



Dnevi evropske kulturne dediščine  
European Heritage Days  
Les Journées Européennes du Patrimoine

# Zgodovinski parki in vrtovi v Sloveniji



# Historical Parks and Gardens in Slovenia

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Book review: *Historical Parks and Gardens in Slovenia*  
by *Andrej Šušteršič*  
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CIP – Kataložni zapis o publikaciji  
Narodna in univerzitetna knjižnica, Ljubljana

719:712.25(497.12)

ZGODOVINSKI parki in vrtovi v Sloveniji = Historical parks and gardens in Slovenia / [Uvodni tekst, introductory text Dušan Ogrin ; teksti, texts Stanka Dešnik ... [et al.] ; prevod, translation Martin Cregeen ; fotografije, photographs Jerneja Batič ... [et al.] ; zemljevidi, maps Geodetski zavod Slovenije] . - Ljubljana : Ministrstvo za kulturo, Uprava Republike Slovenije za kulturno dediščino, 1995

ISBN 961-6037-11-0

1. Vzp. stv. nasl. 2. Dešnik, Stanka

53431808

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# Smisel slovenske krajinsko-arhitekturne dediščine

Čeprav danes samoumevno sprejemamo spoznanje, da je vrtna umetnost kot nasledek krajinsko-arhitekturne tvornosti pomembna sestavina kulturne dediščine, pa je prav, če se najprej spomnimo nekaterih vidikov, ki to utemeljujejo. To se zdi toliko bolj potrebno, ker vrtno umetnost nasploh sprejemamo bolj kot nekakšno vztrajnostno dejstvo, ne da bi se vprašali po njeni dejanski kulturno-zgodovinski vraščenosti in regeneracijski zmogljivosti, ki jo v vsakem času znova usposablja za ustrezno opravljanje njene družbene vloge. V nadaljevanju bo sledil pogled na slovensko dediščino.

Predvsem pa kaže na začetku razčistiti s pri nas še vedno dokaj udomačeno predstavo o vrtu kot predmetu ljubiteljskega, včasih celo igrivega ukvarjanja, v katerem je pomembno predvsem to, kako se bolj ali manj spretno ravna z rastlinjem. Iz tega je izšlo tudi profesionalno izkrivljeno poimenovanje hortikultura, ki v znanstvenem in strokovnem izrazju evropskih jezikov in v pomenu gospodarske dejavnosti zaobsega sadjarstvo in vrtnarstvo. Vsakršna druga raba tega izraza je samovoljna in sodi v ljubiteljstvo.

Drugo, na kar kaže tudi opozoriti v našem okviru, je, da sodobna iskanja optimalne mestne krajine, zvrsti, ki ji je bil v preteklosti najbližji vrt oziroma park, pogostoma gredo mimo temeljnega poslanstva te prostorske kategorije. Zavzemajoč se za nadomeščanje antropogenih krajinskih oblik s povsem naravnimi, namreč spregledujejo preprosto okoliščino, da je bil vrt vselej grajen večplastno, tako po namembnosti kot tudi pomensko. V takšni vlogi seveda, naravo posnemajoče, enoznačne krajinske strukture ne morejo delovati, kar po drugi strani v ničemer ne zmanjšuje njihove siceršnje vse pomembnejše vloge v mestnem okolju prihodnosti. Nikakor pa jim ne daje izključnega ali izločevalnega pomena, saj štejemo za najugodnejšo zgradbo mesta in krajine v njem tisto, ki je grajena na izhodiščih pluralnosti.

Da bi slovensko dediščino videli v pravi luči, si je treba predočiti nekaj temeljnih značilnosti oblikovanja krajine in njegovo zgodovinsko vlogo. Naj pri tem ne moti istočasna raba izrazov vrt in krajina. Med njima je razloček zgolj v tem, da je krajina bolj splošna kategorija. Vrt je po temtakem zvrst krajine, vsak vrt je krajina in samo določene krajine so vrtovi, nekatere pa to niso. Zato je oblikovanje krajine strokovno področje, dejavnost ali tudi ustvarjalni postopek, katerih nasledek je lahko tudi vrt. Seveda pa za vrtno umetnost štejemo le tiste tvorbe krajinskega oblikovanja, ki ustrezajo določenim merilom, navedenim v devetih točkah v tem besedilu.

Vse boljše poznavanje zgodnjih obdobij naše civilizacije kaže na to, da so določene krajinske strukture od vsega začetka igrale bolj ali manj pomembno vlogo v občem kulturnem razvoju in da so s tem prispevale tehten delež k humanizaciji človeka. V skrajno zgoščenem podajanju je mogoče reči, da je bila temeljna namenskost vrtno umetnosti, na nek način celo bolj kot arhitekture, zagotavljanje socialne varnosti. To se je izkazovalo v zahodni civilizaciji tako, da so oblikovane krajinske strukture že od starega Egipta naprej, skozi rimsko antiko, srednji vek in zlasti prodorno v renesansi in baroku služile središčem družbene moči kot statusni simboli. Vsakokratnemu novemu družbenemu redu so pomagale k uveljavljanju, pri čemer je vrtna umetnost trajno razvijala nove zamisli, utopije kot napovedi novega, boljšega sveta in hkrati iskala nove izrazne načine za njihovo upodabljanje. Drugače ni mogoče pojasniti vseh vznesenih stvaritev, ki so jih množično zapustili renesansa, nato barok in tudi angleško krajinsko gibanje v zgodnjem 18. stoletju. To najbolj zgovorno ponazarja rimska renesansa, ki je dala najbolj blesteča dela vrtno renesanse sploh, kar se je zgodilo v času, ko je cerkvena aristokracija živela v slogu svetne in je zato potrebovala statusne simbole moči.



Daljnjevzhodna civilizacija je razvila drugačno teleološko naravnost oblikovane krajine. V njej je poskušala razviti model sveta, ki posreduje med človekom in nadnaravnimi močmi. Slednje so v izbrani, idealizirani obliki videli utelešene v naravnih pojavih in tako ustvarili enkratni zgled pobožanstvene krajine. Navzočnost takšnih naravnih prvin v človekovem bivališču naj bi človeka zbližala z metafizičnimi silami, skrbela za skladen odnos z njimi in mu tako zagotavljala varnost v življenju. Na podmenah takšne učinkovitosti je bila zgrajena vsa kitajska in japonska vrtna umetnost, ki je stopnjevala "svetost" naravnega do skrajnih možnosti in je le izjemoma dopuščala njegovo preoblikovanje. Zato je, zgodovinsko-razvojno gledano, v teh tvornostih možno zaslediti mnogo manjše slogovne premike, kakor jih izkazuje razvoj v Evropi.

Eno od znamenj civilizacijskega razvoja je neizogibnost vse večje vodorne in navpične družbene členitve in plastenja. V teh previranjih je tudi vrtna umetnost delovala kot pospeševalnik preobrazbenih procesov in obenem iz njih izhajala kot končni proizvod. V zvezi s tem dvosmernim učinkovanjem je znani angleški kulturolog Stanley White postavil zanimivo tezo o kulturi, ki jo je moč videti kot vzporednico prejšnji ugotovitvi o vrtni umetnosti: *"Po tej poti oblikuje kultura človeka v to, kar je, in hkrati ustvarja samo sebe"*.

Vrtna umetnost je bila, podobno kot vse druge, nesporno v službi predstavljanja družbene moči, a hkrati tudi usmerjena v uresničevanje človekovih najvišjih idealov. Vseskozi je z estetskimi sredstvi gradila neobstoječ, umišljen svet boljšega in tako redefinirala pojme dobrega in lepega ter poskušala doseči kalokagatijo, ontološko združitev lepega z dobrim, enega najvišjih smotrov grške antike. Tega nikakor ne bi zmogla, če se ne bi konstituirala kot umetnost v celotnem razponu, ki zajema ustrezno družbeno vlogo, tematski odziv, izbiro gradiva, njegovo artistično predelavo v svojevrstna simbolna sporočila in drugo. Na kratko, a za namen tega uvodnega prispevka povsem zadostno, bi bilo mogoče ugotoviti, da vrtno umetnost opredeljuje naslednje:

1. Zmogljivost transcendiranja, to je, da pomeni nekaj več, kot to kaže vidna resničnost njenega objektnega sveta ali, povedano drugače, sposobnost ustvarjanja znakov, simbolnih sporočil
2. Izvirne tehnike za oblikovalno predelavo svojega gradiva, z vrsto abstrakcij, ki so lastne izključno krajinskemu oblikovanju
3. Raba gradiva, delno ekskluzivnega, in to v širšem razponu kot pri katerikoli drugi umetnosti
4. Razvoj svojevrstnih izraznih sredstev, lastne oblikovalne govorice, in sicer tako na enostavnejši, lahko bi rekli slovarski, kot tudi na sintaktični ravni. Prav to ji je omogočalo, da se je lahko od svojih zgodnjih začetkov do najnovejšega časa pridruževala vsakovrstnim slogovnim konfiguracijam
5. Svojevrstna družbena vloga, ki se kaže na eni strani v tem, da je v svojem času soustvarjalna pri uravnavanju družbenih tokov, na drugi strani pa je obenem tudi njihova odslikava, kar moč zvest zapis. V tem smislu je nedvomno korelat družbenih razmer, upodobitev svoje dobe, tako da jo je v določenem smislu mogoče označiti tudi kot njen epifenomen
6. Označba in zapis človekovega položaja na zemlji
7. Zagotavljanje občutka človekove varnosti v vsej njegovi zgodovini
8. Vrtna umetnost je del zgodovinske zavesti človeštva, množično utelešena družbena izkušnja
9. Pomoč človeku, da presega že doseženo raven družbene zavesti, s čimer napreduje in se pospešuje proces njegove humanizacije, kar je nedvomno najpomembnejši prispevek katerekoli umetnosti in hkrati njen najvišji cilj.

K navedenemu velja dodati še nekaj povsem svojevrstnega. Poudariti je namreč treba izviren način, s katerim se je vrtna umetnost opredmetila pri vsaki nalogi. Ta izjemnost se kaže v tem, da se je bolj ali manj dosledno izražala v naravnem gradivu, se pravi v tvarini, ki pripada tistemu svetu, pred katerim je človek od davnin živel v strahu in negotovosti in ki ga je pogostoma občutil kot njemu nenaklonjenega, če že ne sovražnega. Zato vrtna umetnost nedvomno pomeni svojevrsten vzpon, pravzaprav zmagoslavje človekovega duha in dosežek v najzahtevnejšem mediju izražanja.

Abstraktno gledano, bi že gornje navedbe zadoščale za to, da bi dediščina vrtna umetnosti v vsakem nacionalnem prostoru zasedla visoko mesto na lestvici družbenih vrednot. Zaradi popolnosti pa kaže dodati še nekatere vidike. Na prvem mestu je to, da razvita zavest o dediščini lahko pomeni v narodu zelo močan dejavnik kolektivne identitete, kar v sodobnem svetu nikakor ni zadeva majhnih razsežnosti. Pričakovati pa je, da se bo pomen dediščine v prihodnje še bolj večal. Z globalizacijskimi tokovi se svet vse bolj izenačuje, postaja enoličen, zlasti v fizičnih prvinah okolja. V človeku pa obstaja neizbrisna potreba po identiteti, po jasni prepoznavnosti prostora, kateremu pripada in ki je hkrati njegov. Od sodobnega graditeljstva, kjer grajeni artefakti komajda še kaj prispevajo k izviranosti okolja, ni pričakovati prispevkov k njegovi izviranosti. V tej smeri bodo dejavne predvsem naravne razmere in, zelo specifično, tudi ohranjena materialna dediščina, ki se tako predstavlja kot neprecenljivo pomembna sestavina jutrišnjega fizičnega sveta.

Ne da bi s tem pretiravali, čeprav se to dandanes v tej zvezi pogostoma dogaja pri nas, je vendar treba imeti pred očmi, da tudi dediščina vrtna umetnosti utrjuje zavest o pripadnosti Evropi in nas umešča v njen kulturni in zgodovinski kontekst, kar ni brez pomena.

Znan je pomen dediščine na splošni ravni, kot nazorno zgodovinsko pričevanje o preteklosti. Pri tem je posebej poučno, da je pogoj za nastanek vrtna umetnosti razvita in kompleksna zgradba družbe, ki v svojih vrhnjih plasteh potrebuje ustrezno prostorsko simboliko. Z drugo besedo, tudi vrtna umetnost potrjuje, da je bil družbeni razvoj v Sloveniji mnogoplasten.

Poleg tega, da je dediščina oblikovane krajine v tem pogledu lahko zelo poučna, v njej vidimo tudi zapisano slovnico oblikovanja, kar je zanimivo ne le za strokovne kroge, marveč tudi za širšo javnost.

Kot je znano, krajinska dediščina opravlja v Sloveniji nepogrešljivo vlogo s tem, da ustvarja primeren prostorski okvir ohranjenim dediščinsko pomembnim stavbnim spomenikom. Daje jim ne le vizualno dopolnitev ali projekcijsko ozadje, temveč neredko deluje tudi kot dejanska zaščita proti vdorom zazidave v neposredni spomeniški prostor. Če bi ne bilo drugega, bi že zaradi tega bila nepogrešljiva.

Kakšna je podoba naše krajinsko-arhitekturne dediščine. Najprej je treba ugotoviti, da njeno današnje stanje še daleč ni odsev tvornosti, ki je v teku zgodovine nastala na naših tleh. A o tem kasneje. Izpričano dejstvo je, da je bila vrtna umetnost izdatno navzoča ob graščinah in dvorcih obilneje od 17. stoletja dalje. Pri samostanih so pa verjetno že prej nastajali zaprti vrtovi - klaustri. Posebnost naše dediščine je, da na podlagi doslej znane dokumentacije in materialne ostaline slogovnih obdobij ni mogoče jasno razbirati. Periodizacija je dokaj zabrisana, kot to izpričujeta naša pglavitna vira, Valvasorjeva in Vischerjeva topografija. Kakor ne kaže dvomiti o obstoju upodobljenih vrtov, pa marsikateri bakrorez zbuja dvome o natančnosti predstavitve. Na vprašljivost kaže, prvič, ponavljanje enake ali zelo podobne ornamentike v parterjih, dru-

gič pa je videti ornamentiran parter v povsem neobičajnih legah, odmaknjenih in nezanimivih. Včasih tudi posamična podrobnost ni v skladu s slogovnim značajem vrta.

Vendar pa je tako iz podrobnosti kot iz zasnove celote in njenega razmerja do stavbe možno nedvoumno razbrati prvine srednjeveškega, renesančnega in baročnega vrta. Celo znamenito baročno sekvenco dostopni del - dvorec - parter je moč jasno zaslediti v nekaterih zasnovah, zlasti seveda pri Črncih in v Dornavi. Potem ko se je z bitko pri Dunaju skrhalo udarna moč turških vpadov, je blagostanje odprlo razcvet graditeljskega baroka v monarhiji, kar se je odrazilo tudi na Slovenskem. Pravzaprav je pri tem prišla do izraza zanimiva družbeno-ekonomska zakonitost. Glavnina velikih baročnih dvorcev je nastala v rodovitni panonski ravnici oziroma ob njej. Tako bi lahko rekli, da se vleče pas imenitnih dvorcev z baročnimi parki, ki je segal od Štajerske in Pomurja proti jugovzhodu prek hrvaškega Zagorja do Slavonije. Tam so bile velike zemljiške posesti fevdalne gospode, ki si je na njih zgradila imenitna bivališča. Skratka, barok je pri nas zapustil najbogatejšo dediščino in je nacionalna sramota, da ob množici ohranjenih arhitekturnih spomenikov nismo obnovili enega samega parka iz te dobe. To je tembolj boleče, ker je znano, da so, če je bilo zemljišče na voljo, ob njih praviloma uredili tudi vrt.

Presenetljivo je, da angleški krajinski slog ni segel v Slovenijo v čisti obliki, kar bi bilo mogoče razložiti s tem, da je geometrijski barok učinkoviteje podpiral družbeno avtoriteto zemljiške gospode, kot bi to utegnili sproščeni krajinski slog. Vrtovi iz prejšnjih dob so pogostoma dobili oddelek v novi maniri, redkeje pa so jih poskušali v celoti preurediti v angleškem duhu, praviloma z manjšim uspehom. Do dvajsetega stoletja pri nas ni bilo slogovnih inovacij, saj je, na primer, secesijski vrt komajda znan celo v Avstriji. Pač pa je v času med obema vojnama nastalo nekaj vrtov v slogu, ki je prišel iz Nemčije in so ga imenovali arhitektonski vrt. Od manjšega števila primerov (Strmol, Lesce, Hansenov vrt) se je dobro ohranil vrt družine Kunej v Radgoni, ki mu kaže posvetiti primerno pozornost.

Čeprav namen tega kratkega orisa ni tipološki pristop, pa kaže pri eni zvrsti narediti izjemo, ker gre za značilnost našega prostora. Spričo bogastva termalnih vrečev, zlasti v severovzhodni Sloveniji, je tamkaj zraslo več zdravilišč in ob njih tudi parki s svojevrstno zgradbo. Zlasti nekateri med njimi sodijo v pomembnejši del naše dediščine. Razcvet zdraviliškega turizma je v zadnjem času sprožil investicijski val v skoraj vseh zdraviliščih, pri čemer je spet najbolj ogrožena integriteta njihovih parkov, o čemer zgovorno pričajo Rogaška Slatina, Rimske Toplice in še nekateri drugi.

Ta bežni pregled krajinsko-arhitekturne dediščine je moč skleniti z ugotovitvijo, da smo na našem ozemlju zabeležili vsa pomembna zgodovinska obdobja, nekatera celo z bogato tvornostjo. Od tega se je zelo malo ohranilo, še mnogo manj v avtentični obliki, kar je pravzaprav ena najtemnejših plati naše kulturne zgodovine. Iz te ugotovitve izhajajo seveda zelo velike zahteve po tem, da to skromno ostalino, ki je preživela dolga obdobja zanemarjanja in celo uničevanja, ustrezno ovrednotimo in zavarujemo.

V kakšnem stanju je slovenska krajinsko-arhitekturna dediščina ta hip? Najbolj pogodljiv se zdi lakoničen odgovor: v malo boljšem, kot je katastrofalno. Domala vsi objekti se močno razlikujejo od izvirne zasnove, večina je razobličeni, mnogi pa propadajo. Najbolj žalostno je, da v petih desetletjih po zadnji vojni nismo dobili ene same obnove. Ob množici obnovljenih stavb se ni našel en sam program revitalizacije za

vsaj en ali dva pomembnejša zgodovinska vrtova. To je danes težko razumeti že nam, še teže pa bo razložiti prihodnjim rodovom, kako je do tega prišlo, zlasti ob dokaj razviti spomeniški službi. Ni dvoma, da so bili posamični poskusi in da so bili izvedeni tudi nekateri posegi, vendar le fragmentarno kot, na primer, v Dolu pri Ljubljani. Namen tega prispevka ni kriviti kogarkoli za nestorjeno. Ta temni poudarek je namenjen zgolj temu, da v jasnejši luči vidimo naše izhodiščno stanje in iz njega skušamo poiskati nove, bolj ustvarjalne usmeritve.

Ta publikacija in posvet naj začrtata mejnik v našem odnosu do krajinsko-arhitekturne dediščine in naj izzvenita v več kot samo v pregled stanja. Izzvenita naj tudi kot spodbuda za vsaj deloma spremenjen odnos do dediščine, tako v najvišjih upravnih organih kot tudi v sami spomeniški službi. Preobrazba javnega mnenja je tako ali tako trajna naloga in ne pozna mejnih točk.

Naj mi bo dovoljeno ponuditi nekaj misli o tem, kaj bi kazalo ukreniti v prihodnje, predvsem zato, da bo v tej izdaji zapisano. Sicer pa bo to večini kolegov iz spomeniške službe bolj ali manj domače. Predvsem sodim, da moramo izhajati iz dejstva, da je naša vednost o zgodovinski plati krajinsko-arhitekturne dediščine še zelo skromna. Čaka nas študij virov, izvirnega gradiva v domačih in tujih arhivih. Konservatorjem bi bilo treba dati možnost, da se več ukvarjajo z zgodovinskim preučevanjem, saj so ta spoznanja izhodiščna ne samo za zavarovanje, temveč predvsem za nadaljnje ukrepanje, za usmerjanje prenove, vzdrževanje, določanje režimov in podobno.

Na tem področju moramo delovanje docela profesionalizirati, kar brez študijskega dela ni mogoče.

Okrepitev te delovne smeri je toliko bolj pomembna, ker imamo zelo malo opore pri iskanju ustreznih prenovitvenih konceptov. Tako, na primer, pretežni del v tej publikaciji navedenih primerov nima na voljo potrebnih spoznavnih izhodišč za rekonstrukcijo. Niso znani, niso zbrani, še manj pa preučeni zgodovinska substanca, načrti, posnetki, upodobitve, arhivski zapisi ali opisi, skratka vse tisto, kar bi dalo razmeroma pristno podobo o zgradbi objektov v preteklosti. Prav tako ni drugega pogoja za korektno prenovo, to pomeni, da se ni v zadostnem obsegu ohranila spomeniška substanca. Današnje stanje objektov zvečine ni takšno, da bi se bilo moč nanj opreti pri izdelavi zasnov. Na srečo imamo danes za tovrstno delo že dovolj strokovnih moči, ki so si tudi nabrale nekaj izkušenj. Zdaj jim je treba omogočiti, da se soočijo z novimi, zahtevnejšimi izzivi.

Eden od teh je razviti doktrino za ravnanje s tistimi objekti, za katere ni na voljo zanesljive dokumentacije, njihova sedanja zgradba pa ne daje nedvoumne opore za prenovo. Pri tem se odpira veliko dilem, najpogostnejša je, ali gre pri njih za kulturno ali naravno dediščino. Dilema je seveda navidezna in tudi nestrokovno postavljena. V kulturnih objektih praviloma ne more biti besede o naravni dediščini razen včasih, ko gre za posebne primerke drevja ali pa za res prvinske naravne vložke. Sicer morajo imeti absolutno prednost kulturno-zgodovinski vidiki in ti morajo biti izhodišče za prenovo, seveda potem, ko so bili primerno preverjeni in utemeljeni.

Še besedo o našem strokovnem pogledu na dediščino. Ne glede na to, da je v nacionalnem okviru izredno pomembna takšna, kakršno smo zahtevali, pa ne smemo relativizirati meril, ko gre za njeno vrednotenje in jo provincialno povečevati. Zlasti naivno in neprofesionalno se je primerjati se z največjimi dosežki drugod po Evropi. Zavedati se moramo, da pri nas ni bilo velikih družbenih dogajanj, ki bi sprožala tektonske pre-

mike v kulturnem razvoju. Usoda nam pač ni namenila vloge, da bi pr-  
vinsko razvijali in z ustvarjanjem vizije novih svetov širili obstoječa in  
odpirali nova obzorja. Takšne zgodbe so bile pridržane redkim evrop-  
skim deželam, kot so Italija, Francija, Anglija. Iz njih so črpale in se pri  
njih navdihovale celo kulture z mnogo večjo in daljšo tradicijo od naše.  
Zato se lahko tudi mi zadovoljimo s tem, da smo bili deležni teh kultur-  
nih tokov, četudi bolj obrobno.

Glede na stanje, kakršnega imamo, si bo le v maloštevilnih primerih  
mogoče prizadevati za *restitutio in integram*, celovita obnova bo izvedljiva  
v izjemnih primerih, ki se jih bo treba lotiti skrajno studiozno. Pri tem je  
nesprejemljiva praksa zapiranja v kakršnekoli regionalne ali institucio-  
nalne okvire, kar je posebej nevzdržno, kadar gre za objekte nacional-  
nega pomena. Za tovrstna dela je obvezno zbrati najbolj zmogljive stro-  
kovne moči, kar jih danes premoremo, ne glede na to, kje delujejo. Da je  
bilo tega doslej premalo, niso krive samo razmere v spomeniški službi,  
temveč tudi nezadostna usmerjevalna vloga najvišjega upravnega organa  
države, ki mu je poverjena družbena pristojnost za področje kulture in  
tudi dediščine.

Ob koncu še dve opozorili, ki se zdita danes posebno pereči. V zvezi z  
obravnavo dediščine je treba spregovoriti tudi o turizmu, čeprav je to že  
močno banalizirana tema. Toda res je tudi, da pomeni kulturna  
dediščina v Evropi eno najmočnejših gonilnih sil v tujsem prometu.  
Kot kažejo gospodarska gibanja v svetu, postaja turizem najbolj obetav-  
na panoga prihodnosti. Ni si mogoče zamisliti, da ne bi zajel tudi Slove-  
nije in na to se je treba pripraviti z ustrežno razvojno filozofijo. Izkušnje  
kažejo, da naselitev turistično-gostinske dejavnosti v dediščinskih objek-  
tih zvečine nima blagodejnega učinka. Zaradi razvoja dopolnilnih dejav-  
nosti ob njih je najprej na udaru neposredna okolica. Zato je turistična  
izraba graščin in dvorcev tista namembnost, ki praviloma najbolj ogroža  
interese vrtno-umetnostne dediščine. Praksa je drugod pokazala, da so  
najbolj posrečene revitalizacije tiste, ki programsko prinašajo dodatno  
kulturno dejavnost, na primer muzejsko, galerijsko, glasbeno-dramsko  
ipd. S tem se privlačnost objekta še stopnjuje, mnogo manj pa je priza-  
deto krajinsko okolje. Takšnih usmeritev bi si bilo želeli na Slovenskem  
čim več.

Ta hip moramo v Sloveniji računati tudi z novimi razmerami, ki ute-  
gnejo biti za dediščino vse prej kot ugodne. Po denacionalizaciji bodo  
številne objekte dobili v roke dediči nekdanjih lastnikov, ki niso  
odraščali v tem zgodovinskem okolju in nanj niso toliko navezani. Zato  
bodo v vrnjeni posesti morda videli predvsem ali zgolj priložnost za  
gmotne pridobitve po najhitrejši poti. Prizadevanje po prenovah v tej  
sferi bo zato treba spremljati s posebno pozornostjo.

