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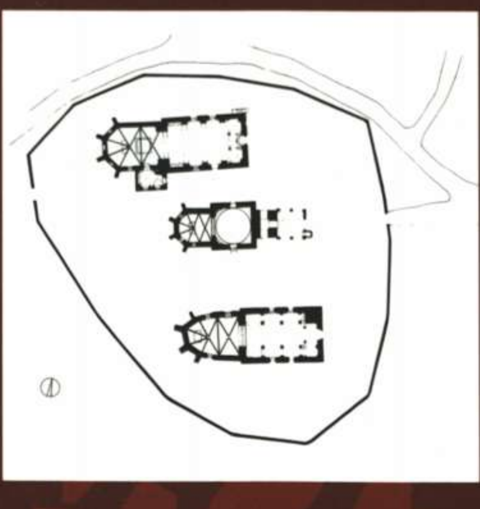

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Kazalo

Pregledi, ocene, predstavitve, zapisi

Milan Sagadin

Sanacija objekta z vodno cisterno na Ajdni

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Ključne besede: Ajdna nad Potoki, arheološki zidovi, sanacija, globinsko izpiranje, injektiranje, fugiranje

V letu 2000 se je zaključila gradbena sanacija osrednjega objekta spodnje naselbinske terase na Ajdni. Ker sprotna poročila niso bila objavljana in ker so bile pri sanaciji uporabljene nekatere nove metode in njihove kombinacije, menimo, da sta opis uporabljenih postopkov ter njihova argumentacija upravičena.
V prispevku je predstavljena metoda globinskega izpiranja in injektiranja arheoloških zidov v kombinaciji z delnim razstavljanjem in globinskim fugiranjem, kot je bila uporabljena pri sanaciji objekta XIV na Ajdni nad Potoki. Opisana je tudi primerjava z doslej uporabljenimi metodami.

Opis stanja

Naselbina na Ajdni je seveda produkt svojega časa in kot taka urbanistično do skrajnosti individualizirana. Očitno se preko vseh meja poudarjena potreba po varnosti odraža najprej v legi naselja, nato pa seveda tudi v njegovem urbanizmu, ki zato ne sledi več univerzalni tipiki rimskega mesta. Razporeditev urbanističnega tkiva je povsem podrejena obrambi, notranji komunikacijski sistem je zanemarjen, poglavitni arhitekturni akcent predstavlja cerkev, številni privilegirani pokopi v njej in ob njej pa ob vsem naštetem napovedujejo še najznačilnejši (in najbolj "neantičen") element srednjeveškega mesta – grobišče v naselbini. Sistem osrednje stavbe, obdane z nizom manjših, očitno stanovanjskih stavb, ki s svojo razporeditvijo še stopnjujejo zavarovanost sredine, se na Ajdni ponovi na srednji in spodnji naselbinski terasi. Medtem ko je osrednja stavba osrednje terase cerkev (s tako kar dvakrat poudarjeno osrednostjo), pa ima podobno vlogo na spodnji terasi objekt XIV. Njegove javne funkcije ne poudarja le lega, temveč tudi velikost (8,5 x 13,6 m) in seveda vodna cisterna, vgrajena v njegov jugozahodni vogal (velikost 2,8 x 3,5 x 1,7 m).

Milan Sagadin, Zavod za varstvo kulturne dediščine Slovenije, Območna enota Kranj

Sklep komisije za konservacijo Ajdne je bil, da se prezentirajo predvsem tisti objekti, ki ponazarjajo glavne urbanistične poteze naselbine. To so predvsem kondenzacijska jedra oziroma unikatna arhitektura (cerkev, objekt XIV), od t. i. anonimnega urbanega tkiva pa zgolj posamezni tipični primerki. Izpostavljena lega in izjemne naravne kvalitete Ajdne namreč zahtevajo, da z raziskavami in prezentacijami ne posegamo na robove naselbinskih teras, ker bi s tem odprli prosto pot vetru in eroziji.

Objekt XIV so lovci na zaklade delno izkopali že pred pričetkom sistematičnih arheoloških raziskav na Ajdni leta 1976 (glej Leben, Valič 1978, 538), Gorenjski muzej pa ga je izkopaval še v letih 1980 (Valič 1982, 190), 1985 (Valič 1986, 278-279), 1987 (Valič 1988, 233) ter delo dokončal leta 1996. Zaradi tako dolgotrajnega izkopavanja in nestrokovnih posegov v cisterno je bil objekt XIV leta 1997, ko so se pričela konservatorska in prezentacijska dela, v precej klavrnem stanju. V celoti je bila na primer med izkopavanji zrušena južna stena cisterne, od severne stene objekta so bili ohranjeni le še fragmenti in v skalo vsekana polica, na kateri je zid slonel. Potek tega zidu je v severozahodnem vogalu prekinjala široka skalna razpoka. Vzhodni in zahodni zid sta bila v ohranjeni višini še dokaj stabilna, vendar je bil zahodni zid ohranjen le do stika s stopničasto dvignjenim skalnim pobočjem, na katerem je slonel severni vogal. Potek zidu v tem vogalu je bilo moč ugotoviti le po ostankih povsem zasigane malte na skalni podlagi.

Tako kot pri cerkvi so bili nekateri detajli stavbnega razvoja objekta XIV odkriti šele pri sanacijskih delih. Izkazalo se je namreč, da je bil ob izkopavanju zunanje strani zahodnega zidu prebit stik med objektom XIV in manjšim prizidkom, ki se je na tej strani naslanjal na objekt. Prizidek je bil očitno kasnejši, saj v zidu objekta XIV ni bilo opaziti nastavkov za vezavo z njim. Konfiguracija terena kaže, da je prizidek velik približno 4,2 x 3 m.

Stanje objekta XIV je oteževala še njegova vertikalno stratigrafska pozicija, zlasti pri jugozahodnem vogalu. Ta namreč stoji na severni steni neke starejše stavbe (zid 1), ki je na tem mestu ohranjena do višine 165 cm, kar skupaj z južnim zidom objekta s cisterno znaša kar 310 cm višine. Težava je bila v tem, da se je zaradi obremenitve (mlajšega objekta – zid 2) spodnji zid pričel posedati, predvsem pa nagibati (na višini 165 cm za približno 30 cm!). Zanimivo je, da so se poškodbe na mlajšem (zgornjem) zidu očitno pojavile že v pozni antiki, saj so tedanji graditelji posedanje vogala objekta XIV skušali zaustaviti najprej z dograditvijo lizene, nato pa tik nje še kontrafora, ki so ga temeljili na velikih skalah, zavaljenih v spodnjo (starejšo) stavbo. V posedajočem se zidu mlajšega objekta je bilo opaziti tudi krpanje in zatesnjevanje razpok.

Očitno je torej bilo, da je najbolj ogroženi del stavbe njen jugozahodni vogal. Njegovo nestabilnost je povečal še nestrokoven izkop cisterne, ki je zrušil njeno južno steno in s tem povzročil erozijo notranjih temeljev jugozahodnega vogala.

Postopek sanacije

Za stabilizacijo ogroženega vogala je bilo torej najprej treba sanirati nagnjeni zid spodnjega (starejšega) objekta. Vendar je bil ta zid dostopen le z ene (njegove notranje) strani, in še to le s pogojem, da se izkoplje objekt, ki mu zid pripada.Če bi hoteli doseči še njegovo drugo (tj. zunanjo) stran, bi morali odstraniti cisterno v objektu XIV in na njenem mestu močno poglobiti teren. Kakršna koli sanacija tega spodnjega zidu z metodo delnega razstavljanja in ponovnega sestavljanja – kot smo jo uporabljali pri cerkvi (Sagadin 1988, 51-58) – torej ni prišla v poštev. Nagnjeni zid je bilo moč utrditi le z injektiranjem, seveda pa ga je bilo treba prej še odkopati. Na zasutju, ki ga je bilo treba v ta namen odstraniti, pa sta bila temeljena lizena in kontrafor. Torej je bilo treba še pred izkopom poskrbeti za temelj obeh opor. Temelji kontrafora so bili zaradi preteklih arheoloških izkopavanj tako razrahljani, da je kontrafor že pričel pokati. Poleg tega pa je bil zgrajen tik ob lizeni, ki je tako z ene strani preprečevala dostop do njega. Nadvse pomembno je bilo torej izbrati pravilni vrstni red dela. Najprej smo v kroni kontrafora odstranili nekaj sredice (manjše kamenje med obema frontama) in v tako pripravljen žleb vgradili armiranobetonsko vez, ki je preprečevala širjenje razpok v njem. Nato smo lizeno zrisali na folijo v M = 1 : 1, oštevilčili kamenje in jo po že preizkušeni metodi razstavili. Tako smo dobili z vseh strani dostop do temeljev kontrafora. Te smo izpodkopali do trdne osnove, ki jo je predstavljalo dno spodnjega objekta, ter jih po delih na vseh straneh podzidali in armirali. Nato smo zgradili še temelje za lizeno. Tudi te smo gradili od dna spodnjega objekta navzgor. Ker pa stojijo tik ob nagibajočem se spodnjem zidu, smo jih uporabil za njegovo stransko oporo. Zato smo vanje vgradili močne vertikalne vezi (4 x ϕ20 mm s stremeni), spodaj sidrane v raščen teren, zgoraj pa s horizontalno vezjo vpete v sanirane temelje objekta XIV). Na teh temeljih smo nato ponovno – natanko po risbi – sestavili lizeno, ki smo jo v zgornjem delu s horizontalno vezjo povezali z zidom, ob katerem stoji. Temelje objekta XIV smo v kotu ob kontraforu sanirali obenem z dograditvijo temeljev lizene, tako da smo lahko povezali ene z drugimi (sl. 7, 8). Pred tem smo jih seveda izpodkopali, vse kamne, ki bi se ob tem utegnili posesti, pa smo točkovno zlepili s sosednjimi kamni (sidrna masa Hilti – za vezavo polne opeke). Na notranji strani objekta XIV smo morali pred sanacijo temeljev jugozahodnega vogala najprej pozidati južno steno cisterne, na katero smo nato lahko oprli temelje. Šele ko je bil celoten južni zid na novo podtemeljen, smo se lahko lotili njegove nadaljnje sanacije. Razpadlo vezivo, humus in korenine smo iz rež med kamenjem odstranili bodisi mehansko bodisi z vodnim curkom. Ta metoda se nam zdi dovolj učinkovita, obenem pa jo je moč s spreminjanjem moči in razpršenosti curka sproti prilagajati stanju fasade. Leta 1997, ko smo utrjevali južni zid, smo to opravili zgolj z globinskim fugiranjem. Zato je bilo bistveno, da je čiščenje čim temeljitejše, ker le tako novo vezivo prodre čim globlje v zid. Za fugiranje smo uporabljali malto v sestavi: 1 del cementa, 10 delov gašenega apna, 25 delov peska ter 1 dcl lepila primal na 1 vedro malte. Na južni fasadi objekta XIV je bilo še jasno videti nekdanji pohodni nivo, na nekaterih delih zidu pa je bila še ohranjena prvotna obdelava fasade s širokim fugiranjem (namesto ometavanja). Tako obdelavo fasade smo na dopolnjenih delih posnemali tudi z novim vezivom.

Starejšemu zidu, na katerem stoji jugozahodni vogal stavbe s cisterno, pa je bilo treba zagotoviti večjo trdnost kot zidu nad njim. Tega nam zgolj globinsko fugiranje.ni zagotavljalo. Zato smo najprej temeljito izprali reže med kamenjem ter jih ponovno zatesnili z malto, ki je bila sestavljena iz dveh delov peska in enega dela veziva; tega so sestavljali: 50 kg cementa, 25 kg hidriranega apna, 4 zidarske zajemalke hidrofobnega dodatka in 1,5 dcl ikatona (za nabrekanje). Na vsa mesta v zidu, ki so omogočala globinsko komunikacijo oziroma čim globlje penetriranje injektirne mase, smo s posebno hitrovezočo in lahko odstranljivo malto vstavili injektirne nastavke. Skozi te smo pričeli v zid pod pritiskom vbrizgavati vodo – začenši od najvišjih proti najnižjim. Voda je iztekala skozi spodnje injektirne nastavke. To izpiranje je trajalo tako dolgo, da je bila iztekajoča voda povsem čista. Nato smo zid od spodaj navzgor injektirali z vezivom, ki je bilo sestavljeno iz 50 kg cementa, 3,5 zidarskih zajemalk hidrofobnega dodatka in 1 dcl ikatona. Kolikor je bilo mogoče sproti, smo odstranjevali injektirne nastavke ter sledove iztekle injektirne mase. Na podoben način smo sanirali tudi ostenje vodne cisterne. To smo najprej na zunanji strani obeh prostih stranic odkopali do dna ter jo obdali z betonskim razbremenilnim zidom, ker je bilo očitno, da se obod zaradi stranskih pritiskov upogiba in nagiba navznoter. Zid cisterne je presenetljivo tanek, saj ne presega 20 cm (to seveda govori o kvaliteti prvotnega hidrofobnega ometa), in zelo slabo vezan z malto. Kljub temu nam ga je uspelo – brez povzročanja poškodb – z močno razpršenim vodnim curkom temeljito sprati ter s tem doseči neposreden stik z novim opornim zidom ter temeljito zatesnjevanje (za učinkovito injektiranje). Cisterno smo nato z zunanje strani ponovno zasuli, v stene cisterne, kjer je odpadel hidrofobni omet ali pa so se kazale razpoke, pa smo vstavili injektirne nastavke in zid injektirali. Izkazalo se je, da je ta postopek zelo učinkovit tudi za trdnejšo vezavo originalnega hidrofobnega ometa na zid. Severni zid objekta XIV, od katerega so ostali le posamezni nepovezani fragmenti in sledovi na polici, vsekani v skalo, smo ponovno pozidali – vendar le toliko, da smo sklenili obod objekta in vključili še ohranjene dele. Estetski problem je predstavljala sklenitev severnega vogala, kjer je široka skalna razpoka, ki se nadaljuje v skalno pobočje kot neke vrste ozek naravni rov, prekinila potek zidu. Vrzel smo premostili z veliko (in težko!) skalo, ki smo jo položili čez razpoko in na njej pozidali zid. Dodatek učinkuje povsem naravno, obenem pa pušča odprt in viden "rov". Ta je lahko mikaven vsebinski dodatek, saj omogoča ugibanja o njegovi morebitni prvotni funkciji, pa tudi eventualne bodoče raziskave v njem. Postopek utrjevanja, kakršnega smo uporabili za starejši zid, ki nosi jugozahodni vogal objekta XIV, smo nato izvedli še pri vzhodnem in zahodnem zidu tega objekta. Vse zidove smo nadzidali za okoli 30 cm in v nadzidani del vgradili horizontalne AB-vezi.

Komentar

V primerjavi z metodo delnega razstavljanja in ponovnega sestavljanja, ki je bila uvedena pri sanaciji cerkve (Sagadin 1988), zagotavlja injektiranje še večjo oziroma kar maksimalno ohranjanje avtentičnosti zidave. Ta je na Ajdni za vsako gradbeno fazo specifična, tako da je njeno ohranjanje bistvenega pomena za preučevanje in prezentacijo rasti posameznih objektov in sprememb v urbanizmu naselja. Valorizacija elementov, ki naj se ohranjajo, je zato ne more obiti. Dodatna prednost uporabljene metode pa je nedvomno večja trdnost tako saniranih zidov. Na Ajdni smo to razliko lahko tudi takoj preverili. Strešno konstrukcijo nad objektom XIV smo namreč postavili na železne nosilce, ki so bili globoko sidrani v zid in povezani med sabo s horizontalno vezjo v nadzidanem delu. Ker zidov nismo razstavljali, smo ležišča za sidra morali s kronskim svedrom izvrtati skozi zid v trdno skalno osnovo (od 85 do 180 cm globine). Pri tem se je izkazalo, da je primerneje za vsak nosilec izvrtati več ožjih vrtin (primer Tonovcov grad) kot pa eno širšo. Vrtine na Ajdni so namreč po statičnem izračunu morale na vogalih objekta imeti premer kar 20 cm, za vmesne nosilce pa 10 cm. Vendar pa je ta poseg omogočil primerjavo trdnosti posameznih zidov. Južni zid objekta XIV je bil – kot smo že omenili – v nasprotju z drugimi utrjen izključno z globinskim fugiranjem. Izvrtane sredice iz tega zidu so pokazale, da globinsko fugiranje ne seže dovolj globoko v zid. Izvlečena jedra vrtin so bila slabo sprijeta, nekompaktna in so razpadala. Tudi vrtanje je bilo zamudno, ker se je zaradi nestabilne sredice kamenje premikalo in pogosto zagozdilo sveder. Nasprotno pa so bili injektirani zidovi stabilni, jedra vrtin so bila kot dolgi, kompaktni stebrički.

Metoda globinskega izpiranja in injektiranja arheoloških zidov, ki jo tukaj predstavljamo, je uporabna predvsem pri prezentacijah, kjer se zahteva maksimalna trdnost saniranega zidu. To je zlasti takrat, kadar je zid izpostavljen ekstremnim vremenskim vplivom ali pa ko je uporabljen kot nosilec strešne konstrukcije. V zadnjem primeru sta bili v Sloveniji poleg tu opisane metode uporabljeni zlasti dve: delno razstavljanje in ponovno sestavljanje (cerkev na Ajdni) ter suho izsesavanje in globinsko fugiranje (cerkev na Tonovcovem gradu, Bogovčič 1999), vendar je bila v zadnjem primeru teža nadgradnje z ustrezno železno konstrukcijo skoncentrirana le v posameznih opornih točkah. Z delnim razstavljanjem sicer dosežemo potrebno trdnost (kot kažejo 11-letne izkušnje na Ajdni), kljub vsej pazljivosti pri delu pa je vsaj delno prizadeta avtentičnost zidave. Poleg tega je delno razstavljanje mogoče le pri zidovih, katerih debelina se giblje okrog 90 cm ali več, saj pri tanjših fronte zidu niso ločljive, ker posamezni večji kamni segajo po vsej debelini. Kakor koli je ta metoda vendarle pomenila korak naprej od preprostega rušenja originalnih zidov in svobodnega ponovnega pozidavanja ("makete v M = 1 : 1") k večji skrbi za ohranjanje originalnega in dodajanje trdnosti, pa je ob uveljavljanju novih postopkov kot pravilo vendarle že presežena. Suho izsesavanje in globinsko fugiranje sicer ohranja originalno zidavo, verjetno pa je primerno predvsem za blago podnebje ali za relativno zaprte objekte, ko arheološki zid nastopa predvsem kot eksponat in ne kot konstruktivni oziroma nosilni del prezentirane celote. Za dokončno sodbo pogrešamo predvsem večletna opazovanja oziroma izkušnje. Na povsem načelni ravni je moč zagovarjati tudi trditev, da se z injektiranjem da ohranjati več originalnega veziva na fasadi kot z globinskim fugiranjem. Injektiranje namreč omogoča, da se trdnost zidu dosega v njegovi sredici, kjer smo relativno svobodnejši pri izbiri veziv kot pri globinskem fugiranju. Tam se trdnost zidu zagotavlja predvsem na vidni fasadi, zaradi česar je bistvenega pomena, da se razpadlo originalno vezivo odstrani in nadomesti z novim. Injektiranje "arheoloških" zidov je bilo pri nas prvič uporabljeno pri prezentaciji segmenta emonskih nekropol na Kongresnem trgu v Ljubljani (Slabe 1966).Čeprav je bilo opravljeno brez predhodnega globinskega izpiranja, se je izkazalo za izjemno učinkovito. Ta metoda je bila kot sodobnejša oziroma učinkovitejša od zgolj fugiranja kamnitega zidu priporočana tudi še kasneje (Fister 1975, 129), a žal ne uporabljana pri sanacijah "arheoloških" zidov – kljub temu da jo privzemajo tudi mednarodni normativi o varstvu snovi (Curk 1981, 89). Kombinacija globinskega fugiranja in izpiranja, kot je bila uporabljena v našem primeru, omogoča tudi efektivno injektiranje brez predhodnega ometavanja zidu (Osmuk 1982, 34). Metodi globinskega izpiranja je bila očitana predvsem prevelika agresivnost oziroma prevelika izguba originalne substance, ki jo nadomestijo neavtentična veziva. Pri čiščenju rež z izpiranjem, ki se opravlja pred fugiranjem in vstavljanjem injektirnih nastavkov, pa se je seveda mogoče z jakostjo curka in njegovo razpršenostjo povsem preprosto prilagajati stanju fasade – verjetno tako kot pri jakosti izsesavanja. To je bilo preizkušeno na zidu cisterne. Načelno torej čiščenje z izpiranjem ne more biti sporno, ker – načelno – ne odstranjuje še funkcionalnih delov veziva ali estetskih elementov na fasadi. Odstranitev razpadlih delov veziva, humusa in organskih ostankov iz notranjosti zidu pa je cilj tako suhega izsesavanja kot "mokrega" izpiranja. Ne z eno ne z drugo metodo – k sreči – ne moremo iz sredine zidu odstraniti veziva, ki bi bilo za zid še funkcionalno. Velikost zrahljanih oziroma razpadlih delcev, ki jih z izpiranjem odstranimo, ne more biti večja od premera injekcijskih nastavkov, skozi katere voda odteka. Pač pa izpiranje omogoča temeljitejše odstranjevanje humusa, ki nesporno škoduje trdnosti zidu, in s tem ustvarja potreben prostor za novo vezivo. Nobena od omenjenih metod čiščenja pa ni vnaprej vezana na določeno sestavo novega veziva, ki ga dodajamo v votle dele zidu. Ob upoštevanju ustrezne površinske obdelave in barvne usklajenosti tega veziva z originalom (torej njegovega splošnega estetskega učinka) ter njegove neškodljivosti za še ohranjene dele fasade pa je treba ugotoviti, da je vsako dodano vezivo enako "neavtentično". Izjemno pomembna izkušnja, ki smo jo pridobili pri saniranju objekta XIV na Ajdni, pa je kombinacija vseh treh omenjenih metod utrjevanja. Izkazalo se je, da je v določenih okoliščinah optimalna zgolj ena in da univerzalne praktično ni. Tako je sanacija nosilnega (spodnjega) zidu dovoljevala zgolj injektiranje, sanacija kontrafora in lizene razstavljanje in ponovno sestavljanje, sanacija obodnega zidovja pa je omogočala tako kombinacijo fugiranja fasad in injektiranja kot zgolj globinskega fugiranja. Specifičnost strešne konstrukcije je ob tem omogočila preverjanje ene in druge metode. Verjetno je ugotovitev, da univerzalne metode ni in da različne situacije zahtevajo različen pristop, tista stalnica, ki bo stimulirala uvajanje novih metod. Prvi cilj vsekakor je, da bi bila za odločitev o tem, kaj ohranjati in prezentirati, ključna zgolj valorizacija objektov in njihovih detajlov, ne pa domet te ali one metodologije. Ob prezentaciji objekta XIV na Ajdni ta ideal seveda še ni bil dosežen. Sanacija temeljev lizene in kontrafora je namreč predpostavljala, da se bo spodnji (starejši) objekt v končni prezentaciji prikazal le v tlorisu, čeprav bi bil tudi pogled na njegovo globino in način zidave nedvomno zanimiv element v celostni predstavitvi rasti naselbine. Drugi, še pomembnejši cilj uvajanja opisanih metod pa je, da se pri prezentacijah končno preneha prostodušno odstranjevanje originalnih zidov in nadomeščanje teh z novogradnjami, pri katerih je "originalno" le še kamenje, iz katerega so zgrajene. Način zidave je bil namreč že na številnih lokacijah tako v svojih splošnih kot posebnih značilnostih potrjen kot tipičen element neke dobe, katerega odmeve lahko ugotavljamo še v romaniki (na primer široko fugiranje namesto ometavanja zidov).

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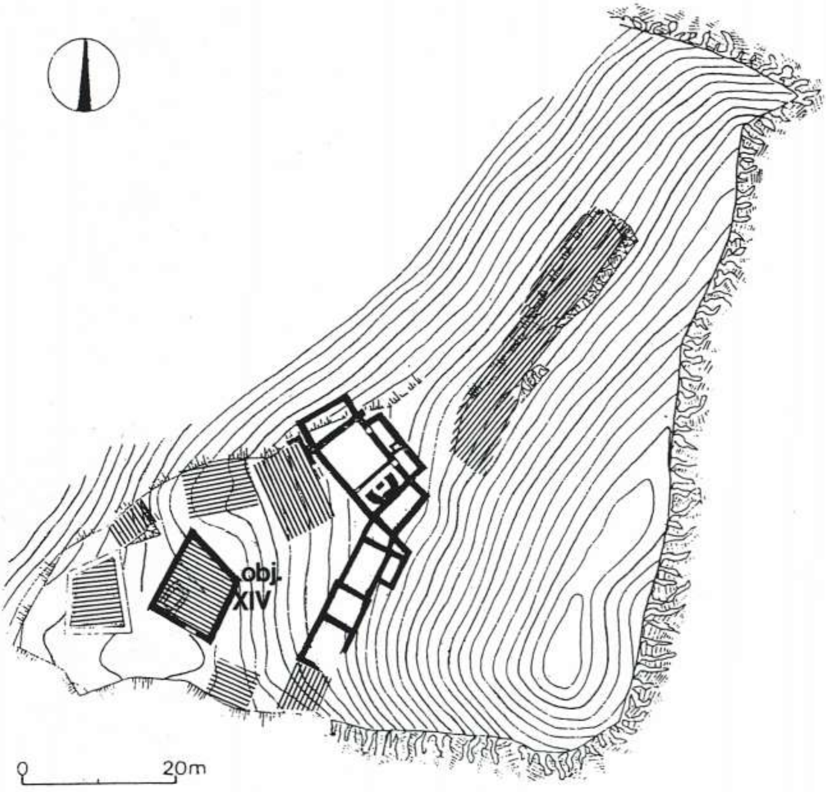
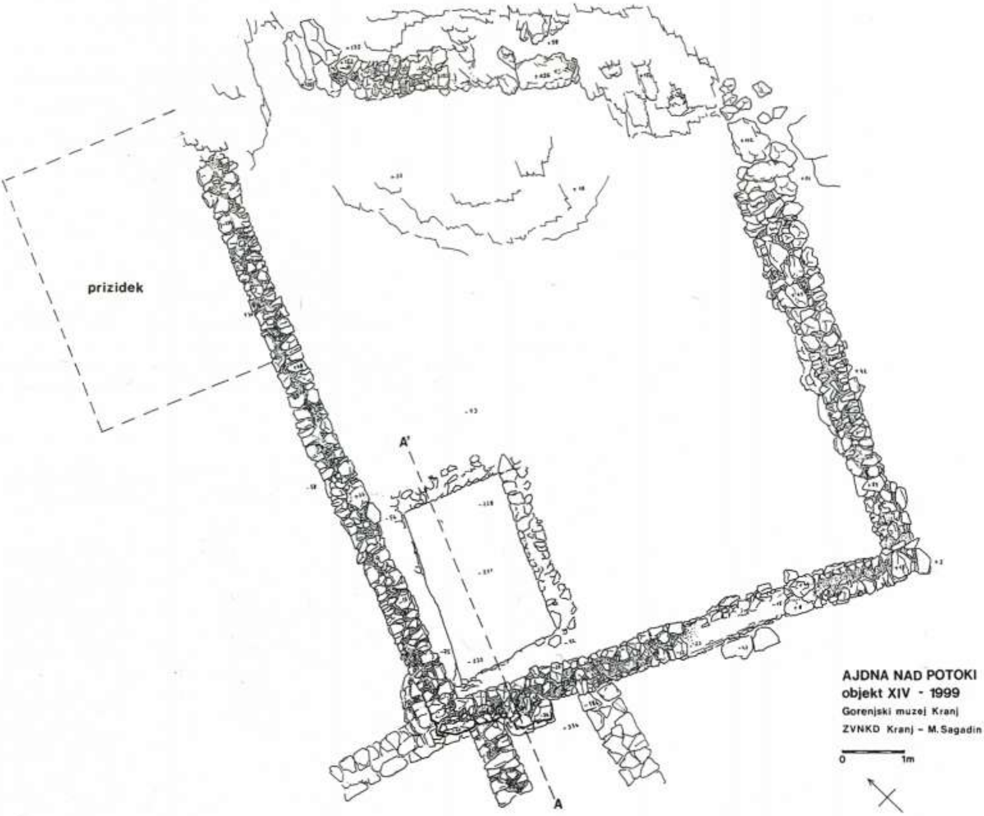


Tloris naselbine na Ajdni (poudarjeni doslej raziskani in prezentirani objekti)

Ground plan of the settlement in Ajdna (with accentuated buildings surveyed and presented so far)



Tloris objekta XIV

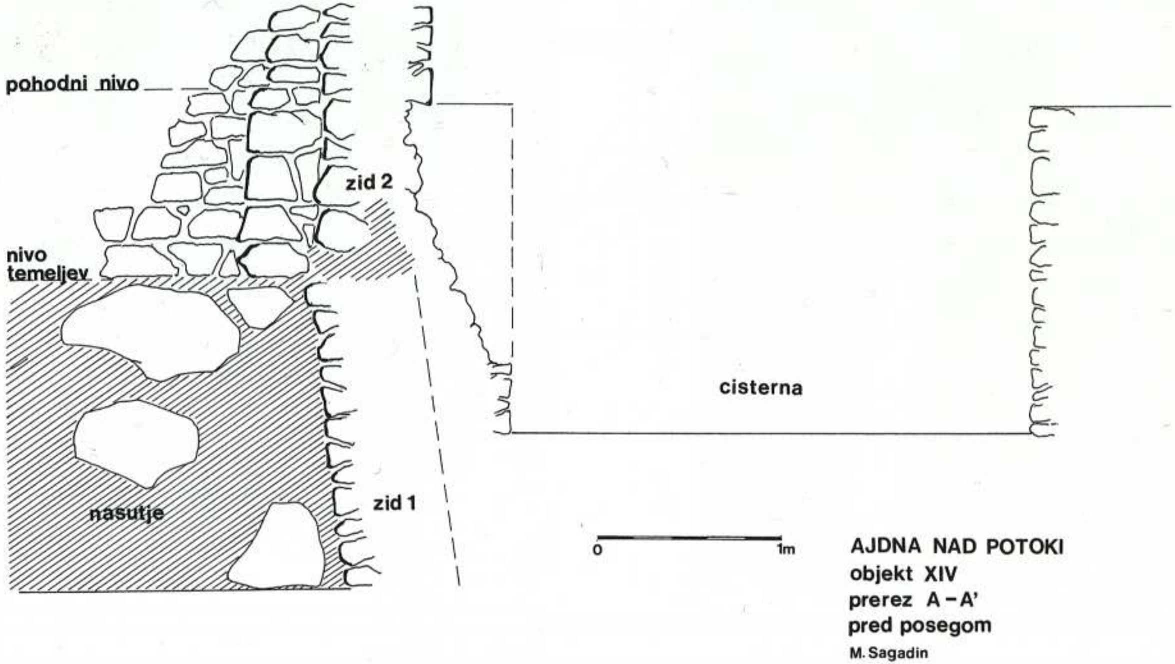
Floor plan of building No. XIV

Zrušena in oprta južna stena cisterne, erodirani notranji temelji južnega zidu

Collapsed and supported southern wall of the water tank, eroded foundations of the southern wall

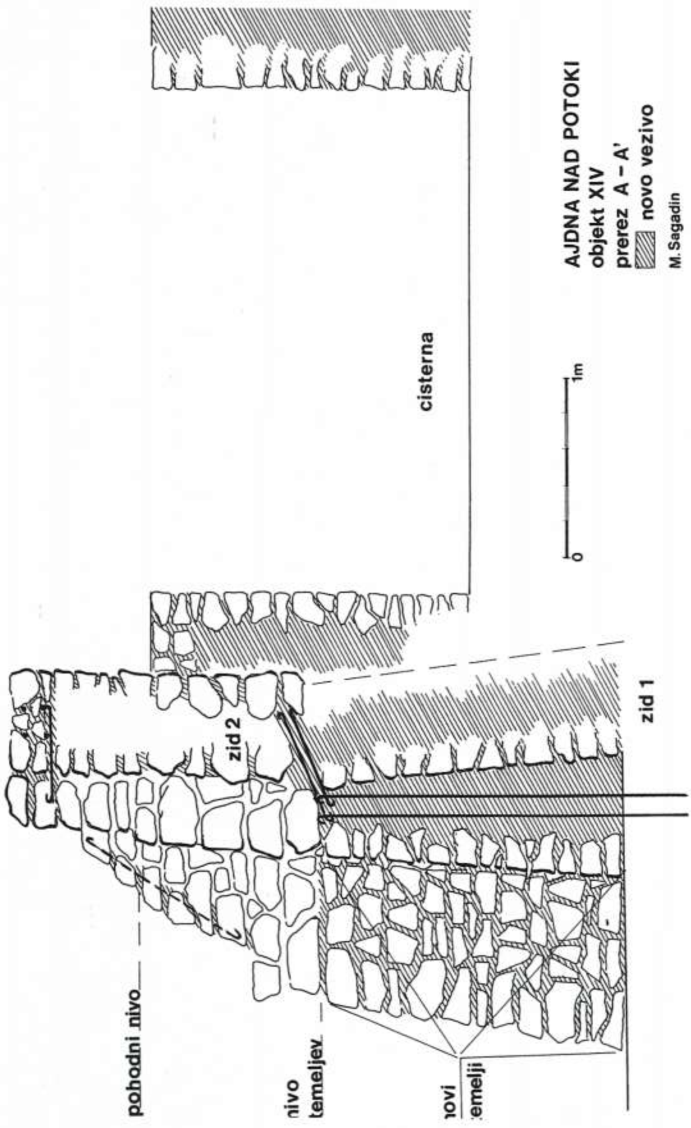
Stanje jugozahodnega vogala ob pričetku sanacijskih del

Condition of the south-western corner at the commencement of improvement works



Prerez jugozahodnega vogala

Section of the south-western corner.



Prerez saniranega jugozahodnega vogala

Section of the improved south-western corner

Odstranjena lizena, izpodkopani temelji kontrafora

Removed protruding border, excavated foundations of the counterfort

Pogled na sanirani jugozahodni vogal

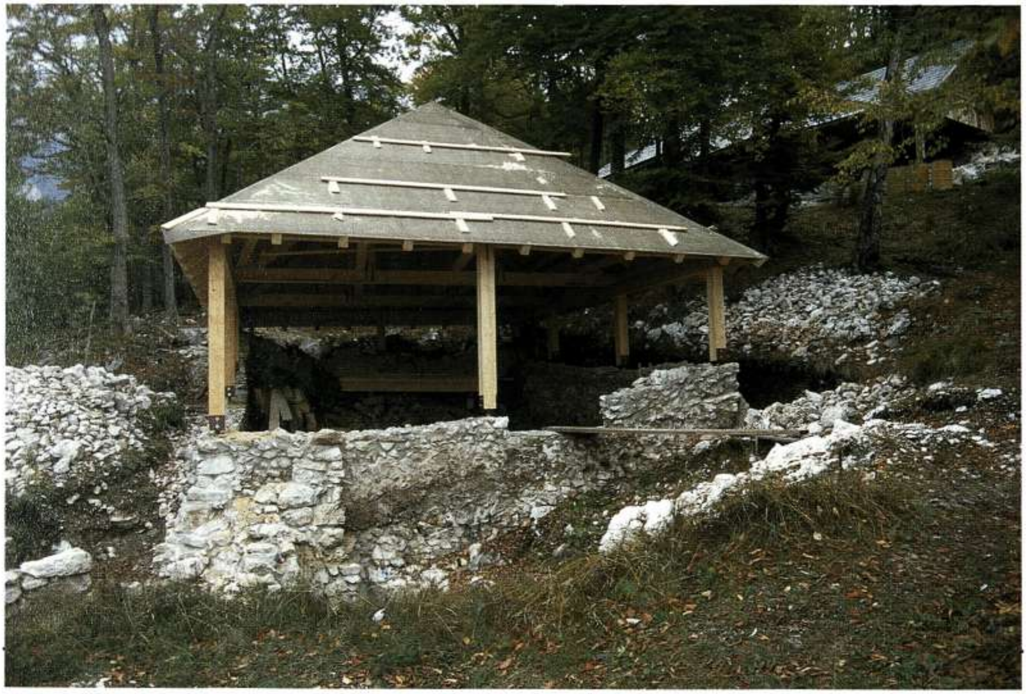
View of the improved south-western corner

Vgrajevanje horizontalnih AB vezi v nadzidani del zidov, v ozadju rekonstruirana severna stena.

Installing horizontal reinforced concrete ties in the extended upper part of the walls, with the reconstructed northern wall in the background

Vrtanje ležišč za sidranje strešnih nosilcev

Drilling bearings for anchoring the roof supports



Strešna konstrukcija nad objektom XIV (manjka še skodlasta kritina)

Roof structure above building No. XIV (with a missing shingle covering)

Vse fotografije Milan Sagadin.
All photographs by Milan Sagadin.

Milan Sagadin

Improvement of the Water Tank Building in Ajdna

Key words: Ajdna nad Potoki, archaeological walls, improvement, deep rinsing, injection, grouting

The building improvement of the central building of the lower settlement terrace in Ajdna was completed in 2000. Since the current reports have not been published and some new methods and combinations of them were utilized in the process of improvement, we believe that a description of the applied procedures and their argumentation is justified here.
The present paper introduces the method of deep rinsing and injection of archaeological walls combined with partial dismantling and in-depth grouting as was used in the improvement of building XIV in Ajdna nad Potoki. The article also compares the method with those commonly used so far.

Description of the Condition

The settlement in Ajdna was certainly a product of its time and as such individualized to the extreme. It is obvious that the exceedingly emphasized need for safety was reflected in the location of the settlement and also in its urban planning which therefore no longer followed the universal type of Roman town. The distribution of the urban fibre is completely subordinated to defence, the internal communication system is disregarded and the church represents the dominant architectural feature. Numerous privileged burials in and around the church anticipate, apart from all the enumerated characteristics, the most typical (and the most non-classical) element of the mediaeval town — the burial ground inside the settlement. The complex with a central building surrounded by a series of smaller, apparently residential buildings which enhance the defence of the centre by their arrangement was repeated in Ajdna on the middle and lower settlement terraces. While the central building of the central terrace (thus twice emphasized as central) is a church, building No. XIV has a similar role on the lower terrace. Its public function is accentuated not only by its location, but also by its size (8.5 x 13.5 m) and by the water tank built in its south-western corner (with dimensions of 2.8 x 3.5 x 1.7 m).
The decision of the commission for the renovation of Ajdna was to present those buildings that illustrate the main town planning features of the settlement. They include pri-

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marily the condensation cores or unique architecture (the church, building No. XIV) and some typical examples from the anonymous urban fabric. The exposed location and exceptional natural qualities of Ajdna namely require of the surveys and presentation not to interfere with the edges of the settlement terraces since that would expose them to winds and erosion.

Building No. XIV was partly excavated by fortune hunters even prior to the beginning of systematic archaeological surveys in Ajdna in 1976 (cf. Leben, Valič 1978, 538), while excavations were performed by the provincial museum Gorenjski Muzej as late as 1980 (Valič 1982, 190), 1985 (Valič 1986, 278—279), 1987 (Valič 1988, 233) and the works were completed in 1996. Due to extended excavation and unprofessional interventions in the water tank, building No. XIV was in a rather poor condition in 1997 when the conservation and presentation works were begun. Thus the entire southern wall of the water tank was pulled down during the excavations and only fragments of the northern wall were preserved apart from the projection carved in rock on which the wall had leaned. The course of the wall was interrupted in the north-western corner by a wide rocky cleft. The eastern and western walls were fairly stable in their preserved heights, yet the western wall was preserved only as far as the juncture with the graded rocky slope against which the northern corner leaned. It was possible to determine the course of the wall only on the basis of remnants of lime covered mortar on the rocky foundation.

Some details of the building development of No. XIV were discovered only during the improvement works, e.g. in the case of the church. It turned out that the juncture between No. XIV and a smaller extension that leaned against it was interrupted during the excavation of the external side of the western wall. The extension was apparently of a later origin since no traces for the connection with it were discovered in the wall of building No. XIV. The configuration of the terrain indicates that the size of the extension was approximately 4.2 x 3 m.

The condition of building No. XIV was aggravated by its vertically stratigraphic position, primarily in the south-western corner standing on the northern wall of an earlier building (wall 1) preserved only to a height of 165 cm, resulting in as much as 310 cm including the southern wall of the water tank building. The problem was that the lower wall began to subside on account of the load (of the younger building — wall 2) and above all to lean over (by ca. 30 cm at a height of 165 cm!). It is interesting that the damage on the later (upper) wall appeared as early as late Antiquity since the builders attempted to prevent the sinking of the corner of No. XIV first by adding a protruding border and then by a counterfort next to it based on huge rocks rolled down into the lower (earlier) building. Traces of patching and grouting of rifts can be discerned in the subsiding wall of the later building. It is therefore apparent that the south-western corner of the building was its most endangered part. Its instability was even increased by an unprofessional excavation of the water tank that pulled down its southern wall and thus caused the erosion of the internal foundations of the south-western corner.

Improvement Procedure

First the leaning wall of the lower (earlier) building was to be improved in order to stabilize the endangered corner. However, the wall could only be approached from its internal side and only under the condition that the building to which the wall belonged was excavated. In order to access its other (external) side, the water tank in building No. XIV would have to be removed and the terrain deepened at its location. Any kind of improvement of this part of the lower wall employing the method of dismantling and reassembly — as used in the church (Sagadin 1988, 51—58) — was therefore out of the question. The leaning wall could only be strengthened by injection after it was excavated. However, the protruding border and the counterfort were based on the fill that was to be removed for the purpose. Thus the foundations for both the buttresses had to be provided prior to the excavation. The foundations of the counterfort were loosened to such an extent on account of former archaeological excavations that it began to crack. Apart from that, it was built next to the protruding border that prevented access to it. The appropriate sequence of works was therefore of the utmost importance. First some of the central part was removed from the crown of the counterfort (small stones between the fronts) and a reinforced concrete tie was installed in the prepared slot to prevent further cracking. Subsequently the protruding border was drawn on a film at a scale of 1:1, and the component stones were numbered and dismantled according to the already tested method. Thus access was gained to the foundations of the counterfort from all sides. The foundations were excavated as far as the solid base represented by the bottom of the lower building and were supported with foundations and reinforced. Subsequently the foundations for the protruding border were built, likewise from the bottom of the lower building upwards. Since they are located next to the leaning lower wall they were used as its side buttress. Strong vertical ties were therefore installed into it (4 x diameter 20 mm with ties) anchored at the bottom in the grown terrain and tied by horizontal ties at the top of the improved foundations of the building No. XIV. The protruding border was subsequently reassembled — precisely according to the drawing — and joined with the wall standing next to it in the upper part by a horizontal tie. The foundations of building No. XIV were improved in the corner next to the counterfort simultaneously with the building of the foundations for the protruding border so that they could be joined. However, they were excavated prior to that and all the stones that could have sunk in the process were attached individually with the adjacent stones (using Hilti anchoring mortar for joining full bricks). The southern side of the water tank on the internal side of building No. XIV had to be rebuilt prior to the improvement of the foundations of the south-western corner so that they could be supported by it. It was only when the new foundations of the entire southern wall were completed that the improvement of the wall itself could begin. The dilapidated mortar, humus and roots were removed from the cracks either mechanically or by jets of water. The method seemed efficient enough and could be adapted simultaneously to the condition of the facade by regulating the power and spray of the jet. When the southern wall was strengthened in 1997, it was only processed by deep grouting. Therefore it was vital for the cleaning to be thorough so that the new mortar could penetrate into the wall as deeply as possible. The composition of the mortar used for grouting was: 1 part of cement, 10 parts of slacked lime, 25 parts of sand and 1 dcl of Primal glue per 1 bucket of water. The former walkway level was still discernible on the southern facade of building No. XIV and the original structure of the facade with broad grouting (instead of plasterwork) was preserved on some parts of the wall. The structure was copied by new binding on the rebuilt parts.

The earlier wall on which the south-western corner of the water tank building was standing had to be strengthened to a greater extent than the wall above it. Since deep grouting would not provide that, the cracks between the stones were first cleaned by jets of water and subsequently refilled with mortar made of two parts of sand and one of binding consisting of: 50 kg of cement, 25 kg of hydrated lime, 4 trowels of hydrophobic additive in 1.5 dcl of Icatone (for expansion). Injection tubes were inserted in all the places in the wall that facilitated in-depth contact or penetration of the injection mass by means of a rapidly binding and easily removable mortar. Water was then injected under pressure into the wall working from the bottom upwards. The water ran out through the lower injection tubes. The cleaning continued until the water running out was entirely clear. Subsequently the wall was injected with a binding agent consisting of 50 kg of cement, 3.5 trowels of hydrophobic additive in 1 dcl of Icatone. The injection tubes and traces of loose grout were removed simultaneously as much as possible. The window surrounds of the water tank building were improved in a similar way. First they were excavated to the bottom on the external sides of both the free sides and surrounded by a concrete retaining wall since it was apparent that the integument was yielding and slanting to the inside on account of lateral pressure. The wall of the water tank was remarkably thin, not exceeding 20 cm (which, however, indicated the quality of the original hydrophobic plaster), and poorly joined by mortar. Nevertheless, it was possible to clean it thoroughly — without causing any damage — with high-powered jets of water and thus facilitate direct contact with the wall with the new buttress and provide thorough sealing (for effective injection). The water tank was subsequently filled up again from the external side while injection tubes were installed in the walls of the building where the hydrophobic plaster had fallen off and cracks were discernible and the walls were injected. The procedure turned out to be very efficient even for the stronger binding of the original hydrophobic plaster on the wall. The northern wall of building No. XIV preserved only in the form of individual unconnected fragments and traces on the projection cut in the rock were rebuilt to such an extent that the integument of the building could be joined and the preserved parts included in it. The joining of the northern corner presented an aesthetic problem since a wide crack in the rock continuing along the rocky slope as a kind of natural tunnel interrupted the course of the wall. The rift was bridged with a huge (and heavy) rock placed over it and the wall was rebuilt on it. The addition seems quite natural while keeping the tunnel open and visible. It can be considered an attractive feature since it facilitates speculations as to the original function of the tunnel and also possible future surveys performed in it. The procedure of strengthening performed on the earlier wall supporting the south-western corner of building No. XIV was subsequently repeated on the eastern and western walls of the same building. All the walls were erected by ca. 30 cm and horizontal reinforced concrete ties were installed in the added parts.

Commentary

In comparison with the method of partial dismantling and reassembly that was introduced during the renovation of the church (Sagadin 1988), injection facilitates a greater or even the maximum preservation of the authentic building technique. The building techniques in Ajdna are specific for each building phase so that their preservation is of vital importance for the study and presentation of the development of individual buildings and transformations in the urban planning of the settlement. The evaluation of the elements to be preserved therefore cannot be overlooked. A further advantage of the method employed is undoubtedly greater firmness of the improved buildings. The difference could be immediately examined in Ajdna. The structure of the roof above building No. XIV was namely placed on steel supports anchored deep in the wall and joined by a horizontal tie in the rebuilt part. Since the walls were not dismantled, the bearings for the tie backs had to be drilled through the wall in the rocky base by a crown drill (between 85 and 180 cm in depth. It turned out in the process that it was more suitable to drill several narrower boreholes for each support (cf. the Tonovcov Grad castle) than a single broader one. According to the structural calculation, the boreholes in Ajdna were expected to be 20 cm in diameter at the corners of the building and 10 cm for the intermediate supports. Simultaneously, the procedure facilitated a comparison of the firmness of individual walls. The southern wall of building No. XIV was, as mentioned above, strengthened exclusively by deep grouting, in contrast to other buildings. The drilled central parts from that wall showed that deep grouting did not penetrate deeply enough into the wall. The extracted cores of the drills were poorly agglutinated, non-compact and were falling apart. Additionally, the drilling was time-consuming since the stones shifted due to unstable cores and often jammed the drills. The injected walls were, in contrast, stable, and the cores of the drills resembled long, compact columns.

The method of deep rinsing and injection of archaeological walls presented in this paper is useful primarily for presentations where maximum firmness of the renovated wall is expected, i.e. primarily in those cases where the walls are exposed to extreme weather conditions or function as supports for the roof structure. In the latter case, two methods have been used in Slovenia, apart from the one described here: partial dismantling and reassembly (the church in Ajdna) and dry suction and deep grouting (the church in Tonovcov Grad castle, Bogovčič 1999), yet in the latter case the weight of the added extension with an appropriate iron structure was concentrated only in individual isolated supports. Although appropriate firmness can be achieved by partial dismantling (as testified by the 11-year experience in Ajdna), the authenticity of the building technique is curtailed in the process, despite all efforts to the contrary. Apart from that, partial dismantling is only feasible in the case of walls with a width of ca. 90 cm or more since the fronts of thinner ones consisting of individual thick stones are not separable. However, the method presented a further step away from simple demolition of the original walls and their free reconstruction (models at a scale of 1:1) towards greater care for the preservation of the original and enhanced firmness. Nevertheless, the introduction of new procedures has regularly surpassed the method. Although the process of dry suction and deep grouting preserves the original building technique, it is suitable only for mild climates and relatively closed buildings where the archaeological wall functions primarily as an artefact and not as a structural or supporting part of the presented whole. Further experiences and observations of a longer duration are required for a final evaluation. It is possible, in principle, to speak in favour of the assumption that more of the original binding can be preserved on the facade by injection than by deep grouting. The injection namely facilitates a greater firmness of the wall in its core where the choice of binding is more free than with deep grouting. In the case of the latter, the firmness of the wall is provided primarily on the visible facade, therefore it is of vital importance that the dilapidated original binding be removed and replaced by a new one. The injection of "archaeological" walls was first utilized in Slovenia in the presentation of the segment of Roman necropolises in Kongresni Trg square in Ljubljana (Slabe 1966). Although it was performed without prior deep rinsing, it turned out extremely efficient. The method was subsequently still recommended as more modern or efficient than the mere grouting of stone walls (Fister 1975, 129) yet, regrettably, not used during the improvement of "archaeological" walls, despite the fact that it was adopted by international standards for the protection of materials (Curk 1981, 89). A combination of deep rinsing and grouting, as used in our case, also facilitates effective injection without prior plastering of the wall (Osmuk 1982, 34). The method of deep rinsing was blamed for being too aggressive or for causing too great a loss of the original substance to be replaced by non-original bindings. However, the cleaning of cracks by rinsing performed prior to grouting and installation of the injection tubes can be easily adapted to the condition of the facade by regulating the power of the jets and their spray — probably similarly to the power of suction. The procedure was tested on the wall of the water tank. Cleaning with jets of water therefore cannot be controversial since it does not, in principle, remove the functional parts of the binding or aesthetic elements of the facade. The removal of dilapidated parts of the binding, humus and organic remnants from the interior of the wall is the goal of the method of dry suction as well as that of "wet" rinsing. Fortunately, neither the former nor the latter can remove the binding from the centre of the wall that is still functional for it. The size of loosened or dilapidated parts that are removed by rinsing cannot exceed the diameter of injection tubes that drain the water. However, the rinsing does facilitate a more thorough removal of humus that undoubtedly harms the firmness of the wall, and thus provides room for a new binding. None of the described methods of cleaning is connected in advance with the contents of the new binding that is added in the hollow parts of the wall. After considering the appropriate worked surface and colour of the binding with the original (thus its general aesthetic effect) and its non-harmful nature for the still preserved parts of the facade, it has to be established that every added binding is equally non-original. An exceptionally important experience made during the improvement of building No. XIV in Ajdna was a combination of all the three described methods. It turned out that only one method was optional in certain circumstances so that a universal method practically did not exist. Thus only injection was permitted for the improvement of the supporting (lower) wall, dismantling and reassembly for the improvement of the counterfort and the protruding border, while a combination of grouting of the facades and injection as well as only deep grouting was permitted for the improvement of the integument walls. The specific nature of the roof structure, however, facilitated the testing of both methods. The assumption that a universal method does not exist and that various conditions require various approaches can probably be considered a constant feature that would stimulate the introduction of new methods. The primary goal is, undoubtedly, that only the evaluation of the buildings and their details and not the scope of a certain methodology is of crucial importance for the decision of what is to be preserved and presented. However, this ideal has not been achieved yet in the presentation of building No. XIV in Ajdna. The improvement of the foundations of the protruding border and the counterfort namely presupposed that the lower (earlier) building would finally only be presented in its floor plan, although the view of its depth and method of building would undoubtedly be an interesting element in the comprehensive presentation of the development of the settlement. The second goal of the introduction of the described methods was to discontinue the practice of the simple-minded removal of the original walls and replacing them with new constructions where only the component stones are still "original". The building technique in its general and specific characteristics was namely confirmed at numerous locations as a typical element of a certain period, the echoes of which could still be established in the Romanesque period (e.g. broad grouting instead of plastering the walls).

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Judita Lux, Robert Peskar

Tri fare v Rosalnicah v luči najnovejših arheoloških raziskav in obnovitvenih del

UDK 902:726.54(497.4 Tri fare/Rosalnice)
UDK 726.54.025.3/.4(497.4 Tri fare/Rosalnice)

Ključne besede: Tri fare, romarsko središče, Bela krajina, Metlika, arheološke raziskave, rimsko obdobje, antično grobišče, stavbna zgodovina, romanska arhitektura, gotska arhitektura

Romarsko središče Tri fare pri Rosalnicah pri Metliki je najpomembnejša božja pot v Beli krajini. Leži v ravninskem severovzhodnem delu naselja, kjer znotraj pokopališkega obzidja, ki je verjetno deloma še ostanek protiturškega tabora, stojijo vzporedno druga zraven druge tri gotske cerkve: severna je posvečena Žalostni Materi božji, srednja nosi patrocinij Glej človek (Ecce homo), južna pa Lurške Matere božje.
Kot božja pot uživajo Tri fare velik sloves in ugled, ki segata še danes preko ozkih lokalnih meja. Kljub temu niti zgodovina Treh far niti njihov stavbnozgodovinski razvoj zaradi pomanjkanja arhivskega gradiva doslej nista bila zadovoljivo raziskana in pojasnjena. Enako bi lahko trdili tudi za starejša arheološka obdobja, saj do nedavna tu ni bilo sistematičnejših arheoloških raziskav. Toda glede slednjega smo vendarle doživeli določene premike. V sklopu izgradnje nove mrliške vežice so bile že pred dvema letoma zahodno od pokopališkega obzidja izvedene nedestruktivne arheološke raziskave, nato pa še izkopavanja pod vodstvom arheologov dr. Phila Masona in kasneje Danila Breščaka z novomeške območne enote Zavoda za varstvo kulturne dediščine Slovenije. Znotraj pokopališkega obzidja in v cerkvenih stavbah je bil sprva opravljen le geofizikalni pregled terena, ki pa ni pokazal posebnih rezultatov. Kljub temu je bilo treba v sklopu ureditve odvodnjavanja in izdelave zračnih kinet pri južni in severni cerkvi v letu 2002 predhodno izvesti še manjše arheološko sondiranje, ki je s kasneje izvedenimi zemeljskimi deli pokazalo vrsto zanimivih rezultatov in najdb. Nekatere od teh, kot bomo videli, sicer še ne ponujajo vseh odgovorov na odprta vprašanja o najstarejši zgodovini Treh far, a so za (vsaj delno) rekonstrukcijo stavbnega razvoja in nekdanje podobe vseh treh cerkva dovolj indikativne, da si zaslužijo vso našo pozornost.

Judita Lux, univ. dipl. arheologinja

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Preden si nadrobneje ogledamo rezultate zadnjih raziskav, velja opozoriti na nekatera najzanimivejša in še nepojasnjena vprašanja, ki jih ponuja pregled dosedanje literature. Na prvem mestu je gotovo Valvasorjeva navedba[1], da so cerkve gradili vitezi templarji že v 12. stoletju. To je kasneje nekritično ponavljala večina piscev, ki so se tako ali drugače lotevali zgodovine Treh far.[2] O obstoju templarjev na Kranjskem in v Beli krajini je podvomil šele Dušan Kos[3] in tezo med drugim zavrnil tudi z ugotovitvijo Ivana Komelja, da so bile cerkve v Rosalnicah zgrajene šele okoli leta 1400 (severna cerkev) oziroma v 15. stoletju.[4] Pobude za gradnjo cerkve v Rosalnicah je pripisal osvajanjem Višnjegorskih in Andeških v zadnji tretjini 12. stoletja oziroma nekaj desetletij pred letom 1228, ko je cerkveno organizacijo v Beli krajini povsem na novo postavil oglejski patriarh Bertold Andeški. Vendar je kasneje Miha Kosi z novo interpretacijo virov ugotovil, da je Bela krajina vse do začetka 13. stoletja sodila politično v okvir ogrsko-hrvaškega kraljestva, cerkveno pa pripadala zagrebški škofiji. Pri tem je dopustil tudi možnost o prisotnosti templarjev v Rosalnicah, le da za to ni mogel navesti konkretnejših zgodovinskih dokazov.[5] Te bi v določeni meri lahko posredovale cerkve same s svojimi stavbnimi členi in stilno govorico, toda kaj ko stavb še nedavno ni bilo mogoče niti konkretneje časovno opredeliti, kaj šele razkriti njihov stavbni razvoj.[6] Korak naprej so pomenila raziskovalna in konservatorska dela v letu 2000, ki jih je vodil podpisani,[7] vendar je pri določanju stavbne zgodovine in zaporedju izgradnje cerkva še vedno ostalo nerešenih veliko vprašanj. Nekatera so, kot rečeno, osvetlile ravno najnovejše najdbe.

Oris arheoloških raziskav in najdb

Kot smo omenili, v Rosalnicah v preteklosti ni bilo sistematičnih arheoloških raziskav, zato prve zapise o starejši poselitvi tega naselja zasledimo šele leta 1977, ko je Anja Dular objavila deset bolj ali manj poškodovanih grobov z rimskodobnega grobišča, odkritega na južnem robu vasi, ob cesti iz Metlike v Božakovo.[8] Grobovi so bili izkopani ob prvih zaščitnih izkopavanjih leta 1974, ko so pri kopanju vodovodnega jarka naleteli na večji, s kamnitimi ploščami obložen grob. V Rosalnicah pa so po vsej verjetnosti uničili vsaj trideset grobov že ob gradnji temeljev hiš, ki so jih tu zgradili v začetku sedemdesetih let. Kljub prepovedi pristojne spomeniške službe so leta 1975 s stroji odkrili in deloma poškodovali še devet antičnih grobov.[9] Med njimi po pestrosti in bogastvu pridatkov izstopata grobova, ki sta bila obložena s kamnitimi ploščami in predeljena v dva dela. V enem delu sta bili po dve hišasti žari, v enem grobu celo steklena žara, v drugem pa drugi grobni pridatki. Drugi grobovi so bili po načinu pokopa preprostih oblik. Po ugotovitvah Dularjeve sodijo grobovi s pripadajočim materialom v kratko časovno obdobje od konca 1. do začetka 2. stoletja.[10] Vendar je raziskovalka pri tem pripomnila, da je na antičnih grobiščih običajna horizontalna stratigrafija, zato je mogoče, da so se v Rosalnicah odkrili grobovi le enega obdobja in da se je na tem grobišču pokopavalo skozi daljše časovno obdobje.

Prve načrtne arheološke raziskave so v Rosalnicah potekale jeseni 2000, ko so na predvideni lokaciji nove mrliške vežice izvedli arheološke sondažne raziskave pod vodstvom Phila Masona. Pred pričetkom izkopavanj so bile z nedestruktivno – geoelektrično upornostno – metodo ugotovljene arhitekturne ostaline nekega večfaznega pravokotnega stavbnega kompleksa, katerega del je prišel na dan s sondažnimi raziskavami. Izkopani sta bili dve sondi (16 × 10 m in 9 × 5 m). V prvi so bile v najstarejši kulturni plasti odkrite antične najdbe, ki naj bi kazale na prisotnost antične naselbine. Večji del pa so zavzemali temelji oziroma ostanki pravokotne stavbe (5,70 × 9,60 m), orientirane sever–jug. Njena notranjost je bila tlakovana z glino, nad katero je ležala ruševinska plast, ki kaže, da je bila stavba uničena v požaru. V plasti so bili najdeni deli ožganih tramov in železni žeblji iz strešne konstrukcije, železna oprema vrat pri vhodu, železna sulična ost, srednjeveški novci, posamezni kosi keramike ter več kosov kamnitih arhitektonskih elementov in pečnic, ki kažejo na elitni značaj stavbe in so osnova za datacijo stavbe v prvo polovico 15. stoletja.[11] V drugi sondi je omembe vreden le ostanek zidu neke srednjeveške stavbe, ki so jo po opustitvi stavbnega kompleksa vaščani uporabljali kot vir gradbenega materiala. Odkriti so bili tudi ostanki novoveških stavb, natančneje dveh med seboj povezanih prostorov, od katerih je bil severozahodni delno podkleten. Zaradi skromnih najdb in nasutja pa njihova natančnejša časovna umestitev ni bila mogoča.[12]

Zadnje sistematičnejše arheološko sondiranje je steklo junija 2002 pod vodstvom arheologa mag. Draška Josipoviča. Izkopanih je bilo pet arheoloških sond, dve ob severni in tri ob južni cerkvi. Ob severni cerkvi je bil v prvi sondi, štiri metre zahodno od severovzhodnega opornika, na globini 0,30 m odkrit zid širine 0,70 m, ki poteka v smeri sever–jug. Zahodno od zidu je bila na globini 0,76 m izkopana manjša površina, ki jo je pokrival slabo ohranjen estrih ali malta. Tu sta bila v ilovnati plasti najdena bronast gumb in bronasta svetinjica. Na južni strani je bila izkopana druga sonda, na dnu katere so se pokazale osamele skale večjih dimenzij, štrleče iz sterilne ilovice. Tu so nekoč sekundarno pokopali več človeških kosti, ki so bile verjetno prekopane zaradi izkopa mlajših grobnih jam. Ležale so tik pod površjem ob južnem cerkvenem zidu, med zakristijo in južnim opornikom. Tudi v tej sondi sta bila najdena bronast gumb in bronasta svetinjica.

Ob južni cerkvi je bil v prvi sondi, ki je bila izkopana vzhodno od severnega vhoda v cerkev, na globini 0,85 m odkrit zid, in sicer 2,5 m vzhodno od vhoda. Zid poteka v smeri sever-jug, njegova ohranjena širina je 0,75 m, v višino pa meri 1,60 m. Zgrajen je bil sočasno s prezbiterijem, saj je vezan na cerkveni zid. Zahodno od zidu je bil na globini 1,65 m odkrit estrih, ki je bil v osrednjem delu prebit zaradi ponovnega pokopa dolgih kosti. V tej ruševinski plasti, v kateri so bile tudi človeške kosti, so bili najdeni fragmentirana bronasta pasna spona, bronast križec – obesek, del razbitega zvonca iz legure brona in srebra, fragment rimskodobne keramične posode in del rimske strešne opeke – tegule. V naslednji sondi, ki je bila izkopana na vzhodni strani južne cerkve, ni bilo ne arhitekturnih ostankov ne drobnih najdb. Ob južni steni južne cerkve, 2 m zahodno od opornika, je bila izkopana še zadnja sonda. Odkrit je bil temelj opornika cerkve velikosti 2 × 1 m, kar kaže, da je imel prezbiterij prvotno (ali v eni od faz) pet opornikov. Tudi v tej sondi ni bilo drobnih najdb.

Rimskodobni najdbi sta bili najdeni v premešani plasti in kot taki lahko pričata le o tem, da so v neposredni bližini Treh far ali prav tu ostanki starejše, rimskodobne poselitve. Vsi drugi predmeti pripadajo verjetno baročnemu obdobju in so pokopališkega značaja, ostanki oblačil pokojnikov. Izjema je fragment bronasto-srebrnega zvonca, ki je bržkone del cerkvene opreme južne cerkve.

Ob arheološkem nadzoru v okviru gradbenih del za zračno kineto se je na severni strani južne cerkve pojavil zid širine 0,80 m, ki je bil ohranjen v višini okoli 0,90 m. Zid se je naslanjal na severovzhodni vogal ladje. Tudi tu je bil estrih viden le v profilu. Dobre 3 m vzhodno od vogala cerkve pa je bil okoli 0,70 m pod površino odkrit delno poškodovan rimski nagrobnik, izdelan iz lokalnega apnenca. Ohranjena velikost nagrobnika je 1,30 × 0,60 × 0,30 m. Rimski nagrobnik je nedvomno najpomembnejša arheološka najdba na tem mestu v zadnjem času, zato ga velja natančneje opisati. Njegova prvotna mikrolokacija sicer ni znana, vendar je moral biti tričetrt tone težek nagrobnik lociran nekje v bližini cerkve. S spodnjim neobdelanim delom je bil vkopan v zemljo. Kamnoseško obdelan je le vidni del, ki ga zaznamuje napisno polje, uokvirjeno s preprostim profilom. Zgornji del nagrobnika, ki je bil običajno figuralno ali kako drugače okrašen, v našem primeru ni ohranjen. V celoti pa je ohranjen napis, žal zelo slabo viden, saj so bržčas meteorne vode celotno površino nagrobnika močno izlizale. Prepoznavni sta v prvi vrsti obe črki, D in M, kot okrajšavi za "DIS MANIBUS", se pravi božanskim Manom. Po mnenju epigrafika doc. dr. Milana Lovenjaka z Oddelka za arheologijo Filozofske fakultete v Ljubljani sta črki zanesljiv indic za datacijo, kajti takšna okrajšava je bila v splošni rabi predvsem v 2. in 3. stoletju. V drugi vrsti bi utegnila biti prva črka A, naslednje pa za zdaj še niso zanesljivo prepoznavne. To in s tem natančnejša datacija nagrobnika bo mogoča šele, ko bo ta dvignjen iz kinete in primerno očiščen. Do takrat pa se bomo morali zadovoljiti le z okvirno opredelitvijo.

Nova spoznanja

1. Južna cerkev. V zvezi s stavbno zgodovino in razvojem posameznih cerkva smo najjasnejše indice odkrili pri južni, spodnji cerkvi, ki je z Valvasorjevo navedbo vseh treh cerkva leta 1689 prvič povsem zanesljivo omenjena. Vendar smo že z raziskavami v letu 2000 odkrili starejše pričevanje o obstoju južne cerkve, grafit z letnico 1565 na drugi plasti ometa za oltarjem. Že prej so bili znani ostanki danes snete freske križanja iz začetka 16. stoletja.[13] V okviru teh raziskav se je tudi izkazalo, da je bil prezbiterij prizidan k starejši ladji, ki pa ni kazala časovno natančneje opredeljivih stavbnih členov. Z izkopom ob njeni severni vzdolžni steni pa se je pokazala struktura gradnje, ki kaže izrazito plastenje iz bolj ali manj pravilnih lomljencev, kar je ena glavnih značilnosti romanskega načina gradnje.[14] Opaziti je tudi, da so obdelani vogalniki izdelani iz apnenca, medtem ko so obdelani stavbni členi gotskega prezbiterija in drugih cerkva klesani pretežno iz peščenjaka ali lehnjaka. Izjema je le delček talnega zidca z motivom ribje kosti z nekdanje zakristije južne cerkve, ki pa je nemara uporabljen le kot neki starejši kos (spolija) in je verjetno del prvotnega oltarnega prostora (romanske apside), kar bomo v nadaljevanju še omenili. Datacije ladje le na podlagi strukture gradnje ni mogoče natančneje določiti, toda njena okvirna časovna opredelitev v 12. ali 13. stoletje je več kot verjetna. Žal nam kamen z vklesanim motivom ribje kosti ni v veliko pomoč. Motivno pomeni v našem gradivu osamljen primer, po primitivni tehniki pa je blizu nekaterim predromanskim reliefom (Hodiše, Oglej),[15] čemur pa vsaj za zdaj ne bi smeli pripisovati večjega pomena.

Prvo večjo predelavo je cerkev doživela v obdobju gotike, ko so prvotni oltarni prostor (apsido) podrli in namesto nje zgradili današnji prezbiterij s kripto in zakristijo na severni strani. Da je bila zakristija sočasna s prezbiterijem, govori njena vzhodna stena, ki je v spodnjem ohranjenem delu raščena s steno prezbiterija, njena zahodna stena pa je seveda prislonjena k severovzhodnemu vogalu starejše ladje. Pri gradnji so kot gradbeni material gotovo porabili ostanke apside, npr. kamen z motivom ribje kosti, verjetno pa je bil v romansko cerkev vzidan tudi novoodkriti rimski nagrobnik, ki so ga ponovno vzidali v stene zakristije. Obliko in natančno velikost zakristije danes ni mogoče ugotoviti brez obsežnejšega arheološkega izkopavanja, tako da je njena širina v tlorisu le hipotetična. Odebeljeni spodnji del severne stene prezbiterija v celotni dolžini zakristije, ki so ga v baroku z novim fasadnim ometom skušali zakriti, priča, da bi utegnila biti zakristija obokana, kar v obdobju gotike ne bi bil osamljen primer (stolnica v Mariboru). Tudi datacija gradnje prezbiterija in zakristije je za zdaj še precej trd oreh, saj ohranjeni klesani stavbni členi prezbiterija časovno niso dovolj opredeljivi. Že sama nepravilna oblika tlorisne zasnove odstopa od vseh doslej znanih,[16] potek in izpeljava reber klinastega profila, talni zidec iz lehnjaka in njegovi stiki pa celo govorijo o tem, da je gradnjo opravila manj usposobljena delavnica. Nekoliko boljše kvalitete je zakramentalna hišica iz drobnozrnatega peščenjaka v severovzhodni stranici, ki pa je danes žal preveč poškodovana. Oblikovana je kot močno profiliran portal z usločenim lokom, okrašenim s plezalkami in križno rožo, ob straneh pa jo krasita še fiali. Hišica je bila bogato polihromirana (rdeča, oker, zelena, črna) in je likovno precej izstopala od razmeroma skromne notranjščine. Na podlagi stilnih značilnosti (profil, usločen lok, tip plezalk in rastlinja) ter primerjav bi jo lahko časovno postavili v prvo polovico 15. stoletja,[17] to pa verjetno pomeni tudi čas izgradnje prezbiterija.

Naslednjo obnovo je cerkev doživela po močnih poškodbah, ki jih je utrpela najverjetneje v drugi polovici 15. stoletja, kar bi lahko sovpadalo s turškimi pustošenji. Poškodovana sta bila predvsem južni in severni opornik, mogoče tudi zakristija, a ta je bila porušena po posledicah požara verjetno šele v 17. stoletju. Oba opornika so zaradi poškodb porušili in na novo zgradili le severnega. Da je naša domneva utemeljena in da je severni opornik mlajši od drugih, pričata različno oblikovana strešica opornika ter profil odkapa. Poleg tega so njegovi temelji širši, a dimenzijsko ustrezajo drugim opornikom. Novi opornik je nekoliko ožji in krajši in po tem natanko ustreza opornikom srednje cerkve. To pa je seveda pomembna ugotovitev, ki potrjuje dosedanje domneve, da je srednja cerkev v Rosalnicah najmlajša. Novi oziroma obnovljeni opornik so opremili z (nedokončanim) napisom v okorni kapitali "SVMVS" in spodaj "FVN ...", s katerim pa te obnove ne moremo natančno časovno opredeliti, čeprav je pod prvo besedo vklesan tudi kamnoseški znak, ki se na tem oporniku še enkrat ponovi. Podobno velja tudi za paleografsko soroden fragment latinskega napisa na kosu apnenca, porabljen za stopnico prižnice v vhodni lopi srednje cerkve, ki po mnenju epigrafika Milana Lovenjaka prejkone sodi v srednji vek. Z vidika datacije je bržčas pomembnejša slikarska okrasitev južne zunanjščine prezbiterija. O freski, ki je bila zaradi slabega stanja sneta, smo obširneje že spregovorili.[19] Predstavljala je votivno kompozicijo z mnogofiguralnim križanjem, klečečim donatorjem in sv. Krištofom iz časa okoli leta 1500 oziroma z začetka 16. stoletja in bi lahko nastala v okviru obsežnejše obnove.

V novem veku je cerkev doživela več radikalnih predelav. Kot kaže, je bil vzrok za prvo požar, ki je verjetno močno poškodoval vsaj zakristijo južne cerkve, zaradi česar so jo morali tudi podreti. To je razvidno predvsem iz sledov žganine v ruševinske plasti na severni strani prezbiterija in ladje, v kateri je bil tudi rimski nagrobnik. Iz tega sklepamo, da je bil rimski nagrobnik vzidan prav v stene zakristije in je z njenim rušenjem obtičal ob severni steni. Sledila je obsežna obnova, ki se ni omejila samo na južno cerkev, temveč je zajela tudi severno cerkev, o čemer priča enaka arhitekturna poslikava zunanjščine. Toda več o tem v nadaljevanju. Barokizacija južne cerkve je zajela izvedbo novih pravokotnih oken v ladji, predelavo starih v prezbiteriju in izvedbo nove fasade s slikovito arhitekturno poslikavo zunanjščine, sestavljene iz sivih vogalnikov, naslikanih okvirov oken in iluzionistično naslikanih oken na zahodnem pročelju. Tudi ta obnova ni arhivsko izpričana, vendar sistem vogalnikov, tipičen za drugo polovico 17. oziroma prvo polovico 18. stoletja, in nova notranja oprema v severni cerkvi okvirno določata čas velike obnove ob koncu 17. stoletja ali kako desetletje kasneje.

Zadnja velika obnova je sledila v 19. stoletju, ko so ladijsko prostornino južne cerkve predelali v triladijsko. Nova členitev, ki v notranjščini zaradi kolosalnih stebrov spominja na palladijevski klasicistični barok, je narekovala tudi preboje novih okenskih odprtin, pri čemer so baročna okna zazidali. Sočasno so namestili še nova portala na severni in zahodni strani. Posegi v 19. stoletju so lepo razvidni iz stratigrafije fasadnih ometov.

2. Severna cerkev. Po raziskavah, izvedenih v letu 2000, je kazalo, da je verjetno najstarejša od treh cerkva severna, zgornja, ki je tudi največja in danes posvečena Žalostni Materi božji.[20] Samo stavbo in tudi čas njene izgradnje smo povezali s podatkom iz leta 1383 o posvetitvi prezbiterija in glavnega oltarja ter podelitvi odpustkov. Čeprav smo skorajda v isti sapi nakazali možnost, da sta verjetno bili v Rosalnicah že zelo zgodaj dve cerkvi, pa smo z ugotovitvijo zgodovinarjev,[21] da arhivsko gradivo vsaj še leta 1466 omenja le eno cerkev, prišli v določeno zadrego. Umetnostnozgodovinske analize namreč potrjujejo obstoj dveh cerkva že ob koncu 14. stoletja. Za južno cerkev, o kateri je ljudsko izročilo vedno govorilo, da je najstarejša, smo to že ugotovili, oglejmo si nadrobneje še severno.

V nasprotju z južno cerkvijo arheološke sonde in zemeljska dela ob severni steni severne cerkve niso prinesli posebej zgovornih rezultatov. Še enkrat se je potrdila domneva, da sta ladja in prezbiterij enotnega nastanka. Večje presenečenje pomenijo le temelji cerkve, ki so v obsegu ladje in prezbiterija zelo široki. Presenečenje predstavlja tudi pravokotno postavljen ostanek zidu na severno steno prezbiterija. Na stiku tega zidu s steno manjka kos talnega zidca iz peščenjaka. Videti je, kot da so tu zgradili ali hoteli zgraditi neko steno ali celo opornik, saj debelina stene ustreza debelini spodnjega dela opornikov, sama pozicija pa tudi ustreza obočnemu sistemu oziroma položaju konzole v notranjosti. Manj jasen je severni zaključek zidu, saj mu tu zaradi bližine današnjih grobov ni bilo mogoče slediti. Vsekakor bi zid po doslej izvedenem izkopu težko označili kot ostanek neke starejše stavbe. Tudi okoli prezbiterija, zlasti v vzhodnem delu, tečejo temelji precej nenavadno, vendar je to mogoče razložiti z dejstvom, da je očitno kraški skalni teren pod zemljo izredno razgiban, saj je poln samic (posameznih skal), ki so oteževale gradnjo temeljev. Drugih elementov, pomembnih za stavbno zgodovino cerkve, ni znanih. Vendar je že iz doslej povedanega jasno, da so z gradnjo severne cerkve začeli v času, ko je južna cerkev z nekim manjšim, danes ne več ohranjenim oltarnim prostorom že stala. Čas gradnje severne cerkve do neke mere določata hruškast profil reber[22] in deloma oblika geometričnih konzol, nizko vpetih v stene, to je v zadnji četrtini 14. ali na začetku 15. stoletja. S tem pa postane arhivski podatek iz leta 1383 zopet zanimiv. Regest listine pravi,[23] da je tega leta oglejski generalni vikar brat Frančišek podelil vsem tistim, ki obiščejo cerkev sv. Marije na praznik sv. Janeza Krstnika, na čigar dan sta bila posvečena prezbiterij in oltar, osemdeset dni odpustkov. Podelitev odpustkov je skorajda gotovo v zvezi z dokončanjem neke gradnje in se najverjetneje nanaša ravno na severno cerkev.

Kdaj je gotska stavba doživela prvo večjo predelavo, ni znano. Skorajda gotovo pa je v srednjem veku, v nasprotju z južno cerkvijo, niso prizadele večje nesreče. Najverjetneje moramo prvo predelavo postaviti v čas konca 17. stoletja, ko so v notranjščini ladje namesto prvotnega ravnega lesenega stropa zgradili banjast obok na močnih notranjih opornikih, predelali slavoločno odprtino, zgradili nov pevski kor, cerkev pa tlakovali s kamnitimi ploščami. Zunanjščina je dobila novo arhitekturno poslikavo, kakršno smo spoznali že na južni cerkvi. Zaključek obsežne barokizacije pomenijo nova oltarna oprema in orgle ter verjetno tudi nadstropna zakristija, ki ni sočasna z obnovo zunanjščine. Če odštejemo obsežno Egartnerjevo poslikavo notranjščine iz leta 1842, je cerkev kasneje doživela le več nestrokovnih obnov zlasti tlaka in fasade.

Iz orisa stavbne zgodovine je razvidno, da današnjo stavbo sestavljajo prezbiterij, pravokotna ladja in zakristija na južni strani. Čeprav je obseg stavbe, razen sekundarno prizidane zakristije, neokrnjen, se pravi še gotski, je prvotno podobo bolj ali manj ohranil le enopolni prezbiterij, ki ga zunaj obdajajo štirje enkrat stopnjevani oporniki in poševno prirezan talni zidec. Prvotno je bilo opornikov verjetno pet ali šest. Prostor so osvetljevala štiri visoka dvodelna šilasta okna, ki so v sklepnih stranicah delno zazidana.

Od okenskih krogovičij je ohranjen le skromen fragment v vzhodnem oknu. V ladji je od gotskih stavbnih členov današnje dni dočakal le bogato profiliran šilast portal z luneto na konzolah v zahodni steni. Notranjščino prezbiterija odlikuje križni obok, katerega rebra slonijo na geometričnih konzolah, na sklepnikih pa so nad oltarjem upodobljeni t. i. dvojni križ (crux gemina) v grbovnem ščitku[24] in za zdaj še neidentificirana grba, ki bi lahko razrešila problem natančnejše datacije gradnje. Upodobitev dvojnega križa namesto Marije na osrednjem sklepniku govori za posebno čaščenje sv. Križa, kar je mogoče pojasniti z vlogo naročnika, to je križniškega reda. Seveda se ob tem odpirajo številna umetnostnozgodovinska vprašanja, med drugim o vzorih in delavniških povezavah. Toda o tem bomo morali spregovoriti na drugem mestu. V okviru zastav ljene teme naj omenimo le to, da stilno izrazitejši stavbni členi in vrsta kamnoseških znakov še ne ponujajo dovolj trdnih oporišč, čeprav je delo izvedla razmeroma kvalitetna delavnica z izšolanimi kamnoseki, ki so gotovo sodelovali tudi na večjih in pomembnejših gradbiščih.

Naj za konec strnemo nekatera nova spoznanja in jih umestimo v širši mozaik zgodovine Treh far. Na prvem mestu je treba poudariti, da so arheološka izkopavanja v preteklosti, zlasti pa v zadnjem času, na območju Rosalnic potrdila obstoj večjega pokopališča in s tem naselbine v rimskem obdobju, vsaj v dobi od 1. do 3. stoletja. Naselbina je verjetno najpozneje v obdobju preseljevanja ljudstev ugasnila. Šele ob koncu srednjega veka, približno v 14. ali 15. stoletju, je na tem območju zraslo novo naselje. Na to kaže dejstvo, da se Rosalnice kot naselje (Rosendorf) prvič omenjajo relativno pozno, šele v urbarju nemškega viteškega reda leta 1490,[25] medtem ko se je lokacija same cerkve v starejših virih označevala kot Log (apud Augiam, Nawa, Awa ...),[26] ki najbrž ni imel naselbinskega zaledja. Cerkev je stala vsaj že leta 1228, ko je cerkveno upravo v Beli krajini, takrat imenovani Metlika, z listino na novo izoblikoval oglejski patriarh Bertold Andeški s posredovanjem grofice Zofije Višnjegorske, ki je tu posedovala patronatske pravice.[27] Verjetno je bil pri cerkvi sedež ene najstarejših belokranjskih župnij, mogoče celo pražupnija za celo Belo krajino, kar je mogoče sklepati tudi po patrociniju,[28] zanemarljiva pa ni niti velikost romanske ladje južne cerkve. Vendar je patriarh Bertold z ustanovitvijo župnije sv. Petra v Črnomlju vse tedanje cerkve v Beli krajini, v Rosalnicah (Logu), Semiču, Vinici in Podzemlju, postavil v njej podrejeni položaj. O tem, kdaj so naštete (sprva lastniške) cerkve nastale, sta dve hipotezi. Po eni strani so lahko nastale šele proti koncu 12. ali na začetku 13. stoletja, ko so Višnjegorci oziroma Andeški osvojili Belo krajino, zato so posedovali tudi patronatske pravice.[29] Po drugi razlagi pa bi lahko navedene cerkve obstajale še pred ustanovitvijo zagrebške škofije (okoli leta 1093), ki si je kasneje lastila jurisdikcijo nad tem ozemljem, ali po njej. Slednje je, vsaj kar zadeva našo cerkev, še najverjetnejše, zlasti če upoštevamo ugotovitve Miha Kosija,[30] ki je prepričljivo orisal fevdalno in cerkveno pripadnost tega ozemlja hrvaško-ogrskemu kraljestvu.

Leta 1268 je župnijo Črnomelj z vsemi podružnicami pridobil nemški viteški red s središčem v Ljubljani. Čeprav se župnija v Rosalnicah (Logu) navaja v seznamu papeških desetin oglejskega patriarhata iz leta 1296, je imel črnomaljski župnik in komtur do sredine 14. stoletja nadrejen status. Še leta 1351 je oglejski patriarh Otobon, zaradi pritožbe komturja Otona, prosil tedanjega arhidiakona za to območje, naj cerkvi Device Marije v Logu, podružnici župnije v Črnomlju, ne nalaga prevelikih davkov.[31] Župnija se je osamosvojila šele v drugi polovici 14. stoletja in takrat so zgradili še eno cerkev, današnjo severno. Pobudniki gradnje so bili verjetno križniki, čeprav dvojni grb na sklepniku namiguje tudi na morebitno vlogo posvetnega naročnika.[32] Zato je o funkciji novozgrajene cerkve za zdaj težko govoriti. Misel, da so bile vse tri cerkve skoraj gotovo že v srednjem veku posvečene Mariji, govori v prid domnevi o načrtnemu pospeševanju čaščenja Marijinega kulta in s tem o zgodnjem razvoju romarske poti.[33] Seveda je treba opozoriti, da je bil tu tudi sedež župnije za mesto Metlika, do 15. stoletja imenovan Novi trg.[34] Zaradi nenehne turške nevarnosti se je verjetno leta 1467 oziroma najkasneje v začetku leta 1468 sedež župnije preselil k cerkvi sv. Nikolaja v mestu. Kot župnijska se cerkev sv. Nikolaja prvič omenja 24. februarja 1468, ko so bili pri treh oltarjih (sv. Andreja, sv. Jakoba in sv. Jurija) ustanovljeni beneficiji.[35] Sicer pa so bili v stavbah (samostanu) v neposredni bližini južne cerkve, ki so delno še stale v Valvasorjevem času, v 17. stoletju, in katerih temelji so prišli na dan ob nedavnih arheoloških raziskavah, sprva nastanjeni križniki. Ti so že na začetku 14. stoletja zgradili nov sedež reda, komendo, znotraj mestnega obzidja.[36] V prvi polovici 15. stoletja naj bi bili v Rosalnicah začasno nastanjeni tudi frančiškani, begunci iz Bosne, dokler se leta 1469 niso dokončno naselili v varnejšem Novem mestu.

Kljub nemirnemu 15. stoletju cerkev v Rosalnicah ni stagnirala, saj se je najkasneje v začetku 16. stoletja razvila v pomembno romarsko središče, ko so kot zadnjo zgradili srednjo cerkev. Od takrat izvira tudi ime Tri fare, ki ga prvi omenja Valvasor. Že od zadnje tretjine 15. stoletja naprej so viri zelo skopi, celo bolj kot v obdobju srednjega veka, zato bi oris zgodovine in stavbne zgodovine romarskega središča Tri fare v Rosalnicah, kot se je izluščil po zadnjih raziskavah in obnovitvenih delih, zaključili. V okviru tega sestavka smo izvzeli srednjo cerkev, ki doslej ni razkrila svojega stavbnega razvoja. Enako velja za zvonik, ki je današnjo podobo dobil ne prej kot v 18. stoletju. S tem pa se že odpira tema, ki jo bomo morali obravnavati na drugem mestu.

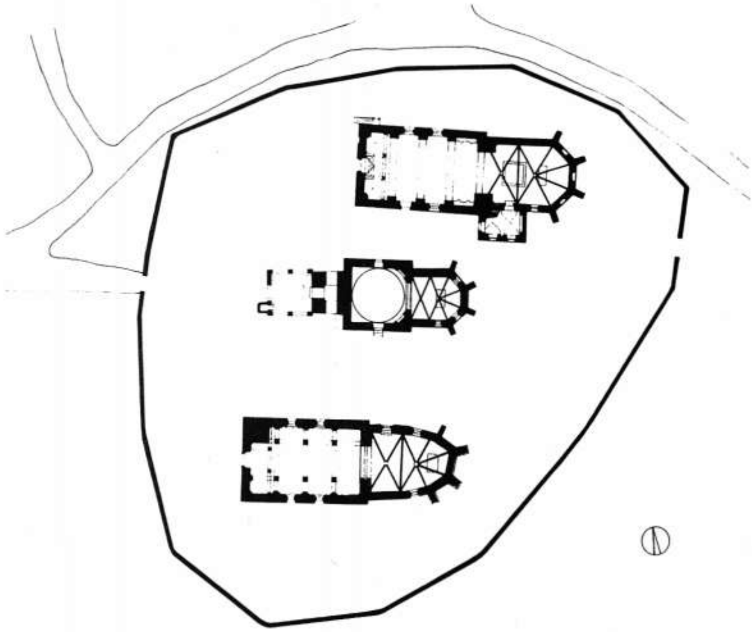
Opombe:

1 Johann Weichard Valvasor: *Die Ehre des Herzogthums Krain*, Laibach-Nürnberg 1689 (ponatis Novo mesto 1877), XI, pp. 383–387.
2 August Dimitz: *Geschichte Krains von der ältesten Zeit bis auf das Jahr 1813*, I, Laibach 1874, p. 165; Ivan Kukuljevič Sakcinski, Priorat vranski sa vitezi templari i hospitalci sv. Ivana u Hrvatskoj, Rad Jugoslovenske akademije znanosti i umjetnosti, LXXXI, Zagreb 1886, p. 11; Leopold Podlogar, Nemški viteški red v Beli krajini, *Izvestja Muzejskega društva za Kranjsko*, XVII, Ljubljana 1907, pp. 152–153; Jože Dular: *Metlika skozi stoletja*, Metlika 1978, p. 130.
3 Dušan Kos: *Bela krajina v poznem srednjem veku*, Ljubljana 1987, pp. 53–54.
4 Ivan Komelj *Gotska arhitektura na Slovenskem. Razvoj stavbnih členov in cerkvenega prostora*, Ljubljana 1973, p. 286
5 Miha Kosi, Templarji na Slovenskem. Prispevek k reševanju nekaterih vprašanj srednjeveške zgodovine Prekmurja, Bele krajine in Ljubljane, *Zgodovinski časopis*, 48, št. 2., Ljubljana 1994, pp. 162–171; Miha KOSI: Templarji na Slovenskem. Prispevek k reševanju nekaterih vprašanj srednjeveške zgodovine Prekmurja, Bele krajine in Ljubljane, Ljubljana 1995, pp. 18–27.
6 Marijan Zadnikar: *Spomeniki cerkvene arhitekture in umetnosti, 2,* Celje 1975, pp. 162–166.
7 Nekatere ugotovitve so bile predstavljene v zloženki, izdani v sklopu projekta Po poteh dediščine Dolenjske in Bele krajine: Robert Peskar: *Tri fare v Rosalnicah*, Rosalnice 2001, s. p.
8 Anja Dular, Rimski grobovi iz Rosalnic, Štrekljevca in Otoka pri Podzemlju, *Arheološki vestnik, 2,* Ljubljana 1976, p. 191.
9 A(nja) Z(witter) D(ular), Rosalnice pri Metliki, *Varstvo spomenikov, XXI,* Ljubljana 1977, p. 261.
10 Dular 1976 (op. 8), pp. 193–194.
11 Phil Mason, Rosalnice, *Varstvo spomenikov - poročila*, v pripravi.
12 Mason (op. 11).
13 I(van) K(omelj), Naklo v Beli krajini, *Varstvo spomenikov, XV,* Ljubljana 1970, p. 197.
14 Marijan Zadnikar: *Romanika v Sloveniji.* Tipologija in morfologija sakralne arhitekture, Ljubljana 1982, p. 24.
15 Emilijan Cevc, Predromanski relief v Hodišah na Koroškem, *Razprave SAZU, XV,* Ljubljana 1986, pp. 3 ss.
16 Po nepravilnosti tlorisne zasnove je blizu le prezbiterij cerkve sv. Ahaca nad Malim Ločnikom pri Turjaku. Vendar se je tu moral graditelj prilagajati terenu in dvoladijski zasnovi, na podlagi česar se je izkazalo, da je prostorski koncept bistveno bolj premišljen, kot se zdi na prvi pogled (cf. R(obert) P(ESKAR), Mali Ločnik, p. c. sv. Ahaca (kat. št. 38), *Gotika v Sloveniji*, Ljubljana 1995, pp. 107–108 (katalog razstave).
17 Cf. Ivan Zelko, Stenski tabernaklji v prekmurskih cerkvah, *Časopis za zgodovino in narodopisje, n. v. 5 (XL)*, Maribor 1969, pp. 188 ss.
18 Peskar 2001 (op. 7), s. p.
19 Robert Peskar, O srednjeveških freskah, *Rast, L. XIII,* št. 1 (79), Novo mesto februar 2002, p. 48; Janez Höfler: *Srednjeveške freske v Sloveniji. Okolica Ljubljane z Notranjsko, Dolenjsko in Belo krajino, III. knjiga,* Ljubljana 2001, p. 192.
20 Peskar 2001 (op. 7), s. p.
21 Kos 1987 (op. 3), p. 53; KOSI 1995 (op. 5), p. 26.
22 Profil reber, kakršnega poznamo pri severni cerkvi v Rosalnicah, je splošno razširjen zlasti v drugi polovici 14. in na začetku 15. stoletja. Do sredine 15. stoletja nastopa le izjemoma (hrvaško Zagorje), kasneje pa ga skorajda ne zasledimo (cf. Robert Peskar, Srednjeveška arhitektura in stavbna plastika v Kostanjevici na Krki, *Zbornik ob 750-letnici prve omembe mesta Kostanjevice*, Kostanjevica na Krki 2002, v tisku).
23 Ed. Gaston von Pettenegg: *Die Urkunden des Deutsch-Ordens-Centralarchives zu Wien*, Prag-Leipzig 1887, p. 391 (št. 1501); Matej Slekovec, Doneski k zgodovini cerkva in fara na Kranjskem, *Izvestja Muzejskega društva za Kranjsko, VI,* Ljubljana 1896, p. 225.
24 *Lexikon der christlichen Ikonographie, 2,* Rom-Freiburg-Basel-Wien 1970, pp. 569 ss.
25 Milko Kos: *Gradivo za historično topografijo Slovenije* (za Kranjsko do leta 1500), II., Ljubljana 1975, p. 525.
26 Cf. Slekovec 1896 (op. 23), pp. 224–225.

27 Franc Kos: *Gradivo za zgodovino Slovencev v srednjem veku*, 5 (listine 1201-1246), Ljubljana 1928, pp. 242–243 (št. 486).
28 Janez Höfler: *Gradivo za historično topografijo predjožefinskih župnij na Slovenskem, 4.*, Notranjska, Dolenjska I., Bela krajina, Ljubljana 1997, pp. 50 ss. (razmnoženo kot tipkopis).
29 D. Kos 1987 (op. 3), pp. 53 ss.
30 Kosi 1995 (op. 5), pp. 18 ss.
31 Slekovec 1896 (op. 23), p. 225.
32 Po Valvasorju imajo kroglo v grbu, denimo, gospodje Snežniški, oklešćeno diagonalno bruno pa npr. Ortenburžani (tri peruti so v njihovem izvornem grbu). Dve šestkraki zvezdi poleg ščitkov bi kazali tudi na določeno zvezo s Celjskimi oziroma z njim podrejenim plemstvom. Celjski so bili tudi s križniki iz Metlike tesneje povezani, kar dokazujejo posamezne listine iz zadnje četrtine 14. stoletja (cf. Božo Otorepec, Srednjeveški samostanski pečati na Slovenskem, Samostani v srednjeveških listinah na Slovenskem, Ljubljana 1993, pp. 44, 154).
33 Naše ugotovitve se, kot je videti, ne skladajo s trditvijo zgodovinarjev, da se v Rosalnicah omenja skozi ves srednji vek le ena cerkev in da je tu potemtakem obstajala vsaj še leta 1466 (Milko Kos, Iz metliškega mestnega arhiva, Etnolog, X-XI, Ljubljana 1937–1939, pp. 37–39, št. 9) le ena cerkev. Vendar se v širšem kontekstu v dokumentih iz 15. stoletja ne omenja cerkev kot stavba, temveč predvsem kot župnija oziroma kot župnijska cerkev. Ta pa je bila resnično le ena. Podobno velja tudi za druge cerkvene komplekse z več cerkvenimi stavbami, npr. Svete gore nad Bistrico ob Sotli, kjer stoji celo pet cerkva, pa se v srednjem veku omenja le osrednja Marijina cerkev (cf. Pavle BLAZNIK: Slovenska Štajerska in jugoslovanski del Koroške do leta 1500, 2, Historična topografija Slovenije II., Maribor 1988, p. 362).
34 Leta 1455 je mestni sodnik Peter Ehrlich s soglasjem deželnega komturja nemškega viteškega reda daroval cerkvi v Rosalnicah šestdeset funtov pod pogojem, da se nastavi kaplan, ki bo dnevno bral zgodnje maše (Pettenegg 1887 (op. 23), p. 530, št. 2033).
35 Pettenegg 1887 (op. 23), pp. 561–562, št. 2108; cf. Höfler 1997 (op. 28), p. 56.
36 Pettenegg 1887 (op. 23), pp. 232–233, št. 888; Slekovec 1896 (op. 23), p. 224.

Pogled na cerkve pri Treh farah z jugovzhoda (foto: Marko Pršina)

View of the churches in Tri Fare from the south-east (Photograph by Marko Pršina)

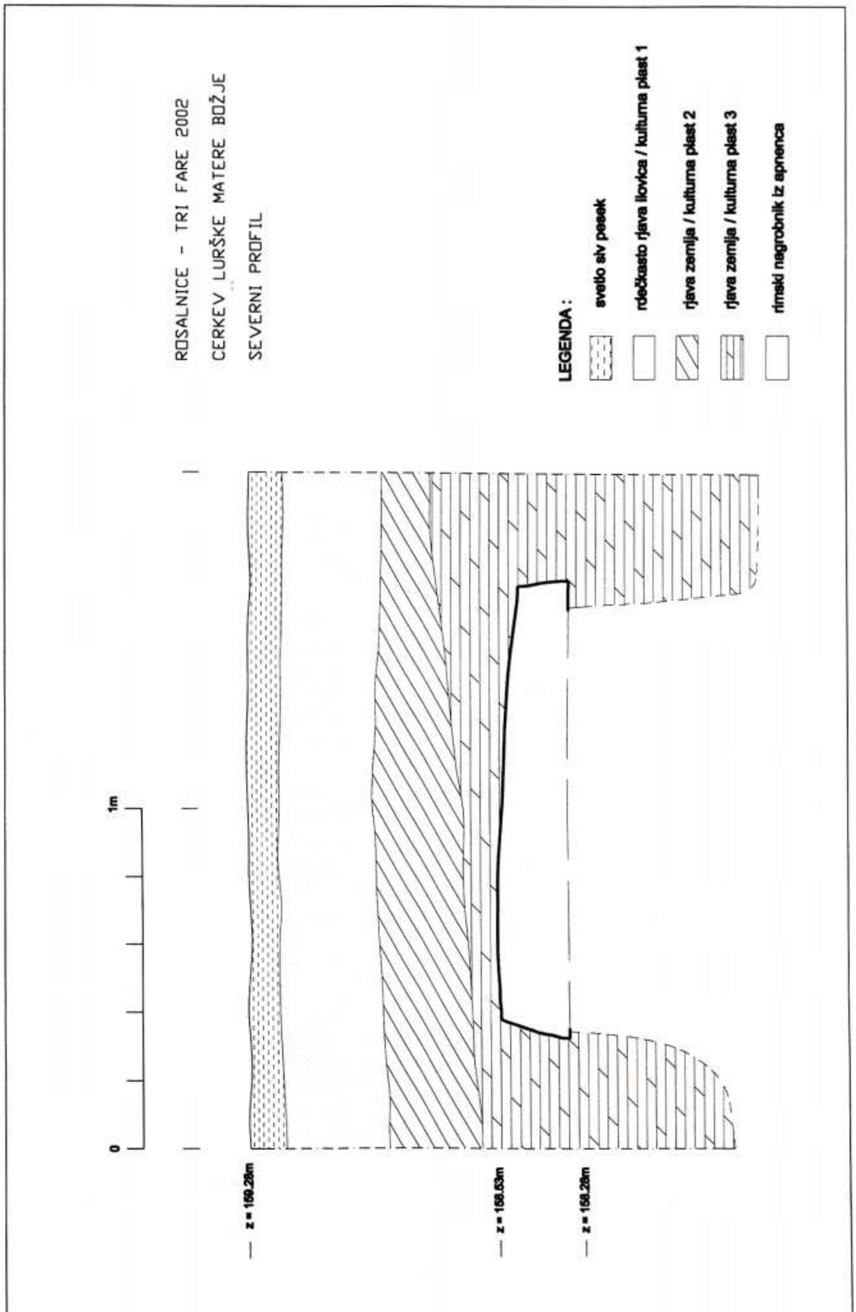


Tloris cerkvenega kompleksa Treh far (iz arhiva ZVKDS, OE Novo mesto)

Floor plan of the Tri Fare church complex (from the archive of the Institute for the Protection of the Cultural Heritage, Regional Unit of Novo Mesto)

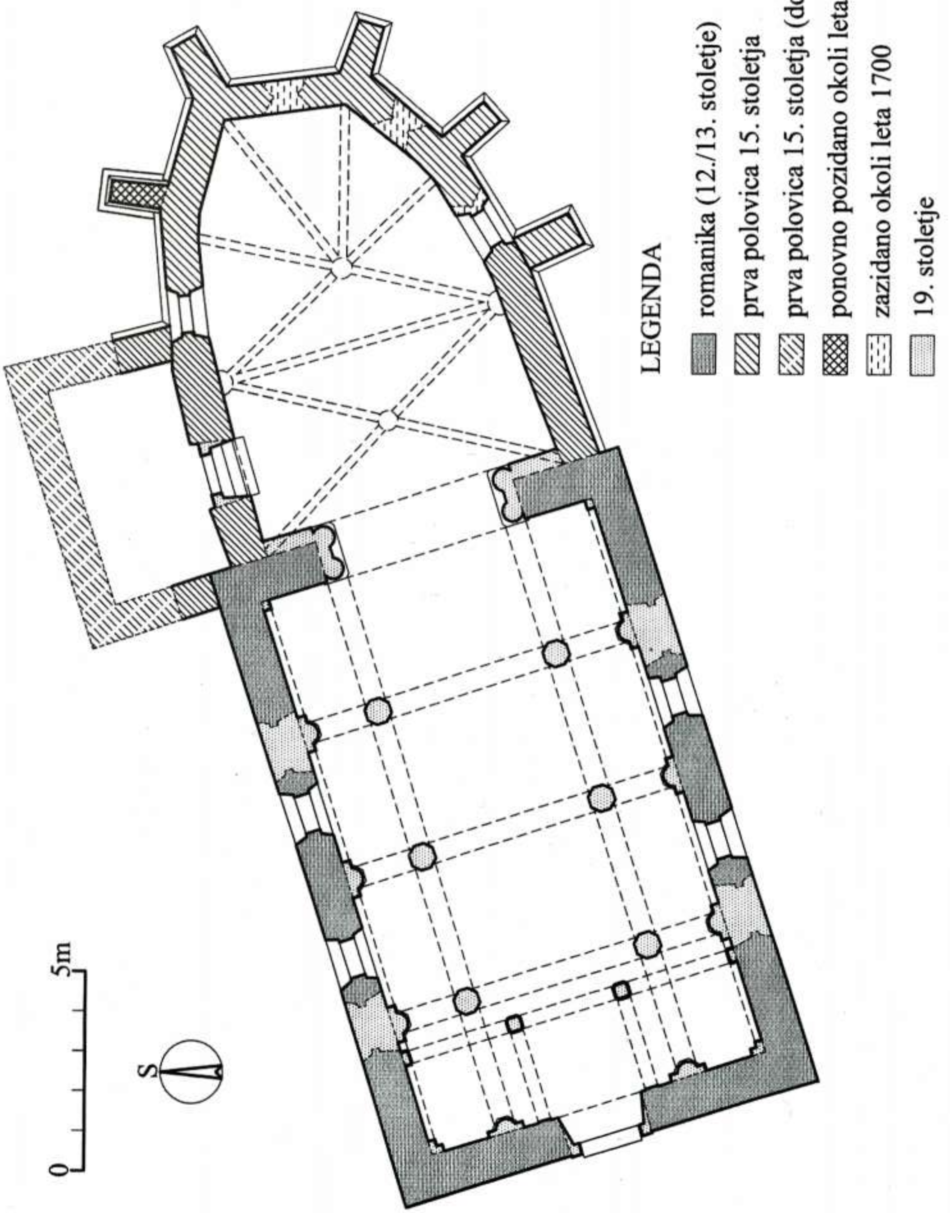
Novoodkriti rimski nagrobnik (foto Draško Josipovič)

Newly discovered Roman tombstone (Photograph by Draško Josipovič)



Severni profil izkopa za zračno kineto (risala: Judita Lux)

Northern profile of the excavation for the ventilation shaft (Drawing by Judita Lux)

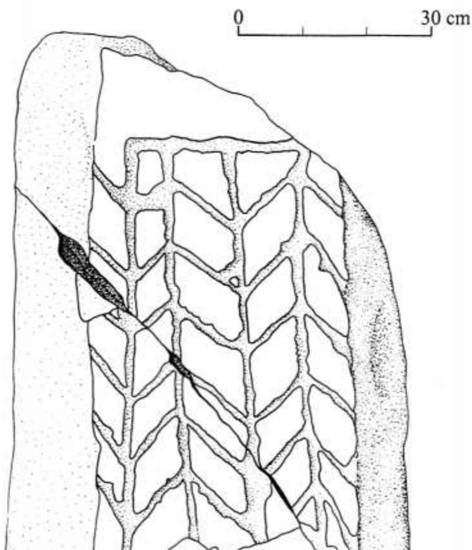


Tloris južne cerkve Lurške Matere božje (risal: Bojan Zaletelj)

Floor plan of the southern Church of Virgin Mary of Lourdes (Drawing by Bojan Zaletelj)

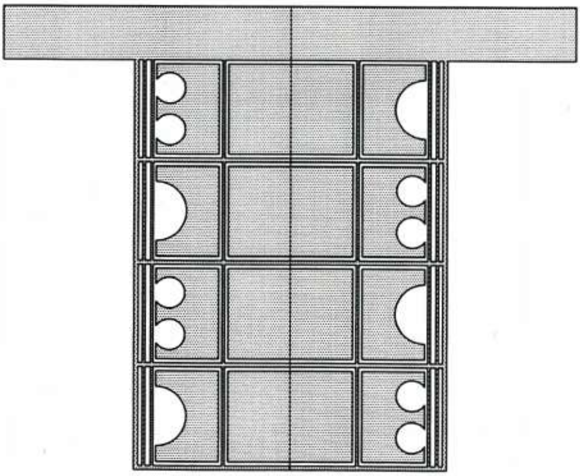
Struktura gradnje severne stene spodnje cerkve (foto: Robert Peskar)

Structure of the construction of the northern wall of the lower church (Photograph by Robert Peskar)



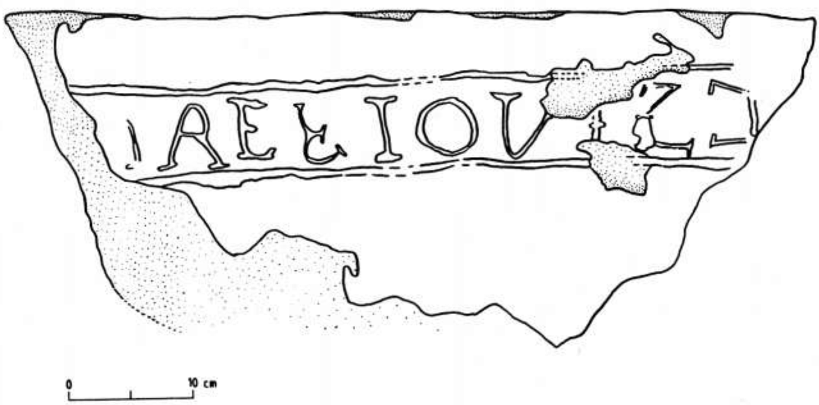
Kamen z vklesanim motivom ribje kosti (risal: Robert Peskar)

Stone with the carved herring-bone motif (Drawing by Robert Peskar)



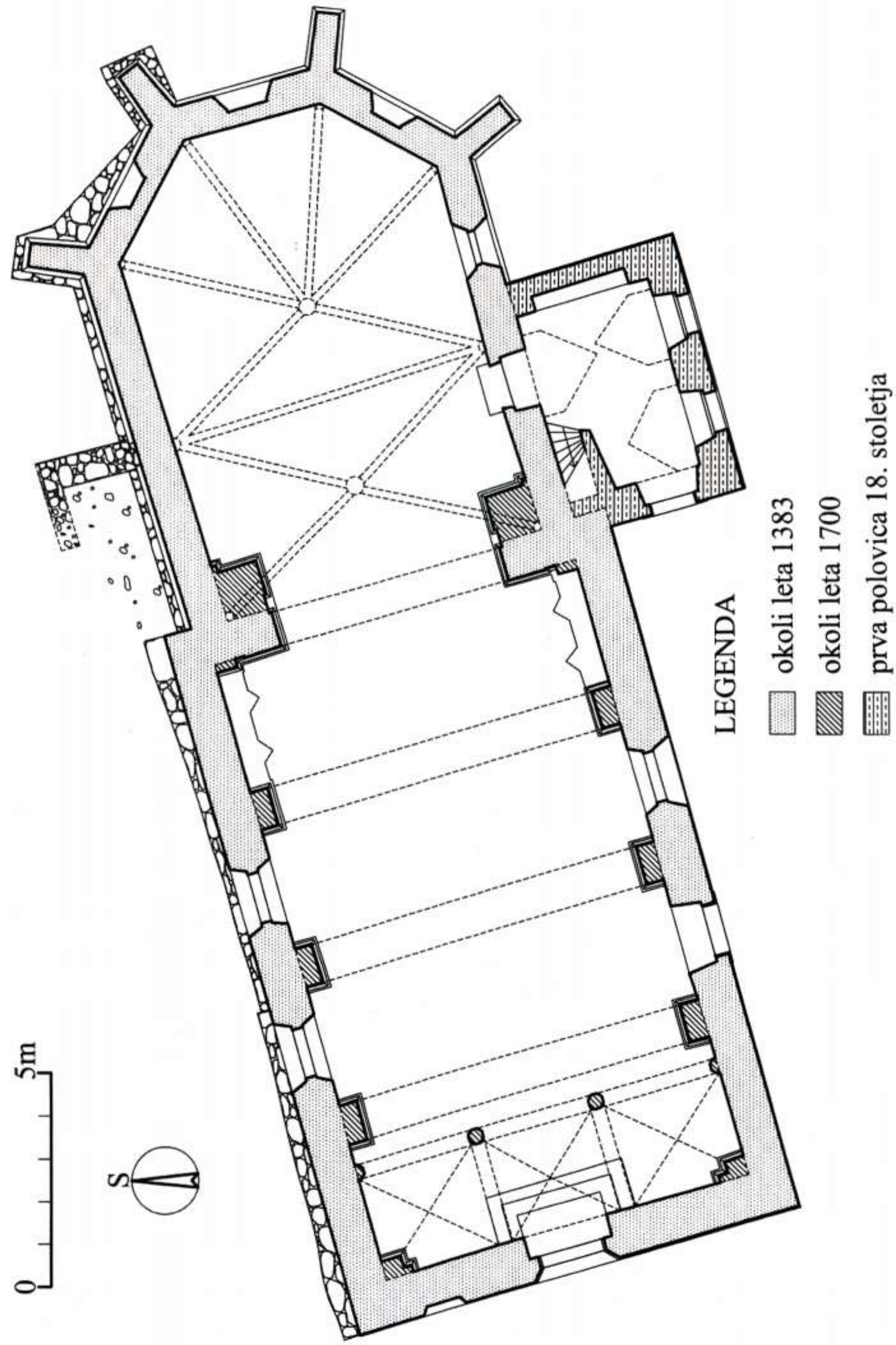
Sistem slikanih vogalnikov južne in severne cerkve (risal: Bojan Zaletelj)

Layout of painted corner stones of the southern and northern churches (Drawing by Bojan Zaletelj)



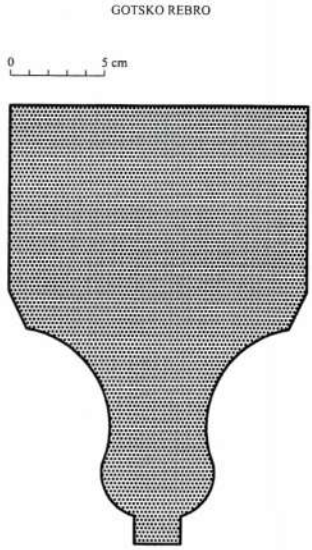
Fragment napisa na stopnici v lopi srednje cerkve (risal: Robert Peskar)

Fragment of the inscription on the stair in the vestibule of the middle church (Drawing by Robert Peskar)



Tloris severne cerkve Žalostne Matere božje (risal: Bojan Zaletelj)

Floor plan of the northern Church of Our Lady of Sorrows (Drawing by Bojan Zaletelj)



Profil reber v prezbiteriju severne cerkve (risal: Bojan Zaletelj)

Layout of painted corner stones of the southern and northern churches (Drawing by Bojan Zaletelj)

Sklepnik z neidentificiranima grboma v severni cerkvi (foto: Marko Pršina)

Moulding with two unidentified arms in the northern church (Photograph by Marko Pršina)

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Tri Fare near Rosalnice in the Light of the Latest Archaeological Surveys and Renovation Works

Key words: Tri Fare, pilgrim centre, Bela Krajina, Metlika, archaeological surveys, Roman period, mortuary site from Antiquity, Romanesque architecture, Gothic architecture

The pilgrim centre Tri Fare ['three parishes'] near Rosalnice near Metlika is the most important pilgrim destination in the region of Bela Krajina. It is located in the flat north-eastern part of the settlement where three Gothic churches stand parallel side by side within the cemetery walls, which were probably remnants of the stronghold against the Turkish incursions . The northern church is consecrated to Our Lady of Sorrows, the central one bears the consecration 'Behold the man!' (Ecce homo), and the southern one that of the Virgin Mary of Lourdes.

