance of the picture, the date of delivery of the picture and its location.

Written documentation also includes documents on transport, insurance policies, minutes and archive information.<sup>8</sup>

*Graphical documentation:* prior to the procedure the picture must be graphically documented, especially if it is important or forms part of a larger restoration project.

Graphical documentation includes scale drawings, sketches, outlines, graphs, diagrams and tables. Graphical documentation can show the condition of the picture prior to the intervention (graphical representation of the picture, graphical representation of the picture showing mechanical damage and repainted areas) the procedures used during the intervention and the condition after the intervention.

Graphical documentation supports and explains written documentation. A drawing must be made (copied from a photograph or the original) - this can be done freehand, with the help of devices such as episcopes or illuminating tables, via a window pane or sheet of back-lit glass from a photograph or photocopy, or with a sheet of PVC (the PVC sheet is placed on the picture; lines are drawn on it with an alcohol-based marker pen and it is then photographed on a white background or else a photocopy is made directly on a large-format photocopier or by hand).

Nowadays this can be done with the help of a computer. Computer techniques, and reproduction techniques in general (printers, better and better photocopiers), which have advanced greatly, now enable us to include colour (where previously the usual practice was the use of symbols and legends to explain them) and variants of the same drawing, which we can subject to different treatments, and therefore it seems to me that the possibilities of graphical documentation are only just beginning to be explored.

*Photographic documentation:* prior to the procedure the picture must be photographically documented, especially if it is important or forms part of a larger restoration project. Although photographic documentation is essential it should not be an amateur product. It is much better if it is carried out by a professional photographer. Exceptions prove the rule, though - in the field, or when we are in a hurry, we do not look around for a professional photographer but photograph the picture ourselves with whatever camera is available.

It is desirable to have as many photographs as possible, for the documentation and registration of the picture, for the documentation of the restoration/conservation procedure, and finally because of possible complications of a legal nature (theft, non-fulfilment of contracts, lawsuits &c.).

Thanks to technical developments, photographic documentation too has developed greatly. In addition to the traditional black-and-white technique we now have the possibility of co-

lour photography, transparency photography (important if publication is envisaged) and photography using various types of lighting (x-ray, infrared, ultraviolet) which is of great help in identifying repainted parts of pictures and which falls partly into the domain of research. Colour photography of the entire front of the picture is obligatory. Whether or not we photograph the back of the picture and any interesting details depends both on the quality of the picture and on the client (reasons for photographing the back of a picture include blind framing, the state of the frame and the state of the picture before restoration or conservation, possible notes by the artist, notes by the person responsible for any previous restoration or conservation work, labels or insignia of institutions or former owners of the picture). Where reinforcing the picture with the application on the back of new canvas is envisaged, photography of the back of the picture is obligatory.

The possibility of publication for artistic, historical or restoration/conservation and other purposes means that a transparency is also desirable, since this is much more suitable than a photograph for printing purposes.

The decision to photograph using ultraviolet light, infrared light or x-ray equipment depends on the quality of the picture, the problems relating to the project and the client.

Mainly we differentiate between two principal methods of photographic documentation: black-and-white (panchromatic) photography and colour photography. Black-and-white photography is more documentary in nature, but the development and easy accessibility of colour photography means that this too has now established itself and is superseding black-and-white.

We should be aware that successful photography of a picture can only be done by a professional qualified and equipped (good camera, lights, studio) for this activity.

*Material documentation:* prior to the procedure the picture must be materially documented, especially if it is important or forms part of a larger restoration project. Sample pieces of the original material can be taken from the picture (original canvas, original canvas with preparation, binder, paint layer, protective varnish).

Material documentation follows two goals. First, it is part of the documentation on the intervention, on the technique and materials of the picture which is the subject of the restoration/conservation. Second, these material samples should be included in a systematic survey (map of Slovenia) showing the materials used in a given period. On the basis of material remains and the analysis thereof, and on the basis of repro-analysis of the technique of artists, we would be able to determine exactly their technology and the range of materials used, and thus obtain important pointers for conservation/restoration projects.

*Film and video documentation:* prior to (or during, or after) the procedure the picture may be recorded on film or video, especially if it is important or forms part of a larger restoration project. Thanks to technical development<sup>9</sup> and the ever lower prices of film and video cameras, this is no longer so expensive. It can on the other hand be valuable - especially for teaching purposes and for the presentation of work done.

*Computer documentation:* this is essentially used in cooperation with all the techniques listed above, since both written documentation and all the different types of visual documentation mentioned above can be entered into a computer and then processed and combined with each other.

Computers will become particularly valuable once they are linked together in a single network, thus enabling the restorer to obtain all available documentation on a picture or object without leaving his computer. Computers enable us to change a colour picture (scanned drawing, photograph or pre-recorded digital image) into a line drawing, to simulate retouching of the picture (scanned drawing, photograph or pre-recorded digital image), to

reconstruct missing parts, to carry out spatial simulations - placing the picture in existing architecture or architectural feature (e.g. placing altar pictures into altars), and to make variants of colour studies. In short all the methods of documentation can be mixed, combined and transferred at will. Computer documentation is thus the most promising of all methods, although it will never be able to completely replace the others.

### **b. Making documentation or the method of documentation uniform**

Documentation in Slovenia is not uniform, although attempts have already been made to make it so. The Restoration Department at the Monument Protection Institute of the Socialist Republic of Slovenia (now the National Restoration Centre) produced several specific forms for the needs of the service as long ago as 1976. Some of these are still being used, in a modified form, by the restorers at the Centre.<sup>10</sup>

A computer documentation program, known as COINE, has been developed and installed at the National Restoration Centre. The program is built on a system of databases which (through data inputting, data processing and the possibility of linking computers together) should fill this gap and in the future make uniformity and accessibility of all documentary data possible for restorers.

### **c. Reviewing archive material relating to work carried out**

It is desirable, and in the case of a picture treated as an artistic monument or as part of a larger protected complex, obligatory, for the restorer to review all accessible archive material relating to the picture. If restoration or conservation work has already been done on the picture, archive material can (sometimes) provide us with valuable data and guidelines for our work.

In addition to reviewing archive material relating to previous work done on the picture, it is also good to review material not directly connected to earlier work. In fact, all information that it is possible to obtain and which relates to the picture is valuable (for the restorer's knowledge, professional expertise and self-confidence).

It is important to be as familiar as possible with the works of the painter whose picture we are dealing with, and to know as much as possible about his method of work, the iconography he used, the relation of his work to the work of other painters, the methods of work of his period, the picture's history and the circumstances behind its creation. Even anecdotes and spicy details can help. The more one knows about the picture and its environment, the more one's professional and personal attitude to the picture changes and the more one's commitment to it increases.

The restorer must add his expert findings (as opposed to unverified findings and hypotheses) to the existing archive material.

Where to look for material is a particular problem. The most sensible route is to get in touch with a professional art historian (if the work is of an official nature the material must be provided by a conservator from the regional institute for the protection of the natural and cultural heritage). Because however this type of connection more often than not fails to work properly (and because it is also difficult to synchronise one's work with that of conservators), the restorer is limited to expert literature on the history of art,<sup>11</sup> his own sources of information and his own knowledge.

Much information can also be obtained from archives, museums, libraries and reading-rooms. Every restorer should take care of his own documentation and have his own fund of books. The majority of data is obtained from various types of artistic review, topographies and monographs, biographies, catalogues, theses (undergraduate, master's and doctoral), papers and articles.

Many new possibilities for obtaining information are offered by the Internet.<sup>12</sup>

## Possibilities of technological examination

In addition to documentation, existing material, and records containing important data on the materials and style of painting in individual periods, it is very important for the restorer to be familiar with the possibilities of old and new methods of studying material and processes. The development of new methods enables an increasingly serious approach.

The studying of special features of the picture, the material, the method in which this material is used and all subsidiary factors (be they historical, social, ethnographic or psychological) which have a bearing on the creation of the picture is of great importance for restoration (for the restorer carrying out the work). Nevertheless we are still devoting too little attention to this, and funding is still insufficient.

Modern technical study is tied to joint work by specialised teams of physicists and chemists within the frame of activities of individual scientific institutions.

For special examinations of materials we can use specialised technical institutes (e.g. the Zavod za raziskavo materiala in konstrukcij, ZRMK), especially in the case of technical analysis for the purpose of building up an overall diagnosis of damage or for the study of traditional methods of work, artist identification, and expert assessments to confirm the originality of a work. The only organisation in Slovenia which has a department specialising in investigations and analyses for the needs of the restoration and conservation professions is the National Restoration Centre. In the past some of these analyses could be carried out at hospitals and at specialised technical institutes (e.g. the ZRMK), though this was difficult (hospital apparatus obviously being designed for a different type of work) and not always possible. Today the National Restoration Centre has a special photography studio with facilities for x-ray photography, ultraviolet fluorescent photography and emission and reflection infrared photography.

The development of methods of technological examination can be followed in specialist publications. Restorers too should (or could) keep abreast of specialist literature in order to obtain information on the possibilities offered at a given moment by individual institutions. When dealing with pictures of historical value, the chemical examination of paint samples is obligatory, as are x-ray photographs, infrared photographs, and the research of binders, varnishes, and foundations, so that on the basis of the results thus obtained we are able to determine the substance to be used for cleaning or for the removal of repaints, and the use of conserving agents which will not later threaten the durability of the original. Examinations and analyses should be part of everyday restoration routine, but...<sup>13</sup>

Certain simple investigations also exist which give the restorer specific information and which he can carry out himself without resorting to complicated chemical and physical procedures. The possibilities for technological examination are divided into the following groups:

- research with the help of physical methods
- research with the help of chemical methods
- research with the help of the method of elimination
- research with special treatment with regard to a specific substance
- some photographic methods
- investigations which the restorer himself can carry out
- testing - (experimentation)

Very often even during the first trial removal of dirt, varnishes, repaints and the restoration of the picture itself, restorers are in fact carrying out an investigation, since from the reaction of the material to a given solvent they can ascertain the technique in which the picture was painted and what binder, paints and varnishes were used, &c.

The majority of tests (with the exception of certain mechanical and chemical tests and illumination with portable UV lamps) cannot be done by the restorers themselves since they

require properly-equipped laboratories, expensive equipment and the participation of chemists, technicians, radiologists and similar specialists.

Very often it is impossible to carry out investigations straightaway (because work is being done in the field or because the financing of the project has not yet been approved). Nevertheless, in principle as many samples as possible should be obtained. Samples can be stored as material documentation even if they are not included in the investigation, since it is always possible that they will one day be needed, either by us or by some other restorer.

In everyday practice mechanical investigations which can be carried out by the restorer mainly include tests on the canvas (where in a variety of ways - optically, by touch, by wetting and stretching, by burning - we are able to determine the type of canvas, its characteristics and properties) and the physical taking of samples (also from other layers of the picture) for further investigation and analysis. The restorer, working alone or collaborating with a chemist, removes the samples<sup>14</sup> for research (with scalpels, chisels, or hollow gimlets).

Certain simple investigations also exist which give the restorer specific information and which he can carry out himself without resorting to complicated chemical and physical procedures. The chemical investigations which can be carried out by the restorer himself include certain ways of determining the canvas, pigments and binder used, and all trial removals of protective varnishes, the paint layer, repaints and putties (if the picture has already been restored or repainted).

One of the simple investigations which can also be carried out later in the restoration process - during the removal of varnishes or repaints - is the use of a portable UV lamp.<sup>15</sup>

In all chemical and physical investigations, and also in historical and other investigations, the help of an experienced fellow-restorer is invaluable.

Sometimes neither experience nor modern technology can help us. When this happens we need to try out new possible methods of restoration. Tests cannot give us the exact condition and a precise solution to the problem, since the age factor is missing,<sup>16</sup> but nevertheless they can at least give us a framework for a more accurate insight into the problem and its possible solution.

#### Notes:

- 1 The term "conservator/restorer" is something of a problem. The official title of a painter who after completing a four-year course in painting at the Academy of Fine Arts in Ljubljana takes a further two-year postgraduate course in restoration and conservation and completes it with a written thesis which he defends in public, is "specialist conservator". This is an academic title and equivalent to an MA. It appears in various tables, statistics, questionnaires & c. as level VII/2 (a doctorate is level VIII). The title has not been internationally recognised. Amongst ourselves we refer to ourselves as restorers and to our profession as restoration. The main institution in Slovenia involved in interventions on endangered cultural monuments is called the Restavratski center Republike Slovenije (National Restoration Centre) and the internal professional titles it uses include restorer, specialist restorer and freelance restorer.  
The state, or rather the Ministry of Culture has recently announced new professional titles for employees working in the field of monuments protection. These are conservation/restoration councillor, conservation/restoration adviser, & c., and thus the confusion is now greater than ever! Our work combines both elements - in some projects we are conservators, in others restorers. Personally I prefer the word restorer...  
The problem of terminology should be resolved by the state and the education system... and by restorers themselves (author's note).
- 2 The price of restoration work varies considerably (at least at the moment) because of the differences between pictures and differences in their physical condition, because of differences in the professional, aesthetic and moral level of restorers, because of a lack of trained personnel, because of patchy legislation and because of the lack of accord among restorers (author's note).
- 3 In principle despite the potentially greater (or more demanding) scope of the work the financial elements of the original contract remain the same unless agreed otherwise with the owner or client (author's note).
- 4 Ethics are as vital in this field of work as in medicine. We need to have our own code of ethics, like they already do in the USA (this is the only case I know of). This code of ethics should regulate relations in professional circles, professional obligations and rights, the accessibility of all findings and the obligation to publish results. In our field of work there should be no patents, since this would not be in accordance with our ethics... (I. Bogovčič, *Varstvo spomenikov XXIII*, Ljubljana 1981).  
Conservators adopted a code of ethics prepared by Dr Marjan Slabe at their annual meeting in 1997. A code of ethics for restorers is currently being prepared by Professor Ivan Bogovčič (author's note).
- 5 Not even Stele, easily the best known and most esteemed Slovene conservator, maintained the same position all his life. In his younger years he stuck to the classic rule of Riegel and Dvořák's Central Commission, which was "Conserve, don't restore!". However when he felt that the old slogan was no longer enough he switched to the one formulated by Forlani: "Don't renovate, restore!" (E. Čevc, "Vse življenje sem bil konservator...", *Varstvo spomenikov XX*, Ljubljana, 1976).
- 6 The interdisciplinary approach is as it were the imperative of the entire area of both cultural and natural heritage preservation. Today we can state that this vitally necessary cooperation is not working as we would wish. The reasons for this are both objective and subjective. The monuments protection service as a whole is not developing in accordance with these requirements. This finding also applies to conservation and restoration. Objective difficulties appear in the lack of uniform education for specialist personal, the poor financial basis for the development of cooperation (research activities, laboratories, modern equipment, facilities & c.), while these are joined by subjective difficulties (oppositions among individuals and even individual professions, professional jealousy & c.). We can console ourselves (of we may) with the thought that the situation, at least as

regards subjective difficulties, is similar elsewhere in the world. I do not intend to talk separately about the necessity of an interdisciplinary approach, but I should merely list some of the professions which should more or less regularly cooperate on practical interventions into works of art...

The two main coordinating experts are the painter-conservator and the sculptor-conservator. Around them they should put together a team of experts such as: archaeologists, architects, ethnologists, art historians, historians, biologists, builders, chemists, physicists, hydrologists, meteorologists, geologists, sociologists, specialists such as mineralogists, petrologists, & c. Of course this selection can be expanded with regard to the specific demands of individual projects... (I. Bogovčić, *Varstvo spomenikov XXIII*, Ljubljana, 1981).

- 7 The physical conservation of monuments is expensive and time-consuming work. In principle no-one would contradict that statement. In practice, though, things are somewhat different. Documentation, for example, is for almost every client superfluous, since in his opinion it is just throwing money away. Let us remember though that documentation is that part of the project which is the indispensable record of the course of the intervention, all the findings made during the intervention, the materials used, methods and systems of work. I do not mean to start an academic debate on the necessity and importance of documentation. On the contrary, that is something we all already understand and accept, but what we have proclaimed we must also finally implement. It is certainly not the restorer who is to blame - when he is faced with: for this many square metres of picture you get this much money. Now get on with it. Of course in doing so be sure to respect all norms, regulations and codices and with the utmost responsibility bring the ship safely to port. Remember though that you are dealing with a monument, with the legacy of national culture which is protected by the constitution, by laws and by international conventions. In practice then we are in a worse situation than we would be if it was our job to repair broken-down cars, consumer durables which will last a few years at most and then finish up on the scrapheap or be melted down. And in such conditions we have to conserve monuments for generations of descendants. (I. Bogovčić, *Varstvo spomenikov XX*, Ljubljana 1976).
- 8 To help us in written documentation we can use the questionnaires and lists of possible working phases published in *Varstvo spomenikov XX*, Ljubljana 1976. These were compiled by Ivan Bogovčić with Miha Pirnat for the painting department and with Momo Vuković and Ivan Pavlinc for the sculpture department. The questionnaires and lists of possible working phases are separated by branch (questionnaire for pictures on wood, canvas and wood products, questionnaire for murals and mosaics, and a questionnaire for wood and stone sculpture, list for pictures on canvas, list for pictures on wood, list for murals, list for mosaics and a list for wood and stone sculpture).
- 9 Computer development and the accessible price of digital cameras should be taken into account. Their widespread use enables the (simple) transfer of records into computers, and the possibilities for storing documentary data and processing it further are greatly increased (author's note).
- 10 A precise description of these forms and the method of working with them can be found in Ivan Bogovčić's article "Dokumentiranje v restavracijskem delu" in *Varstvo spomenikov XX*, Ljubljana, 1976.
- 11 Specialised libraries and documentation departments for pictures are located in the History of Art Department of the Faculty of Arts, the Academy of Fine Arts, Ljubljana, the National Gallery, the National Museum, the Slovene Academy of Arts and Sciences, the Cultural Heritage Administration (formerly the Republic Institute for the Protection of the Natural and Cultural Heritage), the National Restoration Centre and regional institutes for the protection of the natural and cultural heritage. Also of interest for our field are specialist newspapers such as *Maltechnik restavro*, *Studies in Conservation*, *Varstvo spomenikov* &c.
- 12 Two excellent starting points are the Getty Museum and the National Gallery.
- 13 Where is the essence of the problem? The restorer's work cannot as it were be estimated in advance. Neither the work nor the resources used. The internationally valid principle is fairly clear. First you research the object, and only then draw up a programme, but one which during your work you adjust to fit new findings. Another picturesque comparison. We know a car by its type, year and model. We know its parts in detail. This is not the case with monuments. There are no mass-produced monuments. Technically and technologically speaking monuments are one-off items. This is also a hindrance in evaluating the scope of work and the necessary material resources. In a normal programme the work (the monument) is first researched, both the technique and the materials used, and all the injuries and illnesses that beset it. Only when the work is researched do we begin the intervention. In our research we should not be niggardly with resources since in this we gain a double advantage: in drawing up the programme and in understanding our monuments from the technical and technological point of view... mere cosmetic treatment is sooner or later a waste of resources, since for the most part it is just concerned with beauty, with external effects (I. Bogovčić, *Varstvo spomenikov XX*, Ljubljana, 1976).
- 14 For the removal of samples we use a scalpel or "olfa" knife. For taking samples deeper down (a cross section of several layers of the picture) we use a hollow gimlet or a special metal injection with a hollow steel needle. Samples must be stored in plastic containers with lids and labelled with the name and serial number of the sample.
- 15 This must be done in a darkened room. The restorer can in this way determine very quickly repainted areas. Repainted areas are delineated with chalk. The lines of the repainted areas enable us to work more quickly and precisely when removing dirt, protective varnish and repaints. This is no longer a financial problem either, since UV lamps for restorers can be found at reasonable prices. If there is no other way we can improvise with a UV tube (similar in format to neon tubes and relatively cheap) although the tube must be shaded to protect the eyes.
- 16 Experiments must be recorded and if possible monitored for some time.

Tatjana Adamič

# Fotografske zbirke o srednjeveških spomenikih v Sloveniji<sup>1</sup>

UDK 002:719:7(497.4)

UDK 719:7(497.4)“652”(084.12)

**Ključne besede:** Fotodokumentacija, konservatorstvo, Slovenija, srednji vek, freske, France Stele, Uprava RS za kulturno dediščino, Umetnostnozgodovinski inštitut Franceta Steleta, Narodna galerija, Narodni muzej, Narodna in univerzitetna knjižnica, Arhivi, Muzeji.

## *Povzetek*

*V sklopu priprave gradiva za vodnik po fototečnih zbirkah srednje in vzhodne Evrope na pobudo Oddelka za srednjeveške študije na Srednjeevropski univerzi v Budimpešti so bile k sodelovanju povabljene slovenske ustanove, ki razpolagajo s fototečnim gradivom o srednjem veku. V članku so objavljeni opisi fototečnih zbirk ustanov, ki so se odzvale na sodelovanje in posredovale podatke o svojih fototekah. V večini ustanov gradivo o srednjem veku ni posebej obdelano, zato navedeni podatki obsegajo celotno gradivo posameznih zbirk. Podatki so bili zbrani v letih 1996/97.*

Začetki fotografskega dokumentiranja srednjeveških umetnostnih spomenikov v Sloveniji segajo v čas prvih raziskav srednjeveške umetnosti na Slovenskem<sup>2</sup> sredi 19. stoletja in v čas ustanovitve dunajske centralne komisije za raziskavo in ohranjanje stavbnih spomenikov *Kaiserlich - Königlich Central-Commission zur Erforschung und Erhaltung der Baudenkmale*.<sup>3</sup>

Dunajska komisija je na današnjem slovenskem ozemlju zaposlila konservatorje in dopisnike, ki so ji vestno poročali o stanju spomenikov. Sprva ni šlo za sistematično obravnavo spomenikov, temveč za zaščito in ohranjanje ogroženih spomenikov po vzoru nemških komisij. V začetku delovanja komisije na Slovenskem ni bilo strokovno izobraženih ljudi. Poleg tujih konservatorjev<sup>4</sup> je bil eden izmed prvih korespondentov slovenskega rodu Ignac Orožen.<sup>5</sup> Od leta 1880 naprej je bil za del Kranjske - za Gorenjsko in Dolenjsko z Ljubljano - konservator in dopisni član Ivan Franke.<sup>6</sup> Kot dopisni član mu je od leta 1886 naprej sledil Konrad Črnologar, desetletje pozneje pa je postal konservator.<sup>7</sup> O štajerskih spomenikih je od leta 1909 naprej dunajski Centralni komisiji poročal prvi slovenski znanstveni konservator, umetnostni zgodovinar in pomembni topograf današnje severovzhodne Slovenije, Avgust Stegenšek.<sup>8</sup> Anton Gnirs, državni konservator in profesor na češkoslovaškem državnem inštitutu za arheologijo, je leta 1912 postal prvi deželni konservator za Primorsko s sedežem v Pulju. Gnirs je močno vplival na razvoj in organizacijo varstva spomenikov na Primorskem.<sup>9</sup> Zgodovinar Simon Rupar se je podobno kot Gnirs posvetil predvsem arheologiji.<sup>10</sup> Z gotso arhitekturo na Notranjskem in Krasu se je ukvarjal arhitekturni zgodovinar in konservator Cornelio Budinich ter svoja dognanja objavljval v zborniku dunajske Cen-



tralne komisije v prvih desetletjih 20. stoletja. Med nepoklicnimi konservatorji Centralne komisije je treba omeniti župnika Franca Avsca<sup>11</sup> in duhovnika Josipa Dostala.<sup>12</sup> Na začetku 20. stoletja se je varstvo spomenikov v Sloveniji razvilo do takšne mere, da je centralna komisija na Dunaju leta 1913 ustanovila Deželni konservatorski urad za Kranjsko. Ta naj bi pod vodstvom njegovega prvega načelnika umetnostnega zgodovinarja Franceta Steleta samostojno deloval pod okriljem dunajske centralne komisije. France Stele, prva in najvidnejša osebnost na področju varstva spomenikov v Sloveniji, je poskrbel za pravilno usmeritev varstvenih ukrepov in poudaril temeljito znanstveno poznavanje spomenikov na terenu. O njegovem delu priča okrog 150 drobno popisanih popotnih beležnic s skicami načrtov in zbirka fotografij, ki predstavlja temelj topografskih spomeniških kartotek Uprave Republike Slovenije za varstvo kulturne dediščine ter Umetnostnozgodovinskega inštituta Franceta Steleta Znanstvenoraziskovalnega centra Slovenske akademije znanosti in umetnosti. Rezultat terenskega dela je bila topografija sodnega okraja Kamnik, vzorno delo svoje vrste, nastalo po zgledu velikih avstrijskih umetnostnih topografij, ki jih je izdajala dunajska centralna komisija.<sup>13</sup> France Stele je strokovno pozornost posvetil spomenikom srednjeveškega stenskega slikarstva v Sloveniji. Že na začetku 20-ih let tega stoletja je raziskoval dotlej znane spomenike na Štajerskem in v Prekmurju ter na obmejnih območjih na vzhodu, severu in zahodu slovenskega etničnega ozemlja. V letih 1924 in 1926 je obiskal Primorsko in Slovensko Benečijo - Posočje in dolino Nadiže. Vse več je bilo novoodkritih slikarskih spomenikov. Leta 1921 sta bila raziskana dva sloja poslikave na zunanjsčini in v prezbiteriju cerkve sv. Ožbolta na Zgornjem Jezerskem. V letih 1922 in 1923 so bile odkrite freske v ladji cerkve na Muljavi, delo Janeza Ljubljanskega, le leto pozneje pa freske istega slikarja v cerkvi na Kamnem vrhu pri Ambrusu. Z omenjenima odkritjema se je zbistrla podoba tega pomembnega srednjeveškega slikarskega mojstra, ki mu je Stele že na začetku dvajsetih let posvetil obsežno študijo. V letih 1925 in 1926 so bile v ladji in prezbiteriju cerkve na Vrzdencu pri Horjulu odkrite freske, od katerih pripada prvi slikarski sloj še začetku 14. stoletja in je dolgo pomenil naš najstarejši srednjeveški slikarski spomenik. Leta 1929 je nastala Steletova razprava o vplivih mojstra E. S. v slovenskem stenskem slikarstvu, z odkritjem fresk v cerkvi Marija Gradec pri Laškem iz leta 1526 je bil prvič dokazan vpliv severne renesanse v slovenskem slikarstvu, v letih 1928 in 1929 je s ponovno raziskavo prekmurske freskantske skupine in nadaljevanjem odkrivanja fresk v stari cerkvi v Turnišču razrešil problem kroga slikarja Janeza Aquila iz Radgone. Okrog leta 1930 je France Stele raziskoval ptujske srednjeveške spomenike. Z uspešno obnovo slikanega krilnega oltarja iz proštjske cerkve je bilo mogoče pripisati ta izredno kvalitetni spomenik salzburškemu mojstru Konradu Laibu, medtem ko so bile v ptujski minoritski cerkvi odkrite freske zgodnjegotskega risarskega sloga ostrolomljenih gub iz časa okrog leta 1260. Pozneje so bile pod Steletovim strokovnim vodstvom odkrite še freske v ladji župnijske cerkve v Škofji Loki, v opatijski cerkvi v Celju, v prezbiteriju mengeške župnijske cerkve ter v cerkvah v Podzidu pri Trojanah, Crngrobu, Sopotnici, v križnem hodniku v Stični in drugod.<sup>14</sup> Z umetnostno geografsko metodo obogateno raziskovanje je prineslo vrsto klasičnih tekstov o kulturnem in umetnostnem položaju slovenskih dežel. Monografsko študijo so dobile Slovenska krajina, Štajerska s središčem v Mariboru, Dolenjska, kamniška okolica in posebej seveda Ljubljana kot kulturno središče Slovencev.<sup>15</sup> Poleg raziskav in študij stenskega slikarstva je Stele preučeval tudi poznogotsko arhitekturo.<sup>16</sup> Leta 1938 je France Stele zasedel univerzitetno stolico za umetnostno zgodovino na ljubljanski fakulteti in kot nastopno predavanje predstavil rezultate raziskav o gotških dvoranskih cerkvah v Sloveniji. Kot konservator za Slovenijo ga je nasledil umetnostni zgodovinar France Mesesnel. Njegovo najpomembnejše konservatorsko delo na nekdanjem Kranjskem je bila raziskava cerkve cistercijanskega samostana v Stični.<sup>17</sup> Po 2. svetovni vojni se je Spomeniški urad reorganiziral in preimenoval v Zavod za varstvo in znanstveno proučevanje kulturnih spomenikov in prirodnih znamenito-

sti Ljudske Republike Slovenije. Leta 1947 je nastopil službo asistenta-konservatorja na republiškem zavodu za varstvo kulturnih spomenikov umetnosti zgodovinar Marijan Zadnikar. Njegova disertacija o romanski arhitekturi je bil prvi metodološko temeljit pregled arhitekture v Sloveniji v prvih treh stoletjih tega tisočletja. Poleg tega se je posvetil posameznim raziskavam velikih kompleksov meniških redov visokega in zrelega srednjega veka.<sup>18</sup> Medtem ko je Zadnikar raziskoval romansko arhitekturo, je umetnostni zgodovinar Ivan Komelj posvetil svoje strokovno zanimanje gotski arhitekturi s poudarkom na gradovih v Sloveniji. Od leta 1950 naprej je kot konservator, vodja dokumentacijskega centra in direktorjev svetovalec deloval na Zavodu za varstvo in znanstveno proučevanje kulturnih spomenikov in prirodnih znamenitosti Ljudske Republike Slovenije. Organiziral in vodil je pomembne konservatorske akcije, med drugimi obnovo cistercijanskega samostana in cerkve v Kostanjevici na Krki. Topografsko je raziskoval umetnostno dediščino na Dolenjskem.<sup>19</sup> Fotografska zbirka današnje Uprave Republike Slovenije za kulturno dediščino je nastajala od 30-ih let 20. stoletja naprej. Največ zaslug za nastanek zbirke ima France Stele. Njegova fotografska zapuščina je razdeljena med Upravo Republike Slovenije za kulturno dediščino in Umetnostnozgodovinski inštitut Franceta Steleta pri Znanstveno-raziskovalnem centru Slovenske akademije znanosti in umetnosti.<sup>20</sup> Poleg Franceta Steleta so k nastajanju zbirke prispevali konservatorji ustanove, ki so po 2. svetovni vojni, po letu 1962 pa skupaj s fotografom ustanove Jožetom Gorjupom, dokumentirali stanje spomenikov in situ, še posebno tistih, na katerih so potekala obnovitvena dela. Dobro so dokumentirani srednjeveški samostani (Stična, Kostanjevica, Pleterje) in mesto Ljubljana. V okviru ustanove je delovala restavratorska delavnica, ki se je leta 1981 dokončno osamosvojila. Fotografsko dokumentacijo o restavratorskih posegih do leta 1981 hranijo v zbirki Uprave, od leta 1981 naprej pa Restavratorski center kot neodvisna ustanova razvija svoj lastni fotografski arhiv.<sup>21</sup> V publikacijah ustanove, od leta 1948 naprej redno izhaja Varstvo spomenikov, od leta 1962 pa občasno Vestnik, je bila objavljena vrsta fotografij iz njenega fotografskega arhiva. Pod okriljem Uprave Republike Slovenije za kulturno dediščino<sup>22</sup> deluje sedem regionalnih zavodov za varstvo naravne in kulturne dediščine, in sicer v Ljubljani, Mariboru, Celju, Kranju, Novi Gorici, Piranu in Novem mestu. Vse ustanove opravljajo predpisane naloge: evidentirajo in registrirajo kulturne in naravne spomenike, skrbijo za njihovo vzdrževanje in obnovo ter vodijo fotografsko dokumentacijo o dejanskem stanju spomenikov na določenem območju.

Poleg leta 1913 ustanovljenega Deželnega konservatorskega urada za vso Slovenijo so bili za razvoj umetnostno-zgodovinske znanosti, varstva spomenikov in s tem posredno tudi sistematične fotografske dokumentacije o umetnostnih spomenikih v Sloveniji pomembni tudi univerzitetna stolica za umetnostno zgodovino na ljubljanski fakulteti, ustanovljena leta 1920,<sup>23</sup> Slovensko umetnostno-zgodovinsko društvo, ustanovljeno leta 1921, s prvim znanstveno usmerjenim glasilom Zbornik za umetnostno zgodovino<sup>24</sup> in leta 1948, v okviru Inštituta za zgodovino Slovenske akademije znanosti in umetnosti, ustanovljena Sekcija za zgodovino umetnosti, danes Umetnostno-zgodovinski inštitut Franceta Steleta Znanstveno-raziskovalnega centra Slovenske akademije znanosti in umetnosti. Prvi načelnik sekcije je bil France Stele, v 50-ih letih mu je sledil drugi eminentni umetnostni zgodovinar Emilijan Cevc, ki se je predvsem posvečal srednjeveškemu kiparstvu.<sup>25</sup> Emilijan Cevc je raziskovalno delo povezoval s prizadevanji za ohranitev in predstavitev spomeniške dediščine. Med vidnimi uspehi te vrste je zbirka gotske plastike v Narodni galeriji v Ljubljani. Fotografska zbirka Umetnostnozgodovinskega inštituta dokumentira raziskovalne projekte ustanove. Obsega del obsežne fotografske zapuščine Franceta Steleta, ki je začela nastajati v 30-ih letih, in del fotografske zbirke, ki je nastala ob raziskovanju srednjeveškega kiparstva Emilijana Cevca. Fotografije so bile objavljene v knjigah obeh raziskovalcev ter v Zborniku za umetnostno zgodovino, še zlasti v izdajah med leti 1931 in 1972, ko je bil zbornik periodika inštituta.<sup>26</sup> Na

Dolenjskem je k raziskovanju srednjeveških umetnostnih spomenikov prispeval umetnostni zgodovinar in konservator Jože Gregorič.<sup>27</sup> Raziskoval je srednjeveško arhitekturo v Sloveniji, posebno pozornost pa je posvetil novomeškim spomenikom, predvsem kapiteljski cerkvi. Vsa njegova zapuščina je shranjena v Zgodovinskem arhivu Ljubljana, Enota za Dolenjsko in Belo Krajino, Novo mesto.

Narodna galerija v Ljubljani, osrednja nacionalna ustanova za starejšo umetnost v Sloveniji, ustanovljena leta 1918, hrani največjo zbirko likovnih del na slovenskem ozemlju od visokega srednjega veka do 20. stoletja. Slikarska zbirka zajema čas od 14. stoletja do impresionizma, srednjeveško stensko slikarstvo je zastopano z nekaj originali in okrog 300 večinoma deponiranimi kopijami fresk. V kiparski zbirki je tako rekoč z vsemi regionalnimi značilnostmi predstavljeno gotsko kiparstvo. Ob stalni zbirki je bilo gradivo predstavljeno na galerijskih razstavah Srednjeveške freske na Slovenskem leta 1959, Gotska plastika na Slovenskem leta 1973 ter na zadnjem velikem razstavnem projektu Gotika v Sloveniji leta 1995.<sup>28</sup> Sistematična fotografska dokumentacija za razstave je zbrana in urejena v galerijski fototeki. Ta je predvsem namenjena dokumentiranju zbirke Narodne galerije, hkrati pa obsega precejšnje število fotografij umetniških spomenikov in situ, fotografsko dokumentacijo nekaterih razstav iz drugih muzejev ter stare fotografije mest iz zapuščine nekdanjega direktorja galerije Karla Dobide. V zbirki hranijo fotografije spomenikov iz vse Slovenije in tistih z obmejnih območij sosednjih držav (severne Italije, Koroške in Avstrije, zahodne Madžarske), ki so nastale ob raziskavah srednjeveških slikarskih delavnic. Najstarejši negativi so z začetka 20. stoletja, fotografska zbirka Narodne galerije pa je bila ustanovljena leta 1952. V fototeki Narodne galerije hranijo del fotografskega gradiva o srednjeveški umetnosti, posebno kiparstvu, ki je nastalo ob delu umetnostnega zgodovinarja Emilijana Cevca, k širjenju fotografske zbirke pa so veliko prispevali galerijski kustosi. Zbirka Narodne galerije vsebuje najbolj popolno in kakovostno tehnično zbirko fotografij o gotski umetnosti v Sloveniji, ki je nastala za razstavní projekt Gotika v Sloveniji 1995.<sup>29</sup>

Knjižna zbirka *Slovenske srednjeveške freske v Sloveniji* umetnostnega zgodovinarja Janeza Höflerja in fotografa Marjana Smrketa<sup>30</sup> bo veliko prispevala k raziskovanju in popularizaciji srednjeveških stenskih poslikav v Sloveniji ter prinesla bogato gradivo.

Velik prispevek k fotografskemu dokumentiranju srednjeveške premišne dediščine, pa tudi spomenikov in situ imajo slovenski muzeji. Leta 1821 je bil v Ljubljani ustanovljen zgodovinsko in prirodoznanstveno usmerjen Deželni muzej za Kranjsko.<sup>31</sup> V drugi polovici 19. stoletja je muzej v času kustosa prirodoslovca in arheologa Karla Dežmana<sup>32</sup> začel redno izdajati periodične publikacije *Mittheilungen des Musealvereines für Krain, Izvestja muzejskega društva za Kranjsko, Argo*. V 1. polovici 20. stoletja je postal muzej specialna ustanova, ki je za svoje področje delovanja obdržal arheologijo, kulturno zgodovino, numizmatiko, grafiko in muzejsko knjižnico. Po 2. svetovni vojni je ravnatelj muzeja arheolog Jože Kastelic izvedel razdelitev na posamezne oddelke.<sup>33</sup> Fotografsko dokumentacijo so v Narodnem muzeju zbirali od vsega začetka delovanja muzeja. Muzej, v katerem danes delujejo oddelki za arheologijo, kulturno zgodovino in uporabne umetnosti, numizmatiko in grafiko ter konservatorsko-restavratorska delavnica, nima osrednje fotografske zbirke. Te vodijo posamezni oddelki muzeja. S sistematično obdelavo gradiva so na arheološkem oddelku ter na oddelku za kuturno zgodovino in uporabne umetnosti začeli v šestdesetih letih, v numizmatičnem kabinetu pa v devetdesetih letih. Konservatorska in restavratorska delavnica Narodnega muzeja nadaljuje tradicijo uspešne centralne delavnice na tem področju po letu 1982 in razvija lasten fotografski arhiv. V zadnjih desetletjih je Narodni muzej priredil več sto lastnih ali gostujočih razstav<sup>34</sup> in povečal publicistično dejavnost.

Poleg osrednjega Narodnega muzeja deluje v Sloveniji veliko število muzejev, ki pokrivajo različna muzejska področja. K raziskovanju srednjeveške umetnosti so veliko pripomogli pokrajinski muzeji. V 2. polovici 19. stoletja so bili ustanovljeni Pokrajinski muzej Celje

(1882), Sadnikarjev muzej v Kamniku in Pokrajinski muzej Ptuj (1893), v 1. polovici 20. stoletja so nastali muzejska zbirka v Mariboru (1903), muzejska zbirka v Laškem (1909), Pokrajinski muzej Koper (1911), Slovenski etnografski muzej Ljubljana (1923), Mestni muzej Ljubljana in Sokličev muzej v Slovenj Gradcu (1935), Loški muzej v Škofji Loki (1939) ter Posavski muzej Brežice (ust. 1940). Po drugi svetovni vojni je število muzejev naraščalo: Postojna (1947), Novo mesto (1950), Metlika (1951), Nova Gorica (1952), Kočevje (1952), Idrija (1953), Murska Sobota (1955),<sup>35</sup> Velenje (1957), Ribnica (1961), Kranj (1963), Tržič (1964), Ljubljana, Arhitekturni muzej (1972), Kobarid (1990), Slovenski verski muzej v Stični (1991), Jesenice (1992) in drugi. Začetke sistematične fotografske dokumentacije nepremičnih in premičnih spomenikov lahko v večini ustanov časovno opredelimo v 60-ta leta 20. stoletja, v pozneje osnovanih ustanovah so fotografske zbirke nastajale za začetki muzejskih zbirk.

Rokopise, nastale v skriptorijih srednjeveških samostanov na slovenskem ozemlju, ki jih hranijo v rokopisnem oddelku Narodne in univerzitetne knjižnice v Ljubljani, od sredine 20. stoletja naprej sistematično preslikavajo na mikrofilme. Pobudnika takega načina ohranjanja in hkrati varovanja spomenikov sta bila literarni zgodovinar, jezikoslovec in bibliotekar Mirko Rupel, ki je kot ravnatelj Narodne in univerzitetne knjižnice (1946 - 1963) knjižnico posodobil in sistematično dopolnjeval starejši slovenski knjižni in rokopisni fond, ter literarni zgodovinar in bibliotekar Alfonz Gspan, v letih 1946 do 1962 vodja rokopisnega oddelka. Gspan je med prvimi na Slovenskem javno opozoril na potrebo po restavriranju in konserviranju rokopisov in starih dokumentov.<sup>36</sup>

#### Opombe:

- 1 Pričujoči članek je nastal na pobudo Oddelka za srednjeveške študije Srednjeevropske univerze (Department of Medieval Studies, Central European University) v Budimpešti za vodnik po fototečnih zbirkah v srednji in vzhodni Evropi (*Guide to Visual Resources of East-Central Europe*).
- 2 Raziskovanje srednjeveške umetnosti na Slovenskem je v istoimenskem prispevku na kolokviju ob stoletnici rojstva Milka Kosa v Ljubljani leta 1992 predstavil umetnostni zgodovinar Janez Höfler. Prispevek je objavljen v *Zgodovinskem časopisu*, 48, številka 4, Ljubljana 1994.
- 3 Centralna komisija je bila ustanovljena leta 1853 na Dunaju. Izvrsten vpogled v njen delokrog in v nadaljnjo usodo spomeniškega varstva je opisal France Stele v članku "Problem spomeniškega varstva v Jugoslaviji" (*Jugoslavenski istorijski časopis*, god. I., 1935, 425, god. II., 1936).
- 4 Leta 1872 je postal častni konservator dunajske Centralne komisije za Štajersko Johannes Graus (1836-1921). Graus je prispeval članke o žički kartuziji, stolnici v Mariboru, prostijski cerkvi na Ptuj in samostanski cerkvi v Kostanjevici na Krki. Kot deželni konservator je objavjal poročila o spomenikih in njihovi obnovi v publikaciji Dunajske Centralne komisije *Mitteilungen der K. K. Central - Commission zur Erforschung und Erhaltung von Baudenkmalen* (od tod citirano: *Mitteilungen*). Veliko podatkov in dokumentarnega gradiva o slovenskih srednjeveških spomenikih je bilo objavljenih tudi v graški reviji *Kirchenschmuck*, ki jo je od leta 1875 naprej urejal Graus. Cf. Urek, Vida, "Slovenica in reviji Kirchenschmuck (1870-1905) - Bibliografski popis", *Zbornik za umetnostno zgodovino*, n. v., IX, Ljubljana 1972, str. 145-158. Madžarski konservator Centralne komisije Franz Florian Romer je v sklopu madžarskega stenskega slikarstva prvi predstavil takrat znano delo slikarja Janeza Akvila iz Radgone na Slovenskem.
- 5 Ignac Orožen (1819-1900) je bil splošno zgodovinsko usmerjen pisec. V njegovem zgodovinsko-topografskem orisu lavantinske škofije (*Das Bisthum und die Diözese Lavant*, 8 knjig, Maribor 1875-1893) so pogosto podrobno opisani srednjeveški sakralni objekti.
- 6 Ivan Franke (1841-1927) je v štirih topografskih delih objavil vrsto prispevkov o srednjeveških cerkvah. Franke, Ivan, "Bereitung der Wochein", *Mitteilungen*, 1883, idem, "Bereitung Krains", ib., 1884, idem, "Bereitung des Wurzner Tales", ib., 1885, idem, "Baudenkmalen in Krain", ib., 1887, idem, "Umetniške starine po Gorenjskem", *Ljubljanski zvon*, 1885, idem, "O naših zgodovinsko-umetniških spomenikih", *Dom in svet*, 1910.
- 7 Korespondent in konservator (od leta 1897 za višnjegorski in leta 1904 za črnomaljski okoliš) Konrad Črnologar (1860-1904) je v prispevkih za *Mitteilungen* od leta 1881 do 1900 bistveno izpopolnil Franketov seznam. Črnologar, Konrad, "Kunstgeschichtliches aus Unterkrain", *Mitteilungen des Museal-Vereins für Krain*, Laibach 1891, idem, "Kirchliche Baudenkmalen in Krain", *Mitteilungen*, Wien 1891, idem, "Über ältere Kirchenbauten in Krain", ib., 1891, 1893 in 1897.
- 8 Stegenschek, Avgustin (1875-1920): *Dekanija Gornjegrajska*, Maribor 1905, idem: *Konjiška dekanija*, Maribor 1909.
- 9 Anton Gnirs (1873-1933) se je med 1. svetovno vojno z uradom preselil v Ljubljano in do konca vojne nadomeščal deželnega konservatorja za Kranjsko. Gnirs, Anton: *Istria praenotiana: Beitrag zur Geschichte der frihesten und vorromischen Kultur an der Küsten der nördlichen Adria*, Karlsbad 1925.
- 10 Simon Rupar (1851-1903) je objavjal v *Mitteilungen* v letih od 1886 do 1901.
- 11 Franc Avsec (1863-1943) je bil konservator Centralne komisije v letih 1904-1913. Pomembni so predvsem njegovi torisni in posnetki cerkva, hranjeni v Nadškofjskem arhivu v Ljubljani.
- 12 Josip Dostal (1872-1954) se s praktičnim raziskovanjem skoraj ni ukvarjal, pač pa je bil eden prvih zagovornikov sodobnih spomeniško-varstvenih načel pri nas.
- 13 Stele, France: *Politični okraj Kamnik. Umetnostno topografski opis. Umetnostno zgodovinski spomeniki Slovenije I.*, Ljubljana 1922-1929.
- 14 Povzeto po Cevc, Emilijan, "France Stele - umetnostni zgodovinar, *Zbornik za umetnostno zgodovino*, n.v. V/VI, Ljubljana 1959. Poleg razprav o posameznih spomenikih srednjeveškega slikarstva v periodičnem tisku (Stele, France, "Slikar Johannes Convis in Laybaco", *Zbornik za umetnostno zgodovino*, Ljubljana 1921, pp. 1-48, idem, "Stenske slike v ladji cerkve na Vrzdencu. Študija o zgodnjegotskem slikarstvu v Sloveniji.", *Vjesnik hrvatskog arheološkog društva u Zagrebu*, 1928, idem, *Laibov oltar v Ptuj*. - Razprave SAZU. Razred za zgodovino in družbene vede I., Ljubljana 1950) je France Stele svoja prva dognanja o srednjeveškem slikarstvu podal v članku Gotsko stensko slikarstvo na Kranjskem, *Buličev zbornik*, Zagreb 1924, svoje nadaljnje raziskave pa pozneje v knjigah *Monumenta artis Slovenicae I. Srednjeveško stensko slikarstvo*, Ljubljana 1935, idem: *Slikarstvo v Sloveniji: od 12. do sredine 16. stoletja*, Ljubljana 1969 in *Gotsko stensko slikarstvo*, Ljubljana 1973. V Steletovi izjemno bogati bibliografiji je bilo objavljeno veliko njegove fotografske dokumentacije.

Na podlagi svoje konservatorske prakse je France Stele napisal tudi prvi pregled slovenske umetnosti. Ta je postal temelj za vso raziskovalno delo v umetnostnozgodovinski znanosti pri nas. Stele, France: *Oris zgodovine umetnosti pri Slovincih: Kulturnozgodovinski poskus*, Ljubljana 1924.

- 15 Stele, France: *Umetnost v Slovenski krajini*, Beltinci 1935, id: *Umetnost Dolenjske. Kulturnogeografski poskus k problemu slovenske umetnostne zgodovine*, *Etнолог*, 1933.

- 16 Stele, France, "Gotske dvoranske cerkve v Sloveniji", *Zbornik za umetnostno zgodovino*, XV, Ljubljana 1938, idem: Eine slowenische Variante der "Sondergotik", *Jahrbuch des Kunsthistorischen Institutes der Universität Graz*, I, 1965.
- 17 Restavriral je romansko okno v severni steni in odkopal temelje apside, s čemer je odkril stavbnozgodovinsko najpomembnejši detalj gradbe. Sicer pa je bilo Mesesnelovo raziskovalno delo v prvi vrsti namenjeno slovenskemu slikarstvu 19. in zgodnjega 20. stoletja.
- 18 Zadnikar, Marijan: *Romanska arhitektura na Slovenskem*, Ljubljana 1959, idem: *Srednjeveška arhitektura kartuzijanov in slovenske kartuzije*, Ljubljana 1972, idem: *Stična in zgodnja arhitektura cistercijanov*, Ljubljana 1977, idem: *Romanika v Sloveniji. Tipologija in morfologija sakralne arhitekture*, Ljubljana 1982, idem - Weinand, Adam: *Die Kartäuser: Der Orden der schweigenden Mönche*, Köln 1983.
- 19 Komej, Ivan, "Srednjeveška grajska arhitektura na Slovenskem", *Zbornik za umetnostno zgodovino*, Ljubljana 1951, idem: *Umetnost na Kočevskem*, Kočevje 1956, idem, "Cistercijski samostan v Kostanjevici na Krki - njegova usoda in konservatorski posegi", *Varstvo spomenikov VII*, 1960, idem: *Gotska arhitektura*, Ljubljana 1969, idem: *Gotska arhitektura na Slovenskem*, Ljubljana 1973.
- 20 V obeh ustanovah nameravajo Steletovo zapuščino v prihodnosti sistematično in strokovno obdelati.
- 21 Navedeni podatki so povzeti iz opisa fototečne zbirke Uprave RS za kulturno dediščino. Po mnenju dokumentalista fototečne zbirke RC RS Valentina Benedika se je sistematično zbiranje gradiva v novoustanovljeni instituciji začelo ob koncu osamosvajanja leta 1983.
- 22 Ustanova se je leta 1994 preimenovala iz Zavoda Socialistične republike Slovenije za varstvo naravne dediščine v Upravo Republike Slovenije za kulturno dediščino.
- 23 Oddelek je utemeljil slovenski umetnostni zgodovinar Izidor Cankar. Na oddelku obstaja fototeka, namenjena zgolj študentom in profesorjem za potrebe izobraževanja.
- 24 Slovensko umetnostnozgodovinsko društvo, tretje najstarejše umetnostnozgodovinsko društvo v Evropi, je ob svoji 75-letnici leta 1996 pripravilo razstavo *Slovensko umetnostnozgodovinsko društvo 1921-1996* in posvetovanje na temo *Umetnostna zgodovina in spomeniško varstvo*, referati posvetovanja so izšli v I. zvezku zbirke Knjižnica Slovenskega umetnostnozgodovinskega društva. Zbirka bo dopolnilo publikaciji *Zbornik za umetnostno zgodovino*, znanstveno-strokovnemu in informativnemu viru, obogatenu s fotografijami.
- 25 Čevc, Emilijan: *Srednjeveška plastika na Slovenskem*, disertacija, Ljubljana 1956, id, "Geografski položaj srednjeveške kiparstva na Slovenskem", *Zbornik za umetnostno zgodovino*, n.v., V-VI, 1959, p. 273-290, id; *Srednjeveška plastika na Slovenskem od začetkov do zadnje četrte 15. stoletja*, Ljubljana 1963, id: *Gotsko kiparstvo*, Ljubljana 1967, id: *Poznogotska plastika na Slovenskem*, Ljubljana 1970, id: *Kiparstvo na Slovenskem med gotiko in barokom*, Ljubljana 1981.
- 26 Pred leti se je inštitut specializiral za zgodnjo moderno in moderno umetnostno zgodovino. Leta 1996 je izšla prva številka nove strokovne revije ustanove *Acta historiae artis Slovenica*.
- 27 Jože Gregorič (1912-1943), knjižničar seminarja za umetnostno zgodovino na ljubljanski Univerzi, je pisal strokovne študije, poročila, ocene, kritike. Objavljal je v *Kroniki slovenskih mest*, *Zborniku za umetnostno zgodovino*, *Domu in svetu*, *Slovencu*... Njegovi prispevki, povezani s srednjeveško umetnostjo na Dolenjskem: Stavbna zgodovina kapiteljske cerkve v Novem mestu, *Kronika slovenskih mest IV*, 1937. Najnovejša umetnostnozgodovinska odkritja v Novem mestu, ib., 1937. Umetnost Dolenjske, *Dolenjska*, Ljubljana 1938, str. 120-132. Umetnostni spomeniki Novega mesta, *Dolenjska*, Ljubljana 1938, str. 132-139. Srednjeveška cerkvena arhitektura v Sloveniji do leta 1430 (z dopolnitvami Fr. Steleta), *Zbornik za umetnostno zgodovino*, n.v., Ljubljana 1951, str.1-36. Gregoričeve študije in strokovni članki ter piščeva bibliografija so bili ponatisnjeni v izredni številki revije *Rast*, Novo mesto, december 1994.
- 28 Leta 1994 je v Narodni galeriji v Ljubljani potekal mednarodni simpozij *Gotika v Sloveniji. Nastajanje kulturnega prostora med Alpami, Panonijo in Jadranom. Akti mednarodnega simpozija*, Ljubljana, Narodna galerija, 20. - 22. oktober 1994, uredil Janez Höfler.
- 29 Razstavo so pripravili medievalistični seminar na Oddelku za umetnostno zgodovino na Filozofski fakulteti univerze v Ljubljani, Narodna galerija, Narodni muzej, Arhitekturni muzej in Restavratorski center Republike Slovenije ob pomoči regionalnih muzejev in spomeniško-varstvenih zavodov. Katalog razstave - Janez Balažič et al.: *Gotika v Sloveniji*, I. junij - 1.oktober, Narodna galerija, Ljubljana 1995.
- 30 Doslje sta izšli knjigi o srednjeveških poslikavah na Gorenjskem in Primorskem. Höfler, Janez: *Srednjeveške freske v Sloveniji, Gorenjska*, I., Ljubljana 1996, idem: *Srednjeveške freske v Sloveniji, Primorska*, II, Ljubljana 1997, sledili bosta knjigi o srednjeveških poslikavah v okolici Ljubljane z Notranjsko in Dolenjsko ter v vzhodni Sloveniji.
- 31 Glavni pobudnik delovanja muzeja je bil prirodoslovec Franc Jožef Hohenwart.
- 32 Prve arheološke najdbe iz srednjega veka so bile v Sloveniji izkopane v zadnji četrtini 19. stoletja. Dežman je z njimi leta 1888 v muzeju predstavil merovinško obdobje in s tem v Sloveniji uvedel pojem zgodnjega srednjega veka.
- 33 Jože Kastelic je bil začetnik dveh znanstvenih serij *Arheološki katalogi Slovenije* in *Situla* ter informativne poljudnoznanstvene revije *Argo*. Jože Kastelic, med drugim se je ukvarjal tudi z izkopavanji staroselecev, je podal prvo kritično oceno in nakazal razvojni program arhitekture zgodnjega srednjega veka v Sloveniji. Kastelic, Jože, "Nekaj problemov zgodnesrednjeveške arheologije v Sloveniji", *Arheološki vestnik 15/16*, 1964/65. K začetkom zgodnesrednjeveške arheologije so bistveno prispevali arheologi Walter Schmidt, Rajko Ložar in Josip Korošec (Korošec, Josip: *Uvod v materialno kulturo Slovanov zgodnjega srednjega veka*, 1952). V zadnjem času so zgodnesrednjeveški arheologi posvetili posebno pozornost raziskovanjem najdišč iz obdobja na prehodu med pozno antiko in dobo preseljevanja narodov ter kontinuiteti staroselecev v srednjem veku.
- 34 Naj omenim za srednjeveško umetnost pomembni razstavi arheološko *Pismo brez pisave* s podnaslovom *Arheologija o prvih stoletjih krščanstva na Slovenskem* (katalog Knific, Timotej - Sagadin, Milan: *Pismo brez pisave. Carta sine litteris*, Ljubljana 1992), strokovnjaki z Oddelka za zgodovino in uporabno umetnost pa so v okviru projekta *Gotika v Sloveniji* pripravili razstavo *Svet predmetov* (katalog *Gotika v Sloveniji - Svet predmetov*, Ljubljana 1995, uredila Maja Lozar Štamcar).
- 35 V Pokrajinskem muzeju v Murski Soboti v sklopu fototeke hranijo zbirko diapozitivov umetnostnega zgodovinarja Janeza Balažiča o delu gotskega slikarja Janeza Aquile, ki je raziskoval delo tega mojstra. Balažič, Janez, "Janez Aquila in poslikava v Martjancih", *Zbornik soboškega muzeja*, 3, 1993/94, str. 77-90, Höfler, Janez - Balažič, Janez: *Johannes Aquila*, Ljubljana 1992.
- 36 Alfonz Gspan je avtor prvega priručnika o konserviranju in restavriranju bibliotičnega in arhivskega gradiva ter popisa prvotikov v Sloveniji.

## Ime ustanove:

**Umetnostnozgodovinski inštitut Franceta Steleta Znanstveno-raziskovalnega centra Slovenske akademije znanosti in umetnosti (Umetnostnozgodovinski inštitut Franceta Steleta ZRC SAZU)**

## Prejšnja imena:

Sekcija za zgodovino umetnosti pri inštitutu za zgodovino SAZU (1947-1972)

Inštitut za zgodovino umetnosti SAZU (1972-1975)

## Naslov:

Gosposka 13, 1000 Ljubljana

tel.: (061) 125 60 68

fax: (061) 155 253

## Dostopnost zbirke:

Javna zbirka, na voljo strokovnjakom, je odprta od ponedeljka do petka med 9.00 in 13.00 uro.

## Izdelava kopij:

Fotokopije je mogoče narediti takoj, za izdelavo fotografij je treba približno deset dni (če je negativ fotografije v zbirki ustanove).

Avtorske pravice so pridržane.

## Namen zbirke:

Namen zbirke je dokumentiranje raziskovalnih projektov inštituta. Raziskovalni projekt srednjeveškega slikarstva, predvsem stenskega slikarstva, je vodil France Stele, projekt srednjeveškega kiparstva v Sloveniji pa Emilijan Cevc. Pred kratkim se je inštitut specializiral za zgodnjo moderno in moderno umetnostno zgodovino. Tako bo del fotografskega arhiva za preučevalce srednjeveške umetnosti omejen na dokumentacijo navedenih projektov in projekta o baročni arhitekturi v primeru barokiziranja srednjeveških spomenikov.

## Geografsko območje:

Enakovredno je zastopano celotno območje Slovenije. Ločeno od gradiva s slovenskega ozemlja obstaja zbirka fotografij srednjeveških fresk v hrvaški Istri.

## Časovna opredelitev:

Obdobja od zgodnje gotike (13. stol.) do zgodnjega 20. stoletja. Srednjeveško gradivo ni posebej obdelano. Najstarejša fotografija na steklo je iz 30-ih let 20. stoletja.

## Zgodovina zbirke:

Arhiv je neprekinjeno nastajal od leta 1930 naprej, večinoma s sodelovanjem umetnostnega zgodovinarja Franceta Steleta, ki je dokumentiral svoje raziskovalno področje srednjeveške umetnosti v Sloveniji. Njegovo fotografsko zapuščino si delita inštitut in Uprava Republike Slovenije za kulturno dediščino. Francetu Steletu je v 50-ih letih tega stoletja sledil drugi pomembni slovenski umetnostni zgodovinar Emilijan Cevc. Del njegove fotografske zbirke srednjeveškega kiparstva prav tako hrani arhiv inštituta.

Literature o zbirki ni. Podatke o njej je mogoče najti v publikacijah inštituta Letna poročila in Letopis SAZU, Ljubljana, izhaja od leta 1947.

## Količina gradiva:

- 8.000 črno-belih negativov

- 10.000 pozitivov

## Kakovost gradiva:

Fotografije na steklu so dobro ohranjene, negativni so povprečne kakovosti.

## Indeks:

- pozitivni so urejeni po abecednem redu krajev

- inventarne knjige negativov so urejene po inventarnih oznakah negativov (od leta 1971 po kronološkem vrstnem redu nastajanja negativov), povezava med pozitivom in negativom je inventarna številka negativa, zapisana na pozitivu)

- v pripravi je računalniško vodenje fotografske dokumentacije

- vsako fotografijo opredeljujejo podatki: ime kraja in oznaka negativa, pogosto je naveden avtor objekta, fotograf in čas fotografiranja

## Objava fotografij:

Fotografsko gradivo o srednjeveški umetnosti je večinoma objavljeno v delih Franceta Steleta in Emilijana Cevca. Stele, F.: *Gotsko stensko slikarstvo*, Ljubljana 1967, idem: *Slikarstvo v Sloveniji od 12. do srede 16. stoletja*, Ljubljana 1969, Cevc, E.: *Srednjeveška plastika na Slovenskem od začetkov do zadnje četrtine 15. stoletja*, Ljubljana 1963, idem: *Poznogotska plastika na Slovenskem*, Ljubljana 1970, idem: *Kiparstvo na Slovenskem med gotiko in barokom*, Ljubljana 1981. Fotografije so bile objavljene v *Zborniku za umetnostno zgodovino*, posebej v letih od 1931 do 1972, ko je bil Zbornik periodika inštituta.

## Komentar:

Srednjeveška umetnost je v arhivu dobro zastopana.

Osnovni namen arhiva je, da služi strokovnjakom inštituta. Zunanjim uporabnikom priporočajo, da fotografsko gradivo iščejo po kraju iskanega objekta.

## Ime ustanove:

**Uprava Republike Slovenije za kulturno dediščino**

## Prejšnja imena:

Spomeniški urad 1913-1945

Zavod za zaščito in znanstveno proučevanje kulturnih spomenikov in prirodnih znamenitosti Ljudske republike Slovenije 1945-1958

Zavod za spomeniško varstvo LRS 1958-1965

Zavod SR Slovenije za spomeniško varstvo 1965-1975

Zavod za spomeniško varstvo SR Slovenije 1975-1981

Zavod SR Slovenije za varstvo naravne in kulturne dediščine 1981-1994

## Naslov:

Plečnikov trg 2, 1000 Ljubljana

tel.: (061) 125-84-67, 125-94-67

fax: (061) 213 120

## Dostopnost zbirke:

Javna zbirka je odprta od ponedeljka do petka med 8.00 in 11.30 uro.

## Izdelava kopij:

Fotokopije slabše kakovosti je mogoče dobiti takoj, za izdelavo fotografij je treba približno teden dni.

Avtorske pravice so pridržane.

## Namen zbirke:

Fotografski arhiv je namenjen dokumentiranju zgodovinskih spomenikov v Sloveniji *in situ* ter služi kot register spomenikov, ki dokumentira njihovo stanje. V arhivu hranijo tudi fotografije, ki dokumentirajo obnove spomenikov v restavratski delavnici ustanove do leta 1981. Od leta 1981 je Restavratski center neodvisna ustanova, ki razvija svoj lasten dokumentacijski arhiv. Uprava v glavnem razpolaga z dokumentacijo arhitekturnih in drugih nepremičnih umetnostnih spomenikov (npr.: arhitekturna dekoracija, kipi in situ, freske, cerkvena oprema). V arhivu razen slikarske zbirke Narodne galerije v Ljubljani umetniške zbirke niso dokumentirane.

## Geografsko območje:

Zbirka obsega fotografsko gradivo s celotnega območja Slovenije. Posebej dobro so dokumentirani srednjeveški samostani (npr.: Stična, Ptarje),

Kostanjevica) in mesto Ljubljana, medtem ko je dokumentacija Primorske slabše zastopana.

*Časovno obdobje:*

Zbirka zajema vsa obdobja od prazgodovine do 20. stoletja, gradivo o srednjeveških spomenikih ni posebej obdelano.

*Zgodovina zbirke:*

Organizirano varstvo spomenikov se je v Sloveniji začelo sredi 19. stol. s takrat ustanovljeno dunajsko komisijo *K. K. Central-Commission zur Erforschung und Erhaltung der Baudenkmale*. Leta 1913 je bila ustanovljena samostojna uprava, njen prvi ravnatelj pa je postal nekdanji uslužbenec dunajske komisije France Stele. V tridesetih letih je France Stele osnoval fotografski arhiv in najstarejši negativi v zbirki sodijo v to obdobje. Zbirka obsega fotografije, izdelane iz negativov, hranjenih v arhivu dunajske centralne komisije, ki prikazujejo slovenske spomenike na začetku 20. stoletja. Področje dela Franceta Steleta se odraža v posebej bogati zbirki fotografij gotskih stenskih poslikav (e.g. M. Zadnikar za romansko arhitekturo, I. Komelj za sakralno topografijo dolenskega območja).

*Literatura:*

Publikacij, ki bi govorile o sami zbirki, ni. Nekaj podatkov je objavljenih v literaturi, ki govori o varstvu spomenikov v Sloveniji na splošno - *Varstvo spomenikov*, Ljubljana 1976. Izdaja vsebuje več člankov, posvečenih 30-letnici delovanja poveljne ustanove (N. Stregar, *Bibliografsko kazalo Varstva spomenikov*, I-XIX, pp. 338-378).

*Količina gradiva:*

- 95.000 črno-belih negativov
- podrobnih podatkov o številu pozitivov ni, vsekakor je manj pozitivov kot negativov
- 4.000 diapozitivov

*Kakovost gradiva:*

- negativi na steklu so v slabem stanju, nekateri so celo zlomljeni
- kvaliteta negativov je dobra

*Indeksi:*

- seznam negativov po abecednem vrstnem redu topografskih območjih (vsebuje ime kraja in številko negativa)
- inventarna knjiga negativov po vrstnem redu inventarnih oznak negativov
- nepopoln seznam diapozitivov po abecednem vrstnem redu krajev
- inventarna knjiga diapozitivov po vrstnem redu inventarnih oznak diapozitivov
- posebnih podatkov o ločeni zbirki fotografij objavljenih starih grafik (fotografije so urejene po abecednem vrstnem redu krajev)
- računalniško vodenje podatkov
- fotografije so opremljene z imenom kraja, opisom, avtorjem in datacijo fotografranega objekta, časom nastanka fotografije in pogosto tudi z imenom fotografa

*Objava gradiva:*

Veliko fotografij je bilo objavljenih v izdajah ustanove: publikacija *Varstvo spomenikov* izhaja letno od leta 1948, *Vestnik* izhaja od leta 1962. Fotografije iz arhiva ustanove so bile objavljene tudi v izdajah zunaj ustanove, npr.: *Enciklopedija Slovenije*, Stele, F.: *Slikarstvo v Sloveniji od 12. do 16. stol.*, Ljubljana 1969, Mlinarič, J.: *Kartuzija Pleterje 1403-1595*, Ljubljana, 1982, Zupan, G., Ferenc, M., Dolinar, F. M.: *Cerkve na Kočevskem nekoč in danes*, Kočevje, 1993, Menše, L.: *Marija v slovenski umetnosti. Ikologija slovenske marijanske umetnosti od začetkov do prve svetovne vojne*, Celje, 1994.

*Komentar:*

Računalniško vodenje podatkov ohranja sistem prejšnjega vodenja podatkov. Regionalni zavodi za varstvo naravne in kulturne dediščine v Sloveniji (v Celju, Kranju, Ljubljani, Mariboru, Novi Gorici, Novem mestu in Piranu) prav tako vodijo fotografsko dokumentacijo, ki zagotavlja podrobnejše podatke o določenih spomenikih na njihovem območju, posebej tistih, ki so jih raziskovali ali restavrirali v preteklih petnajstih letih.

*Ime ustanove:*

**Narodni muzej**

*Prejšnja imena:*

Deželni muzej (1826-82, pobuda za ustanovitev 1821)  
Kranjski deželni muzej - Rudolfinum (1882-1912)

*Naslov:*

Prešernova 20, 1000 Ljubljana  
tel.: (061) 218-886, 211-036, 126-40-98  
fax: (061) 221-882

*Dostopnost zbirke:*

Javna zbirka je odprta od ponedeljka do petka med 8.00 in 14.00 uro (priporočljiv predhodni dogovor s kustosom).

*Izdelaiva kopije:*

Fotokopije slabše kakovosti je mogoče dobiti takoj, za fotografske kopije je treba približno deset dni, odlitke kovancev iz pozitivov je mogoče naročiti v Numizmatičnem kabinetu. Stroške kopij poravnava naročnik.

Avtorske pravice so pridržane.

Dokumentacija se lahko uporablja samo z dovoljenjem muzeja, objavljeni podatki morajo biti avtorizirani prek Narodnega muzeja.

Dokumentacija, ki jo uporabljajo kustosi, ni dostopna.

*Namen zbirke:*

V fotografskem arhivu so dokumentirani predmeti, hranjeni v muzeju, in sicer tako razstavljeni kot tisti v depojih. Centralnega muzejskega arhiva ni, posamezne fotografske zbirke so urejene v Oddeleku za arheologijo, Oddeleku za kulturno zgodovino in uporabne umetnosti, v Grafičnem kabinetu, Konservatorsko-restavratorski delavnici (ta je ločena od knjižnice in fotografskega oddelka). Fotografska dokumentacija posameznih oddelkov vsebuje dokumentacijo raziskovalnega dela, npr. raziskave na arheoloških najdiščih (tudi zračne posnetke), različne stopnje restavratorskih procesov. Zbirke predmetov, zanimive za raziskovalce srednjega veka, so zbirke sakralne umetnosti in verske opreme, pohištva, orožja, grboslovja in pečatov (od 16. stoletja naprej), keramike, stekla, različnih kovinskih predmetov, kovancev, grafik, risb...

*Geografsko območje:*

Zbirke zajemajo fotografsko dokumentacijo celotnega območja Republike Slovenije.

*Časovna opredelitev:*

Obdobja od prazgodovine do današnjega časa.  
Srednjeveško gradivo je deloma posebej obdelano (npr. na Arheološkem oddelku).

*Zgodovina zbirke:*

Fotografska dokumentacija se je v Narodnem muzeju zbirala od ustanovitve. Najstarejša fotografija na steklu (dagerotipija) je iz 60-ih let 19. stoletja, najstarejše fotografije so iz 90-ih let 19. stoletja. Oddelek kulturne zgodovine in uporabnih umetnosti vodi sistematično dokumentacijo negativov od leta 1961 (in od takrat sistematično fotografiranje predmetov) in diapozitivov od 70-ih let tega stoletja naprej. Numizmatični kabinet je začel sistematično dokumentirati srednjeveške kovance v sklopu mednarodnega projekta *Fundmünzen des Mittelalters under der Neuzeit*. Konservatorsko-restavratorska delavnica fotografira predmete v postopku restavriranja v črno-beli in barvni tehniki od leta 1990, medtem ko se je od leta 1983 do 90-ih let vodila črno-bela dokumentacija predmetov: V zbirki delavnice je shranjenih tudi nekaj rentgenskih posnetkov muzejskih predmetov.

*Literatura:*

Literature o fotografski zbirki ni. Nekatere informacije je mogoče najti v časopisu slovenskih muzejev *ARGO*, ki izhaja letno od leta 1892, ter v muzejskih vodičih.

*Količina gradiva:*

Oddelek za kulturno zgodovino in uporabne umetnosti

30.000 negativov/ 30.000 pozitivov/ 3.000 diapozitivov

Oddelek za arheologijo

27.300 negativov/ 20.000 pozitivov/11.150 diapozitivov

Numizmatični kabinet

200 negativov

*Kakovost gradiva:*

Nekatere fotografije na steklo so slabo ohranjene, kakovost barvnih fotografij se slabša, na splošno je kakovost fotografskega gradiva zadovoljiva.

*Indeks:*

- tematski indeks pozitivov, negativov in diapozitivov, negativni so sistematično označeni s številko negativa (povezava med negativom in pozitivom je številka negativa)

- fotografska dokumentacija vsebuje podatke o kraju, opis in datacijo objekta, ime fotografa in čas fotografiranja

- topografski indeks obstaja za fotografsko gradivo na Oddelku za arheologijo

- v pripravi je računalniška obdelava gradiva

*Objava fotografij:*

Veliko fotografij je bilo objavljenih v različnih izdajah Narodnega muzeja, predvsem v periodičnem tisku (*Situla, Katalogi in monografije, Viri - gradivo za zgodovino Slovenecv*), razstavnih katalogih in vodičih kot tudi v mnogih drugih domačih in tujih publikacijah (npr. *Argo, Enciklopedija Slovenije in Enciklopedija Jugoslavije*).

*Komentar:*

Za pozitivne brez negativov v fotografskih zbirkah oddelkov Narodnega muzeja kopij, je mogoče dobiti fotokopije. Fotografij predmetov, ki so v restavratorskem postopku, verjetno ne boste našli na njihovem mestu v fotografskih zbirkah posameznih oddelkov, zanje je treba vprašati posebej.

*Ime ustanove:*

**Narodna galerija, Ljubljana**

*Naslov:*

Puharjeva ulica 9, 1000 Ljubljana

tel.: (061) 126-31-09

fax: (061) 126-31-38

*Dostopnost zbirke:*

Javna zbirka je odprta od torika do petka med 11.00 in 13.00 uro.

*Izdelava kopij:*

Fotokopije slabše kakovosti je mogoče dobiti takoj, čas izdelave fotografij je od enega dneva do enega meseca, odvisno od količine in kakovosti naročenega gradiva.

Avtorske pravice so pridržane.

*Namen zbirke:*

Fotografski arhiv predvsem dokumentira galerijsko zbirko, obstaja pa tudi večje število fotografij umetniških stvaritev in situ (posebej spomenikov gotške umetnosti), nekaterih predmetov iz drugih muzejev in stare fotografije mest iz zapuščine nekdanjega direktorja galerije Karla Dobide. Arhiv prav tako dokumentira umetnostno tržišče, tako je v zbirki mogoče najti fotografije umetniških predmetov, posnetih v starinarnicah.

*Geografsko območje:*

Zbirka obsega poleg fotografske dokumentacije celotnega območja Republike Slovenije tudi spomenike na obmejnih območjih sosednjih držav (severne Italije, Koroške in Avstrije ter zahodne Madžarske), ki ilustrirajo raziskovanje srednjeveških potujočih slikarskih delavnic.

*Časovna opredelitev:*

V zbirki so zajeta obdobja od gotške umetnosti do impresionizma. Srednjeveško gradivo ni posebej obdelano.

*Zgodovina zbirke:*

Fotografski arhiv je bil ustanovljen leta 1952. Takrat je bila zbirka obstoječih fotografij sistematično obdelana in se je neprekinjeno širila. Najstarejši negativni so z začetka 20. stoletja. Starosti fotografij, ki so bile zbrane pred začetkom sistematičnega vodenja dokumentacije, pogosto ni mogoče določiti. Zbirka fotografij srednjeveške umetnosti, posebej kiparstva, dr. Emilijana Cevca je deloma hranjena v arhivu galerije, deloma v fototečnem arhivu Umetnostnozgodovinskega inštituta Franceta Steleta Znanstveno-raziskovalnega centra Slovenske akademije znanosti in umetnosti.

Literature o fotografskem arhivu ni.

*Količina gradiva:*

- natančno število negativov ni znano, obstaja 20.000 inventarnih števil, vendar se posamezne inventarne številke pogosto ujemajo z več negativni, ki prikazujejo isti objekt, ali je z eno inventarno številko označen celoten film, vsi negativni so črno-beli

- natančno število pozitivov ni znano, obstaja več pozitivov kot negativov

- 12.000 diapozitivov (9.000 manjšega formata, 3.000 večjega formata za objavljanje)

*Kakovost gradiva:*

Gradivo je večinoma dobre kakovosti, negativni so dobro ohranjeni.

*Indeks:*

- pozitivni so v glavnem razvrščeni po abecednem redu umetnikov,

- nekaj manjših ločenih zbirk je razvrščenih glede na žanr in motive krščanske ikonografije,

- fotografije fresk in drugih spomenikov, posnete in situ, so razvrščene po topografskem vrstnem redu

- inventarne knjige negativov se vodijo po inventarnih številkah negativov (povezava med pozitivom in negativom je številka negativa, navedena na pozitivu)

- indeksa pozitivov ni

- v pripravi je računalniško voden seznam

- fotografije in inventarne knjige negativov opredeljujejo: ime (ime kraja), ime umetnika, datacijo, mere, material in lastništvo objekta, številko negativa, inventarne knjige negativov pa vsebujejo tudi podatke o času nastanka fotografije in fotografu

*Objava fotografij:*

Veliko fotografij je bilo razstavljenih in objavljenih v sklopu galerijskih razstav in v razstavnih katalogih ter v strokovni literaturi, npr: *Gotika v Sloveniji, katalog razstave, Narodna galerija, Ljubljana, 1995, Cevc, E.: Gotška plastika na Slovenskem, katalog razstave, Narodna galerija, Ljubljana, 1973, Enciklopedija Slovenije 1- 7, Ljubljana, 1987-1993, Zbornik za umetnostno zgodovino (glej Umetnostnozgodovinski inštitut Franceta Steleta Znanstveno-raziskovalnega inštituta SAZU, Objava gradiva)*

*Komentar:*

Fotografski arhiv Narodne galerije obsega najpopolnejšo in tehnično dovršeno zbirko fotografij gotške umetnosti v Sloveniji, ki je nastala za razstavo leta 1995. Veliko fotografij je izdelanih v več kopijah, te lahko uporabniki dobijo takoj. Nova pravila uporabe arhiva omogočajo uporabo gradiva večinoma strokovnjakom. Uporabnik pred uporabo gradiva izpolni poseben obrazec.