Dušan Ogrin

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# The Significance of the Slovene Landscape Architectural Heritage

**A**lthough we clearly accept today the view that garden art, as an outcome of landscape architecture creativity, is an important element of the cultural heritage, it is appropriate to be reminded of some aspects on which this is based. This appears all the more necessary since we accept garden art in general more as some kind of enduring reality, without questioning its actual cultural-historical function and the regenerative capacity which at any time makes it once more capable of suitably performing its social role. Below is a review of the Slovene heritage.

Above all it is worth clarifying at the start the still fairly domestic presentation of gardens here as the subject of amateur, recreational engagement, in which what is primarily important is how to deal with plants more or less skillfully. From this has also derived the professionally distorted use of the term horticulture which, in the scientific and professional terminology of European languages and in the sense of an economic activity, embraces growing fruits, ornamental plants and vegetables. Any other use of this expression is arbitrary and amateurish.

The second point to which it is worth drawing attention in this context is that the contemporary quest for an optimal urban landscape, of the sort that was in the past closest to a garden or park, often goes beyond the basic mission of this spatial category. In striving to replace anthropogenic landscape forms with completely natural ones, namely, they overlook the fact that a garden was at least constructed on a multilayer basis, in intention as well as significance. In such a function, of course, copying nature, mono-characterisations of landscape structures cannot work, which on the other hand in no way reduces their otherwise ever more important functions in the urban environment of the future. And by no means does it give exclusive or eliminatory meaning, since we consider the most beneficial structure of a town and landscape to be that which is built on a premise of plurality.

In order to see the Slovene heritage in the right light, it is necessary to demonstrate some basic characteristics of landscape design and its historical role. There is no need to be put off by the simultaneous use of the expressions garden and landscape. The distinction between them is only that a landscape is a more general category. A garden is consequently a kind of landscape, any garden is a landscape, but only specific landscapes are gardens, some are not. So landscape design is a professional field, activity or even creative process of which the result can also be a garden. Of course, we consider as garden art, only those forms of landscape design which meet specific criteria mentioned in nine points later in this text.

Ever greater familiarity with the early periods of our civilisation shows that specific landscape structures have, from the very start, played a more or less important role in general cultural development and they have thus made a substantial contribution to the humanisation of mankind. In an extremely condensed presentation it could be said that the basic purpose of garden art, in some ways even more than architecture, was to ensure social security. This is demonstrated in western civilisation in that designed landscape structures, from ancient Egypt onwards, through classical Rome, the middle ages and especially obviously in the Renaissance and Baroque, served centres of social power as status symbols. They helped to validate each new social order, whereby garden art regularly developed new ideas, utopias as visions of a new, better world and, at the same time, new means of expression for their portrayal. It is otherwise impossible to explain all the exuberant creativity that the Renaissance, then the Baroque, as well as the English landscape movement of the 18th century, left behind them. This is most eloquently illustrated by the Roman Renaissance, which provided the most glittering garden

works of the Renaissance in general, taking place at a time when the church aristocracy lived in worldly style and thus needed status symbols of power.

Far Eastern civilisation developed a different teleological approach to the design of landscapes. It attempted to develop in it a model of a world which mediates between man and the supernatural powers. They saw the latter in selected, idealised forms, personified in natural phenomena, and thus created an unique example of the divine landscape. The presence of such natural elements in human habitations was supposed to bring man closer to the metaphysical forces, to ensure harmonious relations with them, and thus ensure security in life. All Chinese and Japanese garden art, which raised the "sanctity" of nature to the highest degree and only exceptionally allowed its transformation, was constructed on the premise of such an effectiveness. So, from a historical-developmental point of view, it is possible to trace far fewer stylistic changes in those traditions than development in Europe demonstrated.

One of the marks of the development of civilisation is the inevitability of ever greater horizontal and vertical social articulation and stratification. In this ferment, garden art also acted as an accelerator of transformation processes and, at the same time, derived from them as a final product. In connection with this two-directional effect, the well-known English social historian, Stanley White, put forward an interesting thesis on civilisation which can be seen as a parallel to the above assertion about garden art: "Human civilisation is thus moulded into what it is and, at the same time, it creates itself".

Garden art, just as all other art, undoubtedly served to demonstrate social power, and simultaneously, was also aimed at the realisation of mankind's highest ideals. Throughout, he constructed with aesthetic means a non-existent, imaginary, better world, and thus redefined the concepts of good and beautiful, and attempted to achieve ideal harmony between them, their ontological fusion, one of the highest ideals of the ancient Greeks. He would never have been able to do this if garden art had not been constituted as covering the entire span, which embraces an appropriate social role, thematic response, choice of material, its artistic processing into a unique symbolic message and other things. In short, and for the purpose of this introduction entirely sufficient, it is possible to claim that the following defines garden art:

1. The capacity of transcendence, that is to say that it can mean something more than the visible reality of its objective world shows, or put another way, the capacity to create a sign, a symbolic message;
2. Original techniques for the remoulding of its material, with a series of abstractions which are exclusive properties of landscape design;
3. The use of material, partly exclusive, over a wider span than with any other art form;
4. The development of a unique means of expression, its own design speech, both on the simpler, one could say vocabulary, and the syntactic levels. Precisely this enabled garden art to join each style configuration, from its early beginnings to the most recent time;
5. A unique social function, which appears on the one hand in that in its time it contributes to the creation of the balance of social currents and, on the other hand, it is simultaneously also its depiction, which can be faithfully recorded. In this sense, it is undoubtedly a correlate of social conditions, an image of its period, so that, in a specific sense, it is also possible to characterise it as its epiphenomenon;
6. A sign, a record of man's position on earth;
7. Ensuring a sense of human security in all its history;

8. Garden art is a part of the history of human consciousness, a mass embodiment of social experience;

9. It assists man in surpassing the achieved level of human consciousness, whereby he promotes the process of his humanisation, which is undoubtedly the most important contribution of any kind of art, and simultaneously, its highest aim.

To the above mentioned, it is worth adding something entirely unique. It is necessary to stress, namely, the original manner in which garden art materialised itself with each task. This peculiarity appears in that it was expressed more or less consistently in natural material, that is to say, in matter which belongs to the world, before which man lived in fear and negativity from ancient times, and which he frequently sensed as something unfavourable, if not actually hostile. So garden art undoubtedly meant a unique ascent, actually the triumph of man's spirit, and achievement in the most demanding medium of expression.

From an abstract point of view, what is said above should already suffice for the heritage of garden art in any national space to occupy a high place on the scale of social values. For completeness, it is worth adding some further aspects. In first place is that the development of an awareness of the heritage can signify a very powerful factor of the collective identity, which is in no way a small matter in the contemporary world, and it can be expected that the significance of the heritage in the future will increase still further. With the trend towards globalisation, the world is becoming all the more levelled, uniform, especially in the physical elements of the environment. But man retains an indelible need for identity, for a clear recognisability of the space to which he belongs and which is at the same time his own. Contemporary building work, in which constructed artifacts barely still contribute anything to the originality of the environment, cannot be expected to contribute to its identity. In this direction, the natural conditions, and very specifically, also the preservation of the material heritage, will be the main factors, and thus represent an inestimably important element of tomorrow's physical world.

Not that it should be exaggerated, although nowadays this often happens here in this connection, but it is necessary to bear in mind that the heritage of garden art reinforces the awareness of our membership of Europe, our being part of its culture and history, which is not without importance.

The importance of the heritage on a general level is recognised as clear historical testimony of the past. In this, it is particularly instructive that a condition for the creation of garden art is a developed and complex structure of society, whose top strata require appropriate spatial symbols. In other words, garden art, too, confirms that social development in Slovenia was multi-layered.

In addition to the fact that the heritage of a designed landscape can be very instructive, we also see described in it, a vocabulary of design, which is of interest not just to professional circles but also for the wider public.

As is well-known, the landscape heritage performs an indispensable role in that it creates a suitable spatial framework for the preservation of the heritage of important architectural monuments. It not only provides them with a supplement or projection background, but not infrequently also acts as real protection against the invasion of development in the immediate vicinity of a monument. It is thus indispensable for this, if for no other reason.



How does our landscape architectural heritage look? It must first be said that its state today is far from being a reflection of the creativity which took place in this area in the course of history. More about that later. It is a demonstrable fact that garden art was abundantly present by manor houses and mansions, and more abundantly from the 17th century onwards. Enclosed gardens-cloisters were probably created in monasteries even before this. A peculiarity of our heritage is that it is not possible to understand it on the basis of documentation which has so far come to light and the material remains of stylistic periods. The periodisation has been fairly erased, as is testified by our two main sources, the topographic works of Valvasor and Vischer. However, there can be no doubt of the existence of the gardens depicted, though some of the copperplates give rise to a suspicion of the accuracy of the presentation. Doubt arises, first, from the repetition of the same or very similar ornamentation in parterres, and second, ornamental parterres in highly unusual settings, displaced and uninteresting. Individual details are also sometimes not in accordance with the stylistic characteristics of the garden.

However, both from details and from the overall layout and its relation to the building, it is possible to grasp without doubt the original of the Medieval, Renaissance or Baroque garden. The very well-known Baroque sequence of entrance part - mansion - parterre can clearly be traced in some layouts, especially of course at Črnci and Dornava. When the striking power of Turkish incursions was broken with the battle of Vienna, prosperity opened a flourishing of Baroque building in the (Austro-Hungarian) monarchy, which also reached maturity in Slovenia. In fact, there was in this an explicitly interesting social-economic legitimacy. The bulk of the great Baroque mansions were created in the fertile Pannonian plains, or by them. So it could be said that a belt of magnificent mansions with Baroque parks stretched from Štajerska (Steiermark, Styria) and Pomurje towards the southeast across Croatian Zagorje to Slavonija. There were the great landed estates of the feudal lords, who built magnificent residences on them. In short, the Baroque left here the richest heritage and it is a national shame that of the mass of preserved architectural monuments, we have not renovated a single park from this period. This is all the more painful since it is known that, if the land was available, they generally also laid out a garden beside them.

It is surprising that the English landscape style did not reach Slovenia in its pure form, which can perhaps be explained by the fact that the geometrical Baroque forms more effectively supported the social authority of the landed gentry than the free landscape style might have done. Gardens from previous periods often obtained a section in the new manner, and occasionally they tried to rearrange them in the English spirit, generally with little success. Until the twentieth century, there were no stylistic innovations here, since, for example, the Secession garden was barely known even in Austria. However, between the wars, some gardens were created in a style which came from Germany and which was called an architectural garden. Of the small number of examples (Strmol, Lesce, Hansen's garden), the garden of the Kunej family in Radgona is well preserved, to which it is worth devoting special attention.

Although the aim of this short description is not a typological approach, it is worth making an exception in the case of one kind, since it is typical of this area. In view of the wealth of thermal springs, especially in north-eastern Slovenia, a number of health spas emerged there, with parks beside them with a unique structure. Some of them in particular must be ranked among our most important heritage. The recent flourishing of

health tourism has unleashed a wave of investment in almost all the health spas, which again threatens most of all the integrity of their parks, to which Rogaska Slatina, Rimske Toplice and a number of others bear eloquent witness.

This fleeting review of the landscape-architectural heritage can be concluded with the claim that all the more important historical periods were recorded on our territory, some of them even with a wealth of creativity. Very little of this has been preserved, still less in its authentic form, which is actually one of the darkest sides of our cultural history. From this conclusion, of course, follows the very great need for the modest remains which have survived the long period of neglect and even destruction, to be appropriately valued and protected.

In what sort of condition is the Slovene landscape-architectural heritage at this moment? The most accurate answer would appear to be a laconic: little better than catastrophic. Almost all objects greatly differ from their original layout, the majority have been defaced, many are disintegrating. Saddest of all is that, in the five decades since the last war, not one has been renovated. Of the mass of renovated buildings, not a single program of revitalisation has been begun for at least one or two of the more important historical gardens. This is hard to understand today, even for us, and it will be still more difficult to explain to future generations how this happened, especially with a fairly well developed service for historical monuments. There is no doubt that there were individual attempts, and some interventions were also made, though only fragmentary, such as, for example, at Dol pri Ljubljani. The purpose of this contribution is not to blame anyone for what has not been done. This dark stress is intended only so that we can see in a clearer light our starting position, and from it try to find a new, better creative direction.

This publication and conference are intended to outline a turning point in our attitude to the landscape-architectural heritage and should end in more than just a review of the situation. They should conclude also as an encouragement for at least a partial change in the attitude to the heritage, both within the highest administrative bodies and the monument service itself. Educating public opinion is in one way or another a constant task and recognises no end point.

Allow me to offer some thoughts on what we should decide in the future, primarily so that it will be noted in this publication, although this will be more or less familiar to my colleagues in the monument service. I consider above all that we must start from the fact that our knowledge of the historical layers of the landscape-architectural heritage is still very modest. The study of sources, original material and domestic and foreign archives awaits us. Conservators must be given the chance to be more involved with historical study, since such knowledge is a precondition, not just for protection but above all for taking further steps, for guiding renovation, maintenance, determining regimes and so on. We must start to professionalise work in this field, which is not possible without study.

Strengthening these operating orientations is all the more important because we have very little support in the search for suitable renovation concepts. So, for example, most of the works in this publication do not have available the necessary recognised starting points for reconstruction. The historical substance, plans, photographs, illustrations, archive records or descriptions, in short everything that would provide a relatively clear image of the construction of the objects in the past, are unknown, not collected, and above all unstudied. Equally, there are not

the other conditions for proper renovation, meaning that the substance of monuments has not been preserved to a sufficient extent. The condition of monuments is not for the most part such that it would be possible to rely on it in producing plans. Fortunately, we have enough professional strength today to have collected some experience of this kind of work, It is now necessary to enable it to confront new, more demanding challenges.

One of these is the development of a doctrine for dealing with those objects for which we do not have reliable documentation available, and the present state of buildings does not provide unequivocal support for renovation. A major dilemma is raised in this, most frequently whether it concerns the cultural or natural heritage. The dilemma is of course apparent and also put forward unprofessionally. As a rule in cultural objects, there can be no discussion about the natural heritage, except occasionally when there is a special species of tree or a genuinely original natural insert. Cultural-historical points of view must have absolute priority and these must be the starting point for renovation, of course when they have been suitably verified and based.

A further word about our professional view of the heritage. Irrespective of the fact that, in the national context, what we are faced with is of exceptional importance, we cannot relativise standards when it comes to assessing it, and provincially exaggerate its importance. It is particularly naive and unprofessional to compare it with the greatest achievements elsewhere in Europe. We must be aware that there were no great social events here that triggered tectonic shifts in cultural development. Fate did not grant us the role of developing a new world originally, and widening existing horizons, or opening new ones through creative vision. Such stories were confined to few European countries, such as Italy, France, England. They drew from and were inspired by an entire culture with a much greater and longer tradition than ours. So we can be satisfied that we were a part of these cultural currents, even though more on the fringes.

In view of the conditions we have, it will be possible in only a small number of cases to attempt *restitutio in integram*, total renovation will be carried out only in exceptional cases, which will have to be undertaken extremely carefully. The practice of restricting such to any kind of regional or institutional framework is unacceptable, and especially untenable when it is an object of national importance. We must select the best available professional force for such work, irrespective of where they work. That there was too little of this to date cannot only be blamed on conditions within the monument service but also inadequate guidance from the highest administrative bodies of the state, to whom social competence for the field of culture, as well as the heritage, was entrusted.

Two warnings at the end that seem today especially urgent. In connection with dealing with the heritage, we must also talk about tourism, although this is already a banalised theme. However, it is also true that the cultural heritage in Europe also signifies one of the most powerful driving forces in foreign trade. Economic movements in the world show that tourism is becoming the most promising branch of the future. We cannot imagine that this will not also embrace Slovenia and it is necessary to prepare for this with an appropriately developed philosophy. Experience shows that the settlement of tourist-catering facilities in heritage objects does not for the most part have a beneficial effect. Because of the development of supplementary activities beside them, the first to be hit is the immediate environment. So the tourist use of castles and mansions is a purpose that generally most threatens the garden art heritage.

Practice elsewhere has shown that the most felicitously revitalised are those which have a programme of further cultural activities, for example, museums, galleries, music-drama, etc. The attractiveness of the object is thus enhanced, and the landscaped environment much less affected. The greatest possible extent of such an orientation in Slovenia would be desirable.

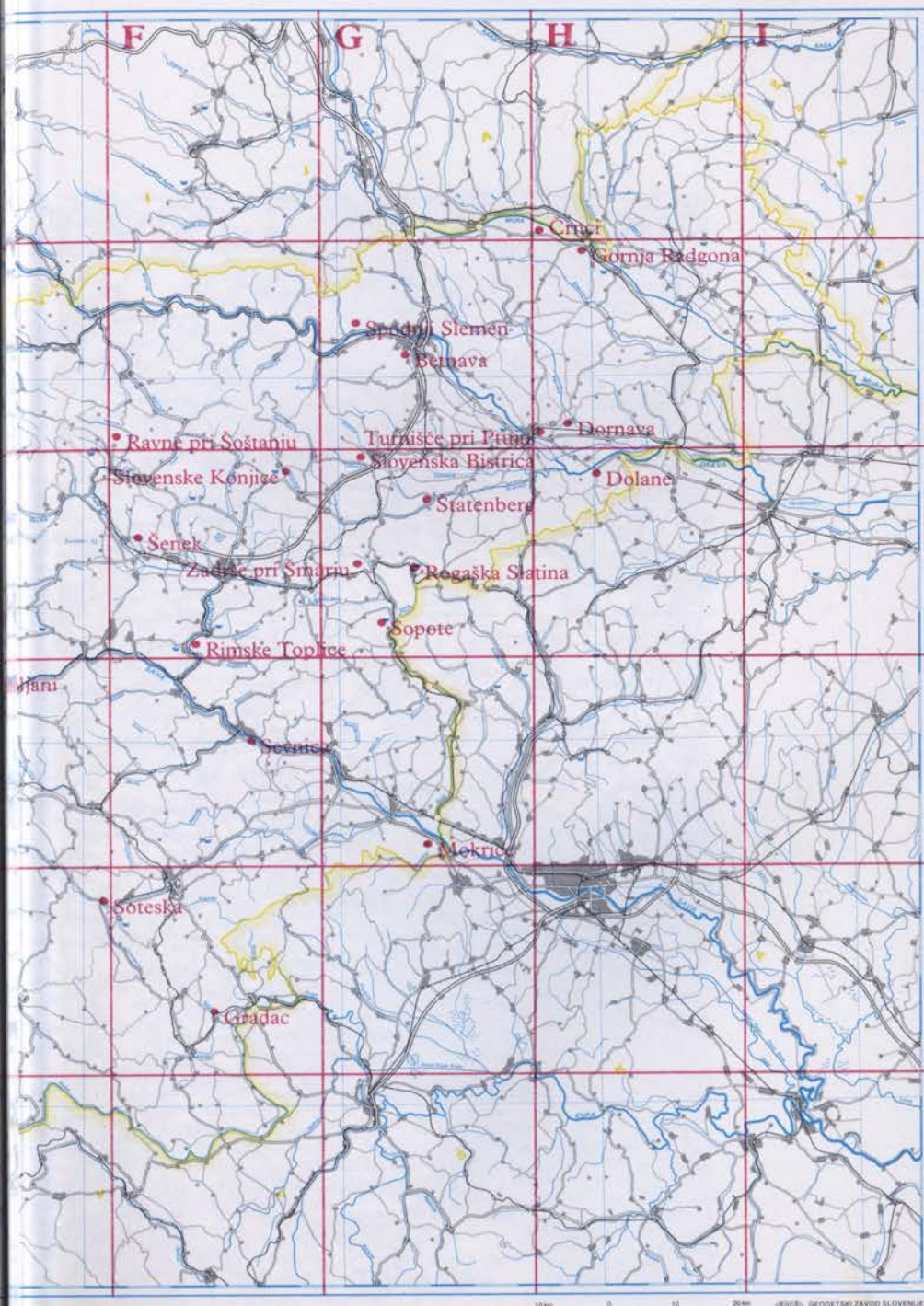
At this moment, we must in Slovenia also consider the new circumstances, that promise to be anything but favourable for the heritage. Following denationalisation, a number of objects will come into the hands of the heirs of former owners, who have not grown up in this historical environment and are not particularly attached to it. So they will perhaps see in the return of such property, mainly or only an opportunity for material gain by the fastest possible means. It will, therefore, be necessary to follow attempts at renovation in this sphere with particular attention.

# Zemljevid Slovenije/Map of Slovenia



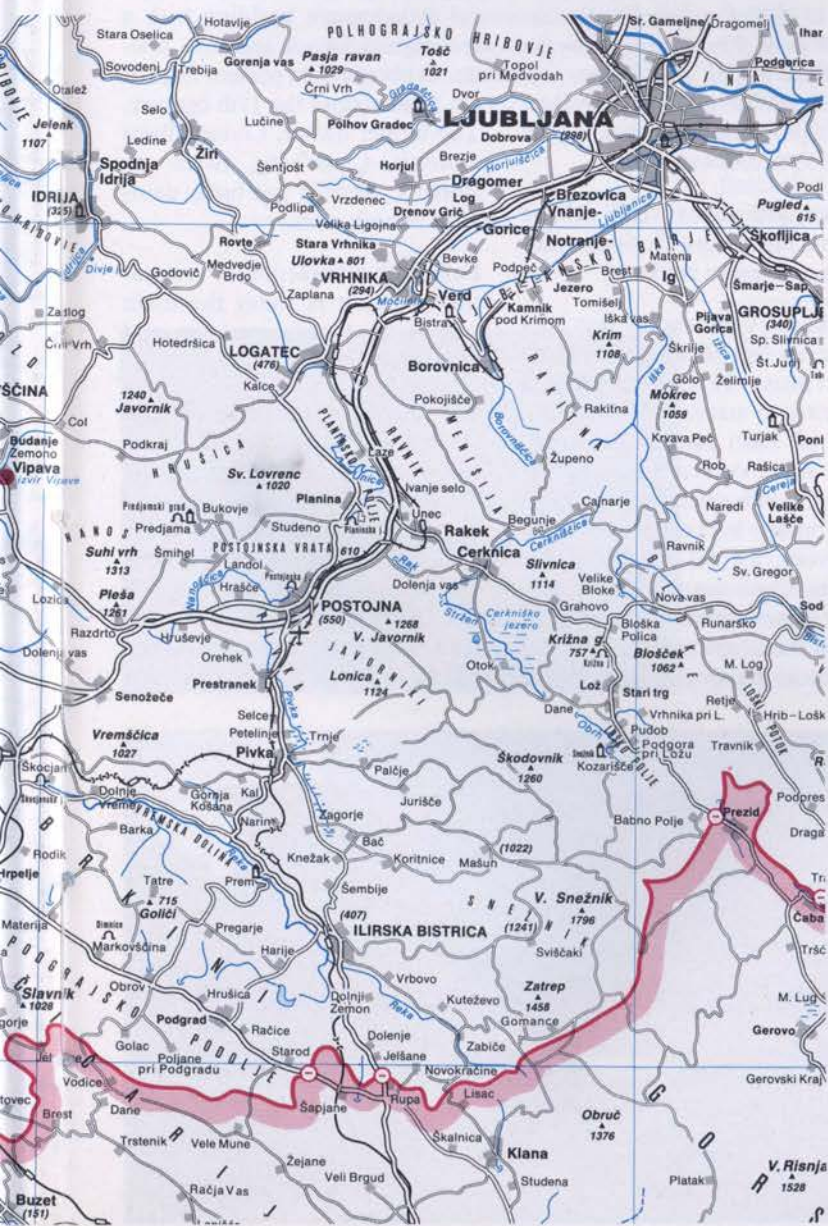
# Legenda/Key

116 km Oddaljenost od Ljubljane/Distance from Ljubljana  
B6 Zemljevid Slovenije, str. 20, 21/Map of Slovenia, p.p. 20, 21  
194 A3 Atlas Slovenije, MK Ljubljana 1992





- 1 - Kromberk - PARK OB GRADU KROMBERK
- 2 - Portorož - PARK HOTELA PALACE
- 3 - Sežana - BOTANIČNI PARK
- 4 - Strunjan - VILA TARTINI
- 5 - Štanjel - VRT OB VILI FERRARI
- 6 - Vipava - PARK OB LANTHIERIJEVEM DVORCU





## Park ob gradu Kromberk

123 km

B4

140 B1

Grad Kromberk zavzema dominanten položaj nad istoimenskim naseljem, lociranim med mestoma Ajdovščina in Nova Gorica na Primorskem.

Na mestu starejše utrdbe je pred koncem 16. stol. zrasel grad Kromberk z izstopajočimi vogalnimi stolpi. Morda ga je zasnoval stavbenik Giulio Bandrea. Ime Kromberk je dobil po svojem lastniku Ivanu Mariji Coroniniju, ki mu je l. 1609 vladar podelil naslov "von Cronberg" in sodno pristojnost.

V tlorisu je grad tipična renesančna stavba s kvadratnim tlorisom in štirimi stolpi, sedanjo obliko je dobil v začetku 17. stoletja. Nekdanji lastnik grof Viljem Coronini-Cronberg ga je kar dvakrat obnavljal, saj je bil v obeh vojnah močno poškodovan.

Po končanih obnovitvenih delih je danes v njem sedež Goriškega muzeja z osrednjimi zbirkami.

O nekdanji vrtni ureditvi smo imeli na razpolago le skromne katastrske in pisne vire. Obnova izhaja iz podatkov o stanju v 18. stoletju, ko je bil zlasti parterni del na severni strani dvorca urejen po baročnem oblikovnem vzoru s kamnito fontano kot centralnim osnim motivom. Ta del je bil obdan z nizkim kamnitim zidom, okrašenim z vazami, zgrajen pa je bil na temeljih starejšega zidu, ki je bil del prvotnega grajskega kompleksa.