Tri Fare is a famous and respected pilgrim destination beyond the borders of the local area. Nevertheless, neither the history nor the building development of the churches has been sufficiently investigated and defined due to a lack of archival material. The same could be said of the earlier archaeological periods since no systematic archaeological surveys have taken place until recently. However, certain changes have occurred concerning the latter. The works involved in the building of a new mortuary included non-destructive archaeological surveys carried out to the west of the cemetery wall two years ago as well as subsequent excavations under the supervision of the archaeologists Dr. Phil Mason and Danilo Breščak from the Institute for the Protection of the Cultural Heritage of Slovenia, Regional Unit of Novo Mesto. A geophysical survey of the terrain was carried out inside the cemetery wall and the church buildings without any substantial results. Despite that, some minor preliminary archaeological trial excavations had to be made in 2002 as part of the drainage regulation and installation of ventilation shafts. The excavations and subsequent earth-moving works yielded a series of interesting results and discoveries. Some of them, however, do not bring all the answers to questions concerning the earliest history of Tri Fare, yet they are sufficiently indicative for a reconstruction (at least partial) of the building development and former appearance of all the three churches to be worthy of attention.

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Some of the more interesting and still open questions raised by a survey of the existing professional literature should be pointed out before the results of the latest surveys are presented in detail. The first to be mentioned is a record by Valvasor[1] stating that the churches were built by the Knights Templars as early as the 12th century. Most of the authors dealing with the history of Tri Fare have subsequently uncritically quoted his assertion.[2] The first to doubt the presence of the Knights Templars in the regions of Carniola and Bela Krajina was Dušan Kos,[3] who refuted the theory among others with the finding of Ivan Komelj that the churches in Rosalnice were built only in ca. 1400 (the northern church) or in the 15th century.[4] He attributed the initiative for the building of the church in Rosalnice to the conquests of the Lords of Višnja Gora and the Lords of Andechs in the last third of the 12th century or several decades before 1228, when the ecclesiastical organization in the region of Bela Krajina was established anew by Berthold of Andechs, the Patriarch of Aquileia. However, it has been subsequently established by Miha Kosi on the basis of a new interpretation of sources that the region of Bela Krajina was part of the Hungarian-Croatian Kingdom until the beginning of the 13th century and ecclesiastically part of the Diocese of Zagreb. The author allowed for the possibility of the presence of the Knights Templars in Rosalnice, yet without stating any concrete historical evidence.[5] The churches themselves could present some evidence in the form of their building elements and stylistic idiom, yet it has so far been impossible to define the buildings as to their time of origin, let alone their building development.[6] The investigations and conservation works performed under the supervision of the author of the present article[7] in 2000 presented a step forward, although numerous questions concerning the definition of the building history and the sequence of the construction of the churches have still remained open. However, some light has been shed on some of them by the latest surveys.

Outline of Archaeological Surveys and Findings

As we have said, no systematic archaeological surveys have taken place in Rosalnice in the past, therefore the first records of an earlier settlement can be traced back to 1977, when Anja Dular published an article on ten more or less damaged graves from a mortuary site originating from the Roman period that was discovered on the southern edge of the village, along the Metlika–Božakovo road.[8] The graves were excavated during the first protective excavations in 1974 when a larger grave panelled with stone slabs was discovered during the excavation for a waterworks ditch. At least thirty graves were most probably destroyed when the foundations for houses were built in the early 1970s. Despite the prohibition issued by the pertinent monument protection office, nine further graves from Antiquity were uncovered and partly damaged by earth-moving machinery.[9] Two of the graves panelled with stone slabs and divided into two parts were of outstanding quality and richness. The first part contained two house-shaped urns, among them even one made of glass, and the second part the burial artefacts. Other graves were of simple forms as to the method of burial. According to Anja Dular, the graves and the pertaining material belong to the brief period of time between the end of the 1st and beginning of the 2nd century.[10] However, she pointed out that the mortuary sites from Antiquity were characterized by horizontal stratigraphics, therefore it was possible that only graves originating from a single period were discovered in Rosalnice, while the mortuary site was utilized through a lengthy period of time.
The first planned surveys took place in Rosalnice in the autumn of 2000, when archaeological trial pits were made at the anticipated location of the new mortuary under the

supervision of Phil Mason. Before the beginning of the excavations, the architectural remnants of the multi-phase rectangular building complex that was discovered while the trial pits were being made were established by means of a non-destructive method – the geoelectrical resistance method. The first two trial pits were excavated (16 x 10m and 9 x 5m). The first one revealed remnants from Antiquity indicating the presence of a settlement in the earliest cultural stratum. The main part consisted of the foundations or remnants of a rectangular building (5.70 x 9.60m) oriented in a north-south direction. The interior was paved with clay and covered with a layer of debris indicating that the building was destroyed by fire. The layer yielded parts of burned beams and iron nails from the roof structure, iron pieces of the entrance door, an iron lance point, mediaeval coins, individual pieces of earthenware, several architectural elements made of stone and glazed tiles indicating the elite character of the house and serving as the basis for dating it as belonging to the first half of the 15th century.[11] The second trial pit revealed only a remnant of the wall of a mediaeval building that was used as a source of building material after the abandonment of the complex. Some remnants of houses from the Modern Age were likewise discovered, namely two interconnected rooms, the north-western one with a basement. More precise dating of the buildings proved impossible due to modest discoveries and the fact that they were filled in.[12]

The final systematic archaeological survey took place in June 2002 under the supervision of archaeologist Draško Josipovič. Five archaeological trial pits were excavated, two of them by the northern church and three by the southern one. The first pit by the northern church, four metres to the west from the north-eastern buttress, revealed a wall at a depth of 0.30m that was 0.70m wide and located in a north-south direction. A minor surface was excavated at a depth of 0.76m to the north of the wall, covered by badly preserved screed or mortar. A bronze button and a small holy artefact also made of bronze were discovered there in a layer of clay. Another trial pit was excavated on the southern side and its bottom revealed isolated rocks of larger proportions jutting out of the sterile clay. Several human bones were subsequently buried there, probably excavated and transferred due to later graves being dug. The bones were located beneath the surface by the southern church wall, and between the vestry and the southern buttress. The trial pit likewise revealed a bronze button and a small holy artefact made of bronze.

The first trial pit by the southern wall excavated to the east of the northern entrance to the church revealed a wall at a depth of 0.85m, namely 2.5m to the east of the entrance. The wall was located in a north-south direction; its width was 0.75m and height 1.60m. It was erected simultaneously with the presbytery since it was joined to the church wall. Screed was discovered to the west of the wall at a depth of 1.65m and it was pierced in the central part on account of the repeated burial of long bones. The layer of debris containing human bones likewise revealed fragments of a bronze belt clasp, a bronze cross – pendant, part of a broken bell made of a bronze and silver alloy, a fragment of earthenware from the Roman period and part of some Roman roof tiles – tegula. The following trial pit excavated on the eastern side of the southern church revealed no architectural remnants or small finds. The final trial pit was excavated by the southern side of the southern church, 2m to the west from the buttress. It revealed the foundation of a buttress of the church, 2 x 1m in size, indicating that the presbytery had originally (or in one of its phases) featured five buttresses. There were no further small finds in the trial pit.

Finds from the Roman period were discovered in the mixed layer indicating only that remnants of an earlier settlement from the Roman period were in the direct vicinity of Tri Fare or at the site itself. All the other artefacts probably belonged to the Baroque period and originated from the cemetery, i.e. remnants of the clothes of the deceased, with the exception of a fragment of a bronze-silver bell that was probably part of the furnishings of the southern church. A preserved wall with a width of 0.80m and height of 0.9m was discovered on the northern side of the southern church during the archaeological survey of the building works for the ventilation shaft. The wall leaned against the north-eastern corner of the church. The screed there was likewise visible only in the profile. A partly damaged Roman tombstone made of local sandstone was discovered 3m to the east of the corner of the church at a depth of 0.70m beneath the surface. The preserved size of the tombstone is 1.30 x 0.60 x 0.30m. The Roman tombstone is undoubtedly the outstanding archaeological discovery at that location in recent times, therefore it is worth of a more precise description. The original microlocation of the three-quarter ton heavy tombstone is unknown, yet it had to be situated somewhere in the vicinity of the church. It was entrenched with its lower, unsurfaced part. Only the visible part was surfaced by a stone-cutter and it was marked with an inscription field framed by a simple profile. The upper part of the tombstone that was regularly ornamented with figures or other decorations is not preserved. The inscription is entirely preserved, yet hardly legible since the entire surface of the tombstone was badly eroded, probably by rainwater. Both the letters in the first line, D and M, are discernible as abbreviations for "DIS MANIBUS", i.e. the divine Manom. According to the opinion of epigraphist Dr. Milan Lovenjak from the Department of Archaeology at the Ljubljana Faculty of Arts and Sciences, the letters are reliable indicators for the dating of the tombstone since such an abbreviation was commonly used primarily in the 2nd and 3rd century. The first letter in the second line could be an A, while the others are not recognizable yet. A more precise reading of the inscription and the dating connected with it will only be possible when the stone is lifted from the shaft and appropriately cleaned. Until then the general dating would have to suffice.

New Discoveries

1. The Southern Church. The clearest indications as to the building history and the development of individual churches were discovered by the lower, southern church , first recorded for certain in the quotation concerning all the three churches by Valvasor from 1689. However, the surveys carried out in 2000 discovered earlier evidence for the existence of the southern church, i.e. a grafitto bearing the date 1565 on the second layer of plaster behind the altar. Remnants of a fresco (removed at present) depicting the Crucifixion from the beginning of the 16th century have been known before.[13] It has turned out that the presbytery was joined to an earlier nave that was not characterized by any building elements that could be dated more precisely. The excavation by the northern longitudinal wall revealed the structure of building characterized by prominent layers made of more or less standard quarry stone , a trait most typical of the Roman style of building.[14] It is also discernible that the worked corner stones were made of limestone, while the elements of the Gothic presbytery and other churches were mostly ashlared of sandstone or tuff. The only exception is a fragment of the parapet wall with the herring-bone motif from the former vestry of the southern church that might be used only as an earlier fragment (a spoil) and was probably part of the original altar area (Roman apse) that will be mentioned further on. The dating of the nave on the basis of the building structure cannot be properly defined, although the general dating to the 12th or 13th century is more than probable. Unfortunately, the stone with the carved herring-bone motif is not of much help. It is only an isolated example in our

records, close to some pre-Romanesque reliefs (Hodiše, Aquileia)[15] as to its primitive technique, to which no greater significance should be attributed for the time being.
The church underwent the first major transformation in the Gothic period, when the original altar area (apse) was pulled down and the present presbytery with the crypt and vestry on the northern side was erected. The eastern wall of the vestry indicates that the vestry was contemporary with the presbytery because the lower preserved part of the wall in question was developed with the wall of the presbytery, while its northern wall leaned against the north-eastern corner of the earlier nave. Remnants of the apse were certainly used as building material for the vestry, e.g. the stone with the herring-bone motif; even the newly discovered Roman tombstone was probably built in the Romanesque church where it was inserted into the walls of the vestry. The form and exact size of the vestry cannot be precisely defined at present without more extensive archaeological excavations, therefore its width on the floor plan is only hypothetical. An attempt made in the Baroque period to conceal the whitewashed lower part of the northern wall of the presbytery along the entire vestry indicated that the vestry might have been vaulted – not an isolated example in Gothic churches in Slovenia (cf. the Cathedral of Maribor). The dating of the presbytery and vestry still poses a difficult task since the preserved ashlared building elements of the presbytery are not sufficiently distinctive to be defined. The very irregular form of the floor plan is an exception from all the recorded forms,[16] while the design and conclusion of the wedge-shaped profile, the parapet wall made of tuff and its joints even testify to the fact that the building was carried out by a less competent workshop. The tabernacle made of fine-grained sandstone inside the north-eastern side wall is of better quality, yet substantially damaged at present. It was formed as a strongly profiled portal with a curved arch ornamented with a creeper and the flower of the cross as well as two phials on both sides. The chest was richly polychromatic (red, ochre, green and black) and was a prominent artistic element in the otherwise modest interior. It can be defined as belonging to the first half of the 15th century on the basis of its stylistic features (profile, curved arch, type of creeper and floral ornaments) and comparisons,[17] probably also to the period when the presbytery was built.
The church underwent another transformation after severe damage caused most probably in the second half of the 15th century, which could correspond to Turkish devastation. Primarily the southern and northern buttresses were damaged, perhaps also the vestry, yet it was pulled down only after the damage caused by a fire in the 17th century. Both the buttresses were pulled down on account of the damage and only the northern one was rebuilt. The different forms of buttress roofs as well as the drainage profile confirm our assumption and the fact that the northern buttress was built later than the others. Apart from that, its foundations are broader, yet they correspond to other buttresses as to its dimensions. The new buttress is somewhat narrower and shorter and thus corresponds to the buttresses of the central church. The assumption is important since it confirms the present beliefs that the central church in Rosalnice is the latest.[18]
The new or rather renovated buttress bears an (unfinished) inscription in clumsy capitals "SVMVS" and "FVN..." beneath it, insufficient for a more precise dating of the renovation, although a stone-cutter's sign is carved beneath the first word and is repeated once again on the same buttress. The same holds true of the paleographically similar fragment of the Latin inscription on the piece of limestone used for one of the steps of the pulpit in the vestibule of the central church that probably originates from the Middle Ages, according to the epigraphist Milan Lovenjak. From the point of view of the dating, the painted decoration of the southern side of the presbytery is probably of greater significance. The fresco, removed on account of its dilapidated state, has already

been extensively described.[19] It represented a votive composition with a monofigural Crucifixion, a kneeling donor and St. Christopher from the period of around 1500 or the beginning of the 16th century, and it could have come into existence as part of an extensive renovation.

The church underwent several radical transformations in the Modern Age. It seems that the cause of the first one was a fire that had probably severely damaged at least the vestry of the southern church, on account of which it had to be pulled down. The assumption is based on traces of burnt stone in the layer of debris on the northern side of the presbytery and nave that also contains the Roman tombstone. It can be concluded that the tombstone was built in the very walls of the vestry and was stuck by the northern wall when it was pulled down. An extensive renovation followed, not limited to the southern church but also including the northern one, as indicated by the architectural painting of the exterior. More about that is to follow below. The Baroque renovation of the southern church included the making of new rectangular windows in the nave, renovation of the old ones in the presbytery and the painting of a new facade with a picturesque architectural painting of the exterior consisting of grey corner stones , painted window frames and illusionistic painted windows on the western facade. There is no architectural evidence of the renovation, yet the system of corner stones typical of the second half of the 17th or the first half of the 18th century as well as the new furnishings of the northern church indicate that the time of renovation was either the turn of the 17th century or a decade later.

The final great renovation followed in the 19th century when the nave area of the southern church was transformed into a three-nave room. The new division, reminiscent of Palladian Classicist Baroque on account of its colossal columns, dictated the piercing of new window openings, in the process of which the Baroque windows were built up. New portals were simultaneously erected on the northern and western sides. The interventions from the 19th century are clearly discernible from the stratigraphy of the plasterwork on the facade.

2. Northern Church. According to investigations carried out in 2000, it seemed that the northern, upper church, the larger one, consecrated at present to Our Lady of Sorrows, was probably the earliest one of the three.[20] The building itself and the time of its erection were connected with the data from 1383 recording the consecration of the presbytery and the main altar as well as granting indulgences. Although it was indicated almost simultaneously that two churches possibly existed in Rosalnice at a very early period, the assumption of the historians[21] that archival documents recorded only one church at least as late as 1466, was in contradiction with it and caused a certain quandary. The art and historical analyses namely confirm the existence of two churches already at the turn of the 14th century. The assumption about the southern church, believed to be the earliest one according to folk tradition, has already been confirmed, therefore a closer look should be taken at the northern one.

Archaeological trial pits and earth-works by the northern wall of the northern church have yielded no particular evidence, in contrast to the southern church. The assumption was confirmed yet again that the nave and the presbytery were of simultaneous origins . The foundations of the church were the only astonishing parts since they are very broad in the range of the nave and presbytery. The rectangularly positioned remnant of the wall against the northern wall of the presbytery was likewise astonishing. Part of the parapet wall made of sandstone is missing in the juncture of the two walls. It seems that another wall or even buttress was built or planned at that location, since the width of the wall corresponds to that of the lower part of the buttresses, while the position likewise corresponds to the vaulted system or the position of the console in the interior. The northern conclusion of the wall is less clear since it cannot be traced on account of the proximity of the present graves. However, the wall can hardly be described as a remnant of an earlier building after the excavations carried out so far. The foundations of the presbytery, especially in the eastern part, are also highly unusual, yet they can be explained by the fact that the evidently Karst subterrain is very dynamic since it is full of isolated rocks that hindered the building of the foundations. There are no other recorded elements important for the reconstruction of the building history of the church. However, it is evident from the facts mentioned above that the building of the northern church began in the period when the southern church with a smaller, no longer preserved altar area, had already existed. The period of the construction of the northern church can partly be defined by the pear-shaped profile of the ribs[22] and partly by the geometric form of the consoles joined with the walls at a very low level, i.e. as the last quarter of the 14th or the beginning of the 15th century. Such dating, however, renders the archival record from 1383 interesting again. The regest of the document[23] recorded that friar Francis, Vicar General of Aquileia, granted the indulgence of eighty days to everybody who visited the Church of the Virgin Mary at the festival of St. John the Baptist, on which the presbytery and altar were consecrated. The granting of indulgences was almost certainly connected with the completion of building and probably referred to the northern church.

It is not known when the Gothic building underwent the first major transformation. However, it was almost certainly not affected by major misfortunes during the Middle Ages, in contrast to the southern church. The first renovation is to be dated as belonging to the period at the turn of the 17th century when a tub-shaped vault on strong buttresses was built in the interior instead of the flat wooden ceiling, the opening in the triumphal arch wall was transformed, a new organ loft was erected and the church paved with stone slabs. The exterior acquired new architectural painting, similar to the one described on the southern church. New altar furnishings and the organ present the conclusion of the extensive Baroque renovation, as well as the two-storey vestry, contemporary to the renovation of the exterior. Subsequently the church underwent several unprofessional renovations, particularly of the paving and facade, with the exception of the extensive painting of the interior by Egartner in 1842.

It is evident from the outline of the building history that the present church consists of a presbytery, a rectangular nave and vestry on the southern side. Although the expanse of the church is uncurtailed (with the exception of the added vestry), i.e. Gothic, the original appearance was preserved only in the case of the presbytery surrounded on the exterior by four graded buttresses and an obliquely truncated parapet wall. Originally the church featured five or six buttresses. The church was illuminated by four tall pointed mullioned windows, partly built in at the end walls. Only a modest fragment of the window coils is preserved in the eastern window. A richly profiled pointed portal with a lunette on each of the consoles in the western wall is the only preserved Gothic building element. The interior of the presbytery is marked with a cross arch, the ribs of which are supported by geometric consoles, while the mouldings above the altar feature the so-called double cross (crux gemina) in the shield of the coat-of-arms[24] and two yet unidentified arms that could solve the problem of dating the building of the church more accurately. The depiction of the double cross instead of the Virgin Mary on the central moulding indicates a special reverence of the Holy Cross that could be explained with the role of the commissioner, i.e. the Order of the Cross (Teutonic Knights). However, this raises several questions concerning art history, i.e. that of the models and connections between different workshops, questions that would have to be addressed

on some other occasion. It should be added here that the more stylistically distinct building elements and a series of stone-cut signs do not offer sufficient grounds, although the work was carried out by a workshop of relative quality with skilled stonecutters who had certainly worked at more prominent and large construction sites.
Let us conclude with some new discoveries and place them within the broader mosaic of the history of Tri Fare. Firstly, it must be emphasized that the archaeological excavations in the past and primarily those in recent times have confirmed the existence of a larger cemetery and thus also of a Roman settlement in the area of Rosalnice, at least in the period between the 1st and 3rd century. The settlement must have subsequently died out, in the period of the migration of peoples at the latest. It was only at the end of the Middle Ages, i.e. in the 14th or 15th century, that a new settlement developed in that area. The assumption is confirmed by the fact that Rosalnice was first recorded as a settlement (by the name of Rosendorf) relatively late, only in the land register of the Teutonic Knights in 1490,[25] while the location of the church itself was recorded in earlier documents by the name of Log (apud Augiam, Nawa, Awa...)[26] without a settled hinterland. The church was already standing at least as early as 1228, when the ecclesiastic administration in the region of Bela Krajina, called Metlika at that time, was newly established by Berthold of Andechs, the Patriarch of Aquileia, at the intervention of Countess Sophie of Višnja Gora, who possessed the patronage rights thereof.[27] The church was probably the seat of one of the earliest parishes in Bela Krajina, perhaps even an original parish for the entire Bela Krajina, as can be concluded on the basis of the consecration,[28] as well as the substantial size of the Romanesque nave of the southern church. However, with the establishment of the Church of St. Peter in Črnomelj by Berthold of Andechs, the Patriarch of Aquileia, all the existing churches in the region of Bela Krajina, those in Rosalnice (Log), Semič, Vinica in Prizemelj, were placed in subordinate positions. Two hypotheses attempt to explain the beginning of the abovementioned (originally private) churches. According to the first one, they could have come into existence only at the end of the 12th or the beginning of the 13th century, when the Lords of Višnja Gora or the Lords of Andechs conquered Bela Krajina and therefore inherited the patronage rights.[29] According to the second hypothesis, some of the enumerated churches could have existed even prior to the establishment of the Diocese of Zagreb (in ca. 1093), which had subsequently claimed the jurisdiction over the area, or subsequent to its establishment. The latter hypothesis is, as far as the church in question is concerned, most probable especially when the findings of Miha Kosi are taken into account,[30] by which he convincingly described the feudal and ecclesiastic affiliation of this area to the Hungarian-Croatian Kingdom.
The Teutonic Knights with their seat in Ljubljana acquired the parish of Črnomelj with all its subsidiaries in 1268. Although the parish of Rosalnice (Log) was recorded in the list of papal tithes of the patriarch of Aquileia from 1296, the parish priest of Črnomelj and the commander of the order had enjoyed a superior position by the middle of the 14th century. It was only in 1351 that Otabon, the Patriarch of Aquileia, requested the then archdeacon for the area on account of a complaint by Oton, Commander of the Order, not to burden the Church of the Virgin Mary in Log, a subsidiary of the parish of Črnomelj, with too heavy taxes.[31] The parish became independent only in the second half of the 14th century, and the additional church, the present northern one, was erected at that time. The instigators of the building were probably the Teutonic Knights, although the double coat-of-arms on the moulding indicates the possible role of a secular commissioner.[32] On account of that, it is difficult to explain the function of the newly erected church at the present stage. The idea that all the three churches had almost certainly been consecrated to the Virgin Mary already in the Middle Ages sup-

ports the assumption of a deliberate endorsement of the veneration of the Virgin Mary and thus also the development of the pilgrim route.[33] However, it has to be pointed out that the seat of the parish of the town of Metlika, called Novi Trg by the 15th century, was also there.[34] Due to the incessant danger of Turkish incursions, the seat of the parish was transferred to the Church of St. Nicholas in the town probably in 1467 or at the beginning of 1468 at the latest. St. Nicholas was first recorded as the parish church on 24 February 1468, when benefices were established at the three altars (those of St. Andrew, St. Jacob and St. George).[35] Otherwise the buildings (i.e. the monastery) in the direct vicinity of the church that had partly still existed at the time of Valvasor in the 17th century were originally inhabited by the Teutonic Knights. They had erected a new seat of the order, the Commendam, inside the town walls as early as the beginning of the 14th century.[36] The Franciscans, fugitives from Bosnia, supposedly resided in Rosalnice temporarily in the first half of the 15th century until they had settled at a safer location in Novo Mesto.

Despite the tumults of the 15th century, the church in Rosalnice had not stagnated but had developed into a prominent pilgrim centre at the beginning of the 16th century at the latest, when the final, central church was erected. The name Tri Fare ('three parishes') originates from there and was first recorded by Valvasor. The records since the last third of the 15th century are very sparse, even more so than in the period of the Middle Ages, therefore our outline of the history and the building history of the pilgrim centre Tri Fare in Rosalnice is concluded as it has been established on the basis of the latest surveys and renovation works. The central church was excluded from the present paper, since its building history has not been disclosed so far. The same holds true of the bell-tower that acquired its present appearance as late as the 18th century. A new theme is thus instigated to be dealt with on some other occasion.

Notes:

1 Johann Weichard Valvasor, Die Ehre des Herzogthums Krain, Laibach–Nürnbürg, 1689 (reprint Novo Mesto 1877), XI, pp. 383–387.

2 August Dimitz, Geschichte Krains von der ältesten Zeit bis auf das Jahr 1813, I, Laibach, 1874, p. 165; Ivan Kukuljevič Sakcinski, "Priorat vranski sa vitezi templari i hospitalci sv. Ivana u Hrvatskoj", Rad Jugoslovenske akademije znanosti i umjetnosti, LXXXI, Zagreb, 1886, p. 11; Leopold Podlogar, "Nemški viteški red v Beli Krajini", Izvestja Muzejskega društva za Kranjsko, XVII, Ljubljana, 1907, pp. 152–153; Jože Dular, Metlika skozi stoletja, Metlika, 1978, p. 130.

3 Dušan Kos, Bela krajina v poznem srednjem veku, Ljubljana, 1987, pp. 53–54.

4 Ivan Komelj, Gotska arhitektura na Slovenskem: Razvoj stavbnih členov in cerkvenega prostora, Ljubljana, 1973, p. 286.

5 Miha Kosi, "Templarji na Slovenskem: Prispevek k reševanju nekaterih vprašanj srednjeveške zgodovine Prekmurja, Bele krajine in Ljubljane", Zgodovinski časopis, Vol. 48, No. 2, Ljubljana, 1994, pp. 162–171; Miha Kosi, Templarji na Slovenskem: Prispevek k reševanju nekaterih vprašanj srednjeveške zgodovine Prekmurja, Bele krajine in Ljubljane, Ljubljana, 1995, pp. 18--27.

6 Marijan Zadnikar, Spomeniki cerkvene arhitekture in umetnosti, Vol. 2, Celje, 1975, pp. 162–166.

7 Some findings were presented in the leaflet published as part of the project Po poteh dediščine Dolenjske in Bele krajine; Robert Peskar, Tri fare v Rosalnicah, Rosalnice, 2001, s. p.

8 Anja Dular, "Rimski grobovi iz Rosalnic, Štrekljevca in Otona pri Prizemlju", Arheološki vestnik, No. 2, Ljubljana, 1976, p. 191.

9 A(nja) Z(witter) D(ular), "Rosalnice pri Metliki", Protection of Monuments, No. XXI, Ljubljana, 1997, p. 261.

10 Dular 1976 (Note No. 8), pp. 193–194.

11 Phil Mason, "Rosalnice", Protection of Monuments – reports, to be published.

12 Mason (Note No. 11).

13 I(van) K(omelj), "Naklo v Beli krajini", Protection of Monuments, No. XV, Ljubljana, 1970, p. 197.

14 Marijan Zadnikar, Romanika v Sloveniji: Tipologija in morfologija sakralne arhitekture, Ljubljana, 1982, p. 24.

15 Emilijan Cevc, "Predromanski relief v Hodišah na Koroškem", Razprave SAZU, No. XV, Ljubljana, 1986, pp. 3 ss.

16 According to the irregular floor plan design, only the presbytery of the Church of St. Anna above Mali Ločnik near Turjak is similar to it. However, in this case the building had to be adapted to the terrain and the two-nave design, therefore it turned out that the design was much more functional than it had initially appeared (cf. R(obert) P(eskar), "Mali Ločnik, p.c. sv. Ahaca (Cat. No. 38)", Gotika v Sloveniji, Ljubljana, 1995, pp. 107–108 [catalogue to the exhibition].

17 Cf. Ivan Zelko, "Stenski tabernaklji v prekmurskih cerkvah", Časopis za zgodovino in narodopisje, 5, (XL), Maribor, 1969, pp. 188 ss.

18 Peskar 2001 (Note No. 7), s. p.

19 Robert Peskar, "O srednjeveških freskah", Rast, L, No. 1 (79), Novo mesto, February 2002, p. 48; Janez Hšfler, Srednjeveške freske v Sloveniji: Okolica Ljubljane z Notranjsko, Dolenjsko in Belo krajino, Vol. III, Ljubljana, 2001, p. 192.

20 Peskar 2001 (Note No. 7), s. p.

21 Kos 1987 (Note No. 3), p. 53; Kosi 1995 (Note No. 5), p. 26.

22 The profile of the ribs present in the northern church in Rosalnice is a type common in the second half of the 14th and beginning of the 15th century. It appeared only occasionally by the middle of the 15th century (in the region of Zagorje in Croatia) and hardly ever at all after that (cf. Robert Peskar, "Srednjeveška arhitektura in stavbna plastika v Kostanjevici na Krki", Zbornik ob 750-letnici prve omembe Kostanjevice, Kostanjevica na Krki, 2002, in print.

23 Ed. Gaston von Pettenegg, Die Urkunden des Deutsch-Ordens-Centralarchives zu Wien, Prag–Leipzig, 1887, p. 391 (No. 1501); Matej Slekovec, "Doneski k zgodovini cerkva in fara na Kranjskem", Izvestja Muzejskega društva za Kranjsko, VI, Ljubljana, 1896, p. 225.

24 Lexicon der christlichen Ikonographie, Vol. 2, Rom–Freiburg–Basel–Wien, 1970, pp. 569 ss.
25 Milko Kos, Gradivo za historično topografijo Slovenije (za Kranjsko do leta 1500), II, Ljubljana, 1975, p. 525.
26 Cf. Slekovec 1896 (Note No. 23), pp. 224–225.
27 Franc Kos, Gradivo za zgodovino Slovencev v srednjem veku, Vol. 5 (documents 1201–1246), Ljubljana, 1928, pp. 242–243 (No. 486).
28 Janez Höfler, Gradivo za historično topografijo predjožefinskih župnij na Slovenskem, Vol. 4, Notranjska, Dolenjska, Bela krajina, Ljubljana, 1997, p. 50 ss (typewritten copy).
29 D. Kos 1987 (Note No. 3), p. 53 ss.
30 Kosi 1995 (Note No. 5), pp. 18 ss.
31 Slekovec 1896 (Note No. 23), p. 225.
32 According to Valvasor, the globe in the arms was characteristic of the Lords of Snežnik and a diagonal pruned balk for the Lords of Ortenburg (their original arms featured three wings). Three six-armed stars apart from the little shields would also indicate a certain connection with the Counts of Celje or aristocrats subject to them. Some documents from the last quarter of the 14th century indicate that the Counts of Celje were also closely connected with the Teutonic Knights from Metlika (cf. Božo Otorepec, "Srednjeveški samostanski pečati na Slovenskem", Samostani v srednjeveških listinah na Slovenskem, Ljubljana, 1993, pp. 44, 154).
33 It seems that our findings do not correspond to the statement of historians that a single church was recorded in Rosalnice through the entire Middle Ages so that it must have existed there by itself at least as late as 1466 (cf. Milko Kos, "Iz metliškega mestnega arhiva", Etnolog, X–XI, Ljubljana, 1937–1939, pp. 37–39, No. 9). However, the church was not recorded as a building but rather as a parish or parish church in the broader context of the documents from the 15th century. And there was only a single parish. The same held true of other church complexes with several church buildings, e.g. Svete Gore above Bistrica na Sotli consisting even of five churches, while only the central Church of the Virgin Mary was recorded in the Middle Ages (cf. Pavle Blaznik, Slovenska Štajerska in jugoslovanski del Koroške do leta 1500, Vol. 2, Historična topografija Slovenije, Vol. II, Maribor, 1988, p. 362).
34 Sixty pounds were donated to the church in Rosalnice by magistrate Peter Ehrlich with the concordance of the provincial commander of the order, on condition that a chaplain be appointed to give an early mass every day (Pettenegg 1887 (Note No. 23), p. 530, No. 2033).
35 Pettenegg 1887 (Note No. 23), pp. 561–562, No. 2108; cf. Höfler 1997 (Note No. 28), p. 56.
36 Pettenegg 1887 (Note No. 23), pp. 232--233, No. 888; Slekovec 1896 (Note No. 23), p. 224.

Alenka Vodnik

Šablonirani tekstilni vzorci kot pomožna metoda slogovne analize srednjeveškega stenskega slikarstva

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Ključne besede: umetnostna zgodovina, šablonirani tekstilni vzorci, stensko slikarstvo

Različne rozete, drobni ptički in še mnogi drugi motivi, posuti ali enakomerno razporejeni po oblačilih svetnikov, svetnic, kraljev in dvorjanov, v prizorih, ki pokrivajo stene slovenskih srednjeveških cerkva, gotovo sodijo med mikavnejše prvine gotskega freskantstva. Prav zaradi poudarjene dekorativnosti pa njihove primarne vloge še vedno rade ostajajo v ozadju. V zadnjem desetletju je bilo sicer o šabloniranih tekstilnih vzorcih že marsikaj povedanega,[1] a nas kljub temu nenehna odkrivanja in restavriranja doslej neodkritih poslikav, med njimi tudi okrašenih s šabloniranimi tekstilnimi vzorci, spodbujajo, da na kratko povzamemo dosedanje ugotovitve in hkrati dopolnimo obstoječi katalog z nekaterimi novimi vzorci.[2]

Vsekakor so tekstilni vzorci v prvi vrsti oznaka za naslikano blago, ki v večini primerov skuša posnemati sočasne dragocene brokate ali tiskane polsvile in tako tudi malim podružničnim cerkvam dati videz čestokrat nedosegljivega razkošja.

Freske, ki so sicer že priznane kot vir za preučevanje materialne kulture srednjega veka, so sicer v Sloveniji praktično prezrte (morda res na to vpliva nesrečno dejstvo, da se nam ni ohranilo nobeno srednjeveško blago), vendar pa z njihovo pomočjo kot iz različnih drugih virov (tarife za pobiranje mitnine, mostnine, naklade) lahko sklepamo, da je bil tedanji slovenski trg dobro založen z vsemi boljšimi tkaninami, na primer atlasom, žametom, brokatom. Njihove verodostojne upodobitve v stenskem slikarstvu potrjujejo izbrane barve in zlasti velikost posameznih vzorcev, ki ustrezajo tistim na dejanskem blagu. Med upodobljenimi tkaninami najdemo šablonirane tako tipično italijanske brokatne vzorce delle "gricce" kot severnjaške s srebrovim prahom tiskane Siklâte, navadno negativne (lukeške) vzorce (svetel vzorec na temnejši podlagi).[3]

Zanimiv primer, ki kaže, v kolikšni meri je neki slikar resnično skušal posnemati obstoječe blago, je na primer negativni vzorec s pticama, ki imata prostoročno doslikana peresa, na oblačilu sv. Filipa v podružnični cerkvi sv. Jurija na Šentjuriju na Dolenjskem. Vzorec posnema tiskane Siklâte, za katere je bilo značilno prav to, da so bili posamezni

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detajli naknadno prostoročno naslikani.[4]
Hkrati vzorci pogosto nastopajo tudi v vlogi atributa, torej v ikonografski vlogi: opazimo namreč lahko, da kar obvezno (čeprav proti koncu petnajstega stoletja vse manj dosledno) zaznamujejo vse pomembnejše osebe, na primer Marijo z detetom ali patrona cerkve, kot tudi dogodke, saj na pomembnost nekega dejanja lahko kaže tudi zavesa, obešena na primer za prizorom Marijinega kronanja.
V nekaterih prizorih dragocena draperija očitno ne bi bila primerna, zato tekstilne vzorce le redko srečamo v opisih Kristusovega trpljenja. Kot izjemo naj omenimo del pasijonskega cikla v cerkvi sv. Radegunde v Srednji vasi pri Šenčurju, kjer vidimo v vseh prizorih na Kristusovem oblačilu isti (atributivni) vzorec.[5]
Brez dvoma je na izbor vzorcev poleg dekorativnega in bogatega videza močno vplival tudi njihov simbolični pomen. Med najbolj priljubljenimi so se tako znašli različni mali ptički, morda liščki, in osat, ki nas opominjajo na Kristusovo trpljenje, t. i. lukeški vzorec s palmeto in pari različnih živali, kjer palmeta simbolizira drevo življenja, ali granatno jabolko kot prispodoba nesmrtnosti, neumrljivosti duše.
Vse omenjene vzorce – poleg že uveljavljenih starejših in še nekaterih novih – srečujemo v petnajstem stoletju tudi v slovenskem stenskem slikarstvu.
Prevladujejo sicer različne rozete, palmete, preprosti ptički, torej vzorci oziroma motivi malih mer, nevezani na raport, takšni, ki so slikarjem omogočali poljubno kombiniranje. Redko namreč vzorci nastopajo posamično, navadno najdemo po draperiji skupaj posejane rozete in palmete, ptičke in rozete ipd. Ti drobni vzorci ostanejo priljubljeni še vse do prvih desetletij šestnajstega stoletja, čeprav zasledimo prvi vzorec z raportom, t. i. lukeški vzorec, že v drugem desetletju petnajstega stoletja. Naslednji vzorci z raportom pripadajo – razen nekaterih rastlinskih – že vzorcem delle "gricce", tj. vzorcem, katerih razpoznavni znak je razvejano debelce, ki nosi običajno ptice, in t. i. vzorcu granatnega jabolka. Tovrstni vzorci velikih mer se v Sloveniji razširijo kmalu po sredini petnajstega stoletja. Pravo granatno jabolko se sicer v primerjavi z drugimi vzorci pojavlja redkeje, vendar pa pogosto najdemo njegovo reducirano verzijo, kot so posamezni motivi, podobni storžem, ananasu ali šopkom, kakršni so navadno v zašiljeni listni rozeti oziroma osrednjem delu vzorca granatnega jabolka.
Velika priljubljenost krašenja draperij s tekstilnimi vzorci, ki so sčasoma postajali vedno večji, bolj kompleksni in velikokrat vezani na raport, je slikarje tudi na naših tleh v začetku petnajstega stoletja spodbudila, da so si napravili šablone, ki so jim omogočile hitrejše in lažje prenašanje vzorca na steno, hkrati pa tudi edine zagotavljale dosledno ponavljanje enega in istega motiva.
Šablona je bila navadno narejena iz utrjenega papirja, pergamenta oziroma usnja ali kovine (za manjše vzorčke so lahko uporabili tudi patrono – na primer iz lesa), deli, navadno dejanski vzorec, ki naj bi bil po šabloniranju obarvan v drugi barvi kot podlaga, pa iz nje izrezani ali iztolčeni. Po končani podlagi, v našem primeru v freskotehniki naslikani in suhi draperiji (vključno z gubami, senčenjem ipd.), je nato slikar šablono položil na zid in jo premazal z drugo barvo, jo previdno odmaknil in premaknil drugam.[6]
Postopek je bil dovolj preprost in je močno poenostavil krašenje naslikanih tkanin. Šablona (ali več šablon) je kmalu postala običajni delovni pripomoček posamezne delavnice, ki je lahko celo vplival na konkurenčnost na trgu.[7] Številne raziskave so na primerih tabelnega slikarstva že potrdile, da je bila določena šablona kar zaščitni znak posamezne delavnice in zato neprenosljiva v kako drugo.[8] Tudi v stenskem slikarstvu je bilo ponavljanje istega vzorca na različnih poslikavah iste delavnice opaženo že davno, vendar pa ni naletelo na kak širši odmev. V stenskem slikarstvu na Slovenskem je ponavljanje istih brokatnih vzorcev v okviru delavnice mojstra Bolfganga in njegovega nasledstva prvi opazil J. Höfler leta 1985.[10]

Preverjanje, ali to velja tudi za druge, slogovno že opredeljene mojstre in delavnice, je takšno domnevo kmalu potrdilo. Tekstilni vzorec, naslikan z isto šablono, lahko najdemo le pri enem slikarju, njegovi delavnici in neposrednih naslednikih, medtem ko so si morali učenci, ki so se osamosvojili, narediti nove šablone.[11]
Žal nam že bežen pogled na stensko slikarstvo razkrije, da so prav šablonirani tekstilni vzorci navadno najslabše ohranjeni del poslikave. Marsikje so namreč od njih ostali le še sledovi. Ne le, da so v preteklosti prizadele freske številne poškodbe že zaradi spreminjanja okusa (prezidave, večanje oken ali v najboljšem primeru beljenje), ampak so bili šablonirani vzorci, kot smo že omenili, naneseni na že dokončane prizore v freskotehniki šele, ko se je prva barva posušila, torej v sekotehniki. Zato se niso sprijeli z vezivom podlage in so bili torej neprimerno bolj kot sami prizori izpostavljeni propadanju: nekateri so sčasoma zbledeli, drugi so se preprosto odluščili.
Če ob tem upoštevamo še nekatere druge okoliščine, na primer v gotiki običajne neravnine zidu ali nenatančno polaganje šablon, pa seveda ugotovimo, da zgolj evidentiranje vzorcev ne zadošča oziroma da je potrebno njihovo rekonstruiranje, tj. prerisanje ohranjenih delov vzorca s pomočjo prosojne folije na različnih mestih poslikave (v primeru nekaterih velikih vzorcev z raportom celo na različnih spomenikih) in nato združitev teh delov v prvotni vzorec oziroma šablono.
Takšna metoda dela nam je razkrila tudi nekatere posebnosti, vezane na šabloniranje, kot na primer že omenjeno, sicer redko prostoročno doslikavanje vzorca. Običajnejše je bilo zrcalno obračanje šablone (identični ptički, obrnjeni enkrat v levo, drugič v desno, ali večji simetrični vzorci, pri katerih je bila izdelana le polovica šablone) in domiselno "negativno" šabloniranje, pri katerem iz šablone ni bil izrezan dejanski vzorec, temveč vmesni prostori. V nasprotju z drugimi, temnejšimi vzorci na svetlejši podlagi so v tem primeru vzorci ostali svetlejši, v osnovni barvi draperije.
Rekonstrukcija, pri kateri je opazen vsak detajl in je narisana v enakem merilu kot dejanski vzorec na freski, nam hkrati tudi edina zagotavlja, da je bila na različnih spomenikih resnično uporabljena ista šablona. Čeprav v slovenskem gradivu ne gre za pogost pojav, namreč včasih lahko opazimo navidezno povsem identična vzorca, ki pa se vendarle razlikujeta. Kot primer naj omenimo gost vzorec srčasto oblikovanih rastlinskih motivov v podružnični cerkvi sv. Miklavža na Goropeči, delo goropeškega slikarja, ki je izšel iz delavnice mojstra Bolfganga, in vzorec na oblačilu sv. Ahaca na fasadi cerkve sv. Pavla v Stari Fužini, delo nekega mojstra suško-bodeško-prileške skupine. Enaka velikost dopušča misel, da sta bili šabloni posneti po istem blagu, njuna izdelovalca pa sta si dopustila nekoliko svobode pri oblikovanju posameznih listov.[12]
Le v velikosti se razlikujejo šesterokrake zvezdice mojstra Srednje vasi v podružnični cerkvi sv. Radegunde v Srednji vasi pri Šenčurju in njegovega učenca žirovniškega mojstra v župnijski cerkvi sv. Andreja v Mošnjah,[13] ali palmete na oblačilu mučenca v podružnični cerkvi sv. Brikcija v Naklem pri Škocjanu, tj. poslikavi hipotetične delavnice Leonarda Thannerja, in na oblačilu sv. Marjete v podružnični cerkvi sv. Andreja v Svinem, delu njegovega sina Gian Paola Thannerja (Tonnarja).[14] Sta si mar učenca, ob pomanjkanju idej oziroma kakega novega originalnega blaga, olajšala delo tako, da sta le povečala vzorca svojih učiteljev?
Ugotovimo lahko, da se mojster resnično ni nikoli odrekel svojim šablonam, še več, uporabljal jih je, dokler niso bile povsem uničene.[15]
Slednje dejstvo je pomembno tudi zato, ker nam včasih primerjava "ohranjenosti šablone" na različnih poslikavah, pripisanih istemu slikarju, lahko pomaga celo pri določanju kronologije poslikav. Negativni lukeški vzorec (oziroma le polovica vzorca),[16] ki ga najdemo v prizoru Kronanja s trnjem v podružnični cerkvi sv. Lenarta v Bregu ob Kokri, je na drugem delu iste goriške delavnice,[17] na oblačilu sv. Kümernis na fasadi Sv.

Križa nad Selci že šabloniran v celoti.[18] V Bodešcah, tj. na prvem delu mojstra bohinjskega prezbiterija, naslednika iste delavnice, pa že lahko opazimo ponavljajočo se poškodbo, zaradi katere je mojster šablono verjetno tudi zadnjikrat uporabil.[19] Podobno smo glede na poškodbo šablone ugotovili, da so freske v podružnični cerkvi sv. Duha na Vihru pri Šentrupertu nastale pozneje, kot bi lahko sklepali po slogovnih značilnostih, še več, povezati smo ga celo morali s sicer slogovno šibkejšim želovniškim slikarjem.[20]
Evidentiranje in rekonstruiranje tekstilnih vzorcev nam je torej lahko v veliko pomoč pri pripisovanju poslikav posameznim mojstrom in njihovim sodelavcem. In če se spomnimo, da posameznega slikarja ali "roko" prepoznamo po treh sestavinah, tj. po "risbi, barvnem sestavu in tipu obrazov njegovih ljudi – česar učenec ne more nikoli povsem posneti,"[21] pa nam prav ta metoda lahko pomaga tudi določanju neposrednega nasledstva delavnice.
V zadnjih letih se je nadaljevalo odkrivanje in restavriranje fresk, katerih draperije krasijo šablonirani tekstilni vzorci. Nekateri, že znani vzorci le potrjujejo ali dopolnjujejo dosedanje slogovne analize, medtem ko bodo drugi, novi morda nekoč lahko v pomoč pri še neidentificiranih delavnicah.
Poslikava oboka prezbiterija podružnične cerkve sv. Andreja v Popetrah pri Gračišču je bila sicer odkrita že v sedemdesetih letih, a širšemu krogu ni bila znana vse do leta 1997.[22] Na Štirih poljih so naslikani Kristus Pantokrator in simboli treh evangelistov, Luka, Marka in Mateja. Poslikava naj bi bila delo domačega, poljudnega, čeprav na italijanske vzore naslanjajočega se slikarja s konca petnajstega stoletja, sodobnika delavnice Janeza iz Kastva. Za določene zveze z njegovo delavnico govori že opaženo poenostavljeno granatno jabolko delle "gricce", tj. vzorec, šabloniran po Kristusovem oblačilu, sicer znan iz Hrastovelj in Gradišča,[23] pa tudi drugi vzorec, s pticami v zašiljenih ovalih, katerega prav tako lahko vidimo v Gradišču,[24] v Popetrah pa ga najdemo na delu zavese na spodnjem delu sicer propadle poslikave sten.
Že evidentiranima vzorcema palmete in negativnega vzorca s pticami[25] v podružnični cerkvi Žalostne Matere božje v Predjami sta se z nadaljevanjem odkrivanja poslikave v letih 1993–1994 pridružila še dva: med že znanimi palmetami rdečkaste barve so bili po Marijinem oblačilu posejani tudi danes fragmentarno ohranjeni drobni ptički, zaveso spodnjega dela poslikave pa je krasil vzorec palmet s krožnim jedrom v rdeči ali črni barvi.
Če smo pred leti lahko zapisali, da v podružnični cerkvi sv. Radegunde v Bregu pri Žirovnici, delu slikarja, ki je deloval v dvajsetih letih petnajstega stoletja tudi v Žiganji vasi pri Tržiču,[26] ne opazimo nobenih vzorcev, nas je odkritje in restavriranje celotne slavoločne stene znova presenetilo s štirimi, doslej neznanimi šabloniranimi vzorci na naslikani zavesi spodnjega pasu.[27] Zavesa na južni strani slavoloka je posuta izmenjaje s palmetami in dvema grifonoma oziroma zmajema, obrnjenima drug proti drugemu, ki se med seboj razlikujeta le v malenkostni razliki drže nog in nedoločljivih oblik (vej?) za njunima hrbtoma. Zaveso na severni strani slavoloka pa krasijo kolobarne rozete, menjaje v rdeči in oker barvi. Čeprav vzorcev ne moremo povezati z nobenim doslej znanim, se vsaj po tipu velikih figuralnih, tj. živalskih vzorcev naša grifona navezujeta na delavniški krog Tupalice – Sv. Križ nad Selcami,[28] ki naj bi bil tudi kar najtesneje povezan z našim mojstrom.[29]
Tudi nadaljevanje odkrivanja poslikave nekdanjega prezbiterija v župnijski cerkvi sv. Vida v Podnanosu je ob že znanih vzorcih [30] razkrilo najmanj dva nova. Drobna križna roža rdeče barve je v enakomernih razmikih razporejena po beli obleki sv. Magdalene, ki stoji v niši, delno zakriti z zeleno zaveso s temnejšim palmetnim vzorcem – tega poznamo iz poslikave iste, hipotetične delavnice Leonarda Thannerja v Naklem pri Škocjanu –, tako kot po oblačilu sv. Lovrenca.[31] Prvič srečamo tudi temnordeči palmetni

vzorec na oblačilu sv. Helene. Drugi vzorci, ki so se razkrili, so vidni še na Modestovem oblačilu – žal je slabo razberljiv, verjetno pa gre za vzorec, vezan na raport, znan iz Naklega, tako kot vzorec na zavesi v niši za neprepoznavnim svetnikom nad sv. Heleno.[32]

Med že dolgo znanimi, a v strokovni literaturi precej prezrtimi freskami naj omenimo še poslikavo prezbiterija podružnične cerkve sv. Barbare v Zagradu pri Prevaljah, ki naj bi nastala sredi petnajstega stoletja pod koroškimi, natančneje beljaškimi vplivi.[33] Glede na najnovejša dognanja in pregled koroškega gradiva[34] bi temu le stežka pritrdili. Široki ovalni obrazi z velikimi, poudarjeno odprtimi očmi, tankimi obrvmi ter rdeče obarvanimi lici in srčastimi usti nas tako kot pri tleh trikotniško zmečkana oblačila, ki se sem ter tja ušesasto zavihajo, enako kot drobni tekstilni vzorci, posuti na ozadjih angelov in simbolov evangelistov, bolj spominjajo na krog suško-bodeško-prileških mojstrov. Na ozadju orla, simbola evangelista Janeza, so, enako kot pri Lukovem levu, posute palmete, drobne cvetlice, preproste rozete in ptički, medtem ko za angelom in levom opazimo le krožne rozete. Bogateje so okrašena znova polja z angeli, ki drže orodja mučeništva. Tako so za angelom z žeblji kombinirane palmete in ptički, za angelom z gobo in sulico dve različni rozeti in palmeta, za angelom, ki drži križ, večje rozete in ptički, za onim, ki drži steber, pa znova le male rozete. Slednji je še posebno zanimiv, saj ima edini z vzorcem šablonirano tudi oblačilo. Vzorec je žal nedostopen in rekonstrukcija ni mogoča, se pa znova zdi, da gre za enega značilnejših vzorcev omenjene skupine.[35] Zanimiva poslikava bi zagotovo zaslužila ponovno in podrobnejšo analizo.

Tudi številna nova odkritja na Dolenjskem so v preteklih letih razkrila še neznane poslikave slikarjev, ki jih ne moremo povezati z že opredeljenimi. Takšen primer je prizor Križanja z Marijo in Janezom na južni zunanjščini ladje podružnične cerkve sv. Urha v Vihrah. Delo je dokaj kvalitetno in presega raven sicer na tem področju uveljavljenega podpeškega mojstra, zato domnevamo, da gre za nekoliko starejšega mojstra.[36] Drugega njegovega dela, ki bi nam bilo lahko v pomoč pri natančnejši opredelitvi, zaenkrat še ne poznamo, prav tako so tudi tekstilni vzorci, s katerimi je posul oblačili Marije in Janeza, ta trenutek še povsem osamljeni. Rumenkasto Marijino obleko, tako kot rdeče Janezovo ogrinjalo, krasi palmetni vzorec. Plašč Marije krase velike ptice, Janezovo spodnjo obleko pa nekakšni zmaji ali grifoni. Žal sta oba vzorca fragmentirana in rekonstrukcija ni mogoča. Naj le opozorimo, da grifoni, čeprav veliko večji, spominjajo na vzorce želovniškega mojstra.[37]

Modernejši je vzorec dvovrstnega granatnega jabolka, ki se je skoraj v celoti ohranil na naslonu sedežne niše, odkrite med obnovo župnijske cerkve sv. Lenarta v Novem mestu. Žal tudi tega vzorca zaenkrat še nikjer nismo našli in tako tudi ne moremo sklepati o tem, kdo bi lahko bil avtor sicer propadle poslikave.

Anonimen ostaja tudi drugi slikar, ki je na mnogofiguralnem prizoru Križanja v množici na Dovjem eno od užaloščenih žena, ki podpirajo Marijo, ogrnil v brokat z vzorcem granatnega jabolka. Le upamo lahko, da bodo nadaljnje raziskave gradiva v sosednji Avstriji ščasoma potrdile in razjasnile našo domnevo o njegovem koroškem domicilu.[38]

Čeprav se morda zdi, da je o šabloniranih tekstilnih vzorcih že vse povedano, naj vendarle povzamemo nekatera najpomembnejša dejstva: prerisovanje in rekonstruiranje ohranjenih delov vzorca nam torej služi kot zanesljiva pomožna metoda slogovne analize, saj lahko s pomočjo rekonstrukcij posamezno poslikavo, ali celo zgolj fragment poslikave, nedvomno pripišemo določenemu slikarju oziroma vsaj delavniškemu krogu, glede na morebitne poškodbe šablon pa nam natančno izdelane rekonstrukcije pomagajo tudi pri datiranju poslikav, pripisanih istemu mojstru in njegovemu delavniškemu nasledstvu.

Žal naj za konec opozorimo, da metoda ni splošno znana in uveljavljena ter da ob odkrivanju novih ali restavriranju že znanih fresk še vedno pogrešamo dokumentacijo, povezano s tekstilnimi vzorci. Pohvalno je sicer, da so na restavriranih draperijah morebitni šablonirani tekstilni vzorci obravnavani enakovredno drugim elementom poslikave, vendar pa bi si vsekakor želeli, da bi bile ob vsakem posegu izdelane tudi natančne risbe ohranjenih delov tekstilnih vzorcev, če že ne rekonstrukcije.

Opombe:

1 Alenka Vodnik, *Brokatni vzorci v slovenskem stenskem slikarstvu 15. stoletja*, Ljubljana 1991 (diplomska naloga – tipkopis); Alenka Vodnik, Tekstilni vzorci v gotskem stenskem slikarstvu na Slovenskem, *Gotika v Sloveniji*. Nastajanje kulturnega prostora med Alpami, Panonijo in Jadranom [(ur. Janez Höfler)], Ljubljana 1995, pp. 297–303; Alenka Vodnik, *Tekstilni vzorci v srednjeveškem stenskem slikarstvu na Slovenskem*, Ljubljana 1998.
2 Vodnik 1998 (n. 1), pp. 63–2.
3 Vodnik1998 (n. 1), pp. 14, 15, 60.
4 Renate Jaques, *Deutsche Textilkunst (in ihrer Entwicklung bis zur Gegenwart)*, Berlin 1942, p. 9.
5 Vodnik 1998 (n. 1), p. 37, kat. 32.
6 Cf. Vilma Praprotnik, Ornamentika slikanih okvirov v srednjeveškem stenskem slikarstvu v Sloveniji, *Zbornik za umetnostno zgodovino, n. v. X*, Ljubljana 1973, pp. 36, 37.
7 Po analogiji s tabelnim slikarstvom naj omenimo primer italijanskega trgovca z umetninami Francesca di Marca Datini iz Prata, ki je redno pošiljal svoje agente nakupovat table v Firence, da jih je nato preprodajal v Avignon. Agentom je med drugim v svojih pismih dajal tudi natančna navodila ne le o tem, katere figure ipd. naj bi bile upodobljene, temveč je tudi izrecno zahteval določen tekstilni vzorec; cf. Lisa Monnas, *Silk textiles in the paintings of Bernardo Daddi, Andrea di Cione and their folowers, Zeitschrift für Kunstgeschichte*, I, 1990, p. 39 ss.
8 Na primer Thomas Brachert, Pressbrokat - Aplikationn, ein Hilfsmittel für Stilkritik, dargestellt an einer Werkstatt der Spätgotik, Schweizerisches Institut für Kunswiessenschaft, Jahresbericht 1963, pp. 37-47.
9 Brigitte Klesse, *Seidenstoffe in der italienischen Malerei des 14. Jahrhunderts*, Bern 1967.
10 Janez Höfler, *Stensko slikarstvo na Slovenskem med Janezom Ljubljanskim in Mojstrom sv. Andreja iz Krašc*, Ljubljana 1985, p. 68.
11 Vodnik 1991 (n. 1), pp. 24–46.
12 Cf. Vodnik 1998 (n. 1), kat. 103a, 103b.
13 Cf. Vodnik 1998 (n. 1), kat. 33, 34.
14 Vodnik 1995 (n. 1), p. 281; Vodnik 1998 (n. 1), kat. 62, 63.
15 V nasledstvu delavnice mojstra Bolfganga, na primer, sledimo uporabi istih šablon več kot petdeset let; cf. Vodnik 1995 (n. 1), p. 303.
16 Vodnik 1998 (n. 1), kat. 122a.
17 Adela Železnik, Goriške delavnice 14. in zgodnjega 15. stoletja, *Gotika v Sloveniji*: Ljubljana, 1. junij-1. oktober, Ljubljana 1995, pp. 243–245.
18 Vodnik 1998 (n. 1), kat. 122b.
19 Vodnik 1998 (n. 1), kat. 122c.
20 Vodnik 1998 (n. 1), p. 36, kat. 117a, b; Janez Höfler, *Srednjeveške freske v Sloveniji*, 3. knjiga, Okolica Ljubljane z Notranjsko, Dolenjsko in Belo krajino, Ljubljana 2001, pp. 204–207.
21 Kot jih je določil Stele; cf. France Stele, *Slikarstvo v Sloveniji od 12. do srede 16. stoletja*, Ljubljana 1969, p.152.
22 Janez Höfler, *Srednjeveške freske v Sloveniji*, 2. knjiga, Primorska, Ljubljana p. 119.
23 Cf. Vodnik 1998 (n. 1), kat. 134.
24 Cf. Vodnik 1998 (n. 1), kat. 116.
25 Vodnik 1998 (n. 1), p. 37, kat. 71, 131.
26 Janez Höfler, *Srednjeveške freske v Sloveniji*, 1. knjiga, Gorenjska, Ljubljana 1996, p. 81; Dnevi evropske kulturne dediščine, *Kulturne poti 2000*, Vodnik po spomenikih, Ljubljana 2000, p. 23
27 Dnevi evropske kulturne dediščine, *Kulturne poti 2000*, Vodnik po spomenikih, Ljubljana 2000, p. 23; Adela Železnik, *Stensko slikarstvo tako imenovanih furlanskih delavnic v srednjem veku*, Ljubljana 2000, p. 46 (magistrsko delo - tipkopis).
28 Cf. Vodnik 1998 (n. 1), kat. 113, 120.
29 Železnik 2000 (n. 27), pp. 46, 47.
30 Vodnik 1995 (n. 1), pp. 281, 286; Vodnik 1998 (n. 1), pp. 30, 31, kat. 66, 69.
31 Vodnik 1998 (n. 1), kat. 62.
32 Vodnik 1998 (n. 1), kat. 101, 18.
33 Stele 1969 (n. 9), pp. 114, 135 (sl. 96)
34 Janez Höfler, *Die gotische Malerei Villachs, Villacher Maler und Malerwerkstätten im 15. Jahrhunderts*, Villach 1981-1982 (= Neues aus Alt-Villach, 18. & 19. Jahrbuch des Stadtmuseums); Alenka Vodnik, Tekstilni vzorci v beljaških slikarskih delavnicah 15. stoletja, *Acta historiae artis Slovenica 4*, Ljubljana, 1999, pp. 21–36.
35 Cf. Vodnik 1998 (n. 1), kat. 37, 79, 103, 108.
36 Höfler 2001 (n. 20), pp. 207, 208.
37 Cf. Vodnik 1998 (n. 1), kat. 107, 118.
38 Höfler 1996 (n. 26), Alenka Vodnik, Freska Križanja na Dovjem, "*Hodil po zemlji sem naši ...*", Marijanu Zadnikarju ob osemdesetletnici, Ljubljana 2001, pp. 219–231.

Kristus Pantokrator, p. c. sv. Andreja, Popetre pri Gračišču, konec 15. stol.

Christ the Pentacrat, succursal Church of St. Andrew, Popetre near Gračišče, turn of the 15th century.

Zavesa, p. c. sv. Andreja, Popetre pri Gračišču, konec 15. stol.

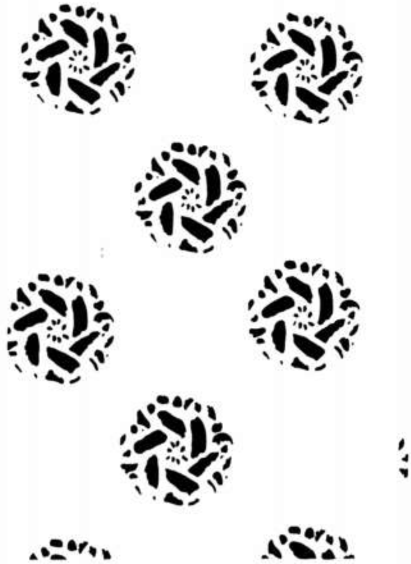
Curtain, succursal Church of St. Andrew, Popetre near Gračišče, turn of the 15th century.

Predjama, p. c. Žalostne Matere božje, Mojster Srednje vasi pri Šenčurju, ok. 1445; rekonstrukcija vzorca z zavese, velikost je 11,5 x 9 cm

Predjama, succursal Church of Our Lady of Sorrows, Master from Srednja Vas near Šenčur, ca. 1445; reconstruction of the curtain pattern, 11.5 x 9 cm.

P. c. sv. Radegunde, Breg pri Žirovnici, Slikar Žiganje vasi, ok. 1420; rekonstrukcija vzorca z zavese, velikost je 15 x 16, oz. 16,5 x 11 cm in 11,5 x 7 cm

Succursal Church of St. Radegund, Breg near Žirovnica, Painter of Žiganja Vas, ca. 1420; reconstruction of the curtain pattern, 15 x 16 cm or 16.5 x 11 cm and 11.5 x 7 cm.

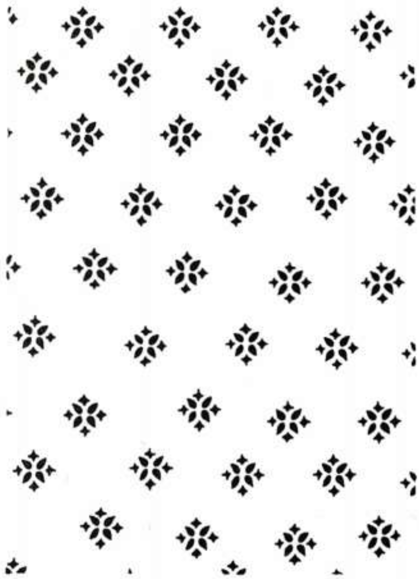


P. c. sv. Radegunde, Breg pri Žirovnici, Slikar Žiganje vasi, ok. 1420; rekonstrukcija vzorca z zavese, premer je 12 cm

Succursal Church of St. Radegund, Breg near Žirovnica, Painter of Žiganja Vas, ca. 1420; reconstruction of the curtain pattern, 12 cm in diameter.

Sv. Magdalena, ž. c. sv. Vida, Podnanos, Delavnica Leonarda Thannerja (?), ok. 1481

St. Magdalen, parish Church of St. Vitus in Podnanos, workshop of Leonard Thanner (?), ca. 1481.



Ž. c. sv. Vida, Podnanos, Delavnica Leonarda Thannerja (?), ok. 1481; rekonstrukcija vzorca z oblačila sv. Magdalene, velikost je 2,4 x 2,4 cm

Parish Church of St. Vitus, Podnanos, workshop of Leonard Thanner (?), ca. 1481; reconstruction of the pattern from the robe of St. Magdalen, 2.4 x 2.4 cm.

Ž. c. sv. Vida, Podnanos, Delavnica Leonarda Thannerja (?), ok. 1481; rekonstrukcija vzorca z obleke sv. Helene, velikost je 7,7 x 5,2 cm

Parish Church of St. Vitus, Podnanos, workshop of Leonard Thanner (?), ca. 1481; reconstruction of the pattern from the robe of St. Helen, 7.7 x 5.2 cm.

Angel z napisnim trakom, p. c. sv. Barbare, Zagradi pri Prevaljah, Neznani slikar, ok. 1470

Angel with inscription band, succursal Church of St. Barbara, Zagradi near Prevalje, unknown painter, ca. 1470

Angel s stebrom, p. c. sv. Barbare, Zagradi pri Prevaljah, Neznani slikar, ok. 1470

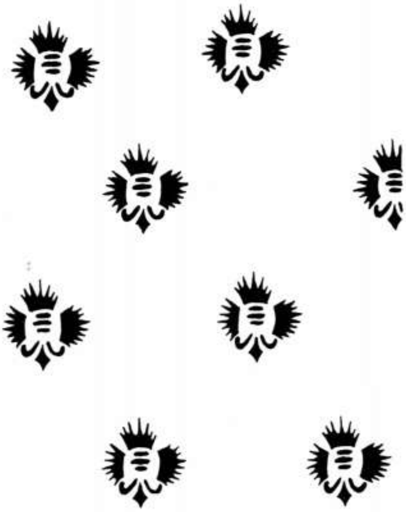
Angel holding a column, succursal Church of St. Barbara, Zagradi near Prevalje, unknown painter, ca. 1470.

P. c. sv. Barbare, Zagradi pri Prevaljah, Neznani slikar, ok. 1470; rekonstrukcija vzorca z ozadja angela, velikost je 7 x 5 cm in 8 x 6,5 cm

Succursal Church of St. Barbara, Zagradi near Prevalje, unknown painter, ca. 1470; reconstruction of the pattern from the background of the angel, 7 x 5 cm and 8 x 6.5 cm.

Sv. Janez (detajl Križanja), p. c. sv. Urha, Vihre, Neznani slikar, konec 15. stol. (višina fragmentov vzorca je 9 oz. 9,5 cm)

St. John (detail of the Crucifixion), succursal Church of St. Ulric, Vihre, unknown painter, turn of the 15th century (height of pattern fragments 9 or 9.5 cm).



P. c. sv. Urha, Vihre, Neznani slikar, konec 15. stol.; rekonstrukcija vzorca Marijine obleke, velikost je 6,5 x 6,5 cm

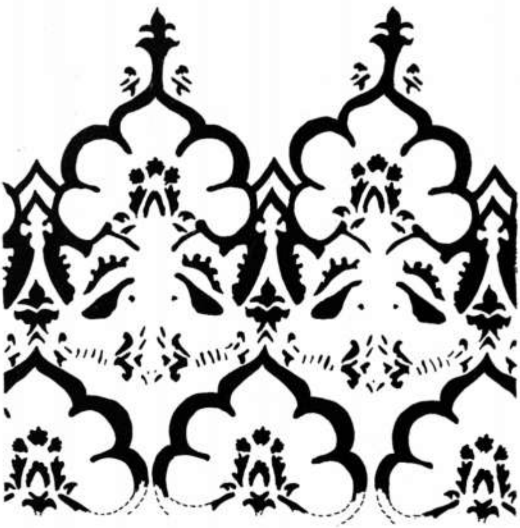
Succursal Church of St. Ulric, Vihre, unknown painter, turn of the 15th century; reconstruction of the pattern from the robe of the Virgin Mary, 6.5 x 6.5 cm.

Ž. c. sv. Lenarta, Novo mesto, Neznani slikar, ok. 1480; rekonstrukcija vzorca s sedežne niše, višina raporta je približno 55 cm

Parish Church of St. Leonard, Novo Mesto, unknown painter, ca. 1480; reconstruction of the pattern from the sitting niche, rapport height ca. 55 cm.

Užaloščena žena (detajl Križanja), ž. c. sv. Mihaela, Dovje, Koroški slikar, ok. 1460

Mourning woman (detail of the Crucifixion), parish Church of St. Michael, Dovje, Carinthian painter, ca. 1460.



Ž. c. sv. Mihaela, Dovje, Koroški slikar, ok. 1460; delna rekonstrukcija vzorca z ogrinjala ene od užaloščenih žena / Vse fotografije in risbe Alenka Vodnik /

Parish Church of St. Michael, Dovje, Carinthian painter, ca. 1460; partial reconstruction of the pattern from the cloak of one of the mourning women / All photographs and drawings by Alenka Vodnik /

Alenka Vodnik

Stencilled Textile Patterns as an Auxiliary Method of Stylistic Analysis of the Mediaeval Wall Painting

Key words: art history, stencilled textile patterns, wall painting

Various rosettes, minute birds and numerous other motifs that are scattered or regularly distributed on the robes of saints, kings and courtiers in scenes covering the walls of Slovene mediaeval churches certainly belong to the more attractive elements of Gothic fresco painting. It is on account of their accentuated ornamental nature that their primary function is still often neglected. Although stencilled textile patterns were the subject of numerous studies in the past decade,[1] constant new findings and restorations of as yet undiscovered paintings, including those decorated with stencilled textile patterns, serve as an encouragement to summarize the facts established so far and to supplement the present catalogue with some new patterns.[2]

Textile patterns are primarily a designation for painted fabrics that attempted to reproduce valuable contemporary brocades or printed half-silks and thus render the appearance of often unattainable splendour even to small succursal churches. Frescoes are recognized as a source for the study of material culture of the Middle Ages, yet they have so far been practically neglected in Slovenia (perhaps under the influence of the unfortunate fact that no mediaeval fabrics have been preserved in the country). However, it is possible to assume on the basis of frescoes and other sources (toll tariffs, bridge tolls and loads) that the Slovene market of that time was well-provided with superior fabrics of all kinds, e.g. satin, velvet and brocade. Their authentic representations in wall painting are confirmed by selected colours and primarily by the size of individual patterns matching those of the actual fabrics. The painted fabrics include typically Italian stencilled brocade patterns delle "gricce" as well as northern Siklâte printed with silver dust, usually in negative Lucca patterns (i.e. a light pattern on a darker background).[3]

An interesting example indicating to what extent the painter actually copied the existing fabric is the negative pattern on the robe of St. Philip in the succursal church of St. George in Šentjurij in the Dolenjsko region containing two birds that had their feathers hand-painted. The pattern copied the printed Siklâte characterized by individual details that were subsequently hand-painted.[4] The patterns also often appeared in the function of attributes, i.e. an iconographic function.

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It can be established that they regularly mark all the important figures (although less regularly towards the end of the 15th century), i.e. the Virgin Mary with the Child or the patron saint of the church, as well as events, since the importance of a scene could be indicated by a detail, e.g. a curtain hung behind the scene of the coronation of the Virgin Mary. In some scenes the precious drapery would have been ill-suited, therefore textile patterns only seldom appear in descriptions of the passion of Christ. One exception that should be mentioned forms part of the passion cycle in the Church of St. Radegund in Srednja Vas near Šenčur, where the same (attributive) pattern can be discerned on the robe of Christ in all the scenes.[5]

The selection of patterns was undoubtedly influenced by their symbolic significance, apart from their ornamental, rich appearance. The most popular ones included various small birds, perhaps goldfinches, the thistle as a reminder of the passion of Christ, the so-called Lucca patterns with palmettes and pairs of various animals, where the palmette symbolizes the tree of life or a pomegranate as an image of immortality of the soul. All the above-mentioned patterns – apart from the established older and some other new ones – can also be found in Slovene wall paintings of the 15th century. The predominant patterns include various rosettes, palmettes, simple birds, i.e. patterns or rather motifs on a smaller scale, not bound to a rapport that enabled arbitrary combinations. The patterns seldom appear individually; draperies are usually scattered with combined rosettes, palmettes, birds, etc. Such minute patterns remained popular until the first decades of the 16th century, although the first pattern with a rapport, i.e. a Lucca pattern, originates from as early as the second decade of the 15th century. The following patterns with rapports belong – with the exception of some floral ones – to the delle "gricce" patterns, i.e. those characterized by a small ramified trunk usually carrying birds and the so-called pomegranate pattern. This variety of pattern became common in Slovenia soon after the middle of the 15th century. Proper pomegranate patterns were less frequent occurrences than other patterns, yet common in a reduced version, i.e. in the form of single motifs similar to cones, pineapples or bunches of flowers reminiscent of those appearing in a pointed leafy rosette or the central part of the pomegranate pattern.

The great popularity of draperies decorated with textile patterns that gradually became larger, more complex and often bound to a rapport, encouraged the painters in Slovenia at the beginning of the 15th century to make stencils that facilitated quicker and easier transfer of a pattern on a wall and simultaneously ensured regular repetitions of the same motif. Stencils were usually made of strengthened paper, parchment, leather or metal (for smaller patterns even of wood), while those parts that were to be painted in a different colour than the background (i.e. the pattern itself) were cut out or wrought out. After the background was finished, i.e. when the drapery was painted in the fresco technique (including the drapes and shading) and dried out, the painter applied the stencil to the wall and coated it with another colour, then carefully moved the stencil and reapplied it.[6] The procedure was easy enough to simplify the decoration of painted fabrics substantially.

The stencil (or stencils) soon became a standard piece of equipment of individual workshops that could influence its ability to compete in the market.[7] Numerous surveys of panel painting have already confirmed that certain stencils functioned as trade marks of individual workshops and were not transferred to others.[8] The repetition of the same pattern in various wall paintings by the same workshop was established in wall painting a long time ago,[9] yet the observation was of little consequence. The repetition of the same brocade pattern in wall painting in Slovenia made in the workshop of master Bolfgang and his successors was first recorded by J. Höfler in 1985.[10] The assumption

that the same held true of other, stylistically already defined masters and workshops, was soon confirmed. Textile patterns executed with the same stencil can only be established for a single painter, his workshop and direct successors, while the apprentices that became independent had to prepare new stencils of their own.[11]
A brief overview of wall painting reveals that stencilled textile patterns are usually the least preserved part of the painting. Only traces of them are preserved in several cases. In the past, frescoes were often damaged due to changes of taste (transformations, enlargement of windows or whitewashing at best), while the stencilled patterns were applied to already finished scenes in the fresco technique only when the paint was dry, i.e. in the secco tehnique. Thus they were bound with the binding of the background and therefore much more exposed to decay: some gradually faded, while others simply peeled off. If some other circumstances are taken into consideration, e.g. the unevenness of walls in the Gothic period or imprecise application of stencils, it can be established that the mere recording of patterns is insufficient – they are to be reconstructed, i.e. the preserved fragments in various parts of the painting are to be copied by means of a plastic film (even from different monuments in cases of large patterns with a rapport) and then combined in the original pattern or stencil. Such a method of work revealed some particularities connected with stencilling, e.g. rare cases of hand-painted conclusions of patterns. A more common occurrence was the mirror use of stencils (e.g. identical birds turned to the left and right or larger symmetrical patterns for which only half of the stencil was used) and ingenious "negative" stencilling where the actual pattern was not cut out of the stencil but rather the interspaces. In such cases the patterns were lighter, executed in the basic colour of the drapery, in contrast to other, darker patterns on a lighter background.
The reconstruction made in the same scale as the original with all the discernible details is the only proof that the same stencil was actually used on different monuments. Although that is not a common occurrence in Slovene painting, there are some examples of apparently identical patterns that really differ. The dense pattern of heart-shaped floral motifs in the succursal Church of St. Nicholas on Goropeč is a case in point, the work of a painter originating from the workshop of master Bolfgang, as well as the pattern on the robe of St. Achatius on the facade of the Church of St. Paul in Stara Fužina, the work of a painter from the Suha–Bodešče–Prilesje group. The same size indicates that stencils were copied from the same cloth, while the painters designed individual leaves somewhat freely.[12]
The six-armed stars of the master from Srednja Vas in the succursal Church of St. Radegund in Srednja Vas near Šenčur differ only in size from those of his pupil, the master of Žirovnica in the parish Church of St. Andrew in Mošnje,[13] or the palmettes on the robe of the martyr in the succursal Church of St. Brice in Naklo near Škocjan, i.e. the painting of the hypothetical workshop of Leonard Thanner, and those on the robe of St. Margaret in the succursal Church of St. Andrew in Svino, the work of his son Gian Paolo Thanner (or Tonnar).[14] Did the pupils, with a shortage of ideas, make their work easier by enlarging the patterns of their teachers? It can be established that masters never gave up their stencils; moreover, they used them until they were completely ruined.[15] The latter fact is important since a comparison of the preserved condition of the stencil on various paintings attributed to the same painter can help determine the chronology of the work. The negative Lucca pattern[16] discernible in the scene of the Coronation with thorns in the succursal Church of St. Leonard in Breg by Kokra appeared in a fully stencilled form in another work from the same workshop from Gorizia,[17] on the robe of St. Kummernis on the facade of the Church of Sv. Križ nad Selcami (Holy Cross).[18] In Bodešce, i.e. on the first work by the master of the presbytery of Bohinj, the successor of

the same workshop, repetitive faults can be traced, due to which the stencil was probably used for the last time by the master.[19] It was similarly established that the frescoes in the succursal Church of the Holy Spirit on Viher near Šentrupert were made later than one could have assumed on the basis of their stylistic features and, moreover, a connection had to be established with the stylistically minor painter from Čelovnik.[20]

The recording and reconstruction of textile patterns can thus be of great help in attributing the paintings to individual masters and their assistants. When the fact is taken into consideration that individual painters or their artwork can be recognized on the basis of three elements, i.e. "the drawing, range of colours and the type of faces painted in his work – which an apprentice could not copy to perfection,"[21] then the method can help establish the direct successors of the workshop.

New discoveries and the reconstruction of frescoes containing draperies ornamented with stencilled patterns have continued in recent years. Some patterns only confirm or complement the established stylistic analyses, while other, new ones may sometimes help to establish further workshops that have remained unidentified so far.

The painting on the vault of the presbytery of the succursal Church of St. Andrew in Popetre near Gračišče was discovered in the 1970s, yet it has remained unknown to a broader audience until 1997.[22] The four fields of the painting contain the scenes of Christ the Pentacrat and symbols of three Evangelists, Luke, Mark and Matthew. The painting is believed to be the work of a local popular painter who nevertheless followed Italian models from the turn of the 15th century. He was thus a contemporary of the workshop of Janez from Kastav. Certain connections with his workshop can be established on the basis of the already described simplified pomegranate delle "gricce", i.e. a pattern stencilled on the robe of Christ, otherwise known from Hrastovlje and Gradišče,[23] and also on another pattern containing birds in pointed ovals, likewise recorded in Gradišce[24] and Popetre where it appears on the curtain in the lower part of an otherwise dilapidated wall painting.

The already recorded patterns of palmettes and the negative pattern with birds[25] in the succursal Church of Our Lady of Sorrows in Predjama were joined by two further patterns that were revealed between 1993 and 1994: fragmentary birds were scattered on the robe of the Virgin Mary among the already known palmettes painted in a reddish shade, while the curtain in the lower part of the painting was decorated with a pattern of palmettes with circular centres in red and black. It was still believed some years ago that there were no discernible patterns in the succursal Church of St. Radegund in Breg near Žirovnica, the work of a painter who also worked in Žiganja Vas near Tržic in the 1420s.[26] However, the discovery and restoration of the entire triumphal arch wall surprisingly revealed four so far unknown stencilled patterns on the painted curtain on the lower part of the wall.[27] The curtain on the southern side of the triumphal arch wall is scattered with interchanging palmettes and two griffons or dragons facing each other, which are distinguished only by a minor difference in the position of their legs and unidentified forms (perhaps branches) in their background. The curtain on the northern side of the triumphal arch wall is decorated with circular rosettes in alternate red and ochre. Although the patterns cannot be linked with any of the patterns recorded in Slovenia, yet their large figures, i.e. animal patterns of griffons, are related to the workshop of Tupaliče – Sv. Križ nad Selcami,[28] that is supposedly close to the master in question.[29]

A further examination of the painting of the former presbytery in the parish church of St. Vitus in Podnanos revealed at least two new patterns, apart from the already known ones.[30] Tiny images of the flower of the cross in red are regularly distributed on the white robe of St. Magdalen standing in a niche, partly concealed by a green curtain with a darker pattern of palmettes that is known from the painting of the same hypothetical workshop of Leonard Thanner in Naklo near Škocjan as well as from the robe of St. Lawrence.[31] The dark red palmette pattern on the robe of St. Helen was discovered for the first time. Another revealed pattern appeared on the robe of St. Modest. It is hardly discernible, yet probably bound to the rapport known from Naklo, as well as the patterns on the curtain in the niche behind the unidentified saint above St. Helen.[32]

The painting of the presbytery of the succursal Church of St. Barbara in Zagradi near Prevalje that supposedly came into existence in the middle of the 15th century under Carinthian influences, or more precisely, those of Villach, is to be mentioned among frescoes that have been recorded for a long time, yet have remained rather neglected by specialist publications.[33] The latest discoveries and surveys of Carinthian material[34] could hardly confirm such a dating. Broad oval faces with large, emphatically open eyes, thin eyebrows, cheeks painted in red and heart-shaped mouths, together with triangularly draped robes near the bottom that are occasionally turned up, as well as minute textile patterns scattered on the background of angels and attributes of the saints, are more reminiscent of the circle of the Suha–Bodešče–Prilesje masters. The background of the eagle, the symbol of St. John the Evangelist, as well as that of the lion belonging to St. Luke, are scattered with palmettes, tiny flowers, simple rosettes and birds, while only circular rosettes appear behind the angel and lion. The fields with angels holding the attributes of martyrdom are more richly ornamented. The background of the angel with nails is thus decorated with combined palmettes and birds, that of the angel with a mushroom and lance with two different rosettes and a palmette, that of the angel holding a cross with larger rosettes and birds and that of the angel holding a column again with small rosettes. The latter is of particular interest since it is the only one containing a robe stencilled with a pattern. Regrettably, the pattern is inaccessible so that its reconstruction is impossible, yet it seems that it is among the most distinct patterns of the above-mentioned group.[35] The interesting painting would undoubtedly deserve a more detailed analysis.

Numerous new discoveries in the Dolenjsko region over the last few years revealed unknown paintings that cannot be connected with the paintings defined so far. The scene of the Crucifixion with the Virgin Mary and St. John on the southern exterior of the nave of the succursal Church of St. Ulric in Vihre is such an example. The painting is believed to be the work of an earlier master since it is of fairly good quality, surpassing the level of the master of Podpeč that was typical of that area.[36] His other works that would be of great help for a more precise definition are not known so far. Similarly the textile patterns scattered on the robes of the Virgin Mary and St. John are quite isolated at present. The yellowish robe of the Virgin Mary is decorated with a palmette pattern, as well as that of St. John. The coat of Mary is ornamented with large birds, while the lower robe of John is ornamented with dragons or griffons of a sort. Regrettably, both patterns are fragmentary so that it is impossible to reconstruct them. However, it is to be mentioned that the griffons are reminiscent of the patterns by the master of Čelovnik, although they are made on a larger scale.[37] The pattern of two-rowed pomegranates is more modern and is almost entirely preserved on the back of the sitting niche discovered during the renovation of the parish Church of St. Leonard in Novo Mesto. Regrettably, the pattern has not been discovered anywhere else, therefore it has been impossible to determine who produced the otherwise dilapidated painting. The painter of the scene of the Crucifixion in a crown in Dovje who clothed the Virgin Mary in brocade with a pomegranate pattern has likewise remained unknown. It is only to be hoped that further surveys of the material in Austria would gradually confirm and clarify the assumption of his Carinthian origins.[38]

Although it may seem that everything has been said about stencilled textile patterns, I would like to recapitulate some of the most important facts. The copying and reconstruction of the preserved parts of a pattern thus serve as a reliable auxiliary method of stylistic analysis since an individual painting or even only a fragment of it can be attributed with confidence to a certain painter or at least workshop by means of reconstruction, while the precisely made reconstruction can also be of assistance in dating the paintings attributed to the same master or his workshop followers. Let me finally point out, however, that the method is not universally known and utilized so that discoveries of new frescoes or restoration of already known ones are still accompanied by a lack of documentation connected with textile patterns. It is commendable, however, that possible stencilled textile patterns in reconstructed draperies are treated equally as other elements of the painting, yet it is preferable that accurate drawings, if not the reconstruction of the preserved parts of textile patterns, be likewise made prior to every intervention.

Notes:

1 Alenka Vodnik, Brokatni vzorci v slovenskem stenskem slikarstvu 15. stoletja, Ljubljana, 1991 (typewritten diploma thesis); Alenka Vodnik, "Tekstilni vzorci v gotskem stenskem slikarstvu na Slovenskem", Gotika v Sloveniji: Nastajanje kulturnega prostora med Alpami, Panonijo in Jadranom (edited by Janez Höfler), Ljubljana, 1995, pp. 297–303; Alenka Vodnik, Tekstilni vzorci v srednjeveškem stenskem slikarstvu na Slovenskem, Ljubljana, 1998.
2 Vodnik 1998 (No. 1), pp. 63–162.
3 Vodnik 1998 (No. 1), pp. 14, 15, 60.
4 Renate Jaques, Deutsche Textilkunst (in ihrer Entwicklung bis zum Gegenwart), Berlin, 1942, p. 9.
5 Vodnik 1998 (No. 1), pp. 37, cat. 32.
6 Cf. Vilma Praprotnik, "Ornamentika slikanih okvirov v srednjeveškem stenskem slikarstvu v Sloveniji", Zbornik za umetnostno zgodovino, X, Ljubljana, 1973, pp. 36, 37.
7 On the analogy of panel painting the example of the Italian art dealer Francesco di Marco from Prato is to be mentioned: he regularly sent his agents to buy panels in Florence which were to be sold subsequently in Avignon. The agents were instructed in detail in his letters not only as to which figures were to be portrayed, but also as to the detailed textile patterns; cf. Lisa Monnas, "Silk textiles in the painting of Bernardo Daddi, Andrea Cione and their followers", Zeitschrift für Kunstgeschichte, I, 1990, p. 39 ss.
8 E.g. Thomas Brachert, "Pressbrokat – Applikation, ein Hilfsmittel für Stilkritik, dargestellt an einer Werkstatt der Spätgotik", Schweizerisches Institut fzr Kunstwissenschaft, Jahresbericht 1963, pp. 37–47.
9 Brigitte Klesse, Seidenstoffe in der italienischen Malerei des 14. Jahrhunderts, Bern, 1967.
10 Janez Höfler, Stensko slikarstvo na Slovenskem med Janezom Ljubljanskim in Mojstrom sv. Andreja iz Krašc, Ljubljana, 1985, p. 68.
11 Vodnik 1991 (No. 1), pp. 24–46.
12 Cf. Vodnik 1998 (No. 1), cat. 103a, 103b.
13 Vodnik 1998 (No. 1), cat. 33, 34.
14 Vodnik 1995 (No. 1), p. 281; Vodnik 1998 (No. 1), cat. 62, 63.
15 The use of the same stencils for more than fifty years can be traced through the successors of the workshop of master Bolfgang; cf. Vodnik 1995 (No. 1), p. 303.
16 Vodnik 1998 (No. 1), cat. 122a.
17 Adela Železnik, "Goriške delavnice 14. in zgodnjega 15. stoletja", Gotika v Sloveniji, Ljubljana 1. junij–1. oktober, Ljubljana, 1995, pp. 243–245.
18 Vodnik 1998 (No. 1), cat. 122b.
19 Vodnik 1998 (No. 1), cat. 122c.
20 Vodnik 1998 (No. 1), p. 36, cat. 117b; Janez Höfler, Srednjeveške freske v Sloveniji, Vol. 3, Okolica Ljubljane z Notranjsko, Dolenjsko in Belo krajino, Ljubljana, 2001, pp. 204–207.
21 As defined by Stele; cf. France Stele, Slikarstvo v Sloveniji od 12. do srede 16. stoletja, Ljubljana, 1969, p. 152.
22 Janez Höfler, Srednjeveške freske v Sloveniji, Vol. 2, Primorska, Ljubljana, p. 119.
23 Cf. Vodnik 1998 (No. 1), cat. 134.
24 Cf. Vodnik 1998 (No. 1), cat. 116.
25 Vodnik 1998 (No. 1), p. 37, cat. 131.
26 Janez Höfler, Srednjeveške freske v Sloveniji, Vol. 1, Gorenjska, Ljubljana, 1996, p. 81; The European Heritage Days, Cultural Routes 2000, Guide to Monuments, Ljubljana, 2000, p. 23.
27 The European Heritage Days, Cultural Routes 2000, Guide to Monuments, Ljubljana, 2000, p. 23; Adela Železnik, Stensko slikarstvo tako imenovanih furlanskih delavnic v srednjem veku, Ljubljana, 2000, p. 46 (typewritten MA thesis)
28 Vodnik 1998 (No. 1), cat. 113, 120.
29 Železnik 2000 (No. 27), pp. 46, 47.
30 Vodnik 1995 (No. 1), pp. 281, 286; Vodnik 1998.(No. 1), pp. 30, 31, cat. 66, 69.
31 Vodnik 1998 (No. 1), cat. 62.
32 Vodnik 1998 (No. 1), cat. 101, 18.
33 Stele 1969 (No. 9), pp. 114, 135 (picture 96).
34 Janez Höfler, Die gotische Malerei Villachs, Villacher Maler und Malerwerkstätten im 15. Jahrhunderts, Villach 1981–1982 (= Neues aus Alt-Villach, 18. & 19. Jahrbuch des Stadtmuseums); Alenka Vodnik, "Tekstilni vzorci v beljaških slikarskih delavnicah 15. stoletja", Acta historae Slovenica, 4, Ljubljana, 1999, pp. 21–36.
35 Cf. Vodnik 1998 (No. 1), cat 37, 79, 103, 108.
36 Höfler 2001 (No. 20), pp. 207, 208.
37 Cf. Vodnik 1998 (No. 1), cat. 107, 118.
38 Höfler 1996 (No. 26), Alenka Vodnik, "Freska Križanja na Dovjem", "Hodil po zemlji sem naši...", Marijanu Zadnikarju ob osemdesetletnici, Ljubljana, 2001, pp. 219–231.

Igor Weigl

Zidava in opremljanje dvorca Novo Celje sredi 18. stoletja*

UDK 728.8(497.4 Celje)"17"

Ključne besede: dvorec Novo Celje, Anton grof Gaisruck, Janez Karel grof Gaisruck, poznobaročna arhitektura, umetnost in umetna obrt, Matija Persky, Jožef Hueber, Anton Lerchinger, Josef Caspian, Veit Königer, Jožef Göbhardt, Johann Einsterwaldter, Johannes Thalhamer, Gallus Johann Tizekh

I.

Vladarica Marija Terezija je obsežno zemljiško gospostvo Celje, ki so ga Habsburžani podedovali po izumrlih grofih oziroma knezih Celjskih, 22. decembra 1747 prodala Antonu grofu Gaisrucku.[1] Dokaj nizka kupnina – 25.000 goldinarjev – in naslavljanje grofa z ljubi in zvesti, zapisano na samem začetku prodajne pogodbe, sta gotovo bila izraz posebne vladaričine naklonjenosti.[2] Anton grof Gaisruck se je sicer ponašal z naslovi resničnega komornika, tajnega svetnika in svetnika dvorne komore in je že pred sredino 18. stoletja imel za seboj uspešno kariero v dvornih službah. Med habsburško zasedbo Bavarske je bil direktor komore v Münchnu, med letoma 1745 in 1747 je vodil preiskavo v spodnjeavstrijskih deželnoknežjih mestih, ki je predstavljala enega izmed korakov k poenotenju upravnega in davčnega sistema na območju habsburških dednih dežel, bil je tudi Praeses Revisorii in Causis Summi Principis et Commissorum Vojvodine Štajerske, nenavadno zaupanje, ki ga je Anton grof Gaisruck užival pri Mariji Tereziji, pa ni ušlo niti ostremu peresu na Dunaju živečega Kranjca Franca Henrika barona Raigersfelda.[3]
Središče omenjenega zemljiškega gospostva je sredi 18. stoletja znova postal celjski Stari grad, saj je vladarica iz prodaje izvzela Mestni grad v Celju, ki ga je namenila za *eine Cassarne Vor unsere Milliz.*[4] Stari grad je v urbarju iz leta 1751 opisan kot povsem propadel, ker naj bi od njega ostali le še stari zidovi in razvaline.[5] Razvaljen in na vrhu težko dostopnega hriba postavljen grad gotovo ni ustrezal tedanjim predstavam o ustreznem plemiškem oziroma grofovskem podeželskem bivališču, zato ne preseneča, da se je Anton grof Gaisruck raje kot za njegovo obnovo odločil za gradnjo novega dvorca. Primeren prostor za gradnjo je pridobil po letu 1752, ko je kupil zemljiško gospostvo Prunberg (Plumberg) v Savinjski dolini.[6]
Središče tako razširjene grofove posesti je postal istoimenski dvorec v bližini deželne ceste, ki je cesarsko prestolnico povezovala s čedalje pomembnejšim pristaniškim

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Trstom. Seveda niti Prunberg (Plumberg) ni ustrezal grofovim željam in predstavam o reprezentančnem in modernem podeželskem bivališču in se je zato kmalu umaknil dvorcu Novo Celje, ki so ga že sredi 18. stoletja opisali kot *herrlich gebauet*.[7]
V članku sem na podlagi pisnih virov, ki jih večinoma hranijo v Štajerskem deželnem arhivu v Gradcu (Steiermärkisches Landesarchiv Graz), predvsem rekonstruiral historiat gradnje in vsaj deloma opremljanja Novega Celja sredi 18. stoletja ter opredelil deleže sodelujočih arhitektov, umetnikov in obrtnikov.

II.