*Kakovost gradiva:*

dobra



### Indeks:

topografski in tematski v skladu s slogom spomenika

### Objava fotografij:

Na razstavah: *Romanska arhitektura na Slovenskem*, Arhitekturni muzej Ljubljana, Likovno razstavišče Rihard Jakopič, Ljubljana, 14. 3.- 2. 4. 1988  
*Gotika v Sloveniji*, Narodna galerija in Muzej za novejšo zgodovino, Ljubljana, 1. 6.-1. 10. 1995  
v katalogih ob razstavah: Zadnikar, Marjan, Stopar, Ivan: *Romanska arhitektura na Slovenskem*, Arhitekturni muzej, Ljubljana, 1988, 44 str.  
*Gotika v Sloveniji*, Narodna galerija, Ljubljana, 1995, str. od 34 do 134.

### Komentar:

Fotografski arhiv o srednjeveški umetnosti je povezan s posameznimi razstavami, kot je npr. *Romanska arhitektura v Sloveniji*.

Gradivo (fotografije, tiski, reprodukcije, risbe idr.) ni posebej obdelano.

### Ime ustanove:

**Narodna in univerzitetna knjižnica v Ljubljani**

### Rokopisni oddelek

#### Naslov:

Turjaška 1, 1000 Ljubljana

tel.: 061/ 125 01 31

fax: 061/ 125 01 34

#### Dostopnost zbirke:

Javna zbirka je odprta od ponedeljka do petka med 9.00 - 14.00 uro in ob sredah med 9.00 - 18.00 uro.

#### Izdelava kopij:

Kopije mikrofilmov, fotokopij ter fotografij originalnih srednjeveških dokumentov je mogoče dobiti v sedmih oziroma desetih dneh.

Fotokopije dokumentov drugega pomena in referenčnih tiskov je mogoče dobiti tako.

#### Namen zbirke:

Namen zbirke je varovanje originalnih dokumentov, uporabniki lahko proučujejo gradivo na mikrofilmih.

Zbirka vsebuje mikrokopije nekaterih najdragocenejših srednjeveških rokopisov v cirilici, glagolici in latinici ter zgodnesrednjeveške slovenske rokopise.

#### Geografsko območje:

Zbirko tvorijo mikrofilmi srednjeveških rokopisov, napisanih v samostanskih skriptorijih na ozemlju Republike Slovenije, in nekaterih primerov rokopisov, povezanih z našo deželo.

#### Časovna opredelitev:

V zbirki so mikrofilmi originalnega gradiva od 9. do konca 15. stol.

#### Zgodovina zbirke:

Zbirka nastaja sistematično od leta 1950.

#### Količina gradiva:

10.000 posnetkov na 100 mikrofilmih

#### Indeks:

- kartični katalog

- knjižni katalog

- katalog rokopisov Narodne in univerzitetne knjižnice v Ljubljani, Ms1 do Ms99, Ljubljana, 1976, 1. zvezek

- glasbeni rokopisi in tiski na Slovenskem do 1800, Narodna in univerzitetna knjižnica v Ljubljani, 1967

- pred kratkim odkrita srednjeveška rokopisna dela so dokumentirana tudi v Katalogu rokopisov NUK v Ljubljani, 2.-8. zvezek

#### Objava gradiva (izbrano):

Kos, Milko: *Srednjeveški rokopisi v Sloveniji*, Ljubljana, 1931

Mošin, Vladimir: *Kopitarjeva zbirka slovanskih rokopisov in Zoisov cirilski fragment iz Narodne in univerzitetne knjižnice*, Ljubljana, 1982

Zakladi Narodne in univerzitetne knjižnice, Ljubljana, 1982

Razstavniki katalogi in podobne izdaje

### Ime ustanove:

**Arhiv Republike Slovenije**

**Slovenski filmski arhiv**

#### Prejšnja imena:

Osrednji državni arhiv Slovenije

Arhiv socialistične Republike Slovenije

#### Naslov:

Zvezdarska 1, 1000 Ljubljana

tel.: (061) 12 51 222, 12 51 266, 12 51 308, 125 34 30

fax: (061) 216- 551

#### Dostopnost zbirke:

Javna zbirka je odprta od ponedeljka do petka med 8.00 in 15.00 uro

#### Izdelava kopij:

Na izdelavo kopij je treba čakati 1 teden.

#### Avtorske pravice:

Pri fotografijah se upoštevajo avtorske pravice.

#### Namen zbirke:

Zbirka fotografij, razglednic, negativov in diapozitivov je bila ustanovljena zaradi posebnih pogojev hranjenja, načina strokovne obdelave, velike količine hranjenega fotografskega in sorodnega gradiva ter zaradi lažje dostopnosti za uporabnike.

#### Geografsko območje:

Republika Slovenija z delom sosednjih držav.

#### Časovna opredelitev:

1870-1996

#### Zgodovina zbirke:

Zbirka je bila ustanovljena leta 1990 po strokovnem posvetu v Arhivu Republike Slovenije. Zaradi svoje specifičnosti je bila vključena v Slovenski filmski arhiv. Od začetka jo vodi Eva Gerkman, ki gradivo evidentira, prevzema, zbira oziroma dopolnjuje z nakupi ter gradivo strokovno obdeluje in vodi njegovo izposajo.

#### Literatura:

Eva Gerkman: Zbirka fotografij kratkometražnih dokumentarnih filmov 1900-1957, Arhivski inventar, Ljubljana, marec 1994.

Zbirka fotografij uredništva Naša žena 1941-1970, Arhivski inventar, Ljubljana, september 1994.

Zbirka fotografij celovečernih igranih in kratkih filmov "Viba film" 1945-1980, Arhivski inventar, Ljubljana, marec 1996.

Zbirka razglednic, voščilnic in fotografij starejšega porekla 1890-1998, Ljubljana, 1997.

Poleg omenjenih arhivskih inventarjev, ki so za uporabnike dostopni v čitalnici, so izdelani še seznam zbirke fotografij privatnih in graščinskih fondov 1870-1995, zbirke fotografij dr. Karola Grossmana 1904-1910, zbirka fotografij NOB na Slovenskem iz oddaje "Ko se korenin zavemo" 1941-1945 in zbirka fotografij Društva Arhiva Republike Slovenije in Arhivskega društva Slovenije 1955-1996.

*Količina gradiva:*

- 440.000 pozitivov

- 5.700 negativov in diapozitivov

*Kakovost gradiva:*

Le nekatere starejše fotografije so nekoliko poškodovane.

*Indeks:*

Vsi našti inventarji in seznam vsebujejo historiat zbirke, opis ureditve gradiva, tehnične opreme za hranjenje fotografij v fototeke, elemente za popis fotografij, ki so označeni na kartonskem ovitku, ter predvsem vsebinski popis, kazalo krajev, oseb, stvarnih gesel in avtorjev fotografij. Vsi ti podatki so obdelani z računalniškim programom ARMIDA in bodo v kratkem času vključeni v računalniško mrežo Arhiva Republike Slovenije.

*Objava fotografij:*

Ivan Nemanič: Filmski zapiski Božidarja Jakca 1925-1955, Ljubljana, 1989.

Trst med Vzhodom in Zahodom, Ljubljana, 1992.

Ivan Nemanič: Filmi Metoda in Milke Badjura 1926-1969, Ljubljana, 1994.

Samostani v srednjeveških listinah na Slovenskem, Ljubljana, 1993.

Slovenija v papeških listinah, Ljubljana, 1996.

Zapis in podoba, Ljubljana, 1996.

Poleg tega so fotografije ustanove objavljene v mnogih drugih publikacijah, ki jih izdajajo sorodne ustanove, predvsem arhivi in muzeji ter Slovenska akademija znanosti in umetnosti, Uredništvo Enciklopedije Slovenije in Uredništvo kronike 20. stoletja.

*Ime ustanove:*

**Restavratorski center Republike Slovenije**

*Naslov:*

Plečnikov trg 2, 1000 Ljubljana

tel.: (061) 216-478 in 216-476

fax: (061) 126-22-28

*Dostopnost zbirke:*

Interna zbirka

Ogled gradiva je mogoč po dogovoru od ponedeljka do petka med 7.00 in 15.00 uro.

Naročilo fotokopij ali fotografij gradiva je mogoče po dogovoru z direktorjem.

*Namen zbirke:*

Namen zbirke je dokumentiranje stanja kulturnih spomenikov in dediščine pred in po restavratorskem posegu ter postopka restavriranja v sklopu delovanja Restavratorskega centra RS.

*Geografsko območje:*

Ozemlje Republike Slovenije

*Časovna opredelitev zbirke:*

Vsa obdobja

*Zgodovina zbirke:*

Leta 1983 se je Restavratorski center osamosvojil od Zavoda SR Slovenije za varstvo naravne in kulturne dediščine. Takrat je Restavratorski center osnoval lastno fototeko za interne potrebe.

*Količina gradiva:*

- 17.500 negativov

- cca 5.000 diapozitivov

Obstaja manjše število pozitivov brez negativov.

*Kakovost gradiva:*

Kakovost gradiva je povprečna, ustreza kriterijem.

*Indeks:*

- topografsko voden seznam

- v prihodnosti je načrtovano računalniško vodenje podatkov

*Objava gradiva:*

V publikaciji *RES.*, ki jo izdaja Restavratorski center Republike Slovenije, *Varstvu spomenikov* ter v katalogih ob predstavitvenih razstavah dela Restavratorskega centra Republike Slovenije.

*Ime ustanove:*

**Zavod za varstvo naravne in kulturne dediščine v Kranju**

*Prejšnja imena:*

Zavod za spomeniško varstvo Kranj (1962-1989)

*Naslov:*

Tomšičeva ulica 44, 4000 Kranj

tel.: (064) 221-163

fax.: (064) 221-659

*Dostopnost zbirke:*

Javna zbirka je odprta od ponedeljka do petka med 9.00 in 12.00 uro in ob sredah med 9.00 in 15.00 uro.

*Izdelava kopij:*

Fotokopije gradiva slabše kakovosti je mogoče dobiti takoj.

Za izdelavo fotografij je zaradi zunanega izdelovalca treba čakati 10 dni, izdelavo fotografij je treba plačati.

Avtorske pravice so pridržane.

*Namen zbirke:*

Fotografski arhiv je nastal z dokumentiranjem nepremične kulturne dediščine *in situ* in se še vedno dopolnjuje. Arhiv obsega fotografije spomenikov, ki nastajajo pri topografskem dokumentiranju le-teh, bolj obsežne so dokumentacije, ki so nastale pri obnovitvenih delih na spomenikih kulturne dediščine.

*Geografsko območje:*

Zbirka zajema fotografije kulturnih spomenikov in dediščine na območju Gorenjske (brez Škofje Loke) ter upravne enote Kamnik, Domžale, Kranj, Tržič, Radovljica in Jesenice.

*Časovni okvir:*

Vsa časovna obdobja

### *Zgodovina zbirke:*

Fotografska zbirka je začela nastajati z ustanovitvijo Zavoda leta 1962. Starejših negativov v zbirki ni, razen 159 fotografskih plošč fotografa Tičarja iz let okrog 1930. Te so bile Zavodu podarjene.

### *Literatura:*

Posebne publikacije, ki bi opisovala dokumentacijsko zbirko, ni.

### *Količina gradiva:*

- negativni: 86.400, večinoma v črno-beli tehniki laica in formatu 6 x 6 cm. Za vse navedene negative so bile izdelane fotografije, ki so hranjene v zbirki.
- pozitivni: obstaja manjši del dokumentacije brez negativov
- diapozitivi: 46.500 dia v formatu laica in 236 dia v formatu 6 x 6

### *Kvaliteta:*

Le manjši del fotografskega gradiva je posnel profesionalni fotograf. Drugo gradivo je nastalo pri terenskem delu konservatorjev. Za objekte, na katerih so se izvajali konservatorski posegi, je kvaliteta dokumentacije boljša ter je v črno-beli in barvni tehniki. Kvaliteta črno-belih negativov je dobra, diapozitivi pa z leti izgubljajo barvo.

### *Indeks:*

- inventarna knjiga negativov je vodena po vrstnem redu inventarnih števil negativov.
- Fotografije se hranijo po abecednem seznamu krajev na fotokartonih, ki vsebujejo številko negativa, ime kraja, datum nastanka posnetka, ime avtorja posnetka in kratek opis objekta.
- inventarna knjiga diapozitivov je vodena po vrstnem redu inventarnih števil diapozitivov (vsebuje še podatke o avtorju, ime kraja, čas nastanka in kratek opis objekta). Diapozitivi so hranjeni v kovčkih po vrstnem redu inventarnih števil.

### *Objava gradiva:*

- ob razstavah
- vodniki za objekte, ki so bili v celoti predstavljeni in so dostopni javnosti.
- Fotografije se redno objavljajo ob letnih poročilih v *Varstvu spomenikov*, v *Kranjskem zborniku*, *Vodniku po Kranju in njegovi okolici*, publikaciji *Jeklo in ljudje*, *Bohinjskem zborniku* ter ob raznih drugih strokovnih objavah konservatorjev.

### *Komentar:*

Pred kratkim so uvedli računalniško obdelavo fotokartonov in negativov, ki so urejeni po imenu kraja, avtorju, številki fotokartona in nazivu spomenika. Računalniška obdelava fotografskega gradiva ohranja prejšnji sistem vodenja podatkov.

### *Ime ustanove:*

#### **Zavod za varstvo naravne in kulturne dediščine v Novem mestu**

### *Naslov:*

Skalickega ulica 1, 8000 Novo mesto

tel.: (068) 322-019

fax: (068) 24-732

### *Dostopnost zbirke:*

Dokumentacija javnosti načeloma ni dostopna, razen po predhodnem dogovoru, od ponedeljka do petka med 8.00 in 13.00 uro.

### *Izdava kopije:*

Določena gradiva lahko takoj ali kvalitetno kopirajo, manjše količine (do 50 kopij) na stroške ustanove; večje količine se kopirajo v uradnih kopirnica. Javno objavljeno oz. publicirano gradivo je mogoče brezpogojno kopirati, za druga gradiva, ki so plod dela delavcev zavoda, se režim in način uporabe določa sproti.

Iz fototeke zavoda je načeloma mogoče dobiti vse kopije fotografij, ki jih pogodbeni fotograf izdelal iz negativov. Na kakovostne črno-bele fotografije je treba čakati 10 dni, za barvne pa 3 dni.

### *Avtorske pravice:*

Vsi avtorji obdržijo moralne avtorske pravice za kopirano gradivo. Uporabnik gradiva je dolžan navesti avtorja in poleg tega še vir, npr. "iz fototeke ZVNKD Novo mesto".

### *Namen zbirke:*

Zbiranje in obdelava dokumentacijskega gradiva o naravni in kulturni dediščini.

### *Geografsko območje:*

Jugovzhodna Slovenija - območje Brežic, Črnomlja, Metlike, Semiča, Novega mesta, Šentjerneja, Škocjana in Trebnjega.

### *Časovna opredelitev:*

Neomejeno

### *Zgodovina zbirke:*

Zavod je bil ustanovljen leta 1981, hkrati z ustanovitvijo zavoda se je oblikovala tudi fotografska zbirka.

### *Količina gradiva:*

- 97.200 negativov
- 13.000 pozitivov
- za veliko večino pozitivov obstajajo negativni
- kontaktne fotografije vseh negativov
- 18.000 diapozitivov

ter nekaj fotogrametričnih posnetkov

### *Kakovost gradiva:*

Posnetki so delo neprofesionalnih fotografov.

### *Indeks:*

- seznam kontaktnih fotografij
- kartotečni seznam vsebuje podatke o fotografu in času fotografiranja
- v pripravi je računalniško vodenje fotografske dokumentacije

### *Objava fotografij:*

V sklopu razstav, pri pripravi katalogov in sodelovanje pri izdajah katalogov drugih izdajateljev.

### *Komentar:*

Fotografsko gradivo na ZVNKD Novo mesto ni ločeno po časovnih obdobjih. Dokumentacija o srednjeveškem gradivu ni posebej obdelana. V opisu je navedeno celotno fotografsko gradivo, ki ga poseduje ZVNKD Novo mesto.

*Ime ustanove:*

**Arhitekturni muzej Ljubljana**

*Naslov:*

Studenec 2a, 1000 Ljubljana

tel.: (061) 140-97-98

fax: (061) 140-03-44

*Dostopnost zbirke:*

Javna zbirka je odprta od ponedeljka do petka med 9.00 in 15.00 uro.

Priporočena je predhodna najava pri kustosu.

*Izdelava kopije:*

Kopije povprečne kvalitete je mogoče dobiti takoj.

Možna so naročila kopij po telefonu ali pošti.

Za izdelavo fotografij sta potrebna približno dva tedna, za pošiljanje po pošti še teden dni,

stroške naročila kopij ali fotografij poravna ustanova ali oseba, ki je naročila gradivo.

*Avtorske pravice:*

Kot vir dokumentacije je treba navesti Arhitekturni muzej Ljubljana.

*Namen zbirke:*

Namen zbirke je dokumentiranje zgodovinskih spomenikov v Sloveniji in situ.

Fotografsko gradivo se uporablja za raziskovanje, publiciranje in organiziranje razstav.

*Geografsko območje:*

Zbirka obsega fotografsko gradivo z vsega slovenskega etničnega območja, ki poleg ozemlja Republike Slovenije vključuje tudi območja slovenskih manjšin v severovzhodni Italiji, južni Avstriji in jugozahodni Madžarski.

*Časovna opredelitev:*

Zbirka vsebuje dokumentacijo zgodovinskih spomenikov od predromanskega obdobja do danes.

*Zgodovina zbirke:*

V Arhitekturnem muzeju Ljubljana se je začelo zbiranje fotografske dokumentacije v letu ustanovitve muzeja 1972, zbirka se dopolnjuje z gradivom za muzejske razstavne projekte. V muzeju se ukvarjajo z arhitekturo, industrijskim oblikovanjem, grafičnim oblikovanjem ter dokumentarno in umetniško fotografijo.

*Literature o zbirki ni.*

*Količina gradiva:*

2.000 - črno-beli negativni

650 - črno-bele fotografije (150 pozitivov brez negativov)

Kontaktnih fotografij negativov in diapozitivov ni.

*Ime ustanove:*

**Pokrajinski muzej Ptuj**

*Naslov:*

Muzejski trg 1, 2250 Ptuj

tel.: (062) 771-618 in 775-516

fax: (062) 771-618

*Dostopnost zbirke:*

Javna zbirka je odprta od ponedeljka do petka med 8.00 in 15.00 uro.

Zbirko si je mogoče ogledati po predhodni najavi pri kustosu zbirke.

*Izdelava kopij:*

Naročilo kopij je mogoče, treba je poravnati stroške naročila.

Fotokopije slabše kakovosti je mogoče dobiti takoj, kopije fotografij pa v približno 10-ih dneh.

Dokumentacija je mogoče uporabiti le z dovoljenjem muzeja, podatke je treba avtorizirati pri muzejskem kustosu.

*Namen zbirke:*

Fotografski arhiv dokumentira eksponate muzeja pa tudi zasebno in cerkveno lastnino na muzejskem geografskem območju.

Osnovnega fotografskega arhiva ni, fotografska dokumentacija je razdeljena v zbirke, ki se nanašajo na različne sekcije muzeja (arheologija, etnologija, umetnostna zgodovina in uporabne umetnosti ter zgodovina).

Za srednjeveško umetnost je pomemben Oddelek za umetnostno zgodovino in uporabne umetnosti.

*Geografsko območje:*

Zbirka zajema območji mesta Ptuj in Ormož z okolico.

*Časovni okvir:*

Zbirka Oddelka za umetnostno zgodovino in uporabne umetnosti obsega fotografije predmetov od 13. stol. do danes.

Srednjeveško gradivo ni posebej obdelano.

*Zgodovina zbirke:*

Zbirka nastaja od ustanovitve muzeja 1893.

Najstarejša fotografija je iz 60-ih let 19. stol.

Na Oddelku za umetnostno zgodovino in uporabne umetnosti se dokumentacija sistematično vodi od leta 1965.

*Literature o zbirki ni.*

Količina gradiva (podatki Oddelka za umetnostno zgodovino in uporabne umetnosti, stanje 11.12. 1996) :

- 14.004 črno-belih in barvnih negativov

- 16.170 pozitivov (vsi nimajo negativov)

- 225 kontaktnih fotografij

- 6.111 diapozitivov

*Kakovost gradiva:*

Kakovost fotografij je zadovoljiva, nekaj starejših fotografij je v slabšem stanju.

*Indeks:*

- tematski sezname (topografski, ikonografski za nekatere vsebine, slogovni tematski seznam, seznam avtorjev starejših fotografij)

- seznam umetnikov (sezname pozitivov in negativov sta vodena ločeno)

- povezava med številom negativov in pozitivov.

*Objava gradiva:*

Veliko fotografij je bilo objavljenih v muzejskih izdajah (razstavnih katalogih), kot tudi v mnogih drugih izdajah.

*Ime ustanove:*

**Pokrajinski muzej Maribor**

*Naslov:*

Grajska ulica 2, 2000 Maribor

tel.: (062) 211-851

fax.: (062) 227-777

*Dostopnost zbirke:*

Javna zbirka je odprta od ponedeljka do petka med 7.00 in 15.00 uro.

*Izdelava kopij:*

Fotokopije ali fotografije je mogoče naročiti. Fotokopije slabše kakovosti je mogoče dobiti v enem dnevu, za fotografije pa je treba do 10 dni. Stroške kopiranja poravnava naročnik.

V primeru objave morajo biti navedeni podatki, da fotografirane muzealije izvirajo iz Pokrajinskega muzeja v Mariboru. Če uporabnik sam fotografira eksponat, mora negativ izročiti muzeju. Kadar gre za fotografiranje v komercialne namene, muzej zaračuna določeno ceno.

*Namen zbirke:*

Fotodokumentacija obsega muzealije (pozitivi so sestavni del kartoteke, prav tako se po oddelkih vodijo negativoteke). V muzeju ni centralne fototeke. Ta je urejena po posameznih oddelkih: arheološkem, etnološkem, kostumskem, kulturnozgodovinskem in zgodovinskem.

*Geografsko območje:*

V zbirki je zajeto gradivo z večjega dela Štajerske s Slovenskimi goricami in delom Pomurja. Posamezne zbirke obravnavajo tudi širši slovenski prostor.

*Časovni okvir:*

Obdobje od prazgodovine (3.000 pred n. št.) do danes.

Srednjeveško gradivo je zajeto deloma v arheološkem gradivu (staroslovensko gradivo), deloma pa v kulturnozgodovinski in zgodovinski zbirki.

*Zgodovina zbirke:*

Fotografska dokumentacija je začela nastajati z začetki muzeja leta 1903, sistematično pa se kartoteke s fotografijami in negativoteke vodijo od začetka 60. let 20. stoletja.

*Literature o zbirki ni.*

*Količina gradiva:*

- 42.930 črno-belih negativov

- 195 barvnih negativov

- 25.600 pozitivov

- 1.078 diapozitivov

*Kakovost gradiva:*

Kakovost negativov in fotografij je v glavnem zadovoljiva, upoštevan je kriterij dokumentarnosti.

*Indeks:*

Fotografije na kartotekah so urejene tematsko po posameznih oddelkih. Vsak negativ je oštevilčen, isto številko nosi tudi pozitiv. Fotografije na kartoteki so opremljene s podatki o izvoru predmeta, morebitnem avtorju, dataciji, lokaciji v muzeju, podatke o objavah in restavriranju. Podatki o avtorjih fotografij niso zabeleženi. Del dokumentacije je v arheološki zbirki urejen po topografskem vrstnem redu.

Računalniško vodeni podatki nastajajo od leta 1991 naprej. Zdjaj je računalniško delno obdelano etnološko, arheološko, kostumološko in zgodovinsko gradivo.

*Objava gradiva:*

Veliko fotografij je bilo objavljenih v katalogih občasnih razstav in drugih muzejskih publikacijah (Objave, Muzejski listi) ter v strokovnih člankih, ki jih kustosi muzeja objavljajo v domačem in tujem strokovnem tisku.

*Ime ustanove:*

**Zgodovinski arhiv Ljubljana**

*Prejšnja imena:*

Ljubljanska mestna uprava je na pobudo župana Ivana Hribarja leta 1898 kot prvega mestnega arhivarja na magistratu redno zaposlila pesnika Antona Aškera, kar pomeni začetek Mestnega arhiva Ljubljana in tudi prvo zavestno dejanje mestne uprave na kulturnem področju. V drugi polovici 60-ih let tega stoletja je po sprejetju republiške arhivske zakonodaje in arhivske mreže arhiv začel postajati regionalna ustanova.

Mestni arhiv Ljubljana (1898-1973)

*Naslov:*

Mestni trg 27, p.p.373, 1001 Ljubljana

tel.: (061) 13-10-166

fax: (061) 12-64-303

*Dostopnost zbirke:*

Javna zbirka je odprta od ponedeljka do petka med 8.00 in 13.00 uro.

*Izdelava kopij:*

Fotokopije je mogoče dobiti takoj, a niso najboljše kvalitete. Fotokopiranje fototečnega gradiva se praviloma izogibajo iz varnostnih in zaščitnih razlogov. Črno-bele reprodukcije fototečnega gradiva izdela zaposleni fotograf v ustanovi v 7 do 10 dneh. Storitve se plačajo takoj.

*Avtorske pravice:*

Dokumentacija se lahko uporablja samo z dovoljenjem Zgodovinskega arhiva Ljubljana. Vire/izvor oz. nahajališče fototečnega gradiva je treba v publikacijah, razpravah, radijskih in televizijskih oddajah obvezno citirati.

*Namen zbirke:*

Namen fonda fototeke je zbiranje in arhivistično-muzealsko dokumentiranje tovrstnega gradiva za zgodovino mesta Ljubljana in njegove okolice, za zgodovinske, umetnostnozgodovinske, arhitekturno-urbanistične, etnološke, socialne in druge raziskave in potrebe. Nič manj pomembna pa ni potreba po prikazu tega gradiva javnosti v obliki občasnih ali stalnih razstav, ki so praviloma povezane z raziskavami in študijami tovrstnega gradiva ter izdajo katalogov in strokovnih publikacij s slikovnimi prilogi.

*Geografsko območje:*

Zbirka v pretežni meri pokriva mesto Ljubljana z bližnjo okolico, zastopano pa je tudi gradivo drugih krajev Slovenije.

*Časovna opredelitev:*

Zbirka obsega čas od okoli 1859 do 1996. Obstaja pa tudi manjša serija fotografij arheoloških predmetov, srednjeveških objektov in umetnin starega listinskega gradiva (širše gledano bi lahko rekli čas od prazgodovine do sedanjosti).

*Zgodovina zbirke:*

Zbirka hrani fotografsko dokumentacijo o dogodkih, poslopih, urbanističnih kompleksih in pomembnejših osebah mesta Ljubljane kot tudi dokumentacijo, ki obsega reprodukcije dokumentov, listin. Nastala je predvsem iz nekdanjega referata oz. dejavnosti Kronike (leta 1934 so k arhivu priključili uredništvo tedaj ustanovljene revije *Kronika mestne občine ljubljanske*, ki se je že istega leta preimenovala v *Kroniko slovenskih mest*). Po 2. svetovni vojni so jo dopolnjevali z izdelki lastnega laboratorija, deloma z nakupi in pokloni. Tehnično je fototeka urejena po sistemu provenienčnih celot, tako da skupaj nastale slike tvorijo en slikovni fond oz. serijo.

**Fotografske plošče** - večino plošč tvori zbirka Kulturnega oddelka oz. Kronike. Časovno se verjetno začno okoli leta 1860, večina je iz časa potresa in 30-ih let tega stoletja.

**Filmi/negativi** - večinoma so nastali v arhivu ob pripravah na Zgodovino Ljubljane in prezidavo Magistrata, deloma izvirajo iz Kulturnega oddelka oz. Kronike, v zadnjem obdobju pa so to varnostni in delovni filmi za potrebe reproduciranja.

**Pozitivi [POZ I]** - serija je zamišljena kot kartotečni pregled vseh na fotografski papir izdelanih posnetkov z opisi in reprodukcijo ter je šele v pripravi. **Pozitivi [POZ II]** - serija predstavlja zaokrožene fondne ali zbirke in izvira iz lastne dejavnosti ustanove in nakupov, ne glede na to, ali arhiv hrani negativ ali ne. Prične se okrog leta 1859 do 80-ih let tega stoletja.

*Literatura o zbirki:*

Vodnik Zgodovinskega arhiva Ljubljana, Gradivo in razprave 11, Ljubljana 1992.

Jože Suhadolnik, Fototeka Zgodovinskega arhiva Ljubljana, način urejanja in strokovna obdelava, Arhivi XV, št. 1-2, Ljubljana, 1992, str. 77-80.

*Količina gradiva:*

- nad 2.454 črno-belih negativov (vštete so fotografske plošče kot enote in negativ filmi, kjer pa število posnetkov ni všteto)

- 19.508 pozitivov (brez negativov)

- približno 2.500 fotografij, izdelanih iz vseh negativov

*Kakovost gradiva:*

Nekatere fotografske plošče so v slabem stanju (steklo je razpokano ali nalomljeno, zapis bleedi ali se kemično spreminja), potrebna je optimalnejša hramba in zaščita, kar velja tudi za starejšo serijo negativov. Novejši negativni se delajo v vsaj treh posnetkih oz. različnih osvetlitvah. Kvaliteta fotografij je zadovoljiva.

*Indeks:*

Izdelan je tematski in deloma kronološko voden seznam, prav tako delno tudi povezava med fotografijami in negativi.

Sedanja dokumentacija fotografij vsebuje oznako serije, vsebino/motiv, velikost ter morda še ime fotografa in številko negativa. Pripravljeni pa so novi popisni kartoni z reprodukcijo, ki jih bodo začeli polniti v kratkem in vsebujejo naslednje popisne elemente: inventarno številko, številko negativa, zvezo z drugimi evidencami, vsebino, vrsto oz. format, avtorja, čas snemanja, daroval oz. prodal, posredoval in datum ter opombe.

Obstaja starejši seznam fotografij, plošč in negativov, delno dopolnjen z novjšimi popisi.

*Objava fotografij:*

Zgodovinski arhiv Ljubljana izdaja kataloge ob razstavah, inventarje različnega arhivskega gradiva in serijsko zbirko publikacij Gradivo in razprave, kjer so bile objavljene številne fotografije fototečne zbirke. Fotografije so bile objavljene tudi v glasilu Arhivskega društva Slovenije, *Arhivi*, v sorodnih revijah in strokovnih publikacijah drugih avtorjev, večkrat pa jih uporabi tudi TV Slovenija za dokumentarne oddaje.

*Komentar:*

*Ime ustanove:*

**Pokrajinski muzej Koper (Museo Regionale Capodistria)**

*Prejšnja imena:*

Museo Civico di Storia ed Arte di Capodistria (1911-1954)

Okrajni muzej Koper (1954-1967)

*Naslov:*

Kidričeva 19, 6000 Koper - Capodistria

tel.: (066) 271 - 364

*Dostopnost zbirke:*

Javna zbirka je odprta od ponedeljka do petka med 9.00 in 13.00 uro. Priporočljiva je predhodna najava.

*Izdelava kopij:*

Možno je naročiti kopije fotografskega gradiva ali fotografije eksponatov, ki jih hrani muzej z dovoljenjem kustosa za določeno področje, stroške reproduciranja nosi naročnik.

Uporaba dokumentacije je možna le z dovoljenjem Pokrajinskega muzeja Koper, enako velja tudi za njeno objavljanje, posamezni deli dokumentacije, ki so trenutno v uporabi kustosov, so lahko začasno nedostopni.

*Namen zbirke:*

Namen zbirke je dokumentiranje gradiva, ki ga hrani muzej. Muzej nima centralne fotografske zbirke, temveč je fotografsko gradivo razdeljeno po posameznih oddelkih: arheološki, umetnostnozgodovinski, etnološki, novejša zgodovina.

*Geografsko območje:*

Občine Koper, Izola, Piran, Ilirska Bistrica, vzhodni del občine Sežana, Divača.

*Časovna opredelitev:*

Gradivo, ki ga hrani muzej, zajema čas od prazgodovine do današnjih dni. Obstoječe zbirke hranijo slike pretežno beneških in beneško vplivanih slikarjev od 15. do 18. stoletja, lapidarij z zbirko kamnitih spomenikov od rimske dobe do 19. stoletja, pohištvo in drobne predmete od 15. do 19. stoletja, etnološko zbirko in zbirko novejših zgodovine. V pripravi je tudi arheološka zbirka. Srednjeveško obdobje zastopajo posamezne arheološke najdbe iz novejših izkopavanj v samem mestu, bogata zbirka kamnitih spomenikov (kamnito gradivo s pletenastno ornamentiko, heraldična zbirka, zbirka napisov in arhitekturnih elementov), posamezna slikarska dela in kosi pohištva.

*Zgodovina zbirke:*

Muzej v Kopru je bil ustanovljen leta 1911 na pobudo A. Alisija. Njegovo zgodovino lahko okvirno razdelimo v dve obdobji. Čas do druge svetovne vojne in čas po njej. Že v prvem obdobju je vzporedno z zbiranjem eksponatov za muzejsko zbirko začel nastajati tudi dokumentacijski arhiv. Žal so med drugo svetovno vojno z evakuacijo vrednejših umetnin iz muzeja odpeljali v Italijo tudi del muzejske knjižnice in arhiva in ga še do danes niso vrnil, tako da je ta del le fragmentarno ohranjen. S prenovo muzejske stavbe in muzejskih zbirke po drugi svetovni vojni je začel nastajati tudi nov dokumentacijski fond, ki je zaradi pomanjkanja ustreznih strokovnjakov v pretežni meri na ramenih kustosov posameznih oddelkov. Tako je bilo nastajanje fonda dokumentacije povezano predvsem z zbiranjem gradiva za tematske razstave, ki jih je muzej doslej pripravil (Svetila, Ključavnice in vratno okovje, Slikarstvo 16. in 17. stoletja na slovenski obali, Slikarstvo 18. stoletja na Slovenski obali, Plastika s pletenastno ornamentiko v Sloveniji, Gian Rinaldo Carli (1720 - 1795), Bartolomeo Gianelli (1824-1894), Likovna umetnost južne Primorske 1920-1990, Kamniti svet in dr.) *Literatura:* S. Žitko, Pokrajinski muzej Koper ob 70-letnici delovanja, *Argo* 22, Ljubljana, 1983, s. 3-10.

*Količina gradiva:*

- 2.000 negativov

- 3.000 pozitivov

- 1.000 diapozitivov

*Kakovost gradiva:*

Kakovost in ohranjenost slikovne gradiva je različna.

*Indeks:*

Slikovno gradivo je okvirno razdeljeno po tematskih sklopih in deloma tudi geografsko.

*Objava fotografij:*

L. Strenar, J. Mikuz, J. Kramar: Pokrajinski muzej Koper (vodič po muzeju), Koper, 1973.

Slikovno gradivo, ki ga hrani muzej, je bilo poleg tega objavljeno v razstavnih katalogih zgoraj naštetih razstav (Grdina, E., Sagadin, M., *Plastika s pletenastno ornamentiko v Sloveniji*, Koper, 1977. Ciglič, Z., *Kamniti svet*, Koper, 1993, idr.), v različnih revijah (*Slovensko morje in zaledje*, *Annales*, idr.) kakor tudi v monografskih publikacijah o Kopru in njegovem zaledju (*Koper med Rimom in Benetkami*, Ljubljana, 1989, *Koper* (monografija), Koper, 1992, *Kraški rob in Bržanja*, Koper, 1990, idr.)

### *Ime ustanove:*

**Posavski muzej Brežice**

### *Naslov:*

Cesta prvih borcev 1, 8250 Brežice

tel. in fax: (068) 61-271

### *Dostopnost zbirke:*

Javna zbirka je odprta od ponedeljka do petka med 8.00 in 13.00 uro.

### *Izdelava kopij:*

Fotokopije je mogoče dobiti takoj, za izdelavo fotografij je treba čakati nekaj dni.

### *Avtorske pravice:*

Posavski muzej Brežice si za izdano gradivo pridržuje avtorske pravice.

### *Namen zbirke:*

Namen zbirke je dokumentiranje muzejskega gradiva.

### *Geografsko območje:*

Posavje z mesti Brežice, Krško in Sevnica kot središnimi kraji.

### *Casovna opredelitev:*

Zbirka predstavlja zgodovino Posavja od najstarejših časov (mlajša kamena doba) pa vse do najbližje preteklosti ter hrani dokumentacijo arheološke dediščine Posavja od konca kamene dobe pa do nastitve naših prednikov v zgodnjem srednjem veku, v sklopu etnološkega gradiva je prikazano življenje kmečkega človeka, povezano z njegovim gospodarstvom, s stanovanjsko kulturo, z različnimi domačimi opravili, hišnimi in poklicnimi obrtni, z njegovim verovanjem ter umetniško ustvarjanje posameznikov (dokumentacija predmetov večinoma iz 19. stoletja, nekaj jih je iz 18. in prvih desetletij 20. stoletja). V sklopu fototečne zbirke zgodovinskega gradiva muzeja je dokumentirana zgodovina Posavja v 16. stoletju (Hrvaško-slovenski kmečki upor 1573, reformacija) in zgodovinska preteklost Posavja, za katero so značilni narodnostni boji, socialno vrenje med obema vojnama, okupacija 1941, nacistično preseljevanje prebivalstva v nemška taborišča in NOB 1941-1945 na širšem območju Kozjanskega. V sklopu umetnostnozgodovinske zbirke je razstavljena slikarska zbirka sakralne in portretne umetnosti ter lesene plastike slovenskih baročnih mojstrov. Tu je še spominska soba, posvečena slikarju in grafiku Franu Stiplovsku, ki je ustvarjal med obema vojnama. V sklop zbirke sodijo tudi grajska kapela, stopnišče ter dvorana, največji baročno poslikani prostor pri nas, ki jo je po vzoru italijanskih fresk v palači Barberini v Rimu v začetku 18. stoletja poslikal freskant Franc Karl Remb.

### *Zgodovina zbirke:*

Hkrati z ustanavljanjem muzejskih zbirk in arheološkimi, etnološkimi, zgodovinskimi in umetnostno-zgodovinskimi raziskavami, spomeniškarstvenimi nalogami ter predstavitvami najnovejših dosežkov muzeja je nastajala tudi muzejska fotografska dokumentacija.

### *Literatura:*

Marjan Gregorič - Mitja Guštin, *Posavski muzej Brežice*, Kulturni in naravni spomeniki Slovenije, Zbirka vodnikov 108, Ljubljana, 1983.

### *Količina gradiva:*

- 17.200 črno-belih negativov

- približno 17.000 fotografij, izdelanih iz negativov

### *Kakovost gradiva:*

dobra

### *Indeks:*

Topografsko in kronološko voden seznam s podatki o fotografu in času fotografiranja:

povezava med fotografijami in negativi;

računalniško vodeni podatki.

### *Objava fotografij:*

V sklopu muzejskih razstav in spremljevalnih katalogih ter v občasno izhajajoči publikaciji muzeja Posavski muzej Brežice (10 izdaj).

### *Ime ustanove:*

**Zgodovinski arhiv Celje**

### *Naslov:*

Trg celjskih knezov 10, 3000 Celje

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### *Dostopnost zbirke:*

Javna zbirka je odprta v ponedeljek, torek in četrtek med 8.00 in 14.00 uro, ob sredah med 8.00 in 16.00 uro, ob petkih pa med 8.00 in 13.00 uro.

### *Izdelava kopij je mogoča.*

*Avtorske pravice so pridržane.*

### *Namen zbirke:*

Zavarovanje originalnih dokumentov

### *Geografsko območje:*

Širše območje mesta Celje, južni del slovenske Štajerske

### *Casovna opredelitev:*

13. - 15. stoletja

### *Zgodovina zbirke:*

Zbirko je ob restituciji arhivskega gradiva kot dodatni varnostni ukrep ustanovil zavod sam.

### *Literatura:*

Regesti listin, urbarjev in rokopisov, Vodnik po fondih in zbirkah Zgodovinskega arhiva v Celju.

### *Količina gradiva:*

- 2 mikrofilma

### *Kakovost gradiva:*

### *Indeks:*

- regesti in vodnik po topografskem seznamu

- regesti po kronološkem seznamu

### *Objava fotografij:*

J. Mlinarič, Kartuziji Jurkloster in Žiže

### *Komentar:*

Zbirka vsebuje samo dokumentacijo gradiva, ki je zanimivo po svoji faktografski vrednosti, nima pa umetniške vrednosti (pečati, slike inicialke).

Tatjana Adamič

# Visual resources of medieval monuments in Slovenia<sup>1</sup>

**Key words:** Photographic documentation, conservation, Slovenia, Middle Ages, frescoes, France Stele, Cultural Heritage Administration of the Republic of Slovenia, France Stele Art History Institute, National Gallery, National Museum, National and University Library, Archives, Museums.

## Summary

*All Slovene institutions that maintain visual resources on the Middle Ages were invited to participate in the preparation of materials for the "Guide to the Visual Resources of East-Central Europe", commissioned by the Department of Medieval Studies at the Central European University in Budapest. This article contains descriptions of the visual resources of those institutions which responded to the invitation and submitted data on their visual resources. In most of these institutions, the material on the Middle Ages is not processed separately, therefore the data presented in this article covers the entire scope of material in their individual visual resources. Data was collected between 1996-1997.*

The beginnings of the photographic documentation of medieval monuments in Slovenia go back to the first explorations of medieval art on ethnic Slovene territory<sup>2</sup> in the mid-19<sup>th</sup> century and to the establishment of the Central Commission of Vienna for Research and Preservation of Architectural Monuments, *Kaiserlich-Königlich Central-Commission zur Erforschung und Erhaltung der Baudenkmale*.<sup>3</sup>

The Viennese Commission employed conservators and correspondents in what is today Slovenia to produce thorough reports on the condition of monuments. Initially, the monuments were not dealt with systematically, rather the endangered monuments were protected and preserved following the model of the German commission. In the early days of the Commission's operation on Slovene lands, there was a complete lack of professionally trained local staff. In addition to the foreign<sup>4</sup> conservators, one of the first correspondents of Slovene origin was Ignac Orožen.<sup>5</sup> From 1880 Ivan Franke<sup>6</sup> was the conservator and correspondent member for parts of Carniola – the Gorenjska and Dolenjska regions, including Ljubljana. In 1886, he was succeeded as the correspondent member by Konrad Črnologar, who, ten years later, became a conservator.<sup>7</sup> From 1909, the first Slovene professional conservator, art historian and important topographer of present-day north-east Slovenia, Avgust Stegenšek,<sup>8</sup> reported on monuments in Styria to the Central Commission of Vienna. In 1912, Anton Gnirs, state conservator and professor at the Czechoslovak National Institute for Archaeology, became the first Head Conservator for the Province of Primorska (the Slovene coastal region) the administration of which was located in Pula. Gnirs had a strong influence on the development and organisation of monument protection in Primorska.<sup>9</sup> Much like Gnirs, historian Simon Rupar also devoted himself chiefly to archaeology.<sup>10</sup> The architec-



tural historian and conservator, Cornelio Budinich, studied the Gothic architecture of Notranjska and the Karst and, in the early decades of the 20<sup>th</sup> century, published his findings in the *Journal of the Central Commission of Vienna*. Among the non-professional conservators of the Central Commission, the vicar France Avsec<sup>11</sup> and the priest Josip Dostal<sup>12</sup> also deserve mention.

At the beginning of the 20<sup>th</sup> century, the protection of monuments had been developed to such a degree that in 1913, the Central Commission of Vienna established the Conservation Office for the Province of Carniola. Headed by its first director, art historian France Stele, the office was to operate independently under the patronage of the Central Commission of Vienna. France Stele, the first and most prominent figure in the area of monument preservation, established a regular programme for protection measures and stressed the importance of a thorough knowledge of monuments in field work. About 150 travel journals written in minute script include sketched plans bearing witness to his work, and a collection of photographs, which represents the groundwork of the topographical monument files of the Cultural Heritage Administration of the Republic of Slovenia and of the France Stele Art History Institute within the Centre for Scientific Research of the Slovene Academy of Science and Art. The result of the field work was a topography of the court circuit of Kamnik, an exemplary work of its kind, modelled on great Austrian art topographies issued by the Central Commission of Vienna.<sup>13</sup> France Stele focused his professional interests on monuments of medieval mural painting in Slovenia.

By the early 1920s, he had already researched the known monuments in Styria and Prekmurje (eastern Slovenia) as well as those in the border areas of the eastern, northern and western sections of ethnic Slovene lands. Between 1924 and 1926 he visited Primorska and ethnic Slovene territory in the present-day Italian province of Friuli Venezia Giulia - Posočje, and the Natisone Valley. The number of newly discovered painting monuments was growing. In 1921, two layers of murals on the exterior and in the presbytery were examined in the church of St. Oswald at Zgornje Jezersko. Between 1922 and 1923, frescoes were found in the nave of the church at Muljava, the work of Johannes von Laibach, and just one year later, frescoes by the same painter were found in the church in Kamni Vrh near Ambrus. These discoveries helped clarify understanding of this important medieval master painter, to whom Stele dedicated a vast study at the beginning of the 1920's.

Between 1925 and 1926, frescoes were found in the nave and the presbytery of the church in Vrzdenc near Horjul, the first layer of which dates back to the beginning of the 14<sup>th</sup> century and has long represented our oldest medieval painting monument. In 1929, Stele wrote a dissertation on the influences of the master E. S. on Slovene mural painting. The discovery of frescoes in the church of Marija Gradec near Laško from 1526 gave the first proof of the influence of the Northern Renaissance on Slovene painting. Between 1928 and 1929, Stele's re-examination of the Prekmurje fresco group and the continuing discoveries of frescoes in the old church in Turnišče solved the mystery of the circle of Johannes Aquila from Radgeburg.

Around 1930 France Stele studied medieval monuments at Ptuj. After a successful renovation of the painted wing-altar in the Provost church, this monument of the highest quality could be ascribed to the master Konrad Laib of Salzburg. In the church of the Minorite order in Ptuj, frescoes from around 1260 done in the early Gothic painting style, which incorporated sharply broken drapery, were discovered. Under the professional guidance of France Stele, frescoes were later found in the nave of the parish church in Škofja Loka, in the abbey church in Celje, in the presbytery of the parish church in Mengeš, in the churches in Podzid near Trojane, Crngrob, Sopotnica, in the cloister corridor in Stična and elsewhere.<sup>14</sup> Research combined with advancements in the geographic method gave birth to a wide range of classical texts on the cultural and artistic situation in the Slovene provinces. Monographic studies were made

of Slovenska krajina, Koroška with its centre in Maribor, Dolenjska, the area of Kamnik, and of Ljubljana in particular, as the cultural hub of the Slovene nation.<sup>15</sup>

In addition to his research work and studies of mural painting, Stele also studied Late Gothic architecture.<sup>16</sup> In 1938, he was awarded a professorship of Art History at the Faculty of Ljubljana, and in his opening lecture presented the results of studies on Gothic hall churches in Slovenia. As the conservator for Slovenia, he was succeeded by the art historian France Mesesnel, whose most prominent conservation work in the former Carniola was research done on the church in the monastery of the Cistercian order in Stična.<sup>17</sup> After World War II, the Office for Cultural Monuments was reorganised and changed its name to the Institute for the Protection and Scientific Research of Cultural and Natural Monuments of the People's Republic of Slovenia. In 1947, the art historian Marijan Zadnikar was appointed assistant conservator at the Institute. His dissertation on Romanesque architecture was the first methodologically thorough review of architecture from the first three centuries of this millennium in Slovenia. In addition to this, he devoted his attention to individual studies of large complexes of monastic orders from the High Middle Ages.<sup>18</sup>

While Zadnikar researched Romanesque architecture, art historian Ivan Komelj concentrated his professional interests on Gothic architecture, placing particular emphasis on the castles of Slovenia. From 1950 he worked as a conservator, the head of the documentation centre and as consultant to the director at the Institute for the Protection and Scientific Research of Cultural and Natural Monuments of the People's Republic of Slovenia. He organised and conducted important conservation operations, such as the restoration of the monastery and the church of the Cistercian order in Kostanjevica na Krki. He was also involved in topographic research of cultural heritage in Dolenjska.<sup>19</sup>

The visual resources of the present Cultural Heritage Office of the Republic of Slovenia have been collected since the 1930's. The highest acclaim for the establishment of the resources belongs to France Stele. His photographic legacy is shared by the Cultural Heritage Office of the Republic of Slovenia and the France Stele Art History Institute within the Centre for Scientific Research of the Slovene Academy of Science and Art.<sup>20</sup> In addition to France Stele, the contributors responsible for the establishment of the visual resources were the conservators of the institution. After the Second World War they recorded the condition of the monuments *in situ*, and in particular those upon which restoration work was being performed. Medieval monasteries (in Stična, Kostanjevica and Pleterje) are well-documented, as is the city of Ljubljana. A restoration workshop was organised within the institution, which finally gained its independence in 1981.

Up until 1981, photo documentation of restoration work was kept by the Administration in its collection, while since 1981, the Restoration Centre, as an independent institution, has been establishing its own photo archives.<sup>21</sup> A wide range of photographs from its archives has been included in their publications - from 1948, *Varstvo spomenikov* (Journal for the Protection of Monuments) and from 1962, the periodical *Vestnik* (Journal).

Seven regional instituts for the protection of natural and cultural heritage operate under the patronage of the Cultural Heritage Office,<sup>22</sup> these are in: Ljubljana, Maribor, Celje, Kranj, Nova Gorica, Piran and Novo Mesto. All instituts perform their prescribed tasks: record keeping and registering of cultural and natural monuments, ensuring maintenance and restoration of the monuments, and keeping photographic documentation on the condition of monuments in a specified area.

In addition to the State Conservation Office, established in 1913 for all of Slovenia, important factors for the development of art history, protection of monuments and consequently also for the systematic photographic documentation of art monuments in Slovenia, were the Department of Art History at the Faculty of Ljubljana, established in 1920,<sup>23</sup> the Slovene Art History Society, established in 1921, with its first scientifically oriented publication,

the Journal of Art History,<sup>24</sup> and the Department of Art History, established in 1948 within the Historical Institute of the Slovene Academy of Science and Art, today the France Stele Art History Institute of the Centre for Scientific Research within the Slovene Academy of Science and Art. The first head of the Department was France Stele, followed in the 1950's by the eminent Slovene art historian Emilijan Cevc, who focused chiefly on medieval sculpture.<sup>25</sup> Emilijan Cevc entwined his research work with his efforts in the preservation and presentation of national monuments. A visible success in this area is the collection of Gothic sculpture in the National Gallery in Ljubljana. The research projects of the Art History Institute are recorded among its visual resources, which comprise a portion of France Stele's rich photographic heritage collection, which he began forming in the 1930's, and a portion of the collection of photographs, which was created as a result of Emilijan Cevc's research on medieval sculpture. The photographs were published in the books of both researchers and in *Zbornik za umetnostno zgodovino* (the Journal of Art History), primarily in issues dating between 1931 and 1972, when the Journal was the Institute's periodical.<sup>26</sup>

Jože Gregorič,<sup>27</sup> art historian and conservator, researched medieval art monuments in Dolenjska as well as medieval architecture in Slovenia; his primary focus was on monuments in Novo Mesto, the chapter church in particular. His complete legacy is kept in the Historical Archives of Ljubljana, Office for Dolenjska and Bela Krajina, in Novo Mesto.

The National Gallery in Ljubljana was established in 1918 and is the national institution for early art in Slovenia; it stores the largest fine arts collection in Slovenia, with works dating from the High Middle Ages to the 20<sup>th</sup> century. The collection of paintings covers the period from the 14<sup>th</sup> century to Impressionism, while medieval mural painting is represented by a few originals and some 300 fresco copies, mostly stored. The sculpture collection exhibits Gothic sculpture with nearly all of its regional characteristics. The material was presented, in addition to the permanent collection, at several gallery exhibitions; *Medieval Frescoes in Slovenia* in 1959, *Gothic Sculpture in Slovenia* in 1973 and the last large-scale exhibition project *Gothic Art in Slovenia* in 1995.<sup>28</sup>

Systematically kept photographic documentation intended for exhibitions is collected and stored with the Gallery's visual resources. The visual resources are intended mainly for the documentation of the collection in the National Gallery, and also include a considerable number of photographs of art monuments *in situ*, photographic documentation of certain exhibitions from other museums and old town photographs from the legacy of the former director of the Gallery, Karel Dobida. The collection contains photographs of monuments from across Slovenia and from the border areas of neighbouring countries (northern Italy, Carinthia and Austria, western Hungary), which were made during research on medieval painting workshops. The oldest negatives date back to the beginning of the 20<sup>th</sup> century, while the visual resources of the National Gallery were founded in 1952. Among its visual resources, the National Gallery stores a portion of the photographic material on medieval art, particularly painting, which was created through the work of the art historian Emilijan Cevc. The expansion of the resources, however, is largely due to the museum curators. The best, most complete technical collection of photographs on Gothic art in Slovenia can be found among the visual resources of the National Gallery. The collection was created for the exhibition project *Gothic Art in Slovenia* in 1995.<sup>29</sup>

The book collection *Slovenske srednjeveške freske* (Slovene Medieval Frescoes) by art historian Janez Höfler and photographer Marjan Smrke, with its rich photographic material, represents a great contribution to the research and promotion of medieval mural painting.<sup>30</sup>

Slovene museums play an important role in the photographic documentation of medieval movable heritage and monuments *in situ*. In 1821, the State Museum of Carniola<sup>31</sup> was established in Ljubljana, with an emphasis on history and natural science. In the second half of the 19<sup>th</sup> century, during the time of the curator Karel Dežman,<sup>32</sup> a natural scientist and

archaeologist, the museum began to publish the periodicals *Mittheilungen des Musealvereines für Krain*, *Izvestja muzejskega društva za Kranjsko*, and *Argo*. In the first half of the 20<sup>th</sup> century, the museum became an independent institution whose works included the preservation of archaeology, cultural history, numismatics, graphic arts and the museum library. After the Second World War, the director of the museum, archaeologist Jože Kastelic, divided a section of the museum into individual departments.<sup>33</sup>

The National Museum has been collecting photographic documentation from its very beginnings. The museum, which today includes the Departments of Archaeology, Cultural History and Applied Arts, the Numismatics Department, the Department of Graphic Arts and the Conservation and Preservation Workshop, does not have a centralised collection of photographs; rather they are maintained by individual departments within the museum. The Department of Archaeology and the Departments of Cultural History and Applied Arts began to systematically process material in the 1960's, and the Numismatics Department in the 1990's. Since 1982, the Conservation and Preservation Workshop of the National Museum has been continuing the tradition of a successful central workshop and is now developing its own photo archives. In recent decades, the National Museum organised and was host to over a hundred exhibitions,<sup>34</sup> while also intensifying its publishing activities.

In addition to the National Museum, a large number of museums operate in Slovenia, covering a wide range of museum activities. Regional museums have contributed to research on medieval art. The Celje Regional Museum (1882), the Sadnikar Museum in Kamnik and the Ptuj Regional Museum (1839) were founded during the second half of the 19<sup>th</sup> century. During the first half of the 20<sup>th</sup> century, the following collections and museums were established: the museum collection in Maribor (1903), the museum collection in Laško (1909), the Koper Regional Museum (1911), the Slovene Ethnographic Museum in Ljubljana (1923), Ljubljana City Museum and Soklič Museum in Slovenj Gradec (1935), Loka Museum in Škofja Loka (1939) and Posavje Museum in Brežice (founded in 1940). The number of museums grew after the Second World War: in Postojna (1947), Novo Mesto (1950), Metlika (1951), Nova Gorica (1952), Kočevje (1952), Idrija (1953), Murska Sobota (1955),<sup>35</sup> Velenje (1957), Ribnica (1961), Kranj (1963), Tržič (1964), Ljubljana Architectural Museum (1972), Kobariid (1990), the Slovene Religious Museum in Stična (1991), Jesenice (1992), and others. Most of these museums began amassing systematic photographic documentation on architectural and movable monuments in the 1960s, while in museums founded later, visual resources were established together with the beginnings of museum collections.

Manuscripts created in the scriptoria of medieval monasteries on Slovene lands and stored in the manuscript department of the National and University Library, have been systematically copied onto microfilm since the middle of the 20<sup>th</sup> century. The initiators of this method of preservation, and at the same time the preservation of monuments, were: Mirko Ruppel, literary historian, linguist and librarian, who, as director of the National and University Library (1946-1963) modernised the library and systematically supplemented the older Slovene book and manuscript collection; and Alfonz Gspan, literary historian and librarian, head of the manuscript department between 1946 and 1962. Gspan was among the first in Slovenia to publicly promote the need for restoration and conservation of manuscripts and old documents.<sup>36</sup>

#### Notes:

- 1 This article was commissioned by the Department of Medieval Studies, Central European University, in Budapest for the publication *Guide to Visual Resources of East-Central Europe*.
- 2 In Ljubljana, in 1992, at the colloquium organised for the hundredth anniversary of the birth of Milko Kos, research work on medieval art on ethnic Slovene land was presented by art historian Janez Höfler in his paper "Raziskovanje srednjeveške umetnosti na Slovenskem", published in *Zgodovinski časopis*, 48, issue 4, Ljubljana 1994.
- 3 The Central Commission was established in 1853 in Vienna. An excellent review of its circles and the later fate of the protection of cultural monuments can be found in an article by France Stele "Problem spomeniškega varstva v Jugoslaviji" (The Issue of Cultural Heritage Protection in Yugoslavia) *Jugoslovenski istorijski časopis*, year I, 1935, 425, year II, 1936.

- 4 In 1872, Johannes Graus (1836-1921) became the Honorary Conservator of the Central Commission of Vienna for the Province of Styria. He contributed articles on the Žiže Carthusian monastery, the cathedral in Maribor, the Provost church in Ptuj and the monastery church in Kostanjevica na Krki. As the Head Conservator for the province, he published reports on monuments and their restoration in the Central Commission of Vienna's publication, *Mitteilungen der K. K. Central-Commission zur Erforschung und Erhaltung von Baudenkmalen* (quoted from: *Mitteilungen*). A large body of data and documentary material on medieval monuments in Slovenia has also been published in the Graz magazine, *Kirchenschmuck*, from 1875, edited by Graus. Cf. Urek, Vida, "Slovenica v reviji Kirchenschmuck (1870-1905) - Bibliografski popis", *Zbornik za umetnostno zgodovino*, IX, Ljubljana 1972, p. 155-158. The Hungarian conservator of the Central Commission, Franz Florian Romer, was the first to present, within the framework of Hungarian mural painting, the known work of the painter Johannes Aquila of Radegub in Slovenia.
- 5 Ignac Orožen (1819-1900) was an author who focused on general history. His historical and topographical account of the Diocese of Lavantia (*Das Bisthum und die Diözese Lavant*, 8 volumes, Maribor 1875-1893) contains many detailed descriptions of religious medieval buildings.
- 6 Four topographical works by Ivan Franke (1841-1927) contain a number of contributions on medieval churches. Franke, Ivan, "Bereitung der Wochein", *Mitteilungen*, 1883, idem, "Bereitung Krains", ib., 1884, idem, "Bereitung des Wurzner Tales", ib., 1885, idem, "Baudenkmale in Krain", ib., 1887, idem, "Umetniške starine po Gorenjskem", *Ljubljanski zvon*, 1885, idem, "O naših zgodovinsko-umetniških spomenikih", *Dom in Svet*, 1910.
- 7 The correspondent and conservator, Konrad Črnologar (from 1897 for the district of Višnja Gora and from 1904 for the district of Črnomelj), provided essential supplements to Franke's list in his contributions to *Mitteilungen*, dating from 1881 to 1900. Črnologar, Konrad, "Kunstgeschichtliches aus Unterkrain", *Mitteilungen des Muscal-Vereins für Krain*, Laibach, 1891, idem, "Kirchliche Baudenkmale in Krain", *Mitteilungen*, Vienna 1891, idem, "Über ältere Kirchenbauten in Krain", ib., 1893 and 1897.
- 8 Stejšek, Avguštin (1875-2020): *Dekanja Gornjegrajska*, Maribor 1905, idem: *Konjska dekanija*, Maribor 1909.
- 9 During the First World War, Anton Gnirs (1873-1933) moved his office to Ljubljana, where he was deputy to the head conservator for the province of Carniola. Gnirs, Anton: *Istria praeromana: Beitrag zur Geschichte der frühesten und vorrömischen Kultur an der Küsten der nördlichen Adria*, Karlsbad 1925.
- 10 Simon Rupar (1851-1903) published in *Mitteilungen* between 1886 and 1901.
- 11 Franc Avsec (1863-1943) was the conservator of the Central Commission between 1904-1913. Particularly important are his ground plans and cross-sections of churches, stored in the Archbishopric Archives in Ljubljana.
- 12 Josip Dostal (1872-1954) rarely involved himself in practical research; he was, however, one of the first supporters of modern principles in the preservation of monuments in Slovenia.
- 13 Stele, France *Politični okraj Kamnik. Umetnostno topografski opis. Umetnostno zgodovinski spomeniki Slovenije I.*, Ljubljana, 1922-1929.
- 14 Based on: Cevc, Emilijan, "France Stele - umetnostni zgodovinar", *Zbornik za umetnostno zgodovino*, VIII, Ljubljana, 1959. In addition to treatises on individual monuments of medieval painting in periodicals (Stele, France, "Slikar Johannes Convis in Laybaco", *Zbornik za umetnostno zgodovino*, Ljubljana, 1921, p. 1-48, idem, "Stenske slike v ladji cerkve na Vrzdencu. Študija o zgodnjegotsem slikarstvu v Sloveniji", (A Study of Early Gothic Painting in Slovenia), *Vjesnik hrvatskog arheološkog društva u Zagrebu*, 1928, idem, *Laibov oltar v Pruju*. Treatises of the Slovene Academy of Science and Art, Department of History and Social Sciences I, Ljubljana 1950. France Stele presented his early findings on medieval painting in the article "Gotško stensko slikarstvo na Kranjskem" (Gothic Mural Painting in Carniola), *Bulicev zbornik*, Zagreb, 1924, and his later findings in the books *Monumenta artis Slovenicae I. Srednjeveško stensko slikarstvo*, Ljubljana 1935, idem: *Slikarstvo v Sloveniji: od 12 do srede 14. stoletja*, Ljubljana 1969, and *Gotško stensko slikarstvo*, Ljubljana 1973. A large body of his photographic documentation is published in Stele's immensely rich bibliography.
- On the basis of his experience as a conservator, France Stele wrote the first review of Slovene art, which later became the groundwork for all research on art history in our country. Stele, France, *Oris zgodovine umetnosti pri Slovencih: Kulturnozgodovinski poskus*, Ljubljana 1924.
- 15 Stele, France: *Umetnost v Slovenski krajini*, Beltinci 1935, id.: *Umetnost Dolenjske*. "Kulturnogeografski poskus k problemu slovenske umetnostne zgodovine", (A Cultural-geographic Approach to the Issue of Slovene Art History), *Etinolog*, 1933.
- 16 Stele, France, "Gotške dvoranske cerkve v Sloveniji", *Zbornik za umetnostno zgodovino*, XV, Ljubljana 1938, idem: "Eine Slovenische Variante der Sondergotik", *Jahrbuch des Kunsthistorischen Institutes der Universität Graz*, I. 1965.
- 17 France Mesesnel restored the Romanesque window in the northern wall and unearthed the foundations of the apse, which brought him to his discovery of the most important detail of the building from the aspect of construction history. In general, however, Mesesnel's research work focused primarily on Slovene painting from the 19th and early 20th centuries.
- 18 Zadnikar, Marijan: *Romanska arhitektura na Slovenskem*, Ljubljana 1959, idem: *Srednjeveška arhitektura kartuzijanov in slovenske kartuzije*, Ljubljana 1972, idem: *Stična in zgodnja arhitektura cistercijanov*, Ljubljana 1977, idem: *Romanika v Sloveniji. Tipologija in morfologija sakralne arhitekture*, Ljubljana 1982, idem-Weinand, Adam: *Die Kartäuser: Der Orden der schweizenden Mönche*, Köln 1983.
- 19 Komej, Ivan, "Srednjeveška grajska arhitektura na Slovenskem", *Zbornik za umetnostno zgodovino*, Ljubljana 1951, idem: *Umetnost na Kočevskem*, Kočevje 1956, idem, "Cistercijanski samostan v Kostanjevici na Krki - njegova usoda in konservatorski posegi", *Varstvo spomenikov VII*, 1960, idem, idem: *Gotška arhitektura*, Ljubljana 1969, idem: *Gotška arhitektura na Slovenskem*, Ljubljana 1973.
- 20 The legacy of Stele will be systematically and professionally analysed in both institutions.
- 21 The data quoted here has been summarised from the description of the visual resources of the Cultural Heritage Administration of the Republic of Slovenia. According to Valentin Benedik, the administrator of the visual resources of the Restoration Centre of the Republic of Slovenia, the systematic collection of material in the newly established institution began when it gained its independence in 1983.
- 22 In 1994, the institution changed its name from the Institute of the Socialist Republic of Slovenia for the Protection of Natural Heritage to the Cultural Heritage Office of the Republic of Slovenia.
- 23 The department was founded by the Slovene art historian Izidor Cankar. The department keeps files of photographic documentation solely for the educational requirements of students and professors.
- 24 For its 75th anniversary, the Slovene Art History Society, the third oldest society for art history in Europe, prepared an exhibition *Slovensko umetnostnozgodovinsko društvo 1921-1996* (Slovene Art History Society 1921-1996) and a conference entitled *Umetnostna zgodovina in spomeniško varstvo* (History of Art and Protection of Monuments); papers delivered at the conference were published in volume I of the *Knjižnica* collection of the Slovene Art History Society. Collection will be a supplement to the publication *Zbornik za umetnostno zgodovino* (the Journal of Art History), a professional scientific information source, complete with photographs.
- 25 Cevc, Emilijan: *Srednjeveška plastika na Slovenskem*, dissertation, Ljubljana 1956, id., "Geografski položaj srednjeveškega kiparstva na Slovenskem", *Zbornik za umetnostno zgodovino*, n. v. V-VI, 1959, p. 273-290, id., *Srednjeveška plastika na Slovenskem od začetkov do zadnje četrtine 15. stoletja*, Ljubljana 1963, id.: *Gotško kiparstvo*, Ljubljana 1967, id.: *Poznogotška plastika na Slovenskem*, Ljubljana 1970, id.: *Kiparstvo na Slovenskem med gotiko in barokom*, Ljubljana 1981.
- 26 A few years ago the Institute specialised in modern and contemporary art history. In 1996, the first issue of the institution's new scientific magazine *Acta historiae artis Sloveniae* was published.
- 27 Jože Gregorič (1912-1943), a librarian for the Department of Art History at the University of Ljubljana wrote professional studies, reports, reviews and critical reviews. His work was published in *Kronika slovenskih mest*, *Zbornik za umetnostno zgodovino*, *Dom in svet*, *Slovenec* ... Regarding medieval art in Dolenjska his contributions include: "Stavbna zgodovina kapiteljske cerkve v Novem mestu", *Kronika slovenskih mest IV*, 1937, "Novejša umetnostno-zgodovinska odkritja v Novem mestu", ib., 1937, "Umetnost Dolenjske", *Dolenjska*, Ljubljana 1938, p. 120-132, "Umetnostni spomeniki Novega mesta", *Dolenjska*, Ljubljana 1938, p. 132-139, "Srednjeveška cerkevna arhitektura v Sloveniji do leta 1430" (supplemented by France Stele), *Zbornik za umetnostno zgodovino*, Ljubljana, 1951, p. 1-36. Studies and professional articles by Gregorič and the author's bibliography have been reissued in a special edition of the magazine *Rast*, Novo Mesto, December 1994.
- 28 In 1994, an international symposium was held in the National Gallery: *Gotika v Sloveniji. Nastajanje kulturnega prostora med Alpami, Panonijo in*

- Jadranom. Akti mednarodnega simpozija*, Ljubljana, National Gallery, 20-22 October 1994, edited by Janez Höfler.
- 29 The exhibition was prepared by the seminar on medieval studies of the Department of Art History at the Faculty of Arts of the University of Ljubljana, the National Gallery, the Museum of Architecture and the Restoration Centre of the Republic of Slovenia, with the assistance of regional museums and institutions for the protection of monuments. Catalogue from the exhibition: Janez Balažič et al.: *Gotika v Sloveniji*, 1 June – 1 October, National Gallery, Ljubljana 1995.
- 30 So far two books on medieval paintings in Gorenjska and Primorska have been published: Höfler, Janez: *Srednjeveške freske v Sloveniji, Gorenjska, I.*, Ljubljana 1996, idem.: *Srednjeveške freske v Sloveniji, Primorska, II.*, Ljubljana 1997, which will be followed by two books on medieval mural painting in the Ljubljana area, including Notranjska and Dolenjska, and in eastern Slovenia.
- 31 The prime initiator for the establishment of the museum was natural scientist Franc Jožef Hohenwart.
- 32 The first archaeological finds from the Middle Ages were excavated in Slovenia in the last quarter of the 19th century. In 1888, Dežman presented in the museum the Merovingian period along with these finds and thus introduced the notion of the Early Middle Ages to Slovenia.
- 33 Jože Kastelic was the founder of two scientific serials *Arheološki katalogi Slovenije* and *Situla* and the popular scientific magazine *Argo*. Jože Kastelic, who was also involved in excavations of the indigenous population, produced the first critical review of architecture of the Early Middle Ages in Slovenia and indicated its stages of development. Kastelic, Jože, "Nekaj problemov zgodnesrednjeveške arheologije v Sloveniji", *Arheološki vestnik*, 15/16, 1964/65. Significant contributions regarding the beginnings of the architecture of the Early Middle Ages were also made by the archaeologists Walter Schmidt, Rajko Ložar and Josip Korošec (Korošec, Josip: *Uvod v materialno kulturo zgodnjega srednjega veka*, 1952). Recently in their research the archaeologists involved in the Early Middle Ages placed particular emphasis on finds from the transitional period between late Antiquity and the period of the migration of nations, and on the continuity of the indigenous population in the Middle Ages.
- 34 Two exhibitions important to medieval art are: the archaeological exhibition *Pismo brez pisave (Carta sine litteris)*, subtitled *Arheologija o prvih stoletjih krščanstva na Slovenskem* (Archaeology of the First Centuries of Christianity on Ethnic Slovene Lands), catalogue: Knific, Timotej – Sagadin, Milan: *Pismo brez pisave. Carta sine litteris*, Ljubljana, 1992; the second exhibition, entitled *Svet predmetov* (The World of Objects), catalogue *Gotika v Sloveniji – Svet predmetov*, Ljubljana 1995, edited by Maja Lozar Štamcar, was prepared by experts from the Department of History and Applicable Arts within the Gothic Arts project in Slovenia.
- 35 The Murska Sobota Regional Museum houses, as a part of its visual resources, a slide collection on the work of Gothic painter Johannes Aquila. Art historian Janez Balažič researched the work of this master and created the collection. Balažič, Janez, "Janez Aquila in poslikava v Martjancih", *Zbornik soboškega muzeja*, 3, 1993/94, p. 77-90, Janez – Balažič, Janez: *Johannes Aquila*, Ljubljana 1992.
- 36 Alfonz Gspan is the author of the first textbook on the conservation and restoration of library and archive material and the author of a catalogue of first editions in Slovenia.

*Name of the institution:*

**Umetnostnozgodovinski inštitut Franceta Steleta Znanstveno-raziskovalnega centra Slovenske akademije znanosti in umetnosti (Umetnostnozgodovinski inštitut Franceta Steleta ZRC SAZU)**

*(France Stele Art History Institute, Scientific Research Centre of the Slovenian Academy of Sciences and Arts)*

*Former names:*

Sekcija za zgodovino umetnosti pri inštitutu za zgodovino SAZU (1947-1972)

Inštitut za zgodovino umetnosti SAZU (1972-1975)

*Address:*

Gosposka 13, 1000 Ljubljana

tel.: (061) 125 60 68

fax: (061) 155 253

*Access to the collection:*

The public collection is open to experts, Monday-Friday 9.00-13.00.

*Copies:*

Photocopies are made on the spot, photographs take about ten days (if the negative is in the institution's collection).

Copyright reserved.

*Purpose of the collection:*

The purpose of the collection is to document the institute's research projects. The research project "Medieval painting" and that of wall paintings in particular was headed by France Stele, and the project "Medieval sculpture in Slovenia" by Emilijan Cevc. Recently the institute has been specialising in early modern and modern art history. A part of the photography archive will be limited to the use of medieval art researchers, for the documentation on the aforementioned projects and on the baroque architecture project encompassing baroque renovations of medieval monuments.

*Geographical scope:*

The regions of Slovenia have equal representation. In addition to the material from Slovenian land, there is also a collection of photographs of medieval frescoes from Croatian Istria.

*Periods:*

Early Gothic (13<sup>th</sup> c.) to the early 20<sup>th</sup> century. The medieval material does not receive separate treatment. The oldest photograph on glass dates from the 1930s.

*History of the collection:*

The archive has been developing without interruption since 1930, largely through the collaboration of art historian France Stele, who documented his research on medieval art in Slovenia. Stele's photography heritage is shared by the institute and by the Cultural Heritage Office of the Republic of Slovenia. In the 1950s, France Stele was succeeded by another leading Slovenian art historian - Emilijan Cevc. A part of Cevc's collection of medieval sculpture photographs is also kept in the institute's archive.

There is no literature on the collection. Information can be found in the publications of the institute - the annual reports and in the SAZU *Letopis* (Yearbook), Ljubljana, published since 1947.

*Scope of the material:*

- 8,000 black-and-white negatives

- 10,000 positives

*Quality of the material:*

The photographs on glass plates are well preserved while the negatives are of average quality.

*Index(es):*

- the positives are arranged alphabetically by place

- the inventory books of the negatives are arranged by the negatives' inventory marks (from 1971 chronologically by negative origin, the link between the positive and the negative is the negative's inventory number, written on the positive)

- computerisation of the photographic documentation is in preparation

- every photograph is determined by the following data: place name and mark of the negative, often mentioned are also the artist, the photographer and the time the picture was taken.

*Published photographs:*

Photographic material on medieval art was mainly published in the works of France Stele and Emilijan Cevc. Stele, F.: *Gotsko stensko slikarstvo*, Ljubljana 1967, idem: *Slikarstvo v Sloveniji od 12. do srede 16. stoletja*, Ljubljana 1969, Cevc, E.: *Srednjeveška plastika na Slovenskem od začetkov do zadnje četrtine 15. stoletja*, Ljubljana 1963, idem.: *Poznogotska plastika na Slovenskem*, Ljubljana 1970, idem.: *Kiparstvo na Slovenskem med gotiko in barokom*, Ljubljana 1981. Photographs were also published in *Zbornik za umetnostno zgodovino*, especially between 1931 and 1972, when the journal of the institute was *Zbornik*.

*Comment:*

Medieval art is well represented in the archive.

The basic purpose of the archive is to serve the institute's experts. External users are recommended to search for photographic material by the place in which the sought-after work is located.

*Name of the institution:*

**Uprava Republike Slovenije za kulturno dediščino (Cultural Heritage Office of the Republic of Slovenia)**

*Former names:*

Spomeniški urad 1913-1945

Zavod za zaščito in znanstveno proučevanje kulturnih monumentov in prirodnih znamenitosti Ljudske Republike Slovenije 1945-1958

Zavod za spomeniško varstvo LRS 1958-1965

Zavod SR Slovenije za spomeniško varstvo 1965-1975

Zavod za spomeniško varstvo SR Slovenije 1975-1981

Zavod SR Slovenije za varstvo naravne in kulturne dediščine 1981-1994

*Address:*

Plečnikov trg 2, 1000 Ljubljana

tel.: (061) 125-84-67, 125-94-67

fax: (061) 213 120

*Access to the collection:*

The public collection is open Monday-Friday 8.00-11.30.

*Copies:*

Photocopies of average quality are available on the spot, photographs take about a week.

Copyright reserved.