Castle Kromberk occupies a dominant position above the settlement of the same name located between the towns of Ajdovščina and Novo Gorica in Primorska.

Castle Kromberk, with its projecting corner towers, emerged before the end of the 16th century, on the site of an older fortress. It was perhaps designed by the builder, Giulio Bandrea. It got the name Kromberk from its owner, Ivan Mario Coronini, who was awarded the title "von Cronberg" and judicial authority in 1609.

In groundplan, the castle is a typical Renaissance building with a rectangular layout and four towers. It obtained its present form at the beginning of the 17th century. The former owner, Count Viljem Coronini-Cronberg, twice restored it, since it was badly damaged in both wars.

Following completion of restoration work, it is today the main seat of the Gorica museum and contains its central collections.

We have only modest land register and written sources about the former garden layout. Restoration derives from data about the condition in the 18th century, when the parterre part on the northern side of the mansion in particular was laid out on the Baroque pattern, with stone fountains as the central axis motif. This part was



V južni osi dvorca je še danes ohranjen "zimski vrt" z grottom in kipom Kronosa.

Vrt je dobil v 19. stoletju drevesni del s sprehajalnimi potmi in nekaterimi romantičnimi motivi, kot so stolpič za sokole, potoček z umetnim slapom, kamnita miza, piramida itd.

Na mestu nekdanjih gospodarskih poslopij, kleti in konjušnice na vzhodnem, nižjem grajskem platuju je organizirano parkiranje. Sedanje stanje je seveda prilagoditev sodobnim funkcionalnim potrebam gradu, prav tako pa ne gre za popolno rekonstrukcijo nekdanjega stanja parterja, temveč za poustvaritev oblikovnega duha baročne dobe.

*M.S.*

surrounded with a low stone wall, ornamented with vases, constructed on the foundations of an old wall that had been part of the original castle complex.

A "winter garden" is still preserved in the southern axis of the courtyard, with a grotto and statue to Chronos.

In the 19th century, the garden was given an arboreal area, with walks and a number of romantic motifs, such as a tower for hawks, a stream with an artificial waterfall, a stone table, a pyramid, etc.

A parking area has been laid out on the site of the former outbuildings, cellar and stables on the eastern, lower castle plateau. The current condition is of course adapted to the contemporary functional needs of the castle and, equally, there is no question of the complete reconstruction of the former state of the parterre, but of a recreation in the design spirit of the Baroque period.



## Portorož Park hotela Palace

121 km  
B6  
192 B3

Hotel Palace v Portorožu je danes najpomembnejša priča portoroškega termalnega mesta iz druge polovice 19. stoletja. Takrat je Portorož skupaj z Gradežem, Lidom in Opatijo spadal med pomembnejša avstroogrška in evropska obmorska kopališča in zdravilišča.

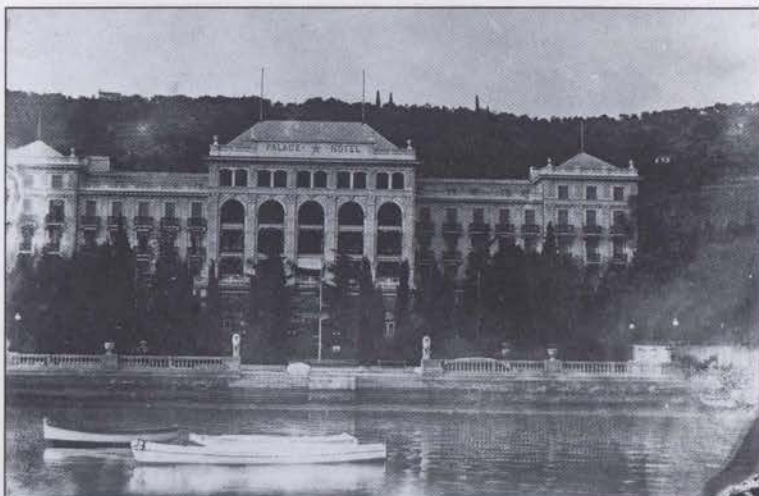
Pred izgradnjo novega Portoroža med leti 1969 in 1971 po zamisli arhitekta Eda Mihevca smo lahko pri urbanistični zasnovi starega portoroškega počitniškega mesta videli vse osnovne prostorske karakteristike zdraviliških kopaliških naselij svoje dobe, ki jih razberemo iz starih fotografij: sprehajališče - promenado, javno kopališče, terme, velik hotel s parkom, pomol z restavracijami, postajo, hipodrom in za Portorož izjemno hidroavionsko postajo. Leta 1890 zasledimo v zgodovinskih virih prve kopališke in zdraviliške naprave, vezane na zdravilne lastnosti morskega blata in slance. Tega leta je nastala delniška družba, ki je od piranskih solin v Fisinah kupila zemljišče s stavbami, da bi zgradila zdravilišče in kopališče. Naslednjega leta so uresničili ta načrt in začeli graditi nov hotel z 80 sobami, obednico, igralnico, okrepčevalnico, čitalnico itd. Leta 1894 je zdravilišče s kopališčem zaživelo pod imenom Portorož.

V času avstrijske oblasti je portoroško obmorsko naselje dobilo dokončno obliko, ki ga uvršča med najpomembnejša zdraviliška

Hotel Palace in Portorož is today the most important testimony to the thermal spa town of Portorož in the second half of the nineteenth century. At that time, Portorož, together with Gradež, Lido and Opatija, was among the most important Austro-Hungarian and European coastal bathing and health resorts.

Prior to the building of the new Portorož between 1969 and 1971, according to the concept of the architect Edo Mihevec, we could see in the urban plan of the old Portorož resort town, all the basic planning characteristics of a health bathing settlement of its period, which can be read from old photographs: promenades, public baths, thermal baths, a large hotel and park, a pier with restaurants, a station, hippodrome, and behind Portorož, an exceptional hydroplane landing area. In the following years, the plan was carried further, and a new hotel with 80 bedrooms, dining room, gambling rooms, refreshment room, reading room, etc was built. In 1894, the health resort with bathing came to life with the name, Portorož.

The Portorož coastal settlement received its final form during the period of Austrian authority, ranking among the most important health resort towns in the monarchy. A project from 1908, for the reconstruction of Hotel



mesta v monarhiji. Piranski arhiv hrani projekt za predelavo hotela Palace s termami iz leta 1908, ki je delo dunajskega arhitekta Johannes Eustacchia. Do prve svetovne vojne je bilo zgrajenih še devet hotelov, deset pensionov in okoli dvajset vil. Portorož je imel razvit visoki celoletni turizem, imel je stalno hidroavionsko zvezo z Benetkami, tramvaj pa ga je povezoval s Piranom in z železniško postajo v Luciji na progi Trst - Poreč.

Ohranjeno arhitekturo hotela Palace označuje slogovna mešanica historizma z detajli dunajske secesije. V pritličju hotela so ob vzdolžni komunikacijski osi vzhod-zahod nameščeni najkvalitetnejši prostori: sprejemni hall - recepcija, damski salon, zahodni mali salon, kristalna dvorana in vzhodni mali salon. Osrednja dvorana je s teraso na stebrih in z dvema stranskima zavitima stopniščema z oblikovanimi svetili povezana s parkom. Arhitekturni dekor hotela tako na zunanjsčini kot v notranjsčini kaže na izrazit slogovni preplet, značilen za obdobje na prehodu stoletja. Tako najdemo na fasadi tipične neoklasicistične elemente ornamentiranih pilastrov, vaz, vencev rož, ki jih prekinjajo secesijsko oblikovane železne ograje na balkonih. Mešanica slogov je še bolj izrazita v štukaturnem okrasju kristalne dvorane, kjer gre za tradicijo post-baročnega ornamenta z izrazito

Palace, with thermal pools, the work of the Vienna architect Johannes Eustacchia, is preserved in Piran archives. By the first world war, a further nine hotels, nine guest houses and around twenty villas had been built.

Portorož developed a high level of all-year round tourism, it had regular hydroplane links with Venice, and was connected with Piran by tramway and, through Lucija railway station, to the Trieste-Poreč line.

The preserved architecture of Hotel Palace typifies the style of mixed historicism, with details of the Vienna Secession. On the ground floor of the hotel, very high quality rooms were set along the transversal east-west communications axis: a reception hall, ladies' drawing room, west small drawing room, crystal hall and east small drawing room. The central hall is connected to the park by a terrace on columns and with two side, winding staircases with designed lighting. The architectural decor of the hotel, both externally and in the interior, shows the pronounced stylistic intermixture typical of the period at the turn of the century. So we find on the facade typical neo-classical elements of ornamental pilasters, vases and floral cornices, which are interrupted by the Secession style of the wrought iron railings on the balconies. The mixed style



klasicistično ornamentalno motivo.

Hotelska stavba podolgovate tlorisne zasnove se je svojčas s centralno osjo nadaljevala v zdraviliško parkovno arhitekturo. Osrednja os se je v originalnem poteku s kamnitim stopniščem in ograjo, sestavljeno iz balustrov, okrasnih faz in levjih skulptur, iztekala v morje, kar je tvorilo enkratno kompozicijsko celoto arhitekture, oblikovanega zelenega preddverja hotela, obalne promenade in morja, vseh bistvenih sestavin tedanjega zdravilišča. Ta stik je danes prekinjen s prometno cesto in pritično restavracijsko stavbo.

Parkovna organizacija upošteva arhitekturno členitev hotela. V osi osrednjega arkadiranega dela je koncipiran geometrijski del parka, sestavljen iz širšega pravokotnega razdelka s centralnim vodnim motivom in dveh ožjih vzdolžnih razdelkov. Ta parterni del, zastavljen kot cvetlična preproga pred objektom, opremljen z različnimi, tudi eksotičnimi posodovkami, stebelnimi trajnicami in mediteranskimi zimzelenimi rastlinami, se je zahodno simetrično nadaljeval v predel z gosto mrežo organsko speljanih, ozkih peščenih stez, osenčenih z visokim, pretežno iglastim drevjem domačih in tujerodnih vrst, proti vzhodu pa z geometrijsko oblikovanimi razdelki s krožnimi razširitvami - počivališči v zelenju. Vegetacija seveda tu ni imela le okrasne funkcije, temveč je pomenila reprezentančni okvir hotela in ga s specifično postavitvijo in eksotičnim drevjem obeleževala v širšem prostoru. Obenem je omogočila gostom zaščito pred pripeko in obalnim, kopališčnim delom ter nudila možnost družabnega življenja na prostem tudi v vročih dnevni urah.

V zasnovi in oblikovnih sestavinah zdraviliški park v Portorožu kaže na tradicijo historičnih ureditev 19. stoletja, kjer se odražajo oblikovni principi več slogovnih obdobj. O tem govorijo osno zasta-

is even more pronounced in the stucco ornamentation of the crystal hall, where there is a tradition of post-Baroque decoration, with pronounced Classical ornamental motifs.

The hotel building, with oblong groundplan, at that time continued the central axis into the healthspa park architecture. The central axis, in the original line, with stone staircase and balustrade composed of balusters, ornamental vases and sculptures of lions, flowed towards the sea, and the uniqueness of the compositional totality of the architecture was composed by the design of the green entrance to the hotel, the seashore promenade and the sea, all essential components of a healthspa of the time. This contact is today broken by the road and single storey restaurant buildings.

The park organisation respects the architectural articulation of the hotel. The geometrical part of the park, composed of a wide square compartment with a central water motif and two narrower oblong compartments, is conceived in the axis of the central arcaded part. This parterre part, composed as a floral carpet in front of the hotel, furnished with various, also exotic potted plants, woody perennials and Mediterranean evergreen plants, continued the symmetry to the west with a dense net of organically unfolding, narrow sanded paths, shaded by high, mainly coniferous, trees of domestic and foreign origin, and towards the east, with geometrically designed partitions with circular extensions - resting points in the green. The vegetation did not, of course, have only a decorative function, it also provided a representative framework for the hotel and, with the specific arrangement and exotic trees, made its mark on the wider surrounding. At the same time, it provided guests with protection from the heat and from the coastal, bathing part, and offered the

vljena osrednja geometrijska površina z nekdanjim vizualnim in fizičnim nadaljevanjem na morje, simetrično razporejena sprehajalna predela, delno je opazen princip cvetličnega parka (prostor za razvedrilo) s sprehajalnimi potmi in zaradi mediteranske klime poudarjena raba zimzelenih grmovnic namesto trajnic, kar je nasledek zgodnjega 19. stoletja. Čeprav je portoroški zdraviliški park po obsegu zelo majhen, zlasti s prometno obalno cesto skrčen na ozek pas ob hotelu, pa kaže izrazite tipološke značilnosti tovrstnih površin in je zanimiv predstavnik obmorskih zdraviliških parkovnih stvaritev s preloma stoletja.

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*S.A.H., A.K.*



possibility of social life outside, even during the heat of the day.

The groundplan and design elements of the health park in Portorož reflect the historicist arrangements of the 19th century, in which appear the design principles of a number of stylistic periods. This is shown in the axial composition of the central geometric surfaces, with the former visual and physical continuation to the sea, the symmetrical layout of the pathways, and the principle of the pleasureground is partially noticeable, with pathways and, because of the Mediterranean climate, the stressed use of evergreen shrubs instead of perennials, which is a remainder of the early 19th century. Although Portorož spa park is very small in size, especially with the traffic of the coastal road restricting it to a narrow belt by the hotel, it demonstrates explicit characteristics of such areas and is an interesting representative of seaside spa park creativity from the turn of the century.

Sežana

## Botanični park

83 km

C5

179 A1

Leta 1848 je bila ob cesti Ljubljana - Trst zgrajena vila Mirasasso. Zgradila jo je premožna tržaška družina Scaramagna, ki je bila med drugim tudi lastnica številnih trgovskih ladij. Tako najdemo danes v parku rastline, ki pomenijo redkost tudi v širšem prostoru. V Sežano so tako prihajala številna semena in sadike iz različnih koncev sveta. Začel je nastajati botanični park v historičnem slogu. Pred objektom je še danes ohranjen s pušpanom oblikovan parter, še posebej zanimiv je vodni oblikovan bazen, v preteklosti z vodometom. Leta 1890 so v parku zgradili rastlinjak, ki je skromnejša kopija schönbrunskega rastlinjaka na Dunaju. V rastlinjaku so prezimovale občutljivejše rastlinske vrste. Zanimiv element parka so kovinske pergole, obraščene z vrtnicami. Ostali del parka delijo ožje in širše poti, oblikovane z robniki mačjih glav in mestoma s pušpanom. Park je obdajal visok kamnit zid.

Cesta in železnica med Sežano in Novo Gorico, ki so jo začeli graditi leta 1948, je odrezala precejšnji

Villa Mirasasso was built in 1848, beside the Ljubljana-Trieste road. It was constructed by the wealthy Trieste family of Scaramagna, who owned among other things also a number of trading ships. So there are plants found in the park today that are also rarities in the wider area. They thus brought to Sežana a number of seeds and seedlings from various corners of the world, and began to create a botanical park in the historical style. The parterre formed with box in front of the building is still preserved and the shaped pool, formerly with a fountain, is especially interesting. In 1890, a conservatory was constructed in the park, which is a more modest copy of the Schoenbrun conservatory in Vienna. The more sensitive plant species were overwintered there. The wrought iron pergolas, overgrown with roses, are an interesting element of the park. The remaining parts of the park are divided by narrower and wider paths, formed with edging of cobblestones, with here and there box. The park is surrounded by a high stone wall.



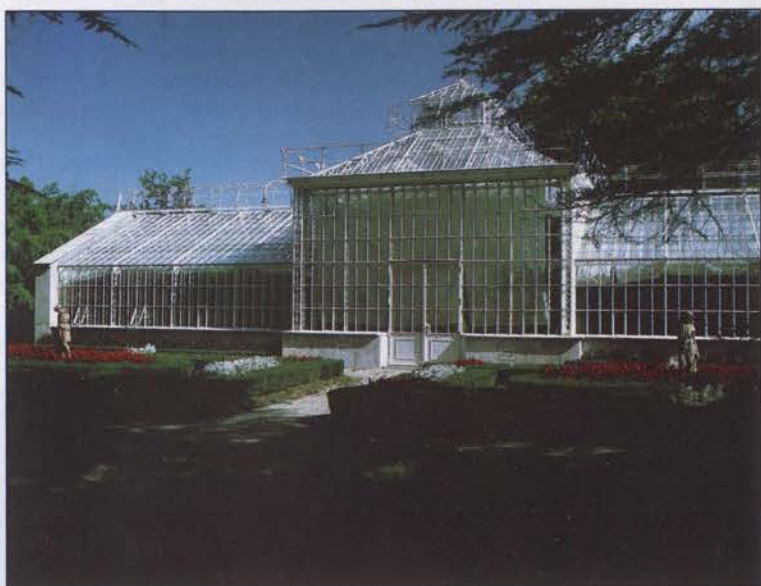
del parka, tako da danes meri približno 0,5 ha.

Zavoda za varstvo naravne in kulturne dediščine Gorica je bil obnovljen rastlinjak.

M.S.

The road and railway between Sežana and Nova Gorica, which they began to construct in 1948, cut off a fair amount of the park, so that today it covers about 0.5 hectares.

The Gorica institute for the protection of the natural and cultural heritage has renovated the conservatory.





## Strunjan Vila Tartini

115 km  
B6  
192 B3

Vila Tartini s parkom v Strunjanu, vladni protokolarni objekt, obstaja danes v podobi zadnje preureditve parka, in novogradnje zgrajene v letih 1956-1958. Vilo je po Tartinijevih podedovala družina Vatta, leta 1900 jo je kupil grof Stadion, do povojnega časa je večkrat menjala lastnike in najemnike.

Čeprav gre za nadomestno gradnjo na mestu podeželske vile - letne rezidenze piranske družine Tartini v Strunjanu, sta v sredini petdesetih let arhitekt Vinko Glanz in arhitektka Juta Krulc izhajala iz zgodovinske situacije. Tako je novogradnja na mestu vile iz l. 1700 zrasla iz parkovnega organizma baročno zasnovanega italijanskega parka s sijajnimi razgledi na morje in Piran.

Na osnovi podatkov starejših italijanskih zgodovinarjev, ki večkrat omenjajo, da je tu preživel najnežnejša otroška leta slavni piranski komponist in violinist Giuseppe Tartini, in zlasti po zaslugi piranskega fotografa Alfreda Pattenerja poznamo originalno podobo vile Tartini, tako da lahko s pomočjo Pattenerjevih fotografij tudi pogled na celotni kompleks z morske strani primerjamo z današnjim stanjem.

Kontinuiteta poselitve priobalnega pasu na območju vile Tartini sega nazaj v antični čas, ko je na tem mestu stala verjetno vila rustika. Premoženje Tartinijevih v 18. stoletju v Strunjanu je naslikano na delno ohranjenem prizoru

Villa Tartini and park in Strunjan, a government protocol facility, exists today in the form of the most recent reconstruction of the park and the new building, constructed from 1956-1958. After the Tartinis, the villa was inherited by the Vatta family, in 1900 was bought by Count Stadion, and until post-war times, frequently changed owners and tenants.

Although it is a replacement building on the site of a country villa - the summer residence in Strunjan of the Tartini family from Piran, the architects Vinko Glanz and the Juta Krulc proceeded in the mid-fifties from the historical situation. So the new building on the site of the 1700 villa grew out of the park organism of the Baroque style Italian



na vzhodni steni v glavni dvorani obnovljene hiše Tartini v Piranu. Tartinijevi so namreč po vzoru svojih bogatih beneških sodobnikov imeli poleg stalnega domovanja v mestu še letno rezidenco v Strunjanu. Žal poslikava na mestu, kjer je bila naslikana hiša, ni ohranjena, vidimo pa cerkvico sv. Bassa ter obsežne oljčne nasade, solinska polja, cerkev Marijinega prikazanja ter zaliv z ribogojnico. Schematično podobo vile lahko vidimo tudi na platnu domačega slikarja Giacomina Schiavuzzija iz l. 1797 v piranskem Pomorskem muzeju.

Sedanja Glanzeva hiša vključuje osnovne tlorisne dimenzije prvotne baročne palače s poudarjenim osrednjim delom, in zlasti z organizacijo morske zahodne fasade in podobno lokacijo vhoda upošteva terasasto zasnovo vrta oziroma dostop do hiše, ki stoji na dvignjenem platoju. Pogled na celoten kompleks z enonadstropno novo stavbo z morske strani nam za visokim kamnitim zidom razkriva podobne sprehajalne poti s pergolo, ki jih še vidimo na starih fotografijah. Ohranjeno je kamnito stopnišče, ki je od pomola med dvema visokima cipresama vodilo do cerkvice sv. Bassa. Cerkev je porušena, ohranjen pa je v originalnem tlorisnem obsegu originalni opečnati tlak, ki je vključen v vrtno ureditev.

Nova vila Tartini v delno predelanem zgodovinskem parku sodi med tipične primere arhitekture konca 50. let pri nas. Stavba je se-

park, with excellent views of the sea and Piran.

On the basis of data from older Italian historians, who often mention that the famous Piran composer and violinist, Giuseppe Tartini, spent his tenderest childhood years here, and in particular thanks to the Piran photographer, Alfred Pettener, we are familiar with the original appearance of Villa Tartini, so that with the aid of Pettener's photographs, we can also compare the view of the entire complex from the sea with today's state.

The continuity of settlement of the coastal belt in the vicinity of Villa Tartini goes back to classical times, when a villa rustica probably stood on this site. The Tartini's property in Strunjan in the 18th century is illustrated in a partially preserved scene on the east wall in the main hall of the renovated Tartini house in Piran. On the pattern of their wealthy Venetian contemporaries, in other words, in addition to their permanent home in the town, the Tartinis had a summer residence in Strunjan. Unfortunately, the part of the painting depicting the house has not been preserved, but we can see the chapel of St. Basso and extensive olive plantations, the salt flats, the church of Mary, and the bay with fisheries. A schematic portrayal of the villa can also be seen on a canvas of the local painter, Giacomo Schiavuzzi, from 1797, in Piran's Coastal Museum.



stavljena iz dveh delov, iz prednjega in zadnjega dela z notranjim zelenim atrijem v sredini. Gladko fasadne stene so v pritličju obložene, s kamnom pa so oblečeni tudi stebri, ki nosijo pergole s cvetočimi ovijalkami. Mediteransko doživljanje razgledišč notranje razdelitve prostorov nakazujeta tudi severna in južna fasada.

Za Glanzevo arhitekturo, nastalo v nasledstvu ljubljanske Plečnikove šole, ki jo odlikujeta tudi obdelava detajla v notranjščini in kvaliteta, le delno ohranjena istodobna oprema, pa je značilno zlasti sozvočje s parkom, ki pomeni preureditev starejše organizacije vrta.

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*S.A.H.*

Glanz' present house includes the basic groundplan dimensions of the original Baroque mansion, with a stressed central part, and especially with the arrangement of the seaward, western facade and the similar location of the entrance, respects the terraced plan of the garden, or access to the house, which stands on a raised plateau. The view of the whole complex from the sea side, with the two storey new building, reveals behind the high stone wall a similar pathway with pergola as can still be seen in the old photographs. The stone staircase has been preserved, leading from the jetty between two tall cypresses to the chapel of St. Basso. The chapel is in ruins, but the original tile flooring has been preserved in its original groundplan extent, and has been included in the garden layout.

The new Villa Tartini, in the partially remodelled historical park, is a typical example of the architecture here at the end of the fifties. The building is composed of two parts, front and rear, with an interior green atrium in the middle. The smooth facade walls are wainscotted on the groundfloor, and the columns with flowering creepers which bear the pergola are also lined with stone. The Mediterranean atmosphere of viewing points provided by the internal division of the rooms is also apparent on the north and south facades.

Glanz's architecture, in succession to the Ljubljana school of Plečnik, which is distinguished also by the worked details in the interior and the high quality of the partially preserved contemporary fittings, is characterised in particular by harmony with the park, signifying a transformation of the older organisation of the garden.



## Štanjel Vrt ob Vili Ferrari

83 km  
B4  
160 B2

Štanjel je značilno kraško, pod vrh griča stisnjeno naselje. Nizi kamnitih stavb so razporejeni po prisojnih terasah za obzidjem. Ob stolpih in cerkvi dominira grad. Stisnjen je ob obzidje. Grad so zadnji preuredili grofi Cobenzli. Po požigu med vojno je bil dolgo v razvalinah. Prenovljeni del je bil dograjen po načrtih arh. Nataše Štupar - Šumi.

Kompleks stavbe in pripadajočega vrta je sestavni del atraktivne urbanistične aglomeracije naselja Štanjel.

Vrt ob vili Ferrari je nastajal postopoma med leti 1920 in 1930. Njegova posebnost je ta, da ga je zasnoval znani slovenski arhitekt Max Fabiani s sodelovanjem svojega nečaka, lastnika posesti dr. Ferrarija. Žal se načrti za vrt niso ohranili, domnevajo celo, da zaradi dolgotrajnega in postopnega nastajanja vrta sploh niso bili v celoti izdelani.

Vrtna zasnova se deli v več delov: prvo in drugo dvorišče, območje ob hiši dr. Ferrarija, predel pergole, predel s cvetličnimi gredami, območje gred z razglednim pavilijonom ter balinišče.

Celota kaže premišljeno zasnovan program, ki je temeljil na kombinaciji gospodarskih in okrasnih,

Štanjel is a typical Karst settlement clinging below the peak of a hill. The series of stone buildings is arranged on exposed terraces behind the walls. Together with the towers and churches, it is dominated by the castle, which is squeezed against the walls. The castle was last renovated by Count Cobenzel. After a fire during the war, it was long in ruins. Renovation work has been carried out to the plans of the architect, Nataša Štupar-Šumi.

The complex of the building and the associated garden is a composite part of the attractive urban agglomeration of the village of Štanjel.