Dvorec Novo Celje je prevzel več piscev 19. stoletja, saj je že Karl Schmutz, ki se v svojem topografskem leksikonu Štajerske iz leta 1822 z umetnostjo skorajda ni ukvarjal, zapisal, da je dvorec eden izmed najlepših v celjskem okrožju in da so ga povsem na novo postavili leta 1754.[8] Leta 1847 je Wenzeslaw Georg Dunder pod psevdonimom dr. Novostraschezky izdal historiografsko monografijo Spodnje Savinjske doline in okolice Novega Celja. V obsežnem delu, ki je nastalo na pobudo tedanjega lastnika dvorca Jožefa Ludvika Hausmanna, je Novemu Celju in njegovim lastnikom seveda namenjene največ pozornosti. Brez navedbe vira je Dunder zapisal, da je Anton grof Gaisruck v letih 1754–1760 z vsem knežjim razkošjem postavil nov dvorec ter z njim nadomestil prastar in zaradi razgleda povsem podrt dvorec Prunberg (Plumberg) v Savinjski dolini.[9] Joseph Andreas Janisch je v svojem topografsko-historiografskem leksikonu Štajerske iz leta 1878 v daljšem geslu o Novem Celju večinoma povzel ugotovitve Schmutza in Dundererja ter jih dopolnil s podatki o sodobnih lastnikih in opisom stanja dvorca in parka v tretji četrtini 19. stoletja. Dvorec je opredelil kot stavbo v novem italijanskem slogu, ki jo je Anton grof Gaisruck dal postaviti v letih 1754–1760. Janischevo oziroma Dunderjevo datacijo je ponovil večji del sodobnih piscev, ki se je ukvarjal z Novim Celjem,[11] pa čeprav velja obravnavati v Janischevem leksikonu navedene letnice in da-tacije zaradi njihove nezanesljivosti precej previdno.[12] Hkrati so prezrli ploščo z daljšim napisom, ki slavi dvorec in njegovega graditelja in je sedaj vzidana na zadnji strani dvorca.[13]
Anton grof Gaisruck je priprave za zidavo Novega Celja vsekakor začel po letu 1752, ko je kupil zemljiško gospostvo Prunberg (Plumberg).[14] Besedilo na omenjeni napisni plošči postavlja začetek gradnje v leto 1756.[15] To datacijo potrjuje tudi popis del, ki jih je za zemljiško gospostvo Novo Celje v letih od 1756 do 1763 opravil graški ključavničarski mojster Gal Janez Tiček (Tizekh).[16] Mojster je v svojem popisu navedel, da je 12. maja 1756 v *Noch in daß alte gebei* odlomil ključavnico. S še staro stavbo je gotovo menil dvorec Prunberg (Plumberg), ki so ga leta 1756 verjetno deloma podrli in vzporedno začeli graditi dvorec Novo Celje.[17] Vključevanje delov starejših arhitektur v novogradnje je bilo tudi v tem obdobju precej razširjeno, saj so tako hkrati zmanjšali gradbene stroške in omogočili hitrejše napredovanje del.[18] Velikokrat so se za takšno integriranje odločili zaradi simboličnega pomena starejših arhitektur in iz včasih že kar protokonservatorskih razlogov.[19]
Gradnja Novega Celja je izredno hitro napredovala, saj je neučakani naročnik kar naprej priganjal k dokončanju del.[20] Do leta 1758 so postavili že vsaj pritličje in spodnji mezanin, ker je omenjeni graški mojster Gal Janez Tiček takrat za 100 goldinarjev izdelal kovano in pozlačeno železno mrežo, ki je zakrivala luneto nad glavnim portalom dvorca.[21] Ta odlični primer rokokojskega oblikovanja je po prodaji novoceljskega inventarja v tridesetih letih preteklega stoletja prešel v last Narodnega muzeja v Ljubljani, ki mrežo hrani še danes.[22] Na hitro napredovanje gradbenih del kaže tudi posvetitev novoceljske kapele, ki naj bi jo goriški nadškof Karel Mihael grof Attems opravil 8. junija 1758, kot lahko preberemo v prepisu uničene napisne plošče.[23] Verjetno gre s posvetitvijo povezati freske Antona Lerchingerja na stropu kapele in na steno naslikani iluzionis-

tični oltarni nastavek,[24] katerega fragmenti so se pokazali ob aktualnih restavratorskih delih.[25] Naslikani oltarni nastavek je bil le začasnega značaja, saj so ga že kmalu po nastanku nadomestili s kakovostnim oltarnim nastavkom, okrašenim v tehniki stucco lustro, ki so ga žal uničili ob predelavah dvorca v 20. stoletju.[26]

Gradnja Novega Celja je bila ob koncu petdesetih let 18. stoletja že v toliki meri zaključena, da je Anton grof Gaisruck začel naročati opremo in dela v notranjosti dvorca. Z Antonom Lerchingerjem je grof sklenil pogodbo za poslikane špalirje v sobah piana nobile.[27] Iz ohranjenih virov ni mogoče razbrati, katere in koliko sob so z njimi opremili, očitno pa Lerchinger špalirjev sredi leta 1762 še ni dokončal.[28] Obsežno naročilo je pred koncem leta 1762 izvršil ljubljanski meščan in štukater Jožef Göbhardt, ki je za svoje delo dobil kar 4000 goldinarjev.[29] Glede na višino izplačila je mogoče domnevati, da je s štukaturo okrasil večji del stropov v reprezentančnih prostorih, stene v slavnostni dvorani in kapeli, verjetno je izdelal tudi oltarni nastavek in s štukaturo okrasil zidove za pečmi v sobah piana nobile. Z Jožefom Göbhardtom je sodeloval Franz Josef Reich, privilegirani marmorer in pozlatar iz Gradca, ki je v tehniki stucco lustro in s pozlato okrasil del štukaturnih dekoracij.[30] Zaradi kasnejših posegov je edina priča njunega sodelovanja dekoracija sten v dve nadstropji segajoči slavnostni dvorani v pianu nobile. Svetle stene členijo deloma kanelirani in rožnato marmorirani pilastri s pozlačenimi kompozitnimi kapiteli. Povezani v pare nosijo stopnjevane in razširjene dele venčnega zidca in ustvarjajo umirjen ritem izstopajočih in poglobljenih delov stene. Daljši, tri osi obsegajoči stranici slavnostne dvorane sta predrti z okenskimi in vratnimi odprtinami, steni med pilastri sta okrašeni z marmoriranimi polji, ki jih obdajajo okvirji iz pozlačenega štuka. V obeh krajših, dvoosnih stranicah so v poglobljenem delu stene vrata, ki vodijo v druge prostore piana nobile, v izstopajočem osrednjem delu stene sta marmorna kamina. Nad njima in nad vrati je bilo šest portretov grofov Gaisruckov. Strogo členitev sten rahljajo okvirjena marmorirana polja v okenskih nišah in med okni ter s kitami cvetja ovešeni pozlačeni štukaturni ornamenti, ki so razporejeni na vrhu sten in po večnem zidcu. V slavnostni dvorani je še ohranjen sodoben marmorni tlak, žal pa je verjetno že v drugi polovici 19. stoletja propadla freska na stropu.[31] Zasnova novoceljske dvorane je povsem ustrezala normam, kot jih najdemo v sodobnih arhitekturnoteoretičnih delih,[32] kljub neohranjeni stropni freski pa predstavlja eno izmed redkih in bolj kakovostnih profanih rokokojskih notranjosti monumentalnih mer na Štajerskem.[33]

Kiparsko opremo kapele je Anton grof Gaisruck verjetno leta 1760 naročil Veitu Königerju, enemu izmed pomembnejših kiparjev, ki so v 18. stoletju delovali na Štajerskem.[34] Naročilo je kipar izvršil še pred 19. junijem 1762, ko so mu v Novem Celju za *bilthauer arbeith das bestehet in figurn und Ciraten* izplačali še zadnji del od s pogodbo določenih 540 goldinarjev.[35] Veit Königer je za oltarni nastavek izdelal lesene, deloma polihromirane in pozlačene kipe Brezmadežne, sv. Janeza Nepomuka in Frančiška Ksaverija, ki so sedaj v Narodni galeriji v Ljubljani, verjetno so bili njegovo delo tudi izgubljeni oltarni svečniki, kanonske table in angeli.[36] Kot je mogoče ugotoviti na podlagi fotografij Franceta Steleta, sta bila oba manjša angela ob oltarni niši, dva večja angela adoranta pa ob sliki v oltarni atiki. Nahajališče te slike je neznano, upodobljen pa je bil naročnikov patron sv. Anton Padovanski.[37]

Anton grof Gaisruck je verjetno leta 1760 pri graškem pečarskem mojstru Johannesu Thalhamerju naročil peči za štiri sobe piana nobile, kovaška in ključavničarska dela celjskemu ključavničarskemu mojstru Antonu Zimmermannu in mizarska pri mizarskem mojstru Mihaelu Formacherju iz Celja.[38]

Kljub hitenju pri gradnji in že začetemu opremljanju Anton grof Gaisruck ni doživel zaključka del v svojem ambiciozno zasnovanem dvorcu. Petindvajsetega januarja 1761 je napisal testament in ustanovil družinski fidejkomis, umrl pa je čez slab mesec, 22.

februarja 1761.[39] Ker ni imel potomcev, je fidejkomisno zemljiško gospostvo Novo Celje podedoval njegov brat Janez Karel grof Gaisruck. Novi lastnik je nadaljeval gradnjo in 25. junija 1762 popisal opremo, ki so jo v dvorec pripeljali po bratovi smrti, kot tudi tisto, ki je takrat še manjkala, kmalu zatem je Novo Celje pregledala tudi fidej-komisna komisija. Na podlagi obeh grofovih popisov in poročila komisije ter potrdil o izplačanih delih v šestdesetih letih 18. stoletja je mogoče zaključiti, da je Janez Karel grof Gaisruck podedoval gradbišče. Verjetno so šele po intenzivnih gradbenih delih v letu 1761 dokončali zgornji mezanin dvorca, veliko del je še bilo treba opraviti v notranjosti. Tako so po smrti Antona grofa Gaisrucka in pred sredino leta 1762 zaključili tlakovanje slavnostne dvorane in hodnika pred njo, v štirih sobah piana nobile so položili slepe pode, neki slikar je dokončal sliki za zapiranje kaminov v slavnostni dvorani, v zgornjem mezaninu so zasteklili polovico oken in iz Gradca so pripeljali omenjene peči.[40] Konec junija 1762 v pianu nobile še ni bilo mogoče stanovati, saj je bilo 18 oziroma dobra polovica vseh oken nezastekljenih, v štirih sobah so manjkali slepi podi, slavnostna dvorana je bila brez portretov in sploh je bilo vseh osem *Haubt zimmer* v pianu nobile takrat brez opreme, Janez Karel grof Gaisruck pa je načrtoval, da bo za njihovo opremljanje porabil najmanj 4000 goldinarjev.[41]

Gradbena dela so bolj ali manj dokončali v pritličju in spodnjem mezaninu, kjer sta v sobi za mlado gospodo oziroma za otroke Janeza Karla grofa Gaisrucka in v spletičnini sobi sredi leta 1762 manjkali po ena navadna peč, v zadnji sobi pa je bilo treba položiti pod. Peči in pod so manjkali tudi v štirih sobah za služabnike in lakaje v pritličju dvorca. Že kmalu po grofovem popisovanju je Novo Celje obiskala komisija, ki je bdela nad fidejkomisnim premoženjem grofov Gaisruckov, njen član za gradbene zadeve je bil dvorni in deželni stavbni mojster Jožef Hueber. Po ogledu dvorca so komisarji ugotovili, da jim je Janez Karel grof Gaisruck pokazal popolnoma pravilen načrt, ki ga je naročil njegov pokojni brat, in da je treba stavbo brez ugovarjanja oziroma sprememb po tem načrtu tudi končati.[42] Jožef Hueber je na podlagi načrta in že priskrbljenega materiala izračunal, da bodo dokončanje dvorca in gradnja majerije, remize za kocije in vozove, drvarnice, portalov in vrtnega zidu stali še 14.474 goldinarjev in 36 krajcarjev.[43] Največji del te vsote, 10.815 goldinarjev, je arhitekt predvidel za zidarska dela in gradbeni material, za tesarje in les 1660 goldinarjev, 876 goldinarjev pa naj bi stali trije vrtni portali, okrašeni s 6 velikimi in 14 manjšimi vazami in opremljeni s kovanimi vrati.[44]

Verjetno se je predvsem zaradi fidejkomisnega statusa zemljiškega gospostva ohranilo več arhivskih virov, ki omogočajo dokaj natančen vpogled v novoceljsko gradbišče v času Janeza Karla grofa Gaisrucka oziroma v zadnjih letih gradnje. Leta 1761 je bil polir zaposlen 167 dni, naslednje leto 145, leta 1763 pa 150.[45] Dela so bila še posebej intenzivna leta 1761, ko so zidarji opravili 3696 dni dela in tesarji 1178, leta 1762 so zidarjem plačali za 3147 dni in pol, tesarjem pa za 684 dni in pol dela. Leta 1763 so zidarji gradili 1630 dni, medtem ko so tesarji v Novem Celju delali le še 485 dni. Žal iz računa ni razvidno, koliko zidarjev in tesarjev so zaposlili, je pa tukaj delal tudi poseben mešalec malte in dninarji, ki so leta 1762 opravili 716 dni dela in v naslednjem letu 733. Leta 1763 oziroma v zadnjem dokumentiranem letu gradnje so na gradbišču zaposlili več žensk, ki so jih izplačali za 477 dni dela.[46] Najkasneje v začetku šestdesetih let 18. stoletja so ob dvorcu začeli urejati vrt oziroma park, saj so tesarju takrat naročili čebre za oranževce in limonovce.[47]

Verjetno so leta 1761 delali predvsem v dvorcu in so se v naslednjih letih posvetili gradnji gospodarskih poslopij. Leta 1761 je celjski tesarski mojster Franc Jakob Schleifer pripeljal les za ostrešje majerije in Maks Rozman iz Vojnika opeko.[48] V naslednjem letu so za dovoz navadnega gradbenega kamna opravili 5912 voženj, opeko so kupili pri omenjenem Maksu Rozmanu in Matiji Zemše Sternadu, celjski kamnoseški mojster

Pavel Muhovič (Muchovitz) pa je za novo majerijo in kaščo izklesal pet kamnitih portalov, manjša vrata in deset nosilnih slopov.[49] Tesar Franc Jakob Schleifer je na novoceljski majeriji delal tudi leta 1762, zeleni peči, ki ju je takrat izdelal celjski pečarski mojster Urban Ekart (Ekhardt), so morda postavili v sobi za mlado gospodo oziroma otroke Janeza Karla grofa Gaisrucka in v spletičnini sobi v spodnjem mezaninu dvorca.[50] Videti je, da so gradnjo gospodarskih poslopij dokončali leta 1763, saj so takrat še zadnjič popisali stroške za dovoz gradbenega materiala.[51]

Čeprav je kazalo, da bodo leta 1763 dokončali gradnjo in opremljanje Novega Celja, je napaka, ki so jo storili v času Antona grofa Gaisrucka, povzročila precej hude krvi, zavlačevanje gradbenih del in povečanje stroškov. *V tem zu grunde gehenden gebau*, kot je dvorec takrat v svojem dokaj koleričnem poročilu označil njegov lastnik Janez Karel grof Gaisruck, so se začeli povešati stropovi. Ko sta si jih po grofovem naročilu ogledala dva gradbena izvedenca: Lovrenc Prager iz Ljubljane in Karel Lipuš iz Celja, sta lahko le še ugotovila, da so se stropovi v šestih sobah piana nobile in veliki strop na stopnišču zaradi strohnjenih tramov mestoma povesili za pol čevlja (približno 15 centimetrov in pol) in pri tem uničili štukature.[52] Arhitekta nista mogla ugotoviti, ali je trohnenje tramov povzročila sečnja drevja ob nepravem času ali pa lesa niso dovolj dobro posušili in so ga vgrajenega s spodnje strani takoj prekrili s štukaturo in z zgornje zasuli s šutom. Janez Karel grof Gaisruck je krivdo za napako pripisal bratovemu stalnemu pritisku na arhitekta in upravnika, naj gradnjo dvorca zaključita v čim krajšem možnem času, čeprav sta ga oba opozarjala na možne posledice takšnega hitenja. Fidejkomisnemu kuratorju, ki je zadevi skušal priti do dna, je nekdanji upravnik v bran svoje nedolžnosti pokazal pismo Antona grofa Gaisrucka, v katerem je ta zahteval hitrost pri gradnji, arhitekt, ki je Novo Celje načrtoval, pa naj bi v Ljubljani umrl istega dne kot naročnik in zato *selber nicht mehr kan zu Rede gestellet werden.*[53]

Vsekakor je bilo treba nastalo škodo čim prej odpraviti, in to ne glede na to, ali jo bo Janez Karel grof Gaisruck plačal s svojimi oziroma alodialnimi sredstvi ali pa s fidejkomisnimi. Zato so že leta 1763 v osmih sobah piana nobile odstranili nagnite strope in postavili nove. Gradbena dela so trajala vsaj dobra dva meseca, saj so polirju plačali za 73 delovnih dni, zanje pa je bil pristojen omenjeni arhitekt Lovrenc Prager.[54] Tesarska dela je vodil omenjeni tesarski mojster Jakob Scheifer, iz Celja je bil tudi kovaški mojster Franc Leopold Antauer, ki je opravil kovaška dela; Martin Kavalir (Kaualier) iz Žalca je za sobe v pianu nobile priskrbel orehove in češnjeve deske za lambrije, letvice za špalirje in za igralne mizice, neki Johannes Mortig pa je v Novo Celje pripeljal orehove deske za lambrije v kabinetu.[55] Del novih sob v pianu nobile je poleti in jeseni 1763 s kakovostno rokokojsko štukaturo okrasil Johann Einsterwaldter.[56] Ta, sicer neznani štukater je verjetno najprej okrasil oboke na stopnišču, na hodniku v pianu nobile in dve zadnji sobi, sledile so tri sobe ob slavnostni dvorani in strop oratorija v spodnjem mezaninu.[57]

Leta 1763 je graški slikar Johann Franz Petumfill spomnil Janeza Karla grofa Gaisrucka na že zamujajoče izplačilo za šest velikih krajin in eno manjšo, ki jih je naslikal za Novo Celje in so kazale Liebenau (danes južno graško predmestje) oziroma sredi 18. stoletja nenaseljene logove ob Muri v grofovi lasti.[58] Ob koncu leta 1763 so izplačali še tre-tjega pečarskega mojstra, Luko Mihla (Michl) iz Žalca, ki je izdelal štiri, za stranske prostore namenjene peči.[59]

Ohranjene arhivske vire o opremi Novega Celja kronološko zaključuje potrdilo koroškega deželnega slikarja Josefa Caspiana, s katerim je zadnjega marca 1764 potrdil, da so mu za vsakega od šestih portretov v lebens Grösse, namenjenih *auf den Saall*, izplačali po 6 dukatov ali skupaj 150 goldinarjev.[60] Ohranjeni portreti kažejo na slikarja dokaj povprečnih sposobnosti in so bili nameščeni v ožjih stranicah dvorane: štirje manjši kot sopraporte nad vrati, oba graditelja Novega Celja, Anton in Janez Karel grof

Gaisruck, pa nista upodobljena le na večjih, celopostavnih portretih, ampak sta dobila tudi odličnejši prostor nad kaminoma.[61] Grofje so upodobljeni v črnih *Mantelkleidih* oziroma v obliki španske dvorne noše iz 16. stoletja, ki se je kot oblačilo ob slovesnostih na dunajskem dvoru skupaj z ustreznim ceremonialom ohranila vse do leta 1766, ko jo je cesar Jožef II. nadomestil z vojaškimi uniformami.[62]
Zaradi fragmentarne ohranjenosti z grofi Gaisrucki povezanih arhivskih virov ostaja nekaj novoceljske opreme nedokumentirane, vendar jo je mogoče na podlagi slogovnih značilnosti časovno in deloma tudi avtorsko opredeliti. Sredi šestdesetih let 18. stoletja je Janez Karel grof Gaisruck kiparju Veitu Königerju naročil atlanta, ki stojita ob glavnem portalu, in osem izjemno kakovostnih ženskih figur, ki so krasile glavno stopnišče dvorca.[63] Verjetno izvira iz kiparjeve delavnice tudi par vaz na altani, dostopni iz slavnostne dvorane, vazi, ki krasita vhodni portal pred dvorcem, in morda tudi vazi na podstavku urnega stolpica na južni strani dvorca. Morda je Janez Karel grof Gaisruck naročil tudi poslikane špalirje s chinoiserijami, s katerimi so bile opete stene manjše sobe v severozahodnem vogalu piana nobile in jih je po prodaji novoceljskega inventarja prevzel Narodni muzej v Ljubljani.[64] Njihov avtor ostaja neznan in je bil skromnejših sposobnosti kot Anton Lerchinger, ki je naslikal špalirje za vsaj tri sobe v dvorcu.[65] Kljub vsemu pa niti Janezu Karlu grofu Gaisrucku v Novem Celju ni uspelo dokončati vseh del, saj je po njegovi smrti leta 1770 ostala nedokončana še vsaj ena izmed sob v pianu nobile.[66]

III.

Avtor načrtov za dvorec Novo Celje, ki jih je sredi petdesetih let 18. stoletja naročil Anton grof Gaisruck, v ohranjenih arhivskih virih z imenom ni omenjen, vendar je na podlagi omembe, da naj bi umrl v Ljubljani istega dne kot naročnik, in dejstva, da je gradnjo od 22. februarja 1761 vodil Lovrenc Prager,[67] mogoče zaključiti, da je to bil arhitekt Matija Persky (17. februar 1716–21. februar 1761).[68] Njegovo avtorstvo potrjujejo tudi formalne značilnosti dvorca.
Dvorec Novo Celje je trinadstropen, vendar imata nadstropje med pritličjem in pianom nobile ter tisto nad pianom nobile značaj mezanina. Proti severu in nekdanji deželni cesti obrnjena glavna, nekoliko konkavno ukrivljena fasada obsega trinajst osi in jo členijo trije plitvi rizaliti. V pritličju osrednjega triosnega rizalita je v osrednji osi, ki je nekoliko umaknjena za stavbno črto rizalita, polkrožno zaključen glavni portal. Glavni portal sega v spodnji mezanin, ob njem sta v zunanjih oseh nižja pravokotna portala. Vsi trije vodijo v reprezentančni, s pilastri členjeni vestibul, ki sega v višino spodnjega mezanina, oboke vestibula pa nosita dva slopa.
Okvir nad glavnim portalom začenjata voluti, spremlja ga skrbno odmerjeni rastlinski ornament. Temenski kamen portala je stopnjevan, zgornja plast je izoblikovana v konzolo, ki podpira ploščad altane, dostopno iz slavnostne dvorane v prvem nadstropju dvorca. Ob portalu sta na fasado prislonjena slopa, ki nosita konveksno-konkavno-konveksno ukrivljeno ploščad altane. Obroblja jo kamnita balustradna ograja, kamniti sta tudi vazi na podstavkih na zunanjih koncih ploščadi. K zasnovi glavnega portala spadata tudi atlanta Veita Königerja, ki stojita na visokih podstavkih pred altano.
Pritličje rizalitov je členjeno s prstanasto rustiko, rustika v spodnjih mezanih rizalitov teče v enakomernih pasovih. Piano nobile in zgornji mezanin povezujejo rusticirane lizene, vendar členijo le osrednji triosni rizalit in zunanja dva, ki obsegata po eno os. Vertikalno arhitekturno členitev delov fasade med rizaliti predstavljajo table, ki povezujejo okna v piano nobile s tistimi v zgornjem mezaninu. Stavbo zaključuje venčni zidec, nad osrednjim rizalitom je trikotno celo s štukaturnim in prvotno pozlačenim grbom grofov Gaisruckov.
Vzhodna in zahodna fasada dvorca sta oblikovani enako kot vezna dela glavne fasade.

Zadnjo oziroma južno fasado dvorca sestavljajo trije triosni rizaliti, vezna dela sta dvoosna in za širino okenske osi umaknjena za stavbno črto rizalitov. Na zunanjih rizalitih je ponovljena členitev stranskih rizalitov na glavni fasadi, njuna notranja vogala sta konveksno zaobljena, stičišče z veznima traktoma zakriva konkavni rusticirani pas, ki seže skozi vsa nadstropja. V pritličje osrednjega rizalita, v katerem je nameščeno glavno stopnišče, vodi pravokoten portal s svetlobnim oknom v obliki lunete. Členitev rizalita je podobna tisti na osrednjem rizalitu glavne fasade, le da osrednja os stopnjevano izstopa in nosi masiven podstavek razgibanega urnega stolpica.

Dvorec Novo Celje odlikuje pretehtano odmerjena arhitekturna členitev, ki nastopa v izrazito reduciranih in geometriziranih formah in je značilna za opus Matije Perskega, obenem pa kaže zasnova dvorca številne elemente in prijeme, ki jih najdemo tudi na drugih arhitektovih delih. Oblikovanje osrednjega rizalita na glavni fasadi dvorca je mogoče primerjati z osrednjim rizalitom na nekaj let starejši ljubljanski palači Barbo-Waxenstein. Oba rizalita je Matija Persky, kljub rabi različnih arhitekturnih členov, ritmiziral z osrednjo osjo, ki jo je nekoliko umaknil za stavbno črto. Podobno je zasnoval tudi stene novoceljske slavnostne dvorane in podolžne stene dvorane v rezidenci v Gornjem Gradu.

Novoceljski glavni portal kaže formalne vzporednice s portalom palače Barbo-Waxenstein in z glavnim portalom nekdanjega ljubljanskega dvornega špitala. Vsi trije portali obdajajo potlačeno ločno odprtino, ljubljanska sta zasnovana izraziteje dvoplastno. Notranji okvir glavnega portala palače Barbo-Waxenstein je v celoti profiliran, na glavnih portalih novoceljskega dvorca in nekdanjega dvornega špitala je profilirana samo krivulja loka, vendar je profil vseh treh enak. Polje med novoceljskim portalom in ploščadjo altane je oblikovano kot tabla, ki je na zunanjih robovih okrašena z rastlinskim ornamentom. Na enak način je Matija Persky oblikoval tudi polje med notranjim in zunanjim okvirjem portala na palači Barbo-Waxenstein.

S prstanasto rustiko, s katero je arhitekt členil pritličje novoceljskega dvorca, je poudaril zunanja vogala palače Barbo-Waxenstein, vendar so jo ob zadnji obnovi odbili in neustrezno nadomestili z v omet vrezanimi pasovi.

Vertikalno členitev obeh zgornjih nadstropij Novega Celja predstavljajo plitve table pod in nad okni, podobna je vertikalna členitev fasade ljubljanske palače Cobenzl, na palači Barbo-Waxenstein, hiši Obresa in na fasadi gornjegrajske rezidence, kjer je arhitekt uporabil table v kombinaciji s pilastri in lizenami.

Formo okenskih cel, kot sta tisti nad oknoma piana nobile v osrednjem rizalitu novoceljske glavne fasade, je Matija Persky uporabil tudi nad okni prvega nadstropja rezidence v Gornjem Gradu in ljubljanske hiše Obresa ter v drugem nadstropju palače Cobenzl. Dekoracije pod omenjenimi okni palače Cobenzl – gre za reduciran motiv šabrake – je arhitekt ponovil pod okni vrhnjega mezanina na zadnji strani dvorca Novo Celje in na istem mestu na obeh zunanjih rizalitih glavne fasade. Polkupole, ki zaključujejo okenske niše v novoceljski slavnostni dvorani in na glavnem stopnišču, je mogoče primerjati s tistimi nad okni (uničene) dvorane v gornjegrajski rezidenci.

Paralele konveksno zaobljenima notranjima vogaloma stranskih rizalitov na zadnji strani dvorca je mogoče najti v izvedbi zunanjih vogalov zakristij župnijske cerkve v Naklem. Bolj specifična je konkavno ukrivljena stena, s katero je Matija Persky zakril kot na stiku med stranskima rizalitoma in osrednjim delom dvorca, saj je enako obravnaval tudi stik med prečno in glavno ladjo v Gornjem Gradu ter stike med sklepom in stranskima stenama prezbiterija v Gornjem Gradu in v Naklem.

Značilnosti opusa Matije Perskega kaže tudi urni stolpič nad osrednjim rizalitom na zadnji strani dvorca. Urno številčnico v zgornji polovici okvirja v konkavno-konveksno-konkavni krivulji speljan in na prevoju zalomljeni venčni zidec. Tako je arhitekt speljal

tudi venčne zidce nad urami na zvonikih v Stični, Dobrovi in Naklem.
Matija Persky je umrl še pred dokončanjem gradnje Novega Celja, vendar je njegov naslednik Lovrenc Prager zaradi zahteve komisije, ki je nadzirala fidejkomisno premoženje grofov Gaisruckov, dvorec moral končati po njegovih načrtih, ne da bi smel kar koli spreminjati.[69] V omenjeni komisiji je leta 1762 sodeloval tudi graški arhitekt Jožef Hueber, ki je po naročilu Janeza Karla grofa Gaisrucka leta 1763 pripravil dve varianti zunanjega novoceljskega portala.[70] Verjetno so za naročnika podedovani načrti tega portala postali finančno preveč zahtevni in je zato naročil nove.[71] Hueberjev portal je še ohranjen in kaže vse značilnosti njegovega opusa, še zlasti mu je podoben portal, ki zaključuje stopnišče pred romarsko cerkvijo v štajerskem Weizbergu.[72] Arhitekt je na par visokih in z arhitekturnimi elementi členjenih slopov postavil dve vazi, slopa spremljata konkavno ukrivljeni voluti, ki dajeta zavetje kamnitima klopema.
Anton grof Gaisruck in njegov brat Janez Karel sta z Novim Celjem sredi 18. stoletja postavila enega izmed bolj monumentalnih dvorcev na tedanjem Štajerskem, ki ga uvrščamo med pomembnejše spomenike poznobaročne arhitekture v Sloveniji. Pri izbiri umetnikov in obrtnikov je verjetno bila odločilnega pomena njihova kakovost, saj se ambiciozna grofa Gaisrucka nista ozirala na cehovske in deželne meje. Pomembnejša dela, kot so bili arhitekturni načrti ter oprema in dekoracije reprezentančnih prostorov, so izvedli umetniki in obrtniki, ki so izvirali iz obsežnega območja med Ljubljano, Celovcem, Gradcem in Rogatcem, medtem ko so lokalni mojstri poskrbeli predvsem za gradbeni material ter manj zahtevna dela.
Dvorec Novo Celje ni bil le reprezentačno podeželsko bivališče, ki je sodobnike in tudi kasnejše rodove opozarjal na visoki družbeni položaj lastnikov, ampak so z napisnima ploščama poskrbeli tudi za ohranjanje spomina na izumrle grofe oziroma kneze Celjske in na sredi 18. stoletja izredno aktualno ustanovitev goriške nadškofije.[73] Precej manj pa je bil obsežen dvorec realen odsev premoženja graditeljev, saj kažejo dolgovi, ki jih je kopičil Anton in odplačeval njegov brat in dedič Janez Karel grof Gaisruck, da sta z ambicioznim početjem krepko prekoračila meje svojih finančnih možnosti.[74]

Opombe:

* Članek je nastal na podlagi avtorjevega magistrskega dela *(Matija Persky. Arhitektura in družba sredi 18. stoletja*, Ljubljana 2000); tedanja spoznanja je bilo mogoče pomembno dopolniti v okviru raziskave *"Landschlösser im ehemaligen Herzogtum Steiermark. Architektur zwischen 1650 und 1750 als Mittel der adeligen Repräsentation"*, ki jo je v letu 2002 finančno podprla Karl-Franzen-Universität Graz; za to se tej ustanovi iskreno zahvaljujem.

1 Za historiat zemljiškega gospostva (Novo) Celje: Hans Pirchegger, *Die Untersteiermark in der Geschichte ihrer Herrschaften und Gülten, Städte und Märkte*, München 1962, str. 178–181; za obseg zemljiškega gospostva v 18. stoletju in njegovo širjenje v času Antona grofa Gaisrucka glej: Janko Orožen, *Zgodovina Celja in okolice. Od začetka do leta 1848*, Celje 1971, str. 296–300.

2 Grof je kupnino poravnal 23. decembra 1750 in je 1. januarja 1751 postal lastnik zemljiškega gospostva Celje. Za prodajno pogodbo: StLA, Familie Gaisruckh 1637–1818, Schuber 1/Heft 9, (s. p.).

3 Za vlogo Antona grofa Gaisrucka v spodnjeavstrijski preiskavi in njene rezultate: Karl Gutkas, Die Bürger in Städten und Märkten, *Adel-Bürger-Bauern im 18. Jahrhundert*, katalog razstave, Niederösterreichisches Landesmuseum, Dunaj 1980, str. 22–25 (tukaj str. 22–23); o zaupanju, ki ga je do grofa gojila Marija Terezija: ARS, Grašcinski arhivi I. Dol, knjiga 165, str. 190-191; Igor Weigl, *Matija Persky. Arhitektura in družba sredi 18. stoletja*, Ljubljana 2000, tipkopis magistrskega dela, str. 34; plemičevi naslovi in službe so povzeti po napisu na njegovem portretu iz slavnostne dvorane novoceljskega dvorca, ki so ga leta 1994 skupaj z drugimi prenesli v Pokrajinski muzej Celje. Za njihov ogled se zahvaljujem Tatjani Badovinac, višji kustosinji Pokrajinskega muzeja Celje.

4 Mestni grad v Celju sta graški arhitekt Jožef Hueber in ptujski zidarski mojster Andrej Dirnberger okoli leta 1750 predelala v kasarno. Za citat iz prodajne pogodbe glej opombo 2; za Mestni grad v Celju: Ivan Stopar, *Grajske stavbe v vzhodni Sloveniji III. Spodnja Savinjska dolina*, Ljubljana 1992, str. 24–28, in Jože Curk, Ptujski gradbeniki med renesanso in historicizmom, *Časopis za zgodovino in narodopisje*, 65, 2, Maribor 1994, str. 232–264 (tukaj str. 242).

5 Za urbar zemljiškega gospostva Celje iz leta 1751: StLA, Familie Gaisruckh 1637–1818, Schuber 1/Heft 9, (s. p.); za stavbno zgodovino in literaturo o celjskem Starem gradu: Stopar 1992 (kot op. 4), str. 14–23.

6 Anton grof Gaisruck naj bi Prunberg pridobil po smrti Franca barona Miglia leta 1752; Orožen 1971 (kot op. 1), str. 297; Stopar 1992 (kot op. 4), str. 100.

7 Novo Celje je kot veličastno zgrajeno stavbo leta 1762 označil Antonov brat Janez Karel grof Gaisruck. StLA, Landrecht Gaisrukh, Schuber 239, (s. p.).

8 Carl Schmutz, *Historisch Topographisches Lexicon von Steyermark, 1*, Gradec 1822, str. 216.

9 Wenzeslaw Georg Dunder, Stiriens Eden. *Das Santhal und die Umgebungen von Neu-Cilli in der südlichen Unter-Steyermark*, Dunaj, Leipzig 1847, str. 75–76.

10 Joseph Andreas Janisch, *Topographisch-statistisches Lexikon von Steiermark, 1*, Gradec 1878, str. 90–92.

11 Sergej Vrišer, Posvetna baročna plastika v severovzhodni Sloveniji, *Kronika.Časopis za slovensko krajevno zgodovino, 9*, 1, Ljubljana 1961, str. 5–15 (tukaj str. 13); Nace Šumi, *Baročna arhitektura*, Ljubljana 1969, str. 67, datira dvorec okoli leta 1760; Ivan Stopar, *Žalec in Novo*

Celje, Ljubljana 1977, str. 18, med letoma 1750 in 1760; Stopar 1992 (kot op. 4), str. 87; Tatjana Badovinac, Nekaj o opremi dvorca Novo Celje, ARGO, 40, 2, Ljubljana 1997, str. 40–42 (tukaj str. 40); Ivan Stopar, *Dvorec Novo Celje*, Ljubljana 1998, str. 10; Jože Curk, Umetnostna podoba Posavinja in Posavja v očeh vizitatorja 17. in 18. stoletja, 2. del, *Časopis za zgodovino in narodopisje*, 69, 1, Maribor 1998, str. 75–99 (tukaj str. 81), datira grajsko kapelo v leto 1760.

12 Kot primer za nezanesljivost Janischevega leksikona je mogoče navesti še vsaj dve problematični dataciji. Tako naj bi po navedbah tega lek sikona dvorec Dornavo prezidali med letoma 1739 in 1743, vendar so poseg dejansko izvedli med letoma 1753 in 1755. Zaradi posledic za samo stavbo je bila usodnejša Janischeva datacija dvorca Štatenberga, ki naj bi ga postavili med letoma 1720 in 1740 in ga je zato večji del raziskovalcev skupaj s sicer kakovostno notranjostjo opredelil kot dokaj retardiranega in temu primerno manj pomembnega. Novejše raziskave so pokazale, da so dvorec postavili že pred koncem 17. stoletja in da ne sodi le med najbolj kakovostne arhitekture iz tega obdobja v Sloveniji, ampak je bil za razvoj arhitekturnega tipa izjemnega pomena tudi v širšem zemljepisnem prostoru. Kljub temu pa Štatenberg, ki ga niso uvrstili niti v seznam kulturne dediščine nacionalnega pomena, vidno propada.

13 Napisni plošči sta bili prvotno dve, in sicer v kapeli visoko pod stropom oziroma nasproti oken oratorija, in sta bili okrašeni s pozlačenima štukaturnima okvirjema. Tam ju je v tridesetih letih 20. stoletja še videl France Stele, ki ju je tudi prepisal. Kmalu zatem so ploščo, ki govori o gradnji kapele, uničili (novejša sondiranja so pokazala, da je bila izvedena v tehniki stucco lustro), tisto, ki govori o gradnji dvorca, pa so vzi dali na njegovi dvoriščni strani. Za opozorilo o usodi izgubljene napisne plošče in za temeljit ogled Novega Celja se najlepše zahvaljujem Anki Aškerc, konservatorski svetnici Zavoda za varstvo kulturne dediščine Slovenije, Območna enota Celje.

14 Glej opombo 6.

15 Za prepis ohranjene novoceljske plošče: Stopar 1992 (kot op. 4), str. 89-90.

16 StLA, Landrecht Gaisrukh, Schuber 241, (s. p.).

17 Kot me je prijazno opozorila Anka Aškerc, so med dosedanjimi deli v pritličju Novega Celja ugotovili fragment starejše stene, ki bi lahko pri padala dvorcu Prunbergu (Plumbergu).

18 Tako so gradili tudi Habsburžani; kot primer je mogoče navesti Schönbrunn, za katerega je veljalo, da ga je arhitekt Johann Bernhard Fischer von Erlach po naročilu cesarja Leopolda I. konec 17. stoletja postavil povsem na novo, vendar je bilo na podlagi novejših arheoloških izkopa vanj in sondiranj v stavbi mogoče ugotoviti, da je arhitekt vključil večji del starejšega dvorca Katterburga, ki so ga med obleganjem Dunaja leta 1683 požgali Turki. Hellmut Lorenz, Das Ausführungsprojekt "Schönbrunn II" im Schaffen Johann Bernhard Fischers von Erlach, *Schloß Schönbrunn: Zur frühen Baugeschichte, Wissenschaftliche Reihe Schönbrunn, 2*, Schönbrunn 1996, str. 60–67.

19 Predvsem zaradi boljše raziskanosti je mogoče navesti s Habsburžani povezan primer ohranjanja in prezentiranja starejše arhitekture. Po naročilu Marije Terezije so leta 1748 obnovili osrednjo kapelo v dunajskem Hofburgu. Poseg so izvedli v času, ko so Habsburžani za nekaj let ostali brez cesarskega naslova, zato so poznogotsko kapelo, ki jo je dal zgraditi prvi Habsburžan s cesarsko krono na glavi, obravnavali kot viden dokaz starosti in z njo povezane pomembnosti družine ter njene upravičenosti do cesarskega naslova. Med tedanjo prenovo so odstranili baročne oltarje, ki so zakrivali srednjeveško arhitekturo, in jih nadomestili z novimi oltarnimi nastavki in emporami neogotskih oblik. Hellmut Lorenz, "... im alten Style glücklich wiederhergestellt ..." Zur repräsentativen Rolle der Tradition in der Barockarchitektur Mitteleuropas, *Österreichische Zeitschrift für Kunst und Denkmalpflege*, 51, 3–4, Dunaj 1997, str. 475–483 (tukaj str. 476–482).

20 O tem, kako da je Anton grof Gaisruck od arhitekta zahteval čim hitrejši zaključek gradbenih del, sta poleti 1763 pisala plemičeva brata Janez Karel in Sebastijan. Za njuni pismi: StLA, Landrecht Gaisruck, Schuber 239, Teil 2, Heft 8, (s. p.).

21 Luneta nad glavnim portalom je v višini spodnjega mezanina in je dovajala svetlobo v vestibul, ki obsega višino pritličja in spodnjega mezanina. Kovano mrežo je občudoval in natančno lociral že Dunder, ki je zapisal, da je luneta *mit kunstreichen Eisengittern versehen. Za 1 neües gätter in das Herrschaftliche Gschloss*, ki ga je leta 1758 izdelal graški mojster: StLA, Landrecht Gaisrukh, Schuber 241/Heft 1, (s. p.); za lociranje mreže: Dunder 1847 (kot op. 9), str. 99.

22 Za evidenco novoceljske opreme, ki jo hranijo slovenski muzeji: Badovinac 1997 (kot op. 11), str. 40–42; Stopar 1998 (kot op. 11), str. 7; za tisto na Hrvaškem: Dragana Ratkovič, Dva ciklusa slika Lerchingerova kruga u Zagrebu, *Peristil. Zbornik radova za povijest umjetnosti, 41*, Zagreb 1998, str. 79–90 (tukaj str. 79–82).

23 V Steletovem prepisu napisne plošče je leto 1758 navedeno kot leto posvetitve, kar sproža nekatera vprašanja, saj so vizitacijski protokoli za Štajersko goriškega nadškofa Karla Mihaela grofa Attemsa, ki naj bi posvetitev opravil, ohranjeni le za leta 1751, 1756, 1760, 1766 in 1773. Je morda bil v Novem Celju ob kateri drugi priložnosti, na primer potovanju na Dunaj, ali pa se je zapisovalec oziroma prepisovalec napisa zmotil? Ker je plošča izgubljena, ostaja vprašanje nedorečeno, goriški nadškof pa je javno in že posvečeno kapelo v novoceljskem dvorcu ponovno obiskal ob vizitaciji žalske župnije sv. Nikolaja 6. junija 1766; kapela ga je navdušila s svojo opravo in dobro urejenostjo. Za prepis izgubljene plošče: France Stele, Terenski zapiski, zvezek 50, 1930, hrani Umetnostnozgodovinski inštitut Franceta Steleta, ZRC SAZU, Ljubljana; za vizitacije: Anton Ožinger, *Vizitacijski zapisniki goriškega nadškofa Karla Mihaela grofa Attemsa 1752–1774, 2. Vizitacije savinjskega arhidiakonata goriške nadškofije 1751–1773*, Ljubljana 1991, str. 14, 24 in 659.

24 Slikar je po grofovem naročilu delal že leta 1754, ko je freskiral kapelo sv. Florijana v Svetlem Dolu. V kapeli, ki jo je postavil mariborski arhitekt Jožef Hoffer, je Lerchinger poslikal obok in prezbiterij, kjer je upodobil tudi iluzionistični oltarni nastavek. Anica Cevc, Lerchinger, Anton Jožef, Enciklopedija Slovenije, 6, Ljubljana 1992, str. 134–135; Metoda Kemperl, *Romarske cerkve – novogradnje 17. in 18. stoletja na Slovenskem: arhitekturni tipi, poslikave, oprema*, Ljubljana 2001, tipkopis doktorske disertacije, str. 183.

25 Freske na obeh občnih polah kapele so prebelili po spremembi funkcije dvorca v tridesetih letih 20. stoletja, še pred tem pa jih je fotografiral France Stele. Na podlagi fotografij jih je Anica Cevc leta 1959 pripisala Antonu Lerchingerju in jih kasneje datirala v leto 1763, ne da bi utemeljila tako datacijo. Lev Menaše je analiziral ikonografski pomen dela novoceljskih fresk in opozoril na grafične predloge zanj. Ivan Stopar je freske datiral v leto 1758. Zadnja datacija freskiranja je dovolj verjetna, saj jo je mogoče povezati s tedanjo posvetitvijo kapele. Verjetno se je naročnik zaradi časovne stiske odločil za naslikan oltarni nastavek, ki ga je dal kasneje nadomestiti z dragocenejšo izvedbo. Freske na oboku kapele so v okviru aktualne prenova dvorca ponovno odkrili, vendar jih je neustrezen restavratorski poseg zmaličil do te mere, da jih ni več mogoče šteti za Lerchingerjevo delo. Glej: Anica Cevc, Anton Lerchinger, *Zbornik za umetnostno zgodovino, 5-6, Ljubljana 1959, str. 477-488 (tukaj str. 481); Cevc 1992 (kot op. 24), str. 135; Lev Menaše, Marija v slovenski umetnosti*, Celje 1994, str. 291; Stopar 1998 (kot op. 11), str. 21–22; za poročilo o restavratorskih delih v Novem Celju: Ivan Stopar, Novo Celje (konservatorsko poročilo), *Varstvo spomenikov*, 32, Ljubljana 1990, str. 247, 282-283; Ivan Stopar, Novo Celje (konservatorsko poročilo), *Varstvo spomenikov, 33*, Ljubljana 1991, str. 309.

26 Štukaturna dekoracija kapele je bila ohranjena še vsaj leta 1932, vendar je že bila nekoliko poškodovana. France Stele: Terenski zapiski, zvezek 83, 1932, hrani Umetnostnozgodovinski inštitut Franceta Steleta, ZRC SAZU, Ljubljana; Novo Celje, kapela. Vel. oltar, ki je oropan kipov, je iz štuka. Štukatura po robovih (prav tako na stenski arhitekturi) poškodovana. Na desni steni v bogatih štukaturnih okvirih dve napisni tabli dobro ohranjeni. Za tehniko stucco lustro, zaradi njene zahtevnosti se v tej tehniki izvedene dekoracije v ceni niso bistveno razlikovale od tistih iz marmorja, glej: Franz Wagner, Kunsthandwerk, *Die Kunst des Barock in Österreich*, Salzburg, Dunaj 1994, str. 375–409 (tukaj str. 387).

27 Pogodba ni ohranjena, je pa navedena v popisu naročil Antona grofa Gaisrucka, ki so ga sestavili poleti 1761. Iz poročila gradbene komisije, ki je Novo Celje obiskala leto kasneje, izvemo, da sta jo naročnik in slikar sklenila za *die Spallier*. Za popis grofovih naročil: StLA, Landrecht Gaisruck, Schuber 241/Heft 1, (s. p.); za poročilo gradbene komisije: StLA, Landrecht Gaisruck, Schuber 239, Teil 2/Heft 8, (s. p.).

28 Janez Karel grof Gaisruck je junija 1762 zapisal, da je še vseh osem glavnih sob *in dem Haubt Stock* brez opreme in da v njih zato še ni mogoče stanovati. Lerchingerju so verjetno plačevali vnaprej, saj so mu na podlagi pogodbe zadnjih 486 goldinarjev izplačali 13. februarja 1762, že pred tem datumom pa je slikar na podlagi iste pogodbe dobil 800 goldinarjev. Za grofov opis dvorca: StLA, Landrecht Gaisruck, Schuber 239, Teil 2/Heft 8, (s. p.); za potrdilo, s katerim je *Anton Lerchinger Mahler* potrdil dokoncno izplačilo pogodbe: StLA, Landrecht Gaisruck, Schuber 241/Heft1, (s. p.).

29 Na podlagi popisa naročil Antona grofa Gaisrucka, ki so ga sestavili leta 1761, je mogoče sklepati, da je Jožef Göbhardt v dvorcu delal že vsaj leta 1760, ko je zaslužil kar 3180 goldinarjev, zadnji obrok oziroma 820 goldinarjev pa so mu 15. novembra 1762 izplačali v Ljubljani. Za popis

grofovih naročil in za štukaterjevo potrdilo iz leta 1762: StLA, Landrecht Gaisruck, Schuber 241/Heft 1, (s. p.).

30 Tudi Franc Jožef Reich je v Novem Celju delal že vsaj leta 1760, ko je zaslužil 800 goldinarjev, svoje delo pa je verjetno dokončal pred 2. julijem 1761, ko so mu v Gradcu izplačali še zadnjih 748 goldinarjev. Glej: StLA, Landrecht Gaisruck, Schuber 241/Heft 1, (s. p.).

31 Fresko poznamo na podlagi Dunderjevega opisa dvorca iz srede 19. stoletja, ki ga je povzel tudi Janisch. Na fotografijah Franceta Steleta iz okoli leta 1930 je mogoče videti sedanji, belo popleskani strop; kot me je prijazno opozorila Anka Aškerc, niti ob sondiranju v letu 2001 na njem niso našli sledov poslikave. Za opis freske: Dunder 1847 (kot op. 9), str. 102-103; Janisch 1878 (kot op. 10), str. 91; za prevod oziroma povzetek opisa: Stopar 1992 (kot op. 4), str. 91; Stopar 1998 (kot op. 11), str. 12–13; za interpretacijo novoceljske dvorane in dvorca kot dokumenta lojalnosti in povezanosti grofov Gaisruckov s cesarsko hišo: Weigl 2000 (kot op. 3), str. 33–42.

32 Johann Friedrich Penther, */Erster Theil/ einer ausführlichen/Anleitung/ zur/ Bürgerlichen/ Bau=Kunst/ enthaltend ein/ LEXICON/ ARCHI TECTO-/ NICUM/ oder/ Erklärungen/ der üblichsten/ Deutschen/ Frantzösischen/ Italiänischen Kunst=Wörter/ der Bürgerlichen Bau=Kunst/ nicht minder derer schweren/ Lateinischen Vitruvianschen zu gemeldter Bau=Kunst/ gehörigen Wörter, Augsburg 1744, str. 135; Saal, Salle, Sala, Sahl ist ein grosses Gemach in ansehnlichen Gebäuden welches zu allerhand feyerlichen Begehungen gebraucht wird, offtmahls ziemlich lang, und darzu auch proportionirlich hoch ist, diserwegen auch wohl durch zwey Etagen gehet; Die Auszierung eines Saals macht man nicht gern mit Tapeten, sondern lieber mit architectonischen Sachen, Stucatur Arbeit, und schönen Gemählden, vornehmlich wird die Decke sein, wenn sie ein Plafond von al fresco Mahlerey hat.*

33 Najbližje vzporednice novoceljski slavnostni dvorani najdemo v dveh dvoranah dunajskega Schönbrunna; v t. i. *Kleine Galerie*, ki so jo dokončali leta 1759 in je bila namenjena cesarski družini. Njene stene so bile, preden so jih sredi 19. stoletja predelali v slogu drugega rokokoja, v celoti marmorirane v rožnato beli barvi, polja med slopi in lizenami so krasili pozlačeni okvirji. Tudi v reprezentančni t. i. *Große Galerie*, ki so jo okrasili v letih 1760–1761, so stene členili s strogimi pilastri in pozlačenimi okvirji, ovešenimi z rastlinskimi kitami, le da so jih prekrili s poliranim belim ometom. Štukatura prehaja v obeh dvoranah na obok, kjer obroblja velika freskirana polja, njen avtor je štukater Albert Georg Bolla, ki je dekoracije najverjetneje izvedel po načrtih arhitekta Nicoloja Pacassija. Dvorano v Novem Celju je mogoče primerjati tudi s štukaturno dekoracijo reprezentančnih prostorov v drugem nadstropju graške palače Herberstein-Eggenberg, predvsem s t. i. *Spiegel Saal.* Palačo so po letu 1754 predelali po načrtih arhitekta Jožefa Hueberja, štukaterska dela je v letih 1757-1767 izvršil graški štukater Heinrich Formentini, vendar je belo polirane stene členil le z razgibanimi pozlačenimi okvirji in rokokojskimi ornamenti. Za opremo obeh dvoran v Schönbrunnu: Hellmut Lorenz, Architektur, *Geschichte der bildenden Kunst in Österreich. Barock*, München, London, New York 1999, str. 219–302 (tukaj str. 296–298); Elfriede Iby in Alexander Koller, *Schönbrunn*, Dunaj 2000, str. 101–107; za štukaturo v palači Herberstein-Eggenberg: Annedore Dedekind, Die Stukkatorfamilie Formentini in der Steiermark, *Jahrbuch des Kunsthistorischen Institutes der Universität Graz, 3/4, Gradec 1968/69, str. 135-164 (tukaj str. 151–156); Österreichische Kunsttopographie, 53. Die Kunstdenkmäler der Stadt Graz, Die Profanbauten des I. Bezirkes Altstadt*, Dunaj 1997, str. 496–497.

34 Pogodba med kiparjem in grofom se ni ohranila, je pa navedena v popisu naročil Antona grofa Gaisrucka, ki so ga sestavili poleti 1761.Čeprav njene vsebine ne poznamo, je pogodbo mogoče povezati s kiparsko opremo kapele: ne le da so tudi druga dela v kapeli dokončali v začetku šestdesetih let 18. stoletja, ampak je tudi Sergej Vrišer, ki se je prvi ukvarjal s Königerjevimi kipi v Novem Celju, na podlagi slogovne analize zaključil, da je kiparska oprema kapele nekoliko starejša od obeh atlantov in ženskih kipov na stopnišču dvorca. Po podobnega sklepa je vzporedno prišel tudi Otmar Schunter, ki je na podlagi temeljite slogovne analize Königerjevih zgodnjih del kiparsko opremo v kapeli datiral kmalu po letu 1760. Hkrati je kip svetega romarja, ki je veljal za apostola Jakoba starejšega, prepričljivo identificiral kot sv. Frančiška Ksaverija. Za popis grofovih naročil: StLA, Landrecht Gaisruck, Schuber 241/Heft 1, (s. p.); za Königerjeve kipe v Novem Celju: Vrišer 1961 (kot op. 11), str. 12–13; Sergej Vrišer, *Baročno kiparstvo na slovenskem Štajerskem*, Ljubljana 1992, str. 141-142 in 219; Otmar Schunter, Zur frühen Schaffensperiode des Bildahauers Veit Königer, Gradec 1992, tipkopis magistrskega dela, str. 95-102; Sergej Vrišer, Dela štajerskih baročnih kiparjev v Narodni galeriji, *Razprave iz evropske umetnosti. Za Ksenijo Rozman*, Ljubljana 1999, str. 153–161 (tukaj str. 156–157).

35 Na dunajski Umetnostni akademiji izobraženi kipar je potrdilo podpisal kot *Vitus Königer academ bilthauer in Gräz*, po letu 1769, ko so ga sprejeli za člana te ustanove, pa je skupaj z drugimi privilegiji začel uporabljati naslov cesarsko-kraljevega dvornega kiparja. Za potrdilo: StLA, Landrecht Gaisruck, Schuber 241/Heft 1, (s. p.); za kiparjev sprejem na Umetnostno akademijo in privilegije: Eduard Andorfer, Veit Königer und seine Werke, Dunaj, Gradec, Leipzig 1925, str. 6–7.

36 Svečniki in kanonske table so bili verjetno okrasje (*Ciraten*), ki ga je kipar navedel v svojem potrdilu, morda je izdelal tudi izgubljena lesena ornamentalna okvirja na oknih, ki sta se iz oratorija odpirali v kapelo. Nefiguralno okrasje je Veit Königer oziroma njegova delavnica izdeloval tudi za druge naročnike, saj je po naročilu Marije Rajmunda grofa Sauraua za kapelo dvorca Premstätten izdelal marmorni tabernakelj in ante pendij, poskrbel pa je tudi za pozlato, kanonske table in vse steklarsko, ključarsko in mizarsko delo. Walter Brunner in Conrad Heberling, *Schloß Premstätten. Rittertum-Adelsschloß-Ordenshauß-High Tech Center*, Gradec 1989, str. 294.

37 Upodabljanje svetniških zavetnikov na naročenih oltarnih nastavkih je bilo na območju tedanjih habsburških dednih dežel običajno in se ni omejilo le na kapele gradov in dvorcev, ki so bile praviloma odprte za javnost, ampak ga najdemo tudi v župnijskih, romarskih in samostanskih cerkvah. Weigl 2000 (kot op. 3), str. 49–53.

38 Izdelava peči je stala 205 goldinarjev, prevoz in njihovo postavljanje pa 102 goldinarja in pol, ki so jih Johannesu Thalhamerju v celoti izplačali leta 1762. Belo glazirane in s pozlačenimi rokokojskimi ornamenti okrašene peči so po letu 1930 prišle v zbirke Narodnega muzeja v Ljubljani, kjer so še ohranjene. Novoceljske peči kažejo formalne vzporednice z nekoliko starejšimi in zaenkrat še anonimnimi pečmi v gradu Eggenbergu in s pečjo v t. i. *Spiegel Saal* graške palače Herberstein-Eggenberg, vendar je njihova zasnova še dokaj simetrična in tektonska. Asimetrično zasnovane novoceljske peči so še najbolj podobne sodobnim pečem iz dunajskega Schönbrunna. Žal še ne poznamo drugih Thalhamerjevih del in njegove biografije, vendar je pečar delal še dolgo v 18. stoletje, saj je bil še v letih 1770 in 1785 lastnik hiše v graški Griesgasse 18. Tudi celjska mojstra sta za Novo Celje delala že vsaj leta 1760 in so ju izplačali dve leti kasneje; Zimmerann je zaslužil 2228 goldinarjev in 27 krajcarjev, Formacher pa 2450 goldinarjev in 42 krajcarjev. StLA, Landrecht Gaisruck, Schuber 241/Heft 1, (s. p.); za peči tudi: StLA, Landrecht Gaisruck, Schuber 239, Teil 2, Heft 8, (s. p.); za peči v Eggenbergu: Barbara Kaiser, *Schloss Eggenberg*, Gradec 1994, str. 60; v palači Herberstein-Eggenberg: *Österreichische Kunsttopographie, 53* (kot op. 33), str. 497; v Schönbrunnu: Rosemarie Franz, *Der Kachelofen. Enstehung und kunstgeschichtliche Entwicklung vom Mittelater bis zum Ausgang des Klassizismus*, Gradec 1981, str. 146–147; za Thalhamerjevo hišo v Gradcu: Fritz Popelka, Geschichte der Stadt Graz, II. Band, Gradec 1935, str. 740.

39 Testament in ustanovitev fidejkomisa sta datirana na podlagi napisa na portretu Antona grofa Gaisrucka iz novoceljske dvorane. Napis na portretu navaja nekoliko drugačen datum plemičeve smrti, den 20. Feb. 1761, kot ga je najti v literaturi. Glej: Ludwig Schiviz von Schivizhoffen, *Der Adel in den Matriken der Stadt Graz*, Gradec 1909, str. 295.

40 Marmor za tla v slavnostni dvorani je priskrbel že Anton grof Gaisruck, tlakovanje pa je njegovega brata stalo 37 goldinarjev in 21 krajcarjev. Za bele marmorne plošče in njihovo polaganje na polovici hodnika je Janez Karel grof Gaisruck odštel 185 goldinarjev in pol, za pode in pola ganje v štirih sobah 54 goldinarjev in 24 krajcarjev, kaminski sliki pa sta ga stali 24 in steklarska dela v zgornjem mezaninu 42 goldinarjev. StLA, Landrecht Gaisruck, Schuber 239, Teil 2, Heft 8, (s. p.).

41 Za popis manjkajoče opreme: StLA, Landrecht Gaisruck, Schuber 239, Teil 2, Heft 8, (s. p.).

42 Za poročilo fidejkomisne komisije, datirano je s 5. julijem 1762, in Hueberjev predračun: StLA, Landrecht Gaisruck, Schuber 239, Teil 2, Heft 8, (s. p.).

43 StLA, Landrecht Gaisruck, Schuber 239, Teil 2, Heft 8, (s. p.).

44 Po predračunu naj bi kiparju za vsako večjo vazo plačali 18 goldinarjev in za manjšo 12, kovana vrata pa bi skupaj stala 600 goldinarjev, verjetno teh vrtnih portalov niso izvedli zaradi varčevanja. V arhitektovem predračunu so navedena tudi ključavničarska in kamnoseška dela ter material zanje; prva v višini 412 in druga za 300 goldinarjev. Zasteklitev oken v dvorcu bi stala še 170 goldinarjev, izdelava 13 velikih okenskih okvirjev in 62 manjših ter 21 vrat pa 151 goldinarjev. V dvorcu so manjkale tri peči po 10 goldinarjev. StLA, Landrecht Gaisruck, Schuber 239, Teil 2, Heft 8, (s. p.).

45 Za našteta gradbena dela je upravnik zemljiškega gospostva arhitektu Lovrencu Pragerju in tesarskemu mojstru Francu Jožefu Schleiferju plačal 4749 goldinarjev in 27 krajcarjev. StLA, Landrecht Gaisruck, Schuber 241, (s. p.).

46 Posamezni delavci so glede na vrsto dela, ki so ga opravljali, prejemali različne dnevne zaslužke. Polirju so plačali 39 krajcarjev na dan, zidarjem in tesarjem po 24, tistim manj izkušenim pa po 21 krajcarjev dnevno. Mešalec malte je dnevno zaslužil 12 krajcarjev, dninar 10, na gradbišču zaposlena ženska pa le 9 krajcarjev na dan. StLA, Landrecht Gaisruck, Schuber 241, (s. p.).

47 *Neu gemachte Orangerie*=Kübl so Janeza Karla grofa Gaisrucka stale 2 goldinarja. StLA, Landrecht Gaisruck, Schuber 241, (s. p.).

48 Tesarju so plačali 392 goldinarjev in pol, Rozman je za 3600 opek dobil 28 goldinarjev, gradbeni material (apno, žeblji, deske), ki so ga potrebovali *zu dem wirtschafts gebäu*, pa je Janeza Karla grofa Gaisrucka stal še 450 goldinarjev in 9 krajcarjev. StLA, Landrecht Gaisruck, Schuber 239, Teil 1, Heft 1, (s. p.).

49 Vsaka vožnja je veljala denar oziroma skupaj 739 goldinarjev, izplačali so jih ljubljanskemu arhitektu Lovrencu Pragerju, ki je od leta 1761 vodil gradbišče. Rozman je tega leta pripeljal strešnikov in zidakov v vrednosti 210 goldinarjev, Sternadu so za 61.200 opek plačali 153 goldinarjev, celjski kamnosek pa je zaslužil 140 goldinarjev. StLA, Landrecht Gaisruck, Schuber 239, Teil 1, Heft 1, (s. p.).

50 Celjski tesarski mojster je leta 1762 zaslužil 510 goldinarjev, njegov someščan pa jih je za obe peči dobil 30. StLA, Landrecht Gaisruck, Schuber 239, Teil 1, Heft 1, (s. p.).

51 Leta 1763 so za transport plačali 498 goldinarjev in 36 krajcarjev, dobra polovica je šla za 5752 prevozov navadnega gradbenega kamenja, 13 težkih voženj in pol pa so pripeljali iz kamnoloma pri sv. Rozaliji. StLA, Landrecht Gaisruck, Schuber 239, Teil 1, Heft 1, (s. p.).

52 Za razmerje med dolžinskima merama: Karl Ulbrich, 100 Jahre metrisches Massystems in Österreich (1872–1972), Dunaj 1972, str. 86.

53 Arhitektovo smrt v Ljubljani (*Baumeister aber in Laybach, dem nehmlichen Tag meines herrn brudern hinscheiden auch verableibet*) je fidejkomisnemu kuratorju v svojem poročilu 8. avgusta 1762 omenil Sebastijan grof Gaisruck, brat obeh lastnikov Novega Celja. StLA, Landrecht Gaisruck, Schuber 239, Teil 2, Heft 8, (s. p.).

54 V tem času so pomočniki opravili 615 dni dela, pomagali so jim tudi dninarji, ki so delali 708 dni. Gradbena dela so skupaj z materialom za štukaterja stala 477 goldinarjev in 36 krajcarjev, Lovrencu Pragerju pa so jih v Novem Celju izplačali 20. februarja 1764. StLA, Landrecht Gaisruck, Schuber 241/Heft 1, (s. p.).

55 Tesar je oziroma njegovi pomočniki so v osmih sobah delali 432 dni, kar je naročnika skupaj z materialom stalo 380 goldinarjev in 6 krajcarjev. Kovač je zaslužil 119 goldinarjev in 10 krajcarjev, Žalcan je za svoje deske dobil 112 goldinarjev in 28 krajcarjev, Mortigu so za 38 orehovih desk plačali 15 goldinarjev in 12 krajcarjev. StLA, Landrecht Gaisruck, Schuber 241/Heft 1, (s. p.).

56 Štukater je 3. septembra 1763 za neko večje delo dobil 50 goldinarjev in za obe zadnji sobi 25 goldinarjev in pol. Za štukature v treh sobah ob slavnostni dvorani so mu 29. novembra 1763 plačali 60 goldinarjev in za polovico manjšo površino stropa v oratoriju 10. StLA, Landrecht Gaisruck, Schuber 241/Heft 1, (s. p.).

57 Einsterwaldterjeve štukature so ohranjene v sobah v zahodnem delu piana nobile, na obokih hodnika in stopnišča ter v oratoriju; v vzhodnem delu piana nobile je bila leta 1930 njegova štukatura ohranjena še vsaj na stropu sobe tik ob slavnostni dvorani, saj jo je mogoče videti na fotografijah Franceta Steleta. Štukature so v tej sobi uničili ob kasnejših prezidavah, ko so v tem delu dvorca tramove zamenjali z železnimi traverzami. Za opozorilo na zamenjavo tramov se zahvaljujem Anki Aškerc, konservatorski svetnici Zavoda za varstvo kulturne dediščine Slovenije, Območna enota Celje.

58 Za večje krajine je slikar zahteval 12 goldinarjev in za manjšo 6; po pogodbi je dobil 18 goldinarjev predplačila, ostanek oziroma 60 goldinarjev pa ob zaključku del. Morda gre z grofi Gaisrucki povezati tudi kakovostno oltarno sliko sv. Ane z Marijo in Joahimom ali natančneje Marijino darovanje ob očiščenju sv. Ane, ki jo je Petumfill oziroma Postumfil leta 1772 naslikal za opatijsko cerkev sv. Danijela v Celju. Prošnja, ki jo je slikar podpisal z *Joh Franz Petumfill Mahler*, je shranjena v: StLA, Landrecht Gaisruck, Schuber 241/Heft 1, (s. p.); za Petumfillovo oziroma Postumfilovo sliko v Celju: Anica Cevc, *Stari tuji slikarji 15.–19. stoletja II. Slovenska Štajerska in Prekmurje*, katalog razstave, Narodna galerija, Ljubljana 1964, str. 15 in 33–34; za dokaj neobičajno ikonografijo: Menaše 1994 (kot op. 25), str. 237.

59 Pečarju so za veliko peč plačali 8 goldinarjev, za peč, ki je hkrati ogrevala neko sobo in kamro, pa 5 goldinarjev in pol. Peč v majeriji je Mihl izdelal za 4 goldinarje in 12 krajcarjev, gotovo majhno in oblikovno nezahtevno peč, ob kateri se je grel hlapec, pa za 2 goldinarja in 42 krajcarjev. StLA, Landrecht Gaisruck, Schuber 241/Heft 1, (s. p.).

60 Josef Caspian je eden iz množice pozabljenih slikarjev, ki so v 18. stoletju delovali na območju habsburških dednih dežel. Njegovo sodelovanje pri opremljenju Novega Celja je gotovo povezano z naročnikovo službo, saj je bil Janez Karel grof Gaisruck tudi *Land Standischer Praeses in Erzherzogthum Karnthen*. Datacijo Caspianovih portretov v leto 1764 potrjujejo tudi napisi; na portretu Janeza Karla Gaisrucka je besedilo zaključeno s *Tratte das Fidei Commis an der 5ten Augusti 1761 welches derselbe auch in dem 50 Jahr seines Alters annoch würklicher besizet Anno 1764*; na portretu njegovega brata Sebastjana pa beremo, da je bil leta 1764 star 48 let (*Sebastian Graf von Gaissruck welcher sich in 48 Jahr seines Alters befindet Anno 1764*). Že leta 1812 je enega od manjših portretov Vincenc grof Gaisruck zamenjal s svojim, ki je signirano delo Janeza Vincenca Lederwascha. Leta 1994 so iz izpraznjenega dvorca ukradli portret Jožefa Antona grofa Gaisrucka. Anica Cevc je vseh šest portretov pripisala Lederwaschu, vendar se z njihovo datacijo in napisi ni ukvarjala; Renate Schöffmann je kot delo slikarja Lederwascha obravnavala portret Vincenca grofa Gaisrucka; na podlagi napisov je druge portete grofov Gaisruckov pravilno datirala že Marjeta Ciglenečki. Za Caspianovo potrdilo: StLA, Landrecht, Gaisruck, Schuber 241/Heft 1, (s. p.); za portrete grofov Gaisruckov v slavnostni dvorani: Cevc 1964 (kot op. 58), str. 15 in 29–30; Renate Schöffmann, *Johann von Lederwasch (1755–1827)*, Gradec 1974, tipkopis doktorske disertacije, str. 161; Marjeta Ciglenečki, *Oprema gradov na slovenskem Štajerskem od srede 17. do srede 20. stoletja*, Ljubljana 1997, tipkopis doktorske disertacije, str. 44-45; za podatek o kraji portreta se zahvaljujem Tatjani Badovinac, višji kustosinji Pokrajinskega muzeja Celje.

61 Za kamine kot prostor reprezentiranja: Friedrich Polleroß, "Waß anbetriefft die zier der zimmer ..." Notizen zum wissenschaftlichen Kolloquium *Das Schloß und seine Ausstattung. Zur Zeichenhaftigkeit höfischer Innenräume auf der Heidecksburg in Rudolstadt vom 30. 4.–2. 5. 1999*, *Frühneuzeit-Info*, 10, 1–2, Dunaj 1999, str. 302–314 (tukaj str. 308).

62 Za oblačila grofov Gaisruckov: Andreja Vrišer, Noša v baroku na Slovenskem, Ljubljana 1993, str. 50; za oblačilno reformo Jožefa II.: Petr Fidler, Wandel der Themen und Darstellungsweisen der Kunst 1760–1790, *Das achtzehnte Jahrhundert und Österreich. Jahrbuch der Österreichischen Gesellschaft zur Erforschung des 18. Jahrhunderts, 6*, Dunaj 1990/1991, str. 23–38 (tukaj str. 23–24).

63 Prostostoječa atlanta iz peščenjaka v nadnaravni velikosti sta Herkul in na levi verjetno Samson; že Sergej Vrišer ju je datiral kasneje kot Königerjeve kipe v novoceljski kapeli in ju primerjal s Herkulovim vodnjakom na dvorišču sedanjega *Domherrenhofa* v Gradcu. Otmar Schunter je novoceljska atlanta na podlagi analogij z omenjenim graškim kipom iz leta 1764 datiral v sredino šestdesetih let 18. stoletja (datacijo je ponovil tudi Horst Schweigert). Takšno datacijo je predlagal tudi za ženske figure s stopnišča, saj kažejo več paralel z ženskima polležečima alegorijama na portalu graškega *Domherrenhofa*. Vseh osem belo poliranih lesenih figur so po prodaji novoceljskega inventarja leta 1930 prenesli v Narodni muzej Slovenije. Vrišer 1961 (kot op. 11), str. 13; Vrišer 1992 (kot op. 34), str. 141-142 in 219; Schunter 1992 (kot op. 34), str. 95-97; Horst Schweigert, Veit Königer (1729-1792), Herakles-Brunnen, *Geschichte der bildenden Kunst in Österreich. Barock*, München, London, New York 1999, str. 510–511.

64 Poslikani špalirji s chinoiserijami so datirani po letu 1760, ohranjenih je šest kosov, ki so v celoti prekrivali stene omenjene sobe, ni pa znano, kako so bila oblikovana polja nad vrati in okni. Sobo (*das sogenannte chinesische Zimmer*) je mogoce locirati na podlagi Dunderjevega opisa piana nobile in v njem ohranjenega zaporedja prostorov. Za datacijo: Jasna Horvat in Barbara Murovec, *Iztrgano minljivosti ... Baročne slikane tapete iz zbirk Narodnega muzeja*, zloženka ob razstavi, Narodni muzej, Ljubljana 1994; za lociranje sobe: Dunder 1847 (kot op. 9), str. 103; Weigl 2000 (kot op. 3), str. 40–41.

65 Koliko sob so v 18. stoletju opremili s poslikanimi špalirji, ni znano. Vsaj sredi 19. stoletja so bile z njimi ob omenjeni kitajski sobi okrašene še tri sobe piana nobile. Na podlagi fotografij Franceta Steleta in ohranjenih poslikanih špalirjev je mogoče zaključiti, da je špalirje v treh sobah naslikal Anton Lerchinger, ki ga kot avtorja omenjajo tudi ohranjeni arhivski viri. Že Dragana Ratkovič je v obravnavi v hrvaški lasti ohranjenih novoceljskih poslikanih špalirjev opozorila, da je z Lerchingerjem sodeloval še vsaj en slikar. Morda je to bil Nicolas Fassin iz Lüttícha

(1728–1811), ki se je posvečal predvsem krajini in je po študiju starih mojstrov v Antwerpnu okoli leta 1770 odpotoval v Italijo. Da je ta slikar delal za Novo Celje, je na podlagi dveh fragmentov na platno naslikanih lambrijev ugotovila Anica Cevc. Oba fragmenta sta bila leta 1964 v slovenski zasebni lasti, eden je bil signiran s F. N., na podokvirju drugega je bil pritrjen listič z napisom Nicolo Fassin (1728–1811). Sodelovanje Fassina bo veljalo preveriti na podlagi primerjave z njegovimi drugimi deli, po slogovni plati bo treba analizirati tudi vse evidentirane kose novoceljskih poslikanih špalirjev, pri čemer ne gre izključiti možnosti, da so poslikani špalirji, ki so nadomeščali lambrije, in tisti, s katerimi so v celoti opeli okenske niše, mlajši kot prvotno okvirjeni poslikani špalirji velikih dimenzij, s katerimi so prekrili večji del sten. Dunder 1847 (kot op. 9), str. 103-104; Janisch 1878 (kot op. 10), str. 91; France Stele, Varstvo spomenikov (od 1. VIII. 1930 do 31. XII. 1931), *Zbornik za umetnostno zgodovino, 12*, Ljubljana 1932/1933, str. 93–94; Cevc 1964 (kot op. 58), str. 20–21; Od svagdana do blagdana. Barok u Hrvatskoj, katalog razstave, Muzej za umetnost i obrt, Zagreb 1993, str. 333-336; Badovinac 1997 (kot op. 11), str. 40–42; Ratkovič 1998 (kot op. 22), str. 79–86; Weigl 2000 (kot op. 3), str. 40–42 in France Stele: Terenski zapiski, zvezek 79, 1933, hrani Umetnostnozgodovinski inštitut Franceta Steleta, ZRC SAZU, Ljubljana.

66 Grof je umrl v začetku leta 1770, v ohranjenem popisu nove opreme, ki jo je priskrbel za dvorec – popis so sestavili kmalu po njegovi smrti –, so našteli tudi 88 plošč parketa, straniščna stola, mizi iz mehkega lesa in dvokrilna vrata iz trdega lesa, ki so bili spravljeni *In Unaußgebauten 4ten zimmer piana nobile.* StLA, Landrecht, Gaisruck, Schuber 241/Heft 1, (s. p.).

67 Lovrenc Prager (o. 1720, Dunaj–1791, Ljubljana) spada med še ne povsem raziskane poznobaročne arhitekte, ki so delovali na območju sedanje Slovenije. Leta 1739 se je vpisal na dunajsko Umetnostno akademijo, v Ljubljano se je preselil pred 25. majem 1761, ko se je tukaj poročil z vdovo Marijo Terezijo Persky in tako prevzel delavnico njenega pokojnega moža Matije Perskega, s katerim je verjetno delal že pred njegovo smrtjo. Lovrenc Prager je leta 1764 dobil službo deželnega stavbnega mojstra na Kranjskem in velja za avtorja romarske cerkve v Tunjicah pri Kamniku (1761–1766, arhitektov načrt za glavni oltar je iz leta 1763), cerkve v Gabrju pri Ljubljani (1762-1763), prezidave ljubljanske jahalne šole v deželno gledališče (1765, neohranjeno), Desselbrunerjevega dvorca na Selu v Ljubljani (začetek del leta 1765). Pred letom 1767, ko so Lovrencu Pragerju še zadnjič plačali potne stroške med Ljubljano in Novim Celjem, je prezidal tudi romarsko cerkev v Petrovčah. Patronat nad cerkvijo so imeli lastniki zemljiškega gospostva Prunberg (Plumberg) oziroma po letu 1752 Novo Celje, v Petrovčah pa so ob Pragerju delali nekateri umetniki, ki so bili zaposleni tudi v dvorcu: slikar Anton Lerchinger, kipar Veit Königer in štukater Jožef Göbhardt. Viktor Steska, Prager, Lovrenc, *Slovenski bibliografski leksikon, 7*, Ljubljana 1949, str. 470; Nace Šumi, *Ljubljanska baročna arhitektura*, Ljubljana 1961, str. 137-139; Damjan Prelovšek, Ljubljanska arhitektura 18. stoletja, *Zgodovina Ljubljane. Prispevki za monografijo*, Ljubljana 1984, str. 177–188 (tukaj str. 185); Damjan Prelovšek, Prager, Lovrenc, *Enciklopedija Slovenije, 9*, Ljubljana 1995, str. 215–216; Ana Lavrič, Peter P. Glavar in cerkev sv. Ane v Tunjicah, *Glavarjev simpozij v Rimu. Simpoziji v Rimu 16*, Celje 1999, str. 263–277 (tukaj str. 263–267); Kemperl 2001 (kot op. 24), str. 120–128.

68 Matija Persky se je rodil v spodnjeavstrijskem Dobersbergu, njegovo šolanje še ni povsem pojasnjeno. Leta 1744 se je vpisal na dunajsko Umetnostno akademijo, ki so jo naslednje leto začasno zaprli, konec leta 1747 se je naselil v Ljubljani. V naslednjem desetletju je prevzel večji del pomembnejših arhitekturnih projektov na Kranjskem, leta 1755 so mu podelili službo kranjskega deželnega stavbnega mojstra. Nace Šumi, ki se je prvi temeljiteje ukvarjal z deli Matije Perskega, je arhitektu ob cerkvi in rezidenci v Gornjem Gradu pripisal naslednja dela: cerkvi v Naklem in Koroški Beli, ljubljanske palače Cobenzl, Barbo-Waxenstein in Erberg ter na podlagi arhivskih virov še prezidave dvorca Dol, palače Raigersfeld in Obresove hiše v Ljubljani. Damjan Prelovšek je kot arhitektovo delo ob naštetih opredelil tudi predelavo cerkve v Grobljah ter cistercijanskega samostana v Stični (tako imenovana Opatova kapela in zvonik) in Kostanjevici na Krki (prezbiterij in cerkvena fasada). Avtor članka je v magistrskem delu, posvečenem Matiji Perskemu, kot njegova dela ugotovil naslednje arhitekture: Raigersfeldovo palačo v Ljubljani (načrti naročeni leta 1748, prva faza del v letih 1749–1753, druga v letih 1758–1760, stavba je bila kasneje predelana), prezidavo rezidence in gradnjo cerkve v Gornjem Gradu (arhitektovo sodelovanje je dokumentirano od leta 1749, leta 1751 so končali dela v rezidenci, v letih 1752–1759 so postavili cerkev), palaco Barbo-Waxenstein (verjetno začeta leta 1749, pripisana), grajsko kapelo v Cušperku (dokončana leta 1750, pripisana), ljubljansko palačo Cobenzl (začeta leta 1750 ali 1751, pripisana), zvonik in tako imenovano Opatovo kapelo v cistercijanskem samostanu Stična (dokončana leta 1751, pripisana), zvonik cerkve v Dobrovi (načrt leta 1751, zgrajen naslednje leto, dokumentiran), ljubljansko hišo Obresa (dokončana leta 1752, dokumentirana), palačo Erberg (načrti leta 1752, začetek del naslednje leto, pripisana), dvorec Dol pri Ljubljani (leta 1753, dokumentiran, v 18. stoletju še enkrat predelan), cerkev v Naklem (začeta leta 1753, dela končana leta 1755, dokumentirana), cerkev v Koroški Beli (dokončana leta 1754, pripisana), dvorec Novo Celje (začet leta 1756, dokumentiran), dvorni špital v Ljubljani (konec petdesetih let 18. stoletja, pripisan). Za problem datuma rojstva in smrti Matije Perskega: Weigl 2000 (kot op. 3), str. 4; za njegova dela: Šumi 1961 (kot op. 67), str. 92–128 in 172; Prelovšek 1984 (kot op. 67), str. 184-185; Damjan Prelovšek, Ljubljanski baročni arhitekt Candido Zulliani in njegov čas, *Razprave I. razreda SAZU*, 15, Ljubljana 1986, str. 67–134 (tukaj str. 86 in 112); Damjan Prelovšek, Barok. Arhitektura, v: *Enciklopedija Slovenije, 1*, Ljubljana 1987, str. 189–192 (tukaj str. 191); Damjan Prelovšek, Perski, Matija, *Enciklopedija Slovenije, 8*, Ljubljana 1994, str. 306; Weigl 2000 (kot op. 3), str. 213–263; za neprepričljiv poskus pripisovanja gornjegrajske cerkve Jožefu Hueberju: Ana Lavrič, Načrt graškega arhitekta Josepha Hueberja za škofovsko cerkev v Gornjem Gradu, *Acta historiae artis Slovenica, 5*, Ljubljana 2000, str. 151–166 (tukaj str. 151–162).

69 Glej opombo 42.

70 Dokumentirana načrta žal nista ohranjena, Jožef Hueber je po naročilu Janeza Karla grofa Gaisrucka odpotoval tudi na njegovo posest Turnišce pri Ptuju, kjer je izrisal dvorec in pripravil načrte za novi osrednji stolp. Za opravljeno delo je arhitekt dobil deset dukatov oziroma 41 goldinarjev in 15 krajcarjev. StLA, Landrecht Gaisruck, Schuber 241, (s. p.); Weigl 2000 (kot op. 3), str. 187.

71 Glej opombo 44.

72 Jožef Hueber (1715, Dunaj–1787, Gradec) se je v letih 1731–1734 učil pri spodnjeavstrijskem deželnem stavbnem mojstru Franzu Antonu Pilgramu, ki je vodil eno izmed večjih dunajskih gradbenih podjetij in je postavil tudi več stavb po načrtih Johanna Lucasa von Hildebrandta. Dela obeh so v Hueberjevem opusu še dolgo odmevala, saj je po Hildebrandtu prevzel več dekorativnih elementov in princip poudarjanja ploskovitosti fasad, kar je dosegal z dosledno izpeljanimi arhitekturnimi členitvami, Pilgramu pa je sledil v njegovi čedalje varčnejši uporabi dekorativnih elementov. Jožef Hueber se je leta 1739 ustalil v Gradcu in je leta 1753 dobil službo štajerskega deželnega stavbnega mojstra. Med njegova pomembnejša dela sodijo fasada graške minoritske cerkve (v letih 1742–1744), cerkvi v St. Veitu am Vogau (v letih 1748–1768, fasada leta 1750) in Weizbergu (gradnja zaključena v letih 1757–1758), gradnja knjižnice v benediktinskem samostanu Admontu (po letu 1764). Po naročilu štajerskega plemstva je predelal nekaj graških palač (Eggenberg-Herberstein, ok. leta 1760; Inzaghi, ok. leta 1770) in obnovil notranjost gradu Eggenberg, kjer je postavil tudi več vrtnih portalov in paviljon v parku (v letih1754–1763). Eno izmed Hueberjevih bolj kakovostnih del je prezidava dvorca Dornave (v letih 1753–1755). Walter Koschatzky, *Leben, Werk und Stil des Barockbaumeisters Joseph Hueber*, Gradec 1951, tipkopis doktorske disertacije; Günter Brucher, Die Entwicklung barocker Kirchenfassaden in der Steiermark (2. Teil), *Jahrbuch des Kunsthistorischen Institutes der Universität Graz, 6*, Gradec 1971, str. 60–95 (tukaj str. 61–79); Günter Brucher, *Österreichische Barockarchitektur*, Köln 1983, str. 301–305; Martin Mannewitz, *Stift Admont. Untersuchungen zu Entwicklungsgeschichte, Ausstattung und Ikonographie der Klosteranlage*, München 1989, str. 166–207, 264–267; Günter Brucher, Die barocke Baukunst in der Steiermark, *Lust und Leid*, katalog razstave, Schloß Trautenfels, Gradec 1992, str. 117–125 (tukaj str. 122-123); Gunther Prischnig, Joseph Hueber, spätbarocker Hofbaumeister in Gradec, Gradec 1994, tipkopis doktorske disertacije; Lorenz 1999 (kot op. 33), str. 292–294; Weigl 2000 (kot op. 3), str. 178-189.

73 Weigl 2000 (kot op. 3), str. 38.

74 Anton grof Gaisruck si je denar intenzivno izposojal od sredine petdesetih let 18. stoletja in vse do nekaj tednov pred smrtjo. Zneski so se gibali med nekaj sto in več tisoč goldinarji, saj so se tudi posojevalci rekrutirali iz različnih družbenih slojev: od služabnikov in vdov pa vse do plemičev. Kot je mogoče ugotoviti na podlagi potrdil, je večji del dolgov po letu 1761 poravnal njegov brat Janez Karel grof Gaisruck. Za potrdila: StLA, Landrecht Gaisruck, Schuber 240/Heft 1, (s. p.).

Glavna fasada dvorca Novo Celje, sedanje stanje (foto: Igor Weigl)

Main facade of Novo Celje Manor, present condition (Photograph by Igor Weigl)

Kovana mreža z glavnega portala, 1758, Narodni muzej Slovenije (foto: Tomaž Lauko)

Wrought grate from the main portal, 1758, National Museum in Ljubljana (Photograph by Tomaž Lauko)

Kapela s kipi Veita Königerja, stanje pred 1930, arhiv Uprave RS za kulturno dediščino (foto: France Stele)

Chapel with statues by Veit Königer, before 1930, Archive of the Cultural Heritage Office of the Republic of Slovenia (Photograph by France Stele)

Zaključek glavnega stopnišča s kipi Veita Königerja, stanje pred 1930, arhiv Uprave RS za kulturno dediščino (foto: France Stele)

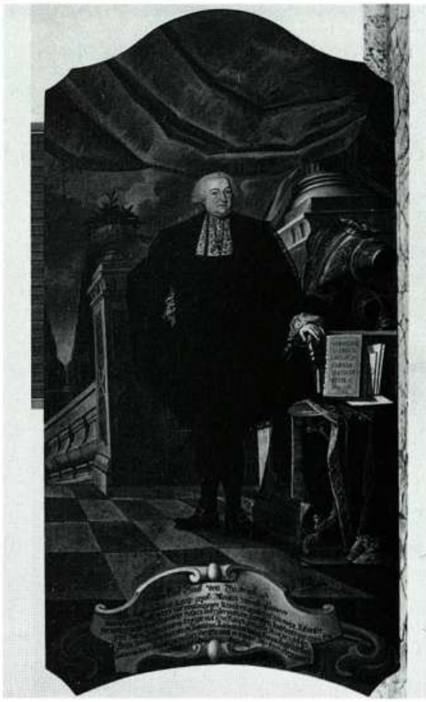
Conclusion of the main staircase with statues by Veit Königer, before 1930, Archive of the Cultural Heritage Office of the Republic of Slovenia (Photograph by France Stele)

Slavnostna dvorana, stanje okoli 1930, arhiv Uprave RS za kulturno dediščino (foto: France Stele)

Festival hall, ca. 1930, Archive of the Cultural Heritage Office of the Republic of Slovenia (Photograph by France Stele)

Josef Caspian: Portret Antona grofa Gaisrucka, 1764, arhiv Pokrajinskega muzeja Celje (foto: Viktor Berk)

Josef Caspian, Portrait of Anton the Count of Gaisruck, 1764, Archive of the Provincial Museum in Celje (Photograph by Viktor Berk)



Josef Caspian: Portret Janeza Karla grofa Gaisrucka, 1764, arhiv Pokrajinskega muzeja Celje (foto: Viktor Berk)

Josef Caspian, Portrait of Johann Karl the Count of Gaisruck, 1764, Archive of the Provincial Museum in Celje (Photograph by Viktor Berk)

Rokokojska peč iz Novega Celja, 1760–1762, Narodni muzej Slovenije, inv. št. N 8711(foto: Marko Habič)

Rococo stove from Novo Celje Manor, 1760–1762, National Museum of Slovenia, inventory No. N 8711 (Photograph by Marko Habič)

Igor Weigl

Building and Furnishing Novo Celje Manor in the Middle of the 18th Century*

Key words: Novo Celje Manor, Anton the Count of Gaisruck, Johann Karl the Count of Gaisruck, late Baroque architecture, art and applied art, Matthias Persky, Josef Hueber, Anton Lerchinger, Josef Caspian, Veit Königer, Josef Göbhardt, Johann Einsterwalder, Johannes Thalhamer, Gallus Johann Tizekh.

I.

Empress Maria Theresa sold the extensive Dominion of Celje, which the Habsburgs inherited from the extinct Counts (or rather Princes) of Celje, to Anton the Count of Gaisruck on 22 December 1747.[1] A fairly low purchase price – 25,000 florins – and addressing the Count as "dear" and "loyal" in the opening of the deed of sale were undoubtedly indications of a special favour on the part of the Empress.[2] Anton the Count of Gaisruck could pride himself on the titles of a Veritable Chamberlain, Secret Councillor and Councillor of the Royal Chamber as well as a successful career in the court service by the middle of the 18th century. He was Director of the Chamber in Munich during the Habsburg occupation of Bavaria, led the investigation in towns of the princes of the province in Lower Austria between 1745 and 1747 as one of the measures for the unification of the administration and tax system in the area of Habsburg hereditary provinces and was "Praeses Revisorii in Causis Summi Principis et Commissorum" of the Dutchy of Styria, while the uncommon favour bestowed upon Anton the Count of Gaisruck by Maria Theresa did not remain unnoticed by the sharp pen of Franz Heinrich the Baron of Raigersfeld, a Carniolian living in Vienna.[3]

The centre of the above-mentioned dominion was reinstated in the Old Castle in Celje in the middle of the 18th century since the City Castle of Celje was exempted from the deed of sale by the Empress and intended for "eine Cassarne Vor unsere Milliz".[4] The Old Castle was described in the land register of 1751 as completely dilapidated with only old walls and ruins left.[5] Demolished and located at the top of a hill with difficult access, the castle did not suit the contemporary concept of a suitable aristocratic country residence, therefore it is not surprising that Anton the Count of Gaisruck decided to build a new manor rather than renovate the old one.

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A suitable plot was acquired after 1752 when he purchased the Dominion of Prunberg (Plumberg) in Sanntal (present-day Savinjska Dolina valley).[6] The center of the expanded estate of the Count was instated in the manor of the same name near the provincial road connecting the capital of the empire with the increasingly important harbour of Trieste. However, the manor of Prunberg (Plumberg) met neither the desires of the Count nor the contemporary ideas of a suitable and modern country residence, therefore it soon gave way to Novo Celje Manor that was described as "herrlich gebauet"[7] as early as in the middle of the 18th century. The present article reconstructs the history of the building and at least partly of the furnishing of Novo Celje Manor in the middle of the 18th century on the basis of written documents, mostly kept in the Provincial Archive of Styria in Graz, Austria (Steiermärkisches Landesarchiv Graz) and defines the share of the architects, artists and artisans involved in the process.

II.

Several writers of the 19th century were enthusiastic about Novo Celje Manor. Karl Schmutz, who hardly touched the art in his topographic lexicon of Styria from 1822, wrote that the manor was among the finest in the district of Celje and that it was built entirely anew in 1754.[8] Wenzeslaw Georg Dunder published a historiographical monograph of Lower Sanntal and the surroundings of Celje under the pen name Dr. Novostraschezky in 1847. The largest portion of the extensive book that came into existence at the instigation of the then proprietor of the manor, Josef Ludwig Hausmann, was devoted to the manor and its proprietors. Dunder wrote, without quoting his source, that Anton the Count of Gaisruck erected the new manor in all its princely splendour between 1754 and 1760 and thus replaced the ancient Prunberg (Plumberg) Manor in Sanntal that was pulled down entirely since it obstructed the view.[9] In his topographical-historiographical lexicon of Styria from 1878, Joseph Andreas Janisch mostly followed the statements of Schmutz and Dunder in his extensive entry on the manor and completed it with data on the contemporary proprietors and a description of the condition of the manor and park in the third quarter of the 19th century.[10] The manor was defined as a building in the new Italian style that Anton the Count of Gaisruck erected between 1754 and 1760. The dating of the manor according to Janisch or rather Dunder was copied by most of the contemporary authors dealing with it,[11] although the dates mentioned in Janisch's lexicon are to be treated with reserve due to their unreliability.[12] Simultaneously the plaque with a long inscription commemorating the manor and its builder that is now built at the rear of the manor was disregarded.[13] The preparations for the building were certainly initiated by Anton the Count of Gaisruck after 1752 when the Dominion of Prunberg (Plumberg) was purchased by him.[14] The inscription on the above-mentioned plaque set the beginning of the building in the year 1756.[15] The date is also confirmed by the works inventory performed for the Dominion of Novo Celje by locksmith master Gal Janez Ticek (Tizekh) from Graz between 1756 and 1763.[16] The master stated in his inventory that he broke off the lock "Noch in daß alte gebei" on 12 May 1756. The old building certainly referred to Prunberg (Plumberg) Manor that was probably partly pulled down in 1756 when the building of the new Novo Celje Manor began.[17] The incorporation of parts of earlier architecture in new buildings was fairly common in that period since it reduced the costs of construction and simultaneously facilitated more rapid progress of the work.[18] Such incorporation often took place because of the symbolic importance of earlier buildings and occasionally even out of proto-conservation reasons.[19]

The building of Novo Celje Manor progressed very rapidly since the impatient commissioner constantly prompted the contractors to conclude the works.[20] At least the ground floor and mezzanine were erected by 1758, since the above-mentioned master Gal Janez Ticek from Graz completed the wrought and gilded grate to cover the lunette above the main portal of the manor for 100 florins.[21] After the auction of the inventory of Novo Celje Manor in the 1930s, that excellent example of Rococo design devolved to the property of the National Museum in Ljubljana where it is still kept at present.[22] The consecration of Novo Celje Chapel performed by Archbishop Karl Michael the Count of Attems on 8 June 1758, recorded in the transcript of the destroyed inscription plaque, likewise indicated the rapid progress of the building works.[23] The consecration was probably connected with the frescoes by Anton Lerchinger on the chapel ceiling and the illusionistic altar base painted on the wall,[24] the fragments of which were revealed during the latest restoration works.[25] The painted altar base was temporary since it was soon replaced by a quality altar base decorated in the stucco lustro technique. This was regrettably destroyed in the transformations of the manor in the 20th century.[26]

The building of the manor was completed to such an extent at the end of the 1750s that Anton the Count of Gaisruck began ordering the furnishings and works in the interior of the manor. He contracted Anton Lerchinger to paint the espaliers in the rooms of piano nobile.[27] It is discernible from written documents how many and which rooms were furnished with them, yet it is evident that the espaliers had not been completed by Lerchinger by the middle of 1762.[28] The substantial contract was completed for the fee of 4,000 florins by Josef Göbhardt, citizen and stucco master of Ljubljana, by the end of 1762.[29] It is possible to assume on the basis of the sum of the payment that a larger part of the ceilings were decorated with stucco, including the reception rooms, walls in the festival hall and chapel and probably also the altar base and the walls behind the stoves in the rooms of piano nobile. Josef Göbhardt cooperated with Franz Josef Reich, privileged marble layer and gilder from Graz, who decorated part of the stucco decorations in the stucco lustro technique or with gilding.[30] The decoration of the wall in the festival hall on piano nobile extending into two floors is the only testimony of their cooperation on account of subsequent interventions. The light walls were divided by partly fluted pilasters faced in pink marble with gilded composite capitels. Connected in pairs, they support the graduated and extended parts of the projection thus creating a calm rhythm of protruding and deepened parts of the wall. The two longer sides of the festival hall comprising three axes are pierced with window and door openings, while the walls between the pilasters are decorated with marmoreal fields surrounded by frames of gilded stucco. Both the shorter, bi-axial sides have doors in their deepened parts leading to other rooms of piano nobile, while two fireplaces are located at the protruding central part of the wall. Six portraits of the Gaisruck family are hung above them and above the doors. The strict division of the walls is alleviated by framed marmoreal fields in window niches and between the windows and by gilded stucco ornaments decorated with garlands of flowers distributed on the tops of the walls and along the projection. A modern marble floor in the festival hall is still preserved, while the fresco on the ceiling probably decayed as early as the first half of the 19th century.[31]

The design of the hall of the manor conformed entirely to the regulations contained in contemporary theoretical architectural texts.[32] However, it is one of the few secular Rococo interiors of monumental proportions and of a better quality in Styria, despite the unpreserved fresco.[33] The sculptural furnishings of the chapel were probably commissioned in 1760 by Anton the Count of Gaisruck from Veit Königer, an outstanding sculptor active in Styria in the 18th century.[34] The commission was completed even before 19 June 1762 when the final share of 540 florins for "bilthauer arbeith das besteht in figurn und Ciraten" was paid to him according to the contract.[35] Veit Königer was the sculptor of the wooden, partly polychromatic statues of the Blessed Virgin, Sts. John of Nepomuk and Francis Xavier for the chapel, kept in the National Gallery in Ljubljana, while the lost altar candlesticks, canon tablets and angels were probably his work as well.[36] It is possible to establish on the basis of photographs by France Stele that two smaller angels were positioned by the altar niche and the two adoring angels were by the upper endpiece of the altar. The picture was an image of St. Antony of Padua, the patron saint of the commissioner, yet its present location is unknown.[37] Anton the Count of Gaisruck probably ordered the stoves for four rooms of the piano nobile from Johannes Thalhamer, master stovemaker from Graz, in 1760, while some further works were entrusted to master locksmith Anton Zimmermann from Celje and master joiner Michael Formacher from Celje.[38]

Despite the haste in building and furnishing the manor, Anton the Count of Gaisruck did not live to see the conclusion of the ambitiously designed manor. He wrote his testament on 25 January 1761 and established a family trust; he died less than a month later, on 22 February 1761.[39] Since he had no heirs, the trust of the Dominion of Novo Celje was inherited by his brother, Johann Karl the Count of Gaisruck. The new proprietor continued building the manor and recorded the furnishings brought to the manor after his brother's death as well as those still missing on 25 June 1762 to be inspected by the commission of the trust soon afterwards. It is possible to establish on the basis of both the records of the Count and the report of the commission as well as the receipts of payment for works completed in the 1760s that Johann Karl the Count of Gaisruck inherited a building site. The upper mezzanine of the manor was probably completed after intensive building works in 1761, while the interior required a lot of further work. Thus the paving of the festival hall and the hallway in front of it was completed after the death of Anton the Count of Gaisruck and before 1762, blind paving was laid in four rooms of the piano nobile, two paintings for the covers of fireplaces in the festival hall were completed by an unknown painter, half of the windows on the mezzanine were glazed and the above-mentioned stoves were brought from Graz.[40] The piano nobile was not suitable for habitation by the end of June 1762 since eighteen of the windows or over a half of them were not glazed yet, the blind floors were missing in four of the rooms, the portraits from the festival hall were lacking, and all the eight main rooms, "Haupt zimmer" in the piano nobile were unfurnished, while Johann Karl the Count of Gaisruck planned to spend at least 4,000 florins for their furnishings.[41]

The building works were more or less finished on the ground floor and lower mezzanine, so that by the middle of 1762 only the ordinary stoves were missing for the room of the children of the Count and the chambermaid and the floor was to be laid in the back room. The stoves and floors were likewise missing in the four rooms for servants and footmen on the ground floor of the manor. The commission supervising the family trust of the Counts of Gaisruck visited the manor soon after the record of the furnishings by the Count was completed; Josef Hueber, the Imperial Building Master and the Building Master of the Province, was a member of the commission. After the inspection of the manor the commission established that Johann Karl the Count of Gaisruck presented a perfectly correct design as ordered by his late brother and that the building was to be completed according to the same plan without any complaints or changes.[42] Josef Hueber calculated on the basis of the plan and purchased materials that the completion of the manor would amount to a further 14,474 florins and 36 kreutzers, including the building of a steward house, a coach-house, timber sheds, portals and the garden wall.[43] The largest part of the sum, i.e. 10,815 florins, was allocated by the architect for building works and material, 1,660 florins for carpenters and timber and 876 florins for three garden portals decorated with large and 14 smaller vases and furnished with wrought doors.[44] It was probably due to the status of the Dominion as a trust that several archival documents are preserved that provide a fairly accurate insight into the building site of Novo Celje Manor in the period of Johann Karl the Count of Gaisruck or rather the last years of the construction. The foreman was employed for 167 days in 1761, 1[45] days in the following year and for 150 days in 1763.45 The works were particularly intensive in 1761 when the masons performed 3,696 days of work and the carpenters 1,178. In 1762 the masons were paid for 3,147 days and a half and the carpenters for 684 days and a half. The masons worked for 1,630 days in 1763, while the carpenters worked only 485 days. Regrettably, it is not evident from the invoice how many masons and carpenters were employed, while it is clear that a special mixer of mortar was employed as well as day-labourers who performed 716 days of work in 1762 and 733 days in the following year. Several women were employed in 1763, or rather the last recorded year of the building, and they were paid for 477 days of work.[46] The regulation of the garden began in the early 1760s at the latest when timber pots for orange and lemon trees were ordered from a carpenter.[47]

The building focused on the manor primarily in 1761, while the building of the outhouses followed in the years to come. Master carpenter Franc Jakob Schleifer from Celje supplied the timber for the roofing of the steward house in 1761 and Maks Rozman from Vojnik the brick.[48] 5,912 loads of common building stone were laid in the following years, the brick being purchased from the above-mentioned Maks Rozman and Matija Zemše Sternad, while master stonecutter Pavel Muhovič (Muchovitz) carved five stone portals, a smaller door and ten supporting columns for the steward house and granary.[49] Carpenter Franc Jakob Schleifer also worked on the steward house of Novo Celje Manor in 1762; the two green stoves made at that time by master stovemaker Urban Ekart (Ekhardt) from Celje were perhaps erected in the room for the children of the Count and that of the chambermaid in the lower mezzanine of the manor.[50] It seems that the building of the outhouses was completed in 1763 since an inventory of the expenses for the transport of building materials was made then for the last time.[51] Although the building and furnishing of Novo Celje Manor was expected to be completed in 1763, the mistake committed in the period of Anton the Count of Gaisruck caused a fair amount of anger, delay of building works and an increase in expenses. In the "zu grunde gehenden gebau", as the manor was described by its proprietor, Johann Karl the Count of Gaisruck in his rather heated report, the ceilings began to sag. When two building experts, Lorenz Prager from Ljubljana and Karel Lipuš from Celje, were contracted by the count to inspect them, they could only establish that the ceilings in six rooms of the piano nobile and the great ceiling in the stairwell sagged in several places by half a foot (ca. 15 1/2 cm) due to rotten beams and they destroyed the stucco in the process.[52] The architects were unable to determine whether the rotting of the beams was caused by the felling of timber at an inappropriate time or by insufficiently dried timber that was immediately covered with stucco on the lower side and filled in with gravel from the upper side. Johann Karl the Count of Gaisruck attributed the mistake to his brother's constant pressure on the architect and steward to complete the building as soon as possible, despite their warnings of the possible consequences of such haste. The trustee of the trust investigating the matter was shown a letter of Anton the Count of Gaisruck demanding speedy construction by the steward eager to defend himself. The architect who planned the manor supposedly died in Ljubljana in the same year as the commissioner, therefore he "selber nicht mehr kan zu Rede gestellet werden".[53]

The damage inflicted on the manor was to be repaired as soon as possible, regardless of the fact whether it was to be paid by the count or by allodial funds or those of the trust. Thus the rotten ceilings of eight rooms in the piano nobile were removed and new ones made in 1763. The works lasted for two months since the foreman was paid for 73 working days and the above mentioned architect Lorenz Prager was responsible for them.[54] Carpentry works were supervised by the above-mentioned master carpenter Jakob Schleifer, and the blacksmith master Franc Leopold Antauer was likewise from Celje. Martin Kavalir (Kaualier) from Žalec delivered walnut and cherry wood boards for lambrequins, laths for espaliers and card-tables. A certain Johannes Mortig provided walnut boards for lambrequins in the study.[55] Part of the new rooms in piano nobile were decorated with quality Rococo stucco by Johann Einsterwaldter in 1763.[56] The same otherwise unknown stucco master probably decorated first the vaults in the stairwell, the hallway in the piano nobile and the two back rooms to be followed by the three rooms next to the festival hall and the ceiling of the oratory in the lower mezzanine.[57]

In 1763 Johann Karl the Count of Gaisruck was reminded by painter Johann Franz Petumfill that the payment was overdue for six large landscapes and a smaller one depicting Liebenau (today the southern suburb of Graz, Austria) and the uninhabited groves along the river Mura belonging to the Count in the middle of the 18th century that he painted for the manor.[58] The third master stover, Luka Mihl (Michl) from Žalec, who made four stoves intended for the side rooms, was paid by the end of 1763.[59]

The preserved archival sources recording the furnishings of Novo Celje Manor are chronologically concluded by a receipt of Josef Caspian, a Carinthian provincial painter, dated the last day of March 1764, in which he confirmed the receipt of 6 ducats for each of the six portraits in "lebens Grösse" intended "auf den Saall", totalling 150 florins.[60] The preserved portraits indicate a painter of rather average ability and they were situated on the narrow sides of the hall: four smaller ones as sopraporte above the doors, while both the builders of the manor, Anton and Johann Karl, were not only depicted in the larger full-size portraits, but were also hung in prominent positions above the fireplace.[61] The two counts are depicted in black "Mantelkleids" in the form of the Spanish courtly fashion from the 16th century that was retained as a ceremonious garment in the Imperial Court of Vienna together with the appropriate ceremonial until 1766 when it was substituted with military uniforms by Emperor Joseph II.[62]

Some of the furnishings of Novo Celje Manor have remained undocumented due to the fragmentary nature of all the archival sources associated with the Counts of Gaisruck, yet it is possible to define them with respect to their styles and partly even authors on the basis of their stylistic features. Sculptor Veit Königer was commissioned by Johann Karl the Count of Gaisruck to provide the two telamones located by the main portal and eight female figures of outstanding quality decorating the main staircase of the manor.[63] The pair of vases on the terrace probably originate from the same workshop, as well as the two vases decorating the entrance portal in front of the manor and perhaps also the two vases on the base of the clock-tower on the southern side of the manor. The painted espaliers with chinoiseries used as panels for the walls of the smaller room in the north-western corner of the piano nobile were perhaps also commissioned by Johann Karl and were taken over by the National Museum in Ljubljana after the sale of the inventory of the manor.[64] Their author has remained unknown, but was undoubtedly of more modest abilities than Anton Lerchinger, who painted the espaliers for at least three rooms in the manor.[65] Nevertheless, Johann Karl the Count of Gaisruck was unable to conclude all the works in Novo Celje, since at least one of the rooms in the piano nobile had remained unfinished after his death in 1770.[66] The author of the plans for Novo Celje Manor commissioned by Anton the Count of Gaisruck in the middle of the 1750s is not recorded by name in the preserved archival sources. However, it is possible to deduce from the entry concerning his presumed death in

Ljubljana, in the same year as the death of the commissioner, and the fact that the building of the manor was supervised by Lorenz Prager since 22 February 1761, that the name of the architect was Matthias Persky (17 February 1761–21 February 1761).[68] The formal characteristics of the manor also confirm his authorship.

Novo Celje Manor was a three-storey building, yet the storeys between the ground floor and the piano nobile and the one above it had the character of a mezzanine. The main facade, slightly concave, facing north and overlooking the former provincial road, comprises thirteen axes and is divided by shallow floor balconies. The main portal with a semi-circular conclusion is located at the central axis of the central ground floor tri-axial floor balcony that is somewhat removed from the building line of the floor balcony. The main portal reaches as far as the lower mezzanine and two lower rectangular portals are located by it in the external axes. All three portals lead to the reception vestibule divided with pilasters and reaching as far as the level of the lower mezzanine while the vaults of the vestibule are supported by two pillars. The frame above the main portal is initiated by two volutes and decorated with a carefully measured floral ornament. The keystone of the portal is graded, the upper layer being formed as a console supporting the plateau of the oriel window accessible from the festival hall on the first floor of the manor. Two pillars supporting the convex-concave-convexly curved plateau of the oriel window lean against the portal and are framed by a balustrade with two stone vases on bases at the external ends of the plateau. The design of the main portal also includes two atlantes by Veit Königer standing on high pedestals in front of the oriel window.

The ground floor of the floor balconies is divided by ring-shaped rustic ashlaring while that on the lower mezzanines of the floor balconies is designed in parallel layers. The piano nobile and the upper mezzanine are connected by rustified protruding borders which divide only the central tri-axial floor balcony and the external two comprising one axis each. The vertical architectural division of the parts of the facade between the floor balconies consists of tablets connecting the windows in the piano nobile with those on the upper mezzanine. The manor is concluded by a crested projection and a triangular front with stucco ornaments and the originally gilded coat-of-arms of the Counts of Gaisruck.

The eastern and western facades of the manor are designed in the same style as the connecting parts of the main facade. The southern or rear facade consists of three tri-axial floor balconies, while the connecting parts are bi-axial and removed from the line of the floor balconies by the width of the window axis. The division of the side floor balconies of the main facade is repeated on the external floor balconies, their internal corners are convexly rounded and the joint with the connecting wings is concealed by a concave rustified layer extending through all the storeys. The entrance to the ground floor of the central floor balcony containing the main staircase is through a rectangular portal with an illuminating window in the form of a lunette. The division of the floor balcony is similar to that on the central floor balcony of the main facade with the exception of the gradation of the main protruding axis that supports the massive base of an articulated clock-tower.

Novo Celje Manor is characterized by a deliberate architectural division taking place in extremely reduced and geometric forms that are typical of the works by Matthias Persky. Simultaneously the layout of the manor includes numerous elements and solutions that can be found in other works by the same architect. The design of the central floor balcony on the front facade can be compared with the central floor balcony on the Barbo-Waxenstein Mansion in Ljubljana, a few years older than Novo Celje Manor. Both floor balconies were designed by Persky in a rhythmical form by means of the central axis that is somewhat removed from the line of the building. The walls of the festival hall in Novo Celje Manor and the oblong walls of the hall in the Summer Residence of the Bishop of Ljubljana in Gornji Grad were designed in a similar fashion.

The main portal of Novo Celje Manor indicates formal parallels with the portal of the Barbo-Waxenstein Mansion and the main portal of the former Court Almshouse in Ljubljana. All the three portals surround flattened vaulted openings and the two from Ljubljana have a more prominent two-layer design. The internal frame of the portal of the Barbo-Waxenstein Mansion is entirely profiled, while the portals of Novo Celje Manor and the former Court Almshouse have only a profiled curve of the vault, the profile, however, being the same in all three cases. The field above the portal of Novo Celje Manor and the plateau of the oriel window are designed as tablets decorated with floral ornaments along the external edges. The field between the internal and external frames of the portal of the Barbo-Waxenstein Mansion was designed in the same manner. The ring-shaped rustic ashlaring that was used to divide the ground floor of Novo Celje Manor also accentuated the external corners of the Barbo-Waxenstein Mansion, yet it was removed in the latest renovation and inappropriately replaced with layers cut into the plasterwork.

The vertical division of the two upper storeys of Novo Celje Manor consists of shallow tablets above and below the windows, similar to the vertical division of the facades of the Cobenzl Mansion, Barbo-Waxenstein Mansion and Obresa House, all in Ljubljana, and the facade of the Residence in Gornji Grad, where tablets were used in combination with pilasters and protruding borders. The form of window gables resembling those above the windows of the piano nobile in the central floor balcony of the main facade of Novo Celje Manor was also used by Matthias Persky above the windows of the first floor of the Residence in Gornji Grad, Obresa House and on the second floor of the Cobenzl Mansion. Ornamentation beneath the windows of the latter mansion – a reduced sabrake motif – were repeated by the architect beneath the windows of the upper mezzanine on the rear side of Novo Celje Manor and at the same location on both the external floor balconies of the main facade. The semi-domes concluding the window niches in the festival hall of Novo Celje Manor and the main staircase can be compared with those above the windows of the (destroyed) hall in the Residence in Gornji Grad.

Parallels to the convexly curved internal corners of the side floor balconies at the rear side of the manor can be traced in the design of the external corners of the vestries of the parish church in Naklo. The concavely curved wall used by Matthias Persky to hide the corner in the juncture of the side floor balconies and the main part of the manor is more specific since it is equivalent to his treatment of the juncture between the side and main naves in the church in Gornji Grad and the junctures between the conclusion and the side walls of the presbytery of the churches in Gornji Grad and Naklo. The clock-tower above the main floor balcony at the back side of the manor is also characterized by features typical of Matthias Persky. The upper part of the face of the clock is framed by a crested projection designed as a concave-convex-concave curve with its wreath interrupted in the turn. The crested projections above the clocks on the towers of the churches in Stična, Dobrovo and Naklo were designed in the same manner.