*Purpose of the collection:*

The purpose of the photographic archive is to document historical monuments in Slovenia *in situ* and it also functions as a register of monuments, documenting their condition. The archive also contains photographs which document the renovation of monuments carried out in the restoration workshop until 1981. Since 1981 the Restoration Centre has been an independent institution and has developed its own documentation archive.

## Varstvo spomenikov, 38

The Office primarily holds documentation of architectural and other immovable art monuments (e.g.: architectural decoration, statues *in situ*, frescoes, church furnishings). The archive's art collections are not documented, the only exception being the collection of paintings in the National Gallery in Ljubljana.

### Geographical scope:

The collection consists of photographic material from the entire territory of Slovenia. Especially well documented are medieval monasteries (e.g.: Stična, Pleterje, Kostanjevica) and the city of Ljubljana, while documentation from Primorska is more scarce.

### Periods:

The collection covers all periods from prehistory to the 20<sup>th</sup> century, and the material on medieval monuments does not receive separate treatment.

### History of the collection:

Organised protection of monuments started in Slovenia as early as the mid-19<sup>th</sup> century and was carried out by the *K. K. Zentral Kommission zur Erforschung und Erhaltung der Baudenkmale* founded at that time. In 1913, an independent agency was established and its first director was a former member of the commission in Vienna - France Stele. In the 1930s, France Stele established a photographic archive and the oldest negatives in the collection belong to this period. The collection consists of photographs made from negatives kept in the archives of the Viennese Central Commission and depicting Slovenian monuments in the early 20<sup>th</sup> century. France Stele's own area of research is reflected in the especially rich collection of photographs of Gothic wall paintings (see e.g.: M. Zadnikar on Romanesque architecture, and I. Komelj on the religious topography of the Dolenjska region).

### Literature:

There is no publication dedicated specifically to the collection. Some information has been published in literature dealing with monument protection in Slovenia in general - *Varstvo monumentov*, Ljubljana 1976. This book contains several articles in honour of the 30<sup>th</sup> anniversary of the institution's post-war operations (N. Stregar, *Bibliografsko kazalo Varstva monumentov, I-XIX*, pp. 338-378).

### Scope of the material:

- 95,000 black-and-white negatives
- there are no detailed data on the number of positives, but there are certainly fewer positives than negatives
- 4,000 slides

### Quality of the material:

- the negatives on glass are in poor condition, some are even broken
- the quality of the negatives is good

### Index(es):

- list of negatives in alphabetical order by topographic area (consisting of place name and the number of the negative)
- inventory book of negatives in order of the negatives' inventory marks
- incomplete list of slides in alphabetical order by place
- inventory book of slides in order of the slides' inventory marks
- special data on a separate collection of photographs published in old prints (the photographs are arranged in alphabetical order by place)
- computerised evidence
- photographs are accompanied by the name of the place of origin, a description, the author and date of the subject of the photograph, the time the photograph was taken and also often the name of the photographer.

### Published material:

Many photographs have been published in the institution's publications: *Varstvo monumentov*, published since 1948, *Vestnik* published since 1962. Photographs from the institute's archive have also appeared in publications outside of the institute, for instance in: *Enciklopedija Slovenije*, Stele, F.: *Slikarstvo v Sloveniji od 12. do 16. stol.*, Ljubljana 1969, Mlinarič, J.: *Kartuzija Pleterje 1403-1595*, Ljubljana 1982, Zupan, G., Ferenc, M., Dolinar, F. M.: *Cerkve na Kočevskem nekoč in danes*, Kočevje 1993, Menaše, L.: *Marija v slovenski umetnosti. Ikonologija slovenske marijanske umetnosti od začetkov do prve svetovne vojne*, Celje 1994.

### Comment:

The computer evidence of the data follows the previously used system of keeping evidence. The regional institutes for the preservation of natural and cultural heritage in Slovenia (in Celje, Kranj, Ljubljana, Maribor, Nova Gorica, Novo Mesto and Piran) also keep photographic documentation which provides more detailed data on the individual monuments in their respective area, especially on those that were researched or restored in the past fifteen years.

### Name of the institution:

#### Narodni muzej (National Museum)

#### Former names:

- Deželni muzej (1826-82, first initiative in 1821)
- Kranjski deželni muzej - Rudolfinum (1882-1912)

#### Address:

Prešernova 20, 1000 Ljubljana  
tel.: (061) 218-886, 211-036, 126-40-98  
fax: (061) 221-882

#### Access to the collection:

The public collection is open Monday-Friday 8.00-14.00 (visitors are advised to contact the curator in advance).

#### Copies:

Photocopies of average quality are available on the spot, photographed copies take about ten days, casts of coins from the positives can be ordered with the Numismatic cabinet. Expenses are paid by the customer

#### Copyright reserved.

The documentation can be used only with the approval of the museum; data for publication have to be authorised by the National Museum.

Access cannot be granted to documentation in use by the museum's curators.

#### Purpose of the collection:

The photographic archive documents the objects held by the museum, including those exhibited and also those in the depositories. There is no central museum archive; individual photographic collections are arranged in the Departments of Archaeology, of Cultural History and the Applied Arts, in the Department of Prints and Drawings, and in the conservation-restoration workshop (separated from the library and photographic department). The photographic documentation of individual departments contains documentation of research work, e.g. of research on archaeological sites (including aerial photographs) and on various stages of restorations. The holdings that are of interest to researchers on the Middle Ages consist of collections of religious art and furnishings, furniture, arms, heraldry and seals (from the 16<sup>th</sup> century onward), ceramics, glass, various metal objects, prints, drawings etc.

#### Geographical scope:

The collection contains photographic documentation from the entire territory of Slovenia.

#### Periods:

From prehistory to the present

The medieval material had been partially treated (for instance in the Department of Archaeology).

#### History of the collection:

Photographic documentation has been collected in the National Museum since its foundation. The oldest photograph on glass (daguerreotype) dates



from the 1860s, the oldest photographs are from the 1890s. The Department of Cultural History and the Applied Arts has been keeping systematic documentation of negatives from 1961 (when the systematic photographing of objects began) and slides from the 1970s onward. The Numismatic Cabinet began the systematic documentation of medieval coins within the framework of the international project *Fundmünzen des Mittelalters unter der Neuzeit*. Since 1990, the conservation-restoration workshop has been photographing objects in black-and white and colour within the process of restoration; where from 1983 to the 1990s documentation was kept in black-and-white. In the workshop's collection are also some X-ray photographs of museum objects

*Literature:*

There is no literature on the photographic collection. Some information can be found in the journal of Slovene museums *ARGO*, which has been published annually since 1892, and also in museum guides.

*Scope of the material:*

Department of Cultural History and the Applied Arts:

30,000 negatives/ 30,000 positives/ 3,000 slides

Department of Archaeology:

27.300 negatives/ 20,000 positives/11.150 slides

Numismatic Cabinet:

200 negatives

*Quality of the material:*

Some photographs on glass are in poor condition, the quality of the colour photographs is deteriorating but in general the quality of the photographic material is satisfactory.

*Index(es):*

- thematic index of positives, negatives and slides; the negatives are systematically marked with the number of the negative (the link between the negative and the positive is the negative's numbers)

- the photographic documentation contains data on the place, description and date of the object, the name of the photographer and the time the photograph was taken.

- a topographic index exists for the photographic material in the Department of Archaeology

- computer processing of the material is in preparation

*Published photographs:*

Many photographs appeared in various National Museum publications, especially in periodicals (*Situla, Katalogi in monografije, Viri - material za zgodovino Slovenije*), in exhibition catalogues and guides as well as in many other domestic and foreign publications (npr. *Argo, Enciklopedija Slovenije* and *Enciklopedija Jugoslavije*).

*Comment:*

Photocopies of positives can be obtained (those without a negative) from the photographic collections of the various departments of the National Museum. Photographs of objects that are being restored will probably not be in their usual place in the photographic collections of individual departments, and will require special inquiry.

*Name of the institution:*

**Narodna galerija, Ljubljana (National Gallery)**

*Address:*

Puharjeva ulica 9, 1000 Ljubljana

tel.: (061) 126-31-09

fax: (061) 126-31-38

*Access to the collection:*

The public collection is open Tuesday-Friday, 11.00-13.00.

*Copies:*

Photocopies of average quality are available on the spot, photographs take from one day to one month depending on the quantity and quality of the material ordered.

Copyright reserved.

*Purpose of the collection:*

The photographic archive primarily documents the gallery's collection, but there is also a substantial number of photographs of art works *in situ* (especially Gothic art monuments), of objects from other museums and old photographs of the town from the legacy of the gallery's former director, Karl Dobida. The archive also documents the art market and a part of the collection consists of photographs of works of art taken in antique shops.

*Geographical scope:*

In addition to photographic documentation from all over Slovenia the collection also features monuments from the border areas of the neighbouring countries (northern Italy, Carinthia and western Hungary) illustrating the research of itinerant medieval painters and their workshops.

*Periods:*

The collection covers the periods from Gothic to Impressionism. The medieval material is not treated separately.

*History of the collection:*

The photographic archive was founded in 1952. The collection of existing photographs was systematically processed and continued to grow. The oldest negatives are from the early 20<sup>th</sup> century. The age of the photographs, collected before systematic evidence was kept, often cannot be determined. Part of Dr Emilijan Cevc's collection of photographs of medieval art, especially of sculpture, is kept in the archive of the gallery and the other part is located in the picture library of the France Stele Art History Institute at the Scientific and Research Centre of the Slovenian Academy of Sciences and Arts.

There is no literature on the photographic archive.

*Scope of the material:*

- the exact number of negatives is not known, there are 20,000 inventory numbers but individual inventory numbers often do not match the several negatives showing the same object; one inventory number sometimes marks an entire film, all negatives are in black-and-white

- the exact number of positives is not known, but there are more positives than negatives

- 12,000 slides (9,000 small ones, 3,000 of dimensions fit for publishing)

*Quality of the material:*

In general the material is of good quality and the negatives are well preserved.

*Index(es):*

- in general the positives are arranged in alphabetical order by the artist's name

- some minor separate collections are arranged by genre and motifs of Christian iconography

- photographs of frescoes and other monuments, taken *in situ*, are arranged in topographic order

- the inventory books of negatives are kept by the negatives' inventory numbers (the link between the positive and the negative is the negative's number, written on the positive)

- there is no index of the positives

- a computerised list is in preparation

- the photographs and inventory books of negatives contain the following data: name (place name), artist's name, date, dimensions, material and

ownership of the object, number of the negative; the inventory books of negatives also contain data on the time the photograph was taken and on the photographer

*Published photographs:*

Many photographs have been exhibited and published in the context of gallery exhibitions and in exhibition catalogues and also in specialist literature, e.g.: *Gotika v Sloveniji*, exhibition catalogue, National Gallery, Ljubljana 1995, Cevc, E.: *Gotska plastika na Slovenskem*, exhibition catalogue, National Gallery, Ljubljana 1973, *Enciklopedija Slovenije* 1-7, Ljubljana 1987-1993, *Zbornik za umetnostnozgodovinski inštitut Franceta Steleta Znanstveno-raziskovalnega inštituta SAZU*, Published material)

*Comment:*

The archive of the National Gallery has the most complete and technically perfect collection of photographs of Gothic art in Slovenia, prepared for the exhibition in 1995. There are several copies of many of the photographs and users can obtain them immediately. The new regulations on the use of the archive enable the use of the material, primarily by experts. Before using the material, the user has to fill out a special form.

*Quality of the material:*

good

*Index(es):*

Topographic and thematic indexes in accordance with the style of the monuments

*Published photographs:*

Exhibitions: *Romanesque architecture in Slovenia*, Architecture Museum Ljubljana, Rihard Jakopič Art Gallery, Ljubljana March 14- April 2, 1988  
*Gothic in Slovenia*, National Gallery and Museum of Modern History, Ljubljana 1 June - 1 October 1995

exhibition catalogues: Zadnikar, Marjan, Stopar, Ivan: *Romanska arhitektura na Slovenskem*, Museum of Architecture, Ljubljana 1988, 44 pages.  
*Gothic in Slovenia*, National Gallery, Ljubljana 1995, pp. 34-134.

*Comment:*

The photographic archive on medieval art is connected with individual exhibitions, for instance *Romanesque architecture in Slovenia*. The material (photographs, prints, reproductions, drawings etc.) has not been treated separately.

*Name of the institution:*

**Narodna in univerzitetna knjižnica v Ljubljani (National and University Library in Ljubljana)**

**Manuscript department**

*Address:*

Turjaška 1, 1000 Ljubljana

tel.: 061/ 125 01 31

fax: 061/ 125 01 34

*Access to the collection:*

The public collection is open Monday - Friday, 9.00-14.00 and on Wednesdays 9.00 - 18.00.

*Copies:*

Copies on microfilm, photocopies and photographs of original medieval documents are available within seven to ten days.

Photocopies of documents of secondary significance and reference prints are available immediately.

*Purpose of the collection:*

The purpose of the collection is to preserve the original documents, therefore the users study the material on microfilm.

The collection contains microfilm copies of some of the most precious medieval manuscripts in Cyrillic script, Glagolica and Latin script as well as Early Medieval Slovene manuscripts.

*Geographical scope:*

The collection consists of microfilm of medieval manuscripts, written in monastic scriptoria from the Slovenian land, and some manuscripts connected with Slovenia.

*Periods:*

The collection contains microfilm of original material from the 9<sup>th</sup> to the late 15<sup>th</sup> century.

*History of the collection:*

The collection has been kept systematically since 1950.

*Scope of the material:*

10,000 photographs on 100 microfilms

*Index(es):*

- card index

- printed catalogues:

- catalogue of manuscripts of the National and University Library in Ljubljana, Ms1 to Ms99 Ljubljana 1976, Volume I.

- music manuscripts and prints in Slovenia until 1800, National and University Library in Ljubljana 1967

- recently discovered medieval manuscripts are documented in the National and University Library catalogue of manuscripts, volumes 2 through 8

*Published material (selected):*

Kos, Milko: *Srednjeveški rokopisi v Sloveniji*, Ljubljana 1931

Mošin, Vladimir: *Kopitarjeva zbirka slovenskih rokopisov and Zoisov cirilski fragment iz Narodne in univerzitetne knjižnice*, Ljubljana 1982

Zakladi Narodne in univerzitetne knjižnice, Ljubljana 1982

Exhibition catalogues and similar publications

*Name of the institution:*

**Arhiv Republike Slovenije (Archives of the Republic of Slovenia)**

**Slovenski filmski arhiv (Slovenian Film Archive)**

*Former names:*

Osrednji državni arhiv Slovenije

Arhiv socialistične republike Slovenije

*Address:*

Zvezdarska 1, 1000 Ljubljana

tel.: (061) 12 51 222, 12 51 266, 12 51 308, 12 51 34 30

fax: (061) 216-551

*Access to the collection:*

The public collection is open Monday -Friday, 8.00- 15.00

*Copies:*

Copies are available within one week.

*Copyright:*

The copyright of photographs is reserved.

### *Purpose of the collection:*

The collection of photographs, picture postcards, negatives and slides was developed in order to ensure special conditions for preservation and expert treatment, and also because of the huge quantity of preserved photographic and related material and to provide easier access for the user.

### *Geographical scope:*

Slovenia and parts of the neighbouring countries.

### *Period:*

1870-1996

### *History of the collection:*

The collection was founded in 1990 after consultations with the Archives of the Republic of Slovenia. Due to its specific nature it was included in the Slovenian Film Archive. From the beginning it has been headed by Eva Gerkman, who registers the material, receives it, collects or completes it through purchase, processes it scientifically and handles lending.

### *Literature:*

Eva Gerkman: *Zbirka kratkometražnih dokumentarnih filmov 1900-1957*, Archive Inventory, Ljubljana, March 1994.

*Zbirka fotografij Nata žena 1941-1970*, Archive Inventory, Ljubljana, September 1994.

*Zbirka fotografij celovečernih igranih in kratkih filmov z Viba film' 1945-1980*, Archive inventory, Ljubljana, March 1996.

*Zbirka razglednic, voščilnic in fotografij starejšega porekla 1890-1998*, Ljubljana 1997.

In addition to the aforementioned archive inventories, to which users have access in the reading room, there are also lists of collections of photographs of private and castle holdings from 1870 to 1995, of the collection of photographs by Dr Karol Grossman 1904-1910, of the collection of photographs of the National Liberation War in Slovenia from the 'ZKo se korenin zavemo' program 1941-1945 and of the collection of photographs by the Society of the Archives of the Republic of Slovenia and of the Archive Society of Slovenia 1955- 1996.

### *Scope of the material:*

- 440,000 positives

- 5,700 negatives and slides

### *Quality of the material:*

Only some older photographs are slightly damaged.

### *Index(es):*

All aforementioned inventories and lists contain a history of the collection, a description of how the material is arranged, of the technical equipment used to preserve the photographs in the picture library, elements for an inventory of photographs, written on the cardboard cover and above all a description of content, index of places, persons, material index and creators of the photographs. All these data have been processed with the ARMIDA computer programme and will soon be included in the computer network of the Archives of the Republic of Slovenia.

### *Published photographs:*

Ivan Nemanič: *Filmski zapiski Božidarja Jakca 1925-1955*. Ljubljana 1989.

*Trst med Vzhodom and Zahodom*, Ljubljana 1992.

Ivan Nemanič: *Filmi Metoda and Milke Badjura 1926-1969*, Ljubljana 1994.

*Samostani v srednjeveških listinah na Slovenskem*, Ljubljana 1993.

*Slovenija v papeških listinah*, Ljubljana 1996.

*Zapisi in podoba*, Ljubljana 1996.

In addition to the aforementioned books the institution's photographs have also appeared in many other publications edited by related institutions, primarily archives and museums and by the Slovenian Academy of Sciences and Arts, by the editors of *Enciklopedija Slovenije* and of *Kronika 20. stoletja*.

### *Name of the institution:*

**Restavratski center Republic of Slovenia (Restoration Centre of the Republic of Slovenia - RCRS)**

### *Address:*

Plečnikov trg 2, 1000 Ljubljana

tel.: (061) 216-478 and 216-476

fax: (061) 126-22-28

### *Access to the collection:*

#### *Internal collection*

The material can be viewed by appointment Monday -Friday, 7.00-15.00.

Photocopies or photographs of the material can be obtained with the approval of the director.

### *Purpose of the collection:*

The purpose of the collection is to document the condition of cultural monuments and heritage before and after restoration, and to document the restoration procedures as a part of the Restoration Centre's activities.

### *Geographical scope:*

The territory of Slovenia

### *Periods:*

All periods

### *History of the collection:*

In 1983, the Restoration Centre became independent from the Institute for the Preservation of the Natural and Cultural Heritage of the Republic of Slovenia. The Restoration Centre then established a picture library for its own purposes.

### *Scope of the material:*

- 17,500 negatives

- ca 5,000 slides

There is also a small number of positives without negatives.

### *Quality of the material:*

The quality of the material is average but meets the standard criteria.

### *Index(es):*

- topographic list

- computerisation of the data is planned

### *Published material:*

In *RES.*, the centre's journal, *Varstvo spomenikov* and in catalogues accompanying presentation exhibitions of the work of the RCRS.

### *Name of the institution:*

**Zavod za varstvo naravne and kulturne dediščine v Kranju**

**(Institute for the Preservation of the Natural and Cultural Heritage in Kranj)**

### *Former names:*

Zavod za spomeniško varstvo Kranj (1962-1989)

### *Address:*

Tomšičeva ulica 44, 4000 Kranj

tel.: (064) 221-163

fax.: (064) 221-659

*Access to the collection:*

The public collection is open Monday -Friday 9.00-12.00 and on Wednesdays 9.00-15.00.

*Copies:*

Photocopies of the material of average quality are available immediately.

Photographs take about 10 days as they have to be made by and purchased from an outside contractor.

Copyright reserved.

*Purpose of the collection:*

The photographic archive originated as a result of the activities documenting the immovable cultural heritage *in situ* and continues to expand. The archive contains photographs of monuments, taken while they were being topographically documented. More extensive is the documentation which is the result of renovation works on monuments of cultural heritage.

*Geographical scope:*

The collection contains photographs of the cultural monuments and heritage from the Gorenjska region (not including Škofja Loka) and the towns of Kamnik, Domžale, Kranj, Tržič, Radovljica and Jesenice.

*Periods:*

All periods

*History of the collection:*

The photographic collection started with the foundation of the Institute in 1962. There are no older negatives in the collection, except for 159 photographic plates from the photographer, Tičar, from around 1930. They were donated to the Institute.

*Literature:*

There is no specific publication describing the documentary collection

*Scope of the material:*

- negatives: 86,400, mainly black-and-white Leica and dim. 6 x 6 cm. Photographs were made from all of these negatives and are now in the collection.

- positives: a small part of the documentation is without negatives

- slides: 46.500 slides Leica dimensions and 236 slides dimensions 6 x 6

*Quality:*

Only a small part of the photographic material was shot by professional photographers. The rest was taken by conservators in the course of field work. Where conservation was carried out the quality of the material is better and is in black-and-white or in colour.

The quality of the black-and-white negatives is good, the colours on the slides are fading.

*Index(es):*

- inventory book of negatives ordered by inventory number of the negative.

Photographs are kept in alphabetical order by the place on the maps which contains the number of the negative, the name of the place, the date of origin of the photograph and a short description of the object (monument).

- the inventory book of the slides is ordered by inventory number of the slide (also data on the author, the name of the place, time of origin and short description of the object). The slides are kept in cases, ordered by inventory number.

*Published material:*

- exhibitions

- guides to the monuments presented in their entirety and are open to the public.

Photographs are regularly published in the annual reports in the journal *Varstvo spomenikov*, in *Kranjski zbornik*, *Vodnik po Kranju and njegovi okolici*, in the publication *Jeklo in ljudje*, *Bohinjski zbornik* and by conservators in other specialist publications.

*Comment:*

Recently, computer processing of the maps and negatives has been carried out, arranging them by place name, author, number of the map and name of the monument. The procedure followed the previous system of evidence keeping.

*Name of the institution:*

**Zavod za varstvo naravne in kulturne dediščine v Novem mestu**

**(Institute for the Preservation of the Natural and Cultural Heritage in Novo Mesto)**

*Address:*

Skalickega ulica 1, 8000 Novo mesto

tel.: (068) 322-019

fax: (068) 24-732

*Access to the collection:*

The documentation is not open to the public except by appointment, Monday -Friday 8.00-13.00.

*Copies:*

Some material may be copied immediately or good-quality copies can be made in small quantities (up to 50 copies) for which the institute will bear the expense. Larger quantities must be copied in commercial copying businesses and must be purchased. Published and publicised material can be copied unconditionally, but for other material, which is the work of institute staff, the conditions and modes of use must be agreed upon individually.

Copies of all photographs can be obtained from the picture library of the institute, made by a professional photographer from the institute's negatives. Good-quality black-and white photographs take about 10 days, colour photographs 3 days.

*Copyright:*

All authors retain the moral rights on copied material. Users of the material are obliged to mention the name of the creator and the source (e.g.: "from the picture library of ZVNKD Novo Mesto").

*Purpose of the collection:*

Collecting and processing of documentary material on natural and cultural heritage.

*Geographical scope:*

South-eastern Slovenia - the area of Brežice, Črnomelj, Metlika, Semič, Novo Mesto, Sentjernej, Škocjan and Trebnje.

*Periods:*

All periods

*History of the collection:*

The institute was founded in 1981 and the photographic collection was established at the same time.

*Scope of the material:*

- 97,200 negatives

- 13,000 positives

- for most of the positives, negatives exist

- contact photographs of all negatives

- 18,000 slides, and some photogrammetric pictures

*Quality of the material:*

The photographs are the work of amateur photographers.

*Index(es):*

- list of contact photographs
- card index list containing data on the photographer and on the time of origin
- computerisation of the documentation is in preparation

*Published photographs:*

As part of the exhibitions; in the preparation of catalogues and cooperation in publishing catalogues from other publishing houses.

*Comment:*

The photographic material of ZVNKD Novo Mesto is not classified by period. The documentation on the medieval material has not been treated separately. The description includes all the photographic material in possession of ZVNKD Novo Mesto.

*Name of the institution:*

**Arhitekturni muzej Ljubljana (Ljubljana Museum of Architecture)**

*Address:*

Studenec 2a, 1000 Ljubljana

tel.: (061) 140-97-98

fax: (061) 140-03-44

*Access to the collection:*

The public collection is open Monday -Friday 9.00-15.00.

Prior appointment with the curator is recommended.

*Copies:*

Average-quality copies are available immediately.

Copies can be ordered by telephone or mail.

Photographs take approximately two weeks, if sent by mail one additional week; the expenses for the copies or photographs are born by the institution or person ordering the material.

*Copyright:*

The Museum of Architecture in Ljubljana shall be mentioned as the source.

*Purpose of the collection:*

The purpose of the collection is to document historical monuments in Slovenia *in situ*.

The photographic material is used for research, publication and exhibitions.

*Geographical scope:*

The collection contains photographic material from the entire ethnic Slovene territory, which, in addition to the Republic of Slovenia, also includes the Slovene minorities in north-eastern Italy, southern Austria and south-western Hungary.

*Periods:*

The collection contains documentation on historical monuments from the pre-Romanesque era to the present.

*History of the collection:*

Collecting photographic documentation started in the Museum of Architecture in Ljubljana together with the foundation of the museum in 1972.

The collection is enhanced by material for museum exhibition projects. The museum focuses on architecture, industrial design, graphic design, and on documentary and artistic photography.

There is no literature on the collection.

*Scope of the material:*

2,000 black-and-white negatives

650 black-and-white photographs (150 positives without negatives)

No contact photographs of negatives or slides.

*Name of the institution:*

**Pokrajinski muzej Ptuj (Ptuj Regional Museum)**

*Address:*

Museumski trg 1, 2250 Ptuj

tel.: (062) 771-618 and 775-516

fax: (062) 771-618

*Access to the collection:*

The public collection is open Monday - Friday 8.00-15.00.

The collection can be viewed by prior appointment with the curator of the collection.

*Copies:*

Copies can be ordered, the expenses shall be paid by the customer.

Average-quality photocopies are available immediately, copies of photographs take about 10 days.

The documentation can be used only with the approval of the museum and must be authorised by the museum's curator.

*Purpose of the collection:*

The photographic archive documents the exhibits of the museum and also private and church property within the geographical scope of the museum.

There is no central photographic archive, the photographic documentation is divided into collections which refer to different sections of the museum (archaeology, ethnology, art history and applied arts and history).

There is an important department of art history and the applied arts on medieval art.

*Geographical scope:*

The collection covers the towns of Ptuj and Ormož and their surroundings.

*Periods:*

The collection of the Department of Art History and the Applied Arts contains photographs of objects from the 13<sup>th</sup> century to the present.

The medieval material had not been treated separately.

*History of the collection:*

The collection started with the foundation of the museum in 1893.

The oldest photograph dates from the 1860s.

Documentation has been kept systematically since 1965 in the Department of Art History and Applied Arts.

There is no literature on the collection.

Scope of the material (data from the Department of Art History and Applied Arts, as of 11 December 1996):

- 14,004 black-and-white and colour negatives

- 16,170 positives (not all have negatives)

- 225 contact photographs

- 6,111 slides

*Quality of the material:*

The quality of the photographs is satisfactory, some older photographs are in poor condition.

*Index(es):*

- thematic lists (topographic, iconographic for some contents, stylistic thematic list, list of creators of older photographs)
- list of artists (the list of positives and negatives are kept separately)
- links between the number of negatives and positives.

*Published material:*

Many photographs have appeared in the museum's publications (exhibition catalogues) as well as in many other publications.

*Name of the institution:*

**Pokrajinski muzej Maribor (Maribor Regional Museum)**

*Address:*

Grajska ulica 2, 2000 Maribor

tel.: (062) 211-851

fax.: (062) 227-777

*Access to the collection:*

The public collection is open Monday -Friday 7.00-15.00.

*Copies:*

Photocopies or photographs can be ordered. Photocopies of average quality can be obtained the same day, photographs take up to 10 days. Copying expenses are paid by the customer.

Where a publication is involved, it must be stated that the depicted museum objects are in the Maribor Regional Museum. If the user photographs the exhibit himself, he must hand over the negative to the museum. When photographs are taken for commercial purposes, the museum charges a fee.

*Purpose of the collection:*

The photographic documentation contains museum objects (the positives are part of the card index, the departments also keep indexes of negatives). The museum has no central picture library. They are arranged by the individual departments: archaeology, ethnology, costumes, art history and history.

*Geographical scope:*

The collection contains material from the larger region of Štajerska, Slovenske Gorice and from Pomurje. Individual collections also deal with the broader Slovene area.

*Periods:*

From prehistory (3,000 BC) to the present.

The medieval material is partially incorporated into the archaeological material (old excavated Slovene material) and partially into the art history and history collections.

*History of the collection:*

Photographic documentation began with the foundation of the museum in 1903, the card indexes of photographs and negatives have been kept systematically since the early 1960s.

There is no literature on the collection.

*Scope of the material:*

- 42,930 black-and-white negatives

- 195 colour negatives

- 25,600 positives

- 1,078 slides

*Quality of the material:*

in general, the quality of the negatives and photographs is satisfactory; the prevailing criterion being documentary value.

*Index(es):*

The photographs in the card indexes are arranged thematically by individual department. Every negative has its own number and the same number is repeated on the positive. The photographs in the card indexes are equipped with data on the origin of the objects, the creator (if any), date, location in the museum, data on publications and restoration. There are no data on the creators of the photographs. A part of the documentation in the archaeological collection is arranged in topographical order.

Digitisation of data started in 1991. To date the ethnological, archaeological, costumes and historical material has been processed.

*Published material:*

Many photographs have been published in the catalogues of periodical exhibitions, in other museum publications (*Objave, Museumski listi*), and in specialist articles published by the curators of the museum in domestic and foreign specialist literature.

*Name of the institution:*

**Zgodovinski arhiv Ljubljana (Historical Archive of Ljubljana)**

*Former names:*

Mestni arhiv Ljubljana (1898-1973)

In 1898, the city administration of Ljubljana followed the initiative of the mayor, Ivan Hribar, and appointed poet Anton Askerc as the first full-time municipal archivist of the town, thus heralding the beginnings of the Municipal Archive of Ljubljana. This was also the first deliberate action of the city administration relating to culture. In the second half of the 1960s, the Republic of Slovenia (then part of the former Yugoslavia) adopted legislation on archives and when a network or archive was gradually established, that of Ljubljana was promoted to a regional institution.

*Address:*

Mestni trg 27, p.p.373, 1001 Ljubljana

tel.: (061) 13-10-166

fax: (061) 12-64-303

*Access to the collection:*

The public collection is open Monday-Friday, 8.00-13.00.

*Copies:*

Photocopies are available immediately, but are of average quality. Photocopying of picture library material is usually prohibited for reasons of safety and protection. Black-and-white reproductions of the picture library material are made by a photographer with the institution staff within 7 to 10 days. The expenses must be paid on the spot.

*Copyright:*

The documentation can be used only with the institution's approval. Sources/origin or location of the picture library material are to be referred to in publications, discussions, radio and TV broadcasts.

*Purpose of the collection:*

The purpose of the picture library holdings is to collect and document for archives and museums, material that bears witness to the history of Ljubljana and its environs for historical, art historical, architectural, town planning, ethnological, social and other research. Equally important is the task of presenting the material to the public in the form of occasional and temporary exhibitions, which are usually connected to the research and study of the material and with the publication of catalogues and specialist publications with pictorial supplements.

*Geographical scope:*

The collection primarily covers the city of Ljubljana and its close environs, represented is also material from elsewhere in Slovenia

### Periods:

The collection covers a period from about 1859 to 1996. There is also a limited series of photographs of archaeological objects, medieval objects and art works in historical documents (in a broader sense the material ranges from prehistory to the present).

### History of the collection:

The collection contains photographic documentation of events, buildings, urban complexes and major figures of Ljubljana and also documentation consisting of reproductions of documents and deeds. It originates primarily in the former activities of *Kronika* (in 1934 the archive's staff was joined by the editors of the journal *Kronika mestne občine ljubljanske* (Chronicle of the municipality of Ljubljana) founded at that time. Later that same year it was renamed *Kronika slovenskih mest* - (Chronicle of Slovene Towns). After the Second World War the archive gradually expanded with items made in the institution's own laboratory, and with purchases and donations. Technically the picture library is arranged in a system of units of provenance, meaning that pictures made in the same place form a pictorial collection or series.

**Photographic plates** - most plates belong to the collection of the Cultural Department or *Kronika*. Its beginnings go back to around 1860, most of them are from the time of the 1895 earthquake and from the 1930s.

**Films/negatives** - most of these were made in the archive along with the preparations for *Zgodovina Ljubljane* and the renovation of town hall, they partially derive from the Cultural Department or *Kronika*, and recently consist primarily of safety copies or working films for the needs of reproduction.

**Positives (POZ I)** - the series is intended as a card index survey of all pictures made on photographic paper with descriptions and reproductions and is still in preparation.

**Positives (POZ II)** - the series presents complete holdings or collections and is the result of the institution's own activities and purchases, regardless of whether the archive has the negative or not. They range from about 1859 to the 1980s.

### Literature on the collection:

*Vodnik Zgodovinskega arhiva Ljubljana, Gradivo in razprave* 11, Ljubljana 1992.

Jože Suhadolnik, *Fototeka Zgodovinskega arhiva Ljubljana, način urejanja in strokovna obdelava*, Arhivi XV, št. 1-2, Ljubljana 1992, pp. 77-80.

### Scope of the material:

- over 2,454 black-and-white negatives (included are photographic plates as units and negative films of which the number of pictures is not included)

- 19,508 positives (without negatives)

- approximately 2,500 photographs, all made from negatives

### Quality of the material:

Some photographic plates are in poor condition (the glass is cracked or broken, the inscription faded or chemically altered), optimal conditions of storing and protection are required, the same is true of the older series of negatives. The more recent negatives are made with at least three different exposures. The quality of the photographs is satisfactory.

### Index(es):

A thematic and partially chronologically kept list, also partial links between photographs and negatives.

The current documentation photographs contain the mark of the series, content/motif, dimensions and perhaps also the name of the photographer and the number of the negative. In preparation are new inventory maps with reproductions that will be filled out in the near future and which contain the following inventory data: inventory number, number of the negative, link to other evidence, content, type or dimensions, author, time of origin, donated or sold by, date and notes.

There is an older list of photographs, plates and negatives, partially enhanced by more recent inventories.

### Published photographs:

The Historical Archive of Ljubljana publishes exhibition catalogues, inventories of various archive material and the serial publication *Gradivo in razprave*, in which numerous photographs from the collection have been published. Photographs have also been published in the journal of the Archive of Slovenia, in related periodicals and in specialist articles by other authors, and they are also often used by TV Slovenia for documentary programs.

### Name of the institution:

**Pokrajinski muzej Koper (Koper Regional Museum)**

### Former names:

Museo Civico di Storia ed Arte di Capodistria (1911-1954)

Okrajni muzej Koper (1954-1967)

### Address:

Kidričeva 19, 6000 Koper - Capodistria

tel.: (066) 271 - 364

### Access to the collection:

The public collections are open Monday -Friday, 9.00- 13.00. Prior appointment is recommended.

### Copies:

Copies of the photographic material or photographs of exhibits kept by the museum can be ordered with the approval of the responsible curator, the expenses are born by the customer.

The use of the documentation is possible only with the approval of the Koper Regional Museum; also publishing material and individual items of the documentation in use by curators may be temporarily inaccessible.

### Purpose of the collection:

The purpose of the collection is to document the material the museum holds. The museum has no central photographic collection, but the photographic material is divided among individual departments: archaeology, art history, ethnology, modern history.

### Geographical scope:

The municipalities of Koper, Izola, Piran, Ilirska Bistrica, the eastern part of the municipality of Sežana, Divača.

### Periods:

The material held by the museum covers the period from prehistory to the present. The existing collections are chiefly Venetian painters and painters under the influence of Venetian painting from the 15<sup>th</sup> to the 18<sup>th</sup> century; there is a lapidarium collection of stone monuments from the Roman era to the 19<sup>th</sup> century, furniture and small objects from the 15<sup>th</sup> to the 19<sup>th</sup> century, an ethnological collection and a collection of modern history. In preparation is also an archaeological collection. The Middle Ages are represented by individual archaeological finds from recent excavations in the town itself and there is a rich collection of stone monuments (stone material with guilloche ornament), a heraldry collection, a collection of inscriptions and architectural elements, individual paintings and pieces of furniture.

### History of the collection:

The museum in Koper was founded in 1911 at the impetus of A. Alisi. Its history can be divided roughly into two periods: before and after the Second World War. Already in the pre-war period a documentation archive was started, together with the gathering of exhibits for the museum's collection. Unfortunately, during the Second World War and as part of the evacuation of precious works of art from the museum to Italy a part of the museum's library and archive was removed and has not yet been returned. This section is therefore preserved only in fragments. The renovation of the museum building and its collections after the Second World War meant a new start for the documentation holdings. Due to the lack of suitable exhibits their acquisition is the primary task of the curators of individual departments. The expansion of the holdings was thus largely connected with collecting material for the thematic exhibitions which the museum has prepared in the past (Lights, Locks and Mounts, 16<sup>th</sup> and 17<sup>th</sup> century painting in the Slovene coastal area, Sculptures with guilloche in Slovenia, Gian Rinaldo Carli (1720 - 1795), Bartolomeo Gianelli (1824-1894), The Fine Arts of South Primorska 1920-1990, Stone World and others.).

*Literature:*

S. Žitko, *Pokrajinski muzeum Koper ob 70-letnici delovanja*, Argo 22, Ljubljana 1983, s. 3-10.

*Scope of the material:*

- 2,000 negatives
- 3,000 positives
- 1,000 slides

*Quality of the material:*

The quality and condition of the pictorial material varies.

*Index(es):*

The pictorial material is roughly divided into thematic sections and also partially geographically.

*Published photographs:*

L. Strenar, J. Mikuž, J. Kramar: *Pokrajinski muzeum Koper* (guide to the museum), Koper 1973.

Pictorial material held by the museum was also published in the various exhibition catalogues of the aforementioned exhibitions (Grdina, E., Sagadin, M., *Plastika s pleteninasto ornamentiko v Sloveniji*, Koper 1977. Ciglič, Z., *Kamniti svet*, Koper 1993, idr.), in journals (*Slovensko morje in zaledje*, *Annales*, idr.) and also in monographs on Koper and its hinterland (*Koper med Rimom in Benetkami*, Ljubljana 1989, Koper (monografija), Koper 1992, *Kraski rob in Bržanja*, Koper 1990, idr.).

*Name of the institution:*

**Posavski muzej Brežice (Posavje Museum, Brežice)**

*Address:*

Cesta prvih borcev 1, 8250 Brežice

tel. and fax: (068) 61-271

*Access to the collection:*

The public collection is open Monday - Friday, 8.00-13.00.

*Copies:*

Photocopies are available right away, photographs take a few days.

*Copyright:*

Reserved by Posavski Museum, Brežice

*Purpose of the collection:*

The purpose of the collection is to document the museum's material.

*Geographical scope:*

The Sava Basin, including the towns of Brežice, Krško and Sevnica as centres.

*Periods:*

The collection presents the history of the Sava Basin from prehistory (late Stone Age) to the recent past and contains documentation on the archaeological heritage of Posavje from the end of the Stone Age to the settlement of our ancestors in the Early Middle Ages. The ethnological section presents the life of the peasant, connected with the land, living culture with different domestic jobs, cottage and professional crafts, beliefs and artistic endeavours of individuals (documentation of objects largely from the 19<sup>th</sup> century, some from the 18<sup>th</sup> and from the first decades of the 20<sup>th</sup> century). As part of the picture library of the museum's historical material collection, the history of Posavje is documented from the 16<sup>th</sup> century (the Croatian-Slovene Peasant Uprising in 1573, the Reformation) and the history of the Sava Basin, characterised by ethnic clashes, social unrest during the inter-war period, the occupation in 1941, the fascist "resettlement" of the population to German concentration camps and the National Liberation War 1941-1945 in the wider Kozjansko area. A part of the art history collection is a collection of religious paintings and portraits and also wooden sculptures of Slovenian baroque artists. Furthermore, there is a memorial room dedicated to the painter and graphic artist Fran Stiplošek who lived and worked here during the inter-war period. Another section of the collection is the castle chapel, the stairway and hall, the largest baroque painted room in Slovenia, painted in the early 18<sup>th</sup> century by fresco painter Franc Karl Remb and modelled after the Italian frescoes in the Barberini palace in Rome.

*History of the collection:*

The museum's photographic documentation began with the foundation of its collections and its archaeological, ethnological, historical and art history research, monument protection preservation tasks and presentations of the museums' latest achievements.

Literature: Marjan Gregorič - Mitja Guštin, *Posavski muzeum Brežice, Kulturni and naravni monumenti Slovenije*, Series of guides, no 108, Ljubljana, 1983.

*Scope of the material:*

- 17,200 black-and-white negatives
- approx. 17,000 photographs, made from negatives

*Quality of the material:*

Good

*Index(es):*

A topographically and chronologically kept list with data on the photographer and the time the photograph was taken.

Links between the photographs and negatives;

Digitised data.

*Published photographs:*

In the context of the museum's exhibitions and accompanying catalogues and in the occasional publication of Posavski Museum, Brežice (10 volumes).

*Comment:*

*Name of the institution:*

**Zgodovinski arhiv v Celju (Celje Historical Archives)**

*Address:*

Trg celjskih knezov 10, 3000 Celje

tel.: (063) 484-304

fax: (063) 484-303

*Access to the collection:*

The public collection is open Monday, Tuesday and Thursday 8.00-14.00, Wednesday 8.00-16.00, and Friday 8.00-13.00.

Copies available.

Copyright reserved.

*Purpose of the collection:*

Protection of original documents

*Geographical scope:*

The wider area of the town of Celje, the southern part of Štajerska

*Periods:*

13<sup>th</sup> - 15<sup>th</sup> century



*History of the collection:*

The collection was established by the institute itself as a additional safety measure on the occasion of the restitution of archive material

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*Scope of the material:*

- 2 microfilms

*Index(es):*

- regist\* and guide to the topographic list

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J. Mlinarič, *Kartuziji Jurkloster and Žiče*

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Gojko Zupan

## Izziv izjemnega kraškega ambienta

UDK 719.001:712(497.4 Štorje)

**Ključne besede:** Štorje, Kras, Slovenija, analiza prostora, vaški ambient, kulturna krajina, konservatorstvo.

Konservatorji smo pogosto prisiljeni odločiti v časovni stiski. Zatekamo se v vrednotenje matičnih strok, kjer brez celostne analize prostora in njegovih delov delamo napake. Sami ostajamo pogosto konzervativni in nekonservatorsko usmerjeni le v drobce in ne v zaščito prostora in njegovih vodilnih elementov. Obrobne analize so pomemben element naših raziskav. Vedno bi morali natančno, pred terenskim obiskom in med njim analizirati geografske karte. Obvezno bi morali poznati pomen topografskih imen. Nujna bi bila vsaj osnovna analiza poselitve, njene razporeditve in gostote. Primer osnovne analize, ki ga je možno razviti v vzorec, je izbran na Krasu.

Razporejanje prišolanih strokovnih pristojnosti škodi zaščiti vaških in mestnih območij, ker se arhitekti ob novogradnjah ukvarjajo s konstrukcijskimi zanimivostmi, umetnostni zgodovinarji predvsem z likovno in stilno izrazitimi stavbami ter njihovo opremo, etnologi s posvetnim stavbarstvom anonimnih avtorjev, krajinski arhitekti analizirajo po svoje. Manj opazne, stilno neizrazite cerkve in gradovi z vsemi stavbnimi elementi, ki so temeljni za oblikovanje širšega prostora, ostajajo pri vseh v senci. Zapostavljeni so objekti, ki niso predhodno kategorizirani<sup>1</sup> ali so slabo raziskani. Pozabljamo na celostno konservatorsko prostorsko planenje, ko se prilagajamo politično vsiljenemu, nesmiselnemu deljenju med naravo in kulturo ter v ekonomističnem vrednotenju. Gordijski vozec bo morda rešila interdisciplinarna vzgoja sedanjih konservatorjev, ki se zapirajo v kabinete politične delitve med varovanjem narave in kulture. Manjkajo družbeni geografi, ki bi poznali in nadgradili Melikovo *Slovenijo*<sup>2</sup> in Steletovo *Umetnost v Primorju*,<sup>3</sup> krajinski arhitekti, ki bi imeli več znanja povezovanja obstoječega in načrtovanega.

Prostorsko problematiko in povezavo zgodovine odprtega kultiviranega prostora s stavbarstvom je nakazal Nace Šumi v knjigi *Naselbinska kultura na Slovenskem*.<sup>4</sup> Posebej so o njej pisali arheologi, tako Andrej Pleterski, Drago Svoljšak, in številni zgodovinarji. Uveljavljeni krajinar Dušan Ogrin v svojem delu<sup>5</sup> citira različice analiz angleških geografov. Krajino in njene značilnosti je treba najprej prepoznati. V tipično domači - kraški pokrajini, ki je matična za raziskave in je vzor v širšem prostoru, kar dokazuje poimenovanje podobnih pojavov na svetu, bi morali iskati in vrednotiti bolj pretanjeno.

Kraško površje nad Senadolami, med Senožečami in Sežano, rahlo valovi. Razdrapano apnenčasto površje pokriva skromna plast jerine. Višji deli, ki jih je dolgo erodirala burja, so umetno zasajeni z gostimi borovimi nasadi, dediščino poznega 19. in začetka 20. stol. Na prisojnih legah uspevajo vinogradi. Nekdaj očiščene dolinske parcele so opustele, le redke njive so obdelane. Polja so prepredena s kamnitimi ograjami,<sup>6</sup> ki jih prerašča grmovje. Kraje povezuje poravnana cesta, ki sledi smerem poti iz pradavnine. Te so razpoznavne med

ostanki vijugavih ograd; izbrane so bile kot najkrajše linije med vodnimi viri in prehodnimi kotami, kjer za pešce in konje ni bilo pretiranih dvigov in spustov.<sup>7</sup> Veliko spremembo je po sredini 19. stoletja pripeljala železnica, ki se je ognila izpostavljeni in vetrovni cesti Senožeče - Sežana.

Poti so ostale podobne tistim z začetka 18. stoletja<sup>8</sup> in starejšim opisom J. V. Valvasorja. Nove spremembe so povzročile vojne, predvsem prva svetovna vojna in bližina soške fronte ter razvoj motorizacije. Asfaltni trak je danes zapuščen, ker se je ves težji in hitrejši promet preselil na novo avtocesto. Pod Nanosom so med prvo svetovno vojno speljali vodovod; kale so začeli zanemarjati, jih spreminjati v smetišča in zasipati. Ves ambient je kljub novodobnim spremembam, z opisanimi in skritimi komponentami, krajinski in zgodovinski spomenik, vreden zaščite.

Ob križišču poti in zalomu glavne ceste stoji vas Štorje. Nad vasjo se stekajo poti iz Sežane, Senadol in Dolenje vasi, iz Majcnov, Podnanosa, Avbra in Štanjela. Prometno podobo vasi v širšem prostoru kaže izsek iz *Atlasa Slovenije*.<sup>9</sup> Sprememba cestne smeri je opazna že na običajni avtokarti Slovenije, toda to ni nikogar med konservatorji in prostorskimi načrtovalci vznemirilo. Najbolj očitna značilnost tega prostora ostaja hitrim avtomobilistom skrita. Konservatorji slepo sledimo tej modi.<sup>10</sup>

Štorje. Kraja z enakim imenom v Sloveniji ni, podobne oznake imajo Štore, Štorovje pri Moravčah in pri Stični, Štorovo na Blokah, Šturje kot del Ajdovščine. Gotovo je bil obravnavani prostor za bivališča izkrčen v hrastovih gajih.<sup>11</sup> Za posekanim drevjem so ostajali samo štori in težka zemlja. Očiščeno prst so kmetje postopoma zaščitili s kamnitimi zidovi. Na zavetnih terasah so zasadili vinograde in ob njih češnje. Druge lege so uporabljali za njive, na najbolj izpostavljenih so med kamenjem pasli ovce in koze. Gručasta vas ima po zadnjem popisu<sup>12</sup> 287 prebivalcev, med njimi je 44% aktivnih. Svoj demografski zenit je preživela leta 1900, ko je imela kar 438 vaščanov. Sledila je prva svetovna vojna s svojim davkom, čas poitalijančevanja in izseljevanja v Ameriko, nova vojna in težki časi, ko so vaščani ostali brez tržaškega tržišča. Umirjanje rasti prebivalstva se kontinuirano nadaljuje, perspektivnih industrijskih obratov je vedno manj celo v bližnjih mikroregionalnih centrih, kot sta Senožeče in Sežana.

Vas so popisali v novem *Krajevnem leksikonu Slovenije*, kjer je omenjena kot nekdanje furmansko naselje.<sup>13</sup> Ostanek furmanstva je več velikih hlevov in gostilna tik ob cesti, v daljnem odmevu celo mehanik s svojo delavnico. Vaški prostor in njegove stavbe so bolje opisani v starejši izdaji *Krajevnega leksikona Slovenije I*. Marija Bevčič je našela razsežne hleve, gostilno, opuščeno šolo in kmetije. Domovi, daljni potomci rimskih vil rustik, so stali okoli ograjenih dvorišč, okvirjenih s hišo, hlevi in drugimi gospodarskimi poslopji. Na dvorišču je praviloma stal vodnjak. Pogosto je bilo osenčeno s košato drevesno krošnjo, ki je bila skrita za visoko ograjo dvorišča. Našteti so trije večji kali, ki jih je bilo za skromno vas preveč, za napajanje popotnikov vedno premalo. Bevčičeva je omenila vaško cerkev sv. Janeza Krstnika in posušene ponore v njeni bližini.

Janezova cerkev je kljub skromnim meram zgradbe krajevna dominanta. Podružnica je postavljena na dvignjen rob vasi, kot njena prostorska protiutež blizu omenjenega križišča.<sup>14</sup> Do glavnega vhoda vodi v ravni liniji pot iz vasi, v loku pa delno asfaltirana vaška pot, ki povezuje cestno križišče in obrobje Štorij. Dodatno je svetišče poudarjeno s parom stoletnih lip, ki sta simbolično in ključevalno zasajeni pred dvoriščem ob zahodnem pročelju. Cerkev je orientirana. Vhodni del je le rahlo izstopajoč, izrazit je portal v srednji osi vhodnega pročelja in trikotni zatrep na dvignjenem delu pročelja. Ob zahodnem pročelju sta bila prvotno načrtovana zvonika, ki ju zaradi pomanjkanja denarja in vprašljive nosilnosti tal niso postavili. Zasnovo potrjujejo debelejši zidovi in okrepljena konstrukcija, vključno z notranjo delitvijo in stopnicami na pevski kor. Na severovzhodnem vogalu cerkve stoji prislonjen zvonik kvadratnega prereza, ki je bil, po napisu na portalu sodeč, grajen 1851. Nad cerkev dvignje-

no nadstropje je prevotljeno z biforami na vseh štirih straneh. Streha zvonika je bila očitno zaključena mimo prvotnih ambicioznih načrtov z betonsko stopničasto piramido in križem. Kubus cerkve pod dvokapno korčasto streho se spogleduje s poznobaročnimi formami, posebej izraziti sta polkrožni okni v stenah severne in južne fasade. Na južni strani iz stavbnega plašča delno izstopa zakristija. Notranjost je skromna in za našo obravnavo nezanimiva. Cerkev sama je dvoranski volumen, zgrajen leta 1848, ko so vaščani še zaslužili kot cestarji in tovorniki.<sup>15</sup> Prostor, posvečen leta 1849, je razgiban s pevskim korom in dvignjenim prezbiterijem z lesenim oltarjem. Omembe vredna so le kovinska vratca s cesarskim grbom Habsburžana Franca I., ki zapirajo nišo na severni strani ob pevskem koru, in podoba Marijinega Vnebovzjetja na zrcalnem oboku. Starejša cerkev, ki je stala na istem mestu, je ostala na načrtih, ki jih hrani Uprava za kulturno dediščino. Bila je običajna gotska podružnica z ladjo pravokotnega tlorisa in z ožjim, prirezanim in obokanim prezbiterijem<sup>16</sup>. Imela je tri oltarje. Pred vhomom je bila zaprta niša, nad njim zvonik na preslico. Okoli cerkve je dokumentiran in v risbah ohranjen zapis o taboru.<sup>17</sup> Ostanek tabora je višji, stolpasti del kaplanije ob cerkvi. V zahodni steni tega stolpa sta ohranjeni dve strelni lini.<sup>18</sup> Drugih materialnih sledi ni. Kamenje obzidij tabora so verjetno porabili ob urejanju pokopališča in za gradnjo hiš v vasi.

Za cerkvijo leži dvignjeno pokopališče s skrbno zloženo kamnito ograjo in skromno kapelo. Pokopališče je dodaten dokaz večjega pomena tega kraja in svetišča, ki presega običajno cerkveno podružnico. Pred cerkvijo je na severozahodni strani opuščena kaplanija z ograjenim vrtom.<sup>19</sup> Volumen stavbe oblikuje ob cerkvi predprostor, nekakšen trg. Bivanjska stavba je očitno raščena, pritlični del s spahnjenco je prizidan stolpastemu volumnu, ki je spremenjen v nadstropen prizidek in dodano lopo. Zgradba je anonimna, vendar njeni kamnoseški detajli, posebej portal, kamnit nadstrešek s tremi konzolami in nekateri okenski okvirji presegajo znanje večine današnjih kamnosekov. Kaplanija je bila opuščena, vendar do srede osemdesetih let dobro ohranjena. V stavbi je bila še po zadnji svetovni vojni šola. Med prenovo cerkve pod Nanosom so z vednostjo varuhov dediščine in s soglasjem cerkvenih oblasti odpeljali kamnito kritino z večjega dela strehe. Gnilo tramovje se je kmalu za tem zrušilo med opustelo zidovje. Malo bolje je bilo na drugi strani trga pred cerkvijo. Slabše vzdrževan zid, podoben pokopališkemu, ščiti parcelo z ohranjeno cisterno in rustikalnim vodnim zajetjem. Vhodni portal pred cisterno je neznanec izkopal in odpeljal. Cerkev z vsemi pomožnimi poslopji, pokopališčem in cisterno je kljub slabemu vzdrževanju celosten ambient, kakršni so v pozidanih in prezidanih kraških vaseh velika redkost. Celota bi zaslužila posebno, z odlokom potrjeno varstvo. Strokovnjaki iz Nove Gorice so zaščitili le staro Kaplanijo.<sup>20</sup>

Cerkve je posvečena sv. Janezu Krstniku, kar je za Kras posebnost, ni pa nekaj izjemnega.<sup>21</sup> V bližini ceste bi prej pričakovali drugega svetnika, zavetnika popotnikov in romarjev. Vpliv Janeza Krstnika je v Sloveniji izjemen, saj mu je posvečeno kar 90 cerkva in kapel, običajno krstilnice.<sup>22</sup> Celo ajdovska župnijska cerkev v sosednji Vipavski dolini ima enak patrocinijski.<sup>23</sup> Cerkev je gotovo še bolj sodila v vplivno območje Štivanja in legenda o svetnikovih relikvijah, ki so bile nekaj časa v bližnjem Devinu, ni bila neznanca. Cerkve s tem zaščitnikom na Krasu so bile praviloma posvečene na prostorih, kjer so ljudje prihajali do vode, ob sotočjih,<sup>24</sup> redkeje so povezane s starejšimi čaščenji in kresovanji.<sup>25</sup> Z vodo so povezani tudi drugi svetniki, celo Marija.<sup>26</sup> Ledinsko ime Struge (vzhodno od Štorij) potrjuje obstoj osušene potočne struge v bližini in označuje ponor, ki je zarasel in zakrit zaradi oranja, čiščenja njiv in vinogradov. Dokaz navzočnosti vodnih virov ostaja skriti kal, ki je zapuščen in zaraščen v grmovju pod magistralno cesto. Domačini opozarjajo na značilno okroglo kamenje, prodnike iz suhe struge. Med jesenskimi deževji vaščani redno slišijo šumenje vode globoko pod vasjo.

Krajani Štorij pri Sežani so leta 1994 sklenili, da bodo postavili novo mrliško vežico. S stavbo bi zadovoljili zapovedane pogoje, predpisane z novo togo pokopališko zakonodajo.

Komunalno zasnovan odlok, ki je prilagojen le sanitarno tehničnim zahtevam, je v Sloveniji povzročil pravo pustošenje. Pokopališki redi so značilen primer odlokov, ki jih "prostorci" pripravljajo sami, ker ne rabijo pomoči zaščitnikov dediščine. Enako ravnajo stavbeniki, kmetiji, prometniki, vodarji in številni drugi neodgovorni uničevalci prostora. Ob pokopaliških so zrastle mrliške vežice v podobi garaž,<sup>27</sup> velikih nadstreškov,<sup>28</sup> celo orientalskih kupol<sup>29</sup> in podobnih izmišljotin. Večina novih vežic je predimenzioniranih, niso usklajene z masami cerkva in velikostjo pokopališč ter stoletno tradicijo. Podobno so v začetku ravnali v Štorjah, kjer so skupaj z župnikom iz Senožeč<sup>30</sup> predlagali rušenje zanemarjene kaplanije in gradnjo nove stavbe na tej lokaciji.<sup>31</sup> Stavbo so zanemarili lastniki sami. Propad je pospešila omenjena dobronamerna odločitev, da snamejo kamnite škrle in jih uporabijo na cerkvi sv. Nikolaja (Mikula).<sup>32</sup> Želje so postale bolj zapletene, ko so domačini pretehtali, da bi prenovili staro, opuščeno kaplanijo ob cerkvi in pokopališču. Podobno rešitev so videli v Križu pri Sežani. Naročili so načrte v biroju Linea. Načrte, ki so zelo shematično prilagojeni željam naročnika, je do decembra 1994 izdelal arhitekt Mladen Marčina. Po ogledu na terenu se je zapletlo in detajli ureditve s službo za varovanje dediščine iz Nove Gorice niso bili dogovorjeni.

Domačini so na ogled povabili posebno komisijo, ki se je pripeljala iz Ljubljane in se sprehodila okoli cerkve in delno podrtje stavbe kaplanije.<sup>33</sup> Pregledali smo obstoječe dokumente<sup>34</sup> in bili presenečeni. Po mnenju strokovnjakov za varovanje dediščine je en sam objekt, najslabše ohranjena in na pol podrtja Kaplanija, presegala povprečni nivo dediščine. Zgradbo so ocenili kot etnološki spomenik in jo razglasili z odlokom občine Sežana.<sup>35</sup> Ostanek tabora ni opazil nihče, cerkev, ki je bila merilo in vzor domačim graditeljem, ni ovrednotena, ker je prevladala njena mladost in skromna oprema. Hiše v vasi, z domiselno klesanimi portoni in drugimi dodatki, so ostale v popisih in izborih konservatorjev v ozadju. Komisija tabora prav tako ni razbrala. Svetovala je načrtovalcem, naj pri urejanju bolj prilagodijo projekt strukturi obstoječe stavbe in po možnosti poiščejo škrlaste strešnike.

Krajani niso čakali na počasne varstvenike, ki ob skromno odmerjenih državnih finančah nimamo možnosti odpreti kamnoloma in naročiti potrebno škrlasto kritino.<sup>36</sup> Ambiciozno so se sami lotili dela. Na strehi prenovljene stavbe so v jeseni 1997 na novo tesano leseno konstrukcijo naložili rdeče opečne korce.<sup>37</sup> Stavba kaplanije, ki bi brez tega posega ostala kup ruševin v grmovju, je rešena. Bistven element prostorske ureditve, ki je lahko spodbuda za nadaljnji razvoj tega dela vasi in ambienta samega, je rešen. Žrtvovana je nekdanja notranja struktura prostorov v kaplaniji, spremenjena je barva in material kritine, izgubljeni so nekateri detajli. Akademsko razprava sedaj vrednoti žrtvovane elemente. Končni rezultat je daleč od idealnega, kaže pa korak v treznejše urejanje prostora in bolj pretanjen, čeprav ne idealen odnos do obstoječe dediščine. Laiki so naredili korak naprej. Slediti bo morala stroka. Njen prvi korak naj bo bolj premišljeno vrednotenje vseh elementov zgodovine, ki so dokumentirani v osnovnih virih in razpoznavni ob natančnem ogledu na terenu. Subjektivno vrednotenje bo moral zamenjati načrtnejši skupinski ogled. V času računalnikov bomo morali ravnati bolj sistemsko. Pozitivna iskra je načrtovano državno sofinanciranje prenove lope ob pokopališču in posameznih nagrobnikov.

#### Opombe:

- 1 Kategorizacija je mišljena v najširšem pomenu, ne gre le za stopnjevanje v evidencah zavodov. Vpliva lahko na predstavitev v literaturi, na razstavi ali drugje.
- 2 Melik, Anton: *Slovenija, Geografski opis II. 4. zvezek*, Slovensko Primorje, Slovenska matica, Ljubljana, 1960. Vsa v opombah navedena literatura in viri predstavljajo osnovne priročnike, ki so dostopni vsakemu konservatorju, tudi tistemu, ki je v časovni stiski.
- 3 Stele, France: *Umetnost v Primorju*, Slovenska matica, Ljubljana, 1960.
- 4 Šumi, Nace: *Naselbinska kultura na Slovenskem*, Viharnik, Ljubljana, 1993.
- 5 Ogrin, Dušan: *Slovenske krajine*, Državna založba Slovenije, Ljubljana, 1989. str. 12.
- 6 Suhozid.

- 7 Že v 16. stoletju je čez Kras proti Italiji po različnih poteh dnevno potovalo 300 in več glav živine (predvsem govedo, manj drobnice) in nad 100 tovornih konj s soljo, lesom, žebli in drugimi izdelki. Glej: Stih, Peter, Simoniti, Vasko: *Slovenska zgodovina do razsvetljenstva*, Korotan d.o.o., Ljubljana, 1996. str. 173, 175.
- 8 Cesto so v začetku 18. stoletja popravili in uredili. Cesta Senožče-Sežana-Trst je postala tudi pomembnejša od daljše poti Divača-Lokev-Trst.
- 9 *Atlas Slovenije*, Založba Mladinska knjiga in Geodetski zavod Slovenije, Ljubljana, 1996. karta 179. Identičen potek poti kaže sto let starejša vojaška karta (1897-1898), Sesana und St. Peter Zone 23, Kol. X. Hrani jo arhiv Uprave.
- 10 V mislih smo zatopljeni v prisovanje dimnikov, kamnoseških detajlov in iskanje rastišč *Scabiose Trentae*. Na travnikih ob vasi pa spomladi cveto narcise.
- 11 Podobno velja za Gabrje in Gabrovico, kjer so verjetno postavljali bivališča med gabrovjem.
- 12 Podatki iz *Letopisa Slovenije*, 1996. Obravnavan je popis iz leta 1991.
- 13 *Krajevni leksikon Slovenije*, DZS, Ljubljana, 1995. str. 387.  
Krajevni leksikon Slovenije, I. knjiga - Zahodni del Slovenije, Ljubljana, 1968, str. 338.
- 14 Cerkev stoji 363 m nad morjem.
- 15 Po odprtju železniške proge do Trsta (1857) so se prometni in ekonomski tokovi umaknili na tire in v nove smeri.
- 16 Pravokotnik ladje je bil rahlo zožen na zahodni strani in je verjetno nastal z več prezidavami, kar potrjuje stranski ris z različnimi okni. (Planoteka Uprave RS za KD št. 589.)
- 17 Vojaški strokovnjaki so zapisali: *Ob cesti (je) z obzidjem in stolpiči obdana cerkev, nekoč del gradu, ki pa je sedaj večinoma porušen*. V znani literaturi tabor ni bil omenjen. Glej: Fister, Peter: *Arhitektura slovenskih protiturških taborov*, Slovenska matica, Ljubljana, 1975.
- 18 Lini sta različnih oblik, v isti višini, verjetno vzdani na prvotni lokaciji. Morda se pod ometi še skriva kakšna druga lina.
- 19 Vrt leži na severni strani ob kaplaniji in vzdolž cerkve. Zaščiten je z visokim kamnitim zidom.
- 20 Kaplanija je pomemben element celote, vendar je subordinirana cerkvi, ki ni zaščiten.
- 21 Na Krasu in obrobju so Janezu Krstniku posvečene cerkve v Baču, Smrjem, Sušaku, Zabicah (vse občina Ilirska Bistrica), v Loki in Dolu pri Hrastovljah (občina Koper), v Matenji vasi in Stari Sušici (občina Postojna), v Podgradu, Štorjah, Tatrah in Volčjem gradu (občina Sežana). Upoštevani so sezname starih občin, ki so preverjene v Krajevem leksikonu. Na popularnost patrocinijskega sv. Ivana na mejnem območju Italije.
- 22 V popisih Uprave za KD je vsaj 88 objektov s tem zavetnikom (različnih svetnikov z imenom Janez Krstnik je več). Več kot dva sta že med nerazporejenimi Janezi (ni podatka, ali gre za Krstnika, Evangelista ali kakšnega drugega svetnika s podobnim imenom), ker so številne nerazporejene cerkve ob vodah. Nekaj objektov, npr. nekdanja koprška krstilnica, imajo že spremenjen patrocinijski. V literaturi so navedene napačne, nekoliko manjše številke. Glej: Keber, Janez: *Leksikon imen*, Mohorjeva družba, Celje, 1988.
- 23 Ajdovščina. Kras je obkrožen s cerkvami Janeza Krstnika. Stojijo v Cerknici, Hotedrščici, Planini pri Cerknem, v Čepovanu, Idriji pri Bači, Plavah, Koprju, Izoli in Piranu.
- 24 Toponimi Studeno, Reka, Lokvica, Ribčev Laz, Luže, Suha, Kal, Sušak, Plave, Loka, Log so imena naselij, ki imajo cerkve, posvečene Janezu Krstniku.
- 25 Druge značilnosti svetnika, npr. njegova zahteva po pravičnejših carinah (cestnih davkih), so verjetno bolj naključna povezava.
- 26 Marija na jezeru stoji na Muljavi, Marijina cerkev nad "čudodelnim" izvirom je postavljena v Jakovici na Planinskem polju.
- 27 Dolenja vas pri Ribnici, Stranje.
- 28 Vodice pri Ljubljani, Radmirje.
- 29 Šentjernej na Dolenjskem.
- 30 Dopis župniškega urada iz Senožč, poslan zavodu za varstvo dediščine v Novi Gorici, datiran 11. 4. 1994. Podpisan je župnik Franc Raspor.
- 31 Tak sklep so sprejeli na seji Krajevne skupnosti 22. julija 1996. Ocenjena vrednost investicije je bila 30.000.000 Sit, kar je za 126 aktivnih vaščanov izredno veliko kljub pomoči sosednjih vasi in države.
- 32 Pri tej odločitvi so sodelovali predstavniki spomeniških služb, ki so preveč mislili na obnovo cerkve na drugi lokaciji in premalo na celovitost ambienta v Štorjah.
- 33 V komisiji so bili France Vardjan, Savin Jogan in Gojko Zupan. Starejše generacije konservatorjev pripovedujejo, da se je za staro kaplanijo z odprtim ognjiščem zanimal Ivan Komelj.
- 34 V fototeki Uprave RS je ohranjenih več fotografij ambienta z začetka osemdesetih. Posnel jih je Jože Gorjup.
- 35 Odlok je bil objavljen v Uradnih objavah Primorskih novic 17. aprila 1992. Razglašena je bila večina cerkva v občini. (Arhiv Uprave za KD.)
- 36 Realna državna subvencija bi bila kamion poln apnenčaste kritine, ki bi ga pripeljali strokovnjaki za restavriranje. Napaka varuhov dediščine je, da niso spremljali stanja med gradnjo in dokumentirali posameznih starejših elementov.
- 37 Prenovljena je vsa notranjost Kaplanije. Višji del hiše je dobil dostopne stopnice na severni strani. Ob stopnišču, ki posnema baladurje, je široka, preurejena spahnjenca. Prilike je urejeno v štiri prostore, tlakovane in odprte proti strešni konstrukciji. Ohranjeni so kamniti okenski okviri. Stavba je na novo ometana. Moda časa so luknje v ometu, ki kažejo zanimive večje kamne v stenah.



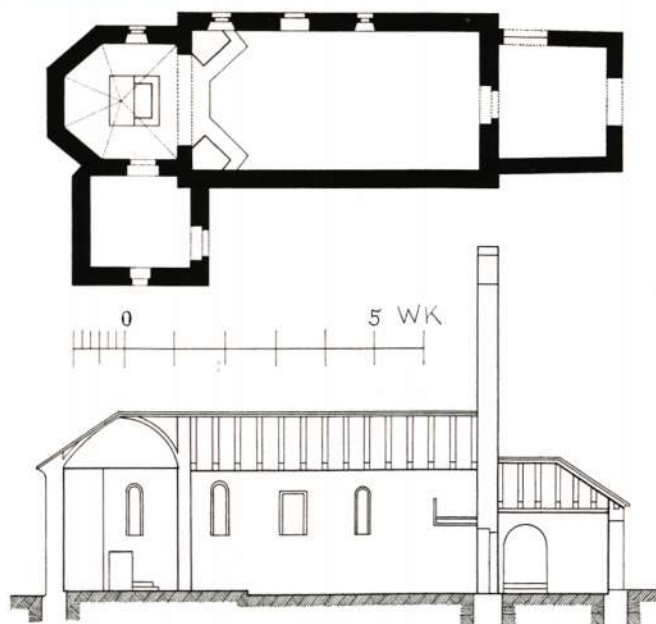
Kaplanija pred obnovo. Desni, stolpasti del, je ostanek nekdanjega tabora. Dokaz sta strelni lini, odkriti ob prenovi (foto Gojko Zupan)

The curate's office before renovation. The tower-like structure on the right witnesses the existence of mediaeval fortification, proved by two loopholes discovered during the renovation works (photo Gojko Zupan)



Detalj vhodnega dela fasade župnišča (foto Gojko Zupan)

The curate's office façade - detail of the entrance part (photo Gojko Zupan)



Tloris in vzdolžni prerez cerkve sv. Janeza Krstnika pri Štorjah, ki so jo podrli po letu 1825. Novo so na istem mestu pozidali do leta 1850 (Arhiv Uprava RS za kulturno dediščino)

The ground-plan and longitudinal section of St John the Baptist's church in Štorje, which was pulled down after 1825. The new one was erected at the same place before 1850 (the archives of the Cultural Heritage of Slovenia)



Apsidalni del nove cerkve sv. Janeza Krstnika, zgrajen pred letom 1848 (foto Gojko Zupan)

The apse of the new St John the Baptist's church, built before 1848 (photo Gojko Zupan)



Gojko Zupan

# The Challenge of the Distinctive Karst Ambience

**Key words:** Štorje, Karst, Slovenia, topography-spatial analysis, village ambience, cultural landscape, conservation.

Conservators are often pressed for time when making their decisions. We then seek to evaluate our basic profession, where we tend to make mistakes without a comprehensive spatial analysis. We often become conservative ourselves, and without keeping conservation in mind, focus on small artefacts, instead of protecting the landscape and its key elements. Peripheral analyses are an important element of our research. Before and during field work we should always precisely analyse geographic maps. It is imperative that we know the meaning of topographic names. Also essential would be at least a basic analysis of the population, its distribution and density. An example of a basic analysis, which could be developed into a model, was performed in the Karst region.

Assigning trained professional experts obstructs the protection of village and town areas, where architects focus on constructional details in their new structures; art historians delve mainly into buildings and furnishings distinguished by their artistic features and style; ethnologists are occupied with the secular architecture of anonymous authors; and landscape architects do their analysis in their own manner. The less outstanding and stylistically undistinguished churches and castles, with all their architectural elements crucial to the shaping of the broader landscape, remain in the shadows. Objects which have not been categorised<sup>1</sup> are neglected or poorly researched. We forget the comprehensive conservationist spatial layering as we adjust to economic evaluations and the politically instigated and insensible division between the natural and the cultural. The Gordian knot could maybe be solved by the interdisciplinary education of today's conservators, who keep themselves locked into the political divisions between natural and cultural conservation. We lack social geographers who would understand and build up Melik's *Slovenia*<sup>2</sup> or Stele's *Art in Primorje*,<sup>3</sup> and landscape architects who would be more capable of linking the existing and the projected.

The spatial issue and the link between the history of an opened cultural space and architecture was brought forward by Nace Šumi in his book *Settlement Culture in Slovenia*.<sup>4</sup> Archaeologists like Andrej Pleterski, Drago Svoljšak and many other historians wrote about it. In his work<sup>5</sup> the recognised landscape architect, Dušan Ogrin, cites various analyses of British geographers. The landscape and its features must first be identified. In a typically domestic – karst landscape, which is fundamental to research and an example in the broader area (confirmed by the naming of similar phenomena elsewhere in the world), we should seek and evaluate with more feeling.

The karst surface above Senadole, between Senožeče and Sežana, undulates slightly. The ragged limestone surface is covered by a thin layer of *terra rossa*. Higher points, eroded through

time by the north-east winds, have been planted with dense pine forests - heritage from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Vineyards flourish on the sunny slopes. The once cleared valley plots have been abandoned and only rare fields are tilled. The fields are crisscrossed by stone walls<sup>6</sup> overgrown with brush. The settlements are connected by a straight road which follows the course of ancient paths whose imprint is still recognisable between the remains of winding walls; these were chosen as the shortest routes between water sources and passable hills, where the travellers and horses did not have to negotiate steep inclines<sup>7</sup>. A great change occurred in the mid-19<sup>th</sup> century with the construction of the railway, which circumvented the exposed and windy road between Senožeče and Sežana.

The roads remained similar to those from the beginning of the 18<sup>th</sup> century<sup>8</sup> and to old descriptions by J. V. Valvasor. Changes were caused by the wars, primarily the First World War and the proximity of the Isonzo (Soča) Front, and the development of motorization. The asphalt route is deserted today, since all the heavier and faster traffic has moved to the new motorways. During the Second World War a water supply system was constructed below Nanos; the waterholes were neglected, used as dumps and filled. Despite these changes, the surroundings and their ambience, with both their reported and undiscovered components, are physical and historical monuments still worth protecting.

At the crossroads and the curve of the main road lies the village of Štorje. Above the village the roads from Sežana, Senadole and Dolenja Vas, from Majcni and Podnanos and from Avber and Štanjel join together. The village's traffic situation in the broader area is shown in the excerpt from *Atlas Slovenije* (Atlas of Slovenia).<sup>9</sup> The change in the main travel route can be seen on any road map of Slovenia, but the change apparently did not alarm any of the conservators or landscape planners. The most evident characteristic of this area remains hidden from the fast moving motorists. Conservators blindly follow this trend<sup>10</sup>.

Štorje. It is the only settlement in Slovenia with this name. Similar names are Štore, Štorovje near Moravče and Štorovje near Stična, Štorovo at Bloke and Šturje, a part of Ajdovščina. The place was evidently an oak grove, cleared for the settlement (*štor* means tree stump)<sup>11</sup>. The felled trees left only stumps and heavy soil. The peasants protected the reclaimed earth with stone walls. On the sides protected from the wind they planted vineyards and next to them cherries. Other areas were used as fields, and on the most exposed areas they grazed sheep and goats. At the last census,<sup>12</sup> the village of densely grouped houses counted 287 inhabitants, of which 44% were active. Its demographic zenith was around 1900, when it numbered 438 villagers. Then came the First World War and the toll it took, a period of Italianisation and emigration to America, another war and rough times, when the villagers lost the Trieste area markets. The decline in population growth is continuing, there are fewer prospective industrial plants, even in the nearby micro-regional centres like Senožeče and Sežana.

In the new *Slovene Lexicon of Place Names* the village is recorded as a stagecoach station.<sup>13</sup> The remains of the station are several large stables and an inn by the road, and somewhere in distant memory also a mechanic's workshop. The village and its inhabitants are better described in an older edition of the *Slovene Lexicon of Place Names I*. Marija Bevčič recounted large stables, the inn, a deserted school and farms. The homes, ancestors of rustic Roman villas, stood around walled courtyards surrounded by the house, the stables and other farm buildings. Usually there would be a well in the courtyard. Often the courtyard would be shaded by thick tree crowns hidden behind high walls. Three waterholes were also mentioned; too many for the villagers, but often not enough for all the travellers. Bevčič mentions the village church of St Janez Krstnik (St John the Baptist) and dried sinkholes in the vicinity. Despite its humble size, the church dominates the village. Its succursal stands on the elevated edge of the village as its spatial counterweight, near the aforementioned crossroads.<sup>14</sup> From the village the path follows a straight line to the main entrance of the church, while

a partially paved village road curves from the crossroads to the margins of Štorje. Two one-hundred year old linden trees symbolically and defiantly planted in front of the church court at the western façade give the sanctuary additional prominence. The church is oriented. The entrance protrudes only slightly, while the central portal of the entrance façade and the triangular gable on the lifted front elevation are distinctive. Originally two bell towers were planned on the western façade, but because of a lack of funds and the questionable stability of the ground, they were never built. The foundation is evident in the thicker walls, and a reinforced construction, including an inner division and staircase to the choir. A square bell tower stands leaning on the north-eastern corner of the church and judging from the engraving on the portal, it was built in 1851. The upper floor raised above the church has double windows on all four sides. The roof of the bell tower, a concrete stepped pyramid with a cross, obviously deviates considerably from original ambitions.