The garden by Villa Ferrari was created gradually between 1920 and 1930. Its special value is that it was designed by the famous Slovene architect, Max Fabiani, with the help of his niece, the owner of the estates of Dr. Ferrari. Unfortunately, no plans for the garden have been preserved; it is even doubtful, in view of the long and gradual creation of the garden, whether they were in fact produced in entirety.

The garden layout is divided into a number of parts: a first and sec-



utilitarnih in reprezentančnih elementov. Ti med seboj niso bili ločeni, temveč so prehajali drug v drugega. Iz posameznih vrtnih sestavin je razvidno zgledovanje po starejših vrtnih slogih.

Srednjeveški vpliv je razviden zlasti v stavbnem delu: tu so obrambni stolpi, prizidek k Ferrarijevi hiši, oblika zidu na balinišču, ki ponavlja formo obrambnih stolpov itd.

Renesančni vzor prevladuje v celotnem delu ob bazenu. Tu so grotto, otok, vodomet, balustradna ograja, značilna obdelava kamnitih detajlov pri vstopih, uporaba striženega pušpana ipd.

Klasicistični detajl ureditve predstavlja oblikovanje razglednega paviljona, čeprav je narejen iz novejšega materiala - betona.

Duh secesijskega časa odseva v postavitvi pergole, oblikovanju stopnišč in v značilnih kroglastih formah striženega pušpana.

Slogovno sodi vrt med eklektične ureditve, značilne za vrtnoarhitekturno tvornost ob koncu 19. in na začetku 20. stoletja. Med posebne vrednosti štanjelskega vrta šteje mo njegovo lego na dominantni

ond courtyard, an area by the house of Dr. Ferrari, the area of a pergola, an area with flowerbeds, an area of beds with a gazebo, and a bowling green.

The totality shows a considered planned programme which was based on a combination of the functional and ornamental, of utilitarian and representative elements. These were not separated, but passed from one to another. From individual elements of the garden, it was evidently modelled on older styles of garden.

The medieval influence is clear in particular in the building parts: these are the defense towers, the annex to Ferrari's house, the shape of the scarp on the bowling green, which repeats the shape of the defense towers, etc.

The Renaissance pattern prevails in the whole section by the pool. Here are a grotto, an island, fountain, balustraded enclosure, typical worked stone details by the entrances, the use of clipped box, etc.

The Classical detail of the layout is provided by the design of the gazebo, although it is of course made from more recent material - concrete.



poziciji v naselju, ki obsega celotni vzhodni rob z delom pobočja, in pa vizualni stik s krajinskim zaledjem. Ustvarjalec vrta je spretno izrabil kvalitetne poglede na naselje in narobe, iz širše okolice na kompleks.

*M.S., G.Z.*

The spirit of the time of Secession is reflected in the pergola, the design of the staircases and in the characteristic circular forms of the clipped box.

Stylistically, therefore, the garden belongs among eclectic layouts, typical of garden architecture at the end of the 19th and start of the 20th century. Among the items of special value of the Štanjel garden can be considered its site in a dominant position in the village, which embraces the entire eastern edge with part of the slopes, and the visual contact with the landscape hinterland. The creator of the garden skillfully used the quality of the view of the village and, conversely, from the wider surroundings to the complex.



Vipava

## Park ob Lanthierijevem dvorcu

77 km

C4-C5

161 B1

Baročno zasnovan park je nastal ob Lanthierijevem dvorcu, ki ga je ta rodbina postavila ob starem Baumkirchnerjevem gradu že sredi 17. stoletja. O tem priča letnica 1669, vklesana na dvoriščnem portalu.

Dvorec Lanthierijev stoji sredi naselja Vipava. Je vzdolžna stavba s pilastrsko členjenim glavnim pročeljem in rizalitoma ob straneh. Vhodno pročelje se nad srednjim delom stopnjuje v trikotni zatrep. Zadnji del je v beneškem duhu postavljen ob strugo potoka. V palačo vodi most s kamnito ograjo.

Palača je bila postavljena v park, ki se je za stavbo stopnjeval do skalne stene z izviri Vipave. Pred glavnim pročeljem se trg naselja prelije v delno ohranjeno os parka, ki je okrašen z vodometom in satiričnimi kipi.

Sočasno z barokizacijo dvorca leta 1762 so ob zahodni osi stavbe uredili park, ki se je začel s slopasticim rusticiranim portalom, nadaljeval v parterni del s centralnim vodnim bazenom v obliki štiripe-resne deteljice z vodometom, posebnost tega parka pa so bili kamniti putti z različnimi rekviziti, ki so ohranjeni še danes. Kipe teh fantičev so po drugi svetovni vojni premestili in danes sooblikujejo ograjo, ki zaključuje trg pred graščino.

Parter se je nadaljeval v dvojni drevored, os pa je segala vse do reke

The Baroque style park was created beside Lanthieri mansion, which this family erected by the old Baumkirchner castle in the middle of the 17th century. The date, 1669, carved on the portal of the mansion, bears witness to this.

Lanthieri mansion stands in the middle of the town of Vipava. It is an oblong building with pilastered articulated main facade and projections on both sides. The entrance facade rises above the central part in a triangular gable. The terminal part, in the Venetian spirit, is set by the course of a stream. A bridge with stone balustrade leads to the mansion.

The mansion was set in a park, which rises behind the building to



na zahodu, medtem ko se je na vzhod preko mostovža iztekla v gaj z drevjem, tik pod skalnim pobočjem hriba, kjer so lastniki prirejali zabave in družabne igre.

Opisana zasnova je danes zaradi nepremišljenih urbanističnih posegov, zlasti ceste, ki prečka glavno parkovno os, močno okrnjena. Kljub temu celota še vedno daje vtis o nekdanji harmonični celoti dvorca in parka in bi jo bilo mogoče vsaj delno rekonstruirati, s tem pa vrniti kompleksu njegovo nekdanjo vlogo v vipavskem naselbinskem tkivu.

Zanimivost Lanthierijevega poznobaročnega dvorca je tudi ta, da je v njem v letih 1726-1727 prebival znameniti beneški komediograf Carlo Goldoni, mojster *commedie dell' arte*.

*M.S., G.Z.*

the rocky cliffs with the source of the Vipava river. In front of the main facade, the village square spills into the partially preserved axis of the park, which is ornamented with fountains and statuary of satyrs.

Contemporary with the Baroque renovation of the mansion in 1762, a park was laid out by the western axis of the building, which began with a collonnaded rustic portal, continued into a parterre section with a central pool in the shape of a four-leaved clover, with a fountain. One of the specialities of this park was the stone putti with various requisites, which are still preserved today. The statues of these small boys were moved after the second world war and today form part of the fence which concludes the square in front of the mansion.

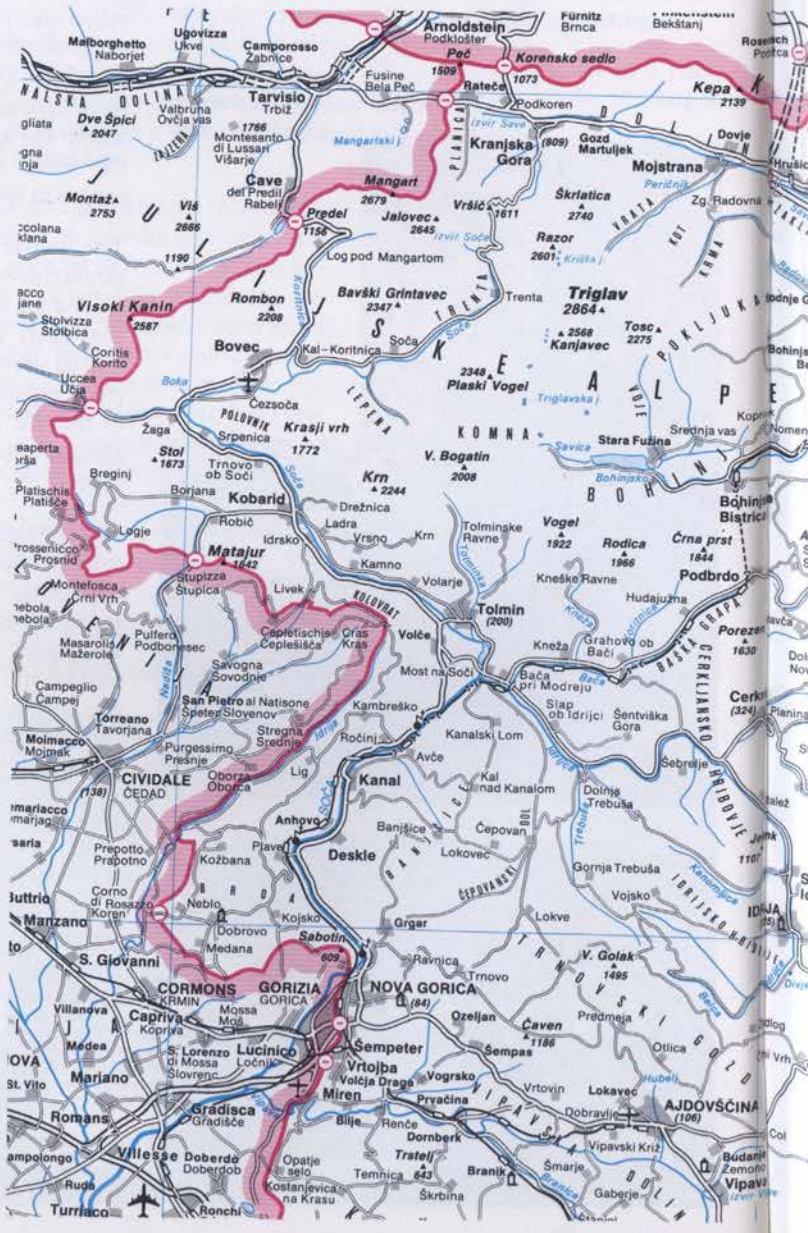
The parterre continued into a double avenue, and the axis extended all the way to the river to the west, while to the east, it flowed over a bridge to a grove of trees, right under the rocky slopes of the hill, where the owners arranged entertainment and other games.

The described layout has been greatly mutilated because of ill-considered urban encroachment, especially the road which cuts the main park axis. Nevertheless, the totality still gives an impression of the former harmonic totality of the mansion and park and it could be at least partially reconstructed, thus returning to the complex its former role in the Vipava village tissue.

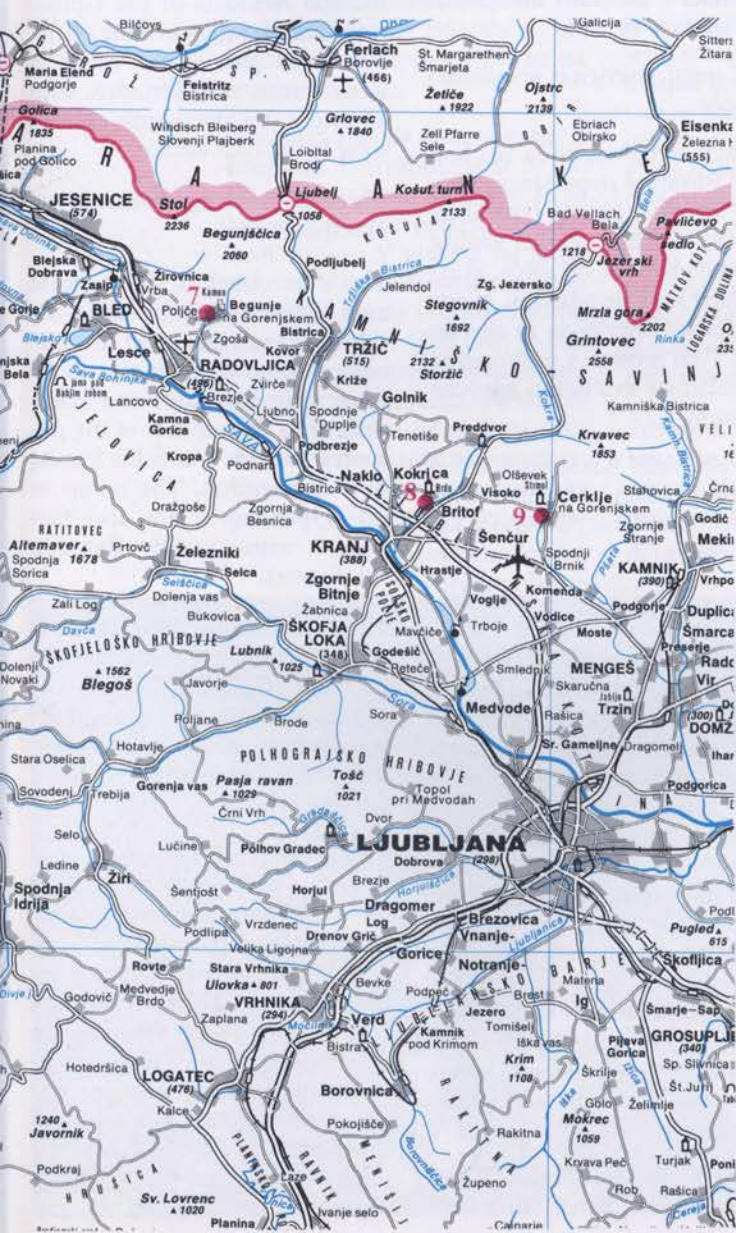
The well-known Venetian playwright, Carlo Goldoni, the master of *commedie dell'arte*, stayed in Lanthieri's late Baroque mansion in 1726-1727.







- 7 – Begunje – PARK OB GRADU BEGUNJE
- 8 – Brdo pri Kranju – PARK OB GRADU BRDO
- 9 – Strmol – PARK OB GRADU STRMOL



Grad je nastal, ko so se Lambergi v 17. stol. preselili iz gradu Kamen, ki je imel višjeležeč strateški položaj, v dolino. Zgradili so grad Katzenstein. O zgodovini gradu najdemo malo virov, obstajajo pa Valvasorjeve upodobitve.

Prvotna zasnova gradu je bila enonadstropna in v gradu je tudi ohranjeno starejše jedro. Raziskave Zavoda za varstvo naravne in kulturne dediščine v Kranju so pokazale, da so v notranjosti gradu ostanki arhitekturnih elementov iz obdobja gotike. Večji del gradu predstavlja arhitektura renesanse in baroka z dozidavo jugovzhodnega trakta v 19. stol.

Trije trakti uokvirjajo arkadirano dvorišče.

V gradu so na stopnišču še ohranjene štukature stopnišnega oboka: z lovorjevo kito so opremljeni grebeni križnega oboka, školjke prikivajo njihova stikališča, akant poudarja kapitele pilastrov, prosta polja pa so uokvirjena za stenske slike. Tudi prostori v nastropju so opremljeni s kvalitetno baročno štukaturo.

Park ob gradu Katzenstein v Begunjah s površino 4 ha predstavlja največjo parkovno površino v naselju Begunje in je kot tak ena izmed pomembnih sestavin odprtega prostora naselja.

Različni viri in analize kažejo na to, da lahko prištevamo park ob gradu k eni najzanimivejših krajinsko arhitekturnih zasnov v Sloveniji, redke primer vrtno arhitekturne zasnove iz baročnega obdobja. Dušan Ogrin pri opisu vrtno arhitekturnih zasnov na Slovenskem v predbaročnem času navaja: "Kar zadeva celovitost in kompleksnost zbujejo pozornost trije objekti iz tega časa: Begunje, Slovenska Bistrica in Črnci. Prva dva se najbolj približujeta renesančnemu značaju s svojimi portali, fontano in izrazito sredotežnostjo parterja."

Glavni deli širšega območja gradu so renesančni parter kot najre-

The castle was created when the family Lamberg moved in the 17th century to the valley from Kamen castle, which had a strategic position on the heights. They built castle Katzenstein. There are few written sources on the castle, but an illustration by Valvasor exists.

The original groundplan of the castle was two-storey, and the older core of the castle has been retained. Research by the Institute for the Protection of the Natural and Cultural Heritage in Kranj shows remnants of architectural elements of the Gothic period in the interior of the castle. The main part of the castle is Renaissance and Baroque, with additions to the south-eastern wing in the 19th century.

Three of the wings frame an arcaded courtyard.

The stucco work of the staircase arch is preserved in the castle: the ridges of the cross vault are furnished with laural sprays, shells cover their junctures and acanthus stress the capitols of the pilasters, with the free fields framed by wall paintings. The rooms in the upper storey are also furnished with quality Baroque stucco work.

The park beside castle Katzenstein in Begunje, with an area of 4 hectares, is the largest park surface in the settlement of Begunje, and as such, one of the important open air components of the settlement.

Various sources and analyses consider that the park by the castle is one of the most interesting landscape architecture layouts in Slovenia, a rare example of garden architecture design from the Baroque period. Dušan Ogrin, in the description of garden architecture layouts in Slovenia in the pre-Baroque period states: "In terms of completeness and complexity, three objects from that time deserve attention: Begunje, Sloven-

prezentativnejši del zasnove, ko stanjev drevored s paviljonom, parkovna ureditev grobišča narodno osvobodilne borbe, sadovnjak zahodno od gradu in parkovni del južno od gradu.

Valvasorjeva grafična upodobitev iz leta 1689 prikazuje grajski park s parterjem, ki je po srednjeveškem vzoru obdan z zidcem. Njegova lokacija je severno od gradu, vhod vanj poudarja renesančni portal, ki leži v osi grajskega stolpa. Parter je po širini členjen v tri dele; ob obeh robovih parterja je bilo zasajeno nižje drevje, razporejeno v petih nizih, osrednji del pa je predstavljal renesančno ornamentiran parter s fontano na sredini.

Strukturno je bila zasnova parterja preprosta. Pravokotno polje so delili na pravokotniške člene, ki so bili razmeščeni v pravilnem mrežnem vzorcu. V vsakem od štirih delov so bila oblikovana pravokotna polja, tako da je celoten parter zajemal 16 polj. Med polji so bile ozke poti, dve glavni, ki se križata tam, kjer stoji fontana, pa sta bili širši. V poljih je na grafični upodobitvi vidna struktura zasaditve. Kažejo se bogato ornamentirana polja, obrobljena s striženo vegetacijo.

ska Bistrica and Črnci. The first two are closest to a Renaissance character, with their portals, fountains and explicitly centripetal parterres”.

The main parts of the wider area of the castle are a Renaissance parterre, as the most characteristic parterre element, the chestnut avenue with pavilion, the park arrangement of the National Liberation War cemetery, the orchard west of the castle and the park area south of the castle.

Valvasor's graphic image of 1689 shows the castle park with parterre which, on the medieval pattern, is surrounded by a wall. It is located north of the castle, its entrance stressed by a Renaissance portal situated on the axis of the castle tower. The parterre is articulated along its length into three parts: lower trees were planted along the two edges of the parterre, arranged in five strings, and the central part is represented by a Renaissance ornamented parterre with a fountain in the centre.

Structurally, the layout of the parterre was simple. The square field was divided into square sections which were disposed in a regular net pattern. Each of the four fields



Na sredini je bil vodni motiv, ki ga Valvasor opisuje kot "vodnjak z vodometom".

Takšen parter, oblikovan po renesančnih vzorih, je imel izhod na severni strani, ki je bil poudarjen z oblikovanim zidom in zaprt z vrati. V tem delu sta bili v obzidje vključeni dve manjši, nesimetrično razporejeni grajski stavbi, verjetno pomožna vzdrževalna objekta.

Med parternim delom in gradom je bilo oblikovano vstopno dvorišče z dvema drevesoma večjega habitusa, ki sta bili skoraj simetrično razporejeni glede na glavni vstop. Grajsko dvorišče je bilo z zidano ograjo ločeno od ostalega dela parka in bolj internega vstopnega dvorišča, ki predstavlja intimnejši prostor in prehod proti grajskemu atriju. Valvasor opisuje tudi lep vodomet v dvorišču gradu.

Na severozahodnem delu parka je bila oblikovana travna površina s sadnim drevjem. Valvasor navaja, da sta takoj za gradom drevesni vrt "z veliko dobrega sadja" in ribnik s postrvmi. Verjetno je bil sadni vrt tudi ob južni strani gradu.

V kasnejših obdobjih se je zasnova poenostavljala z opuščanjem, uničenjem in degradacijo vrtno arhitekturnih prvin. Renesančni parter je bil spremenjen v enostaven obdelovalni vrt in ta raba je v območju še danes. Delno so ohranjeni vodni motiv na sredini, elementi plastike in zidec.

Iz grafične upodobitve leta 1868 je viden kostanjev drevored, ki je ohranjen še danes. Posnetki iz leta 1935 kažejo na mogočen kostanjev drevored in sadno drevje v severozahodnem delu območja ter na ohranjeno lipo velikih dimenzij v vstopnem delu.

Danes predstavlja kostanjev drevored vizualno pomembno krajinsko arhitekturno prvino v območju.

V 20. stol. je bila na pobočju vzpetine, ki obdaja grad z zahodne

was again divided into four so that the entire parterre holds sixteen fields. Between the fields were narrow paths, with the two main paths, which crossed at the point at which there was the fountain, being wider. The structure of planting within the fields is visible in the graphic illustration. It shows richly ornamented fields rimmed with clipped vegetation.

There was a water motif in the centre, which Valvasor describes as a "well with fountain".

On the Renaissance pattern of design of parterre, it had an exit on the north side, which was stressed with a shaped wall and closed with a gateway. Two smaller, unsymmetrically set castle buildings, probably auxiliary maintenance facilities, were included in the surrounding wall in this part.

Between the parterre area and the castle, there was a designed entrance court with two trees of large habitus, which were almost symmetrically disposed in relation to the main entrance. The castle courtyard was separated from the remaining part of the park by a wall, and was more of an internal access courtyard that provided a more intimate space and approach to the castle atrium. Valvasor also describes a fine fountain in the courtyard of the castle.

A grass surface with fruit trees was laid out in the northwestern part of the park. Valvasor states that there was a "tree garden with a great deal of good fruit" immediately behind the castle, and a fishpond with trout. There was probably also an orchard beside the southern side of the castle.

In later periods, the layout was simplified with the abandonment, destruction and degradation of the garden architecture original. The Renaissance parterre was transformed into a simple cultivated garden and is still used as such today. The water motif in the centre, elements of the statuary and the wall are still partially preserved.



strani, na podaljšku drevoreda oblikovana nova pot. Arhitekt Jože Plečnik je v pobočju zaključil sprehajalno pot s paviljonom.

V zadnjih letih so bili narejeni nekateri posegi drevesne kirurgije v kostanjevem drevoredu in prenovljen Plečnikov paviljon.

V jugozahodnem delu parka, je bila verjetno po letu 1953, ko se je v grad preselila Psihiatrična bolnišnica, izvedena nova parkovna zasnova, prirejena zdravstvenemu programu v gradu. Urejene so bile poti, počivališča, objekti za rekreacijo in nove zasaditve.

Sadovnjak ni bil vzdrževan in je propadal. V severozahodnem delu je bil do potoka urejen in zasajen spominski park narodno osvobodilne borbe delo arh. Eda Ravnikarja in kiparja Borisa Kalina.

*V.K.P.*

The chestnut avenue, which is still preserved today, is visible on a graphic illustration of 1868. Photographs from 1935 show the mighty chestnut avenue and fruit trees in the north-western part of the area, and a preserved lime tree of massive dimensions in the entrance part.

Today, the chestnut avenue represents a visually important landscape architectural element of the region.

A new pathway, a continuation of the avenue, was laid out in the twentieth century, on the slopes of the hills which enclose the castle. The architect Jože Plečnik concluded the walk with a pavilion on the slopes.

In recent years, some tree surgery has been carried out on the chestnut avenue, and Plečnik's pavilion has been renovated.

In the southwestern part of the park, probably after 1935, when the castle became a psychiatric hospital, a new park layout was introduced, adapted to the new use of the castle. Paths, resting spots and recreational facilities were laid out and new planting took place.

The orchard was not maintained and has disintegrated. In the north-western part, as far as the stream, a memorial park to the National Liberation War has been laid out and planted, with a statue by Boris Kalin and architect Edo Ravnikar.

V bližini Kranja, med Predosljami na vzhodu, Kokrico in Srednjo Belo na zahodu, ter Preddvorom na severu, leži v dolini, pred kulisso Storžiča v ozadju, območje gradu Brdo.

V 13. in 14. stol. so bili v okolici Kranja sezidani številni gradovi, dvorci ter hiše ministerialov in vitezov. Na mestu današnjega gradu Brdo je bil že leta 1446 omenjen podeželski dvor v lasti manj pomembnih vitezov, imenovanih plemeniti Egg (ali Eck, Ekg, Eghk, Ekker). Nemški besedi Egg ustreza slovenska beseda brdo, zato lahko imenujemo te plemiče tudi "z Brda" ali "Brdski".

Jakob Brdski je bil omenjen leta 1429 kot manj pomemben fevdnik celjskih grofov, ki je z darovi Friderika Celjskega in dokupljenimi kmetijami povečal svojo posest. Njegov sin Jurij pl. Eghk je bil od leta 1497 cesarski svetnik, dvorni denarničar in zakladnik, leto kasneje je postal kranjski deželni vicedom. Ker je obogatel, je lahko posojal deželnemu knezu Maksimiljanu I velike vsote denarja. Zato mu je le ta podelil razne fevde in desetine, dobil je tudi dovoljenje, da si lahko sezida nov grad in zajezi potok Vršek, ga poveže z rečnim sistemom Belice ter uredi nekaj ribnikov.

Tako je Jurij Brdski v začetku 16. stol. začel v ravnini pri Predosljah na mestu ali v bližini nekdanjega dvorca graditi nov grad.

V okolici gradu so bili obsežni gozdovi, kjer so gojili divjad in prirejali love.