Matthias Persky died before the building of Novo Celje Manor was completed. Due to the demand of the commission supervising the trust property of the Counts of Gaisruck, his successor, Lorenz Prager, was obliged to complete the manor according to his plans, without any changes.[69]. The above-mentioned commission included architect Josef Hueber from Graz, who was commissioned by Johann Karl the Count of Gaisruck to draft two versions of the external portal of the manor.[70] The inherited plans were probably too expensive for the new commissioner, therefore he ordered new ones.[71].

Hueber's portal is still preserved featuring all the characteristics of his work. The portal concluding the staircase in front of the pilgrim church in Weizberg in Styria, present-day Austria, displays a particular similarity with it.[72] The portal consisted of two tall columns divided by architectural elements and topped by two vases and accompanied by two concavely curved volutes sheltering the stone benches.

Anton the Count of Gaisruck and his brother Johann Karl the Count of Gaisruck built one of the most monumental manors in contemporary Styria in the middle of the 18th century, a manor that is classified among the outstanding monuments of late Baroque architecture in Slovenia. The quality of artists and artisans was the primary criterion for the choice of contractors, since the ambitious counts disregarded the borders of guilds or provinces. The most representative works, like the architectural blueprints and the decoration of the festival halls, were completed by artists and artisans originating from the extensive area between Ljubljana, Klagenfurt, Graz and Rogatec, while the local masters took care of the building materials and less demanding works. Novo Celje Manor was not only a representative country residence reminding both contemporaries and followers of the high social status of its owners, but secured the memory of the extinct Counts or rather Princes of Celje and the establishment of the Archdiocese of Gorizia, very topical in the middle of the 18th century, in the form of memorial plaques.[73] The extensive manor was far less an expression of the actual property of the owners, since the debts accumulated by Anton the Count of Gaisruck and paid by his brother and heir Johann Karl indicated that their ambitious undertaking had far exceeded the limits of their funds.[74]

Notes:

* This article was written on the basis of the MA thesis of the author, Igor Weigl (Matthias Persky: Arhitektura in družba sredi 18. stoletja, Ljubljana, 2000); the discoveries could be substantially completed with the research project "Landschlösser im ehemaligen Herzogtum Steiermark: Architektur zwischen 1650 und 1750 als Mittel der adeligen Repräsentation" that was financially supported by Karl-Franzen-Universität Graz; my sincere gratitude is due to this university.

1 For the history of the Dominion of (Novo) Celje see: Hans Pirchegger, Die Untersteiermark in der Geschichte ihrer Herrschaften und Gülten: Städte und Märkte, Munich, 1962, pp. 178–181; for the extent of the Dominion in the 18th century and its expansion in the period of Anton the Count of Gaisruck see: Janko Orožen, Zgodovina Celja in okolice: Od začetka do leta 1848, Celje, 1971, pp. 296–300.

2 The Count paid the purchase price on 23 December 1750 and he gained possession of the Dominion of Celje on 1 January 1751. For the Deed of Sale see: StLA, "Familie Gaisruckh 1637–1818", Schuber 1/Vol. 9, (s. p.).

3 For the role of Anton the Count of Gaisruck in the Lower Austrian investigation and its results see: Karl Gutkas, "Die Bürger in Städten und Märkten", Adel-Bzrger-Bauern im 18,. Jahrhundert, catalogue to the exhibition, Niederösterreichisches Landesmuseum, Vienna, 1980, pp. 22–25 (here pp. 22–23); on the confidence of Empress Maria Theresa placed in the Count see: ARS, Graščinski arhivi I, Dol, No. 165, pp. 190–191; Igor Weigl, Matthias Persky: Arhitektura in družba sredi 18. stoletja, Ljubljana, 2000, typewritten MA thesis, p. 34; the titles and offices of the nobleman are taken from the inscription on his portrait in the festival hall of Novo Celje Manor that was transferred to the Provincial Museum in Celje together with other paintings in 1994. My gratitude is due to Tatjana Badovinac, senior curator of the Celje Provincial Museum, for a survey of the paintings.

4 Celje City Castle was transformed into a barracks by architect Josef Hueber from Graz and master mason Andreas Dirnberger from Ptuj in ca. 1750. For the quotation from the Deed of Sale see Note No. 2; for Celje City Castle see: Ivan Stopar, Grajske stavbe v vzhodni Sloveniji III: Spodnja Savinjska dolina, Ljubljana, 1992, pp. 24–28, and Jože Curk, "Ptujski gradbeniki med renesanso in historicizmom", Časopis za zgodovino in narodopisje, Vol. 65, No. 2, Maribor, 1994, pp. 232–264 (here p. 242).

5 For the Land Register of the Dominion of Celje from 1751 see: StLA, "Familie Gaisruckh 1637–1818", Schuber 1/Vol. 9, (s. p.); for the building history and literature on the Old Castle of Celje see: Stopar 1992 (as in Note No. 4), pp. 14–23.

6 Anton the Count of Gaisruck presumably gained possession of Prunberg Manor after the death of Franz Baron of Miglio in 1752; see: Orožen 1971 (as in Note No. 1), p. 297; Stopar 1992 (as in Note No. 4), p. 100.

7 Novo Celje Manor was described as a magnificent building by Anton's brother, Johann Karl the Count of Gaisruck in 1762. StLA, "Landrecht Gaisrukh", Schuber 239, (s. p.).

8 Carl Schmutz, Historisch Topographisches Lexicon von Steyermark, Vol. 1, Graz, 1822, p. 216.

9 Wenzeslaw Georg Dunder, Stiriens Eden: Das Santhal und die Umgebung von Neu-Cilli in der südlichen Unter-Steyermark, Vienna, Leipzig, 1847, pp. 75–76.

10 Joseph Andreas Janisch, Topographisch-statistisches Lexicon von Steiermark, Vol. 1, Graz, 1878, pp. 90--92.

11 See: Sergej Vrišer, "Posvetna baročna plastika v severovzhodni Sloveniji", Kronika: Časopis za slovensko krajevno zgodovino, Vol. 9, No. 1, Ljubljana, 1961, pp. 5–15 (here p. 13); Nace Šumi, Baročna arhitektura, Ljubljana, 1969, p. 67; he dated the manor as belonging to the year ca. 1760; Ivan Stopar, Žalec in Novo Celje, Ljubljana, 1977, p. 18, between 1750 and 1760; Stopar 1992 (as in Note No. 4), p. 87; Tatjana Badovinac, "Nekaj o opremi dvorca Novo Celje", ARGO, Vol. 40, No. 2, Ljubljana, 1997, pp. 40–42 (here p. 40); Ivan Stopar, Dvorec Novo Celje, Ljubljana, 1998, p. 10; Jože Curk, "Umetnostna podoba Posavinja in Posavja v očeh vizitatorja 17. in 18. stoletja", Part 2, Časopis za zgodovino in narodopisje, Vol. 69, No. 1, Maribor 1998, pp. 75–99 (here p. 81), he dated the chapel as belonging to the year 1760.

12 At least two further dubious instances of dating can be quoted as examples of the unreliable nature of the lexicon by Janisch. Dornava Manor was rebuilt in the period between 1739 and 1743 according to the lexicon, yet the intervention actually took place between 1753 and 1755.

The dating of Stattenberg Manor presumably erected between 1720 and 1740, was of greater consequence for the building itself: most researchers defined the manor with its furnishings as rather backward in style and therefore of lesser value. However, some more recent surveys have shown that the manor was erected before the turn of the 17th century and is therefore not only among the quality architectural works from that period in Slovenia, but also of exceptional value for the development of that architectural type in the broader geographic area. Nevertheless, Stattenberg Manor was not listed as a scheduled monument and is obviously falling into decay.

13 Originally there were two memorial plaques, i.e. in the chapel beneath the ceiling opposite the oratory windows, which were decorated with gilded stucco frames. France Stele still noted them there and copied them in the 1930s. The plaque describing the building of the chapel was destroyed soon afterwards (according to the results of more recent trial boreholes, it was made in the stucco lustro technique), while the other describing the building of the manor was built in at the rear side of the manor. My thanks are due to Anka Aškerc, conservation councillor of the Institute for the Protection of the Cultural Heritage of Slovenia, Celje Regional Unit, who drew my attention to the fate of the lost memorial plaque and enabled me to make a thorough examination of Novo Celje Manor.

14 See Note No. 6.

15 For the transcript of the preserved memorial plaque of Novo Celje Manor see: Stopar 1992 (as in Note No. 4), pp. 89–90.

16 StLA, "Landrecht Gaisrukh", Schuber 241, (s. p.).

17 I was kindly informed by Anka Aškerc that a fragment of an earlier wall possibly belonging to Prunberg (Plumberg) Manor was discovered during the works performed on the ground floor of Novo Celje Manor so far.

18 The same manner of building was used by the Habsburgs; Schönbrunn Castle in Vienna can be listed as a case in point. It was believed that architect Johann Bernhard Fischer von Erlach was commissioned by Emperor Leopold I to erect it anew at the turn of the 17th century. However, more recent archaeological excavations and trial boreholes inside the building have established that the architect had included a large part of the earlier Kattenburg Manor that was burned by the Turks during their siege of Vienna in 1683. See: Hellmut Lorenz, "Das Ausfzhrungsprojekt 'Schönbrunn II' im Schaffen Johann Bernhard Fischers von Erlach", Schloß Schönbrunn: Zur füzhen Baugeschichte, Wissenschaftliche Reihe Schönbrunn, Vol. 2, Schönbrunn, 1996, pp. 60--67.

19 The case of preservation and presentation of earlier architecture connected with the Habsburgs can be mentioned primarily due to the fact that it was investigated to a greater extent. The main chapel in Hofburg Castle in Vienna was renovated by the order of Empress Maria Theresa in 1748. The intervention was performed in the period when the Habsburgs were devoid of their imperial title for a few years, therefore the late Gothic chapel erected by the order of the first of the Habsburgs crowned Emperor was treated as visible evidence of ancientness and the importance of the family connected with it and its right to the imperial title. Baroque altars concealing mediaeval architecture were removed during the restoration and were replaced with new altar bases and galleries of neo-Gothic forms. Hellmut Lorenz: "im alten Style glzcklich wiedergestellt...", "Zur repräsentativen Rolle der Tradition in der Barockarhitektur Mitteleuropas", ...Österreichische Zeitschrift für Kunst und Denkmalpflege, Vol. 51, No. 3--4, Vienna, pp. 475--483 (here pp. 476–482).

20 The fact that Anton the Count of Gaisruck demanded that the architect complete the building works as swiftly as possible was recorded by the brothers of the count, Johann Karl and Sebastian, in the summer of 1763. For their letters see: StLA, "Landrecht Gaisruck", Schuber 239, Part 2, Vol. 8, (s. p.).

21 The lunette above the main portal is located at the level of the lower mezzanine and illuminated the vestibule comprising the height of the ground floor and the lower mezzanine. The wrought-iron grate had already been admired and precisely located by Dunder, who wrote that the lunette was "mit kunstreichen Eisengittern versehen. Zu 1 neües gätter in das Herrschaftliche Gschloss" that was made by a master from Graz in 1758; StLA, "Landrecht Gaisrukh", Schuber 241/Vol. 1, (s. p.); for the location of the grate see: Dunder 1847 (as in Note No. 9), p. 99.

22 For records of the furnishings of Novo Celje Manor kept by museums in Slovenia see: Badovinac 1999 (as in Note No. 11), pp. 40–42; Stopar 1998 (as in Note No. 11), p. 7; for those kept in Croatia see: Dragana Ratkovič, "Dva ciklusa slika Lerchingerova kruga u Zagrebu", Peristil: Zbornik radova za povijest umjetnosti, Vol. 41, Zagreb, 1998, pp. 79–90 (here pp. 79–82).

23 The year 1758 is recorded as the date of consecration in the transcript of the memorial plaque by Stele, which raises some questions, since the visitation protocols for Styria by Karl Michael the Count of Attems, Archbishop of Gorizia, who presumably performed the consecration, are preserved only for the years 1751, 1756, 1760, 1766 and 1773. Did he visit Novo Celje on some other occasion, e.g. on a journey to Vienna, or did the person recording or copying the inscription make a mistake? Since the plaque is lost, the question remains open, while the Archbishop of Gorizia revisited the opened and already consecrated chapel in Novo Celje Manor during his visitation of the parish Church of St. Nicholas in Žalec on 6 June 1766; he was enraptured with the chapel, its furnishings and good layout. For the transcript of the memorial plaque see: France Stele, "Terenski zapiski", Notebook 50, 1930, kept by the France Stele Art History Institute, Scientific Research Centre at the Academy of Sciences and Arts (ZRC SAZU), Ljubljana; for visitations see: Anton Ožinger, Vizitacijski zapisniki goriškega nadškofa Karla Mihaela Attemsa 1752--1774, Vol. 2., Vizitacije savinjskega arhidiakonata goriške nadškofije 1751–1773, Ljubljana, 1991, pp. 14, 24 and 659.

24 The painter worked by the order of the count already in 1754 when he frescoed the Chapel of St. Florian in Svetli Dol. The vault and the presbytery in the chapel erected by architect Josef Hueber from Maribor were painted by Lerchinger, including an illusionistic altar base. See: Anica Cevc, "Lerchinger, Anton Jožef", Enciklopedija Slovenije, Vol. 6, Ljubljana, 1992, pp. 134–135; Metoda Kemperl, Romarske cerkve – novogradnje 17. in 18. stoletja na Slovenskem: arhitekturni tipi, poslikave, oprema, Ljubljana, 2001, typewritten doctoral thesis, p. 183.

25 The frescoes on the vaulted fields of the chapel were whitewashed after the transformation of the castle in the 1930s and photographed previously by France Stele. In 1959 Anica Cevc attributed the frescoes to Anton Lerchinger on the basis of photographs and subsequently dated them as belonging to the year 1763, without specifying any arguments. Lev Menaše analysed the iconographic importance of a part of the frescoes from Novo Celje Manor and pointed out the graphic models for it. Ivan Stopar dated the frescoes as belonging to the year 1758. The latest dating is reasonably probable, since it is possible to connect it with the simultaneous consecration of the chapel. The commissioner probably chose a painted altar base due to a shortage of time and had it subsequently replaced with a more precious artefact. The frescoes on the vault of the chapel were re-discovered during the current renovation, yet the inappropriate restoration works deformed them to such an extent that they can no longer be considered a work by Lerchinger. See: Anica Cevc, "Anton Lerchinger", Zbornik za umetnostno zgodovino, Nos. 5–6, Ljubljana, 1959, pp. 477–488 (here p. 481); Cevc 1992 (as in Note No. 24), p. 135; Lev Menaše, Marija v slovenski umetnosti, Celje, 1994, p. 291; Stopar 1998 (as in Note No. 1), pp. 21–22; for a report on restoration works in Novo Celje Manor see: Ivan Stopar, "Novo Celje" (conservation report), Protection of Monuments, No. 33, Ljubljana, 1991, p. 309.

26 The stucco decoration of the chapel had been preserved, yet somewhat damaged, at least until 1932. See: France Stele, "Terenski zapiski", Notebook 83, 1932, kept by the France Stele Art History Institute, Scientific Research Centre at the Academy of Sciences and Arts (ZRC SAZU), Ljubljana; "Novo Celje, the chapel. The great altar robbed of the statues is made of stucco. The stucco is damaged around the edges (on the wall architecture as well). Two memorial plaques in rich stucco frames on the right-hand wall are well preserved." For the stucco lustro technique (the ornamentation made in this style did not vary considerably in price from those of marble due to its complexity) see: Franz Wagner, "Kunsthandwerk", Die Kunst des Barock in Österreich, Salzburg, Vienna, 1994, pp. 375–409 (here p. 387).

27 The contract is not preserved, yet it is included in the list of orders by Anton the Count of Gaisruck that was drafted in the summer of 1761. The report of the building commission that visited Novo Celje Manor in the following year reveals that the contract was signed by the com missioner and the painter for "die Spallier". For a list of orders by the count see: StLA, "Landrecht Gaisrukh", Schuber 239, Part 2/Vol. 8, (s. p.).

28 Johann Karl the Count of Gaisruck wrote in June 1762 that all the eight main rooms "in dem Haubt Stock" still had no furnishings and were therefore not fit to live in. Lerchinger was probably paid in advance since he obtained the last 486 florins according to the contract on 13 February 1762 and he had already obtained 800 florins on the basis of the same contract prior to that. For the description of the manor by the count see: StLA, "Landrecht Gaisrukh", Schuber 239, Part 2/Vol. 8, (s. p.); for a receipt with which "Anton Lerchinger Mahler" confirmed the final payment of the contract see: StLA, "Landrecht Gaisrukh", Schuber 241, Vol. 1, (s. p.).

29 It is possible to conclude on the basis of the list of orders by Anton the Count of Gaisruck drafted in 1761 that Josef Göbhardt worked in the

manor at least as early as 1760 when he earned 3,180 florins, while the final payment of 820 florins was paid to him on 15 November 1762 in Ljubljana. For a list of orders by the count and the receipt of the stucco master from 1762 see: StLA, "Landrecht Gaisrukh", Schuber 241, Vol. 1, (s. p.).

30 Franz Josef Reich also worked in Novo Celje Manor at least as early as 1760 when he earned 800 florins, while his work was completed probably before 2 July 1761 when the final payment of 748 florins was paid to him in Graz. See: StLA, "Landrecht Gaisrukh", Schuber 241, Vol. 1, (s. p.).

31 The fresco is known on the basis of a description by Dunder of the manor from the middle of the 19th century that was also copied by Janisch. The photographs by France Stele from ca. 1930 show the present whitewashed ceiling; I was kindly informed by Anka Aškerc that no traces of the painting were discovered with trial boreholes made in 2001. For a description of the frescoes see: Dunder 1847 (as in Note No. 9), pp. 102–103; Janisch 1878 (as in Note No. 10), p. 91; for the interpretation of Novo Celje festival hall and manor as a document of loyalty and connection of the Counts of Gaisruck with the Imperial House see: Weigl 2000 (as in Note No. 3), pp. 32–42.

32 Johann Friedrich Penther, Erster Theil/ einer ausführlichen/ Anleitung/ zur/ Bürgerlichen/ Bau=Kunst/ enthaltend ein/ LEXICON/ ARCHITECTO-/ NICUM/ oder/ Erklärungen/ der zblichsten/ Deutschen/ Frantzösischen/ Italiänischen Kunst=Wörter/ der Bürgerlichen/ Bau=Kunst/ nicht minder derer schweren/ Lateinischen Vitruvianschen zu gemeldter Bau=Kunst/ gehörigen Wörter, Augsburg, 1744, p. 135; "Saal, Salle, Sahl ist ein grosses Gemach in ansehnlichen Gebäuden welches zu allerhand feyerlichen Begehungen gebraucht wird, offtmahls ziemlich lang, und darzu auch proportionirlich hoch ist, diserwegen auch wohl durch zwey Etagen gehet; Die Auszierung eines Saals macht man nicht gern mit Tapeten, sondern lieber mit architectonischen Sachen, Stucatur Arbeit, und schönen Gemälden, vornehmlich wird die Decke sein, wenn sie ein Plafond von al fresco Mahlerey hat."

33 The closest parallels to the festival hall of Novo Celje Manor can be found in two halls of Schönbrunn Castle in Vienna, i.e. the so-called "Kleine Gallerie" that was completed in 1759 and intended for the royal family. Originally its walls were entirely marmoreal in pink-white and the fields between the columns and protruding borders were decorated with gilded frames before the hall was renovated in the second Rococo style in the middle of the 19th century. The reception hall, the so-called "Große Galerie", decorated between 1760 and 1761, had its walls divided by stern pilasters and gilded frames draped with floral garlands, yet they were covered with white polished plasterwork. The stucco work in both halls extended to the vault framing the frescoed field; the stucco master was Albert Georg Bolla, who probably executed the orna mentation according to the plans of architect Nicolo Pacassi. The hall in Novo Celje can likewise be compared with the stucco decoration of the reception rooms on the second floor of the Herberstein-Eggenberg Mansion in Graz, primarily with the so-called "Spiegel Saal". The mansion was transformed according to the plans of architect Josef Hueber in 1754. The stucco ornamentation was made by stucco master Heinrich Formentini from Graz between 1757 and 1767, yet the white walls were only divided with flexible gilded frames and Rococo ornaments. For the furnishings of the two halls in Schönbrunn Castle see: Hellmut Lorenz, "Architektur", Geschichte der bildenden Kunst in ...Österreich: Barock, Munich, London, New York, 1999, pp. 219–302 (here pp. 269–298); Elfriede Iby and Alexander Koller, Schönbrunn, Vienna, 2000, pp. 101–107; for the stucco ornamentation in the Herberstein-Eggenberg Mansion see: Annedore Dedekind, "Die Stukkatorfamilie Formentini in der Steiermark", Jahrbuch des Kunsthistorischen Institutes der Universität Graz, No. 3/4, Graz, 1968/69, pp. 135–164 (here pp. 151–156); ...Österreichische Kunsttopographie, No. 53, Die Kunstdenkmäler der Stadt Graz: Die Profanbauten des I. Bezirkes Altstadt, Vienna, 1997, pp. 496–497.

34 The contract of the sculptor and the count is not preserved, yet it is included in the list of orders by Anton the Count of Gaisruck that was drafted in the summer of 1761. The contents of the contract are not known, yet it is possible to link the contract with the sculptural furnishings of the chapel: not only were other works in the chapel concluded in the early 1760s, but the assumption was made by Sergej Vrišer, who was the first to examine the sculptures by Königer in Novo Celje Manor, that the sculptural furnishings of the chapel were made somewhat earlier than the two atlantes and the female figures in the staircase of the manor. A similar conclusion was reached by Otmar Schunter, who dated the sculptural furnishings of the chapel as belonging to the year 1760 on the basis of an in-depth stylistic analysis of the early works by Königer. Simultaneously Schunter convincingly dated the statue of a holy pilgrim that was believed to be Jacob Senior the Apostle as that of St. Francis Xavier. For the list of orders by the count see: StLA, "Landrecht Gaisrukh", Schuber 241/Vol. 1, (s. p.); for the sculptures by Königer in Novo Celje Manor see: Vrišer 1961 (the same as Note No. 11), pp. 12–13; Sergej Vrišer, Baročno kiparstvo na slovenskem Štajerskem, Ljubljana, 1992, pp. 141–142 and 219; Otmar Schunter, "Zur frühen Schaffensperiode des Bildhauers Veit Königer", Graz, typewritten MA thesis, pp. 95–102; Sergej Vrišer, "Dela štajerskih barocnih kiparjev v Narodni galeriji", Razprave iz evropske umetnosti: Za Ksenijo Rozman, Ljubljana, 1999, pp. 153–161 (here pp. 156–157).

35 The sculptor, educated at the Academy of Arts in Vienna, signed himself as "Vitus Königer academ bilthauer in Gräz" and he began to use his title of the Royal-Imperial Court Sculptor together with other appertaining privileges since 1769 when he was accepted as a member of the Academy. For confirmation see: StLA, "Landrecht Gaisrukh", Schuber 241/Vol. 1, (s. p.); for membership of the sculptor in the Academy of Arts in Vienna and the appertaining privileges see: Eduard Andorfer, Veit Königer und seine Werke, Vienna, Graz, 1925, pp. 6–7.

36 The candlesticks and canon tablets were probably decorations, "Ciraten", that the sculptor listed in his receipt, or perhaps he also manufactured the lost wooden ornamental frames on the windows that open from the oratory into the chapel. Non-figurative ornaments were made by Veit Königer or his workshop for other commissioners as well. Thus he was commissioned by Maria Raimund the Count of Saurau to make a marble tabernacle and antependium for the chapel of Premstätten Manor as well as the gilded ornamentation, canon tablets and all the glazing, locksmith's and carpenter's works. See: Walter Brunner and Conrad Heberling, Schloß Premstätten: Rittertum-Adelsschloß-Ordenshauß-High Tech Center, Graz, 1989, p. 294.

37 Depictions of patron saints on commissioned bases of altars was common in the area of the Habsburg hereditary provinces and was not limited only to chapels of castles and manors that were open to the public as a rule, but also in parish, pilgrim and monastic churches. See: Weigl 2000 (as in Note No. 3), pp. 49–53.

38 The manufacture of stoves cost 205 florins, the transport and their installation 102 1/2 florins, and the entire sum was paid to Johannes Thalmer in 1762. The stoves made of tiles glazed in white and decorated with gilded ornaments came to form part of the collection of the National Museum in Ljubljana where they are still kept at present. The stoves from Novo Celje Manor indicate formal parallels with the some what earlier and still anonymous stoves of Eggenberg Castle in Graz and the stove in the so-called "Spiegel Saal" of the Herberstein-Eggenberg Mansion in Graz, yet their design is still rather symmetrical and tectonic. The asymmetrically designed stoves of Novo Celje Manor resemble mostly those of Schönbrunn Castle in Vienna. Regrettably, the other works by Thalmer as well as his biography are as yet unknown. However, it is clear that he worked well into the 18th century since he was the owner of the house in 18 Griesgasse in Graz as late as 1770 and 1785. The masters from Celje likewise worked for Novo Celje Manor at least as late as 1760 and were paid two years later; Zimmermann earned 2,228 florins in 27 kreutzers. StLA, See: "Landrecht Gaisrukh", Schuber 241/Vol. 1, (s. p.); for the stoves see also: StLA, "Landrecht Gaisrukh", Schuber 239, Part 2, Vol. 8, (s. p.); for the stoves in Eggenberg Castle: Barbara Kaiser, Schloss Eggenberg, Graz, 1994, p. 60; in the Herberstein-Eggenberg Mansion: ... Österreichische Kunsttopographie, No. 53 (as in Note No. 33), p. 497; in Schönbrunn Castle: Rosemarie Franz, Die Kachelofen: Entstehung und kunstgeschichtliche Entwicklung vom Mittelalter bis zum Ausgang des Klassizismus, Graz, 1981, pp. 146–147; for the Thalmer house in Graz: Fritz Popelka, Geschichte der Stadt Graz, Vol. II, Graz, 1935, p. 740.

39 The testament and establishment of the trust were dated on the basis of the inscription on the portrait of Anton the Count of Gaisruck from the hall in Novo Celje Manor. The inscription on the portrait bears a somewhat different date of the death of the nobleman, "den 20. Feb. 1761", as can be found in literature. See: Ludwig Schiviz von Schivizhoffen, Der Adel in den Matriken der Stadt Graz, Graz, 1909, p. 295.

40 The marble for the floor in the festival hall was already provided by Anton the Count of Gaisruck, while the paving cost his brother 37 florins and 21 kreutzers. Johann Karl the Count of Gaisruck paid 185 1/2 florins for the white marble slabs and the laying of paving in half of the hallway, 54 florins and 24 kreutzers for the paving of four rooms, while the fireplace paintings cost 24 florins and the glazing in the upper mezzanine a further 42 florins. See: StLA, "Landrecht Gaisrukh", Schuber 239, Part 2, Vol. 8, (s. p.).

41 For a list of the missing furnishings see: StLA, "Landrecht Gaisrukh", Schuber 239, Part 2, Vol. 8, (s. p.).
42 For a report of the trust commission dated 5 July 1762 and the financial estimate by Hueber see: StLA, "Landrecht Gaisrukh", Schuber 239, Part 2, Vol. 8, (s. p.).
43 StLA, "Landrecht Gaisrukh", Schuber 239, Part 2, Vol. 8, (s. p.).
44 According to the financial estimate, the sculptor was paid 18 florins for each large vase and 12 for each smaller one; all the wrought-iron doors cost 600 florins so that the garden portals were probably not made due to economizing. The financial estimate of the architect listed the locsmith's and stonecutter's works and the materials for them; the former amounted to 412 florins and the latter to 300 florins. The glazing of the windows of the manor cost a further 170 florins; the making of 13 large window frames and 62 smaller ones as well as 21 doors cost another 151 florins. Three stoves for 10 florins each were missing. See: StLA, "Landrecht Gaisrukh", Schuber 239, Part 2, Vol. 8, (s. p.).
45 The steward of the dominion paid 4,749 florins and 27 kreutzers to architect Lorenz Prager and master carpenter Franz Josef Schleifer. See: StLA, "Landrecht Gaisrukh", Schuber 241, (s. p.).
46 Individual workers were paid different daily wages according to the type of work they performed. The foreman was paid 39 kreutzers a day, masons and carpenters received 24 and those with less experience only 21 kreutzers a day. The mortar mixer earned 12 kreutzers a day, day-labourers 10 and a woman employed at the building site only 9 kreutzers a day. See: StLA, "Landrecht Gaisrukh", Schuber 241, (s. p.).
47 "Neu gemachte Orangerie=Kübl" cost Johann Karl the Count of Gaisruck 2 florins. See: StLA, "Landrecht Gaisrukh", Schuber 241, (s. p.).
48 The carpenter was paid 392 1/2 florins, Rozman received 28 florins for 3,600 bricks, while the building material (lime, nails and boards) required "zu dem wirtschafts gebäu" cost Johann Karl the Count of Gaisruck an additional 450 florins and 9 kreutzers. See: StLA, "Landrecht Gaisrukh", Schuber 239, Part 1, Vol. 1, (s. p.).
49 Each drive cost money or rather 739 florins and the sum was paid to architect Lorenz Prager from Ljubljana, who had been in charge of the building site since 1761. Rozman delivered bricks and roof tiles worth 210 florins in that year; Sternad was paid 153 florins for 61,200 bricks and the stonecutter from Celje earned 140 florins. See: StLA, "Landrecht Gaisrukh", Schuber 239, Part 1, Vol. 1, (s. p.).
50 The master carpenter from Celje earned 510 florins in 1762 and his fellow citizen obtained 30 florins for the stoves. See: StLA, "Landrecht Gaisrukh", Schuber 239, Part 1, Vol. 1, (s. p.).
51 498 florins and 36 kreutzers were paid for transport in 1763; more than a half of it was paid for 5,752 loads of ordinary building stone, 13 1/2 heavy loads were delivered from the quarry near St. Rose. See: StLA, "Landrecht Gaisrukh", Schuber 239, Part 1, Vol. 1, (s. p.).
52 For the ratio between linear measures see: Karl Ulbrich, 100 Jahre metrisches Massystem in Österreich (1872–1972), Vienna 1972, p. 86.
53 The death of the architect ("Baumeister aber in Laybach, dem nehmlichen Tag meines herrn brudern hinscheiden auch verableibet") was reported to the trustee of the trust by Sebastian the Count of Gaisruck, brother of both the owners of Novo Celje Manor, in his report on 8 August 1762. See: StLA, "Landrecht Gaisrukh", Schuber 239, Part 2, Vol. 8, (s. p.)
54 The assistants performed 615 days of work with the help of day-labourers who had worked for 708 days in that period. The building works including the materials for the stucco master cost 477 florins and 36 kreutzers, and Lorenz Prager was paid for them in Novo Celje Manor on 20 February 1764. See: StLA, "Landrecht Gaisrukh", Schuber 241, Vol. 1, (s. p.).
55 The carpenter or rather his assistants had worked in eight rooms for 432 days and their work, including the material, cost the commissioner 380 florins and 6 kreutzers. The blacksmith earned 119 florins and 10 kreutzers, the master from Žalec was paid 112 florins and 28 kreutzers for his boards and Mortigo was paid 15 florins and 12 kreutzers for 38 walnut boards. See: StLA, "Landrecht Gaisrukh", Schuber 241/Vol. 1, (s. p.).
56 The stucco master was paid 50 florins for a major work on 3 September 1763 and he obtained a further 25 1/2 florins for the two back rooms. He was paid 60 florins for the stucco ornaments in the three rooms adjacent to the festival hall and half of the sum for the ceiling in the oratory on 29 November 1763. See: StLA, "Landrecht Gaisrukh", Schuber 241/Vol. 1, (s. p.)
57 The stucco decorations by Einsterwaldter are preserved in the rooms in the western wing of the piano nobile, on the vaults of the hallway and staircase and in the oratory; his stucco works were still preserved on the ceiling of the room adjacent to the festival hall in the eastern part of the piano nobile in 1930, since they were discernible on the photographs by France Stele. The stucco decorations in that room were destroyed during the subsequent transformations when the beams in that part of the manor were replaced with iron crosspieces. My gratitude is due to Anka Aškerc, conservation councillor of the Institute for the Protection of the Cultural Heritage of Slovenia, Regional Unit of Celje, who drew my attention to the exchanged beams.
58 The painter demanded 12 florins for larger landscapes and 6 for smaller ones. According to the contract, he obtained 18 florins in advance and the rest, i.e. 60 florins, on the completion of the work. Perhaps the quality altar painting of St. Anne with the Virgin Mary and Joachim or, more precisely, Mary's thanksgiving on the occasion of Anna's purification painted by Petumfill or Postumfil for the Abbey Church of St. Daniel in Celje, is to be connected with the Counts of Gaisruck. The petition signed by the painter with the name "Joh Petumfill Mahler" is kept in: StLA, "Landrecht Gaisrukh", Schuber 241/Vol. 1, (s. p.); for the painting by Petumfill or Postumfil in Celje see: Anica Cevc, Stari tuji slikarji 15.–19. stoletja, Vol. II: Slovenska Štajerska in Prekmurje, catalogue to the exhibition, National Gallery, Ljubljana, 1964, pp. 15 and 33–34; for a rather untypical iconography see: Menaše 1994 (as in Note No. 25), p. 237.
59 The stove master was paid 8 florins for a large stove and 5 1/2 florins for a stove heating one of the rooms and a closet. The stove in the house of the steward was made by him for 4 florins and 12 kreutzers and another stove, most certainly small and formally undemanding, intended for the hired man for 2 florins and 42 kreutzers. See: StLA, "Landrecht Gaisrukh", Schuber 241/Vol. 1, (s. p.).
60 Joseph Caspian is one of the numerous forgotten painters who worked in the area of the Habsburg hereditary provinces in the 18th century. Their participation in the furnishing of Novo Celje Manor was certainly connected with the position of the commissioner, since Johann Karl the Count of Gaisruck was also "Land Standischer Praeses in Erzherzogthum Karnten". The dating of Caspian's portraits as belonging to the year 1764 is confirmed by the inscriptions. The inscription on the portrait of Johann Karl the Count of Gaisruck is concluded with the words: "Tratte das Fidei Commis an der 5ten Augusti 1761 welches derselbe auch in dem 50 Jahr seines Alters annoch würklicher besizet Anno 1764"; the inscription on the portrait of his brother states that he was aged 48 in 1764 ("Sebastian Graf von Gaissruck welcher sich in 48 Jahr seines Alters befindet Anno 1764"). One of the smaller portraits was replaced by Vinzenz the Count of Gaisruck with one of his own, a signed painting of Johann Vinzenz Lederwasch, as early as 1812. The portrait of Josef Anton the Count of Gaisruck was stolen from the vacated manor in 1994. Anica Cevc attributed all six portraits to Lederwasch, yet did not investigate the dates and inscriptions; Renate Schöffmann considered the portrait of Vinzenz the Count of Gaisruck as a work by Lederwasch; the other portraits had already been correctly dated on the basis of their inscriptions by Marjeta Ciglenečki. For the receipt by Caspian see: StLA, "Landrecht Gaisrukh", Schuber 241/Vol. 1, (s. p.); for the portraits of the Counts of Gaisruck in the festival hall see: Cevc 1964 (as in Note No. 58), pp. 15 and 29–30; Renate Schöffmann, Johann von Lederwasch (1755--1827), Graz, 1974, typewritten doctoral thesis, p. 161; Marjeta Ciglenečki, Oprema gradov na slovenskem Štajerskem od srede 17. do srede 20. stoletja, Ljubljana, 1997, typewritten doctoral thesis, pp. 44–45; my grateful acknowledgement is due to Tatjana Badovinac, senior curator of the Provincial Museum in Celje, for the information on the theft of the portrait.
61 For fireplaces as locations for a presentation see: Friedrich Polleroß "Waß anbetriefft die zier der zimmer...", Notizen zum wissenschaftlichen Kolloquium Das Schloß und seine Ausstattung: Zur Zeichenhaftigkeit höfischer Innenräume auf der Heidecksburg in Rudolfstadt vom 30. 4.–2. 5. 1999, Frzhzeit-Info, 10, 1--2, Vienna, 1999, pp. 302--314 (here p. 308).
62 For the clothes of the Counts of Gaisruck see: Andreja Vrišer, Noša v baroku na Slovenskem, Ljubljana, 1993, p. 50; for the reform of garments worn by Emperor Josef II see: Petr Fidler, "Wandel der Themen und Darstellungen der Kunst 1760–1790", Das achtzehnte Jahrhundert und Österreich: Jahrbuch der Österreichischen Gesellschaft zur Erforschung des 18. Jahrhunderts, Vol. 6, Vienna,1990/1991, pp. 23–38 (here pp. 23–24).
63 The free-standing atlantes made of sandstone in an exaggerated size are those of Hercules and probably Samson on the left; Sergej Vrišer dated them as being subsequent to the sculptures by Königer in Novo Celje Manor and compared them with the Hercules Fountain in the court

yard of the present Domherrenhof in Graz in Austria. Otmar Schunter dated the Novo Celje atlantes as belonging to the middle of the 1760s on the basis of an analogy with the above-mentioned sculptures in Graz (the dating was also repeated by Horst Schweigert). Such dating was also suggested for the female figures from the staircase since they indicate several parallels with the female semi-lying allegories on the portal of the Domherrenhof in Graz. All the eight white polished wooden figures were transferred to the National Museum of Slovenia in Ljubljana after the sale of furnishings of Novo Celje Manor. See: Vrišer 1961 (as in Note No. 11), p. 13; Vrišer 1992 (as in Note No. 34), pp. 141–142 and 219; Schunter 1992 (as in Note No. 34), pp. 95–97; Horst Schweigert, "Veit Kšniger (1729--1792), Herakles-Brunnen", Geschichte der bildenden Kunst in ...Österreich: Barock, Munich, London, New York, 1999, pp. 510–511.

64 Painted espaliers with chinoiseries were dated after 1760, six items that used to cover all of the above-mentioned walls are preserved, yet it is not known how the fields above the doors and windows were designed. The room ("das sogenannte chinesische Zimmer") can be located on the basis of the description by Dunder of the piano nobile and the sequence of rooms recorded in it. For the dating see: Jasna Horvat and Barbara Murovec, Iztrgano minljivosti ... Baročne slikane tapete iz zbirk Narodnega muzeja, leaflet from the exhibition, National Museum, Ljubljana, 1994; for the location of the room see: Dunder 1847 (as in Note No. 9), p. 103; Weigl 2000 (as in Note No. 3), pp. 40–41.

65 It is not known how many rooms were furnished with painted espaliers. At least three additional rooms of the piano nobile were decorated apart from the above-mentioned Chinese room in the middle of the 19th century. It is possible to conclude on the basis of the photographs by France Stele and the preserved painted espaliers that the espaliers in the three rooms were made by Anton Lerchinger, who is also quoted as the painter in several archival sources. Dragana Ratkovič highlighted in her survey of the painted espaliers from Novo Celje Manor in possession in Croatia that at least one other painter cooperated with Lerchinger. Perhaps that was Nicolas Fassin from Lüttich (1728–1811), who devoted himself primarily to landscapes and travelled to Italy after his study of the old masters in Antwerp in ca. 1770. The fact that he worked for Novo Celje Manor was established by Anica Cevc on the basis of two fragments of the lambrequins painted on canvas. Both the fragments were in private possession in Slovenia in 1964, one of them was signed "F. N." while the other had a piece of paper fastened to the supporting frame with the inscription "Nicolo Fassin (1728–1811)". The cooperation of Fassin should be verified on the basis of a comparison with his other works, while all the recorded items of the painted espaliers from Novo Celje Manor should be analysed to determine their style. There is a possibility that the painted espaliers replacing the lambrequins and those with which the window niches were wholly panelled are subsequent to the original framed painted espaliers of large dimensions which were used for the panelling of larger walls. See: Dunder 1847 (as in Note No. 9), pp. 103–104; Janisch 1878 (as in Note No. 10), p. 91; France Stele, "Varstvo spomenikov" (from 1/8/1930 to 31/12/1931), Zbornik za umetnostno zgodovino, Vol. 12, Ljubljana, 1932/1933, pp. 93–94; Cevc 1964 (as in Note No. 58), pp. 20–21; Od svagdana do blagdana: Barok u Hrvatskoj, catalogue to the exhibition, Muzej za umetnost I obrt, Zagreb, 1993, pp. 333–336; Badovinac 1997 (as in Note No. 11), pp. 40–42; Ratkovič 1998 (as in Note No. 22), pp 79–86; Weigl 2000 (as in Note No. 3), pp. 40–42, and France Stele, "Terenski zapiski", Notebook 79, 1933, kept by the France Stele Art History Institute, Scientific Research Centre at the Academy of Sciences and Arts (ZRC SAZU), Ljubljana.

66 The count died early in 1770; the preserved inventory of the new furnishings that he acquired for the manor – the list was completed shortly after his death – included 88 boards of parquet flooring, two stools, two tables made of soft wood and a two-leaf door made of hard wood that were kept "in Unaußgebauten 4ten zimmer" of the piano nobile. See: StLA, "Landrecht Gaisrukh", Schuber 241/Vol. 1, (s. p.).

67 Lorenz Prager (ca. 1720, Vienna–1791, Ljubljana) belongs to late Baroque architects working in the territory of present-day Slovenia whose work has not been thoroughly investigated yet. He began his study at the Academy of Arts in Vienna in 1739 and moved to Ljubljana before 25 May 1761 when he married the widow Marija Terezija Persky there and thus took over the workshop of her late husband Matthias Persky, with whom he had probably worked before. Lorenz Prager was granted the position of the Provincial Building Master of Carniola in 1764 and is believed to be the designer of the following buildings: the pilgrim church in Tunjice near Kamnik (1761–1766, the architect's plan for the main altar from 1763), the church in Gabrje pri Ljubljani (1762–1763), the transformation of the Ljubljana Riding School into the Theatre of the Province (1765, not preserved) and Desselbruner Manor in Selo in Ljubljana (the works were begun in 1765). Before 1767 when Lorenz Prager was paid for his travelling expenses between Ljubljana and Novo Celje Manor for the last time, he also rebuilt the pilgrim church in Petrovče. The proprietors of the Dominion of Prunberg (Plumberg), or rather the Dominion of Novo Celje since 1752, had also been the patrons of the church. Some further artists who collaborated in building and furnishing of Novo Celje Manor took part in the church in Petrovče together with Prager: painter Anton Lerchinger, sculptor Veit Königer and stucco master Josef Göbhardt. See: Viktor Steska, "Prager, Lovrenc", Slovenski bibliografski leksikon, Vol. 7, Ljubljana, 1949, p. 470; Nace Šumi, Ljubljanska baročna arhitektura, Ljubljana, 1961, pp. 137–139; Damjan Prelovšek, "Ljubljanska arhitektura 18. stoletja", Zgodovina Ljubljane: Prispevki za monografijo, Ljubljana, 1984, pp. 177–188 (here p. 185); Damjan Prelovšek, "Prager, Lovrenc", Enciklopedija Slovenije, Vol. 9, Ljubljana, 1995, pp. 215–216; Ana Lavrič, "Peter P. Glavar in cerkev sv. Ane v Tunjicah", Glavarjev simpozij v Rimu, Simpoziji v Rimu, Vol. 16, Celje, 1999, pp. 263–277 (here pp. 263–267); Kemperl 2001 (as in Note No. 24), pp. 120--128.

68 Matthias Persky was born in Dobersberg in Lower Austria and his schooling is not entirely known yet. He entered the Academy of Arts in Vienna in 1744, which was temporarily closed down in the following year, and he settled in Ljubljana in 1747. He took over most of the important architectural works in Carniola in the following decade and was granted the position of Building Master of the Province in 1755. Nace Šumi, who was the first to investigate his works, ascribed the following works to Matthias Persky, apart from the church and residence in Gornji Grad: the churches in Naklo and Koroška Bela, the Cobenzl Mansion, the Barbo-Waxenstein Mansion and the Erberg Mansion, all in Ljubljana, and the transformations of Dol Manor, the Raigersfeld Mansion and Obresa House in Ljubljana established on the basis of archival sources. Apart from the above-mentioned works, Damjan Prelovšek defined the following transformations as the work of Persky: the church in Groblje and the Cistercian monastery in Stična (the so-called Abbot's chapel and bell-tower) and the monastery in Kostanjevica na Krki (the presbytery and church facade). The author of the present article established the following architectural works as those by Persky in his MA thesis: the Raigersfeld Mansion in Ljubljana (plans commissioned in 1748, the first phase erected between 1749–1753, the second 1758–1760; the building was subsequently transformed), the transformation of the residence and building of the church in Gornji Grad (the participation of the architect had been recorded since 1749, the works in the residence were completed in 1751, and the church was erected between 1752–1759), the Barbo-Waxenstein Mansion (probably begun in 1749, attributed to Persky), the castle chapel in Cušperk (concluded in 1750, attributed to Persky), the Cobenzl Mansion in Ljubljana (begun in 1750 or 1751, attributed to Persky), the bell-tower and the so-called Abbot's chapel in the monastery in Stična (concluded in 1751, attributed to Persky), the bell-tower of the church in Dobrova (the plan in 1751, erected in the following year, recorded in documents), Obresa House in Ljubljana (concluded in 1752, recorded in documents), the Erberg Mansion in Ljubljana (the plans drafted in 1752, and works begun in the following year, attributed to Persky), Dol Manor near Ljubljana (in 1753, recorded in documents, rebuilt once again in the 18th century), the church in Naklo (begun in 1753, works concluded in 1755, recorded in documents), the church in Koroška Bela (concluded in 1754, attributed to Persky), Novo Celje Manor (begun in 1756, recorded in documents), the Court Almshouse in Ljubljana (in the late 1750s, attributed to Persky). For the problem concerning the birth and death of Matthias Persky see: Weigl 2000 (as in Note No. 3), p. 4; for his works: Šumi 1961 (as in Note No. 67), pp. 92–128 and 172; Prelovšek 1984 (as in Note No. 67), pp. 184–185; Damjan Prelovšek, "Ljubljanski baročni arhitekt Candido Zulliani in njegov čas", Razprave I. razreda SAZU, Vol. 15, Ljubljana, 1986, pp. 67–134 (here pp. 86 and 112); Damjan Prelovšek, "Barok: Arhitektura", Enciklopedija Slovenije, Vol 1, Ljubljana, 1987, pp. 189–192 (here p. 191); Damjan Prelovšek, "Perski, Matija", Enciklopedija Slovenije, Vol. 8, Ljubljana, 1994, p. 306; Weigl 2000 (as in Note No. 3), pp. 213–263; for an unconvincing attempt to attribute the church in Gornji Grad to Josef Hueber see: Ana Lavrič, "Načrt graškega arhitekta Josefa Hueberja za škofovsko cerkev v Gornjem Gradu", Acta historiae artis Slovenica, Vol. 5, Ljubljana, 2000, pp. 151–166 (here pp. 151–162).

69 See Note No. 42.

70 The recorded plans are regrettably not preserved; Josef Hueber travelled by the order of Johann Karl the Count of Gaisruck also to his estate of Turnišče near Ptuj where he drafted the manor and prepared the plans for a new central tower. The architect was paid 10 ducats or 41

florins and 15 kreutzers for the completed work. See: StLA, "Landrecht Gaisrukh", Schuber 241, (s. p.); Weigl 2000 (as in Note No. 3), p. 187.

71 See Note No. 44.

72 Josef Hueber (1715, Vienna–1787, Graz) was apprenticed to Franz Anton Pilgram, Building Master of the Province of Lower Austria, who owned one of the leading building companies in Vienna and erected several buildings according to the plans by Johann Lucas von Hildebrandt. The works of both had been reflected in the work of Hueber for a considerable time since he took over several ornamental elements and the principle of accentuating the single-dimensionality of the facade from Hildebrandt, an effect he achieved with consistently executed architectural divisions, while he followed Pilgram in his increasingly sparse use of decorative elements. Josef Hueber settled in Graz in 1739 and was granted the position of Building Master of the Province of Styria in 1753. His prominent works include: the facade of the church of Friars Minor in Graz (1742–1744), the church in St. Veit am Vogau (1748–1768, facade in 1750), the church in Weizberg (building concluded between 1757–1758) and the building of the library in the Benedictine monastery in Admont (after 1764). He had rebuilt several manors in Graz according to the commissions of the nobility of Styria (the Eggenberg-Herberstein Mansion, ca. 1760; Inzaghi Manor, ca. 1770) and renovated the interior of Eggenberg Castle where he built several garden portals and a pavilion in the park (between 1754–1763). One of the outstanding works by Hueber as to its quality is the transformation of Dornava Manor in present-day Slovenia (1753–1755). See: Walter Koschatzky, Leben, Werk und Stil des Barockbaumeisters Joseph Hueber, Graz, 1951, typewritten doctoral thesis; Günther Brucher, "Die Entwicklung barocker Kirchenfassaden in der Steiermark" (Part 2), Jahrbuch des Kunsthistorischen Institutes der Universität Graz, Vol. 6, Graz, 1971, pp. 60–95 (here pp. 61–79); Günther Brucher, Österreichische Barockarchitektur, Köln, 1983, pp. 301–305; Martin Mannewitz, Stift Admont: Untersuchungen zu Entwicklungsgeschichte, Ausstattung und Ikonographie der Klosteranlage, Munich, 1989, pp. 166'207, 264–267; Günther Brucher, "Die barocke Baukunst in der Steiermark", Lust und Leid, catalogue to the exhibition, Schloß Trautenfels, Graz, 1992, pp. 117–125 (here pp. 122–123); Gunther Prischnig, Joseph Hueber, spätbarock Hofbaumeister in Graz, Graz, 1994, typewritten doctoral thesis; Lorenz 1999 (as in Note No. 33), pp. 292–294; Weigl 2000 (as in Note No. 3), pp. 178–189.

73 Weigl 2000 (as in Note No. 3), p. 38.

74 Anton the Count of Gaisruck had borrowed money extensively since the middle of the 1750s until a few weeks before his death. The sums amounted to between several hundred and several thousand florins since the money lenders were from various social classes, from servants to widows and noblemen. It is possible to establish on the basis of receipts that the main share of the loans had been paid by his brother Johann Karl the Count of Gaisruck after 1761. For the receipts see: StLA, "Landrecht Gaisrukh", Schuber 240/Vol. 1, (s. p.).

Lucija Močnik

Restavriranje stranskih oltarjev iz grajske kapele sv. Jurija z gradu Ortnek

UDK 726.591.025.4(497.4 Ortnek)
UDK 726.591.025.8(497.4 Ribnica)

Ključne besede: ortneški oltarji, "zlati oltar", konserviranje, restavriranje, rekonstrukcija, pozlata, prezentacija

Povzetek

Stranska oltarja iz grajske kapele sv. Jurija z gradu Ortnek sestavljata del notranje opreme, ki jo poleg njiju dopolnjujeta še glavni oltar in prižnica. Bogato izrezljani in pozlačeni leseni oltarji iz sredine 17. stoletja se uvrščajo med t. i. črne oltarje. Dolgo časa so bili izpostavljeni številnim negativnim vplivom: kapela, v kateri so stali, zanje klimatsko ni bila primerna, predvsem pa ne dovolj varna, saj so bili na nekaterih delih oltarjev in prižnice vidni sledovi ožganin, izginile pa so tudi vse angelske glavice, grbi in delno figure z glavnega oltarja. Huje je bila poškodovana tudi prižnica. Na Oddelku za restavratorstvo Akademije za likovno umetnost smo dokončali restavriranje stranskih dveh oltarjev. V prispevku želim ponazoriti postopek restavratorskih del in problematiko prezentacije oltarjev, ki se navezuje na manjkajoče oltarne slike in začasni prostor, v katerega sta oltarja postavljena. Restavriranje oltarjev je zajelo konserviranje ohranjenih delov in rekonstrukcijo vseh manjkajočih elementov; ta je bila izpeljana po črno-belih fotografijah oltarjev iz leta 1948. Manjkajoče angelske glavice smo nadomestili z odlitki angelskih glavic z glavnega oltarja iz cerkve v Veliki Slevici. Stranska oltarja sta zaradi neprimernega stanja kapele postavljena v cerkev sv. Štefana v Ribnici, na žalost brez pripadajočih slik v oltarnih nišah.

Uvod

Nekoč mogočno ortneško posestvo z gradom, prvič omenjenim leta 1335, in kasneje v neposredni bližini sezidano kapelo danes zaznamujejo samo še razvaline in ostanki

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zidovja. Grajska kapela sv. Jurija je dolgo časa, morda celo predolgo, za svojimi zidovi "hranila" bogato izrezljane in pozlačene "zlate oltarje" in prižnico. Dr. Stele uvršča oltarje v sredino 17. stoletja, kar potrjuje tudi datacija slik v oltarnih nišah z letnico 1641. Slike so delo slikarja mojstra H. G. G.[1] V glavni niši južnega stranskega oltarja je bila slika sv. Lucije in sv. Barbare, v atiki pa podoba sv. Janeza Krstnika. Glavno nišo severnega stranskega oltarja je zapolnjeval motiv Brezmadežne, atiko pa slika sv. Valerija. Stranska oltarja sta si med seboj zelo podobna. Bohotita se z bogato izrezljano in pozlačeno hrustančasto ornamentiko na temnem ozadju. Sestavljata ju ravna predela z dvema podstavkoma, na katerih sta bila nekoč grba. Ob sredinski niši stoji na vsaki strani svedrast steber z bazo in korintskim kapitelom. Dopolnjuje ga masiven in izrazito ornamentiran krilni del oltarja. V segmentnem trikotu sta krilati angelski glavici, ki imata krila prilagojena njegovi obliki. Na prekladni plošči stoji atika, rezljana podobno bogato kot krila. Ob odprtini za sliko sta simetrično postavljena dva pilastra z aplikacijo ornamentiranega svitka in rozete s cofom. Vrh atike zaključuje angelska glavica.

Začetki konservatorsko restavratorskih posegov

Stranski oltarji so bili v zelo slabem stanju. V virih je moč zaslediti, da so bili leta 1908 restavrirani (Stele, zap. LV. 1936, 50)[2] in po letu 1945 večkrat premeščeni, med drugim tudi v Pleterje. Leta 1953 M. Železnik omenja, "da je bilo odločeno, da se rešijo dragoceni oltarji v grajski kapeli na Ortneku".[3] Leta kasneje so oltarje res pripeljali v Dolenjski muzej v Novo mesto, kjer so provizorično sestavljeni na tleh čakali do danes. Konservatorsko-restavratorska dela na stranskih dveh oltarjih smo začeli marca 1999. Po ogledu v Dolenjskem muzeju smo ugotovili naslednje: arhitekturno ogrodje oltarjev je bilo nestabilno in delno okrnjeno; na rezljanih, mehkejših lesenih delih oltarjev so bili močneje vidni sledovi lesnih zajedavcev in strohnelost lesa; manjkali so hrustančasta ornamentika na krilih in konzolah, venčni in mejni profili, steber na severnem oltarju, sestavni deli stebra, angelske glavice na segmentnem trikotu in atiki, grbi; vidni so bili sledovi ožganin. Iz črno-bele fotodokumentacije iz leta 1948, ki jo hrani Uprava Republike Slovenije za kulturno dediščino Ljubljana, je razvidno, da so bili oltarji takrat še neokrnjeni, pozneje pa so začeli drastično propadati. K temu so nezadržno pripomogli neprimerne klimatske razmere in ljudje, ki so ob mrzlem vremenu kurili z lesenimi deli[4] in tako postopoma odnašali figure. Leseno ogrodje obeh oltarjev je bilo delno okrnjeno in ni služilo več funkciji nosilca bohotno izrezljanih elementov. Na krilnih delih osrednjega dela in atike je bila hrustančasta ornamentika ponekod dopolnjena s kosi lesa, ki so bili verjetno izrezbarjeni in dodani med restavriranjem leta 1908. Nekaj jih je pripadalo tudi drugemu stranskemu oltarju. Ob pregledu stanja oltarjev se je izkazalo, da je kljub skromni fotodokumentaciji, neznani delavnici in ne nazadnje maloštevilnim virom, ki bi privedli do oprijemljive analogije s sorodnimi umetninami, mogoče manjkajoče arhitekturno ogrodje, ornamentiko ter venčne in mejne profile rekonstruirati na podlagi omenjene fotodokumentacije in primerjave z izvirniki. Strokovna komisija, ki je nadzirala potek restavratorskih del, je določila, da se oltarja rekonstruirata v celoti, manjkajoči elementi pa se nadomestijo z odlitki v poliestrski smoli. Vsi oltarni deli so bili tako demontirani in po potrebi razstavljeni ter utrjeni s sintetično smolo.[5]

Kovane žeblje smo odstranili oziroma odbrusili, če je bilo nevarno, da z odstranitvijo poškodujemo les. Za rekonstrukcijo venčnih in mejnih profilov ter ornamentike smo imeli na razpolago samo povečavo fotografskega gradiva. Zaradi medsebojne podobnosti stranskih oltarjev smo manjkajoče dele enega oltarja povzeli po obstoječih delih drugega in obratno. Manjkajoče dele arhitekturnega ogrodja smo nadomestili z lesenimi vstavki; na

original smo jih prilepili z lesnim lepilom ter jih na hrbtišču dodatno pritrdili z lesenimi prečkami. Več težav je bilo z likovno zelo izrazitimi angelskimi glavicami v segmentnem trikotu in na sredinskem zgornjem delu atike. Zaradi restavriranja, ki je bilo začrtano v smeri popolne obnove oltarjev, in predloga strokovne komisije smo angelske glavice v segmentnem trikotu nadomestili z odlitki z glavnega oltarja cerkve v Veliki Slevici, manjkajočo angelsko glavico z atike pa je bilo treba zaradi njene velikosti zmodelirati v glini po analogiji z ostalimi. Vse angelske glavice smo prilagodili poziciji in velikosti originala.
Restavriranje in rekonstrukcija na oltarjih sta potekala v naslednjih sklopih:
- odstranitev ostankov originalne in kasnejše pozlate do nosilca,
- utrditev nosilca,
- sestava obstoječih delov,
- rekonstrukcija manjkajoče ornamentike, mejnih in venčnih profilov ter manjkajočih delov arhitekturnega ogrodja oltarja,
- dodelava in dopolnitev rekonstrukcije s celoto,
- izdelava nosilne konstrukcije na hrbtni strani arhitekturnega ogrodja.

Pozlata

Po opravljenem sondiranju in pregledu stabilnosti pozlate ni bilo težko ugotoviti, da je večina pozlate, skupaj s spodnjo originalno, slabo ohranjene. Podsnova je na mestih odstopala od nosilca. Tudi sondiranje različnih delov oltarja je pokazalo, da je bila z restavriranjem (verjetno leta 1908) čez originalno polirano pozlato nanesena plast oljnokrednega grunda, ki je bila pozlačena in na nekaterih mestih dopolnjena z neprimerno zlato bronzo. Naknadno so bila s srebrno bronzo pobarvana tudi krila angelskih glavic v segmentnem trikotu. Ta pozlata se je močno razlikovala od pozlate oltarjev 17. stoletja, izdelane na visok sijaj, ki še močneje zasije na temnem ozadju. Celotno arhitekturno ogrodje je bilo prav tako prebarvano s težko odstranljivo oljno barvo, ki je prekrivala z vodo odstranljivo prvotno poslikavo. Originalna poslikava in poznejša preslikava sta se v svetlosti rahlo razlikovali. Kljub poskusom, da bi ohranili izvirno poslikavo, se je ta način prezentiranja izkazal za nesmiseln, saj je bila izvirna poslikava preveč sprijeta s kasnejšo in nestabilna. S strokovno komisijo, ki je spremljala restavratorska dela na oltarjih, smo se odločili, da se poslikava in pozlata odstranita in nadomestita z novo. Pri uporabi materialov za pozlato smo odstopili od zahteve po uporabi materialov, sorodnih originalu. Postopek zlatenja je bil v celoti izpeljan na osnovi akrilatov. K tej odločitvi je pripomoglo zavedanje, da je tako izdelana pozlata manj dojemljiva za klimatske spremembe okolja, da omogoča nekoliko lažjo in hitrejšo pripravo ter da je bilo treba na novo pozlatiti ves objekt, ne le dopolniti manjkajočo pozlato. Pri tako velikem projektu se je ta način izkazal za učinkovit in primeren. Za pripravo podsnove smo uporabili akrilni grund,[6] omehčan z bolonjsko kredo, za nanos polimenta in veziva za zlate listice pa Kölnerjev sistem polirane pozlate. Pri iskanju primernega tona poslikave smo sledili karakteristikam poslikave t. i. črnih oltarjev, ki se zaradi uporabe črnih saj in apnenega veziva nagiba k modrikastemu odtenku. Odločili smo se za vmesen, nekoliko svetlejši ton od kasnejše preslikave, za vezivo pa uporabili raztopino šelaka.

Prezentacija oltarjev

Pri restavriranju nemalokrat naletimo na vprašanje, do kje in na kakšen način povrniti okrnjenemu spomeniku prvotno podobo. Tovrstna problematika je v domeni konservatorjev in umetnostnih zgodovinarjev. Restavratorski poseg je glede na obstoječe stanje oltarjev strokovna komisija začrtala v smeri popolne možne obnove, ki naj bi zajela tako rekonstrukcijo celotnega arhitekturnega ogrodja kot pripadajoče ornamentike. Problem manjkajočih dodatnih aplikacij, kot so angelske glavice in dva grba na predeli, je zahteval več pomislekov o smiselnosti rekonstrukcije in možnosti njene izpeljave. Manjkajoče angelske glavice smo nadomestili z omenjenimi odlitki, saj predstavljajo sestavni del ornamentike, ki jo je bilo moč povzeti po časovno sorodnih oltarjih. Zaradi karakteristike manjkajočih grbov na predeli in nezadostne dokumentacije se za njihovo rekonstrukcijo strokovna komisija ni odločila.

Z restavratorskimi posegi smo stranskima oltarjema le delno uspeli povrniti podobo, kakršno sta imela nekoč. Oltarna lesena arhitektura, z bogato izrezljano in pozlačeno ornamentiko predstavlja razširjen okvir za sliko ali kip. V našem primeru predstavlja oltarna arhitektura bogato ornamentiran in pozlačen okvir brez slike. Slike, pripadajoče oltarnim nišam že omenjenega slikarja H. G. G., hranita Dolenjski muzej v Novem mestu in Narodna galerija v Ljubljani. Ob tem se postavlja vprašanje, kaj narediti s praznimi nišami. Restavrirana stranska oltarja, katerima se bo kmalu priključil še glavni oltar, opozarjata na dejstvo, da so prazne niše moteč in nesmiseln element. Zaenkrat smo ta problem "zameglili", tako da smo z zadnje strani čez odprtino napeli platno v nevtralnem tonu. Kaj v prihodnje narediti s praznimi nišami, kako in na kakšen način jih prezentirati, ostaja tako še nerešeno. Strokovna komisija je že podala namige o izdelavi kopij in zdi se, da bo sedanja podoba oltarjev postala najbolj moteča, ko bo prezentirana skupaj v primernem prostoru. Morda je o ponovni namestitvi slik v oltarje še prezgodaj razmišljati. Ob tem seveda najbolj trpi okrnjena podoba spomenika, ki na neki način prikrajša sebe in nehote tudi gledalca. Drug problem, ob katerem stroka ne more ostati brez besed, pa je sama postavitev oltarjev. Kot sem že omenila, je njihova prvotna lokacija (kapela sv. Jurija) skoraj uničena in ponovna postavitev na tem mestu ni mogoča. Zaradi tega sta oltarja postavljena v cerkvi sv. Štefana v Ribnici, prislonjena na levo in desno stran od glavnega vhoda. Njuna namestitev naj bi bila le začasna, saj bo z dokončanjem restavratorskih del na glavnem oltarju in prižnici lokacija postavitve celotne notranje opreme kapele ponovno problematična. Pri tem naj opozorim na dejstvo, da se na sedanji lokaciji relativna vlažnost v prostoru dvigne tudi do 90 odstotkov, kar seveda za tako občutljiv spomenik in tolikšen trud, vložen v njegovo obnovo, ni zanemarljiv podatek. Žal stroka ne more narediti več kot to, da že vnaprej opozori na morebitne posledice, nastale ob neprimerni hrambi oltarjev.

Prezentacija oziroma končna podoba nekega kulturnospomeniškega objekta, v tem primeru oltarja, zaživi v vsem svojem bogastvu le s premišljeno ohranitvijo oziroma obnovo podobe in s pripadajočo prostorsko postavitvijo. Večina obnovljenih oltarjev je vrnjenih na prvotno lokacijo, ki tako z estetskega kot prostorskega vidika dopolni umetnino in skupaj z njo zaživi. To (vsaj zaenkrat) ortneškim oltarjem še ni dano. Ob tem se mi poraja vprašanje, ali je restavriranje tako pomembnega kulturnozgodovinskega spomenika doseglo svoj namen, saj to postane smiselno le, če so zagotovljeni pogoji za primerno hrambo in pripadajoči prostor. Problematika prezentacije ortneških oltarjev poudarja dejstvo, da je varovanje naše naravne in kulturne dediščine odločilnega pomena za ohranitev spomenika in ne nazadnje tudi pokazatelj odnosa do tovrstnih objektov ter seveda prepletanje različnih interesov, institucij in vloženih sredstev. Restavriranje notranje opreme ortneškega gradu se nadaljuje s posegi na glavnem oltarju in prižnici v upanju, da bo oprema v primernem času dobila kakovosten prostor, v katerem bo zapolnila dostojno in varovano mesto; takega, ki si ga po letih preseljevanja tudi zasluži.

Opombe:

1 Slikar H. G. G., s polnim imenom Hans Georg Geigerfelder, zavzema v slikarstvu 17. stoletja po kakovosti eno najvidnejših mest. Njegova ključna dela so ohranjena na ribniškem območju. Najbolj znano delo je prav oltarna slika Sv. Jurij, iz glavnega oltarja v grajski kapeli sv. Jurija. Slikana je na leseno ploščo. Hrani jo Narodna galerija v Ljubljani.

2 Oltarje sta prenovila Stefan Vrljen in A. Černologar iz Ljubljane.

3 Milan Železnik, Rezbarstvo 17. stoletja na Slovenskem, v: ZUZ n.v. , VII/1965, str. 174.

4 Več kot polovica stebra, ki pripada prižnici, je požganega.

5 Pred utrditvijo lesa s sintetično smolo so bile v celoti odstranjene slabo ohranjena originalna pozlata in kasnejše dodelave. Glej "Pozlata".

6 Uporabili smo akrilni grund Gesso proizvajalca Schminke.

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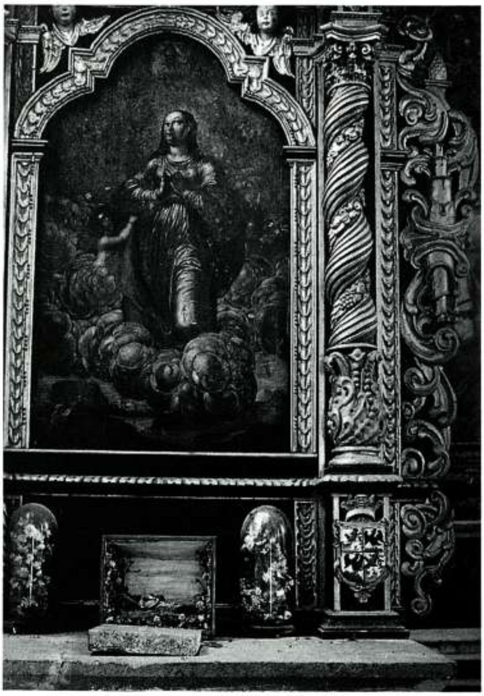
Grajska kapela: južni stranski oltar iz leta 1948 v svoji še neokrnjeni podobi, arhiv Uprave RS za kulturno dediščino

Castle chapel, the southern side altar from 1948 in its still uncurtailed form; INDOK Centre, Republic of Slovenia Cultural Heritage Office



Grajska kapela: severni stranski oltar iz leta 1948 v svoji še neokrnjeni podobi, arhiv Uprave RS za kulturno dediščino

Castle chapel, the northern side altar from 1948 in its still uncurtailed form; INDOK Centre, Republic of Slovenia Cultural Heritage Office

Dolenjski muzej v Novem mestu: stanje oltarjev pred restavratorskim posegom, (foto: Lucija Močnik)

Dolenjsko Museum in Novo Mesto, the condition of the altars before the restoration; photograph by Lucija Močnik

Odstranjevanje stare pozlate do nosilca, (foto: Lucija Močnik)

Removal of the old gilding as far as the base; photograph by Lucija Močnik

Rekonstrukcija manjkajočih elementov, (foto: Lucija Močnik)

Reconstruction of the missing elements; photograph by Lucija Močnik

Rekonstrukcija manjkajočih elementov, (foto: Lucija Močnik)

Reconstruction of the missing elements; photograph by Lucija Močnik

Montaža oltarjev v cerkvi sv. Štefana v Ribnici, (foto: Lucija Močnik)

Reassembly of the altars in the Church of St. Stephen in Ribnica; photograph by Lucija Močnik

Končna podoba oltarjev v cerkvi sv. Štefana v Ribnici, (foto: Lucija Močnik)

Final appearance of the altars in the Church of St. Stephen in Ribnica; photograph by Lucija Močnik

Lucija Močnik

Restoration of the Side Altars of the Castle Chapel of St. George in Ortnek Castle

Key words: Ortnek altars, golden altars, conservation, restoration, reconstruction, gilding, presentation

Abstract

The side altars from the castle Chapel of St. George in Ortnek Castle are part of the interior furnishings, apart from the main altar and pulpit. The richly fretted and gilded wooden artefacts from the middle of the 17th century belong to the so-called black altars. They have been exposed to numerous negative influences for a long period: the chapel where they were located was not appropriate with regard to its climate and primarily not safe enough since some parts of the altars and the pulpit were marked with traces of burning, all the angel heads had disappeared as well as the arms and partly also the figures from the main altar. The pulpit was also seriously damaged. The restoration of the two side altars was completed at the Restoration Department of the Academy of Fine Arts in Ljubljana. The purpose of this paper is to present the restoration procedure and the problems concerning the presentation of the altars caused by the missing altar paintings and the temporary site where the altars are located. The restoration of the altars comprised the conservation of the preserved parts and reconstruction of the missing elements; they were executed according to the black-and-white photographs of the altars from 1948. The missing angel heads were replaced by casts of those from the main altar from the church in Velika Slevica. Due to the inappropriate condition of the chapel, the side altars were located in the Church of St. Stephen in Ribnica, unfortunately, without the appertaining paintings in the altar niches.

Introduction

The once mighty Ortnek estate with the castle, first recorded in 1335, and the subsequently erected chapel in its direct vicinity consist now only of ruins and remnants of the walls. The castle Chapel of St. George has for long, perhaps even too long, kept richly fretted and gilded altars and the pulpit behind its walls. Dr. Stele dated the altars

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as belonging to the middle of the 17th century. This was confirmed by the dating of the paintings in the altar niches bearing the date 1641.
The paintings were the work of master H. G. G.[1] The main niche of the southern side wall contained the painting of Sts. Lucy and Barbara, while the upper endpiece bore the painting of St. John the Baptist. The main niche of the northern side altar was filled with the motif of the Blessed Virgin and the upper endpiece with that of St. Valerian. The side altars are very similar. They are exuberantly decorated with richly fretted and gilded cartilaginous ornaments on a dark background and consist of a level predella and two bases that used to bear coats-of-arms. The central niche is enclosed by two spiral columns with bases and Corinthian capitals. Each is completed by a massive and strongly ornamented altar wing. The segmented triangle contains two winged angel heads with their wings adapted to its form. The lintel slab supports the upper endpiece of the altar, fretted similarly rich as the wings. The opening for the painting is symmetrically surrounded by two pilasters with applications of ornamented scrolls and a rosette with a tassel.

The beginnings of conservation and restoration works

The side altars were in a very poor condition. It is evident from written sources that they were renovated in 1908 (Stele, rec. LV. 1936, 50)[2] and moved several times after 1945, among other places to Pleterje. M. Železnik recorded in 1953 "that it was decided that the valuable altars in the castle chapel in Ortnek be saved".[3] Some years later the altars were actually transferred to the Dolenjsko Museum in Novo Mesto where they were provisionally reassembled on the floor and have been kept there to the present day.
The conservation and restoration works on the two side altars began in March 1999. The established condition after an inspection was as follows: the architectural structure of the altars was unstable and partly curtailed; the fretted parts of soft wood were marked with traces of wood parasites and rotting; the cartilaginous ornaments on the wings and consoles were missing as well as the crest and border profiles, the column on the northern altar, some component parts of the column, the angel heads on the segmented triangle and the upper endpiece and coats-of-arms; and traces of burning were discernible. It is evident from black-and-white photographs from 1948 kept by the Republic of Slovenia Cultural Heritage Office from Ljubljana that the altars were still uncurtailed at that time, while their decay was rapid subsequently. The inappropriate climatic conditions contributed to that substantially as well as people who used the wooden parts[4] as firewood in cold weather and had thus gradually removed the figures. The wooden structure of both the altars was partly curtailed and no longer supported the richly fretted elements. The cartilaginous ornaments on the winged parts of the central section and on the upper endpiece were completed with parts of wood that were probably fretted and added during the restoration in 1908. Some of them belonged to the other side altar. The inspection of the altars revealed that despite the modest photographs, the unknown workshop and, last but not least, scant records that would lead to a concrete analogy with similar works of art, it was still possible to reconstruct the missing architectural structure as well as the ornaments and crest and border profiles on the basis of the above-mentioned photographs and comparisons with the originals. The expert commission supervising the process of restoration works decided that the altars be reconstructed as wholes, while the missing parts be replaced with casts of polyester resin.

All the altar pieces were thus dismantled, taken apart if necessary and subsequently firmed by synthetic resin.[5] The wrought nails were removed or filed away when their removal would damage the wood. Only the enlarged photographs were available for the reconstruction of the crest and border profiles. Due to the similarity of the two side altars, the missing pieces of one could be copied after the existing ones of the other and vice versa. The missing parts of the architectural structure were replaced by inserted wooden pieces; they were fixed on the original with adhesive and were additionally fastened with wooden crossbars. The artistically more complex angel heads in the segmented triangle and on the central section of the upper endpiece presented more of a challenge. Due to restoration that was directed towards a complete renovation of the altars and the suggestion of the expert commission, the angel heads in the segmented triangle were replaced with casts from the main altar of the church in Velika Slevica, while the missing angel head from the upper endpiece had to be modelled in clay according to the analogy with the remaining ones on account of its size. All the angel heads were adapted to the positions and size of the originals.
The restoration and reconstruction of the altars were made according to the following issues:

- removal of the remnants of the original gilding and subsequent ones as far as the base,
- firming of the base,
- reassembly of the existing pieces,
- reconstruction of the missing ornaments, the crest and border profiles as well as the missing parts of the architectural structure of the altar,
- completion and making the reconstruction correspond to the whole, and
- execution of the supporting structure on the rear side of the architectural structure.

Gilding

After some trial boreholes were made and the firmness of the gilding inspected, it was not difficult to establish that most of the gilding, including the original one, was in a poor condition. The grounding was loose in several places. Trial boreholes likewise revealed that during the restoration (probably in 1908) the original gilding was coated with a layer of oil-chalk grounding that was subsequently gilded and in some places completed with inappropriate golden bronze. The wings of the angel heads in the segmented triangle were likewise coated with silver bronze. The gilding differed substantially from that made in the 17th century which was polished and radiant against the dark background. The entire architectural structure was likewise coated with hardly removable oil paint that covered the original, water-soluble painting. The original painting and the subsequent coating of paint differed somewhat in their brightness. Despite some efforts to preserve the original, such a presentation turned out to be pointless since the painting was stuck to the subsequent one quite firmly and was unstable. The decision was reached, together with the expert commission that supervised the restoration works on the altars, to remove the painting and gilding and to replace them with a reconstruction. The requirement to use gilding materials similar to the original ones was abandoned. The procedure of gilding was carried out entirely using acrylic materials. The awareness that gilding executed in that way was less susceptible to climatic changes of the environment contributed to the decision as well as the fact that it facilitated somewhat easier and quicker preparation and that the entire artefact had to be gilded anew. The selected method proved efficient and successful with respect to the size of the artefact. Acrylic grounding[6] softened with Bologne chalk was used for the preparation of the grounding and the Kölner system of polished gilding for the application of polyment and binding for the gold foil leaves. The characteristics of the painting of the so-called black altars was followed in the selection of the appropriate shading since the colour of such altars had a bluish shade on account of the use of black soot and lime binding. An intermediary shade was selected, somewhat lighter than the subsequent painting, and a solution of shellac for binding.

Presentation of the altars

The question of how to restore the original appearance of a monument and to what extent is often encountered in the process of restoration. Such problems are in the domain of conservators and art historians. In view of the condition of the altars, the expert commission directed the restoration process towards renovation as complete as possible so as to include the reconstruction of the entire architectural structure as well as the pertaining ornaments. The issue of the missing applications, i.e. angel heads and two coats-of-arms on the predella, demanded more deliberation of the sense of reconstruction and its possible execution. The missing angel heads were replaced with the above-mentioned casts since they were component parts of the entire ornaments that could be copied from similar altars as to their origins. Due to the characteristics of the missing coats-of-arms on the predella and insufficient records for their reconstruction, the expert commission decided against their reconstruction.

The original appearance of the side altars was only partly restored by reconstruction works. The wooden architecture with richly fretted and gilded ornaments formed an enlarged frame for a painting or a statue. In the present case, the altar architecture created a richly ornamented and gilded frame without a painting. The paintings belonging to the altar niches of the above-mentioned painter H. G. G. are kept in the Dolenjsko Museum in Novo Mesto and National Gallery in Ljubljana. Thus the question of what to do with the empty niches is undoubtedly raised. The renovated side altars, soon to be followed by the main one, highlight the fact that empty niches are disturbing and pointless elements. The problem was temporarily disguised by canvas in a neutral shade stretched across the opening from the rear side. The question of what to do with the empty niches in the future and how to present them thus still remains open. Some hints were made by the expert commission to prepare copies of the paintings and it also seems that the present appearance of the altars will become most disturbing when they are presented at an appropriate location. Perhaps it is too early to contemplate a possible return of the original paintings to the altars. The curtailed appearance of the monument thus remains at the expense of the artefacts as well as the effect on visitors.

Another issue that should be addressed by experts is the positioning of the altars. As mentioned above, their original location in the Chapel of St. George is almost destroyed so that a relocation there is not possible. The altars are therefore kept in the Church of St. Stephen in Ribnica leaning against the walls to the left and right of the entrance. Their position should be temporary since the completion of restoration works on the main altar and pulpit will raise the issue of the location of the entire original furnishings of the chapel once again. However, it should be mentioned that the relative humidity at the present location rises even to 90 per cent, a fact that is far from negligible in view of the susceptibility of the monument and the efforts invested in its restoration. Regrettably, the experts cannot do more than warn of the possible consequences to be expected on account of ill-suited conditions.

The presentation or rather the final appearance of a cultural monument, in this case the altar, can only be revived in its richness through careful preservation or its restored appearance and an appropriate positioning. Most of the restored altars are returned to their original locations, which complement the works of art from the aesthetic as well as spatial aspects and contribute to their revival. However, that possibility has so far not been available to the Ortnek altars. The question is raised here whether the restoration of this significant cultural monument has achieved its purpose since it is only rendered meaningful when the conditions for appropriate keeping and positioning are provided. The problem of the presentation of the Ortnek altars is being accentuated by the fact that the protection of our natural and cultural heritage is of decisive importance for the preservation of a monument and, last but not least, also an indicator of the attitude towards such artefacts with various interrelated interests of institutions involved in the process and of the funds invested for the purpose. The restoration of the internal furnishings of the Ortnek Castle has continued with works on the main altar and pulpit in the hope that the furnishings will in due time acquire an appropriate location of quality where they will occupy the decent and protected position they deserve after moving around for so many years.

Notes:

1 Painter H. G. G., Hans Georg Geigerfelder with his full name, was one of the outstanding artists in painting of the 17th century as to his quality. His most prominent works are kept in the area of Ribnica. The most well-known work is the altar painting of St. George from the main altar of the castle Chapel of St. George. It is painted on a wooden board and kept in the National Gallery in Ljubljana.

2 The altars were renovated by Štefan Vrljen and A. Černilogar from Ljubljana.

3 Milan Železnik, "Rezbarstvo 17. stoletja na Slovenskem", Zbornik za umetnostno zgodovino, n.v. VII, 1965, p. 174.

4 More than half of the column belonging to the pulpit is burnt.

5 Prior to strengthening the wood with synthetic resin, the entire badly preserved gilding has been removed as well as the subsequent renovations. Cf. "Gilding" in the present article.

6 The Gesso acrylic grounding produced by Schminke was used.

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Andrejka Ščukovt

Popotresna obnova nekdanje kaplanije v Kobaridu

UDK 75.052.034.025.4(497.4 Kobarid)
UDK 726.9.025.3/.4 (497.4 Kobarid)
UDK 75 (497.4):929 Šarf L.

Ključne besede: Posočje, Kobarid, potres, popotresna obnova, nekdanja kaplanija, freske, Luka Šarf, restavriranje.

Povzetek

V velikonočnem potresu aprila 1998 se je v Posočju iz razpok poškodovanih sakralnih in profanih objektov pokazala vrsta kulturnih vrednot. Ob začetku popotresne obnove jeseni 1999 se je tako tudi v poškodovanem objektu v Ulici F. Volariča 4a, nekdanji kaplaniji v Kobaridu, izkazalo, da se pod ometom v dveh sobah v nadstropju skriva izjemna baročna poslikava. Sklepamo, da je avtor poslikave slikar Luka Šarf, ki je v Kobaridu živel med letoma 1671 in 1744.

Kobarid, naselje mestnega oziroma trškega značaja, leži na stičišču treh gorskih dolin. Ime kraja je bilo v različnih obdobjih zapisano različno: Chiavoret, Cianone, Caporetto itd. Zaradi ugodne lege pa poselitev Kobarida sega daleč v preteklost.
Danes je Kobarid poznan predvsem po muzeju prve svetovne vojne oziroma zaradi izpostavljenega položaja, ki ga je imela okolica Kobarida med prvo svetovno vojno. V zadnjih letih so nas tudi pritegnila spoznanja furlanskih in slovenskih umetnostnih zgodovinarjev, ki so raziskovali lesene oltarje, plastike in poslikave (freske) cerkva na širšem kobariškem območju v povezavi z Beneško Slovenijo in Goriškimi brdi.
Historično jedro Kobarida je bilo 6. junija 1990 z občinskim odlokom razglašeno za kulturni spomenik, posamezni objekti oziroma hiše v tem jedru pa za etnološki spomenik. Vsaka od teh hiš ima svojo zgodbo. Eno izmed njih nam pripoveduje tudi objekt v Ulici F. Volariča 4a, ki je znan pod imenom nekdanja kaplanija. V velikonočnem potresu leta 1998 je bil objekt poškodovan. Ob začetku popotresne obnove v oktobru 1999 pa smo v dveh sobah kaplanije odkrili izjemno baročno poslikavo.
Nekdanja kaplanija leži v Kobaridu severno od glavnega trga, v nekoliko umaknjenem strnjenem delu naselja Na Klancu. Z urbanističnega vidika se je prav v tem delu

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Kobarida, poleg Gregorčičeve ulice in tudi še Trga svobode, ohranila starejša stavbna zasnova. Katastrska mapa iz leta 1836 nam kaže skoraj identično tlorisno stavbno zasnovo, kot je današnja. Nekdanja kaplanija je na katastrski mapi iz leta 1836 izrisana v enakih tlorisnih gabaritih kot na današnji katastrski mapi. Je kvadratičnega tlorisa z zamikom na obcestni, stranski fasadi. Objekt je enoetažen in ima štirikapno streho. Streha je podaljšana v širše napušče. Sklepamo, da taka oblikovna in arhitekturna podoba nekdanje kaplanije (predvsem zunanjščina) izvira že iz v prve polovice 18. stoletja. To nam izpričuje sončna ura, ki je datirana z letnico 1723. Pravzaprav sta v nadstropju stavbe, na dominantnem vogalu s pogledom proti trgu narisani dve sončni uri, dopoldanska, ki je na vzhodnem vogalu, in popoldanska, ki leži na jugozahodnem vogalu. Nad uro na vzhodu je narisano sonce in napis: 1723 UNA HORUM VENIET QUAE DICET ABI (Pride ura, ki ti pove, da pojdi); na jugozahodnem vogalu pa luna in napis: DUM ORIMUR MORIMUR MDCCXXIII (Dokler smo živi, molimo ali Ko se rodimo, že umiramo).

Iz virov, ki jih hranijo v župnijskem arhivu v Kobaridu, izvemo, da je bila nekdanja kaplanija ponovno pozidana in povečana po požaru leta 1711, v katerem je zgorelo petnajst hiš z župniščem vred. O tem dogodku je takratni vikar Mihael Petani leta 1715 takole zapisal v mrliško knjigo: "Dne 26. julija 1711 je bil praznik sv. Ane. Okrog pete ure popoldne je župnišče skoraj docela pogorelo z drugimi petnajstimi hišami vred tam, kjer je požar izbruhnil – v hiši tistih Gabrščikovih.[1] Potem sem na svoje lastne stroške poleg župnijskih prispevkov jaz Mihael Petani, zgradil kaščo in hlev ter jih pokril s korci. In zato prosim po pravici in zakonito vse moje spoštovane naslednike, da bi na praznik sv. Mihaela vsako leto opravili eno sveto mašo z molitvami in to na vse večne čase."[2] Ta zapis je za nas izredno dragocen, saj nam razkriva tri pomembne podatke:

– da je bilo župnišče na tem mestu že pred letom 1711,
– da so po požaru župnišče obnovili in zvišali za mezaninsko podstrešje,
– da so objekt prekrili s korčno kritino.

V župnijskem arhivu v Kobaridu hranijo tudi zabeležko dekana Jekšeta: "Dne 16. marca 1871 sem dobil novo stanovanje. Zidanje je trajalo okrog tri leta. Stroški so znašali približno 7000 fl. K tem pride še 1800, ki jih je plačala občina za gradbeno zemljišče, zato pa je dobila staro župnišče, kateremu se je odpovedal (ki ga je odstopil) verski sklad." Naslednji zapis, iz leta 1875, pa nam posreduje o kaplaniji še dodatne informacije: "Viš.c.kr. ministerstvo je dovolilo, da se sme hiša kaplana v Kobaridu zamenjati za nekdanji farovž, tako da sedanja kaplanija stopi iz imetja verskega sklada." Po letu 1871 oziroma 1875 je torej prešla kaplanija v last občine, ki je v zameno za novo župnišče Cerkvi odstopila zemljišče. Vendar so kaplani stanovali v kaplaniji vse tja do druge svetovne vojne. V pritličju so imeli tudi veroučno sobo. Še danes se starejši Kobaridci spominjajo obiskovanja verouka v kaplaniji.

Nekaj časa je v nekdanji kaplaniji stanoval tudi pesnik Simon Gregorčič, ki je v Kobaridu kaplanoval med letoma 1868 in 1873. Kobarid pa je bil tudi njegovo prvo službeno mesto.[3]

V potresu 12. 4. 1998 je bila torej nekdanja kaplanija poškodovana. V oktobru 1999 se je začela njena popotresna obnova. Ob izvajanju obnovitvenih del pa se je izkazalo, da se pod ometom v dveh sobah v nadstropju skriva baročna poslikava v freskotehniki. Po opravljenem terenskem ogledu in sondažah, ki so jih opravili restavratorji Zavoda za varstvo naravne in kulturne dediščine Nova Gorica, je bilo ugotovljeno, da so poslikane okenske špalete (vseh pet oken), da je izveden ornament na vseh stenah tik pod stropom in da je v eni sobi poslikan tudi lesen strop (tramovi in deske).

Poslikava sob v freskotehniki je izjemna, podobnega primera na profani arhitekturi tudi v širšem prostoru ne poznamo. Sklepamo, da je poslikava nastala po požaru leta 1711 oziroma istočasno kot poslikava sončne ure, to je okrog leta 1723. To nam potrjuje primerjava med poslikanimi vinjetami na sončni uri in poslikavo vinjet na okenskih špaletah. Vinjete so podobno narisane, razlikujejo se le v barvnih odtenkih. Vinjete na sončni uri so v dveh barvah, oker in rumeni. Na okenskih špaletah pa prevladujejo oker oziroma rjava, modra, rumena in zelena barva. Podoben motiv vinjete se pojavlja tudi na zvoniku kobariške župne cerkve.[4]

Eden od motivov poslikave na okenskih špaletah je tudi rastlinski. V velikih pletenih košarah je narisano cvetje (šmarnice, vrtnice, narcise, šipkov cvet ...), medenj pa je položeno sadje (granatno jabolko, grozdje, hruška ...). Nad vsakim oknom je narisana še glava angela.

V eni od sob smo restavrirali že prej evidentirano in ovrednoteno štukaturo na stropu in jo ohranili in situ. V drugi sobi, v kateri lesen strop ni bil viden in zato tudi ni bil evidentiran, pa je sanacijski popotresni elaborat zahteval izvedbo AB-plošče zaradi statične utrditve objekta. Ob odstranitvi "obešenega" stropa se je tudi tu pokazal poslikan lesen strop (tramovi in deske). Ker pa je bil že v slabem stanju (preperelost), smo se odločili, da ga rekonstruiramo in kasneje pritrdimo pod AB-ploščo. Motiv poslikave je bil enak kot na okenskih špaletah.

Na novo odkrita poslikava je tudi pri domačinih vzbudila precej zanimanja. Starejša domačinka je povedala, da so ji že stari starši pripovedovali, da so imeli prav tako poslikano sobo pri Malarjevih v Kobaridu, na Manfredovi ulici števika 17. Glede na odkritja kobariškega dekana Franca Rupnika je bil prav v hiši pri Malarjevih doma slikar Luka Šarf (Lucas Scharf), rojen v Kobaridu leta 1671. Umetnostna zgodovina ga uvršča v t. i. kobariško šolo slikarjev in rezbarjev; rezbar in izdelovalec zlatih oltarjev pa je bil Jernej Vrtav.[5]

Glede na čas zvišanja zvonika župne cerkve v Kobaridu (1712) in njegovo poslikavo ter glede na datacijo sončne ure na nekdanji kaplaniji (1723) in glede na čas življenja Luke Šarfa sklepamo, da je avtor poslikave nekdanje kaplanije prav Luka Šarf.

Vsaka hiša nam pripoveduje svojo zgodbo. V njej se zrcalijo življenja njenih prebivalcev in rodov. Način življenja in usode posameznikov je mogoče rekonstruirati, toda mnoge zgodbe posameznikov nam ostanejo tudi neodkrite in nekatere odkrijemo šele po naključju. Lahko rečemo, da je bil velikonočni potres leta 1998 za nekdanjo kaplanijo sreča v nesreči. Poslikavo, ki je bila ugotovljena zaradi popotresne obnove, bomo lahko v celoti ovrednotili šele po končanih delih, vendar pa že zdaj lahko recemo, da je enkratna in izjemna za ta prostor.

Poleg omenjenih restavratorskih del je v načrtu tudi restavracija obeh sončnih ur, ponovno pa se bodo po originalnih predlogah zarisali tudi šivani robovi na fasadi oziroma vogalih objekta.

Poleg delnih restavratorskih del je bila do sedaj izvedena še protipotresna obnova objekta. Na novo je bilo izdelano tudi leseno ostrešje, streha pa je ponovno prekrita s korčno kritino (prej s pločevino). Širši napušči so opremljeni s prebarvanimi planetami v rdečebeli dekoraciji. Novo stavbno pohištvo (okna, vrata, polkna) je izdelano z maksimalnim upoštevanjem izvirnih oblik.

Omeniti velja tudi, da je v pritličju na severni strani nekdanje kaplanije deloma ohranjen tudi obokan prostor, v katerem je bila nekoč črna kuhinja. Ognjišče je bilo recentno odstranjeno, njegovo lego pa si lahko le še predstavljamo.

Danes je nekdanja kaplanija v zasebni lasti. V njej si bo mlada družina uredila stanovanje. Želimo ji, da bi ji vrednote kulturnega spomenika še dodatno izboljšale kvaliteto bivanja.

Opombe:

1 Požar se je vnel na takratni hišni številki 29, pri Martincu. Lastnik hiše je bil Andrej Gaberščik, sin Martina. Objekt še danes stoji v neposredni bližini nekdanje kaplanije, katere hišna številka je bila takrat 32.

2 Kobariški dekan F. Rupnik tudi navaja, da je bilo na tem mestu župnišče že leta 1635. Iz tega leta je tudi najstarejša krstna knjiga v župnišču v Kobaridu oziroma na Tolminskem nasploh. Kobariška pražupnija se je namreč že v drugi polovici 17. stoletja začela deliti na številne podružne vasi, ker je prebivalstvo naraščalo.

3 V kaplaniji so živeli mnogi kaplani, ki so pomagali župniku oziroma dekanu. Med letoma 1740 in 1784 je župniku J. A. Bassiniju pomagalo kar enajst kaplanov.

4 Poslikava zvonika in ure sega v čas med letoma 1698 in 1739, ko je v Kobaridu živel dekan Mihael Petani. Dekan M. Petani je namreč okrog leta 1712 dal povišati zvonik župne cerkve in poslikati številčnico oziroma uro zvonika.

5 Jernej Vrtav, izdelovalec zlatih oltarjev, je bil sosed Malarjevih. Danes je ta objekt na Manfredovi ulici številka 11 oziroma 13.Kobariški dekan Franc Rupnik je v krstni knjigi kobariškega župnijskega arhiva našel podatek, da je bil v Kobaridu dne 17. oktobra 1671 krščen Luka Šarf, nezakonski sin Janeza Šarfa in Ivane, hčere Blaža Perinčiča. Umrl je 28. 4. 1744, tudi v Kobaridu, star triinsedemdeset let. Prvi prednik družine Šarf naj bi prišel v Kobarid iz Škofje Loke. V Kobaridu je sezidal hišo, ki ji zaradi tradicije v slikarskem poklicu še danes pravijo pri Malarju. Tradicija slikanja se je pri Malarjevih v 18. stoletju nadaljevala vsaj še z enim od potomcev Luke Šarfa, Antonom Šarfom, rojenim leta 1750.

Viri in literatura:

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Franc Rupnik, Kraj in župnija Kobarid od začetka drugega tisočletja do leta 1848. Kobarid, Kobariški muzej 1997.

Franc Rupnik, Rezbar Jernej Vrtav in slikar Luka Šarf. Kobarid 15. 3. 1985, tipkopis.

Na tem mestu se zahvaljujem dekanu Francu Rupniku iz Kobarida za vso strokovno pomoč in nasvete, kakor tudi za marsikatero pojasnilo.

Nekdanja kaplanija, stanje pred prenovo

Former chaplaincy before the renovation

Poslikana špaleta

Painted jamb

Poslikan paraped

Painted parapet

Poslikan paraped

Painted parapet

Andrejka Ščukovt

Renovation of the Former Chaplaincy in Kobarid after the Earthquake

Key words: Posočje region, Kobarid, earthquake, renovation after the earthquake, former chaplaincy, frescoes, Luka Šarf, restoration.

Abstract

A series of valuable cultural features appeared from the rifts on damaged sacred and secular buildings in the region of Posočje during the Easter earthquake in April 1988. Thus the beginning of the renovation of the damaged building at No. 4 Ulica F. Volariča, i.e. the former chaplaincy of Kobarid, revealed an exceptional Baroque painting beneath the plaster of two rooms on the first floor. It is assumed that the painting was made by Luka Šarf, who lived in Kobarid between 1671 and 1744.

The town or rather borough of Kobarid is located at the intersection of three mountainous valleys. The name of the place was written in different ways in various periods: Chiavoret, Cianone, Caporetto, etc. Due to its favourable location, the settlement of Kobarid spans far back in history.

At present, Kobarid is primarily known for its First World War museum or for the exposed position of the area during the war. In recent years the attention of the public was drawn to new discoveries of art historians from Friuli and Slovenia concerning wooden altars, statues and paintings (frescoes) in the churches in the broader area of Kobarid in connection with the regions of Venezia (Beneška Slovenija) and Goriška Brda.

The historical centre of Kobarid was declared a cultural monument and individual buildings within it ethnological monuments by a decree of the district authority on 6 June 1990. Each of the houses has a story of its own. One of them is told by the house at No. 4 Ulica F. Volariča, known as the former chaplaincy. The building was damaged in the Easter earthquake of 1998. The outstanding Baroque painting beneath the plaster of two rooms on the first floor was discovered at the beginning of the renovation in October 1999.

The former chaplaincy is located to the north of the main square of Kobarid, inside the somewhat distant, densely built settlement of Na Klancu. The earlier building design

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was preserved in that very part of Kobarid, apart from Gregorčičeva Ulica and Trg Svobode. The cadastral map of 1836 indicates a ground plan almost identical to the present spatial design. The former chaplaincy was drawn with the same ground plan on the cadastral map of 1836 as on the present map. It is a square floor plan displaced on the lateral facade facing the street. The house consists of a single floor and is covered with a four-ridged roof that is extended in broader eaves. It is assumed that such a formal and architectural appearance of the chaplaincy (especially the exterior) originates from as early as the first half of the 18th century. This assumption is confirmed by the sundial dated 1723. There are actually two sundials on the first floor of the house on the dominant corner facing the square: a morning sundial on the eastern corner, and an afternoon one located at the south-western corner. The sun is drawn above the eastern sundial with the inscription: 1723 UNA HORUM VENIET QUAE DICET ABI ('The hour has come that tells you to go', whereas the south-western corner bears the drawing of the moon and the inscription: DUM ORIMUR MORIMUR MDCCXXIII ('Let us pray as long as we live' or 'We die even as we are born').

The documents kept in the parish archive of Kobarid indicate that the former chaplaincy was rebuilt and enlarged after the fire in 1711 when 15 houses were burnt down, including the rectory. Mihael Petani, the then vicar, wrote thus about the event in the death record: "26 July was the feast of St. Anna. The rectory burnt down almost entirely about five o'clock in the afternoon, together with 15 more houses where the fire began in the house of the Gabirščik family.[1] Subsequently I, Mihael Petani, built a granry and a stable and covered them with ridge tiles at my own expense, apart from the parish contributions. Therefore I rightfully and lawfully implore all my esteemed followers to celebrate a mass with prayers for the feast of St. Michael annually and forever."[2] The record is of exceptional value since it reveals three important data:

- that the rectory existed at the present location even before 1711,
- that it was renovated and raised with a mezzanine attic, and
- that the house was covered with ridge tiles.

A note written by dean Jekše is kept in the parish archive of Kobarid stating: "I acquired new quarters on 16 March 1871. The building took about three years. The expenses amounted to ca. 7,000 fl. A further 1,800 are to be added to the sum that was paid for the plot by the local authority that obtained, in return, the former rectory given up (renounced) by the religious fund." The following entry from 1875 contains further information concerning the chaplaincy: "The Supreme Imperial Royal Ministry permitted the house of the chaplain of Kobarid to be exchanged for the former rectory so that the present chaplaincy is exempt from the possessions of the religious fund." The chaplaincy thus devolved to the estate of the municipal authority which, in return, renounced the plot for the new rectory to the Church. Yet chaplains had resided in the chaplaincy until the Second World War. The Sunday classroom was on the ground floor. The older inhabitants of Kobarid can still remember attending Sunday school in the chaplaincy. The former chaplaincy had for some time also been the residence of the poet Simon Gregorčič, who was a chaplain in Kobarid between 1868 and 1873. Kobarid was his first post.[3]

The former chaplaincy was damaged in the earthquake on 12 April 1998. The renovation began in October 1999. The restoration works revealed a Baroque painting in the fresco technique beneath the plasterwork of two rooms on the first floor. After a survey of the location and some trial boreholes performed by the Institute for the Protection of the Natural and Cultural Heritage of Nova Gorica, it was established that the window jambs (of all five windows) were painted, that all the walls were ornamented directly beneath the ceiling and that one of the wooden ceilings was painted too (i.e. the beams and boards).

The painting in the fresco technique is exceptional, without parallel in secular architecture of the broader area. It is assumed that the painting came into existence after the fire of 1711 or rather simultaneously with the painting of the sundial, i.e. ca. 1723. This assumption is confirmed by a comparison with the vignettes on the sundial and the window jambs. The vignettes are drawn in a similar style, only in different shades. The vignettes on the sundial are made in two colours, i.e. ochre and yellow, while the colours predominating on the window jambs are ochre or brown, blue, yellow and green. A similar motif of vignettes likewise appears on the bell-tower of the parish church of Kobarid.[4]

One of the motifs of the painting on the window jambs is floral. Large baskets contain flowers (lily-of-the-valleys, roses, daffodils, eglantines, etc.) intermingled with fruits (pomegranates, grapes, pears, etc.). An angel head is painted above each window. A previously recorded and evaluated stucco design on the ceiling was restored in one of the rooms and preserved in situ. The restoration survey in the other room, where the wooden ceiling was not visible and therefore not recorded, required a reinforced concrete slab in order to strengthen the building structurally. After the removal of the "suspended" ceiling a painted wooden ceiling appeared (consisting of beams and boards). On account of its deteriorated condition it was decided to reconstruct it and subsequently to attach it to the reinforced slab. The motif of the painting was the same as on the window jambs.

The newly discovered painting aroused the interest of the local public as well. An elderly inhabitant related that her parents used to talk of a similarly painted room at No. 17 Manfredova Ulica belonging to the Malar family. According to the discoveries of Franc Rupnik, Dean of Kobarid, the Malar house was the birthplace of painter Luka Šarf (Lucas Scharf), born in Kobarid in 1671. He is classified in art history as belonging to the so-called Kobarid school of painters and carvers, while the carver and maker of golden altars was Jernej Vrtav.[5] It is assumed that the creator of the painting of the former chaplaincy was Luka Šarf himself. The assumption is based on information regarding raising the height of the bell-tower of the parish church in Kobarid (in 1712) and its painting, the date of the sundial on the former chaplaincy (1723) and on the life span of Luka Šarf.

Each house has a story of its own, reflecting the lives of its residents and generations. The ways of life and the fates of individuals can be reconstructed, yet numerous stories remain hidden and some are only being discovered by coincidence. It can be said that the Easter earthquake of 1998 was a stroke of luck in misfortune. Although the painting discovered during the renovation can only be evaluated properly when the works are finished, it can already be said that it is unique and exceptional for that area.

The planned restoration is to include, apart from the above-mentioned works, the restoration of both sundials, while the stitched edges on the facade or rather the corners of the house are to be re-drawn according to the original designs. The building was also protected against earthquakes. Wooden roofing was made anew and the roof was covered with ridge tiles that replaced the former metal covering. Broader eaves featured a painted planet-shaped ornament in a red-white decoration. New windows, doors and shutters were made with maximum consideration for the original forms.

It should be mentioned that there is a partly preserved vaulted room on the northern side on the ground floor that used to be the so-called black kitchen. The fire-place has recently been removed so that its position is only indicated.

The former chaplaincy is now private property. A young family is to renovate it as their residence. It is hoped that the features of a cultural monument are to enhance the quality of life in the house.

Notes

1 Fire broke out in the then house No. 29 belonging to the Martinc family. The owner of the house was Andrej Gaberščik, the son of Martin. The building still exists in the direct vicinity of the former chaplaincy, the number of which was 32 at that time.

2 Franc Rupnik, dean of Kobarid, states that the rectory existed at that location as early as 1635. The earliest baptismal records of the rectory in Kobarid and of the entire area of Tolminsko originate from the same year.

3 Numerous chaplains who assisted the parish priest or the dean resided in the chaplaincy. Eleven chaplains assisted parish priest J. A. Bassini between 1740 and 1784.

4 The painting of the bell-tower and the clock of the parish church originate from the period between 1698 and 1739 when dean Mihael Petani resided in Kobarid. He had the bell-tower heightened and the face of the clock drawn on it in ca. 1712.

5 Jernej Vrtav, the maker of golden altars, was a neighbour of the Malar family. At present the house is at No. 11 or 13 Manfredova Ulica. Franc Rupnik, the dean of Kobarid, discovered the entry in baptismal records stating that Luka Šarf was baptised in Kobarid on 17 October 1671 as an illegitimate son of Janez Šarf and Ivana, daughter of Blaž Perinčič. Luka Šarf died on 28 April 1744 at the age of seventy-three also in Kobarid. The first known ancestor of the Šarf family moved to Kobarid from Škofja Loka. He built a house in Kobarid, which is traditionally still called the Malar house (i.e. 'the painters' house'). The tradition of painting continued in the 18th century with another descendant of Luka Šarf, Anton Šarf, born in 1750.

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Franc Rupnik, "Rezbar Jernej Vrtav in slikar Luka Šarf", Kobarid, 15/3/1985, type-script.