The cubic mass of the church under the gabled roof, covered in Spanish tile resembles late Baroque forms; two semi-circular windows built into the walls of the northern and southern façade are distinctively prominent. The vestry protrudes slightly from the southern side of the building. The interior is humble and not of much interest to this essay. The church interior is a hall volume, constructed in 1848 when the villagers still earned their livelihood as road-menders and cart drivers.<sup>15</sup> The interior, consecrated in 1849, has a vivid look, with the choir and a raised presbytery with a wooden altar. The only artefacts worth mentioning are the metal door with the coat-of-arms of the Hapsburg Franz I, which closes the niche on the northern side by the choir, and the picture of Virgin Mary's Assumption on the cavetto vault. The older church which stood on the same spot remained in the plans kept by Cultural Heritage Office of the Republic of Slovenia. It was a simple Gothic succursal church with a quadrangular aisle and a narrow truncated and vaulted presbytery.<sup>16</sup> It had three altars. Before the entrance there was a closed niche and above it an open belfry. Documentation and drawings of a fortification around the church are in existence.<sup>17</sup> What remains of the fortification is the higher, tower-like part of the curate's office next to the church. In the western wall of this tower there are two embrasures.<sup>18</sup> There are no other material remnants. The stones of the rampart were probably used in cemeteries and for building the village houses.

On an elevation behind the church and behind a carefully built stone wall lies a cemetery with a humble chapel. The cemetery is yet additional evidence of the past importance of this settlement and sanctuary, which surpasses the ordinary succursal church. In front of the church on the north-eastern side stands an abandoned curate's office with a walled-in garden.<sup>19</sup> The volume of the building forms a court, or kind of square beside the church. The house has evidently been expanded, the ground floor with the summer kitchen is attached to the tower part, which has been changed into a storeyed extension with a shed. The building is anonymous, but its stonework details, especially the portal, the stone canopy with three corbels and some of the window frames surpass the knowledge of most of today's stonecutters. The curate's office was abandoned, but well preserved until the mid-Eighties. The building was still a primary school after the Second World War. During the restoration of the church below Nanos the stone roofing was removed from most of the roof, with the knowledge of the custodians of cultural heritage and the consent of the church administration. The decaying beams soon collapsed between the deserted walls. The situation on the other side of the square in front of the church is slightly better. A not very well preserved wall, resembling a cemetery wall, protects the plot with a preserved cistern and a rustic water collector. The entrance portal was dug out and carried away by unknown people. The church with all its accessory buildings, the cemetery and the cistern is, despite poor maintenance, a complete setting, a rarity in the built and rebuilt Karst villages. The entire complex deserves legal protection. Experts from Nova Gorica have protected only the curate's office.<sup>20</sup> The church is dedicated to St John the Baptist, which is rare in the Karst region, but not

altogether extraordinary.<sup>21</sup> In the vicinity of the road we would sooner expect some other saint, a patron of travellers and pilgrims. The influence of St John the Baptist is exceptional in Slovenia, with 90 churches and chapels dedicated to him, usually the baptisteries.<sup>22</sup> Even the Ajdovščina parish church in the neighbouring Vipava Valley is dedicated to the same patron.<sup>23</sup> The church was undoubtedly in the influential area of Štivan, and the legend of the saint's relics, for some time kept in nearby Devin, is not unknown. The churches dedicated to this patron were consecrated in areas where people came to the water, near confluences<sup>24</sup> of rivers; they are connected more rarely to older worship and Midsummer's Day.<sup>25</sup> Other saints are also associated with water, even the Virgin Mary.<sup>26</sup> A plot of land by the name of Struge (east of Štorje) confirms the existence of a dried riverbed nearby and marks a sinkhole, which is overgrown and hidden by tillage and cleaning of the fields and vineyards. The proof of the presence of water sources is the remaining hidden waterhole, abandoned and overgrown in the bush under the major road. The locals point out the characteristic round stones, pebbles from the dried riverbed. During autumn rains the locals regularly hear water murmuring deep beneath village.

In 1994, the inhabitants of Štorje near Sežana decided to build a new mortuary. With this building they would fulfil the requirements prescribed by the new, inflexible cemetery regulations. The communal decrees apply only to sanitary and technical requirements, and have caused havoc in Slovenia. The cemetery regulations are a typical case of decrees which the "environmentalists" issue by themselves because they do not need the assistance of the custodians of cultural heritage. The same is done by construction companies, agricultural institutions, traffic regulation authorities, water management and other irresponsible destroyers of the environment. Mortuaries constructed at the cemeteries resemble garages,<sup>27</sup> large canopies,<sup>28</sup> even oriental cupolas,<sup>29</sup> and similar fabrications. Most of the new mortuaries are oversized, out of harmony with the size of the churches and the cemeteries, and the old traditions. In Štorje they had a similar approach, where, in co-operation with the parish priest of Senožeče,<sup>30</sup> they proposed to tear down the curate's office and construct a new building on the site.<sup>31</sup> The old building was neglected by the owners themselves. Its deterioration was accelerated by the aforementioned and otherwise well-intended decision to remove the slate and use it for the church of St Nikolaj (Mikula).<sup>32</sup> The wishes became much more complicated when the villagers of Štorje weighed things out and decided to renew the old abandoned curate's office near the church and cemetery. At Križ near Sežana they saw a similar solution. They ordered the plans from the Linea Bureau. The plans, which were schematically adjusted to the wishes of the clients were drawn by the architect Mladen Marčina in December 1994. Complications occurred after a visit to the location and an agreement with the Heritage Protection Institute of Nova Gorica on the details of the arrangement was never reached.

The locals invited a special committee to visit the site; they came from Ljubljana and circled the house and the ruined shell of the curate's office.<sup>33</sup> We reviewed the existing documentation, and were quite surprised.<sup>34</sup> In the opinion of experts, the only building which surpasses the average level of heritage was the most deteriorated one – the half ruined curate's office. The building was declared an ethnological monument by a decision of the municipality of Sežana.<sup>35</sup> Nobody noticed the rest of the fortification, while the church, once a standard and an example for local builders was not evaluated due to its relatively young age and humble furnishings. The village houses, with their exquisitely carved porticoes and other additions, remained in the background of the records and selections of the conservators. Nor did the committee notice the camp. They advised the designers to adapt the project to the structure of the existing building and to use slate tiles.

The local people did not wait for the slow custodians, who, with the meagre government funds allotted to them, cannot start a quarry and order the slate roofing.<sup>36</sup> Ambitiously, they

began the work by themselves. In autumn 1997 they put a red Spanish-tile roof on the new wooden roof construction of the renovated building.<sup>37</sup> The building of the curate's office, which would have become a heap of rubble overgrown with bushes without this intervention, was thus saved. The main element of the spatial arrangement, which could stimulate the further development of this part of the village and of the ambience itself, was also saved. The former inner structure of the curate's office had been sacrificed, the colours and the roofing material changed, and some details lost. An academic discussion is underway to evaluate the sacrificed elements. The final result is far from ideal, but it indicates a step towards more sensitive and sober physical planning, although it does not reflect an ideal approach towards the existing heritage. Laymen have made a step forward; the profession will have to follow suit. Their first step should be a better thought-out evaluation of all the historical elements documented in the basic sources and identifiable after careful observation at the location. Subjective evaluation will have to be replaced by a planned group visit. In the age of computers our operation should be more systematic. A bright star in all this is the proposed state co-financing of the renovation of the shed beside the cemetery and of individual tombstones.

## Notes:

- 1 Categorisation is understood here in its broadest sense and not only as ranking in the records of individual institutions. It can be influenced by presentations of literature, at exhibitions or elsewhere
- 2 Melik, Anton, *Slovenija, Geografski opis II*. Volume 4, Slovensko primorje, Slovenska matica, Ljubljana 1960. All the literature listed in the notes are basic references available to any conservationist, including those pressed for time.
- 3 Stele, France, *Umetnost v Primorju*, Slovenska matica, Ljubljana 1960.
- 4 Šumi, Nace, *Naselbinska kultura na Slovenskem*, Viharnik, Ljubljana, 1993.
- 5 Ogrin, Dušan, *Slovenske krajine*, Državna Založba Slovenije, Ljubljana 1989, pg. 12.
- 6 Dry-stone walls (without mortar)
- 7 Since the 16th century there have been several paths leading across the Karst towards Italy with daily traffic of 300 or more cattle (mainly cattle, fewer sheep and goats) and over 100 pack horses carrying salt, wood, nails and other products. See: Štih, Peter, Simoniti, Vasko: *Slovenska zgodovina od razsvetljenstva*, Korotan d.o.o., 1996, pg. 173, 175.
- 8 At the beginning of the 18th century the road was repaired and maintained. The Senožec – Sežana – Trieste road became more important than the longer route Divaca – Lokve – Trieste.
- 9 *Atlas Slovenije*, Mladinska Knjiga Publishers and the Geodetic Institute of Slovenia, Ljubljana, 1966, chart 179. An identical route of the road is shown on a military map which is one hundred years older (1897 – 1898), Sesana und St. Peter, Zone 23, Kol X., kept in the Office archives.
- 10 In our minds we are absorbed in drawing chimneys and stonecutting details, and in finding the habitats of Scabiosa Trentae; consequently we ignore the spring daffodils blossoming in the meadows around the houses.
- 11 Similar to places named Gaberje or Gabrovice where the settlements were built in hornbeam groves (*gaber* is Slovene for hornbeam).
- 12 Data from *Letopis Slovenije*, 1996, which gives the census of 1991.
- 13 *Krajevni Leksikon Slovenije*, DZS, Ljubljana, 1995, pg. 387.
- 14 The church stands 363 m above sea level.
- 15 After the railroad to Trieste was constructed (1857), the transport and economic routes moved to the railway and developed in new directions.
- 16 The quadrangle of the aisle was slightly narrowed towards the western end, and most likely reconstructed several times, which is confirmed by the profile with different types of windows. (Plans Archive of the Office of the Republic of Slovenia for Cultural Heritage, no. 589)
- 17 Military experts have recorded: *Along the road there is a church encircled by a rampart and angle towers, once part of a castle which is now mostly ruined*. The camp has not been mentioned in known literature. See: Fister, Peter, *Arhitektura slovenskih protiturških taborov*, Slovenska Matica, Ljubljana, 1975.
- 18 The embrasures are of different shape, at an equal height and probably at their original location. It is possible that more are hidden beneath the plaster.
- 19 The garden lies on the northern side of the curate's office alongside the church, protected by a high stone wall.
- 20 The curate's office is an important part of the complex, but subordinate to the church, which is not protected.
- 21 In the Karst region the churches in Bac, Smrje, Sušak, Zabice (all in the municipality of Ilirska Bistrica), Loka and Dol pri Hrastovljah (municipality of Koper), Matenja Vas and Stara Sušica (municipality of Postojna), Podgrad, Storje, Tatre and Volčji Grad (municipality of Sežana), are all dedicated to St John the Baptist. The records of the old municipalities, verified in the *Krajevni leksikon*, have been reviewed. The popularity of the dedication could also have been influenced by the Monastery of St John at the Italian border.
- 22 In the records of the Cultural Heritage Office there are at least 88 buildings dedicated to this patron (there are several saints with the name John the Baptist). More than two are among those dedicated to a yet unidentified John (there is no information about whether they were dedicated to St John the Baptist, the Evangelist or another saint by that name); many of these churches are beside water. Some buildings, e.g. the former baptistery in Koper, have changed their patrons. Literature records show incorrect and smaller numbers. See: Keber, Janez, *Leksikon imen*, Mohorjeva Družba, Celje, 1988.
- 23 Ajdovščina. The Karst is surrounded by churches dedicated to St John the Baptist. They can be found in Cerknica, Hotedršica, Planina na Cerknem, Idrija pri Baci, Plave, Koper, Izola and Piran.
- 24 The toponyms Studeno, Reka, Lokvica, Ribčev Laz, Luže, Suha, Kal, Sušak, Plave, Loka, Log (all denoting some connection with water), are the names of places where the churches are dedicated to St John the Baptist.
- 25 Other characteristics of the saint, e.g. his demand for just taxes (road taxes), are probably coincidental.
- 26 Marija na Jezeru stands in Muljava, Mary's Church above the "miraculous" well stands in Jakovica on Planinsko Polje.
- 27 Dolenja Vas pri Ribnici, Stranje.
- 28 Vodice near Ljubljana, Radmirje.
- 29 Šentjernej in Dolenjska.
- 30 Letter from the parish office of Senožec, sent to the Institute for the Protection of Heritage in Nova Gorica, dated 11 April 1994 and signed by the parish priest Franc Raspor.

- <sup>31</sup> This decision was accepted at the session of the local community authorities on 22 July 1996. The estimated investment would be SIT 30,000,000, which is extremely high for the 126 active villagers, despite assistance from neighbouring villages and the state.
- <sup>32</sup> The representatives of monument preservation services were present for this decision, but focused too much on renovating the churches at another location, while neglecting the integrity of the Štorje surroundings.
- <sup>33</sup> The committee members were Franc Vardjan, Savin Jogan and Gojko Zupan. The older generation of conservators tells that Ivan Komej showed interest in the old curate's office with the opened summer kitchen.
- <sup>34</sup> In the photograph collection at the Office of the Republic of Slovenia for Cultural Heritage there are several photographs of the surroundings from the beginning of the Eighties, photographed by Jože Gorjup.
- <sup>35</sup> The decision was published in the Official Publication of Primorske Novice on 17 April 1992. Most of the churches in the municipality were also declared monuments. (Archive of the Cultural Heritage Office of the Republic of Slovenia).
- <sup>36</sup> A realistic government subsidy would be a truck of limestone roofing, brought in by restoration experts. The custodians made a mistake by not monitoring the situation and documenting individual, older elements during the construction.
- <sup>37</sup> The entire interior of the curate's office was refurbished. The higher part of the building was furnished with a staircase on the northern side. Along the staircase, in the form of a covered corridor there is a wide refurbished summer kitchen. The ground floor is divided into four rooms, with tiled floors and an open, towards-the-roof construction. The stone window frames have been preserved. The building is freshly roughcast. A recent trend is to leave holes in the plaster to reveal the more interesting and larger stones in the walls.

50 let Varstva spomenikov

50<sup>th</sup> Anniversary of the Journal for the  
Protection of Monuments

Alenka Kuševič

# Razvoj spomeniškega varstva na Slovenskem

UDK 719(497.4)(091)

**Ključne besede:** Spomeniško varstvo, Slovenija, Spomeniški urad za Kranjsko, France Stele, historiat.

## *Povzetek*

*Tekst je nastal kot simpozijiški prispevek za mednarodno srečanje konservatorjev iz srednje in vzhodne Evrope v Kosicah na Slovaškem, ki je bilo posvečeno obletnici rojstva enega od utemeljiteljev njihovega konservatorstva, Viktorja Myskovszkega (1838–1909). Ker pa se vsebina prispevka prilega tudi petdeseti obletnici izhajanja Varstva spomenikov, ga objavljamo. Izpustili smo le uvod in zaključek, ki sta bila namenjena izključno simpozijiški predstavitvi Slovenije.*

V arstvo naravne in kulturne dediščine v Sloveniji danes vodi sedem regionalnih in medobčinskih zavodov ter Uprava RS za kulturno dediščino in Uprava RS za varstvo narave kot upravna organa za posamezna področja. Postopen razvoj od Spomeniškega urada za Kranjsko (1913) do razvejanega sistema z mrežo zavodov in Upravo RS za kulturno dediščino na vrhu se je odvijal vzajemno s spremembami, nastalimi v okviru politične zgodovine države. Prvi pomembnejši korak je bil narejen z ustanovitvijo Kraljevine SHS (1918), ko se je prvotni Spomeniški urad za Kranjsko (1913) razširil na celotno slovensko ozemlje, drugi pa po drugi svetovni vojni, ko smo dobili prvi Zakon o varstvu kulturnih in prirodnih znamenitosti. Tega so do leta 1948 dopolnili in z novo ustavo je postal samostojen republiški zakon. Drugače je potekal razvoj na Primorskem, kjer je do priključitve večjega dela tega ozemlja jugoslovanski državi (1954) spomeniško varstvo delovalo pod okriljem Italije. Med posamezniki, brez katerih si do te mere razvite stroke nikakor ne moremo predstavljati, je gotovo najpomembnejši utemeljitelj naše spomeniškovarstvene službe France Stele. Izhajal je iz dunajske šole umetnostne zgodovine pod mentorstvom Maksa Dvořaka. Kot praktikant Centralne komisije je postal prvi deželni konservator za Kranjsko<sup>1</sup> in s tem odprl pota profesionalni spomeniškovarstveni službi na Slovenskem.

## Ustanovitev Centralne komisije na Dunaju in prvi deželni Spomeniški urad za Kranjsko

Začetek organizirane spomeniškovarstvene službe na Slovenskem je ustanovitev Centralne komisije za proučevanje in vzdrževanje stavbnih spomenikov na Dunaju. Takoj po ustanovitvi,



31. julija 1850, se je Slovenija v njen program vključila s tako imenovanimi častnimi konservatorji za območje tedanje Kranjske, Štajerske, Koroške in Primorske.<sup>2</sup> Poleg konservatorjev so v posameznih deželah kot njihovi pomočniki delovali korespondenti.

Kraljevina SHS, prva država Slovencev po odcepitvi od Avstroogrske, je bila sestavljena iz enot, ki so bile pod različno jurisdikcijo, zato je bilo tudi stanje glede varstva kulturnih spomenikov različno. Slovenija in Dalmacija, ki sta bili pred tem pod upravo Avstrije, sta razvili enako spomeniško varstvo kot Avstrija. Tu je bila v veljavi avstrijska spomeniška zakonodaja. Z reformo leta 1911 je prišlo do reorganizacije in decentralizacije Centralne komisije. V posameznih avstrijskih deželah so bili ustanovljeni deželni konservatorski uradi, vodila pa sta jih dva deželna konservatorja (umetnostnozgodovinski in tehniški). Območje Slovenije je bilo razdeljeno na tri, in sicer: v Ljubljani za Kranjsko, v Gradcu za Štajersko in Koroško ter v Pulju za Primorsko in Istro.<sup>3</sup> Leta 1913 je bil v Ljubljani ustanovljen prvi Spomeniški urad za Kranjsko. Mesto deželnega konservatorja je prevzel tedanji praktikant državnega spomeniškega urada na Dunaju dr. France Stele.

Čas od ustanovitve do prve svetovne vojne ni bil ugoden za razvoj službe. Po prvi svetovni vojni so se razmere izboljšale, ko je bil leta 1919 v Ljubljani ustanovljen Spomeniški urad za Slovenijo, ki je območje delovanja razširil na celotno slovensko ozemlje tedanje Jugoslavije. V tem obsegu je deloval vse do leta 1941.

### Delovanje Spomeniškega urada v Kraljevini SHS (do ustanovitve SFR Jugoslavije)

Po letu 1931, z upravo razdelitvijo kraljevine Jugoslavije na banovine, se je Urad preimenoval v Banski spomeniški referat. Konservator je moral poslej kot banovinski spomeniški referent sodelovati tudi v upravnih poslih. V uradnih zadevah je bil neposredno odgovoren banu, v strokovnih pa ministrstvu za prosveto v Beogradu.

Za Urad je do ustanovitve države SHS veljala avstrijska spomeniška zakonodaja. Tudi pozneje, ko je prevzel nalogo predstavnika za vso Slovenijo, Kraljevina SHS ni imela enotne spomeniške službe, niti ni sprejela zakonskih predpisov o varstvu kulturnih spomenikov, zato so si predstavniki spomeniškega in muzejskega varstva takoj po ustanovitvi kraljevine SHS začeli energično prizadevati za sprejetje spomeniškega zakona. Tako je deželna vlada za Slovenijo 19. marca 1921 z odobritvijo ministrstva za prosveto sama izdala "*narodbo o varstvu premičnih spomenikov zgodovinske, umetniške ali drugačne kulturne vrednosti*" z namenom, da prepreči nenadzorovano prekupčevanje in izvažanje takih predmetov.<sup>4</sup> Po *narodbi* je bilo mogoče izvažati predmete kulturne dediščine le z dovoljenjem deželne vlade.

V državnem merilu je varstvo kulturne dediščine samostojno omenjal leta 1929 sprejeti zakon o gozdovih, ki je v svojem 121. členu zavaroval predmete zgodovinske, znanstvene in umetniške vrednosti ter naravne lepote in redkosti. Podobno je gradbeni zakon iz leta 1931 v 24. členu zavaroval zgodovinska in umetniška mesta in v 25. členu zgodovinske umetniške stavbe.

Spomeniški zakon kljub velikim prizadevanjem ni bil sprejet. Proti sprejetju sta se posebej zavzemala dva vplivna nasprotnika: pravoslavna cerkev, ki ni želela vmešavanja države v svoje področje, in interesi privatne lastnine. Oba sta bila tudi izrecno proti leta 1932, ko je bil dokončno formuliran in senatu predložen *Predlog zakona o muzejima i čuvanju starina i spomenika*. Stele je leta 1933 pripravil novo formulacijo poglavja o zaščiti starin, s katero naj bi postavil vsaj temelje. A tudi z novo formulacijo niso dosegli zelenega, pač pa jim je ta pomagala opredeliti načela spomeniškega varstva pri pripravi spomeniške zakonodaje po osvoboditvi.<sup>5</sup>

Škoda, prizadeta kulturnim spomenikom med NOB, je vzpodbudila novo ljudsko oblast, da je že med NOV izdala prve predpise o varstvu materialne kulturne dediščine. Predsedstvo Slovenskega narodnoosvobodilnega sveta je 27. januarja 1945 izdalo *Odlok o zaščiti knjiž-*

*nic, arhivov in kulturnih spomenikov*. Nacionalni komite osvoboditve Jugoslavije je 20. februarja 1945 izdal *Odlok o zaščiti in čuvanju kulturnih spomenikov in starin* ter *Odlok o ustanovitvi »Komisije za ugotovitev škode, povzročene po okupatorjih na kulturno zgodovinskih predmetih in prirodnih znamenitostih Jugoslavije ter za njih vrnitev v domovino«*.<sup>6</sup> Vse do jeseni 1945 je komisija popisovala škodo na spomenikih, ki jo je Slovenija utrpela v času vojne.

Septembra istega leta je komisijo nasledil *Federalni zbirni center za kulturno-zgodovinske predmete pri ministrstvu za prosveto v Ljubljani*.<sup>7</sup> Njegova naloga je bila skrb za upravo in popis zaplenjene kulturnozgodovinske dediščine. Dejavnost Federalnega zbirnega centra se je do neke mere prekrivala z bodočo dejavnostjo spomeniške službe, vsaj v zadevah, ki zadevajo razpolaganje s kulturnozgodovinskimi predmeti.

## Prvi spomeniški zakon 1945

Po drugi svetovni vojni je bila prva naloga spomeniškega urada pripravljanje dokumentacije o spomeniškem gradivu, ki so ga med vojno prepeljali v tujino in o odškodnini za spomeniško gradivo, uničeno v vojni. To delo je bilo hkrati njegovo zadnje tovrstno delo, kajti 23. julija 1945<sup>8</sup> je Demokratska Federativna Jugoslavija izdala prvi državni zakon o varstvu kulturnih spomenikov in prirodnih znamenitosti. Z njim in z uredbo Ministrstva za prosveto Narodne vlade Slovenije z dne 27. avgusta 1945 se je rodil *Zavod za varstvo in znanstveno proučevanje kulturnih spomenikov in prirodnih znamenitosti Slovenije v Ljubljani*. Nasledil je Spomeniški urad ter prevzel njegove prostore v Narodnem muzeju. Z delom je pričel 4. oktobra 1945, ko je bil za prvega ravnatelja imenovan dr. Fran Šijanec.

Z zakonom so prišli vsi spomeniki in naravne znamenitosti pod državno varstvo. V Beogradu je bil ustanovljen Vrhovni inštitut za varstvo in znanstveno proučevanje kulturnih spomenikov in prirodnih znamenitosti, ki ga je nadzorovalo Zvezno ministrstvo za prosveto.

V letu 1946 je bil sprejet *splošni zakon o varstvu kulturnih spomenikov*, v skladu z njim so v naslednjih dveh letih sprejele vse republike svoje zakone. Zaradi ustavnih sprememb ni bilo več zveznega zakona. Področje varstva kulturnih spomenikov je bilo poslej v zakonodajni pristojnosti republik. Tako je tudi Slovenija 19. maja 1948 dobila nov zakon o varstvu kulturnih spomenikov in prirodnih znamenitosti *Ljudske Republike Slovenije*.

Z novim zakonom je bila vloga vrhovnega inštituta zveznega spomeniškega zakona za LRS, z izjemo proglašanja spomenikov, prenesena na *Zavod za varstvo in znanstveno proučevanje kulturnih spomenikov in prirodnih znamenitosti LRS*, ki je bil odgovoren ministrstvu za prosveto LRS. Organizacijo in delovno strukturo je dobil Zavod s pravilnikom,<sup>9</sup> ki mu je tudi skrajšal naziv v *Zavod za spomeniško varstvo LRS*.

## Organizacija Zavoda za spomeniško varstvo LRS

Območje delovanja Zavoda se je z novo zakonodajo precej razširilo. Konservatorji bivšega *Spomeniškega urada* so lahko usmerjali le ožje strokovno področje, se pravi predvsem varstvo umetnostnih spomenikov. Z novo zakonodajo so se osnovni nalogi priključila nova področja, zlasti varstvo naravnih znamenitosti.<sup>10</sup>

*Zavod za varstvo spomenikov LRS* s sedežem v Ljubljani je bil centralna zakonodajna in izvršilna republiška ustanova za varstvo in proučevanje spomenikov in prirodnih znamenitosti na ozemlju Slovenije. Njegovi nameščenci so bili v celoti upravniki in znanstveniki, ki so vodili evidenco ter ohranjali kulturne in naravne spomenike na terenu.

Leta 1946 se je Zavod preselil iz sobe spomeniškega urada v Narodnem muzeju v nove prostore v Narodnem domu (današnja Narodna galerija).

Zavod je leta 1948 zaradi širokega obsega danih nalog organiziral strokovne spomeniške referate: Etnografski muzej je prevzel referat za etnologijo, Muzej narodne osvoboditve za spomenike NOB, Narodna univerzitetna knjižnica za tisk, Narodni muzej za arheologijo, Osrednji državni arhiv za arhivalije, Prirodoslovni muzej za prirodopis in leta 1951 ustanovljen Tehniški muzej za tehniko. Sam Zavod je upravljal neposredno: referat za upodabljajoče umetnine, urbanizem in arhitekturo, domove slovenskih velmož, od 1948 referat za spomenike NOB in od 1950 referat za arhitekturo gradov.

Ravnatelj in konservator Zavoda je nadzoroval referat za umetnostne spomenike in splošne kulturne spomenike. Po poklicu je moral biti, po avstroogrskem vzoru, umetnostni zgodovinar. Ravnatelji centralnih muzejev in posebni strokovnjaki so vodili strokovne referate kot častni referenti Zavoda. Na spomeniškem terenu so delovali še posebni okrajni in krajevni častni zaupniki.

Naloge, ki jih je zavodu naložil spomeniški zakon, so bile:

A) na konservatorskem področju vodenje splošne vrhovne evidence o stanju spomenikov ter  
 B) znanstveno proučevanje fizičnega in pravnega zavarovanja v okviru zakonitih predpisov o zaščiti in varstvu premičnih in nepremičnih spomenikov. Na restavratorskem področju je bila njegova naloga zavarovanje spomenikov ter njihova obnova.

Leta 1948 je v okviru Zavoda začel izhajati vestnik *Varstvo spomenikov*, v katerem konservatorji sproti objavljajo raziskave na obravnavanih spomenikih, razne študije v okviru delovanja spomeniške službe ter topografsko gradivo o vseh akcijah v tekočem letu. *Varstvo spomenikov* izhaja še danes in je pri številki 38.

#### IV. Delo Zavoda po letu 1950

Z objavo zveznega zakona o arhivih leta 1950 se je od Zavoda osamosvojilo varstvo zgodovinskega arhivskega gradiva.<sup>11</sup> Takrat je bil pri Zavodu organiziran restavratorski oddelek, ki je v začetku svoje delo osredotočil predvsem na restavracijo slik, deloval je na različnih lokacijah v okviru strokovnih referatov Zavoda.

Z novo zaposlenim pravnikom (1950) in leta 1951 nameščenim arhitektom je Zavod končno dobil kadrovsko strukturo, kot jo je predvideval pravilnik o njegovem ustroju in delovanju, to je:

- A) tajništvo,
- B) konservatorski in
- C) restavratorski oddelek.

Ob zasedanju muzejskega sveta LRS 1950 se je od Zavoda ločil referat za muzeje, s tem so postali krajevni muzeji središča zaupniške mreže in operativni izvrševalci varstvenega dela na delovnem področju posameznega pokrajinskega ali krajevnega muzeja.

Po nastalih spremembah je Zavod neposredno vodil varstvo *upodabljajočih* umetnin in gradov, spomenikov NOB ter imel iniciativo in nadzorstvo nad domovi slovenskih veljakov.

Do večjih organizacijskih sprememb je prišlo po letu 1957, ko je *Zavod za spomeniško varstvo LRS* po vsej Sloveniji organiziral mrežo medobčinskih in regionalnih zavodov. Leta 1959 je bil ustanovljen Zavod za spomeniško varstvo v Mariboru, leta 1961 v Celju, Kranju in Novi Gorici, leta 1964 je pričel z delovanjem ljubljanski regionalni Zavod,<sup>12</sup> leta 1969 Zavod za spomeniško varstvo v Piranu in leta 1981 v Novem mestu.

Za posamezna področja so bili ustanovljeni javni zavodi: Triglavski narodni park (1981), Spominski park Trebče (1982) ter regijski park Škocjanske jame (1996).

Kot posledica prvega posebnega zakona o varstvu narave 1970<sup>13</sup> se je od Zavoda odcepilo varstvo narave. Ta in leta 1965 obnovljeni zakon o varstvu kulturnih spomenikov sta bila osnova za danes veljavni zakon o naravni in kulturni dediščini iz leta 1981. Z uveljavitvijo tega zakona so *Zavod za spomeniško varstvo RS* preimenovali v *Zavod RS za varstvo naravne in kulturne dediščine*.

Z zakonom o državni upravi iz leta 1978 je postal Zavod del državne uprave.<sup>14</sup> Pridružilo se mu je varstvo narave, s katerim je ostal pod isto streho do leta 1994, ko se je ta ločil kot upravni organ Ministrstva za okolje in prostor. Leta 1982<sup>15</sup> je bil posebej ustanovljen tudi Restavratorski center in se tako odcepil od Zavoda, kjer je do tedaj deloval v okviru restavratorskih delavnic. *Zavod RS za varstvo naravne in kulturne dediščine* je ostal vrhovni organ v strukturi spomeniškega varstva vse do danes. Po letih korenite reorganizacije od leta 1994 deluje<sup>16</sup> pod novim imenom kot *Uprava RS za kulturno dediščino*, ki je poleg Arhiva Slovenije in novega Inšpektorata za kulturno dediščino organ v sestavi Ministrstva za kulturo.

Od februarja 1999 je v veljavi nov, samostojen zakon o varstvu kulturne dediščine, prilagojen nastalim spremembam v organizaciji države. To so med drugim osamosvojitve varstva naravne od varstva kulturne dediščine, uskladitev delovnih povezav med mrežo zavodov in Upravo RS za kulturno dediščino, sprememba pristojnosti občin do kulturne dediščine ter uzakonitev že delujočega inšpektorata za kulturno dediščino.

Kratek opis zgodovinskih dogodkov v razvoju spomeniškovarstvene stroke ne omenja izjemnega dela posameznikov, brez katerih se služba prav gotovo ne bi razvila v tolikšnem obsegu. Med temi je najpomembnejše delo prvega deželnega konservatorja in utemeljitelja konservatorske stroke na naših tleh, Franceta Steleta, zato mu v tem referatu posvečam posebno pozornost.

### **Prispevek Franceta Steleta (1886 - 1972) k razvoju spomeniškega varstva na Slovenskem**

Največ zaslug za razvoj slovenskega spomeniškega varstva ima France Stele, prvi šolani konservator in najuglednejše ime te stroke na Slovenskem. S prevzemom mesta deželnega konservatorja za Kranjsko je postal ustanovitelj spomeniškovarstvene službe in hkrati soutemeljitelj umetnostnozgodovinske šole na Slovenskem. Postavitev Spomeniškega urada za Kranjsko, ki se je leta 1919 razširil na celotno slovensko ozemlje, in ustanovitev stolice za umetnostno zgodovino sta prelomnici v razvoju slovenske umetnostnozgodovinske vede.

Ob znanstvenem delu je bil France Stele predvsem terenski konservator. S popisovanjem, proučevanjem in fotografiranjem umetnostnih spomenikov je ustvaril fond dokumentarnega gradiva, ki še danes predstavlja osnovo v spomeniškovarstveni dokumentaciji in presega okvir same stroke.

Tudi pozneje, ko je prevzel mesto univerzitetnega profesorja na katedri za umetnostno zgodovino, se ni oddaljeval od matične konservatorske stroke. Bil je trajni svetovalec slovenskih spomeniških zavodov (osrednjega in regionalnih) in zveznega v Beogradu. Bil je ustanovitelj glasila *Zbornik zaščite spomenika kulture* ter dopisni član Mednarodnega komiteja za spomenike pri UNESCO.

France Stele se je rodil 21. februarja 1886 v Tunjicah pri Kamniku, kjer je obiskoval osnovno šolo, gimnazijo pa v Kranju. V gimnazijskih letih se je izkazal kot izredno nadarjen matematik, zanimal se je tudi za pesništvo. Za umetnost ga je navdušil profesor, ki mu je dal za nalogo izdelati vrsto predavanj o umetnostnozgodovinskih slogih. Takrat se mu je zdela umetnost povsem tuja in ravno zato, ker je ni razumel, ga je začela mikati. Imel je izreden posluš za jezike. Sprva se je učil predvsem slovanskih: češčine, ruščine, poljščine, pozneje tudi romanskih in germanskih jezikov. Po končani maturi leta 1906/7 je odšel na enoletno prostovoljno služenje vojaškega roka v Lvov na Poljskem, za tem na študij.

Leta 1907 se je vpisal na dunajsko univerzo. Ker je bil vpis na umetnostno zgodovino mogoče šele po dveh letih, se je prvi dve leti posvetil študiju slovanske filologije in zgodovine. Vzporedno z drugim letnikom je opravljal pripravljalni tečaj na inštitutu. Po uspešno opravljenem izpitu je tretje leto (1909) prestopil (kot izredni gojenec Zgodovinskega inštituta) na študij zgodovinskih pomožnih ved in umetnostne zgodovine. Tu se je srečal z utemeljiteljem dunajske univerze Franzom Wickhoffom, njegov učitelj pa je postal Wickhoffov naslednik Maks Dvořak.

Leta 1911 je končal študij in se kvalificiral za arhivsko, bibliotečno, muzejsko in spomeniš-

ko službo. Istega leta je na inštitutu opravil državni izpit. Že pred diplomom se je usmerjal k študiju srednjeveškega stenskega slikarstva na Kranjskem. Z disertacijo o gotskem stenskem slikarstvu na Kranjskem je leta 1912 tudi doktoriral.

Jeseni leta 1912 ga je Dvořák pritegnil v službo Centralne komisije, kjer je prevzel mesto praktikanta, na tem mestu je ostal do junija leta 1913. Po končani praktikantski dobi naj bi se posebej specializiral za trgovino s starinami in evidenco zbirateljstva, zato je študijsko potoval v München in Berlin. Še isto leto je prorektor Centralne komisije nadvojvoda Franz Ferdinand zahteval zasedbo deželnega konservatorstva v Ljubljani. France Stele je bil izbran na mesto "ekspoziranega praktikanta" v Ljubljani z nalogo, da organizira konservatorsko službo na Kranjskem.

## Leta v Spomeniškem uradu

Že prvi meseci Steletovega konservatorskega delovanja so bili zelo plodni. Razen Kranjske je njegovo delo zajelo tudi Koroško. Kmalu po tem, ko je sestavil predloge za organizacijo službe in naj bi podpisal odlok o imenovanju lokalnih konservatorjev na Kranjskem, je s smrtjo nadvojvode Franza Ferdinanda v Sarajevu izbruhnila prva svetovna vojna. Stele je svoje delo začasno izročil lokalnemu konservatorju prof. Ivanu Franketu (pozneje je ljubljanski urad vodil puljski konservator Gnirs), sam pa odšel na fronto. Kmalu zatem, 15. septembra 1914, so ga ujeli Rusi in ga odpeljali v ujetništvo v Sibirijo.<sup>17</sup> Konec leta 1918 je postal član Jugoslovanske komisije pri *Podružnici češkoslovaškega narodnega sveta* v Jokatemburgu in sourednik lista *Jugoslavjanin*. Leto za tem se je kot član tisoč mož obsegajoče češkoslovaške legionarske armade, objavljene v Washington, vrnil v domovino.<sup>18</sup> V petih letih ujetništva je izpopolnil svoje znanje jezikov, tako da je odtlej obvladal domala vse evropske jezike. Čehi so bili, kot pravi v svojih spominih, zelo gostoljubni in tako se jim tudi pozneje, ko so prišli na Češko, ni mudilo s Steletovim odpustom. Končno so ga domov poslali s transportom, ki je v Ljubljano vozil angažirane češke člane opere. Češka uniforma in operna družina sta ga rešili na ljubljanski carini, ko je carinik začuden nad njegovo nenavadno opravilo "ugotovil": "*Ste tudi vi od opere, kajne?*"

Leta 1919 se je vrnil na mesto deželnega konservatorja Spomeniškega urada, katerega delovanje se je po vojni razširilo na vse slovensko ozemlje. Tudi za stroko je nastopil ugodnejši čas. Ustanovljena je bila stolica za umetnostno zgodovino, ki jo je vodil dr. Izidor Cankar. Ustanovljeno je bilo Umetnostnozgodovinsko društvo, usklajevali so se programi in vsebina za oblikovanje Narodne galerije. Začel je izhajati *Zbornik za umetnostno zgodovino* kot skupno glasilo umetnostnozgodovinskega društva in Narodne galerije. Prelomno manifestacijo novega koncepta slovenske umetnostne zgodovine je pomenila leta 1922 organizacija velike zgodovinske razstave slikarstva na Slovenskem. Nastala je na pobudo vodij osrednjih umetnostnih ustanov, univerzitetnega seminarja in Spomeniškega urada.

Potem ko je Stele leta 1919 ponovno zasedel delovno mesto vodilnega konservatorja, se je najprej lotil vzpostavitve organizacije službe z deželnimi zaupniki. Delo konservatorja je bilo še vedno pogojeno z nadzorom in z nasveti o usodi spomenikov, kjer je bilo od praktičnega dela treba luščiti tudi znanstvene rezultate. Kot konservator se je še vedno strogo držal pravila dunajske Centralne komisije "konservirati, ne restavrirati". Pozneje je bilo to načelo le okvirno vodilo, posebej v času po drugi svetovni vojni, ko se je pod težo velikanske škode na spomenikih pojavil problem njihove prenovitve. V takih primerih je spoznal za pravo Forlatijevo načelo "ne obnavljaj, temveč restavriraj".

Kot odličan poznavalec razmer v spomeniškem varstvu, kot teoretik in vodja Urada je v letih med obema vojnama skrbel, da smo Slovenci dobili prvo prepotrebno spomeniško zakonodajo. Stele je službo vodilnega konservatorja (če odštejemo medvojni čas) opravljal dvajset let. Bil

je konservator v pravem pomenu besede. Izrabil je vsako priložnost za odhod na teren in pozneje v tem duhu vzgajal tudi svoje študente: poudarjal je, "da mora biti konservator vedno na poti". Delal je brez pomočnika in brez lastnega prevoznega sredstva. Obložen s težkim fotografskim aparatom in kopico plošč ter oštevilčeno beležnico v roki je prehodil vse slovensko kulturno ozemlje; tako je nastala bogata dokumentarna fototeka poznejšega Republiškega zavoda in Sekcije za zgodovino umetnosti pri Slovenski akademiji znanosti in umetnosti. Z njegovih popotovanj je ohranjenih 130 notesov, popisanih z značilno, težko berljivo pisavo in s skicami tlorisov in drugih detajlov.

Dognanja s terena je objavljaval v znanstvenih razpravah in člankih, bila so osnova za njegove topografije (npr. topografija sodnega okraja Kamnik). Svoje konservatorsko delo je zaokrožil z mednarodno zelo upoštevano znanstveno publikacijo *Monumenta artis slovenicae*<sup>19</sup> in obsežno študijo o bistvu, ciljih in zakonskih osnovah jugoslovanskega spomeniškega varstva.<sup>20</sup> V želji, da ne bi bil samo upravnik slovenskih spomenikov, temveč tudi njihov zgodovinski tolmač, je leta 1924 napisal prvo izčrpno delo o zgodovini slovenske umetnosti, *Oris zgodovine umetnosti pri Slovenicah*. Delo je nastalo kot logična posledica znanstvenega prizadevanja konservatorstva in zaključek že pol stoletja uveljavljajoče se konservatorske publicistike od srede XIX. stoletja naprej. Doktorska disertacija o srednjeveškem stenskem slikarstvu na Kranjskem je bila izhodišče za Steletovo življenjsko delo - študij slovenskega srednjeveškega slikarstva, s katerim je dosegel vrsto pomembnih mednarodnih priznanj.<sup>21</sup> Proučevanje stenskega slikarstva je razširil tudi na ozemlje sosednjih držav in celo Srednje Evrope. Izdelal je tipološke opredelitve fresk, ki so se porajale ob določenih ikonografskih konstantah, na primer pojem "kranjskega prezbiterja". Njegove temeljne raziskave so bile tako izhodišče za uveljavljajočo se stroko. Steletovo umetnostnogeografsko raziskovanje je rodilo še vrsto klasičnih tekstov o kulturnem in umetniškem položaju slovenskih dežel.<sup>22</sup>

Od začetka se je udeleževal bizantoloških kongresov in vzdrževal znanstvene stike s kolegi, strokovnjaki iz Nemčije, Poljske, Francije, Avstrije, Madžarske, Češke in Poljske, s katerimi se je seznanil na Zgodovinskem inštitutu in v Centralni komisiji za varstvo spomenikov na Dunaju. Mednarodno priznanje je dosegel tudi s tem, da je bil leta 1937 izbran v Mednarodni odbor za umetnostno zgodovino kot do tedaj edini strokovnjak iz Jugoslavije.

Leta 1938 je po odhodu dr. Izidorja Cankarja v diplomatsko službo zapustil mesto deželnega konservatorja in prevzel univerzitetno stolicu za umetnostno zgodovino. Že prej, leta 1921 in 1922, je predaval zgodovino arhitekture na tehniški fakulteti. Njegovo mesto v *Spomeniškem uradu* je prevzel dr. France Mesesnel, do tedaj izredni profesor na filozofski fakulteti v Skopju, vendar za Steleta to še ni pomenilo slovesa od Urada. Leta 1944 je bil Mesesnel zaradi sodelovanja z osvobodilno fronto zaprt, zato je na prošnjo koroškega deželnega konservatorja Walterja Frodla njegovo mesto začasno prevzel France Stele in tu ostal do 26. oktobra 1945, ko je mesto novega vodje Spomeniškega urada prevzel dr. Fran Šijanec.

## Oddelek za umetnostno zgodovino na Univerzi v Ljubljani

Prevzem univerzitetne stolice za Steleta ni pomenil konca konservatorskega dela. Spremljal je in z nasveti podpiral nadaljnji razvoj spomeniškega varstva na slovenskih tleh. Bil je trajni svetovalec slovenskih spomeniških zavodov, osrednjega in regionalnih.

Delal je v ljubljanskem turističnem svetu, gradbenem odboru in pri urbanističnih ter konservatorskih nalogah Ljubljane. Tu je navezal tesne stike z arhitektom Jožetom Plečnikom, katerega delo je dobro poznal in izredno cenil. Posvetil mu je članke o arhitekturi in pozneje postal stalni kronist Plečnikovega ustvarjanja v domovini in tujini.

Ves čas je sodeloval z Narodno galerijo, za katero je napisal številne članke, vodiče in kataloge. Bil je uspešen svetovalec in sodelavec tako Narodni kot Moderni galeriji. Napisal je veliko število

leksikalnih člankov o slovenskih in jugoslovanskih umetnikih v domačih in tujih leksikonih. Leta 1940 je postal redni član Slovenske akademije znanosti in umetnosti, kjer je bil načelnik filozofsko-filološko-historičnega razreda in pozneje tajnik razreda za zgodovinske in družbene vede. Od 1948 je bil načelnik sekcije za zgodovino umetnosti pri Inštitutu za zgodovino. Bil je dopisni član Akademije znanosti in umetnosti v Zagrebu. Pritegnili so ga k pripravam organizacije spomeniške službe v Jugoslaviji. Kot referent za muzeje in spomeniško varstvo pri Nacionalnem komiteju UNESCO je postal leta 1951 korespondent Mednarodnega komiteja za varstvo spomenikov pri UNESCO, isto leto je bil predsednik mednarodne komisije, ki je izvedla najodgovornejšo nalogo prvega desetletja nove Jugoslavije, konservacijo cerkve Sv. Sofije na Ohridu. Leta 1950 sta bila z njegovim sodelovanjem ustanovljena Jugoslovanski inštitut varstva spomenikov kulture in njegovo glasilo *Zbornik zašтите spomenika kulture*. Izraz posebne časti Steletovemu delu so *Steletove nagrade in priznanja*, ki jih Slovensko konservatorsko društvo od leta 1990 podeljuje za izjemne dosežke na področju konservatorstva in restavratortva. Dan njegovega rojstva, 21. februar, so obenem proglasili za dan slovenskih konservatorjev.

**Opombe:**

- 1 Za to nalogo ga je neposredno določil Max Dvořak.
- 2 Med prvimi častnimi konservatorji so bili Anton Codelli (1856) za Kranjsko; Peter Kandler (1856) za Primorsko; Gottlieb Ankershofen (1856-1860) za Koroško in Josip Scheiger (1856) za Štajersko.
- 3 Za Dalmacijo je bil leta 1913 organiziran Spomeniški urad v Splitu.
- 4 France Stele, Iz konservatorskih spominov, *Varstvo spomenikov X*, 1965 (1966), str. 20.
- 5 Ibid., op. cit., str. 21.
- 6 Ur. list NKOJ z dne 9. februarja 1944, Ivan Komelj, Op. cit., str. 8.
- 7 Federalni zbirni center je deloval na območju celotne Slovenije: v Ljubljani za območje Ljubljane in ljubljansko okrožje, v Mariboru, Celju in Novem mestu pa so bili organizirani okrožni zbiralni centri. Njihova dejavnost je bila do neke mere sorodna bodočim zavodom, predsedniku so namreč pri delu pomagali za posamezna področja (za umetnost, znanost, glasbo) organizirani referati. Ivan Komelj, Leto 1945 in varstvo kulturnih spomenikov na Slovenskem, *Varstvo spomenikov XX*, 1975 (1976), str. 10.
- 8 Ur. list DFJ 31. VII. 1945/498.
- 9 Ur. list št. 19-93/1950.
- 10 Služba za varstvo narave je bila institucionalizirana šele leta 1946 v okviru Zavoda za spomeniško varstvo Slovenije, stalno zasedena pa je od leta 1955. Stane Peterlin, Nekaj misli o zametkih in začetkih varstva narave v Sloveniji, *Varstvo spomenikov XX*, 1975 (1976), str. 75-92.
- 11 Po imenovanju arhivskega sveta LRS leta 1950 je prešlo varstvo spomenikov na Osrednji državni arhiv Slovenije. Franjo Baš, Spomeniško varstvo v Sloveniji, *Zgodovinski časopis*, V, 1951, št. 1-4, str. 269.
- 12 Ljubljanski regionalni Zavod za varstvo naravne in kulturne dediščine je nastal leta 1964 z združitvijo Zavoda za ureditev stare Ljubljane (1957) in Zavoda za spomeniško varstvo Ljubljana (1962). Marijan Slabe, Po razvojni poti ljubljanskega regionalnega zavoda za spomeniško varstvo, *Varstvo spomenikov XX*, 1975 (1976), str. 125-134.
- 13 Stane Peterlin, Nekaj misli o zametkih in začetkih varstva narave v Sloveniji, *Varstvo spomenikov XX*, 1975 (1976), str. 75-92.
- 14 Leta 1978 se je Zavod RS za varstvo naravne in kulturne dediščine preselil v prostore uršulinskega samostana na Plečnikovem trgu.
- 15 Ur. list SRS, št. 39/82.
- 16 Zakon o organizaciji in delovnem področju ministrstev, Uradni list RS, št. 71-2546/94 z dne 18. novembra 1994.
- 17 V času ujetništva v Sibiriji je potoval v Cito, Novo Nikolajevsk, Marijinsk, Semipalatsk, Tjumen, Taro, Omsk, Krasnojarsk. Emilijan Cevc, France Stele - umetnostni zgodovinar, *Zbornik za umetnostno zgodovino*, 1959, str. 5-19.
- 18 V domovino se je vrnil čez Vladivostok, Japonsko, Tih ocean, San Diego, Washington, Brest, Pariz in Prago.
- 19 *Monumenta artis Slovenicae I. Srednjeveško stensko slikarstvo*, Ljubljana 1935; *Monumenta artis Slovenicae II. Slikarstvo baroka in romantike*, Ljubljana 1938.
- 20 Problem spomeniškega varstva v Jugoslaviji I, *Jugoslovanski istorijski časopis*, I, št. 3/4, 1935, str. 425-454; Spomeniško varstvo v Jugoslaviji II, *Jugoslovanski istorijski časopis*, 2, 1939, št. 1/4, str. 9-100.
- 21 S to nalogo se je spoprijel že kot praktikant pri dunajski Centralni komisiji. Pozneje, ko je prevzel mesto "ekspoziranega praktikanca" za Kranjsko, mu je bilo poleg organizacije spomeniškovarstvene službe, ena njegovih glavnih nalog, dodeljeno prav sistematično proučevanje in odkrivanje gotičnih fresk na Slovenskem, Emilijan Cevc, France Stele - umetnostni zgodovinar, *Zbornik za umetnostno zgodovino*, 1959, str. 8.
- 22 Sem sodijo monografske studije: Slovenska krajina, Štajerska z mariborskim središčem, Dolenjska, Kamniška okolica, Ljubljana kot kulturno središče Slovencev. Emilijan Cevc, France Stele - umetnostni zgodovinar, *Zbornik za umetnostno zgodovino*, 1959, str. 15.

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Alenka Kuševič

# The development of monument protection in Slovenia

**Key words:** Monument protection, Slovenia, Monument Office for Carniola, France Stele, history

## Summary

*This text was put together as a contribution for the international meeting of conservators from Central and Eastern Europe in Košice, Slovakia, which was dedicated to the anniversary of the birth of one of the founders of Slovak conservation work, Viktor Myskovszky (1838–1909). Since the content of this contribution also pertains to the fiftieth anniversary of publication of Varstvo spomenikov, we are duly publishing it. We have omitted only the introduction and conclusion, which were both intended exclusively as a presentation of Slovenia at the meeting.*

Today, the protection of natural and cultural heritage in Slovenia is run by seven regional and inter-municipal institutes, the Cultural Heritage Office of the Republic of Slovenia, and the Nature Conservation Office of the Republic of Slovenia, as the administrative bodies for individual areas. The gradual development from the Monument Office for Carniola (1913) to a distributed system with a network of institutes headed by the Cultural Heritage Office of the Republic of Slovenia unfolded in line with the changes arising in the context of the political history of the state. The first important step was taken with the establishment of the Kingdom of the Serbs, Croats and Slovenes (1918), when the original Monument Office for Carniola (1913) was extended to cover the whole of the Slovene territory, with the next step being taken after the second world war, with the publication of the first Law on the Protection of Cultural and Important Natural Features. This was upgraded by 1948, and under the new constitution, it became an independent, republic law. Developments in Primorska took a different course, with monument protection operating under the control of Italy until the transfer of a large part of the territory to the Yugoslav state in 1954.

There have been numerous individuals without whom such a developed profession would be inconceivable, but the most important is undoubtedly certainly the founder of our monument protection service, France Stele. He came from the Vienna school of art history under the tutorship of Max Dvořák. As an arted officer of the Central Commission, he became the first regional curator for Carniola,<sup>1</sup> opening up the way for a professional monument protection service in Slovenia.

## The founding of the Central Commission in Vienna and the first regional Monument Office for Carniola.

The beginnings of organised monument protection services in what is now Slovenia date back to the foundation of the Central Commission for the Study and Maintenance of Build-



ding Monuments in Vienna. Immediately after it was established on 31st July 1850, Slovenia joined in the programme with the so-called honorary conservators for the area of what was then Carniola, Styria, Carinthia and Primorska.<sup>2</sup> In addition to conservators, correspondents worked as their assistants in individual regions.

The Kingdom of the Serbs, Croats and Slovenes, the first state for Slovenes following secession from the Austro-Hungarian empire, consisted of units under different jurisdictions, and so the situation regarding the protection of cultural monuments varied. Slovenia and Dalmatia, which had previously been under the administration of Austria, developed the same monument protection system as Austria. In these areas, the Austrian monument legislation was in force.

The reforms in 1911 led to the reorganisation and decentralisation of the Central Commission. Regional conservator offices were founded in individual Austrian regions and were run by two regional conservators (art history and technical). The area of Slovenia was divided into three: in Ljubljana for Carniola, in Graz (now in Austria) for Styria and Carinthia, and in Pula (Croatia) for Primorska and Istria.<sup>3</sup> In 1913, the first Monument Office for Carniola was founded in Ljubljana. The post of regional conservator was taken on by the then articulated officer of the state monument office in Vienna, France Stele, PhD.

The period from its foundation until the first world war was not favourable for the development of the service. Conditions improved after the first world war when in 1919 the Monument Office for Slovenia was established in Ljubljana, extending its area of operation to the whole Slovene territory of the then Yugoslavia. It operated to this extent all the way until 1941.

### Operation of the Monument Office in the Kingdom of SCS (until the establishment of the SFR Yugoslavia)

After 1931, with the division of the kingdom of Yugoslavia into banovinas, the Office was renamed the Banovina Monument Desk. Thereafter, as the banovina monument officer, the conservator had to participate in administrative work. In official matters, the conservator was directly responsible to the ban, while in professional matters he or she was responsible to the Ministry of Education in Belgrade.

Until the establishment of the Kingdom of the Serbs, Croats and Slovenes, Austrian monument legislation applied to the Office. Even later, when the Office took over the role of representative for the whole of Slovenia, the Kingdom of Serbs, Croats and Slovenes did not have a unified monument service, nor had it adopted legal regulations on the protection of cultural monuments, and so immediately after the establishment of the Kingdom, representatives of monument and museum protection began to push energetically for the adoption of a monument law. Thus on 19th March 1921, the regional government for Slovenia, with the approval of the ministry of education, issued the "Decree on the protection of movable monuments of historical, artistic or other cultural value" with the intention of preventing the unsupervised resale and export of such items.<sup>4</sup> Under the decree, items of cultural heritage could only be exported with the permission of the regional government.

On the state level, the protection of cultural heritage was mentioned in the 1929 Law on Forests, article 121 of which protected items of historical, scientific and artistic value and of natural beauty and rarity. Likewise, article 24 of the 1931 construction law protected historical and artistic towns, while article 25 protected historical and artistic buildings.

Despite great efforts, the monument law was not implemented. Two influential opponents in particular were against its adoption - the Orthodox Church, which did not want the state to interfere in its area, and the interests of private property. Both were also explicitly opposed in 1932, when the "Draft law on museums and preserving antiquities and monuments" was fi-

nally formulated and submitted to the senate. In 1933, Stele prepared a new formulation of the chapter on the protection of antiquities, which was to at least provide a basis. However, even the new wording failed to achieve the desired effect, but it did help define the principle of monument protection in the preparation of monument legislation after liberation.<sup>5</sup>

The damage suffered by cultural monuments during the second world war persuaded the new people's authorities, even before the end of the war, to issue the first regulations on the protection of material cultural heritage. The presidency of the Slovene National Liberation Council issued the Decree on the Protection of Libraries, Archives and Cultural Monuments on 27th January 1945. On 20th February 1945, the National Committee for the Liberation of Yugoslavia issued the Decree on the Protection and Preservation of Cultural Monuments and Antiquities and the Decree on the Foundation of the "Commission for the determination of the damage caused by the occupiers to cultural historical items and to the natural attractions of Yugoslavia, and for their repatriation".<sup>6</sup> The commission carried out an inventory of the damage caused to monuments in Slovenia during the war all the way up to autumn 1945.

In September of the same year, the commission was replaced by the Federal Collection Centre for Cultural-Historical Items at the Ministry of Education in Ljubljana.<sup>7</sup> Its task was to administer and conduct an inventory of seized cultural-historical heritage. To a certain extent, the activities of the Federal Collection Centre covered the future activities of the monument service, at least in matters concerning the handling of cultural-historical items.

## The first monument law 1945

After the second world war, the first task of the monument office was to prepare documentation on monuments which had been taken abroad and on compensation for monuments destroyed during the war. At the same time, this was also the last of the office's work of this type, since on 23rd July 1945<sup>8</sup> the Democratic Federative Yugoslavia issued the first national law on the protection of cultural monuments and natural features. This law and the decree of the Ministry of Education of the National Government of Slovenia from 27th August 1945 gave rise to the Institute for the Protection and Scientific Study of Cultural Monuments and Important Natural Features of Slovenia in Ljubljana. This was succeeded by the Monument Office, which took over its premises in the National Museum. The Office began operating on 4th October 1945, when Fran Šijanec, PhD was appointed the first principal.

Under the law, all monuments and natural features fell under state protection. The Supreme Institute for the Protection and Scientific Study of Cultural Monuments and Important Natural Features was founded in Belgrade under the supervision of the Federal Ministry of Education.

1946 saw the adoption of the general law on the protection of cultural monuments, in accordance with which all the republics adopted their own laws over the following two years. Constitutional changes meant that there was no longer a federal law. The area of protection of cultural monuments from then on was within the legislative competence of the republics. Thus on 19th May 1948, Slovenia gained a new Law on the Protection of Cultural Monuments and Important Natural Features of the People's Republic of Slovenia (PRS).

Under the new law, the role of the supreme institute set out in the federal monument law for PRS, with the exception of the proclamation of monuments, was transferred to the Institute for the Protection and Scientific Study of Cultural Monuments and Important Natural Features of PRS. The organisation and working structure of the Institute were determined by the standing orders,<sup>9</sup> which also shortened the name to the Monument Protection Institute of PRS.

## Organisation of the Monument Protection Institute of PRS

The areas of operation of the Institute were expanded considerably by the new law. The conservators of the previous Monument Office could only concentrate on the narrow professional field, that is primarily the protection of artistic monuments. Under the new legislation, new areas were added to the primary task, especially the protection of important natural features.<sup>10</sup>

The Monument Protection Institute of PRS based in Ljubljana was the central legislative and executive republic-level institution for the protection and study of monuments and important natural features on the territory of Slovenia. Its employees were all administrators and scientists, who kept records and preserved cultural and natural monuments in the field. In 1946, the Institute relocated from the room of the monument office in the National Museum to new premises in the National House (today's National Gallery).

Due to the scope of the tasks it had been set, in 1948 the Institute organised professional monument desks: the Ethnographic Museum took on responsibility for ethnology, the National Liberation Museum for WWII monuments, the National and University Library for printed materials, the National Museum for archaeology, the Central State Archive for archive materials, the Natural History Museum for natural history and the Technical Museum established in 1951 for technical items. The Institute itself directly managed: the fine arts, urban planning and architecture, the homes of prominent Slovenes, WWII monuments from 1948 and the architecture of castles from 1950.

The principal and conservator of the Institute supervised the desk for artistic monuments and general cultural monuments. Following the Austro-Hungarian model, he had to be an art historian by profession. The principals of central museums and special experts ran the professional desks as honorary officials of the Institute. Special regional and local honorary agents also worked in the field.

The tasks set for the Institute by the monument law were:

- a) in the field of conservation, to maintain general top-level records on the status of monuments, and
- b) the scientific study of the physical and legal protection within the framework of legal regulations on the protection and preservation of movable and immovable monuments. In the area of restoration, its task was to protect and restore monuments. *Varstvo spomenikov (Monument Protection)* was first published by the Institute in 1948, allowing conservators to publish their research into monuments, various studies within the framework of the operation of the monument service and topographical material on all campaigns in the current year. *Varstvo spomenikov* is still published today and has reached issue number 38.

## IV. The work of the Institute after 1950

With the publication of the federal law on archives in 1950, the protection of historical archive material was separated from the Institute.<sup>11</sup> At that time, a restoration department was organised at the Institute; at first it concentrated primarily on the restoration of pictures and operated in different locations within the framework of the professional desks of the Institute. The new employment law (1950) and the employment of an architect in 1951 meant that the Institute finally had the personnel structure anticipated in the standing orders on its structure and operation, to wit:

- a) a secretariat,
- b) a conservation department, and
- c) a restoration department.

During the session of the museum council of PRS in 1950, the desk for museums was separated from the Institute, with the local museums becoming the centres of a network of agents and the operational providers of protection work in the field of work of individual regional or local museums.

After these changes, the Institute directly ran the protection of the fine arts and castles and WWII monuments, and had the initiative and supervision concerning the homes of prominent Slovenes.

Major organisational changes took place after 1957, when the Monument Protection Institute of PRS organised a network of inter-municipal and regional institutes across the whole of Slovenia. 1959 saw the foundation of the Monument Protection Institute in Maribor, followed in 1961 by Celje, Kranj and Novo Gorica. The Ljubljana regional institute<sup>12</sup> began operating in 1964, while Monument Protection Institutes opened in Piran in 1969 and Novo Mesto in 1981.

Public institutes were founded for individual areas: Triglav National Park (1981), Trebče Memorial Park (1982) and Škocjanske Jame regional park (1996).

As a consequence of the first special law on nature conservation (1970),<sup>13</sup> nature conservation was separated from the Institute. This special law and the law on the protection of cultural monuments provided the basis for the current law on natural and cultural heritage from 1981. When this law entered into force, the Monument Protection Institute of the Republic of Slovenia was renamed the Institute for the Protection of the Natural and Cultural Heritage of the Republic of Slovenia.

The 1978 law on the state administration meant that the Institute became part of the state administration.<sup>14</sup> Nature conservation was brought under its wing, remaining there until 1994, when nature conservation was separated as an administrative body of the Ministry of the Environment and Physical Planning. The Restoration Centre was specially established in 1982,<sup>15</sup> thereby splitting off from the Institute, where it had previously operated within the framework of restoration workshops.

The Institute for the Protection of the Natural and Cultural Heritage of the Republic of Slovenia remains the supreme body in the structure of monument protection today. After years of fundamental reorganisation, it has been operating<sup>16</sup> under a new name as the Cultural Heritage Office of the Republic of Slovenia, which together with the Archives of Slovenia and the new Cultural Heritage Inspectorate is a body within the Ministry of Culture.

A new, independent law on the protection of cultural heritage, adapted to the changes in state organisation, was adopted in parliament in February 1999. These changes include the separation of nature conservation from the protection of cultural heritage, the coordination of working links between the network of institutes and the Cultural Heritage Office of the Republic of Slovenia, changes to the responsibilities of municipalities towards cultural heritage, and the incorporation into law of the already operating cultural heritage inspectorate.

This brief description of the historical events in the development of the monument-protection profession has failed to mention the exceptional work of individuals, without which the service would not have developed to such an extent. The most important individual was the first regional conservator and the founder of the conservation profession in Slovenia, France Stele, and so I pay particular attention to him in this paper.

## The contribution of Franc Stele (1886 - 1972) to the development of monument protection in Slovenia

The greatest credit for the development of Slovene monument protection belongs to France Stele, the first trained conservator and the most distinguished name in the profession in

Slovenia. By taking on the role of regional conservator for Carniola, he became the founder of the monument protection service and at the same time the co-proposer of an art history school in Slovenia. The foundation of the Monument Office for Carniola, which in 1919 extended to the whole Slovene territory, and the establishment of a chair in art history are milestones in the development of Slovene art history.

Alongside his scientific work, France Stele worked primarily as a field conservator. Through producing inventories, studying and photographing artistic monuments, he created a wealth of documentary material which remains the basis for monument-protection documentation, transcending the boundaries of the profession. Later, when he accepted the post of university professor at the art history department, he did not drift away from the conservator profession. He was a permanent advisor to Slovene monument institutes (central and regional), as well as the federal institute in Belgrade. He was the founder of the journal *Proceedings of the Protection of Cultural Monuments*, and a corresponding member of the International Committee for Monuments at UNESCO.

France Stele was born 21st February 1886 in Tunjice near Kamnik, where he attended primary school before going on to the grammar school in Kranj. While at grammar school, he proved to be an exceptionally gifted mathematician, and was also interested in poetry. His enthusiasm for art came from a professor who set him the task of preparing a series of lectures on art-historical styles. At the time, art seemed strange to him, and because he didn't understand it, it began to attract him. He had an exceptional ear for languages, initially learning Slavonic languages (Czech, Russian, Polish), before later also learning Romance and Germanic languages. After completing his baccalaureate in 1906/7, he went for a year on voluntary military service to Lvov in Poland before beginning his studies.

In 1907 he enrolled at Vienna University. Since he could only enrol in art history after two years, he spent the first two years studying Slavonic philology and history. During his second year, he also took a preparatory course at the Institute. After passing the exam, in 1909 he entered his third year (as a part-time student of the history institute) studying historical subsidiary studies and art history. Here he met the great proponent of Vienna University, Franz Wickhoff, while his teacher was Wickhoff's successor Max Dvořák.

In 1911 he completed his studies and qualified to work in archives, libraries, museums and monument services. In the same year he passed his state exam at the institute. Even before graduating he had geared his studies towards mediaeval mural painting in Carniola. He gained his doctorate with a thesis on Gothic mural painting in Carniola in 1912.

In autumn 1912, Dvořák persuaded him to work for the Central Commission, where he was employed as an articulated official, a post he remained in until June 1913. After completing his practical training, he was supposed to specialise in the trade in antiques and collectors' records, so he went to study in Munich and Berlin. The same year, the pro-rector of the Central Commission, Archduke Franz Ferdinand, requested a meeting of regional conservators in Ljubljana. France Stele was chosen for the post of "open articulated official" in Ljubljana with the task of organising a conservator service in Carniola.

## The Monument Office Years

Even the first few months of Stele's work as a conservator were very fruitful. Apart from Carniola, his work also covered Carinthia. Soon afterwards, when he had produced a proposal for the organisation of the service and was due to sign the decree on the appointment of local conservators in Carniola, the death of Archduke Franz Ferdinand sparked the first world war. Stele temporarily passed on his work to the local conservator Prof. Ivan Franke (later, the Ljubljana office was run by the Pula conservator Gnirs), while he himself went to

the front. Soon afterwards, on 15th September 1914, he was captured by the Russians and taken into captivity in Siberia.<sup>17</sup> At the end of 1918 he became a member of the Yugoslav committee in the Branch of the Czechoslovak National Council in Yokatemburg, and the joint editor of the "Yugoslav" newsletter. A year later, as a member of the thousand-strong Czechoslovak Legion invited to Washington, he returned home.<sup>18</sup> In his five years of captivity, he added to his knowledge of languages, mastering almost all European languages.

As he wrote in his memoirs, the Czechs were very hospitable and so later, when they arrived in Czechoslovakia, Stele was discharged without delay. He was finally sent home in a transport driven to Ljubljana by a Czech member of the opera. The Czech uniform and his operatic company saved him at the Ljubljana customs post, when the customs officer, bemused by his unusual equipment "concluded": "You're with the opera as well, aren't you?"

In 1919, he returned to the post of regional conservator on the Monument Office, the operation of which was extended after the war to the whole Slovene territory. More favourable times were coming for the profession. A department of art history, run by Izidor Cankar, PhD, was established. The art history society was founded, and the programmes and contents for the formation of the National Gallery were harmonised. The *Zbornik za umetnostno zgodovino* (*Anthology for Art History*) began to be issued as a joint journal of the art history society and the National Gallery. One particular milestone of the new concept of Slovene art history was the organisation in 1922 of a major historical exhibition of painting in Slovenia, which came at the initiative of the leaders of the central arts institutes, the university seminar and the Monument Office.

When in 1919 Stele returned to the post of chief conservator, he initially sought to organise the service with regional agents. The work of conservators was still conditioned by supervision and advice on the fate of monuments, where scientific results had to be separated from practical work. As a conservator, he always strictly applied the rule of the Vienna Central Commission: "conserve, don't restore". Later, this principle became a guideline, especially after the second world war, when the scale of the damage to monuments raised the issue of their restoration. In such instances, he realised that Forlati's principle "don't renew, but restore" was correct. An excellent judge of the conditions in monument protection, a theoretician and head of the Office, between the wars he ensured that Slovenes gained our first, long-overdue monument legislation.

Stele held the post of chief conservator for twenty years (including the war years). He was a conservator in the true sense of the word. He took every opportunity to go into the field, later also raising his students in the same spirit: he emphasised "that conservators must constantly be on the road". He worked without an assistant and without his own means of transport. Burdened with a heavy camera and a stack of photographic plates and his numbered notes in hand, he crossed the entire Slovene cultural territory; this was the origin of the rich documentary photographic library of the later Republic Institute and the Art History Division of the Slovene Academy of Science and Art. 130 notebooks remain from his travels, written in his characteristically difficult to read handwriting, with sketches of floor plans and other details.

He published his field findings in scientific debates and articles, which provided the basis for his topographies (e. g. the topography of the court district of Kamnik). He rounded off his conservator work with a highly internationally respected scientific publication *Monumenta Artis Slovenicae*<sup>19</sup> and an extensive study of the essence, goals and legal basis of Yugoslav monument protection.<sup>20</sup> In the desire not to be merely an administrator of Slovene monuments, but to be their historical interpreter, he wrote in 1924 the first comprehensive work on the history of Slovene art, "An Outline of the History of Art of the Slovenes". The work arose as a logical consequence of the scientific efforts of conservators and as a conclusion to conservator publications, which had been gradually becoming established for half a

century, from the middle of the 19th century on.

His doctoral thesis on mediaeval mural painting in Carniola was the starting point for Stele's life work - the study of mediaeval Slovene painting, for which he received a series of important international acknowledgements.<sup>21</sup> He expanded the study of mural painting to neighbouring countries and indeed the whole of Central Europe. He produced a typological definition of frescoes which derived from specific iconographic constants, such as for instance the term "Carniola Presbytery". His basic research was thus the starting point for a profession which was in the process of establishing itself. Stele's artistic-geographic research gave birth to a whole range of classic texts on the cultural and artistic situation of the Slovene lands.<sup>22</sup>

From the beginning he attended Byzantine studies conferences and maintained scientific contacts with fellow professionals from Germany, the Czech Republic and Poland, whom he met at the Historical Institute and at the Central Commission for Monument Protection in Vienna. He also achieved international recognition by being selected in 1937 to join the International Committee for Art History as the only expert from Yugoslavia up to that time. In 1938, after Izidor Cankar, PhD left to join the diplomatic service, Stele left the post of regional conservator and was appointed to the university chair of art history. He had previously lectured in 1921 and 1922 in the history of architecture at the technical faculty. He was replaced in his post at the Monument Office by France Mesesnel, PhD, who had up till then been a part-time professor at the faculty of arts in Skopje (Macedonia), but this was not Stele's final parting from the Office. In 1944, Mesesnel was imprisoned for cooperation with the liberation front, and so at the request of the Carinthian regional conservator Walter Frodel, France Stele took up the post temporarily, remaining in the post until 26th October 1945, when Fran Šijanec, PhD became the new head of the Monument Office.

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For Stele, taking on the university post did not mean the end of his work as a conservator. He monitored and supported through advice the further development of monument protection in Slovenia. He was a standing advisor to Slovene monument institutes, central and regional.

He worked in the Ljubljana tourism council and in the construction committee, and on urban planning and conservation tasks in Ljubljana. Here he established close ties with the architect Jože Plečnik, whose work he knew well and rated highly. He devoted articles on architecture to him, and later became a permanent chronicler of Plečnik's creations at home and abroad.

All this time, he worked with the National Gallery, for which he wrote a number of articles, guides and catalogues. He was a successful advisor and member of staff of both the National and the Modern Galleries. He wrote a large number of lexical articles on Slovene and Yugoslav artists in Slovene and foreign lexicons.

In 1940 he became a full member of the Slovene Academy of Science and Art, where he was the director of the philosophical-philological-historical section, and later secretary of the historical and social sciences section. From 1948 he was the head of the art history section at the History Institute. He was a corresponding member of the Academy of Science and Art in Zagreb (Croatia).

He was drawn in to the preparations for the organisation of a monument service in Yugoslavia. As the desk officer for museums and monument protection of the National UNESCO Committee, in 1951 he became a correspondent of the International Committee for Monument Protection of UNESCO, and in the same year he was the president of the internatio-

nal committee which carried out the most responsible task of the first ten years of the new Yugoslavia, the conservation of the church of St Sophia at Ohrid (Macedonia). In 1950, he was involved in the establishment of the Yugoslav Institute for the Protection of Cultural Monuments and its journal Proceedings of the Protection of Cultural Monuments. The Stele Prizes and Awards, which have been presented by the Slovene Conservator Society since 1990 for exceptional achievements in the fields of conservation and restoration, are an expression of the esteem in which Stele is held. At the same time, his birthday, 21st February, was proclaimed the day of Slovene conservators.

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#### Notes:

- 1 Max Dvofak was directly responsible for setting him this task.
- 2 The first honorary conservators were Anton Codelli (1856) for Carniola; Peter Kandler (1856) for Pirmorska; Gottlieb Ankershofen (1856-60) for Carinthia and Josip Scheiger (1856) for Styria.
- 3 A Monument Office was organised in Split in 1913 for Dalmatia.
- 4 France Stele, From a conservator's memoirs, *Varstvo spomenikov* X, 1965 (1966), p. 20.
- 5 *Ibid.*, op. cit., p. 21
- 6 *Official Gazette of the National Committee for the Liberation of Yugoslavia*, 9<sup>th</sup> February 1944, Ivan Komelj, Op. cit., p. 8.
- 7 The Federal Collection Centre operated across the whole territory of Slovenia: in Ljubljana for the area of Ljubljana and the Ljubljana district; in Maribor, Celje and Novo Mesto, district collection centres were organised. To a certain extent, their activities were related to those of the future institute: the president was helped in his work by organised desks for individual areas (art, science, music). Ivan Komelj, 1945 and the Protection of Cultural Monuments in Slovenia, *Varstvo Spomenikov* XX, 1975 (1976), p. 10.
- 8 Off. Gaz. DFY 31 VII. 1945/498.
- 9 Off. Gaz. no. 19-93/1950.
- 10 The Nature Conservation Service was institutionalised as late as 1946 within the Monument Protection Office of Slovenia, and was only in permanent session from 1955 on. Stane Peterlin, Some thoughts on the origin and beginning of nature conservation in Slovenia, *Varstvo spomenikov* XX, 1975 (1976), pp. 75-92.
- 11 After the appointment of the archive council of PRS in 1950, the protection of monuments was transferred to the Central State Archive of Slovenia. Franjo Baš, Monument Protection in Slovenia, *Zgodovinski časopis*, V, 1951, no. 1-4 p. 269.
- 12 The Ljubljana regional institute for the protection of natural and cultural heritage was formed in 1964 by a merger between the Institute for the Regulation of Old Ljubljana (1957) and the Ljubljana Monument Protection Institute (1962). Marijan Slabe, Along the development path of the Ljubljana regional institute for monument protection, *Varstvo spomenikov* XX, 1975 (1976), p. 125-134.
- 13 Stane Peterlin, Some thoughts on the origin and beginning of nature conservation in Slovenia, *Varstvo spomenikov* XX, 1975 (1976), pp. 75-92.
- 14 In 1978 the Institute for the Protection of Natural and Cultural Heritage of the Republic of Slovenia moved to the premises of the Ursuline monastery on Plečnikov Trg.
- 15 Off. Gaz. SRS no. 39/82.
- 16 Law on the organisation and areas of operation of ministries, *Official Gazette the Republic of Slovenia* no 71-2546/94, 18th November 1994.
- 17 During his captivity in Siberia, he travelled to Chita, Novo Nikolaevska, Mariinsk, Semipalatinsk, Tyumen, Tara, Omsk, Krasnoyarsk. Emilijan Cevc, France Stele - art historian, *Zbornik za umetnostno zgodovino*, 1959, p. 5-19.
- 18 He returned home via Vladivostok, Japan, the Pacific Ocean, San Diego, Washington, Brest, Paris and Prague.
- 19 *Monumenta artis Slovenicae I*. Mediaeval mural painting, Ljubljana 1935; *Monumenta artis Slovenicae II*. Baroque and romantic painting, Ljubljana 1938.
- 20 The problem of monument protection in Yugoslavia I, *Jugoslovenski istorijski časopis* I no 3/4, 1935, p. 425-454; The problem of monument protection in Yugoslavia II *Jugoslovenski istorijski časopis* 2, 1939, no. 1/4, p/ 9-100.
- 21 He had tackled this task as an articulated official at the Vienna Central Commission. Later, when he took on the post of "open articulated official" for Carniola, one of his main tasks, in addition to the organisation of a monument protection service, was the systematic study and discovery of Gothic frescoes in Slovenia, Emilijan Cevc, France Stele - art historian, *Zbornik za umetnostno zgodovino*, 1959, p. 8.
- 22 These include monographic studies: Slovene Landscape, Styria and the Maribor centre, Dolenjska, the Kamnik Area, Ljubljana as the Cultural Centre of Slovenes. Emilijan Cevc, France Stele - Art Historian, *Zbornik za umetnostno zgodovino*, 1959, p. 15.