V drugi polovici 17. stol. so postali lastniki grofje Schrottenbachi in Gallenbergi, od marca leta 1773 pa Zoisi: Michelangelo Zoisi pl. Edelstein kot prvi navedeni lastnik v glavni knjigi Deželne deske in nato njegov sin, veliki mecen, usmerjevalec slovenskega preporoda, znanstvenik, raziskovalec in lastnik fužin, baron Žiga Zoisi. Karel Zoisi, pomemben botanik, je na gradu osnoval botanični vrt. Zoisi

The estate of Castle Brdo lies in a valley in the vicinity of Kranj, between Predoslje to the east, Kokrica and Srednja Bela to the west, and Predvor to the north, with the mountain of Storžič as a background.

A number of castles, mansions and houses of ministers and knights were built in the neighbourhood of Kranj in the 13th and 14th centuries. A provincial palace on the site of today's Brdo castle, belonging to minor knights titled Egg (or Eck, Ekg, Eghk, Ekker), was mentioned in 1446. The German word Egg corresponds to the Slovene word "Brdo", so the title could be equated with "Brdski", or "of Brdo".

Jakob of Brdo was mentioned in 1429 as a minor liegeman of the Celje counts, who increased his estates by gift of Friderik of Celje and by the purchase of farms. From 1497, his son, Jurij pl. Eghk was a counsellor to the emperor, court financier and treasurer, and a year later became the Carnolian vice-governor. His wealth allowed him to lend the provincial duke, Maksimiljan I, a large sum of money. He was thus granted various feus and tithes, and he also obtained permission to build a new castle and dam the Vršek stream, to connect it to the Belica river system, and to lay out some ponds.

Jurij of Brdo thus started to build a new castle on the plains by Predoslje on the site of or close to the former manorhouse, at the start of the 16th century.

There were extensive forests in the vicinity of the castle in which game was raised and hunts organised.

In the second half of the 17th century, the Schrottenbach and Gallenberg counts became the owners, and from 1773, the Zoisi family: Michelangelo Zoisi pl. Edelstein as the first owner mentioned in the main book of the Provincial estates and then his son, the great patron, leader

so ostali lastniki do 14. aprila leta 1928.

Na osnovi štirih kupnih pogodb in pooblastila ter treh menjalnih pogodb je grad leta 1935 prešel v last kraljevske rodbine Karadjordjevičev, ki so grad in zemljišče temeljito preuredili, posest pa razširili.

Kot letna rezidenca predsednika SFR Jugoslavije Josipa Broza-Tita je grad postal prizorišče političnih srečanj številnih državnikov sveta. Po volitvah leta 1990 in razglasitvi samostojnosti je v lasti in upravi vlade Republike Slovenije.

V prvih letih 16. stol. (1502), ko so namesto srednjeveškega dvora Eghki zgradili nov grad, se je ta po arhitekturni zasnovi bistveno razlikoval od drugih srednjeveških predhodnikov na tem območju, ki so bili zaradi strateško obrambnih razlogov postavljeni na težko dostopnih višinskih lokacijah.

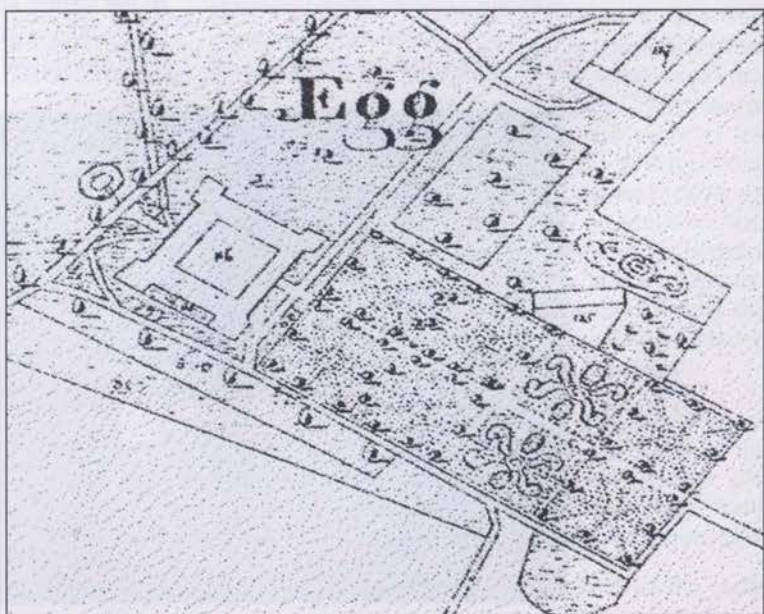
Novejši grad Brdo je imel značilno zgodnjerenesančno četverokotno tlorisno zasnovo, ki je bila na vogalih okrepljena z ostrokotno zaključenimi obrambnimi stolpi. Tipološko se je grajska zasnova zgledovala po italijanski utrdbeni arhitekturi, ki oživlja koncept renesančnih gradov po antičnem ri-

of the Slovene enlightenment, scientist, researcher and ironworks owner, Baron Žiga Zois. Karel Zois, an important botanist, planned a botanical garden at the castle. The Zois family remained owners until 14 April 1928.

On the basis of four sales contracts and authorities and three contracts of exchange, in 1935 the castle came into the ownership of the Karadjordjević royal family, who fundamentally rearranged the castle and grounds, and extended the estate.

As a summer residence of the President of SFR Yugoslavia, Josip Broz Tito, the castle became a meeting place of a number of world statesmen. Since the elections of 1990 and the declaration of independence, it has been owned and administered by the government of the Republic of Slovenia.

In the first years of the 16th century (1502), the Eghks built a new castle in place of the medieval manorhouse. According to the architectural layout, Brdo differs essentially from other medieval precursors in this region, which were erected for strategic defence purposes on high ground which was difficult of access.





mskem kastelu. Ker je bila obramba zaradi turških vpadov v 16. stol. še vedno potrebna, je imel grad močno izpostavljene stolpe z velikimi strelnicami in utrjeni pritličji palacija ter gospodarskih traktov. Takšna podoba je prikazana na Valvasorjevi grafiki. Zleknjena masa renesančne trdnjave je bila zavarovana z zunanjim obrambnim sistemom: grajskim vodnim jarkom, dvžnim mostom in drugimi obrambnimi elementi.

Notranjost in zunanost sta se prilagajali novim bivalnim potrebam. Baročni princip se je uveljavil v funkcionalni artikulaciji etaž, stopniških celot in v detajlih. Tako so zasnovane osno nanizane grajske sobane ("en avon") in na novo oblikovana stopnišča. V fotografski arhivski dokumentaciji so podobe bogato opremljenih soban.

V šestdesetih letih so bile po načrtih arhitekta Vinka Glanza preurejene vse fasade z ometi, okenske odprtine in portali ter vsi notranji prostori.

S predelavami je izginila historična substanca gradu in neposredne okolice, ostale pa so osnovne značilnosti zasnove utrjene rezidence v ravnini.

Danes ima grad bogato zbirko premičnih kulturnih spomenikov iz različnih obdobji: zbirko pohištva iz 17. stol., zbirko slovenske in jugoslovanske likovne umetnosti od

The later Castle Brdo had a typical early Renaissance rectangular groundplan, which was reinforced at the corners with angular terminal defence towers. Typologically, the castle groundplan was modelled on Italian fortified architecture, in which the concept of Renaissance castles based on classical Roman castellums was revived. Since defence from Turkish raids was still necessary in the 16th century, the castle had a powerfully constructed tower, with large firing slits and a fortified ground-floor palace and storage wings. Such an appearance is shown in Valvasor's graphic illustration. The extended mass of the Renaissance fortress was protected with an external defence system: a castle moat, drawbridge and other defense elements.

The interior and exterior were adapted to the new residential needs. The Baroque principle was introduced into the functional articulation of the floors, the totality of the staircases and details. So axially arranged large castle rooms, or halls, were laid out "en avon" and the staircases redesigned. The appearances of the richly furnished rooms are shown in photographic archive documentation.

In the sixties, all the facades were remoulded with plastering, window apertures and portals, and



impresionizma naprej, eno najdragocenejših zbirk preprog v Evropi in knjižnico.

### **Ožje območje parka**

Za nastanek baročne zasnove je bilo pomembno obdobje lastništva Zoisov v mirnem obdobju zgodovine. Takrat so obrambni jarek lahko zasuli in zasnovali baročni park, ki je vzpostavil nova razmerja med arhitekturo in okolico.

Oblikovani sta bili dve novi likovno kompozicijski osi. Prva je potekala od osrednjega grajskega portala na vzhodni fasadi prek grajskega parka po povezovalni poti do cerkve sv. Siksta v Predosljah in je bila dolga kakšnih 600 m. Druga os se je začela v notranjem grajskem dvorišču je potekala prek portala na zahodni strani, prvotnega paviljonskega razgledišča (belvedere) in gabrovega drevoreda ter se končala v grajskem parku. To baročno kompozicijo, ki jo uvrščamo v vrh zgodovinskega razvoja, nam kaže tudi franciscejski kataster iz leta 1826, na katerem so vidni: osna zasnova parterja z osmimi polji in členitev posameznih polj, drevoredne zasaditve in vrtni objekti (ute, paviljoni).

Ortogonalna parkovna zasnova je bila malo širša od širine grajskega poslopja in dolga okoli 180 m, v njenem območju pa je botanik Karel Zois uredil botanični vrt. V obdobju družine Zois so preoblikovali ribnika severno od gradu v jezerci in uredili sprehajalne poti s počivališči.

V času lastništva kneza Pavla Karadjordjevića se je spremenila orientacija gradu. Urejena sta bila nova dostopa s ceste Predoslje-Kranj vzhodno in zahodno od gradu, ki sta bila zasajena z drevoredoma. Med obema novima osema je bila oblikovana nova parkovna ureditev z zaključnim ovalnim rondojem iz visoke gabrove žive meje, simetrično v vizualni osi gradu. Temeljito je bila spremenjena tudi širša okolica s travniki, gozdom in jezeri.

the interior rearranged to the plans of the architect, Vinko Glanzer.

The historical substance of the castle was lost with the remodelling, and all that remained was the basic characteristic groundplan of a fortified residence on level ground.

Today, the castle has a rich collection of historical objects from various periods: a collection of 17th century furniture, a collection of Slovene and Yugoslav art from Impressionism onwards, one of the most valuable collection of carpets in Europe and a library.

### **The inner area of the park**

The time of ownership of the Zois family, during a tranquil period of history, was important for the creation of the Baroque layout. At that time, the moat could be filled in and a Baroque park laid out which established a new relation between the architecture and the surroundings.

Two new artistically designed axes were formed. The first ran from the central castle portal on the east facade through the castle park by a connecting path to the church of St. Sikst in Predoslje, and was some 600 metres long. The second axis started in the inner castle courtyard and ran through the gateway on the west side, past the original belvedere and along a beech avenue and ended in the castle park. This Baroque composition, which ranks at the peak of historical development, also appears in the land register of Franz I of 1826, on which are visible: the axial layout of the parterre with eight fields and the articulation of the individual fields, the avenue planting and garden objects (bowers, pavilions).

The orthogonal park layout was a little wider than the width of the castle building, and around 180 metres long, and the botanist, Karel Zois, laid out a botanical garden in it.

The fishponds north of the castle

V 19. in 20. stoletju se je starejša parkovna zasnova izgubljala, saj so v duhu mode časa zasajali nove tujerodne drevesne vrste in tako oblikovali park v angleškem krajinskem stilu. Arhitekturno-krajinsko težišče se je pomaknilo v območje južno od gradu.

Večje poznejše spremembe gradu in okolice so iz leta 1962.

Na novo je bil oblikovan grajski atrij v sredini gradu in delno preoblikovan park, spremenjena terasa s stopniščem in zgrajen manjši bazen. Ta bazen so po izgradnji pokritega bazena na mestu historičnega parka spremenili v vodomet. Na širšem območju kompleksa so bile urejene številne poti, narejena nova jezercerca in zgrajeni novi gospodarski objekti.

V obdobju po drugi svetovni vojni je bilo v ožjem območju gradu Brdo postavljenih več novih objektov: hotel Kokra, konjušnica in hipodrom, teniška igrišča, urejen je

were transformed during the period of Zois family ownership into small lakes, and walks with arbours were laid out.

During the ownership of Prince Pavel Karadjordjević, the orientation of the castle was changed. New approaches from the Predoslje-Kranj road were laid out east and west of the castle, which were planted with avenues. A new park layout was arranged between the new axes, with a concluding oval rondo of a high beech hedge, symmetrically in the visual axis of the castle. The wider surroundings were also fundamentally changed, with meadow, forest and lakes.

In the 19th and 20th centuries, the older park layout was lost, since new foreign tree species were planted in the spirit of the times and a park in the English landscape style was formed. The architectural-landscape centre of gravity was shifted to the area south of the castle.

Major later changes to the castle and surroundings are from 1962.

A castle atrium was once again created in the centre of the castle and the park partially transformed, and the terrace was changed, with staircases and a small basin. After the construction of a covered pool on the site of the historical park, this pool was transformed by the addition



bil Račji otok, postavljenih je bilo več skulptur, ki predstavljajo zbirko patetičnega realizma poznih petdesetih let.

Nova konjušnica s hipodromom se je močno približala historičnemu območju, narejena pa je bila v osemdesetih letih po načrtih arhitekta Danila Oblaka. Ob konjušnici so manjši hlevi ter dva dolenjska kozolca - toplarja.

Baročna kompozicija parka je bila najbolj degradirana z izgradnjo hotela Kokra, ki stoji v osi baročne zasnove, in s postavitvijo bazena na parterna polja. Tudi tenis igrišče stoji na neustrezni lokaciji. Urbanistična ureditev območja je postala neprimerna.

Ohranjena je druga os z drevoredom in paviljonom, ki bi po zasnovi lahko spadal še v starejšo srednjeveško fazo gradu. Kletni del je vkopan, zgornji del pa je bil predelan v poligonalni vrtni paviljon, ki je služil za razgledišče (belvedere). Leta 1966 je bil paviljon predelan v zaprto vrtno uto v nadstropju in vinsko klet v spodnjem delu. Na fasadi so kopije gotških fresk iz Crngroba in sv. Primoža nad Kamnikom.

Od baročne zasnove je ohranjena lokacija oranžerije, ne pa tudi njena arhitekturna zasnova.

V parku so oblikovani ribniki in zasnova severno od gradu kaže na oblikovanje v angleškem krajinskem stilu.

### Širše območje parka

Park prehaja proti severu v gozdno površino - povirje potokov Vršek in Belica. V tem območju je bilo od 15. stol. pa do danes na hidrografske bogatem območju z zajezitvijo potokov oblikovanih 11 jezer. Urejena je tudi ribogojnica.

Od drugega jezera navzgor je valovit teren z majhnimi dolinami in položnimi pobočji. Prevladujejo prepustna ilovnata tla.

Večino površinskega pokrova predstavlja acedofilni borov gozd biv-

of a fountain. A number of paths were laid out in the wider area of the complex, new lakes were made and new outbuildings constructed.

In the period after the second world war, a number of new facilities were built in the immediate vicinity of Castle Brdo: Hotel Kokra, stables and hippodrome, tennis courts, Račji otok was arranged and a number of sculptures set up, representative of the collection of pathetic realism of the late fifties.

The new stables and hippodrome came very close to the historical area and were made in the eighties to the plans of the architect, Danilo Oblak. There are smaller stabling blocks by the main stables and two Dolenjska style "kozolci - toplarji" - double hayracks.

The Baroque composition of the park was most degraded by the construction of Hotel Kokra, which stands on the axis of the Baroque layout, and with the erection of the swimming pool on the parterre field. Even the tennis courts are in an unsuitable location. The planning layout of the area has become inappropriate.

The second axis, with avenue and belvedere which, on the basis of the layout, could belong to the earlier, medieval phase of the castle, has been preserved. The cellar part has been excavated, and the upper part was reconstructed into a polygonal garden pavilion which served as a belvedere. In 1966, the pavilion was transformed into a closed garden bower in the upper part and a wine cellar in the lower part. On the facade are copies of Gothic frescoes from Crngrob and Sv. Primož above Kamnik.

Of the Baroque layout, the location of the orangery has been preserved, though not its architectural layout.

Fishponds have been created in the park, and the continued layout north of the castle is designed according to the English landscape style.

ših steljnikov, ki je slabše kvalitete (redkec drogovnjak) in ima skromno podrast. Nekaj večjih površin je bilo okoli leta 1933 zasajenih z monokulturo smreke in v teh območjih najdemo primes redkih listavcev (hrast, kostanj, breza).

Na robovih so večje travnate površine in gozd z jasami je že v preteklosti predstavljal lovišče. Danes je to območje gojene srnjadi, muflonov, damjakov in jelenov lopatarjev s preveliko gostoto in redki mi avtohtonimi vrstami živali. Tu gnezdi mnogo različnih vrst ptic ali pa jim območje služi kot remiza na preletu.

V tem območju so bili postavljeni objekti: Titova brunarica, Kardeljeva brunarica, Tolminka in kočna na Beli ter sitarska hiša.

Sitarska hiša je bila prenesena v park leta 1980 iz Stražišča pri Kranju in predstavlja kvaliteten etnološki spomenik ljudskega stavbarstva ter začetek etnoparka, ki naj bi bil zasnovan do ograde pri vasi Bela.

Ožje območje gradu Brdo s parkom in parkovnimi objekti je v funkciji državnega protokola, širše območje gradu Brdo služi izobraževanju (menedžerska šola, organizacija posvetovanj) in turizmu na najvišji ravni.

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V.K.P.

#### **The wider region of the park**

The park passes in the north into a forested area - the source of the Vršek and Belica streams. Eleven small lakes have been formed since the 15th century in this hydrologically rich area of water catchments. Fish farming has also been arranged.

There is undulating terrain from the second lake upwards, with small valleys and gentle slopes. Impermeable clay soil predominates.

The majority of the area is covered by acidophyllic pine forests, formerly used for collecting animal litter, which is of poor quality (few herbs) and has a modest understorey. Some larger areas were planted in 1933 with monoculture spruce, and in these areas is found an admixture of occasional broadleaves (oak, chestnut, birch).

On the edges, the large meadow surfaces and forest with clearings were hunting grounds even in the past. Today, this region is a breeding ground for roe deer, mufflon, fallow deer and red deer, with too great a density, and the occasional autochthonous species of animal. A great variety of bird species nest here, or rest here during migration.

The following objects have been erected in this region: Tito's cabin, Kardelj's cabin, the "Tolminka" and the hut on the Bela, and a sievemaker's house.

The sievemaker's house was transferred to the park in 1980 from Stražišče pri Kranju and represents a high quality ethnological monument of vernacular architecture, and the embryo of an ethnological park which could be laid out as far as the fence by the village of Bela.

The immediate area of Castle Brdo and park and the park objects are used for state protocol, and the wider region of the castle provides education (management school, consultancy organisation) and tourism on the highest level.

## Strmol Park ob gradu Strmol

30 km  
D3  
84 B3

Pod vznožjem Karavank, na pobočju gozdnatega Dvorjanskega hriba (675 m n.v.), zahodno od vasi Dvorje pri Cerkljah, leži srednjeveški grad Strmol.

Po Strmolu so se imenovali že strmolški vitezi, ki so se pojavili v kranjski ravnini v 13.stol. Prvi lastnik gradu Verijan Strmolski je omenjen v pismih velesovskega in mekinjskega samostana.

V naslednjih stoletjih so se lastniki menjali in v 17. stol. je grad kupil baron Konrad pl. Huessenstein, ki je grad prezidal, utrdil in uredil grajsko okolico s štirimi ribniki in dreveredom. Grad, ki je prej služil kot napol utrjena vojaška postojanka, so z dozidavo stanovanjskih prostorov usposobili za bivanje. Pred letom 1826 so porušili obrambne zidove in številne prizidke. Naslednji lastnik sin Henrik je raziskoval okolico in naletel na manjše žile zlata. V 18. stol. so na robovih kotline kopali železovo rudo; kasnejše raziskave so potrdile, da je območje bogato z minerali in rudami.

Po svetovni vojni je grad prešel v družbeno last. Danes je protokolarni objekt Vlade republike Slovenije.

Grad Strmol je tipičen predstavnik arhitekture, ki kaže kontinui-

The medieval castle of Strmol sits beneath the flanks of the Karavanke, on the forested slopes of Dvorjanski hrib (675 m a.s.l.), west of the village of Dvorje pri Cerkljah.

The Strmol knights, who appeared in the Carnolian lowlands in the 13th century, took their name from the castle. The first owner of the castle, Verijan of Strmol, is mentioned in letters of the Velesovo and Mekinje monasteries.

The property changed hands a number of times during the following centuries, and was bought in the 17th century by Baron Konrad pl. Huessenstein, who rebuilt and strengthened the castle and laid out its surroundings with four fishponds and an avenue. The castle, which had formerly served partially as a fortified military outpost, thus became suitable as a dwelling. The defense walls and a number of extensions were demolished prior to 1826. The next owner, his son, Henrik, prospected the surroundings and hit upon a small vein of gold. In the 18th century, iron ore was mined on the edges of the valley, and later research has confirmed that the region is rich in minerals and ores.



teto stolpaste oblike vse do konca 15. stol. Je eden najstarejših in najbolj ohranjenih gradov na Slovenskem.

Središče gradu predstavlja osrednji stanovanjski stolp, okoli katerega so nanizani drugi objekti. Grad je bil obdan z obrambnimi zidovi s štirimi stolpi kvadratatega tlorisa.

V gradu sta dva razkošna apartmaja ter sobe. Namembnost je protokolarna z turistično gostinsko ponudbo na najvišji ravni.

Grafični viri odkrivajo, da je bila prvotna ureditev okolice gradu vezana na glavni vstop v dvor z južne strani. Vrata so kasneje zazidali in vhod prenesli na severno stran. Takrat je bil verjetno oblikovan parterni del na južni strani gradu. Sedanja oblika gradu zagotavlja stik z intimnim parterjem, ki je manjšega merila in oblikovan centralno ob objektu.

Starejši kamniti tlaki obdajajo travni parter. Ob robovih so dodatne zasaditve s cvetličnimi motivi iz novejših obdobj. Zanimiv je vodni bazen s fontano, na vogalih katerega so štiri bronaste plastike vodnih živali (rak, želva, žaba in kuščar) in v centru figura deklice.

V glavnih potezah je ohranjen koncept parkovne zasnove iz 17. stol. z dvema glavnima vstopnima osema, ki je viden tudi na franciscejskem katastru iz leta 1826.

Ob servisnem vstopu je gospodarsko poslopje s parkirišči, zahodna os je poudarjena z lipovim dreveredom.

Parter ob gradu terasasto prehaja proti travni površini, ki je ob robovih zasajena z iglavci (navadna smreka, pančičeva smreka, bodeča smreka, himalajski bor, pacipresa, tuja) in redkimi listavci, vendar tako, da ohranjajo os pogleda proti dolini.

Pod gradom je skoraj 200 m dolgo jezero, pod njim pa travna odprta

The castle was taken into public ownership after the second world war and is today a protocol facility of the government of the Republic of Slovenia.

Castle Strmol is a typical representative of architecture which shows a continuity of tower form ever since the 15th century. It is one of the oldest and best preserved castles in Slovenia.

The main focus of the castle is the central residential tower, around which other facilities are arranged. The castle was surrounded by defense walls with four towers on a square groundplan.

The castle contains two luxurious apartments and rooms. It is used for protocol, with a tourist catering provision on the highest level.

Graphic sources reveal that the original layout of the surroundings of the castle were linked to the main entrance to the castle on the south side. The gateways were later rebuilt, and the entrance transferred to the north side. At that time, there was probably a parterre part laid out on the south side of the castle. The present form of the castle provides contact with an intimate parterre, which is smaller in extent and laid out central to the facility.

Old stone paving surrounds a grass parterre. There is additional planting beside the edges and floral motifs of more recent origin. There is an interesting water basin with a fountain, at the corners of which are four bronze statues of water animals (crab, turtle, frog and newt), with a figure of a girl in the centre.

The concept of the park layout from the 17th century has been retained in its main outlines, with two main entrance axes, which can also be seen on the 1826 land register of Franz I.

There is an outbuilding with parking area beside the service en-

površina, ki se prek ceste vizualno nadaljuje v polja v dolini.

Današnji vhod na severni strani obrobajo figure neznanega ljubljanskega baročnega kiparja, ki izvirajo iz graščine Zalog pri Moravčah, požgane leta 1944. Od tam sta še dve figuri atlantov, vzdani v grajsko fasado.

Celotno območje parkovne ureditve je vpeto v gozdnato krajino na pobočju, ki ravno v delu za gradom iz listnatih sestojev na vrhu hriba prehajajo v iglaste, ti pa oblikujejo ozadje gradu. Dodatna zasaditev z iglavci, ki sicer niso avtohtoni, uokvirja grad in ustvarja nedeljivo celoto.

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V.K.P.

trance, and the western axis is stressed with an avenue of limes.

The parterre beside the castle drops in terraces towards the grass surface, which is planted along the edges with conifers (spruce, Serbian spruce, blue spruce, Himalayan pine, cypress, yew) and occasional broadleaves, but in such a way that the axis of view towards the valley is retained.

Below the castle is a lake almost 200 metres long, and below that, an open grass surface which continues visually across the road into fields in the valley.