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Tomaž Golob

Obnova žužemberskega gradu med letoma 1981 in 2001

UDK 728.8.025.3/.4(497.4 Žužemberk)

Ključne besede: Grad Žužemberk, konservatorstvo, obnova gradu

Grad Žužemberk, sprva kot fevdalno središče ob pomembni trgovski poti v zgornjem toku reke Krke, se je ščasoma izločil iz šumberškega gospostva.[1] Postal je sedež deželnega sodišča in središče novega gospostva.[2] Zgodovina njegovega stavbnega razvoja je ozko povezana z njegovimi nekdanjimi lastniki: zlasti mogočno kranjsko rodbino Auerspergov, njihovo kulturo bivanja in odnosom do gradu. Na eni strani tako spremljamo stavbni razvoj gradu od romanskega palacija, zavarovanega z obrambnim jarkom, znotraj katerega so se v času gotike vršile številne dozidave, pa do renesančnega oboda z vencem stolpov in rondel iz prve polovice 16. stoletja ter njegove bolj ali manj končne podobe v začetku 17. stoletja, ko so grad nadzidali za eno nadstropje. Po drugi strani pa lahko spremljamo tudi njegovo propadanje, ki je postalo zlasti očitno ob koncu 19. stoletju, ko so ga zapustili knezi Auerspergi in za novo domovanje izbrali dvorec Sotesko, kmalu za njimi pa so se iz gradu v novo poslopje na trgu preselili tudi državni uradi.[3]

Novejša zgodovina žužemberškega gradu je tesno povezana tudi z zgodovino konservatorske stroke na Slovenskem, ki jo je na Kranjskem še pred prvo svetovno vojno utemeljil tedanji deželni konservator France Stele. Slednji je kot vodja spomeniškega urada za Slovenijo s sedežem v Ljubljani v času med obema svetovnima vojnama vložil veliko truda tudi v reševanje gradu Žužemberk, ki ga je tedanji lastnik knez Karel Auersperg želel prepustiti propadu. Le z velikimi napori in ob podpori krajanov Žužemberka, ki so se že tedaj zavedali, kaj bi za trg pomenila izguba gradu, mu je uspelo doseči, da je lastnik vsaj za silo opravljal najnujnejša vzdrževalna dela na gradu, ki pa jih je opustil, ko mu je kranjska banska uprava prevzela gozdove.[4] Gradu tudi niso bili naklonjeni dogodki med drugo svetovno vojno in takoj po njej, ko sta se zrušili še dve preostali obodni steni osrednjega grajskega stolpa. Spomeniška služba je začela s celovito valorizacijo gradu leta 1957. Določila je osnovni konservatorski pristop obnove in ovrednotila vlogo gradu v prostoru. Označila ga je kot sestavni del naselja, prevladajoč moment v veduti naselja in njegov osrednji simbol.[5]

Služba je bila zato mnenja, da je podoba gradu kot razvaline v naselju nesprejemljiva in da je treba zaradi vedutnih vrednot ohraniti razgibano grajsko silhueto. Sklenjeno je

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bilo, da se stolpi in obodno zidovje obnovijo in nadkrijejo s strehami, skromno ohranjena stavbna substanca grajskega jedra pa se prezentira kot razvalina.[6] Tedaj se je izrazila tudi ideja, da se prostor nad kletjo izkoristi za gostišče, kar pa kasneje ni bilo realizirano.[7] Obnovitvena dela so z daljšimi in krajšimi premori trajala do leta 1980, ko so bili delno ali v celoti statično utrjeni in s strehami nadkriti štirje stolpi,[8] obnovljen je bil zahodni del severne obodne stene, klet je bila zaščitena z armiranobetonsko ploščo, delno so bile odstranjene sesutine iz grajskega jedra, očistilo se je dvorišče in deloma tudi obrambni jarek.

Po letu 1980 je Ljubljanski regionalni zavod za varstvo naravne in kulturne dediščine predal obnovitvene aktivnosti na gradu novemu zavodu v Novem mestu. Ta je leta 1986 izdelal arhitekturni posnetek stolpa št. 4, za katerega je leta 1990 tesar Slavko Blažič iz Velikega Slatnika izdelal novo strešno konstrukcijo. Grad je bil leta 1992 z Odlokom o razglasitvi naravnih znamenitosti in nepremičnih kulturnih in zgodovinskih spomenikov v občini Novo mesto (Uradni list RS št. 38/1992) razglašen za kulturni spomenik.

V okviru Krajevne skupnosti Žužemberk je bil leta 1996 ustanovljen gradbeni odbor, ki v sodelovanju z Zavodom za varstvo kulturne dediščine Slovenije, OE Novo mesto, vodi obnovo gradu. Odbor si je kot cilj obnove zadal statično utrditev preostalih obodnih zidov, pokritje še nepokritih stolpov, sanacijo ruševin srednjeveškega jedra ter obnovo in usposobitev grajske kleti. Ob ponovni ustanovitvi občine Žužemberk se je porodila tudi ideja, da bi ta v prihodnosti dobila svoje domovanje v gradu in s tem rešila svoje prostorske probleme. Grad bi tako dobil gospodarja, ki bi skrbel za njegovo obnovo in vzdrževanje, sočasno pa bi ga zopet vključili v vsakdanje življenjske tokove kraja. Za tovrstno namembnost bi se izkoristila stolpa št. 3 in 4, vmesni prazen prostor nad kletjo pa bi zapolnili z novim stavbnim telesom.

V septembru 1997 so trije javni delavci pod nadzorom absolventke arheologije Ildikó Pintér odstranjevali nasutje v zahodnem in južnem delu obrambnega jarka in sesutine v razvalinah južnega grajskega trakta. V obrambnem jarku so odkrili ostanke prečnih zidov iz dobe baroka, ki so razmejevali terasasto oblikovanje obrambnega jarka. V gradu so odstranili nasutje do prvotnega talnega nivoja s fragmentarno ohranjenim apnenim estrihom. Gradbeni posegi so se začeli v jeseni 1997 na statično najbolj ogroženi jugovzhodni obodni steni. Ker se je spomladi tega leta zrušil tudi zidani kamniti obok v jugovzhodnem traktu, je bila sprejeta odločitev, da se sanirajo tudi te razvaline. Projektno dokumentacijo je izdelalo podjetje Elea, d. o. o., iz Ljubljane pod vodstvom statikov Angela Žigona in Stojana Ribnikarja. Izvajalska dela je na podlagi javnega razpisa prevzelo gradbeno podjetje SGI, d. o. o., iz Ljubljane. Najprej je bila izvedena sanacija razvalin jugovzhodnega grajskega trakta. Delavci so odstranili nasutje in plast ruše nad delno ohranjenim kamnitim obokom pritličja in pri tem na več mestih odkrili apneni estrih, kateremu je bila kot hidravlični dodatek dodana zmleta opeka. Manjkajoče dele oboka so ponovno pozidali, ohranjene dele oboka in obodne zidove pa zafugirali in injektirali. Nad obokom se je nato izvedla razbremenilna armiranobetonska plošča z rahlim nagibom in odtokom za odvodnjavanje meteornih voda. Obstoječi baročni estrih se je po odvzemu vzorcev zaščitil in je kljub izvedeni plošči ostal nepoškodovan. Sledila je zidarska in statična sanacija stene z obnovo fug, injektiranjem z apnenocementno injekcijsko maso in vgradnjo perfo sider. Obnovljene so bile okenske špalete in vgrajeni manjkajoči kamniti okenski okvirji. Manjkajoči deli stene so bili na podlagi obstoječe grafične in slikovne dokumentacije ponovno pozidani do prvotne višine. Stena je bila na vrhu zaključena z armiranobetonsko vezjo in pokrita z dvokapno streho. Podjetje Elea, d. o. o., je decembra 1997 izdelalo posnetek stanja jugovzhodne stene in južnega grajskega trakta po opravljeni sanaciji.

Sledila je priprava dokumentacije za sanacijo zahodne obodne stene in ob njej stoječega stolpa št. 4. Stanje zahodne stene je bilo v statičnem pogledu izredno kritično. Zaradi nenehnih prezidav in prebijanj za nove okenske odprtine je stena izgubila precej svoje stabilnosti. Precejšne poškodbe je utrpela tudi med bombardiranjem Žužemberka v drugi svetovni vojni. K temu sta svoje prispevala še neredno vzdrževanje – zahodni grajski trakt je bil porušen že pred prvo svetovno vojno – in izpostavljenost zidanih struktur destruktivnemu delovanju atmosfere, še zlasti eolske erozije. Glede na dejansko stanje pred sanacijo bi se stena verjetno že zdavnaj zrušila, če ne bi bila na vrhu zvezana z betonskim vencem, ki ga je dal zgraditi knez Auersperg pred drugo svetovno vojno. Zavod za varstvo naravne in kulturne dediščine Novo mesto je januarja 1998 izdelal konservatorski program obnove, na podlagi katerega je podjetje Elea, d. o. o., iz Ljubljane junija istega leta izdelalo projekt sanacije. Na podlagi javnega razpisa je bilo kot najugodnejši ponudnik za izvajalska dela ponovno izbrano gradbeno podjetje SGI, d. o. o., iz Ljubljane. Delavci so na novo pozidali zgornji del stene, vstavili manjkajoči kamniti okenski okvir v tretjem nadstropju ter obnovili okenske špalete. Steno so injektirali z injekcijsko maso na osnovi pucolanov in jo dodatno utrdili z jeklenimi sidri. Na nivoju drugega nadstropja in na vrhu stene so vgradili armiranobetonski venec in steno pokrili z dvokapno streho. Opisani gradbeni posegi niso prizadeli spomeniške pričevalnosti stene, ki je današnjo obliko dobila skozi več gradbenih faz v 16. in 17. stoletju. Prvotno je bila prostostoječa in namenjena obrambnim nalogam, kar dokazujejo še ohranjene strelne line in zazidani prsobrani. S svojo stavbno zasnovo se je prilagodila proti reki Krki padajočemu zemljišču. V 17. stoletju so v okviru večjih gradbenih posegov na gradu ob steni sezidali nov zahodni trakt z obstoječo prostorno kletjo. Ker stena ni bila dovolj močna, da bi prenesla obremenitve novega poslopja, so ob njej postavili nov zid. Steno so vodoravno izenačili z notranjimi linijami talnih nivojev in jo nadzidali za eno nadstropje. Zaradi potrebe po dodatni svetlobi v novozgrajenem traktu so v pritličju in nadstropju stene izvedli več prebojev za nove okenske odprtine. Pri tem so morali na zunanji fasadi delno odstraniti kamnit kordonski venec.

Posegi na gradu so se nadaljevali v aprilu 1999 z zaščitnoraziskovalnim arheološkim izkopavanjem v stolpu št. 4 in v kleti. Dela je vodil absolvent arheologije Benjamin Štular iz Radovljice. Sprva je bilo načrtovano, da se z javnimi delavci odstrani le recentna plast nad prvotno hodno površino pritličja, toda kmalu se je izkazalo, da je v stolpu zasuta klet. Po odstranitvi celotnega nasutja so na dan prišle zanimive ugotovitve. Zaradi padajočega skalnatega zemljišča so ob gradnji stolpa v 16. stoletju s kamnito gradnjo izravnali talni nivo kleti in na tako pripravljeno podlago nanesli apneni estrih. Znotraj stolpa je bil na severovzhodni strani kletne etaže zgrajen dodatni obodni zid, ki določa pravilni okrogli tloris prostora. Tu so vrata, ki so nekoč povezovala klet stolpa z dvoriščem in so bila zazidana ob pozidavi vinske kleti in zahodnega trakta. Ohranila se je tudi peta kletnega oboka, zidana iz opeke, kamenja in lehnjaka. Z odkritjem apnenega estriha v severovzhodnem kotu stolpa se je lahko določil tudi prvotni talni nivo pritličja. V odstranjenem nasutem materialu so prišli na dan fragmentarno ohranjeni kosi pečnic, keramike, kovanih žebljev in italijanske vojaške opreme iz druge svetovne vojne (nabojnik puškomitraljeza, posoda vojaškega jedilnega pribora, italijanska pločevinka paradižnikov, več nabojev). Najdena je bila tudi nerazstreljena 80-milimetrska protitankovska granata.

Arheološka sonda se je izvedla tudi v kleti. Tik pod sedanjim talnim nivojem iz drobnega peska, v katerem je bil najden tudi avstro-ogrski novčič iz leta 1893, je plast tanke steptane gline. Ta je bila položena na izravnano kamnito talno osnovo, na katero so postavljeni tudi temelji kletnih slopov in obodnih zidov.

Po končanih arheoloških raziskavah je sledila sanacija stolpa št. 4 v zahodnem delu gradu. Stolp se v severnem delu stika z zahodno obodno steno. Tu je ob njegovem zunanjem plašču pozidana tudi delno ohranjena južna obodna stena podkletenega zahodnega trakta iz 17. stoletja. Tedaj je bil stolp tudi nadzidan za eno nadstropje in komunikacijsko povezan z zahodnim traktom. Dodatna vrata so prebili tudi v nivoju pritličja. Zunanji kamniti plašč stolpa je v dokaj solidnem stanju. Večji poškodbi sta le na dveh mestih, kjer sta se nanj po celotni višini navezovali steni jugozahodnega trakta. Ker sta bili sočasno grajeni kot stolp in s kamnitimi bradami z njim neposredno zvezani, sta po njuni zrušitvi nastali na zunanji fasadi stolpa dve globoki vertikalni vrzeli. Stolp je imel povezavo z jugozahodnim traktom skozi vrata v prvem in drugem nadstropju. Z zrušitvijo vratnih špalet je v zidu ostala le luknja z delno ohranjenimi vratnimi ostenji. V spodnjem delu stolpa so se ohranile strelne line, v 17. stoletju pa so s spremembo namembnosti stolpa iz obrambne v bivalno prebili dodatna okna.
Podjetje SGI, d. o. o., je moralo najprej odstraniti bršljan, ki je na južni strani zarasel fasado stolpa, in zidove ustrezno očistiti. Konstrukcija je bila nato ojačana s perfo sidri in injektirana z injekcijsko maso na osnovi pucolanov. Zidovi so bili zidarsko obdelani, obnovile so se okenske špalete in ponovno vzidali manjkajoči kamniti okenski okvirji. Prav tako so bile obnovljene vse vratne odprtine in strelne line. Zaradi zahtevnosti posega in strmo padajočega zemljišča se je sanacija vršila postopoma od temeljev navzgor. Statično sanirana in zidarsko obdelana je bila tudi delno ohranjena južna obodna stena zahodnega trakta, ki se naslanja na stolp št. 4, prav tako pa so sanirali tudi leta 1969 neobnovljeni spodnji del zahodnega dela severne obodne stene.
Spomladi in poleti 2000 so se vršila arheološka izkopavanja na grajskem dvorišču in v zahodnem delu obrambnega jarka. Izkopavanja je ponovno vodil absolvent arheologije Benjamin Štular iz Radovljice.[9] V jugozahodnem kotu grajskega dvorišča so odkrili zasute kletne prostore, v obrambnem jarku pa so z izkopavanjem določili njegove nekdanje talne nivoje. V jeseni 2000 so se dela nadaljevala v kleti, kjer so delavci odbili popolnoma premočene in z vodotopnimi solmi prepojene omete in nato zidove injektirali s pucolansko-cementno injekcijsko maso, ki so ji dodali hidrofobni dodatek. Sledil je poseg v srednjeveški palacij, ki so ga s prezidavami od 16. do 18. stoletja večkrat adaptirali in je današnji čas dočakal kot razvalina. Najprej se je izvedla statična sanacija njegove severozahodne stene.[10] Obnoviti je bilo treba okenske in vratne špalete ter večji del poškodovano ali povsem odpadlo zunanje lice, zgrajeno iz klesancev, polaganih v horizontalne plasti. V ta namen je izvajalec pripeljal kamen iz kamnoloma izpod Sv. Ane pri Mirni Peči in ga ustrezno kamnoseško obdelal. Za rekonstrukcijo kamnitega lica stene in fugiranje so delavci izdelovali malto po naslednji recepturi: 1 del portland cementa, 3 deli hidratiziranega apna, 8 delov peska sekanca iz bližnjega kamnoloma Klek. Sledilo je injektiranje stene z injekcijsko maso naslednje sestave: 2 dela portland cementa, 1 del pucolane (Trass®, proizvajalec BAUMIT), 1 del hidratiziranega apna. Na vrhu stene in na vmesnih policah – stena se namreč dvakrat zoži – so bili zgrajeni in s kamnitim licem zakriti armiranobetonski venci. Za dodatno statično stabilnost stene so bila vgrajena horizontalna in vertikalna perfo sidra. Zgornji zaključek stene in police so bili zaradi preprečitve zamakanja prekriti z bakreno pločevino, v katero so bili vgrajeni dodatni odtoki v obliki cevčic, ki odvajajo meteorno vodo čim dlje od zidu. V vzhodni, vertikalni zaključek stene se je prav tako vgradila nevidna armiranobetonska vez. Da bi se poudaril vtis ruševine, so delavci vez obzidali s kamnitimi bradami. Da ne bi prihajalo do zamakanja, so fuge dodatno preplastili z dvokomponentno vodoodbojno cementno malto (Mapelastic®, proizvajalec MAPEI). Ker je tovrstna malta temno sive barve, jo je bilo treba zaradi barvne usklajenosti z drugimi deli zidu preplastiti z novim pastoznim namazom, izdelanim po recepturi malte za fugiranje. Za boljšo oprijemljivost

s podlago in za dodatno zaščito pred atmosferilijami se je v pasto dodalo malo firneža. Zaradi dotrajanosti konstrukcije je bilo treba porušiti še edini na gradu ohranjeni opečni dimnik in zgraditi novega. Rekonstruirani dimnik je opečne zidave, ojačan z armiranobetonskimi vezmi, skritimi v konstrukciji, in ometan z grobim ometom iz podaljšane malte (1 : 3 : 9). Pokrit je z dvokapno strešico. Kritina je naravno rdeč opečni bobrovec.
V letu 2001 je gradbeno podjetje SGI, d. o. o., iz Ljubljane na podlagi konservatorskega programa in projektov, ki jih je izdelalo podjetje Elea, d. o. o., iz Ljubljane, nadaljevalo obnovo gradu Žužemberk. Opravljena so bila naslednja dela:
1 statična sanacija stene "A", [11]
2. sanacija in prezentacija podzemne ječe,
3. sanacija armiranobetonske plošče nad grajsko kletjo,
4. sanacija zidu v jarku ob zahodni obodni steni gradu.
Stena "A" je bila sezidana, podobno kot druge obodne stene gradu, v dveh stavbnih fazah. Prva je renesančna iz časa razširitve gradu in zaobjema poleg pritličja še prvo nadstropje. V nadstropju so ohranjene strelne line in zazidane cine. Prav tako je vidna linija zidnih vdolbin, v katere je bila sidrana konstrukcija lesenega obrambnega hodnika. V 17. stoletju so steno nadzidali za eno nadstropje in k njej prizidali arkadni hodnik. Stavbno stanje stene je bilo izredno slabo. Zaradi neurejenega odvodnjavanja meteornih voda in posledično zamakanja temeljev stene ter zaradi destruktivnega delovanja kapilarne vlage je bil spodnji del zidu zaradi erozije veziva povsem votel. Zunanje lice stene je bilo nabreklo in grozila je celo nevarnost njene zrušitve. Zgornji del stene je bil brez strehe in zaradi destruktivnega delovanja atmosferilij preperel. Po temeljitem čiščenju stene so se delavci lotili obnove fug in injektiranja. Obnovili so okenske špalete in vgradili perforirane vezi. Steno so na koncu pokrili z dvokapno, z bobrovcem krito streho, ki za 15 cm visi proti vzhodu (stolpu št. 1).
Arheološke raziskave so v jugozahodnem vogalu grajskega dvorišča ob vhodu v klet odkrile zasute prostore nekdanjih kleti in ječ. Arheologi so v sklopu izkopavanj sledili le zidovom v stiku s kletjo, tako da še vedno ni povsem definiran njihov obseg. To se bo zgodilo z georezistenčnimi meritvami ob prenovi grajskega dvorišča. Ob dvoriščnem zidu kleti so bili tako izkopani in očiščeni trije prostori. Vanje se vstopi skozi večja vrata s segmentno zaključenim opečnim razbremenilnim lokom iz prostora današnje kleti. Vrata so zazidali, ko so v tem delu kleti zgradili sedanje stopnišče v klet. Tedaj so verjetno opustili in zasuli tudi druge prostore pod nivojem dvorišča. Iz prvega, večjega prostora se skozi manjša vrata vstopi v ozek hodnik pravokotnega tlorisa z zrušenim kamnitim polbanjastim obokom. V njegovem severnem zidu je manjša odprtina s kamnitim okvirjem, ki vodi v ječo kvadratnega tlorisa s kamnitim banjastim obokom in tlemi iz zbite gline. Sanacija je najprej obsegala čiščenje, fugiranje in injektiranje dvoriščnega zidu kleti. Vsi odkopani in zidarsko obdelani zidovi so bili nato hidroizolirani. Sledila je rekonstrukcija kamnitega oboka v hodniku in sanacija kletnega. Za ponovno pozidavo oboka je bil uporabljen kamen iz kamnoloma v Primskovem pri Litiji. Nad obokom ječe je bila izvedena razbremenilna armiranobetonska plošča z ustreznimi nakloni in urejenim odvodnjavanjem v ponikalnico na dvorišču. Ker je bilo predvideno, da se večji izkopani prostor v jugozahodnem vogalu dvorišča ponovno zasuje, so delavci za potrebe dostopa do ječe v njegovem stiku s hodnikom zgradili armiranobetonski jašek s prezračevalnim sistemom, kovač Robi Struna iz Klečeta pri Žužemberku pa je izdelal kovinski pokrov in stopnice. V hodniku so delavci naredili betonska tla z odtočnim kanalom. Pred zasutjem prostora ob kleti so ob zidu kleti in ostankih južnega obodnega zidu palacija zgradili drenažo, ki sprejema tudi meteorno vodo iz odtočnega kanala v hodniku ob ječi. Voda iz drenaže se nato skozi revizijski jašek steka v grajsko cisterno na dvorišču palacija. Sanirane oboke so delavci nato prekrili s peskom.

Zgornji ustroj armiranobetonske plošče nad kletjo je bil zaradi neurejenega odvodnjavanja meteornih voda in destruktivnega delovanja atmosferilij, še zlasti zmrzali, povsem dotrajan. Ker plošča ni bila več vodotesna, je prihajalo do konstantnega zamakanja kletnih obokov. Delavci so odstranili zgornji, dotrajani ustroj, vgradili dva odtočna jaška in cevi ter ploščo ponovno preplastili z betonom. Meteorna voda iz plošče je začasno speljana skozi zahodni obodni zid gradu v jašek v obrambnem jarku. Diletacije med zidom in ploščo so delavci izvedli z bitumensko smolo. Izvajalec je dvoriščni obodni zid kleti nadzidal za 40 cm nad nivojem plošče. Na mestu vhoda v pritličje nekdanjega objekta nad kletjo je bilo zgrajeno kamnito povezovalno stopnišče med dvoriščem in ploščo. Sočasno so delavci obnovili tudi špaleto kletnega okna v njegovi dvoriščni steni in vanj vgradili kovano rešetko, ki jo je izdelal kovač Kunej Bojan iz Bistrice ob Sotli.
Zid v obrambnem jarku ob zahodni obodni steni gradu je bil v slabem stavbnem stanju. Po odstranitvi recentnega nasutja iz jarka in definiranju njegovega prvotnega talnega nivoja se je ugotovilo, da zid visi navznoter in da je zlasti njegovo notranje lice že nevarno nabreklo. Zgornji del zidu se je na več mestih porušil, drugi, atmosferilijam izpostavljeni deli pa so bili močno prepereli. Zaradi odločitve po pokritju zidu z dvokapno streho, je bilo treba zid znižati za 50 cm. Sleme nove dvokapne strehe namreč ni smelo zakriti kamnitega kordonskega venca na stolpu št. 4. Ob nižanju zemljišča v jarku so delavci odkopali tudi dvoje vrat. Spodnja so ostala zazidana, zgornja, bližnja nekdanji grajski kašči, pa so obnovili. Na notranji strani strehe so pritrdili žleb, ob zidu pa izvedli drenažo. Meteorna voda je speljana v betonski jašek v kotu stolpa št. 4 in zidu, od tam pa skozi zid po brežini pod gradom. V jašek je začasno speljana tudi meteorna voda iz plošče nad kletjo in strehe nekdanje grajske kašče na trgu, ki se je do sanacije stekala kar v obrambni jarek in dodatno vlažila zidove gradu. Zidovi so bili pred humuzacijo jarka hidroizolirani.
Zavod za varstvo naravne in kulturne dediščine Novo mesto je februarja 2001 izdelal študijo, v kateri je bilo podano konservatorsko izhodišče za obnovo gradu.[12] Ker je gradbeni odbor, ki deluje v okviru občine Žužemberk, izrazil željo po ponovni pozidavi grajskega jedra, študija zaobjema tudi konservatorsko oceno neprimernosti tovrstnega posega in predlaga za potrebe občinske uprave in oddelka upravne enote pozidavo prostora nad kletjo, funkcionalno izrabo stolpov in izgradnjo hodnikov med njimi. V tem okviru študija podaja smernice za interpolacijo novih stavbnih teles v gradu. Ker gradbeni odbor in občina Žužemberk še nista preučila možnosti funkcionalne izrabe gradu, študija podaja tudi tovrstne predloge: v gradu naj bi poleg občinske uprave in oddelka upravne enote našli prostor še Turistično društvo Žužemberk, knjižnica, razstavni prostor in manjši gostinski lokal. Prostorna klet bi se izrabila kot večnamenski prostor. V tem letu je Geodetski inštitut Slovenije, Oddelek za fotogrametrijo, izdelal fotogrametrični posnetek gradu, ki zaobjema tridimenzionalni posnetek gradu z izrisom vseh njegovih razvitih fasad, ter geodetski posnetek gradu in njegove bližnje okolice. Novi, digitalizirani posnetek gradu je nadomestil starega analognega, ki ga je leta 1988 izdelal Zavod za fotogrametrijo Geodetske fakultete v Zagrebu.

Opombe:

1 Dušan Kos, *Med gradom in mestom*, Ljubljana 1994: Grad Šumberk so zgradili sorodniki grofice Heme Breško - Seliške iz rodu Puchsov do leta 1106. Po smrti Henrika Andeškega leta 1228 so grad podedovali goriški grofje in osnovali t. i. šumberško gospostvo (glej tudi: Peter Štih, Goriški grofje ter njihovi ministeriali in militi v Istri in na Kranjskem, Ljubljana 1994).

2 Peter Štih, *Goriški grofje ter njihovi ministeriali in militi v Istri in na Kranjskem*, Ljubljana 1994.

3 *Ivan Stopar, Grad Žužemberk (Seisenberg), Žužemberski grad, Suhokranjski zbornik 1997, Žužemberk 1997.*

4 Dopis Spomeniškega urada v Ljubljani Kranjski banski upravi z dne 5. 9. 1934, št. 187, Mapa gradu Žužemberk, INDOK center Uprave Republike Slovenije za kulturno dediščino v Ljubljani.

5 Zapisnik strokovne komisije ob ogledu gradu Žužemberk z dne 4. 5. 1957, Mapa gradu Žužemberk, INDOK center Uprave Republike Slovenije za kulturno dediščino v Ljubljani.

6 Zapisnik strokovne komisije ob ogledu gradu Žužemberk z dne 5. 2. 1959, št. 70/2-59, Mapa gradu Žužemberk, INDOK center Uprave Republike Slovenije za kulturno dediščino v Ljubljani.

7 Poročilo Ivana Komelja o službenem potovanju v Žužemberk dne 10. 6. 1959, št. 70/9-59, Mapa gradu Žužemberk, INDOK center Uprave Republike Slovenije za kulturno dediščino v Ljubljani.

8 Stolpi št. 1, 2, 3 in 7.

9 Žužemberk – Grad, Arheološke raziskave 2000, Zavod za varstvo naravne in kulturne dediščine Novo mesto, julij 2000.

10 Stena "H".

11 Vzhodni del severne obodne stene gradu med stolpoma št. 1 in 3.

12 Grad Žužemberk, Konservatorski pristop pri obnovi gradu in možnosti njegove izrabe, Zavod za varstvo naravne in kulturne dediščine Novo mesto, februar 2001.

Grad Žužemberk pred obnovo jugovzhodne obodne stene leta 1997: pogled iz Loke pod gradom, dokumentacija Zavod za varstvo kulturne dediščine Slovenije, OE Novo mesto, foto: Tomaž Golob.

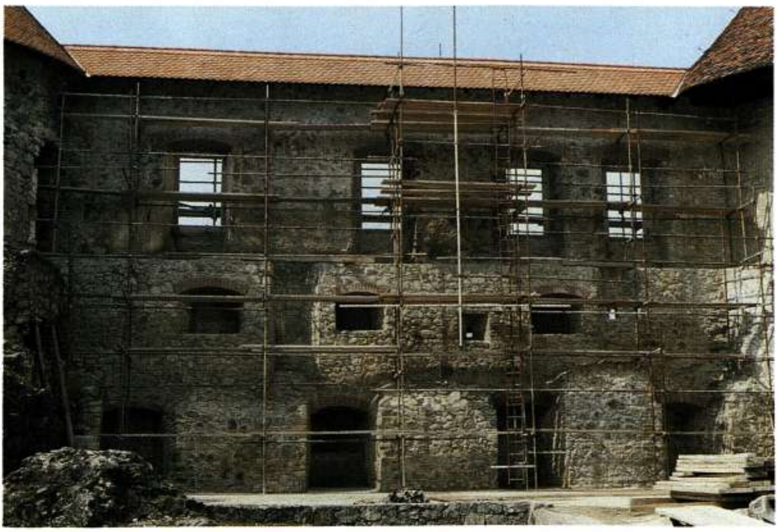
Žužemberk Castle before the renovation of the south-eastern external wall in 1997: view from Loka beneath the castle, archive of the Institute for the Protection of Cultural Heritage, Regional office Novo Mesto, photograph by Tomaž Golob.

Grad Žužemberk pred obnovo jugovzhodne obodne stene leta 1997: pogled z grajskega dvorišča, dokumentacija Zavod za varstvo kulturne dediščine Slovenije, OE Novo mesto, foto: Tomaž Golob

Žužemberk Castle before the renovation of the south-eastern external wall in 1997: view from the courtyard, archive of the Institute for the Protection of Cultural Heritage, Regional office Novo Mesto, photograph by Tomaž Golob.

Zahodna obodna stena gradu pred obnovo leta 1998: zunanja fasada, dokumentacija Zavod za varstvo kulturne dediščine Slovenije, OE Novo mesto, foto: Tomaž Golob.

Western external wall of the castle before the renovation in 1998: external facade, archive of the Institute for the Protection of Cultural Heritage, Regional office Novo Mesto, photograph by Tomaž Golob.



Obnova zahodne obodne stene gradu: dvoriščna fasada, dokumentacija Zavod za varstvo kulturne dediščine Slovenije, OE Novo mesto, foto: Tomaž Golob.

Renovation of the western external wall of the castle: courtyard facade, archive of the Institute for the Protection of Cultural Heritage, Regional office Novo Mesto, photograph by Tomaž Golob.

Obnovljena zahodna obodna stena gradu: zunanja fasada, dokumentacija Zavod za varstvo kulturne dediščine Slovenije, OE Novo mesto, foto: Tomaž Golob.

Renovated western external wall of the castle: external facade, archive of the Institute for the Protection of Cultural Heritage, Regional office Novo Mesto, photograph by Tomaž Golob.

Obnova stolpa št. 4 leta 1999: pogled z grajskega dvorišča, dokumentacija Zavod za varstvo kulturne dediščine Slovenije, OE Novo mesto, foto: Tomaž Golob.

Renovation of tower No. 4 in 1999: view from the courtyard, archive of the Institute for the Protection of Cultural Heritage, Regional office Novo Mesto, photograph by Tomaž Golob.

Obnova stolpa št. 4 in obnovljena jugovzhodna obodna stena gradu leta 1999: pogled z desnega brega Krke, dokumentacija Zavod za varstvo kulturne dediščine Slovenije, foto: Tomaž Golob.

Renovation of tower No. 4 and the renovated south-eastern external wall of the castle in 1999: view from the right bank of the river Krka, archive of the Institute for the Protection of Cultural Heritage, Regional office Novo Mesto, photograph by Tomaž Golob.

Sanacija grajske kleti, dokumentacija Zavod za varstvo kulturne dediščine Slovenije, OE Novo mesto, foto: Tomaž Golob.

Improvement of the castle cellar, archive of the Institute for the Protection of Cultural Heritage, Regional office Novo Mesto, photograph by Tomaž Golob.

Stanje stene "H" v grajskem jedru pred obnovo leta 2000, dokumentacija Zavod za varstvo kulturne dediščine Slovenije, OE Novo mesto, foto: Tomaž Golob.

Condition of wall H in the centre of the castle before the renovation in 2000, archive of the Institute for the Protection of Cultural Heritage, Regional office Novo Mesto, photograph by Tomaž Golob.

Obnovljena stena "H" in obnova grajske kapele leta 2001, dokumentacija Zavod za varstvo kulturne dediščine Slovenije, OE Novo mesto, foto: Tomaž Golob.

Renovated wall H and renovation of the castle chapel in 2001, archive of the Institute for the Protection of Cultural Heritage, Regional office Novo Mesto, photograph by Tomaž Golob.

Stanje stene "A" pred obnovo: zunanja fasada, dokumentacija Zavod za varstvo kulturne dediščine Slovenije, OE Novo mesto, foto: Tomaž Golob.

Condition of wall A before the renovation: external facade, archive of the Institute for the Protection of Cultural Heritage, Regional office Novo Mesto, photograph by Tomaž Golob.

Obnovljena stena "A": dokumentacija Zavod za varstvo kulturne dediščine Slovenije, OE Novo mesto, foto: Tomaž Golob.

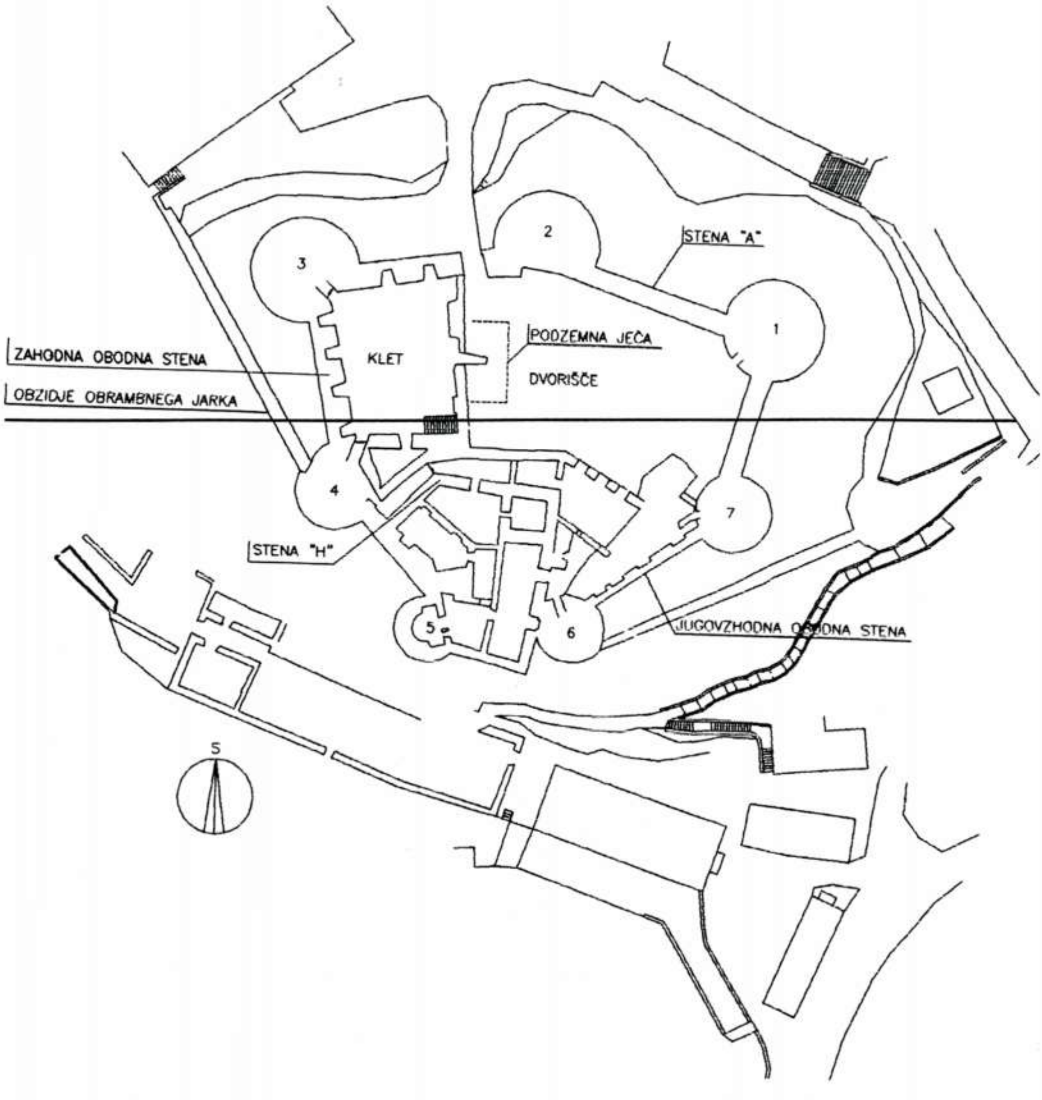
Renovated wall A, archive of the Institute for the Protection of Cultural Heritage, Regional office Novo Mesto, photograph by Tomaž Golob.

Vhod v podzemno grajsko ječo: pogled s podzemnega hodnika, dokumentacija Zavod za varstvo kulturne dediščine Slovenije, OE Novo mesto, foto: Tomaž Golob.

Entrance to the underground jail: view from the underground hallway, archive of the Institute for the Protection of Cultural Heritage, Regional office Novo Mesto, photograph by Tomaž Golob.

Obnovljeni zid obrambnega jarka ob zahodni fasadi gradu: pogled z desnega brega Krke, dokumentacija Zavod za varstvo kulturne dediščine Slovenije, OE Novo mesto, foto: Tomaž Golob.

Renovated part of the moat along the western facade of the castle: view from the right bank of the river Krka, archive of the Institute for the Protection of Cultural Heritage, Regional office Novo Mesto, photograph by Tomaž Golob.



Tloris gradu, fotogrametrični posnetek Geodetskega inštituta Slovenije je dopolnil B. Zaletelj. Merilo 1:1000.

Floor plan of the castle, photogrammetric picture of the Geodesic Institute of Slovenia supplemented by B. Zaletelj, scale 1:1000.

Tomaž Golob

Renovation of Žužemberk Castle between 1981 and 2001

Key words: Žužemberk Castle, conservation, renovation of the castle

Žužemberk Castle, originally a feudal centre on the important trade route along the upper stream of the river Krka, was gradually excluded from the Dominion of Šumberk.[1] It became the location of the provincial court of law and the centre of a new dominion.[2] The building history of the castle is closely connected with its former proprietors, particularly the powerful Auersperg family, their residential culture and their relationship to the castle. On the one hand, the building development of the castle can be traced back to the Romanesque manor protected by a moat within which numerous transformations took place in the Gothic period, and further to the Renaissance walls with a crest of towers and rondels from the first half of the 16th century and its more or less final appearance at the beginning of the 17th century when the height of the castle was extended by one storey. On the other hand, the dilapidation of the castle can likewise be traced, becoming particularly prominent at the turn of the 19th century when it was abandoned by the Princes of Auersperg who chose the Soteska manor as their residence, soon to be followed by the removal of state offices from the castle to a new building in the borough.[3]

The recent history of Žužemberk Castle is also closely connected with the history of conservation in Slovenia that was established by the then provincial conservator France Stele in the Kranjska region before the First World War. As head of the Monument Office for Slovenia based in Ljubljana, Stele strove hard to save the Žužemberk Castle in the interwar period when the castle was abandoned to its fate by the then proprietor Prince Karel Auersperg. It was with great effort that Stele managed, with the support of the inhabitants of Žužemberk who were aware of the significance of the loss of the castle for their borough, to gain the proprietor's consented to perform the most urgent maintenance works on the castle, which, however, he abandoned after the Government Administration of the Kranjsko Governorate took over his forests.[4] The events taking place during the Second World War and directly after it were likewise not favourable for the castle, when the remaining two external walls of the main tower fell in ruins. The Monument Office began with a comprehensive evaluation of the castle in 1957. The basic conservation approach was defined and the role of the castle in the area was evaluated. It was characterized as an integral part of the settlement, a dominant element in the borough and its main symbol.[5]

Tomaž Golob, Institute for the Protection of Cultural Heritage of Slovenia, Regional Office Novo Mesto

The Office therefore believed that the appearance of the castle as a ruin was unacceptable and it was to be preserved as a dynamic silhouette. It was decided that the towers and external walls were to be renovated and covered with roofs, while the modestly preserved central building of the castle was to be presented as a ruin.[6] The idea to utilize the room above the cellar as a restaurant was expressed at that time, yet it was never implemented.[7] The renovation works with longer and shorter interruptions lasted until 1980 when four towers were partly or entirely strengthened structurally and covered with roofs,[8] while the western part of the northern external wall was renovated, the cellar protected with a reinforced concrete slab, the ruins of the central part were partially removed and the courtyard and moat were cleared.

The Institute for the Protection of the Natural and Cultural Heritage of Ljubljana transferred the renovation of the castle to the new Institute in Novo Mesto. The latter drafted the architectural design of tower No. 4 in 1986 and carpenter Slavko Blažic from Veliki Slatnik made a new structure for its roof. In 1992 the castle was declared a cultural monument according to the Decree of Natural Sights and Immovable Cultural and Historical Monuments in Novo Mesto Town Council (Official Gazette of the Republic of Slovenia No. 38/1992).

A building committee was established in the Žužemberk administrative council in 1996 to manage the renovation in cooperation with the Institute for the Protection of the Cultural Heritage of Slovenia, Novo Mesto Branch. The goals of the committee were: to structurally strengthen the remaining external walls, cover the as yet uncovered towers, improve the ruins of the mediaeval core of the castle and renovate and utilize the cellar. After the re-establishment of Žužemberk Town Council the idea was formed to solve the problem of its premises by moving into the castle. Thus the castle would be renovated, maintained and gradually integrated in the daily life of the borough. Tower Nos. 3 and 4 could be used for such purposes, while the empty space above the cellar in between could be occupied by a new building.

In September 1977 four workers under the supervision of Ildikó Pintér, a graduate of archaeology, removed the fill in the western and southern parts of the moat and the ruins in the southern wing of the castle. Remnants of lateral walls from the Baroque period delineating the terrace-shaped moat were discovered in the moat. The fill was removed from the castle as far as the original floor level with a traditional floor screed preserved in fragments. The building works began in the autumn of 1997 on the structurally most endangered south-eastern external wall. Since the stone-built vault in the south-eastern wing collapsed in the spring of the same year, the decision was taken to improve those ruins as well. The structural design was prepared by the company ELEA from Ljubljana and supervised by building engineers Angela Žigon and Stojan Ribnikar. The works were undertaken by the construction company SGI from Ljubljana on the basis of a public call for tenders. First the ruins of the south-eastern wing of the castle were improved. The fill was removed together with a layer of turf above the partly preserved stone vault of the ground floor. Lime screed was discovered in several places during the process, mixed with ground brick as a waterproofing additive. The missing parts of the vault were rebuilt, while the preserved parts as well as the external walls were grouted and injected. A discharging reinforced concrete slab with a slight slant was constructed above the vault to drain rainwater. Samples of the existing Baroque screed were taken and it was subsequently protected so that it remained undamaged despite the construction of the slab. The building and structural improvement of the wall followed, including the renovation of the grouting, injection with a lime cement material and installation of tie backs. The window jambs were renovated and the missing stone frames replaced. The missing parts of the wall were reconstructed to the original height on the basis of the existing graphic and photographic material. The wall was concluded with a reinforced concrete tie at the top and covered with a ridged roof. A survey recording of the condition of the south-eastern wall and the southern wing of the castle after the completed restoration was produced by ELEA.

The preparation of plans for the improvement of the western external wall followed, including tower No. 4 located next to it. The condition of the wall was structurally critical. Due to innumerable transformations and boring for new window openings the wall lost most of its stability. The shelling of Žužemberk during the Second World War caused additional damage to the wall. The condition deteriorated further due to irregular maintenance – the western wing was already pulled down during the First World War – and exposure of the stone-built structure to destructive atmospheric effects, particularly wind erosion. In view of the actual condition prior to renovation, the wall would have collapsed a long time ago had it not been bound by a concrete wall projection at the top that Prince Auersperg had had made before the Second World War. The Institute for the Protection of Cultural Heritage of Novo Mesto drafted a conservation plan in 1998 on the basis of which ELEA produced the improvement plan. The construction company SGI was again selected for the building works on the basis of a public call for tenders. The upper part of the wall was reconstructed, the missing stone frames of the window on the third floor were built in and the window jambs renovated. The wall was injected with an injection material (Trass manufactured by Baumit) and additionally strengthened with steel tie backs. A reinforced concrete wall projection was installed on the level of the second floor and on the top of the wall and then covered with a ridged roof. The described building works did not harm the distinctive quality of the wall that acquired its present form in several building phases during the 16th and 17th centuries. Originally it was a free-standing wall built for defence purposes, a fact confirmed by the preserved embrasures and walled-in breast-work. Its original design followed the plot sloping towards the river Krka. The western wing with the existing extensive cellar was built next to the wall as part of a major reconstruction of the castle in the 17th century. Since the wall was not strong enough to carry the load of the new building, a new wall was erected next to it. It was horizontally levelled with the internal floor levels and raised by one floor. The requirement for additional light in the newly built wing caused the walls to be pierced for new windows on the ground and first floors. The stone-built cordon wall projection on the external facade had to be partly removed for that purpose.

The works on the castle continued in April 1999 with the protective archaeological excavations in tower No. 4 and in the cellar. The work was directed by Benjamin Štular from Radovljica, a graduate of archaeology. Initially it was planned to remove only the recent layer above the original walkway of the ground floor, yet it soon turned out that the cellar of the tower was filled up. Some interesting discoveries were made after the removal of the fill. Due to the slanting rocky terrain, the level of the cellar was levelled out with a stone-built structure and lime screed was applied to the foundations thus created. An additional external wall was erected inside the tower on the north-eastern side of the cellar, thus delineating the correct circular floor plan of the area. A door was discovered there that used to connect the cellar of the tower with the courtyard. It was walled in when the western wing with a wine cellar was constructed. The base moulding of the cellar vault made of brick, stone and tuff was also preserved. The discovery of lime screed in the north-eastern corner of the tower facilitated the delineation of the original level of the ground floor. The removal of filled-up material revealed fragments of tiles, earthenware, wrought nails and Italian military equipment from the Second World War (a machine-gun cartridge box, a mess tin, a can of tomatoes and several cartridges). An unexploded 80-millimetre anti-tank shell was also discovered. Archaeological trial pits were made in the cellar as well. A thin layer of trodden clay appeared beneath the present floor level of fine sand in which an Austro-Hungarian coin from 1893 was discovered. The clay was laid on a levelled rocky base on which the foundations of the cellar columns and external walls were erected.

The improvement of tower No. 4 in the western part of the castle followed after the completion of archaeological surveys. The tower was joined to the western external wall in its northern section. The partly preserved southern external wall of the western section with a complete basement from the 17th century was erected by the external wall of the tower in question. The tower was also raised by one floor and connected with the western wing in the same period. An additional door was installed on the ground floor level. The external stone-built wall of the tower is in a fairly good condition. There are only two major areas of physical damage where the walls of the south-western wing were connected with it along its entire height. Since they were erected simultaneously with the tower and directly joined to it by means of stone-built junctures, their demolition caused two deep vertical gaps. The tower used to be connected with the south-western wing by a door on the first and second floors. The demolition of door jambs left a hole in the wall with only partly preserved surrounds. Embrasures were preserved in the lower part of the tower, while additional windows were installed in the 17th century when the defence tower was transformed into residential quarters.

The overgrown ivy on the southern facade of the tower had to be removed and the walls appropriately cleaned. The structure was strengthened by means of tie backs and injected with an injection material (Trass manufactured by Baumit). The walls and window jambs were renovated and the missing window frames made of stone were reconstructed. All the door openings and embrasures were likewise renovated. Due to the complexity of the intervention and the steeply sloping terrain the improvement works were performed gradually from the foundation upwards. The partly preserved southern external wall of the western wing leaning on tower No. 4 was structurally improved and rebuilt, as well as the lower part of the northern external wall that was not renovated in 1969.

In the spring and summer of 2000 archaeological excavations in the courtyard and in the western part of the moat were performed. The excavations were again supervised by Benjamin Štular, a graduate of archaeology, from Radovljica.[9] Filled-up cellar rooms were discovered in the south-western corner of the courtyard and its former floor levels were determined by excavations in the moat. In the autumn of 2000 works continued in the cellar where plasterwork completely soaked and impermeated with water-soluble salts was removed. The walls were subsequently injected with a cement material with waterproofing additives. The works were followed by the intervention in the mediaeval mansion that was adapted several times during reconstructions in the period between the 16th and 18th centuries and was preserved only in the form of ruins. The structural improvement of its north-western wall was performed first.[10] The window and door jambs were to be renovated as well as the mostly damaged and fallen off external facade built of ashlars laid in horizontal layers. The building company supplied the material for that purpose from the stone quarry beneath Sv. Ana near Mirna Peč and ashlared it appropriately. The mortar for the renovation of the stone-built facade and grouting was made according to the following formula: 1 part of portland cement, 3 parts of slaked lime and 8 parts of pounded sand from the near-by quarry in Klek. The walls were subsequently injected with injection material containing the following: 2 parts of portland cement, 1 part of Trass (manufactured by Baumit) and 1 part of slaked lime. Reinforced concrete wall projections were built and hidden behind stone fronts on the top of the wall and on intermediate ledges where the wall is narrowed twice. Horizontal and vertical tie backs were installed for additional structural stability of the wall. The top conclusion of the wall and the ledges were covered with copper sheets to prevent moisture permeation with additional drains in the form of tubes that are to drain rainwater as far away from the wall as possible. A hidden reinforced concrete tie was likewise constructed in the eastern, vertical conclusion of the wall. In order to accentuate the appearance of the ruins, the tie was covered with conclusions made of stone. The grouting was additionally coated with a double-component waterproofing cement mortar (Mapelastic manufactured by Mapei). Since that type of mortar is grey, it was covered with another coating made as grouting mortar in order to harmonize the colour of the wall. Some varnish was added to the paste to ensure better contact with the foundation and for additional protection against atmospheric influences. The only preserved chimney in the castle had to be pulled down due to its dilapidated structure and a new one was constructed. The reconstructed chimney is made of brick, strengthened with reinforced concrete ties hidden in the structure and plastered roughcast with diluted mortar (1 : 3 : 9). It is covered with a ridged roof made of traditional brick in natural red. The renovation of Žužemberk Castle was continued in 2001 by the construction company SGI from Ljubljana on the basis of the conservation plan produced by ELEA from Ljubljana. The following works were completed:

1) structural improvement of wall A,[11]
2) improvement and presentation of the underground jail,
3) improvement of the reinforced concrete slab above the castle cellar,
4) improvement of the wall in the moat along the western external wall of the castle.

Wall A was built in two phases, similar to the other external walls of the castle. The first is the Renaissance phase when the castle was extended and it comprises the ground and first floors. Embrasures and walled-in merlons were preserved on the first floor. The level of openings into which the structure of the wooden parapet was anchored in the wall is also discernible. The wall was raised by one floor and an arched hallway was added in the 17th century. The condition of the wall was extremely poor. The lower part of it was completely hollow due to unregulated water drainage that caused moisture permeation and also due to the destructive effects of capillary moisture. The external front of the wall was distended so that the hazard of the wall falling down was considerable. The upper part was not covered with a roof and was therefore dilapidated due to atmospheric influences. After the wall was thoroughly cleaned, the renovation of the grouting and injecting began. Window jambs were restored and perforated ties installed. The wall was finally covered with a ridged roof made of traditional brick sloping towards the east by 15 cm (towards tower No. 1).

Archaeological surveys in the south-western corner of the courtyard revealed filled-up rooms of the former cellars and jails by the entrance to the cellar. The survey performed as part of the planned excavations followed only the walls joined to the cellar, therefore their range has not been entirely defined yet. That will be accomplished by georesistent measurements during the renovation of the courtyard. Three rooms were excavated and cleared by the courtyard wall of the cellar. The entrance to them is through a larger door with a sectionally concluded arched buttress made of brick from the present cellar. The door was walled in when the present staircase leading to the cellar was erected. Other rooms beneath the level of the courtyard were probably abandoned and filled up simultaneously. The door from the first, larger room leads to a minor hallway of a rectangular floor plan with a demolished stone-built half-tub-shaped vault. The northern wall has a minor opening with a stone frame leading to a jail of a square floor plan with a stone-built tub-shaped vault and the floor made of compacted clay. The first improvement works consisted of cleaning, grouting and injecting from the courtyard side of the cellar wall. All the excavated and stone-built walls were waterproofed. The works were followed by the reconstruction of the stone vault in the hallway and the improvement of the one in the cellar. Material from the stone quarry in Primskovo near Litija was utilised for the reconstruction of the vault. A discharging reinforced concrete slab with appropriate slanting and drainage leading to the sinkhole in the courtyard was made above the vault. Since it was planned that the larger excavated room in the south-western corner of the courtyard be filled up again, a reinforced concrete shaft with a ventilation system was constructed at the intersection of the room with the hallway. A metal cover and staircase were manufactured by blacksmith Robi Struna from Klečet near Žužemberk. A concrete floor with a drainage ditch was laid in the hallway. Before the room by the cellar was filled up, a drainage system was installed by the cellar wall and remnants of the southern external wall of the mansion to receive rainwater from the drainage ditch in the hallway as well. The waters from the drainage system then flow to the water tank in the courtyard of the mansion. The renovated vaults were subsequently covered with sand.

The upper structure of the reinforced concrete slab above the cellar was completely dilapidated due to unregulated drainage of rainwater and destructive atmospheric effects, particularly frost. Since the slab was no longer waterproof, moisture permeated continually into the cellar vaults. The upper dilapidated structure was removed, two drainage shafts and pipes were installed and the slab was coated with concrete. The rainwater was temporarily drained through the western external wall of the wall to the shaft in the moat. The expansion joint between the wall and the slab was made with bitumen resin. The external courtyard wall of the cellar was raised by 40 cm above the level of the slab. A stone-built staircase connecting the courtyard and the slab was erected at the location of the former entrance to the ground floor of the former building. The jamb of the cellar window in the courtyard wall was simultaneously renovated and a metal grate was fitted in it. The grate was manufactured by blacksmith Bojan Kunej from Bistrica ob Sotli.

The wall in the moat along the western external wall of the castle was in a bad condition. After the recent fill was removed from the moat and the original floor level defined, it was established that the wall is slanted towards the interior and its internal front dangerously distended on account of that. The upper part of the wall crumbled in several places, while other, exposed parts were badly decayed. When the decision was taken to cover the wall with a ridged roof, it had to be lowered by 50 cm. The ridge of the new roof was not meant to conceal the stone-built cordon wall projection on tower No. 4. Two doors were discovered while lowering the terrain in the moat. The lower one remained walled in, while the upper one, located closer to the former castle granary, was renovated. Gutters were fitted on the internal side of the roof and drainage was installed along the wall. The rainwater was drained into a concrete shaft in the corner of tower No. 4 and the wall, and from there down the slope beneath the castle. The waters from the slab above the cellar and the roof of the former granary in the square that used to flow into the moat and additionally permeate the walls of the castle were temporarily drained into the shaft as well. The walls were waterproofed before the moat was filled in with soil.

In February 2001 the Institute for the Protection of the Cultural Heritage of Novo Mesto prepared a study with conservation principles for the renovation of the castle.[12] Since the building board operating in Žužemberk Town Hall expressed the desire to reconstruct the central building of the castle, the study incorporates a conservation evaluation of the unsuitability of such an intervention and proposes the construction of the building above the cellar for the same purpose, including the functional use of the towers and the construction of a connecting hallway between them. The principles for the integration of new buildings in the castle are included in the study as well as the proposals that were not considered by the building board or Žužemberk Town Hall: apart from the premises for the Town Hall and Administrative Unit the castle could also house the Tourist Association of Žužemberk, the library, exhibition premises and a small restaurant. The cellar could be utilized as multi-functional premises. The Geodesic Institute of Slovenia, Department of Photogrammetry, prepared a photogrammetric design of the castle including a three-dimensional design with a drawing of the developed facades and a geodesic design of the castle and its direct vicinity. The new, digital design of the castle replaced the old, analogue one that was made in 1988 by the Institute of Photogrammetry of the Geodesic Faculty in Zagreb, Croatia.

Notes

1 Dušan Kos, Med gradom in mestom, Ljubljana, 1994. Šumberk Castle was built by the relatives of Hemma the Countess of Freising and Zeltschach from the Puchs family before 1106. After the death of Henrik of Andechs in 1228 the castle was inherited by the Counts of Gorizia and they established the so-called Šumberk Dominion (cf. also Peter Štih, Goriški grofje ter njihovi ministeriali in militi v Istri in na Kranjskem, Ljubljana, 1994).

2 Peter Štih, Goriški grofje ter njihovi ministeriali in militi v Istri in na Kranjskem, Ljubljana, 1994.

3 Ivan Stopar, "Grad Žužemberk (Seisenberg)", Žužemberski grad, Suhokranjski zbornik 1997, Žužemberk, 1997.

4 A letter of the Monument Office in Ljubljana to the Government Administration of the Kranjsko Governorate dated 5/9/1934 No. 187, Folder of Žužemberk Castle, INDOK Centre of the Cultural Heritage Office of the Republic of Slovenia in Ljubljana.

5 Minutes of the expert commission for the inspection of Žužemberk Castle on 4/5/1957, Folder of Žužemberk Castle, INDOK Centre of the Cultural Heritage Office of the Republic of Slovenia in Ljubljana.

6 Minutes of the expert commission for the inspection of Žužemberk Castle on 5/2/1959, No. 70/2-5, Folder of Žužemberk Castle, INDOK Centre of the Cultural Heritage Office of the Republic of Slovenia in Ljubljana.

7 Report by Ivan Komelj of his visit to Žužemberk on 10/6/1959, No. 70/9-5, Folder of Žužemberk Castle, INDOK Centre of the Cultural Heritage Office of the Republic of Slovenia in Ljubljana.

8 Towers Nos. 1, 2, 3 and 7.

9 "Žužemberk – grad", Arheološke raziskave 2000, Institute for the Protection of the Natural and Cultural Heritage of Novo Mesto, July 2000.

10 WAll H.

11 Eastern part of the northern external wall of the castle between towers Nos. 1 and 3.

12 "Grad Žužemberk, Konzervatorski pristop pri obnovi gradu in možnosti njegove izrabe", Institute for the Protection of the Natural and Cultural Heritage of Novo Mesto, February 2001.

Matej Klemenčič

Kopiranje Robbovega vodnjaka – nekaj pripomb

UDK 7.026:730 (497.4 Ljubljana):929 Robba F.
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Ključne besede: Francesco Robba, Vodnjak treh kranjskih rek, kiparstvo, barok, kopistika, restavratorstvo, konservatorstvo, Ljubljana, Mestni trg

Povzetek

V članku so analizirani nekateri problemi, povezani z izdelavo kopij oziroma rekonstrukcij figur na Vodnjaku treh kranjskih rek, ki ga je v letih 1743–1751 za ljubljanski Mestni trg izklesal Francesco Robba. Zaradi zastarelih postopkov, nepopolnih predhodnih študij in preveč akademske izdelave kopije od originalov odstopajo tako po formalnih kot po ikonografskih podrobnostih.
Po dobrih dveh desetletjih dela na kopiji Robbovega vodnjaka so se tik pred napovedano premestitvijo originala v Narodno galerijo poleti 2000 pojavile kritike tako na račun same prestavitve vodnjaka kot tudi na račun nekaterih postopkov prestavitve.[1] Eden od posebej izpostavljenih problemov je bil videz kopij treh marmornih figur, čeprav je uradna komisija, ki nadzoruje vse postopke v zvezi z vodnjakom, avgusta 2000 zatrdila, da so kopije "verni posnetki originala v izvedbi, materialu in barvitosti".[2]
Postopek izdelave kopije je bil določen pred dobrima dvema desetletjema, ko so se restavratorji – pač v skladu s smernicami, ki jih je tedaj določila strokovna komisija – odločili, da se na Mestni trg ne bo postavila natančna kopija vodnjaka v dejanskem stanju, ampak rekonstrukcija vodnjaka, kakršen naj bi bil ob nastanku. Torej naj bi kipi na novem vodnjaku ne bile preproste kopije, narejene na podlagi že izdelanih odlitkov obstoječih Robbovih figur, temveč naj bi te odlitke najprej domodelirali, nato pa kopije izklesali v carrarskem marmorju, v katerem so izdelani tudi originali. Momo Vukovič, ki je dolga leta vodil projekt izdelave kopij, je leta 1982 zapisal, da pri tem delu "ne gre le za restavratorski tehnološki problem ... pač pa tudi za prilagajanje stilističnim in formalnim lastnostim umetnine", saj naj bi bilo opravljeno tako, "da bo možno na domodelirani skulpturi spoznati Robbovo kiparsko roko".[3]
Kljub smelim izjavam ter nekaterim pripravljalnim študijam, ki so jih leta 1982 restavratorji in konservatorji predstavili v posebni publikaciji,[4] pa načrti niso bili izpolnjeni, saj od prvotne podobe Robbovih kipov kopije odstopajo tako po posameznih (ikonograf-

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skih) podrobnostih kot po formalnih, slogovnih in tehničnih značilnostih.

Vodnjak treh kranjskih rek je delo, ki ga je Francesco Robba zasnoval pred poletjem 1743, saj je imel ob podpisu pogodbe 4. julija 1743 očitno že pripravljena načrt in model vodnjaka, ki pa sta danes žal izgubljena. Iz že dolgo znane dokumentacije o zastojih pri izdelavi vodnjaka lahko ugotovimo, da so bili trije kipi rečnih božanstev v večji meri izklesani med letoma 1746 in 1749. Maja 1749 kipi še niso bili do konca zbrušeni in manjkale so cevi za vodo, povsem zaključeni pa so bili vsaj do jeseni 1751, ko je bil, enkrat med avgustom in začetkom oktobra, vodnjak tudi dokončno postavljen na Mestni trg.[5]

Pogodba, ki jo je Robba podpisal leta 1743, nam pri razreševanju ikonografije posameznih kipov in pri rekonstrukciji posameznih izgubljenih atributov ne pomaga prav dosti, saj je opis kipov – poleg določb o velikosti, kvaliteti in materialu – omejen na to, da morajo biti opremljeni s svojimi znaki (Signis). Da gre res za rečna božanstva treh glavnih kranjskih rek: Save, Ljubljanice in Krke, nam potrjuje šele opis Ljubljane iz leta 1766, ki ga je spisal jezuit Janez Krstnik Pogričnik.[6] Po osnovni shemi so si vse tri figure med seboj dokaj podobne: vse so gole oziroma le skromno ogrnjene z draperijo, z eno nogo stojijo na ribi oziroma delfinu ali ob njej, z drugo pa na skali, ter z roko držijo posodo, iz katere teče voda. Dve figuri bradatih starejših rečnih božanstev sta obrnjeni proti Ciril-Metodovemu oziroma Mestnemu trgu. Prva, recimo ji "severovzhodna", v roki drži rog izobilja, druga, "južna" pa ostanek neke palice. Tretje, "severozahodno", mlajše božanstvo z brki in kratko brado je obrnjeno proti Stritarjevi ulici in nima posebnih atributov. Skalovje okoli figur poživlja drobno rastlinje, pri eni figuri se po njem plazi še polž, pri drugi pa čezenj visi trta. Zaradi razjedene površine kipov in zaradi mehanskih poškodb nam pri rekonstrukciji prvotne podobe kipov in posameznih atributov lahko pomagajo predvsem stare fotografije in poznavanje drugih Robbovih del oziroma njegovega sloga. Natančna raziskava starega fotografskega fonda, še posebej tistega, ki je ohranjen na negativih (in bi omogočal povečave), še ni bila narejena, tako da na primer za palico, ki jo drži v roki južna figura, zaenkrat ni jasno, ali je bila žezlo, trizob ali kaj drugega. Zato pa je iz že znane fotografske dokumentacije povsem jasno, da sta sedaj nedoločljiva prstanasta obroča na glavah južne in severovzhodne figure ostanka lovorjevih vencev. S pomočjo takšne dokumentacije lahko ugotovimo tudi, kakšna je bila prvotna modelacija brade in obraza južne in severozahodne figure: prva je imela voluminozno, mehko speljano in modelirano brado ter nekoliko poudarjene ličnice, druga pa kratko skodrano bradico in brke, napihnjena lica, košate obrvi ter mehke in polne kodraste lase.[7]

Ker sta zasnova in nastanek kipov na vodnjaku s pomočjo arhivskih virov natančno datirana v štirideseta leta 18. stoletja, lahko vse tri figure uvrstimo v tretje obdobje Robbovega ustvarjanja. Njegovo kiparstvo namreč že tradicionalno delimo v tri obdobja, zgodnje, zrelo in pozno, pri čemer je še najbolj problematična oznaka "pozno", saj gre za najkvalitetnejše obdobje tako po tehnični plati kot po izvirnosti in ne pomeni "starostnega" obdobja z običajnimi kvalitativnimi padci. Tudi po najnovejših ugotovitvah se Robbov zreli slog začne spreminjati v drugi polovici tridesetih let 18. stoletja. Natančneje sprememb ni mogoče datirati, saj nastanek nekaterih ključnih del zaenkrat ni natančno časovno opredeljiv, a na vseh delih iz štiridesetih let že lahko razberemo značilnosti poznega sloga: v tem obdobju so njegovi kipi manj dosledno introvertirani in vedno bolj dinamično razgibani, največja razlika v primerjavi s starejšimi deli pa je v obdelovanju draperije, ki je postala polnejša, gube ostrejše, geometrizirane in obenem bolj razvihrane, včasih pa se pojavi celo proč od telesa štrleča draperija. Tudi če se omejimo na pozna Robbova dela – in to se zdi najpravilnejša odločitev –, je izbor kipov, ki bi jih restavratorji, snovalci rekonstruiranih kopij kipov z vodnjaka lahko uporabili pri študiju poznega sloga in tehnike, kar obsežen: še v poznih tridesetih letih so nastali kipi s celovškega spomenika sv. Janeza Nepomuka (danes pred celovško stolnico) ter kipi in relief za zagrebški oltar sv. Barbare (danes v Varaždinskih Toplicah), do leta 1743 so bili gotovi kipi za veliki oltar v ljubljanski uršulinski cerkvi, kakšno leto mlajša od njiju sta sv. Zofija in sv. Filip na velikem oltarju v današnji frančiškanski cerkvi v Ljubljani. Leta 1748 sta bila na veliki oltar nekdanje frančiškanske cerkve v Ljubljani postavljena kipa sv. Antona Padovanskega in sv. Bonaventure (danes sta v cerkvi sv. Frančiška v Šiški), njima približno sočasna pa sta angela v ljubljanski stolnici. Zadnje dokumentirano Robbovo delo je Križev oltar s skupinama Mojzesa z bronasto kačo in Abrahama z Izakom, ki ga je izklesal v prvi polovici petdesetih let za zagrebško stolnico (danes je v cerkvi sv. Križa v Križevcih). Obe skupini kažeta nekaj drobnih slogovnih sprememb, ki morda pričajo o tem, da bi Robbovo ustvarjanje – če ga ne bi prehitela smrt – morda doživelo še kakšno večjo spremembo. Po eni strani namreč lahko opazimo ponovno diferenciacijo materialov s pomočjo obdelave površin, kar je opustil sredi tridesetih let, ter nekoliko izrazitejšo ekspresivnost v obdelavi obličij, predvsem Abrahamovega. V tretjem obdobju, najverjetneje že okrog leta 1740, je nastal poleg Vodnjaka treh kranjskih rek edini še ohranjeni Robbov vodnjak, ki je danes v ljubljanskem magistratu in ga krasi figura Narcisa.[8]

Za študij Robbovega sloga so ljubljanski restavratorji in njihovi sodelavci pri svojem delu upoštevali predvsem kipe iz Križevcev, kar je bila sicer nekako logična izbira, saj so imeli le tam na voljo bradate figure, torej primerljive s temi na vodnjaku. Ne glede na to, da zaradi že omenjenih posebnosti obeh skupin iz Križevcev to vendarle ni bila najbolj posrečena izbira, pa modelacija kopij kaže, da pri delu niso bile upoštevane niti najosnovnejše značilnosti Robbovega osebnega sloga, tudi kipov iz Križevcev ne. Tako se je pri domodelaciji odlitkov ali pa med klesanjem kopij v marmorju izgubila tista notranja napetost, ki je značilna za marsikatero baročno delo – za Robbove kipe še posebej – in ki se med drugim da razbrati v specificni drži rok, dlani in prstov, pa tudi pri postavitvi nog na podstavke. Vsega tega na kopijah sploh ni opaziti, roke na vazah ležijo, namesto da bi jih držale, noge pa se mlahavo opirajo na podstavke. Tudi pri draperiji ni zaslediti ne geometrizacije ne ostrih rezov, ki so značilni za tretje obdobje. Najhujše pa je pri glavah: ne samo, da lovorjevi venci manjkajo oziroma so napačno rekonstruirani, povsem nemogoča je tudi modelacija brad, tako kratki "kodri" kopije severozahodne figure, ki so še najbližji s strojem izdelanim "navojem", kot tudi grobo in ostro rezani dolgi bradi preostalih dveh figur. Tudi na podlagi ostankov las severozahodne figure se restavratorji očitno niso znali domisliti ustrezne rekonstrukcije, tako da kopijo krasijo bolj malim ribjim plavutim kot lasem podobni izrastki.

Pri izdelavi kopij figur z vodnjaka oziroma pri rekonstrukciji njihove prvotne podobe bi se restavratorji in konservatorji morali najprej lotiti natančne analize obstoječega materiala, slikovne dokumentacije – po možnosti čim starejše – ter sočasnih del. Izbor slednjih bi moral biti dovolj širok, saj bi le tako specifike posameznega spomenika stopile v ozadje ter bi dobili zanesljivejšo sliko Robbovega sloga in klesarske tehnike. Za elemente, ki jih pri delih tretje faze ni zaslediti, pa bi bilo treba poiskati primerjave pri starejših delih. Celo študij nekaterih del njegovega učitelja Pietra Baratte (znan je od leta 1980),[9] morda ne bi bil odveč. Prav zaradi nepoznavanja ustreznih fotografij je prišlo do napačne rekonstrukcije lovorjevih vencev pri obeh starejših božanstvih, severovzhodnem in južnem, čeprav bi nenavadni ostanki na glavah obeh kipov avtorje kopij lahko napeljali k dodatnemu raziskovanju. Če bi fotografije poznali, bi se pri tehnični izvedbi – modeliranju, klesanju – obeh lovorjevih vencev po pomoč lahko zatekli k starejši, a edini še ohranjeni Robbovi figuri z vencem okrog glave, to je portretu Karla VI. iz leta 1728 v ljubljanskem Mestnem muzeju. Za modelacijo brad pa bi, da bi se izognili napakam, poleg starih fotografij lahko za primerjavo uporabili tudi modelacijo las sočasnih figur, na primer stolničnih angelov. Nekoliko težja bi bila verjetno odločitev glede modelacije obrazov, a tudi tu bi študij drugih kipov lahko pripeljal do ustrezne rešitve. Modelacija je namreč pretrda in figure so zaradi nje videti skoraj groteskno ekspresivne. Domnevamo lahko tudi, da nekatere od udrtin na obličju, ki so bile pri domodelaciji dosledno upoštevane, niso posledica prvotne modelacije, ampak kasnejših mehanskih poškodb, ki jim je čas omilil robove in prikril način njihovega nastanka, podobno kot se je to zgodilo z lovorjevimi venci. Nerešeno pa ostaja tudi vprašanje prvotne stopnje zloščenosti površine kipov: tudi tu bi bila potrebna obsežna primerjalna študija, ki bi vključevala tudi vodnjake in javne spomenike (predvsem italijanskega) baroka.

Glede na rezultat lahko torej ugotovimo, da so si restavratorji in konservatorji z rekonstruiranjem prvotne podobe Robbovih figur zadali pretežko nalogo. Kljub temu bi si seveda želeli, da bi jim ob vsem vloženem trudu in denarju uspelo narediti kaj več kot le slabokrvne moderne interpretacije figur z vodnjaka. A očitno je, da se je brez ustreznih in temeljitih študij težko približati podobi, kakršno je imel vodnjak ob nastanku pred poltretjim stoletjem.[10] Čeprav še danes lahko ugotovimo, da je ob trenutnem stanju Robbovih originalov verjetno nemogoče izklesati dobro rekonstrukcijo prvotnega stanja figur, se nihče ni pravočasno vprašal, ali je za takšno delo na voljo sploh dovolj podatkov in znanja. Ostane pa seveda še vprašanje smiselnosti (in etičnosti) tega početja. Ker moramo predvsem poskrbeti, da se bo spomenik ohranil tudi zanamcem, bi bila verjetno že pred dvema desetletjema pravilnejša odločitev za takojšnji začetek sanacije originala, pa čeprav vzporedno z začetkom izdelave kopije. Tako pa je v dolgih letih čakanja na kopijo vodnjak ob vedno hitrejšem propadanju površine utrpel še vrsto novih mehanskih poškodb, verjetno hujših kot v poltretjem stoletju pred tem. Ob vsem tem moramo še ugotoviti, da so bili v času nastajanja kopije v svetu razviti tudi novi postopki kopiranja in da bi ob sanaciji arhitekturnega dela vodnjaka in situ lahko po teh postopkih in na podlagi narejenih odlitkov že kakšno desetletje na vodnjaku občudovali originalom formalno identične, a po teži bistveno lažje kipe, Robbovi originali pa bi bili po strokovni obnovi že varno nameščeni v Narodni galeriji.[11]

Opombe:

1 Polemike so potekale predvsem v dnevnem časopisju, še posebej v Delu, za jesen 2000 napovedane strokovne predstavitve in okrogla miza o prestavitvi vodnjaka pa so odpadle, očitno zaradi odloga prestavitve, saj so bile načrtovane za čas po (!) končanih delih na Mestnem trgu (napoved je bila objavljena v glasilu Mestne občine Ljubljana Ljubljana).

2 Stališča strokovne komisije, Delo, 11. 8. 2000.

3 Momo Vukovič, *Domodeliranje Robbovih plastik, Reševanje Robbovega vodnjaka*, razstavni katalog Restavratorskega ateljeja Zavoda SR Slovenije za varstvo naravne in kulturne dediščine, Ljubljana 1982, str. 38.

4 Reševanje Robbovega vodnjaka, cit. v op. 3.

5 Predvsem Anton Vodnik, Gradnja Robbovega vodnjaka pred mestno hišo v Ljubljani, *Zbornik za umetnostno zgodovino, VII*, 1927, str. 121–138 (s starejšo literaturo). Nove ugotovitve o vodnjaku sem predstavil v Matej Klemenčič, *Francesco Robba in beneško baročno kiparstvo v Ljubljani*, Ljubljana 1998, str. 43–44, kat. št. V/12 (Klemenčič, Francesco Robba 1998), nekaj novosti, vključno z deloma še neobjavljenimi arhivskimi viri, pa še v doktorski disertaciji: Matej Klemenčič, *Francesco Robba in baročno kiparstvo med Rimom in Benetkami*, Ljubljana 2000 (tipkopis), str. 85–94, 159, 169–176, kat. št. 34, dok. št. 23–24, 28–31 (Klemenčič, Francesco Robba 2000).

6 "Pone hanc surrexit in foro publico an. 1751. fons elegans patrio e marmore a celebri statuario Francisco Roba effictus; e medio vasis, quod adfluentes undas sinu suo excipit praealta exsurgit trigona Pyramis, ad cujus basim singula latera stipant totidem fluvii Labacus, Savus, & Corcora Carrariensi e marmore justa viri altitudine effícti, ex urnis, & piscibus, quibus insident, copiosam aquam depromentes." ([Karl Granelli - Janez Pogričnik], Compendiaria Metropolis Carnioliae Descriptio e Topographia Germaniae Austriacae Caroli Granelli S. J. excerpta, et auditoribus oblata, dum assertiones ex universa Philosophia in Archiducali, et Academico Soc. Jesu Collegio Labaci. Anno 1766 - publice propugnarent - D. Michael Castelliz Carniol. Labaci. e Seminario S. J. - Simon Schillitz Styrus ex Fano S. Petri Philosophi absoluti ex praelectionibus R. P. Joannis Baptistae Pogrietsnig e Soc. Jesu. Philos. Professoris pub. ord., Labaci 1766, str. 21-22.) Na prevod opisa, ki ga je objavil Viktor Steska (Viktor Steska, Pogričnikova Compendiaria descriptio metropolis Labacensis iz l. 1766, Zbornik za umetnostno zgodovino, I, 1921, str. 104), me je prijazno opozoril dr. Blaž Resman. Za poimenovanje vodnjaka v strokovni literaturi cf. Klemenčič, Francesco Robba 1998, pp. 43–44, cat. V/12.

7 Cf. povečave fotografij, objavljene v zloženki razstave *Zaščita Robbovega vodnjaka* (Ljubljana, Mestna hiša, 20. 10.–9. 11. 1997), ter fotografijo vodnjaka v fototeki Oddelka za umetnostno zgodovino.

8 Klemenčič, Francesco Robba 2000, str. 41 sl., 96–101; za posamezna dela glej ibidem, passim.

9 Damjan Prelovšek, Šolanje kiparja Francesca Robba, *Kronika, XXVIII*, 1980, str. 107–111.

10 Pri tem velja omeniti, da je do napak prišlo tudi pri rekonstrukciji celote: pozabili so na primer na rekonstrukcijo stebričkov okrog vodnjaka, ki so še vidni na že objavljenih starih grafičnih upodobitvah in celo predpotresnih fotografijah (cf. Eva Holz, Ljubljanski kongres 1821, Ljubljana 1997, p. 42; Jože Suhadolnik in Sonja Anžič (ur.), *Mestni trg z okolico in Ciril-Metodov trg*, razstavni katalog Zgodovinskega arhiva Ljubljana, Ljubljana 2000, naslovnica; Nace Šumi, *Ljubljanska baročna arhitektura*, Ljubljana 1961, p. 33), pojavile pa so se celo ideje, da se kopija vodnjaka z "mikrobalansiranjem" prilagodi osi Stritarjeve ulice. K sreči so slednje aprila 2001 zavrnili na ljubljanski enoti Zavoda za varstvo kulturne dediščine, kjer so – čeprav le na podlagi analogij z rimskimi vodnjaki – že leta 1998 tudi predlagali, naj se okrog vodnjaka vendarle namestijo stebrički. Ti imajo seveda tudi praktično vrednost, saj bi vodnjak varovali pred prometom in snežnimi plugi, ki so v zadnjih letih dodobra uničili stopnice okrog njega.

11 Kot primer novih postopkov kopiranja nam lahko služijo novejše kopije kipov na Or San Michele v Firencah, ki so jih izdelali v enem od najpomembnejših svetovnih centrov za restavriranje plastike, v florentinskem Opificio di Pietre dure.

Francesco Robba: Mestni Vodnjak (fotografija iz 1998). Ljubljana, Mestni trg.

Francesco Robba: The Communal Fountain (photograph from 1998). Ljubljana, Mestni trg.

Francesco Robba: Mestni vodnjak (stara fotografija), detajl. Ljubljana, Mestni trg.

Francesco Robba: The communal Fountain (old photograph), detail. Ljubljana, Mestni trg.

Francesco Robba: Rečni bog (SV kip, 1998). Ljubljana, Mestni trg, vodnjak.

Francesco Robba: River God (NE statue, 1998). Ljubljana, Mestni trg, The Communal Fountain.

Rečni bog (SV kip), kopija po Francescu Robbi. Ljubljana, Restavratorski center.

River God (NE statue), copy after Francesco Robba. Ljubljana, Restoration Centre.

Francesco Robba: Rečni bog (SZ kip, 1998). Ljubljana, Mestni trg, vodnjak.

Francesco Robba: River God(NW statue, 1998). Ljubljana, Mestni trg, The Communal Fountain.

Rečni bog (SZ), kopija po Francescu Robbi. Ljubljana, Restavratorski center.

River God (NW statue), copy after Francesco Robba. Ljubljana, Restoration Centre.

Francesco Robba: Rečni bog (SZ kip, 1998). Ljubljana, Mestni trg, vodnjak.

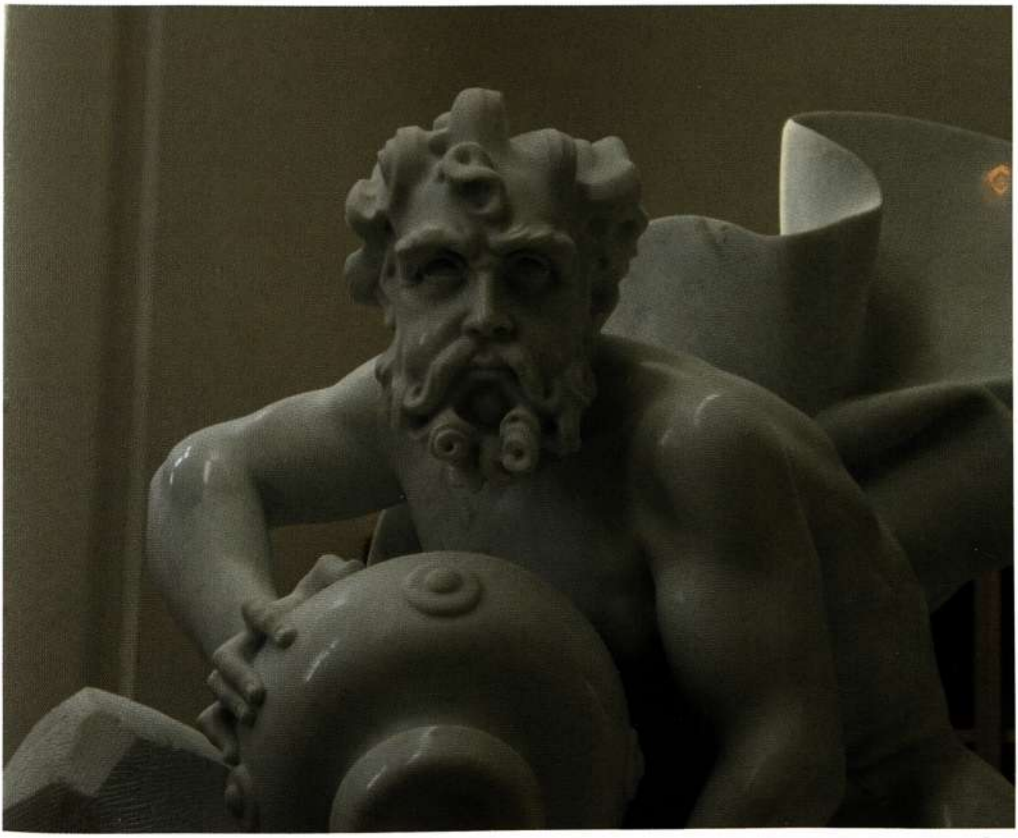
Francesco Robba: River God (S statue, 1998). Ljubljana, Mestni trg, The Communal Fountain.

Rečni bog (J kip), kopija po Francescu Robbi. Ljubljana, Restavratorski center.

River God (S statue), copy after Francesco Robba. Ljubljana, Restoration Centre.

Francesco Robba: Rečni bog (SZ kip, 1910), detajl. Ljubljana, Mestni trg, vodnjak.

Francesco Robba: River God (NW statue, 1910), detail. Ljubljana, Mestni trg, The communal Fountain.

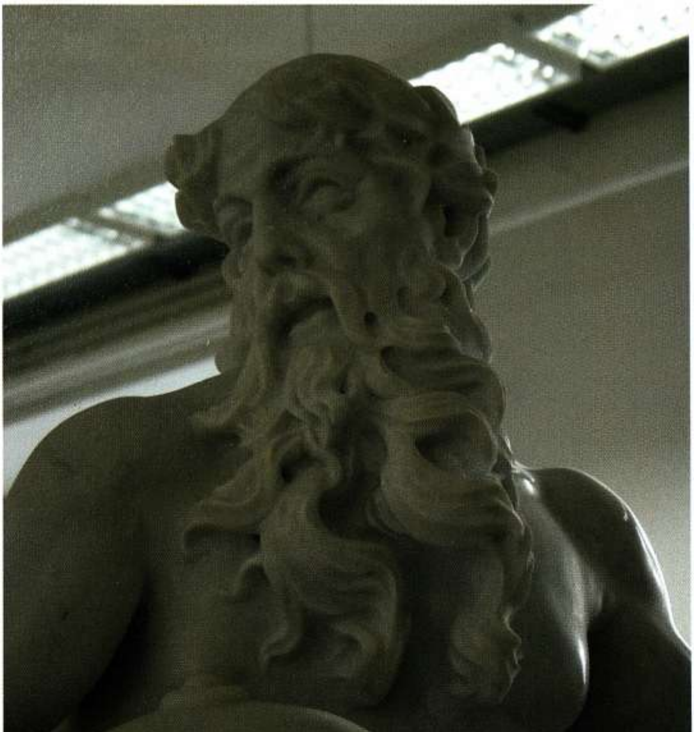


Rečni bog (SZ), kopija po Francescu Robbi, detajl. Ljubljana, Restavratorski center.

River God (NW statue), copy after Francesco Robba, detail. Ljubljana, Restoration Centre.

Francesco Robba: Rečni bog (J kip, 1910), detajl. Ljubljana, Mestni trg, vodnjak.

Francesco Robba: River God (S statue, 1910), detail. Ljubljana, Mestni trg, The Communal Fountain.



Rečni bog (J kip), kopija po Francescu Robbi, detajl. Ljubljana, Restavratorski center.

River God (S statue), copy after Francesco Robba, detail. Ljubljana, Restoration Centre.

Rečni bog (SV kip), kopija po Francescu Robbi, detajl. Ljubljana, Restavratorski Center.

River God (NE statue), copy after Francesco Robba, detail. Ljubljana, Restoration Centre.

Matej Klemenčič

Copying the Robba Fountain: A Few Observations

Key words: Francesco Robba, Fountain of the Three Rivers of Carniola, sculpture, Baroque, copying, restoration, conservation, Ljubljana, Mestni Trg

Abstract

The article analyses several problems associated with the making of copies or rather reconstructions of the figures on the Fountain of the Three Rivers of Carniola that was sculpted by Francesco Robba for Mestni Trg in Ljubljana in the years between 1743 and 1751. Due to outdated procedures, incomplete preliminary studies and the execution that was too academic, the copies deviate from the originals in formal as well as iconographic details.

Well after two decades of work on the copy of the Robba Fountain, critiques targeting the removal of the fountain as well as several procedures governing it appeared directly before the announced removal of the original to the National Gallery in the summer of 2000.[1] One of the most pressing problems was the appearance of the copies of the three marble figures, although the official commission supervising all the procedures connected with the fountain declared in August 2000 that the copies were "veritable imitations of the original in execution, material and colour".[2]

The procedure for producing of the copy was determined well over two decades ago when the restorers decided – according to the principles defined by the expert commission – not to place an exact copy of the fountain in its actual state at its location, but rather a reconstruction of the fountain in its original condition. Thus the sculptures on the new fountain were not to be simple copies made on the basis of already produced casts of the existing figures by Robba, but rather the latter were to be first modelled to perfection and copies based on them subsequently carved in Carrara marble matching the material of the originals. Momo Vukovič, who had directed the execution of the copies for years, wrote in 1982 that "the issue was not only a technological problem of restoration [...] but rather the adaptation to stylistic and formal features of the work of art", since the work was to be performed in such a manner "that it would be possible to sense the sculpting hand of Robba on the sculpture modelled to perfection".[3]

In spite of bold statements and some preliminary studies presented by restorers and conservators in a special publication in 1982,[4] the plans were not accomplished since they deviated from the original appearance of the sculptures by Robba in their icono-

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graphic details as well as in their formal, stylistic and technical properties.
The Fountain of the Three Rivers of Carniola was designed by Francesco Robba before the summer of 1743, since his plan and model of the fountain were prepared when he signed the contract on 4 July 1743, since his plan and model of the fountain – now regrettably lost – were already prepared when he signed the contract on 4 July 1743. It is possible to establish on the basis of preserved documents recording the delays in the execution of the fountain that the three sculptures of river gods were carved between 1746 and 1749. In May 1749 only the final polish was missing and the water pipes were not drilled yet. The figures were completely finished at least by the autumn of 1751 when the fountain was finally erected in Mestni Trg some time between August and the beginning of October.[5]
The contract signed by Robba in 1743 is not of much practical use in the attempt to define the iconography of individual sculptures and reconstruct their lost attributes since the description of the figures – apart from the statements of size, quality and material – is limited to the stipulation that they were to be marked with their signs (Signis). The conclusion that the three river gods actually represent the three rivers of Carniola, i.e. Sava, Ljubljanica and Krka, is confirmed only by a description of Ljubljana written by Jesuit Janez Krstnik Pogričnik in 1766.[6] According to the basic design, the three figures fairly resemble each other: they are all nude or modestly draped, each standing with one leg on a fish or dolphin or by it and with the other leg on a rock, holding a vessel with running water in one hand. Two bearded figures of older river deities face the Ciril-Metodov Trg and Mestni Trg. The first one, on the north-east side, holds a horn of cornucopia, while the other, the southern one, holds a remnant of a stick. The third, younger, south-western god with a moustache and a short beard faces Stritarjeva Ulica and holds no attributes. The rocks around the figures are decorated with minor vegetation; a snail is added near one of the figures and an overhanging vine near the other.
Old photographs and good knowledge of other works by Robba and of his style are of great assistance in the reconstruction of the original appearance of the sculptures and their individual attributes since the figures are physically damaged and their surface corroded. A detailed survey of old photographs, particularly those preserved in negatives (that would facilitate enlargement) has not yet been made, so that it is unknown whether, for instance, the stick held by the southern figure was originally a sceptre, trident or something else. On the other hand, it is quite clear on the basis of known photographs that the presently indistinct ring-shaped crests on the heads of the southern and north-eastern figures are remnants of laurel wreaths. The original form of the beards and faces of the southern and north-western figures can likewise be established: the former one had a voluminous, softly falling beard and somewhat accentuated cheek bones, while the other had a short curled beard and a moustache, full cheeks, thick eyebrows and soft and full curly hair.[7]
Since the design and execution of the sculptures on the fountain are precisely dated on the basis of archival sources as belonging to the 1740s, the figures can be classified as belonging to the third period of Robba's creativity. His sculpture is namely traditionally divided into three periods: the early, mature and the late one. The classification "late" is the most problematic one since it denominates the period of greatest quality as far as technical expertise and originality are concerned, and not an "elderly" period with its usual drops in quality. According to the latest findings, Robba's style began to change in the second half of the 1730s. More precise date of changes cannot be specified since the origins of some of his major works are not exactly dated yet. However, all his works from the 1740s are characterized by features of his late style: the sculptures are less introverted and increasingly dynamic, while the greatest change in comparison with his

earlier works concerns the handling of draperies: they became fuller, the drapes sharper, more geometrical and simultaneously more dramatical, with occasional instances of draperies protruding into the space around the figures. If the late works by Robba are taken into account – which seems to be the most correct decision – the range of sculptures that should be referred to by restorers of the fountain in their study of his late style and technique is fairly great. The sculptures from the monument of St. John of Nepomuk in Klagenfurt, Austria (at present situated in front of the cathedral) were created in the late 1730s, as well as the statues and a relief for the altar of St. Barbara, made for the Cathedral of Zagreb, Croatia (at present in Varaždinske Toplice); the statues for the great altar in the Ursuline Church in Ljubljana were completed by 1743, while Sts. Sophia and Philip on the great altar in the present Franciscan Church in Ljubljana were made a year or so later. The statues of Sts. Antony of Padua and Bonaventura (at present in the Church of St. Francis in Šiška) were erected at the great altar of the former Franciscan Church in Ljubljana, while the two angels in the cathedral of Ljubljana originated approximately from the same year. The last recorded work by Robba is the Altar of the Holy Cross with the groups of Moses and a Brazen Serpent and Abraham with Isaac that were made in the first half of the 1750s for the Cathedral of Zagreb, Croatia (at present in the Church of the Holy Cross in Križevci). Both groups manifest some minor stylistic changes that might have indicated a further major transformation in Robba's creativity, had he lived. This changes are the diferentiation of materials by means of diferent polish of the surfaces, a trait abandoned in the middle of the 1730s, as well as a somewhat greater expressive quality of the faces, primarily that of Abraham. Finally, from the late period comes the only other preserved fountain by Robba that is kept in Ljubljana Town Hall, and decorated with a figure of Narcissus, but it was probably already made in ca. 1740.[8]

The restorers and conservators from Ljubljana considered primarily the statues from Križevci for their study of Robba's style, which seemed a somehow logical choice since only those figures are bearded and thus comparable with the ones on the fountain. In wiew of the above-mentioned particularity of the two groups, this choice itself was not a very fortunate one, but in fact the modelling of the copies reveals that not even the basic characteristics of the personal style of Robba were taken into account, including those of the statues from Križevci. Therefore the internal tension typical of several Baroque works – and especially of Robba's statues – manifested in the specific poise of hands, palms and fingers and also in the position of the feet on the pedestals was lost during the final modelling of the casts and carving of the copies in marble. None of these features are discernible on the copies: the hands lie on vases instead of holding them, the feet are limply supported by pedestals. The drapery demonstrates no geometrical shapes or sharp cuts typical of the third period of Robba's style. The worst parts of the copies are the heads: not only are the laurel wreaths missing or are falsely reconstructed, the modelling of the beards is completely wrong; the short "curls" of the copy of the north-western figure resemble machine-made coils, while the long beards of the remaining two figures are too roughly and sharply hewn. On the north-western figure it is also clear that the restorers were unable to make a suitable reconstruction of the north-western figure on the basis of the remnants of its hair, so that the copy is decorated with small protrusions resembling fins rather than hair.

Copying the figures of the fountain or reconstructing their original appearance should begin with a detailed analysis of the existing works, the earliest possible photographic records and contemporary works by Robba. The selection of the latter should have been broad enough so that a more reliable image of Robba's style and carving technique would have been created at the expense of specific features of an individual work.

Furthermore, comparisons should have been established with earlier works for the elements that do not exist in the works from the third phase of Robba's creativity. Even a study of the work of Robba's teacher, Pietro Baratta, who is known as a Robba's teacher since 1980[9] might have proved useful. It was precisely due to the ignorance of appropriate photographs that a wrong reconstruction of the laurel wreaths on the two older deities occurred, the north-eastern and the southern ones, although the unusual remnants on the heads of the figures could have led to further research. Had the photographs been known to the restorers, the reference for the technical execution – i.e. the modelling and carving – of the two laurel wreaths would have been the only preserved figure with a wreath on its head by Robba, i.e. that of Charles VI from 1728 kept in the City Museum in Ljubljana. The formation of the hair of contemporary figures, e.g. those of the two angels in Ljubljana Cathedral, could have been referred to for the modelling of the beards, apart from old photographs. The decision concerning the faces would have been tougher, although the study of other statues by Robba would have provided appropriate parallels. The present modelling is too crude and the figures are consequently almost grotesquely expressive. It can be assumed that some of the indentations on the faces that were consistently taken into account were not a consequence of the original modelling, but rather of subsequent areas of damage that were smoothed in the course of time – a fate similar to that of the laurel wreaths. The question of the original level of polish on the surfaces also remains open. An extensive comparative study including the fountains and public monuments of the Baroque period (primarily Italian) would be required.

Considering the result, it can be stated that the reconstruction of the original appearance of the figures by Robba was a task that surpassed the abilities of the restorers and conservators who undertook it. It is regrettable that nothing more than anaemic modern interpretations of the figures of the fountain were the outcome of all the invested funding and effort. However, it is clear that it is difficult to achieve anything resembling the original appearance of the fountain without appropriate and detailed studies.[10] Although it is true that it is impossible to reconstruct the original appearance of the figures on the basis of their present condition, the question of appropriate data and expertise for such an attempt has never been raised. Thus the sense (and ethics) of the undertaking still remains questionable. Since it is necessary to preserve the monument for posterity, the proper decision concerning the fountain two decades ago would have been to begin with the improvement of the original, even simultaneously with the execution of the copy. Instead, the fountain underwent a series of new physical damage together with accelerated decay of the surface in the last two decades, probably worse than that of the two centuries and a half before. Furthermore, it should be mentioned that new procedures of copying were developed during the last two decades. Thus the original statues could have already been safely kept in the National Gallery for over a decade, while on the fountain, with its architectural part consolidated in situ, formally identical yet much lighter copies could have been admired.[11]

Notes:

1 The discussion took place primarily in the newspapers, particularly Delo; public presentations announced for the autumn of 2000 as well as a round table about the removal of the fountain were cancelled obviously on account of the delayed removal since they were planned for the period after (!) the completed works in Mestni Trg (the announcement was published in the Ljubljana publication of the Ljubljana City Council).

2 Views of the expert commission, Delo, 11/8/2000.

3 Momo Vukovič, "Domodeliranje Robbovih plastik", Reševanje Robbovega vodnjaka, catalogue to the exhibition by the Restoration Studio of The Institute for the Protection of the Natural and Cultural Heritage of Ljubljana, Ljubljana, 1982, p. 38.

4 Reševanje Robbovega vodnjaka, ibid.

5 Primarily Anton Vodnik, "Gradnja Robbovega vodnjaka pred mestno hišo v Ljubljani", Zbornik za umetnostno zgodovino, VII, 1927, pp. 121–138. New findings concerning the fountain were presented in: Matej Klemenčič, Francesco Robba in beneško kiparstvo v Ljubljani, Ljubljana, 1998, pp. 43–44, cat. No. V/12 (Klemenčič, Francesco Robba 1998), while a few discoveries, including the partly still unpublished archival sources, are in the doctoral thesis: Matej Klemenčič, Francesco Robba in baročno kiparstvo med Rimom in Benetkami, Ljubljana, 2000 (typescript), pp. 85–94, 159, 169–176, cat. No. 34, doc. Nos. 23–24, 28–31 (Klemenčič, Francesco Robba 2000).

6 "Pone hanc surrexit in foro publico an. 1751 fons elegans patrio e marmore a celebri statuario Francisco Roba effictus; e medio vasis, quod adfluentes undas sinu suo excipit praealta exsurgit trigona Pyramis, ad cujus basim singula latera stipant totidem fluvii Labacus, Savus & Corcora Carrariensi e marmore justa viri altitudine effícti, ex urnis & piscibus, quibus insident, copiosam aquam depromentes." ([Karl Granelli – Janez Pogričnik], Compendiaria Metropolis Carnioliae Descriptio e Topographia Germaniae Austriacae Caroli Granelli S. J. excerpta, et auditoribus oblata, dum assertiones ex universa Philosophia in Archiducali, et Academico Soc. Jesu Collegio Labaci. Anno 1766 – publice propugnarent – D. Michael Castelliz Carniol. Labaci. e Seminario S. J. – Simon Ascillitz Styrus ex Fano S. Petri Philosophi absoluti ex pra electionibus R. P. Joannis Baptistae Pogrietsnig e Soc. Jesu Philos. Professoris pub. ord.", Labaci 1766, pp. 21--22). My attention was kindly directed to the translation of this description published by Viktor Steska (Viktor Steska, "Pogričnikova Compendiaria descriptio metropolis Labacensis iz l. 1766", Zbornik za umetnostno zgodovino, I, 1921, p. 104) by Dr. Blaž Resman. For the naming of the fountain in expert publications cf. Klemenčič, Francesco Robba 1998, pp. 43–44, cat. V/12.

7 Cf. enlarged photographs published in the folder of the exhibition "Zaščita Robbovega vodnjaka" (Ljubljana, Town Hall, 20/10–9/11 1997) and the photograph of the fountain in the photographic archive of the Department of Art History, Faculty of Arts, University of Ljubljana.

8 Klemenčič, Francesco Robba 2000, pp. 41scq., picture, pp. 96–101; cf. ibid. for individual works.

9 Damjan Prelovšek, "Šolanje kiparja Francesca Robba", Kronika, XXVIII, 1980, pp. 107–111.

10 It should be mentioned that some mistakes also occurred in the reconstruction of the whole: the reconstruction of small columns around the fountain was omitted, although they are still discernible in old graphic representations and even photographs prior to the earthquake in Ljubljana (cf. Eva Holz, Ljubljanski kongres 1821, Ljubljana, 1997, p. 42; Jože Suhadolnik and Sonja Anžič (eds.), Mestni trg z okolico in Ciril-Metodov trg, catalogue to the exhibition of the Historical Archive of Ljubljana, Ljubljana, 2000, front cover; Nace Šumi, Ljubljanska baročna arhitektura, Ljubljana, 1961, p. 33). There were even some ideas that the copy of the fountain should be "microbalanced" and adapted to the axis of Stritarjeva Ulica. Fortunately, this proposal was refused in April 2001 in the Institute for the Protection of Cultural Heritage of Ljubljana, the same Institute which in 1998 correctly proposed – although only because of the analogics with the fountains in Rome – that columns could be erected around the fountain. Such columns would have been of practical use in protecting the fountain against traffic and snow-ploughs that have considerably damaged the stairs around the fountain in recent years.

11 An example of new procedures of copying is the case of the statues on the Or San Michele in Florence that were executed in one of the outstanding centres for the restoration of sculptures, in Opificio di Pietre dure in Florence.

Ljubo Lah

Poslanstvo muzejev na prostem v sodobnosti

UDK 069:72

Ključne besede: muzej na prostem, varstvo kulturne dediščine, izobraževanje

Povzetek

Poslanstvo muzejev na prostem v pomenu njihovih trajnih nalog in ciljev, ki jim določajo smisel in bistvo njihovega obstoja, članek preučuje na treh ravneh: (1) deklarativni, ki jo določa mednarodni dokument (deklaracija o muzejih na prostem), (2) teoretski, ki ji dajejo podlago objavljene strokovne razprave, in (3) praktični, ki jo omogočajo analize in študije delovanja posameznih muzejev. K izhodiščnim ciljem in nalogam muzejev na prostem – varstvu in ohranjanju izbrane kulturne dediščine, izobraževalnim in znanstvenoraziskovalnim nalogam – se v sodobnosti v vse večji meri pridružujejo tudi novejše oblike poslanstva: vodilni evropski muzeji na prostem delujejo vse bolj kot raziskovalna središča, kot posredovalci posebnih (tradicionalnih) znanj in veščin, kot promocijska središča kulturne ponudbe regij in kot informacijska središča za potrebe trženja turistične ponudbe. Muzeji na prostem se, ob vsem navedenem, uveljavljajo v družbah vse hitrejšega tempa življenja tudi kot kraji oddiha in razvedrila.

Uvod

Muzej na prostem (ang. open-air museum; nem. freilichtmuseum; fr. musée de plein air) – kot posebna zvrst muzeja – je bil prvotno, že pred dobrim stoletjem, zasnovan le kot prostor na odprtem, namenjen predvsem ohranjanju in prezentaciji izbrane stavbne in druge kulturne dediščine. V zadnjem stoletju se je njegovo izvorno poslanstvo v marsičem plemenitilo in razširjalo.

Sodobni evropski muzeji na prostem so brez dvoma razširili svoje večplastne pomene v razmerju do dediščine, hkrati pa vse bolj izstopajo zaradi velike sposobnosti komunikacije in interakcije z obiskovalci.

Številni – še posebej večji – se vse bolj pojavljajo tudi v vlogi promotorjev širše prepletenih družbenih gibanj, ki so naklonjena dediščini in vsem oblikam ravnanj, ki spod-

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bujajo človekovo varovanje okolja in v njem ustvarjene vrednote. S tem pa seveda vplivajo tudi na vzpostavljanje trajnostnih oblik razvoja družb.
Odmeve take vrste prizadevanj je mogoče – zaenkrat v skromnem obsegu – zaznati tudi v muzejih na prostem, zasnovanih v slovenskem prostoru.

Predmet raziskave in uporabljene metode

Poslanstvo muzejev na prostem v pomenu njihovih trajnih nalog in ciljev, ki jim določajo smisel in bistvo njihovega obstoja, je mogoče najkorektneje razlagati iz opredelitev, ki jih določa posodobljena deklaracija o muzejih na prostem iz leta 1982.[1] V preambuli aktualizirane deklaracije (prva je nastala že leta 1957)[2] so med drugimi načeli uvodoma navedeni pomeni muzejev na prostem:
- za ohranitev nepremičnin in premičnin, ki pripadajo kulturam in kulturnim območjem, ki usihajo ali izginjajo ali ki se podrejajo tranziciji,
- za znanstvena raziskovanja in dokumentacijo tovrstnih kultur in območij,
- za spoznavanje razvoja kultur različnih narodov in etničnih skupin ter za potrebe izobraževanja,
- za identifikacijo narodov in etničnih skupin z njihovo lastno tradicijo (Report of the Conference Hungary 1982, 1984: 104).

Seveda se posamezne interpretacije in načini izpolnjevanja opredeljenih nalog od muzeja do muzeja razlikujejo glede na okoliščine in samo zasnovo muzeja. Ni pa se mogoče znebiti vtisa, da je bila deklaracija prioritetno zasnovana za muzeje na prostem, ki jih v pretežni meri sestavljajo translocirane muzejske stavbe.
Deklaracija o muzejih na prostem iz leta 1982 je nastala v krogih mednarodnega Združenja evropskih muzejev na prostem. Člani združenja na rednih delovnih konferencah že skoraj štiri desetletja izmenjujejo lastna strokovna stališča in izkušnje o delovanju muzejev na prostem. Prav na analizi njihovih strokovnih prispevkov in na osebnih izkušnjah ob ogledih in preučevanju nekaterih vodilnih evropskih muzejev na prostem[3] temelji raziskava in ta razprava v svojem nadaljevanju.
Kaj so torej trajne naloge in cilji delovanja muzejev na prostem v sodobnosti?

Varstvo in ohranjanje kulturne dediščine

O navedeni primarni nalogi govori že uvod v omenjeno deklaracijo:
I/6[4] *"Glavni smoter in naloga muzejev na prostem je varovati in ohranjati kulturno dediščino; v tem so podobni drugim uradnim ustanovam za varstvo kulturne in naravne dediščine.*
Zato se lahko zgodi, da hoče kar več ustanov varovati isti kulturni spomenik. V takih primerih je treba izbrati tisto rešitev, s katero bo spomenik najbolje varovan.
Muzeji na prostem naj si ne prisvajajo varovalne vloge, naj se ne pustijo zlorabiti, tako da bi postali nekakšno skladišče za kulturne spomenike, ki jih ni mogoče varovati drugače." (Report of the Conference Hungary 1982, 1984: 105–106.)
Ob tem je treba poudariti, da v zgodovini gibanja za muzeje na prostem ni bilo nikoli resnih utvar, da je mogoče na tak način v celoti zadovoljiti potrebe po varstvu in ohranjanju kulturne dediščine. Nikakor ne! Vselej je bil govor bodisi o ohranitvi (in varstvu) posameznih, posebej vrednih spomenikov bodisi značilnih in tipičnih bodisi posebej ogroženih ali "odpisanih", ko druge oblike varstva niso bile več mogoče.
Pogosto pa je bilo tudi poudarjeno, da je z dejavnostjo muzejev na prostem neposred-

no mogoče ohraniti le "zanemarljivo" majhen del kulturne dediščine. Ta oblika varstva pa lahko postane posredno, prek učinkov promotorstva, ključni dejavnik celovitega varstva in ohranjanja kulturne dediščine.

Muzeji na prostem izhajajo iz dveh osnovnih principov varstva stavbne dediščine:

1. varstva stavbne dediščine in situ,
2. varstva stavbne dediščine z njeno premestitvijo.

Prvi princip je v okvirih gibanja za muzeje na prostem teže opredeljiv, saj lahko prehaja v oblike varstva, ki so vsebinsko zelo sorodne prenovi bodisi posameznih stavb in kompleksov bodisi večjih zgodovinskih središč. Ločnico med njimi predstavlja predvsem muzejska dejavnost.