Gojko Zupan

# Strokovni delavci v zavodih in perspektive

UDK 719.072:351.853(497.4)

**Ključne besede:** Konservatorji v Sloveniji, kulturna politika, zaposlovanje, izobrazbena in starostna struktura, zavodi za varstvo kulturne dediščine.

## Povzetek

*Sekcijska razprava o strategiji kulturne politike za varovanje nepremične kulturne dediščine je bila 19. junija 1998 v mali dvorani Narodne galerije v Ljubljani. V dvorani se je zbralo 45 ljudi, predvsem vodilnih delavcev zavodov, uradnikov in novinarjev. Konservatorji so ostali na terenu. Njim je namenjen zapis, povzetek predstavitve, v kateri sem poskusil pojasniti, koliko ljudi profesionalno skrbi za spomenike in dediščino na Slovenskem. Analizirani podatki bi bili lahko v pomoč pri nadaljnjem organiziranju učinkovitejše službe za varovanje dediščine.*

V antičnem Rimu so spoštovane vestalke varovale ogenj ognjišča, simbol dediščine. Tretjino svojega služenja so se učile, tretjino let so delale in zadnjo tretjino poučevale, prenašale svoje znanje. Dva tisoč let kasneje smo le blizu vestalk, ko izbrane žene in nekaj mož skušajo brez prave delitve dela varovati nepremično kulturno dediščino v Sloveniji. Prvi dve tretjini dela opravijo, tretji delež manjka.

V začetku 20. stoletja je en sam ugleden javni delavec, umetnostni zgodovinar dr. France Stele z velikim znanjem, marljivostjo in javnim ugledom varoval kulturne spomenike. Spoštljivost je izginila iz družbe in varovanja nepremične dediščine, le redki konservatorji so še vsestransko spoštovani javni delavci. Leta 1963 in 1967 je državni zbor skupščine SRS ugotovil: *Kadrovska zasedba je v spomeniških zavodih minimalna in nesorazmerna z danimi nalogami in decentralizacija službe je to stanje samo še dodatno poslabšala.*<sup>1</sup> Trideset let kasneje ni nič bolje.

Uslužbenci zavodov za varstvo naravne in kulturne dediščine (VNKD) in muzejev so državni uradniki, ki morajo spoštovati vse predpisane zahteve državne uprave v svoji organizaciji, njeno preglednost in racionalizacijo. So raziskovalci, ki naj bi delali kot njihovi kolegi na inštitutih. Konservatorji se morajo dodatno ukvarjati z raznovrstnimi posegi v prostor in z načrtovanjem posegov v najširšem pomenu, so pomožna urbanistična služba občin. Konservatorji delajo kot nadomestni polirji na 400 - 500 gradbiščih letno. Edini kapital, ki ga imajo zavodi, je znanje njihovih delavcev. Temelj *kulturne politike* za konservatorje mora biti tudi kadrovska politika in spodbujanje nadaljnega izobraževanja.

Kdo skrbi za dediščino in koliko so ti uslužbenci usposobljeni za izziv Evrope in leta 2000? Številčno smo po letu 1913 službe za varovanje dediščine okrepili. Enemu samemu konservatorju so v preteklosti ob prostovoljnih poverjenikih že pomagali v šestih muzejih. Razmerja v korist muzejev so ohranjena do danes. Optimisti, ki v vladnih gradivih med varuhe dediščine prištevajo celo vse knjižničarje, govore o skoraj 2.000 zaposlenih uradnikih. Šte-

vilke v priloženih razpredelnicah so manjše, kažejo pa nedorečenosti v vodenju varovanja dediščine.<sup>2</sup> Analiza bi lahko vplivala na organiziranje redkih in dragocenih moči, ki delajo v teh službah, posebej v zavodih. Le z natančnimi izhodišči je mogoče načrtovati kulturno politiko, vse drugo je politiziranje.

V zavodih za VNKD skrbijo za veliko objektov - kulturnih spomenikov. Centralna evidenca Zbirnega registra dediščine na Upravi za KD, ki ga kontinuirano vzpostavljamo od leta 1991, uzakonjen je bil leta 1995 ima junija 1998 zabeleženih 9.911 enot nepremične dediščine.<sup>3</sup> Količina se s skrbnejšimi popisi in s strokovno selekcijo ne bo bistveno povečevala. Zmanjšalo se bo število posameznih spomenikov, posebej ob napovedani kategorizaciji. Za nadaljnjo obdelavo ter vzdrževanje bomo potrebovali več strokovno podkovanih delavcev. Prav dokumentacije so, kot povsod v državi, kadrovske najbolj zapostavljene.

Številčni podatki o kulturnih spomenikih so bili v preteklosti nerazumno napihnjani. Oseba, ki je podatke iz starih evidenc prepisovala v gradivo za Evropsko skupnost, ne pozna razvoja strokovne terminologije. Iz leta 1975 baje izvira podatek: 29.638 spomenikov, od tega 8.669 umetnostno arhitekturnih, 1221 urbanističnih, 84 tehniških, 2.415 spomenikov delavskega gibanja, 87<sup>4</sup> spominskih domov in 8 spominskih knjižnic.<sup>5</sup> Za količino premične kulturne dediščine imamo le grobe ocene.

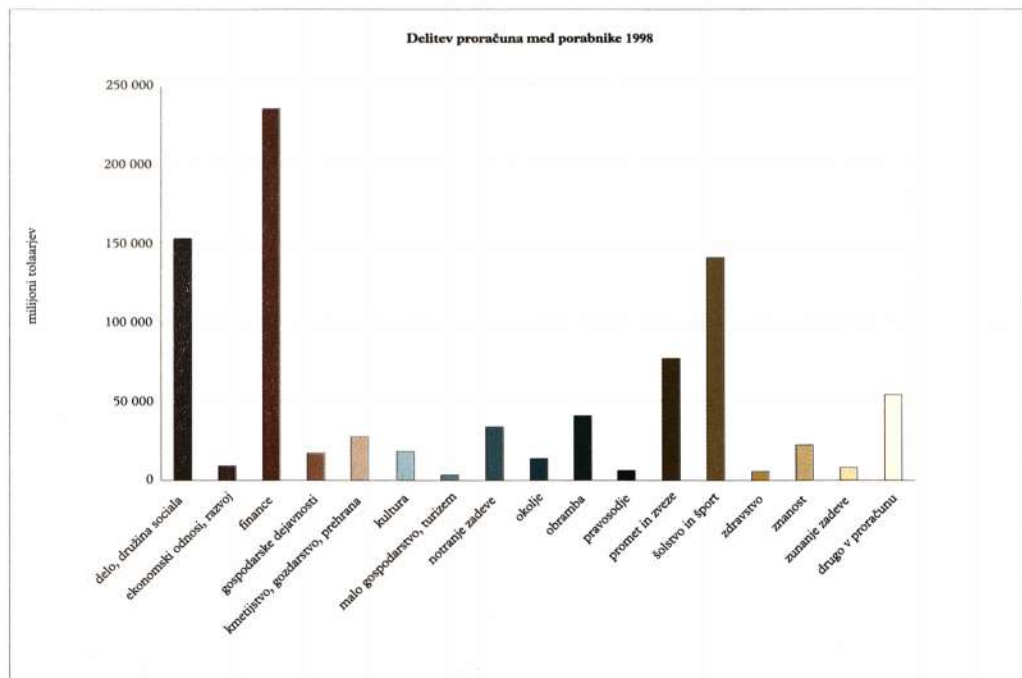
Gole številke so relativen kazalec, razumljiv znotraj časa in realnega prostora. Med 90 odstotki slabo izobraženih državljanov<sup>6</sup> nadštevničnost zaposlenih v zavodih in muzejih v primerjavi z Anglijo ali Avstrijo sama zase ne pomeni veliko. Manjka nam civilni del varovanja, nevladne organizacije, osveščena društva in posamezniki, ki bi delali kot prostovoljci. Teh ni, ker je razvoj države s prezaposlenostjo žensk in eksistenčno nujnim popoldanskim delom ter drugo sivo ekonomijo neprimerljiv z večino vzhodne in z vso zahodno Evropo. Trenutni statusni simboli ne spodbujajo varovanja stavbnih spomenikov ali naselbin. Negativno vplivajo preštevilni arhitekti, gradbeniki in gradbena operativa, ki se je, predimenzionirana, iz neuvršenih držav in Jugoslavije usmerila na majhno slovensko tržišče. Manjka učinkovito pravno varstvo z delovanjem represivnega aparata, zato je kadrov za varovanje dediščine na terenu ter svetovalnih služb še premalo.

Natančnega pregleda strokovnjakov, ki delajo v zavodih in sorodnih institucijah (RC) in celostne analize njihove izobrazbe še ni.<sup>7</sup> V primerjavah so težko dosegljivi podatki o zaposlitveni strukturi. Muzejsko področje je bilo v javni razpravi obravnavano posebej, galerije kot likovni segment in arhivi ter NUK brez povezav, čeprav je večji del njihove dejavnosti prav varovanje dediščine, ki rabi enotne kriterije za strokovne kadre. MK s financiranjem programov in akcijami podpira tudi druge, občinske muzeje in arhive, s tem posredno njihove uslužbenke. Dosedanji številčni pregledi so bili zbrani amatersko. Analitiki Ministrstva za kulturo (MK)<sup>8</sup> so uporabljali nepopolne podatke z delnim zajemom, ki je odraz omejitvev področij posameznih referentov ali površne, uradniške interpretacije. Zbiranje podatkov ni centralizirano niti v meri, ki jo poznajo knjižničarji. Merljivi učinki dela: obisk spomenikov ali razstav, njihov dolgoročni vpliv in smiselnost porabljenih sredstev, so bolj ocene. Primerjav s sorodnimi področji dela, ki jih financira MK, ni. Kako druge vladne in nevladne institucije skrbijo za dediščino, ne vemo.<sup>9</sup> Ker ni ustrezne mreže za kontinuirano, enoznačno zajemanje podatkov, so moje interpretacije delne, na kar opozarjam v uvodu ter v posameznih opombah. Generalizirane razpredelnice kažejo stanje ob začetku junija 1998.<sup>10</sup>

Premalo natančno je gradivo Fakultete za družbene vede z naslovom Kulturna politika v Sloveniji, ki je v mnogočem edina sinteza, nastala v zadnjih letih.<sup>11</sup> Do gradiva so strokovnjaki skeptični; v javnosti je teh reakcij manj. Kritičnost je upravičena, ker so izhodišča v vsakem poglavju in razpredelnici drugačna. V prikazanih statističnih stolpcih tega gradiva<sup>12</sup> je sešteto varovanje dediščine znotraj porabe MK zapravlljivo, saj porabi baje 4.980 milijonov tolarjev letno (0.7 odstotka ali 7 promilov državnega proračuna). Država v obliki subvencij razdeli lastnikom neposredno ali v obliki dela in konsultacij 15 odstotkov ome-

njenega denarja. Zavodi dobijo le 13.5 odstotkov te vsote. Ostalo porabijo muzeji in arhivi. Varuhi nepremične dediščine so med najbolj varčnimi porabniki. Zelo redke ustanove na področju kulture več kot polovico sredstev porabijo za dejavnost.<sup>13</sup> Sami zavodi stanejo davkoplačevalce letno od 0.9 do 1.1 promila slovenskega proračuna. Njihov vpliv je sorazmeren porabljeni vsoti (glej Tabela 1).

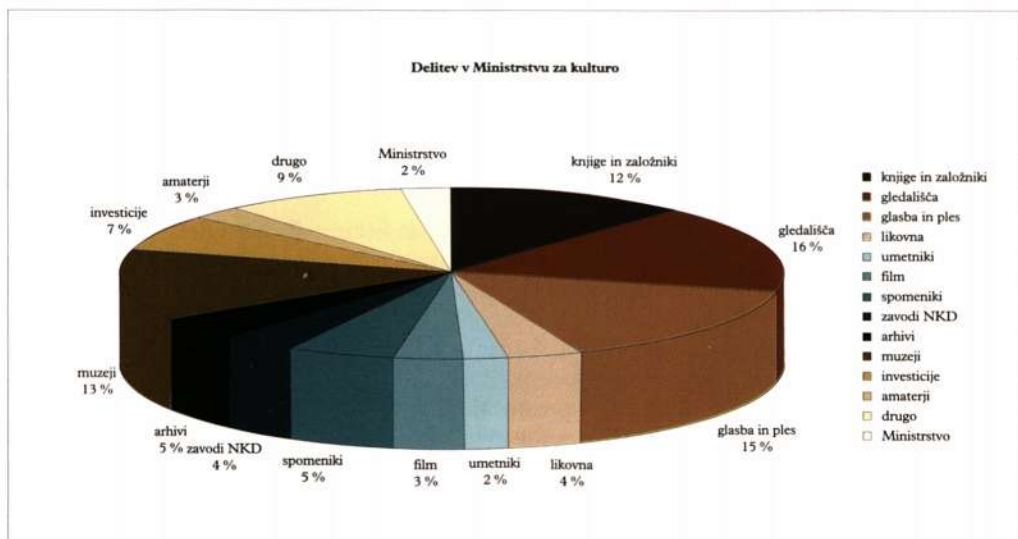
**Tabela 1**



Narobe interpretirani izhodiščni podatki napačno in nepopolno usmerjajo dolgoročno načrtovanje predvsem kulturne politike ob vstopanju v Evropo. Objavljeni podatki brez pojasnil v javnosti škodujejo posameznim institucijam in celostnemu varovanju dediščine ali njenih segmentov, kar se je izkazalo v polemiki z dr. Antonom Stresom, ki je povzel, da je 80 odstotkov slovenske kulturne dediščine v cerkveni lasti.<sup>14</sup> S tem je opravičeval dodatno odvajanje državnega denarja neposredno Cerkvi.

Delo institucij, ki porabijo večino državnega denarja, ni transparentno (glej Tabela 2). V odmevnem gradivu je sešteto delo arhivov, muzejev, zavodov in obnova spomenikov, kar seveda nenaravno naraste v največjo postavko. Gledališča so ostala posebej, gledališko-glasbene predstavitve (opera!) so drugje, likovna dejavnost v svoji rubriki in zavarovanje umetnikov v novem stolpcu. Namesto podpiranja preštevilnih samostojnih umetnikov bi morali v strukturo ministrstva vvrstiti analitika, ki obvlada finese statističnih metod. Pred "zapravljivimi" varuhi nepremične dediščine bi se tedaj znašli nakupi knjig, investicije, gledališča, glasba, ples, muzeji skupaj z arhivi in subvencije lastnikom spomenikov. Gradiva MK ne bi smela v javnost, dokler jih ne bi pregledali, popravili in s svojimi podpisi overili strokovnjaki za posamezno področje.<sup>15</sup> Uredniki in odgovorni na ministrstvu bi morali predhodno postaviti etnotna izhodišča za izbore. Celó za enkratne subvencije za običajne knjige zahtevajo na MK strokovne recenzije, za dolgoročno načrtovanje in gradiva strategij bi to moralo veljati toliko bolj.

Tabela 2



## Kadri

Arhivarjev, galeristov, muzealcev, konservatorjev, restavratorjev v državnih muzejih, arhivih, zavodih in restavratorskem centru (RC) ter delavcev Uprave za KD je pol manj od objavljenih ocen števila varuhov dediščine. Prvega junija 1998 je evidentiranih okoli 1070 oseb. Po zgoraj omenjenih skupinah institucij: 190<sup>16</sup> + 128 + 528 (+5)<sup>17</sup> + 156 (182)<sup>18</sup> + 28<sup>19</sup> + 31.<sup>20</sup> Za premično kulturno dediščino v Sloveniji, brez delavcev NUK-a,<sup>21</sup> skrbi 851 državnih uslužbencev, večinoma muzealcev, za nepremično 156. Razmerje je 5.45 : 1<sup>22</sup> v korist muzealcev in galeristov. Skupne službe imajo 60 delavcev Uprave in RC ter vsaj 10 delavcev MK.<sup>23</sup> Koliko jih varuje dediščino v drugih ministrstvih, ni znano.

Za dediščino v Sloveniji skrbe najprej in najbolj lastniki. Večinoma se zavedajo svojih pravic in pogosto prosijo ali celo zahtevajo državne subvencije. Njihova usposobljenost za varovanje lastnine ali celo prenovo ni znana, nikoli ni bila delana analiza njihove izobrazbene strukture. Kontinuirano šolanje ali vsaj seznanjanje lastnikov z načini varovanja<sup>24</sup> ni urejeno.

Strokovna skrb za premično dediščino je v največji meri dolžnost državnih muzealcev in posebej občinskih uslužbencev, vedno večje je število zavzetih posameznikov s svojimi zbirkami.<sup>25</sup>

Nepremično dediščino strokovno varujejo le javni uslužbenci v sedmih zavodih za varstvo naravne in kulturne dediščine. Ti zavodi imajo edini ustrezno kadrovske strukturo, ki v normativih predpisuje arheologe, arhitekta, etnologe, krajinske arhitekta, umetnostne zgodovinarje, zgodovinarje in strokovnjake za tehniško dediščino ter dokumentaliste.<sup>26</sup> Nejasnosti so pri delitvi dela med naravo in kulturo, ki sta od 1995 upravno ločeni. Vloga geografov ni razčiščena, kar vpliva na slabo prostorsko načrtovanje, ker je po občinah precenjena vloga arhitektov. Pojavi v prostoru so skupni, zato lahko strokovno dela in vrednoti različne

prvine le usklajen team sedmih do desetih strokovnjakov.<sup>27</sup> Zavodi praktično nimajo pravnikov,<sup>28</sup> nimajo zaposlenih strokovnjakov profila kustos-pedagog, nimajo strokovnjakov za stike z mediji in nimajo strokovnjakov za prostorsko planiranje.

Gradbene in druge posege v dediščino pogosto izvajajo gradbeniki, arhitekti in restavratorji, ki nimajo ustrezne izobrazbe, znanja in licenc, so pa na odprtem tržišču aktivni, prilagodljivi in navidezno poceni. Razglašajo se za strokovnjake in se skrivajo za institucijami, v katerih so še ali so bili redno zaposleni ali so se v njih šolali. V ta namen izrabljajo ime institucij<sup>29</sup> ali delovnih organizacij, svoj osebni položaj v družbi, poznanstva in politične pritiske. Konservatorji imajo zato dodatno delo, ki ga ne obvladujejo v celoti. Zaradi uničevanja dediščine, ki ga povzročajo samoimenovani strokovnjaki, ne reagira nobena šola, strokovna zbornica ali društvo<sup>30</sup> niti naše ministrstvo.

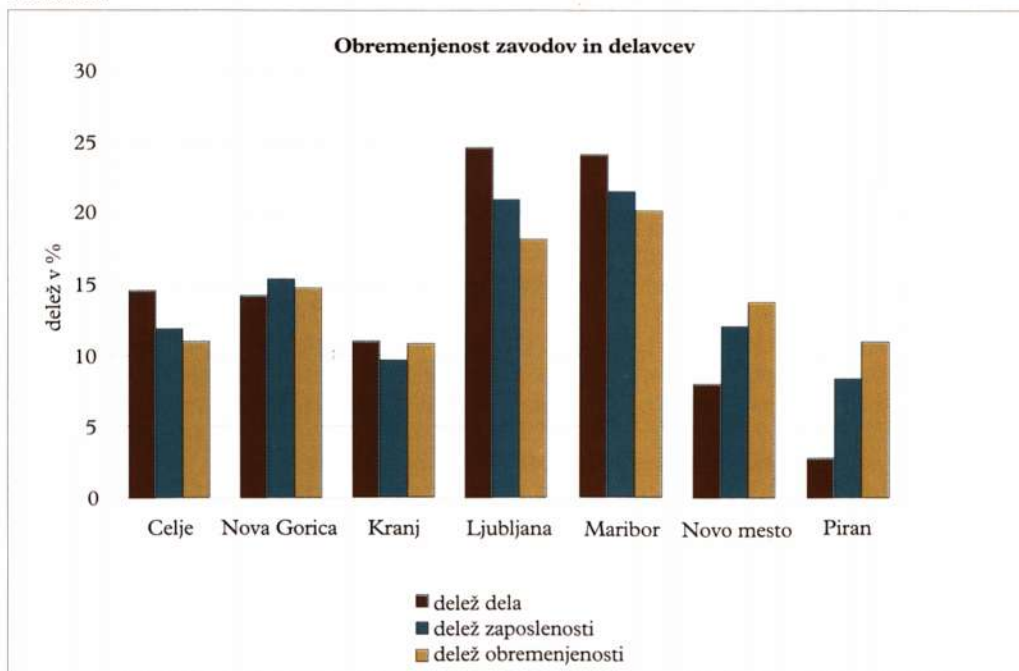
Strokovnega nadzora opravljenega dela vseh varuhov dediščine ni. Med delavci so delomani, ki skrbijo za stroko v službi in v prostem času. Ista imena preobremenjenih se pojavljajo v naslovih katalogov, knjig in razstav ali pri prenovah spomenikov, v poljudni ter strokovni literaturi. Velik del "strokovnjakov" ostaja v anonimni uradniški množici, ki ima ob 15.00 pospravljeno delovno mizo in dovolj časa, da eno razstavo pripravljajo (pre)dolgo vrsto let. Pripravljene razstave, načrti obnov in posamezna izkopavanja so pogosto prilagojeni afinitetam avtorjev in ne celostni dolgoročni promociji kulture v državi. Podatki s seznama konservatorjev ali kustosov, ki so v zadnjih petih letih iskali pomoč v strokovni knjižnici Uprave ali v njeni dokumentaciji, niso spodbudni, kljub opravičljivi preobremenjenosti terenskih konservatorjev. Skoraj nihče med konservatorji, kustosi, restavratorji, arhivarji in pomožnimi uslužbenci institucij ni izgubil službe zaradi neopravljenega dela ali narobe opravljenega dela. Delovna disciplina in spoštovanje rokov ter načrtovanih terminov ni vrlina vseh državnih uslužbencev.<sup>31</sup>

Zavodi za VNKD so v Celju, Novi Gorici, Kranju, Ljubljani, Mariboru, Novem mestu in Piranu.<sup>32</sup> Kljub drugačnemu mnenju nekaj birokratov in slabo informiranih Evropejcev so ogroditeljne regionalne delitve ter možnega varovanja spomenikov *in situ* ter odraz zgodovinske regionalizacije in urbanizacije našega prostora in razvoja službe. Slabša pokritost terena je le v Prekmurju, kjer je gostota spomenikov razmeroma manjša. Dediščina slovenskih manjšin v tujini in narodnosti v Sloveniji nima posebne službe.

**Na zavodih za VNKD je bilo 30. maja 1998 182 delovnih mest.** Zaposlenih je bilo 181 oseb. To stanje so arhivi presegli že leta 1995 (186 zaposlenih). K tem bi lahko šteli 15 do 20 uslužbencev Uprave za kulturno dediščino, ki se pretežno ukvarjajo z nepremično dediščino.<sup>33</sup> Ker delavcev MK, ki skrbijo za posamezna področja, ne delimo med gledališča in galerije, jih v tem pregledu ne upoštevam in niso posebej analizirani. Odšteti bi morali delavce, ki jih financira Ministrstvo za okolje in prostor (MOP). Za naravno dediščino jih je uradno zadolženih 26, v resnici nekaj več. Revno MK subvencionira svojega večjega in bogatejšega brata MOP, ker plačuje ves servis za vse zavode, od snažilk, dokumentalistov do direktorjev.<sup>34</sup> Za državo, njen proračun in dediščino bi bilo najbolje, da bi naravovarstveniki ostali pod MK (glej Tabela 3).

Institucionalno varovanje dediščine je, če ne upoštevamo subvencij lastnikom in upravljavcem spomenikov, eno cenejših področij kulture. Vsi zavodi za varovanje kulturne dediščine skupaj stanejo manj kot Mariborska opera.<sup>35</sup> Vsa kultura je v državi podcenjena, toda znotraj področij bo potrebno določiti prioritete in narediti prerazporeditve takšnih anomalij. Galerije, devet ustanov, imajo dvojno funkcijo. Morali bi vrednotiti njihov delež skrbi za dediščino. Ob varovanju dediščine se večina posveča promociji nove produkcije in samostojnim kulturnim delavcem; same sebe tirajo v večer krog potrebnosti novih nakupov, novih depojev. Galerij in stalnih razstavišč je okoli 180, priložnostnih je 600 in več, v njih je letno registrirano okoli 1450<sup>36</sup> razstav. V pregledu niso upoštevane vse nove investicije, denimo za center Pristava na Bledu. Kadrovske potrebe za ta center niso znane.

Tabela 3



Privatni muzeji in zbirke delajo sami zase. Naivni župani razglašajo posamezne zbirke ali njihove zasnove za muzeje.<sup>37</sup> Velika podjetja imajo svoje zbirke, galerije ali muzeje, ki so ponekod odlično urejeni in strokovno vodeni.<sup>38</sup> Pozitiven zgled so društveni Muzej v Kobariду, občinski v Trzinu in drugi. Negativno je uničevanje nepremične dediščine zaradi nekritičnega prenašanja muzejskih standardov v gradove in druge historične objekte. Projektanti in kustosi pod pretvezo varovanja premične dediščine uničujejo nepremično. Ker je 80 muzejev z zbirkami in spominskimi domovi razsejanih po vsej Sloveniji, manjši posegi vanje niso niti evidentirani. Arhivi so posebna zgodba, celo s posebnim zakonom, kar ni sistemsko.<sup>39</sup>

## Izobrazba

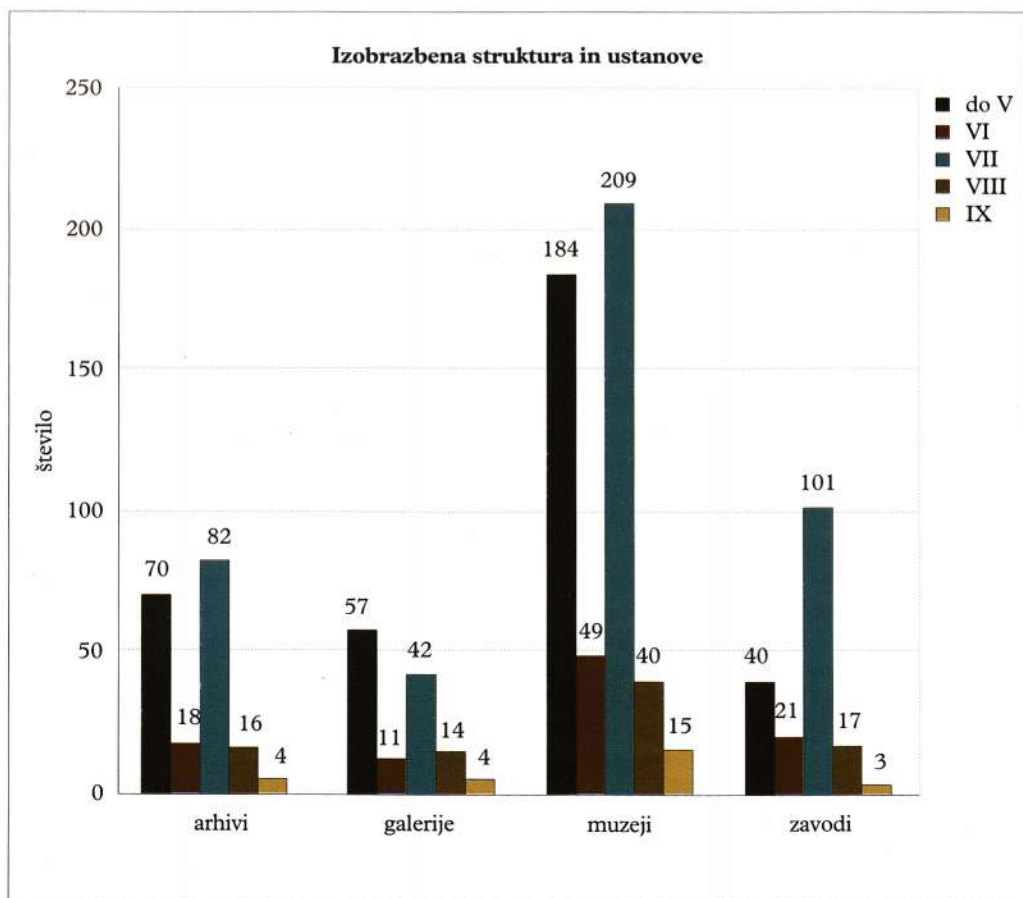
Izobrazba delavcev, ki skrbe za varovanje dediščine, je bistvenega pomena za kvaliteto<sup>40</sup> opravljenega dela. Konservatorstvo bi morali uvrstiti na seznam izobraževanja in štipendiranja kulturnih poklicev z vsemi nivoji, zvrstmi in njihovimi povezavami. V gradivu FDV to ni zajeto.<sup>41</sup> Pisarniško in računovodsko poslovanje zavodov ni enotno. Z večjim številom računalnikov ter ob elektronski pošti in faksih bi pričakovali manj delavcev ali boljše organiziranost v pisarnah, pa se je le povečala količina dela strokovnih delavcev. Prerazporeditev v zastopane dokumentacije skoraj ni. V zavodih je vsaj<sup>42</sup> 24 delavcev, ki se ukvarjajo zgolj z izpolnjevanjem državnih predpisov, z dopisi in finančnimi razpredelnicami. To je za 7 ustanov, ki jim kadrov manjka, odločno preveč. V galerijah ni nič bolje. Opazen je trend službenega višanja strokovne izobrazbe računovodij, ker ostajajo drugače institucije zaradi prenizkih osebnih dohodkov brez njih. Za kustose in konservatorje tega trenda, razen izjem, ni.

Arhivi imajo primerno strukturo izobrazbe zaposlenih. Stopnjo doktorata imajo štirje delavci, magisterij 16 in visokošolsko diplomiro 82. Visoko izobrazbo ima tako 54% vseh zaposlenih.<sup>43</sup> Za muzeje je v gradivu Uprave<sup>44</sup> za leto 1998 zapisano, da ima visoko strokovno izobrazbo ali višjo stopnjo skupaj 264 delavcev (53.1%, med njimi doktorat 3% in magisterij ali specializacijo ter priznan naziv svetnika 8%), višjo strokovno 10%, srednjo strokovno 20%, poklicno šolo 10%, nižjo samo 8%. V muzejih, ki jih sofinancira MK, naj bi skupaj delalo 497 ljudi. Realno je zaposlenih kar 528 + 5 (Stiški muzej). V galerijah, ki jih financira država, je 128 zaposlenih. Visokošolske diplome ima 60 delavcev, med njimi 13 magisterij in 5 nivo doktorata znanosti. Visoko izobraženih kadrov je tako 47%, z magisterijem znotraj te številke 10% in doktorat 4%. Višjo strokovno izobrazbo ima 11 oseb ali 8.6%. Večinoma gre za delavce v računovodstvih. Srednjo izobrazbo ali poklicno šolo ima 42 oseb ali 33%, nižjo preostalih 11%.

Struktura izobrazbe v zavodih je bistveno višja kot v sorodnih ustanovah. Povprečna raven izobrazbe presega državno upravo, arhive, muzeje, galerije in se, presenetljivo, približuje ravni izobrazbe inštitutov. Visok nivo je delno posledica zaposlenih restavratorjev specialistov.

Za zavode<sup>45</sup> so na voljo sledeči podatki. Osnovno šolo ima 6 oseb (3.3%), srednjo 34 (18.68%), višjo 21 (11.54%), visoko 121 (66.48%) delavcev. Kar 101 delavec (66.48%)

Tabela 4



ima diplomu; magisterij ali specializacijo 17 oseb (9.34%) in doktorat 3 osebe (1.65%). Osmo stopnja izobrazbe je sorazmerno visoko zaradi restavradorjev specialistov (10 oseb) in naravovarstvenikov (4 osebe). Razmerja v odstotkih diplomantov in strokovnjakov z najvišjo možno stopnjo izobrazbe (VIII, IX) so: muzeji 209 : 55, galerije 42 : 18, arhivi verjetno 82 : 20. Zavodi razumnih 101 : 20,<sup>46</sup> toda konservatorji za kulturno dediščino zgolj 79 : 6.<sup>47</sup> Razlika med velikim številom ljudi z diplomami in manjšim številom kadrov, ki se šolajo naprej, kaže manjše ambicije, fluktuacijo, natančneje odliv bolj izobraženih ali pomanjkanje časa za študij zaradi delovnih preobremenitev na zavodih. Ob dodatnih nalogah zavodi niso cilj ambicioznih strokovnjakov, zato strokovno delo trpi.<sup>48</sup> Sezname študentov kažejo, da MK le izjemoma šola delavce zavodov, posebej redko v tujini.<sup>49</sup> Urejenega šolanja konservatorjev ni, ambicije fakultet so bolj povezane z načrti in potrebami posameznih profesorjev. Povezave in usklajen študij na več institucijah bi bili nujni za strokovne kadre. Koristno bi bilo dodatno, interdisciplinarno šolanje v tujini. Tuji strokovnjaki sicer prihajajo in sodelujejo na seminarjih in podobnih posvetovanjih. Njihova koristnost je predvsem v tem, da javnosti ponovijo stališča domače stroke. Ker jih posredujejo tujci, to bolj zaleže. Zaposlitvene potrebe za zavode so strožje, ker želijo imeti na delovnih mestih kar 70% ljudi z visoko izobrazbo, med njimi 37 oseb z magisterijem in le dva z doktoratom, 89 z diplomom. Le 19 naj bi jih imelo višjo izobrazbo, 30 srednjo in 5 zgolj osnovno šolo. Za slabo četrtino del v zavodih je celo diploma premalo (21.43%) (glej Tabela 4).

## Plače

Primerjave višine osebnih dohodkov so v slovenski javnosti predmet žolčnih razprav. Umirili smo jih s tajnostjo podatkov. Kadar obravnavamo državne uslužbenke, je ta tajnost vprašljiva. Splošna nizka raven dohodkov povzroča manj delaželnosti (absentizem). Med značilnimi, primerljivimi podatki so dostopni samo osnovni koeficienti v zavodih in v galerijah.<sup>50</sup> Izhodišča plač strokovnih delavcev galerij in zavodov so uglašena skoraj z lekarniško tehniko. Začetniki imajo preskromen koeficient 3.25.<sup>51</sup> Povprečja plač strokovnjakov so višja v zavodih, vendar brez bistvenih razlik, znašajo 4.23, v galerijah so zgolj 4.20.<sup>52</sup> V vseh zavodih za VNKD po podatkih MK za marec 1998 le tri osebe prejemajo dodatek za znanstveni naziv.<sup>53</sup> Samosvoji so dohodki direktorjev zavodov in galerij, skoraj vedno moških, s tremi izjemami v registriranih galerijah. Direktorji galerij imajo v povprečju kar za 25.54% višja izhodišča, ne da bi upoštevali izobrazbeno stopnjo in službena leta. Toda, v galerijah je povprečno bistveno manj uslužbenecv: 14.4, v zavodih 19.

Hierarhične strokovne organiziranosti zavodov ni. Del nalog priložnostno opravlja Uprava, predvsem z enotno dokumentacijo in urejanjem Zbirnega registra dediščine in s posebnimi nalogami.<sup>54</sup> Če bi pogojno našli 20 oseb, ki opravljajo ta dela, je faktor, primerjalno z delavci zavodov, 7.8. Za arhive je enak faktor razmerja med Arhivom Slovenije in ostalimi 1.75, za muzeje 1.63, za galerije pa med lokalnimi in državnimi ustanovami 1.03.<sup>55</sup> Spolna struktura zaposlenih potrjuje obrobni pomen zavodov za varovanje dediščine v statusnem vrednotenju kulture. Le 74 uslužbenecv zavodov je moškega spola, kar je zaradi razvejanega terenskega dela in številnih gradbišč presenetljivo. Če ne upoštevamo naravovarstvenikov, jih je med 156 varuhi kulturne dediščine zgolj 63, brez direktorjev 56. Ženski je kar 93 (+ 2), med vodilnimi delavci trenutno nobene.<sup>56</sup> Med konservatorji, ki imajo strokovni izpit in so usposobljeni za delo na terenu, je razmerje nekoliko bolj izenačeno: skupaj 69 oseb, od tega je 34 moških. Pri posameznih strokovnih zvrsteh, kjer brez fizičnega dela ne gre, je stanje drugačno.<sup>57</sup> Arheologi prevladujejo, devet je moških in samo 5 žensk. Med 18 arhitekti je struktura skoraj izenačena, v skupini 25 umetnostnih zgodovinarjev je 9 moži in ob 10 etnologinjah zgolj 4. etnologi. Feminizacija nakazuje vrednostno zapostavljenost



konservatorskega poklica v Sloveniji in dodatne težave pri realnih službenih obremenitvah.<sup>58</sup> Osnovna ovira je terensko delo in delo z ljudmi, ki ni vabljivo. Neuskklajeni so urniki zaradi bolniških in porodniških odsotnosti ter pogosto delo v popoldanskih in večernih urah.

Starostna struktura zaposlenih znotraj zavodov je nenavadna. V tej službi bi bili zaželeni kadri, ki bi imeli veliko znanja, modrosti in izkušenj. Delovna doba pri nas traja 40 let (35 za ženske). Manjkajo prav svetovalci v zrelih letih, kar je opazno na terenu in pri odnosih z javnostjo. Mladih, ki imajo do 5 let službe, je v zavodih 29. Do deset let službe ima 34 ljudi, do petnajst let 31, do dvajset let 41, do 25 let 27, do trideset let 17 in do 35 let 3 osebe. Nad to mejo je bila ena delavka, ki je med pripravo analize odšla v pokoj.

Če pregledamo zgolj sezname strokovnjakov konservatorjev in njihov podmladek, ugotovimo, da je mladih dovolj, do 5 let dela ima v službi 13 oseb, do deset let 17 oseb, do 15 let dela 15 oseb, do 20 let 24 oseb. Za temi je velika vrzel in netipična distribucija. Kaže zastavljenost dejavnosti pred desetletji, ki je ni mogoče enostavno preskočiti in strokovnjakov nadomestiti. Do 25 let službe ima 6 oseb, do 30 let 7 oseb in do 35 let le 2 konservatorja. Všteti so vsi delavci z visoko izobrazbo razen restavratorjev in računovodij.<sup>59</sup> Predhodniki niso skrbeli za nasledstvo. Manjka nam urejeno, kontinuirano šolanje, ki bi nadomestilo nekaj vrzeli. Zato je v strokovnih komisijah veliko upokojenih delavcev zavodov, univerzitetnih učiteljev, ki so vsaj krajši čas delali v zavodih in drugih starejših kolegov. Med njimi so vrhunski strokovnjaki, ki skušajo pomagati in bivši strokovnjaki, ki zagovarjajo manj ustrezna strokovna izhodišča.<sup>60</sup> Ekspertna komisija pri razporejanju akcij za leto 1998 ni upoštevala kadrovskih potencialov; vzporedno je kritično vrednotila opravljeno delo kolegov na terenu. Rožnata perspektiva za obdobje po letu 2000 in za čas, ko bo za dediščino več denarja, to ni. Nov zakon in nova organizacija bi morali temeljiteje premisliti, kako varovati nepremično dediščino z redkimi, dragocenimi usposobljenimi ženami in možmi.

#### Opombe:

- 1 Glej: Gregor Tomc, Vesna Čopić: *Kulturna politika v Sloveniji*, FDV, Ljubljana, 1997. (Od tu cit. kot *Kulturna politika*.). Podatki z oznako 1998 so bili zbrani na Upravi RS za kulturno dediščino (Uprava, URSKD).
- 2 Posebnosti razpredelnice so pojasnjene v besedilu.
- 3 Pravilnik o Zbirnem registru dediščine je izšel v uradnem listu RS 12. maja 1995. Posamezne entitete ali enote niso vedno primerljive z muzejskimi enotami. Obsegajo lahko vsa srednjeveška mestna jedra, samostan, hišo z opremo ali zgolj spominsko ploščo.
- 4 Spominskih domov je nad 100, večinoma so spomin na pesnike in pisatelje.
- 5 Popis iz Kulturne politike navaja število enot dediščine in ne spomenikov. Posebej sporen je etnološki popis. V evidenci zavodov je več tisoč enot, gotovo pa nimamo 14.697 etnoloških spomenikov.
- 6 Manj kot 10 odstotkov Slovencev ima fakultetno izobrazbo ali osmo in deveto stopnjo šol. Tuji strokovnjaki ugotavljajo, da višja stopnja izobrazbe dviguje zavest za varovanje dediščine.
- 7 Računovodstva imajo popise delavcev, zaradi varovanja podatkov brez imen, in njihove uradne nazive. Manjka vedenje o dejanskem znanju, posebnih znanjih, jezikih, specializacijah v tujini.
- 8 Enotnih, predpisanih izhodišč ni in vsaka institucija pošilja ministrstvu svoje podatke drugače.
- 9 Ministrstvo za šolstvo in šport (MŠŠ) ima šolski muzej. V okviru Slovenskih železnic, ki dobivajo močne vladne subvencije, je Železniški muzej. Denar gre za nerazvite, razvoj podeželja, urejanje infrastrukture, kar lahko dediščini koristi ali škodi.
- 10 Razlike povzročata fluktuacija, porodniški dopusti, upokojitve in smrt med konservatorji.
- 11 Tabele zaposlenosti nimajo enotnih izhodišč in primerjave so težavne. Primeri: str. 156. Prešteti je 42 muzejskih ustanov s 654 zaposlenimi. Med njimi naj bi bilo devet galerij. Ostaja prostor za 33 muzejev, str. 153. Pri seznamu muzejev je v besedilu navedenih 23 regionalnih institucij (Brežice, Celje 2 x, Idrija, Jesenice, Kamnik, Koper, Kočevje, Kranj, Ljubljana, Maribor 2x, Metlika, Murska Sobota, Nova Gorica, Novo mesto, Postojna, Ptuj, Radovljica, Slovenj Gradec, Škofja Loka, Trbovlje, Velenje), 7 posebnih (Arhitekturni, SEM, Gledališki, NOV, ZG., Pomorski, Prirodoslovni, Tehnični) in en državni (skupaj 31). V naslovu je 26 lokalnih muzejev, 7 posebnih in 1 državni (skupaj 34), str. 139. Dodajanje Restavratorskega centra Slovenije (RC) ali Uprave bi morali označiti v naslovu. Podatki iz Kulturne politike.
- 12 Kulturna politika str. 126, 127. Podobno demagoško je Ministrstvo za finance, ki šolstvo, kulturo, znanost in itd. seštevata kar skupaj in najde skupnega porabnika za 22,06%. (Glej davčne obračune!) Delež kulture v tem kolaču je za različna leta med 2,2 in 2,5%.
- 13 Razmerja so predstavljena v posebni preglednici.
- 14 Glej *Kulturna politika*, str. 312.
- 15 Podpisana avtorica Kulturne politike V. Č. se izgovarja na Upravo, češ da ni popravila napak pred natisom. Za napake avtorskih besedil po mnenju pisca odgovarjajo podpisani avtorji in tisti, ki so naštetih v kolofonu kot viri ali pregledovalci gradiv. Uprava RS za KD ni med njimi.
- 16 V arhivih je domnevno zaposlenih 190 ljudi ali 255, če je razpredelnica točna. Glej: *Kulturna politika* str. 159. Verjetno je pravilnejša razdelitev na str. 160, korekcija za 4 navzgor je posledica zaposlovanja leta 1997.
- 17 V galerijah je zaposlenih 128 delavcev, v subvencioniranih muzejih (ocena) 528, čeprav nastopa v preglednicah le 497 oseb. Posebej je 5 zaposlenih v Muzeju v Stični, ki so naštetih v oklepaju. V gradivu FDV manjkata dva preštetata muzeja. Šolski muzej ni všteta.
- 18 V zavodih 156 delavcev financira MK, 26 MOP. Dve pisarniški delavki plačuje občina Ptuj in zato nista všteti.
- 19 RC, ki dela za zavode in galerije ter muzeje, ima 28 zaposlenih. Upoštevan je posebej.
- 20 Vseh delavcev Uprave je 31. Večino dela, okoli 2/3, opravlja Uprava za zavode: vodi centralni register in ureja druge postopke. Glej tudi opombo 33. Baje je imel Republiški zavod za varstvo naravne in kulturne dediščine (RZ) redno zaposlenih kar tretjino strokovnjakov. Če je to bilo blizu resnice za leto 1982, je kasneje, posebej po ukinitvi RZ leta 1994 in po odcepitvi narave popolnoma napačno.
- 21 Ob Narodni in univerzitetni knjižnici bi morali upoštevati del dejavnosti študijskih knjižnic in zbirik domoznanstva. Dodatno zaposlenih na tem področju je vsaj 40.

- 22 Razmerje, kljub delno različnemu delu, kaže obremenjenost kadrov in slabše delovne pogoje. Pretok šolanih strokovnjakov je enosmeren. Iz zavodov se selijo v muzeje, obratnega pretoka ni. (Sedej, Žvanut, Jenko, Boltar, Coloini, Fortunat). Šolane kadre prevzemajo šolske institucije, predvsem fakultete (Menaše, Hoyer, Hazler, Peskar); inštituti (Klopčar); TNP (Lukan), MOP (Kolar); diplomacija (Pelikan). Več uslužbencev je prevzela Uprava (Batič, Zupan, Grobovšek).
- 23 Delovanje zavodov za VNKD je med financirani MK najbolj pregledno. Razpredelnice zaposlenih v gledališčih in glasbenih ter drugih institucijah v javnem gradivu ni.
- 24 Zahodna Evropa ima številne tečaje za lastnike in ljubitelje. Tečaji so animacija, šolanje in donosna dejavnost.
- 25 Občine pogosto pomagajo muzejem in galerijam. Ohranjajo gradivo, ga prezentirajo in vzgajajo publiko. Podobne vzporedne mreže zavodi nimajo razen ob omenjenih uslužbenih na Ptuj in v poskusov v Mozirju.
- 26 Arheologov je 18, arhitektov 18, etnologov 14, krajinskih arhitektov 8 (del opravi sodi v delokrog MOP), umetnostnih zgodovinarjev 25 in zgodovinarjev 6. Na vseh zavodih je le en pravnik. Manjkajo strokovnjaki za tehniško dediščino. Močne so restavratske delavnice, ki imajo skupaj 26 delavcev.
- 27 Število variira zaradi različnih nalog.
- 28 Dolgo so bili v pomoč konservatorjem pravniki na občinah, kasneje, posebej po 1990, nihče.
- 29 Prednjačijo zaposleni na Fakulteti za arhitekturo in delavci okoli RC. Pojav ni neznan na inštitutih od SAZU do manjših inštitutov, ki so neredko *by pass* podjetja v kulturi in urejanju prostora.
- 30 Primer je Plečnikova Lectorija, ki jo je uničil študent s Fakultete za arhitekturo. Župnik M. K. prenavlja cerkve in kipe kar sam... Vprašljivi so nenadzorovani izkopi in odkupi za muzeje. Kritična mnenja so objavljena samo v medijih.
- 31 Preštevilni bolniški dopusti, alkoholizem in drugi negativni pojavi družbe so prisotni tudi med delavci, ki jih plačuje MK.
- 32 Manjka strokovna nadgradnja, ki je ni v goilih številkah. V zarnetu Konservatorskega centra v Upravi ni niti 10 strokovnjakov. Leta 1997 zavodi niso imeli 215 zaposlenih. Prištevanje RC ali Uprave bi moralo biti označeno, enako TNP ali Kozjanskega parka.
- 33 Nove naloge Uprave, ki jih RZ ni imel ali ni opravljal, so: neposredno mednarodno sodelovanje, načrtovanje dela v arhivih in muzejih in njihova koordinacija; priprava novega zakona in drugih aktov; Zbirni register dediščine; Dnevi dediščine; Vestnik; nedestruktivne izmere; denacionalizacija in lastninski dopusti; finančna koordinacija vseh akcij, koordinacija in strokovni nadzor pri načrtovanju avtocest; sodelovanje v upravljanju TNP, Kozjanskega parka, Parka Škočjanske jame, Kobilarne Lipica, protokolarnih objektov; izvozna dovoljenja; strokovni izpiti. Kadrovskih okrepitev, posebej strokovnih, v zadnjih letih ni bilo (Potrebni bi bili izkušeni konservatorji s stažem nad 15 let službe). Začetniki niso usposobljeni za teoretično in težje strokovno delo.
- 34 Za naravovarstvenike dela vsaj po en režijski delavec na vsakem zavodu.
- 35 Vsi zavodi porabijo skupaj, po planu za leto 1998, 660 M Sit, Mariborska opera 857 M Sit. Narodna in Moderna galerija skupaj naj bi dobili 311 M Sit. Milijon več dobi Primorsko dramsko gledališče iz Nove Gorice.
- 36 Podatek o številu razstav za leto 1997 je iz dokumentacije Moderne galerije.
- 37 Primeri: Mengeš, Loke, Vrnsko.
- 38 Zbirke BTC, Mure, Smelta, v Zrečah; muzeji: Pivovarni Laško in Union, Tobačna tovarna, Železnica.
- 39 Kulturna politika imenuje osem arhivov, poimensko pa jih nastoje sedem (Celje, Koper, Ljubljana, Maribor, Nova Gorica, Ptuj in Državni arhiv Slovenije). Verjetno ni razpoznaven Nadškofjski arhiv. Nejasno je število zaposlenih, kjer je 190 oseb in (ali ne) Arhiv Slovenije (ima 69 delavcev).
- 40 Malenkostne so razlike zaradi dodeljenih nazivov in realnih, v šolah dobljenih stopenj.
- 41 Glej str. 233. Manjkajo omembe vrstni (arheologija, etnologija, zgodovina) kot povezave. Izpuščena je Fakulteta za arhitekturo.
- 42 Natančnega števila ni mogoče določiti, ker posamezniki opravljajo različna dela.
- 43 Napačno je število 156 diplomiranih zgodovinarjev (str. 159), ali cela razpredelnica na (str. 160), kjer je vseh diplomantov 102. Zaposlitvena struktura in subvencije arhivu nadškofije niso zajeti.
- 44 Podatek iz evidence Majde Šumi.
- 45 Režijski delavci skrbje za vse strokovnjake, zato upoštevamo vse zaposlene, tudi varuhe naravne dediščine.
- 46 Naravovarstveniki 22 : 4, med restavratorki je deset specialistov.
- 47 Guček, Peskar, Stokin; Hoyer, Mason, Mihelič. Uprava, ki ni všteta, ima eno delavko z doktoratom, tri z magisterijem in 20 diplomantov.
- 48 Za dodatno delo ob gradnji avtocest niso v zavodih zaposlili nikogar.
- 49 Arhitekt se ni zaposlil na zavodu, umetnostna zgodovinarica se iz Bratislave in Anglije vrača ter je brez službe.
- 50 Upoštevane so razlike med velikostmi posameznih ustanov in varstvo osebnih podatkov. Različno vpisovanje v evidence ne omogoča popolne analize. Nazivi so lahko všteti v osnovne količnike.
- 51 To je neto 74.300 Sit! Po najmanj sedemnajst in pol letih šol, študija in pripravništva.
- 52 Povprečja so generalizirana, da se izniči prevrednoten vpliv ustanov z dvema ali tremi zaposlenimi. Galeristi dobe letno bruto 2.602.418 Sit, v zavodih 2.937.544. Razlike so posledica večjega odstotka delavcev z visokoškolskimi diplomami. Opozoriti bi morali na težavnost pri terenskem delu in z ljudmi, kar ni urejeno. Razlika je bruto 335.126 Sit. (16.000 Sit neto na mesec).
- 53 Domnevam, da podatki niso natančni. Uslužbenka z doktoratom prejema bruto 20.045 Sit več mesečno, magister znanosti 8.018 Sit in restavrtor specialist 4.009 Sit (2.285 Sit neto). Več dobijo posamezniki v muzejih obalnega področja za obvladanje italijanščine. Za galerije razdelitev v evidencah ni izdelana.
- 54 Glej opombi 33 in 34.
- 55 Zavodi 20 : 156, arhivi 69 : 121, galerije 63 : 65, muzeji 201 : 327. Pri muzejih je upoštevan Narodni in sedem posebnih nacionalnih muzejev (Glej opombo 14). Osrednji galeriji sta Narodna in Moderna, pri arhivih zgolj Arhiv Slovenije.
- 56 Ženske so kot vodstvene delavke opazno vplivale na razvoj stroke. Uspešno so vodile zavode v Celju, Kranju in kraji čias v Piranu ter na republiški ravni, občasno v Ljubljani in Mariboru.
- 57 Obravnavani so vsi delavci posameznega profila, tudi tisti v dokumentacijah in direktorjih.
- 58 Enaka problematika je v prosveti, zdravstvenem varstvu, nekaterih vejah industrije. Tam je zastopavljenost bolj na očeh zaradi večjega skupnega števila delavk. Stavke v zavodih niso izvedljive. Obstaja manj skrbno opravljanje dela in zanemarjanje urnikov prisotnosti.
- 59 Restavrtorji imajo specifično delo kljub neposredni povezavi in soodvisnosti s konservatorji.
- 60 Kritične so razmere v Kranju, kjer dela ena sama usposobljena umetnostna zgodovinarica. Poleg direktorja imajo štiri (4) kvalificirane konservatorje za kulturno dediščino (Hafner, Leben, Pamič, Sagadin) med 20 zaposlenimi. Lokalni muzeji, občinski in regionalni, imajo v tem območju okoli 50 zaposlenih.

Gojko Zupan

# Professional Staff in Institutions and Future Prospects

**Key words:** Conservationists in Slovenia, cultural policy, employment, education and age structure, institutions for the protection of cultural heritage.

## *Povzetek*

*On 19 June 1998 a sectional discussion of the cultural policy strategy for the protection of immovable cultural heritage was held in the small hall of the National Gallery. A group of forty-five people, comprised primarily of the management staff of institutions, officials and journalists, participated in the discussion. The conservationists themselves remained at their field work posts. This paper, which is a summary of the discussion and an attempt to elaborate on the issue of the number of people responsible for the care of monuments and heritage in Slovenia, is devoted primarily to them. The analysed data may be used to assist in the future organisation of a more effective service for the protection of heritage.*

In ancient Rome the highly-respected vestal virgins protected the hearth fire, the Roman symbol of heritage. One-third of their lives was devoted to learning, one-third to work, and the remaining one-third to handing down their knowledge to the next generation. Two thousand years later we have come close to, but have failed to match, the vestal virgins. A selection of women and men are putting forth great efforts to protect cultural heritage in Slovenia without a legitimate distribution of work. Somehow they manage to do the first two-thirds of the work; the last portion, however, is missing.

At the beginning of the 20<sup>th</sup> century Slovenia had only one distinguished public worker - the art historian France Stele, PhD - who, with his extensive knowledge, industriousness, and public reputation, was enthusiastically involved in the protection of cultural monuments. Appreciation of this kind of work has all but disappeared from society and from the protection of immovable heritage; today there are few conservationists who are universally respected public workers. In 1963 and 1967, the National Assembly of the Parliament of the Socialist Republic of Slovenia stated: *The staff structure in institutions for the protection of monuments is minimal and disproportional to the tasks set, whereas decentralisation of the service has further deteriorated the situation.*<sup>1</sup> Thirty years later the situation does not appear to be any better.

Employees in the various institutions for the protection of natural and cultural heritage (PNCH) and in museums are essentially state officials, who must therefore take into account all the prescribed requirements of national administration. They must ensure that their organisation is logical and in a position to be readily appraised. They hold the status of researchers expected to do work similar to that of their colleagues in institutes.

In addition, conservationists are expected to deal with various interventions into physical space and with spatial planning in the broadest definition of the word; they effectively have the role of an auxiliary urban planning service within municipalities. Conservationists work

as some sort of deputy foremen on 400 to 500 construction sites a year. The sole capital that institutions have is the expertise of their workers. As a result, conservationists' cultural policy must be based on a policy of human resources and the promotion of further education and training.

One question arises: who are the people responsible for heritage and to what extent are they qualified to face the European challenge and the year 2000? In terms of number, the responsible services charged with the protection of heritage have been substantially strengthened since 1913. In the past, in six museums, for each one conservationist there were several voluntary commissioners functioning as assistants. The ratios which speak in favour of museums have remained unchanged. Optimists, who in governmental documents number even librarians among the guardians of heritage, claim that there are as many as nearly 2,000 employed officials. The figures included in the attached tables are lower, and point to specific inconsistencies in the management of heritage protection<sup>2</sup>. An analysis could have some positive effects on the organisation of the scarce but invaluable resources utilised in these services, especially in institutions. Only upon the basis of clearly defined points of departure can cultural policy be planned; everything else can be deemed a mere politicisation of the issue.

Institutions for the protection of natural and cultural heritage are responsible for many items, primarily involving cultural monuments. The central register of heritage (INDOC) at the Cultural Heritage Office, which has been gradually accumulating since 1991 and in 1995 was provided with a legal basis, includes a total of 9,911 units of immovable heritage.<sup>3</sup> The quantity is not expected to increase substantially with more thorough inventories and professional selection. On the other hand, the number of individual monuments will fall, especially with the introduction of planned categorisation. The further processing and maintenance will call for a higher number of professionally qualified workers. Similar to other parts of the country, documentation in general is the most neglected area in terms of staff insufficiencies.

In the past, the large amount of data on cultural monuments was blown unreasonably out of proportion. The person responsible for copying the data from the old records onto the material intended for the European Union appears to have been unfamiliar with professional terminology. The following data apparently held true in 1975: 29,638 monuments, of which 8,669 were artistic architectural monuments, 1,221 urban, 84 technical, 2,415 monuments of the labour movement, 87<sup>4</sup> memorial homes, and 8 memorial libraries.<sup>5</sup> As for movable cultural heritage, only rough estimates of the quantities exist.

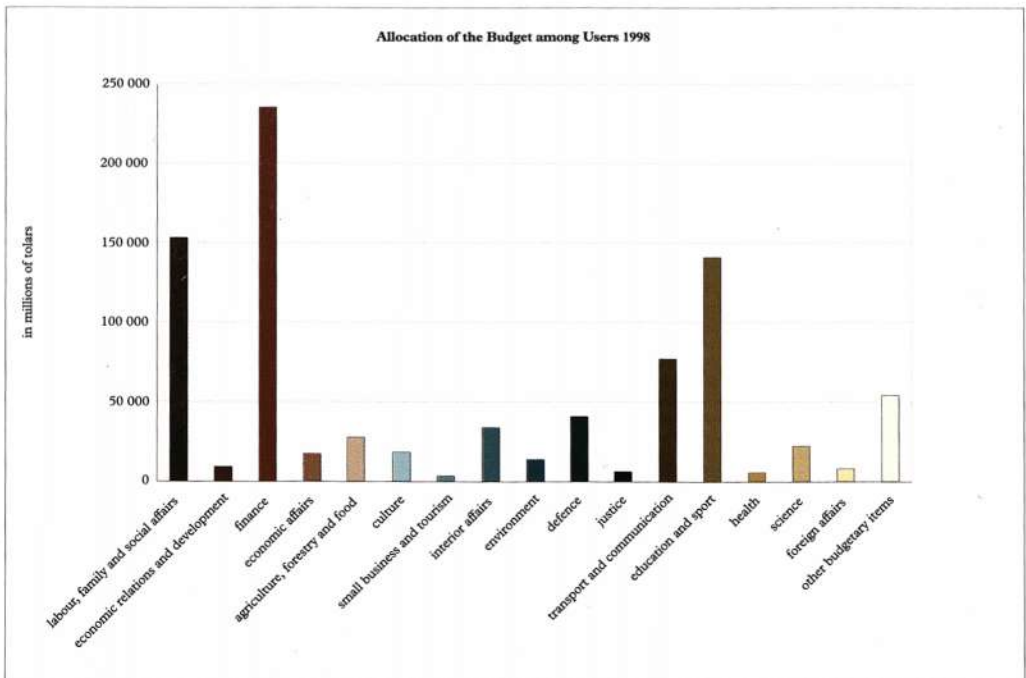
The figures alone are merely a relative indicator, comprehensible only within the dimensions of time and real space. Given that 90 per cent of the population is relatively poorly educated,<sup>6</sup> the overstaffing of institutions and museums does not mean much compared to, for example, Britain or Austria. Slovenia lacks the civil component of protection, i.e. non-governmental organisations, heritage-conscious associations, and individuals who would work as volunteers. That these components do not exist is mainly a result of circumstances, for instance, Slovene women being overloaded with work, the amount of afternoon work that people take on for mere survival, and other elements of the grey economy. As a result, Slovenia's development in this area is incomparable to that of the majority of eastern and practically all western European countries. Current status symbols do not promote the protection of architectural monuments or settlements. Negative effects are produced by the huge number of architects, construction workers and operative construction units - oversized as they are - whose operation has been redirected from non-aligned countries and Yugoslavia to the small Slovene market. There is a lack of effective legal protection supported by the operation of the repressive apparatus, which is the reason why the amount of staff for the protection of heritage in the field and the number of consulting services are still insufficient.

In addition, a detailed review of the experts who work in institutes and related institutions (RC) and an overall analysis of their education have not yet been produced.<sup>7</sup> There are few comparisons which would offer data on the employment structure. Public discussions have dealt separately with museums, and galleries have been dealt with under the heading of fine arts, while archives and the National University Library have been considered independent of any link - although the majority of their activity involves heritage protection, which calls for uniform criteria regarding staff requirements. By financing programmes and campaigns, the Ministry of Culture also supports other organisations, municipal museums and archives and therefore, indirectly, their employees. The reviews that are currently available appear to have been compiled in a rather amateurish manner.

Analysts at the Ministry of Culture (MC)<sup>8</sup> have been using incomplete data, only partially capturing the situation, which is a result of the restricted scope of the work of individual officials and of superficial bureaucratic interpretation. The collection of data is not centralised; not even to a point with which librarians would be familiar. Measurable productivity only includes visits to monuments or exhibitions, while long-term effects and the appropriateness of the funds used are merely estimated. There are no comparisons with related areas of work financed by the Ministry of Culture; nor is there any information on how other governmental and non-governmental institutions manage heritage.<sup>9</sup> Given that there are no suitable networks for the uninterrupted and universal documentation of data, I must stress that my interpretations are merely fragmentary, which I have pointed out in the introduction and individual footnotes.

The generalised tables show the situation at the beginning of June 1998.<sup>10</sup> The material entitled Cultural Policy in Slovenia, obtained from the Faculty of Social Sciences, which in many respects is the sole synthesis generated in recent years,<sup>11</sup> is not sufficiently precise. Experts are sceptical about the material, while public reaction is scarce. Criticisms can be

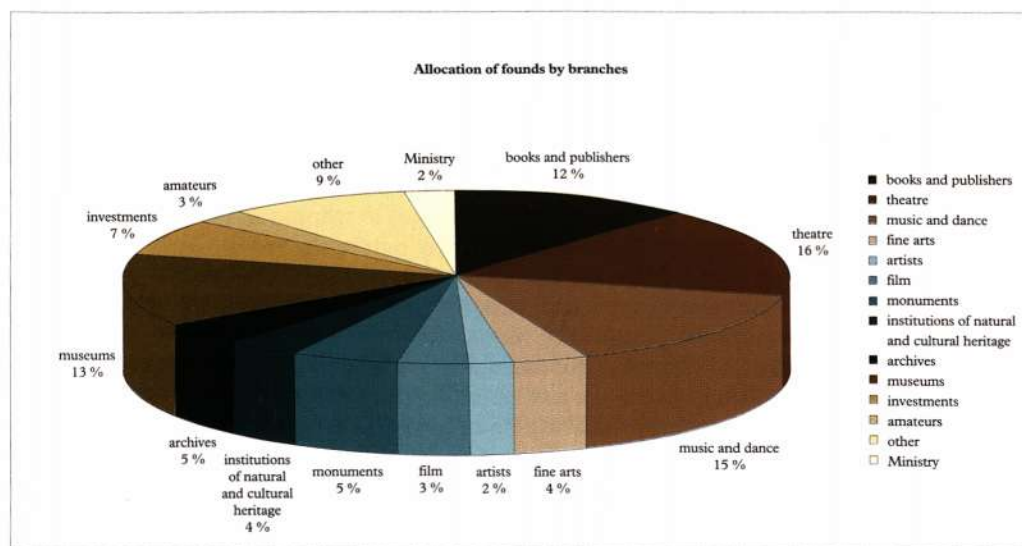
**Table 1**



said to be justified, as the bases used are different in every chapter and in every table. In the statistics columns shown in this material<sup>12</sup> the total funds spent on protection of heritage and allocated by the Ministry of Culture appear to be very generous, with SIT 4.980 million spent annually (which equals to 0.7 per cent or 7 thousandths of the national budget). Fifteen per cent of the aforementioned funds are allocated by the state to owners in the form of direct subsidies or in the form of work and consultations. Institutes receive a mere 13.5 per cent of these funds. The rest of the funds is spent by museums and archives. Custodians of immovable heritage are among the most economical users. There are not many institutions in the area of culture which spend more than half of their funds on their activity.<sup>13</sup> The annual share which taxpayers contribute to the institutions themselves totals 0.9 to 1.1 thousandths of the national budget. Their impact is proportionate to the funds used. (Table 1) The inaccurately interpreted, basic data incorrectly and incompletely steer long-term planning (primarily the planning of cultural policy) in the process of Slovenia's accession to the European Union. Data published for the public without explanations result in damage to individual institutions and to the overall protection of heritage or its components. This was demonstrated in the debate with Dr Anton Stres, who claimed that 80 per cent of Slovene cultural heritage is owned by the Church.<sup>14</sup> This formed the basis of his argument that the Church needs to receive additional funds, allocated directly from the budget.

The work of institutions which spend the majority of the total allocated national funds is not transparent. (Table 2) There is some comprehensive material which compiles the work of archives, museums, and institutions, and the renovation of monuments, the result of which is, of course, an unnaturally large item within the material. Theatres are dealt with separately, theatre/music performances (opera) are covered in other places, the sphere of fine arts

**Table 2**



is on its own, and the insurance of artists is, again, an independent item. Instead of supporting the excessive number of independent artists, the structure of the ministry should employ an analyst who is conversant with techniques involving statistical methods. This would downgrade the "wasteful" custodians of immovable heritage, and give priority to the purchase of books and investment in theatres, music, dance, museums and archives, and in subsidies for owners of monuments. The materials belonging to the Ministry of Culture should not be released for public use before they are reviewed, revised and verified by signatures of experts in individual areas<sup>15</sup>. The editors and the responsible persons of the Ministry should first lay down uniform bases for selection of materials. The Ministry of Culture requires professional reviews even for one-off subsidies of ordinary books, which means that this should apply more strictly to long-term planning and to the material used for strategies.

## Staff

The number of archivists, gallery and museum workers, conservationists and restoration workers in national museums, archives, institutes and the Restoration Centre (RC), and of the workers at the Office for Cultural Heritage, is one half lower than the published estimate of the number of heritage custodians. On 1 June 1998, 1,070 persons were registered. With respect to the aforementioned groups of institutions, the structure is the following: 190<sup>16</sup> + 128 + 528 (+5)<sup>17</sup> + 156 (182)<sup>18</sup> + 28<sup>19</sup> + 31<sup>20</sup>. Excluding the workers in the National University Library<sup>21</sup>, movable heritage in Slovenia is tended to by 851 state officials, mostly museum workers, while immovable heritage is under the charge of 156 people. The ratio is 5.45 : 1<sup>22</sup> in favour of museum and gallery workers. Joint services include 60 workers from the Office and the RC and a minimum of 10 workers from the Ministry of Culture<sup>23</sup>. The number of people responsible for the protection of heritage at other ministries is not known.

In Slovenia, heritage is first and foremost taken care of by owners. They are generally aware of their rights and often apply for or even demand state subsidies. The level of their qualifications regarding the protection or renovation of heritage is not known; likewise, no analyses of the structure of their education have been carried out. In addition, the continued training of workers in methods of protection,<sup>24</sup> or at least the provision of information on such methods, is not regulated.

Professional care for movable heritage is largely the responsibility of national museum workers and especially municipal workers, while the number of enthusiastic individuals who own their own collections is on the rise.<sup>25</sup>

Immovable heritage is professionally protected only by public servants employed in the seven institutes for the protection of natural and cultural heritage. These institutes are the only organisations which have a suitable staff structure, and which use norms to regulate the work of archaeologists, architects, ethnologists, landscape architects, art historians, historians, experts in technical heritage and documentation workers.<sup>26</sup> There are ambiguities regarding the division of work between the nature and culture departments, which have been administratively separated since 1995. The role of geographers has not yet been clarified, which has resulted in poor spatial planning, primarily because the role of architects has been overestimated in municipalities. Spatial phenomena can be said to be collective, which means that professional work can be done and various elements evaluated only by a co-ordinated team of seven to ten professionals.<sup>27</sup>

Institutes have practically no lawyers;<sup>28</sup> they do not employ experts of the curator/teacher type, nor do they employ experts in media relations or spatial planning.

Construction and other types of interference in heritage are frequently carried out by civil

engineers, architects and restoration workers who do not have the appropriate education, knowledge and licensing, but who are active, flexible and apparently low-priced on the market. They proclaim themselves to be experts and hide themselves behind institutions in which they are or were employed, or in which they acquired their education. In other words, they use to their advantage the names of institutions<sup>29</sup> or work organisations, their personal status in society, acquaintances and political pressures. This imposes additional work onto conservationists, the whole of which they are not able to manage. However, no school, professional chamber, association,<sup>30</sup> or the Ministry itself reacts to the destruction of heritage caused by these self-proclaimed experts.

Furthermore, there is no professional supervision of the work carried out by all those in charge of heritage protection. Among the workers there are a number of workaholics who attend to the profession both at work and in their spare time. The names of those people overloaded with work are the same ones that appear on titles of catalogues, books and exhibitions or renovation of monuments, both in popular and professional literature. A large share of professionals remain anonymous among the office masses, who at 3 p.m. tidy their desks, and who, as a rule, prepare a single exhibition for (too) many years. The prepared exhibitions, renovation plans and individual excavations are often adapted to the affinities of the authors rather than to the overall long-term promotion of culture in the country. The data included in the lists of conservationists and curators who, in the last five years, looked up assistance in the Office's professional library or its documentation, are not encouraging, although this observation can be partially justified by the fact that conservationists are overloaded with field work. Practically none of the conservationists, curators, restoration workers, archivists and auxiliary workers have lost their jobs because of unfinished or improperly executed work. Discipline and observation of deadlines and planned schedules are not included on the list of virtues of state officials.<sup>31</sup>

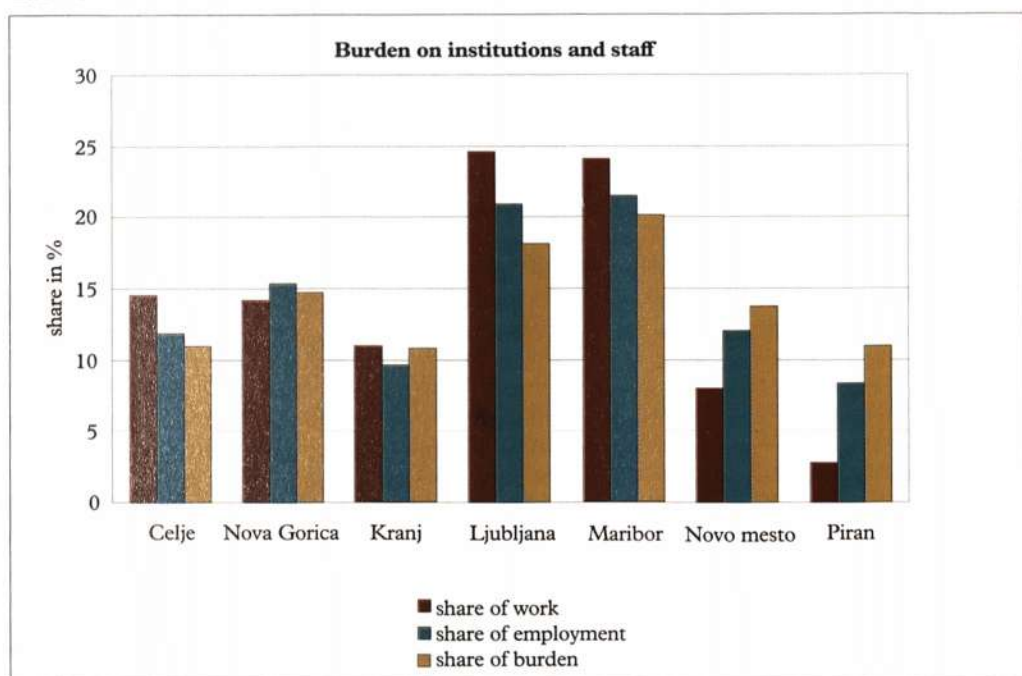
The institutes for the protection of natural and cultural heritage are based in Celje, Nova Gorica, Kranj, Ljubljana, Maribor, Novo Mesto and Piran.<sup>32</sup> Despite the fact that certain bureaucrats and poorly informed Europeans think differently, these institutes form the core of high-quality regional division and potential protection of monuments, and are a reflection of historical regionalisation and urbanisation of Slovene physical space and development of their services. The only region which is not covered as thoroughly is the Prekmurje region, which does, however, have a relatively low quantity of monuments. There are no special services for the heritage of Slovene minorities based abroad nor for nationalities living in Slovenia.

**On 30 May 1998 the Institutes for the Protection of Natural and Cultural Heritage had 182 Work Positions.** The number of employees was 181. The archives alone exceeded this amount as early as 1995 (186 employees). This number could also include 15 to 20 employees at the Office for Cultural Heritage, who are mostly involved with immovable heritage.<sup>33</sup> As the Ministry of Culture does not classify its workers into the departments of theatres and galleries, my paper disregards this issue and provides no special analysis. Here the workers financed by the Ministry of the Environment and Physical Planning (MEPP) should be deducted. Officially, 26 workers are in charge of natural heritage but actually this number is somewhat higher. The financially limited Ministry of Culture subsidises its bigger and wealthier brother, the Ministry of the Environment and Physical Planning, with its coverage of the service costs for all institutions, from cleaning services to documentation workers to directors.<sup>34</sup> It would be the best solution for the state, the national budget and heritage if those people in charge of nature protection remained under the leadership of the Ministry of Culture. (Table 3)

If we exclude the subsidies allocated to owners and managers of monuments, institutional protection of heritage is one of the least expensive spheres of culture. All institutions for the protection of cultural heritage combined, cost less than the Maribor Opera alone.<sup>35</sup> The



Table 3



entire sphere of culture is undervalued in Slovenia; it is calling for definitions of priorities and the redistribution of inconsistencies in specific areas.

The galleries, nine institutions in total, have a dual function. Their contribution to the overall care of heritage should be re-assessed. In addition to the protection of heritage, most galleries devote their attention to the promotion of new production and to independent cultural workers; they are stuck in the vicious circle of new purchases and new depositories. There are some 180 galleries and permanent exhibition sites in total, more than 600 temporary sites which host approximately 1450<sup>36</sup> exhibitions per year. The review does not include all the new investments, for example the investment in the Pristava Centre in Bled. The staff requirements for this Centre are not known.