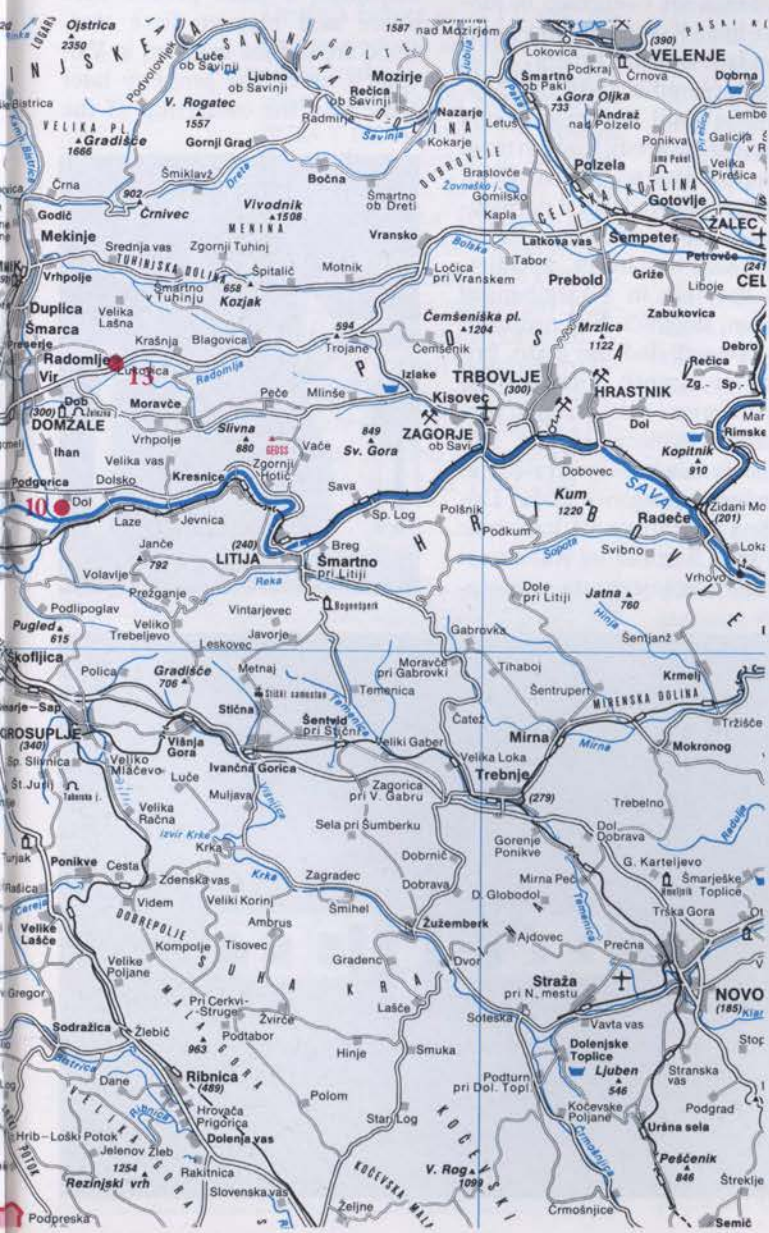
Today's entrance on the north side is bordered with statues by an unknown Ljubljana Baroque sculptor that originate from the manorhouse of Zalog pri Moravčah, which was burned in 1944. There are two further statues from there, of Atlas, built into the castle facade.

The entire area of the park layout is set into the forested landscape on a slope whereby, precisely behind the castle, the broadleaf stands at the top of the hill change to the conifers which form the background to the castle. The additional planting of conifers which are not actually autochthonous, frames the castle and creates an indivisible totality.





- 10 – Dol pri Ljubljani – PARK OB DVORCU DOL  
 11 – Ljubljana – TIVOLI – LJUBLJANSKI MESTNI PARK  
 12 – Polhov Gradec – PARK OB GRADU POLHOV GRADEC  
 13 – Radomlje – ARBORETUM VOLČJI POTOK



## Dol pri Ljubljani Park ob dvorcu Dol

13 km  
E4  
128 A1

Dvorec Dol stoji vzhodno od Ljubljane, na razpotegnjeni ježi nad levim bregom Save, blizu sotočja s Kamniško Bistrico in Ljubljano. Posstvo je bilo poimenovano Lusthal (prijetna, vesela dolina). Grajena stavba, danes skromna ruševina, je del in izhodišče osne zasnove razsežnega parka, najbolj kompleksnega parka 19. stoletja v Sloveniji.

Nadstropno zgradbo ob vasi so postavili Gallenbergi in Raspi kot renesančen dvorec leta 1540. Okoli dvorca je v Valvasorjevem času stalo več gospodarskih objektov, manjši vrt s senčnico in mogočna lipa. Kasneje je bilo posestvo v lasti družine Erberg. Ti so stavbo preuredili 1689 in 1753. Zidavo je vodil stavbenik Matija Perski, ki je uredil tudi vrtove. Večje prezidave so izpeljali 1798. Dvorec je bil predelan v paviljonsko nadstropno poslopje s štirimi trakti okrog notranjega, arkadiranega dvorišča in z razgibanimi vhodnimi stopnišči. Nad nadstropje so postavili dodatno etažo, prizano ob straneh. Glavna os je bila poudarjena z dekoriranim portalom in podvojenim oknom. Notranjost je bila bogato okrašena in opremljena (Quagliove freske, Donnerjevi in Rotmanovi kipi, baje celo slike Tiziana in Rubensa). Ob robu notranjega vrta so posta-

Dol mansion is situated east of Ljubljana, on an elongated slope above the left bank of the Sava, close to the confluence with the Kamniška Bistrica and the Ljubljana. The estate was called Lusthal (friendly, happy valley). The building, today unpretentious ruins, is a part and the starting point of the axial groundplan of an extensive park, the most complex 19th century park in Slovenia.

The Gallenbergs and Rasp families erected a two-storey building as a Renaissance mansion by the village in 1540. A number of outbuildings, a small garden with shade and massive lime tree, stood around the mansion in Valvasor's time. The property later came into the ownership of the



vili dva, sedaj obnovljena klasi-  
cistična vrtna paviljona, grajena za  
likovno zbirko in arhiv s knjižnico.  
Paviljona je izrisal in s štukatu-  
rami okrasil Francesco Coconi  
(1829 - 1831). Kipe muz (stav-  
barstvo, slikarstvo, glasbo, poe-  
zijo) pred paviljonoma je obliko-  
val Martin Kirschner 1834.

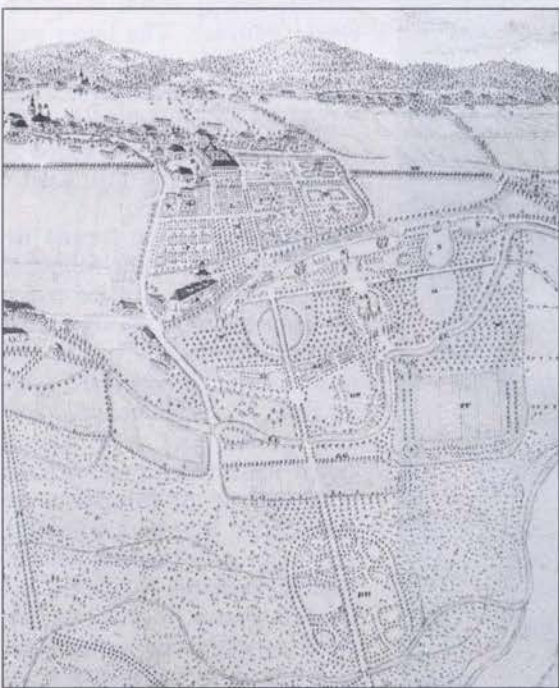
V drugi polovici 19. stoletja je ro-  
dbina Erberg izumrla, posestvo je  
prehajalo iz rok v roke. Samo del  
zbirk je prevzel Deželni muzej.  
Med zadnjo vojno je bil dvorec  
požgan, do danes še čaka na pre-  
novo.

Družina Erberg je od 17. stol. na-  
prej postopoma izgrajevala in za-  
sajala park, ki je dosegel največji  
obseg v času Jožefa Kalasanca Er-  
berga v prvi polovici 19. stoletja.  
Razsvetljeni plemič je s svojim  
znanjem vplival, da je park postal  
likovno izjemna stvaritev, nad-  
grajena z botanično raznolikostjo.  
Oblika je bila prilagojena konfigu-  
raciji terena in naravnim pou-  
darkom, izvirov in potokom. V  
vrtove so speljali poseben vodo-  
vod, ki je napajal vodomete, baze-  
ne in ribnike. Park je bil zelo po-  
pularen, občasno so ga obiskovali  
Ljubljancani, leta 1821 celo av-

Erberg family, who renovated the  
building in 1689 and 1753. The  
building work was overseen by the  
builder, Matija Perski, who also  
laid out the garden. Major recon-  
struction took place in 1798. The  
mansion was partitioned into a  
pavilion structure with four wings  
around an inner, arcaded court-  
yard and with an articulated en-  
trance stairway. They set an addi-  
tional storey above the first floor,  
truncated at the sides. The main  
axis was stressed with a decorative  
portal and double window. The  
interior was richly decorated and  
furnished (frescoes by Quaglio,  
statuary by Donner and Rotman,  
reputedly even paintings by Titian  
and Rubens). At the edge of the  
interior garden, they erected two,  
now renovated Classical garden  
pavilions, built for art collections  
and an archive with library. The  
pavilions were designed and deco-  
rated with stucco by Francesco  
Coconi (1829 - 1831). Statues of  
the muses (building, painting,  
music, poetry) in front of the pa-  
vilions were designed by Martin  
Kirschner in 1834.

The Erberg family died out in the  
second half of the 19th century,  
and the estate passed from hand  
to hand. The Provincial museum  
took over only part of the collec-  
tions. During the last war, the  
mansion was burnt, and it is still  
waiting for restoration today.

The Erberg family built and  
planted the park gradually from  
the 17th century onwards and it  
achieved its greatest extent at the  
time of Jožef Kalasanc Erberg in  
the first half of the 19th century.  
He was a man of influence among  
the enlightened nobility, and the  
park became an artistically re-  
markable creation, constructed  
from botanical varieties. The form  
was adapted to the configura-  
tion of the terrain and natural stresses,  
springs and streams. A special wa-  
ter supply led into the garden,  
which fed the fountains, pools  
and fishponds. The park was very  
popular, occasionally visited by



strijski cesar Franz I. V čast njegovega obisku je Erberg v parku postavil empirski spominski steber (sedaj prestavljen v os dvorca).

Dvorec je bil izhodišče dveh osnovnih drevorednih osi. Ena, zasažena s kostanji, je tekla iz ljubljanske strani od Vidma do predvrta pred palačo. Robovi so bili obdani z gospodarskimi poslopiji. Pod stopniščem predvrta je bil urejen nimfej, niša s kipom in bazenom, kot prvi vodni motiv. Na vzhodni strani dvorca lahko danes samo slutimo nekdanjo bogato vrtno-arhitekturno ureditev, ki je dokumentirana v Erbergovih skicah in panoramskem načrtu, datiranem 1822. Iz prve parterne ureditve je peljala prva os skozi drevored naprej proti vzhodu, skozi kostanjev (sedaj hruškov) drevored do klasicistične kapelice med platanama na robu terase.

Gornja terasa parka je bila križno oblikovana s središčno fontano in dekorirana s številnimi lončnica-

the people of Ljubljana, and in 1821, even by the Austrian emperor, Franz I. In honour of his visit, Erberg erected a memorial pillar to the Empire (now set in the axis of the mansion).

The mansion was the starting point of two basic avenue axes. One, planted with chestnut, ran from the Ljubljana side, from Videm to the garden in front of the mansion. The edges were skirted by outbuildings. Beneath the staircases of the front garden were set *nymphaeum*, niches with statuary and pool, as the first water motif. On the eastern side of the mansion we can today only conjecture at the former rich garden architecture arrangement which is documented in Erberg's sketches and panoramic plans dated 1822. The first axis led from the first parterre arrangement through an avenue onwards towards the east, through a chestnut (now pear) avenue, to a classical chapel among sycamores on the edge of the terrace.

The upper park terrace was formed in the shape of a cross, with a central fountain and decorated with a number of urns. The terrace was terminated with a balustrade and a central stone Baroque staircase. The lower parterre was similarly divided into four large fields. Each terrace had a fountain in the centre of a rondo. The layout was terminated by the pavilions already mentioned.

The second avenue flowed towards the south, to the Mlinščica and the confluence of the rivers. All that remains of the avenue are mighty sycamores. By the axis were a series of fishponds, areas for vases, a treelined rondo, a beehive garden and tree nursery called the English park. On the other side of the Mlinščica, the park passed into park woodland with walks. A side avenue ran parallel between the Mlinščica and the first avenue. In this part, different parterres were geometrically linked in series: greenhouses,



mi. Terasa je bila zaključena z balustrado in osrednjim kamnitim baročnim stopniščem. Spodnji parter je bil podobno deljen v štiri večja polja. Vsaka terasa je imela v srednjem rondoju vodomet. Ureditev sta zaključevala omenjena paviljona.

Drugi drevored je tekel proti jugu, Mlinščici in sotočju rek. Ostanek drevoreda so mogočne platane. Ob osi so bili nizi ribnikov, prostor za vaze, drevoredni rondo, vrt čebulnic, drevesnica imenovana angleški park. Onstran Mlinščice je park prešel v parkovni gozd s potmi. Med Mlinščico in prvim drevoredom je paralelno tekel stranski drevored. V tem delu so bili v geometrijski členitvi nanizani različni parterji: rastlinjak, oranževci, angleški gozdič, zelenjavni vrt, južneje sadni vrt, arboretum eksot, kare trajnic, zimzelene rastline. Predel je bil opremljen z uto, tretjim vodometom in več kamnitimi kipi (Robba, Kumersteiner). Parterje je povezovala aleja, zasajena z rezanim gabrom. Park, imenovan slovenski Versailles, je danes zanemarjen in delno uničen.

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*D.P., G.Z.*



orangeries, English woodland, vegetable garden, southern orchard, arboretum of exotics, diamond shaped lawns, evergreen plants. The tract was fitted with a hut, a third fountain and a number of stone statues (Robba, Kumersteiner). The parterres were connected by a walk planted with clipped beech. The park, known as the Slovene Versailles, is today neglected and partially destroyed.

0 km  
D4  
127 A2

Grajski grič in Rožnik sta vzpetini, ki oklepata ožino, imenovano Ljubljanska vrata. Med gričema se je od prazgodovine do danes razvijalo naselje. V ravninskem delu zahodno od strnjenege jedra mesta in pod gozdnimi pobočji Rožnika in Šišenskega hriba je prostor Tivolija. Tivoli je največji in edini slovenski park, ki združuje v svojem razvoju vse raznolike parkovne elemente: drevorede, vodne površine, cvetne poljane, fontane, parkovno plastiko, opremo, počivališča, igrišča, jase, parkovni gozd.

Začetki pomembnejšega oblikovanja ljubljanskih zelenih površin so bili Turjaški vrtovi, ki so zrastle v poznem srednjem veku na zahodni strani izven mestnega obzidja. Vrtovi so segli do nekdanjega rimskega jarka, ki je bil uporabljen za ribnik. Ob istem jarku so bili kasneje Zoisovi vrtovi. Zaključek teh parkov je postal izhodišče osnovne tivolske poti in drevoreda.

V baročnem obdobju, intenzivno od 17. stol. naprej, so urejali nasade okoli gradiča pod Turnom. Turn - stolp je stal ob vzhodnem robu Rožnika že 1267, ob njem so

The castle hill and Rožnik are the heights which enclose the narrow Ljubljana gate. There has been a settlement between the hills since prehistoric times. On the level area west of the compressed core of the city and below the hilly slopes of Rožnik and Šiška hill, is an area known as Tivoli. Tivoli is the largest Slovene park, and the only one that unites all the various park elements within its development: avenues, water surfaces, fields of flowers, fountains, park statuary, fittings, resting places, play areas, clearings, park woodland.

The beginnings of the more important creation of Ljubljana green areas were the Turjak gardens, which emerged in the late middle ages on the western side, outside the city walls. The gardens extended to the former Roman moat, which was used as a fishpond. Zois gardens were later created beside the same moat. The termination of these parks became the starting point of the basic Tivoli paths and avenues.

In the Baroque period, intensively from the 17th century onwards,



omenjeni prvi zametki okrasnega vrta. Dvorec Tivoli je baročni naslednik utrdbe Podturn. Stavbeniki so zgradili dvonadstropno palačo s trikotnim zatrepom nad glavnim pročeljem. Lastniki Podturna so se menjali, dlje časa je bil v lasti jezuitov, ki so ga močno prezidali. Za palačo so jezuiti izkopali ribnik. Tivolski dvorec je bil znova predelan v tretji četrtini 19. stol. V njem je uredil svoj dom avstroogrski vojskovodja, maršal Radetzky. Maršal je financiral nove parkovne nasade; pod gradom so pozidali dvoramno terasasto stopnišče s skulpturami psov. Preuredili so krožni bazen z dekorativnim kipcem in vodometom in na ograjo postavili uvožene litoželezne vaze. Radetzkyemu so pred gradom postavili spomenik (1881); za zasluge pri urejanju parka je postal ljubljanski častni meščan. Spomenik so po koncu prve svetovne vojne odpeljali in je danes shranjen v Mestnem muzeju. Dvorec je prenovljen in v njem ima sedež Mednarodni grafični likovni center.

Severno, ob robu Šišenskega hriba, so do 1752 pozidali dvorec Leopoldsdruhe. Sočasno so zasnovali baročni parter in drevored v srednji osi stavbe. Drevored je segel do Celovške ceste. Dvorec Leopoldsdruhe so po nekdanjih lastnikih Szöegenyijh preimenovali v Cekinov grad. Paviljonsko nadstropno stavbo z izrazitim mezaninom in razkošno dvorano v gospodski etaži so imeli v lasti različni imenitniki, med njimi Kozlerji. Po letu 1945 je bila v dvorcu šola, kasneje muzej narodnoosvobodilne borbe. Muzej so v devetdesetih letih na dvorišču dogradili in preimenovali v Muzej novejšje zgodovine. Okolica palače je degradirana, saj so ob njej 1965. postavili veliko športno dvorano, pod njo pokrit bazen, južno pa zabavišča in teniška igrišča s pritlikinami.

Francoz Jean Blanchard je v obdobju Ilirskih provinc načrtoval ureditev treh povezovalnih drevoredov med opisanimi dvorcema. Avstrijski guverner Latterman je nadaljeval začeto delo. Dva drevo-

pleasure grounds were laid out around the manor house below Turn. Turn - the tower - already stood by the eastern edge of Rožnik in 1267, and beside it are mentioned the first embryos of an ornamental garden. Tivoli mansion is the Baroque successor to the fortress of Podturn. The builders constructed a three storey townhouse with a triangular gable above the main facade. Ownership of Podturn changed hands, and for a long time it was the property of the Jesuits, who considerably rebuilt it, also digging a fishpond behind the house. Tivoli mansion was again reconstructed in the third quarter of the 19th century, the Austro-Hungarian Archduke, Marshal Radetzky, making it his residence. The marshal financed the new park gardens, and below the mansion, had built a double terrace staircase with sculptures of dogs. He rearranged the circular pool with decorative statuary and a fountain, and set imported cast iron vases on the balustrade. A monument to Radetzky was erected in front of the castle (1881); and he became an honorary citizen of Ljubljana for his services in arranging the park. The monument was removed at the end of the first world war and is today kept in the city museum. The mansion has been renovated and it now houses an International Graphic Arts Centre.

Leopoldsdruhe mansion, to the north, along the edge of Šiška hill, was built by 1752. The Baroque parterre and avenue in the central axis of the building were laid out simultaneously. The avenue extended to Celovška cesta. Leopoldsdruhe mansion was renamed Cekin castle, after the former owners, Szöegeny. The pavilion upper story, with a pronounced mezzanine and luxurious hall on the piano nobile, was owned by various distinguished persons, including Kozler. After 1945, there was a school in the mansion, and later a museum of the National



reda sta bila zasajena radialno do Tivolske graščine, tretji ju je prečno povezal. S tem je bilo 1813 zasnovano ogrodje parka. Linije drevoredov so ohranjene do danes, ostale so izhodišče vseh kasnejših načrtov. Iz plemiških vrtov pred dvorcema in na zelenih površinah med drevoredi je nastajal javni mestni park.

Drevoredi so dobili ime po Lattermanu. En drevored je tekel v osov dvorca Tivoli in Cankarjeve ceste, drugi je bil žarkasto usmerjen od dvorca proti Celovski cesti, tretji je prečno povezoval rob Uršulinskih vrtov in na severu iztek drevoreda pod Cekinovim gradom. Drevoredi so sestavljale akacije ob rondojih poudarjene z jagnedi. Akacije so kmalu zamenjali z divjimi kostanji.

Nad Podturnsko graščino so 1835 odprli zabavišče z imenom Tivoli. Ime je prešlo na park. Ob gozdnem robu nad tivolsko graščino, je zrasla gostilna Švicarija. Kasneje so na istem mestu pozidali Hotel Tivoli (arch. C. M. Koch, 1908). Hotel je bil zbirališče literatov in politikov, v njem so stanovali ruski emigranti in manj premožni. V stavbi so bili za tem kiparski ateljeji.

Znamenito drevoredno povezavo parka z mestom je po 1850 prekinila železniška proga. Park je bil prostorsko okrnjen in odrezani del kasneje pozidan. Sistem drevoredov so po gradnji železnice dopolnili z novim drevoredom, ki teče kot tretji krak od Tivolskega gradu proti jugovzhodu. Ob drevoredu je bil 1880 izkopen ribnik.

Liberation War. The museum in the mansion was enlarged in the nineties, and renamed the Museum of Modern History. The surrounding of the mansion has been spoilt, since a large sports hall was erected in 1965, with a covered swimming pool underneath, and to the south, a playground and tennis courts with associated facilities.

During the period of Napoleon's Illyrian Province, the Frenchman, Jean Blanchard, planned the layout of three connecting avenues between the above mentioned mansions. The Austrian governor, Latterman, continued the work that had been started. Two avenues were planted radially to Tivoli mansion, the third linked them transversally. The basic outline of the park was thus laid out by 1813. The lines of the avenues have been retained until today, and they have remained the starting point for all later plans. A public city park has been created from the fine gardens in front of the mansion and the green areas between the avenues.

The avenues were named after Latterman. One avenue flowed in the axis of Tivoli mansion and Cankarjeva cesta, a second radially from the mansion towards Celovška cesta, and the third connected transversally with the edge of the Ursuline gardens, and terminated to the north below Cekin castle. The avenues were composed of acacia, alongside circular flower beds stressed with poplar. The acacia were soon replaced by horse chestnut.

A recreation ground called Tivoli was opened above Podturn mansion in 1835. The name carried over to the park. A restaurant, Švicarija, the Swiss Cottage, appeared at the edge of the forest, above Tivoli mansion. Hotel Tivoli was later erected in the same place (arch. C.M.Koch, 1908). The hotel was a meeting place of men of letters and politicians, and in it lived Russian emigrants and



Območje parka je bilo v drugi polovici 19. stoletja v celoti last mesta. Zato so 1894 na robu parka postavili mestno vrtnarijo. Mesto je za svojega vrtnarja imenovalo Vaclava Hejnica. Čeh, ki se je šolal na Dunaju, se je izpopolnil v Parizu in Londonu in 1892 ustalil v Ljubljani. Hejnic je najprej uredil drevored in parke v jedru mesta. V začetku 20. stoletja je z geometrijsko oblikovanimi potmi in nasadi preoblikoval tratne ploskve med drevoredi. Drevesom so se pridružile izbrane grmovnice in eksote. Nasade je vrtnar prilagodil letnim časom. Mesto je v vrtnariji 1908 postavilo ogrevane rastlinjake. Hejnic je znotraj zasnovanih krožnih oblik sadil cvetlične grede in motive stopnjeval do preprog cvetja pod tivolsko graščino, kjer so zasadili nove vrste dreves in dodali palme in oleandre.

Verjetno je pri osnovnih načrtih s Hejnicom sodeloval arhitekt Maks Fabiani. Delo ljubljanskega urbanista je odmevalo v motivih parka in značilni pozidavi obrobja. Na začetku sprehajališča je ob izteku Cankarjeve ceste zraslo prvo likovno razstavišče - Jakopičev paviljon (1909). Najkrajšo pot od Magistrata do Tivolija je označeval dekliški licej, prav tako delo arhitekta Fabianija.

Vrtnar Anton Lap je nadaljeval delo svojega predhodnika, Hejnica. Njegovo snovanje sovpada z

the lesser bourgeoisie. There were later sculptors' studios in the building.

The famous avenues linking the park with the city were cut after 1850 by the railway line. The park was spatially truncated, and the part cut off was later overbuilt. The system of avenues was supplemented after the building of the railway line, with a new avenue which runs as a third arm from Tivoli castle towards the southeast. A fishpond was dug out by the avenue in 1880.

The area of the park as a whole became city property in the second half of the century. A city nursery was thus constructed at the edge of the park in 1894. The city appointed as its gardener, Vaclav Hejnic, a Czech who had been trained in Vienna, and had completed further studies in Paris and London, and settled in Ljubljana in 1892. Hejnic first arranged avenues and parks in the heart of the city. At the beginning of the twentieth century, he transformed the grassy areas between the avenues with geometrically designed paths and plantations. The trees were joined by selected shrubs and exotics. The gardener adapted the plantations to the seasons. The city erected a heated greenhouse in the nursery in 1908. Hejnic planted flowerbeds within the laid out circular forms,



načrti Jožefa Plečnika v tridesetih letih. Arhitekt je dal posekati osrednji Lattermanov drevored v osi Cankarjeva cesta - Tivolski grad. Uredili so široko peščeno pot, ki so jo Ljubljancani, navajeni sence, poimenovali Sahara. Sredi poti je dal Plečnik postaviti niz betonskih svetilk. Promenada je dala parku novo prepoznavnost, ki jo je nadgradilo urejeno otroško igrišče z geometrijskim parterjem in vodnjakom v začetnem delu sprehajališča. Na rob sprehajališča so postavili nove klopi in znane smetnjake, žabe.

Ob železniški progi so preuredili kolesarski poligon v letno telovadišče; poleg telovadišča je Stanko Bloudek zasnoval Kopališče Ilirijo. Tivoliju so med vojnama kot del parka priključili gozdna pobočja Rožnika. Ob začetku aleje je zrasla Moderna galerija (arhitekt Edvard Ravnikar 1939 - 1948). Peščene poti so po vojni prepregle še Šišenski hrib in se spustile do zabavišča in gostišča Mostec in do Živalskega vrta. Tivoli z zaledjem je postal največja mestna zelena površina. Severni del parka je bil degradiran s športnimi objekti, v park se je zajedla cesta. Prestavljena železnica je odrezala dodaten del parka in 1962. spodbudila rušenje Jakopičevega paviljona.