Za drugi princip pa je značilno varstvo stavbne dediščine, ko prestavljajo stavbo z ene lokacije na drugo. Ob tem se pojavlja vsaj dvoje temeljnih vprašanj: Katere stavbe oziroma kateri spomeniki naj bodo prestavljeni v muzej na prostem in kateri pogoji naj bodo ob tem izpolnjeni?

Zippelius (1982: 37–38) se zavzema za štiri najpomembnejše kriterije za izbor stavbnih spomenikov v muzejih na prostem, ki nastanejo s prestavitvijo stavb.

- Stavbni spomeniki naj ne bodo izbrani zaradi svoje posamezne umetniške ali tehnične izjemnosti. Tega ni mogoče vselej v celoti izključiti, vendar je prikaz nekdaj splošno veljavnih norm in zakonitosti v oblikovanju stavb najpomembnejši element v kulturnozgodovinskem muzeju. Razstavljene stavbe naj bodo predstavniki značilnih stavbnih tipov.
- Z izborom stavb iz različnih časovnih obdobij naj se poskuša zagotoviti prikaz, ki je, kolikor je mogoče, prerez zgodovinskega razvojnega procesa.
- Ob tem je treba upoštevati socialne razlike, ki se izrazito kažejo prav na področju stavbarstva in načina bivanja.
- Z izborom stavb je treba pojasniti regionalne in lokalne posebnosti.

Dejstvo je, da so predlagani kriteriji že osnova za določeno zasnovo muzeja na prostem, ki nastane s prestavljanjem stavb. Prav od začetne zasnove in morebitne kasnejše modifikacije pa je največkrat odvisen izbor muzejskih stavb.

Zippelius v nadaljevanju ublaži lastne kriterije, ko pravi, da izbira stavb, ki jih bodo prenesli v muzej na prostem, ni odvisna samo od znanstvenoteoretičnih kriterijev. Odvisna je tudi od dejanskih razmer in okoliščin "na kraju samem". Marsikdaj o izboru ne more biti niti govora, ker je "zaloga starih stavb že tako skopnela, da se je treba zadovoljiti s tistim, kar je ostalo".

Tistim muzejem na prostem, ki so formirani in situ, je z navedenega vidika lažje, saj le prevzamejo stavbne spomenike v oskrbo. Velikokrat pa je na tak način formirano muzejsko zbirko mogoče obogatiti tudi s premestitvijo dodatnih stavb – primer muzeja Ironbridge v Veliki Britaniji.

Ob vseh razmislekih pa še ni mogoče povsem jasno določiti, kakšno naj bo ustrezno razmerje med splošnim varstvom stavbne dediščine (in situ) in njenim varstvom v muzejih na prostem.

Znan je primer Češke (tedaj še Češkoslovaške), ki je na državni ravni relativno zgodaj, že leta 1958, opredelila in razrešila to (navidezno) dilemo. Na vsedržavni konferenci o "reševanju tradicionalne arhitekture", ki je bila v Rožnovu, je med različnimi strokovnjaki in institucijami, ki so jih zastopali, prevladalo naslednje zaporedje prednosti:

1. čim večji delež stavb (tradicionalne arhitekture) je treba varovati in situ;
2. vzpostaviti je treba evidenčne sezname stavbne dediščine, ki obsega dele posameznih podeželskih naselij ali celo vasi kot celote;
3. pripraviti je treba nov zbirni seznam značilnih tipov tradicionalne arhitekture na državni ravni;

4. prestaviti je treba ogrožene stavbe v regionalne muzeje na prostem (Štika, 1978: 89). Četrto točko je Štika še dodatno pojasnil, ko pravi, da je bilo dogovorjeno, naj bo v regionalno formiranih muzejih na prostem le stavbna dediščina z območja, ki ga bodo predstavljali. Ob tem naj bodo muzeji na prostem formirani tako, da bodo ustrezno in sorazmerno predstavljene vse zvrsti tradicionalne arhitekture.

Kasneje, na kongresu ICOMOS-a, ki je bil leta 1971 na Češkem, in ko je bilo kar nekaj čeških regionalnih muzejev na prostem že formiranih, so dokončno opustili tudi idejo o formiranju osrednjega muzeja.

Mogoče je ugotoviti, da je rezultat zelo jasno oblikovanega stališča na državni ravni kar petnajst večjih regionalnih muzejev na prostem. Skorajda vsi so bili formirani v obdobju med letoma 1960 in 1975. Izjema je le muzej na prostem v Rožnovu ("Walaški muzej v naravi"), ki je bil ustanovljen oziroma odprt za javnost že davnega leta 1925.

V Nemčiji je povsem prevladala usmeritev spomeniškovarstvene službe, da je mogoče neko stavbo prestaviti v muzej na prostem le, če se nahaja v že uničenem okolju. Pred translokacijo stavbe v muzej na prostem je poleg strinjanja lastnikov nujno pridobiti tudi soglasja vseh pristojnih služb. Pomembna je predvsem presoja, ali je ohranitev stavbe na kraju samem mogoča in ali ima tako prizadevanje tudi prednost in perspektivo. Translociranje stavbe je dovoljeno šele, ko to odobri državna služba za spomeniško varstvo. (Prim.: Baeumerth, Ernst, Reutter, Nink, 1989: 8 in tudi Schubert, 1978: 86; Keim, 1992: 223.)

Pomemben razmislek ponuja tudi Otmar Schuberth (1978: 8), ki je pred vzpostavitvijo bavarskega muzeja na prostem Glentleiten v Großweilu več let deloval na področju varstva spomenikov na Bavarskem. Schuberth zatrjuje: "Odnos med varstvom stavbne dediščine na kraju nastanka in muzeji na prostem ni nekaj nasprotujočega, temveč vzajemna in komplementarna namera po urejanju skupne naloge: ohranjanje in varstvo stavbne dediščine, ki nam je zaupana v okviru celotne kulturne dediščine."

Zavedanje, da je v muzejih na prostem mogoče hraniti relativno skromen delež stavbne dediščine, je poudaril tudi Keim (1992: 232), ki pravi, da je v muzeju Glentleiten v najboljšem primeru mogoče ohraniti 300 do 400 stavb, torej manj kot 1 odstotek evidentirane stavbne dediščine Bavarske. Izbire med varstvom in situ in preselitvijo v muzeje na prostem ne sme usmerjati odnos "ali – ali", bolje ga je nadomestiti s principom "tako – kot tudi". S tem principom je mogoče preseči poglabljanje "teoretskih diskusij", ki razvoj varstva bolj dušijo, kot pa ga razvijajo in spodbujajo.

Pomemben je še en poudarek, ki bo v nadaljevanju podrobneje razčlenjen: "K ohranjanju in situ ne prispevajo samo razstavljene stavbne strukture, ohranjene v muzejih na prostem, ampak predvsem z njimi povezano raziskovanje stavbne dediščine. Če stavbno dediščino, ki je rezultat zgodovinskega razvoja in specifičnih družbenih razmerij in odnosov, s prenovo ohranjamo na izvornem mestu in jo prilagajamo okolju v človekovemu merilu, ne moremo ob tem izključiti analiz in raziskav o načinu bivanja v preteklosti ter 'folklore' v smislu ljudske duhovne kulture. Lahko rečemo, da se muzeji na prostem posvečajo prav navedenim vidikom raziskav in dokumentiranja, kar je nujno tudi pri varstvu stavbne dediščine in situ. To bi lahko bila sekundarna funkcija muzejev na prostem." (Laenen, 1978: 80.)

Lahko povzamemo, da se je mnenje o nalogah varstva in ohranjanja kulturne dediščine v muzejih na prostem do danes drastično spremenilo. Muzeji na prostem nikakor niso več razumljeni kot nekakšne "pooblaščene" institucije za ohranjanje ruralne dediščine, temveč predvsem kot institucije, ki tovrstna prizadevanja spodbujajo, usmerjajo in jih na svoj način osmišljajo.

Izobraževalne naloge

Naloge izobraževanja opredeljuje več določil iz dopolnjene deklaracije:
I/1 "Če hoče muzej na prostem opravljati svojo ozaveščevalno in izobraževalno vlogo, mora v svojih zbirkah prikazati primerjavo, na primer, različnih vzorcev poselitve, stavb, načinov bivanja in gospodarjenja. Tako daje dosti več, kot bi dajal s prikazom zgolj ene predstavitve ene stavbe ali stavbnega kompleksa."
V/2 "Razširjanje izobraževalne dejavnosti muzejev na prostem je zelo pomembno. Obiskovalcem ni dovolj, če jim povemo, koliko so predmeti stari, od kod izvirajo, čemu služijo, ampak jim moramo predmete poglobljeno predstaviti v povezavi z načinom življenja, načinom gospodarjenja in v različnih in spreminjajočih se socialnih razmerah. Poleg tega je v številnih primerih mogoče predstaviti vzroke za take razmere in njihovim družbenim posledicam slediti vse do sedanjosti.
Da bi to sporočilnost in znanje približali širokim plastem prebivalstva, smo razvili različne metode. Te vključujejo stalne označbe in napise, tiskane publikacije in organizirane izobraževalne predstavitve in prireditve.
Izobraževanje v muzeju poteka prek preprostih označevalnih napisov in informativnih tabel na predmetih (stavbah) ali poleg njih in posebnih informacijskih prostorov. Postavimo lahko stalne ali občasne razstave, ki so ločene od muzejske zbirke (na primer v sprejemnem objektu). Zbirke lahko dopolnimo z uporabo replik, modelov, dioram, grafičnega gradiva in fotografij ter z uporabo tudi drugih sodobnih tehničnih pripomočkov, kot so diapozitivi, filmi ali video.
Ponudba tiskanih publikacij naj bo različna: od skromnih vodnikov, ki naj bodo kratki in zgoščeni, da nam lahko služijo pri ogledovanju muzeja, prek daljših in podrobnejših vodnikov do obsežnih monografij. Vse to je povezano tudi s publiciranjem rezultatov znanstvenega raziskovanja. Ob tem ne smemo podcenjevati učinkov razglednic, slikanic, navodil za izdelovanje modelov razstavljenih stavb in predmetov, kar je lahko zanimivo za mnoge mlade in stare, ki uživajo v rokodelstvu.
Informacije posredujemo tudi na organiziranih izobraževalnih dogodkih: vodenih ogledih z razlagami, prikazih nekdanjih načinov dela in preživetja, prikazih nekdanjih načinov bivanja, vključno z družabnimi dogodki. Za to dejavnost potrebujemo usposobljeno osebje, ki približa obiskovalcem primerjavo med preteklostjo in sedanjostjo.
V/3 Posebnost in prednost takega izobraževanja v muzejih na prostem je v tem, da se ukvarja z osnovnimi človekovimi aktivnostmi, kot so bivanje, delo za preživetje, učenje, življenje v družbi itd., v glavnem na razmeroma enostaven in razumljiv način, ki je zelo blizu realnosti vsakdanjega življenja.
Zato predstavljajo muzeji na prostem mesta visokega izobraževalnega standarda, drugačnega od šolskega, in se ne ukvarjajo le z zgodovinskimi temami, ampak obenem tudi s številnimi vidiki iz sedanjega načina življenja."
Vedeti je treba, da je deklaracija nastala pred množično uporabo računalnika in videa, zato je treba upoštevati tudi vse nove možnosti, ki jih z edukativnih in didaktičnih vidikov dandanes nudijo nove tehnologije!
Izobraževalne naloge muzejev na prostem je mogoče podrobneje in nazorneje členiti. Muzeji na prostem imajo v primerjavi z drugimi, klasičnimi muzeji to prednost, da lahko svoje zbirke o vsakodnevnem življenju v preteklosti predstavijo relativno "popolno" in "celovito", s poudarki na kulturnih vezeh in v prepričljivem okolju. Največkrat to počnejo prepričljiveje kakor izdelki "virtualne realnosti", ki jo nudijo sodobne računalniške tehnologije. Tudi spoznavanje muzejskega predmeta v vitrini med štirimi stenami je zagotovo skromnejše v primerjavi z doživljanjem, ki ga nudijo ambienti muzejev na prostem.
Vendar tudi tako "celovite" predstavitve lahko pri zelo zahtevnih obiskovalcih puščajo

popačeno sliko preteklih življenjskih oblik. Zippelius (1982: 81) v zvezi s tem pravi, da so muzeji na prostem "resničnost z luknjami".

Vsi poskusi celovite oblike predstavitve lahko vodijo, če zelo kritično ocenjujemo, le k približevanju objektivnosti in nekdanji resničnosti. Popolne realistične slike preteklosti tudi v muzejih na prostem ni mogoče ustvariti, že zaradi tega ne, ker ni mogoče nadomestiti ljudi, ki so tedaj živeli, ker nikoli ni mogoče dovolj nazorno prikazati, na primer, revščine, bede, higienskih razmer in drugih tegob nekdaj vsakdanjega življenja. Prostori in ambienti so največkrat pretirano v skladu z današnjimi pričakovanji in standardi –urejeni, pospravljeni, čisti. Zato z druge strani preti stalna nevarnost, da podležemo romantičnim predstavitvam preteklosti, varljivemu prikazovanju idile (prim.: Michelsen, 1976: 23–33; Zippelius, 1982: 82-83) ali pa da muzeji na prostem postanejo pretirano (neobjektivno in neutemeljeno) sugestivni ali pa da se prelevijo v "instrument propagande" in "kolektivnega pranja možganov" (prim.: Thompson, 1976: 67).

Zato terjajo predstavitve v muzejih na prostem "širok kontekst", da bi bile povsem jasne in da bi bili predmeti materialne kulture nazorno pojasnjeni v vsej svoji celovitosti. Kljub vsemu je prednost muzejev na prostem pred katerim koli drugim muzejem ta, da je v njih mogoče razmerja med zgodovinskimi, ekonomskimi in družbenimi vidiki laže ponazoriti širokemu krogu obiskovalcev. (Prim.: Laenen, 1976: 49–51.)

Kot prevladujoče teme muzejev na prostem se pojavljajo predstavitve stavb, bivalne kulture in nekdanjih oblik vsakdanjega življenja. Edukativni in didaktični pristopi izhajajo iz spoznavanj na "stvarnih primerih" in "konkretnih situacijah", ki jih velikokrat dopolnjuje možnost dodatnega spraševanja, diskusije ter možnosti demonstracije oziroma preizkusa. Za tovrstno izobraževalno dejavnost niso vselej potrebni profesionalni muzejski delavci. Tudi iz izobraževalnih vidikov je marsikdaj priporočljivo, da so v aktivnosti vključeni tudi usposobljeni študentje, na primer v obliki opravljanja obvezne prakse. Še posebej je to primerno, kadar muzej obišče osnovnošolska mladina.

Kot cilji izobraževalnih aktivnosti v muzejih na prostem so v strokovnih prispevkih najpogosteje navedeni:

- seznanjanje s potrebnostjo in nujnostjo varstva stavbne dediščine in prek izobraževanja tudi pridobivanje splošne javne naklonjenosti,
- krepitev znanja in splošne zavesti o skupnem izvoru naroda/družbe ter krepitev patriotizma,
- predstavitev najrazličnejših podedovanih kulturnih tradicij,
- bogatitev in krepitev kulturne identitete,
- primerjanje teženj razvoja na različnih družbenih področjih v sedanjosti in pretek losti,
- povezava "preteklosti" s "sedanjostjo", in sicer na tak način, da je "preteklost" uporabljena za izboljšano razumevanje "sedanjosti",
- pojasnjevanje in hkrati krepitev zavesti o raznolikosti kultur med posameznimi mikro- in makroregijami,
- krepitev zavesti o regionalni identiteti,
- zboljšanje razumevanja življenja skupnosti v preteklosti in sodobnosti in na tej osnovi vrednotenje dosežkov zgodovinskega razvoja in prepoznavanje gonilnih sil in drugih faktorjev razvoja ...

Biörnstad (1976: 40) opozarja, da morajo biti muzeji na prostem z edukativnih vidikov prirejeni za različne kategorije obiskovalcev z zagotovljeno možnostjo vodenja. Posebna skrb pa mora biti posvečena mladini, saj na primer Skansen letno obišče več kot 25.000 otrok iz švedskih šol in deluje tudi kot nekakšno "izobraževalno središče". Obseg in razmah najrazličnejših oblik izobraževalnih aktivnosti v muzejih na prostem je dandanes razviden iz njihovih predstavitvenih strani na medmrežju. Sodobne težnje so, da skuša

obiskovalec, kjer je le mogoče, aktivno sodelovati pri najrazličnejših demonstracijah ali predstavitvah opravil.
Pregled izobraževalnih možnosti in izobraževalnih metod, ki se uvajajo v različnih muzejih na prostem, je prirejen po Zippeliusu (1976: 60–62, 69–71) in dopolnjen z nekaterimi novostmi, ki so se uveljavile kasneje:

Znanstvenoraziskovalne naloge in dokumentarnost

Osnovo za izpolnjevanje izobraževalnih nalog v muzejih na prostem daje vzporedno raziskovalno delo, ki spremlja zbiranje in ohranjanje muzejskega fonda in drugega muzejskega gradiva. V deklaraciji o muzejih na prostem so naloge s področja znanstvenoraziskovalnega dela opredeljene na več mestih:
II/1 Muzeji na prostem morajo na območju, ki ga obravnavajo, delovati kot znanstvenoraziskovalna središča. To je eden od vzrokov, zakaj potrebujejo raziskovalno usposobljeno in neodvisno osebje.
Izbira stavb in drugih predmetov, ki naj sestavljajo muzejsko zbirko, je odvisna – v okviru razpoložljivega prostora in drugih možnosti – od različnih znanstvenih meril, kot so na primer starost in tipičnost, uravnoteženost različnih tipov muzejskih objektov, družbeni kontekst oziroma dokumentarnost za enega ali več zgodovinskih in družbenih procesov.
Pri načrtovanju muzejev na prostem mora biti posvečena največja pozornost zasnovi (kompoziciji) stavb v naravno ali prilagojeno okolje, kajti le tako bomo lahko ustvarili prepričljivo podobo, ki bo čim skladnejša z zgodovinskim stanjem.
Tudi notranja oprema mora biti čim bolj zgodovinsko verodostojna in avtentična.
II/2 Ta načela urejanja lahko uresničimo samo, če temeljito poznamo kulturno izročilo, etnografijo, družbeno, ekonomsko in splošno zgodovino ter dejstva iz naravne in humane geografije.
Kulturno izročilo in z njim povezana dejstva največkrat niso dovolj raziskana in dokumentirana, da bi pripravili povsem ustrezno osnovo za prezentacijo v muzeju na prostem. Tako je ena glavnih nalog muzeja na prostem raziskovanje. Raziskovati mora ne le stavbe in predmete iz svoje posesti, ampak tudi izročilo materialne kulture v pokrajini. (Če je mogoče, vzajemno z ustreznimi institucijami za varstvo naravne in kulturne dediščine ali drugimi znanstvenoraziskovalnimi ustanovami.)
Vso materialno dediščino mora skrbno dokumentirati. Ukvarjati se mora tudi z nematerialnimi (duhovnimi) vidiki kulture bivanja, družbenimi sistemi in družbenimi ozadji, navadami in običaji, praznoverji, različnimi prizadevanji na področju ljudske umetnosti in z razvojem naravne in kulturne krajine.
Posebej pomembno je raziskovanje duhovnih in socialnih tradicij, ki hitro izginjajo in bodo kmalu pozabljene. Hkrati pa obstaja v muzejih na prostem nevarnost predstavljanja ponarejenega "ljudskega življenja"; temu se moramo odločno upreti.
Biörnstad (1976: 130–134) meni, da je področje znanstvenoraziskovalnih nalog doživelo največje spremembe v razvoju gibanja za muzeje na prostem. Prav tako ugotavlja, da je bilo v Skansenu, kjer je tudi sam zaposlen, v prvih petindvajsetih letih prestavljenih veliko objektov, za katere nimajo ustrezne dokumentacije. Dandanes bi o njih radi vedeli veliko več. O marsikateri stavbi in predmetu nimajo natančne informacije o njihovem izvoru, od kod so prišli, pomanjkljive so tudi informacije o načinu uporabe, njihovi funkciji itd. Za nekatere stavbe nimajo stavbnega posnetka niti skic in tudi ne fotografij iz prvotne lokacije, od koder so bile prestavljene v muzej. O nekaterih stavbah imajo le "megleno" in strokovno ne povsem korektno dokumentacijo o tem, kaj je bilo spremenjeno, ko so jih ponovno postavili v muzeju, kakšna je bila notranja oprema pred prestavitvijo itd.

To so ključna vprašanja, ki v sodobnem pojmovanju poslanstva muzejev na prostem ločujejo znanstvenoraziskovalno delo od ljubiteljskega in "zbirateljskega", profesionalno od neprofesionalnega.

Max Gschwend (1976: 153–156) poudarja dva osnovna temeljna cilja znanstvenoraziskovalnega dela muzejev na prostem:

1. na ustrezen način (po kriterijih znanstvenoraziskovalnega dela) zbrati gradivo in materialne osnove za najrazličnejše primerjalne študije,
2. na ustrezen način zbrati materialne osnove za rekonstrukcijo oziroma ponovno izgradnjo v muzejih.

Dolgoletne izkušnje v zvezi z dokumentiranjem stavb in drugih predmetov je povzel Arne Biörnstad (prim.: 1976: 133–134), ko pravi, da naj bi bila dokumentacija – dokumentacijski dosje – posameznega objekta sestavljena iz treh delov:

1. dokumentirano mora biti stanje objekta, preden je ta postal del muzejske zbirke (bodisi in situ ali s preselitvijo; op L. L.). Dokumentacijo sestavljajo karte, stavbni posnetki in načrti, fotografije in tekstualni opisi. Ti vključujejo arhivske zapise, ki že obstajajo, in gradivo ter informacije, pridobljene z intervjuji;
2. dokumentacija mora vsebovati tudi sprotne meritve, fotografije in opise iz časa, ko so objekt obnavljali oziroma ga razstavljali in ponovni izgradili. Vse spremembe, ki pri tem nastanejo, in nove ugotovitve morajo biti posebej dokumentirane. Iz že navedenih dveh delov dokumentacije mora biti vsakomur, kdor spremlja posege na objektu, razvidna stopnja originalnosti oziroma ohranjene avtentičnosti, način ponovne izgradnje, ohranjenost oziroma avtentičnost notranje opreme, skratka vsa "zgodovina" objekta, preden je postal del muzeja;
3. del celovite dokumentacije morajo biti tudi vsi opisi vzdrževalnih in zaščitnih del ter morebitnih popravil iz obdobja, ko je stavba že postala sestavni del muzejske zbirke. Pomembno je, da postane na tak način pridobljena in ustvarjena arhivska dokumentacija javno dostopna (vsaj za študijske namene) in da se skuša glede na možnosti in interes čim več dokumentarnega gradiva ustrezno publicirati. S tem ne prispevamo le k javnosti delovanja, ampak tudi k izpolnjevanju poslanstva o znanstvenih in raziskovalnih nalogah muzejev na prostem. (Primerjaj tudi: Balassa, 1976: 138; Gschwend, 1976: 153–156.)

Cilj znanstvenoraziskovalnega in dokumentarnega dela v muzeju na prostem je ustvariti vsestranko, izčrpno vedenje o zbirkah, ki jih hrani.[5] Vsaka stavba (ali predmet) iz muzeja je nosilec značilnosti in lastnosti okolja, v katerem je nastala, pokrajine, zgodovine in družbenih razmer. V katerem koli muzeju na prostem je mogoče predstaviti le del te celovitosti. Predstavitev je zagotovo lahko uspešnejša in izčrpnejša, če imamo zbrano in izdelano čim boljše in čim natančnejše dokumentarno gradivo. Postavlja se permanentno vprašanje, katere vrste podatke in informacije naj vsebujejo taki "dosjeji" oziroma "curriculum vitae" posamezne stavbe.

Kurt Conrad (1976: 148–151) je že na posvetu Združenja evropskih muzejev na prostem v Stockholmu leta 1976 predstavil obširen osnutek seznama vprašanj in tem, ki naj bi jih vseboval tovrstni dosje dokumentacije.[6] Seznam je nastal na osnovi mednarodnih izkušenj in izkušenj v Avstriji za potrebe takrat nastajajočega novega muzeja na prostem pri Salzburgu. Muzej je bil za javnost odprt šele jeseni 1984! (Prim.: Ahrens, 1988: 164.) Seznam vprašanj in obravnavanih tematik za sestavo osnovnega dosjeja posamezne stavbe v muzeju na prostem ne vključuje potrebne dokumentacije za izdelavo osnovnega stavbnega posnetka, ki mora biti v primeru preselitve objekta še posebej skrbno izdelana. Sistem označb na načrtu in posameznih sestavnih delih stavbe mora biti pregleden in natančen.

Iz seznama so razvidne širina in delovne faze raziskovalnega dela, ki naj bi spremljalo vsako vključitev stavbe v zbirko muzeja na prostem. Izbor vprašanj in obravnavanih tem je vsakokrat prirejen posameznemu primeru stavbe, ki jo premeščamo v muzej. V muzejih na prostem ni dovolj le, da imamo v lasti materialno kakovostno ohranjeno dediščino, temveč je nujno, da ustvarimo tudi znanje in vedenje o njej. Brez interdisciplinarnega dela in dobrega sodelovanja med vsemi, ki pri tem sodelujejo, tega ni mogoče doseči.

Krepitev lokalne in nacionalne zavesti

Med temeljne naloge poslanstva muzejev na prostem je mogoče prištevati tudi krepitev zavesti javnosti o pomenu varstva stavbne dediščine. To posredno prispeva tudi h krepitvi lokalne in nacionalne zavesti in pripadnosti. Navedba iz deklaracije, ki govori o tem, se glasi:
V/4 Izkušnje so dokazale, da muzeji na prostem, posebej regionalni, a tudi lokalni in nacionalni, prispevajo k etnični identifikaciji in krepitvi zavesti pripadnosti. To dejstvo je mogoče koristno uporabiti na različne načine: na primer, v muzejih na prostem bi lahko svetovali, kako obnavljati tradicionalno arhitekturo. Vrednost tovrstne identifikacije lahko pripomore k spoštovanju posebnih etničnih skupin, socialnih slojev in celo narodnih manjšin, zato bi to morali upoštevati že pri najzgodnejšem načrtovanju muzeja. Zdi se, da bi prek delovanja muzejev na prostem lahko pomagali preprečevati konflikte med različnimi etničnimi regijami in presegati obstoječa stanja, na primer s pojasnjevanjem širine kulturne identitete, znotraj katere so ločevalni elementi vse manj pomembni.
K zgoraj navedenim primarnim nalogam poslanstva muzejev na prostem je mogoče dodati še veliko različnih sekundarnih, ki se tesno navezujejo na primarne in jih je včasih težko povsem ločeno obravnavati.

Muzeji na prostem delujejo tudi kot raziskovalna središča in kot posredovalci posebnih (tradicionalnih) znanj in veščin

Številni večji muzeji na prostem se vse bolj uveljavljajo tudi kot raziskovalna središča na regionalni ali celo nacionalni ravni. Že sama izgradnja muzeja na prostem – in situ ali s premestitvijo objektov – pomeni dodatno usposobitev vseh, ki pri dolgoročnem projektu sodelujejo: od idejnih snovalcev in načrtovalcev, raziskovalcev, manedžerjev in izvajalcev do tistih, ki pri tem urejajo odnose v razmerju z lokalnimi skupnostmi ali državno upravo. Rezultate znanstvenoraziskovalne angažiranosti posameznih večjih muzejev na prostem so ponekod pretvorili v vzporedne inštitute, ustanove ali drugače organizirana raziskovalna središča, ki vzdržujejo bogato raziskovalno dejavnost, s tem pa tudi dokumentacijo in lastne arhive. Poleg medinstitucionalnega sodelovanja se muzeji na prostem vse bolj uveljavljajo v lastnih regionalnih okoljih tudi z ohranjanjem in posredovanjem "tradicionalnih" znanj. Z namenom popularizacije dediščine organizirajo najrazličnejše demonstracije in tečaje komercialnega značaja za usposabljanje obrtnikov in specialistov. Velik del dejavnosti popularizacije pa je neprofesionalnega značaja in je namenjen ljubiteljem in splošni javnosti.
Tako je, na primer, muzej na prostem Ballenberg leta 1998 izvedel več kot 130 tečajev. Med drugimi so izvedli tedenske tečaje tradicionalnih obrti in rokodelstva: mizarjenja in rezbarjenja, struženja, predilstva, vezenja, klekljanja, pletenja, klobučarstva, pletarstva, kovaštva, knjigoveštva in še veliko drugih. V povezavi z obrtno zbornico so organizirali tečaje za izvajalce v gradbeništvu: izdelave tradicionalnih ometov, stare tehnike krovstva, gradnje z ilovico, tehnike tlakovanja z neobdelanim naravnim kamnom, gradnje

suhih zidov in gradnje z lesom. Poleg tečajev tradicionalnih znanj organizirajo tudi tako imenovane "ekperimentalne tečaje" za delo s tekstilom, keramiko, glino, steklom itd. Poleg posredovanih teoretičnih osnov omogočajo tečajnikom v majhnih skupinah (8–10 udeležencev) tudi delo z mojstri inštruktorji. (Prim.: Knüsel, 1998: 269–270.) O izjemno uspešnih in obiskanih tečajih starih gradbenih tehnik in o ljudski arhitekturi poroča tudi Mark Laenen (1993: 140) iz muzeja na prostem v Bokrijku v Belgiji. Podobno tudi Weald and Downland, muzej na prostem v Veliki Britaniji, v letu 2002 ponuja na svojih spletnih straneh številne in najrazličnejše tečaje in delavnice s področja konservatorstva. (Glej: Weald and Downland Open Air Museum, 2000.)

Muzeji na prostem so promocijska in informacijska središča ter sestavni del turistične ponudbe

Velik del muzejev na prostem se uveljavlja tudi s svojo promocijsko dejavnostjo in delovanjem v smislu (turističnih) informacijskih središč. Dejansko delujejo kot promocijska središča države, regije in seveda tudi strok in institucij, s katerimi sodelujejo. Če upoštevamo število obiskovalcev, ki v manjših muzejih doseže nekaj deset tisoč letno, v večjih pa marsikje zlahka presega mejo sto tisoč, ugotovimo, da so to zelo privlačne turistične destinacije, ki privabljajo domače in tuje goste. Zato marsikje to prednost s pridom izkoriščajo v promocijske namene, tako da na primer:
- ponujajo najrazličnejše informacijsko gradivo o lokalni ali regionalni turistični ponudbi,
- svetujejo ali celo organizirajo oglede kulturnih in naravnih znamenitosti zunaj samega muzeja,
- organizirajo prodajo izdelkov, ki nastajajo v okviru dejavnosti muzeja na prostem,
- ponekod prodajajo izdelke, ki so produkt (lokalne, regionalne) umetne ali ljudske obrti in pomenijo del identitete in prepoznavnosti matične pokrajine,
- v muzejskih restavracijah ponujajo značilne lokalne jedi in pijače itd.

Muzeji na prostem se uveljavljajo tudi kot kraji oddiha in razvedrila

Muzeji na prostem postajajo v sodobnosti vse bolj tudi kraji za oddih, razvedrilo in celo rekreacijo. Tisti, ki so dovolj blizu urbanih središč, opravljajo marsikdaj tudi vlogo nekakšnih mestnih parkov, saj so jim glede zelenja in urejenosti povsem konkurenčni. V zadnjih desetletjih je veliko naporov usmerjeno ne le v ustrezno predstavitev stavbnih spomenikov, temveč tudi v ustrezno predstavitev ohišnic s pripadajočimi hišnimi vrtovi. Skupaj z gojenjem značilnih domačih živali so ustvarjeni "živi" ambienti, ki marsikomu omogočajo podoživljanje občutkov iz preteklosti.
Iz deklaracije o muzejih na prostem:
5/5 Muzeji na prostem bodo tem bolj služili rekreaciji (kar dejansko pomeni: oddihu, razvedrilu, zabavi, sprostitvi, počitku, igri, gibanju v naravi; op. L. L.), čim bolj se bodo približali potrebam obiskovalcev. Muzej naj bo lahko dostopen, postavljen v mirno okolje in oddaljen od industrijskih obratov in njihovega hrupa. Sprememba okolja, ki jo pomenijo muzejske stavbe, krajina in temu prilagojena vegetacija, daje možnost sprostitve in pripomore k edukacijskim ciljem muzeja in rekreaciji obiskovalcev.
Muzeji na prostem nekaterim obiskovalcem pomenijo posebno obliko preživljanja prostega časa. Ponekod so se do te mere prilagodili svojim stalnim obiskovalcem, da jim nudijo posebej ugodne permanentne letne vstopnice oziroma članstvo v "klubih prijateljev" muzeja.

Številni muzeji na prostem v navedenem okviru organizirajo tudi:
- gledališke predstave,
- lokalna praznična srečanja,
- prireditve v povezavi z lokalnimi tradicijami in dogodki,
- družabne dogodke (v dogovoru na primer s sponzorji ali meceni muzeja),
- po posebnih dogovorih ponekod omogočajo najem muzejskih stavb itd.

Sklepni razmisleki

Ob zaključku pregleda poslanstva muzejev na prostem, pri čemer smo izhajali iz zastavljenih nalog in ciljev, ki so opredeljeni v posodobljeni deklaraciji, se s tem v povezavi postavljajo številni sklopi vprašanj:
- Ali je eksistenca muzejev na prostem v sodobnosti opravičljiva že s samo znanstvenostjo in edukativnostjo? Ali zmoremo poslanstvo nadgraditi na nove, vitalne in še bolj obetavne osnove?
- Je kritika komercializacije in privatizacije muzejev na prostem iz razlogov in v korist "čistega" varstva in edukativnosti vselej upravičena?
- Ali je komercializacija in privatizacija muzejev na prostem nujno zlo za njihov obstoj v sodobnosti in še bolj v prihodnosti?

Odgovori na zastavljena vprašanja in dileme nikakor ne morejo biti niti enostavni niti ne enopomenski.

Znano je tudi, da je idealizacija preteklosti in psihološki učinek umirjenosti in tišine nekdanjih podeželskih stavb pogost motiv za marsikateri ogled muzeja na prostem:
- Ali naj bodo muzeji na prostem še vnaprej propagirani in označevani kot "otoki miru" v nasprotju s hrupnim in drvečim ritmom sodobnega sveta? Naj bodo posredovani javnosti kot nostalgija, "spomin na dobre stare čase", ki odmirajo in jih nič več ne more obuditi v življenje? Mlajši del obiskovalcev ima zagotovo drugačno razumevanje, interes in afiniteto do spoznavanja kulture preteklosti kot tisti, ki so v njej celo še živeli.
- Časovna razlika med prikazovano vsebino v marsikaterem muzeju in publiko, ki ga obiskuje, narašča z vsako generacijo. Ali je ob teh dejstvih treba kaj storiti, da zbirke in vsebino približamo dojemanju in aktualnim potrebam sodobnega človeka?
- Ali morajo muzeji na prostem še vedno služiti prvotnim idejam iz preteklosti, ki so jih ustvarile? Postavlja se vprašanje, kako ponovno profilirati, modificirati in prilagoditi uresničevanje nalog poslanstva muzejev na prostem v sodobnosti.

Nerešeno ostaja vprašanje, v kolikšni meri lahko parcialno ohranjena zgodovinska vsebina, kot jo konec koncev predstavljajo tudi muzeji na prostem, vpliva na splošno gradbeno kulturo, na razumnost posegov v vso preostalo stavbno dediščino, kulturno krajino, zidavo in oblikovanje novih stavb.
- Kako lahko dediščino, ki izhaja iz preteklosti, ponovno interpretiramo v sodobnosti?
- Kako jo lahko uporabimo kot priložnost, kot oporo za aktualne kulturne, duhovne, razpoloženjske potrebe, potrebe po ustvarjanju skupnih družbenih hotenj in ciljev, zavedanj o skupnem izvoru, identiteti, zavesti?

Vprašanja povezanosti muzejev na prostem s sodobno družbo je mogoče poglabljati vse do temeljev: Kakšno vlogo in pomen ima dandanes (arhitekturna) dediščina? Na kakšen način lahko interpretacija "ideje" muzejev na prostem najneposredneje in najučinkoviteje prispeva k spodbujanju varčnega in varstvenega razvoja? Kako lahko z muzeji na prostem spodbujamo oblike trajnostnega razvoja?

Plaz podobnih vprašanj, ki opredeljujejo sodobno poslanstvo muzejev na prostem, se je v krogih gibanja za te muzeje sprožil že v začetku osemdesetih let 20. stoletja. Morda tudi pod pritiski novejše ideje o ekomuzejih, ki pomenijo že nekakšno stičišče med klasično muzeologijo in integralnim varstvom kulturne dediščine. Ekomuzeji so skupaj z vzporednim gibanjem za novo muzeologijo, ki se primarno zavzema za povezovanje in integracijo muzejev z razvojem lokalnih skupnosti, idejno zelo obetavna in prepričljiva usmeritev v integralne oblike varstva kulturne dediščine.
Ob stoti obletnici Skansena so se tovrstna vprašanja še bolj okrepila (prim.: Report of the Conference – Skansen 1991, 1993) in dosegla morda vrhunec leta 1993 s povsem odprto in novo diskusijo o komercializaciji in privatizaciji muzejev na prostem.
V slovenskem prostoru do sedaj nismo zmogli doseči dovolj prepričljivega soglasja o potrebnosti izgradnje muzejev na prostem. Vzrokov za to je zagotovo več in so po značaju zelo raznoliki. Kaže, da smo ugodna in naklonjena obdobja za izgradnjo muzejev na prostem, ki so v preteklosti obšla pretežni del Evrope, že zamudili.
Že pred dobrim desetletjem zasnovani projekt "Mreža regionalnih muzejev na prostem" (prim.: Koželj 1993; 1996) terja ponovni razmislek o njegovem nadaljnjem vodenju. Glede na to, da velik in pomemben del stavbne in etnološke dediščine pospešeno in nezadržno propada, je odločitev o tem, kaj od nje želimo ohraniti prihodnjim rodovom in na kakšen način, neizbežna.
Res je, da je mogoče muzeje na prostem razumeti tudi kot nekakšno kapitulacijo varstva kulturne dediščine, kot nekakšno javno priznanje o nesposobnosti (morda tudi neupravičenosti) njenega varstva v celotnem obsegu. Muzeje na prostem je mogoče razumeti tudi kot obliko izhoda v sili ...
Toda trezen razmislek o problematiki muzejev na prostem nam ponuja prepričljive argumente o tem, da je to lahko povsem smotrna in razumsko sprejeta dodatna oblika, dodatni koncept varstva dediščine, tiste, ki sicer ne bi bila sposobna preživetja. Poudarek seveda ne sme ostati samo na varstvu, temveč na vzporedno izjemno široki in raznoliki paleti poslanstva (= nalog in ciljev) muzejev na prostem.
Razvoj vselej terja sprotno odločanje o tem, kolikšen del materialnih in duhovnih dosežkov kulture bo ohranjen in uporabljen v prihodnosti. Tudi po teh odločitvah se kaže in presoja splošna civilizacijska stopnja in ekološka ozaveščenost določene družbe. Norveška, na primer, kot dežela z visokim brutonacionalnim dohodkom na prebivalca, bi po principih in merilih ravnanja nekaterih manj bogatih in kulturno slabše ozaveščenih družb Evrope morala že zdavnaj "pomesti" z vso svojo "manj vredno dediščino" ... Pa se to ni zgodilo! Ne more biti dvomov, da so tudi muzeji na prostem, in vse tisto, kar je vezano na njihov obstoj in delovanje, v razvitih deželah Skandinavije pripomogli k oblikovanju zrelejšega in odgovornejšega odnosa družbe do ostalin in dediščine preteklosti, saj svoje naprednosti in relativne materialne bogatosti ne združujejo s splošnim zamenjevanjem "starega" z "novim" oziroma z uničevalnim odnosom do lastne dediščine in tradicije!
Z gotovostjo lahko povzamemo, da tudi v Sloveniji ne bomo imeli priložnosti za dokazovanje tovrstne zrelosti neomejeno dolgo. Morda so številni in z dediščino bogati zgodovinski kompleksi, ki so za vedno izgubili svojo nekdanjo vlogo in vitalnost, priložnost, da v njih koristno – na prilagojen način – uporabimo spoznanja o poslanstvu muzejev na prostem?

Opombe:

1 Deklaracija je bila objavljena v zborniku konference Združenja evropskih muzejev na prostem. Glej v: Report of the Conference Hungary 1982, 1984: 102–113. Prevoda v slovenščino je mogoče najti v: Keršič, 1992: 405–415, in Lah, 2002: 317–325.
2 Deklaracija je bila objavljena v novicah ICOM-a: ICOM meeting on open air museum. 1958: 22–25. Prevoda v slovenščino glej v: Keršič, 1991: 227–234; Lah, 2002: 309–312.
3 Študije primerov desetih preučevanih muzejev na prostem glej v: Lah, 2002: 83–160.
4 Označba pomeni poglavje in razdelek iz navedene deklaracije.
5 "Vsako stavbo, ki postane del muzejske zbirke, je mogoče primerjati z bolnikom, ki ga pripeljejo v bolnišnico in o katerem mora biti znana ne le starost, spol, poklic in njegove socialne razmere, temveč tudi vse njegove dosedanje bolezni, vključno z otroškimi, in vsa že izvršena terapija z oskrbo." (Conrad, 1976: 148.)
6 Prevod v slovenščino glej v: Lah, 2002: 178–179.

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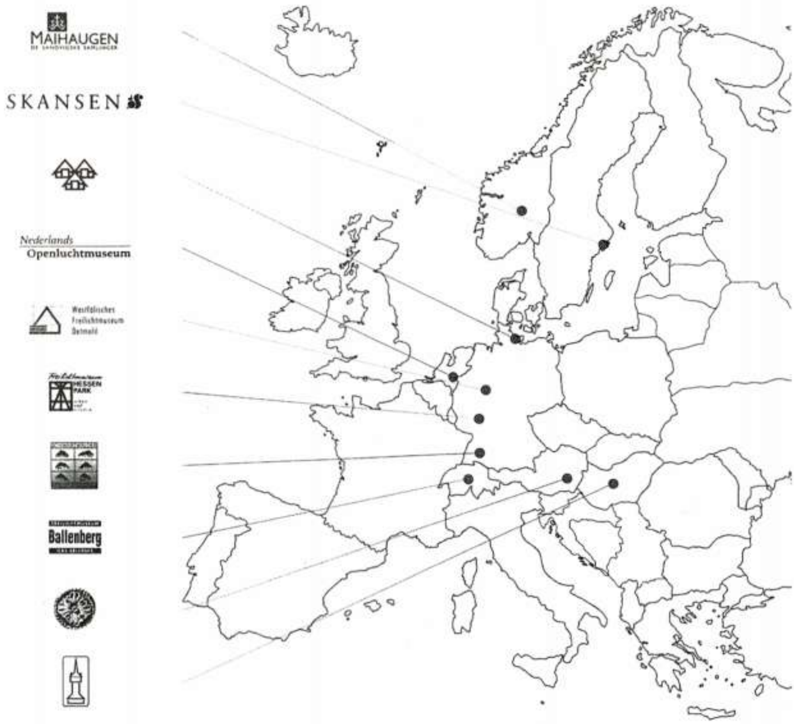

Proučevani muzeji na prostem na karti Evrope.

Examined open-air museums on the map of Europe.

Izbor preučevalnih muzejev na karti Evrope.

Selection of discussed open-air museums on the map of Europe.

	MUZEJ NA PROSTEM Lokacija / mesto Država	Leto ustano-vitve	Leto otvoritve	Površina muzeja v hektarjih / število muzejskih stavb	Poslovna ureditev oziroma organiziranost muzeja na prostem
1.	SKANSEN Stockholm Švedska	1891	1891	30 / 160	Državna javna ustanova v lasti države in mesta.
2.	MAIHAUGEN Lillehammer Norveška	1887	1904	37 / 185	Neodvisna, avtonomna ustanova s predstavniki državnih, regionalnih in lokalnih oblasti pri upravljanju muzeja. V upravnih strukturah so predstavniki podpornikov in mecenov.
3.	NEDERLANDS OPENLUCHTMUSEUM Arnhem Nizozemska	1912	1918	44 / 85	Nekdaj državna ustanova, vzdrževana predvsem iz javnih financ, je bila 1991. leta preoblikovana v avtonomno, zasebno in neprofitno fondacijo, ki ima sklenjeno koncesijsko pogodbo z državo (o upravljanju zbirk v javni lasti).
4.	SCHWARZWÄLDER FREILICHT-MUSEUM VOGTSBAUERNHOF Gutach Nemčija	1960	1964	4 / 27	Samostojno delujoča organizacija (nekakšen javni zavod) z imenovanimi sveti in odbori upravljanja.
5.	SCHLESWIG-HOLSTEINISCHES FREILICHT MUSEUM Kiel Nemčija	1959	1965	60 / 72	Društveno formiran muzej s pogodbo o sodelovanju z mestom in zvezno deželo.
6.	ÖSTERREICHISCHES FREILICHTMUSEUM STÜBING BEI GRAZ Stübing bei Graz Avstrija	1962	1970	60 / 85	Ob izgradnji društvena oblika lastnine, od leta 1986 pa deluje kot javna dobrodelna ustanova (zunaj državnega proračuna).
7.	WESTFALISCHE FREILICHT-MUSEUM DETMOLD Detmold Nemčija	1960	1971	80 / več kot 100	Javna ustanova zveze Westfalen-Lippe (Landschaftsverband Westfalen-Lippe).
8.	SZABADTÉRI NÉPRAJZI MÚZEUM Szentendre Madžarska	1967	1974	46 / 82	Samostojna in neodvisna javna institucija, ki upravlja z nacionalno zbirko.
9.	HESSENPARK Frankfurt Nemčija	1974	1978	60 / 65	Deželna družba z omejeno odgovornostjo (GmbH); edini družbenik je zvezna dežela Hessen.
10.	BALLENBERG FREILICHT-MUSEUM Brienz Švica	1968	1978	66 / 100	Zasebna ustanova oziroma fundacija, ustanovljena na pobudo kantona Bern in vrste zainteresiranih občin, znanstvenih in kulturnih institucij, gospodarskih podjetij in zasebnih podpornikov.

Opredeljeni cilji muzeja na prostem (navedbe povzete po citiranih referenčnih virih)	**Obdobje, ki ga muzejske zbirke zajemajo v predstavitvi**	**Letno število obiskovalcev (približno letno povprečje za obdobje 1990–1995)**	**Število zaposlenih / število delovnih mest**
Muzej skuša predstaviti in ilustrirati celotno arhitekturno dediščino in bivanjsko kulturo Švedske — različnih socialnih skupin in različnih obdobij.	Obdobje med letoma 1350 in 1940 oziroma do sodobnosti.	1.500.000	Skupno 158 polnih delovnih mest (okrog 500 sezonskih zaposlitev).
Primarna osnova je prezentacija materialne kulture; muzej naj pripomore h konstituiranju "kolektivnega spomina" družbe, pripomore naj k razumevanju zgodovinskih povezav, razmerij in kontinuitete, promovira naj tolerantnost in spoštovanje kulturnih raznolikosti.	Pretežno od 16. stoletja do današnjih dni; s posebnim poudarkom na 20. stoletju.	139.000	Skupno približno 55 polnih delovnih mest na sezono.
Omogočiti podoživljanje in interpretacijo življenja posameznikov v preteklosti, ob ohranjeni stavbni in etnološki dediščini podeželja Nizozemske.	Od sredine 18. stoletja do sodobnosti. Poudarek na dediščini iz obdobja zadnjih 250 let.	350.000 do 400.000	Skupno 109 polnih zaposlitev; od tega 75 t. i. "strukturnih" (stalnih oziroma rednih) in 34 sezonskih; 13 zaposlitev v muzejskih restavracijah; približno 200 prostovoljcev.
Prezentacija načina gradnje, bivanja, poselitve, gospodarjenja in splošnega mišljenja na podeželju Schwarzwalda z zgodovinskih, socialnih in prostorskih vidikov.	Večina zbirk zajema obdobje od 16. do 18. stoletja z izjemami do sredine 20. stoletja	352.000	Skupno 11 polnih delovnih mest; dodatno še 24 pogodbenih zaposlitev na sezono.
Zbiranje in ohranjanje stanovanjskih in gospodarskih stavb s podeželskega območja Schleswig-Holstein skupaj s pripadajočo opremo, ki spominjajo na pretekli način življenja na podeželju in izginjajoče tradicionalno kmetovanje in izginjajoče obrti; gojiti in pospeševati znanstvenoraziskovalno delo na navedenem področju in ga približati vsem skupinam prebivalstva.	Od sredine 16. do sredine 20. stoletja.	295.000	Skupno 49 zaposlitvenih mest z različnimi pogodbenimi časi (od 3 ure tedensko do polne zaposlitve 38 ur in pol tedensko).
Predstavitev značilne podeželske arhitekture vseh zveznih dežel Avstrije.	Od 16. do 20. stoletja.	120.000 (največ) 72.000 (najmanj)	Ni podatka.
Raziskovanje, dokumentiranje, zbiranje in reprezentativno selekcioniranje s prezentiranjem najznačilnejše ruralne arhitekturne in druge kulturne dediščine z območja Wesfalen-Lippe.	Od 15. do sredine 20. stoletja.	240.000	Skupno 52 zaposlitvenih mest z različnimi pogodbenimi časi.
Predstavitev značilnih tradicionalnih tipov naselij in vernakularne arhitekture iz različnih regij Madžarske. Predstavitev načina bivanja različnih socialnih slojev.	Obdobje od konca 18. do prve tretjine 20. stoletja.	250.000	Ni podatka.
Varstvo stavb kulturne dediščine, ki jih je vredno ohraniti; prezentacija stavb v ustreznem zgodovinskem kontekstu; oživljanje Hessenparka z raznolikimi, a primernimi dejavnostmi; krepitev privlačnosti za učinkovito in gospodarno (edukativno) poslanstvo muzeja na prostem.	Od 17. stoletja do današnjih dni. V pretežni meri 19. in 20. stoletje.	Ni podatka.	Skupno 72 polnih delovnih mest.
Celovita predstavitev podeželske kulture Švice.	Od 16. stoletja do sodobnosti.	230.000 do 360.000	Poleg ožjega sestava muzejskega osebja, ki šteje 54 zaposlenih, še približno 200 pogodbenih zaposlitvenih mest na sezono.

Nederlands Openluchtmuseum v Arnhemu na Nizozemskem. Rekonstrukcija nekdaj značilne gradnje iz območja Zaan, ki je sedaj povsem industrijsko predmestje na severu Amsterdama.

Nederlands Openluchtmuseum in Arnhem in the Netherlands. Reconstruction of former typical architecture from the Zaan area, today an industrial suburb to the north of Amsterdam.

Muzej na prostem Ballenberg v osrčju Švice. Bo ostal zadnji vsedržavni muzej v Evropi?

Ballenberg open-air museum in the centre of Switzerland. Will it remain as the last all-national museum in Europe?

Prikazi najrazličnejših opravil so pomemben del vsebine in življenja muzejev na prostem – Maihaugen v Lillehammerju na Norveškem.

Presentations of various chores are an important part in the life of open-air museums – Maihaugen in Lillehammer, Norway.

Muzejska vas Cloppenburg nudi svojim obiskovalcem številne ambiente za "doživljanje preteklosti" in za sprostitev.

Museum village of Cloppenburg offers various settings for "experiencing the past" and for relaxation.

Ballenberg, kot eden večjih muzejev na prostem v Evropi, ima ob vhodih pravo informacijsko središče za kanton Bern.

Ballenberg, one of the largest open-air museums in Europe, with a proper information centre for the Bern Canton at its entrance.

Ljubo Lah

The Mission of Open-air Museums in the Present Time

Key words: open-air museum, protection of cultural heritage, education

Abstract

The mission of open-air museums in the sense of their permanent tasks and goals that define their sense and the essence of their existence, is discussed in the present article on three levels: 1) the declarative level defined by the international document (Declaration on Open-air Museums), 2) the theoretical level on the basis of published professional debates, and 3) the practical level facilitated by analyses and studies on the operation of individual museums. The basic goals and tasks of open-air museums – the protection and preservation of selected cultural heritage, education and research – are increasingly extended in the present with additional new forms of their mission: the leading European open-air museums function increasingly as research centres, mediators of special (traditional) knowledge and skills, promotional centres of the cultural supply of various provinces and as information centres for the services of tourist promotion. Open-air museums have, apart from the enumerated facts, established themselves as places of relaxation and entertainment in contemporary society with an ever increasing tempo of life.

Introduction

The open-air museum (Ger. Freilichtmuseum; Fr. musée de plein air) as a special variety of the museum was originally designed, i.e. over a century ago, only as an open-air site dedicated primarily to the preservation and presentation of selected buildings and other cultural heritage. The original mission of the museum was enhanced and expanded in several aspects during the last century.

Contemporary open-air museums have undoubtedly expanded their universal significance in relation to heritage and they are also prominent in their ability of communication and interaction with visitors.

Many of them – particularly the larger ones – are increasingly appearing in the roles of promoters of more widely interconnected social movements favourably inclined to cultural heritage and all forms of action that stimulate protection of the environment and the values existing therein. In that way, however, they certainly influence the establish

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ment of permanent forms of development of societies. The echoes of such endeavours can be traced – only in a modest range so far – also in open-air museums designed within Slovene ethnic territory.

Subject of the Survey and the Methods Applied

The mission of open-air museums in the sense of their permanent tasks and goals that define their significance and the essence of their existence can be most correctly explained by definitions in the modernized Declaration on Open-air Museums from 1982.[1] The Preamble of the actualized declaration (the original one was passed as early as 1957)[2] includes, among other principles, the significance of open-air museums:
- "for the preservation of immovable and movable objects belonging to cultures and cultural areas which are bound to decline and disappear or to be submitted to transition,
- for the scientific research and documentation of such cultures and cultural areas,
- for working out and disseminating in an educational context the view of their own history held by peoples and ethnic groups,
- for the identification of peoples and ethnic groups with their own folk traditions" (Report of the Conference, Hungary 1982, 1984: 104).

Individual interpretations and ways of implementing the defined tasks certainly vary in different museums according to the circumstances and the design of the museums themselves. However, the impression remains that the declaration was primarily drafted for open-air museums that consist primarily of translocated museum buildings.
The 1982 Declaration on Open-air Museums was made within the circles of the Association of European Open-air Museums. Members of the Association have exchanged their professional opinions and experiences with the operation of open-air museums in regular meetings for almost four decades. The present survey and debate are based on an analysis of their expert contributions and on personal experiences following the examination and study of some of the leading European open-air museums.[3]
What then are therefore the permanent tasks and goals of open-air museums in the present time?

Protection and Preservation of the Cultural Heritage

The introduction to the above-mentioned Declaration defines the primary task of open-air museums:
1/6 [4] *"It follows from the characteristics of open-air museums, as stated above, that they are regarded as a means for the preservation of cultural monuments, comparable to the official protection of historical monument organizations.*
"If both possibilities are available to protect a monument, a compromise without priority to either organization will have to be achieved between the two possibilities on the basis of what will provide the most secure future for the particular monument concerned.
"Open-air museums are not to usurp the functions of the monument service. They must not be abused as reservations for historical buildings which cannot otherwise be preserved." (Report of the Conference, Hungary 1982, 1984: 105–106.)
It should be emphasized that the history of the movement for open-air museums has never harboured any solemn illusions that the need for the protection and preservation of the cultural heritage could be satisfied completely in such a manner. Certainly not! The dis-

cussion has always included either the preservation (and protection) of an individual monument of special significance or some characteristic and typical or especially endangered or "written off" monuments when other forms of protection were no longer possible.

It has often been emphasized that only a "negligible" part of the cultural heritage can be preserved with the activity of open-air museums. Such a form of protection, however, can indirectly, through the effects of promotion, become the key factor of the entire protection and preservation of the cultural heritage.

Open-air museums are based on two principles of the protection of built heritage:

1) protection of built heritage in situ,
2) protection of built heritage by means of its transfer.

The first principle is more difficult to define within the movement for open-air museums since it can be conveyed to other forms of protection that are very similar to the renovation of individual buildings or complexes or larger historical centres as to their content. The activities of museums present the dividing line between the two.

The second principle is characterized by the protection of built heritage when a building is transferred from one location to another. This raises two basic questions: Which buildings or rather monuments are to be transferred to an open-air museum and which conditions are to be accomplished for that purpose? Zippelius (1982: 37–38) favours four criteria as the most important for selecting built monuments for open-air museums that develop by their transfer.

- Built monuments are not to be selected due to their outstanding individual artistic or technical nature. This feature cannot be entirely excluded, yet the most important element in a cultural historical museum is a presentation of the norms and principles of architecture valid in the past. The exhibited buildings are to be representatives of the characteristic building types.
- The purpose of the selection of buildings from various periods of time is to present an overview or section of the process of historical development.
- Social differences reflected in the field of architecture and the way of life are to be included.
- Characteristic regional and local features are to be illustrated with the selection of buildings.

It is a fact that the proposed criteria already form a basis for a particular design of the open-air museum that develops by means of transferring buildings. However, the selection of the museum buildings mostly depends on the initial design and its possible subsequent modifications.

Zippelius alleviated his criteria by stating that the selection of buildings to be transferred into an open-air museum did not depend on theoretical scientific criteria only. It also depended on the actual circumstances "at the location itself". It was often impossible to speak of selection since "the stock of old buildings has diminished to such an extent that one has to make do with the remaining items".

It is easier for those open-air museums created in situ since the built monuments are only relegated to their care. However, it is often possible to enrich a museum collection formed in such a manner by the transfer of additional buildings – e.g. the Ironbridge Museum in Great Britain.

Despite all considerations, it is still impossible to determine the appropriate relation between the general protection of built heritage (in situ) and its protection in open-air museums.

The case of the Czech Republic (Czechoslovakia, as it was then) where the (apparent) dilemma was solved at the state level relatively early in 1958, is well known. A sequence of the following advantages prevailed among various experts and institutions at the national conference on "rescuing traditional architecture" that took place in Rožnov:

1) the largest possible share of buildings (traditional architecture) is to be protected in situ;
2) lists of built heritage are to be established including parts of individual provincial set-tlements and even villages in their entirety;
3) a new collective list of characteristic types of traditional architecture is to be prepared at the national level;
4) endangered buildings are to be transferred into regional open-air museums (Štika 1978: 89).

Point No. 4 was additionally explained by Štika when he noted that it was agreed that the regionally formed open-air museums were to include only the built heritage of the area they were to represent. Open-air museums were to be designed in such a manner as to present all the types of traditional architecture appropriately and proportionally.

At the ICOMOS congress that took place in Czechoslovakia in 1971, when several of the open-air museums were already formed, the idea of a central open-air museum was finally abandoned.

It is possible to establish that as many as fifteen of the largest regional open-air museums are the result of a clearly defined concept at the national level. Almost all of them were formed in the period between 1960 and 1975, with the exception of the open-air museum in Rožnov ("the Wallachian open-air museum") that was established or rather opened to the public as early as 1925.

In Germany, the orientation of the monument protection service that a certain building can only be transferred to an open-air museum when it is located in an already devastated area, has completely prevailed. Prior to transferring a building into an open-air museum, the consent of all the pertaining services is to be obtained, apart from the consent of the proprietors. The estimation whether the building can be preserved at its location and whether such an endeavour is of priority and has a future is very important. The transfer of a building is permitted only when it is endorsed by the national monument protection service. (Cf. Baeumerth, Ernst, Reutter, Nink 1989: 8 and also Schubert 1978: 86; Keim 1992: 223.)

An important discussion was published by Otmar Schubert (1978: 8), who worked for several years in the field of monument protection in Bavaria prior to the establishment of the Glenleiten Bavarian Open-air Museum in Großweil. He stated: "The relationship between the protection of built heritage at its original location and open-air museums is not contradictory, but mutual and complementary in the intention to accomplish a common task: the preservation and protection of the built heritage entrusted to us within the entire cultural heritage."

The awareness that only a relatively minor share of built heritage can be preserved in open-air museums was also emphasized by Keim (1992: 232), stating that only 300 or 400 buildings at best can be preserved in the Glenleiten Museum, i.e. less than 1 per cent of the recorded built heritage of Bavaria. The choice between protection in situ and transfer into open-air museums cannot be governed by the "either–or" relationship – it should rather be replaced with the "therefore–as well as" principle. It is possible to surpass the prolongation of "theoretical debate" that suppress the development of monument protection rather than encourage it by means of that principle.

A further issue is of significance and it is explained in a series of details: "The exhibited building structures preserved in open-air museums do not contribute to the preservation in situ exclusively, but rather to the research of the built heritage connected with them. If built heritage as the result of historical development and specific societal relationships and relations is preserved at its original location and adapted to the environ-

ment on a human scale, the analyses and surveys of the way of life in the past and of the 'folklore' in the sense of folk spiritual culture cannot be excluded. It can be said that open-air museums are dedicated to the enumerated aspects of research and documentation, which is also vital for the protection of built heritage in situ. That could be the secondary function of open-air museums." (Laenen 1978: 80)
To recapitulate, the opinion regarding the tasks of the protection and preservation of the cultural heritage in open-air museums has drastically changed. Open-air museums are no longer conceived as some kind of "authorized" institutions for the preservation of rural heritage, but rather as institutions that encourage and direct such endeavours and render them meaningful.

Educational Tasks

The educational tasks are defined by several stipulations of the supplemented Declaration:
I/1 "The status of a collection of objects is necessary for the open-air museum's informative and educational function, e.g. by comparing different patterns of settlement, building and living, and different forms of economy. The open-air museum thus offers more than the simple presentation of single objects or groups of objects."
V/2 "The dissemination of information in open-air museums has lately been held to be of great importance. It means far more than simple descriptions of objects with respect to age, provenance, and function and includes understanding many historical interrelationships between patterns of life and work and the economy of different and changing social conditions. Moreover, in a number of cases, the reasons for the conditions presented and their social consequences can be traced right down to present times."
"To realize this information potential for the historical understanding of the majority of the population, a number of methods have been developed. These include permanently visible information signs, printed material and organized educational events."
"Information on site can range from simple labelling and information boards at or close to objects (buildings), special information rooms, either central – perhaps in the entrance building – or in single rooms or museum buildings or special pavilions, to permanent or temporary exhibitions in special locations which are separated from the area of the open-air museums (e.g. in the reception building). Here, in addition to objects, replicas, dioramas, graphics and photographs, it is also possible to use technical media as slideprogrammes, films and video."
"Information offered in printed form consists of short guides (which should be made as short as possible to be effective for the use in the museum itself), more detailed guide books as well as thorough presentations of single objects and groups of objects, and of historical situations and processes, ranging from small booklets to monographs. This links up with the published documentation of objects and the presentation of the results of scientific research. The value of picture postcards and picture books, as well as instructions for model-making, etc. as a recreational manual activity associated with the museum objects should not be underestimated."
"Information through the medium of organized educational events includes guided tours by the scientific or by specially-trained personnel, demonstrations of working processes or of social life as well as activities involving visitors."
V/3"The special educational possibilities of open-air museums arise from the fact that they deal with basic human activities such as living in houses, working providing the necessities of life, learning, social life, generally in a relatively simple and intelligible pattern close to the reality of life. Therefore, open-air museums constitute places of edu-

cation of a high standard, quite separate from schools, and deal not only with historic subjects but at the same time with numerous aspects of present day life."

It is important to know that the Declaration was written before the massive use of computers and video, therefore all the new possibilities offered by new technology and available for educational aspects are to be taken into account.

The educational tasks of open-air museums can be more clearly classified in detail. In comparison with other, conventional museums, open-air museums have the advantage of the ability to present their collections on everyday life in the past relatively "completely" and "comprehensively", emphasizing the cultural bonds and in convincing surroundings. They regularly accomplish that purpose more convincingly than artefacts of "virtual reality" offered by modern computer technology. The perception of museum artefacts exhibited in indoor showcases is certainly more modest in comparison with the experience offered by open-air museum settings.

However, even such "comprehensive" presentations can create distorted images of the past forms of life for more demanding visitors. Zippelius (1982: 81) stated that open-air museums are "reality with holes".

All attempts at comprehensive presentations can only lead, when judged critically, to approximations of objectivity and former reality. Perfect images of the past cannot be created even in open-air museums, since it is impossible to replace actual people that used to live in similar circumstances, if nothing else, or to present clearly the poverty, misery, sanitary conditions and other difficulties of former everyday life. The rooms and areas are mostly too tidy, orderly and clean, according to present expectations and standards. On the other hand, romantic images of the past and a deceptive presentation of idyllic life are a constant threat (cf. Michelsen 1976: 23–33; Zippelius 1982: 82–83). Open-air museums can likewise become overtly suggestive (partially and without foundation) or can be transformed into an "instrument of propaganda" and of "collective brainwashing" (cf. Thompson 1976: 67).

Presentations in open-air museums therefore require a "broad context" in order to be utterly clear and for the artefacts of material culture to be lucidly explained in their entirety. Despite everything, the advantage of open-air museums over any other kind lies in the fact that the relationships between the historical, economic and societal aspects can be more easily presented to the general public. (Cf. Laenen 1976: 49–51.)

The prevailing themes of open-air museums are presentations of buildings, residential culture and former forms of daily life. The educational aspects are derived from perceptions of "actual examples" and "concrete situations" often completed by the possibility of asking questions as well as by discussions and demonstrations. Such educational activity does not necessarily require professional museum staff. In view of the educational aspects, it is often advisable that trained students participate in the activities, e.g. in the form of obligatory practical training. The museums are particularly suited for visits by primary school pupils.

The following educational tasks of open-air museums are usually listed in professional debates:

- to present the need and necessity to protect built heritage and to gain favour of the general public through education,
- to enhance knowledge and a general awareness of the common origin of the nation/society and to encourage patriotism,
- to present various inherited cultural traditions,
- to enrich and enhance the cultural identity,
- to compare the tendencies of development in various fields in the past and present,
- to connect the "past" with the "present" in such a way that the "past" is used to

enhance the understanding of the "present",
- to explain and enhance an awareness of the diversity of cultures between individual micro- and macro-regions,
- to enhance an awareness of regional identity,
- to improve the understanding of life in the community in the past and present and to evaluate the achievements of the historical development on that basis and to recognize the driving force and other factors of progress...

Biörnstad (1976: 40) pointed out that open-air museums are to be adapted from the educational aspects for various categories of visitors with provided guides. Special attention should be paid to the young since the Skansen Museum is visited annually by over 25,000 children from Swedish schools and it functions as an "educational centre". At present, the range and expansion of various forms of education in open-air museums is evident from their web sides on the Internet. The current tendency is for the visitor to participate actively in various demonstrations and presentations of skills. The overview of educational possibilities and methods that are being introduced in various open-air museums is adapted according to Zippelius (1976: 60–62, 69–71) and completed with some novelties that were introduced subsequently:

The Scientific Tasks of Open-air Museums

The basis for performing the educational tasks of open-air museums is provided by research that accompanies the collection and preservation of the fund of the museum and other artefacts. The tasks in the field of scientific research are defined in the Declaration on Open-air Museums in several places:

II/1 "Open-air museums have to work as scientific research centres for their area. This is one of the reasons why they demand scientifically qualified and independent staff."

"The choice of the objects to be pursued by an open-air museum will – within the given space and the other possibilities – depend on different scientific criteria such as the age and representation of type, the balance of different types of objects, the social context or the documentation of one or more historical and social processes."

"The planning of an open-air museum should be in keeping with the recent development and seek to arrange objects (buildings) with each other and in relation to their natural or an assimilated environment in a way which corresponds as far as possible to the historical situation."

"The internal fittings of buildings should also be as historically accurate as possible."

II/2 "These principles of arrangement can only be realized on the basis of a thorough knowledge of the special tradition of cultural history, ethnography, social and economic history and general history and the given facts of natural and human geography. As a rule, these traditions and facts are by no way sufficiently investigated and documented to provide an adequate basis for presentation in the museum."

"Thus it is one of the main tasks of an open-air museum to investigate not only the objects in possession of the museum, but to explore the stock of traditional buildings of the region (if possible, in co-operation with the historical monument body concerned or other scientific institutions) and to document thoroughly the surviving and otherwise known stock of objects and to investigate intensively the non-material aspects of cultural life such as social behaviour, social systems, customs, superstitions, activities of art, as well as the development of the natural and cultural landscape."

"The investigation of the mental and social traditions is particularly important as these are rapidly disappearing and will be very quickly forgotten. On the other hand, there is

great danger of presenting a spurious 'folk life' in open-air museums which has to be strongly opposed."

Biörnstad (1976: 130–134) believed that the area of scientific research underwent the greatest changes in the development of the open-air museum movement. He likewise established that numerous objects with no appropriate documentation were transferred to Skansen in the first twenty-five years, when he was employed there. More information on them would be required at present, yet several buildings lack more precise information on their origins and their original locations. The data on their manner of use and their function are likewise incomplete. Some of the buildings even lack the building plan or drafts and even photographs of their original locations from where they were transferred into the museum. Some buildings only possess "vague" and professionally not quite accurate documentation on what was transformed when they were erected anew in the museum and what the internal fittings were like before the transfer, etc. These are key issues that divide scientific research from the amateurish and "collector" approach in the present ideas of the mission of open-air museums.

Max Gschwend (1976: 153–156) pointed out two basic goals of the scientific research in open-air museums:

1) to collect materials and material bases for various comparative studies in an appropriate way (according to the criteria of scientific research),
2) to collect in an appropriate way the material bases for reconstruction or rebuilding in the museums.

Experiences of long standing connected with collecting the buildings and other artefacts were summarized by Arne Biörnstad (cf. 1976: 133–134) when he stated that documentation – documentation dossiers – for individual objects should consist of three parts:

1) The condition of the object is to be documented before it becomes part of the open-air museum collection [either in situ or by means of transfer; note by L. L.]. The documentation consists of maps, building plans and blueprints, photographs and textual descriptions. These include already existing archival records and material and information gathered by interviews;
2) The documentation is to include current measurements, photographs and descriptions from the time when the object was renovated or dismantled and reassembled. All the changes that take place in the process and all new findings are to be currently documented. The extent of originality or authenticity of the object as well as the manner of reconstruction, the preservation or authenticity of the internal fittings – to sum up, the entire building history of the object before it became part of the open-air museum – is to be evident to everybody involved in the intervention on the object from the above-mentioned parts of the documentation;
3) All the descriptions of maintenance and protective works or possible repairs from the period when the building had already become part of the open-air museum collection are to be part of the integrated documentation.

It is important that the archival documentation acquired and created in such a manner becomes available to the public (at least for various studies) and is appropriately published to the greatest possible extent. Such publications contribute not only to the public activities of open-air museums, but also help accomplish their scientific and research tasks. (Cf. also Balassa 1976: 138; Gschwend 1976: 153–156.)

The goal of scientific research and documentation in open-air museums is to create comprehensive knowledge of the collections kept by the museums.[5] Every building (or artefact) in the museum presents the characteristics and features of the area in which it was created and of the province, history and social conditions. Any open-air museum can present only a part of the whole. The presentation can certainly be more successful and

complete if the documentation material is collected and prepared as well and as accurately as possible. The permanent question raised in the process is which kind of data and information should be included in the "dossiers" or "CVs" of individual buildings.
Kurt Conrad (1976: 148–151) presented an extensive draft of the list of questions and themes to be included in such dossiers of documentation at the conference of the Association of European Open-air Museums in Stockholm in 1976.[6] The list was drafted on the basis of international experiences and those from Austria for the requirements of the developing open-air museum near Salzburg. The museum was opened to the public only in the autumn of 1984! (Cf. Ahrens 1988: 164.) The list of questions and discussed themes for the creation of the basic dossier of an individual building in an open-air museum does not include the required documentation for the preparation of the basic building plan, which should be particularly careful in the case of transferred objects. The system of marks on the blueprint and individual component parts of the building must be clear and accurate.
The range as well as the working phases of the research project that should accompany every integration of a building into an open-air museum are evident from the list. The selection of questions and discussed themes is adapted to each individual case of a building to be transferred into an open-air museum. It does not suffice that open-air museums own the material heritage of good quality – they should also create the knowledge and awareness of it. Such a goal cannot be achieved without interdisciplinary work and good cooperation between all the participating parties.

Enhancement of Local and National Awareness

The basic tasks of open-air museums include the enhancement of public awareness of the importance of the protection of the built heritage. That can indirectly contribute to the enhancement of local and national awareness and citizenship. The quotation from the Declaration discussing this issue runs as follows:
V/4"Experience has shown that regional open-air museums in particular, but also local and supraregional types are places of ethnic identification of the population of the region. This fact can be made useful in different ways, e.g. by scholarly advice by the open-air museum on architectural questions concerning regional building traditions. The value of such identification can be promoted by taking into consideration special ethnic and social groups as well as ethnic minorities, beginning right from the early planning of the museum. It seems even possible that through the co-operation of open-air museums in different ethnic regions, help can be provided to overcome situations, of conflict, for example, by making intelligible a broad cultural identity besides which the dividing elements play a less important part."
The above-mentioned primary goals could be expanded with several secondary tasks that are closely connected with them and sometimes cannot be discussed in a completely separate way.

Open-air museums also function as research centres and mediators of special (traditional) trades and skills

Numerous open-air museums gain importance as research centres at the regional and even national level. The very creation of an open-air museum – in situ or by the transfer of buildings – entails additional training of all participants of the long-term project:

from the designers and planners, researchers, managers and contractors to those who regulate the relationships with local communities or state administration.
The results of the scientific research involvement of some larger open-air museums was, in some places, transformed into parallel institutes, institutions or research centres organized in some other way. These are continuing the productive research activities and through that also documentation resources and archives of their own. Apart from the inter-institutional co-operation, open-air museums are increasingly important in their regional environment for the preservation and mediation of "traditional" skills. With the purpose of popularizing the heritage, they organize various demonstrations and courses of a commercial nature for the training of craftsmen and specialists. A large share of activities for the popularization is of a non-professional nature and is intended for amateurs and the general public. Thus the open-air museum in Ballenberg held over 130 courses in 1998. Various weekly courses of traditional arts and crafts were organized: for joinery and fretwork, lathe turning, spinning, embroidery, making bobbin lace, knitting, felting, wickerwork, metal forging, book-binding and numerous others. Courses for building contractors were organized in co-operation with the Chamber of Commerce: for traditional plasterwork, old roof covering techniques, building with clay, techniques of paving with natural, coarse stone and building of dry walls and timber constructions. So-called "experimental courses" were organized, apart from courses in traditional skills, for working the textiles, earthenware, clay, glass, etc. Apart from learning the theoretical techniques, the participants in small groups (8–10 participants) could also work with master instructors. (Cf. Knüsel 1998: 269–270). Mark Laenen (1993: 140) reported on exceptionally successful and well-attended courses in old building techniques and folk architecture in the open-air museum in Bokrijk in Belgium. Similarly, Weald and Downland, two open-air museums in Great Britain, offered numerous various courses and workshops in the field of conservation on their web sites in 2002. (See: Weald and Downland Open Air Museum, 2000.)

Open-air museums are promotion and information centres and integral parts of tourist programmes

A large number of open-air museums are growing in prominence with their promotional activities and acting in the role of (tourist) information centres. They actually function as promotional centres of the state, region and also professions and institutions co-operating with them. Considering the number of visitors amounting to several thousand annually in smaller museums and over one hundred thousand in larger ones, it can be established that they present very attractive destinations for both domestic and foreign tourists. Their value is therefore exploited to advantage for promotional purposes in several open-air museums so that they:
- offer various information literature on local and regional tourist facilities,
- advise and even organize excursions to cultural and natural sights outside the museum itself,
- organize the selling of products created as part of the open-air museum's activities,
- sometimes sell the articles of local or regional folk arts and crafts that are part of the identity of the region, and
- offer local food and drink in museum restaurants.

Open-air museums are gaining importance as resorts for relaxation

Open-air museums are increasingly becoming resorts for relaxation and even recreation. Those that are close enough to urban centres often function like city parks since they their greenery and design can compete with them. In recent decades, great endeavours have been made not only for the appropriate presentation of built monuments but also of plots with pertaining house gardens. A vivid setting was thus created, including typical domestic animals, and it enables the visitors to experience a feeling of the past.
From the Declaration on Open-air Museums:
V/5"The recreational [i.e. relaxation, entertainment, rest, games, walking in the nature; note by L. L.] side will work the better in an open-air museum, the more closely it corresponds to the requirements of the population. The museum should be easily accessible, situated in a quiet environment and set apart from the industrial culture with its noise. The change presented by the museum buildings and the natural or historic vegetation, the opportunity to relax will help the educational aims of the museum as well as the recreation of the visitors."
Open-air museums offer a special form of spending leisure time to some visitors. Certain museums have adapted to their regular visitors to such an extent that they offer them favourable annual tickets or memberships of "clubs of friends" of the museum. Numerous open-air museums also arrange:
- theatre performances,
- local festival gatherings,
- events connected with local traditions and events,
- social events (e.g. in co-operation with sponsors or patrons of the museums),
- and hire the museum premises for special events.

Conclusion

Several groups of questions are raised at the conclusion of the overview of the mission of open-air museums that was derived from the tasks and goals defined in the modernized Declaration:
- Is the existence of open-air museums in the present justified by their scientific and educational nature alone? Is it possible to upgrade their mission by new, more vital and promising foundations?
- Is the criticism of open-air museums for their commercialization and privatization always justified from the point of view of "pure" protection and education and does it favour them?
- Is the commercialization and privatization of open-air museums a necessary evil for their existence in the present and even more so in the future?

  The answers to these questions and dilemmas certainly cannot be either simple or unambiguous.

It is known that idealization of the past and the psychological effect of tranquillity and silence of former country houses often present a motif for a tour of an open-air museum:
- Are the open-air museums still going to be advertised and described as "islands of peace" in contrast to the noisy rat race of the modern world? Are they to be presened to the public as nostalgia, a "memory of the good old days" that are dying out and cannot be brought to life again? The younger generation of visitors is certainly characterized by a different understanding, interest and affinity to learning about the culture of the past than those who have still lived in it.

- The distance in time between the presented contents of several museums and the visitors increase with every generation. Does this fact require anything to be done to bring the collections and contents closer to the comprehension and actual needs of modern man?
- Do open-air museums still have to serve the original ideas from the past when they were created? The question namely is how to specify, modify and adapt the tasks of open-air museums in the present.

The question remains open as to what extent can the partially preserved historical contents as presented in open-air museums affect the general building culture, the logic of interventions in the remaining built heritage, the cultural landscape and the architecture and design of new buildings.

- How can the heritage originating from the past be re-interpreted in the present?
- How can it be used as an opportunity and support for current cultural and spiritual needs, the requirements for a setting, the necessity to create common societal endeavours and goals and an awareness of a common origin, identity and conscience?

The questions of the connection of open-air museums with contemporary society can be extended to its very foundation: What is the present role and significance of the (architectural) heritage? How can the interpretation of the "idea" of open-air museums contribute most directly and effectively to stimulate economic and protective progress? How can open-air museums encourage forms of sustained development?

An avalanche of similar questions defining the modern mission of open-air museums was sparked off within the open-air museum movement at the beginning of the 1980s, perhaps also under the pressure of the latest idea of eco-museums that present a certain juncture of classical museology and the integral protection of the cultural heritage. The idea of eco-museums, together with the parallel movement for a new museology favouring the connection and integration of museums with the development of their local communities, is a very promising and convincing direction towards integral forms of cultural heritage protection.

Similar questions intensified at the 100th anniversary of the Skansen Museum (cf. Report of the Conference – Skansen 1991, 1993) and reached a climax in 1993 with a fresh debate on the commercialisation and privatisation of open-air museums.

In Slovenia, no convincing consensus has been reached so far on the requirement for the creation of open-air museums. There are several reasons for that and they vary greatly as to their nature. It seems that the periods favourable for the creation of open-air museums that have swept over most of Europe are over. The project designed over a decade ago entitled "Network of regional open-air museums" (cf. Koželj 1993; 1996) requires a further discussion about how should be managed in the future. The decision on what is to be preserved for future generations and how is unavoidable because a large and important share of the built and ethnological heritage is rapidly and irrevocably decaying. However, it is also possible to perceive open-air museums as a kind of capitulation of the protection of cultural heritage, as a public admission of incompetence (maybe even unjustifiability) of the protection of the heritage in its entirety. Open-air museums can also be perceived as a form of emergency exit...

However, a more sober examination of the problems of open-air museums offers more convincing arguments for the belief that they can be an utterly reasonable additional form, an additional concept for the protection of cultural heritage that should be able to survive. The emphasis certainly cannot rest on protection alone, but on a parallel broad range of the tasks and goals of open-air museums.

The development requires current decisions as to what share of the material and spiritual achievements of the culture is to be preserved and exploited in the future. The general level of civilization and the ecological awareness of a certain society is reflected in such decisions. According to the standards and criteria of some less wealthy and less culturally conscious countries, Norway, for instance, should have long ago "swept away" all of its "less valuable heritage" since it is a country with a large GNP. However, that was not the case. Undoubtedly, open-air museums and everything connected with their existence and operation have contributed to the formation of a more mature and responsible attitude of society towards the remnants and heritage of the past in the developed Scandinavian countries since they do not combine their progressive thinking and relative material wealth with a general exchange of the old with the new or, in other words, with a destructive attitude towards their own heritage and tradition. It can be stated with certainty that Slovenia will not have the opportunity to prove such maturity indefinitely for long. Several rich historical complexes that have lost their former roles and vitality for ever present an opportunity for us to use to advantage our knowledge – in an adapted manner – of the mission of open-air museums.

Notes:

1 The Declaration was published in the proceedings of the conference of the Association of European Open-air Museums. See: Report of the Conference, Hungary 1982, 1984: 102–113. Slovene translations are available in: Keršic 1992: 405–415 and Lah 2002: 317–325.

2 The Declaration was published in ICOM Meeting on Open Air Museums 1958: 22–25. For Slovene translations see: Keršic 1991: 227–234; Lah 2002: 309–312.

3 For studies of ten surveyed open-air museums see: Lah 2002: 83–160.

4 The marks are for the chapters and sections from the above-mentioned Declaration.

5 "Every building that becomes part of an open-air museum collection can be compared with a patient brought to hospital. The data required of him are not only his age, sex, profession and social circumstances, but also all his diseases so far, including childhood diseases, and the applied treatment and care." (Conrad 1976: 148.)

6 For the Slovene translation see: Lah 2002: 178–179.

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Maja Auguštin

Predlog k metodološkim postopkom pri izdelavi konservatorskega programa za meščanske hiše v starih mestnih jedrih

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Ključne besede: meščanska hiša, metodologija, konservatorski program, prenova, popularizacija stroke

I. Uvod

Meščanske hiše predstavljajo, razen nekaterih, ki jim je izjemna kvaliteta priznana s posebnim odlokom o razglasitvi, tisti del anonimne dediščine, ki nas obkroža na vsakem koraku, ko hodimo po starem mestnem jedru. K prenovi meščanske arhitekture je zato, kljub manjši kvalitetni vrednosti, kot jo imajo meščanske hiše v primerjavi z gradovi ali cerkvami, treba pristopiti v okviru nekega širšega projekta, ki zajema hkrati tudi problematiko našega odnosa do starih mestnih jeder. Povsod in skoraj vsak mesec lahko zasledimo nova znamenja, ki govorijo o "izumiranju" starih mestnih jeder ter odhodu družbenih in gospodarskih dejavnosti iz mest.
Meščanske hiše so od časa svojega nastanka doživljale nemalo kvalitetnih in nekvalitetnih posegov, ki zdaj vsi skupaj predstavljajo podobo naših mest. Namen tega članka ni govoriti o revitalizacijskih posegih, temveč predstaviti predlog k metodologiji izdelave konservatorskega programa za meščanske hiše. S pomočjo teh programov bi lahko stroka tudi širši javnosti predstavila svoje delo in hkrati ozaveščala ljudi o nastanku in kvaliteti njihovega mesta, saj je popularizacija stroke eno izmed naših temeljnih opravil.

II. Kratek oris razvoja meščanske hiše

Pojav prvih mest na slovenskih tleh sega v čas med 11. in 12. stoletjem, še posebej pa v čas 13. stoletja. Mestna naselbina je začela rasti na prostoru, ki ga je omejevalo mestno obzidje. Gosta razporeditev prostora na parcele je omogočala priselitev novih meščanov,

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ki so se v mestu ukvarjali s trgovino in obrtjo. Ti so si zgradili hiše, ki so bile razdeljene na stanovanjski prostor in delavniške prostore, postavili pa so si tudi gospodarska poslopja ter si uredili vrtove in komunikacijske poti.[1]
Glavni trg s cerkvijo je predstavljal komunikacijsko, trgovsko, kulturno in duhovno središče mesta. Obkrožale so ga hiše, ki so bile med seboj ločene z ozkimi prehodi, vodečimi na dvoriščno stran (Radovljica), ali pa so bile postavljene druga ob drugo, če je mesto premoglo toliko prostora, da se je vzporedno z glavnim trgom razvila tudi stranska pot, ki je omogočala dostop (Kranj).
Prve meščanske hiše so bile grajene iz lesa. Kamnita gradnja je bila sprva predvsem privilegij cerkvenih in fevdalnih gospodov. Lesene hiše so bile v svoji zasnovi zelo preproste. Bile so enonadstropne, s fasado na dve osi in z vhodom na sredi. Široke so bile šest do osem metrov. Zasnova fasade kaže na to, da se je v pritličju razvil enoten delavniški prostor, v nadstropju pa enoten stanovanjski prostor z dvema okenskima odprtinama, ki je imel že od začetka po vsej verjetnosti ločen ognjiščni prostor.[2]
Do kamnite gradnje meščanskih hiš je prišlo po nekaj vmesnih fazah, ki so v sebi združevale uporabo kamna in lesa. Najprej so se iz kamna začeli graditi delavniški prostori in ognjiščni prostor. Bivalni prostori so bili v našem prostoru še dolgo leseni. Obdobje renesanse, ki zaznamuje pri nas čas prehoda med srednjim in novim vekom, je prineslo težnjo po horizontalnosti hiš. Nekatere hiše so jo pridobile z zazidavo prehodov, z nadzidavo teh ali pa z združitvijo dveh hiš. V ta čas (16. stoletje) spadajo tudi nadstropja, ki so zgrajena na kamnitih pomolih in pomaknjena navzven iz stavbne mase (Kranj, Radovljica, Škofja Loka ...). V začetku 17. stoletja so se v mestih začele pojavljati mogočne meščanske hiše, ki so se razvile po vzoru grajskih arhitektur. Nastale so preprosto zaradi želje premožnejših in imenitnejših meščanov, da si položaj v mestu utrdijo tudi z mogočnejšim videzom svoje hiše. Te hiše so grajene v dve nadstropji, imajo ogelni pomol in bogato dekorativno poslikavo fasade, notranjost hiše pa je v svoji zgradbi veliko bolj razčlenjena in zapletena.
Velik pomen ima tudi razvoj veže v pritličju meščanske hiše. Veža je postala glavni izhodiščni prostor, ki je vodil v vse dele hiše (stanovanjskega in delavniškega ter na dvorišče). Zdaj vmesni prehodi med hišami niso bili več potrebni. Druga pomembna novost, ki ni bila samo funkcionalne narave, ampak tudi estetske, je razvoj arkadnega hodnika na dvoriščni strani hiše. Ta je služil kot nova povezovalna struktura, ki je omogočala prenos delavniških prostorov tudi v dvoriščne. Prav tako se je arkadni hodnik razvil tudi v nadstropju.
Obdobje baroka je prineslo nove stanovanjske in arhitekturne kvalitete predvsem v oblikovanju, medtem ko se je meščanska hiša v 19. stoletju razvijala precej svobodno in predvsem v okviru potreb lastnika. V ta čas sodijo številne prezidave in "izboljšave" srednjeveških hiš. To je hkrati tudi čas, ko se je začelo mesto širiti zunaj širšega mestnega prostora. Industrializacija je imela pri tem odločilno vlogo.
Kratek oris razvoja meščanskih hiš kaže, da je problematika njihove prenove praviloma bolj zapletena, kot je videti na prvi pogled. Že pri raziskavah samega zidovja se lahko srečamo s številnimi prezidavami ter hkrati izvirnimi in ohranjenimi kvalitetami.

III. Metodološki postopki pri izdelavi konservatorskega programa za meščanske hiše

Namen metodoloških postopkov pri izdelavi konservatorskega programa za meščanske hiše v naših mestih je mišljen predvsem kot pomoč konservatorjem pri njihovem delu in kot prispevek k poenotenju metod dela na vseh območnih enotah Zavoda za varstvo kulturne dediščine Slovenije. Program v svoji zasnovi omogoča in predvideva individualnost ter pokrajinsko tipiko posameznega objekta.

Metodološka shema je sestavljena iz naslednjih faz:[3]

1. **ANALIZA:**
   - **splošni del:**
     - uvod,
     - lega in lastništvo,
   - **osnovna dokumentacija:**
     - zgodovinski podatki o objektu,
     - arhivska dokumentacija,
     - dokumentacija obstoječega stanja,
   - **raziskave:**
     - arheološke raziskave,
     - arhitekturne raziskave,
     - poročilo o sondiranju in fotodokumentacija;

2. **SINTEZA:**
   - **valorizacija,**
   - **konservatorski program;**

3. TEHNIČNA DOKUMENTACIJA;

4. OBNOVA.

IV. Razlaga posameznih faz

ANALIZA

Analiza je pomemben predhoden postopek, ki mora zajeti opis vseh sprememb na objektu od njegovega nastanka naprej. Rezultat analize je zgodovinska razvrstitev elementov dediščine in notranja razčlemba sestavin posameznega objekta.[4] Od kvalitete analize je odvisna kasnejša izdelava valorizacije in konservatorskega programa.

I. Splošni del
je uvodnik, ki predstavi spomenik ter njegovo spomeniško območje v njegovi zgodovinski oblikovni in estetski pričevalnosti. Nadalje spregovori nekaj besed o razvoju kraja, kjer se spomenik nahaja, o legi spomenika in njegovi vlogi v tem kraju. Del, ki govori o lastništvu, pa seveda pomeni popis vseh dokumentiranih podatkov o prenosu lastništva od nastanka hiše naprej, če je to mogoče.

II. Osnovna dokumentacija oziroma inventarizacija
Pri tem poglavju konservatorskega programa sem se odločila posamezne faze našteti, saj jih je le tako mogoče predstaviti kar se da jasno.

Zgodovinski podatki o objektu
– podatki o datacijah nastanka hiše,

- najstarejše omembe,
- obseg hiše in prostora, ki ji je pripadal,
- podatki o spremembah namembnosti,
- zgodovinski podatki o prvih lastnikih,
- sprememba oziroma prenova hiše zaradi požara, potresa ali nasilne porušitve.

Arhivska dokumentacija
- najrazličnejši zgodovinski načrti hiše, njene prenove itd.,
- katastrski posnetki (priporočljivi Franciscejski kataster, katastrska karta 19. ali zgodnjega 20. stoletja in sodobni katastrski posnetek),
- stare grafike,
- historične podobe,
- stare fotografije,
- risbe, fotografije o notranjih prostorih, opremi.

Dokumentacija obstoječega stanja
- pisni opis in tehnični izris objekta s prostorom, ki mu še pripada,
- arhitekturne izmere,
- analiza zgodovinskih pozidav in dozidav in vris teh v izmere obstoječega stanja.

III. Raziskave
1. **Arheološke raziskave** je treba opraviti pred vsemi drugimi posegi, saj je treba preveriti, ali se pod spomeniškim območjem nahajajo morebitne prazgodovinske ali antične sledi življenja.
2. **Arhitekturne raziskave** omogočajo vpogled v samo maso zgradbe in njen razvoj (uporaba nedestruktivnih metod ali izdelava arhitekturnih sond, kjer je to mogoče); izdelati je treba tudi fotodokumentacijo in arhitekturni načrt vseh posegov.
3. **Poročilo o sondiranju ometov in fotodokumentacija** je hkrati lahko tudi poročilo o morebitnih nedestruktivnih posegih, ki so bili izvedeni za ugotavljanje števila plasti ometov. Naslov tega poglavja je poročilo o sondiranju, ker je klasično sondiranje še vedno najpogostejša metoda, ki se je poslužujemo.

SINTEZA

I. Valorizacija
Valorizacija temelji na uspešnosti predhodno opravljene analize. Kljub vsemu pa valorizacije ne moremo uspešno opraviti samo na podlagi analitičnih podatkov. Pomemben del valorizacije je tudi primerjava obravnavanega objekta z drugimi, ki so mu po času nastanka, oblikovni zasnovi arhitekture, notranji strukturi, namembnosti itd. podobni. V okviru valorizacije lahko iščemo paralele najprej v samem kraju, potem v regiji in tudi zunaj naših meja, saj so se mnogi meščani k nam priselili iz tujine.
Temeljni kriteriji, ki naj bodo odločilni pri valorizaciji nekega objekta, torej so:[5]
- redkost,
- starost,
- tipičnost,
- zaokroženost (neokrnjenost, celovitost),
- kvaliteta (umetnostna, estetska, likovna),
- zvirnost.

Temeljno vodilo pri izdelavi valorizacije sta torej likovni potencial objekta in njegov zgodovinski pomen. Likovni potencial lahko določimo na podlagi zgoraj določenih kriterijev, v katere potem lahko vključimo še izsledke stavbnozgodovinskih in arheoloških raziskav ter oceno dokumentarnosti vseh stilnih obdobij, ki so prispevala k nastanku obravnavanega objekta.

II. Konservatorski program

Konservatorski program predstavlja sistem in zaporedje obnovitvenih ukrepov, ki bodo spomeniku ohranili ali pa s strokovnimi posegi vrnili zgodovinsko vsebino in pričevalnost. Njegov namen je torej določiti tiste dele stavbne mase objekta, ki se varujejo, in tiste, ki dopuščajo ali pa narekujejo spremembe.

Ker je večina meščanskih hiš rezultat mnogih prezidav in predelav, jih je treba obravnavati kot zgodovinske strukture in v mnogih primerih ne gre težiti k neki stilni čistosti. Če je stavba v zgodovini pridobila kvalitetne prispevke, ki niso iz časa nastanka, jih je treba na vsak način ohraniti in prezentirati v največji možni meri.

Za presojo, kaj ohraniti in kako, je treba najprej dobro spoznati spomenik, izdelati izčrpno dokumentacijo o objektu ter o študijah in raziskavah, ki smo jih na njem predhodno opravili, šele potem se lahko uspešno lotimo izdelave konservatorskega programa.

V okvir konservatorskega programa spada tudi sodelovanje in strokovno mnenje konservatorja pri odločanju o primerni namembnosti prostorov v prenovljenem objektu. Konservator v sodelovanju z investitorjem oziroma lastnikom določi dejavnost predvsem za tiste prostore, v katerih je treba spoštovati in ohranjati zgodovinsko vsebino objekta.

Izdelava konservatorskega programa je torej izjemno strokovno, odgovorno ter obsežno delo, ki obvezuje konservatorja, ZVKDS in njene območne enote, lastnika investitorja in izvajalce.

TEHNIČNA DOKUMENTACIJA

V okviru tega poglavja so zbrani vsi tehnični podatki o načrtovanih posegih, podatki o izvajalcih in njihovi predračuni ter projektna mapa z vso tehnično dokumentacijo.

OBNOVA

V tem zaključnem poglavju lahko konservator dokumentira celoten postopek obnove; ta nikakor ni zanemarljiv, saj je od njega odvisna končna uspešnost projekta, ki bo na koncu edina predstavljala delo vseh: konservatorja oziroma območne enote, lastnika investitorja ter izvajalcev. Poleg tega je natančen popis obnovitvenih del bistveni del dokumentacije, ki bo prihodnjim rodovom omogočala pravilen pristop h kasnejšim posegom na spomeniku.

Izdelava konservatorskega programa je torej strokoven, večplasten in obsežen projekt, ki vsebuje poleg podrobno raziskanih zgodovinskih dejstev tudi potek izdelave projekta prenove ter najrazličnejšo dokumentacijo in fotodokumentacijo. Hkrati pa je konservatorski program tudi pomemben del arhiva Zavoda za varstvo kulturne dediščine Slovenije.

Ob razmišljanju o metodologiji dela je treba upoštevati tudi praktično plat problematike in ugotoviti, kako z metodo svojega dela približati problematiko prenove in ohranjanja naše dediščine ljudem ter jih vključiti v neki širši program, ki se ne bi ukvarjal samo s prenovo zidovja, ampak tudi s "prenovo" miselnosti in življenja.

Nekateri deli konservatorskega programa bi bili lahko zato zelo zanimivi za javnost, pri kateri je treba vzbuditi še večje zanimanje za način življenja naših prednikov, željo po ohranjanju samih objektov meščanske arhitekture in življenja v njih, hkrati pa je treba v

lastnikih spodbuditi tudi zavest, da je bivanje v teh objektih privilegij in ne nujno zlo, ki jih ovira pri življenju.
Naša mesta so, kljub trenutni selitvi ljudi in najrazličnejših dejavnosti iz mest na cestne vpadnice, v velike trgovske centre ipd., ohranila pomemben faktor bivanja, ki ga vsi potrebujemo; nova blokovska naselja ali pa naselja gosto strnjenih hiš tega nimajo. To je element duše, ki ga daje stara mestna naselbina, ko lahko na vsakem koraku dihamo zgodovino, občudujemo prispevke naših prednikov in se počutimo zares doma. Tega ne smemo pozabiti, hkrati pa je to zavedanje treba prebuditi tudi pri ljudeh, ki niso konservatorji. Ob popularizaciji naše stroke, ki mora znati pritegniti širok krog ljudi, in dobrem odnosu z lastniki hiš uspeh ne more izostati.

Opombe:
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2 Cene Avguštin, Meščanska hiša v Radovljici, *Radovljiški zbornik*, Radovljica 1992.
3 Nataša Štupar Šumi, *Metodološki postopki – gradovi in dvorci*, Ljubljana 1990.
4 Nace Šumi, *Prenova Ljubljane*, Ljubljana 1978.
5 Nace Šumi, *Prenova Ljubljane*, Ljubljana 1978.

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Proposal for a Methodological Procedure to Create a Conservation Programme for Middle-class Houses in Old Town Centres

Key words: middle-class houses, methodology, conservation programme, renovation, popularization of the profession

I. Introduction

Middle-class houses, with the exception of some that are scheduled as buildings of outstanding quality, present that part of the anonymous heritage that surrounds us at every step in old town centres. The renovation of middle-class architecture is therefore, despite its lesser quality in comparison with castles and churches, to be undertaken within the framework of a broader project including the problems of our attitude towards old town centres. New evidence of the "dying out" of old town centres and the removal of public services and businesses can be traced everywhere and almost every month.
Middle-class houses have undergone numerous professional and non-professional interventions since their emergence and all of them together form the present appearance of our towns. The purpose of this article is not to discuss the revitalization interventions, but rather to present a proposition for methodology in the creation of a conservation programme for middle-class houses. The conservation works could be presented to the public by means of such programmes and the awareness of the origins and qualities of towns raised since the popularization of the profession is one of our basic tasks.

II. Brief Outline of the Development of the Middle-class House

The emergence of the first town in the territory of Slovenia took place in the period between the 11th and 12th century and especially during the 13th century. Urban settlements began to develop in the areas surrounded by town walls. The dense division into plots facilitated the immigration of new settlers who were dealing in trade and crafts. They built houses that were divided into residential quarters and workshops and also erected the outhouses, planted the gardens and established the communication

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routes.[1] The main square with the church formed the centre of the town in the communication, trading, cultural and spiritual sense. It was surrounded by houses divided by narrow passages leading to the rear (e.g. in Radovljica) or were erected next to each other when the town was spacious enough for a secondary path facilitating access to develop parallel to the main square (e.g. in Kranj).

The first middle-class houses were made of timber. The stone-built construction was originally the privilege of ecclesiastic and feudal lords. Timber houses were very simple in design consisting of single-storey houses with bi-axial facades and entrances in the middle. They were six to eight metres wide. The design of the facades indicates that a unified workshop developed on the ground floor and a unified residential quarter with two window openings on the first floor with a fireplace area, probably separated from it originally.[2] The stone-built construction of middle-class houses developed gradually after some phases that combined the use of stone and timber. Initially the workshops and fireplace areas were built of stone. The residential quarters had long been made of timber in Slovenia. The period of the Renaissance that marked the transition between the Middle and Modern Ages in Slovenia brought a tendency towards horizontal houses. It was acquired in some houses by means of built-up passages, heightened passages or by joining two houses. The first floors erected on stone balconies and protruding from the building complex (e.g. in Kranj, Radovljica, Škofja Loka, etc.) originate from that period (i.e. the 16th century). Mighty middle-class houses following the model of castle architecture began to emerge in towns at the beginning of the 17th century. They came into existence at the request of wealthy and distinguished people who wished to strengthen their position in the town by giving their residence a more powerful appearance. These houses comprised two floors, a corner balcony and richly decorated paintings on the facades, while the interiors were more articulated and complex in their design.

The development of the hallway on the ground floor of middle-class houses was of great importance. The hallway became the starting-point to all parts of the house (the residential area, workshop and back yard). The passages between the houses were therefore no longer required. The second important novelty, not only functional but also aesthetic by nature, was the development of the arched hallway at the rear of the house. It served as a new connecting structure that facilitated the transfer of workshops to the back yard. The arched hallway likewise developed on the first floor.

The Baroque period brought new residential and architectural qualities, primarily in design, while the middle-class house developed rather freely and within the requirements of the owners during the 19th century. Numerous transformations and "improvements" of mediaeval houses originated from that period. Simultaneously the towns began to spread outside the broader urban area. Industrialization played a crucial role in the process.

A brief outline of the development of middle-class houses indicates that the problems of their renovation are regularly more complex than they seem at first sight. The surveys of the very walls can reveal numerous transformations with their original and preserved qualities.

III. Methodological Procedures in the Creation of Conservation Programmes for Middle-class Houses

The purpose of methodological procedures in the creation of conservation programmes for middle-class houses in our towns are intended as an aid for conservators in their work and as a contribution to the unification of the methods of work in all the Regional Units of the Institute for the Protection of the Cultural Heritage of Slovenia. The programme in its delineation facilitates and anticipates the individuality and provincial fea-

tures of individual buildings.
The methodological plan consists of the following phases:[3]

1. ANALYSIS:

- **General part:**
  - Introduction,
  - Location and ownership,
- **Basic documentation:**
  - Historical data of the artefact,
  - Archival documentation,
  - Documents of the present condition,
- **Surveys:**
  - Archaeological surveys,
  - Architectural surveys,
  - Report on trial boreholes and photo documentation;

2. SYNTHESIS:

- **Evaluation,**
- **Conservation programme;**

3. TECHNICAL DOCUMENTATION;

4. RENOVATION.

IV. Explanation of Individual Phases

ANALYSIS

Analysis is an important preliminary procedure that has to encompass a description of all the transformations on the building since its emergence. The result of the analysis is a historical definition of the elements of cultural heritage and the internal classification of all the components of individual artefacts.[4] The subsequent evaluation and preparation of the conservation programme depend on the quality of the analysis.

I. General part

This is the foreword introducing the monument and its area in their historical formal and aesthetic appearance. It further presents the development of the place where the monument is situated, the location of the monument and its role in the area. The part describing the ownership includes a list of all recorded data on the transfers of ownership since the emergence of the house, if possible.

II. Basic documentation or a systematic inventory

Individual phases of the conservation programme are enumerated in this chapter since that is the best way to present them clearly.

Historical data of the artefact:

- data on dating the origins of the house,
- earliest recordings,

- size of the house and pertaining area,
- data on transformations of the nature of the house,
- historical data on the original owners,
- transformation or renovation of the house due to fire, earthquake or violent demolition.

Archival documentation:
- various historical blueprints of the house, its renovation, etc.,
- cadastral figures (the Franz cadastre [i.e. cadastre from the period of Emperor Franz I of Austria], a cadastral map of the 19th or early 20th century or a modern cadastral figure are recommended),
- old etchings,
- historical depictions,
- old photographs,
- drawings, photographs of interior rooms and furnishings.

Documents of the present condition:
- written description and technical drawing of the building with the pertaining area,
- architectural measurements,
- analysis of historical buildings and extensions and inclusion of these in measurements of the present condition.

III. Surveys

1) **Archaeological surveys** have to be performed prior to all other surveys since one has to check whether any prehistorical or classical traces are hidden beneath the monument area.

2) **Architectural surveys** facilitate an insight into the mass of the building and its development (by the use of non-destructive methods or by making architectural trial pits wherever possible); photo documentation has to be prepared as well as architectural blueprints of all the interventions.

3) **The report on trial boreholes in the plasterwork and photodocumentation** can simultaneously also be a report on the possible non-destructive interventions that were performed to establish the number of layers of plasterwork. The title of this chapter is the report on trial boreholes, since standard trial boreholes are still the most common method used in our profession.

SYNTHESIS

I. Evaluation

Evaluation is based on the efficiency of the preliminary analysis. Despite that, it cannot be successfully performed only on the basis of analytical data. An important part of the evaluation is a comparison of the building under discussion with other buildings similar to it as to their time of origin, formal design of the architecture, internal structure, function, etc. Parallels can be established within the evaluation inside the same area, the same province and also outside the borders of Slovenia since numerous town residents immigrated to our parts from abroad.

The basic criteria essential for the evaluation of a certain building are:[5]

– rarity,
– antiquity,
– typicality,
– conclusiveness (non-curtailed entirety),

- quality (artistic, aesthetic), and
- originality.

The basic guidelines for evaluation are therefore the artistic potential of the building and its historical significance. The artistic potential can be determined on the basis of the above-defined criteria and by adding the results of the surveys of the building history and archaeology and an evaluation of the documentation of all the stylistic periods that contributed to the emergence of the discussed building.

II. Conservation programme

The conservation programme is a system and sequence of renovation procedures that are to preserve or restore the historical content and distinctive quality of the monument by means of professional interventions. Their purpose is therefore to define those parts of the building complex of the monument that are to be protected and those that allow for or even dictate transformations.

Since most of the middle-class houses were the result of numerous renovations and transformations they have to be treated as historical structures and, in numerous cases, a certain stylistic purity is not to be aimed at. If the building acquired attributes of quality in the course of history, they certainly have to be preserved and presented to the utmost.

In order to form a judgement as what is to be preserved and how, the monument has to be studied thoroughly, extensive documentation has to be prepared of the building as well as of the studies and surveys preliminarily performed on it. It is only afterwards that the preparation of a conservation programme can be undertaken successfully.