Private museums and collections operate on their own. Uninformed mayors declare individual collections or their basic structures to be museums.<sup>37</sup> Large companies have their own collections, galleries or museums, which in some places are excellently organised and professionally managed.<sup>38</sup> Some first-rate examples include the Association's Museum in Kobarid, the Municipal Museum in Tržič, and others. A negative trend is the destruction of immovable heritage as a result of the unnecessary transfer of museum standards to castles and historical constructions. Despite their claims that they are protecting it, project managers and curators extensively destroy immovable heritage. Minor instances of interference in the 80 museums and memorial homes spread all over Slovenia have not been recorded at all. Archives have a story of their own; they are even subject to special law, which is not, however, a systemic approach.<sup>39</sup>

## Education

The level of education of the employees responsible for the protection of heritage is of crucial importance to the quality<sup>40</sup> of work done. Conservation should be included in the list of issues relating to education and sponsorship of cultural professions, covering all levels and types, as well as the links between them. The material at the Faculty of Social Sciences does not cover this.<sup>41</sup> The office and accounting operations of institutions are not uniform. The greater number of computers, e-mail and fax systems were supposed to decrease the number of workers or at least improve organisation in offices, while in fact they have increased the quantity of professional workers. Redistribution for the needs of tackling neglected documentation has not taken place. Institutions employ at least 24<sup>42</sup> workers whose tasks are related exclusively to the implementation of national regulations, and to dealing with letters and financial tables. For the seven institutes, which otherwise lack appropriate staff, this number is undoubtedly too high.

The situation is not any better in galleries where there is a trend of officially promoting the professional education of accountants due to excessively low personal income. With only a few exceptions, there are no such trends in the case of curators and conservationists. Archives uphold an appropriate structure of employee education; a doctorate degree is held by 4 employees, a master's degree by 16 and a university degree by 82 employees. This means that overall, 54 per cent of the total number of employees<sup>43</sup> have a university education. As for museums, in 1998 the information from the Office<sup>44</sup> indicated that college or higher professional degrees are held by a total of 264 workers (53.1 per cent; among these 3 per cent hold a doctorate, while 8 per cent have a master's degree or specialised education with the certified title of councillor). The museums, which are co-financed by the Ministry of Culture, employ 497 people. However, in real terms they employ as many as 528 + 5 (the Stična Museum) people.

The galleries, co-financed by the state, employ 128 people. Higher education degrees are held by 60 people, of whom 13 hold a master's degree and 5 a doctorate of science. The number of university educated workers therefore amounts to 47 per cent, which includes 10 per cent master's degrees and 4 per cent doctorates. College degrees are held by 11 people or 8.6 per cent; these are mostly employees working in the accounting department. Secondary and vocational diplomas are held by 42 people or 33 per cent, and lower education degrees, by the remaining 11 per cent.

The educational structure in institutions is substantially higher than in related organisations. The average level of education outperforms the state administration, archives, museums, and galleries and, surprisingly, approaches the level of education in institutes. The high level is partly the result of the number of employed restoration specialists.

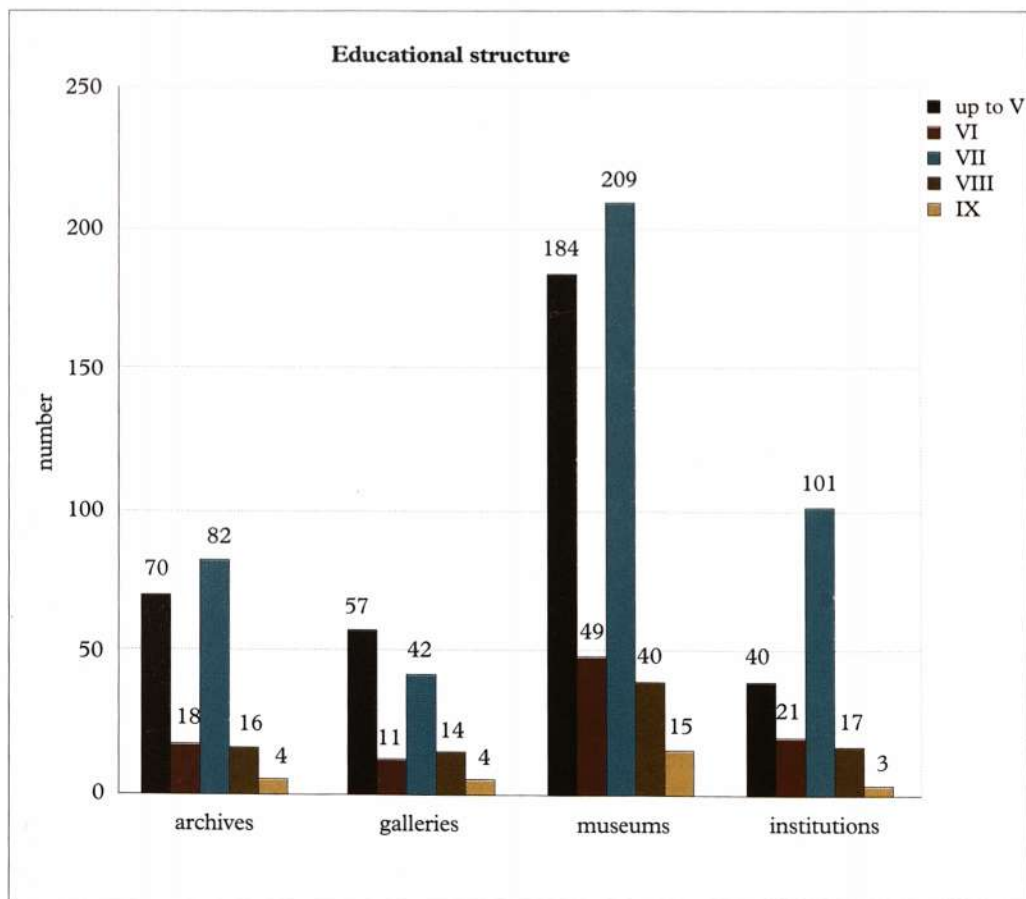
The following data are available with respect to institutions:<sup>45</sup> 6 persons have primary education (3.3 %), 34 secondary education (18.68 %), 21 college education (11.54 %), and 121 workers have higher education (66.48 %). As many as 121 workers (66.48 %) hold a university degree, 17 have a master's degree or specialised education (9.34 %), and 3 hold a doctorate degree (1.65 %). The eighth level of education has a relatively high rank because of the number of restoration specialists (10 persons) and nature protection workers (4 people). In terms of the percentage of university degree holders and experts with the highest possible degree of education (VIII, IX) the ratios are as follows: museums 209 : 55, galleries 42 : 18, archives probably 80 : 12, institutions with a reasonable 101 : 20;<sup>46</sup> however, the ratio of conservationists responsible for cultural heritage is a mere 79 : 6.<sup>47</sup>

The difference between the large number of degree holders and the small number of subsequently educated staff reflects low ambitions and fluctuations or, more precisely, the brain drain of better educated people. It is also the result of the lack of time available for studies,

due to the overload of work at institutions. As additional tasks must be assumed, institutions are not a popular target for ambitious experts, which means that professional work is suffering substantial damage.<sup>48</sup> The lists of sponsored people shows that the Ministry of Culture trains institutional workers only as an exception, and such training rarely takes place in foreign countries.<sup>49</sup> There is no regulated education of conservationists, and the ambitions of faculties are mostly dictated by the plans and needs of individual professors. Co-ordinated studies and links between institutions are essential for the training of professional staff. In addition, inter-disciplinary training in foreign countries would be more than welcome. It is true that foreign experts visit Slovenia and participate in seminars and similar consultations; their major contribution is that they reiterate the standpoints advocated by Slovene professionals. The fact is, however, that these standpoints are more effective when they are expressed by foreign experts.

Employment requirements of institutions are stricter since they want as much as 70 per cent of the total number of employees to have a higher education; of whom 37 should have a master's degree and a mere 2 (??) a doctorate. Eighty-nine people are expected to have a university degree. A mere 19 are required to have only a college education, 30 a secondary education and 5 a primary education. A university degree is not sufficient for as much as almost one-quarter (21.43 %) of all jobs available in institutions. (Table 4)

Table 4



## Wages

Comparisons of personal income are always subject to heated debate among the Slovene public. We have managed to quell these somewhat by introducing confidentiality of data. However, when dealing with state officials, this confidentiality becomes disputable. The generally low level of income has led to a decreased enthusiasm for work (absenteeism). The only accessible data among the characteristic and comparative data is just the basic coefficients in institutions and galleries.<sup>50</sup> The basic rates of wages received by professional workers in galleries are subject to extreme accuracy. Novices have the overly modest coefficient of 3.25<sup>51</sup>. The average wages of professional workers in institutions are high, though the differences are insignificant; in institutions the coefficient amounts to 4.23, while in galleries it is 4.20<sup>52</sup>. According to the data provided by the Ministry of Culture, in March 1998, a mere three people received additional payment for their scientific title.<sup>53</sup>

The income of directors of institutions and galleries - almost exclusively men, with three exceptions in registered galleries - is a story of its own. On average the wage base of gallery directors is greater by as much as 25.54 per cent, irrespective of the level of education or the number of years of active employment. The average number of officials in galleries, however, is substantially lower: 14.4; in institutions this number is 19.

Institutions have no professional hierarchical organisation. Some of the tasks are performed by the Office, according to need; for the most part, these are: using uniform documentation, regulating the Central Register of Heritage and performing special duties.<sup>54</sup> Conditionally speaking, if 20 people are employed to carry out this work, the factor, comparative to institutional workers, would amount to 7.8. For archives, the same factor of the proportion between the Slovene Archive and the rest is 1.75, for museums 1.63, and for galleries, between local and national institutions, 1.03.<sup>55</sup>

The gender structure of employees confirms the marginal significance of institutions for the protection of heritage in the status assessment of culture. Only 74 institutional workers are men, which, given the extensive field work and numerous construction sites, is surprising. If we disregard natural protection workers, and if we exclude directors, there is a mere 63 men among the total of 156 persons responsible for the protection of cultural heritage. The number of women is as high as 93 (+2), but there are currently no women in management<sup>56</sup>. The ratio among conservationists who have passed the professional examination and who are qualified for field work is somewhat better balanced: there are 34 men out of a total of 69 people. The situation is different in individual professional disciplines in which physical work is indispensable.<sup>57</sup> This is predominant in archaeology, with nine men and just five women. The numbers among 18 architects are almost completely balanced; in a group of 25 art historians, 9 are men, and among ethnologists, there are 10 women and a mere 4 men. This feminisation highlights the evaluative negligence of the conservation profession in Slovenia and generates additional problems concerning the overload of actual work.<sup>58</sup> The basic obstacle is field work and work with people, two spheres which are not attractive to workers. Schedules are uncoordinated due to sick and maternity leaves and frequent work in the afternoon and evening hours.

The age bracket of people employed in institutions is unusual. This type of work calls for staff who are in possession of great deal of knowledge, wisdom and experience. In Slovenia, the number of years of active employment before retirement is 40 years for men and 35 for women. There is a great shortage of consultants of mature ages, which is particularly apparent in field work and at public relations functions. Institutions employ 29 young people with up to 5 years of employment. In addition, 34 people have up to 10 years of active employment, 31 up to 15 years employment, 41 up to 20 years, 27 up to 25 years, 17 people up to 30 years of employment, and three people with up to 35 years of active employment.

There was only one worker who exceeded this amount but this worker retired during the compilation of the analysis.

If we examine the lists of professional conservation workers and their younger fellow workers, we come to the conclusion that the number of young people is sufficient; 13 workers have up to 5 years of active employment, 17 up to 10 years, 15 up to 15 years of employment, and 24 persons have up to 20 years of employment. This points to the fact that some decades ago, the activity was neglected, which cannot be simply skipped over, nor is it possible to simply make up for professionals. There are a mere six people with up to 25 years of active employment, seven workers with up to 30 years of employment, and only two conservation workers with an active employment of up to 35 years. This includes all workers with higher education, apart from restoration workers and accountants.<sup>59</sup>

Predecessors failed to take care of successors. There is a lack of regulated and continued training which would help bridge a number of gaps. For this reason, professional commissions comprise many retired institutional workers, university lecturers, who at some point worked in institutions for at least a short while, and other older colleagues. Among these there are a lot of top experts who offer their assistance and former experts who advocate less appropriate stances.<sup>60</sup> In the allocation of campaigns in 1998, the Expert Commission failed to take into account the human resources potential; at the same time it critically evaluated the field work done by fellow workers. This can hardly be said to be a positive basis for a better future after 2000 and for a time when there will be more money available for heritage. The new law and organisation should give more thought to ways of protecting immovable heritage by protecting those scarce and invaluable human resources equipped with the proper qualifications.

#### Notes:

- 1 See: Gregor Tomc, Vesna Čopič: *Kulturna politika v Sloveniji*, FDV, Ljubljana 1997. (hereinafter: Cultural Policy). The data designated "1998" have been collected at Cultural Heritage Office of the Republic of Slovenia (Office, CHORS).
- 2 The particularities of the tables are explained in the text.
- 3 The Regulations on the Heritage Collection Centre were published in the Official Gazette of the Republic of Slovenia on 12 May 1995. Individual entities or units are, as yet, not comparable with museum units. They may comprise all Middle Age city cores, monasteries, equipped houses, or merely a memorial plaque.
- 4 There are more than 100 memorial homes, mostly dedicated to poets and writers.
- 5 The inventory in the Cultural Policy lists the number of units of heritage rather than monuments. The ethnological inventory is particularly disputable. The record of institutions includes several thousands of units, but it is certain that Slovenia does not have 14,697 monuments.
- 6 Fewer than 10 per cent of Slovenes have a university education or eighth and ninth school levels. Foreign experts have estimated that higher levels of education promote the awareness of the need to protect heritage.
- 7 As a result of data protection, the lists of workers held by accounting offices include no names or official titles. Therefore there is no data available on the actual knowledge, special areas of expertise, languages, specialisation courses abroad, etc.).
- 8 There are no uniformly regulated points of departure, consequently, each institution submits its data to the Ministry differently.
- 9 The Ministry of Education and Sport (MES) has the School Museum. Slovene Railways, which is given substantial governmental subsidies, boasts the Railway Museum. Funds are allocated for undeveloped areas, development of the countryside, and regulation of infrastructure, all of which can have either a positive or negative impact on heritage.
- 10 The discrepancies are the result of fluctuation, maternity leaves, retirements and deaths among conservationists.
- 11 The tables showing unemployment do not have uniform points of departure, which renders comparisons difficult. Examples: p. 150. The number of museum institutions totals 42, employing 654 workers. These institutions are supposed to include 9 galleries, which leaves 33 museums, p. 153. The text listing museums mentions 23 regional institutions (Brezice, two in Celje, Idrija, Jesenice, Kamnik, Koper, Kočevje, Kranj, Ljubljana, two in Maribor, Metlika, Murska Sobota, Nova Gorica, Novo Mesto, Postojna, Ptuj, Radovljica, Slovenj Gradec, Škofja Loka, Trbovlje, Velenje), 7 special institutes (Architectural, SEM, Theatre, National Liberation War, ZG., Naval, Natural Sciences, Technical) and one national (31 in total). The title covers 26 local museums, 7 special and one national (34 in total), p. 139. The addition of the Restoration Centre of the Republic of Slovenia (RC) or the Office should be indicated in the title. Source: Cultural Policy.
- 12 Cultural Policy, pp. 126, 127. Similarly demagogic is the Ministry of Finance, which simply adds up education, culture, science, etc. and comes up with a single user with a share of 22.06 per cent. (See tax calculations). The share of culture in this varies between 2.2 and 2.5 per cent in different years.
- 13 The proportions are shown on a special table.
- 14 See Cultural Policy, p. 312.
- 15 The pretext of V.Č., the undersigned author of Cultural Policy for the mistakes.
- 16 It appears that 190 people are employed in archives, or 255 if the table is correct. See: Cultural Policy, p. 159. The classification shown on p. 160 is probably more correct; the correction of 4 more people is the result of new employment in 1997.
- 17 The galleries employ 128 workers, and subsidised museums (estimate) 528, although the figure that appears in the tables is 497 people. Five workers are employed separately (included in brackets) in the Stična Museum. The materials of the Faculty of Social Sciences fail to include two museums. The School Museum is not covered either.
- 18 156 workers employed in institutes are financed by the Ministry of Culture and 26 by the Ministry of the Environment and Physical Planning. Two office workers are paid by the municipality of Ptuj and are therefore not included.
- 19 The RC, which works for the needs of institutes, galleries and museums, has 28 employees. It is dealt with separately.
- 20 The Office employs 31 people in total. The Office carries out most of its work, approximately two-thirds, for institutes: it keeps the central register and regulates other procedures. See also footnote 33. Apparently as much as one-third of the full-time employees at the Republic Institute for the Protection of Natural and Cultural Heritage (RI) were expert workers. Perhaps this was close to the truth in 1982, but later on, especially after the RI was abolished in 1994 and after the natural department separated, it was completely incorrect.
- 21 In the case of the National University Library, we need to take into consideration part of the activity of the study libraries and the collections of homeland studies. The number of additional workers involved in this area is at least 40.

- 22 Despite the fact that the work is somewhat different, the ratio shows that the staff is overburdened and suffers worse work conditions. The flow of educated professionals goes one way only. They move from institutes to museums, but there is no flow at all in the opposite direction. (Sedej, Zvanut, Jenko, Boltar, Coloini, Fortunat). In addition, educated staff is taken over by school institutions, mostly faculties (Menaše, Hoyer, Hazler, Peskar); institutes (Klopčar); Triglav National Park (Lukan), the Ministry of the Environment and Physical Planning (Kolar); diplomacy (Pelikan). A number of workers have been taken over by the Office (Batič, Zupan, Grobovšek).
- 23 The operation of institutes for the protection of natural and cultural heritage is the most clearly described among the different types of activity financed by the Ministry of Culture. The public material includes no tables showing employment structure in theatres and music and other institutions.
- 24 Western European countries organise numerous courses for owners and lovers of heritage. The courses provide animation, education, and are also a profitable activity.
- 25 Municipalities often assist museums and galleries. They store their material, organise presentations of it and raise public awareness. Apart from the two aforementioned officials in Ptuj and some attempts to introduce them in Mozirje, institutions do not have similar parallel networks.
- 26 The number of archaeologists is 18, of architects 18, ethnologists 14, landscape architects 8 (part of the work falls under the jurisdiction of the Ministry of the Environment and Physical Planning), art historians 25, and historians 6. There is only one lawyer in all institutions. In addition, there is a shortage of experts in technical heritage. Restoration workshops are quite strong with 26 workers in total.
- 27 The number will depend on the type of task to be carried out.
- 28 For a long time conservationists were assisted by municipal lawyers; later on, especially after 1990, they lost all their assistance.
- 29 Prominent here are those employed by the Faculty of Architecture and workers involved in the RC. In addition, this phenomenon is not unknown in institutes such as the Slovene Academy of Science and Art and smaller institutes, which more often than not are by-pass companies in the areas of culture and spatial planning.
- 30 One example is Plečnik's Lectarina, which was destroyed by a student at the Faculty of Architecture. In addition, the parish priest M.K. renovates churches and sculptures on his own. There are also some questionable excavations and purchases for the needs of museums. Critical opinions can be traced only in the media.
- 31 Numerous sick leaves, alcoholism and other negative social phenomena are not unknown among workers who are on the payroll of the Ministry of Culture.
- 32 An elaboration of the structure of experts is lacking; there are no figures covering this issue. The initial composition of the Conservation Centre at the Office includes fewer than 10 experts. In 1997, institutions did not have 215 employees. The addition of the RC or the Office should be suitably designated; the same applies to Triglav National Park and Kozjanski Park.
- 33 New tasks of the Office, which the RI either was not charged with or did not carry out, comprise: direct international co-operation, planning of work in archives and museums, preparation of a new law and other acts, the Central Register of Heritage, Heritage Days, *Vestnik*, non-destructive measurements, denationalisation and ownership procedures, financial co-ordination of all campaigns, co-ordination and professional supervision in the planning of motorways, participation in the management of Triglav National Park, Kozjanski Park, Škocjan Caves Park, the Lipica horse stables, protocol facilities, export permits, and professional examinations. In recent years there have been no staff additions, especially in terms of experts (there is a need for conservationists with more than 15 years experience). This is mainly because novices are not qualified for theoretical and complex professional work.
- 34 There is at least one overhead worker for the people responsible for nature protection in every institution.
- 35 According to the 1998 financial plan, all institutions have been allocated a total of SIT 660 million (USD 3,798,000), while the Maribor Opera alone received SIT 857 million (USD 4,931,000). The National Gallery and the Museum of Modern Art together were to receive SIT 311 million (USD 1,789,000). One million more (USD 5,754) is allocated to the Primorska Drama Theatre from Nova Gorica.
- 36 The data on the number of exhibitions in 1997 is derived from the documentation kept by the Museum of Modern Art.
- 37 Examples: Mengeš, Lokev, Vransko.
- 38 The collections owned by BTC, Mura, Smelt, Zreče. Museums owned by: Pivovarna Laško and Pivovarna Union, Tobačna Tovarna, and Slovene Railways.
- 39 Cultural Policy mentions eight archives but provides names only for seven (Celje, Koper, Ljubljana, Maribor, Nova Gorica, Ptuj, and the Slovene National Archive). The one that failed to be mentioned is most likely the Archdiocese Archive). The data on the number of employees is unclear, mentioning 190 people, including (or excluding) the Slovene Archive (69 people employed).
- 40 There is a small difference between awarded titles and actual academic degrees.
- 41 See: p. 233. It fails to mention disciplines (archaeology, ethnology, history) as linking types. In addition, the Faculty of Architecture is left out.
- 42 It is impossible to provide the exact number since individuals perform different types of work.
- 43 The figure indicating that there are 156 graduate historians (p. 159) is incorrect; more precisely, the entire table (p. 160) which indicates that there are 102 graduates in total is incorrect. The employment structure and the subsidies for the Archdiocese Archive are not covered.
- 44 The data is taken from Majda Šumi's records.
- 45 Overhead workers are responsible for all experts, which is why we take into account all employees, including those responsible for the protection of natural heritage.
- 46 Nature protection workers 22 : 4; the restoration workers include 10 specialists.
- 47 Guček, Peskar, Stokin; Hoyer, Mason, Mihelič. The Office, which is not included, had one holder of a doctorate degree, three holders of a master's degree, and 20 university graduates.
- 48 Institutions have not employed any additional staff for the needs of motorway construction.
- 49 Examples: one architect failed to be employed by his institution, while one art historian returned from training in Bratislava and Great Britain and is now jobless.
- 50 We have taken into account the differences in size between individual institutions and personal data protection. The different methods of entering data into the records do not ensure a complete analysis. The titles are included in the basic quotients.
- 51 This gives net wages of SIT 74,300 (!) (USD 427), after a minimum of seventeen and a half years of schooling, studies and training.
- 52 The average levels are generalised in order to cancel out the overestimated effects of institutions employing two or three people. Gallery workers receive an annual gross salary of SIT 2,602,418 (USD 14,975), while institutional workers receive SIT 2,937,544. The differences are the result of a greater percentage of workers holding higher education degrees. Here we must bring attention to the problems associated with field work and with people; neither sphere is regulated. The gross difference is SIT 335,126 (USD 1,926) (net SIT 16,000 per month - USD 92).
- 53 I assume that this data is incorrect. An official holding a doctorate degree receives an additional SIT 20,045 (USD 115) gross monthly, a Master of Science receives an additional SIT 8,018 (USD 46), and a restoration specialist SIT 4,009 (USD 23) (net SIT 2,285 - USD 13). Individuals in museums based in the coastal region receive higher payment for their knowledge of Italian. As for galleries, no classification is included in the records.
- 54 See footnotes 33 and 34.
- 55 Institutions 20 : 156, archives 69 : 121, galleries 63 : 65, museums 201 : 327. The museums take into account the National Museum and seven special national museums (See footnote 14). The central galleries are the National Gallery and the Museum of Modern Art, and as for archives, there is only the Slovene Archive.
- 56 As management workers, women have contributed significantly to the development of the profession. They have successfully run the institutions in Celje and Kranj, and for a short while in Piran. In addition, on the national level, female management workers have temporarily worked in Ljubljana and Maribor.
- 57 Here, all workers within individual profiles have been dealt with, including those working with documentation and directors.
- 58 The same problem has been indicated in the areas of education, health care, and some branches of industry. In these, negligence is even more apparent because of the higher total of female workers. In institutions strikes are not feasible. There is an indication of less conscientious work and a neglect of schedules monitoring attendance at work.
- 59 Restoration workers have specific work despite the direct link with and co-dependence on conservation workers.
- 60 The situation is particularly critical in Kranj, employing a only one art historian. In addition to the director, four (4) conservation workers qualified in cultural heritage are employed (Hafner, Leben, Pamič, Sagadin) among a total of 200 employees. Local, municipal and regional museums have 50 employees in this region.

Marijan Slabe

## Ob petdeseti obletnici Varstva spomenikov\*

V letošnjem letu se konservatorska stroka lahko pohvali z več dosežki. Izšle so različne publikacije, organizirane so bile številne razstave s tematiko varstva dediščine, razna predavanja in simpoziji. Od tiskanih je treba izpostaviti dva zvezka *Varstva spomenikov* (eden sicer z letnico 1997). Ta edicija proslavlja letos častitljiv jubilej - 50-letnico obstoja. V tem obdobju je revija izšla v obsežnih sedemintridesetih zvezkih. Revija za teorijo in prakso spomeniškega varstva se je sčasoma razdelila na dva dela, tako da je varstvo naravne dediščine že leta 1962 dobilo posebno revijo.

Prva številka *Varstva spomenikov*, ki nosi datum avgust 1948, je izšla kot vestnik takratnega Zavoda za zaščito in znanstveno proučavanje kulturnih spomenikov in prirodnih znamenitosti LRS z odgovornim urednikom dr. Francem Šijancem. Treba pa je tudi poudariti, da je bil duhovni oče te revije akademik dr. Emilijan Cevc.

Uvodoma se nimam namena spuščati v historični prikaz in analizo razvoja te revije. Vsekakor pa se mi zdi ob tej priložnosti pomembno omeniti njene glavne stebre - urednike **Marijana Zadnikarja**, **Heleno Menaše**, **Ivo Curk** in sedanjo urednico **Jernejo Batič**. Moral bi navesti še bolj ali manj stalne sodelavce revije skozi desetletja, pa tudi opozoriti na marsikaterega strokovnjaka, ki v nasprotju s konservatorskim kanonom ni prispeval dolžnega poročila ali dognanja. Nekatera pomembna konservatorska poročila so objavljena le naključno ali pa sploh ne, kar pomeni nenadomestljivo izgubo za našo dejavnost. Čas hiti in ne priznava zamud...

Današnja situacija spet izraža svoj pogled na našo dejavnost, oziroma stroko in ponovno iščemo nove poti glede varstva dediščine in organiziranja dejavnosti sploh. Menim, da se moramo vedno vračati na svoja že ustaljena pota in jih še z večjo vneto označevati. Naj v naslednjih besedah poskušam te misli oziroma trditve nekoliko poglobiti.

Pred približno pol stoletja je na srca Slovencev potrkal prof. Stele z nadvse pomenljivimi besedami: *Jaz pa, čuvvar spomenikov po poklicu, zgodovinar in ljubitelj vsake najskromnejše lepote, še vedno vzdržujem vero v vrednote, ki v množinah propadajo in za katere ste, rojaki moji, zakrknili svoja srca. Prepričan sem, da ni daleč čas, ko bo tisto, kar bo preživelo današnji vesoljni potop, celo bolj cenjeno, kakor je bilo v naših dneh, da nam bodo potomci hvaležni za vsak drobec dediščine preteklosti, ki jim ga bomo ohranili.*

Danes se moramo ob tej izpovedi in prerokbi pokončnega in premočrtnega človeka globoko zamisliti. V njej je prava zbirka klicajev, ki nas še danes opozarjajo in zavezujejo, ki nam z globino izpovedne moči dopolnjujejo, gledano seveda z današnjimi očmi, trenutke nekega preteklega časa, ko se je v svetu zgodilo toliko nerazumljivega in nedojemljivega. Seveda pa tudi časa, ko se je bilo treba znova boriti za življenjski obstoj, ko je bilo treba izpovedati svoje prepričanje glede dojemanja sveta in podobno. Skratka, znašli smo se na pragu novega obdobja, ki ga marsikomu ni bilo mogoče razumeti.

Dr. Marijan Slabe, arheolog, Ljubljana

\* Besedilo je bilo pripravljeno kot govor na podelitvi Steletovih nagrad za leto 1997. Avtor se je prijazno odzval našemu povabilu, da tekst prilagodi za objavo ob petdeseti obletnici Varstva spomenikov.

Toda življenje je kmalu odprlo pot širšim miselnim tokovom, ki so se kazali predvsem pri mladih, neobremenjenih strokovnjakih. V tem duhu se je tudi na novo spočeta konservatorska dejavnost izvijala iz primeža vsakdanje preobrazbe dežele. Naglo je preživela otroške sanje in začela uveljavljati strokovnost, nemalokrat družbi navkljub.

Seveda so taka dejanja včasih zavirala popularnost stroke. Neštete omejitve, odločilne in nujne za ohranitev dediščine, niso bile vseč, podobno kot danes, takoiimenovanemu svobodnemu in demokratičnemu človeku. Vendar so se s kvalitativnim razvojem stroke in vse večjim številom strokovnjakov tudi tisti, ki so imeli v okvirih družbene danosti moč odločanja, začeli zavedati da je treba vsako spremembo v okolju in na terenu gledati globlje, predvsem pa ne enosmiselno. Ne nazadnje so z razvojem družbenih napetosti rasla tudi nova dojemanja, ki niso skrivala zanimanja za zaklade slovenske preteklosti.

Zdi se mi umestno poudariti kar pogoste kritike in tudi preprosta obrekovanja, ki so upravičeno ali neupravičeno letela na račun strokovnih delavcev, tudi s strani posameznikov lastne stroke, ker so poskušali zavreti vse nedomišljene in eruptivne razvojne sile in jim odpreti oči, da bi se zavarovala dediščina. Prav te, pogosto ostre reakcije konservatorskih delavcev so tudi pripomogle, da smo iz občasnih slepih poti sčasoma začeli dojemati svet, kakršen je trenutno naš in kakršen bo jutri svet naših potomcev.

V ta zapletena povojna dogajanja, ki sem jih bežno omenil, je torej poseglo udejanjanje ciljev varstva naravne in kulturne dediščine. Lahko smo ponosni, da so bila prav naša prizadevanja nemalokrat ključna, da smo se ubranili marsikaterih neustreznih novogradenj, nešteti neustreznih posegov v prostor. Bili smo neprestano na preži za varstvo vrednot naše dežele. Bili smo med prvimi, ki so prihiteli na pomoč na potresna območja in tam brezkompromisno branili še preostale dokumente narodove preteklosti. S popolno človeško predanostjo smo vzgajali ljudi, da bi s skupnimi močmi rešili tisto, kar se je še rešiti dalo. Ob tem je treba reči, da nas različne sorodne stroke, tudi upravnopolitične sile, niso kaj prida podpirale.

Koliko naporov je bilo vloženih za to, da so bile Škocjanske jame sprejete v seznam svetovne dediščine Organizacije združenih narodov na temelju konvencije o varstvu te dediščine, ki velja od leta 1976. Znano partizansko bolnišnico Franjo so ves čas večinoma neposredno reševali ljudje iz naše stroke. Tudi ohranitev Planinskega polja pred vsiljivci je prav gotovo pomemben doprinos naše stroke. Vsekakor bi bilo treba evidentirati vse spomenike in sploh vso dediščino, ki je bila prezentirana "in situ", ali pa smo vanjo tako posegli, da obstaja še danes. Nič koliko zemljišč smo preiskali in primerno zaščitili. Kako velikanska, a zaradi pogostosti nerazumevanj trpka je vloga konservatorja pri gradnji avtocest. Svetu smo že doslej predstavili obširen seznam spomenikov, čeprav vsi še nimajo pravnega statusa. Ni mogoče mimo naše prisotnosti v raznih združenjih zunaj države, tako po organizacijski kot po strokovni plati. Pred tremi leti je bil na Akademiji za likovno umetnost ustanovljen poseben oddelek za restavratorstvo. In še bi lahko našteval.

Vendar tudi obžalujemo, da smo prav zaradi nerazumevanja okolice izgubili neizmerljivo količino etnološke dediščine. Krivda za to je zelo kompleksne narave in je tu ne bi razčlenjeval. Kaj pa danes, kaj nam narekuje sedanjost, kaj prihodnost? Ali bomo presegli in nadgradili misli in želje prof. Steleta, omenjene na začetku tega spisa? Zdi se mi, da se njegova moč nič manj ne zarezuje v današnji čas, kot se je nekoč, le da je skozi čas pridobila žig resnice in smisla vrednot, za katere se je treba boriti.

Ne manjka nelahkih problemskih sklopov, ki izgorevajo zaradi povsem novega razumevanja vrednot; poudarjam predvsem tiste, ki me tudi po svoji pripadnosti strokovno zavezujejo. Kot mi pripovedujejo kolegi, da se prav v vsakdanjih dejanjih dogajajo stvari, ki jih tudi - naj se malo pošalim - elitne čete spomeniškega varstva ne morejo zaustaviti. Skratka - niso jim kos! Pravega uspeha žal tudi ni v ustreznem programskem preusmerjanju.

Zadnje čase so vse bolj opazne različne oblike političnega vplivanja na reševanje zadev, ki so povsem ali predvsem strokovne narave, oziroma stvar strokovne strategije. Vsem nam



mora biti jasno, da je pravno in moralno poštena država dolžna slediti lastni ustavi, iz njih izhajajoči zakonodaji in predpisom, ki jih je sprejela, kakor tudi mednarodnim dokumentom, katerih podpisnica oziroma somišljenica je.

Samo tako bomo lahko razvijali stroko, ki bo delovala po načelu kakršnega narekuje kodeks našega poklica. Država ji mora stati ob strani tako pri njenem razvojnem pogledu kakor tudi iskanju pozitivnih ciljev. Strah bi me bilo, če bi moral zapisati, da je v Sloveniji zadovoljivo število konservatorjev, občutno pa primanjkuje stroke.

Konservator je svobodna osebnost, nanjo ne morejo in ne smejo vplivati nikakršne sile, pritiski, ki bi ga odvrčali od ustrezne ravni strokovnega dela ali odločitev. Samozaupanje, da dela prav in za povsem določen cilj, ki ga narekuje kanon stroke, pravzaprav omogoča konservatorjevo celovito osebnost. Vanj se ne sme naseliti senca omahljivosti. Ne sme dovoliti, da pride do vdora bacila, ki ga največkrat spočne nepremišljenost ali pomanjkljiva strokovnost in lahko v končni fazi okuži tudi samo stroko.

Zelo pomembno je tudi, da mora biti konservator navzoč pri vseh dejanjih, ki kakorkoli zadevajo varstvo kulturne dediščine, vendar v distanci s kakršnimkoli vplivnim slojem. Konservatorjevo osnovno vodilo mora biti strokovna in poklicna poštenost z vso odgovornostjo do dela, ki mu je zaupano. Treba je še dodati, da konservatorjeve postopke, dejanja, storitve in mnenja lahko ocenjuje le stroka. Družba oziroma država pa je tista, ki mora zagotavljati njegovo ustrezno moralno, poklicno in življenjsko ekonomsko neodvisnost. S tem je omogočena popolna suverenost strokovnih presoj. Torej - etiko konservatorskega poklica mora podpirati država v vsej širini in zakonsko ali drugače onemogočiti vse, kar bi nasprotovalo udejanjanju varstva dediščine. Z drugo besedo: nihče nima pravice od konservatorja zahtevati nekaj, kar je v nasprotju s temeljnimi načeli, ki jih navajajo zakon ter mednarodna določila in konvencije.

Država bo morala končno spoznati, da je primerno ohranjanje dediščine predvsem njena obveznost. Mislim, da se ne bo več mogoče opravičevati pred novimi generacijami, če doslej ni bilo opravljeno tisto, kar so določala pravna merila ali pa so objektivna stanja v državi narekovala drugačne smeri razvoja. Tak način razmišljanja se je v preteklosti precej uveljavil v družbi in njeni miselnosti oziroma pojmovanju načina življenja. Poskušajmo premagati te zastarele negativne vplive!

Morda je zdaj pravi čas, ko smo pred sprejetjem novega Zakona o varstvu kulturne dediščine. Ta se omejuje zgolj na varstvo kulturne dediščine, kar se mi zdi za prihodnost negativno, saj bi moral vključevati tudi naravno dediščino, kot je pogojeno že iz tradicije same. Razvoj naše zakonodaje o varstvu naravne in kulturne dediščine je bil doslej vsekakor pozitiven, saj vemo, da je bila naša zakonodaja za to področje v določenem času med najnaprednejšimi v Evropi. Vendar pa smo bili po praktičnem izvajanju zakonskih načel pogosto na repu. Padali so naši domovi, kulturni in sakralni objekti, gradovi, znamenja itd. Žal se to dogaja še danes.

Ničesar ne bomo dosegli samo z omejitvenimi ukrepi, treba bo sistematično ozaveščati ljudi, da bosta izginili posameznikova samovoljnost in samozadostnost. Pa smo spet pri prof. Steletu, ki svoje rojake opozarja, naj ne zakrknejo svojih src.

Zavedati se moramo, da čas gradi stroko in dopolnjuje namene. Čimprej moramo premagati miselnost, naj se konservatorji iz objektivnih razlogov omejujejo predvsem na varovanje tistih spomenikov, ki po svojih značilnostih, redkosti ali umetniški vrednosti najbolj izstopajo. Premajhno število strokovnjakov zaenkrat ne dopušča posegati v širino. Strokovnjakom, ki obravnavajo naš prostor, je treba omogočiti, da bodo razumeli zahteve spomeniškega varstva. To se doslej ni vedno dogajalo, stroke si med seboj pogosto niso prizanašale. Nemaleokrat se jim torej ni posrečilo primerno odgovoriti na zastavljena vprašanja in problematika je ostajala nerešena. Zato je treba pomagati strokovnjakom, ki načrtujejo prostor, da bodo upoštevali varstvena načela.

Poskušajmo določena stara, utečena in preizkušena merila, pravila in izhodišča, ki se jih hočemo včasih otresti, ponovno preveriti in ovrednotiti. Zavržimo jih, če ne ustrezajo, sicer pa jih poskušajmo spet oživiti. Počasi utirjajmo življenje v tiste tokove, ki bodo človeku na vseh ravneh nudili možnost pravega razvoja v celovitem obsegu vrednostnih značilnosti in ga osmišljali. Izhodišče je torej preteklost, navezava sedanost, cilj prihodnost.

Zato si ne dovolimo vzeti vere v cilje, za katere se darujemo s svojim delom in napor. Posnemajmo slavljence in se ne skušajmo priključiti nemajhni čredi brezimnih, a razvpitih posameznikov v kratkotrajni začasnosti družbenih sprememb. Pričujoča mehanicističnost v našem vsakdanjem načinu življenja nas lahko izniči in privede, kot pravijo mladi, na nivo "šodra".

Marijan Slabe

## On the occasion of the fiftieth anniversary of *Varstvo spomenikov*\*

This year the conservation profession has several achievements to be proud of. Various publications have appeared, numerous exhibitions have been organised on the theme of heritage protection, and diverse lectures and symposiums have taken place. Of the printed material it is worth highlighting in particular the two volumes of *Varstvo spomenikov* (one of which is the 1997 volume). This publication is this year celebrating a venerable anniversary - the fiftieth anniversary of its existence. Thirty-seven volumes have been published in the course of its fifty years. In the course of time the journal of the theory and practice of monuments protection was divided into two parts, with the protection of natural heritage acquiring its own special journal as early as 1962.

The first issue of *Varstvo spomenikov*, which bears the date August 1948, was published as the organ of what was then the Institute for the Protection and Scientific Study of Cultural Monuments and Natural Sights of the People's Republic of Slovenia, under editor-in-chief Dr Franc Šijanec. It should be noted that the spiritual father of this journal was the Academician Emilijan Cevc, PhD.

I do not intend in this introduction to go into a historical review and analysis of the development of the journal. It does however seem to me important on this occasion to mention those who have been its main props: its editors **Marijan Zadnikar**, **Helena Menaše**, **Iva Curk** and its current editor **Jerneja Batič**. I should also mention the more or less permanent contributors to the journal over the decades, and draw attention to the many experts who, contrary to the conservation canon, have not contributed the reports or findings required of them. Some important conservation reports have only been published by chance, and others not at all, which means an irretrievable loss for our field. Time waits for no man... The current state of affairs is once again expressing its own view of our activity, or profession, and we are again seeking new paths with regard to heritage protection and the organisation of our activities in general. I believe that we must always return to our already established paths, and signpost them with even greater zeal. Allow me, in the following words, to try and deepen somewhat these thoughts or assertions.

Approximately half a century ago Professor Stele struck at the hearts of Slovenes with the following portentous words: *I, a guardian of monuments by profession, a historian and lover of all beauty be it never so humble, still retain my faith in the things of value which in great numbers are falling into decay and against which you, my countrymen, have hardened your hearts. I believe that the time is not far off when that which survives the Flood will be even more prized than it was in our day, and that our descendants will be grateful to us for every tiny piece of heritage of the past which we preserve for them.*

Today we need to think deeply about this statement and prophecy from this upright and principled man. It contains a wealth of important points which even today warn us and bind

Marijan Slabe, PhD, Archeologist, Ljubljana

\* The text was prepared as a speech at the presentation of the 1997 Stele Awards. The author has kindly agreed to adapt the text for publication on the occasion of the fiftieth anniversary of *Varstvo spomenikov*.

us, which in the profundity of their declarative power complement the moments, seen of course with today's eyes, of a past time when something incomprehensible and unfathomable was taking place in the world. A time too, of course, when it was necessary to fight again for survival, when it was necessary to declare one's view of the world, and so on. In short, we found ourselves on the threshold of a new era which many could not understand. But life soon opened the way to broader mental currents which appeared most of all among the young, unencumbered members of the profession. In this spirit, too, did the newly conceived conservation profession wrest itself from the vice of the everyday transformation of the country. It quickly grew out of its childish dreams and began to assert professionalism, often in spite of society.

Naturally such actions sometimes hindered the popularity of the profession. The countless restrictions which are of the utmost importance for the preservation of heritage were not popular with "free and democratic men" (and are still unpopular today). Nevertheless, with the qualitative development of the profession and an ever greater number of experts, even those who within the given social conditions held the power of decision began to be aware that every change in the environment and in the field needed to be looked at in depth and, most important, from more than just one point of view. Finally, with the development of social tensions, new understandings also grew - understandings which did not hide their interest in the treasures of Slovenia's past.

It seems appropriate to stress the quite frequent criticisms and simple slander which rightly or wrongly rained down on experts, even from individuals in their own profession, because they tried to check all the badly thought-out and ad hoc forces of development and open their eyes in order to protect our heritage. The often harsh reactions of conservationists also helped us to escape from occasional blind alleys and in time to begin understanding the world, our world as it is today and the world of our descendants that is to come.

Into the complex events of the post-war period, which I have mentioned in passing, came the realisation of the goals of natural and cultural heritage protection. We can be proud that our efforts were often the key factor which enabled us to defend ourselves from many unsuitable new buildings and countless inappropriate encroachments on the environment. We were constantly on the watch for the protection of the valuable heritage of our country. We were among the first to hurry to the assistance of earthquake areas and there uncompromisingly shield the remaining documents of the nation's past. With total human dedication we taught people to join forces to save what could be saved. It should be mentioned that our various sister professions, including administrative and political forces, did not support us in any way.

How much effort was invested in order to see the Škocjan caves placed on the United Nations World Heritage Register on the basis of the convention, valid since 1976, on the protection of this heritage. The famous "Franja" Partisan hospital has been in the constant and usually direct care of people from our profession. The preservation of Planinsko Polje from intruders is certainly an important contribution of our profession. At any rate records would need to be kept of all monuments and all heritage in general which has been presented in situ, or where we have intervened so that it still exists today. Very many sites have been investigated and suitably protected. How enormous but, because of the frequency of misunderstandings, how bitter is the role of the conservator in the building of motorways. We have already presented the world with an extensive list of monuments, although not all of them yet have legal status. We should not overlook our presence in various associations outside the country, both on the organisational and technical levels. Three years ago a special restoration department was founded at the Academy of Fine Art. I could go on...

We do, however, regret the fact that because of a lack of understanding of the environment we have lost an immeasurable amount of ethnological heritage. The blame for this is of a very complex nature, and I do not intend to analyse it here.

And what of today, what does the present dictate to us? And the future? Will we go beyond and build on the ideas and wishes of Professor Stele mentioned at the beginning of this essay? It seems to me that his strength leaves its imprint on the present day as much as it did in the past, that over time it has gained the stamp of truth and a sense of the values which must be fought for.

There is no shortage of difficult problems which are being neglected because of a completely new understanding of values; I stress above all those which also bind me professionally. As my colleagues tell me, there are things occurring on an everyday basis which even - humorously speaking - the elite troops of the monuments protection squad are unable to halt. In short, they are not up to it! Unfortunately real success is not even to be found in corresponding reorientation of programmes.

Recently various forms of political influence on the tackling of matters which are of an entirely or predominantly technical nature, or a matter for professional strategy, have been becoming increasingly noticeable. It should be clear to all of us that a legally and morally honest country is bound to follow its own constitution, the legislation and regulations deriving from it, and also the international agreements to which it is a signatory or adherent. Only in this way will be able to develop a profession which functions according to the principle dictated by our code of ethics. It would alarm me were I to have to write that in Slovenia there was a sufficient number of conservators but a marked lack of a profession.

The conservator is a free person. He cannot and should not be influenced by any forces or pressures which would divert him from a suitable level of professional work or decisions. The confidence that he is working properly and for a completely specific goal dictated by the profession's canon actually enables the conservator to be a well-rounded person. This must not be invaded by the shadow of inconstancy. He must not allow the invasion of that germ most frequently born of thoughtlessness or insufficient professionalism which could in the end even infect the profession itself.

It is also very important for the conservator to be present at all actions which concern in any way whatsoever the protection of the cultural heritage, but at a distance from all interest groups. The conservator's basic guiding principle must be professional honesty with total responsibility towards the work with which he is entrusted. It should be added that the conservator's procedures, actions, services and opinions can only be assessed by the profession. Society or the state, on the other hand, must ensure him appropriate suitable moral, professional and economic independence. This enables the total sovereignty of professional judgements. Thus, the ethics of the conservation profession must be fully supported by the state, and everything which might oppose the realisation of heritage protection must be prevented either by law or in some other way. To put it another way: no-one has the right to demand of the conservator something which opposes the fundamental principles cited by law and international provisions and conventions.

The state will finally have to realise that the proper protection of heritage is above all its obligation. I believe that it will no longer be possible to apologise to future generations for our failure to do that which is determined by legal standards or if objective states of affairs in the country have dictated different directions of development. This way of thinking was, in the past, fairly prevalent in society and in its mentality or conception of life. Let us try and overcome these old-fashioned negative influences!

Perhaps now is the right time, with the new Law on the Protection of Cultural Heritage about to be passed. This limits itself to the protection of cultural heritage, which to me seems to hold negative consequences for the future, since it should also include natural heritage, as is conditioned by tradition itself.

The development of Slovenia's legislation on the protection of the natural and cultural heritage has to date been positive, since we know that our legislation in this area was at one

time among the most advanced in Europe. However in the practical implementation of legal principles we have often been among the back markers. Our halls, cultural and sacred buildings, castles, monuments etc. have fallen. Unfortunately this is still happening today. Nothing will be gained through restrictive measures. What we need to do is systematically to build people's awareness that the arbitrariness and self-sufficiency of the individual must disappear. Again we come back to Professor Stele, who warns his countrymen not to harden their hearts.

We must be aware that time builds the profession and complements its purposes. We need to overcome as soon as possible the idea that conservators should, for objective reasons, limit themselves primarily to the protection of those monuments which most stand out because of their special features, rarity or artistic value. The insufficient number of experts does not for now permit expansion. The experts who deal with our physical environment must be helped to understand the demands of monuments protection. This has not always been the case, and professions have often not given each other leeway. As a result they have frequently been unable to respond suitably to questions, and problems have remained unresolved. It is therefore necessary to help the experts who plan the environment to take conservation principles into account.

Let us try out some of the old, established and tested standards, rules and starting points, which we sometimes want to shake up, re-examine and re-evaluate. Let us reject those which are unsuitable, or try and revive them. Let us slowly turn life into those currents which will offer humankind at all levels the possibility of real development in the full scope of its value characteristics and give it purpose. The starting point is the past, the link the present, and the goal the future.

We do not then take the liberty of faith in the goals to which we devote ourselves with our work and efforts. Let us imitate the subjects of this anniversary and not try and join the great herd of anonymous but disreputable individuals in the short-term framework of social changes. The present mechanical nature of our everyday way of life can destroy us and leave us lying in the dust.

Iva Mikl Curk

# Igre in spomeniki

UDK 719:7:719.001

UDK 719:7:379.822

**Ključne besede:** Varstvo spomenikov, obletnica, uporaba in interpretacija kulturnih spomenikov.

## Povzetek

Ob omenbi akcij *Sveta Evrope Bronze Age, first Golden Age of Europe* ter *Ancient Places of Performace in Modern Use* in prikazu sodelovanja slovenske spomeniškovarstvene službe v teh akcijah (razprava o dosežkih pri popularizaciji arheološke dediščine in sugestijah za izboljšave, udeležba na simpoziju v Veroni) sestavek analizira nekatera načela popularizacije spomenikov in kriterijev za prireditve v zgodovinskih okoljih. Nato povzame nekatera dogajanja na Slovenskem. V tem sklopu vprašanj je nekoliko specifična nepremična arheološka dediščina, ki je v Sloveniji, enako kot drugje v kontinentalnem delu Evrope, vsaj pri polovici primerov na površini zemljišča slabo spoznavna ali sploh nespoznavna. V teh okoljih so bile prireditve izjemno maloštevilne, zemljišča in najdišča so še vedno predvsem torišče za raziskave (tako pojmovane tudi s strani širše javnosti) in žal tudi vse prevečkrat tako imenovane raziskave, svojevoljne ali celo prestopniške po obliki, in škodljive v interpretaciji. Poleg razmeroma maloštevilnih strokovnih razlag ureditve ni številnejših slikovnih in besednih komentarjev, so se izjemoma začela pojavljati spontana, nestrokovna opremljanja in razlaganja takih območij v pisni in slikovni obliki, včasih pa tudi prireditve, ki svobodno komentirajo vsebino. Sestavek vzporeja prireditve v okoljih iz drugih zgodovinskih obdobij na Slovenskem. Tam potekajo številne glasbene prireditve, uprizoritve s tematiko iz klasične, mnogokrat kar na zgodovinsko območje vezane slovenske literature, folklorne prireditve, prireditve namenjene predvsem zabavi, ki si prizadevajo komentirati tudi zgodovinske prizore (npr. viteške igre), z okoljem povezane likovne ali multimedijske delavnice. Ambicioznejše med slednjimi so občasno segle po novi interpretaciji zgodovinskih dejstev, tudi s pomočjo starih literarnih umetnin (Parzifal Wolfganga von Eschenweide). Avtorica ugotavlja, da so prireditve v zgodovinskih okoljih (pod normalnimi pogoji, tako da ne posegajo v snov spomenika) sicer pomembne in koristne za vednost o spomeniških območjih, da pa je stroka v skladu s skrbjo za varstvo izpovedne vrednosti teh območij dolžna obiskovalce obveščati o zanesljivih znanstvenih izsledkih o objektu, okolju in obdobju, saj ga fantazijska prireditve lahko komentira na spremenjen, drugačen način, strokovna služba pa seveda nima pravice razsojati o umetniški vrednosti prireditve.

Petdeset let je minilo od prvega izida naše revije. Pravijo mi, naj se ob tem malo pospominjам, ker sem bila štirideset let z njo kar tesno povezana, od 23. do 33. številke še prav posebej. Pa se ne počutim tako zelo pri volji za kake memoare; reviji sem še preveč blizu. Kaj smo hoteli, je v zapisnikih, kar smo dosegli - na knjižni polici. Kolegi, ki sem jim mrcvarila tekste, še vsi delujejo v stroki, prav tako vsi tisti, ki sem jih vsako leto po več mesecev pozdravljala z eno samo besedo: »Poročila!« Domišljam si, da za tiste prave memoare še nisem dovolj (!) stara. Res bi se že danes kdo utegnil smejati ob prigodi, kako sem tekala

po Ljubljani od Poncija do Pilata in naposled tam po Ledini iskala še koleke, da smo - bolj papeški od papeža - pravočasno dobili potrdilo v skladu z nekim novorojenim predpisom (ki je, jasno, kmalu nato tudi spet izdihnil), da glavni urednik ni pod skrbništvom ali tako nekako. Morda nam je pa vendarle dano skupaj dočakati še kak jubilej, pa naj take zgodbe ostanejo za tedaj. Danes zato načenjam temo, ki bi jo veljalo na teh straneh po moje še razviti.

Gotovo je nadvse pomembno gibalo varstva kulturne dediščine možnost doživetja druge časovne razsežnosti, trenutka ali celo obdobja, možnost odmika od sedanjosti. Gotovo je interpretacija spomenikov izredno pomembna razsežnost strokovnega dela. Tudi v svetu se vedno znova vračajo k tej problematiki. Karkoli si že zaradi takih in drugačnih izkušenj utegnemo misliti o tujih prizadevanjih in uspehih, karkoli nam za vsakdanje delo pomenijo mednarodne organizacije, dogajanje je vredno vsaj spremljati. Dvoje akcij v okviru Sveta Evrope in njenega odbora za varstvo arheološke dediščine je v zadnjih letih še dodatno opozarjalo tudi na pomen izmenjave izkušenj ob raznih oblikah vzgoje in nagovarjanja obiskovalcev spomenikov in kulturne dediščine sploh. V mislih imam spomeniškovarstveni del akcije Bronasta doba - prva zlata doba Evrope in akcijo Antična prizorišča za igre in predstave. Pri varstvu arheološke dediščine gre tudi po svetu državni strokovni službi pomemben sklop nalog, saj so najdišča mnogokrat v rabi, ki je zelo daleč od tistega, kar tvori specifične probleme stavbne dediščine. Varstveni posegi, vključno z zavarovalnimi izkopavanji, so pri tej vrsti dediščine državno regulirani, zahtevni in dragi, njihov rezultat pa mnogokrat ni ureditev najdišča za ogled. Konservatorsko delo torej tu navadno poteka bistveno drugače kot glavnina prizadevanj ob posegih na stavbni dediščini. Ohranjeni staroveški teatri in amfiteatri so navadno že vsa stoletja v kaki javni krajevni, mestni, veleposestniški lasti torej torišče državne varstvene službe od njenih začetkov naprej.

Ob koncu prve akcije smo se pri nas zbrali v društvenih prostorih v Salendrovi ulici v Ljubljani. Cilj kratkega razmisleka smo zastavili visoko, previsoko, kot se je izkazalo. Spet naj bi se vprašali, ali so naši načini, s katerimi skušamo nagovoriti širšo javnost, pravilni ter če sploh in kaj bi poznavalci javnih medijev spremenili. Iz nevezanega razgovora, ki ni ravno potekal v smeri zastavljenih ciljev, smo pozneje vendarle razbrali, koliko pozornosti velja pri nas predvsem šolski mladini, koliko akcij naslavlja nosilci konservatorskih del, mnogokrat prizadevni raziskovalci, varstveniki, organizatorji del in zagovorniki arheološke dediščine mnogokrat vse to v eni osebi, prav na te jutrišnje obiskovalce in skrbnike kulturnih spomenikov. Čeprav smo se pogovarjali tako, kot že mnogokrat, je, mislim, tudi to potrdilo zavest o pomenu popularizacije, enako kot dejstvo, da strokovnjaki v vsakem okolju izbirajo možnostim najbolj prilagojeno obliko.

V okviru druge akcije pa so kolegi v Veroni organizirali posvet na temo Antična prizorišča iger in gledaliških predstav v sodobni rabi. Zaradi nekajletnega sodelovanja pri oblikovanju baze podatkov o tem, kaj o antičnih igrah vemo pri nas, so organizatorji *posvojili* tudi dve slovenski arheologinji. Poudarek se je osredotočil na določeno temo, spektakularno kakršnega znajo pripraviti v Veroni, je dalo snov za razmislek. Pojem *primerna raba* je bil pri tem ves čas v središču pozornosti. Govorilo se je o klasičnih konservatorskih problemih in delih, o razsvetljavi in vlogi luči pri interpretaciji spomenika, o multimedijskih umetninah, kjer je poleg svetlobe, zvoka in besede svojo - včasih agresivno oblikovano - vlogo prevzel tudi spomenik in historično okolje sploh. Organizirana je bila okrogla miza o gledaliških režijah in postavitvah v zgodovinskih okoljih - seveda, saj smo bili v Veroni. Ameriški režiser si je drznil biti ob superlativih o lepoti arene edini malce ciničen: res, v marsikateri dobri operi sicer obilno teče kri, vendar umetna, a kaj bi bila res primerna raba arene, ki je bila nekoč zgrajena za povsem druge namene? Večni refren tovrstnih srečanj, tudi sama sem ga nameravala oživiti, če tega ne bi storil nihče drug, je ugotovitev, da široka javnost, sicer množično obiskuje prireditve, o temeljnih, raziskovalno ugotovljenih dejstvih v zvezi z ob-



jektom, tudi z veronsko areno, pa ve malo, premalo. Odgovor na to je zapisan v sklepnem dokumentu posveta: ob vsakršnih prireditvah v spomeniškem ambientu je treba obiskovalcem ponuditi tudi zadostne informacije s področja znanstvenega raziskovanja tega ambien- ta, njegovega prvotnega značaja in o posebnostih časa, ki ga je oblikoval.

Lepo, ni kaj. Toda pred realizacijo je vselej nekaj ovir. Srečujeta se dve razsežnosti, ki ni- mata in ne smeta imeti prav dosti skupnega. Svobodna domišljija in razbiranje dejstev, umet- nost in znanost. Kako soditi o primernosti rabe, kdo je pri tem razsodnik? Konservatorska doktrina bo seveda postavila mejo pred posegi v snov spomenika. Toda, ali upravičeno samo tako? Kaj pa izpoved, vsebina? Veljavni in novi zakon tudi pri nas opozarjata na možnost takega izkrivljanja. Pa tudi fizični posegi v snov ob najnujnih tehničnih inštalacijah, ki priredit- ive sploh omogočajo in zagotavljajo varnost gledalcev po ustreznih standardih, morajo biti izvedeni s soglasjem varstvene službe. V večini primerov je to dovolj. So pa primeri, ko pooblastila državne službe niso tako nesporna, ko se tudi v varstveni stroki lahko sooči več legitimnih mnenj. Na srečanju v Veroni so predstavili mogočen spektakel luči na Place Stan- islas v Nancyju. Zidci in stebri, okenski okvirji in mogočna prtiličja so lebdeli v snopih luči, zdaj ločeni od stavb, zdaj dvignjeni od tal, drugič obarvani v neštetih otenkih mavrič- ne lestvice. Ljudje, ki hodijo vsak dan tam mimo, so ob taki igri gotovo zadržali dih. Meš- čani Nancyja so gotovo zagledali znano arhitekturno celoto povsem na novo. Nemara je taka sprememba res lahko poživitev razmišljanja. Gotovo pa morebitna trajnost drzne os- vetlitve povsem spremeni izpoved arhitekture. Kako potegniti ločnico med trajanjem časa, ko je osvetlitev le *prireditev* in ko je, denimo, sezonska? Ali so ingerence strokovne službe enoznačne, saj spomenik načelno ni poškodovan? Kdaj pa se z novim ovrednotenjem tudi razvrednoti? In vendar so taki primeri morda najlažje rešljivi, najmanj problematični. Zaple- te se, ko gre za vsebinske interpretacije ali ko pripade lastniku pomembna pravica odloča- nja; ko nekemu ni všeč vsebina prireditve ali njena oblika. Konservator se tu teže zateče za svoj okop: ali prireditev spomeniku škoduje ali ne. Prireditev je, kot rečeno, čudovit izziv za domišljijo. Lahko pomaga spoznavati nekatera dejstva na mnogo prepričljivejši način kot vrsta strokovnih razprav, predavanj, vodstev.

A kot rečeno, strokovna služba naj bi bdela tudi nad izpovedno vrednostjo spomenika. Meje pravic in pooblastil so tu močno zabrisane, čeprav so pristojnosti nesporne. Lastnik in uprav- ljalec imata včasih drugačna merila kot strokovna služba, oziroma tisti strokovni profili, ki se ukvarjajo s popularizacijo in prepričevanjem, na nekatera vprašanja gledajo drugače kot oni, ki izdajajo soglasja.<sup>1</sup>

Pri nas smo mnoga od teh vprašanj reševali sproti, z dobršno mero zdrave pameti, do zdaj dokaj mirno. Mnogokrat so si prizadeti najbrž celo upravičeno mislili, da moramo reševati pomembnejše naloge. S tem pa ni rečeno, da teh problemov sploh ni, da se z njimi niti v mislih ni vredno ukvarjati. V primerjavi s sivino nekaj preteklih moramo biti iskreno veseli oživljanja zgodovinskih okolij s prireditvami. Organizatorji kulturnih, zlasti glasbenih pri- reditev znajo prisluhniti okoljem, akcija Imago Sloveniae je zapisala vodila, ki jim ne gre ugovarjati. Cerkev je že pred časom prav tako zakoličila nekaj vodil, po katerih župni upra- vitelji dovoljujejo prireditev v aktivnih svetiščih. Vnema in zavzetost domačih igralcev sta zagotovili, da pojoča govornica Jurčičevih likov oživlja večere okrog kresa ob domačiji na Muljavi. Zmeraj bolje opremljeni *vitezi* si drvijo nasproti v turnirskih bojih. Otroci so imeli veliko veselja na srednjeveški tržnici na ljubljanskem Gradu. Bolj poslastica za kulturniška opravljanja pa je bila slovenska udeležba na Beneškem bienalu, celo v spomeniški cerkvi, kjer so brstele zeljne sadike!

Toda v poročilih o srednjeveški tržnici, na primer, je bil pojem, ki bi verjetno spravil v ve- liko zadrego očete in matere mladeži, ki je uživala ob padcu hudobnega viteza z obzidja ali se vadila v streljanju z lokom: *Venerina pot*. Še za povprečnega izobraženca je dokaj zahtevna naloga izbrskati iz blodnjakov pozabljene gimnazijske učenosti tistih nekaj drobcev o viteš-

ki književnosti in o Wolframovih omembah naših krajev z »Buge vas sprimi kralva Venus« vred. Kako pa se vesti, ko zaupanja vredne osebnosti poučijo časopisne poročevalce, da je bil Parsifal rojen na Borlu? Kje je meja med kulturno prireditvijo in zabavo? Ali in koliko je prizadet pomen spomeniškega okolja, ki ga zabavne prireditve oživljajo, četudi ga razlagajo nekoliko po svoje? Ali so koristi oživljanja večje od morebitne škode v informiranosti?

Zdi se mi, da nekatera od teh vprašanj lahko osvetlim prav v zvezi z arheološkimi spomeniki. Tovrstni spomeniki so na Slovenskem - enako kot v večini dežel celinske Evrope - nepoučenemu na prvi pogled slabo spoznavni. Njihova površina ima različne funkcije, so gozd, naselje, kmetijska površina, cesta. Meja arheološkega najdišča na eni strani sovпада s sodobnimi parcelnimi mejami in je pogoj zanje, na drugi pa se obe strukturi povsem razhajata. Do nedavnega tudi ni nikomur prišlo na um, da bi kako arheološko območje uporabil za živo prireditev, razen ob izjemnih prilikah znanstvenega simpozija ali konca ene faze konservatorskih del na Slovenskem poskusil, čeprav je bilo branje antične poezije ob šempeterskih spomenikih ali izbrane pesmi v interpretaciji Andreja Kurenta na Ajdnu bogato doživetje. Nepremični arheološki spomeniki so zaradi svojih značilnosti v naših krajih za večino še vedno torišče za raziskovanje in izkopavanje. Tu tiči tudi glavčina varstvenih prizadevanj. Hkrati je arheološka dediščina tudi torišče za trenutno najbolj slišne razlage in *razlage* v našem prostoru. Brez razumevanja in ozira na detajle jo kot celoto mnogokrat izvabijo za absurden dokaz o izključno železnodobnih, venetskih *koreninah* slovenskega naroda in jezika. O tem problemu je poglobljeno pisalo dovolj usposobljenih ljudi (v zadnjem času Ciglenečki 1997, Pleterski 1995) torej je dovolj znan, da ga tudi za rabo v varstvu in sodelovanju interdisciplinarnih delovnih skupin v varstveni dejavnosti ni smiselno obnavljati. Zaskrbljeni pa smo lahko, kadar slišimo zahteve po *prerazporeditvi* zadevnih javnih financ. In vendar ima vsaka stroka, kot vsaka obrt, svoja pravila za delo. Tako ima tudi arheološka veda preskušena pravila za interpretacijo dejstev. Za splošno varstveno rabo velja obnoviti že večkrat zapisano misel, da je osnovna moč arheološke stroke branje arheološkega *zapisa*, depozita, nastajanja sledov dogajanja v zemeljski plasti. Prvotne in poznejše povezave med posameznimi elementi takih sledov pokažejo dolg časovni proces, nastajanje, delovanje in odmiranje (za prvo informacijo na primer Harris, 1989 ali Slapšak, 1995 o sledih v krajini). Na tem mestu nas ne zanima, kako konservatorska doktrina mora in more poskrbeti za ohranitev te povezave brez in z arheološkim izkopavanjem, ki je samo po sebi zelo agresivna raziskovalna metoda, primerljiva edinole s sondiranjem v stavbnem ali likovnem tkivu. Drugačna moč arheološkega raziskovalnega dela je primerjalna umestitev (primer razmisleka o tej razsežnosti strokovnega dela Klejn, 1981) stilnih posebnosti, nesporno datiranih predmetov in zakonitosti oblikovanja, v nekaterih primerih tudi s pomočjo eksaktnih znanosti (analize radiokativnega ogljika, dendrokronološke analize - primer Čufar, Levanič, Velušček, 1997 statistične metode - Turk, Dirjec, Debeljak, Huber, 1992). ugotavljamo časovni zapis v zemeljski plasti. Primerjave omogočajo tudi razlago nekdanje funkcije sledov in idejne rekonstrukcije celote. Kot smo že večkrat zapisali (Mikl Curk, 1992, str. 33 s.), je določen odstotek idejne rekonstrukcije nesporen, vendar bolj ko jo dograjujemo, bolj gradimo z nezanesljivimi in nedokazanimi elementi. Toda početje je prav za varstveno delo nujno, saj moramo tiste, ki odločajo o usodi spomenika, in obiskovalce oskrbeti z verjetnimi podatki, ki sploh omogočajo celoto; v smislu *beneške listine* bi rekli: z veznimi členi, potrebnimi za razumevanje, pa čeprav samo v besedi, risbi in misli.

Na Slovenskem je okrog 70 odstotkov arheoloških nepremičnih spomenikov samo približno datiranih in opredeljenih po tipu in tudi po osnovni funkciji. Na terenu, pri ogledu je mogoče, podrobneje razbrati le arhitekturni smisel in posamezne podrobnosti za ogled urejenih ali vsaj konserviranih, a tudi komentiranih enot, zlasti iz rimskega in poznorimskega časa ter iz zgodnjega srednjega veka. Večkrat je tako ali drugače predstavljen tudi potek konservatorskih del (primer: Sagadin, 1997). Nekateri izjemni, urejeni in komentirani prazgo-

dovinski in kamenodobni sklopi pa so predstavljeni predvsem v raziskovalnem procesu (npr. Divje babe ali stožec arheoloških plasti v Tominčevi jami v Škocjanskih jamah). Plesna prireditve na Magdalenski gori, mogočnem železnodobnem selišču, tako na primer se prav gotovo ni mogla opreti na zanesljivo vedenje o mestih za čaščenje božanstev.

Pri nas je več kot polovica arheoloških v zasebni lasti. Služnostne poti in druge negojene površine pravno niso urejene. Obisk se večinoma odvija - in se bo gotovo tudi v prihodnje - v obliki pohodništva in izletništva. Parkiranje pa na lažje dostopnih krajih že postaja problem, ki bo prej ali slej doletel tudi spomeniške zavode. Spontana in organizirana srečanja, prireditve in *priređitve*, bodo že v bližnji prihodnosti skoraj zanesljivo dobili mesto na izbranih in urejenih območjih. Pred desetletji si na britanskem otočju, v Bretanji ali na Iberskem polotoku ni nihče mislil kakšne množične pozornosti bodo deležni stonehendge, menhirji, dolmeni itd. Če obisk prizadene interese lastnika zemljišča, imamo na voljo ustrezna pravna sredstva, da ga bodisi omejimo, bodisi nadomestimo lastniku izgubo in škodo, če se izkaže, da je javna korist tako velika, da je to vredno storiti. To je sicer spet ena izmed reči, ki je v teoriji bolj preprosta, kot v praksi. Toda tudi tej danes ne namenjamo posebne pozornosti.

Tudi pri nas se že dogaja, da kako arheološko območje spontano opremijo za ogled, za poperitve bivanja v kraju. Morda je eden od novejših zgledov Atilova pot pri Zg. Kocjanu v Slovenskih goricah (temeljni terenski podatek Pahič, 1987, tudi Jakič 1997, 159), sprehod v okolici sledov stolpastega gradiča je povezan s krajevno pripovedko, ki te sledove povezuje s hunskim vladarjem iz 5. stoletja, torej precej starejšim od sledov. Čeprav so ponujena *dejstva* o spomeniku sicer zgodovinsko povsem neresnična, pa je za delovanje spomeniške službe poučna spontana želja po popestritvi dogajanja okrog krajevnih posebnosti. To dokazuje, da obstaja neposreden stik med kulturno dediščino in prebivalstvom. Analiziranje in spremljanje takih in drugih pojavov, spodbujanje in usmerjanje gotovo sodi med naloge državne strokovne službe. To je skrb za ohranitev izpovedne vrednosti dediščine in spomenika. Mnoga od takih del ne zahtevajo le posebnega posluha, temveč tudi dodatne možnosti. Vselej pa lahko zbiramo in posređujemo informacije. Tudi ambiciozno razmišljanje o velikih teatrir in amfiteatrir sredozemskega sveta si je za skupni imenovalc zastavilo nalogo, naj državna spomeniškovarstvena služba poskrbi za ustrezno informiranje javnosti.

Kot te skicirane analize lahko poleg že omenjenega navedemo še rezultat, namenjen praktični rabi: Povprečnemu obiskovalcu prireditve moremo in moramo v zvezi z Venerino potjo poleg prireditve in TV filma vendarle ponuditi več slovenskih obdelav nekaterih dejstev (Ravnikar, 1993, Stanonik, 1957 in 1972) in kažipot po bogati literaturi, ki o tovrstni tematiki vsak dan izhaja po svetu kjer je razvidno, kako ločujemo dejstva, mit in umetniško fikcijo starega avtorja (na primer Groos, 1995). Obiskovalca novodobnih turnirjev moramo spomniti na to, da lahko seže po izvornih slikah iz turnirske knjige in po izčrpnem strokovnem komentarju (Kos, 1997 in Turnirska knjiga Gašperja Lambergerja). Razmeroma dosti informacij je na voljo o stavbnem tkivu okolij teh prireditve (za Borl npr. Curk, 1975, Stopar, 1990). Številne objave arheoloških izsledkov bralca lahko zmedejo zaradi ekskluzivne strokovne govorice. Pa vendar imamo odlično in razumljivo napisana besedila, denimo, o jeziku in etničnih značilnostih železnodobnih prebivalcev naših krajev (Gabrovec, 1983), o načelih nastajanja starih ljudstev in sodobnih narodov (tudi Štih, 1995) ali o staroveških verskih predstavah (Gabrovec, 1987), če se omejimo le na nekatera vprašanja, ki jih obiskovalci in oblikovalci prireditve najpogosteje zastavljajo ter skušajo nanje odgovoriti. Seveda se zavedamo, da se bomo pri tem še vedno znašli v križnem ognju zmerljivk vernikov raznih za lase privlečenih narodnostnih teorij. Teh gotovo ni mogoče prepričati. Toda trezna razlaga tudi najde svoje poslušalce in sprejemnike. Državna strokovna služba je svoje delovanje dolžna opreti na najsodobnejše znanstvene izsledke. V razsojanje umetniške moči in vrednosti določene prireditve v zgodovinskem okolju pa se, tudi pod krinko ocenjevanja ustrež-

ne rabe okolja, prav gotovo ne sme nikoli podati. Naposled velja še enkrat poudariti najpomembnejše, da prireditve statistično merljivo povečujejo vedenje o obstoju spomeniškega območja. V trenutni fazi odziva javnosti je vredno, da se spomeniška služba v veliki meri angažira pri usmerjanju in spremljanju vseh vrst prireditev.

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#### Opomba:

- 1 Zaradi obsežnosti in zapletenosti tematike, naj tu le omenim vprašanje rabe imena in podobe spomenika, za katerega ni potrebno soglasje strokovne službe – po predlogu novega zakona o kulturni dediščini pa je zanj vsekakor potrebno soglasje lastnika –, je pri nas razburkala, pa gotovo ne dorekla provokativna raba reprodukcije Layerjeve Marije Pomagaj z Brezij (čeprav to ni edini tak primer).

Iva Mikl Curk

# Games and Monuments

**Keywords:** Monuments protection, anniversary, use and interpretation of cultural monuments.

## Summary

*As well as mentioning the Council of Europe projects The Bronze Age, the First Golden Age of Europe and Ancient Places of Performance in Modern Use and giving an account of the participation of Slovenia's monument protection service in these events (debate on achievements in the popularisation of archaeological heritage and suggestions for improvements, participation at a symposium in Verona), the paper analyses certain principles of the popularisation of monuments and criteria for events in historical environments. It then summarises certain events in Slovenia. Somewhat specific within this group of questions is the fixed archaeological heritage which in Slovenia, as elsewhere in continental Europe, it least in the case of half the examples found on the surface, is either little understood or not understood at all. In these environments events have been very few in number, and sites and sites of finds are still mainly the province of research (and also understood as such by the general public) and, unfortunately, all too often of so-called research which is arbitrary or even legally questionable in form, and damaging in interpretation. Apart from a relatively small number of expert commentaries on lay-out not many pictorial or textual commentaries exist. By way of exception, spontaneous, unprofessional lay-outs and interpretations of such environments have begun to appear in written and pictorial form, and there have even been some events which freely comment on their content. The article draws a parallel with events in environments from other historical periods in Slovenia. These events include numerous musical performances, performances drawing on classical literature and often on Slovene literature connected to the historical region, folklore events, events designed primarily for entertainment, which also attempt to comment on historical spectacles (e.g. chivalric games), and art or multi-media workshops linked to the environment. The more ambitious of this last category have sometimes attempted a new interpretation of historical facts, partly with the help of old literary works (e.g. Parzifal by Wolfgang von Eschenweide). The author finds that events in historical environments (under normal conditions, where they do not interfere with the fabric of the monument) are important and useful for knowledge about monument sites, but that the monuments service, in keeping with its duty to protect the value of these sites as historical testimony, is obliged to inform visitors about reliable scientific discoveries concerning structure, environment and period, since a fantasy event can comment on these in an altered, alternative way. The monuments service of course does not have the right to judge the artistic value of an event.*

**F**ifty years have gone by since the first edition of our magazine. They tell me that I should take the occasion to reminisce a little, since I have been closely connected to the magazine for forty years, from Issue 23 to Issue 33 in particular. But I don't feel very much like reminiscing; I am still too closely involved. What we wanted to do is contained in the minutes. What we have achieved... is on the bookshelf. The colleagues whose texts I have hacked to pieces are all still working in conservation, as are all those who, each year, I have greeted month after month with the single word: "Reports!" I flatter myself that I am not yet old enough (!) for real reminiscences. True, even today someone might laugh at the story of

how I chased round Ljubljana from pillar to post, finally tracking down those all-important rubber stamps at the Ledina office so that - punctilious to the letter - we were in time to get confirmation in accordance with some new regulation (which was obviously immediately revoked), that the editor-in-chief was not in the care of a guardian or some such nonsense. Perhaps though, we will all live to see another such jubilee, and such stories should wait until then. Today I would like to broach a topic which in my opinion deserves developing further in these pages. Without a doubt an extremely important incentive for the protection of our cultural heritage is the possibility of experiencing another dimension in time, another moment or even another period; the possibility of withdrawal from the present. The interpretation of monuments is undoubtedly an exceptionally important dimension of the work of the conservation profession. In other countries, too, this issue is returned to again and again. Whatever we might think, because of experiences that we might have had, of foreign efforts and successes, whatever international organisations might mean to our everyday work, it is always worth keeping up with events. Two projects organised by the Council of Europe and its Archaeological Heritage Protection Committee have in recent years drawn additional attention to the importance of the exchanging of experience in the various forms of education and encouragement designed for visitors to monuments and the cultural heritage in general. I am thinking of the part of the project *The Bronze Age - the First Golden Age of Europe* which deals with monuments protection, and of the project *Ancient Places of Performance*. In the protection of the archaeological heritage national specialist services around the world have an important set of functions, since sites are very often used in a way which is far from that which creates the specific problems of architectural heritage. Protective measures, including protective excavations, are for this type of heritage regulated by the state, as well as being difficult and expensive, and their result is very often not the opening of the site to visitors. Conservation work here therefore usually proceeds very differently to the main body of efforts in architectural heritage projects. Surviving ancient theatres and amphitheatres have usually been under some kind of local or civic ownership or part of large estates for centuries and have thus been the province of the national monuments service ever since its foundation. At the end of the first project we met up at the society's premises in Salendrova Street, Ljubljana. "A brief analysis" was the goal we set ourselves, but this turned out to be too high. We were supposed to ask ourselves once again whether the methods with which we try to appeal to the general public are correct, and what, if anything, media experts would change. From the subsequent free debate which did not exactly run according to the goals set, it nevertheless later became clear how much attention we need to devote in particular to young people in education, and how many campaigns organised by those responsible for conservation work - often very hard-working researchers, conservators, organisers of works and defenders of the archaeological heritage, and often all these things rolled into one - are addressed to these visitors of tomorrow and to the guardians of cultural monuments. Although we had talked on these lines many times before, I feel that this too confirmed our awareness of the importance of popularisation, and also the fact that specialists in every environment choose the form best adapted to the available possibilities.