Večje predelave je 1942. ob ribniku načrtoval Plečnikov učenec, arhitekt Boris Kobe. Hejnicovo ureditev je nadomestil z novo krožno zasnovo in otroškim igriščem. V tivolski park so po letu 1945 postavili številne skulpture. Nad igriščem je prvi svobodni prvi maj po osvoboditvi (1946) označil bronasti pastirček. Kipar Zdenko Kalin je bil tudi avtor spomenika pionirjem (1962), ki je v severnem delu parka ob Cekinovem gradu. Zelenice pod gradom so v istem obdobju preuredili v domiselno otroško igrišče, prostor nekdanjega velesejma pa v parkirišče.

Na osnovi javnega natečaja in z upoštevanjem predhodnikov, vrtnarjev in arhitektov, sta ob preureditvi vrtnarije, ribnika in Kobe-

and he graduated the motifs up to the carpet of flowers below Tivoli mansion, where he planted new species of trees and added palms and oleanders.

The architect Maks Fabiani probably cooperated with Hejnic in the basic plans. The work of the Ljubljana urban planner is reflected in the motifs of the park and the characteristic construction of the edges. The first art exhibition centre - Jakopič' pavilion (1909) was erected at the start of the paths, by the termination at Cankarjeva cesta. The shortest path from the Magistrata to Tivoli was marked by a girls' grammar school, similarly the work of Fabiani.

The gardener Lap continued the work of his predecessor Hejnic. His planning coincided with the plans of Jožef Plečnik in the thirties. The architect had Latterman's central avenue, on the axis of Cankarjeva cesta - Tivoli mansion, cut down. A wide sanded path was laid out, which the people of Ljubljana, accustomed to shade, called the Sahara. In the middle of the path, Plečnik set a string of cast concrete lamps. The promenade gave the park a new identity, to which he added an arranged children's playground with a geometrical parterre and a fountain, at the beginning part of the promenade. At the edge of the promenade were erected new benches and the famous litterbins, the frogs.

A cycling training ground by the railway was transformed into a summer sports ground; in addition to the sports ground, Stanko Bloudek designed Kopališče Ilirijo, the public baths. Between the wars, the forest slopes of Rožnik were incorporated into the park. The Modern Gallery (arch. Edvard Ravnikar 1939-1948) was erected at the start of the promenade. The sanded paths were extended after the war over Šiška hill and they then dropped down to playgrounds and Mostec cafe-

tovega otroškega igrišča v letu 1991 načrtovala arhitekt Aleš Vodopivec in krajinski arhitekt Dušan Ogrin. Njuna ureditev bo spodbuda novim akcijam, ki bodo kulturnemu spomeniku, parku Tivoli, vrnila del nekdanjega blišča in dodale pečat novega časa.

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*D.P., G.Z.*

restaurant, and to the zoo. Tivoli and its hinterland became the city's largest green area. The northern part of the park has been degraded by sports facilities, and wide roads have eaten into the park. The transferred railway line cut off an additional part of the park and encouraged the destruction of Jakopič pavilion in 1962.

Plečnik's student, Boris Kobe, planned major alterations by the fishpond in 1942. He replaced Hejnic' layout with a new circular groundplan and children's playground. A number of sculptures were set up in Tivoli park after 1945. A bronze shepherd boy was erected above the playground to mark the first free May 1st after the liberation (1946). The sculptor, Zdenko Kalin, was also the author of the monument to the pioneer (1962) which is in the northern part of the park, by Cekin castle. The green areas below the castle, the former industrial fairground and a parking area, were transformed into an imaginative children's playground during the same period.

In 1991, the architect Aleš Vodopivec and the landscape architect Dušan Ogrin won a public competition, and respected the plans of their predecessors, architects and gardeners, in a rearrangement of the nursery, fishpond and Kobe's children's playground. Their arrangement will encourage new actions that will return to the cultural monument of Tivoli park, part of its former glory and give a seal to the new times.



## Park ob gradu Polhov Gradec

20 km  
D4  
125 B2

Na koncu Polhovega Gradca leži, skrita za holmom, lepa baročna graščina. Nekaj slovensko skromnega je v njeni čokati velikosti in legi. Na vseh straneh jo ščitijo pobočja gričev, hrbet je zavarovan s strugo potoka. Na tem mestu in bližnji vzpetini je bila že 1261 dokumentirana utrdba. Stolpasta jedro je danes popolnoma skrito v prenovljenem dvorcu. Iz zasnove parka, ki jo obdaja, sije drugačna, samozavestna baročna vehemenc. Enako mogočna je kot velikanška lipa ob robu parka.

Grad je bil na tem mestu postavljen morda že v 13. stoletju, dokumentiran je 1315. Svoj največji razmah je skupaj s parkom doživel v 17. stoletju, ko je bil lastnik Mark Anton Kunstl Baumgartner pl. Billichgrätz med leti 1658 in 1693. Prezidal je prvotni grad. Pred njegov vhod je dal postaviti kamnit Neptunov vodnjak, ki je predstavljal začetek vrtno ureditve. Na severno stran graščinskega kompleksa je postavil tedaj modni stolp z uro, ki ga Janez Vajkard Valvasor v Topografiji opisuje kot "stolp v angleški maniri". Stolp je postavljen kot dominantna severnega dela parka. Valvasorjeva upodobitev prikazuje vrt ograjen z zidom, ki deli površino vrta v nižji del z Neptunovim vodnjakom in v ograjen del s sadovnjakom. Leta

A beautiful Baroque manorhouse stands at the end of Polhov Gradec, hidden behind a hill. There is a Slovene modesty in its stocky size and position. It is guarded on all sides by the slopes of hills, and its back is protected by the course of a stream. A fortress was already documented on this site and the nearby hill in 1261. The tower core is today completely hidden by the renovations of the mansion. From the layout of the park which surrounds it, it glitters with a different, self-confident Baroque vehemence. It has the same powerful might as the great lime by the edge of the park.

A castle was perhaps erected on this site in the 13th century, and is documented in 1315. It, together with the park, experienced its greatest flowering in the 17th century, when it was owned between 1658 and 1693 by Mark Anton Kunstl Baumgartner pl. Billichgrätz. He rebuilt the original castle and set a stone Neptune fountain in front of the entrance, which represented the start of the garden layout. On the north side of the manorhouse complex, he placed a then fashionable clock tower, which Janez Vajkard Valvasor described as "a tower in the English manner". The tower was



1800 je bila osnovna zasnova parka dopolnjena z okroglim vodnjakom s kovinsko ograjo, ki je postavljen v os stolpa z uro. S tem sta se spremenila obseg in poudarki parka. Do danes so se ohranile nizke terase z urejeno zasnovo, ki stopnjujejo park proti zahodu. Geometrijsko členjeno talno zasnovo lahko vidimo še na franciscejskem katastru iz leta 1823.

Pomembno obdobje v zgodovini polhograjske graščine je čas, ko je tu bival grof Richard Blagaj (1808 - 1858). Kot mecen in velik poznavalec narave je v duhu mode park preuredil v nasad vrtnic, iz katerih so izdelovali rožno olje. Bolj znan je Blagaj po rastlini, ki jo je odkril in opisal. Blagajev volčin je poleg planike naša najstarejša zavarovana ogrožena rastlina. Kranjska deželna vlada jo je z okrožnico zavarovala leta 1902. Nedaleč od graščine, v pobočju nad parkom, je postavljen spomenik Richardu Blagaju, kot velikemu domoljubu, pospeševalcu kmetijstva, obrti in kulturne dejavnosti ter raziskovalcu rastlinstva.

erected as the dominant of the northern part of the park. Valvasor's illustration shows a garden surrounded by a wall, which divides the garden area into the lower part, with the Neptune fountain, and the walled part with an orchard. In 1800, the basic plan of the park was supplemented with a circular fountain with an iron fence, which is set in the axis of the clocktower. This altered the extent and the stress of the park. The low terraces with designed layouts, which graduate the park towards the west, are still preserved. The geometrically articulated groundplan can be seen in the land register of Franz I of 1823.

The period of residence of Count Richard Blagaj (1808-1858) was an important time in the history of Polhov Gradec castle. As a patron of the arts and a great amateur naturalist, he rearranged the park in the fashionable spirit, with rose gardens from which rose oil was produced. Blagaj is better known for the plants that he discovered and described. Blagaj's spurge laurel, together with eidelweiss, is the oldest protected plant here. The Carnolian provincial government protected it by a circular in 1902. A monument to Richard Blagaj has been set up not far from the castle, as a great patriot, a promoter of agriculture, craft and cultural activities and a researcher of vegetation.

The renovation of the park is based on a reconstruction of the geometrical articulation of the ground layout. The axial layout is stressed, the Baroque character of the park which it had at the end of the 18th and start of the 19th century. The ground layout is supplemented with the geometrical planting of box in the axis.

The artistically valuable, late Renaissance fountain connects the park and the manorhouse. The passage of time has not destroyed the beauty of the oldest preserved fountain in Slovenia. This man-



Obnova parka v letih 1991-1994 je temeljila na rekonstrukciji geometrijsko členjene talne ureditve. Poudarjena je osna zasnovan s tem baročni značaj parka, ki ga je ta imel ob koncu 18. in v začetku 19. stoletja. Talna ureditev je dopolnjena z geometrijsko zasaditvijo pušpana v osi.

Likovna dragocenost, poznorenesančni vodnjak, povezuje park in dvorec. Patina ni odvzela lepote najstarejšemu ohranjenemu vodnjaku v Sloveniji. Manieristični biser je postal znan v širšem prostoru, ko ga je upodobil Valvasor za svojo knjigo gradov. Strogi kvadratni bazen vodnjaka je sestavljen iz pokončnih sivih kamnitih plošč, okrašenih z diamantnim rezom. Stena bazena je omehčana z napetimi, dekoriranimi stebri, ki stojijo na vogalih. Vrh okrašenih

neristic pearl became famous in the wider surroundings when Valvasor illustrated it in his book on castles. The strictly square basin of the fountain is composed of upright grey stone plates ornamented with diamond incisions. The sides of the basin are softened by ornamental pillars at the corners. The top of the ornamental pillars are guarded by naked nymphs. Only one of them is still the original, the other three, either stolen or disintegrated, have been replaced by copies. A similar pillar, decorated with stylized plants in the form of two masks, stands in the middle of the basin. There are openings on the masks with long bronze mouthpieces, from which water tumbles into the basin. A stone king of the water, Neptune, stands and dominates on the central pillar. He is gazing into the



stebrov stražijo gole nimfe. Le ena je še originalna, ukradene in razpadle tri so nadomestile kopije. Podoben steber, dekoriran s stiliziranim rastlinjem v obliki dveh mask, stoji sredi bazena. V maskah sta odprtini z dolgima bronastima ustnikoma; iz njunih gobcev žubori voda v korito. Na srednjem stebru stoji in gospoduje kamnit kralj voda Neptun. Ogleduje se v vodnem zrcalu in čuva vodo s svojim trizobom. V modelaciji kipa je vidno, da je bil njegov avtor več oblikovalec nabožnih podob. Simbolika kamnite podobe, ki sodi verjetno v čas okoli leta 1660, je nova in sveža. Golo figuro je klesar označil z delfinom, ki se ovija k telesu dolgolasega božanstva. Vodnjak je zanimiv ikonografsko, je posebej značilen predstavnik prehodnega sloga med manierističnimi zlatimi oltarji in baročnimi samostojnejšimi figurami, vkomponiranimi v krajino.

Vodnjak ni bil zgolj dekoracija. V njegovem bazenu je grajska sluzinčad, najbrž skupaj z vaščani, napajala živino in zajemala vodo za zalivanje vrtov. Graditelji so zato rob bazena okrasili z ličnimi kovanimi vrati.

Avtor še ni znan, prav tako so skromne primerjave s podobnim gradivom. Na vodnjaku sta vklesana grb Marka Antona Kunstla Baumgartnerja pl. Billichgrätzta in letnica 1696, ki ni letnica postavitve vodnjaka.

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*D.P., G.Z.*

water mirror and guarding the waters with his trident. The shaping of the statue shows that its author was a skilful designer of religious images. The symbolism of the stone image, which probably belongs to the time around 1660, is new and fresh. The stonemason characterises the naked figure with a dolphin, which is entwined round the body of the long-haired divinity. The fountain is interesting iconographically, a particularly characteristic representative of the transitional style between manneristic gold altars and Baroque, more free standing figures set into the landscape.

The fountain was not just decoration. The castle servants, and probably also the villagers, watered the animals in the basin and took water for watering the garden. The builders therefore embellished the edge of the basin with painted iron gates.

The author is unknown, and comparisons with similar materials are modest. The arms of Mark Anton Kunstl Baumgartner pl. Billichgratz and the date 1696 are inscribed on the fountain, but this is not the date at which the fountain was set up.



Pri kraju Radomlje ob vznožju z gozdom poraslega griča leži Arboretum Volčji potok.

Na vrhu osrednje vzpetine je bil nekdanj stari grad Volčji potok, ki je verjetno nastal v 13. stol. Že v Valvasorjevem času je bila ta trdnjava z izstopajočimi obrambnimi stolpi v vogalih opuščena in brez strehe.

V začetku 16. stol. je bilo gospostvo v lasti Mihaela pl. Igga, od leta 1581 pa je postal lastnik gospostva kranjski deželni vicedom Nikolaj Bonomo, ki ga omenja tudi Valvasor.

Bonomi so bili lastniki do prve polovice 17. stol., potem pa so se lastniki menjali do leta 1846, ko je baronica Schweigerjeva prodala posest Ferdinandu markizu Gozzaniju, po njegovi smrti pa so si ga razdelili štirje markiji in ena markiza. Eden izmed markijev Ludvik marki Gozzani je posestvo 21. oktobra 1882 prodal ljubljanskemu trgovcu Ferdinandu Souvanu. S privojilno listino z dne 3. maja 1916 je bil priznan za lastnika Leon Souvan, po njegovi smrti pa je park postal splošno ljudsko premoženje.

Leta 1952 je park pod svoje okrilje prevzela tedanja Agronomska in gozdarska fakulteta, od leta 1987 pa ga upravlja organizacija Arboretum Volčji potok.

Družina Bonomo je postavila na robu pobočja nov, dvonadstropen

Volčji potok arboretum is situated by the hamlet of Rodomlje along the flanks of a forested hill.

The former old castle of Volčji potok, which was probably built in the 13th century was on the top of the central height. This stronghold, with protruding corner defense towers, was already abandoned and roofless in Valvasor's time.

At the start of the 16th century, the property was owned by Michael pl. Igg, and from 1581 by the owner of the Carnolian provincial vicedom estates, Nikolaj Bonomo, who is also mentioned by Valvasor.

The Bonomos were the owners until the beginning of the 17th century, and the property then changed from hand to hand until 1846, when Baroness Schweiger sold the estates to Ferdinand Marquis of Gozzani, and after his death it was divided among four Marquises and one Marchioness. One of the Marquises, Ludvik Marquis Gozzani, sold the estate on 21 October 1882, to the Ljubljana merchant Ferdinand Souvan. An act of appropriation of 1916 recognises Leon Souvan as owner, and after his death, the park became general public property.

In 1952, the park was taken under the wing of the then Agronomy and Forestry Faculty, and since 1987, has been managed by the organisation, Arboretum Volčji potok.



gradič, ki je imel pravokoten tloris, brez konzolnih pomolov, ki so značilni za 17. stol. Gradič je bil kasneje barokiziran s poudarjeno osjo. Med drugo svetovno vojno je bil požgan. Na to grajsko lokacijo so hoteli v 60-letih prenesti in postaviti Kozlarjevo hišo iz centra Ljubljane. Projekt ni bil izveden.

V parku sta danes prenovljena dva paviljona, prvi s funkcijo galerije, kjer je stalni razstavni prostor kiparja Janeza Boljke, drugi pa s raziskovalno-prezentacijsko funkcijo. Ob robu območja je servisni objekt z direkcijo in območje drevesnic.

Grafični viri iz leta 1826 kažejo na tedanjo ureditev parka ob spodnjem gradu Volčji potok. Park je bil zasnovan preprosto, s 3 x 4 polji. Šestdeset let kasneje je vidna spremenjena zasnova parka z vstopnimi drevoredi v smeri gradu in simetrično oblikovanim parterjem. Monumentalen vstopni kostanjev drevored je ohranjen do danes, skozenj pa vodi peščena vstopna pot.

Začetki Arboretuma segajo v obdobje konca 19. stol., ko je postal lastnik posestva Ferdinand Souvan in je posestvo razširil na 12 hektarov, največjo spremembo pa je park doživel leta 1911, ko ga je začel urejati Leon Souvan. Srednji del parka je preoblikoval v formalen geometrijski parter po francoskih vzorih, drugi del pa po vzoru

The Bonomo family set a new, three storey mansion on the edge of the slopes. It had a rectangular groundplan, without console abutments which are typical of the 17th century. The castle was later given Baroque treatment, with a stressed axis. It was burned down during the second world war. During the 1960s, there was a wish to transfer Kozlar's house from the centre of Ljubljana and reerect it in this castle location but the project was never realised.

Two pavilions are today renovated in the park, the first being used as a gallery, where there is a permanent exhibition of the work of the sculptor, Janez Boljka, and the second has a research-presentation function. By the edge of the area there is a service facility, with administration offices, and a tree nursery area.

Graphic sources from 1826 show the then layout of the park beside the lower Volčji potok castle. The park was simply designed, with 3 x 4 fields. A changed layout of the park can be seen sixty years later, with access avenues towards the castle and a symmetrically laid out parterre. The monumental approach avenue of chestnuts is still preserved, through which leads a sanded access path.

The beginnings of the Arboretum go back to the end of the 19th century, when Ferdinand Souvan



angleških parkov. V park je vnašal nove tujerodne vrste, ki so postale osnova današnjemu Arboretumu.

Parter je ohranjen, njegova os pa poteka od razgledišča proti odprti kulturni krajini. Uokvirjajo ga nasedi iglavcev.

V obdobju po letu 1952 je prof. Ciril Jeglič, začetnik vrtnarstva v Sloveniji, napravil ureditveni načrt Arboretuma. Po njegovih načrtih so bili narejeni Jezero bele magnolije, območje Pod lipami in senčni skalnjak, po vzoru evropskih arboretumskih zbirk pa so v 25 letih obogatili tudi zbirko drevnin iz tedanjih 190 različnih vrst rastlin na 3500 vrst.

Med leti 1957-1961 je vodstvo prevzel ing. Ingo Paš, ki je območje razširil na 80 hektarov, uredil jezero v jelovi dragi, zgostil mrežo poti in obogatil gojitveno območje.

Prenovo Arboretuma je nadaljeval prof. Miha Ogorevc med leti 1961 in 1987. Uredil je rozarij in Dolino rododendronov ter zasnoval prodajni center. Tako je bilo v zbirki po zadnjih podatkih že okoli 4500 sistemskih enot. Drevice in grmovnice so zasajene ob glavnih sprehajalnih poteh, v skupinah in posamično, predvsem v delu zahodno od parterja, kjer sta tudi nasad rododendronov in rozarij. Ozadje nasadom tvori listnat varovalni gozd, ki prekriva grič do ruševin starega gradu.

became owner of the estate and the property amounted to 12 hectares, and the park experienced its greatest changes in 1911, when Leon Souvan began to lay it out. He redesigned the central part of the park into a formal geometric parterre on the French example, and the other parts on the pattern of English parks. He also brought new foreign species to the park, which became the basis for today's Arboretum.

The parterre has been preserved, and its axis runs from a viewing point towards open cultivated landscape. It is framed by plantings of conifers.

In the period after 1952, Professor Ciril Jeglič, the initiator of garden architecture in Slovenia, prepared a plan of the layout of the Arboretum. It was according to his plans that the "Lake" of white magnolias, the area "Under the limes" and the shaded rock garden were made, and over a period of 25 years, on the pattern of European arboretum collections, the tree stock was increased from the then 150 species to 3500.

From 1957 to 1961, the leadership was taken by ing. Ingo Paš, who extended the area to 80 hectares, adapted the lake, provided a denser network of paths and enriched the nursery area.

Professor Miha Ogorevc contin-



Danes ima območje Arboretuma Volčji potok, ki je veliko 82 hektarov, pomembno učno-vzgojno, raziskovalno, turistično in rekreacijsko funkcijo, ožji del pa status spomenika oblikovane narave. Dvakrat letno sta v območju veliki vrtnarski razstavi, v poletni sezoni pa številne kulturne prireditve na prostem v naravnem amfiteatru nekdanjega gradu.

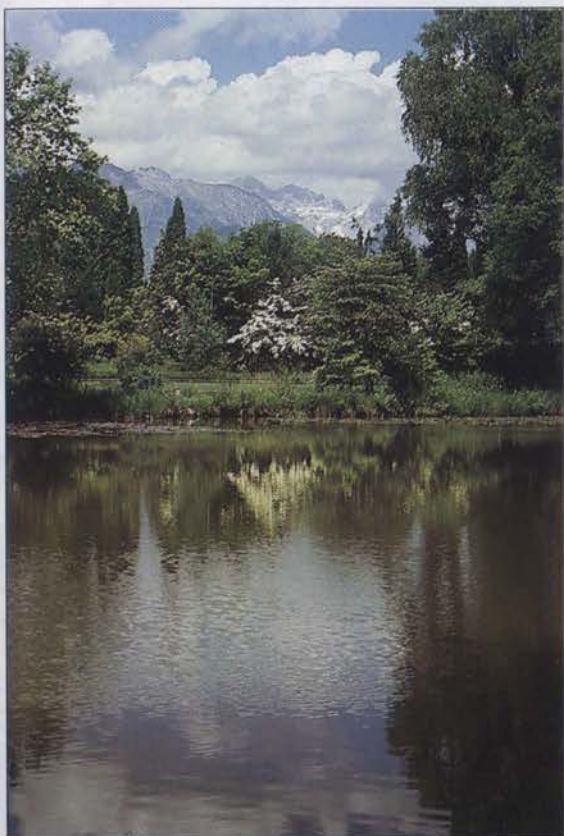
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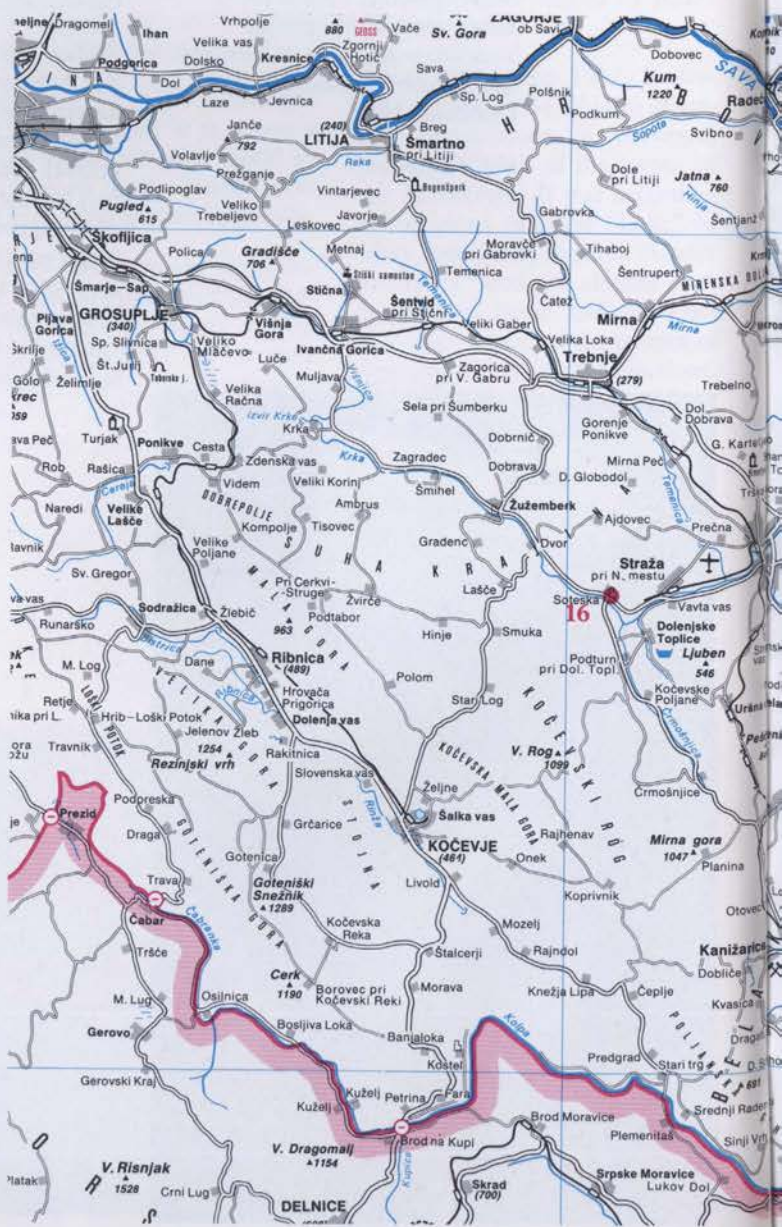
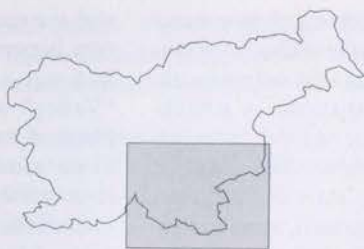
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V.K.P.