The conservation programme is to include the cooperation and professional opinion of a conservator taking part in the decisions concerning the purpose of the rooms in the renovated building. The conservator, in cooperation with the investor or proprietor, defines the business function primarily for those rooms in which the historical content of the monument is to be respected and preserved.

The creation of a conservation programme is therefore an exceptionally professional, responsible and extensive work defining the obligations of the conservator, the Institute for the Protection of the Cultural Heritage of Slovenia and its Regional Units, the proprietor/investor and the contractors.

TECHNICAL DOCUMENTATION

This chapter includes all the technical data on the planned interventions, data on the contractors and their cost estimates as well as the project folder with all the technical documentation.

RENOVATION

The entire renovation procedure can be documented by the conservator in this final chapter. The procedure is not negligible since the final success of the project that is to present the work of all the participants (the conservator or the Regional Unit, the proprietor/investor and the contractors) depends on it. Apart from that, a detailed list of renovation works forms a vital part of the documentation since it is to enable future generations to approach the subsequent interventions on the monument in an appropriate manner.

The creation of the conservation programme is therefore a professional, multi-level and extensive project comprising thoroughly surveyed historical facts, apart from the prepa-

ration of the renovation project as well as various kinds of documentation and photo documentation. Simultaneously, the conservation programme also forms an important part of the archive of the Institute for the Protection of the Cultural Heritage of Slovenia.
The discussion of the work methodology is to consider the practical nature of the problems and to establish how to popularize the problems of renovation and preservation of our heritage to the public and to include it in a broader programme dealing not only with the renovation of the walls, but also with the "renovation" of the way of thinking and of life.
Some parts of the conservation programme could therefore be of great interest to the public that has to be attracted to the way of life of our ancestors and encouraged to preserve the buildings of middle-class architecture and the life in them, while the proprietors are to be made aware that living in these houses is a privilege and not a necessary evil hampering their lifestyle.
Despite the present migration of people and various services and businesses from the centres to the arterial roads, our towns have preserved an important factor of living that is important to us all; new quarters consisting of blocks of flats or densely built houses are often devoid of it. That is the element of the soul contained in old urban settlements, where history can be experienced at every step, the contributions of our ancestors can be admired and where we can feel at home. This is not to be forgotten, while an awareness of it has to be awakened in people who are not conservators. With the popularization of our profession that can attract a wide range of people and an appropriate relationship with the proprietors, we must not fail to succeed.

Notes:
1 Cene Avguštin, Kranj – naselbinski razvoj od prazgodovine do 20. stoletja, Ljubljana, 1999.
2 Cene Avguštin, "Meščanska hiša v Radovljici", Radovljiški zbornik, Radovljica, 1992.
3 Nataša Štupar Šumi, Metodološki postopki – gradovi in dvorci, Ljubljana, 1990.
4 Nace Šumi, Prenova Ljubljane, Ljubljana, 1978.
5 Nace Šumi, Prenova Ljubljane, Ljubljana, 1978.

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Reproduciranje izginulih spomenikov in vprašanje pristnosti

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Ključne besede: mednarodni dokumenti, konservatorska načela, rekonstrukcije, avtentičnost, gradovi, ruševine

Že od nastanka konservatorstva kot samostojne stroke, torej od srede 19. stoletja, obstajata dve usmeritvi, dve "šoli". Prvo lahko pogojno imenujemo arhitekturno-restavratorsko, drugo umetnostnozgodovinsko-konservatorsko. Vodilna osebnost prve je bil Violet-le-Duc, znan po obsežnih rekonstrukcijah francoskih gradov in cerkva. Tudi drugod po Evropi so v tem času "obnavljali" veliko spomenikov, in to predvsem s tako imenovanim slogovnim čiščenjem (odstranjevanjem delov spomenikov, ki niso izvirali iz srednjega veka, temveč na primer iz baroka ali kasnejših obdobij) in z nadomeščanjem manjkajočih delov z novimi, ki so posnemali stare in naj bi dopolnjevali idealno zamišljeno celoto. Predstavniki druge, konservatorske usmeritve so v resnici "očetje " spomeniškega varstva, tako na primer John Ruskin, William Morris, Camillo Boito, Georg Dehio, Alois Riegl, Max Dvorak, ki so v svojem času močno nasprotovali arhitekturnim rekonstrukcijam.

Zanimivo je, da se slovensko konservatorstvo prišteva v slednjo usmeritev, in to tako, da poudarja svojo zavezanost Francetu Steletu, ki je bil prvi slovenski konservator in čigar učitelj in vzornik je bil, kot vemo, umetnostni zgodovinar in konservator Dvorak. Povrhu tega so v naši spomeniškovarstveni službi od ustanovitve mreže zavodov v zgodnjih šestdesetih letih 20. stoletja vedno prevladovali umetnostni zgodovinarji in so bili arhitekti večinoma "izvrševalci" konkretnih posegov na spomenikih.

Kako se je potem lahko zgodilo, da pri nas že vsaj petdeset let sledimo posegom na spomenikih, ki jih je mogoče opredeliti bolj kot restavriranje oziroma rekonstruiranje in manj kot konservatorstvo v smislu Boitovega vprašanja: "Konservirati ali restavrirati?" in Dehiovega kategoričnega odgovora: "Konservirati, ne restavrirati." Vprašanje je bilo postavljeno že leta 1886 in odgovor nanj je bil dan leta 1905.

Pri nas se še nihče ni lotil raziskave o tem, zakaj so v našem spomeniškem varstvu tako razširjene rekonstrukcije ali celo reprodukcije izginulih spomenikov oziroma objektov, ki so v ruševinah oziroma so bili pred časom v celoti odstranjeni. Takšne raziskave verjetno nimamo zato, ker gre za izjemno kočljivo temo, saj so s posameznimi posegi

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povezani konkretni konservatorji, nekateri žal že pokojni, a izjemno ugledni, drugi še živeči in tudi izjemno ugledni, z vrsto konservatorskih priznanj in nagrad.
Tema vsekakor kliče po kritični in vsestranski obravnavi, ki bi razčlenila ozadje tega pojava in njegove učinke ter podala tudi okvirno primerjavo s sodobnim dogajanjem v konservatorskih praksah drugih držav. Kot spodbudo za takšno obravnavo naj navedem nekaj hipotez.

1. V obdobju socializma se je slovensko konservatorstvo bolj zgledovalo pri južnih in vzhodnih sosedih, ki po tradiciji niso sodili v konservatorsko, temveč bolj v restavratorsko smer.
2. V spomeniškem varstvu je nehote delovala ideologizacija. V okoljih, kjer ideologija prevladuje nad stroko, hitro pride do razmer, ko je treba zgodovino popravljati, še posebej, če se na ta način rešuje vprašanje dejanske izgube spomenikov (na primer v vojnih rušenjih).
3. Slovenski konservatorji so se zgledovali predvsem pri tistih konkretnih spomeniških rekonstrukcijah – faksimilih, ki so bile po razdejanjih druge svetovne vojne nujno zlo, čeprav vsaj v zadnjih treh desetletjih v konservatorsko razvitih državah takšne postopke zavračajo.
4. Konservatorstvo kot enotna stroka se v Sloveniji nikoli ni uveljavilo, vedno so v njem delovale sredobežne silnice in boj za prevlado posameznih "matičnih" strok. Tak položaj se odraža tudi v neustreznem šolanju (ločenost na fakultete in znotraj njih še na oddelke), kar obnavlja osnovne delitve.
5 Konservatorstvo je bilo doslej regionalno precej nepovezano in neenotno. Razmere večinoma niso bile naklonjene skupinskemu delu, ravno nasprotno, spodbujale so specializacijo ter zavirale konkurenčnost in pretok idej.

Zanimivo je, da je na primer konservatorska praksa na Češkem začela kritično vrednotiti rekonstrukcije čeških gradov, in to ne le tiste izpred sto let in več, temveč tudi in predvsem tiste, ki so jih v velikem obsegu opravljali v obdobju socializma. Tovrstni posegi – pobude zanje so sicer prihajale iz romantičnih nagibov, pa tudi iz banalnega razumevanja turistične atrakcije ali drugih na videz gospodarskih nagibov – so bili večinoma opravljeni s podporo oziroma pod nadzorom uradne spomeniške službe. Največ škode je bilo narejene zato, ker so monopolna gradbena podjetja, ki so rekostrukcije izvajala, uporabljala neprimerne sodobne materiale in gradbeno tehnologijo (nadomeščanje vertikalnih in horizontalnih konstrukcij z železobetonom, injektiranje z betonom, odstranjevanje obsežnih delov terena, strojni izkopi, škode, ki so bile posledica ureditve začasnih dostopov za težko mehanizacijo itd.). Danes češki strokovnjaki ugotavljajo, da so na ta način izgubili več pomembnih zgodovinskih virov, kot če bi gradove prepustili naravnemu procesu rušenja.[1]
Na načelni ravni obstaja vprašanje razlage pojmov konservirati – konservatorstvo, restavrirati – restavratorstvo in rekonstruirati – rekonstrukcija.
Za pojem "konservirati" obstajata dve razlagi; po prvi, starejši, pojem pomeni ohraniti, zavarovati obstoječe stanje spomenikov pred uničenjem oziroma opraviti dejanja, ki preprečujejo propadanje spomenikov in podaljšujejo njihov obstoj. Takšna razlaga se je oblikovala že v devetnajstem stoletju in na začetku dvajsetega (Boito, Dehio, Riegl) in jo ponavlja tudi Beneška listina, 1964 [2], vendar jo razširja na ohranjanje spomenika kot dela širšega prostora in na ohranjanje s pomočjo primerne, največkrat javne uporabe. Danes konservatorstvo v ožjem pomenu obsega strokovna načela, tehnične rešitve in postopke, ki jih spomeniško varstvo uporablja pri posegih v dediščino.
Novejše razumevanje se je razvijalo od Amsterdamske listine (1975) naprej, največkrat v besedni zvezi "integrated conservation" – celostno ohranjanje. Pomeni celoto sistemskih

rešitev in ukrepov, ki omogočajo dolgoročen obstoj dediščine. Rešitve in ukrepi so naravnani tako, da dediščino ohranjajo skozi primerno uporabo in s pomočjo pravilnega odnosa širše javnosti do nje. V tem smislu konservatorstvo oziroma ohranjanje pomeni tudi zakonsko varstvo, finančne in druge ukrepe države, ozaveščanje javnosti, izobraževanje za ohranjanje dediščine, njeno vzdrževanje ter gospodarjenje in upravljanje z njo.
Restavrirati pomeni dobesedno "vrniti v prvotno stanje". To so dejanja, ki ponovno ustvarjajo estetsko celoto oblike in materialne pojavnosti konkretnega objekta. Restavratorstvo v imenu dopolnjevanja in "vračanja" k estetski celovitosti posega v originalno snov, odpravlja sledi časa (patino, poškodbe), nadomešča manjkajoče dele in na račun estetskega vtisa uničuje dokumentarnost in starinsko vrednost. Riegl in Dvorak sta mu zato nasprotovala.
Rekonstruirati pomeni graditi na novo, ne glede na to, ali uporabljamo tradicionalno ali sodobno gradivo. V spomeniškem varstvu so rekonstrukcije dopustne, kadar je treba na ta način nadomestiti uničene ali izgubljene dele dediščine, vendar le, če za to obstajajo natančni arheološki in/ali zgodovinski podatki ter dobra dokumentacija (dokumentiranje stanja pred posegi, stavbnozgodovinske ali druge analize, projektni preizkusi, dokumentiranje vmesnih faz v izvedbi).
Sodobna konservatorska teorija dopušča rekonstrukcijo celotnega spomenika v smislu faksimila le, če so zagotovljene naslednje zahteve:

1. spomenik je bil porušen pred kratkim kot posledica naravne nesreče, druge večje katastrofe ali vojne in je ohranjenega mnogo originalnega gradiva,
2. za rekonstrukcijo obstaja natančna dokumentacija o stanju pred porušitvijo,
3. spomenik je pomembna prvina nacionalne, regionalne ali lokalne identitete,
4. spomenik je nepogrešljiv del prostorske zasnove (mesta, drugega naselja, kulturne krajine).

Za ruševine, ki so že dalj časa v razvaljenem stanju in so kot takšne pomembne kot zgodovinsko-arheološki dokument, kot del identitete in prostorske zasnove in za katere navadno nimamo natančne konservatorske dokumentacije prvotnega stanja, velja, da jih ohranjamo v estetskem in historičnem pogledu kot ruševine. Dopustni so le tisti posegi vanje, ki so potrebni zaradi varnosti (ojačitve, preprečevanje nadaljnjega rušenja) in zavarovanja njihove dokumentarnosti (posegi, ki zagotavljajo podaljšanje obstoja materialov in struktur).
Michael Petzet v svojih znamenitih Grundsätze der Demkmalpflege pravi, da "rekonstrukcija, ki pravzaprav ne nadomesti izgubljenega spomenika, ampak pomeni predvsem opravičevanje in omogočanje porušenja obstoječega spomenika (v smislu ruševin kot zgodovinsko-arheološkega dokumenta, op. JP), v resnici pomeni smrtno nevarnost za našo kulturno dediščino".[3]
Rekonstrukcije spomenikov, porušenih v drugi svetovni vojni, so bile, kot je znano, bolj sredstvo za izražanje nacionalnega ponosa in dokazovanja politične moči. Še deklaracija, ki so jo leta 1982 sprejeli na simpoziju, ki ga je v Dresdnu organiziral Nacionalni odbor Icomos Nemške demokratične republike, odkrito govori o takšnih nagibih.[4] Vemo, da še posebej za Dresden velja, da se je val rekonstrukcij ponovil po padcu berlinskega zidu, kar je vsekakor posledica izboljšanja gmotnega položaja, ki takšne podvige omogoča. V jedru takšnega početja pa vidimo vzpon nove ideologije, ki želi izbrisati polpreteklo zgodovino tudi tako, da rekonstruira še starejšo preteklost.
Tudi v Sloveniji smo priča pritiskom po rekonstrukciji spomenikov, porušenih v vojni pred skoraj šestdesetimi leti. Konservatorstvo mora sprejeti jasno stališče, da pri tem ne gre za konservatorsko nalogo, temveč za vprašanje, ki ga je treba rešiti na politični ravni. Pojem rekonstrukcije je vsekakor sposojen iz gradbeništva in arhitekture, kjer ima točno

določen pomen. Navajam definicijo, kot jo daje novi zakon o graditvi objektov, drugi člen: (Ur.l.RS 110/2002)

- "rekonstrukcija objekta" je spreminjanje tehničnih značilnosti obstoječega objekta in prilagajanje objekta spremenjeni namembnosti ali spremenjenim potrebam oziroma izvedba del, s katerimi se bistveno ne spremeni velikost, zunanji izgled in namembnost objekta, spreminjajo pa se njegovi konstrukcijski elementi, zmogljivost ter izvedejo druge njegove izboljšave"
- "obnova" je izvedba del, s katerimi se bistveno ne spremenijo velikost, zunanja podoba in namembnost objekta, posodobijo pa se konstrukcijski elementi ter inštalacije, napeljave, naprave in oprema ter se izvedejo druge njihove izboljšave;
- "sprememba namembnosti" je izvedba del, s katerimi se ne spremenita velikost in zunanja podoba objekta, bistveno pa se spremenijo zmogljivost in namembnost objekta, določena z gradbenim dovoljenjem, oziroma prostorov v njem in njegovi vplivi na okolico;
- "sprememba rabe" je izvedba del, s katerimi se ne spremenijo niti velikost in zunanja podoba objekta niti zmogljivost in namembnost objekta, določena z gradbenim dovoljenjem, spremeni pa se raba določenih prostorov v njem, vendar tako, da ne spreminja vplivov objekta na okolico;
- "nadomestna gradnja" je izvedba del, ko se na mestu poprej odstranjenega objekta ali v njegovi neposredni bližini, a še vedno znotraj gradbene parcele, zgradi nov objekt, s katerim se bistveno ne spremenijo namembnost, zunanjost, velikost in vplivi na okolje dosedanjega objekta; ta se po zgraditvi nadomestnega objekta odstrani.

V skladu z gradbeniško definicijo torej naše reprodukcije izgubljenih spomenikov nedvomno sodijo v splošno kategorijo rekonstrukcij oziroma v adaptacije, obnove in nadomestne gradnje. Če nič drugega, to pomeni, da zanje velja bolj gradbena zakonodaja kot pa ZVKD in da se dela lahko izvajajo le na podlagi gradbenega dovoljenja.

Ugotovim lahko, da mednarodne pogodbe (konvencije), katerih podpisnica je Slovenija, nikjer neposredno ne govorijo o rekonstrukcijah oziroma reproduciranju izgubljenih spomenikov. Kot je znano, področje varstva nepremične kulturne dediščine urejajo tri konvencije, in sicer Konvencija o varstvu svetovne kulturne in naravne dediščine (1972), Konvencija o varstvu stavbne dediščine Evrope (1985) in Evropska konvencija o varstvu arheološke dediščine – spremenjena (1992). Res pa je, da med pojmi, naštetimi zgoraj, te konvencije uporabljajo le pojme konserviranje – konservatorstvo in restavriranje – restavratorstvo, nikoli pa rekostruiranje, adaptiranje in reproduciranje.

Beneška listina (Mednarodna listina o konserviranju in restavriranju spomenikov in spomeniških območij, Benetke 1994) nima statusa mednarodne pogodbe, saj jo je sprejel kongres arhitektov in tehnikov, še preden je bil ustanovljen ICOMOS kot mednarodna strokovna nevladna organizacija. Predstavlja pa dragocen zapis takratne spomeniškovarstvene doktrine, na katerega so se sklicevali rodovi konservatorjev v času, ko mednarodno pravo za naše področje še ni obstajalo (izjema je bila le Haaška konvencija).

Beneška listina opredeljuje naslednja konservatorsko-restavratorska načela:

- spoštovanje pristnosti je izhodiščno načelo (upoštevanje zgodovinskodokumentarne in ne le estetske vrednosti spomenikov in območij (3. člen),
- redno vzdrževanje in pravilna uporaba sta osnovna varstvena ukrepa (4. in 5. člen),
- ohranjanje okolice je bistveni sestavni del ohranjanja spomenika (5. člen),
- spomenik in njegove dele je treba ohranjati in situ in v njihovi celovitosti (7. in 8. člen),
- restavriranje je lahko namenjeno le ohranjanju obstoječih zgodovinskih struktur ali njihovi večji razumljivosti (9. člen),
- uporaba starih materialov in tehnik ima prednost pred uvajanjem novih, ki so dopust-

ni le, če zagotavljajo boljše rezultate in so preizkušeni (10. člen),
- pri ohranjanju so pomembna vsa zgodovinska obdobja in je odstranjevanje novejših plasti dopustno le izjemoma in na podlagi kritične presoje skupine strokovnjakov (11. člen),
- nadomeščanje izgubljenih delov in odstranjevanje kasnejših dodatkov je treba skrbno pretehtati in utemeljiti (12. in 13. člen).

Jasen okvir glede nalog države pri zagotavljanju ohranjanja pristnosti (avtentičnosti) dediščine daje 5. člen Konvencije o varstvu svetovne kulturne in naravne dediščine, ki državam pogodbenicam nalaga skrb za varstvo vse dediščine na svojem ozemlju, in to s tem, da mora država poskrbeti za ustrezno politiko varstva, za učinkovito varstveno službo, za razvoj znanstvenih in strokovnih metod, "na podlagi katerih se bo država lahko postavila po robu nevarnostim, ki grozijo njeni kulturni in naravni dediščini", za ustanovitev izobraževalnih središč za potrebe varstva.
Cilje in načela konvencije natančneje opredeljujejo operativna navodila za njeno izvajanje, ki jih sprejema Medvladni odbor za varstvo svetovne kulturne in naravne dediščine (odbor sestavljajo predstavniki držav pogodbenic konvencije). Slovenijo kot pogodbenico konvencije operativna navodila zavezujejo, in to ne le pri predlaganju dediščine na seznam svetovne naravne in kulturne dediščine, temveč tudi pri izvajanju 5. člena konvencije. V tem pogledu so navodila pomembna zato, ker dajejo osnovo za ocenjevanje izvajanja konvencije, o čemer so države pogodbenice na podlagi 29. člena konvencije dolžne poročati Medvladnemu odboru.
Operativna navodila za izvajanje konvencije o svetovni dediščini (Operational Guidelines, zadnja verzija marec 1999) med osnovnimi načeli za oblikovanje seznama svetovne dediščine na več mestih omenjajo merilo pristnosti in neokrnjenosti dediščine (točka 6, odstavek i, odstavek 8, tretja alineja, točki 9 in 22). V točki 24 je določeno, da se pristnost ocenjuje glede oblikovanja, materiala, izvedbe in umestitve v prostor. Pri tem "... odbor poudarja, da so rekonstrukcije sprejemljive le, če so opravljene na podlagi popolne in podrobne dokumentacije o originalu in nikakor ne na podlagi domnev".

Priporočilo Odbora ministrov Sveta Evrope, Amsterdamska listina (1975)
Točka 2:
"Dediščino je treba predati prihodnjim generacijam v pristnem stanju in v vsej njeni raznovrstnosti kot bistveni del spomina človeške vrste. Sicer bo uničen del človekove zavesti o njegovem neprekinjenem razvoju."
Točka 6:
"Napačno uporabljena sodobna tehnologija in slabo premišljena obnova lahko popolnoma uničita stare strukture."

UNESCO - priporočilo, ki zadeva zaščito in sodobno vlogo zgodovinskih območij (Nairobi 1976)
Preambula – med razlogi za sprejem priporočila so našteta rušenja in neustrezne rekonstrukcije, ki so doslej resno škodovale zgodovinski dediščini.

ICOMOS - listina o varstvu in upravljanju z arheološko dediščino (Lozana 1990)
"Rekonstrukcija ima dvojno vlogo, in to pri eksperimentalni arheologiji in pri interpretaciji. Vendar jo je treba izvajati z veliko previdnostjo, tako da onemogočimo kakršne koli nevarnosti za obstoječe arheološke dokaze, in hkrati upoštevati dokaze iz vseh virov, če hočemo doseči avtentičnost. Kadar je to mogoče in primerno, rekonstrukcij ne smemo graditi neposredno na arheoloških ostankih, vedno pa morajo biti razpoznavne kot rekonstrukcije."

(Listina ne govori o reproduciranju izgubljenih spomenikov, temveč o arheoloških rekonstrukcijah, ki služijo kot modeli v naravni velikosti za preizkušanje starih tehnik, načina življenja in podobno ali kot pedagoški pripomoček za ponazoritev arheoloških najdb – na primer rekonstrukcija kolišč, starih prevoznih sredstev, tehnike pridobivanja kovin.)

Peta evropska konferenca ministrov, pristojnih za kulturno dediščino, Resolucija št. 1 (Portorož 2001)

Točka 1: Kulturna dediščina in globalizacija

" ... pozivamo oblasti, naj sprejmejo ukrepe, ki bodo:

... zaščitili in izboljšali pristnost in neokrnjenost kulturne dediščine ..."

Točka 4: Izboljševanje kulturnega okolja in etična vloga Sveta Evrope

"Zavedajoč se dejstva, da vsi elementi evropskega kulturnega okolja vsebujejo tako tržno kot kulturno vrednost, močno priporočamo našim vladam in Svetu Evrope, naj pripravijo in spodbujajo:

... c. korake za odvračanje od reproduciranja izginulih stavb in struktur, razen če so dokazano skladne s ciljem zaščite celovitosti kulturne dediščine ..."

Krakovska listina 2000 – Principles for conservation and restoration of built heritage[5]

V zadnjih desetletjih smo bili priče več poskusom revizije Beneške listine, saj je jasno, da v njej zapisana načela odražajo predvsem etiko in znanje izpred skoraj štirih desetletjih in da nove razmere in novi izzivi terjajo nove odgovore. Samo v okviru ICOMOS je prišlo do dveh resnih poskusov, in to v letih 1977 in 1990. Posamezni nacionalni odbori se sprejemali "svoje" listine – najbolj znana je tako imenovana Burska listina (Burra Charter).[6] Krakovska listina je najnovejši poskus konservatorjev in drugih strokovnjakov iz različnih evropskih držav. Njena pomanjkljivost je predvsem v tem, da ni nastala v okviru kakšne od priznanih strokovnih ali celo medvladnih organizacij. Hkrati je to tudi njena prednost, saj se njenim avtorjem ni bilo treba soočati z usklajevanjem različnih, včasih bolj političnih kot strokovnih pogledov.

Listina glede rekonstrukcije podaja naslednja načela:

"Izogibati se je treba rekonstrukciji celotnih delov 'v stavbnem slogu'. Dopustna je rekonstrukcija zelo majhnih delov, ki so arhitekturno pomembni, vendar le, če sloni na natančni dokumentaciji, v katero ni mogoče dvomiti. Če je zaradi primernejše uporabe stavbe to potrebno, mora izvedba obsežnejših prostorskih in funkcionalnih delov odražati sodobno arhitekturo. Rekonstrukcija celotne stavbe, ki je bila uničena v vojnih spopadih ali naravnih nesrečah, je dopustna le, če obstajajo izjemni družbeni in kulturni nagibi, ki so povezani z identiteto širše skupnosti."

Opombe:

1 Tomaš Durdik, The viability of Czech castles as an historical resource, *Europa Nostra Bulletin*, 55, 2001, str. 23–29. V isti številki revije je objavljena tudi kritika nemške prakse rekonstrukcije gradov z velikimi interpolacijami v duhu sodobne arhitekture, cf. Joachim Zeune, Restoration, re-utilisation or revitalisation: Germany in conflict, ibid, str. 65–68.

2 Ob tridesetletnici sprejema Beneške listine je ICOMOS v posebni izdaji objavil 28 prevodov tega besedila, skupaj z nekaterimi komentarji. Najzanimivejša sta tisti izpod peresa Raymona Lemaire, enega glavnih avtorjev Beneške listine, ki pojasnjuje okoliščine njenega nastanka, in tisti, ki ga je napisal Jukka Jokilehto, dolgoletni direktor ICCROM, in ki podaja razlago posameznih členov. Med prevodi v tej izdaji, žal, ni slovenskega, čeprav je v tem času že zdavnaj bil na razpolago. Cf. *The Venice Charter /La charte de Venise 1964–1994*, Icomos Scientific Journal, 1994. Naš prevod je objavljen v Varstvu spomenikov št. 12, str. 153–154.

3 Michael Petzet, Principles of Conservation, prva objava 1992, razširjena izdaja 1999, objavljeno na www.icomos.org/germany/publ/uk_poc_main.html, str. 21.

4 "Naloge družbenega razvoja po vojni, rekonstrukcije mest in vasi in iz tega izhajajoče naloge varstva spomenikov sestavljajo eno samo celoto. Duhovne vrednosti spomenikov in želja po tem, da bi jih upoštevali tako intelektualno kot tudi politično, so bili razlogi, ki so narekovali njihovo rekonstrukcijo." The Declaration of Dresden, 1982, objavljeno na: www.icomos.org/docs/dresden.html.

5 Dokument je nastal kot zaključek projekta I Principi del restauro per la nuova Europa, ki je potekal med letoma 1997 in 2000 in ga je finan cirala Evropska komisija v okviru programa Raphael. Pri projektu so sodelovali partnerji z univerz v Benetkah, Valladoidu, Ghentu, Budimpešti in Krakovu, kjer je potekala tudi zaključna konferenca.Listina je objavljena na naslovu www.iuav.it/citiesonwater/eu-restauro/contents/carta.htm.

6 The Australia ICOMOS Charter for the conservation of places of cultural significance, 1999, www.icomos.org/australia/.

Jelka Pirkovič

Reproducing Lost Monuments and the Question of Authenticity

Key words: international documents, conservation principles, reconstruction, authenticity, castles, ruins

Two different orientations or "schools" have existed since the emergence of conservation as an independent profession, i.e. since the middle of the 19th century. The first can be conditionally termed the architectural and restorational school and the second the art history conservational school. The leading person of the former was Violet-le-Duc, known for his extensive reconstruction of French castles and churches. Numerous monuments were likewise "renovated" all over Europe, primarily by means of the so-called stylistic cleansing (i.e. removal of those parts of monuments that did not originate from the Middle Ages but from the Baroque or subsequent periods) and by replacing the missing parts with new ones that copied the originals and were expected to complete the ideally designed whole. The representatives of the latter, conservational school were the actual "fathers" of monument protection, namely John Ruskin, William Morris, Camillo Boito, Georg Dehio, Alois Riegl and Max Dvorak, who strongly opposed architectural reconstruction in their time.

It is interesting that Slovene conservation belongs to the latter category by emphasizing its debt to France Stele, who was the first conservator. His teacher and model was the art historian and conservator Dvorak. Apart from that, art historians have prevailed in the Slovene monument protection service since the establishment of a network of institutes in the early 1960s, so that architects have mostly been "executors" of actual interventions on monuments.

The question therefore is how could it happen that interventions in monuments could be traced for at least fifty years – those that could be defined as reconstruction rather than conservation in the sense of Boito's question, "Conserve or restore?" and Dehio's categorical answer, "Conserve, not restore!" The question was first raised as early as 1886 and it was answered in 1905. Nobody has so far investigated the question why is it that reconstructions or even reproductions of lost monuments or buildings in ruins or those that were entirely removed some time ago are so common in Slovenia. The reason for the lack of such an investigation probably lies in the fact that it concerns a very delicate subject, since individual interventions were connected with actual and acknowledged conservators, some of them deceased, others still living, all of them with a series of conservation diplomas and awards.

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A critical and comprehensive survey is therefore urgently required to analyse the background of the phenomenon and its effects and to draft a basic comparison with the contemporary conservation policies in other countries. Let me enumerate some hypotheses as an instigation for such a survey.

1) In the period of socialism, conservation in Slovenia mostly followed the models of the southern and eastern neighbours who were traditionally not bound to the conservational, but rather to the restorational school.
2) Ideology affected the monument protection service automatically. In circumstances where ideology prevails over the profession, history has to be improved, especially when the question of the actual loss of monuments (e.g. caused by the ravages of war) is addressed in that manner.
3) Conservators in Slovenia followed primarily those actual reconstructions of monuments – facsimiles that were a necessary evil after the ravages of the Second World War, although such procedures have been rejected for at least three decades in the countries where conservation is more developed.
4) Conservation has never been introduced as a standard profession in Slovenia; it has always comprised centrifugal lines of force and a struggle for the dominance of individual "basic" professions. Such a situation is also reflected in inappropriate education (the division between faculties and departments within them), which reinforces the basic division.
5) Conservation has been rather unconnected and not uniform in various regions. The circumstances were mostly unfavourable for team-work. On the contrary, they encouraged specialization and hindered competition and the exchange of ideas.

It is interesting that the Czech conservation policy has begun to evaluate critically the reconstructions of castles, not only those from a century ago, but also and primarily those that were massively carried out during the period of socialism. Such interventions – instigated by romantic motives and also by a simplistic understanding of tourist attractions or other seemingly economic motives – were mostly carried out with the support or under the inspection of the official monument protection service. Most damage was done because the construction companies performing the reconstructions used modern materials and building technology (by replacing vertical and horizontal structures with reinforced concrete and injection with cement, removing vast parts of the terrain, mechanical excavation, damage that was caused by creating temporary access to the site for heavy machinery, etc.). Czech experts estimate that more important historical sources were lost in such a manner than if the castles were left to the natural process of dilapidation.[1]

The question of the terms conserve (conservation), restore (restoration) and reconstruct (reconstruction) therefore still exists at the level of principles.

Two explanations exist for the term conserve. According to the first, earlier one, it means to preserve or protect the existing state of monuments from demolition or to perform acts that prevent their dilapidation and prolong their existence. The explanation was formed already in the 19th century and the beginning of the 20th (Boito, Dehio, Riegl) and was echoed by the Venice Charter from 1964,[2] yet it was extended to the preservation of a monument as a part of a broader area and to maintenance by means of appropriate, mostly public use. At present, conservation in its narrower sense includes the professional principles, technical solutions and procedures used by the monument protection service in its interventions in heritage.

A more modern explanation has developed since the Amsterdam Charter (1975), mostly in the phrase "integrated conservation". It stands for a set of systematic solutions and measures that facilitate the long-term existence of heritage. These solutions and measures are directed in such a manner that heritage is protected by them through appropri-

ate use and by means of an appropriate attitude of the general public towards it. Conservation or preservation therefore entail legal protection, financial and other measures of the state, stimulating the awareness of the public, education for the preservation of heritage, its maintenance as well as management and administration.
To restore actually means to "return something to its original state". These are the acts that re-create the aesthetic unity and material substance of an actual artefact. Restoration in the sense of completing and "returning" to the aesthetic unity encroaches upon the original substance, abolishes the traces of time (patina, damage), replaces the missing parts and destroys the documentary and antique value at the expense of the aesthetic impression. Riegl and Dvorak had therefore opposed it.
To reconstruct means to build something anew, regardless of the fact whether traditional or modern materials are used for the purpose. Reconstruction is permissible in monument protection when some destroyed or lost parts of heritage are to be replaced by it, yet only when accurate archaeological and/or historical data and proper documentation are available for it (documented conditions prior to the interventions, analyses of the building history, project experiments, and documented intermediary phases during the process).
Modern conservation theory permits the reconstruction of an entire monument in the sense of a facsimile only when the following requirements are met:
1) the monument has been destroyed recently as a consequence of a natural disaster, some other catastrophe or war, and when sufficient original records are preserved,
2) precise documentation of the state prior to demolition is available,
3) the monument is an important element of the national, regional or local identity, and
4) the monument is an irreplaceable part of the urban layout (town, some other settlement or cultural landscape).

Ruins that have been in a dilapidated state for a long time and are significant as historical and archaeological documents or as part of an identity and urban layout and for which no conservation documentation exists as to their original state are to be preserved as ruins in the aesthetic and historical sense. Only those interventions required for the sake of safety (strengthening, prevention of further dilapidation) and protection of their documentary value (interventions that ensure the prolonged resistance of materials and structures) are allowed.
Michael Petzet wrote in his famous work Grundsätze der Denkmalpflege that "reconstruction does not actually replace a lost monument, but it primarily means apologizing and facilitating demolition of the existing monument (in the sense of ruins as a historical and archaeological document; note by J. P.), it actually means mortal danger for our cultural heritage".[3]
The reconstruction of monuments demolished during the Second World War was, as is known, more a means of expressing national pride and a display of political power. Even the Declaration passed at the symposium organized in Dresden by the Icomos Committee of the German Democratic Republic in 1982 spoke freely of such motives.[4]
It is particularly true of Dresden that a wave of reconstruction was repeated there after the fall of the Berlin wall, certainly as a consequence of the improved material situation that facilitated such an undertaking. The core of such behaviour is the rise of a new ideology attempting to eradicate recent history by reconstructing a more distant past.
Slovenia likewise witnessed some pressure to reconstruct the monuments demolished during the war almost sixty years ago. Conservation as a profession must adopt a clear point of view that such endeavours do not pose a conservation task, but rather a question to be solved at the political level.
The notion of reconstruction is undoubtedly borrowed from construction and architec-

ture where it is clearly defined. I quote the definitions contained in the new Bill on Building (Article 2):

- "The reconstruction of a building is a transformation of the technical characteristics of an existing building and its adaptation to a changed purpose and changed requirements, or the implementation of works that do not change substantially the size, external appearance and purpose of a building, while they entail the change of struc tural elements, performance and other improvements";
- "renovation" is the execution of works that do not change substantially the size, external appearance and purpose of a building, while they entail the modernization of structural elements, installations, appliances, fittings and furnishings and their improvement;
- "change of purpose" is the execution of works that do not change the size and external appearance of a building, while they entail a substantial change of the performance and purpose of the building defined by the building permit, or the rooms inside the building and their effects on the surroundings;
- "change of use" is the execution of works that do not change either the size or the external appearance of a building or the performance and purpose of the building defined by the building permit, while they entail a change of certain rooms inside the building, yet in such a way that they do not cause a change of the effects of the build ing on the surroundings;
- "replacement construction" is the execution of works by which a new building is erected at the location of a previously removed building or in its direct vicinity, yet still inside the building plot, so that the purpose, external appearance, size of the building and its effects on the surroundings do not change substantially; the original building is removed after the replacement has been erected.

According to the definition of construction, reproductions of lost monuments in Slovenia undoubtedly belong to the general category of reconstruction or to the category of adaptation, renovation and replacement construction. That means that the construction legislation pertains to them rather than the Bill on the Protection of the Cultural Heritage (BPCH) and the works can only be performed on the basis of a building permit.

It can only be established that international conventions signed by Slovenia do not speak directly of reconstruction or reproduction of lost monuments. The field of protection of cultural heritage real estate is regulated by three conventions: Convention Concerning the Protection of the World Cultural and Natural Heritage (1972), Convention for the Protection of the Architectural Heritage of Europe (1985) and the European Convention on the Protection of the Archaeological Heritage – revised in 1992. However, these conventions only use the terms conservation and restoration and not reconstruction, adaptation and reproduction.

The Venice Charter (International Charter for the Conservation and Restoration of Monuments and Sites, Venice, 1994) does not have the status of an international convention since it was passed by the congress of architects and technicians prior to the establishment of ICOMOS as an international expert non-governmental organization. However, it is a valuable record of the then monument protection doctrine that generations of conservators had referred to in the period when international law governing this field was still non-existent (with the exception of the Hague Convention).

The Venice Charter defines the following principles of conservation and restoration:

- respect for the authenticity is the basic principle (consideration of the historical and documentary values and not only of the aesthetic value of monuments and monument areas) (Article 3),
- regular maintenance and appropriate use are the two basic protective measures (Articles 4 & 5),

- preservation of the surroundings is a vital part of the preservation of monuments(Article 5),
- a monument and its parts are to be preserved in situ and in their entirety (Article 7 & 8),
- restoration can be directed only to the preservation of the existing historical structures or to a better understanding of them (Article 9),
- use of old materials and techniques has priority over the introduction of new ones, which are admissible only when they ensure better results and are already tested (Article 10),
- all historical layers are important for the preservation, so that the removal of earlier ones is admissible only exceptionally and on the basis of a critical evaluation per formed by experts (Article 11), and
- replacement of lost parts and the removal of subsequent additions is to be carefully considered and substantiated (Article 12 & 13).

Article 5 of the Convention Concerning the Protection of the World Cultural and Natural Heritage is very clear as to the preservation of the authenticity of heritage. It stipulates that individual states are obliged to protect all the heritage on their territory by providing an appropriate protection policy, an efficient protective service, the development of scientific and expert methods "on the basis of which the state will counteract the hazards endangering its cultural and natural heritage", and the establishment of educational institutions for the requirements of protection.

The goals and principles define in detail the Operational Guidelines for the Implementation of the World Heritage Convention that were passed by the Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage (consisting of representatives of the Convention states). Slovenia as a Convention state is obliged by Operational Guidelines not only to propose items of heritage for the schedule of the world natural and cultural heritage but also to implement Article 5 of the Convention. In this respect the instructions are also important as a basis for the evaluation of the implementation of the Convention, for which the states are obliged by Article 29 to report to the Intergovernmental Committee.

The Operational Guidelines (final version March 1999) for the implementation of the Convention Concerning the Protection of the World Cultural and Natural Heritage refer to the criterion of authenticity and integrity of heritage in several places among the basic criteria for the creation of the list of world heritage (Item 6, Paragraph i, Section 8, Line 3, Items 9 & 22). Item 24 defines that the authenticity is evaluated according to the design, material, implementation and location inside the area. "The Committee stressed that reconstruction is only acceptable if it is carried out on the basis of complete and detailed documentation on the original and to no extent on conjecture".

Recommendation of the Council of Europe (Amsterdam Charter) adopted by the Committee of Ministers (1975):

Item 2:

"This heritage should be passed on to future generations in its authentic state and in all its variety as an essential part of the memory of the human race. Otherwise, part of man's awareness of his own continuity will be destroyed."

Item 6:

"Misapplied contemporary technology and ill-considered restoration may be disastrous to old structures."

UNESCO Recommendation concerning the safeguarding and contemporary role of historic areas (Nairobi 1976)

Preamble: demolishment and inappropriate reconstruction work that have seriously damaged the historical heritage so far are listed among the arguments for acceptance.

ICOMOS Charter for the Protection and Management of the Archaeological Heritage (1990)
"Reconstruction serves two important functions: experimental research and interpretation. They should, however, be carried out with great caution, so as to avoid disturbing any surviving archaeological evidence, and they should take account of evidence from all sources in order to achieve authenticity. Where possible and appropriate, reconstructions should not be built immediately on the archaeological remains, and should be identifiable as such."
(The Charter does not refer to the reproduction of lost monuments, but to archaeological reconstructions that serve as life-size models for testing old techniques, ways of life, etc., and as teaching materials for the presentation of archaeological finds, e.g. reconstructions of scrannogs, old means of transport and old techniques for the extraction of metals.)

5th Conference of Ministers responsible for cultural heritage, Resolution No 1 (Portorož 2001)
1) Cultural heritage and globalisation
"... we call upon public authorities to adopt measures to:
– protect and enhance the authenticity and integrity of cultural heritage..."
4) Enhancing the cultural environment and the ethical role of the Council of Europe
"Recognising that all elements of the European cultural environment embody both market and cultural values, we strongly recommend our governments and the Council of Europe to elaborate and promote:
c) steps to discourage reproductions of vanished buildings and structures, unless they are proven to be compatible with the aim of preserving the integrity of cultural heritage..."

Krakov Charter 2000 – Principles for Conservation and Restoration of Built Heritage[5]
The past few decades have witnessed several attempts at revising the Venice Charter, since it is obvious that the principles defined by it refer primarily to the ethics and expertise of the period almost four decades ago and that new circumstances and new challenges demand new answers. Two serious attempts took place inside the framework of ICOMOS alone, i.e. in 1977 and 1990. Individual national committees passed charters of "their own" – the most famous one is the so-called Burra Charter.[6] The Krakov Charter is the latest attempt of conservators and other experts from different European countries. Its shortcoming lies primarily in the fact that it was not drafted within any of the recognised professional or even inter-governmental organizations. However, that is simultaneously its advantage since its authors were not faced with the coordination of various, often political, rather than professional, perspectives.
The following principles concerning reconstruction are listed in the Charter:
"The reconstruction of entire parts 'in the style of the building' should be avoided. Reconstruction of very small parts having architectural significance can be acceptable as an exception on condition that it is based on precise and indisputable documentation. If necessary, for a proper use of the building, completion of more extensive spatial and functional parts should reflect contemporary architecture. Reconstruction of an entire building, destroyed by armed conflict or natural disaster, is only acceptable if there are exceptional social or cultural motives that are related to the identity of the entire community."

Notes:

1 Tomaš Dudik, "The viability of Czech castles as an historical resource", Europa Nostra Bulletin, 55, 2001, pp. 23–29. Criticism of the German practice of reconstructing castles with great misrepresentations in the spirit of modern architecture is published in the same number; cf. Joachim Zeune, "Restoration, re-utilisation or revitalisation: Germany in conflict", ibid., pp. 65–68.

2 28 translations of the text with some commentaries were published by ICOMOS in a special publication on the occasion of the 30th anniversary of the Venice Charter. The outstanding texts were written by Raymond Lemaire, one of the authors of the Venice Charter, that explained the circumstances of its origin, and by Jukka Jokilehto, director of ICCROM of long standing, explaining individual articles. The translations, regrettably, do not include the Slovene translation, although it has been available for quite a while. Cf. The Venice Charter/La charte de Venise 1964–1994, Icomos Scientific Journal, 1994. The Slovene translation is published in Protection of Monuments, No. 12, pp. 153–154.

3 Michael Petzet, Principles of Conservation, 1st ed. 1992, extended ed. 1999, published at: www.icomos.org/germany/publ/uk_poc_main.html, p. 21.

4 "The tasks of social development after the war, the reconstruction of old towns and villages and the ensuing tasks of monument protection form a whole. The spiritual values of monuments and the desire to take them into consideration in the intellectual as well as political sense, were the reasons that dictated their reconstruction." The Declaration of Dresden, 1982, published at: www.icomos.org/docs/dresden.html.

5 The document was created as the conclusion of the project "I Principi del restauro per la nuova Europa" that took place between 1997 and 2000 and was funded by the European Commission within the Raphael programme. Partners that participated in the project were from the universities in Venice, Valladolid, Ghent, Budapest and Krakov, where the final conference took place. The document is published at: www.iuav.it/citiesonwater/eu-restauro/contents/carta.htm.

6 The Australia ICOMOS Charter for the conservation of places of cultural significance, 1999, www.icomos.org/australia/.

Breda Mihelič

Dolgoročni plan mestne občine Ljubljana: zasnova varstva kulturne dediščine

UDK 711.4(497.4 Ljubljana):719
UDK 711.4(497.4 Ljubljana):711.424

Ključne besede: planiranje, kulturna dediščina, spomeniško varstvo

Povzetek

V članku je predstavljena zasnova varstva kulturne dediščine, ki je bila pripravljena za potrebe dolgoročnega prostorskega plana Mestne občine Ljubljana. Zasnova je bila narejena na podlagi obstoječega Zakona o varstvu kulturne dediščine (v nadaljevanju ZVKD) in upošteva vso veljavno zakonodajo ter priporočila ratificiranih mednarodnih konvencij. Jasno razvršča enote kulturne dediščine glede na njihov obseg (območja, objekti), kategorijo (dediščina, lokalni spomenik, državni spomenik) in zvrst (arheologija, umetnostna zgodovina, etnologija itd.) ter opredeljuje varstvene režime za posamezne kategorije dediščine in varstvene skupine. Seveda pa bo treba metodologijo prilagoditi novi prostorski zakonodaji, ki je bila medtem sprejeta in upoštevati spremembe, ki jih bo prinesel nov Zakon o varstvu kulturne dediščine, ki je v pripravi.

Pojasnilo

V letu 2001 je Ljubljana dobila zasnovo dolgoročnega prostorskega plana. Za potrebe prostorskega plana je ZVKD pripravil strokovne podlage, v katerih je bila podrobno obdelana metodologija za pripravo tovrstnih dokumentov, razloženi so bili strokovni pojmi in opredeljeni varstveni režimi za posamezne kategorije in zvrsti dediščine. Glede na to, da za pripravo strokovnih podlag doslej niso bila izdelana podrobnejša navodila in tudi ni bila nikoli dorečena natančna vsebina, se mi zdi potrebno in primerno dokument, ki je bil pripravljen za dolgoročni plan Ljubljane, podrobneje predstaviti. Menim namreč, da lahko prispeva k razjasnitvi nedorečenih strokovnih vprašanj in služi kot pomoč za pripravo podobnih dokumentov za druge občine.
Objavljam integralni tekst, izpuščeni so le nekateri odstavki, ki se nanašajo na kartograf-

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sko prezentacijo oziroma na specifične probleme, povezane izrečno z Ljubljano. Dodajam pa posamezne opombe, ki pojasnjujejo nekatere odločitve oziroma razlagajo uporabo novih definicij oziroma strokovnih pojmov. Izpustila sem tudi priloge, v katerih so našteti vsi zakoni in mednarodne konvencije, ki se nanašajo na varstvo kulturne dediščine (Priloga 1), informacije o subvencijah in drugih finančnih instrumentih za podporo varstva in prenove dediščine (Priloga 2), podrobnejše smernice za posege v stavbno dediščino (Priloga 3) in navodila za pripravo vloge za kulturnovarstvene pogoje in kulturnovarstveno soglasje.

Uvod

Koncept trajnostnega razvoja, ki je bil sprejet kot izhodišče za prostorsko planiranje na državni in lokalni ravni, pomeni tudi uvajanje različnih politik varstva naravne in kulturne dediščine v prostorske plane, pomeni tudi odločitev države, da ne bo zaradi kratkoročnih interesov žrtvovala za bodoče generacije pomembnih kulturnih vrednot in naravnih znamenitosti, da bo učinkovito zaščitila vse vidike zgodovinskega okolja in da bo varstvo dediščine postalo del njene prostorske razvojne strategije.

Naloga planiranja je, da regulira razvoj in uporabo prostora v javnem interesu. Planiranje je najpomembnejši instrument varstva kulturne in naravne dediščine, kar pomeni, da mora vključevati tudi strategijo njunega varstva.

V Odloku o spremembah in dopolnitvah prostorskih sestavin dolgoročnega in srednjeročnega družbenega plana Republike Slovenije[1] je zapisano, da si je pri načrtovanju posegov v prostor nujno treba prizadevati doseči naslednje cilje:
- varovati življenjsko okolje ljudi in naravne sestavine okolja, kar pomeni med drugim, da je treba zavarovati kulturne vrednote prostora, to je kulturno krajino in kulturno dediščino, s tako razmestitvijo objektov in naprav, da kulturne vrednote prostora ne bodo neposredno prizadete, ter ....
- varovati naravne kakovosti prostora, kar pomeni varovati naravo in naravno dediščino, s tako razmestitvijo objektov in naprav, da naravne kakovosti prostora ne bodo prizadete.

Isti odlok obvezuje občine, da pri pripravi prostorskih aktov obvezno upoštevajo:
- zasnovo varstva naravne dediščine iz inventarja najpomembnejše naravne dediščine,
- zasnovo varstva kulturne dediščine iz Zbirnega registra kulturne dediščine (v nadaljevanju ZRKD),
- načela celostnega (integralnega) varstva dediščine.

Dodatno jih obvezuje še,
- da načrtujejo posege v prostor le na podlagi predhodnih analiz naravnih in kulturnih značilnosti prostora,
- da v največji možni meri varujejo dediščino na kraju samem in preprečujejo degradacijo njenih varovanih vrednot in njene materialne substance,
- da se zavzemajo za trajno ohranitev dediščine ali povečanje njene vrednosti,
- da si prizadevajo za ohranjanje kulturne raznovrstnosti in kulturne identitete slovenskega nacionalnega prostora,
- da na območjih naravne in kulturne dediščine dajejo prednost obnovi in ohranjanju dediščine pred novogradnjami.

Pri posegih v človekovo okolje, ki nima formalnega značaja dediščine ali spomenika, pa morajo dodatno izpolnjevati še naslednje zahteve:
- pri načrtovanju posegov v prostoru morajo upoštevati tudi druge kakovostne starejše grajene ali kako drugače ustvarjene prostorske prvine zaradi materialnega, gospodarskega, kulturnega ali socialnega pomena,

- po možnosti morajo ohranjati pomembnejša arheološka najdišča, raziskovanje pa omejevati predvsem na nedestruktivne metode,
- ohranjati morajo značilno naselbinsko, krajinsko in arhitekturno tipologijo in morfologijo,
- pospeševati morajo dejavnosti, ki pripomorejo k ohranitvi vrednot človekovega okolja, ter omejevati ali preprečevati tiste, ki jih načenjajo,
- izvajanje dejavnosti morajo usmerjati tako, da te ustvarjajo ali ohranjajo kvalitetna razmerja in strukture v krajini ter predstavljajo časovno in prostorsko kontinuiteto,
- na urbaniziranih površinah morajo v čim večji meri ohranjati naravne prvine,
- za degradirana območja morajo izdelati sanacijske načrte in v čim večji meri izvajati sanacije.

ZVKD[2] pripravljalce prostorskih dokumentov obvezuje, da pri sprejemanju aktov s področja urejanja prostora kot obvezno sestavino upoštevajo strokovne zasnove za varstvo dediščine. Strokovne zasnove za varstvo kulturne dediščine so namreč po tem zakonu obvezna sestavina strokovnih podlag za državni prostorski plan in osnutke lokacijskih načrtov infrastrukturnih objektov državnega pomena ter obvezna podlaga oziroma izhodišče za izdelavo strokovnih zasnov za občinske prostorske plane in drugo urbanistično dokumentacijo lokalnih skupnosti. Pripravljalce obvezuje, da v postopke priprave in sprejemanja občinskih prostorskih planov vključijo pristojni zavod za varstvo kulturne dediščine in da pridobijo njegovo kulturnovarstveno mnenje za vse rešitve, ki so v zvezi z varstvom in ohranjanjem kulturne dediščine.

Po ZVKD tudi ni mogoče potrditi oziroma sprejeti občinskega prostorskega plana brez kulturnovarstvenega mnenja pristojnega zavoda za varstvo kulturne dediščine.

Varstvo dediščine in trajnostni razvoj sta torej komplementarna. Cilj obeh mora biti celovito varstvo, ohranjanje in izboljševanje kulturne dediščine ter upravljanje z njo na tak način, da bo njeno ohranjevanje tudi ekonomsko utemeljeno in bo prispevalo k večji kvaliteti življenja v mestih in na podeželju.

Vsebina strokovnih podlag

Strokovne podlage podajajo zasnovo varstva nepremične kulturne dediščine na območju Mestne občine Ljubljana. Pripravljene so bile na podlagi obstoječe evidence kulturne dediščine, ki je vpisana v ZRKD, in novih preveritev stanja na terenu. Usklajene so bile z veljavno zakonodajo in z mednarodnimi konvencijami, ki jih je Slovenija ratificirala.[3]

Strokovne podlage obsegajo naslednje sestavine, ki jih zahteva ZVKD:

1. zasnovo varstva kulturne dediščine na območju MOL,
2. evidenco enot nepremične kulturne dediščine na območju MOL, usklajeno z ZRKD, ki ga vodi Uprava za kulturno dediščino pri Ministrstvu RS za kulturo,
3. karto v merilu 1 : 25.000 s prikazom varstvenih območij,
4. karte v merilu 1 : 5000 s prikazom vseh enot kulturne dediščine.

Zbirni register kulturne dediščine

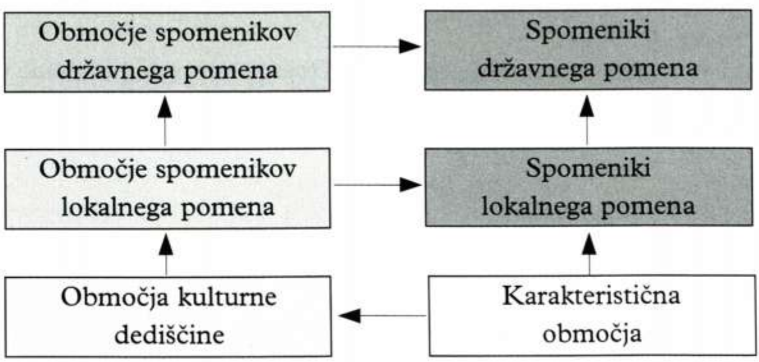
Uradno zbirko podatkov o posameznih enotah nepremične kulturne dediščine vodi v ZRKD Uprava za kulturno dediščino pri Ministrstvu za kulturo. ZRKD vključuje tako območja kulturne dediščine kot objekte kulturne dediščine.

Posamezne enote kulturne dediščine so vpisane v ZRKD z naslednjimi podatki:

- evidenčno številko dediščine (EŠD),
- imenom enote,
- opisom,
- lokacijo,
- povezavo z drugimi enotami,
- pristojnostjo,
- varstvenim statusom.

Prikaz kulturne dediščine na kartah

Enote kulturne dediščine so vnesene na karte TTN5 v merilu 1 : 5000 v elektronski obliki. Označene so z evidenčnimi številkami dediščine (EŠD), ki omogočajo dostop do podatkov iz ZRKD.
Evidenca enot kulturne dediščine je bila narejena na podlagi stanja in znanja o prostoru septembra 2001 in upošteva do sedaj opravljene znanstvene raziskave ter rezultate hitre inventarizacije na terenu.[4] Evidence enot kulturne dediščine se bodo sproti dopolnjevale in vnašale v ZRKD ter vrisovale v karte.
V nadaljnjih fazah obdelave kulturne dediščine se bodo na osnovi podrobnejših analiz in raziskav, ki bodo opravljene za potrebe prostorskih izvedbenih aktov oziroma za pripravo podrobnejše urbanistične dokumentacije, iz območij kulturne dediščine postopoma odbirala območja in objekti lokalnih spomenikov, iz njih pa območja in objekti državnih spomenikov. To pomeni, da bodo nekatere enote dediščine po podrobnejših raziskavah lahko prešle iz nižje varstvene kategorije v višjo.



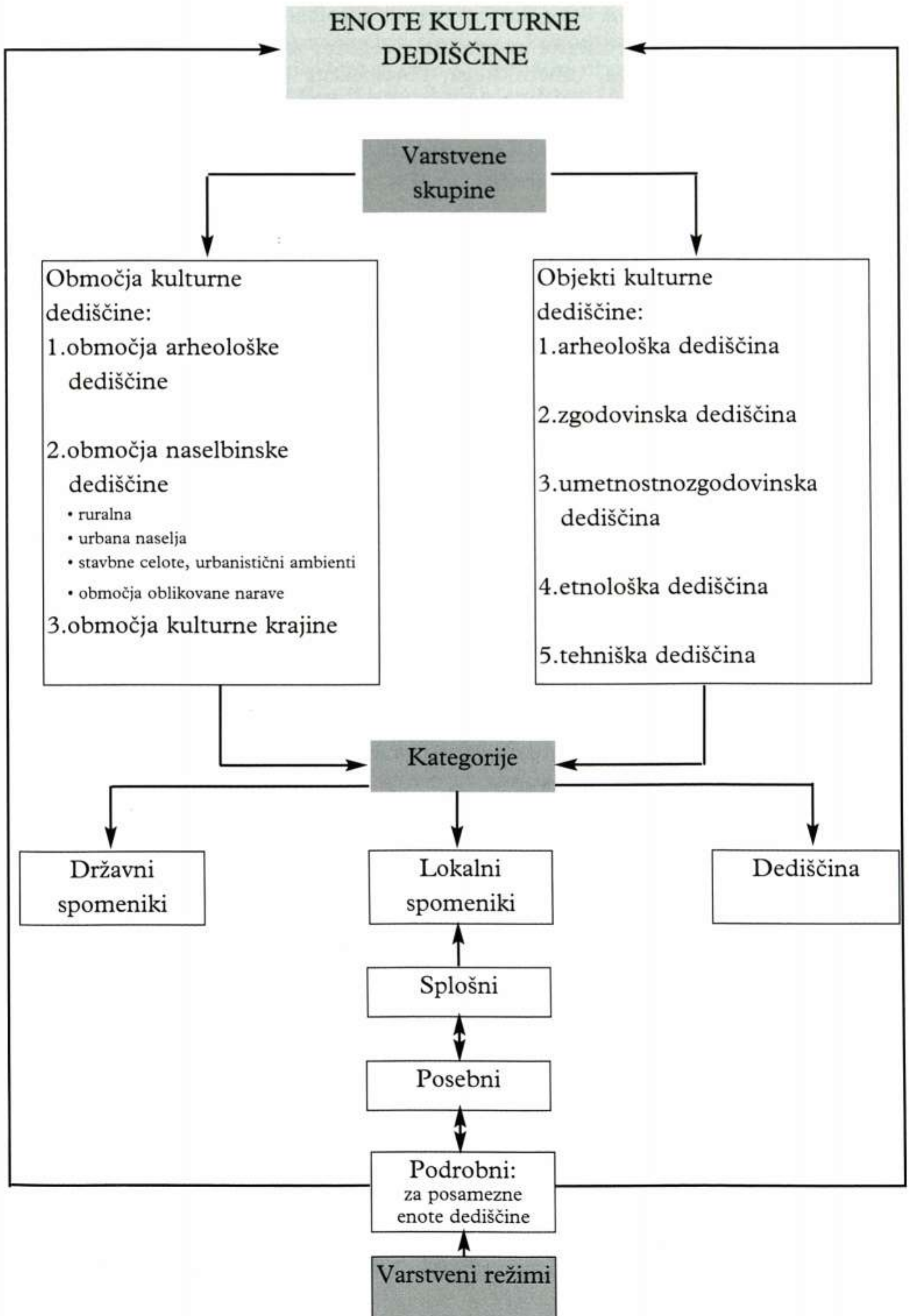
Na zbirni karti so prikazane vse enote kulturne dediščine, tudi tiste, ki so šele predlagane za vpis v ZRKD oziroma za razglasitev. Območja in objekti so označeni z barvami in toni po principu prekrivanja. Barve označujejo kategorije (dediščina, spomeniki) in s tem posredno tudi splošne varstvene režime, toni pa označujejo območja ali objekte.
Posamezne varstvene skupine so prikazane na tematskih kartah, ki sestavljajo posamezne sloje zbirne karte (layerje).
Sestavni del strokovnih podlag je tudi pregledna karta kulturne dediščine v merilu 1 : 25.000, na kateri so za potrebe plana prikazana samo območja kulturne dediščine brez nepotrebnih detajlov.

Zasnova varstva nepremične kulturne dediščine

Zasnova temelji na konceptu celostnega varstva, ki se v svetu uveljavlja zadnjih petindvajset let. Osnovna izhodišča celostnega varstva je že leta 1975 opredelila tako imenovana Amsterdamska deklaracija,[5] kot pravno normo pa ga je utrdila Konvencija o varstvu stavbne dediščine Evrope, ki je bila sprejeta leta 1985 v Granadi[6] in jo je leta 1993 podpisala tudi Slovenija. Koncept celostnega varstva temelji na naslednjih načelih:
- varstvo dediščine je treba vključiti med cilje prostorskega planiranja od priprave razvojnih načrtov do izdajanja dovoljenj za posege,
- varstvo zahteva sodelovanje na vseh ravneh, med urbanisti, investitorji in konservatorji, ter vključevanje in obveščanje javnosti,
- varstvo dediščine ne vključuje le posameznih spomenikov, temveč celotno človekovo okolje,
- varstvo ne vključuje samo najpomembnejših spomenikov, temveč tudi tiste skromnejše stavbe, ki same po sebi nimajo lastnosti spomenika, imajo pa izreden pomen za celoto mesta ali vasi in kvalitetno oblikujejo njun karakter,
- varstvo in prenova objektov kulturne dediščine v prostoru morata biti taka, da objektom zagotovimo ustrezno uporabo v skladu s sodobnimi potrebami in načinom življenja.

Koncept celostnega varstva, kot ga opredeljuje Granadska konvencija, poudarja pomen varstvenih območij na dveh ravneh, na ravni spomeniških območij in manjših homogenih stavbnih celot ter na ravni posameznih objektov, ki jih varuje v njihovem vplivnem območju.
V skladu s konceptom v tej zasnovi delimo celotni korpus kulturne dediščine na:
- območja kulturne dediščine, znotraj katerih razločujemo stavbne celote in pomembne manjše urbanistične ambiente, in
- objekte kulturne dediščine.

Ti dve skupini se seveda med seboj prekrivata. Objekti kulturne dediščine so lahko del stavbnih celot, urbanističnih ambientov ali območij kulturne dediščine.


ENOTE KULTURNE DEDIŠČINE
Varstvene skupine
Območja kulturne dediščine:
1.območja arheološke dediščine
2.območja naselbinske dediščine
• ruralna
• urbana naselja
• stavbne celote, urbanistični ambienti
• območja oblikovane narave
3.območja kulturne krajine
Objekti kulturne dediščine:
1.arheološka dediščina
2.zgodovinska dediščina
3.umetnostnozgodovinska dediščina
4.etnološka dediščina
5.tehniška dediščina
Kategorije
Državni spomeniki
Lokalni spomeniki
Dediščina
Splošni
Posebni
Podrobni:
za posamezne enote dediščine
Varstveni režimi

Območja kulturne dediščine (varstvena območja)

Varstvena območja so evidentirana in vpisana v register zaradi posebnega kulturnega, zgodovinskega, arheološkega, umetniškega, etnološkega ali tehniškega pomena. Za območja je značilno, da je celota pomembnejša od delov oziroma da je kvaliteta območja kot celote večja od kvalitete posameznega objekta. Razlog za vpis območja v ZRKD je torej zavarovanje karakterja ali videza (zunanjosti) celote, namen vpisa pa je, da se v teh varstvenih območjih izvaja splošni nadzor nad posegi v prostor, preprečuje degradacija in spodbuja prenova.
Kriteriji za določitev območij kulturne dediščine so torej topološki, morfološki in arhitekturni:
- lega v prostoru, dominantnost, čitljivost, razpoznavnost v širšem krajinskem prostoru, kvalitetne vedute ...
- zgodovinska razpoznavnost (območje kot dokument določenega obdobja zgodovinskega razvoja oziroma urbanistične ideologije),
- morfološki vzorec (krajinska zasnova, ulična in parcelna mreža ter zazidalni sistem),
- prevladujoč stavbni tip in značilnosti arhitekture (merilo, slog, gradivo, regionalne posebnosti ...).

Objekti kulturne dediščine

Objekti kulturne dediščine so stavbe ali drugi nepremični objekti, ki se odlikujejo po izjemni zgodovinski ali umetniški vrednosti. Splošna merila za vpis v register so naslednja:
- starost, avtentičnost, ohranjenost,
- redkost na lokalni ali nacionalni ravni,
- izjemnost kulturnega ali zgodovinskega pomena,
- kvaliteta fizičnih značilnosti (zasnova, oblikovanje, tloris, materiali, lokacija),
- prostorsko merilo, tj. odnos do večjega ambienta (uličnega niza, trga, parka, stavbne celote ali dela kulturne krajine ...),
- avtorsko merilo (za umetnostnozgodovinske spomenike).

Po tipu se objekti kulturne dediščine delijo na:
- stavbno oziroma arhitekturno dediščino (objekti, ki služijo bivanju in delu) in
- nestavbno dediščino (javni spomeniki, vodnjaki, kapele, znamenja, komunalni in infrastrukturni objekti).

Integralni del objekta kulturne dediščine je parcela, na kateri stoji.

Varstvene skupine kulturne dediščine

Varstvene skupine območij kulturne dediščine

Območja razvršča ZVKD po njihovih osnovnih vsebinskih, fizičnih in morfoloških značilnostih v različne varstvene skupine:
- območja arheološke dediščine,
- območja naselbinske dediščine, v katera uvrščamo: ruralna naselja, urbana naselja in manjše stavbne celote (skupine stavb, ulice, trgi itd.), sestavni del teh območij pa so pogosto tudi območja zgodovinske dediščine in območja dediščine oblikovane narave (parki, drevoredi),
- območja kulturne krajine.

Območja arheološke dediščine
Arheološka dediščina so arheološka najdišča. Vsebinsko so to prazgodovinska, antična ali srednjeveška naselja s pripadajočimi stavbami, komunikacijskimi objekti ter grobišči planega ali gomilnega značaja. Obseg oziroma velikost območij arheološke dediščine je določen na osnovi že opravljenih arheoloških raziskav, razprostranjenosti naključnih najdb, oblikovanosti terena z mikrotopografskimi posebnostmi, geografskega položaja, historičnih virov, toponimov, ljudskih pripovedi ali že znanih tipoloških značilnosti naselitvene strukture v posameznih zgodovinskih oziroma arheoloških obdobjih.

Območja naselbinske dediščine
To so kvalitetno ohranjena mestna in vaška naselja oziroma deli naselij – četrti ali manjše ambientalne celote, kot so ulice, trgi ali skupine hiš, ki so se razvijale postopoma skozi daljše zgodovinsko obdobje in imajo izjemno vrednost zaradi svojih urbanistično morfoloških kvalitet (kot so ulična mreža, parcelacija, zazidalni sistem, stavbni tip ali silhueta) ali pa zaradi zgodovinske pričevalnosti kot dokument nekega določenega razvojnega obdobja. Naselbinska dediščina so materialna pričevanja razvoja posameznih družbenih skupnosti ne glede na geografsko lego, zgodovinske okoliščine, tradicijo in število posameznih spomenikov. Območja naselbinske dediščine so tudi sestavni del širšega območja in oblikujejo značaj kulturne krajine.
Naselbinska dediščina ima lahko tudi značaj ali pa vsebuje elemente zgodovinske, etnološke ali tehniške dediščine.
Sestavni del naselbinske dediščine so lahko tudi:
- **območja oblikovane naravne dediščine.** To so po ZVKD parki, vrtovi in drevoredi oziroma območja, urejena in zasajena po enotnem konceptu s posebnimi vrstami dreves ali drugih rastlinskih vrst, večinoma povezana z arhitekturo, določenim spominskim obeležjem ali posebnim urbanističnim konceptom.

Območja kulturne krajine[7]
To so območja, v katerih se prepletajo elementi naravne in kulturne dediščine, oziroma območja, kjer prevladuje nepozidan naraven prostor (na primer krajinski, regionalni ali narodni park), znotraj katerega se pojavljajo grajene strukture (ruralna naselja in deli urbanih naselij, zaselki, posamezne arhitekture, komunalni, infrastrukturni objekti ...), ki imajo ali pa tudi nimajo značilnosti kulturne dediščine.

Varstvene skupine objektov kulturne dediščine

1. Arheološka dediščina
To so objekti, ki so pomemben dokument človekovega delovanja v zgodovinskih obdobjih. Arheološka dediščina so vse ostaline, predmeti in vsakršni sledovi preteklih obdobij in civilizacij, za katere so glavni vir ali eden od glavnih virov znanstvenih informacij izkopavanja ali odkritja.

2. Zgodovinska dediščina
Sem spadajo objekti, ki opozarjajo na pomembne zgodovinske dogodke ali pričajo o pomembnih osebah iz politične, gospodarske, socialne ali kulturne zgodovine.

3. Umetnostnozgodovinska in arhitekturna dediščina
To so objekti, stavbe ali javni spomeniki, ki štejejo za pomembne dosežke umetnosti, oblikovanja in arhitekture.

4. Etnološka dediščina
To dediščino sestavljajo objekti, ki izpričujejo način življenja in dela Slovencev oziroma jih vrednotimo kot dokumente polpretekle ali odmirajoče materialne kulture vsakdanjega življenja.

5. Tehniška dediščina
Sem spadajo objekti in predmeti, ki pričajo o razvoju proizvajalnih sredstev, obrti in industrije na naših tleh. V to skupino uvrščamo na primer stavbno dediščino skupaj s predmeti, ki so se do danes ohranili kot integralni del teh objektov.

6. Dediščina oblikovane narave
To so posamezna drevesa, pomembna kot primer redke rastlinske vrste oziroma kot simbol nekega določenega zgodovinskega ambienta (na primer lipe pred cerkvijo, gostilno).

Kategorije kulturne dediščine

Enote kulturne dediščine so na podlagi ZVKD razdeljene v tri vrednostne kategorije:
- kulturna dediščina,
- kulturni spomeniki lokalnega pomena (lokalni spomeniki),
- kulturni spomeniki nacionalnega pomena (državni spomeniki).

Vsako od teh kategorij varuje varstveni režim, ki določa splošne pogoje za posege v njihovo substanco.[8]

Kulturna dediščina
Po ZVKD so kot kulturna dediščina opredeljena območja ali objekti, ki imajo izjemno vrednost po enem ali več splošnih kriterijih za vrednotenje kulturne dediščine.
Vsaka enota kulturne dediščine je vpisana v ZRKD.

Kulturni spomeniki lokalnega značaja
Kulturni spomeniki so območja ali objekti, ki imajo izjemno kulturno vrednost po večini kriterijev za vrednotenje dediščine, predstavljajo vrhunske dosežke ustvarjalnosti oziroma ključne ali redko ohranjene dokumente nekega razvojnega obdobja.
Kulturni spomeniki so vpisani v ZRKD.
Kulturni spomeniki so razglašeni z aktom o razglasitvi, ki ga sprejme pristojni organ lokalne skupnosti in se objavi v Uradnem listu RS ali uradnem glasilu te skupnosti.
Akt o razglasitvi spomenika lokalnega značaja obsega:
- identifikacijo spomenika,
- opis lastnosti, ki utemeljujejo razglasitev,
- varstveni režim za spomenik in vplivno območje,
- zaris kulturnega spomenika na katastrskem načrtu (mapni kopiji) in njegovega vplivnega območja na topografskem načrtu (TTN 5).

Kulturni spomeniki državnega značaja
Najpomembnejši spomeniki, ki imajo po zgoraj navedenih kriterijih nacionalni pomen, imajo status državnih spomenikov. Z aktom o razglasitvi postanejo obvezno plansko izhodišče za pripravo Republiškega prostorskega plana (ROI).
Kulturni spomeniki državnega pomena so vpisani v ZRKD.
Kulturni spomeniki državnega pomena so razglašeni z aktom o razglasitvi, ki ga sprejme Vlada Republike Slovenije in je objavljen v Uradnem listu Republike Slovenije.

Akt o razglasitvi spomenika državnega pomena obsega:
- identifikacijo spomenika,
- opis lastnosti, ki utemeljujejo razglasitev,
- varstveni režim za spomenik in vplivno območje,
- zaris kulturnega spomenika na katastrskem načrtu (mapni kopiji) in njegovega, vplivnega območja na topografskem načrtu (TTN 5).

Varstveni režimi

Kulturna dediščina predstavlja nenadomestljivo in neobnovljivo vrednoto. Vsaka enota kulturne dediščine, ki je uničena ali porušena, je izgubljena za večno. Najpomembnejši instrument varstva dediščine so varstveni režimi. Z njimi določamo merila in pogoje za posege v kulturno dediščino: pogoje glede uporabe, spreminjanja njihovih fizičnih karakteristik, glede rušenja, glede obsega posegov, potrebnih za novo rabo, za nov način življenja in prilagoditev novim standardom in novim tehnologijam.

V zasnovi zagovarjamo načelo celostnega varstva dediščine, ki med drugim pravi, da je prihodnost dediščine v njeni uporabi. Uporaba dediščine prispeva k njenemu ohranjanju, ohranjanje dediščine pa tako prispeva tudi h gospodarskemu razvoju in k bolj atraktivnemu življenjskemu in delovnemu okolju. Ohranjanje dediščine je sicer drago, vendar hkrati tudi prinaša dohodke in nova delovna mesta. Uporaba dediščine v koristne namene je torej tudi z varstvenega vidika zaželena, vendar le v primeru, da prilagoditev novi uporabi upošteva načelo zvestobe njenemu zgodovinskemu in arhitektonskemu značaju.

Vsi posegi v objekte kulturne dediščine, ki vplivajo na značilnosti in kvalitete, zaradi katerih so bili vpisani v ZRKD, so podvrženi nadzoru pristojne službe za varstvo kulturne dediščine.

Kulturno dediščino v skladu z ZVKD varujejo:

1. **splošni varstveni režimi**, ki se nanašajo na posamezne kategorije spomenikov:
   - varstveni režim za kulturno dediščino,
   - varstveni režim za lokalne spomenike,
   - varstveni režim za državne spomenike;
2. **posebni varstveni režimi** za posamezne varstvene skupine, ki se nanašajo na specifične lastnosti posameznih varstvenih skupin in podrobneje opredeljujejo merila in pogoje za posege vanje (na primer režimi za posege v stavbno dediščino, naselbinsko dediščino, arheološko ...);
3. **podrobni varstveni režimi**, ki se nanašajo na posamezne enote kulturne dediščine in niso predmet strokovnih podlag, ampak prostorskih izvedbenih dokumentov in aktov o razglasitvi. Podrobni režim mora biti izdelan za vsak primer posebej in mora upoštevati bistvene in specifične lastnosti posamezne enote kulturne dediščine.

Kulturna dediščina je torej varovana hierarhično na več ravneh. Posamezni objekt kulturne dediščine je lahko zavarovan kot del širšega območja, kot del krajinske ali naselbinske dediščine in samostojno kot objekt v svojem vplivnem območju.

Vsako posamezno enoto kulturne dediščine varuje splošni varstveni režim, ki se nanaša na kategorijo, v katero je enota uvrščena, posebni varstveni režim za varstveno skupino, kateri pripada (na primer etnološka dediščina), ter podrobni varstveni režim, ki se nanaša na njene specifične lastnosti.

Primer: uršulinska cerkev Sv. trojice

Cerkev je kulturni spomenik lokalnega pomena, razglašen z aktom o razglasitvi, del večjega urbanističnega ambienta Kongresnega trga in še širšega območja naselbinske dediščine mestnega središča Ljubljane. Varujejo jo torej varstveni režimi na več ravneh.

Kot objekt pa je cerkev zavarovana s splošnim varstvenim režimom za lokalne spomenike, posebnim varstvenim režimom, ki se nanaša posebej na arhitekturne spomenike, in podrobnim varstvenim režimom, ki se nanaša na njene specifične spomeniške lastnosti (na primer arhitekturni koncept, kvalitetne prvine notranjščine, kot na primer kiparski okras, notranja oltarna oprema itd.).

Splošni varstveni režimi

Splošni varstveni režim za kulturno dediščino
Objekti ali območja, ki imajo poseben kulturni ali zgodovinski pomen, so vpisani v ZRKD.
Varstveni režim za kulturno dediščino se nanaša na tiste lastnosti, zaradi katerih je posamezna enota kulturne dediščine ovrednotena kot dediščina in vpisana v ZRKD.
Brez soglasja je mogoče opraviti le popravila in obnovo ter nujna vzdrževalna dela, ki ne spreminjajo lastnosti dediščine.
Vsi posegi v enote kulturne dediščine, ki spreminjajo njihov značaj in lastnosti, zaradi katerih je bila enota evidentirana kot kulturna dediščina, so podrejeni nadzoru pristojnega ZVKD. Zanje je treba predhodno pridobiti kulturnovarstvene pogoje, dovoljenje za gradnjo ali za priglasitev del pa se izda le na podlagi predhodno pridobljenega kulturnovarstvenega soglasja pristojnega ZVKD.

Splošni varstveni režim za kulturne spomenike lokalnega pomena
Kulturne spomenike varuje strog varstveni režim, ki se nanaša na vse tiste lastnosti, zaradi katerih je enota dediščine razglašena ali predlagana za razglasitev za kulturni spomenik, in varuje spomenik kot celoto ter njegovo vplivno območje. Vplivno območje je širša okolica razglašenega spomenika, kjer je treba omejevati vse tiste posege, ki negativno vplivajo na spomenik. Ti negativni vplivi so lahko vizualni (zastiranje pogledov na spomenik ali obratno iz spomenika na okolico), oblikovni (neustrezne gradnje v okolici spomenika) ali pa tudi ekološki (onesnaževanje, hrup, tresenje itd.).
Na spomeniku so brez posebnega soglasja mogoči le tisti posegi, ki imajo za cilj redno vzdrževanje in prenovo obstoječega stanja. Vsi posegi na spomeniku, ki na kakršen koli način spreminjajo njegov karakter, so mogoči le na osnovi konservatorskega programa, ki ga predhodno izdela pooblaščeni ZVKD.
Že v začetni pripravljalni fazi mora investitor zaprositi za sodelovanje pristojni zavod za varstvo kulturne dediščine.
Pred vsakim posegom na kulturnem spomeniku mora investitor pridobiti kulturnovarstvene pogoje pristojnega zavoda za varstvo kulturne dediščine. V njih so navedene zahteve, ki jih mora izpolnjevati projektna dokumentacija, potrebna za izvajanje projekta.
Pred izdajo gradbenega dovoljenja ali odločbe o priglasitvi del, mora investitor pridobiti kulturnovarstveno soglasje. To soglasje potrjuje, da je projekt v skladu s kulturnovarstvenimi pogoji.
V vplivnem območju so dovoljeni le tisti posegi, ki ne ogrožajo prostorske ali vizualne integritete kulturnega spomenika oziroma nimajo negativnih ekoloških vplivov nanj.
Podroben varstveni režim za spomenik in njegovo vplivno območje je za vsak primer posebej opredeljen v aktu o razglasitvi kulturnega spomenika.
Po Zakonu o zagotavljanju sredstev za nekatere nujne razvojne programe RS v kulturi (Ur. l. RS 27. 3. 1998) lastnik spomenika lahko zaprosi za sredstva iz vira "kulturnega tolarja"[9] oziroma kandidira na javnem razpisu Ministrstva za kulturo za financiranje, sofinanciranje in subvencioniranje kulturnih programov oziroma projektov, financiranih

iz dela proračuna, namenjenega za kulturo, ter na drugih javnih razpisih za dodelitev sredstev za prenovo oziroma vzdrževanje objektov kulturne dediščine.
Prenovo lahko izvaja le izvajalec, ki ima ustrezne reference pri prenovi zgodovinskih objektov.

Splošni varstveni režim za kulturne spomenike državnega pomena
Kulturne spomenike državnega pomena varuje najstrožji varstveni režim, ki se nanaša na lastnosti spomenika, zaradi katerih je bila enota dediščine razglašena za spomenik državnega pomena.
Že v začetni, pripravljalni fazi mora investitor zaprositi za sodelovanje pristojnega konservatorja.
Pred vsakim posegom na kulturnem spomeniku mora investitor pridobiti kulturnovarstvene pogoje pristojnega zavoda za varstvo kulturne dediščine. V njih so navedene zahteve, ki jih mora izpolnjevati projektna dokumentacija, potrebna za izvajanje projekta.
Pred izdajo gradbenega dovoljenja ali odločbe o priglasitvi del mora investitor pridobiti kulturnovarstveno soglasje. To soglasje potrjuje, da je projekt v skladu s kulturnovarstvenimi pogoji.
V vplivnem območju so dovoljeni le tisti posegi, ki ne ogrožajo prostorske ali vizualne integritete kulturnega spomenika.
Podroben varstveni režim za spomenik in njegovo vplivno območje je za vsak primer posebej opredeljen v odločbi o razglasitvi kulturnega spomenika.
Po Zakonu o zagotavljanju sredstev za nekatere nujne razvojne programe RS v kulturi (Ur. l. RS 27. 3. 1998) lastnik spomenika lahko zaprosi za sredstva iz vira "kulturnega tolarja"[10] oziroma kandidira na javnem razpisu Ministrstva za kulturo za financiranje, sofinanciranje in subvencioniranje kulturnih programov oziroma projektov, financiranih iz dela proračuna, namenjenega za kulturo, ter na drugih javnih razpisih za dodelitev sredstev za prenovo oziroma vzdrževanje objektov kulturne dediščine (Priloga 2).
Na kulturnih spomenikih državnega pomena lahko izvaja dela le izvajalec, ki ima ustrezne reference za posege na kulturnih spomenikih.

Posebni varstveni režimi
Poleg splošnih varstvenih režimov, ki veljajo za območja in objekte kulturne dediščine nasploh, so posamezne varstvene skupine dodatno zavarovane s posebnimi varstvenimi režimi, ki podrobneje opredeljujejo elemente, merila in pogoje varovanja in so specifični za posamezne varstvene skupine. Glede na to, da vse varstvene skupine nepremične kulturne dediščine obsegajo pretežno naselbinsko in stavbno dediščino, je meja med njimi pogosto zabrisana in tudi varstveni režimi se pogosto bistveno ne razlikujejo:

Arheološka dediščina[11]
Arheološko dediščino varujejo trije posebni varstveni režimi:
Prvi varstveni režim
Ta režim v skladu s splošnim režimom, ki velja za spomenike kulturne dediščine, dovoljuje le posege, ki imajo poleg znanstvenega raziskovanja za cilj tudi ohranitev, konservacijo in prezentacijo spomenika ter vzpostavljanje arheoloških rezervatov, in določa:
– ohranitev spomenika v kar najoriginalnejšem stanju in njegovo prezentacijo in situ,
– ohranjanje obstoječe rabe prostora in prepoved pozidave.
Drugi varstveni režim
Ta režim dovoljuje spremembe po predhodnem zavarovalnem izkopavanju, s katerim se rešijo drobne najdbe in zavarujejo strokovni podatki, medtem ko nepremične sestavine spomenika ali dediščine ostanejo na kraju samem in jih je mogoče ustrezno prezentirati

v novem okolju ali objektu. Če zavarovalno izkopavanje pokaže večjo vrednost od pričakovane, se območje pozneje zavaruje s prvim varstvenim režimom.

Tretji varstveni režim

Ta režim velja za dediščino, dovoljuje prestrukturiranje območja po predhodnem preventivnem izkopavanju, ki omogoči dokumentiranje najdišča, in ob sočasnem arheološkem nadzoru nad posegi v zemeljske plasti, ki ga izvaja pooblaščena služba za varstvo dediščine.

Ravnanje s slučajnimi arheološkimi najdbami ureja 58. člen ZVKD, ki obvezuje vsakega najditelja, da najdbo pusti na mestu odkritja in o njej obvesti pristojno službo za varstvo kulturne dediščine.

Naselbinska dediščina

Poseben varstveni režim za naselbinska območja varuje na zunaj vidne elemente urbane forme oziroma tiste sestavine, zaradi katerih je območje ovrednoteno kot kulturna dediščina oziroma razglašeno za kulturni spomenik:

- odnos do širšega zaledja kulturne krajine (pogledi, vedute) ali
- morfološki vzorec, ki ga sestavljajo:
- ulična mreža ter razporeditev in kvaliteta odprtih javnih prostorov – trgov in parkov,
- zunanji videz, koncepti in arhitekturne kvalitete pozidave odprtih prostorov,
- parcelno tkivo (značilen ritem parcel, velikost in oblike parcel, odnos do ulice ali trgov, razmerje med pozidanim in nepozidanim delom parcel ...),
- zazidalni sistem (način zazidave parcel, odnos med javnim in privatnim prostorom, odnos do ulice, odnos do sosednjih parcel, gostota zazidave, horizontalni in vertikalni gabariti ...), in
- značaj stavbnega tkiva (merilo, slogovne, konstrukcijske značilnosti arhitekture, gradivo, bogastvo okrasa ...).

Varstveni režim varuje tudi tiste objekte, ki niso posebej ovrednoteni kot kulturna dediščina, vendar prispevajo k videzu celote. V teh območjih so rušenja in nadomestne gradnje mogoči samo pod pogoji, ki jih za vsak primer posebej predpiše pristojni zavod za varstvo kulturne dediščine.

Za območja razglašenih urbanističnih spomenikov je poseben varstveni režim naveden v posameznih aktih o razglasitvi.

Območja naselbinske dediščine so načeloma tudi prednostna območja prenove.

Območja oblikovane narave

Varstveni režim za območja oblikovane narave se nanaša na vrtnoarhitekturni oziroma krajinskoarhitekturni koncept, to je na koncept celostne ureditve odnosa med zeleno in grajeno strukturo, in zahteva:

- varovanje obstoječega obsega in koncepta ureditve in zasaditve ali vzpostavitev originalnega, če je to mogoče (na primer park Tivoli, Zvezda),
- redno vzdrževanje in prenovo rastlinske substance.

Varstveni režim ščiti tudi nekatere zelene površine, ki nimajo lastnosti spomenika ali dediščine zaradi oblikovnih kvalitet ali zaradi kvalitetne rastlinske substance, temveč zaradi ohranjanja značilnih vedut ali pogledov, ali pa so pomembne v sklopu širše krajinske ali naselbinske zasnove (na primer nabrežja rek, okolica pomembnih spomenikov).

Območja integralne dediščine - kulturna krajina

V območjih kulturne krajine, v katerih se prepleta naravna dediščina s kulturno, poseben varstveni režim varuje pomembne sestavine naravne in kulturne dediščine:

- krajinsko zgradbo (naravne prvine, kulturne sestavine, arheološke plasti, značilne

tipološke krajinske prvine in krajinsko morfologijo),
- posebne prvine vidnega doživljanja in prepoznavnosti krajine,
- naravne procese, ki podpirajo značilnosti kulturne krajine,
- prostorsko organizacijo kulturne krajine v povezavi s stavbno in naselbinsko dediščino,
- mejna območja med kulturno krajino in okolico.

Varstveni režim tudi omejuje posege v prostor, ki niso v skladu z značajem kulturne krajine, ter predpisuje stroge pogoje za obstoječe gradbene strukture:
- za grajene objekte znotraj meja območij kulturne krajine, ki nimajo značaja kulturne dediščine, omejuje možnosti razvoja in prepoveduje kakršne koli širitve, prizidave, prezidave in nadzidave obstoječih objektov oziroma novogradnje na obstoječih parcelah ter spremembe namembnosti, ki bi generirale motorni promet oziroma bi imele kakršne koli druge negativne vplive na kulturno krajino. Dopušča le omejene posege, kot sta vzdrževanje in prenova v obstoječem obsegu in namembnosti.

Zgodovinska dediščina

Zgodovinska dediščina je neločljiva od zgodovine, ki jo izpričuje, in od prostora, v katerem je. Varstveni režim torej poleg splošnih pogojev za posege predpisuje še:
- varovanje območij in objektov in situ, tudi v primeru, ko je objekt zgodovinske dediščine (na primer spominska plastika ali spominska plošca) fizično povezan z objektom, ki sam po sebi nima lastnosti dediščine in je nadomestljiv.

Umetnostnozgodovinska in arhitekturna dediščina

Varstveni režim za pomembne objekte umetnostnozgodovinske dediščine predpisuje:
- varovanje originalne namembnosti, za katero so bili zgrajeni. Kadar to ni mogoče, jim je treba najti novo funkcijo, ki bo ekonomsko opravičevala prenovo in bo hkrati upoštevala načelo zvestobe arhitektonskemu in zgodovinskemu značaju stavbe;
- varovanje in prenovo obstoječega oziroma vzpostavitev originalnega stanja, če ta omogoča kontinuirano rabo objekta;
- dopustne spremembe zaradi prilagoditve novim predpisom, novim tehničnim, požarnim idr. standardom, dostopnosti za invalide itd. Te spremembe morajo biti izvedene tako, da čim manj prizadenejo tiste značilnosti objekta, zaradi katerih je bil uvrščen v ZRKD oziroma razglašen za spomenik. Pri tem je treba upoštevati posebne lastnosti vsakega posameznega objekta, ker je vsak drugače občutljiv za spremembe;
- če se med prenovo pokažejo novi zanimivi detajli, ki v začetku prenove niso bili pred videni, je lastnik oziroma izvajalec dolžan o tem obvestiti pristojni zavod za varstvo kulturne dediščine in zaprositi za pomoč pri njihovi zaščiti oziroma obnovi.

Etnološka dediščina

Varstveni režim za etnološko stavbno dediščino je enak prejšnjemu. Dodatno predpisuje še:
- varovanje stavbne dediščine v sklopu celotnega gospodarskega zaledja (na primer stanovanjsko poslopje skupaj z gospodarskimi objekti, z ohišnico, vrtom in po možnosti sadovnjakom),
- varovanje vseh tistih lastnosti oziroma detajlov, ki pričajo o načinu življenja in delu meščanskega ali podeželskega prebivalstva določenega mesta, vasi ali regije v določenem zgodovinskem obdobju.

Tehniška dediščina

Varstveni režim za tehniško stavbno dediščino je enak prejšnjemu. Dodatno pa varuje še notranjo opremo, ki je integralni del objekta in dokument določenega produkcijskega postopka ali tehnologije.

Zaključek

Strokovne podlage za varstvo kulturne dediščine so pomemben dokument, ki služi kot opora pripravljalcem prostorskih planov občin. Pojasnjevati mora priložene karte in biti povsem nedvoumen in jasen. Prav tako mora upoštevati raven prostorskega plana, ki je navadno pripravljen v velikem merilu. Zato se ne sme spuščati v prevelike podrobnosti. Problem je že v zakonski obveznosti, da mora vsebovati vsak posamezni objekt dediščine in ga vpisati v zbirni register. Prav zaradi zahtev po tako podrobni obdelavi se pogosto izgubi ves pomen območij, ki so na ravni prostorskega plana najpomembnejša. Prav zaradi tega smo za potrebe MOL izdelali dve karti, eno podrobno, ki ustreza vsem zahtevam ZVKD in na kateri so vrisani vsi objekti kulturne dediščine, vključno z najmanjšimi, kot so na primer spominske table, in eno pregledno v merilu 1 : 25.000, ki zelo jasno določa tista območja dediščine, ki jih je treba na ravni plana zavarovati. Žal so bile strokovne podlage za prostorski plan Ljubljane dokončane nekoliko kasneje kot zasnova plana sama in zato v zasnovo niso bile v celoti vključene. Vendar to še ne pomeni, da ne bodo v celoti vključene v prostorski plan oziroma v urbanistično zasnovo.

Drug problem, ki izhaja iz izvajanja strokovnih podlag, zadeva njihovo uskladitev z drugimi dokumenti, ki so v pripravi. V zasnovi predlagamo, da se s strokovnimi podlagami uskladijo tudi obvezna izhodišča za državni plan ter predlogi za državne spomenike, kajti evidenca enot kulturne dediščin na območju MOL, ki je bila narejena za potrebe prostorskega plana, je doslej najpopolnejša in izdelana na podlagi enotnih kriterijev. Obratna pot, ki jo predlagajo pripravljalci državnega plana, se mi zdi absolutno neustrezna, saj izhaja iz zelo arbitrarnih seznamov, ki so bili izdelani v različnih obdobjih in v različnih institucijah brez trdnih enotnih kriterijev.

Pri pripravi strokovnih podlag smo preverili tudi dosedanje vpise v Zbirni register dediščine, ki so služili kot osnova za pripravo evidence. Pri tem se je pokazalo, da se enote vpisujejo v register brez enotnih kriterijev, na podlagi povsem osebnih preferenc in znanja konservatorjev in brez ustreznih podatkov o objektih. Glede na to in tudi glede na to, da je že minilo prvo uvajalno obdobje priprave zbirnega registra dediščine, menim, da bi bilo nujno preveriti in prevrednotiti dosedanje vpise v register in na osnovi kritične analize teh pripraviti enotne kriterije za uvrščanje enot dediščine v ZRKD. Poleg tega bi bilo treba izdelati nov način za evidentiranje območij kulturne dediščine, saj je po metodologiji, ki jo predvideva sedanjih register, vanj ni mogoče vpisovati. Območja bi morala biti evidentirana povsem drugače, z drugimi podatki in bi morala biti tudi zavarovana na povsem drugačen, njenemu značaju primeren način. Menim celo, da bi morala biti izdelava metodologije za varstvo in prenovo območij kulturne dediščine, kar je bistvo celostnega varstva, ena od prednostnih nalog spomeniške službe.

Opombe:

1 Ur. l. RS 1999/11, str. 945–951.
2 Ur. l. RS 1999/7, str. 555–564.
3 V strokovnih podlagah so že upoštevani predlogi za vpis v ZRKD, predlogi za razglasitev spomenikov kulturne dediščine, pa tudi spremembe obstoječih odlokov za razglasitve spomenikov kulturne dediščine, ki so v pripravi ali že v postopku sprejemanja.
4 Po stanju september 2001 je v ZRKD na območju MOL vpisanih 1234 enot kulturne dediščine. Od tega je 90 varstvenih območij. Razglašenih spomenikov lokalnega pomena je 312 in samo 2 sta spomenika državnega pomena. Razlog za takšno razmerje so nedorečeni kriteriji za razglašanje spomenikov državnega pomena.
5 European Charter of the Architectural Heritage, Council of Europe, October 1975.
6 Konvencija o varstvu evropskega arhitekturnega bogastva, Ur. l. SFRJ 1991/I4. Slovenija je postala članica konvencije z notifikacijo iz leta 1993.
7 Ker krajinski park po novem ni več varstvena skupina kulturne dediscine, temveč le še kategorija naravne dediščine, smo za potrebe varstva kulturne dediščine uporabili termin kulturna krajina, ki po definiciji v ZVKD povsem ustreza.
8 Najbolj nedorečeni so režimi za državne spomenike, saj do sedaj niso bili niti jasno definirani niti niso bili opredeljeni kriteriji za njihovo odbiranje. V tem trenutku je torej mogoče le zahtevati, da se ti spomeniki najstrožje varujejo.
9 Zakon o zagotavljanju sredstev za nekatere nujne programe RS v kulturi (Ur. l. RS 1998/24, str. 1562).
10 Zakon o zagotavljanju sredstev za nekatere nujne programe RS v kulturi (Ur. l. 1998/24, str. 1562).
11 Trije varstveni režimi, pri katerih arheologi trdno vztrajajo, niso usklajeni z zakonom, ampak z ustaljeno prakso arheološkega dela. Menim pa, da bi bilo mogoče tudi te tri režime vključiti v sistem, ki ga predlagam, in sicer tako, da bi prvi režim uskladili s splošnim režimom za državne spomenike, drugega z režimom za lokalne spomenike in tretjega z režimom za kulturno dediščino.

Breda Mihelič

Long-term Development Plan of the Ljubljana City Council: Draft for the Protection of Cultural Heritage

Key words: planning, cultural heritage, monument protection

Abstract

The article presents the draft for the protection of cultural heritage that was prepared for the requirements of the long-term development plan of Ljubljana Town Council. The draft was made on the basis of the existing Bill on the Protection of the Cultural Heritage (BPCH from now on) and takes into account all the valid international bills and recommendations of the ratified international conventions. Items of cultural heritage are clearly classified in it according to their size or range (areas, buildings), categories (heritage, local monument, state monument) and type (archaeology, art history, ethnology, etc.) and the protective regimes for individual types of heritage and protective groups are defined.

Explanation

The draft for the long-term land development plan was made for Ljubljana in 2001. The expert groundwork for it was prepared by the Institute for the Protection of Cultural Heritage including a detailed discussion of the methodology required for the preparation of such documents, definition of the technical terms and the protective regimes for individual categories and types of heritage. Considering the fact that no detailed instructions have been made so far for the preparation of expert groundwork and their exact purpose has not been defined, it seems necessary to present the document designed for the long-term development plan of Ljubljana more extensively. It is my belief that it can contribute to the clarification of still open expert issues and serve as an aid for the preparation of similar documents for other town councils.
The integral text is published here with only some omitted paragraphs dealing with the cartographic presentation or specific problems connected with Ljubljana exclusively. Some individual notes are added explaining some decisions or the use of new defini-

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tions or technical terms.
The supplement listing all the bills and international conventions pertaining to the protection of the cultural heritage (Enclosure 1) is omitted as well as all information on subsidies and other financial instruments to support heritage protection and renovation (Enclosure 2), more detailed directions for interventions in built heritage (Enclosure 3) and instructions for the preparation of an application for protective conditions and cultural protection permits.

Introduction

The concept of sustainable development that was adopted as the starting-point for land development planning at the national and local levels entails the introduction of various policies of protection of the natural and cultural heritage into land development plans, the decision of the state not to sacrifice cultural values and natural features important for future generations to short-term interests, to protect efficiently all aspects of the historical environment and to make heritage protection part of the national land development strategy.
The task of planning is to regulate the development and use of land in the public interest. Planning is the most important instrument for the protection of cultural and natural heritage, which means that it must also include a strategy for their protection.
It is stated in the Decree on Transformations and Annexes of Land Development of the Long- and Medium-term Social Plan of the Republic of Slovenia[1] that planning land development activities must also attempt to achieve the following goals:
- to protect the environment of people and its natural components, meaning, among other things, that the cultural values are to be protected, i.e. the cultural landscape and cultural heritage with such a distribution of buildings and facilities that the cultural values of the environment are not directly affected, and
- to protect the natural qualities of the environment, i.e. to protect nature and the natural heritage with such a distribution of buildings and facilities that the natural values of the environment are not affected

The same Decree stipulates the obligation of town councils to consider the following issues in the preparation of their land development acts:
- protection plan for natural heritage from the inventory of the outstanding natural heritage,
- protection plan for cultural heritage from the Collective Cultural Heritage Register (CCHR from now on),
- principles of integrated heritage protection.

The additional obligations included in it are:
- to plan interventions in the environment only on the basis of preliminary analyses of the natural and cultural characteristics of the area,
- to protect to the utmost degree the heritage at its location and prevent the degradation of its protected features and material substance,
- to promote the permanent preservation of heritage and to increase its value,
- to strive for the preservation of cultural diversity and cultural identity of Slovene national territory,
- to grant priority to renovation and preservation of heritage over new constructions.

Interventions in the human environment devoid of the formal character of heritage or monuments are to meet the following additional requirements:
- the planning of interventions must consider other built or otherwise created elements

of earlier origins in the area on account of their material, economic, cultural or social significance,
- important archaeological sites are to be preserved, if possible, and the surveys limited primarily to non-destructive methods,
- characteristic settlement, landscape and architectural typology and morphology are to be preserved,
- are to be stimulated that contribute to the preservation of the values of the human environment and those affecting it are to be limited,
- performed activities are to be directed in such a way that they create or preserve quality relations and structures in the landscape and present a continuity of the time and area,
- natural elements in urbanized areas are to be preserved to the utmost, and
- land development plans for degraded areas are to be produced and improvements carried out to the utmost.

The designers of land development acts are obliged by the Institute for the Protection of Cultural Heritage[2] to consider the expert groundwork for the protection of heritage when adopting land development acts in the field of land development. The expert designs for the protection of cultural heritage are, according to this Bill, obligatory components of expert groundwork for the national environment plan and the drafts for location plans of infrastructural buildings of national importance and an obligatory basis or starting-point for the preparation of expert groundwork for municipal land development plans and other urban planning documentation of local communities. The planners are obliged to include the pertaining Institute for the Protection of Cultural Heritage in the procedure for the preparation of municipal land development plans and to acquire its expert opinion for all the decisions connected with the protection and preservation of the cultural heritage.

According to the BPCH, it is impossible to confirm or pass a municipal land development plan without the expert opinion of the pertinent Institute for the Protection of Cultural Heritage. The protection of heritage and sustainable development are thus complementary concepts. The goal of both is to be the integrated protection, preservation and improvement of the cultural heritage and the management of it in such a way that its preservation will be economically grounded and will contribute to a greater quality of life in towns and in the countryside.

Contents of Expert Groundwork

The expert groundwork defines the basis for the protection of the cultural heritage real estate in the area of Ljubljana Town Council. It was prepared on the basis of the existing register of the cultural heritage recorded in the CCHR and on site inspection and was made to conform to current legislation and international conventions that were ratified by Slovenia.[3]

The expert groundwork includes the following components required by the BPCH:
1) draft of the protection in the area of Ljubljana Town Council,
2) register of items of cultural heritage real estate in the area of Ljubljana Town Council accorded with the CCHR and kept by the Ministry of Culture of the Republic of Slovenia Cultural Heritage Office,
3) map to a scale of 1:25,000 with an outline of protected areas, and

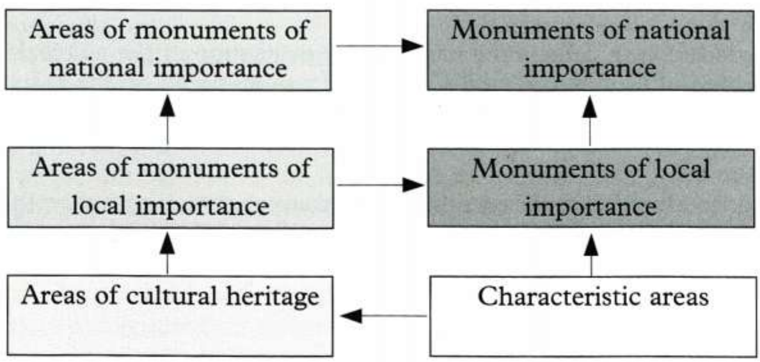
4) maps to a scale of 1:5,000 with an outline of all the items of the cultural heritage.

Collective Heritage Register

The official evidence of data on individual items of the cultural heritage real estate is kept in the CCHR by the Ministry of Culture of the Republic of Slovenia Cultural Heritage Office. Individual items of cultural heritage are recorded in the CCHR with the following data:
- registration number (IRN),
- item name,
- description,
- location,
- connection with other items,
- jurisdiction,
- protective status.

Outline of Cultural Heritage on the Maps

Cultural heritage items are drawn on TTN5 maps to a scale of 1:5,000 in electronic form. They are marked with registration numbers (IRN) that facilitate access to the data from the CCHR.
The register of cultural heritage items was made on the basis of the present condition and knowledge of the area in September 2001, taking into account all the scientific surveys carried out so far and the results of a quick register with visits to the localities.[4]
Records of the cultural heritage items are going to be regularly updated and entered in the CCHR and the maps.
Areas and local monuments are going to be selected gradually in the following stages of processing the cultural heritage on the basis of more detailed analyses and surveys carried out for the requirements of land development acts or for the preparation of more detailed urban planning documentation, and finally, areas and national monuments will be selected from them. That means that some heritage items could pass from a lower protective category to a higher one after more detailed surveys.



All the cultural heritage items are drawn on the collective map, including those only suggested for entry in the CCHR or scheduling. The areas and items are drawn in colours and shades according to the shading principle. The colours mark the categories (heritage or monuments) and thus indicate the general protective regimes, while the shades mark the areas or items.
Individual protective groups are drawn on thematic maps that constitute individual layers of the collective map.
An overview map of the cultural heritage to a scale of 1:25,000 with only the areas of the cultural heritage drawn on it, without unnecessary details, also forms an integral part of the expert groundwork.

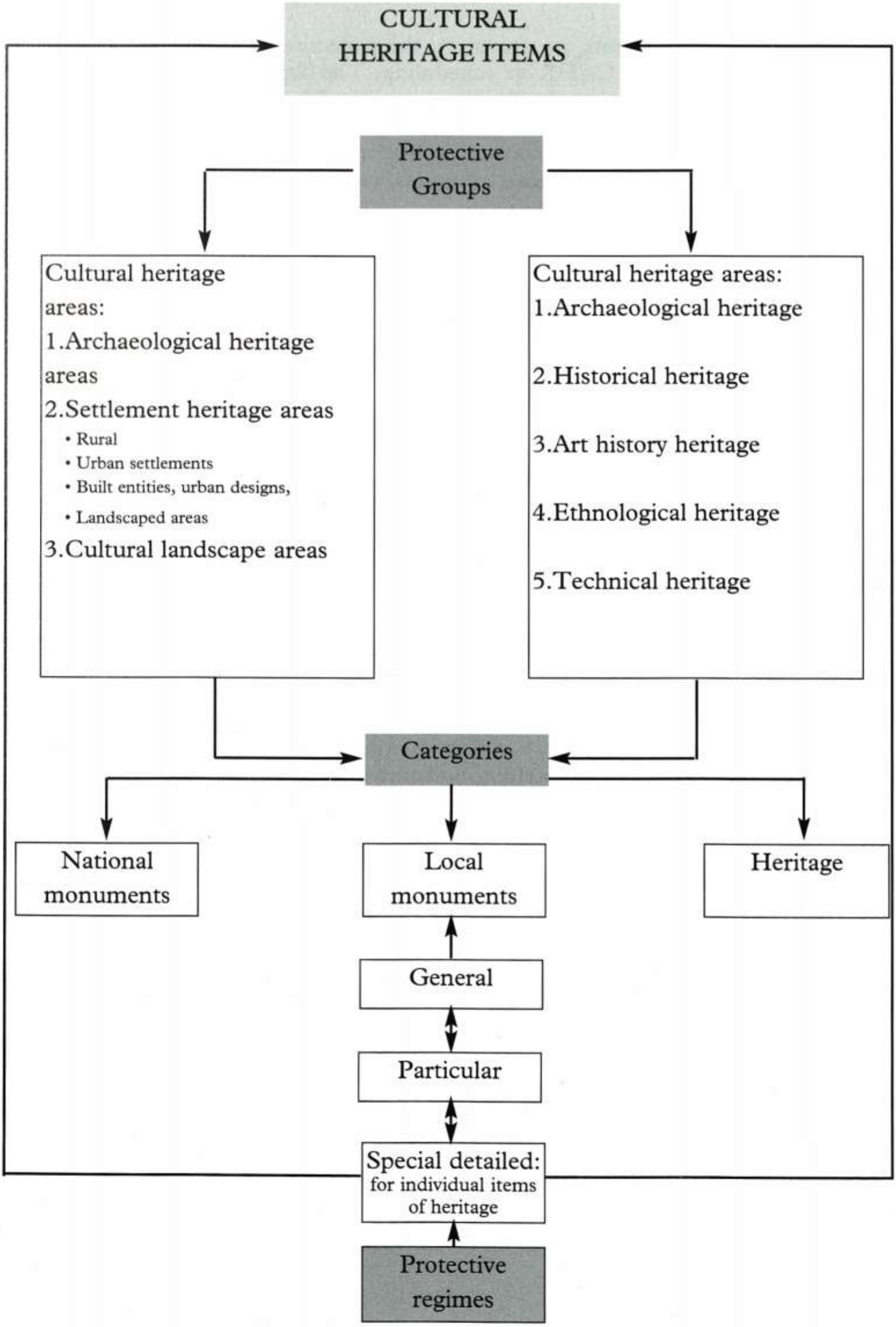
Draft of the Protection of Cultural Heritage Real Estate

The draft is based on the concept of integrated protection that has gained importance the world over in the last twenty-five years. The basic starting-points of integrated protection were defined as early as 1975 by the so-called Amsterdam Declaration[5] and established as a legal norm by the Convention on the Protection of the Built Heritage of Europe passed in Granada in 1985 and signed by Slovenia in 1993.[6] The concept of integrated protection is based on the following principles:
- heritage protection is to be included in the goals of land development from the preparation of development plans to the issuing of permits for interventions,
- protection demands co-operation at all levels among urban planners, investors and conservators, and the inclusion and informing of the general public,
- heritage protection does not include individual monuments only but the entire human environment,
- protection does not include outstanding monuments only, but also more modest buildings devoid of monument features, yet with exceptional significance for the entity of a town or village since they form its character, and
- protection and renovation of cultural heritage buildings in the area are such as to war rant that the buildings be used according to modern requirements and the way of life.