As part of the second project our colleagues in Verona organised a conference on the theme *Ancient Places of Performance in Modern Use*. Thanks to some years of cooperation on setting up a database on what we in Slovenia know about games in the ancient world, the organisers also 'adopted' two Slovene archaeologists. The emphasis was on a specific topic, and a spectacle such as they are able to put on in Verona gave substance for reflection. The notion of *appropriate use* was always at the centre of attention. Classic conservation problems and projects were discussed, as were floodlighting and the role of light in the interpretation of monuments, multimedia works of art where along with light, sound and words the monument too, and the historical environment in general, have taken on their own, sometimes aggres-

sively moulded role. A round table discussion was held on theatrical productions in historical settings - naturally, since we were in Verona. An American director was the only person to dare to be a little cynical in the midst of all the superlatives about the beauty of the Arena: true in many good operas the (artificial) blood flows freely, but what would be a genuinely appropriate use for an arena that was built for completely different purposes? The eternal refrain of such meetings, I myself intended to bring it up if no-one else did, is the finding that the general public, although visiting events in great numbers, knows little, too little, about the basic facts established by research relating to the edifice, the Arena of Verona included, in which the event takes place. The response to this is written into the concluding document of the conference: at all events in historical surroundings it is also necessary to offer visitors adequate information from the scientific research of these surroundings, including information on their original character and on the special features of the time which formed them.

A nice idea, is it not? But before it can be realised there are some obstacles to overcome. Two dimensions meet here which do not and cannot have very much in common. Free imagination and the interpretation of facts; art and science. How to judge the suitability of use, who is the arbiter in this? Conservation doctrine will naturally draw the line at interference with the substance of the monument. But is this necessarily right? What about testimony and content? In Slovenia the existing law and the new law yet to be passed both draw attention to the possibility of such a distortion. But even physical encroachments on the fabric in the course of the essential technical installations which enable events to go ahead and guarantee the safety of spectators to suitable standards must be carried out with the consent of the monuments protection service. In the majority of cases this is enough. There are however cases where the authority of the national monuments service is not so unquestionable, where even in the conservation profession several legitimate opinions can clash. The conference in Verona included a presentation of the gigantic spectacle of light held in the Place Stanislas in Nancy. Cornices and columns, window frames and mighty facades floating in sheaves of lights, now separate from the buildings, now elevated from the ground, now coloured in all the countless shades of the spectrum. The people who walk through the square every day undoubtedly caught their breath at the sight. The citizens of Nancy undoubtedly looked at this famous architectural entirety in a new way. Perhaps such a change really can stimulate the imagination. But the eventual permanence of bold lighting utterly changes the function of architecture as historical testimony. How to draw the line between the length of time when illumination is simply an 'event' and when it is, say, seasonal? Are the interferences of the monuments service unambiguous given that the monument is not in principle harmed? When is re-evaluation also devaluation? And nevertheless such cases are perhaps most easily solved and least problematic. Complications occur when contextual interpretations are involved, or when the important right to decide falls to the owner; when someone does not like the content of an event or its form. Here the conservator cannot so easily run for cover: does the event harm the monument or not. The event, as we have said, is a marvellous challenge for the imagination. It can help us become aware of certain facts in a much more convincing way than a series of expert papers, lectures, or guides. But as has already been said, the monuments service is also supposed to have an eye for the value of the monument as historical testimony. Here the borders of rights and powers are very blurred, though responsibilities are clearly defined. The owner and administrator do not always have the same criteria as the monuments service, or in other words those experts involved in popularisation and persuasion view some issues in a different way to those responsible for granting consent.<sup>1</sup>

In Slovenia we have solved a great many of these questions as they have occurred, with a good measure of common sense and until now fairly peacefully. Frequently those affected have probably rightly felt that we ought to be tackling more important tasks. This however

does not mean that these problems do not exist, and that it is not even worth concerning ourselves with them. In comparison with the colourlessness of some events in the past, we have to be genuinely happy about the revival of historical environments through events. The organisers of cultural events, in particular musical ones, are good at listening to the environment. The *Imago Sloveniae* project has set down guidelines which cannot be objected to. Likewise the Church years ago set down a number of guidelines according to which parish administrators permit events in active places of worship. The zeal and enthusiasm of local actors ensured that the lyrical language of Jurčič's characters lived up midsummer evenings at his birthplace in Muljava. Medieval tournaments feature ever better equipped "knights" tilting at each other in the lists. Children enjoyed themselves enormously at the medieval market at Ljubljana Castle. An even greater cultural treat, however, was Slovenia's participation at the Venice Biennial, in a monumental church, no less, filled with budding cabbage plants!

But in the reports on the medieval market, for example, there was a term which probably caused a good deal of embarrassment to the mothers and fathers of the young people enjoying the wicked knight's fall from the city walls or trying their hands at archery: the Path of Venus.

Even the averagely-well-educated person finds himself fairly hard put to ferret out from the labyrinths of forgotten grammar-school erudition those few fragments of knowledge about chivalric literature and Wolfram's mentions of Slovene towns, including the *God keep you, Queen Venus*. How should we react when trustworthy persons inform newspaper reporters that Parsifal was born in Borl? Where is the border between a cultural event and entertainment? To what extent, if at all, is the importance of the monumental environment affected when it is brought back to life by events designed to entertain, though they may interpret it somewhat in their own way? Are the advantages of reviving a monument greater than the potential damage to the level of information?

It seems to me that I am in a position to cast some light on some of these questions by taking archaeological monuments as an example. In Slovenia, as in the majority of countries of continental Europe, such monuments are to the uninitiated at first glance hard to understand. Their surfaces have various functions. They might be a forest, settlement, farmland or road. On the one hand the border of the archaeological site coincides with the borders of modern land plots, and is a condition for them, while on the other the two structures differ completely. Until recently it had never occurred to anyone that an archaeological area could be used for a live event, except on the exceptional occasions of a scientific symposium or the end of a phase of conservation work in Slovenia, although the reading of ancient poetry at the Šempeter monuments and Andrej Kurent's interpretation of selected songs at Ajdna were both fine experiences. The characteristics of fixed archaeological monuments in Slovenia mean that for most people they still fall within the province of research and excavation. This is where the main body of conservation efforts is. At the same time the archaeological heritage is also the setting for a number of currently extremely audible and "explanations". With a complete lack of understanding and regard for details it is very often elicited as an absurd proof of the exclusively Iron Age, Venetic "roots" of the Slovene people and language. This problem has been written about in depth by sufficient capable people (recently by Ciglenečki, 1997 and Pleterski, 1995) and is therefore sufficiently well known, and thus there is no point renovating it for use in conservation and the cooperation of interdisciplinary working groups in the field of conservation. We ought to worry, though, when we hear demands for a "re-allocation" of the related public funding. And yet every profession, like every craft, has its own rules of work. Archaeology has tried and tested rules for the interpretation of facts. For general conservationist use it is worth renewing the already frequently noted idea that the basic strength of archaeology is the reading of the archaeolo-



gical "record", the deposit, of the formation of traces of activity in the strata of the earth. Original and later connections between individual elements of such traces show the long time process of formation, operation and dying out (for basic information see for example Harris, 1989, or Slapšak, 1995 on traces in the landscape). At this point we are not interested in how conservation doctrine must and can attend to the preservation of this connection, with and without archaeological excavation, which is in itself a very aggressive method of research, comparable only to soundings made in architectural or artistic fabric.

The second strength of archaeological research is the comparative placement (see Klejn, 1981 for an example of thinking on this dimension of archaeology) of stylistic features, uncontestedly dated objects and rules of design, in some cases we can establish with the help of the exact sciences (analysis of radioactive carbon, dendrochronological analysis - examples: Čufar, Levanič, Velušček, 1997; statistical methods: Turk, Dirjec, Debeljak, Huber, 1992) the chronological record contained in the earth's surface. Comparisons also enable an explanation of the former function of traces and ideal reconstructions of the whole. As has already frequently been noted (e. g. Mikl Curk, 1992, p. 33 ff.), a certain percentage of the ideal reconstruction is indisputable, but the more we add to it the more we are building with unreliable and unproved elements. But this is very necessary for conservation work, since we must provide those who decide on the fate of a monument, and those who visit it, with credible information which actually enables the whole; in the sense of the Venice charter one might say: with the links necessary for understanding, although only in words, drawing and thought.

In Slovenia around 70 per cent of fixed archaeological monuments are only approximately dated and defined by type and basic function. On the ground, during a visit, it is only possible to understand more precisely the architectural sense and individual details of units that have been arranged for visits or have at least undergone conservation work and been given some interpretation, in particular those from Roman and Late Roman times and from the Early Middle Ages. Often the actual progress of the conservation work is also presented in one way or another (see for example Sagadin, 1997). Some outstanding well-laid-out and properly annotated prehistoric and Stone Age groups are presented for the most part as research in progress (e. g. Divje Babe or the cone of archaeological strata in Tominceča Jama in the Škocjan caves). So the dance event at Magdalenska Gora, a large Iron Age settlement, for example, could certainly not have been based on reliable knowledge about sites used for the worship of divinities.

More than half of all archaeological sites in Slovenia are in private ownership. Access routes and other uncultivated surfaces are not legally regulated. For the most part visits take place - and will continue to take place - in the form of expeditions and excursions. Parking is already becoming a problem at easily accessible sites, and sooner or later this will also become a problem for monuments institutions. Spontaneous and organised gatherings, events and so-called events will in the near future almost certainly gain a place at selected and well-laid-out sites. In past decades no-one in the British Isles, Brittany or the Iberian Peninsula realised how much attention was going to be paid to Stonehenge, menhirs, dolmens, etc. If visits affect the interests of the owner of the land, we have at our disposal suitable legal remedies which either restrict visits or compensate the owner for loss and damage, if it appears that the benefit to the public is great enough to make this worth doing. Again this is something which is more simple in theory than in practice. And yet even today we fail to devote special attention to it.

Even in Slovenia it is already happening that archaeological sites are being opened to the public in order to liven up life in a given area. Perhaps one of the most recent examples is Attila's Trail near Zg. Kocjan in Slovenske Gorice (basic field data, Pahič, 1997, also Jakič, 1997, 159). A walk round the remains of a tower-shaped castle is linked to a local tale which

tries to connect these remains to the fifth-century ruler of the Huns - who clearly outdates them by quite some margin. Although the "facts" offered about the monument are historically completely untrue, the spontaneous desire to liven up events around local features can be instructive for the work of the monuments service. It shows us that direct contact exists between the cultural heritage and the population. Analysing and monitoring such and other phenomena, and encouraging and directing them, undoubtedly falls within the province of the national monuments service. It is a matter preserving the value of the heritage and of monuments as historical testimony. Much work of this kind does not only demand special attention but also additional resources. But we can always collect and communicate information. Even the ambitious consideration of the great theatres and amphitheatres of the Mediterranean world set itself as a common denominator the task of ensuring that the national monuments protection service provides appropriate information to the public. As these sketched analyses show, we can also put forward, alongside what has already been stated, a result designed for practical use: as well as events and TV films we can and should (given the Path of Venus affair) offer the average visitor more Slovene treatments of certain facts (Ravnikar, 1993, Stanonik, 1957 and 1972) and a signpost to the rich literature appearing every day around the world on this type of theme, which makes it clear how we separate fact, myth and the artistic fiction of an ancient author (e. g. Groos, 1995). We must remind the visitor to modern-day tournaments that he can turn to original pictures from the tournament book and to exhaustive expert commentary (Kos, 1997 and the Tournament Book of Gašper Lamberger). Relatively ample information is available in the architectural fabric of the environments around these events (for Borl e. g. Curk, 1975, Stopar, 1990). Many publications of archaeological results can confuse the reader because of the exclusive technical language used. Nevertheless we have excellently and intelligibly written texts on, say, the language and ethnic characteristics of the Iron Age inhabitants of sites in Slovenia (Gabrovec, 1983), on the principles of the rise of ancient and modern nations (also Štih, 1995) or ancient religious beliefs (Gabrovec, 1987), if we limit ourselves to certain questions which the visitors to events most frequently ask and the organisers try and answer. Naturally we are aware that in doing so we will always find ourselves caught in the crossfire of insults from the believers in various far-fetched theories of nationality. These cannot be prevented. But sober explanation also finds its listeners and people willing to accept it. A national monuments service is bound to base its work on the most modern scientific discoveries. It should certainly never resort to judging the artistic power and value of a given event in a historical environment, even under the guise of assessing the suitable use of the environment. Finally it is worth stressing once again the extremely important fact that events measurably increase knowledge about the existence of the monument site. In the current phase of public response it is worth the monuments service involving itself in a major way in the directing and monitoring of all types of events.

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### Note:

- <sup>1</sup> Because of the size and complexity of the topic - and here I should only mention here the issue of the use of the name and likeness of a monument, for which the consent of the monuments service is not necessary, although according to the draft of the new law on cultural heritage the consent of the owner is always necessary - we were disturbed, although without result, by the provocative use of a reproduction of Layer's Mary Our Help from Brezje (although this is not the only such case).

# Pregledi, ocene, predstavitve, zapisi

# Steletovi nagrajenci v letih 1997, 1998, 1999

*Steletova nagrada za leto 1996*

dr. Emilijan Cevc

**D**r. Emilijan Cevc se je rodil leta 1920 v Kamniku. Podobno kot njegov tunjiški rojak France Stele se je odločil za študij umetnostne zgodovine. Diplomiral je leta 1946 in že kot študent skušal nadgraditi delo obeh učiteljev in utemeljiteljev stroke, Izidorja Cankarja in Franceta Steleta. Njegov življenski ideal je bila in ostala konservatorska stroke, čeprav so ga službene obveznosti vezale na širše raziskave in delo v muzejih ter inštitutih, zlasti Inštitutu Franceta Steleta pri SAZU, ki ga je dolga leta tudi vodil. Cevc je bil prvi, ki je začel v slovenščino prevajati temelj konservatorskih izhodišč, Dvorakov Katechismus der Denkmalpflege. Ob teoretičnih raziskavah pa je bil in ostal terenski raziskovalec, ki se je neumorno posvečal srednjeveški plastiki, umetnosti 17. stoletja, raziskavam Valvasorja in njegovega ustvarjalnega kroga, Ptujski gori, Janezu Aquili, Matevžu Langusu, panjskim končnicam, spomenikom Kamnika in Škofje Loke. Nobena obrobna tema mu ni odveč, da jo natančno ovrednoti in svoje znanje z objavo prenese na kolege in kulturno javnost. Z enako vnetostjo se je posvečal pedagoškemu delu in študentom Pedagoške akademije in zlasti Teološke fakultete vcepljal spoštovanje do kulturne dediščine. Svoj študij je Cevc dopolnil s šolanjem v tujini, z doktoratom znanosti (1952) in rednim članstvom v Slovenski akademiji znanosti in umetnosti (1985). Prejel je številna domača in tuja priznanja, med njimi Herderjevo nagrado leta 1984. Akademik Cevc je bil vedno opora konservatorjem, ki so potrebovali njegovo osebno in strokovno avtoriteto javnega kulturnega delavca pri delikatnih odločitvah. Pomagal je reševati smledniško graščino in njene poslikave, preprečil podiranje in odstranitev Jelovškove kapele ob gradu Kodeljevo in omogočil strokovne posege v številnih slovenskih cerkvah. Bil je osrednja avtoriteta škofijske komisije za cerkveno umetnost in varstvo sakralne dediščine. Neposredno je vodil prenovo Malega gradu v Kamniku, zlasti njegove dvojne kapele (od leta 1950 naprej) in restavriranje cerkve sv. Primoža nad Kamnikom. Kolegom je vedno stal ob strani kot član anonimnih ali uradnih strokovnih komisij, pomagal je s prijateljskim nasvetom ali s pomirjujočim mnenjem, ki je vedno imelo strokovno težo. S svojim mentorskim delom in prefinjenim, pesniškim občutkom za jezik je pomagal obrusiti marsikateri okorni članek, spodbujal je konservatorje k pisanju in poglobljenim raziskavam. Vedno jim stoji ob strani kot tistim, ki so prvi na braniku slovenske kulturne dediščine. Izjemno delo je Cevc opravil pri raziskavah kiparstva, zlasti gotske plastike na Slovenskem, ki jo je uvrstil na zemljevid Evrope. Njegove knjige: Srednjeveška plastika na Slovenskem: od začetkov do zadnje četrtine 15. stol. (1963), Poznogotska plastika na Slovenskem (1970), Kiparstvo na Slovenskem med gotiko in barokom (1981) in predvsem razstava Gotska plastika na Slovenskem z natančnim katalogom (1973) so bile in so temelj za zaščito in redko dosežen strokovni vzor za kolege umetnostne zgodovinarje in muzealce. Razstava z odmevno postavitvijo je bila temelj za varovanje in prezentacijo velikega dela naše dediščine. Cevc je bil do danes edini, ki je za Steletom napisal celostni oris razvoja umetnosti na Slovenskem: Slovenska umetnost (1966). Drobna knjižica je prišla v številne družine po Sloveniji in naredila korak naprej pri prepoznavanju naše kulturne dediščine in narodne identitete nasploh. Emilijan Cevc je bil že poleti 1948 tudi med pobudniki zasnove novega glasila, Varstvo spomenikov. Publikacija je postala in ostala osrednje glasilo konservatorske stroke, vez, ki prestopa mejo vsakodnevnega dela na terenu. Vedno je hotel v stroki stati na trdnih tleh, vendar ne kot slepi ujetnik v njej, marveč kot svoboden, strokovno pretehtan ustvarjalec. Torej je vedno bežal iz ozke zaprtosti v široka polja svobodnih hotenj duha, kjer ni najti trepeta skušnjave spektakularnosti. Konservatorjem je v čast, da med svoje nagrade uvrščamo dr. Emilijana Cevca.

*Steletovo priznanje za leto 1996*

Aleš Arih

**P**rof. Aleš Arih, samostojni konservator na Zavodu za varstvo naravne in kulturne dediščine Maribor, je v letih 1995/6 zasnoval interdisciplinarno naravnan program revitalizacije opuščene Stajnkovega vodnega mlina v Savcih pri Ormožu. Zasnova in izpeljava ohranjanja tega dela naše kulturne dediščine je vzorčni primer aktivnega varovanja objekta ob oživitvi njegove prvotne funkcije.

Po Arihovi zaslugi je oživitev Stajnkovega mlina obogatila zakladnico naše tehniške in kulturne dediščine, saj ima mlin poleg ohranjenega funkcionalnega, tudi spomeniški, turistični in vzgojni pomen.

Izvedbo projekta odlikuje dosledno upoštevanje konservatorskih in muzeoloških načel ter postopkov, ki so potrebni za celovito obnovo in prezentacijo kulturnega spomenika. Obsega izvirne tehniške rešitve, ki so ohranile prvotni način mletja in omogočile tehnološko posodobitev.

Aleš Arih je s svojimi izkušnjami znal in zmogetl strniti strokovne in organizacijske moči različnih strok in posameznikov ter je z lastnim prispevkom, ki je bistveno večji od službenega, omogočil zaščito, prezentacijo in funkcijo tehniškega spomenika. S posebno organizacijsko sposobnostjo mu je uspelo obuditi zanimanje za mlinarsko dejavnost tako lastnika mlina kot lokalne skupnosti, ki je oživiljen mlin sprejela v svoje okolje.

V obnovo mlina se je organizatorjem posrečilo pritegniti pomoč Ministrstva za kmetijstvo, gozdarstvo in prehrano, občino Ormož, Krajevno skupnost Sv. Tomaž, Ministrstvo za kulturo, mlinarjeve sorodnike in krajanje. Posebej so se izkazali stari mojstri malodane že izumrlih obrti in 90 izvajalcev pod vodstvom 76 let starega mlinskega mojstra Konrada Repa. Celovita obnova in prezentacija Stajnkovega mlina predstavlja prvi vzorčni model za našo, slovensko različico smernic in izkušenj Evropske delovne skupnosti za prostorski razvoj podeželja in obnovo vasi. Te temeljijo na sodelovanju, izmenjavi izkušenj in informacij med strokovnjaki, ustanovami in posamezniki, zavzetimi za razvoj in obnovo. Samozavedanje, lastna odgovornost in pobuda regije, upoštevanje vrednot podeželskega prebivalstva in skrb za lastno kulturno identiteto zaokrožujejo razvoj in obnovo v javno, skupno in povezano delovanje.

## *Stoletovo priznanje za leto 1996*

Andrej Hudoklin

Dipl. biolog Andrej Hudoklin, višji konservator na Zavodu za varstvo naravne in kulturne dediščine Novo mesto, že vrsto let uspešno vodi več naravovarstvenih projektov varovanja habitatov ogroženih živalskih vrst. V svoje naravovarstveno delo vključuje širšo javnost in sodeluje s številnimi učenci osnovnih in srednjih šol. Varstvo naravne in kulturne dediščine je uspel popularizirati do te mere, da so posamezna zavarovana območja v lokalnem okolju sprejeta ne kot ovira, ampak kot nova razvojna možnost.

Več let si je aktivno prizadeval za ohranitev močvirnega sveta Jovsov ob reki Sotli, ki so ga načrtovana melioracijska dela zapisala uničenju. Zagnan konservatorski prispevek je zaočrožil z ohranitvijo in pravnim zavarovanjem tega naravoslovno izredno atraktivnega območja. Dobro vodena in konservatorsko utemeljena popularizacija je bila pri tem delu v veliko pomoč.

Pod njegovim vodstvom je potekala uspešna ureditev ter označitev izvirnega območja ponikalnice Temenica v Zijalu pri Mirni Peči.

Vodil je tudi uspela sanacijska dela na izviru Gospodična na Gorjancih

Posebej izstopa njegova vloga pri ohranitvi gnezdišča ptic čebelarjev v peskokopu na Bizeljskem, kjer je bila s sanacijskimi posegi ohranjena njihova gnezdilna stena. Skupaj s Prirodoslovnim muzejem so na Dolenjskem evidentirali in obročkali štoklje. Delo nadaljuje z zaščito njihovih gnezd na električnih drogih.

V opuščenih glinokopih Opekarne Zalog pri Prečni, ki bi bili brez velike konservatorjeve angažiranosti zasuti in uničeni, nastajajo na podlagi naravoslovnih raziskav optimalni naselitveni pogoji za ohranitev ogroženih živalskih vrst.

Hudoklin je aktivno spodbujal široko zastavljeno inventarizacijo, ki so jo izdelali v sodelovanju s šolami. Skupaj so odkrili številne, do tedaj neznane življenjske prostore želve sklednice, v preteklem letu pa so uredili onesnažen rovak potoka Obrh pri Metliki, v katerem živi najbolj številna populacija te redke živalske vrste.



## *Steletovo priznanje za leto 1996*

### Mira Ličen Krmpotić

**A**kad. slik., restavratorko Miro Ličen Krmpotić iz Pirana odlikuje poleg kakovostnega restavratorskega dela izjemna sposobnost vključevanja v delovne time izdelave konservatorske dokumentacije za prenovo kulturnih spomenikov.

Kot zunanja sodelavka Medobčinskega zavoda za varstvo naravne in kulturne dediščine v Piranu se že nekaj let aktivno vključuje v konservatorsko interdisciplinarno delo izdelave konservatorskih programov. Njen prispevek pri konservatorskem delu namreč ni zgolj izvajanje restavratorskih del, ampak na osnovi raziskovalnih del predpisanih v Konservatorskih programih tudi sodelovanje pri proučevanju arhitekturnih spomenikov in interpretaciji posameznih arhitekturnih najdb starejših gradbenih faz. Tako restavratorka Mira Ličen Krmpotić s svojim delom presega vlogo svoje ozke restavratorske specializacije in s svojimi dolgoletnimi izkušnjami poznavanja obalnega terena vzpodbuja ustvarjalno skupinsko delo konservatorskega dela, ki ga konservatorji vedno bolj uspešno uveljavljajo s konservatorskimi programi.

Med zadnjimi konservatorskimi programi, ki so bili v različnih fazah obdelav pripravljeni in so po njih stekla raziskovalna dela že pred letom 1996 in so bila v preteklem letu zaokrožena je Mira Ličen Krmpotić sodelovala pri Konservatorskem programu za Pretorsko palačo v Kopru in Konservatorskem programu za palačo v Kreljevi ul. št. 6 v Kopru. V letu 1996 pa so bila izvedena raziskovalna in restavratorska dela po njenem posebnem elaboratu, v minoritskem samostanu in cerkvi sv. Frančiška v Piranu, kjer pod vodstvom Medobčinskega zavoda za varstvo naravne in kulturne dediščine Piran tečejo obnovitvena dela spomeniške prezentacije enega najpomembnejših cerkvenih spomenikov v slovenskem delu Istre.

## Steletova nagrada za leto 1997

### Olga Zupan

Diplomirana umetnostna zgodovinarica Olga Zupan pripada zreli generaciji konservatorjev, ki je nosila vso težo vzpostavljanja mreže regionalnih zavodov za varovanje dediščine in skrbi za njihovo uveljavljanje na terenu. Vztrajno, sizifovsko delo je opravljala z osebnim zgledom in skoraj trmo, nujno za gorenjsko regijo. Aktivno vlogo je odigrala pri nastajanju varstvene zakonodaje in uveljavljanju strokovnih načel v praksi, tako pri oblikovanju prostorskih aktov kot pri konkretnih posegih na spomenikih. Sodelovala je pri pripravi temeljnih topografskih pregledov, ki so plod sodelovanja s posameznimi strokovnjaki in muzejskimi ustanovami v regiji in predstavljajo pomemben strokovni metodološki dosežek in temelj vseh novih raziskav.

Ob dolgoletnem vodenju kranjskega zavoda je ves čas delovala tudi in predvsem kot konservatorica - umetnostna zgodovinarica. Posebno skrb je posvečala starim mestnim jedrom Kamnika, Kranja, Radovljice in Tržiča. Sodelovala je pri izdelavi metodološko poenotenih izmer in popisov domala vseh objektov v teh mestnih jedrih in pri nastajanju programov njihovih prenov.

Sad njenega dela na tem področju je sistematična obnova fasad starega mestnega jedra Radovljice. Posebej izstopajo pretehtane preнове najpomembnejših meščanskih stavb v Kranju: Prešernova hiša, Pavšlarjeva hiša, Mitničarska hiša in Mestna hiša ter grad Kieselstein, v Radovljici - Šivčeva hiša in Tržiču - Kurnikova hiša. Uspešno je nadaljevala delo učitelja prof. Franceta Steleta, saj je svoje strokovno delo posebej usmerjala v odkrivanje in obnovo srednjeveških fresk. Naj naštejemo le najpomembnejše v podružnični cerkvi sv. Lenarta na Krtini, p. c. sv. Lenarta na Bregu pri Predvoru, p. c. sv. Andreja v Krašcah, p. c. sv. Petra nad Begunjami, p. c. sv. Primoža in Felicijana na Jamniku in v malograjski kapeli v Kamniku.

To vlogo konservatorjev, ki so z odkrivanjem in prenovno ključnih spomenikov spodbudili nova spoznanja, omogočili raziskave mladim generacijam raziskovalcev, obogatili življenje vseh in pospešili turistične tokove, smo skoraj zapostavili.

Zupanova je bila na čelu obnov baročne opreme v župnijski cerkvi sv. Petra v Komendi in tamkajšnje Glavarjeve knjižnice, vodila je prenovo ž. c. sv. Kancijana v Kranju, p. c. sv. Tomaža v Ratecah, p. c. sv. Boštjana v Mostah, p. c. sv. Doroteje v Kostanju, Kosove graščine na Jesenicah.

S strokovno pomočjo in z nasveti, tudi v širšem slovenskem prostoru, je vzgojila generacijo konservatorjev, ki so po njeni upokojitvi prevzeli vse breme varstvenega dela na Gorenjskem. Sama se sedaj posveča pripravi svojih gradiv za objave in sodeluje pri strokovnem svetovanju.

*Stoletovo priznanje za leto 1997*

Branka Primc

Diplomirana umetnostna zgodovinarica Branka Primc z Zavoda za varstvo naravne in kulturne dediščine Celje se že dobrih dvajset let sistematično ukvarja z obnovitvenimi posegi v zgodovinskih mestnih in trških jedrih.

Njej je bilo poleg številnih drugih del zaupano strokovno vodenje obnove Pelikanovega fotografskega ateljeja v Celju in koordinacija z vsemi ostalimi sodelujočimi pri prenovi, od gradbenikov do muzealcev. Atelje, edini poznani ohranjeni tovrstni objekt s konca 19. stoletja pri nas, predstavlja tudi pomemben sestavni del starega mestnega jedra, njegovega živnega tkiva.

Pri načrtovanju obnovitvenih del se je konservatorica zavedala, da stoji pred posebnim strokovnim izzivom, ki nikakor ni 'žspomeniškovarstvena akcija' v klasičnem pomenu besede, ampak zahteva še dodatne strokovne raziskave in posebno, pronicljivo ter pretehtano obravnavo tehniškega spomenika. Konservatorica je sledila osnovnemu vodilu, da se stavbi v največji možni meri povrne njena izvorna podoba in funkcija.

Za uspeh tega cilja je vztrajala pri vrsti tehničnih rešitev, ki jih je bilo zaradi današnjih gradbenih predpisov težko uveljaviti, kot enojno zasteklitev, prvotne ali njim prilične materiale...

Nujne spremembe, ki jih je zahtevala tudi sodobna muzejska funkcija, so vodile v določene, skrbno pretehtane kompromise v izvedbi obnove, da niso okrnili avtentičnosti spomenika. Visoka strokovna usposobljenost in osebna zavzetost gospe Branke Primc je botrovala novemu strokovnemu uspehu konservatorice - odlično prenovljenemu kulturnemu spomeniku, vzoru za podobne prenove v bodoče.

## *Stoletovo priznanje za leto 1997*

Nika Leben

**D**iplomirana umetnostna zgodovinarica in etnologinja Nika Leben, konservatorica na Zavodu za varstvo naravne in kulturne dediščine v Kranju je leta 1990 prevzela vodenje obnove kapele sv. Petra v Stražišču.

Konservatorica je v sedmih letih obnovitvenih del uspela pritegniti k sodelovanju arheologe, gradbenike, arhitekta, restavratorje slikarje in kiparje, strokovnjaka za vitraže in slikarja kopista. Ob strokovnem delu je opravila celo del menedžerskega posla, saj je pridobila podporo številnih financerjev.

Kapela predstavlja skladno celoto, kjer v notranjosti: s poslikanimi stenami in lesenim stropom ter v nadzidavi stavbe prevladujejo gradbeni posegi iz 17. stoletja. Z zunanostjo nam diskretno razkriva svoje zgodnjoromansko poreklo in gotsko gradbeno fazo. Nekdaj raznešena oprema je bila ponovno skrbno zbrana, restavrirana in na podlagi arhivskih podatkov sestavljena v prvotno obliko.

Med številnimi obnovami sakralnih spomenikov se prereditko zgodi, da bi začeto delo teklo kontinuirano in da bi bilo v vseh podrobnostih opravljeno tako, kot je bilo načrtovano.

Vztrajnost, izjemen smisel za stavbno celoto kot za detajl, velika mera osebne zavzetosti konservatorke in še posebno interdisciplinarni pristop izvedbe obnovitvenih del je obrodil izjemen rezultat. Kulturni spomenik ni bil samo rešen propada, ampak je ohranil pričevalnost in obogatil enkratni ambient, v katerem stoji in ljudi, ki jim bo služil.

*Stoletovo priznanje za leto 1997*

Jerneja Batič

**D**iplomirana umetnostna zgodovinarica in etnologinja Jerneja Batič, pomočnica direktorja na Upravi Republike Slovenije za kulturno dediščino, se intenzivno ukvarja s popularizacijo varstva naravne in kulturne dediščine. Za našo službo je tako delo pionirsko, saj se v obilici raziskav in gradenj preredko ukvarjamo s popularizacijo in je zato delo Batičeve posebej dragoceno.

Njeno delo zajema izdajo štirih novo oblikovanih, sodobno koncipiranih in računalniško podprtih številčk Varstva spomenikov, ponovno obuditev Vestnika s petimi publikacijami, dvanajst knjižic Vodnikov po kulturnih in naravnih spomenikih Slovenije, ureditev kataloga Kočevska - Izgubljena kulturna dediščina kočevskih Nemcev ter več drugih knjig in katalogov.

9Batičeva je organizirala osem odmevnih, večjih razstav na temo varstva naravne in kulturne dediščine.

Kot koordinatorka Dnevoev evropske kulturne dediščine v Sloveniji je po letu 1992 vodila šest projektov, ki so se pod njenim vodstvom vsebinsko razvili in razcveteli v celovite kulturne dogodke, ki nam jih zavidajo večje in bogatejše evropske države. Dnevi dediščine obsegajo razstave, knjige, plakate, organizirana vodstva, simpozije, natečaje, propagandno in učno - vzgojno gradivo. Batičeva je uspela pritegniti k sodelovanju poleg matičnih varstvenih ustanov tudi druge kulturne in vzgojne organizacije od vrtcev, drugih stopenj izobraževanja do zainteresiranih posameznikov.

Svoje strokovne sposobnosti je uspešno vključila v delo Slovenskega konservatorskega društva, saj je bila organizacijski motor več strokovnih posvetov, ekskurzij in drugih prirediteljev društva.

Vse je dosegla z lastno pobudo in z osebnim vključevanjem od zamisli do končne izvedbe, kjer zasledimo njeno avtorsko noto in energijo, nujno za vsakega konservatorja.

## Steletova nagrada za leto 1998

### dr. Cene Avguštin

Diplomirani umetnostni zgodovinar dr. Cene Avguštin (2. 1. 1923) že dolga desetletja združuje s svojim delom najbolj zlahtno na področju varstva kulturne dediščine: muzealstvo, delo likovnega kritika in konservatorstvo. Področja povezuje med seboj, dopolnjuje z lastnega zornega kota in plemeniti z znanstvenim delom.

Kljub široko zastavljeni dejavnosti, predvsem javnega delavca v kulturi in likovnega kritika, je posvečal jedro svoje ustvarjalne moči tisti zvrsti umetnostne zgodovine, ki jo običajno obravnava konservatorstvo. Čeprav je raziskoval predvsem izbrane ravni, ki zadevajo strokovno vsebino varstvene dejavnosti, je v svojih številnih objavljenih delih utemeljil vsa tista izhodišča, ki omogočajo uresničitev varstvenih ciljev. S tem je bilo temeljno delo za konservatorsko področje opravljeno.

Avguštin je bil med pionirji varovanja naravne in kulturne dediščine, med prvimi konservatorji, ki so delali na terenu izven Ljubljane (po diplomi leta 1952). Njegovo ime je bilo skoraj sinonim za Gorenjsko. Leta 1963 je postal vršilec dolžnosti ravnatelja Medobčinskega zavoda za spomeniško varstvo Kranj. Vzporedno je deloval tudi kot vodja kulturnozgodovinskega oddelka v Gorenjskem muzeju v Kranju. Že prej je deset let predsedoval Okrajni spomeniški komisiji v Kranju, nato v letih 1964 - 65 Komisiji za ohranitev in ureditev starega mesta Kranj ter Društvu konservatorjev Slovenije.

Nemalokrat je bil prvi, ki je zares analitično posegel v probleme urbanističnega in stavbnega razvoja zlasti gorenjskih naselbin in mest. Naredil je nov, strokovni korak s postavitvijo temeljev raziskovanja in preučevanja njihove rasti in z umestitvijo razvojnih silnic v evropske okvire. Dosegel je izjemne rezultate, pojasnil je številna nerešena vprašanja, in z objavami odstrl posebnosti preteklosti, ki so postale temeljni del identitete zgodovine in likovne zgodovine Gorenjske in vse Slovenije. Njegove analize so postale vzorec za kolege in sorodne stroke. S svojimi bogatimi izsledki je utemeljil strokovna izhodišča za pravno in fizično zavarovanje mestnih predelov in prezentacijo objektov, pri katerih je občasno tudi sam sodeloval. Poseben izziv mu predstavlja študijska obdelava oziroma rekonstrukcija urbanistične in stavbne podobe srednjeveških mest v posameznih časovnih prerezih, od skromnih zasnov, utrjenih jeder do današnjega časa. Posebej se je posvečal Škofji Loki, Tržiču, Radovljici v 17. stoletju in Kranju v prvi polovici 19. stoletja. Marljivo se je lotil sistematičnega raziskovanja likovnih sestavin ljudske arhitekture na Gorenjskem in njenem obrobju ter preučevanja kamnoseške dejavnosti na Gorenjskem s poudarkom na peraiški kamnoseški delavnici.

Avguštin je vseskozi sledil nauku prof. dr. Steleta, da je vsakršno strokovno delo jalovo, če konservator ali muzealec ne živi in čuti s terenom, ki mu je poverjen. Kot nadvse prijeten sogovornik, prepričevalec, učitelj, poslušalec in svetovalec je še posebno s prepričevanjem in osebnim zgledom odigral osrednjo vlogo ob reševanju nepremične kulturne dediščine v času povojne preobrazbe vasi in trških naselij.

Vrsta nagrad in priznanj, častna članstva v društvih, tudi v konservatorskem, zaokrožujejo široko kulturno dejavnostno osebnost dr. Ceneta Avgušтина.

*Stoletovo priznanje za leto 1998*

Irena Čuk in

## Odbor za cerkveno obnovo cerkve sv. Duh pod Ojstrico

Že leta 1981 je domačin, kmet Franc Verk s sosedi ustanovil Odbor za cerkveno obnovo cerkve sv. Duha. Zanimarjeno cerkev iz 17. stol. so tedaj vsi drugi, celo cerkvene oblasti, odpisali. Vaščani so leta 1986 začeli z zbiranjem denarja, lesa in hrane za delavce. Entuziazmom je kasneje na pomoč priskočila država s financami in strokovnjaki ter ob njej Cerkev. Z lastnim delom in s sodelovanjem konservatorjev in restavratorjev Zavoda za varstvo naravne in kulturne dediščine Maribor so najprej statično konsolidirali in sanirali okolje in stavbo, rekonstruirali porušen obok in obnovili fasado. Nato so izvedli restavratorska dela na freskah, oltarjih in lesenem poslikanem stropu. Ob cerkvi so prenovili tudi leseno mežnarijo. Zaživelo je kulturno žarišče vasi.

Za likovno in duhovno nadgradnjo sakralnega prostora pa je skrbela Irena Čuk, akademska kiparka in restavratorica specialistka, ki je v letih 1994-97 najprej izpeljala snemanje in konserviranje poškodovanega lesenega poslikanega stropa in sočasno nastale lesene poslikane pevske empole cerkve sv. Duh pod Ojstrico.

Emporo, ki je bila manj poškodovana, je restavratorjem uspelo ohraniti in restavrirati. Poslikane stropne deske so bile žal tako dotrajane, da so jih morali, razen delov z napisi, nadomestiti. Izdelali so natančno kopijo, konservirane ostanke originala pa deponirali. Z obsežnim posegom je Irena Čuk ohranila poškodovani original stropa, z restavriranjem pevske empole in z izdelavo kopije poslikanega stropa in njegove pretanjene poslikave pa je vrnila cerkveni notranjščini poznogotski karakter, ki daje prostoru svetno dimenzijo. Uspešno sodelovanje vernikov, konservatorske in restavratorske stroke je rodilo uspešen sad - ohranitev, obnovo in končno prezentacijo kulturnega spomenika, vredno najvišjih priznanj.

*Steletovo priznanje za leto 1998*

Renata Pamić

**K**onservatorica, sociologinja Renata Pamić že vrsto let skrbi za zgodovinsko dediščino na Gorenjskem. Začela je z marljivo zbranimi popisi javnih spomenikov in plošč ter nadaljevala delo s koordinacijo posameznih prenov zgodovinskih lokacij kot so Ljubeljsko taborišče, Prešernov gaj in domačije pomembnih pisateljev in pesnikov. Dodatne izkušnje je nabrala v Bohinju, kjer so v Ukancu urejali pokopališče padlim med prvo vojno. Nov izziv je predstavljala obnova grobišča in kapele pod Vrščem, posvečene žrtvam prve svetovne vojne in krutih plazov.

Pamićeva se je odločila za tehnično in zgodovinsko utemeljeno prenovo: ohranjanje primarne Ruske kapele z vsemi originalnimi materiali, ne zgolj za preoblečeno likovno formo v prostoru. Zavedala se je težav, ki nastopajo zaradi enostavnih materialov in cenene primarne izvedbe. Navidezno enostaven poseg je skrival veliko težav. Lokacija sama, na obrobju Triglavskega narodnega parka, je zahtevala neagresiven poseg, ki se bo vklopil v naravno okolje. V agresivno naravo pa je bilo potrebno poseči, ker je drevje in grmovje grozilo, da bo nekdanje odprte košenice, kjer ni več živine in koscev, spremenilo v gozd, ki bo prekril grobove in popolnoma spremenil okolico in mikroklimo kapele. Klimatski pogoji na gorskem pobočju so posebej delikatni, ker lesen objekt ogrožata zmrzal in snežna odeja.

V skladu z najbolj strogimi režimi konservatorske doktrine je Pamićeva skrbela, da so pri majhni kapeli ohranjeni osnovni likovni poudarki in forma v enaki meri kot najbolj drobni členi posameznih elementov. Dodali so samo manjkajoče člene, ki so bili rekonstruirani na osnovi originalnih ali dokumentiranih. Znova so uredili tudi grobove v okolici in dodali le informacijske table in drugo opremo, ki je nujna zaradi funkcije kapele in za obisk. Akcija je bila natančno načrtovana, začeta 1991 in zaključena leta 1996. Pamićeva je koordinirala tudi sodelovanje financerjev in nadzora, ki je segal do predstavnikov ruske pravoslavne cerkve in tako prenovljeno kapelo vključil v mednarodno sodelovanje in promocijo Slovenije.



## *Steletovo priznanje za leto 1998* pater Janez Šamperl

**P**ater Janez Šamperl je od leta 1992 gvardijan minoritskega samostana v Piranu. Skupaj s predhodniki je zaslužen za poživitev delovanja samostana, ki je med redkimi minoritskimi ustanovami v Istri s kontinuiranim delovanjem. Prvi večji patrov uspeh je bila vrnitev vsega samostanskega kompleksa junija 1996.

Delo, s katerim se je pater Janez uvrstil med dobitnike Steletovih priznanj, pa je njegova neumorna skrb za zaupano kulturno dediščino in njeno prenovo. Z njemu lastno delavnostjo in ljubeznijo do spomenika, ki je njegov dom, se je lotil prenove samostana, ki bo leta 2001 slavil sedemstoletnico. Pri svojem delu je pokazal izjemen interes za kulturno dediščino in razumevanje spomeniškovarstvene obravnave samostanskega kompleksa, enega najpomembnejših spomenikov redovne arhitekture na Slovenskem. Poslušal je vsak nasvet konservatorja Toneta Mikelna in njegovih sodelavcev, prisluhnil mnenjem restavratorja Jureta Bernika in nadgradil vizije strokovnjakov v živ in živahen organizem odprtih vrat. Sodelovanje s strokovnjaki in povezovanje njihovega dela z vsemi drugimi, vpletenimi v oživljanje sten in njihovih namembnosti, je zgled za posnemanja vreden proces, ki je v ponos stroki in mestu, v korist spomeniku in vsem udeleženiim ljudem.

Pater Janez vestno beleži doseženo v samostansko kroniko, kot iskalec pa že načrtuje nove naloge pri prenovi številnih prostorov samostana. Rezultati skupnih prizadevanj so prezentacija samostanske cerkve sv. Frančiška z renesančnim oltarnim prostorom, refektorij, uređitev bogatega arhiva in pinakoteka, ki postaja skupaj z znanim križnim hodnikom pomembno kulturno prizorišče Pirana in slovenske obale, žarišče duhovnosti v najširšem pomenu.



## Dr. Ivan Sedej - konservator (Ljubljana, 13. 2. 1934 - Ljubljana, 20. 1. 1997)

Ob listanju obsežne bere objavljenih člankov in razprav, ob pregledu publikacij in ob pogovoru z nekdanjimi dolgoletnimi sodelavci dr. Ivana Sedeja se nam izrišejo tri poglobitve ravni njegovega dela, ki so se izoblikovale že kmalu po nastopu dolgoletne službe v takratnem Republiškem zavodu za spomeniško varstvo leta 1962: priprava temeljnih evidenc ljudskega stavbarstva, metodologije varstva in popularizacija ljudskega stavbarstva.

Po enoletnem službovanju v Loškem muzeju, kjer je umetnostni zgodovinar še posebno pritegnil strokovno pozornost s postavitvijo muzeja na prostem ob gradu, je že leta 1966 s poznavanjem ljudskega stavbarstva na loškem ozemlju prostorsko razširil obseg svojega dela z disertacijo *Knečko stavbarstvo na slovenskem alpskem ozemlju od začetka 16. stol. do konca 18. stol.* V njej je vzpostavil zgodovinsko genetični model raziskovanja ljudskega stavbarstva, ki je bilo do tedaj obravnavano pretirano ahistorično in romantično. Diploma iz etnologije mu je pri nadaljnjem delu še dodatno omogočila zanj tipično, kombinirano rabo vidikov obeh strok ne glede na predmet obravnave.

Izdelal je 29 topografskih elaboratov za posamezna naselja, občine in regije, tako za Republiški zavod, kakor za regionalne zavode v smislu priprave temeljnih evidenc objektov in območij ljudskega stavbarstva ali za potrebe prostorskega načrtovanja. Topografiji za občini Šmarje pri Jelšah in Tolmin sta natisnjeni, veliko žal neobjavljenih pa leži v dokumentacijah regionalnih zavodov, od koder druga generacija etnologov konservatorjev črpa prve terenske podatke in na njih gradi svoje nadaljnje delo.

Spoznanja iz topografskega dela je nadgradil v številnih teoretičnih člankih in razpravah. Naj tu izpostavim le nekatere teme, ki so ga zaposlovale: vprašanja vrednotenja ljudskega stavbarstva, predmet in vloga etnologije v varstveni dejavnosti in še zlasti v takrat prebujajo-

joči se prenovi vaških in mestnih jeder. Pri raziskovanju in vrednotenju objektov ljudskega stavbarstva je uporabljal vse novosti etnologije in sorodnih družboslovnih ved. S pronicljivimi referati in debatnimi prispevki je sodeloval na vseh pomembnejših posvetovanjih, ko je takorekoč kot edini etnolog predstavljal svojo stroko v varstveni dejavnosti.

S seznamom najpomembnejših objektov in območij ljudskega stavbarstva, objavljenim v knjigi *Kulturni spomeniki Slovenije, Spomeniki I. kategorije*, iz l. 1974, med kolegi kratko imenovani Bela knjiga, s publikacijo *Prispevki h konservatorski metodologiji in teoriji* v Vestniku št. 4 iz l. 1977 in z razpravo *Etnološki spomeniki in etnologija* v metodološkem zborniku Knjižnice Glasnika Slovenskega etnološkega društva št. 4 iz l. 1980 je dvignil etnološko konservatorstvo na raven drugih strok z daljšim stažem v varstveni dejavnosti. Še posebej pomembna je njegova odločujoča težnja po tem, da tudi druge varstvene zvrsti enakopravno in nedeljivo obravnavajo objekte ljudskega stavbarstva. Kot zgled naj navedem njegovo uspešno prizadevanje po rešitvi anonimnega stavbnega tkiva v Kopru pred skoraj tremi desetletji, ko so hoteli tamkajšnji urbanisti porušiti vso stavbno dediščino razen vrhunskih umetnostnih spomenikov, cerkva in palač.

Teoretično delo je nadgradil z vrsto pobud za obnovo etnoloških spomenikov, s številnimi poljudnimi članki, TV oddajami in udeležbami na okroglih mizah.

Iz njegovih prispevkov vejejo nadpovprečna razgledanost, humanizem, pronicljivost in kar zdravilen cinični realizem, ki je bil premnogokrat še nerazumljen. Tudi sodelavci drugih strok so se zgledovali pri njegovi strokovni brezkompromisnosti, improvizaciji - še posebej pri reševanju ljudskega stavbarstva ob obeh velikih potresih v sedemdesetih letih, ne nazadnje je zastavil tudi varstvene usmeritve Republiškega prostorskega plana.

Morda nam je manj znano, da je bil pri mnogih strokovnih nalogah, ki so danes že utečene, takrat med prvimi. Tvorno je sodeloval pri mnogih strokovnih odločitvah, tudi pri vsebinskih vprašanjih nastajajočega zakona in organizacije varstvene službe konec sedemdesetih let. Vse bolj spoznavamo, da sta njegovo občutljivo umetniško naturo zlasti zadnji strokovni nalogi, ko je varstvena služba začela drseti v vse bolj birokratske vode, preusmerili v mirnejše in zanj konstruktivnejše okolje Moderne galerije in nato Slovenskega etnografskega muzeja. Novo strokovno okolje mu je omogočilo aktivnejše ukvarjanje še z drugimi področji strokovnega zanimanja, z vprašanji ljudske in sodobne likovne umetnosti ter muzejske problematike sploh.

*Zvezda Delak - Koželj*



## Miha Pirnat - 75 let

**M**iha Pirnat je že dolga leta zelo dejaven član slovenske konservatorsko-restavratorske srenje. Je skromen mož, kar je bila nekoč dragocena in čislana odlika. Miha je mož, ki je v življenju preživel marsikaj hudega, a mu še vedno uspeva biti zbran, miren, strpen, pošten do drugih in do dela. Pošten do kulturne dediščine, kateri je posvetil dobrega pol stoletja svojega življenja.

Rodil se je 14. septembra 1924 v Spodnjih Jaršah pri Domžalah, materi Heleni iz rodu Majdičevih in očetu Jerneju Pirnatu, kovaškemu mojstru. Rodil se je kot drugi med enajstimi otroki. Otroška in mladostniška leta je preživel v Spodnjih Jaršah, januarja 1943 sledi odhod v partizane, nato zajetje v Kališču, zapor v Kamniku, Begunje, Dachau (februar 1943). Po letih in mesecih trpljenja osvoboditev in - »Oh kako je dolga, dolga pot domov«.

Poklicno pot mu je začrtala usoda tistega dne, ko je srečal sošolca Danijela Fuggerja iz Domžal. Ta ga je navdušil za šolanje na tedanji Šoli za umetno obrt v Ljubljani. Bili so težki povojni časi za bosopetnika iz številne družine. Če bi Miha ne bil po duši tak, kot je, bi lahko patetično zapisal: »Tako se je kalilo jeklo (Miha)!«. Po končani šoli je stopil na pot, ki je bila mnogim velika želja in pomemben življenjski cilj. Priti na akademijo! Na Akademijo za likovno (pravzaprav upodabljačo) umetnost, ki nas je prevevala s svojo mističnostjo, resnobnostjo in radostjo, s čarom umetnosti (kaj je že to?). Tudi ta cilj je Miha uresničil in leta 1955. diplomiral na slikarskem oddelku.

Večini kolegov se je »zgodilo« prvo srečanje s konservatorskim-restavratorskim delom bolj ali manj naključno. Miha pa je bil eden od prvih slušateljev Specialke za konserviranje in restavriranje, ki jo je na ljubljanski Akademiji za likovno umetnost ustanovil naš pokojni veliki učitelj Mirko Šubic. Po diplomi se je še isto leto zaposlil v restavratorski delavnici na tedanjem Republiškem zavodu za spomeniško varstvo. Bilo je to leta 1957.

Miha je skrben, pošten, časten možakar in dober strokovnjak, ki je našel prijazen način za prenos bogatega strokovnega znanja mladim. Nikoli ni bil vsiljiv, čeravno si je želel svoje

bogate izkušnje pogosteje razdajati. Mladi so dandanašnji, s častnimi izjemami, gotovo drugačni. Živijo hitro in hlastno, zato ne zmorejo potrpežljivosti, ne zmorejo poslušati in sprejemati prepotrebnih znanj in vedenj. Miha to ve in se prilagaja. Naš pomembni kolega bi dejal: »Tak čas je!« Kot da takega časa ne ustvarjamo ljudje sami.

Miha vsekakor zasluži svoj zapis v kroniki. Je edini naš stanovski tovariš, ki je uvrščen v seznam literature v kakšni tuji strokovni knjigi. S člankom o tehnikah stenskega slikarstva na Slovenskem (objavljenim v Varstvu spomenikov) se je uvrstil v referenčno literaturo v knjigi *La conservation des peintures murales* (avtorjev Paola in Laure Mora ter Paula Philippota). Morda je premalo časa posvetil publiciranju strokovnih izkušenj.

A knjige niso vse. Štejejo pomembna dela sploh. Uspešno opravljeni zahtevni konservatorski-restavratorski posegi na umetninah in nova odkritja pri tem delu so naše knjige, magistrska dela in disertacije.

Pogovarjala sva se, kot mnogokrat ob delu, o novih metodah in postopkih. Nekatere je razvil in vpeljal tudi Miha. V cerkvi na Čelovniku je pri utrjevanju stenskih slik uporabil nov način zavarovanja odstopajočih ometov, ki jih je bilo treba mikroinjektirati. Kot sodelavec srbskega republiškega zavoda sem s kolegi prenašal težke medeninaste hidravlične opornike, ki smo jih uporabljali za opiranje odstopajočih fresk. Bili so težki, togi in močni. Včasih so odrinili celo oder od stene. Miha je zato uporabil gumijaste trakove (narezane zračnice), ki so zaradi elastičnosti mehko pritiskali obloge na fresko. Miha mi je prostodušno in skromno dejal, da mu je način (sicer z uporabo vrvic) svetoval kolega. Pa vendar je Miha inovativno vpeljal elastične trakove, ki so počasi in nenasilno potiskali odstopajoče freske nazaj k zidu.

Bogate strokovne izkušnje in ugled so popeljali Miho z jugoslovansko ekipo v daljno Nubijo, kjer je reševal koptske freske pred potopitvijo, ki jim je grozila zaradi zajezivitve mogočnega Nila pri Asuanu. Večmesečno bivanje v vroči puščavski Afriki je Miha, obogaten s skoraj triletnimi dachauskimi »izkušnjami«, stoično premagoval. To so trenutki, ko se preizkušajo ne le strokovne zmogljivosti, marveč tudi človeške vrline. Naše terensko delo je naporno celo v naših razmerah, zato je nekajmesečno delo v puščavskih pogojih praveci podvig.

Miha ne bo pozabil faraonskih razsežnosti omike, ne bo pozabil koptskih fresk, puščavskih škorpionov in kober, mogočnega Nila, Nubijcev, Koptov in Arabcev. Ne bo pozabil lončenih zirov in prečiščenih voda za preživljanje belih strokovnjakov. Spomini bogatijo in zlahkajo življenje!

Miha Pirnat je krepko zakoračil v peto delovno dekada. Tudi kot zasluženi upokojenec in pred leti Steletov nagrajenec še vedno vztrajno rešuje lepoto naše likovne dediščine.

Še vedno sedi pred slikarskim stojalom s čopičem in slikarsko palico - z »malštokom«. Delovne roke pod budnim očesom potrpežljivo, vztrajno, vešče in strokovno nanašajo barvo na barvo, črtico ob črtico, lazuro čez lazuro. Še vedno ga rad in spoštljivo opazujem pri delu. In ob izmenjavi misli popijem "Mihov čaj", ki ga z veseljem pripravi, enako kot z veseljem vrača življenje umetninam.

Množica krajev in imen: Hrastovlje, Kubed, Pomjan, Fojana, Britof pri Ligu, Breginj, Kojško, Kladije nad Breginjem, Sedlo, Pangrč Grm, Sevnica, Brežice, Tupaliče, Jezersko, Breg pri Preddvoru, Mače pri Preddvoru, Kamnik, Sv. Primož nad Kamnikom, Ljubljana, Koroško nad Horjulom, Vrzenec, Krtina..., Pečka patrijaršija, Wadi Es Sebuja, Abu Hodah, Abdullah Nirgi, Sheikh Abd el-Ghadir, Donji Orahovac in Donji Stoliv v Boki Kotorski... Pa Tizian, Kramserschmidt, Janez iz Kastva, Maški mojster, Fluhrer, Carpaccio, Postl, Bergant, Jelovšek, Metzinger, Cebej, Jakopič, neznani koptski freskant, neznani... če naštejemo le del bolj ali manj pomembnih lokacij in avtorjev umetnin, kjer je Miha Pirnat opravil plemenito poslanstvo ohranitve stvaritev naše in svetovne kulturne (likovne) dediščine.

*Ivan Bogovič*

Gojko Zupan

# Iskanje slovenskih sledov v ZDA

med 25. junijem in 11. julijem 1998

Slovenski konservator na poteh slovenske dediščine redko zaide dlje kot do Karavank in Pirana. Kljub opozorilom in zgledom naših učiteljev, ki so se ukvarjali s slovensko dediščino in ne zgolj z dediščino v Sloveniji, se prepogosto sami zapiramo za državne meje. Drugačno raziskavo je omogočil bilateralni sporazum o medsebojnem varovanju kulturne dediščine, ki sta ga 6. maja 1996 podpisali Slovenija in ZDA.<sup>1</sup> Prvi so se odzvali Američani. Obiskala nas je njihova specialistka Ruth E. Gruberjeva. Septembra 1996 je bilo jedro njene raziskave nepremična dediščina judovske skupnosti v Sloveniji. Organizacijsko ni bilo težko načrtovati poti po Sloveniji, ker so razdalje med posameznimi spomeniki kratke in naših krajev z judovsko dediščino ni veliko.<sup>2</sup>

Združene države so kar 460-krat večje od Slovenije. Slovencev je v ZDA bistveno več kot Američanov<sup>3</sup> pri nas, saj so se zgodaj selili v novi svet. Natančnega števila in deleža naših prednikov pri ustvarjanju Združenih držav ne bo mogoče ugotoviti, ker v preteklosti ni bilo podrobnih, kontinuiranih popisov. Slovenci bodo ostali skriti v številu avstrijskih emigrantov pred prvo svetovno vojno, nekateri med italijanskimi emigranti med obema vojnama. Podobno velja za jugoslovanske izseljence in emigracijo do osamosvojitve naše države. Posebne skupine, ki jih raziskovalci niso analizirali, so izseljenci slovenske narodnosti iz drugih držav in predstavniki manjšin, ki so se izselile iz Slovenije (npr. kočevski Nemci, Madžari).

Na Kolumbovih ladjah Slovencev ni bilo. Nekaj protestantov slovenskega rodu je dokazano iskalo nov dom na drugi strani oceana že v 16. stol. Morda so prišli skupaj z Nemci in se selili v Georgio. Intenzivno so se izseljevali v 17. stol., ko je bil tam misijonar Marko Kopus. Vožnja je tedaj veljala 200 goldinarjev in je bila dolga avantura; zato je izrek »odkrivanje Amerike« ostal v izročilu živ do danes. Anton Tomaž Linhart je pisal o lačnih Slovenih, ki so se selili za delom. Baje so bili Slovenci v vojski Georgea Washingtona. Vojakom je sledil misijonar, eden petih kasnejših škofov našega rodu, Friderik Irenej Baraga, ki je zavzeto pokristjanjeval med Otava in Očipva Indijanci. Njemu in njegovim zapisom v časopisih so sledili številni rojaki, predvsem ubožoani kmečki sinovi, največ z Notranjske, Dolenjske in iz Bele krajine. Ti so postali delavci v rudnikih, gozdovih in tovarnah. Veliko jih je umrlo anonimnih in brez družin. Redki so vzgojili otroke in vnuke. Mladih slabo znanje angleškega jezika ni zadrževalo na enem samem kraju; v ameriški selitveni maniri so poselili vse ZDA in se stopili s številnejšimi narodi. Posamezniki so se vračali čez ocean in s tem spodbudili oplajanje dveh različnih kultur, ki traja še danes.

Med izobraženci so nosilci slovenske kulture ostali predvsem duhovniki, najbolj vplivni so bili dobro organizirani frančiškani. Okoli leta 1900 se je izseljevanje iz Slovenije, predvsem

iz omenjenih pokrajin, stopnjevalo. Slovenci so potovali večinoma iz atlantskih pristanišč, iz Nemčije, Anglije in Francije. Celo na Titaniku so bili trije Slovenci (dva sta se rešila). Leta 1910 je bilo v ZDA in Kanadi že 100.000 Slovencev. V IZseljenskem koledarju iz leta 1937 je optimistično omenjeih 300.000 Slovencev (vseh generacij), skupaj s potomci segajo pretirane številke do 500.000 ljudi. Realne številke so nekoliko nižje. Med vojnama so se zaradi fašističnih pritiskov selili Primorci iz Italije. IZseljeništvo se je okrepilo z emigracijo po drugi vojni, ko so bežali domobranci in njihove družine, kasneje znova Primorci. Kakšna je številka danes, ni jasno. Geograf Jože Velikonja iz Seattla omenja 150.000 Slovencev (brez potomcev). Leta 1980 se je za Slovence v popisu razglasilo 127.000 ljudi. V poznih osemdesetih letih so presodili naselitvene zgojitve Slovencev. Na prvem mestu je Ohio z 49.598 ljudmi, sledi Pennsylvania s 14.584, Illinois 11.743, Minnesota s 6.614, Wisconsin 6.478, Kalifornija 5.546, Colorado 3.194, Michigan 3.002, Florida 2.733, New York s 2.619 in Texas z 2.254. Vse druge države imajo pod 1.500 Slovencev, najmanj Južna Dakota, le 22.

Slovensko naselitveno in celo kulturno središče je Cleveland v Ohio, ob njem različni kraji v industrijski Pennsylvaniji ter Minnesoti, Joliet pri Chicagu (in nedaleč Lemont). Nekaj žarišč je v Kaliforniji in Coloradu, kjer je posebnost industrijski, železarski kraj Leadville, ležeč višje od Triglava. Leadvillski spomeniki pa so bolj nostalgičen spomin.<sup>4</sup> Največ združenj in društev je bilo v rudarskih krajih. Slovenke imajo posebna, vplivna društva. V Clevelandu je skoraj deset kulturnih domov, najbolj obljudeno versko središče je cerkev sv. Vida,<sup>5</sup> priljubljeni so domovi za upokojence. Obstaja celo ulica z imenom Ljubljana, ki ima le nekaj hiš. Veliko in razvijajoče se središče je Lemont pri Chicagu, skoraj zamrlo je slovensko zbirališče ob sv. Cirilu v N. Y. V Chicagu je bilo zborovanje prve konvencije Podporne enote leta 1904, zadnje bi moralo biti letos (1998). Ta enota je leta 1996 aktivno delovala in imela 30.000.000 \$ kapitala. Najbolj organizirana mreža podpornih društev je KSKJ. Socialistično usmerjene podporne jednote so bile močnejše, ker pa niso bile povezane z župnijami, so se izgubile ob propadu industrij. Slovenskih župnij je bilo več ducatov, zdaj, skozi optimistična očala, blizu 30. Najstarejša je sv. Štefan v Minnesoti.

Slovenci, znani v širših krogih, so redki. Med misijonarji je bil in je najbolj popularen Friderik I. Baraga, najbolj okoli velikih jezer (po 1831), za njim misijonar Franc Pirc ter več škofov. Kasneje so izstopali: Anton Mavretič, elektrotehnik, ki je delal od Colorada do Harvarda; arhitekt Janez Jager je delal v Minneapolisu, fizik Dušan Petrač pri NASA, znanstveniki Anton Peterlin, Bibijana Čujec, Jurij Kraigher in drugi. Najbolj znan laik je novinar in pisatelj Louis Adamič. Pisala je še Ana Praček Krasna, ki je izdajala svoj časopis. Med politiki je največ dosegel Frenk Lausche, ki je bil župan v Clevelandu, kasneje guverner Ohia. Politično visoko je kongresnik George Voinovich, ki je delno Slovenec. Od 1980 do 1992 je bil član kongresa Dennis Eckart, pred njim dolgo John Blatnik. Raziskovalca sta Edward Gobetz in Jože Velikonja, velik poznavalec izseljeništva je Jože (Joe) Valenčič.

Najina študijska pot v ZDA julija 1998 je bila zasnovana pogumno, čeprav smo se vsi zavedali velike odgovornosti, ki jo taka naloga nalaga. Obisk je imel dva osnovna namena. Prva tretjina potovanja je bila posvečena kočevskim Nemcem in njihovim potomcem na letnem srečanju Združenja za dediščino in genealogijo v Hawleyu v Pennsylvaniji ter dodatno promociji dosedanjega dela Uprave RS za kulturno dediščino in predstavitvi kočevske razstave o njihovi izgubljeni dediščini in načinu varovanja te specifične dediščine. Ob tem sva predavateljca, Mitja Ferenc in Gojko Zupan, opisala svoje delo z več sto diapozitivi in odgovarjala na vprašanja dobre stotine prisotnih. Potomci nemške manjšine so naklonjeni novi državi in njenemu uveljavljanju in si želijo neposrednih stikov z domovino prednikov. Na srečanju sva dobila kopijo filma, ki je bil posnet poleti 1935 v Ljubljani in na Kočevskem. Za Slovenijo je dve uri dolg film izjemna dragocenost, unikat.

Sledil je študijski obisk posameznih krajev v ZDA in po 29. juniju terenski, osnovni topografski pregled objektov, ki so povezani z delom in življenjem slovenskih izseljencev. To-

pografski popisi bodo služili kot osnova za preliminarno poročilo o slovenski nepremični kulturni dediščini in njenem stanju. To poročilo je nujno za delo komisije, ki bdi nad sporazumom med vlado RS in vlado ZDA o zaščiti in ohranjanju nekaterih kulturnih predmetov in dobrin. Za prvi obisk so bili izbrani kraji, v katerih je, sodeč po literaturi in poročilih poznavalcev, ohranjeno ali ogroženo več slovenske nepremične dediščine, v posameznih zveznih državah, ki sodijo med deset najbolj gosto poseljenih s Slovenci in z njihovimi potomci. Zaradi časovne omejitve je bilo prvo seznanjanje posvečeno predvsem večjim krajem in nekdanjim industrijskim središčem, New Yorku, Clevelandu, Chicagu z okolico, Pueblu z okolico in Leadvillu ter Aspnu. New York je mesto, kjer je v obljubljeni deželo skozi Ellis Island vstopila večina Slovencev. Na otoku smo se sestali z uradnimi predstavniki ameriške komisije in si natančno ogledali muzej.<sup>6</sup> Edini večji slovenski kulturni spomenik v mestu je cerkev sv. Cirila. V Clevelandu sva natančno pregledala cerkve sv. Vida, sv. Marije v Collingwoodu, sv. Kristine, sv. Cirila in Metoda ter ogroženo cerkev sv. Lovrenca. Popisala sva kulturne domove, ki še delujejo in njihove likovne ter zgodovinske prvine. Na podoben način sva obiskala spomenike na obrobju Chicaga, v Lemontu in Jolietu. Colorado se je prav tako izkazal kot prava izbira, ki ji bo treba posvetiti več študija. Ljudje se selijo, dediščina pa ostaja in slovenski napisi v cerkvah in na pokopališčih so neme priče.

Obisk ni bil protokolarne narave, zato sva se malo srečevala z ambasadorji in direktorji spomeniških zavodov ali muzejev. Vse dni sva bila z ljudmi slovenskega porekla, ki dobro poznajo posamezne stavbe in njihovo zgodovino in so zadolženi za njihovo vzdrževanje. Le redko je bilo mogoče pred polnočjo zapustiti rojake, polne entuziazma in želje, da bi nama pokazali čim več.

Trije dnevi tokratnih ogledov so bili posvečeni krajem in spomenikom v Michiganu, ki so povezani s škofom Friderikom Barago in njegovim delom, ker gre za izredno pomembnega in nedvomno najbolj znanega med slovenskimi izseljenci. V teh krajih je samo sled Slovencev, ker tam večje izseljeniške skupnosti ni. Obiskala sva Marquette, St. Ignace, Sault Saint Marie, L'Anse, Calumet, naselje Baraga in njihovo okolico.<sup>7</sup>

Obisk v ZDA je bil uspešen, če ocenjujemo topografske popise, količino zbranega gradiva in navezavo osebnih stikov, ker so nam pri organizaciji obiska pomagali številni, v opombi imenovani ljudje in drugi. Najbolj so se izkazali predstavniki diplomatskih misij Slovenije in slovenski rojaki ter redki Američani.<sup>8</sup> Brez njih obisk ne bi bil uspešen.

Pred potjo sva z Mitjo Ferencem pregledala del pisnega gradiva o izseljencih, predvsem literaturo, ki je v naših javnih knjižnicah. Slovenski strokovnjaki in poznavalci ZDA so veliko pisali o izseljencih, njihovih organizaciji, jeziku, kulturnem življenju, celo o Indijancih. Temeljna knjiga je bila Trunkova *Amerika in Amerikanci*, za njo pisanje V. Grilla in drugih.<sup>9</sup> Med novejšo literaturo bi omenila predvsem zelo natančnega zgodovinarja Darka Friša.<sup>10</sup> Izredno koristni so podatki v Arneževi knjigi o New Yorku. Povedni sta knjigi Marjana Drnovška.<sup>11</sup> Uporabni so bili posamezni podatki v objavah Matjaža Klemenčiča,<sup>12</sup> vendar je njihova natančnost manj zanesljiva. Klemenčič se je med številnimi obiski v ZDA manj ukvarjal s stavbno dediščino, bolj z delovanjem in življenjem ljudi. Podobna opomba velja za večino virov, ki preredko zabeležijo avtorje stavb, njihovo zgodovino in opremo, le redko likovno dediščino. Literatura o misijonarju Baragi je zelo obsežna, vendar polna čustvenih in literariziranih opisov (Jaklič, Lambert, Mauser, Rebula, Šolar).<sup>13</sup> Vodnik Po Baragovi deželi (Tone Zrnc) je zelo dobrodošlo pomagalo, vendar je čas mnogo spomenikov in posameznosti spremenil. Uporabljala sva tudi pisne opise posameznih objektov ali krajev.<sup>15</sup> Pomagala sva si z gradivom, ki sva ga dobila v ustanovah, tako domovih kot župnijah in informacijskih uradih, ter s potopisi.<sup>16</sup>

Organizacijsko je bilo zelo ustrezno, skoraj nujno, da sva potovala dva. Tako sva bila manj odvisna od Američanov, ki tega specifičnega področja dediščine ne raziskujejo in ne poznajo natančno. Iskala sva primarne vire in ljudi, ki žive v okolju, kjer se prelivajo vplivi različ-



nih kultur. Manj ustrezen je bil termin obiska med velikim državnim praznikom v Sloveniji in podobnim v ZDA. Pokazalo se je le, da je patriotizem Američanov bolj iskren in še dodaten zgled za vse nas. Obisk sva prilagodila vabilu v Hawley in tamkajšnji konferenci ter koncu šolskega leta. Naslednjo pot bo treba načrtovati pozno pomladi ali zgodaj jeseni, pred sejo meddržavne komisije. Le enega dnevnega programa nisva izpolnila, žal zaradi višje sile, ker je bil jutranji let Marquette Chicago 6. julija odpovedan. Manjka nam pregled pomembne cerkve Sv. Štefana v Chicagu, ki pa kot institucija trenutno ni ogrožena. Obiskati bo treba vojaško bazo v Rantaulu, prav tako v bližini Chicaga, kjer je razstava o rešenih ameriških letalcih. Vse druge predvidene obiske se nama je kljub posameznim transportnim težavam posrečilo organizirati in izpeljati. Načrtovani urniki obiskov so se raztegnili skoraj za vsak dan, kar je zasluga naših rojakov in njihovega entuziazma. Med 29. junijem in 10. julijem sva obiskala šest zveznih držav (Colorado, Illinois, Michigan, New York, Ohio, Pennsylvania) in pregledala več kot petdeset objektov.

Osnovne problematike varovanja materialne dediščine Slovencev v ZDA ni mogoče stlačiti v enoten kalup. Zato bi znotraj Slovenije in na drugi strani oceana morali delovati bolj povezano. Pri številnih slovenskih znanstvenikih po inštitutih, ki se ukvarjajo z izseljenci, bi najprej morali ustvariti enotno, dostopno bazo gradiv in podatkov ter določiti dolgoročne cilje raziskav in državne politike. Za boljše varovanje dediščine bi morali na Ministrstvu za kulturo povedati, katere izsledke obvezno potrebujemo in za to koordinirati delo z drugimi ministrstvi. Sedanji način raziskav je naključen, najbolj je prilagojen željam raziskovalcev. Najbolj zapostavljena sta likovno področje in umetnostna zgodovina. Natančno niso zabeležene niti razstave naših ustvarjalcev v ZDA, še manj likovni ustvarjalci slovenskega porekla in najmanj umetnine v ZDA, ki so povezane s slovenskim ustvarjanjem ali življenjem. Za povezave med literarnimi ustvarjalci s svojim zgledom skrbi Tomaž Šalamun, kar je za tako razsežen teritorij premalo. Posebno informacijsko bazo o Slovencih, zlasti o ustvarjalcih in ljudeh na vidnih položajih, bi morali imeti na zunanem ministrstvu, da bi vedeli, kdo je kdo in kje. Nekaj takšnih, pisnih baz (Cecilija Dolgan) obstaja. Večinoma posamezniki, še vedno s strankarsko ali ideološko zaznamovano miselnostjo, čuvajo informacije zase ali znotraj ozkih krogov, samozadostno v posameznih krajih v ZDA in podobno v Sloveniji. Razlike so opazne že v Sloveniji. Na eni strani subvencioniramo številne razprave in celo simpozije o Louisu Adamiču, kjer so posamezna predavanja briljantna; pisateljev dom in spominska soba v Blatu pri Grosupljem pa sta zapuščena in propadata.

Kratkoročne predloge za izboljšavo stanja dediščine sva zapisala ob podrobnih opisih v poročilih za posamezne objekte in jih tu ne ponavljam. Zavedava se, da poročilo ni popolno, da manjkajo podatki o Minnesoti, delno Pennsylvaniji, Wisconsinu in vsaj še Kaliforniji. Za popolnejši pregled bo potrebnih več obiskov in daljše sodelovanje s Slovenci in njihovimi potomci v ZDA ter omenjena domača koordinacija.