The concept of integrated protection as defined by the Granada Convention emphasizes the significance of protective areas at two levels, i.e. at the level of monument areas and smaller homogenous built units and at the level of individual buildings protected in their area of influence.

According to this concept, the corpus of cultural heritage is classified into:
- areas of cultural heritage classified into built entities and important smaller urban designs, and
- cultural heritage buildings.

However, the two groups overlap since items of cultural heritage can form part of the built entities, urban designs and areas of cultural heritage.


CULTURAL HERITAGE ITEMS
Protective Groups
Cultural heritage areas:
1.Archaeological heritage areas
2.Settlement heritage areas
• Rural
• Urban settlements
• Built entities, urban designs,
• Landscaped areas
3.Cultural landscape areas
Cultural heritage areas:
1.Archaeological heritage
2.Historical heritage
3.Art history heritage
4.Ethnological heritage
5.Technical heritage
Categories
National monuments
Local monuments
Heritage
General
Particular
Special detailed: for individual items of heritage
Protective regimes

Cultural Heritage Areas (Protective Areas)

Protective areas are recorded and registered in the register (CCHR) on the basis of their special cultural, historical, archaeological, artistic, ethnological or technical significance. It is typical of the areas that the entity is more important than its component parts or the quality of the area as a whole greater than the quality of individual items. The reason for entering the area in the CCHR is the protection of the character or appearance (exterior) of the entity, while the purpose of the entry is to perform a general surveillance of interventions in the protective areas as well as prevent degradation and stimulate renovation.

The criteria for defining the cultural heritage areas are therefore typological, morphological and architectural:

- location in the area, dominance, distinctiveness in the broader environment, vedutas of quality, etc.
- historical distinctness (the area as a document of a certain period of historical deveopment or of urban planning ideology),
- morphological pattern (landscaping, network of streets and plots and the system of building),
- prevailing building type and architectural characteristics (scale, style, material, regional features, etc.).

Cultural Heritage Items

Cultural heritage items are buildings and other fixed assets characterized by their exceptional historical or artistic value. The general criteria for entering them in the CCHR are the following:

- antiquity, authenticity, preserved condition,
- rarity at the local and national levels,
- exceptional cultural and historical significance,
- quality of physical characteristics (design, form, floor plan, materials, location),
- spatial scale, i.e. relationship to the larger setting (street layout, square, park, built entity or part of a cultural landscape), and
- artistic criterion (for art history monuments).

According to their type, cultural heritage items are classified into:

- built or architectural heritage (buildings for living and working in), and
- open space heritage (public monuments, wells, chapels, signs, utility and infrastructural amenities).

The plot on which an cultural heritage item is located is considered an integral part of it.

Protective Groups of Cultural Heritage

Protective Groups of Cultural Heritage Areas

The areas are classified by the BPCH according to their basic purpose as well as physical and morphological characteristics into various protective groups:

- archaeological heritage areas,
- settlement heritage areas, including: rural settlements, urban settlements and smaller built entities (groups of buildings, streets, squares, etc.); the component parts of these areas are often also historical heritage areas and landscaped areas (parks, alleys), and

- cultural landscape areas.

Archaeological heritage areas
Archaeological heritage consists of archaeological sites. As to their purpose, they include prehistoric, classical and mediaeval settlements with the pertaining buildings, communications and burial-grounds either in plain or barrow cemeteries. The size of the archaeological heritage areas is defined on the basis of already performed archaeological surveys, the dissemination of casual finds, formation of the terrain with microtopographic characteristics, geographical location, historical sources, toponyms and folk tales or known typological characteristics of the settlement structure in individual historical or archaeological periods.

Settlement heritage areas
Settlement heritage areas are well preserved towns or villages or parts of settlements — districts or smaller units like streets, squares or groups of houses that developed gradually through a longer historical period and are of exceptional value on account of their urban planning morphological characteristics (e.g. network of streets, division into plots, system of building, type of buildings or the skyline) or their historical expressive quality as documents of a certain period of development. The settlement heritage consists of material evidence of the development of certain social communities regardless of their geographical position, historical circumstances, tradition or number of monuments. The settlement heritage areas are also parts of broader areas and shape the character of the cultural landscape.
The settlement heritage can also include the character or elements of the historical, ethnological or technical heritage.

Landscaped natural heritage areas
Landscaped natural heritage areas can also be part of the settlement heritage. According to the CCHR, they include parks, gardens and alleys or areas regulated and planted according to a unified concept with particular species of trees or other plant species mostly connected with architecture, as well as with certain memorial sites or urban planning concepts.

Cultural landscape areas[7]
Cultural landscape areas are those in which elements of the natural and cultural heritage blend together, or areas where the open space natural environment prevails (e.g. landscaping, regional and national parks) with certain built structures appearing within them (rural settlements and parts of urban settlements, hamlets, individual buildings, amenities, infrastructure, etc.) with characteristics of the cultural heritage or devoid of them.

Protective Groups of Cultural Heritage Items

1) Archaeological Heritage
This consists of items that are important documents of human activities in the past. Archaeological heritage includes all the remnants, artefacts and various traces of past periods and civilizations for which excavations and discoveries are the principal or one of the primary sources of scientific information.

2) Historical Heritage
This consists of items that mark important historical events or testify to important personalities from political, economic, social and cultural history.

3) Art history and Architectural Heritage
This includes items, buildings or public monuments that are considered important achievements in the arts, design and architecture.

4) Ethnological Heritage
This consists of items that testify to the way of life and work of the Slovenes or are assessed as documents of the past or the disappearing material culture of everyday life.

5) Technical Heritage
This includes items and artefacts that testify to the development of the means of production, crafts and industry on the territory of Slovenia. This group comprises, e.g. the built heritage including artefacts that have been preserved to the present as integral parts of these items.

6) Landscaped Natural Heritage
This includes individual trees important as specimens of a rare species or as symbols of a certain historical setting (e.g. linden trees in front of churches and inns).

Cultural Heritage Categories

According to the BPCH, cultural heritage items are divided into three categories according to their value:
- cultural heritage,
- cultural monuments of local importance (local monuments), and
- cultural monuments of national importance (national monuments).
  Each of the categories is protected by a protective regime defining the general terms for interventions in their substance.[8]

Cultural Heritage
Areas or items of exceptional value according to one or more of the general criteria for the evaluation of the cultural heritage are defined as cultural heritage by the BPCH. Each cultural heritage item is entered in the CCHR.

Cultural Monuments of a Local Character
Cultural monuments are areas or items of exceptional cultural value according to most of the criteria for the evaluation of heritage; they represent the top achievements of creativity or vital or rarely preserved documents of a certain period of development. Cultural monuments are registered in the CCHR.
Cultural monuments are proclaimed as such by means of an act of scheduling passed by the pertinent agency of the local community which is published in the RS Official Gazette or in the official paper of that community.
The act of scheduling of a monument of a local character includes:
- identification of the monument,
- description of the characteristics on which the scheduling is based,
- protective regime for the monument and its area of influence, and

- drawing of the monument on the cadastral map (folder copy) and its area of influence on the topographic plan (TTN5).

Cultural Monuments of a National Character
The outstanding monuments considered to be of national importance according to the above-stated criteria have the status of national monuments. The act of scheduling defines them as obligatory starting-points for the preparation of the Land Development Plan of the Republic of Slovenia (ROI). Cultural monuments of national importance are registered in the CCHR.
Cultural monuments of national importance are proclaimed as such by means of an act of scheduling passed by the Government of the Republic of Slovenia and published in the RS Official Gazette.
The act of scheduling a monument of national importance includes:
- identification of the monument,
- description of the characteristics on which the scheduling is based,
- protective regime for the monument and its area of influence, and
- drawing of the monument on the cadastral map (folder copy) and its area of influence on the topographic plan (TTN5).

Protective Regimes

Cultural heritage is of irreplaceable and irretrievable value. Every item of cultural heritage that is destroyed or demolished is lost for ever. Protective regimes are therefore the most important instrument for the protection of heritage. The standards and conditions for interventions in cultural heritage are defined by them: the conditions for their use, transformations of their physical characteristics, demolition works, the range of interventions required for new applications, a new way of life and the adaptation to new standards and technologies.
The principle of integrated heritage protection is basically advocated stipulating, among other things, that the future of heritage lies in its use. The employment of heritage contributes to its preservation, which in turn contributes to the economic development and a more attractive living and working environment. The preservation of heritage is expensive, yet it also creates a profit and new jobs. The use of heritage for utilitarian purposes is therefore desirable also from the aspect of its protection, yet only when the adaptation for a new use is followed by the principle of adherence to its historical and architectural character.
All interventions in items of cultural heritage that affect the characteristics and qualities on the basis of which they are entered in the CCHR are subject to inspection by the pertinent office for the protection of cultural heritage.
Cultural heritage is protected according to the BPCH by:
1) **general protective regimes** pertaining to individual categories of monuments:
- the protective regime for cultural heritage,
- the protective regime for local monuments, and
- the protective regime for national monuments;

2) **special protective regimes** for individual protective groups pertaining to specific characteristics of individual protective groups that define in detail the criteria and conditions for interventions in them (e.g. regimes for interventions in built heritage, settlement heritage, archaeological heritage, etc.);
3) **detailed protective regimes** pertaining to individual items of cultural heritage that are

not the subject of expert groundwork but of land development documents and acts of scheduling. Detailed regimes are to be drafted for each case individually and are to take account of all the essential and specific characteristics of individual items of cultural heritage.
Cultural heritage is thus protected hierarchically at several levels. Individual items of cultural heritage can be protected as parts of a broader area, as parts of landscaping or settlement heritage and independently as items in their area of influence.
Every item of cultural heritage is protected by a general protective regime pertaining to the category into which the item is classified, by a special protective regime for the protective group to which it belongs (e.g. ethnological heritage) and a detailed protective regime pertaining to its specific characteristics.
Example: Ursuline Church of the Holy Trinity in Ljubljana
The church is a monument of local importance proclaimed by the act of scheduling, part of the larger urban area of Kongresni Trg square in Ljubljana and the even broader area of the settlement heritage of the city centre of Ljubljana. It is therefore protected by protective regimes on several levels.
The church as an item, however, is protected by a general protective regime for local monuments, a special protective regime pertaining to the architectural monuments and a detailed protective regime pertaining to its specific qualities as a monument (e.g. the architectural concept, features of the interior like the sculptural ornaments, the internal altar fittings, etc.).

General Protective Regimes

General Protective Regime for Cultural Heritage

Items or areas with a special cultural or historical significance are registered in the CCHR.
The protective regime for cultural heritage pertains to those characteristics on account of which an individual item of cultural heritage was evaluated as heritage and registered in the CCHR.
Only repairs and renovations as well as urgent maintenance works that do not affect the characteristics of heritage can be performed without permission.
All interventions in items of cultural heritage that transform their character and characteristics on account of which the item was recorded as cultural heritage are subject to inspection of the pertinent Institute for the Protection of Cultural Heritage. The conditions of cultural protection are required prior to that, while the building permit or notification of works are issued only on the basis of a cultural protection permission of the pertinent Institute for the Protection of the Cultural Heritage issued in advance.

General Protective Regime for Cultural Monuments of Local Importance

Cultural monuments are protected by a strict protective regime pertaining to all the characteristics on account of which the item was scheduled or proposed for scheduling as a cultural monument, and they are protected by it as entities as well as their areas of influences. The area of influence is the broader vicinity of a scheduled monument where all those interventions that affect the monument in a negative way are to be limited. The negative effects can be visual (blocking the view of the monument or vice versa, from the monument to the surroundings), formal (inappropriate buildings in the vicinity of the monument) or even environmental (pollution, noise, vibrations, etc.).
Only those interventions are possible in a monument, the goal of which is to maintain or renovate the existing state. All the interventions that transform the character of the

monument in any way are possible only on the basis of a conservation programme issued in advance by the pertinent Institute for the Protection of Cultural Heritage.
The investor is to request the co-operation of the pertinent Institute for the Protection of Cultural Heritage already at the initial preparatory stage.
The investor is to obtain the cultural protection conditions of the cultural monument from the pertinent Institute for the Protection of Cultural Heritage prior to all interventions. The conditions specify the requirements that are to be observed by the project documentation required to accomplish the project.
Prior to issuing the building permit or decree of planned works, the investor must obtain the cultural protection permit. The permit confirms that the project is in accordance with the cultural protection requirements.
Only those interventions are permitted inside the area of influence that do not endanger the spatial or visual integrity of the cultural monument or do not have any negative environmental effects on it.
A detailed protective regime for a monument and its area of influence is defined individually for each case in the act of scheduling a cultural monument.
According to the Republic of Slovenia Bill on the Provision of Funds for Certain Essential Cultural Development Programmes (RS Official Gazette 27/3/1998), the proprietor of a monument can apply for funds from the so-called "culture tolar"[9] source or take part in the tender of the Ministry of Culture for funding, co-funding or subsidizing cultural programmes or projects funded from the budget that are intended for culture and in other tenders for funds for the renovation or maintenance of cultural heritage items.
Renovation can only be performed by a contractor with appropriate references for the renovation of historical buildings.

General Protective Regime for Cultural Monuments of National Importance

Cultural monuments of national importance are protected by the most rigorous protective regime pertaining to the characteristics of the monument on account of which the item of heritage was scheduled as a monument of national importance.
The investor is to request the co-operation of the pertinent conservator already at the initial preparatory stage.
The investor is to obtain the cultural protection conditions on the cultural monument from the pertinent Institute for the Protection of Cultural Heritage prior to all interventions. The conditions specify the requirements that are to be observed by the project documentation required to accomplish the project.
Prior to issuing the building permit or decree of planned works, the investor must obtain the cultural protection permit. The permit confirms that the project is in accordance with the cultural protection requirements.
Only those interventions are permitted inside the area of influence that do not endanger the spatial or visual integrity of the cultural monument.
A detailed protective regime for a monument and its area of influence is defined individually for each case in the act of scheduling a cultural monument.
According to the Republic of Slovenia Bill on the Provision of Funds for Certain Essential Cultural Development Programmes (RS Official Gazette 27/3/1998), the proprietor of a monument can apply for funds from the so-called "culture tolar"[10] source or take part in the tender of the Ministry of Culture for funding, co-funding or subsidizing cultural programmes or projects funded from the budget that are intended for culture and in other tenders for funds for the renovation or maintenance of cultural heritage items (Enclosure 2).

Renovation can only be performed by a contractor with appropriate references for the renovation of historical buildings.

Special Protective Regimes

Apart from special protective regimes that apply to areas and items of cultural heritage in general, individual protective groups are additionally protected by special protective regimes that define in detail the elements, criteria and conditions of protection and are specific for individual protective groups. In view of the fact that all protective groups of cultural heritage real estate comprise predominantly settlement and built heritage, the dividing line between them is often indistinct and the protective regimes do not differ:

Archaeological Heritage[11]

Archaeological Heritage is protected by three special protective regimes:

First Protective Regime

This regime corresponds to the general regime that applies to cultural heritage monuments and permits only those interventions whose purpose is, apart from scientific research, also to preserve, conserve and present the monument and to establish archaeological reservations, stipulating:
- that the monument be preserved in its maximum original state and presented in situ,
- and that the existing purpose of the area be preserved and building prohibited.

Second Protective Regime

This regime permits transformations after preliminary protective excavation by which small finds are saved and the professional data protected, while the immovable parts of the monument or heritage remain at the original location and can be presented in a new environment or building. If the value of the site established by excavation is greater than expected, the area is subsequently protected by the first protective regime.

Third Protective Regime

This regime applies to heritage and permits the restructuring of an area after preliminary preventive excavation that facilitates the documentation of the site and with a simultaneous archaeological inspection of the interventions in the layers of earth carried out by the authorized heritage protection service.

Settlement Heritage

The externally visible elements of the urban form or those component parts on account of which the area is evaluated as cultural heritage or scheduled as a cultural monument are protected by a special protective regime for settlement areas:
- attitude to the broader hinterland of the cultural landscape (views, vedutas) or
- morphological pattern consisting of:
- a network of streets and distribution and quality of public places — squares and parks,
- external appearance, concepts and architectural qualities of the built-up open areas,
- texture of plots (typical arrangement of plots, size and form of plots, relationship to the street or squares, relationship between the built-up and open spaces, etc.),
- building method (manner of building the streets, relationship between public and private areas, relationship to the street, relationship to the adjacent plots, density of construction, horizontal and vertical dimensions, etc.), and
- character of the texture of the building (scale, stylistic and structural characteristics of the architecture, material, rich ornamentation, etc.).

Items that are not evaluated as cultural heritage yet contribute to the appearance of the whole are also protected by the protective regime. Demolition and replacement construction are only possible under the conditions prescribed for each individual case by the pertinent Institute for the Protection of Cultural Heritage.

Special protective regimes for the areas of scheduled urban monuments are stated in individual acts of scheduling.

Areas of settlement heritage are in principle also renovation areas that have priority.

Landscaped Areas

The protective regime for landscaped areas applies to the gardening or landscape architectural concept, i.e. the concept of comprehensive regulation of the relationship between the green and built structures demanding:

- protection of the existing range and concept of regulation and plantation or the re-establishment of the original when possible (e.g. Tivoli Park in Ljubljana), and
- regular maintenance and renovation of plants.

The protective regime also applies to some green areas devoid of monument characeristics or devoid of the status of heritage based on their formal qualities or the quality of the vegetation, but on account of protecting typical vedutas or vistas or of their importance within broader landscaped areas or settlements (e.g. river banks or the vicinity of significant monuments).

Areas of Integral Heritage — Cultural Landscape

A special protective regime applies to important elements of the natural or cultural heritage within areas of the cultural landscape where the natural and cultural heritage blend together:

- landscaping structure (natural elements, cultural components, archaeological layers, characteristic typological landscaping elements and landscaping morphology),
- special elements of visually experiencing and distinctness of the landscape,
- natural processes supporting the characteristics of the cultural landscape,
- layout of the cultural landscape in connection with the built and settlement heritage, and
- border areas between the cultural landscape and its surroundings.

Encroachments in the area that are not in accordance with the character of the cultural landscape are also limited by the protective regime and strict conditions are defined by it for the existing built structures:

- built items within the borders of areas of a cultural landscape without the character of cultural heritage are limited in their possibilities of development, while any kind of extension, addition, rebuilding or heightening of the existing items or building anew on the existing plots or transformation of the purpose that would generate motorised traffic or affect negatively the cultural landscape are prohibited. Only limited interven tions are permitted, e.g. maintenance and renovation within the existing range and purpose.

Historical Heritage

Historical heritage cannot be separated from the history that it represents and from the area in which it is located. Apart from the general conditions for interventions, the protective regime therefore stipulates:

- protection of areas and items in situ even in cases when the item of historical heritage (e.g. a memorial statue or plaque) is physically connected with the item devoid of the characteristics of heritage by itself and is irreplaceable.

Art History and Architectural Heritage

The protective regime for important items of art history heritage stipulates:

- protection of the original purpose for which the items were built. When that is impossible, a new function is to be found for them that will justify renovation economically and simultaneously respect the principle of adherence to the architectural and historical character of the building;
- protection and renovation of the existing state or re-establishment of the original condition if it facilitates the continued use of the item;
- admissible transformations on account of adaptation to new regulations, new technical and fire standards, access for the handicapped, etc. The transformations must be carried out so as to have the minimum effect on those characteristics of the item on account of which it was entered in the CCHR or scheduled as a monument. The special characteristics of each individual item must be taken into account since each is sensitive to transformation in a different way; and
- if interesting new details emerge during renovation, the owner or contractor is obliged to inform the pertinent Institute for the Protection of Cultural Heritage and request its assistance for their protection or renovation.

Ethnological Heritage

The protective regime for ethnological built heritage is equal to the preceding one. Additional regulations stipulate:

- protection of the built heritage within the entire economic background (e.g. a residential building including the outhouses, house gardens, the garden and orchard if possible),
- protection of all the characteristics or details that testify to the way of life and work of the urban and rural population of a certain town, village or region in a certain historical period.

Technical Heritage

The protective regime for technical heritage is equal to the preceding one. However, the internal fittings and furnishings as integral parts of an item and as documents of a certain process of manufacturing or technology are additionally protected by it.

Conclusion

Expert groundwork for the protection of cultural heritage forms an important document that serves as the basis for municipal land development plans. It must clarify the supplemented maps and be utterly unambiguous and clear. It must also take into account the level of the land development plan that is usually drafted to a large scale, therefore it cannot go into the smallest details. The problem arises from the legal obligation that the document must include each individual item of heritage and enter it in the Register (CCHR). On account of such a detailed approach, the importance of the areas that are most significant at the level of the land development plan is entirely lost. Two special maps were drafted for that reason for the requirements of Ljubljana Town Council: a detailed one conforming to all the requirements of the BPCH with all the items of the cultural heritage drafted on it, including the smallest ones (e.g. memorial plaques), and an overview map to the scale of 1:25,000 with clearly defined areas of heritage that are to be protected at the level of the plan. Unfortunately, the groundwork for the land development plan was completed somewhat later than the draft of the plan itself, there-

fore they were not entirely included in it. However, that does not prevent their full inclusion in the land development plan or the urban planning design.
Another problem arising from carrying out the groundwork concerns their agreement with other documents in preparation. The basic proposal is for the obligatory starting-points for the national land development plan and suggestions for national monuments to be accorded with expert groundwork since the record of cultural heritage items in the area of Ljubljana Town Council that was made for the requirements of the land development plan is the most comprehensive record made so far and was drafted on the basis of standard criteria. The opposite procedure proposed by the authors of the national land development plan seems absolutely unsuitable since it is based on arbitrary lists that were made in various periods and by various institutions without firm and standard criteria.
The existing records in the CCHR that served as the basis for recording were examined in the process of preparing expert groundwork. It turned out that items are being entered in the Record without any standard criteria, on the basis of personal reference and knowledge of conservators and without appropriate data. In view of that and the fact that the first introductory period for the preparation of the collective Register is over, it is my belief that it is essential that the existing entries in the Register be examined and evaluated and standard criteria defined. Apart from that, a new manner of recording areas of cultural heritage should be defined, since it is impossible to enter them according to the methodology provided by the present Register. The areas should be recorded in a completely different way, by means of other data, and should also be protected in a different way that corresponds to their character. It is my belief even that the definition of methodology for the protection and renovation of cultural heritage areas, which is the essence of all integrated protection, should be the top priority of the monument protection service.

Notes:
1 RS Official Gazette No. 1999/11, pp. 945—951.
2 RS Official Gazette No. 1999/7, pp. 555—564.
3 Propositions for entries in the CCHR, propositions for scheduling cultural heritage monuments as well as transformations of the present decrees for scheduling cultural heritage monuments in preparation or in the process of confirmation are already included in the expert ground work.
4 According to the state in September 2001, 1,234 cultural heritage items were registered in the area of Ljubljana Town Council, 90 of them being protective areas. There were 312 scheduled monuments of local importance and only 2 of national importance. The reason for such a ratio is the inadequate criteria for scheduling monuments of national importance.
5 European Charter of Architectural Heritage, Council of Europe, October 1975.
6 Convention on the Protection of European Architectural Wealth, SFRJ Official Gazette No. 1991/14. Slovenia became a member of the convention by notification in 1993.
7 Since the landscape park is no longer a protective group of cultural heritage but rather a category of natural heritage, the term cultural landscape was introduced for the purposes of the protection of cultural heritage that suits perfectly the definition in the BPCH.
8 The protective regimes for national monuments are the most inadequate since they have been neither clearly defined nor has the criteria for their selection been determined so far. At present it is only possible to demand the strictest protection for these monuments.
9 Republic of Slovenia Bill on the Provision of Funds for Certain Essential Cultural Development Programmes (RS Official Gazette No. 1998/24, p. 1562).
10 Republic of Slovenia Bill on the Provision of Funds for Certain Essential Cultural Development Programmes (RS Official Gazette No. 1998/24, p. 1562).
11 Three protective regimes that archaeologists firmly insist upon are not accorded with the Bill, but rather with the established practice of archaeological work. However, it is my belief that even these three regimes could be included in the system proposed by me in such a way that the first regime would be accorded with the general regime for national monuments, the second with the regime for local monuments and the third with the regime for cultural heritage.

Pregledi, ocene, predstavitve, zapisi

Mateja Kržišnik - Bavdaž

Postopek vpisa partizanske bolnišnice Franja na seznam svetovne dediščine pri organizaciji Unesco

Prispevek govori o postopku kandidiranja partizanske bolnišnice Franja za vpis na seznam svetovne kulturne in naravne dediščine pri organizaciji UNESCO[1] (v nadaljevanju seznam). Postopek, katerega začetek sega v leto 1999, bom predstavila kot članica delovne skupine,[2] ki je bila zadolžena za pripravo gradiva. Končna odločitev o vpisu bo znana junija 2003.

Vlada Republike Slovenije je na podlagi Konvencije o varstvu svetovne kulturne in naravne dediščine predlagala vpis partizanske bolnišnice Franja na seznam.[3] Pravna podlaga za vpis na seznam je Konvencija o varstvu svetovne kulturne in naravne dediščine (v nadaljevanju Konvencija), ki so jo države članice UNESCA sprejele na svojem zasedanju novembra 1972 v Parizu. Socialistična federativna republika Jugoslavija je Konvencijo ratificirala[4] leta 1974, država Slovenija pa jo je nasledila[5] leta 1992. Konvencija je bila sprejeta z namenom, da se ustavi ali vsaj ublaži propadanje kulturne in naravne dediščine. Utemeljuje seznam spomenikov, do neke mere ureja režim njihovega upravljanja ter preverja njihovo stanje. Na seznam je vpisanih 721 spomenikov (od teh je 554 kulturnih, 144 naravnih in 23 mešanih).[6] V letu 1999 so na seznam vpisali 48 spomenikov, leta 2000 kar 61, v letu 2001 pa se je število razpolovilo na 31 (od teh je 25 kulturnih in 6 naravnih spomenikov). V povprečju se je seznam vsako leto povečal za 30 spomenikov. Pogoji za vpis so iz leta v leto ostrejši, zato ocenjevalci presojajo nominacije z vedno strožjimi kriteriji.

Prve pobude za vpis na seznam segajo v leto 1978, ko je spomeniška služba presodila, da sta za kandidaturo primerna dva spomenika, in sicer hrastoveljska cerkev (podružnična cerkev Sv. trojice s taborom) ter bolnišnica Franja (slovenska vojna partizanska bolnišnica Franja). Deset let kasneje, leta 1988, še v nekdanji državi Jugoslaviji, so bile kot naravna znamenitost na seznam uvrščene Škocjanske jame. Do danes so te edini slovenski spomenik, uvrščen na ta seznam. V letu 1995 je Republika Slovenija na Center za svetovno dediščino[7] v Parizu oddala tri predloge za vpis na poskusni seznam,[8] to so matični oziroma klasični Kras, fužinarske planine v Bohinju ter rudarsko mesto Idrija, med predlogi pa ostajajo še Sečoveljske soline, Ljutomersko-Ormoške gorice ter Krn s pobočji do Soče.

Postopek za ponovno kandidiranje partizanske bolnišnice Franja za vpis na seznam se je začel v letu 1999. Poslanski pobudi sta sledila sklep spomeniške službe o primernosti bolnišnice Franja za kandidaturo ter ustanovitev petčlanske delovne skupine, ki je bila zadolžena za pripravo nominacije. Postopek je bil delno izpeljan s sklepom vlade o vpisu partizanske bolnišnice Franja na poskusni seznam. Tako v letošnjem letu (2002) na poskusnem seznamu "čakajo" štirje spomeniki; to so klasični Kras, fužinarske planine v Bohinju, rudarsko mesto Idrija in partizanska bolnišnica Franja.
Postopek za vpis nekega spomenika na seznam svetovne dediščine poteka v dveh delih. Organizacija UNESCO je leta 1992 sprejela sklep, po katerem morajo biti vsi spomeniki, ki kandidirajo za vpis na ta seznam, najprej vpisani na poskusni seznam. Šele ko je spomenik uvrščen na poskusni seznam, se lahko začne priprava za njegovo nominacijo. V Operativnih smernicah[9] so podrobno navedeni kriteriji za vpis kulturnega ali naravnega spomenika na seznam, predpisani pa sta tudi oblika in vsebina nominacije.[10] Omenjeni dokument je moč najti na spletni strani organizacije UNESCO (www.unesco.org/whc).Nominacijo je treba do predpisanega roka oddati v treh podpisanih izvodih v angleškem ali francoskem jeziku, v velikosti formata A 4 (razen za zemljevide, katerih maksimalna določena velikost je format A 3), in sicer na naslov Centra za svetovno dediščino v Parizu.[11] Nominacija za partizansko bolnišnico Franja je na Center za svetovno dediščino prispela 22. januarja 2002. Urad Centra za svetovno dediščino bo nominacijo obravnaval aprila 2003, Odbor pa junija 2003.
Kakšen je postopek obravnave nominacije na Centru za svetovno dediščino? Ta center je sestavljen iz treh organov oziroma delovnih teles: Sekretariata za svetovno dediščino, Urada ali Biroja za svetovno dediščino in Odbora ali Komiteja za svetovno dediščino. Sekretariat preveri, ali je vloga popolna, in jo potrdi ali pa zavrne; redko dá možnost dopolnitve. Center za svetovno dediščino nadalje zaprosi svetovalno nevladno organizacijo (ICOMOS[12] ali IUCN[13]), da pošlje strokovnjaka, ki na podlagi ogleda lokacije spomenika pripravi poročilo in oceni, ali dejansko gre za spomenik izjemnega svetovnega pomena. Partizansko bolnišnico Franja si je v marcu lanskega leta (2001) že ogledal strokovnjak ICOMOS iz Švedske, g. Bengt O. H. Johansson. Pripravil je poročilo in ga tudi uradno naslovil na Center za svetovno dediščino. Urad Centra za svetovno dediščino nadalje pregleda oceno strokovnjaka ter pripravi priporočila v zvezi z nominacijo. Na osnovi tega pripravi vlogo za vpis in jo posreduje Odboru. Ta na svojem letnem zasedanju spomenik vpiše na seznam svetovne dediščine, ali pa vpis zavrne.
Kandidatura partizanske bolnišnice Franja je sestavljena iz besedila nominacije[14] in prilog; te obsegajo spomeniškovarstveno zakonodajo, osnutek načrta upravljanja, tehnično poročilo (fotogrametrične izmere ožjega območja spomenika) ter fotodokumentacijo. Tekstualni del nominacije sestavlja več poglavij. V poglavju Identifikacija nepremičnine je treba navesti osnovne podatke o spomeniku (ime, lokacijo, površino območja, državo predlagateljico ...). Utemeljitev vpisa na seznam je najpomembnejše poglavje nominacije, saj opredeljuje tri pomembne elemente, primerjavo s podobno dediščino, kriterije, po katerih je vpis predlagan, ter zagotovila o avtentičnosti spomenika. Tem elementom Center za svetovno dediščino pripisuje izredno velik pomen. Primerjalno analizo smo izvedli na treh ravneh. Bolnišnico Franja smo primerjali z objektoma iz druge svetovne vojne, ki sta že uvrščena na seznam; to sta koncentracijsko taborišče Auschwitz in mesto Hirošima. Medtem ko ta dva spomenika predstavljata predvsem strahote druge svetovne vojne, je Franja primer humanosti in človeške plemenitosti tega časa. Nadalje smo jo primerjali s podobnimi objekti v Evropi. Informacije smo zbirali s pomočjo veteranskih organizacij (Zveze združenj borcev NOB), organizacije Združenje ICOMOS/SI in Ministrstva za zunanje zadeve ter na koncu še samostojno v delovni skupini. V ta namen smo pripravili kratek vprašalnik. Spraševali

smo po organiziranosti sanitetne službe v času druge svetovne vojne, po tem, ali so bili objekti grajeni za zdravljenje ranjencev, in če so bili, ali so se ohranili do današnjih dni oziroma ali so muzejsko predstavljeni. Zaprosili smo tudi za morebitne avtentične fotografije bolnišnic. Od skupno 20 zaprošenih držav jih je 12 potrdilo naše domneve, torej, da tovrstni objekti pri njih ne obstajajo ali da lokacije nekdanjih bolnišnic danes zaznamujejo spominske plošče. V nekaj primerih smo prejeli podatke o bolnišnicah, ki so bile nameščene v stavbah sredi mest, kar seveda ni primerljivo z objekti bolnišnice Franja. Podatke o podobni bolnišnici so nam posredovali le iz sosednje Hrvaške. Gre za partizansko bolnišnico Petrova gora, vendar tudi ta po lokaciji in ohranjenosti ni primerljiva z bolnišnico Franja. Franjo smo primerjali tudi z drugimi partizanskimi bolnišnicami na slovenskih tleh, in sicer z bolnišnicama v Zgornjem Hrastniku in v Jelendolu na območju Kočevskega roga.

Tudi avtentičnost smo zagovarjali s primerjavo. Poudarili smo naslednje avtentične elemente: lokacijo območja bolnišnice, objekte, premični inventar in dokumentacijo (fotografije in film iz časa delovanja bolnišnice). Pripombe, ki jih je ocenjevalec (g. Johansson) podal po ogledu, so bile namenjene predvsem načinu ravnanja z lesom, neustrezni barvni poslikavi barak ter sami podzidavi oziroma dvigu nivoja barak.

Partizansko bolnišnico Franja smo ovrednotili z naslednjimi petimi kriteriji: predstavlja izjemen dosežek človeške ustvarjalnosti, odlikuje jo poseben in edinstven tip gradnje, ponazarja izsek iz najdramatičnejšega obdobja človeške zgodovine, zadovoljuje zahteve po avtentičnosti ter je ustrezno zakonsko zavarovana.

Območje bolnišnice smo predstavili v dveh delih, in sicer v poglavju Opis nepremičnine. Opisali smo objekte na širšem zavarovanem območju spomenika, podrobneje pa vse objekte, ki stojijo na njegovem ožjem območju. Načrt upravljanja predstavljamo v poglavju Upravljanje s spomenikom. Kandidaturi smo priložili osnutek načrta, ki predstavlja le okvir za določitev podrobnih nalog in njihovih izvajalcev, ki morajo biti realizirane do končnega vpisa. V gradivu je bilo treba predstaviti podatke o dejavnikih, ki vplivajo na nepremičnino. Poudarili smo predvsem vpliv naravnega okolja v soteski, ki ogroža obstoj spomeniškovarstvenega kompleksa, kot tudi škodo, ki so jo na objektih povzročili obiskovalci. V poglavju Spremljanje stanja smo predstavili organiziranost oskrbniške službe na območju spomenika in navedli imena ustanov, ki opravljajo nadzor nad spomenikom. Nominacijo spremlja tudi obsežna fotodokumentacija. Poudarek smo dali starejšim fotografijam, ki so nastale v času delovanja bolnišnice, in pa filmu, ki so ga posneli v prvih letih po koncu vojne.

Opombe:

1 UNESCO - United Nations Educational, Scientific and Cultural Organization.
2 Delovno skupino je sestavljalo pet članov: vodja skupine dr. Mitja Ferenc, Mateja Kržišnik - Bavdaž, Blanka Bartol (Uprava RS za kulturno dediščino), Ivana Leskovec (Mestni muzej Idrija), Samo Bevk (Državni zbor RS). Imenoval jo je minister za kulturo (Jožef Školc), in sicer 18. januarja 2000 (arhiv Uprave RS za kulturno dediščino, SKLEP o imenovanju delovne skupine za vpis partizanske bolnišnice Franja na seznam svetovne kulturne in naravne dediščine pri UNESCU, št. 108 – 8/00, z dne 19. 1. 2000).
3 Seznam svetovne dediščine ali World Heritage List.
4 Zakon o ratifikaciji Konvencije o varstvu svetovne kulturne in naravne dediščine, Uradni list SFRJ št. 56 z dne 8. 11. 1974.
5 Akt o notifikaciji nasledstva glede konvencij UNESCO, mednarodnih večstranskih pogodb o zračnem prometu, konvencij mednarodne organizacije dela, konvencij mednarodne pomorske organizacije, carinskih konvencij in nekaterih drugih mednarodnih večstranskih pogodb, Uradni list RS – Mednarodne pogodbe št. 15/92, Uradni list RS št. 54/92.
6 Seznam se vsako leto (junija, ko zaseda Komite Centra za svetovno dediščino) dopolni z vpisi novih spomenikov. Glej spletno stran organizacije UNESCO (http://www.unesco.org/whc/heritage.htm#debut).
7 Center za svetovno dediščino ali World Heritage Centre.
8 Poskusni ali preliminarni seznam oziroma Tentative List.
9 Operational Guidelines fot the implementation of the World Heritage Convenction, glej poglavja 23 do 44.
10 Format for the nomination of cultural and natural properties for inscription on the World Heritage List.
11 UNESCO World Heritage Centre, 7 Place de Fontenoy, 75352 Paris 07 SP, France.
12 ICOMOS (International Council on Monuments and Sites), nevladna svetovalna organizacija za področje kulturnih spomenikov.
13 IUCN, The World Conservation Union (International Union for Conservation of Nature and Natural Resources), nevladna svetovalna organizacija za področje naravnih znamenitosti.
14 Partizanska bolnišnica Franja, predlog za vključitev na seznam svetovne dediščine, Ljubljana 2002

Osebje bolnišnice pred barako Rentgen, tik pred odhodom iz bolnišnice ob osvoboditvi. Foto dr. Aleksander Gala - Peter, 5. maj 1945

Dr. Ivan Stopar

Nemarna packa na zrcalu!

Zdaj ko pripravljam za natis že 15. knjigo serije Grajske stavbe na Slovenskem, sem naposled dočakal! V strokovnem glasilu Varstvo spomenikov št. 39 je izšla ocena ene mojih zadnjih knjig, konkretno 9. zvezka, z naslovom Ljubljana, grad in dvorci. Kajpak sem bil prepričan, da bo ga. Majda Frelih Ribič kot nekdanja odgovorna konservatorka pri posegih na ljubljanskem gradu in zato domnevno kompetentna recenzetka opazila v njej vrsto novih ugotovitev in pogledov, ki v marsičem presegajo naše donedavno vedenje o ljubljanskem gradu, vendar sem se hudo uštel. Tako je pričakovanemu navdušenju kaj brž sledilo najprej začudenje in potlej razočaranje. Namesto ocene sem naletel na gostobeseden paskvil, ki skuša brez prave argumentacije vsevprek diskvalificirati, pri tem pa se neredko zapleta v lastna protislovja. Quo vadis, stroka?

Naj kar takoj povem, da sem vesel vsake spodbudne kritike, ki skuša v mojem pisanju poleg zrnja pokazati tudi na plevel, na takšne kritike tudi nikoli nisem užaljeno odgovarjal.
Tokrat sem se odločil drugače. Zdelo se mi je namreč, da si bo ta ali oni moj molk napačno razlagal, nemara celo kot priznanje večine očitanih pomanjkljivosti, tega pa si nisem želel privoščiti. Da tiči v ozadju "kritike" vse kaj drugega kot zavzetost za znanstveno resnico, je bržčas že na prvi pogled očitno, zato ne bo odveč, če si za začetek ogledamo vsaj nekaj odlomkov iz elaborata o ljubljanskem gradu ge. Frelih Ribič, ki je nastal leta 1970. Izšel je v sklopu več zvezkov obsegajoče programske študije, ki jo je na takratnem Zavodu za spomeniško varstvo Ljubljana pripravil Biro za obnovo ljubljanskega gradu. Tu navajam le nekaj odlomkov iz monumentalnega, z latinskimi verzalkami izpisanega analitičnega besedila v žlahtni, kleni slovenščini, s stavki, kot izklesanimi iz belega kararskega marmora:

... Pri tej graditvi sta stolp in obzidni plašč predstavljala že zgrajen stavbni element, na katerega se je naslonila prečna stena, povezana s plašču nasprotno steno A2.

V času izgradnje objekta E1 in D1 je stena A2 v funkciji dvoriščne fasade stene, medtem ko je zunanji fasadni zid tudi v nadgrajenem delu še brez oken. Okna so se pokazala med raziskavami v pravilni razporeditvi in na obstoječem nivoju oken na steni A2 in na prečni krajši steni B, ohranil se je celo detajl okenskega okvirja "in situ" iz zelenega peščenca s kamnoseškim znakom in z motivom "ajdovega zrna". Proporci in konstrukcije oken so v zidni strukturi še razpoznavni. Obstoječa okna 1. nadstropja na objektu E1 in D1 izvirajo torej iz časa, ko se prisloni na že zgrajeni objekt E1 in D1 objekt D3, sedanji trakt s trifornim oknom na fasadi. Tako so na fasadah E1 in D1 razumljive naknadne rupture v strukturi nadgradnje.

Oblike in lokacije oken v pritličju dvoriščne fasade so delno čitljive v steni A1 trakta E3. Zaradi ohranjenosti in stare oblike je dragoceno okno v luneti oboka takoj za stolpastim jedrom E2.

In še en primer sugestivne in na moč nazorne analize:

Delilna stena B med J1 in J2 je bila tudi v primarni fazi pozidana v kombinaciji lesa in kamna, kasneje je bila predelovana in v gornjih etažah nadomeščena z opeko. Približno pred sto leti so objekt J1 dvignili na višino stolpastega jedra J2, s čimer se je izgubil stolpasti motiv v masi tega trakta. Izčiščene konstrukcije v 1. nadstropju kažejo v steni plašča niše strelnih lin, ki pa jih v spodnji polovici zakriva dozidek na jedro plašča, ki je omogočal novo etažno delitev v fazi pred obstoječimi oboki.Če se vseh pet strelnih lin v tem sistemu po izluščenju izkaže za enake strelni lini, ki je do polovice odkrita, in če priključimo temu sistemu še obe razgledni odprtini, ki se kažeta na obeh straneh končnega zaloma plašča v naslednji ravnini, potem je ohranjena izjemna funkcionalna poteza primarne utrdbene ureditve, ki jo velja prezentirati dosledno tudi v odgovarjajoči masi izpred 100 let s stolpastim motivom.

V tem slogu teče besedilo "analize" od začetka do konca in ob njem sem šele spoznal, kako zmotne so bile moje dotedanje predstave o tem, kakšen naj bo konservatorski elaborat. V svoji naivnosti sem namreč domneval, da je posnetek stanja ena temeljnih predpostavk za analizo neke spomeniške arhitekture, zdaj vem, da je povsem odveč. Nadomestijo ga lahko pojasnila, za kakršna je na poltretji strani A4-formata poskrbela v svojem elaboratu ga. Frelih Ribič. Tu za vzorec tista njena pojasnila, ki zadevajo izbrane odlomke:

Objekt A je polkrožni stolp desno od obstoječega vhoda; Objekt D1 je del baročnega trakta do zaloma obzidne črte; Objekt E1 je del baročnega trakta od zaloma obzidne črte do stolpastega jedra trakta E; Objekt E2 je stolpasto jedro trakta E, primarni vhodni stolp s portalom; Objekt E3 je dvoriščni del trakta E in ima na fasadi okensko triforo; Objekt J1 je prvi južni trakt ob obzidnem členu 12; Objekt J2 je primarno stolpasto jedro trakta J.

In na koncu:

Za lažje opredeljevanje ostenja grajske lupine poimenujemo zunanji obodni zid, ki sestavlja nekdanji zaključeni obzidni sistem, plašč ali hid A1. Vse zidove, ki potekajo vzporedno na plašč A1, imenujemo s črko A2, A3 ... v smeri dvorišča ... Zidove, ki potekajo pravokotno na plašč, poimenujemo s črko B in sicer B1, B2, B3 v smeri od desne proti levi ... Številčne oznake zidov A in B rastejo samo v območju posameznega trakta.

Nazorno, ni kaj! Ob takšnih pojasnilih je vsak načrt odveč!

Pisanje v tem slogu, na slovenskem Koroškem bi ga poimenovali "mežerle", bi lahko še poljubno dolgo povzemal, vendar naj raje kar precej pripomnim, da se ne čutim vselej doraslega globini izraženih misli in sporočenih spoznanj. Naj mi bralec ne zameri, če marsikdaj ne prepoznam avtoričinih misli in če kljub svoji dolgi kastelološki praksi še vedno ne vem, kakšne so na primer *ustrezne korelacije gotski vratnih odprtini, kakšna so eminentna vprašanja o prvotnejšem položaju trakta K1 in njegove povezave z* *dvoriščem, kaj pomenijo stavki, kot na primer: Obstoječi rušljivi obok v pritličju objekta K1 je v predlogu idejnega projekta predviden za rušenje, kar ne predstavlja izgube na spomeniški pričevalnosti gradu kot celote spričo dejstva, da je isti način v boljši izvedbi zastopan v obočnih konstrukcijah pritličja trakta J, po drugi strani pa bi prav rušenje oboka lahko omogočilo izluščiti in prezentirati doslej še neznane podatke o prvobitnih oblikah fasad K1, ki so zaradi relativno kvalitetne in ambiciozne strukture vidnih fasadnih delov tem bolj željeni. Tako bi se nam posrečilo opredeliti in močneje definirati tudi funkcije in razmerja med južnimi objekti M, K in J ...*

Takšno je torej besedilo elaborata o ljubljanskem gradu, spomeniku izjemne nacionalne in simbolne vrednosti, ki ga je pripravila ga. Frelih Ribič. Marsikdo se bo zdaj pač vprašal, zakaj sem se pravzaprav v svojem odgovoru na njeno pisanje zaustavil pri njenem pisanju izpred tridesetih let, namesto da bi skušal po svoji najboljši pameti in vesti zavrniti izrečene očitke. Res, takšno ravnanje bi bilo na mestu, če ga. Frelih Ribič ne bi bila že od vsega začetka odgovorni konservator za posege na ljubljanskem gradu, na kar se v svojem pisanju tudi nekajkrat sklicuje. Medtem ga je lahko raziskovala, sondirala problematična mesta, se posvetovala s strokovnjaki sosednjih branž in podobno. Najbrž niti laikom ni treba dokazovati, da razen pristojnega konservatorja nikoli nihče nima možnosti, da bi preučil "drobovje" neke spomeniške arhitekture, se poglobljeno spoprijel z njeno stavbno zgodovino, opazoval detajle, ki po končani obnovi spomenika niso več vidni. To pa pomeni ne le privilegij za raziskovalca, kar odgovorni konservator vsekakor tudi je ali vsaj mora biti, ampak tudi njegovo odgovornost, da o svojih opažanjih in ugotovitvah, ki jih pozneje ne more nihče več preveriti, seznani strokovno in širšo javnost. Prav zato so njegovi zapiski in njihova objava vselej tudi temeljni vir za vse poznejše raziskovalce. Ti lahko sicer pozneje marsikaj presodijo drugače, ne morejo pa spreminjati faktov, s katerimi je seznanjen samo konservator. Vsaka sodobna obnova arhitekturnega spomenika namreč za vselej izbriše dobršen del njegove pričevalnosti, naj si to želimo ali ne. Če torej odgovorni konservator nekega podatka, ki ga je med raziskavami ponudila arhitektura, ne zna prebrati in ga bodisi zaradi tega bodisi iz drugih vzrokov ne objavi, je ta za stroko in s tem za vednost o naši kulturni dediščini za vselej izgubljen. Izjema so le arhitekturne nadrobnosti, ki se jih je posrečilo prezentirati. Teh je praviloma vselej le nekaj, pa še te so odvisne od konservatorjevega avtorskega, torej subjektivnega izbora. Če torej pozneje o nekem spomeniku piše kak drug strokovnjak, ki ni sodeloval pri njegovi obnovi, se v njegovem pisanju v veliki meri zrcali predvsem kvaliteta tistega, kar je dobil servirano iz prve roke. Velik madež v mojem pisanju, o katerem govori ga. Frelih Ribič, je zato, kolikor gre za razne očitke, predvsem nemarna packa na zrcalu, ki zaznamuje delo in nedelo odgovornega poročevalca. In če ta potem v nekakšni reči kritiki opleta za povrhu še z nepreverljivimi podatki, ki bi jih bil sicer dolžan že zdavnaj sam objaviti, s tem res ne pripomore kaj dosti k pravičnejšemu vrednotenju spomenika, sproži pa vprašanje o svoji strokovni verodostojnosti.

Zdaj mi preostane le še pojasnilo, da so tu v povzetkih navedeni tudi izsledki zgodovinarja Boža Otorepca, na katere sem se pri svojem delu s pridom oprl, saj sam nisem imel priložnosti, da bi se neposredno seznanil z vsem zgodovinskim gradivom, zlasti ne tistim, ki ga hranijo zamejske ustanove. Prav pri uporabi izvlečkov iz tega gradiva pa je prišlo tudi do nekaterih manjših spodrsljajev, ki jih je avtorica paskvila napihnila do neverjetnih razsežnosti – pač zato, da bi tako prikrila nezadostnost svojega lastnega dela. Poglejmo si torej vsaj nekatere očitke, ki jih je bila natrosila, očitke, ki največkrat ne zdržijo resne presoje.

Naj najprej spregovorim o v paskvilu izrečenem vabilu zgodovinarjem medievistom o moji interpretaciji najstarejših listin o ljubljanskem gradu. V citiranem elaboratu ge. Frelih Ribič namreč berem dobesedno tole:
Ljubljanski grad je bil zgrajen kot utrdba in kot deželnoknežji grad cesarja Friderika III. (1435 – 1495). Zgodovinsko je nastanek gradu pogojen s turškimi vpadi.

Bojim se, da sloni trditev ge. Frelih Ribič na hudo pomanjkljivem poznavanju zgodovinskih virov. Vse kaže, da še nikoli ni slišala za listino iz leta 1256, v kateri se ljubljanski grad omenja kot castrum capitalis ... Laybach in ki jo, kolikor se ne motim, prvi citiram. Globoko jo razumem, da ji zato ne gre v račun ...

Ga. Frelih Ribič se nato spusti v podrobnosti:

Za začetek bi bilo koristno, ko bi avtor pravilno navedel deželnega upravitelja Cristopha von Theina s konca 15. stoletja ...

Res, tu je gospa zadela žebljico na glavico. Spornost navedbe je namreč v drobni tipkarski napaki, ki je sam niti nisem zakrivil in se je med prepisovanjem vtihotapila v besedilo, pri tem pa se je beseda *darneber* zapisala *darueber*. Temu se reče *pravilna navedba Cristopha von Theina* ... Ni kaj! Napako z mirno vestjo priznam. Tisti, ki bo z drobnogledom brskal po katerem koli besedilu katerega koli avtorja, bo takšnih spodrsljajev zatrdno kar nekaj našel. Tudi pri meni jih bo, in to ne le v že napisanih besedilih, ampak najbrž tudi v tistih, ki bodo morda še sledila. Le pri besedilih ge. Frelih Ribič ni o napakah ne duha ne sluha, saj v tridesetih letih svojega ukvarjanja z ljubljanskim gradom nikoli ni čutila potrebe, da bi o svojih reči analizah in napotkih v strokovnem glasilu spomeniške službe Varstvo spomenikov, ki izhaja prav s tem namenom, kdaj kaj napisala. Le zakaj bi svojo strokovnost dokazovala z nepotrebno pisarijo? Samozadostnim ljudem tega pač ni treba!

Pa nadaljujmo, saj postajajo očitki ge. Frelih Ribič na račun mojega pisanja čedalje bolj zmuzljivi. Al prav se piše *Spati* ali *Spatio*, *Vintano* ali *Vintana*, *karlovška utrdba* ali *trdnjava*, *kasha ali kaša* ..., kdo bi si bil mislil, da bo že pozabljena črkarska pravda po poldrugem stoletju spet oživela. In navsezadnje, moje, dosledno tudi s citiranjem podprte navedbe so povzete prav po njenem elaboratu, kjer pa sicer malo znana imena komaj kdaj navaja v nominativu. In zdaj je naenkrat začudena!

Toda najlepše šele pride! Zapovrstjo berem, kaj vse bi bilo mogoče še omeniti in napisati, od starega lesenega zvonička in pozabljenih gotskih vratc do navezave grajskega obzidja na mestno obzidje pa še tega in onega. Prav ima ga. Frelih Ribič. Celo knjigo bi še bilo mogoče napisati, toda žal ne na temelju podatkov, ki nam jih je doslej posredovala. Če bi topograf skušal o spomenikih, kakršen je ljubljanski grad, vse podatke preveriti po arhivskih originalih in neposredno na terenu, bi se lahko svojemu širše zasnovanemu delu kar odpovedal! Tako ostajajo v njenem elaboratu navedeni zgodovinski podatki, ki jih niti ni sama zbrala, zaenkrat pač še vedno poglavitni vir za vsakogar, kdor se spotjo ukvarja tudi z ljubljanskim gradom in ki niti ne more niti ne želi postoriti dela, ki bi ga moral vsaj v obliki tekočih strokovnih poročil opraviti odgovorni konservator.

In zdaj k drugim očitkom, kakor koli so že absurdni. Najprej beseda o načrtu, ki ga je pripravil moj tesni sodelavec Ivo Gričar. Res sva se pri tem naslonila na Plečnika.

Avtentični posnetek stanja, narejen za potrebe konservatorskega programa, sem namreč doslej zaman iskal in bojim se, da sploh nikoli ni bil narejen. Za enega naših najpomembnejših zgodovinskih arhitekturnih spomenikov potemtakem ni bil izdelan niti preprost tloris, temeljna podlaga za vsakršno stavbno analizo. V svoji topografski seriji o gradovih na Slovenskem sem doslej objavil že okoli 200 delno prirejenih, delno celo na novo posnetih tlorisov ali detajlov, za ljubljanski grad, katerega sanacija je doslej veljala že več sto milijonov, pa ne obstaja niti preprost posnetek, avtorju pa, ki se je potrudil in na temelju obstoječe dokumentacije poskrbel za kolikor je bilo pač mogoče uporaben načrt, se to očita! Hipokrizija brez primere, ob kateri se velja zamisliti!

Toliko o načrtu. In zdaj k drugi dokumentaciji. Najprej bi predlagal, da ga. Frelih Ribič pove, kdaj so Schaffenrathovi načrti gradu, ki jih hrani dunajska Albertina, sploh nastali. So res nastali leta 1815, kot trdi, ali nemara šele leta 1818, kot je prebrala v mojem sestavku? Njen odgovor bo poučen! Seveda pa vprašanje datacije tega dokumenta ta hip ni v ospredju. Zmotil me je namreč predvsem njen očitek o napačno prebranih besedah v Schaffenrathovi legendi k tem načrtom, kjer pa so, po njenem zagotovilu, menda tudi netočnosti. Sam namreč med pisanjem besedila žal nisem imel na voljo ne originala ne dobre fotografije avtorjeve pojasnjevalne legende, na kateri bi se bil pri navajanju in prevajanju besedila lahko oprl. Uporabil sem zato kot edini dostopni vir pač le na njeno v citiranem elaboratu ciklostirano reprodukcijo, ki pa je bila, res da ne po njeni krivdi, usodno zabrisana. Tako si ne upam trditi, ali gre pri očitani transkripciji na primer za besedi *Arrest Requisiten* ali za *Arsenal Requisiten*. Zanesljivo lahko le zatrdim, da v besedi *Wäschtrocknungs Kammer*, ki jo kot pravilno navaja ocenjevalka, ni črke c.

Še huje je, ko se ocenjevalka loti v moji študiji objavljenih vedut. Pustimo ob strani, da je sama objavila le tri ali štiri, in to s kaj bornimi podatki. Bog ji grehe odpusti, če pri znani Clobucciarichevi skici ne navaja njenega nahajališča. Huje je, da popularno Pajkovo litografijo Kongresnega trga z gradom v ozadju datira kar v širokem razponu med leti 1815 in 1845 in da eno mlajših, še bolj znanih upodobitev gradu označuje kot *delni pogled na grad okoli leta 1868*. Če bi se ga. Frelih Ribič vsaj malo razgledala po literaturi, bi zlahka ugotovila, da gre za že neštetokrat reproducirani Chapuyjev jeklorez iz Mandl-Seidlove knjige Die Staatsbahn von Wien bis Triest, ki je izšla v Trstu v visoki nakladi leta 1856. Ob takšnih spodrsljajih (tu pač ne gre za tipkarsko napako) se ocenjevalka zgroženo sprašuje, kako da je I. S. spregledal risbo mladega nemškega arhitekta K. F. Schinkla, ki *nenadomestljivo dokumentira severozahodni grajski del, samo nekaj let pred prelomnimi spremembami gradu.* Res, nisem je omenil, a če je "spregledana", ni po naključju. Vsak avtor ima pravico, da pri izboru gradiva ravna po svojem preudarku. Ob Schinklu misli avtorica menda pač na znano risbo iz leta 1802 v arhitektovi popotni skicirki, pri tem pa pozabi na druge, po moji oceni pomembnejše upodobitve ljubljanskega gradu, na katere sem v svojih publikacijah nemalokrat prvič opozoril. Prezrla je celo okoliščino, da sem hkrati dve drugi, sicer dovolj znani, že večkrat reproducirani in dokumentarno izjemno zanimivi risbi Ljubljane, na kateri je nonšalantno pozabila v svojem elaboratu, prvič natanko datiral in obenem pripisal enemu najpomembnejših evropskih vedutistov F. B. Wernerju, ki je še pred desetimi leti veljal za avtorja, o katerem ničesar ne vemo. Vsak zavzet raziskovalec nekega spomenika bi ob teh res pomembnih in povsem novih ugotovitvah kar poskočil od zavzetosti, ga. Frelih Ribič pa jih niti ne opazi, kaj šele da bi jo to iztirilo ...

Upira se mi, da bi še naprej razčlenjeval komaj berljivo pisanje s kopico ad hoc očitkov. Naj se spuščam v razglabljanje o številu etaž peterokotnega stolpa? Le kje je ga. Frelih

Ribič objavila podatek, da je bila *kletna etaža pridobljena šele v zadnji prenovi*? In potlej tisto o napisih v *kazematah*, ki jih kajpak nisem ne prepisal ne prevedel ne objavil (žal tja nisem mogel ne skozi planke in mrežo ne skozi ključavnico), avtorica pa je menila, da je bilo treba *strokovna opravila v zvezi s to poslikavo* – kako slikovito izražanje - *preložiti na čas celovite obnove prostora*! Objavila da je bila dobre posnetke fresk! Res je! In tudi objavljeni del napisa je bil v reprodukciji lepo berljiv. Žal le, da njegov prvi del očitno manjka. Moja domneva, da mi je med pregledovanjem pisanja padel pod mizo, se je izkazala za neutemeljeno, delnih napisov pa res ni kazalo objavljati!

In kaj naj bi naposled dejal o *najbolj presenetljivih odkritjih s konca sedemdesetih let*? Res, vesel bom sporočila, kje lahko o teh menda tudi grafično dokumentiranih in nemara celo interpretiranih substrukcijah v stavbi, inovativno označeni kot *stavba s substrukcijami*, kaj preberem (menda ni šlo samo za mlin za oglje za pridobivanje smodnika). Žal ne sodim med tiste, ki lahko kar na pamet suvereno govorijo o nekih substrukcijah, bralcu tega zapisa pa prepuščam presojo, ali kaže zamolčevanje takšnih podatkov samo na malomarnost odgovornega konservatorja, ali tudi še na kaj drugega. Še vedno sem namreč staromodno prepričan, da spomeniki, ki jih prenavljamo, niso samo domena odgovornega konservatorja, kakor je v naši praksi žal tudi res, in da konservator nikoli ne more biti odgovoren za vse, kar se z nekim spomenikom dogaja. O usodi spomenikov namreč v praksi pogosteje kakor stroka odločajo lobiji in lokalni interesi, kar pa konservatorja seveda ne odvezuje odgovornosti, da o svojih stališčih tudi javno spregovori. Prav zato ne bo odveč, če se na koncu tega zapisa za hip ustavimo tudi ob konservatorskih napotkih, ki jih najdemo v elaboratu ge. Frelih Ribič, do katerih pa se lahko vsak opredeli po svoji všeči in presoji. Tu le kratek odlomek:

Trakt E in D je potrebno prezentirati na ta način, da bo razvoj gradnje in funkcij njegovih objektov čitljiv v predvideni ureditvi. Gre za fenomen celovite preobrazbe iz primarne obrambne ureditve z izgrajeno notranjo komunikacijsko osjo v baročno obliko negacije utrdbenih funkcij in afirmacije bivalnega programa, sistem spreminjanja stavbnih oblik s postopnim dodajanjem enot na temeljni gradbeni skelet in s tem povezano združevanje mas in oblikovanje dvoriščnega prostora daje na območju tega trakta v končni fazi baročno kvaliteto definiranega prostora na dvorišču in enovite mase trakta v silhueti. Celotno pritličje objektov E1, E2 in D1 se reaktivira za povezavo med zunanjim in dvoriščnim prostorom. Stolpasto jedro E2 se individualizira v odnosu na ostali trakt kot vhodni stolp in primarno jedro.

Nadvse prepričljiv in jasen zapis. Tistega, ki ga razume, sem z veseljem pripravljen predlagati za Steletovo nagrado!

Da ne bo nesporazuma! Moj namen ni ocenjevati kvaliteto arhitekturnih dosežkov ob prenovi ljubljanskega gradu. Kar zadeva to plat, lahko ocenjevalci sodobne arhitekture opredelijo njegovo prezentacijo kot izjemen dosežek sodobne arhitekture in ga postavijo kar ob bok operi v Sidneyju ali novemu muzeju v Bilbau. Kot dolgoletni konservator in kastelolog ocenjujem pač le tisto, kar poznam – konservatorska izhodišča, ne oziraje se na to, ali so bila ali v kolikšni meri so bila pri prenovi ljubljanskega gradu upoštevana.

Nekoliko daljši ekskurz nas je na videz zapeljal stran od naše teme, vendar brez tega žal ni mogoče razumeti problematičnega pisanja ge. Frelih Ribič in še manj njenih za lase privlečenih ocitkov. Že uvodoma je namreč razodela, da je njen namen *opisati madež, ki se v tej* (namreč moji) *knjigi nanaša na Ljubljanski grad* in ki *ni tako majhen, da bi* *ga mogli spregledati.* Ne morem si kaj, da ji ne bi pritrdil! Prav zato sem tudi po bližnjici napaberkoval odlomek ali dva iz njenega pisanja, ki naj opozorita, s kolikšno muko sem se skozenj moral prebijati, da bi pri svojem pisanju o ljubljanskem gradu prišel do vsaj nekaterih uporabnih podatkov. In na koncu sem bil vesel. Ob takšnih podlagah in predlogah je v mojem besedilu res presenetljivo malo spodrsljajev, in še ti so zanemarljivi spričo obilice novine, s katero tu seznanjam svoje bralce. Tako se bo ga. Frelih Ribič ob pogledu v zrcalo, ki si ga je sama nastavila, lahko globoko zamislila!

P. S.: Lani jeseni sem se spet mudil na salzburškem gradu, ki ga že nekaj časa obnavljajo in ga vselej rad obiščem. Ob meni je drncal Calimero in naenkrat sem opazil, da mu polzijo po licih debele, vroče solze. Vprašujoče sem ga pogledal, moj spremljevalec pa je globoko zavzdihnil: Poglej, kakšna nemarnost in malobrižnost! Pri svojem početju prav nič ne upoštevajo spodbudnih ljubljanskih izkušenj ...

Marijan Kolarič 1927-2003

Ko smo se v velikem številu in s tradicionalnim obredom poslovili od inž. Marijana Kolariča, se mi je utrnila misel, da bi tudi sam obudil nekaj spominov in podatkov o varovanju kulturne dediščine v tiskani besedi, katerega aktivni član je bil v preteklosti tudi pokojni.

Marijan Kolarič se je rodil pred 76 leti v Ljubljani očetu Rudolfu, univerzitetnemu profesorju in znanemu slovenskemu jezikoslovcu. V Ljubljani se je tudi šolal in diplomiral na fakulteti za gradbeništvo. Konec petdesetih let prejšnjega stoletja je postal prvi direktor Zavoda za ureditev Stare Ljubljane. Osnovna naloga te ustanove je bila revitalizacija Stare Ljubljane, s čimer se je že takrat ukvarjal prof. Boris Kobe in snoval prenovo posameznih objektov. Ko je Marijan Kolarič prevzel to nalogo, se je najprej posvetil kadrovski strukturi v ustanovi. K delu je pritegnil znanega arhitekta Cirila Tavčarja, neprestano pa je tudi navezoval stike z zunanjimi strokovnimi sodelavci, da so mu pomagali izvajati program ustanove. Pod njegovim vodstvom se je zavod na podlagi takrat znanih in modernih načel lotil sistematične in metodološke prenove starega mestnega jedra, njegovega oživljanja in povezovanja z ostalim delom mesta. Veliko oporo pri delu je imel Kolarič v takratnem predsedniku OLO, Matiji Dermastiji - Urbanu. Zavod je posvečal veliko pozornosti fotografski in tehnični dokumentaciji, predvsem stavbne dediščine, ki je še danes temeljno gradivo pri prenovi Stare Ljubljane. Na začetku zavod ni imel državnih pooblastil za izdajo spomeniškovarstvenih dokumentov in je bil "podrejen" takratnemu Zavodu za spomeniško varstvo Ljubljane, ki je najprej deloval v okviru Mestnega muzeja Ljubljana. Glavni konservator v tem zavodu je bil znani prof. dr. Nace Šumi. V drugi polovici šestdesetih let pa je postal zavod tudi po tej strani samostojen. Kmalu zatem sta se zavoda združila v novo delovno enoto z imenom Ljubljanski regionalni zavod za spomeniško varstvo. Nova ustanova je postala prva tovrstna samostojna regionalna enota na Slovenskem, pozneje so se ji pridružile še druge.
V času Kolaričevega delovanja so bile prenovljene posamezne stavbe v Stari Ljubljani, npr. Magistrat, Mestni trg 25, Mestna galerija, Pod Trančo, gostilna Maček, gostilna

Vitez, pa Ladjica, Zlata ribica in Konoba, postavljena sta bila vodnjak na Novem trgu in Emonec na Kongresnem trgu, prenovljen je bil spomenik Sv. Trojice na Kongresnem trgu itd. Pogosta so bila tudi zaščitna arheološka dela na emonskih tleh, ki jih je v glavnem neposredno vodil Mestni muzej, konservatorsko nadzoroval pa zavod. Prenovljena je bila tudi vrsta fasad in tudi nekatera dvorišča v starem delu mesta, urejen je bil tlak na ulicah.

Posebej je treba omeniti, da se je v tem času začel že tretji poizkus prenove Ljubljanskega gradu. Prvi posegi so bili narejeni po načrtih arhitekta Jožeta Plečnika že pred 2. svetovno vojno. Temu je sledil prenovitveni poseg arhitekta Borisa Kobeta. V času direktorja Marijana Kolariča pa je bil avtor arhitekturne dokumentacije prenove arhitekt Edo Mihevc. V tem času (1962) so se začele tudi prve celostne raziskave gradu in izdelovati se je začela temeljna dokumentacija za njegovo celovito prenovo. Po opravljenem javnem natečaju je bila prenova gradu zaupana mlademu inž. Edu Ravnikarju, ki še danes nadaljuje prenovo in preobrazbo grajske stavbe in njene neposredne okolice. Vsekakor je ob tem treba posebej izpostaviti dejstvo, da je bila pred začetkom same prenove opravljena preselitev stanovalcev iz ljubljanskega gradu, kar je še danes vredno vsega občudovanja. Če me spomin ne vara, je bilo treba v razmeroma kratkem času zagotoviti 78 večjih ali manjših stanovanjskih enot. Začela pa se je tudi delna obnova opornih zidov na grajskem pobočju.

Marijan Kolarič se je že na začetku svoje poti zelo angažiral tudi pri izvedbi nove trase Karlovške ceste; projekt je predvideval tudi ločni obok nad cesto, ki predstavlja vhodno partijo v mesto. Skratka, Stara Ljubljana je v tem času dobivala močan zagon novega prebujenja. Podoba zanikrnosti in opustelosti se je umikala oblikam in obrazu živega dela mestnega telesa. Danes polnijo in oživljajo staro mestno jedro mladina, turisti in drugi, ob tem pa se izgublja zavedanje – kar je običajno –, da je to novo, pestro življenje tudi plod prizadevanj pokojnega.

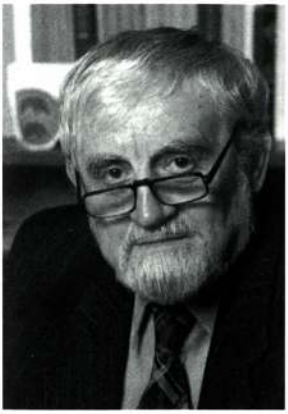
Ob koncu šestdesetih let prejšnjega stoletja je Marijan Kolarič odšel na enoletni dopolnilni študij na Mednarodni inštitut za konservatorstvo v Rimu. Po vrnitvi v Ljubljano je bil do leta 1984 direktor Zavoda SR Slovenije za varstvo naravne in kulturne dediščine. V tem času se je posvečal organizaciji strukture stroke in predvsem službe tako na republiški kot na državni ravni. Postal je član različnih strokovnih in upravnih teles doma in drugod po takratni Jugoslaviji, povezoval pa se je tudi s sorodnimi ustanovami v sosednjih državah. Posebej pomembna je bila njegova predsedniška vloga v Odboru za prenovo Dubrovnika.

Njegovo zadnje službeno mesto je bilo svetovalec Vlade Republike Slovenije. Njegova velika zasluga iz tega obdobja je tudi, da so bile Škocjanske jame vključene v svetovno dediščino Unesca.

Znanci in kolegi pa se bodo strinjali, če dodam še tole: Kolarič je vodil spomeniško službo v prelomnem času, ko je z raznimi reorganizacijami nastajala nova oblika spomeniškega varstva. Vedno je znal s svojim značilnim vedrim načinom medsebojnega komuniciranja odkrivati elemente, ki so njegovi okolici ponujali pozitivna razpoloženja in tako potrebni optimizem.

dr. Marijan Slabe

Dr. Marijan Slabe - sedemdesetletnik



Življenjska pot dr. Marijana Slabeta nas nehote spomni na znano pripoved o Mihailu Pupinu Od pastirja do ... in tako naprej. Rojen je bil 17. marca 1932 v Radovljici, osnovno šolo je obiskoval v Cerknici, nižjo gimnazijo je končal v Tržiču. Tam je v tovarni Runo opravil izpit za usnjarskega pomočnika. Po gimnazijski maturi v Kranju se je vpisal na arheološki oddelek Filozofske fakultete Univerze v Ljubljani, kjer se je med študijem kot honorarni delavec udejstvoval pri Sekciji za arheologijo SAZU, po diplomi pa kot zunanji sodelavec Mestnega muzeja v Ljubljani. To sicer kratko obdobje Slabetove muzejske zaposlitve je vplivalo na njegove poznejše povezave s slovenskimi muzeji. Kot konservator arheolog na Ljubljanskem regionalnem zavodu in kot direktor Republiškega zavoda za varstvo naravne in kulturne dediščine (njegovo zadnje službeno mesto je bilo svetovalec Vlade RS) je spremljal njihovo delo in skušal tudi arheologiji kot stroki najti v muzejih ustrezno mesto. O tem govorijo njegovi članki o arheološki dejavnosti v muzejih (ZIFF 1984), o prezentaciji arheološkega gradiva (VS 1974), o arheološkem muzeju na prostem (VS 1972) ter v Argu objavljeni članek (1981/82) Spomeniško varstvo in muzejstvo, skupne naloge pri celoviti skrbi za kulturno dediščino itn.

V drugi polovici šestdesetih let prejšnjega stoletja so bila najbolj odmevna njegova izkopavanja v Dravljah, z bogatimi najdbami iz zgodnjega srednjega veka, doslej pri nas malo poznanega obdobja iz časa preseljevanja ljudstev. Iz te teme je Marijan Slabe leta 1977 tudi doktoriral.

Na mestu direktorja Republiškega zavoda za varstvo naravne in kulturne dediščine se je v polni meri razvila Slabetova strokovna in organizacijska dejavnost. To je bil čas najrazličnejših aktivnosti, posvetovanj, seminarjev, simpozijev, okroglih miz in drugih prireditev, v prepričanju, da je z dobrim in sprotnim obveščanjem javnosti in oblastnih forumov mogoče izpeljati še tako zahteven projekt, pa je Slabe tudi intenzivno sodeloval z mediji v obliki obvestil, intervjujev, člankov itn.

Čas njegovega vodenja Republiškega zavoda je bilo tudi obdobje prenove starih mestnih jeder. V zvezi s tem je v Sintezi objavil pomemben članek o aktualnih vidikih te velike akcije, ki je zajela vso Slovenijo in angažirala njeno celotno spomeniškovarstveno organizacijo.

Marijan Slabe je bil član najrazličnejših strokovnih komisij, odborov in izvršilnih svetov spomeniškovarstvenih organizacij v Sloveniji in v nekdanji Jugoslaviji. Omenimo le nekatere: komisija za arheološka izkopavanja v Sloveniji, za Emono, za prezentacijo Ajdne nad Potoki, za ljubljanski in ptujski grad ter grad Fužine, za reševanje Plečnikove dediščine, za izdelavo arheološke terminologije pri Inštitutu za arheologijo SAZU itd.
Tudi po upokojitvi je obdržal ali prevzel številne zadolžitve, na primer kot član Sveta Restavratorskega centra v Ljubljani. Trenutno je, poleg ostalega, predsednik Sveta Javnega zavoda RS za varstvo kulturne dediščine.
Kljub najrazličnejšim strokovnim in organizacijskim zadolžitvam je Marijan Slabe napisal vrsto samostojnih in odmevnih publikacij, kot so že omenjene Dravlje (1978), dalje Polhograjska gora (1980), Cerknica (1981), Razvoj cerkvenega objekta Šempeter (1983), Polhov Gradec (1988), Koreno nad Horjulom (1989), Dežela ob Cerkniškem jezeru (1990 – skupaj z M. Škrabcem in J. Šumrado) in Dvor pri Polhovem Gradcu (1990). Leta 1993 je izšel njegov Črni vrh in za njim Antična nekropola na Pristavi pri Trebnjem (1993) ter samostojno delo Polhov Gradec (1994). Poleg naštetih publikacij vsebuje Slabetova bibliografija izredno veliko število znanstvenih in drugih strokovnih prispevkov v Varstvu spomenikov, Arheološkem vestniku, Argu, Kroniki, Sintezi, Archeologii Yugoslavici in Balcanoslavici, v Enciklopediji Slovenije, Enciklopediji Jugoslavije in Likovni enciklopediji Jugoslavije ter v številnih elaboratih.
Priznanje Slabetovim znanstvenim prizadevanjem pomeni med drugim njegovo imenovanje za znanstvenega svetnika Filozofske fakultete leta 1985, priznanje za njegovo spomeniškovarstveno dejavnost pa njegove večletne zaporedne izvolitve za predsednika Slovenskega konservatorskega društva, ki ga je leta 1985 imenovalo tudi za častnega člana. Leta 1996 je dr. Marijan Slabe za dolgoletno prizadevno in uspešno delovanje na področju varovanja kulturne dediščine na Slovenskem prejel Steletovo nagrado. Leto kasneje ga je Ministrstvo za kulturo imenovalo za konservatorskega svetnika. "Kaj redki so," je bilo poudarjeno ob podelitvi nagrade, "ki bi si na tako pomembnem področju, kot je varstvo naravne in kulturne dediščine, zastavili tako obsežen delovni program in ga tudi dosledno izpeljali, kot je to uspelo dr. Marijanu Slabetu."

Dr. Cene Avguštin	Radovljica, 20. 2. 2002

Steletovi nagrajenci v letu 2002

Steletova nagrada za leto 2001
Stojan Ribnikar

Steletovo nagrado za leto 2001 za življenjsko delo prejme diplomirani inženir gradbeništva in častni član Slovenskega konservatorskega društva Stojan Ribnikar.

Stojan Ribnikar se je vključil v spomeniško-varstveno dejavnost sredi petdesetih let 20. stoletja, ko je sodeloval skoraj pri vseh obnovitvenih posegih na stavbni dediščini v stari Ljubljani. Z njemu lastno natančnostjo in pronicljivostjo je reševal statične probleme, ki so do tedaj povzročali gradbenikom in konservatorjem nemalo težav.

Kakovostni pristopi s pretanjenim posluhom za ustrezno, na varstvenih zahtevah grajeno udejanjanje prezentacije stavbne dediščine kažejo, da si je že na začetku strokovnega dela prizadeval ustvariti inovativne statične rešitve. Te so nadgradile zakonodajo, upoštevale spomeniško-varstveno doktrino in potrdile njegov avtorski način dela. Drugače rečeno: pri vsakem projektu je spoštoval temeljna načela ohranitve spomeniških vrednot in temu prilagajal statične zahteve, ne da bi trpela stavbna dediščina kakršnokoli škodo, oziroma bi imel obnovitveni poseg negativne posledice. Njegovi načini so bili konstruktivno, estetsko, konservatorsko opravičljivi in so imeli izjemen funkcionalen pomen. Svoje vodilo je Ribnikar v vsakem projektu poglabljal in nadgrajeval, izkušnje so mu omogočile razvoj v vodilnega mednarodnega projektanta – statika za arhitekturno dediščino. Njegovo delo in uspehi so izzvali v statični vedi pravi prodor različnih izjemnih prvin, ki jih je neposredno ali posredno umestil varstveno prakso v Italiji, Bosni, Črni gori, posebej v Dubrovniku in drugje.

Svoje delo je predstavil v strokovni literaturi na način, ki doslej ni bil v navadi. Zgledno urejena dokumentacija, ki jo je prepustil Restavratorskem centru RS, je tudi po tej strani zgled vsem, ki delujejo na stavbni dediščini. Aktivno je sodeloval na simpozijih, strokovnih sestankih, v Slovenskem konservatorskem društvu, v kritičnih ocenah v dnevnem časopisju.

Več desetletij je bil edini strokovno priznani statik za spomeniško-varstveno stroko pri nas in v okoliških državah, za strokovne dosežke je prejel kar dve Steletovi priznanji. Ribnikarjevo pionirsko delo v varstveni dejavnosti nadaljuje danes že nekaj naslednikov, ki so upoštevali njegove strokovne dosežke in jih s pridom nadgrajujejo.

Steletovo priznanje za leto 2001
Kartuzija Pleterje

Steletovo priznanje za leto 2001 prejme KARTUZIJA PLETERJE za več desetletno sodelovanje pri ohranjanju in vzdrževanju samostana in vkjučevanju njegovih spomeniških kvalitet v sodobne tokove življenja. Skozi to obdobje se je njihova posebna naklonjenost do kulturne dediščine izražala na različne načine:
Kartuzija Pleterje je pri vzdrževanju, obnovi in revitalizaciji samostanskih poslopij in naravne dediščine v njihovi neposredni bližini v vseh letih svojega obstoja tesno sodelovala s pristojnimi spomeniškimi zavodi in konservatorji ter skupaj z njimi naredila vse, da je najširši javnosti približala spomeniškovarstvene kvalitete našega vrhunskega spomenika.

Poleg tega je treba izpostaviti, da je bil samostan eden od pobudnikov postavitve skansna (muzeja na prostem). Za njegovo postavitev je že pred leti odstopil zemljišče, odkupil prvo leseno hišo ter z veliko naklonjenostjo in tudi materialno pomočjo spremljal razvoj in dejavnosti v skansnu.

Samostan je z naklonjenostjo spremljal zamisel in izvedbo gozdne učne poti v njegovi neposredni bližini. Na njej se pohodnikom odpirajo novi pogledi na samostan in odkriva delček manj poznane zgodovine kartuzije.

Da bi javnosti približali svoje umetniške zaklade, so v Galerijo Božidarja Jakca posredovali zbirko slik starih mojstrov, ki je prišla v Pleterje ob ponovni oživitvi kartuzije v začetku 20. stoletja. Čeprav so kartuzijani izrazito kontemplativen red, katerega cilj je od vsakodnevnega vrveža odmaknjeno življenje, so v Pleterjah iz klavzure izločili in za javnost odprli staro gotsko cerkev, ki je vrhunski spomenik našega gotskega stavbarstva. V njeni zakristiji so uredili multivizijsko predstavitev življenja in dela kartuzijanov ter zgodovino kartuzije Pleterje.

Steletovo priznanje za leto 2001

Tone Matolt

Steletovo priznanje za leto 2001 prejme akademski slikar, konservator restavrator Tone Marolt iz Zavoda za varstvo kulturne dediščine Slovenije – Območna enota Kranj za njegovo tridesetletno prizadevno, vztrajno in strokovno restavratorsko delo pri obnovi številnih kulturnih spomenikov, pri katerih je sodelovala območna enota v Kranju.
Njegovo zadnje obsežno restavratorsko delo je bilo sondiranje in rekonstrukcija dekorativne poslikave v Prešernovem spominskem muzeju v Kranju, kjer je še posebej prišla do izraza njegova strokovnost in poznavanje likovne ustvarjalnosti na področju Gorenjske, brez katerih ta rekonstrukcija poslikave ne bi bila tako kvalitetna.
V letu 2001 je Tone Marolt z enako zavzetostjo in strokovno opravil svoje delo tudi na drugih manjših in včasih komaj opaznih spomenikih kulturne dediščine. Obnovil je fresko iz 18.stoletja na kmečki hiši v Rodinah, šivane vogale na kapeli na Malem gradu v Kamniku, opravil je sondiranje notranjščine v podružni cerkvi v Podljubelju, v Ribnem ter sondiranja v stanovanjskih hišah v Ratečah, Tržiču, Kropi, Kamniku, Radovljici, Prašah in na Bledu. Izjemno kvalitetno in obširno strokovno delo restavratorja Toneta Marolta dopolnjuje še obsežen opus restavriranih oljnih slik iz cerkva, kapel in kapelic ter številne restavrirane baročne freske na ljudski arhitekturi na območju Gorenjske.

Steletovi nagrajenci v letu 2003

Pozdravni govor akademika prof. dr. Matjaža Kmecla na podelitvi Steletovih nagrad

Seveda bi rad najprej čestital vsem letošnjim prejemnikom Steletovih priznanj: gospe Damjani Pečnik in gospodoma Alešu Sotlarju in Antonu Polencu! V predevropski in prednatovski vznemirjenosti ostajajo žal nekako ob robu javne zavesti, čeprav so slejkoprej pomembni ustvarjalci in varuhi naše civilizacijske dote, s katero rinemo v evropolitična združenja in zveze – tako kot je tej naši intimni dediščinski doti vse svoje življenje in vse nemajhne talente posvetil tudi akademik dr. Marijan Zadnikar, osrednji letošnji Steletov nagrajenec. Njemu kot umetnostnemu zgodovinarju po srcu in konservatorju, ki je to predvsem zato, da prepoznane spomeniške dragocenosti dejavno ohranja v njihovi najboljši podobi, naj zdaj namenim osrednje besede te lavdacije.
Morda se še spominjate, spoštovani gospod akademik, najinega prvega "uradnega" srečanja: natanko dvajset let bo, odkar sem Vam po uradni dolžnosti in osebnem prepričanju podelil visoko državno odlikovanje, spomladi 1983. Takrat ste mi v svojem dnevniku namenili nekaj ljubeznivih in naklonjenih besed - mnogo kasneje sem jih z zadoščenjem in hvaležnostjo prebral - sloveli ste namreč po siceršnji strogosti, odrezavosti in odporu do politike in birokracije. Jaz pa sem Vas - čeprav umetnostnozgodovinski analfabet - visoko cenil, odkar sem že nekaj let poprej domala v eni sapi predihal oba zvezka Vaše predstavitve najlepših in najzanimivejših slovenskih cerkva: za Mohorjevo družbo ste ju napisali tako odlično, danes bi v žargonu rekli "človeku prijazno", tako strokovno prizanesljivo do bralca, in obenem vseeno tako zelo strokovno korektno, da sta se mi zdela dobesedno zgledna. Njuno svetlo, čisto podobo - tudi po tehnični ureditvi - je dopolnjevala svojevrstna poetska prijaznost besede - šele kasneje sem zvedel, da v Vas resnično domuje tudi umetniška duša: da ste v zornih letih z Zoranom Kržišnikom radijsko prepevali v duetu, da sta bila tudi cenjena govorca, spikerja bi rekli danes, da ste se v mlajših letih spogledovali z gledališčem, prepevali v operi, da ste prevedli kar nekaj knjig, čeprav so žal ostajale v rokopisu. Na koncu koncev pa ste se tudi zapisali poklicu, ki je brez tovrstne finese in domala erotičnega odnosa do estetike obsojen na golo, suho uradovanje.
Skratka: niti takrat zame niste bili več popolna neznanka, še toliko bolje pa mi je danes, ko se srečujeva v podobnem razmerju in ko sem prebral o Vas in od Vas še toliko več. Nič ministrskega - hvalabogu - nisem več; in tudi ne vem, po kakšnem preudarku so me Vaši kolegice in kolegi izbrali za današnjo lavdacijo; vem pa, da sem njihovo povabilo sprejel z resničnim veseljem in iskreno počaščenostjo. Besede, ki jih zdaj govorim, so zato pač preproste besede, kot jih zmore umetnostnozgodovinsko nešolana duša; toda saj za to, da vsej kranjski fovšiji navkljub rečeš "hvala, veliko in pomembno delo ste opravili", ni potrebna nobena šola; skoraj bi si upal reči, da samo nekaj temeljne, človeške pravičnosti. Ta pa je v zvezi z Vašim delom toliko bolj nujna, saj ste bili desetletja dolgo v prvi obrambni vrsti za našo cerkveno stavbno in likovno dediščino; in te ni grizel samo čas - kot to počenja povsod po svetu - temveč so ji grozile tudi sovražne sprotne razmere; po sistematični ideološkopolitični neduhovitosti je bila namreč ta dediščina razglašena za nekakšno družbeno nevarnost. Z njo pa tudi vsi tisti, ki ste se ji posvečali, jo ohranjali in branili.
Bridko se bere Vaša osebna življenjska bilanca, kakor ste jo v takšni zvezi zapisali v avtobiografiji:
"Nepoučeni znanci so mi pogosto zavidali, da se lahko službeno ukvarjam s samo lepo-

to, ki jo pomeni umetnost in njeni spomeniki. Res, lahko bi bilo tako, če bi bilo za to plemenito delo več resničnega razumevanja in mnogo več denarja, če ne bi bilo nepriljubljene in grozilne zakonodaje pa politično ozkih in zadrtih oblastnikov, kulturno omejenih in prepotentnih kaplanov ter lagodnih in zvijačnih župnikov, strahopetnih učiteljev in režimskih hlapcev, brezobzirnih, nekulturnih in mogočnih gospodarstvenikov, poslušnih cestarjev, ki so s podiranjem znamenj "sprovajali" politične direktive, občinskih omejencev in ukazovalnih farovških kuharic, pa vseh tistih, ki imajo kulturo le na jeziku ..., skratka če bi bili kulturni spomeniki del narodnega ponosa in bi imel konservator kot njihov varuh vsaj toliko ugleda kot avtobusni sprevodnik ali prodajalec majniške solate na trgu."

Te črne besede seveda sevajo čas, ki ste ga živeli; hkrati pa čistodušno opozarjajo, da pri teh stvareh ni enosmernih ulic; da je ohranjenemu izročilu zmeraj znova nevarna predvsem človeška omejenost in samozadostnost, ki deluje z vseh smeri; ni nujno da samo v ideološki in politični preobleki, čeprav je bil barbarizem te vrste v letih Vašega in našega življenja najhujši. Toda barok, ki ga imate za "oblikovno bogato umetnostno prevaro", če sem prav prebral Vaše besede, je bil bržkone kriv za podrtje lepega dela naše gotske in romanske cerkvene arhitekture iz čiste samovšečnosti; in seveda iz relativnega preobilja, kot sta iz podobnih razlogov 150 let kasneje, ob fin de siècle, padli cerkvi na Bledu in v Stari Loki in še katera; ali kot so praviloma padale farne cerkve iz krajevnega, gruntarskega napuha in lažimodernosti. Hvalabogu pa je slejkoprej vseeno obstajala kajžarska podružničnost, iz istih razlogov mnogo bolj zanemarjena in zato ohranjena, vsem resnično spomeniškovarstvenim in sploh kulturnim dušam v nekoliko bridko pa vseeno prijazno zadoščenje - kolikor je seveda ni obgrizel čas. Človeška neumnost in kratkovidnost pač ne poznata meja; in najtežje se je pač dojmi preprosta resnica, da je mogoče zmeraj znova sproti narediti skoraj vse – razen zgodovine in njenih pričevanj: ta obstajajo iz stoletij in tisočletij, iz dolgih nizov rodov in njihovega ustvarjalnega duha. Če sem moden, bi rekel, da vseh teh rodov in stoletij pač ni mogoče preprosto, po potrebi ali celo mili volji, klonirati in namnožiti – ko so zradirani z vso pričevanjsko artefakturo vred, jih definitivno in za zmeraj ni več. Naj se potem še tako besedno napenjamo z nekakšno kulturno identitetnostjo in včlenjenostjo v "Evropo", ne pomaga nič; noben režimski hlapec in nobena farovška kuharica ne odležeta niti toliko, kolikor je za nohtom črnega, kadar je kaj dokončno podrto.

Ker je priložnost taka in ne zaradi današnje politične mode, naj zdaj pristavim, da smo kar precej pod vtisom Vaših idej blizu takrat, mislim da je bilo na predbožični dopoldan leta 1983, posvetni "oblastniki", kar smo bili za to področje predvsem moj namestnik Jože Humar, jaz in svetnika Josip Korošec, kasneje tudi sam zaslužen konservator, in France Zupan, sklenili s predstavniki cerkvene oblasti oziroma vseh treh škofij, med njimi je bil najimenitnejši pokojni škof Lenič, sporazum, po katerem smo se mi zavezali, da bomo po najboljših močeh skrbeli za državno podporo pri ohranjanju cerkvene stavbne dediščine, oni pa, da vanjo ne bodo v nobenem primeru posegali mimo strokovne spomeniško varstvene službe, pa naj bi bili nameni še tako dobri: že takrat smo namreč vedeli za tisto Dantejevo modrost, ki se je kasneje premnogokrat ponavljala – da je namreč pot v pekel tlakovana z dobrimi nameni: kaj pomagajo vsa dobra volja, ves denar, vsi dobri nameni, če dobi na koncu dragoceno cerkvico v roke kak priučen palir, ki nima niti za drobtinico toliko pojma, kot ga ima katerikoli umetnostni zgodovinar o romaniki ali gotiki, kaj šele specialist formata dr. Marijana Zadnikarja! Nekakšne samoiniciative te vrste je bilo tudi zato toliko, ker se država za zadevo ni brigala, ali pa ji je bila celo nerazumno sovražna. Seveda so bile možnosti potem na eni in drugi strani, kakršne so pač bile; smo si pa pošteno prizadevali, da bi jih kolikor mogoče izboljševali. Živo se spominjam, kako ste mi v pogovoru navrgli, da ste vse

cerkve, cerkvice in znamenja, o katerih ste pisali, obiskali osebno – zelo dolgo ste to delali pač peš, s kolesom ali vlakom, skratka skrajno skromno, ker drugače ni šlo. In ste me, kulturniškega birokrata, pogledovali izpod oči, češ – lahko tebi, ki te vozijo v najboljših vozilih. Nič nisem rekel, čeprav sem se prav takrat k najinim koroškim in zahodnim zamejcem prav tako vozil s svojo prastaro stoenko, kadar sem se hotel pogovoriti z njimi; brez dinarja dnevnice; edino, kar sem imel, je bil diplomatski potni list, ki pa se je zdel glede na stanje avtomobila skrajno sumljiv, ukraden ali ponarejen, tako da sem imel lep čas težave s cariniki in policaji – eden od njih mi je ob priložnosti celo na dolgo in zadrto prepričano razložil, da je bil Cankar "švercer", drugi me je opozoril, da ne smem nesti čez mejo sedem šilingov, ki sem jih moral deti iz žepa. In sem si mislil: kaj naj mojemu dragemu doktorju zdaj razlagam vse to! Sam sem izbral, povrhu pa mi še verjel ne bi. In še bolj povrhu bi rekel, da si je skupaj z drugimi vrhunskimi strokovnjaki v resnici zaslužil lepše, boljše in spoštljivejše možnosti za delo. Seveda, jaz pa tudi, če sem bil že nekakšen minister. Smo pač bili iz istega, kulturniškega plemena in se nam je vsem godilo precej podobno; bojim se, da vsa ta reč z novo, samostojno slovensko državo ni odšla dokončno v zgodovino in da je trdovratne sinhronijske narave.
Ampak naj se po tem dolgem, fejtonističnem uvodu povrnem v današnji dan in k moji tokratni slovesni in častni dolžnosti: k hvalnici Vašemu delu. Zelo kratka bo, vendar bistvena – Vaše umetnostnozgodovinsko in konservatorsko delo je bilo od začetka do današnjih dni odlično nadaljevanje tistih naporov, dejanj in pogledov, ki sta jih uveljavila in pognala v orbito slovenske umetnostnozgodovinske stroke predvsem Vaša znamenita učitelja Izidor Cankar in France Stele, dragi "ata", kot se ga radi na vsakem koraku spominjate in po katerem se imenuje tudi to priznanje. Ali more biti kaj lepšega kot javno priznanje, da je mož vredni sin odličnega ali kar najodličnejšega očeta? In da se mu to izrecno, celo slovesno potrdi? Od srca Vam čestitam!
In se s temi čestitkami vračam v uvod tega nagovora!

Steletova nagrada za leto 2002 dr. Marijan Zadnikar

Steletovo nagrado za leto 2002 za življenjsko delo na področju varstva kulturne dediščine prejme umetnostni zgodovinar dr. Marijan Zadnikar.

Dr. Marijana Zadnikarja ni treba posebej predstavljati ne strokovni, ne širši javnosti. Bil je eden naših prvih povojnih konservatorjev, ki so v včasih nemogočih razmerah delovali v spomeniški službi in skušali reševati ogroženo kulturno dediščino. Srečevali so se z nerazumevanjem in odpori, ki so hromili njihovo zavzetost in danes še komaj slutimo, kaj vse je veljalo na spomeniškem področju takrat postoriti in kako omejene so bile možnosti. Pogosto je bila spomeniška služba ob obilici nalog povsem nemočna in je lahko samo nemo opazovala, kako so z načrtnim uničevanjem in drugače za vselej izginevale priče dobršnega dela naše kulturne dediščine.

Med vojno požgane gradove so minirali in rušili, iz ohranjenih je izgineval inventar, cerkve na Kočevskem so sistematično podirali, kje drugod so ponoči v neznanih okoliščinah nenadoma pričele goreti... Vsako besedo, vsak klic po obnovi je spremljalo nezaupanje, težave so vznikale na vsakem koraku. Pričele so se že pri skrbi za materiale, potrebne za obnovo spomenikov, za les, za strešnike in cement, bilo ni ne denarja ne volje, da bi se stvari obrnile na bolje. Prav v volji je Zadnikar, kot zvest učenec Franceta Steleta, videl svoje poslanstvo in zastavil svoje delo: v takratni anemični sivini je veljalo predvsem spet vzpostaviti zavzet, v vojnih razmerah omajan odnos do naše dediščine in tako ustvariti nove temelje za plodno spomeniškovarstveno dejavnost. Poleg neposredne skrbi za izbrane spomenike, ki mu jo je nalagala zaposlitev v Republiškem zavodu za spomeniško varstvo, se je ukvarjal še s prenovo nekaterih naših ključnih spomenikov, posebej srednjeveških monastičnih arhitektur.
Njegova konservatorska prizadevanja so pustila opazno sled zlasti pri obnovi pleterske in žičke kartuzije ter pri obnovitvenih posegih v stiški cistercijanski baziliki. Njegova intimna skrb je vendarle veljala predvsem preučevanju in odkrivanju skritih vrednot naše dediščine.
Kot široko razgledan intelektualec je Zadnikar z izjemnim poznavanjem spomenikov in njihovih značilnosti, s pretanjenim posluhom za kleni zven slovenskega jezika s sugestivno besedo pričel odkrivati posebnosti in lepoto, skrito v naših kulturnih spomenikih, v odročnih vaških cerkvicah, znamenjih na križpotjih in pozabljenih samostanih. Če so ga sprva vznemirjala le najstarejša likovna pričevanja o naši kulturnih preteklosti, zlasti dediščina romanike, o kateri smo dotlej komaj vedeli kaj več, je pozneje segel širše. Študiju srednjeveških benediktinskih, cistercijanskih in kartuzijanskih samostanov je postopno dodal raziskovanje pomembnejših domačih cerkva in njihovega umetnostnega bogastva. Preučevanje sakralnih spomenikov iz naše ožje domovine je kmalu razširil na raziskovanje likovnega, zlasti arhitekturnega umetnostnega izročila v našem zamejstvu. Tako je v svojih zavzetih študijah in esejih zaobjel vso likovno dediščino, ki jo je skozi stoletja v pogosto kaj težavnih okoliščinah ustvarjal naš človek ter ob stiskah in tegobah vsakdanjika nemara samo v njej našel svojo uteho.

Nad petdeset je že samo knjižnih edicij, v katerih je Marijan Zadnikar strokovni in hkrati tudi širši javnosti predstavil vso široko paleto našega umetnostnega, zlasti arhitekturnega izročila. Vsi jih poznamo in se iz njih učimo, zato jih ne kaže naštevati. Ko jih znova in znova jemljemo v roke, vemo, da so že zdavnaj tudi same postale del naše kulturne dediščine. Prav po njihovi zaslugi se je nemara zavest o njenem pomenu razširila po vsej Sloveniji, postale so nepogrešljiv temelj, na katerem gradi svoje dosežke današnja spomeniška služba, posredno pa vsa samonikla in samostojna slovenska kultura.

Steletovo priznanje za leto 2002
mag. Aleš Sotlar

Steletovo priznanje za leto 2002 za opus restavratorskih posegov na stenskih poslikavah v župnijski cerkvi sv. Jerneja v Rogatcu in v župnijski cerkvi sv. Martina v Laškem prejme mag. Aleš Sotler.
Akademski slikar, magister restavratorstva Aleš Sotler je od leta 1983 zaposlen v Restavratorskem centru. Kot vodja oddelka za slikarstvo je nadaljeval delo svojega predhodnika prof. Ivana Bogovčiča. V svoji dolgoletni praksi ima na področju restavriranja stenskega in štafelajnega slikarstva izjemen opus izvedenih del. Odlikujejo ga dolgoletne izkušnje in kakovostno opravljeni posegi na izjemnih spomenikih. Ob izvedbi restavratorskih posegov, je pomembno pripomogel k razvoju restavratorskih metod in pristopov ter se vseskozi ukvarjal z vzgojo novih restavratorjev.

Področja njegovega delovanja so posegi na stenskih poslikavah, slikah na platnu, lesenih poslikanih stropih, ukvarjal se je tudi s problematiko kopistike.

V zadnjem času sodita med najpomembnejše Sotlerjeve restavratorske projekte zaključen opus restavriranja stenskih poslikav v župnijskih cerkvah sv. Jerneja v Rogatcu in sv. Martina v Laškem.
V letih 1994-1997 so v župnijski cerkvi sv. Jerneja potekali konsrevatorsko-restavratorski posegi v prezbiteriju, na predelu nad korom, na slavoločni steni in na kupoli v celoti. Poškodbe so bile posledica naravnih in drugih ujm ter novejših preslikav. Razpoke so injektirali, odstranili so vse novejše omete in poslikave. Delno, ponekod tudi v celoti, so bile rekonstruirane figure svetnikov in kasetirana poslikava v kupoli. Kljub različnim avtorjem, deluje restavrirana poslikava enotno in od posega ni izgubila svežine.
V kontekstu celovite prezentacije župnijske cerkve sv. Martina v Laškem predstavljajo zaključeno celoto baročni kapeli, delo avtorja A. C. Vogla iz prve polovice 18. stoletja, gotski prezbiterij in severna gotska kapela s poslikavo iz 17. stoletja. Zahteven poseg predstavlja popolna rekonstrukcija v kapelah odpadle baročne poslikave izjemnih dimenzij. V dozidani severni kapeli je Sotler opravil izredno zahtevno odkrivanje originalnih poslikav, v osnovi izvedenih v secco tehniki. Po utrjevanju in kitanju je izvedel retušo v trateggio tehniki, ki je diskretno povezala ostanke originalne poslikave v zaključeno celoto. Sotler intenzivno nadaljuje restavriranje v južni kapeli z gotskimi in romanskimi elementi poslikav, ki restavratorsko gledano predstavljajo posebno, zaključeno celoto.

Steletovo priznanje za leto 2002
Anton Polenec

Steletovo priznanje za leto 2002 za izjemna prizadevanja pri vzdrževanju, obnovi in revitalizaciji Nacetove domačije v Puštalu prejme lastnik in duša prenove Anton Polenec.
V Puštalu pri Škofji Loki stoji Nacetova domačija s hišo, ki se vse od 18. stol. do danes ni bistveno spremenila. Posamezni deli stavbe kažejo na nastanek v 16. stol., oprema priča o življenju številnih rodov. Domačijo je že leta 1923 opazil arhitekt Albert Sic, leta 1950 jo je varstvena stroka zavarovala kot 'spomeniško zaščiteno nepremičnino'. Edinstveni muzej 'in situ', eden izmed najkakovostnejših in najbolje ohranjenih etnoloških spomenikov pri nas, je od leta 2001 razglašen za kulturni spomenik državnega pomena.

Zasluge za ohranitev Nacetove hiše imajo vsi gospodarji Polenčevega rodu, ki imajo obnavljanje domačije skoraj že v genih. V letu 2001 so zaključili zadnjo celostno obnovo, ki jo je v letu 1995 začrtal in s pomočjo družinskih članov vodil lastnik, gospod Anton Polenec. S strokovnimi nasveti je pomagala višja konservatorka Damjana Pediček Terseglav z Zavoda za varstvo kulturne dediščine Slovenije, Območna enota Ljubljana.

Mnogo truda, znanja, dobre volje in veliko denarja je bilo potrebno, da hišo uvrščamo ne samo med edinstvene kulturne spomenike, ampak med tiste redke, ki jih lastniki uspešno promovirajo in tržijo. Z odprtjem Nacetove hiše za javnost je stekel družinski projekt, imenovan 'Domačija in muzej družine Polenec'. Zasnovan je na celostni podobi domačije s spletno stranjo, plakati, zgibankami, vsebinsko pa z ustreznimi programi obiska, lokalnimi prireditvami in dodatno ponudbo.

Slovensko konservatorsko društvo daje s podelitvijo Steletovega priznanja gospodu Antonu Polencu priznanje in zahvalo za vsa dosedanja izjemna prizadevanja pri obnovi in revitalizaciji Nacetove domačije, vzorcu za tovrstne spomenike v tretjem tisočletju in zgledu sodelovanja konservatorja ter lastnika.

Steletovo priznanje za leto 2002
Damjana Pečnik

Steletovo priznanje za leto 2002 za izjemna prizadevanja pri vodenju prenove gradu Jablje prejme konservatorka Damjana Pečnik.

S preoblikovanjem Kmetijskega poskusnega centra Jable leta 1999 v Javni zavod z imenom "Center za razvoj kmetijstva in podeželja Jable" je dozorela možnost celostne revitalizacije gradu. Sprejeta je bila programska zamisel o izrabi celotnega varovanega območja, ki vključuje grad, parkovne površine in vse stavbe Centra Jable s pripadajočimi kmetijskimi ter drugimi površinami. V letih 2000 – 2003 so bila izvedena obsežna gradbena, restavratorska in konservatorska dela, ki se bodo zaključila predvidoma septembra 2003, ko bo grad z ožjo okolico predan bodočim uporabnikom. Gre za finančno in organizacijsko najbolj obsežen projekt prenove v zadnjih letih v Sloveniji.

Ob strokovnem vodenju obnovitvenih del, spodbujanju boljše organizacije in ustreznega financiranja, je Pečnikova iskala ustrezno namembnost gradu in njegove okolice. Vsa navedena prizadevanja je podredila ohranitvi spomeniških sestavin. S svojim delom in osebnim pristopom ji je uspelo vzpostaviti izjemno strokovno in osebno motivirano sodelovanje vseh prisotnih.

Steletovo priznanje konservatorki Damjani Pečnik je najprej priznanje njej, posredno tudi projektantu Alešu Hafnerju, Centru za razvoj kmetijstva in podeželja Jable in vsem izvajalcem restavratorskih, konservatorskih, gradbenih ter obrtniških del.

KAZALO KRAJEV

Varstvo spomenikov 30-39

A-arheološka dediščina
E-etnološka dediščina, ljudska arhitektura
R-razno
r-razglasitve
Re-restavratorstvo
T-tehniška dediščina
U-umetnostna in urbanistična dediščina

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