Ohranjene objekte bi lahko delili v več skupin s podobnimi lastnostmi. V prvi skupini dediščine so bili kulturni domovi (okoli 80), ki so pomembna žarišča slovenstva, žal zaradi razselitev Slovencev druge in tretje generacije danes daleč od nekdanjih etničnih populacijskih jeder. Ta skupina stavb je zelo ogrožena in delno izgubljena. Reševati bo mogoče samo posamezne stavbne spomenike. Nekateri domovi so že opuščeni, drugi na robu propada in nimajo več osnovnih funkcij, ki so najboljša zaščita. Arhitektura teh domov je praviloma skromna, je delo malo znanih ali neznanih stavbenikov. Za domove velja podoben opis, kot je Ingoličev izpred 35 let: *Dom je sicer lesen, a zelo prostoren in ima moderno urejeno kegljišče. V dvorani je čez 150 sedežev in lep oder s kulisami, ki so pa že hudo zaprašene.*<sup>17</sup> Zidovi domov so navadno opečni in ob večji dvorani je vsaj še manjša, ki služi kot klubski prostor s točilnico in jedilnico. Dvorane služijo za poročna slavlja, zelo redko za gledališke igre. Pogosta so bila balinišča ali kegljišča v kleti, ki so bila vir dohodka. Vedno redkeje so knjižnice in pevske sobe. Paziti bi morali na njihovo opremo, vsaj na boljše slike, dokumentacijo, knjige in arhive. Vse

varovanje vodijo odborniki ali lastniki bolj po domače in amatersko, veliko arhivov je izgubljenih.<sup>18</sup> Za te domove bi morali pripraviti nekaj potujočih razstav s prenosnimi panoji in z informativnim gradivom o slovenski državi ali posameznih konkretnih problemih, ki zadevajo vse. Manj ogrožen del domov so pristave in druga predmestna jedra s športnimi in rekreacijskimi površinami. Slovenski značaj teh prostorov se počasi spreminja.<sup>19</sup>

Drugi sklop delno ohranjenih objektov, ki so priča slovenskih bivanjskih sledi, so pokopališča, ki so delno ogrožena. Njihovo natančno število ni znano, predvsem zato, ker so bila številna opuščena (rudarski kraji) ali so del večjih pokopališč, kjer so posamezne etnične skupine pomešane. Nagrobniki s slovenskimi napisi so zgubljeni med drugimi, skriti v podrastu ali celo uničeni. Morali bi jih bolj enotno označiti, morda s pojasnevalnimi in kažipotnimi tablami, pripraviti velja njihovo topografijo in opise v literaturi. Popisi vseh imen s kamnov, na drugi stopnji iz cerkvenih knjig, bi bili koristni za prihodnje delo in za informacijske baze, ki so nujne za modno genealogijo.<sup>20</sup>

Posebna podskupina, vezana na pokopališča, so javni spomeniki in spominski parki. Z njimi se srečamo v Chisholmu, Trinidadu in Clevelandu. Kulturni vrt v Clevelandu, kjer naj bi v parku z vodometom stali kipi Barage, Simona Gregorčiča, Ivana Cankarja in Ivana Zormana, bi z razmeroma majhnim vložkom uredili v vzorčen promocijski spomenik naše države. Trenutno je park najbolj zapuščen med podobnimi postavitvami različnih narodov, prepuščen je stihiji dobronamernih in manj šolanih posameznikov. Ker bo Cleveland ostal kraj s konzulatom in največjim številom Slovencev, je ta promocijska naloga nujna.<sup>21</sup> Kako odmevne so lahko spomeniške postavitve bivše Jugoslavije (Augustinčičev jezdec pred OZN, Meštrovičeva Indijanca v Chicagu), se premalo zavedamo. Delno zanemarjen je bronasti Baragov kip v L'Ansu. Iščejo denar za vzdrževanje in obnovo. Kip je verjetno največja figura Slovenca kjerkoli na svetu.

Cerkve so tretja večja, samostojna skupina objektov. D. Friš je popisal štirideset lokacij župnij, ustanovljenih do leta 1930. S podrobnejšim štetjem aktivnih bi se število povečalo še za kakih deset, npr. s stolnico v Marquettu, kjer so gotovo opazni vplivi Slovencev. Skupaj z največjimi cerkvami in kapelami bi prišli do števila 60, če bi upoštevali vse lokacije in večje kapele, bi jih bilo blizu sto.<sup>22</sup> Tipološko so bile cerkve dvorane z zvonikom nad vhodom, postavljene v začetku stoletja ali kasneje. Izjemno redke so starejše, ker so manjše, lesene predhodnice praviloma podrli in zidali nove cerkve. Vhod v posamezno cerkev je označeval samostojen zvonik, prej le stolpič nad slemenom stavbe. Dvorana je bila praviloma za nekaj stopnic dvignjena. Pogosto je bila v pritličju ali napol v kleti druga, manjša dvorana. Kasneje, od poznega 19. stol. naprej, so zidali kamnite ali opečne oklepe z dvostolpnimi vhodnimi pročelji. Cerkve so redko ometane. Na vogalu ob vhodu je praviloma vzdignjen temeljni kamen z datumom začetka gradnje. Ob cerkvi je stalo župnišče in pogosto šola, v večjih središčih še samostan. Notranjosti cerkva so bile skromno okrašene. Kiparsko okrasje je redko preseglo obrtniške šablone. Izjema so kipi Franceta Goršeta ali celo Bogdana Groma. Stenskih poslikav je malo, obstoječe so zanimive bolj ikonografsko. Posebnost so vitraži, donatorski izdelki, ki presegajo likovno raven. Stekla kažejo podobe posameznih svetnikov, redkeje svetopisemskih zgodb. Okna in kiparsko opremo pogosto prenašajo iz cerkve v cerkev. Zato bi morali še posebej popisati vsa osnovna nahajališča, notranjosti cerkva in sakralne predmete, kjer je kakršenkoli slovenski napis ali del opreme, ki izvira iz Slovenije, ali je delo slovenskih obrtnikov in umetnikov. Dogovoriti bi se morali s slovensko Cerkvijo in posebej s frančiškani, ki upravljajo ključne cerkve. Duhovniki bi morali vnesti dogovorjene podatke v cerkvene kronike. Za popisovanje bi morali povabiti glasila, ki še objavljajo sporočila za Slovence v ZDA in v njih objaviti navodila za topografiranje. Povsem odprta naloga je popis in iskanje Langusovih slik v ZDA. Gotovo jih je več kot ducat, predvsem v Michiganu. Goršetova dela in Jakčeva zapuščina niso natančno popisani, podobno tudi donatorski vitraži ne.<sup>23</sup> Slovenske cerkve imajo dodaten simbol, skoraj vedno oltar, pogosto

celo kapelo, posvečeno Mariji Pomagaj z Brezij. Značilnost istih cerkva so križevi poti, ki imajo slovenske podnapise.<sup>24</sup>

Cerkve prehajajo v roke Italijanov, špansko govorečih katolikov in drugih<sup>25</sup>. Njihov osnovni problem je, podobno kot pri kulturnih domovih, intenzivna slovenska depopulacija iz posameznih delavskih četrti. Američani niso nostalgичno vezani na stavbe in jih hitro prodajo ali predelajo.<sup>26</sup> Za naše razumevanje varovanja cerkva je problem manjša naklonjenost uradnih institucij v ZDA, ki ne podpirajo pretirano vlaganja denarja v kulturne objekte, kar je zapisano celo v uradnih navodilih za National Register. Vpisi niso prepovedani, vendar je selekcija otežena. Po vseh kriterijih bi le redke cerkve s slovensko dediščino sodile v ozke izbore. Ker je njihov (ameriški) način ta, da izmed stotih popisanih objektov izberejo približno 3 odstotke enot, predlagamo v širši izbor likovno kakovostno cerkev sv. Pavla (prej sv. Jožef) v Calumetu, cerkev sv. Jožefa v Leadvillu in verjetno še en objekt v Minnesoti ali Pennsylvaniji.<sup>27</sup> Poleg varovanja cerkva bo treba dolgoročno razmisliti o župnijskih središčih, kjer so bile ob bivališčih duhovnikov postavljene posamezne šole in drugi objekti.<sup>28</sup> Ti so že prešli v druge roke. Večina nima več slovenskega značaja niti vpliva. Dobrodošla bi bila spominska plošča ali kak pojasnjevalen napis. Arhivi in knjižnice teh šol niso pregledane.

Četrta večja skupina podobnih objektov in problemov so knjižnice in manjše muzejske zbirke (zgodno urejeni prostori Polka Hall v Clevelandu, avtentični prostori Womens Union v Jolietu,<sup>29</sup> knjižnica Baragovega doma v Lemontu, zbirka v Pueblu<sup>30</sup>). Knjižnice pogosto niso vezane na konkretne stavbe, manj zanimive so za publiko, ker je znanje slovenščine slabše. V njih so skrbno zbirane knjige in revije, pogosto celo za muzeje zanimivi predmeti. Slovcem manjka ambicioznejša, večja in sodobno urejena muzejska zbirka, ki bi bila razumljiva in redno dostopna širšim krogom. Enotno muzejsko zbirko, ki ne bi bila vezana na politiko in cerkev, bi morali imeti v Clevelandu, drugo nekje v Pennsylvaniji. Za postavitve naj bi poskrbeli v Lemontu, kjer je načrtovan osrednji slovenski kulturni center.

Problematike arhivov, društvenih in privatnih, se na tem kratkem obisku nisva lotevala. Arhivi pomembnih Slovencev bi morali biti zbrani na določenih lokacijah, predvsem na univerzah, kjer se ukvarjajo s slovenskimi in slovenskimi študiji. Zdaj je njihovo zbiranje naključno, nenačrtno. Arhiv Slovenije bi se moral opredeliti do tega gradiva in gradiva v državah po vsej Ameriki in Avstraliji. Stanje je neurejeno tudi doma, ko je npr. arhiv Ane Praček v eni instituciji,<sup>31</sup> arhiv arhitekta Jagra v drugi.<sup>32</sup> Predlagamo, da bi najbolj zanimive zasebne zbirke<sup>33</sup> prenesli v Slovenijo in druge k posameznim univerzam. Nujno bo nestranksko, organizirano sodelovanje strokovnjakov, politikov in predstavnikov cerkve. To ne velja le za arhive in ne zgolj za ZDA.

#### Opombe:

- 1 *Uradni list RS št. 15, 19. 10. 1996, s. 302.* Podobne sporazume so pred ali za Slovenci podpisali predstavniki nekaterih drugih držav vzhodne Evrope.
- 2 Koper, Lendava, Ljubljana, Maribor, Murska Sobota, Nova Gorica, Piran, Ptuj, Štanjel. Gospo je med obiskom stalno spremljal Mitja Ferenc, v naseljih lokalni poznavalci.
- 3 Židov v Sloveniji ni več kot 80. Za državljane ZDA je številka še nižja.
- 4 Cerkev v Leadvillu je samosvoj celosten spomenik. Je najvišja "slovenska cerkev" na svetu in je povezana s slovenskim življenjem in pomembnimi duhovniki, predvsem z Jurijem Trunkom. Izjemno pomemben je njen Križev pot s slovenskimi podnapisi. Predlagamo nadrobno zaščito.
- 5 Cerkev sv. Vida ima bogato opremo in je nastala zgodaj. Likovno je manj kvalitetna in ni ogrožena. Zanimivost so tipični deli opreme: avtorske slike, izbor svetniških podob in slovenski napisi. Treba je podpreti obstoj tega žarišča - središča za Slovence, kar je naloga cerkvenih institucij z naklonjenostjo slovenske države.
- 6 Na Ellis Island je treba poslati več pisnega in predmetnega gradiva ter knjig, povezanih s slovenskimi izseljenci. Predlagamo dopolnitev podnapisa pri plakatu s slovenskim besedilom iz Clevelanda. Muzej ni zasnovan kot promocija posameznih etnij, zato bi bile druge, dodatne zahteve lahko moteče. Zbirko bi morali poznati vsi uradni predstavniki Slovenije. Slovence lahko opozorimo na ogled muzeja, ob obisku Kipa svobode. Predlagamo, naj strokovnjaki, npr. dr. Marjan Drnovšek, pripravijo potujočo razstavo razglednic ali njihovih replik in ponudijo za posebno razstavo muzeju na Ellis Islandu. Enako velja, v daljši perspektivi, za pripravo razstave o Juriju Trunku in njegovi knjigi *Amerika in Amerikanci*. Ta bi morala potovati v Leadville in San Francisco. Sodelovanje z muzeji je posebna tema, ki bi jo uskladili z muzealci.
- 7 Muzejsko zbirko Barage v Saultu St. Marie, ki je v skladišču, je treba urediti. Sosednja muzejska hiša z urejeno notranjostjo ima kovinsko označevalno tablo, "naša" le obledelo leseno. Notranjost hiše z originalno opremo je mogoče rekonstruirati. To je dolžnost ZDA. Slovenci bi dodali nekaj gradiva o Baragi iz njegovih mlajših let. Bronasti spomenik v L'Ansu potrebuje več vzdrževanja, kar bodo urejali Američani. Spominski park Assinins je zanemarljiv, na kar je treba komisijo opozoriti. Zapuščene hiše v sosesčini bi popravili ali podri, kamniti kip očistili in zelenje obrezali.
- 8 Koristna je bila pomoč predstavnikov Kompassa Holidays pri sami organizaciji potovanja. Med drugimi organizatorji morava imenovati Andrejo Purkart z ambasade v Washingtonu, Tomaža Šalamuna na konzulatu v New Yorku in Barbaro Kastrevc na konzulatu v Clevelandu, ki so naredili

- več, kot jim je narekovala službena dolžnost. Pomagali so nama pri obisku v cerkvi sv. Cirila v New Yorku in v Fairmontu ter pri uradnem srečanju z Američani na Ellis Islandu. Med kočevskimi Nemci se je izkazal Max Mische, ki je organiziral in izpeljal pobudo za obisk ter poskrbel za namestitve v Hayleju. Gostoljubni so bili predsednica Elizabeth Nick in drugi člani Board of Directors Gottscheer Heritage and Genealogy Association, posebej Maria Wyant Guzzo in Sophia Stalzer Wyant. V New Yorku je pomagala Darja Gačnik. Hvaležni smo za čas, ki so ga slovenskim predstavnikom namenili Commissioner Joseph Halfon in Samuel Gruber, oba iz United States Commission for the preservation of America's heritage abroad. Izkazala se je kustosinja Diane Pardue z Ellis Islanda. V Clevelandu so naju po Cultural Gardnu in okoli St. Clara vodili gospa Genevieve Drobnic in G. Slogar, direktor Botaničnega vrta, popoldne in naslednje dni Milan Ribič in Metod Ilc s Slovenske Pristave, John Habath iz Polka Hall of Fame ter s svojim gostoljubjem Prekmurka Annie. Vrata kulturnega doma so odprle članice društva Slovenian Home na St' Clairs. Razgovor nam je naklonil urednik Ameriške Domovine G. Robert Sušelj. Izjemno se je potrudil Joe Valentič, ki je razkazal več za navadne obiskovalce skritih objektov. V Marquetteu so se izkazali vsi duhovniki na škofiji in ob njih gospa Elisabeth Delene. V Chicagu, natančneje v Lemontu, so nas sprejeli v frančiškanskem samostanu in družini Koren, v Jolietu še župnik David Stalzer. Pri organizaciji in vodenju po Coloradu je zelo pomagala predstavnica National Park Service iz Denverja. V Pueblu sta vodili Berenice Kratec in Metoda Peterson.
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- 10 Friš, Darko: *Ameriški Slovenci in katoliška Cerkev 1871-1924*, Celovec, Ljubljana, Dunaj, 1995. Friš, Darko, Kolar, Bogdan, Vosko, Andrej: *Prejšnjo leto Kranjsko slovenske katoliške jednote, Pregled zgodovine KSKJ 1894-1994*, Ljubljana, 1997.
- 11 Arnež, John: *Slovenci v New Yorku*, New York, 1966. Drnovšek, Marjan: *Pot slovenskih izseljencev na tuj: od Ljubljane do Ellis Islanda - Otok solza v New Yorku 1880-1924*, Ljubljana, 1991. Drnovšek, Marjan: *Usodna priložnost Amerike*, Ljubljana, 1998. Grill, Vatroslav: *Med dvema svetovoma*, Ljubljana 1979.
- 12 Klemenčič, Matjaž: *Slovenski v Clevelandu*, Novo mesto, 1995.
- 13 Lambert, J. Bernard, *Shepherd of the Wilderness*, Marquette, 1974. Jaklič, Franc, Šolar, Jakob: *Friderik Baraga*, Celje, 1968. 3. izpopolnjena izdaja. Mauser, Karel: *Škof Friderik Baraga*, Ljubljana, 1988. Rebula, Alojz: *Duh Velikih jezer*, Celje, 1997.
- 14 Zrnc, Tone: *Po Baragovi deželi*, Toronto, 1969. Baraga, Friderik: *Opomnitvanje*, Trebnje, 1997.
- 15 *Spominska knjiga ob srebnem jubileju 1891-1916 Cerkev sv. Jožefa*, Joliet, Illinois, 1916. *Golden Jubilee of St. Mary Parish, Spominska knjiga izdana v priložnosti 50-letnega jubileja župnije "Marija Pomagaj" v Pueblo, Colorado*, Pueblo, 1945. Cassidy, Frankovich, Mary: *St. Joseph's Church and Parish, Leadville, 1974. History of St. Joseph's Parish, Joliet, Illinois 1891-1991*, Joliet, 1991. *St. Mary Help of the Christians, 100<sup>th</sup> Anniversary*, Pueblo, Colorado, 1995. *Saint Stephen. Parish Centennial, A tribute to our Founders 1898 - 1998*, Chicago, 1998.
- 16 Ingolič, Anton: *Pri naših v Ameriki*, Ljubljana, 1964. Šmitek, Zmago: *Srečanja z drugacinstvo: slovenska izkustva ekotitke*, Radovljica, 1995.
- 17 Glej Ingolič, s. 27. Opisani dom je v Syganu.
- 18 Kulturni domovi so zunaj realnega dometa zaščite. Koristno bi bilo razpisati nekaj študijskih štipendij, da bi domove kot ustanove in stavbe v celoti popisali v vseh ZDA, dokler je to še možno. Za delo bi lahko spodbudili Joa Valentiča, ki bi mu morali zagotoviti nekamemesčno štipendijo. Dom na St. Clairu v Clevelandu je največja in simbolno najstarejša kulturna institucija, ki ima pogoje za lokalni spomenik. Slovenci moramo poskrbeti za ureditev in prezentacijo obstoječe likovne opreme v njej. Rekonstruirati bi morali vsaj manjšo zgodovinsko razstavo v domu in poudariti pomen tega in drugih shajališč. Prodaje te stavbe ne priporočamo, razen ob izjemnem poslabšanju nivoja varnosti v četrti.
- 19 Pristava pri Clevelandu, Center SNPJ, Prešernov dom v Ryu in drugi.
- 20 Pokopališče v Aspnu je treba uvrstiti v evidence, da ne bo pozabljeno, enako Pueblo, Leadville in gotovo številna pokopališča v Pennsylvaniji.
- 21 Morali bi narediti ustrezno selekcijo spomenikov. Naš Zorman ne more tekmovati s Shakespearom ali Mickiewiczem. Za načrtovanje bi zadolžili krajinsko arhitektko, ki živi v ZDA ali poklicni domače poznavalce. Otvoritev kipov bi bile dobrodošla promocija.
- 22 Popisni sezname so različni, ker so bile nekatere župnije mešane, druge preimenovane ali preseljene.
- 23 Likovno najbolj kvalitetna slikana okna (vitraži) so v cerkvi sv. Pavla v Calumetu.
- 24 Cerkev v Clevelandu, Pueblo, Leadville.
- 25 Značilen primer je Marijina cerkev v Pueblu. Volumen stavbe je ostal, izgubili smo slovenske napise na prenesenih donatorskih vitražih. Ostali so podnapisi Križevega pota.
- 26 Po letu 2000 bodo Slovenci iz Clevelanda cerkev sv. Lovrenca verjetno prodali, kar bo posledično pomenilo prodajo župnišča in kulturnega doma. Pred tem bi morali z arhitektom dokumentirati celoto in vitraže v cerkvi. Stekla bi lahko v celoti preselili v novi, načrtovani center v predmestju, enako velja za dovolj zanimiv dekorativen leseni strop.
- 27 Za Slovence so likovno ali zgodovinsko zanimive cerkve Sv. Vid - Cleveland; Sv. Kristina - Cleveland; Sv. Marija - Collingwood, Cleveland; Sv. Lovrenc - Cleveland; Sv. Ciril in Metod - Lorain pri Clevelandu; Sv. Ciril - New York; Sv. Križ - Fairfield; Sv. Jožef (zdaj sv. Pavel) - Calumet; Sv. Peter - Marquette; Sv. Štefan - Chicago; Sv. Jožef - Joliet; Sv. Marija - Samostan Lemont; Sv. Marija Pomagaj - Pueblo; Sv. Marija (nova) - Calumet; Sv. Jožef - Leadville; Sv. Marija Rožnovenska - Denver. Upoštevati je treba še cerkve: S. Martin - Tower, Sv. Stefan - Brockway, Sv. Anton - Ely, Sv. Barbara - Bridgeville, Mati Božja - Pittsburg, Sv. Družina - Eveleth, Sv. Peter in Pavel - Anaconda, Sv. Lovrenc - Newburgh, Rojstvo Gospodovo - San Francisco, Sv. Rok - La Salle, Sv. Jurij - Južni Chicago, Mati Božja - Waukegan, Marija Pomagaj - West Allis, Sv. Jožef - Forest City, Sv. Jožef - Gilbert, Sv. Brigita - Greaney, Sv. Trojica - Indianapolis, Presveto srce Jezusovo - Barberton, Sv. Družina - Kansas City, Sv. Peter - Steelton, Sv. Ciril in Metod - Sheboygan, Sv. Ciril in Metod - Rock Springs, Sv. Barbara - Springfield, Sv. Jožef - Chisholm, Sv. Družina - Willard, Sv. Elizabeta - New Duluth, Sv. Jožef - Bethlehem (luteranska cerkev), Sv. Križ - Bridgeport, Sv. Janez Evangelist - Milwaukee.
- 28 Cerkev sv. Cirila v N. Y. bi kot idealno slovensko zbirališče in spomenik izseljencem na avtentični lokaciji predlagali za dodatno zaščito. Sakralni spomenik v celoti (še bolj stavbo kot župnijo) morata finančno podpreti slovenska država in slovenska rimskokatoliška Cerkev. Pred tem bi morali razčistiti lastništvo, da ne bi financirali ameriških škofij. Likovno je cerkev skromna in za uvrščanje na ameriške liste premlada (Križev pot B. Groma, okvir Marije Pomagaj je delo Plečnikove šole, omeniti velja barvno okno z Barago, delo M. Zupančiča). Podobno bo treba najti status za prtilični (poklet) razstavni prostor, ki bi služil za odmevne promocije. Urediti je treba status sob v nadstropju in eno preurediti za uradne obiske državnih uslužbencev, kar bi pomenilo manjše stroške kot so v hotelih. Prostori so primerni za študijske in druge obiske.
- 29 Stavba in zbirka Womens Union v Jolietu sta lahko muzej in sta ustrezni za lokalni register. Knjižnico iz Barogovega doma v Lemontu je treba preseliti v bolj uporaben in dostopen prostor. Popis slovenskih knjižnic je posebna naloga. Zdaj so razpuščene, iz posameznih domov so jih oddali različnim ustanovam, kjer se izgubljajo.
- 30 Ohraniti bi morali knjižnico z zbirko v Pueblu. Lahko bi prišla v okvir Gorsitzvega centra ali podobne ustanove, morda univerze.
- 31 Slovenska Matica
- 32 Dokumentacija SAZU
- 33 Pozanimati se je treba za Rožmanov in Snojev arhiv. Če bosta ostala v ZDA, bi morala v novo ustanovo, kar ta četrt z novimi prebivalci gotovo ni.

Zvezdana Delak - Koželj

# Pomen raziskovalnega dela v varstveni dejavnosti – ob primeru raziskovalne naloge

## Problematika prezentacije objektov ljudskega stavbarstva v Republiki Sloveniji

V letih 1994-1996 je v okviru Znanstvenega inštituta Filozofske fakultete v Ljubljani potekal raziskovalni projekt *Prezentacija spomenika*, ki so ga pod vodstvom dr. Marijana Slabeta izvajali posamezni konservatorji regionalnih zavodov za varstvo naravne in kulturne dediščine in Uprave RS za kulturno dediščino.

Ker Uprava in regionalni zavodi niso raziskovalne organizacije, želim s predstavitvijo prispevka v obravnavanem projektu dodatno utemeljiti trajno in kontinuirano umestitev raziskovalnih nalog v varstveni dejavnosti. Ne nazadnje vidim osrednjo vlogo nastajajočega Konservatorskega centra pri Upravi RS za kulturno dediščino kot koordinacijo in izvajanje raziskovalnih nalog s področja varstva.

Uvodoma želim omeniti, da je že leta 1992 potekala obsežna razprava o vlogi etnologije v raziskovalni dejavnosti (Slavko Kremenšek, *Etnologija - opis raziskovalnega polja*, Ljubljana 1992, tipkopis), ki je natančno opredelila tudi potrebo po nujni vlogi raziskovalnega dela v varstveni dejavnosti (Vito Hazler, *Etnologija, Opis raziskovalnega dela na področju spomeniškega varstva*, GSED 33/1, Ljubljana 1993, str. 29.-33).

Po drugi strani smo leta 1995 etnologi konservatorji prijavili raziskovalni nalogi Ljudska toponomastika in Evidnečni popis kozolcev v Sloveniji na Oddelku za etnologijo in kulturno antropologijo Filozofske fakultete. Kljub temu, da sta ustrezali vsem razpisnim pogojem in sovpadli v sklop raziskovalnega projekta dr. Janeza Bogataja z naslovom *Etnološke raziskave Slovencev*, sta zaradi pomanjkanja finančnih sredstev ostali nizvedeni.

Zaradi lažjega razumevanja vsebine in pomena raziskave se bom uvodoma omejila na izhodišča, cilje (namen) raziskovalne naloge, nato na način raziskovalnega dela in na pričakovane rezultate. V nadaljevanju pa bom predstavila predvsem znanstvena in druga spoznanja in izkoriščanje pridobljenih rezultatov, kar bo glavni poudarek obravnavanega prispevka. Izhajala sem iz dejstva, da je najštevilčnejša vrst nepremične kulturne dediščine - etnološka dediščina in iz nje izluščeni etnološki spomeniki - razmeroma malokrat prezentirana (strokovne službe), je neustrezno prezentirana (imetniki) ali pa neusmiljeno propada.

Kljub mnogim dosedanjim ocenam in opozorilom o kritičnem stanju nepremične etnološke dediščine, zlasti njene prezentacije, nismo doslej izdelali nobenega sistematičnega pregleda

o tej problematiki od nastopa prvih etnologov konservatorjev v spomeniški službi pa do danes.

Ljudsko stavbarstvo, s katerim preprosteje opredeljujemo nepremično etnološko dediščino, nudi še posebej prepoznavno podobo vsem in kulturni krajini. Predstavlja eno od najpomembnejših področij kulturnega ustvarjanja v preteklosti; za sedanjost in prihodnost pa pomeni velik dolg za ohranitev in izziv za ustrezno načrtovanje novogradenj.

Poglavitni cilj, oziroma namen raziskave je bil opozoriti na večplastnost problema prezentacije spomenika oziroma objekta nepremične etnološke dediščine. Po drugi strani sem si prizadevala nakazati mehanizme oziroma izdelati metode za njihovo optimalno varovanje in predstavitev, kar naj bi bilo bistvo varstvene dejavnosti.

Začutila sem potrebo po razvojni obdelavi vseh strokovnih in upravnih nalog varstvene službe, ki so prvi pogoj za ustrezno prezentacijo. Nujno bi bilo tudi kritično razdelati vse oblike prezentacije oziroma varovanja ljudskega stavbarstva. Vseskozi pa sem sledila poglavitnemu cilju - poenotenju vsebine metod in postopkov od evidentiranja, priprave dosjeja, vrednotenja, opredeljevanja varstvenih režimov, razglašanja, registra do izdelave konservatorskih programov, izvajanja neposrednih posegov, kolavdacije in predlaganja ukrepov za varstvo v primeru naravnih nesreč ali drugih izjemnih razmer.

Raziskovalno delo je potekalo v dveh fazah. Najprej sem pregledala in obdelala gradivo - že obdelano in zbrano v literaturi, v dokumentacijah Zavodov in ustanov, ki se posredno ali neposredno ukvarjajo z ljudskim stavbarstvom (muzeji, ustrezni Oddelki na Filozofski fakulteti, SAZU, FAGG, projektivne organizacije itd.).

V drugi fazi pa sem si na terenu ogledala objekte ljudskega stavbarstva in preverila že obdelane podatke, ocenila stanje in potrebne posege ter teoretično preverila izdelane metode.

Ker je problematika preseгла nacionalni okvir obravnave, sta obe fazi dela potekali občasno navezujoč se tudi na sosednja območja Madžarske, Avstrije, Italije in Hrvaške.

S pobudo, da se problematika *Stanja in varstva ljudskega stavbarstva* sprejme kot *Tretje skupno poročilo o zgodovinskih središčih Delovne skupnosti Alpe-Jadran*, je ta raziskava dobila tudi mednarodno razsežnost. Omenjeno gradivo je v zaključni fazi.

Pri opredelitvi pričakovanih rezultatov, skratka pri predstavitvi poglavitne vsebine naloge, se bom omejila le na naslednja opravila, dejstva in ugotovitve:

Poglavitna teža raziskave je temeljila na oceni stanja prezentacije objektov ljudskega stavbarstva, ki so posledica mnogih dejavnikov. Sistematično sem razdelala vse komponente, povezane s pojmom ljudsko stavbarstvo, razvojem odnosa do njega; ocenila sem stanje ljudskega stavbarstva in pokazala temeljne vzroke za njegovo propadanje (predvsem vsestranske spremembe načina življenja prebivalcev podeželja). Poleg vzrokov za ugotovljeno stanje ljudskega stavbarstva v preteklosti in sedanjosti sem tudi predlagala naslednje:

- zakonodaja (temeljna, posebna, sekundarna);
- davčno-kreditna politika;
- stroka (pomanjkanje usposobljenih, strokovnjakov, interdisciplinarnosti, neusklajenost, nepovezanost, neupoštevanje strokovnega dela itd.);
- izvajanje (npr. pomanjkanje izvajalcev za posege in njihovo gradivo);
- lastništvo (negativen odnos, nepoznavanje dela varstvene dejavnosti ipd.);
- vzgoja in izobraževanje (pomanjkanje učnega osebja, nezadostno seznanjanje o tej zvrsti, varstveni dejavnosti itd.);
- popularizacija (nezadostno predstavljanje uspešnih posegov zaradi izboljšanja bivalnih razmer itd.).

**Znanstvena in druga spoznanja** bi lahko podrobneje opredelila z naslednjimi ugotovitvami. Stanje obravnavanih objektov in območij najpomembnejše etnološke dediščine je le deloma zadovoljivo zaradi pomanjkljivega rednega vzdrževanja. Kljub temu da se zavest o vrednosti ljudskega stavbarstva občutno izboljšuje, ugotavljam, da imetniki objektov etnološke

dediščine in spomenikov premalo vedo o delovanju varstvene službe, o možnostih posegov in aktivnejšega sodelovanja. Kratkoročno bi za spomenike, za imetnike pa celo dolgoročno, naredili veliko hitrih, najnujnejših posegov, če bi spomeniška služba razpolagala z nekaj nujnimi sredstvi oziroma le z gradivi, seveda ob pozivu imetnika "na pomoč".

Preliminarna ocena posegov celovite obnove in prezentacije se je skozi raziskavo uspešno dokazala: odklanjam obnovitvene posege, pri katerih spomeniški objekt kar zablesti v novem sijaju - brez razvidne zgodovinske, pričevalne vrednosti - v prid posegom rednega vzdrževanja in popravilom poškodovanih delov.

Na osnovi sklepov raziskave sem predlagala naslednje vsebinske pripombe, ki bi jih morali vgraditi v nastajajoči zakon o kulturni dediščini, kar bi omogočilo optimalno varovanje stavbnega fonda na vseh ravneh (kot je nakazano v prejšnjem poglavju);

- doseči nujnost vsebinske "prednosti" varstvenega zakona pred drugimi, ki se nanašajo na našo dejavnost (urbanistični, gradbeni, sanitarni, cestni, požarni davčni);
- poudariti instančnost in interdisciplinarnost v varstveni dejavnosti in jasno opredeliti pri-sotne stroke;
- vzpostaviti celovitejše vrednotenje dediščine;
- pooblastiti organizacije za varstvo, da so stranke v postopku;
- oblikovati inšpekcijo za naše področje;
- uskladiti zakonsko in strokovno terminologijo;
- doreči varstvene režime za posamezne varstvene skupine;
- uvesti obvezo priprave konservatorskega programa in kolavdacije ob izvedbi vseh akcij;
- razširiti kazenske določbe tudi na kulturno dediščino;
- oblikovati manjše delovne skupine pri zavodih, ki bi izdelovale projektne modele za po-sege na nivoju idejnih načrtov;
- ustvariti posebne interventne in namenske sklade (za nenačrtovane, a nujne posege, razi-skave, izdelavo tehnične dokumentacije itd.).

Te pobude smo leta 1996 tudi posredovali piscem nove varstvene zakonodaje.

Večina vsebinskega dela raziskave se je v letu 1996 zgostila v gradivih *Splošna načela za urba-nistično urejanje naselij, ki so ovrednotena kot kulturna dediščina - varstveni vidik* in *Standardi v varstveni dejavnosti (poudarek na delu etnologa konservatorja)*, ki sem jih pripravila skupaj z asistentom na Oddelku za etnologijo in kulturno antropologijo Filozofske fakultete.

V sklepnih fazi je tudi zaokrožena priprava metodoloških povzetkov obravnavane raziskave z vse-binsko opredelitvijo gradiv za potrebe ureditvenih načrtov, ki obravnavajo podeželska naselja, in za konservatorske programe ob načrtovanju obnovitvenih posegov na etnoloških spomenikih. Lahko rečem, da izsledki obravnavane raziskave predstavljajo dolgoročno pomemben pris-pevek na področju bazičnega in varstvenega metodološkega inštrumentarija, na ravni last-nega temeljnega raziskovanja in zlasti na področju razvoja aplikativnega raziskovanja.

Rezultati raziskave se vključujejo v obravnavo vsakokratnih varstvenih problemov na terenu in v naslednje naloge in projekte:

- Problematka stanja in varovanja ljudskega stavbarstva v Sloveniji, VS 36, Ljubljana 1997, str. 103-117.
- Obdelava varstvenih izrazov za Priročnik etnologije Slovencev (Nosilec ISN ZRC SAZU);
- Slovenski prispevek k potujoči razstavi o problematiki transformacije vasi v deželah Alpe-Jadran (sodelovanje v Projektni skupini za zgodovinska središča DS Alpe-Jadran);
- Redakcijsko delo pri pripravi gradiva s področja ljudskega stavbarstva za Atlas Slovenije na CD-romu (Mladinska knjiga).

Dolgoročni rezultati raziskovalnega projekta so razvidni na naslednjih ravneh dela:

- Priprava nove varstvene zakonodaje;
- Koordinacija izvajanja projekta *Mreža regionalnih muzejev na prostem na Slovenskem*;
- Spremembe in dopnila Dolgoročnega plana RS (prostorski del);

- Kriteriji za dodeljevanje proračunskih sredstev za obnovitvena dela na etnoloških spomenikih;
- Vloga varstvene in etnološke stroke pri obravnavi kulturne dediščine v varovanih območjih;
- Priprava splošnih načel za oblikovanje novogradenj na podeželju.

Za konec želim izpostaviti pomembna dejstva, ki naj dodatno podkrepijo potrebo po vključitvi raziskovalnega dela kot osrednje naloge naše dejavnosti. Ne nazadnje to zahtevo zasledimo tudi v poglavju o kritičnih pripombah v Poročilu evropske skupine ekspertov (Michael Wimmer, Evropski program za evalvacijo nacionalne kulturne politike, Kulturna politika v Sloveniji, Osnutek poročila evropske skupine ekspertov, Svet Evrope 1996).

Seveda ne morem tudi mimo pomembnega dejstva, da so dosežena znanstvena spoznanja tudi nerazdružno povezana z mojim rednim delom, še posebej ob strokovnem povezovanju etnologov konservatorjev (izmenjava praktičnih in teoretičnih izkušenj), preverjanju izkušenj na domačih in tujih strokovnih srečanjih; in končno - izsledke naloge nameravam izrabit in dopolnjevati tudi v nadaljnjem, neposrednem delu na področju varstva.



Breda Mihelič

## Prenova tovarne Rog v Ljubljani

Vključitev projekta v Evropski kulturni itinerarij industrijske arheologije in projekt Regeneration Through Heritage Database

**P**reselitev proizvodnje koles iz starih objektov v kompleksu med Petkovškovim nabrežjem in Trubarjevo ulico je sprožila problem prenove celotnega kompleksa bivše tovarne Rog in hkrati tudi problem varovanja in prenove glavnega tovarniškega objekta kot kvalitetnega primera industrijske arhitekture iz začetka našega stoletja. Posloplje nima statusa arhitekturnega spomenika, predlog odloka o razglasitvi glavnega tovarniškega objekta za kulturni spomenik je v fazi sprejemanja.

S prizadevanji za ohranitev in prenovo kompleksa, ki leži na najdragocenejšem mestnem zemljišču v samem središču mesta, je bil že leta 1995 seznanjen evropski observatorij sociokulturnega razvoja mest Eurocultur, ki deluje pod okriljem Sveta Evrope ter s svojimi strokovnjaki iz različnih evropskih dežel spremlja problematiko prenove in razvoja evropskih mest in nudi strokovno pomoč pri reševanju problemov. Tega leta je imel Eurocultur na povabilo mesta Ljubljane<sup>1</sup> svoje redno letno srečanje v Ljubljani na temo Prenova mestnega zazidalnega otoka. Na pobudo organizatorja je bila kot sestavni del srečanja organizirana delavnica na temo Prenova kompleksa opuščene tovarne Rog, na kateri so se tuji strokovnjaki seznanili s problematiko prenove kompleksa v samem jedru mesta ter posredovali svoje izkušnje pri prenovi podobnih kompleksov v svojih deželah. Rezultat delavnice je bil zbornik<sup>2</sup> prispevkov, ki je izšel istega leta v Bruslju.

Drugi pomembni rezultat delavnice pa je bila vključitev Ljubljane v projekt "Kulturni itinerarij industrijske arheologije", ki je bil na pobudo Eurocultures sprejet v program kulturnih itinerarijev, ki jih lansira in deloma finansira Komisija evropske skupnosti. Projekt je bil zamišljen kot povezava med različnimi evropskimi mesti in izmenjava izkušenj v obliki strokovnih posvetovanj, razstav in drugih podobnih skupnih akcij na temo kulturnega razvoja mest. Cilj projekta, ki je že v začetku vključil 14 evropskih mest<sup>3</sup> z različnimi objekti od opuščenih industrijskih kompleksov, različnih manufaktur in delavnic, do pokritih tržnic, železniških in pristaniških naprav, je vzpodbujanje prenove teh struktur, nudenje strokovne pomoči in podpore pri varovanju in prenovi in ne nazadnje angažiranje mestnih in regionalnih oblasti pri iskanju finančnih možnosti za prenovo tovrstne dediščine. Mestna občina Ljubljana se je v projekt vključila kot partner s prispevkom 1500 eucjev za financiranje raziskovalnih programov. Projekt je zaživel v maju leta 1997 v Ljubljani, ki je bila tedaj sedež evropskega meseca kulture. Eurocultures je tedaj v sodelovanju z mestnima občinama Ljubljane in Benetk v Ljubljani in v Benetkah kot prvih dveh postajah evropskega itinerarija organiziral dvodnevno posvetovanje, v Ljubljani na temo prenove tovarne Rog, v Benetkah na

temo prenove kompleksa mlinov Stucky. Ob zaključku tega srečanja sta mesto Ljubljana in Benetke pod pokroviteljstvom Eurocultures in s finančno pomočjo Komisije evropske skupnosti izdala publikacijo Industrijska arheologija,<sup>4</sup> v kateri so zbrani prispevki o kompleksu tovarne Rog v Ljubljani in prenovi kompleksa Mulini Stucky v Benetkah. Poleg tega so udeleženci kolokvija v svojih strokovnih časopisih objavili še vrsto člankov,<sup>5</sup> v katerih so seznanili bralce z vsebino kolokvija ter predstavili oba obravnavana industrijska kompleksa v Ljubljani in Benetkah.

Marca 1998 je mednarodni center Citta d' Acqua v Benetkah v sodelovanju z beneško šolo za arhitekturo,<sup>6</sup> evropskim observatorijem Eurocultures pod okriljem italijanskega združenja za industrijsko dediščino<sup>7</sup> organiziral mednarodni simpozij na temo Voda in industrijska dediščina: ponovna uporaba industrijskih in pristaniških naprav v evropskih mestih na vodi.<sup>8</sup> Na njem so bili predstavljeni različni projekti prenove industrijskih objektov v Evropi in Ameriki. Ljubljana kot eden od pobudnikov in partnerjev v projektu Kulturni itinerarij industrijske arheologije je bila povabljen, da na tem simpoziju sodeluje s predstavitev tovarne Rog in projektov za njeno prenovu. Referat sva pripravila skupaj z arh. Borutom Burgerjem, ki že več let sodeluje s tovarno Rog. Sklep konference je bil, da je varovanje in ponovna integracija industrijske dediščine strateškega pomena za načrtovanje urbanega razvoja in da je treba to problematiko obravnavati na več nivojih:

- na nivoju mestnega načrtovanja tako, da se določijo novi odnosi, med mestom in prenovljenimi industrijskimi kompleksi,
- na nivoju arhitekture tako, da se doseže ravnovesje med starim in novim v arhitekturnem jeziku in se uskladi nov program z značajem obstoječe arhitekture;
- na funkcionalnem nivoju tako, da se v prenovljenih kompleksih vzpodbuja razvoj mešanih dejavnosti vključno s stanovanji;
- na upravljavskem nivoju tako, da se vzpodbuja in razvija sodelovanje med javnim in privatnim sektorjem.

Konferenca je podprla tudi predlog mednarodnega centra Cities on Water in evropskega observatorija Eurocultures iz Bruslja o ustanovitvi posebne evropske mreže za industrijsko dediščino z nalogo, da vzpostavi informacijski sistem kot možnost za sodelovanje med vsemi tistimi, ki se ukvarjajo z industrijsko dediščino od lokalnih oblasti, javnih in privatnih institucij, univerz in raznih združenj.

Po konferenci sva z arhitektom Burgerjem prejela povabilo dr. Michaela Strattona, profesorja na Univerzi v Yorku,<sup>9</sup> k sodelovanju v njihovem projektu Regeneration Through Heritage Database. Pobudnik projekta je Waleški princ Charles, sam tudi predstojnik instituta za arhitekturo v Londonu in velik borec za ohranjanje historične dediščine, cilj projekta pa je podpiranje kvalitetnejših primerov prenove s pomočjo informacijskega priročnika in strani na internetu. To naj bi pomagalo ne samo strokovnjakom, temveč tudi lokalnim skupnostim pri odločitvah o vključevanju novih programov v stare objekte. Stran na internetu bo obsegala splošni pregled najpomembnejših projektov prenove tudi tistih pomembnih objektov, ki čakajo na prenovu ter različne pristope k prenovi in konservaciji. Obsegala bo informacije o virih finansiranja, ceni prenove, različnih združljivih uporabah, delovnih mestih, ki so se odprla po prenovi in številu obiskovalcev prenovljenih kompleksov, namenjenih javnim programom. Projekt prenove tovarne Rog bo vključen kot *case study* na internetno stran, posamezni primeri pa bodo reproducirani tudi v knjigi Making Industrial Buildings Work, ki bo izšla prihodnje leto.

Vključitev v ta projekt je pomembna iz več razlogov. Omogočila bo objektivni pregled tega, kaj je vredno varovati in kako, sproti bomo lahko spremljali, kaj se po svetu dogaja na področju prenove industrijske dediščine, na kakšen način se problematike lotevajo v drugih, zlasti evropskih deželah z večjo industrijsko tradicijo. Seznanjeni bomo z organizacijskimi in finančnimi sistemi, uporabljenimi v različnih konkretnih primerih prenove industrijskih

kompleksov ter možnostmi finančne pomoči, ki jo nudijo nekatere evropske fundacije kot podporo pri prenovi objektov zlasti v centralni in vzhodni Evropi. Obenem pa vključitev v ta projekt daje nove možnosti sodelovanja pri skupnih projektih s področja varovanja in pre-nove, kar je pomembno za razvoj konservatorske stroke.

**Opombe**

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- 3 Berlin, Bratislava, Bukarešta, Coimbra, Firenze, Göteborg, Ljubljana, Paris, Riga, St. Petersburg, Strasbourg, Benetke in Dunaj.
- 4 Bernfeld, Dan (ur.), Repič Burger, Smilja (ur.), *Le lancement de l' Itinéraire culturel de l' Archéologie industrielle*, Conseil de l'Europe- Commission de l'UE: Venise/ 10 mai 1997- Ljubljana/ 11 mai 1997. Bruxelles: Institut Supérieur d'Architecture Saint-Luc, Eurocultures, 1998.
- 5 Saddy, Pierre. Les usines ROG a Ljubljana. *Architecture d' Aujourd' hui*, 1997; Hors hexagone, *Sites et monuments*, 158, 1997, str.92; GHIO, Daniella, Stucky, archeologia per la citta futura, *Il Gazzettino*, 111, 1997. Poleg tega so bili objavljeni tudi članki v bratislavskem *Vecerniku*, v bukarštanskem *Foramu* itd. Ti so reproducirani tudi v zgoraj omenjenem zborniku *Industrijska arheologija*.
- 6 IUAV- Istituto universitario di Architettura di Venezia, Dipartimento dell'Urbanistica.
- 7 Associazione italiana del Patrimonia Industriale, TICCIH- International Committee for the Conservation of Industrial Heritage - Italian Branch.
- 8 Water and Industrial Heritage - The reuse of Industrial and Port structures in European Cities on Water, 27-29 marec 1998, Benetke.
- 9 The University of York, Department of Archaeology, Institute of Advanced Architectural Studies.

Zvezda Delak - Koželj

# Naloge projektne skupine za zgodovinska središča Delovne skupnosti Alpe-Jadran

**P**rispevek predstavlja vzroke za nastanek, usmeritve, cilje ter poglobitve pretekle in aktualne naloge projektne skupine za zgodovinska središča Delovne skupnosti Alpe-Jadran s poudarkom na ljudskem stavbarstvu. Predstavila bom tudi osrednjo publikacijo projektne skupine Drugo skupno poročilo o zgodovinskih središčih: *Majhna zgodovinska središča na podeželju* in potujočo razstavo, ki je omenjenemu projektu sledila.

Delovna skupnost dežel in regij vzhodnoalpskega območja Alpe-Jadran je bila ustanovljena pred 20 leti, da bi obravnavala in koordinirala vprašanja, ki zadevajo interese njenih članic. Te so poleg podobnih geografskih in ekoloških danosti tesno povezane tudi ekonomsko in imajo številne skupne zgodovinske in kulturne korenine. S preseganjem takratnih političnih in ideoloških meja naj bi na vladni ravni obravnavala problematiko, ki se pojavlja pri naslednjih področjih: v prometu, pri pridobivanju in prenosu energije, v kmetijstvu, gozdarstvu, vodnem gospodarstvu, turizmu, pri varstvu človekovega okolja, narave, krajine, pri ohranitvi kulturne in rekreacijske krajine, urejanju prostora, razvoju naselij, kulturnih stikov in odnosih, pri medsebojnih stikih znanstvenih ustanov. Za strokovna svetovanja se lahko ustanovijo posebne komisije.

Projektna skupina za zgodovinska središča DS Alpe-Jadran, prvotno imenovana podkomisija za zgodovinska središča, si je že na začetku »zastavila nalogo spoznati in dokumentirati zgodovinska središča republik in dežel skupnosti Alpe-Jadran in pripraviti pospeševalne programe zaradi boljšega poznavanja, valorizacije, animacije in revitalizacije starih mest, ki veljajo za skupno dediščino kulture in civilizacije. Ta dejavnost se je razvila zato, da s skupnimi pobudami oživljamo zavest o zgodovini poselitve in vzpodbudimo zanimanje širših področij javnega mnenja, vključno z javno upravo, šolami in organiziranimi družbenimi silami.«<sup>1</sup>

Projektna skupina za zgodovinska središča, ki jo sestavljajo predstavniki vladnih ustanov dežel članic Delovne skupnosti Alpe-Jadran, je razmejila svojo dejavnost glede na dejavnost drugih komisij v okviru DS Alpe-Jadran, predvsem Komisije za kulturo, katere del je že 17 let, in Komisije za prostor. «Obenem je že med prvimi srečanji določila proučevanje celovitih ciljev, ki naj bi jih zasledovala na operativni ravni in kratkoročno. Ti pa so:

- boljše poznavanje posameznih izkušenj vsakokratnih razmer, tako nacionalnih kot regionalnih;
- izdelava skupnih metodologij popisa in ugotavljanja zgodovinskih središč;

- priprava kulturnih pobud v širšem smislu, s katerimi bi začeli na celotnem ozemlju skupnosti."<sup>2</sup>

Namen prve publikacije, Prvega skupnega poročila o zgodovinskih središčih, je bilo "iskanje skupnih instrumentov za spoznavanje specifičnosti kulturnih in ozemeljskih stvarnosti"<sup>3</sup> na ravni mest. V obsežni, štirijezični publikaciji, uvodu sledi splošno poročilo kot primerjalna analiza prispevkov posameznih dežel. Jedro publikacije so deželne monografije. Za konec pa so predstavljena temeljna načela skupnosti Alpe-Jadran, ki naj bi usmerjala politiko vlad v smislu določanja ciljev, strategije in konkretnih pobud, še posebej v zvezi z varstvom in prenovo zgodovinskih središč.<sup>4</sup>

Publikaciji je sledila potujoča razstava na to temo, ki je bila deležna velikega strokovnega in javnega zanimanja.

Kot nadaljevanje prvega je sledilo vsebinsko analogno izdelano, šestjezično Drugo skupno poročilo o zgodovinskih središčih, z naslovom *Majhna zgodovinska središča na podeželju*, ki ga je konec l. 1994 natisnila Mladinska knjiga v Ljubljani.

Priprava Drugega skupnega poročila o zgodovinskih središčih časovno sovпада s padcem berlinskega zidu in z intenziviranjem strokovnih stikov v nekdanje politično razcepljeni Evropi. Delovna skupnost Alpe-Jadran je že precej pred temi zgodovinskimi dogodki "začela previdno plesti delno raztrgano mrežo socialnih in kulturnih stikov med sosednjimi deželami srednje in JV Evrope. S svojimi strokovnimi raziskavami in kolegialnim sodelovanjem prek meja je projektna skupina opozorila na povezanost in skupne točke v preteklosti, ki so vidne na posameznih stavbah, mestih, vaseh in v krajini, česar še tako visoke mejne pregrade niso mogle porušiti".<sup>5</sup>

Pričujoča publikacija je otipljiv dokaz za interes, ki ga v sedanjem času posveča Delovna skupnost Alpe-Jadran varstvu na vseh ravneh ogroženih naselij na podeželju, še posebej njihove podobe in krajine.

Svobodna dežela Bavarska, ki je med izdelavo poročila predsedovala projektni skupini, je uskladila prispevke držav, dežel in regij. Zlasti je poskrbela za vsebinsko homogenost poročila, kar je bil prvi pogoj za uspeh in koristnost skupnega dela.

Z Drugim skupnim poročilo o majhnih zgodovinskih središčih na podeželju projektna skupina usmerja pozornost na bogastvo oblik podeželskega sveta s svojimi številnimi majhnimi zgodovinskimi središči (pri nas predvsem uporabljamo izraza **staro vaško**, oziroma **staro trško jedro**). Projektna skupina si je ob pripravi gradiva za to publikacijo naložila nalogo, da bo poročilo prispevalo tudi k boljšemu medsebojnemu razumevanju in strpnosti do regionalnih posebnosti ljudi, do njihovih ustvarjalnih navdihov in kulturnih dosežkov. Še posebej smo hoteli opozoriti, da je treba živo raznovrstnost, ki predstavlja enkratno barvitost Evrope, varovati in negovati zlasti v času, ko se ponovno ureja in ustvarja skupni evropski dom.

Kot rečeno, se Drugo skupno poročilo ukvarja s trgi in vasmí, ki so se že od začetka industrializacije in še posebej po 2. svetovni vojni izgubljale med velikimi urbanimi središči. Obstaja nevarnost, da bodo svojo dragoceno kakovost življenja in istovetnost, s tem pa tudi pripadajočo nepremično kulturno dediščino, izgubile zaradi ekonomske stagnacije ali z uvažanjem tujih, urbanih oblikovnih vzorov.

Poročilo kaže pomembno dejstvo, da mora proces združevanja Evrope temeljiti na volji posameznih držav, dežel in regij, da po eni strani povečajo možnosti življenja na podeželju, po drugi strani pa naj ohranijo njegove kakovostne prednosti. Pisci smo bili enotnega mnenja, da bi Drugo skupno poročilo moralo služiti predvsem temu cilju.

Na osnovi posebnega vprašalnika, na katerega smo odgovorili pripravljavci posameznih gradiv, in posameznih monografij dežel članice so kolegi z Bavarske pripravili splošni del.<sup>6</sup> Izpostavljeni so naslednji problemi oziroma vprašanja:

- o krajini, podeželju, kulturni krajini;
- o podeželskem naselju kot priči kulture;

- o dejanskem stanju na podeželju kot je npr: problematika urbanizma, spomeniškega varstva in stavbnih raziskav;
- o prihodnjem življenju na podeželju - predvsem o smislu možnosti in priložnosti endogenega razvoja ter ohranitvi in namembnosti starih vaških in trških jeder.

Uvodni del publikacije, skupno poročilo o problematiki stanja podeželja na vseh ravneh življenja in dela, je posebej opozorilo na potrebo po izvedbi celostnega varstva naravne in kulturne dediščine in prav tako celostnega načrtovanja podeželskega razvoja.

Ob koncu splošnega dela je za zaključek povedanega predstavljenih - kot konkretizacija in razširitev tez iz prvega skupnega poročila - deset tez za varstvo, prenovu in razvoj majhnih zgodovinskih središč na podeželju, ki naj bi usmerjale politiko vlad k določanju ciljev, strategiji in konkretnim pobudam, zlasti v zvezi z varstvom, prenovu in prostorskim načrtovanjem ter urejanjem majhnih zgodovinskih središč na podeželju.<sup>7</sup>

Te teze predstavljajo konkretizacijo in razširitev načel iz Prvega skupnega poročila:

1. Prvi pogoj za ohranitev, prenovu in razvoj zgodovinskega središča je védenje o teh nasejljih. Prvi korak sta podrobna dokumentacija in raziskava.
2. Vsako zgodovinsko središče je samo del velike geografske, kulturne, socialne in gospodarske strukture.
3. Zgodovinsko središče je enota, ki je sestavljena iz kulturnozgodovinsko zelo pomembnih delov, velike zgodovinske vrednosti in manj pomembnih delov. Oboje pa je neločljivo povezano in med seboj odvisno.
4. Objekti stavbne dediščine so pomembne priče zgodovine in so zato za znanost zanimivi. To pomeni, da jih je treba ohraniti v nespremenjeni obliki.
5. Pri vsakem načrtovanju je treba razviti in določiti usklajene cilje, ki so jih odobrili vsi prizadeti. Uskladiti pa je treba tudi instrumente (pravne predpise, planiranje, financiranje, izvedbo).
6. Ohranitev in pazljiv razvoj podedovanih struktur sta prvi pogoj za ohranitev zgodovinskih središč in njihovo smotrno izrabo. Muzejska ohranitev ostaja izjema.
7. Če to dopuščajo urbanistični in spomeniškovarstveni pogoji, ki jih je treba za vsak primer posebej analizirati, je možna in zaželena tudi vključitev sodobne arhitekture.
8. Ravnanje s stavbno dediščino zahteva najboljšo možno izobrazbo in šolanje vseh sodelavcev. Poseben pomen imajo stare rokodelske tehnike.
9. Upoštevat je treba vprašanja varstva okolja in ekologije. Onesnaževanje zraka in vode so pglavlni povzročitelji propadanja stavbne dediščine.
10. Ohranitev, sanacija in smiselni nadaljnji razvoj so možni samo v sodelovanju z občani in ne z njihovim izključevanjem. Zato je sodelovanje občanov pri vsaki obliki načrtovanja nujno potrebno.

Splošnemu delu po abecednem redu sledijo posamezne monografije dežel članic Delovne skupnosti Alpe-Jadran (brez Ticina), ki so bile izdelane bolj ali manj enotno po predloženem vzorcu.

Omejila bi se le na kratko predstavitev slovenskega prispevka,<sup>8</sup> ki sem ga pripravila še ob predsedovanju svojega predhodnika ing. Marijana Kolariča. Pri pripravi slikovnega gradiva sta sodelovala tudi prof. dr. Peter Fister in ing. Vlasto Kopač; za njuno pomoč se jima še enkrat iskreno zahvaljum.

Tekstualni del sem zastavila takole: uvodnim podatkom o Sloveniji sledi zgodovinski pregled o nastanku in razvoju naselij, zlasti trgov in vasi. V posebnem poglavju sem obdelala povezave med zemljiško razdelitvijo in tipologijo vasi. Pglavlnito težo prispevka sem usmerila na poglavje o preobrazbi naselij na podeželju; sklenila pa sem ga s predstavitvijo problematike podeželskih naselij danes.

Na koncu Drugega skupnega poročila je objavljen tudi povzetek obširnega Terminološkega glosarja,<sup>9</sup> ki smo ga pripravili v okviru manjše delovne skupine članov projektne skupine ali

njihovih sodelavcev. Obsežno večjezično terminološko gradivo (posebej slovensko-nemška verzija) se tiska na Koroškem.

V glosarju objavljamo:

- splošne pojme in pojme s posebnim pomenom glede na podeželje;
- pojme, ki obravnavajo oblike zemljiške razdelitve, naselbinske in gradbene strukture;
- posebne zakonodajno in administrativno določene pojme.

Predstavitve Drugega skupnega poročila novembra 1994 v Landshutu je spremljala manjša priložnostna razstava, ki je vsebovala najpomembnejše grafične in fotografske priloge iz obravnavane knjige.

V želji po nadaljevanju in nadgradnji omenjenih projektov, sem kot Tretje skupno poročilo predlagala obravnavo *Problematike stanja in varovanja ljudskega stavbarstva v prostoru Alpe-Jadran*, ki je v pripravi.

V obliki obeh predhodnih skupnih poročil bomo razdelali vzroke za predstavljeno stanje ljudskega stavbarstva in pripravili predloge za njegovo izboljšanje in varovanje na vseh predloženih ravneh. Sklepe tega projekta bomo spet poslali vladam dežel Delovne skupnosti Alpe-Jadran v obliki načel, ki naj bi usmerjala politiko na področju varovanja ljudskega stavbarstva.

Dežela Koroška je pripravila skupno poročilo in tipološko karto ljudskega stavbarstva dežel Alpe-Jadran, razpravlja in pripravljajo pa se še deželne monografije.

Projektna skupina za zgodovinska središča poleg omenjenih obsežnih projektov nudi tudi strokovno pomoč pri izdelavi konservatorskih programov, ureditvenih načrtov itd., seveda predvsem v konkretnih primerih in problemih.

Projektna skupina nudi strokovno pomoč hrvaški spomeniškovarstveni stroki na dveh ravneh: neposredno ob izvajanju projektov celovite obnove in prezentacije kulturnih spomenikov, pa tudi pri šolanju izvajalcev neposrednih akcij (nosilec Bavarska). Po potrebi lahko koordinira ustrezne strokovnjake iz Slovenije, a zaenkrat do realizacije še ni prišlo, ker Hrvaška za to še ni pokazala interesa.

V okviru projektne skupine poteka tudi tradicionalna mednarodna konferenca o ljudski arhitekturi, ki jo organizira in vodi dr. Borut Juvanec s Fakultete za arhitekturo.

Leta 1994 je bil tudi sprejet predlog dr. Szaba Tünde z Madžarske, županija Somogy, ki si je prizadevala, da bi v času svetovne razstave, načrtovane za leto 1996 na Madžarskem, pripravili razstavo o ljudski arhitekturi v prostoru Alpe-Jadran v Szantodpuszti. Kljub temu da, do svetovne razstave na Madžarskem ni prišlo, smo se soglasno odločili, da v letu 1996 vseeno pripravimo potujočo razstavo, na temo problematike vasi, ki naj bi bila prvotno postavljena v Szantodpuszti.

Načelno vsebino potujoče razstave o problematiki transformacije vasi smo dodelali v majhni skupini, ki se je sestala februarja 1995 v Kaposvaru.

Slovenski prispevek je pripravilo Ministrstvo za kulturo, Uprava RS za kulturno dediščino (podpisana), Oddelek za etnologijo in kulturno antropologijo Filozofske fakultete (dr. Vito Hazler) s sodelovanjem Geografskega Inštituta Antona Melika Znanstveno raziskovalnega centra Slovenske akademije znanosti in umetnosti (Milan Natek). Prispevek predstavi z besedilom in grafičnimi prilogami celovito transformacijo vasi Gomilsko skozi zgodovinski razvoj, zlasti njenih najvidnejših stavbnih in prostorskih elementov. Poudarila bi le to, da je koncept nastal na podlagi interdisciplinarnega in medinstitucionalnega dela, vsebinsko pa je zasledoval poglede, ki si jih je za poglobljeno nalogo zastavila obravnavana projektna skupina za zgodovinska središča.

Po predstavitvi v deželi Veneto je potujočo razstavo gostila Republika Slovenija na gradu Podsreda od 17. aprila. do 18. maja 1997. Uprava RS za kulturno dediščino je organizirala prevoz razstave, postavitev, tisk zloženke, otvoritev, prispevek za Radio Slovenija in pripravo članka za Delovo poročilo Znanost.<sup>10</sup>

**Opombe:**

- 1 Delovna skupnost Alpe - Jadran, Projektna skupina za zgodovinska središča, Prvo skupno poročilo o zgodovinskih središčih, Ljubljana 1985, str. 21.
- 2 Nav. delo, str. 21, 23.
- 3 Nav. delo, str. 23.
- 4 Nav. delo, str. 561, 563, 565.
- 5 Delovna skupnost Alpe - Jadran, Projektna skupina za zgodovinska središča, Drugo skupno poročilo o zgodovinskih središčih, Ljubljana 1994, str. 7.
- 6 Nav. delo, str. 21 - 61
- 7 Nav. delo, str. 60 - 61
- 8 Nav. delo, str. 381 - 409
- 9 Nav. delo, str. 581 - 603.
- 10 Cilj je boljše poznavanje in revitalizacija starih mest, *Delo (Znanost)*, Ljubljana 30. 4. 1997, str. 13.



Breda Mihelič

# Zgodovinska mesta - dediščina za prihodnost

## Mednarodna konferenca ICOMOS v Stockholmu:

V Stockholmu je bila 14. in 15. septembra 1998 mednarodna konferenca, ki sta jo organizirala švedski ICOMOS in Švedska nacionalna uprava za dediščino (Swedish National Heritage Board) v sodelovanju z Mestnim muzejem Stockholma in Švedskim arhitekturnim muzejem.<sup>1</sup> Tema konference - varovanje in bodoči razvoj zgodovinskih mest - je bila razdeljena na dva vsebinska sklopa:

- identifikacija zgodovinskih vrednot kot izhodišče za moderni razvoj
- varovanje in prenova - spremembe, nova namembnost in vključevanje modernih elementov v staro tkivo.

Gostitelji konference so predstavili izhodišča in izkušnje na področju varovanja zgodovinskih mest na Švedskem, predvsem mestnega jedra Stockholma. V uvodnem referatu z naslovom *Zgodovinsko znanje - zakaj ga potrebujemo?* je Bengt O. H. Johansson<sup>2</sup> poudaril, da je treba zgodovinsko okolje vedno obravnavati kot sedanje okolje, tudi če je bilo oblikovano v davni preteklosti, in da je treba varovati ne samo najbolj reprezentativne spomenike, temveč tudi vsakdanje okolje in banalno arhitekturo, genius loci, tradicionalne gradbene postopke, materiale itd. Zgodovinsko znanje, poznavanje starih objektov in mest je po njegovem mnenju najboljše zagotovilo, da je prenova kvalitetna in uspešna.

Marianne Raberg<sup>3</sup> je predstavila inventar urbanistične in arhitekturne dediščine Stockholma ter razložila sistem klasifikacije arhitekturnih spomenikov in urbanih celot, ki so ga razvili na oddelku za stavbno dediščino Mestnega muzeja v Stockholmu.

Per Kalstenius, mestni arhitekt Stockholma,<sup>4</sup> je predstavil *Splošne oblikovalske usmeritve (general guidelines) za generalni urbanistični načrt Stockholma*, dokument, ki služi kot strokovna opora in hkrati obveza mestnim uradnikom pri izdajanju gradbenih dovoljenj. Dokument je sestavljen iz treh poglavij:

1. splošne usmeritve za dolgoročni trajnostni razvoj mesta
2. metoda inventarizacije in klasifikacije mestnih predelov (tipologija ulic, mestnih silhuet, parkov in naravnega okolja)
3. analiza in oblikovalske usmeritve za 12 morfološko različnih mestnih četrti glede na zazidalni sistem, stavbne tipe, »zoning«, oblikovanje urbanih prostorov, značilnosti uličnih in tržnih fasad itd.

Arhitekt Kalstenius je med drugim poudaril, da se najmanj problemov v zvezi z varovanjem dediščine in oblikovanjem mestnega prostora pojavlja v starem mestnem jedru, kjer so zadeve bolj ali manj jasne, in da so mnogo bolj problematične četrti zunaj strogega starega jedra, kjer je velika gradbena konjunktura.

Problematike varovanja historičnih mest in različne sistemske rešitve za izvajanje zaščitne politike ter usmerjanje razvoja v drugih evropskih deželah so predstavili F. W. van Voorden z Nizozemske,<sup>5</sup> Karl Otto Ellefsen z Norveške,<sup>6</sup> Paul Drury<sup>7</sup> iz Velike Britanije, Jean Luc Pinol<sup>8</sup> iz Francije in Natalija Duškina<sup>9</sup> iz Rusije.

Osnovno sporočilo konference je bilo v bistvu strnjeno v predstavitvi projekta *Globalne studije o zgodovinskih mestih*, ki ga je predstavil Nils Ahlberg,<sup>10</sup> in pravi takole:

Fizično okolje in njegova kulturna vrednost sta skrb vsakogar. Pravica do lastne zgodovine in fizičnih dokazov o njej je osnovna človekova pravica in dolžnost ohranjevati jo za bodoče generacije je osnovna človekova dolžnost.

Na razvoj mest so vplivali lokalni pogoji, kot so klima, pokrajina, lokalni materiali, znanje in tehnološke možnosti, kot tudi trgovina, transportne poti in sistemi ter ideološke in religiozne tradicije, izmenjave ljudi, idej, blaga. Urbana struktura kot celota in posamezne stavbe so žive priče miselnosti, verovanja, idealov, tradicij ter ekonomske in politične zgodovine posamezne družbe. Mesto je torej živ arhiv, ki bi moral biti dostopen vsakomur. Iz njega lahko beremo skrita sporočila, ki nam pomagajo razumeti ne samo zgodovino, temveč tudi naše današnje življenje, hkrati pa nam daje pobude za prihodnji razvoj in nas uči, kako naj se izognemo napakam.

Pametna uporaba dediščine je pot v prihodnost, pot k boljšim življenjskim pogojem v *trajnostni* družbi, k sodelovanju in vzajemnemu razumevanju med ljudmi. Varuje obstoječe ekonomske, kulturne in socialne vire. Je vitalni faktor za *trajnostni* razvoj. In ne nazadnje, dediščina je tudi ekonomski vir, ki ga moramo izkoristiti.

Ohranjanje lokalne identitete, bogastva, raznovrstnosti in različnosti dediščine in skrb za razvijanje tradicionalnih znanj in spretnosti morata postati vodilo za prihodnji razvoj mest ter izhodišče za mestno načrtovanje in politično odločanje.

Danes je mestno okolje še posebej pomembno in hkrati ogroženo. V nekaj letih bo večina svetovnega prebivalstva živela v mestih in drugih urbanih naseljih, čez 25 let pa bo v mestih živelo skoraj dve tretjini svetovnega prebivalstva. Mesto bo torej v bližnji prihodnosti postalo najpomembnejša tema, o kateri bodo tekla mednarodne diskusije.

Varovanje dediščine in ICOMOS kot institucija, ki se s tem problemom ukvarja, imata v švedski družbi zelo velik ugled in tudi moč, zato ni naključje, da je udeležence konference pozdravila princesa Kristina, župan mesta Stockholma pa je zanje organiziral sprejem v Mestni hiši.

Gostitelji so organizirali tudi ogled mesta in nam pokazali nekaj zanimivih prenovitvenih posegov v starem mestnem jedru (npr. prenovo starih zaporov v hotel in mladinski hotel, prenovo starega bolnišničnega kompleksa v šolski kampus, prenovo kasarniškega kompleksa v stanovanjsko četrt itd.), skratka posege, ki so zelo poučni tudi za naše razmere, še posebej v sedanjem prehodnem obdobju v tržno gospodarstvo, ko je historično tkivo naših mest še posebej ogroženo.

Po konferenci je bil organiziran tridnevni obisk mesta Visby na Gotlandu, največjem švedskem otoku na Baltiku. Visby je srednjeveško mesto, ki je bilo leta 1895 vpisano na listo UNESCO-ve svetovne dediščine kot izjemen primer severnoevropskega srednjeveškega obzidanega trgovskega mesta. Razvilo se je v 12. stoletju iz majhne vikinške trgovske postojanke v pomembno hanzeatsko mesto. V 13. stoletju je doseglo vrhunec razcveta in postalo eno od najpomembnejših središč močne hanzeatske zveze. V tem času je bil Visby eno najbogatejših mest na Baltiku. V 14. stoletju so mesto zavzeli Danci in tedaj je začelo nazadovati. V 16. stoletju so ga popolnoma izropali meščani Lübecka, v 17. stoletju je Gotland prišel pod švedsko oblast, v 19. stoletju pa je že postal ena najpomembnejših švedskih turističnih atrakcij.

Mesto je bilo zgrajeno na naravni apnenčasti terasi nad naravno zavarovanim pristaniščem. Že v 13. stoletju je bilo obdano z masivnim 3,5 km dolgim in 11 m visokim obzidjem, ki je v celoti ohranjeno še danes. Obzidje ima tri glavna mestna vrata in več kot 50 obrambnih stolpov.

Tudi znotraj obzidja je mesto ohranilo srednjeveški značaj, ki se na zunaj kaže v nepravilnih stavbnih blokih, stisnjenih stavbah in gosti mreži ozkih ulic in dobro ohranjeni arhitekturi. Znamenitost Visbyja je skoraj 200 ohranjenih kamnitih hiš, med njimi romanske stavbe, vrsta večnadstropnih trgovskih stavb s stopničastimi zatrepi in dekoracijo v gotskem stilu ter lesena arhitektura iz 17. in 18. stoletja s zanimivimi poslikanimi interierji.

Problem mesta Visby je bolj kot ohranjanje stare mestne strukture in arhitekture, upadanje števila mestnih prebivalcev. Staro mesto, spomenik, namreč ne zadovoljuje več potreb sodobnega načina življenja, zato se ljudje selijo v nove predele zunaj mestnega obzidja, kjer imajo na razpolago vse tisto, česar jim staro mestno jedro ne more nuditi, če želijo ohraniti njegovo kulturno zgodovinsko podobo. To pa je problem, ki ga doslej ni rešilo še nobeno zgodovinsko mesto spomenik.

Konferenca ICOMOS je ponovno poudarila, kar je sicer znano že precej časa, v praksi pa pogosto premalo upoštevano, da je treba mesta varovati kot celote, kot materialne in duhovne priče naše preteklosti. To pomeni, da je naloga varstva ne samo varovanje in prenova arhitekturnih spomenikov in mestnega tkiva, temveč tudi varovanje in obujanje duhovnih tradicij. Seveda pa še vedno ostaja odprto vprašanje, kako vse te zahteve uskladiti s potrebami današnjega načina življenja.

**Opombe:**

- 1 Konferenca sva se udeležili Jelka Pirkovič iz Republiške uprave za kulturno dediščino in Breda Mihelič iz Ljubljanskega regionalnega zavoda za varstvo naravne in kulturne dediščine.
- 2 Profesor na Inštitutu za konservatorstvo univerze v Göteborgu, Višji svetovalec Uprave za zgodovinsko dediščino, Raziskovalec pri Ministrstvu za kulturo.
- 3 Vodja oddelka za stavbno dediščino pri Mestnem muzeju Stockholma, po izobrazbi umetnostni zgodovinar in planer, doktorat iz mestnega načrta Stockholma iz 17. Stoletja.
- 4 Odgovoren za vrsto okoljevarstvenih programov in za pripravo oblikovalskih smernic.
- 5 Profesor oddelka za konservatorstvo arhitekturne in urbanistične dediščine na Univerzi za tehnologijo v Delftu na Nizozemskem, avtor številnih raziskav o zgodovinskih mestnih območjih in sodelavec pri obnovi kolonialnih mest in World Heritage Sites.
- 6 Profesor na Arhitekturni šoli v Oslu, prej profesor na Inštitutu za mestno in regionalno planiranje v Trondheimu, avtor številnih knjig o urbani zgodovini, mestnem planiranju in arhitekturni teoriji.
- 7 Privatni konsultant za dediščino, dela pri projektih za Heritage Lottery Fund, English Heritage in za ptpk Jersey.
- 8 Profesor sodobne zgodovine na univerzi Francois Rabelais v Toursu v Franciji, bivši predsednik Evropske zveze za urbano zgodovino in izdajatelj Zgodovinske enciklopedije za francoska mesta.
- 9 Profesorica na moskovski univerzi.
- 10 Senior Executive Officer za zgodovinska mesta pri švedski nacionalni upravi za zgodovinsko dediščino, sekretar švedskega komiteja ICOMOS in tudi član znanstvenega komiteja za zgodovinska mesta in vasi pri mednarodnem komiteju ICOMOS.

Navodila za pisanje prispevkov za revijo Varstvo spomenikov ter za druge publikacije, ki izhajajo na Upravi Republike Slovenije za kulturno dediščino:

- besedilo mora biti izpisano z računalnikom ter oddano na disketi in na papirju;
  - dolžina teksta naj ne presega 16 tipkanih strani (30 vrst na stran, velikost črk 12);
  - pri pisanju uporabljajte samo en tip črk;
  - uporabljajte samo eno velikost pisave (najbolje 12 pik);
  - razmak med vrsticami naj bo 1,5 ali 2 vrstici;
  - odstavke označite samo z “Enter”, dvojni presledek pa z 2x “Enter”, brez zamikov;
  - besedila ne podčrtavamo, in **ne pišemo polkrepko**;
  - uporabljajte “italijanske” navednice;
  - besedila naslovov in podnaslovov ne pišemo z VELIKIMI TISKANIMI ČRKAMI;
  - za vsakim ločilom mora biti presledek (npr.: 3. odstavek 212. člena, ali inv. št.);
  - opombe pišite na koncu besedila kot navaden tekst;
  - izogibajte se kratic, če pa jih že morate uporabiti, pri prvi navedbi izpišite cel naziv, kratico pa zapišite v oklepaju: Zavod za varstvo naravne in kulturne dediščine Novo mesto (ZVNKD Novo mesto);
  - kratice uporabljajte po sistemu, ki ga ima Slovenski biografski leksikon;
  - osebe navajajte z imenom in priimkom;
  - avtorja samostojne publikacije citiramo tako:  
Marjan Zadnikar, *Hrastovlje*, Ljubljana 1995;  
Ali: Emilijan Cevc, *Slovenska umetnost*, Ljubljana 1960.  
avtorja članka v zborniku, reviji ipd. pa citiramo tako: izpišemo cel naslov, ne le VS, Ana Lavrič, Načrtovanje in zidava ljubljanske stolnice, temveč: Ana Lavrič, Načrtovanje in zidava ljubljanske stolnice, *Varstvo spomenikov*, 37, 1997, str. 32-45.  
Ali: Ivan Bogovčič, Kaj s stenskim slikarjama na zunanjščinah?, *Varstvo spomenikov*, 27, Ljubljana 1985, str. 93-97.
  - slikovnih prilog ne navajajte med tekstom, slike priložite posebej;
  - podpise k slikovnim prilogam označite z zaporednimi številkami 1, 2,..., enako označite tudi slikovne priloge;
  - podpise k slikam dodajte na koncu teksta in jih označite v enakem vrstnem redu kot fotografije;
  - slikovne priloge naj bodo fotografije, diapozitivi ali originalne risbe, ki ne presegajo A4 formata, fotokopij ne sprejemamo;
  - pri podpisih k slikam navedite avtorja fotografije ali risbe in nahajališče;
  - na načrtih mora biti označeno merilo in orientacija objekta;
- Objavili bomo samo tekste, ki bodo pripravljeni po gornjih navodilih!

Ljubljana, 27. avgusta 1998

Urednica: Jerneja Batič