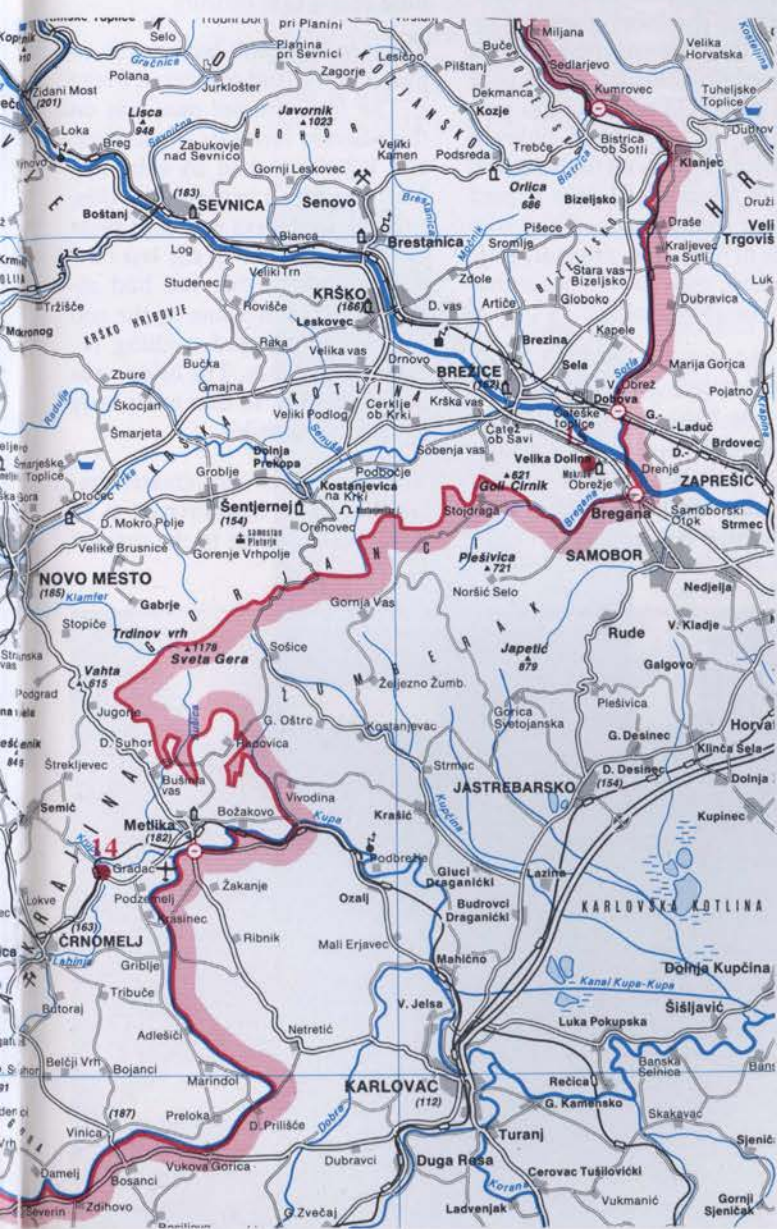
ued the renovation of the Arboretum between 1961 and 1987. He laid out a rose garden and the "Valley" of rhododendrons and planned a sales center. According to the most recent data, there are thus 4500 systemic units in the collection. Trees and shrubs are planted beside the main walks, in groups and individually, mainly in the area to the west of the parterre, where there are also plantations of rhododendrons and the rose garden. The background to the plantations is formed by broadleaf protected forest which covers the hill as far as the ruins of the old castle.

Today, the area of the Volčji potok Arboretum, which covers 82 hectares, has an important educational, research, tourist and recreational function, and the inner part has the status of a monument of designed nature. There are large garden exhibitions in the area twice a year, and a number of open-air performances during the summer in the natural amphitheatre of the former castle.





- 14 - Gradac - PARK OB GRADU GRADAC
- 15 - Mokrice - PARK OB GRADU MOKRICE
- 16 - Soteska - PARK OB GRADU SOTESKA



Grad Gradac s parkom stoji v Beli krajini, v istoimenskem naselju na okljuku reke Lahinje, nekako na pol poti med Metliko in Črnomljem.

Pisnih virov o gradu je zelo malo, o parku pa jih sploh ni. Grajski park v Gradcu je edini izpričani grajski park v Beli krajini, saj družbene razmere v tej nekoč nemirni pokrajini parkom pač niso bile naklonjene. Iz razpoložljivih virov lahko sklepamo, da je park nastal dokaj pozno, v takšni obliki šele v začetku 19. stoletja.

Na franciscejskem katastru lahko razberemo dve ločeni parkovni zasnovi. Prva, enostavnejša je bila na sosednjem okljuku, do nje pa je vodil most. Od nje ni ostalo prav ničesar, saj so v drugi polovici prejšnjega stoletja na tistem mestu zgradili železarno, ki pa je še pred iztekom stoletja propadla in tudi od nje ni ostalo nič, propadel pa je tudi most, tako da je danes zaznavna le njegova lokacija.

Park, ki so ga oblikovali za gradom, se je v svojih osnovnih potezah ohranil vse do danes. Zasnovali so ga v osni obliki od najvišjega dela okljuka do njegovega od gradu najbolj oddaljenega konca. Osrednji del parka tvori s kam-

Gradac castle with its park is situated in Bela krajina, in the settlement of the same name on a meander in the river Lahinja, roughly halfway between Metlika and Črnomelj.

There are few written sources on the castle, and none at all on the park. The castle park at Gradac is the only attested castle park in Bela krajina, since social conditions in this once turbulent region were not favourable for parks. We can conclude from available sources that the present park was created fairly late, at the beginning of the 19th century.

Two separate park layouts can be found in the land register of Franz I. The first, simpler one, was on the adjacent meander of the river, and it was reached by a bridge. Nothing at all remains of this, since an ironworks was built there in the second half of the last century, although this too had already fallen into disuse by the end of the century and nothing remains of it, either. The bridge was also destroyed, so that today only its location is visible.

The park which was created behind the castle has survived in its basic lines right up to the present



nitimi zidovi obdan poglobljen parter (26m x 36m), v katerega vodi dvoravno stopnišče na vsako stran od glavne osi, ki se v obliki položne klančine spušča proti njegovemu koncu in parter razdeli na dve enaki polovici. Parter se zaključuje z dvema kazematama, os pa se nadaljuje skozi 93 metrov dolg drevored do reke Lahinja. Tega je v zasnovi tvorilo dvajset platan, od katerih pa se jih je ohranilo le pet, tako da danes drevored tvorijo predvsem mogočne smreke, ki pa niso bile zasajene sistematično, temveč so se verjetno razvile iz žive meje. Na južnem kotu parterja je ob eno izmed kazemat prislonjen mavzolej graščaka Gusiča s kamnitim sarkofagom iz leta 1831. Na vsako stran od drevoreda se širijo travniške

day. It was planned in axial form, from the highest part of the meander to its most distant point from the castle. The central part of the park is formed by a sunken parterre (26m x 36m), enclosed by a stone wall, and reached by double flights of stairs on either side of the main axis, which drops in the form of a gentle incline towards its termination and divides the parterre into two equal halves. The parterre ends in two casemates, and the axis is continued through a 93 m long avenue to the river Lahinja. This was created in the plan by twenty plane trees, of which only five have survived, so that the avenue today is formed mainly by mighty spruce, but these were not planted systematically and probably developed from a hedge. The mausoleum of the lord of the manor, Gusič, containing a stone sarcophagus, dating from 1831, abutts one of the casemates in the southern corner of the parterre. Grassland extends on each side of the avenue, within which there are individual trees, smaller groups of trees and an abandoned orchard. The banks of the Lahinja are covered with autochthonous vegetation.

The first revitalisation work in the park was started in 1992. Because of the lack of data, research using archeological methods was started in 1993. Some park walks were discovered, and beneath them, ar-





površine, znotraj njih pa najdemo posamezna drevesa, manjše skupine dreves in opustel sadovnjak. Bregove Lahinje zarašča avtohtona vegetacija.

Prva revitalizacijska dela v parku so se začela leta 1992. Zaradi pomanjkanja podatkov so se v letu 1993 poskusno začela raziskovalna dela z arheološko metodo. Odkritih je bilo nekaj parkovnih poti, pod njimi pa so arheologi našli celo na ostanke eneolitskega naselja lasinjske in lengyelske kulture. Vzporedna akcija raziskovanja struktur grajskega parka in odkrivanja eneolitskega naselja se bo nadaljevala tudi v prihodnje in od njenih rezultatov je odvisna bodoča podoba parka ter oblika prezentacije eneolitskega naselja znotraj parka.

*M. Sim.*

Arheologi so celo našli ostanke eneolitskega naselja lasinjske in lengyelske kulture. Vzporedna akcija raziskovanja struktur grajskega parka in odkrivanja eneolitskega naselja se bo nadaljevala tudi v prihodnje in od njenih rezultatov je odvisna bodoča podoba parka ter oblika prezentacije eneolitskega naselja znotraj parka.

cheologists have even come across the remains of a neolithic settlement of the Lasin and Lengyel cultures. The parallel activities of studying the structure of the castle park and uncovering the neolithic settlement will continue, and the future appearance of the park and the form of presentation of the neolithic settlement within the park will depend on their results.



Mokrice

## Park ob gradu Mokrice

111 km

G4

175 A1

Grajsko posestvo Mokrice se razprostira nedaleč od Brežic v bližini meje s Hrvaško, kjer skrajni vzhodni obronki Gorjancev prehajajo v široko dolino reke Save. Imenitna lega omogoča razglede po vsej dolini daleč v Hrvaško ozemlje. Tod je že v antičnih časih potekala pomembna cestna povezava Emona - Siscia - Sirmium, danes pa po skoraj nespremenjeni trasi poteka glavna cestna poveza-

The castle estate of Mokrice lies not far from Brežice, close to the border with Croatia, where the extreme easterly flank of the Gorjanci hills indents the wide valley of the river Sava. The excellent position gives a view along the entire valley, far into Croatian territory. There was already an important road link Emona-Siscia-Sirmium there in ancient times, and today, the main road link be-



va med Ljubljano in Zagrebom. Prvi resnejši začetki oblikovanja parka ob gradu, ki je v osnovi srednjeveški, kasneje pa renesančno prezidan, segajo v dobo baroka. Valvasor v svoji Slavi vojvodine Kranjske leta 1689 parka še ne omenja. Edini grafični dokument, ki prikazuje baročno podobo mokriškega parka, je šele iz leta 1809, ko je bil izdelan načrt porečja Save. Ker je kasneje zgorel ves grajski arhiv, o parku in o gradu drugih podatkov takorekoč ni. Sklepamo lahko, da je park najverjetneje nastal v 18. stoletju in da so ga južno od gradu, kjer je še danes osrednji del sicer spremenjenega parka, zasnovali v izrazito pravilni osno simetrični obliki. Na baročni park še danes spominjajo baročne figure štirih letnih časov, barokizirana grajska kapela sv. Ane s štukaturami v notranjosti ter vhodni portal v osi nekdanjega parka.

Današnjo podobo je park začel dobivati v začetku 19. stoletja.

tween Ljubljana and Zagreb follows an almost unchanged line.

The first real start to laying out a park around the castle, which is medieval in its foundations, later rebuilt in the Renaissance, extends back to the Baroque. Valvasor did not mention the park in his "In Praise of the Duchy of Carnolia" of 1689. The only graphic document which shows the Baroque appearance of Mokrice park dates only from 1809, when a plan of the Sava river valley was produced. Since the entire castle archives were later destroyed by fire, there is virtually no other data about the park and castle. We can conclude that the park was probably created in the 18th century and that it was planned in an explicitly regular, axially symmetrical form, to the south of the castle, where the central part of the otherwise transformed park is still today. The Baroque figures of the four sea-

Franciscejski kataster (okoli leta 1825) prikazuje popolnoma spremenjeno podobo parka v primerjavi s predhodno upodobitvijo. Park so občutno razširili in uredili v angleškem krajinskem slogu; osrednji parter so spremenili v tratni bowlingreen, zasadili so večje število dreves, uredili so ribnik z otokom ter speljali številne sprehajalne in jahalne poti po bližnji in daljnji okolici. V tem času so nastali tudi nekateri objekti, ki pa se žal niso ohranili, npr. rastlinjaki, oranžerija, stara konjušnica in kovačija, husitska kapelica in drugi. Sredi 19. stoletja je park začel pridobivati večje število eksotičnega drevja kot prispevek poznoromantičnega eksotizma. Parkovno urejanje se je tako bolj osredotočalo na zbirko dreves (še danes najdemo v parku preko 60 različnih drevesnih in grmovnih vrst) kot pa na jasno berljiv oblikovni koncept. Ob koncu prejšnjega stoletja so Mokrice obsegale 35 ha urejenih parkovnih površin poleg ostalih gozdnih in travniških površin. Park je v 20. stoletju počasi nazadoval, po 2. svetovni vojni pa je popolnoma opustel, tako da ga je polagoma začel preraščati gozd.

Pomembnejša revitalizacijska dela v parku so se začela šele po letu

sons, the Baroque castle chapel of Sv. Ana with interior stucco work, and the entrance portal in the axis of the former park, are the only reminders left of the Baroque park.

The park began to attain its modern appearance at the start of the 19th century. The land register of Franz I (circa 1825) shows the park totally transformed in comparison with its former appearance. It had been appreciably extended and laid out in the English landscape style; the central area was converted into a grass bowling green, a large number of trees had been planted, a fishpond with an island created and a number of walks and rides laid out in the immediate and more distant surroundings. A number of objects were also created at that time which have unfortunately not been preserved, such as a conservatory, an orangery, the old stables and smithy, a Hussite chapel etc. A large number of exotic trees were planted in the park in the mid 19th century, as a contribution of late romantic exoticism. The park arrangement thus became more centred on the collection of trees (it still contains over 60 different tree and shrub species today) than a clearly identifiable



1988. V tem času so bile tudi s kopijami zamenjane baročne plastike figur štirih letnih časov, ki stojijo v vhodnem delu parka pod mogočnimi platanami, originali pa so razstavljeni v grajskem dvorišču. Žal se program obnove, razen začetnih del ni realiziral, saj se je lastnik gradu preusmeril v izgradnjo igrišča za golf. Po dolgotrajnih prizadevanjih je službi za varstvo naravne in kulturne dediščine uspelo ohraniti tisto najkvalitetnejše, kar je od parka še ostalo. Danes je park še vedno v senci vlaganj v projekt igrišča za golf, ki pokriva večino nekdanjih mokriških posesti. Kljub vsem neugodnim dejavnikom, ki so spremljali park v tem stoletju, pa je le-ta ohranil kvalitete, ki ga uvrščajo med najpomembnejše tovrstne parke v Sloveniji.

*M. Sim.*

design concept. At the end of the last century, Mokrice extended to 35 hectares of arranged park area, in addition to other forest and meadow. The park began slowly to revert in the 20th century, and after the second world war, was completely abandoned, so that it became gradually overgrown with forest.

Major revitalisation work in the park only began after 1988. At that time, the Baroque statuary of the figures of the four seasons, which stood in the entrance part of the park beneath mighty planes, were replaced with copies, and the originals set in the castle courtyard. Unfortunately, the programme has not been realised except for the initial work, since the owner of the castle decided to build a golf course. After long efforts, the service for the protection of the natural and cultural heritage succeeded in preserving the best of what remained of the park. Today, the park is still overshadowed by investment in the golf course project, which covers most of the Mokrice estate. Despite all of the unfavourable factors which the park has faced this century, it has retained a quality which places it among the most

Soteska

## Park ob gradu Soteska

60 km

F5

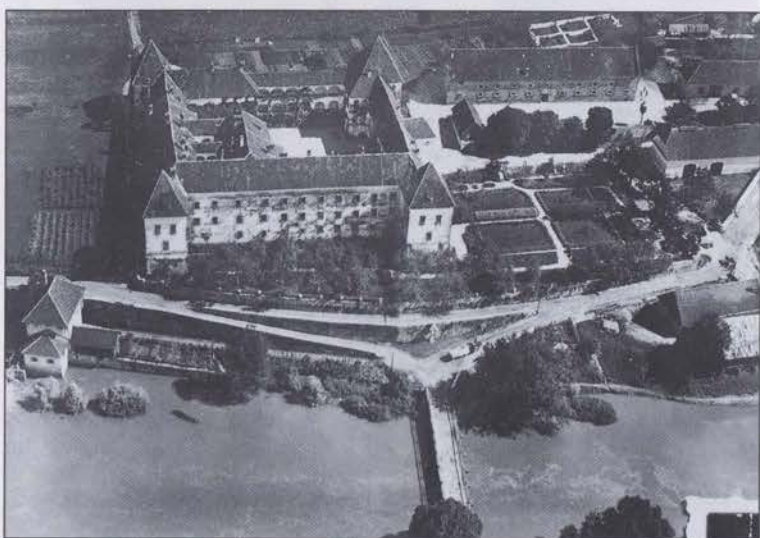
170 A3

Soteska leži ob reki Krki nekako na pol poti med Novim mestom in Žužemberkom, na mestu, kjer Krka prehaja iz ozke doline gornjega toka v svoj srednji, bolj ravninski tok.

Grad Soteska je nastal v sredini 17. stoletja, ko so tedanji lastniki opustili grad Stara Soteska, ki je stal na bolj strmi brežini na nasprotnem bregu reke, nekoliko višje ob toku navzgor. Družbene razmere tistega časa so omogočile gradnjo v ravnini in velikopotezno zasnovo, ki je dajala temu dvorcu značaj monumentalnosti. Prav njegova lega in zasnova so omogočili ureditev večjih pravilnih parkovnih površin, ki jih navdušeno opisuje že Valvasor v Slavi vojvodine

Soteska is situated by the river Krka, more or less half way between Novo mesto and Žužemberk, at the point at which the Krka passes from the narrow valley of the upper stream into its central, more level current.

Castle Soteska was created in the middle of the 17th century, when the then owners abandoned old Soteska castle, which had stood on the steeper slopes of the opposite bank of the river, slightly upstream. The social conditions of that time permitted its construction on lower ground and on a generous scale which gave the manorhouse a monumental character. Precisely its position and layout enabled the arrangement of



Kranjske 1689. Da je Soteska nanj napravila velik vtis, dokazuje tudi velika dvostranska upodobitev, ki jo je v svojem delu objavil. Grafika prikazuje zgledno urejene parkovne površine pravilnih oblik v renesančni maniri, ki so objemale grad s treh strani. Park je bil obdan z visokimi zidovi, ki so ga razčlenjevali na eno večjo in dve manjši parkovni površini. Vanje se je vstopalo skozi skrbno oblikovane kamnite portale. Od te imenitne parkovne zasnove razen slike ni ostalo takorekoč ničesar. Resnici na ljubo pa je potrebno povedati, da je risar v svojem navdušenju skoraj gotovo narisal večji park, kot ga omogočajo dejanske razmere, predvsem bližina Krke.

Nekoliko kasneje, na prelomu v 18. stoletje, so glavno os parka, ki je vodila mimo jugovzhodnega trakta gradu, podaljšali preko ceste do novega vrtnega paviljona, zgrajenega v zgodnjebaročnem slogu, ki se ga je prijelo ime Hudičev turn. S tem se je park vzporedno s tokom Krke podaljšal na 250 m dolžine. Tudi ta del so obdali z zidom štirioglate oblike ter v osi dodali še dva kamnita portala, in sicer na vhodu in na vhodu v Hudičev turn. Na vsako stran od osi so oblikovali po štiri parterna polja, vendar podatkov o njihovi zasaditvi in podrobnejši oblikovanosti ni. Kasneje so pod Hudičevim

major regular park surfaces, which Valvasor enthusiastically described in 1689 in "In Praise of the Duchy of Carnolia". That Soteska made a great impression on him is also demonstrated by the large double page illustration of it that he published in his work. The illustration shows an exemplarily laid out park area of regular shape in the Renaissance manner, which enclosed the castle on three sides. The park was surrounded by high walls, which divided it into one larger and two smaller park areas. Access to them was through a carefully designed stone gateway. Virtually nothing remains of this excellent park layout except the picture. In all honesty, it should be said that the artist, in his enthusiasm, almost certainly drew a larger park than actual conditions allowed, mainly because of the vicinity of the Krka.

Somewhat later, at the turn of the 18th century, the main axis of the park, which led past the south-eastern wing of the castle, was extended across the road to a new garden pavilion, built in early Baroque style, with painted Almanachs, from which it received the name Hudičev turn. The park was thus extended parallel to the current of the Krka by 250 metres. This part, too, was surrounded by a four-cornered wall, and two further stone gateways were added on the axis, at the entrance, and at the entrance to Hudičev turn. On each side of the axis was laid out a quartered parterre field, although there is no data on its planting or more detailed layout. A swimming pool was later built beside the Krka below Hudičev turn. Documents from the beginning of the twentieth century show that the great park structure had already been lost at that time. During the second world war, the castle was burned and the park abandoned.

Today, the castle is in ruins, and of the park, only the walled parts have been preserved - the garden



## Park ob gradu Soteska



turnom ob Krki zgradili še bazen. Dokumenti iz začetka 20. stoletja kažejo, da je v tem času veliko parkovnih struktur že izginilo. Med drugo svetovno vojno so grad požgali, park pa je opustel.

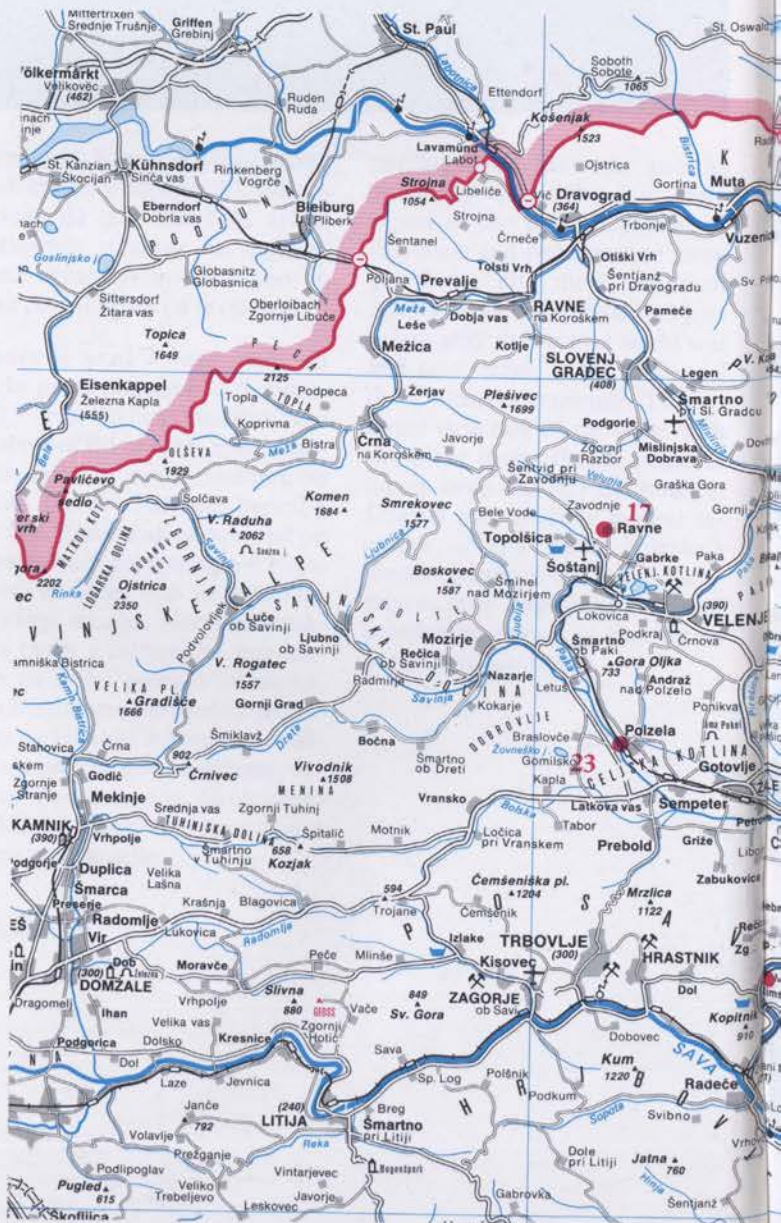
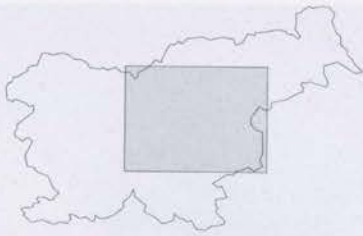
Danes je grad v ruševinah, od parka pa so ohranjeni le še zidani deli - vrtni paviljon Hudičev turn in obrobni zid za njim, nekaj kamnitih zidov in manjši vodnjak ob gradu ter dva baročna kamnita portala. Tretji enak portal je bil po 2. svetovni vojni prenesen v Novo mesto in danes stoji na vrtu Dolenjskega muzeja. Notranja struktura parka z rastlinskim materialom pa je žal povsem izbrisana. Kljub relativno skromnim ostanekom parka lahko v Soteski še vedno slutimo njegovo nekdanjo veličino. Pomembno je, da obstajajo realne možnosti za njegovo vsaj delno revitalizacijo.

*M. Sim.*

pavilion of Hudičev turn and the enclosing wall behind it, fragments of the parterre layout by the castle and two Baroque stone gateways. The third, identical gateway was transferred to Novo mesto after the second world war and now stands in the garden of the Dolenjska museum. The internal structure of the park, with the plant material, has unfortunately been entirely obliterated. Despite the relatively modest remains of the park, Soteska's former grandeur can still be surmised. It is important that real possibilities remain at least for its partial revitalisation.







- 17 – Ravne pri Šoštanju – PARK OB DVORCU RAVNE
- 18 – Rimske Toplice – ZDRAVILIŠKI PARK RIMSKE TOPLICE
- 19 – Rogaška Slatina – ZDRAVILIŠKI PARK ROGAŠKA SLATINA
- 20 – Sevnica – PARK IN VRTOVI GRADU SEVNICA
- 21 – Slovenske Konjice – VRT DRUŽINE PIPUŠ, PREČNA ULICA 3
- 22 – Sopote – SAMOSTANSKI VRTOVI V OLIMJU
- 23 – Šenek – PARK OB DVORCU
- 24 – Zadrše pri Šmarju – PARK DVORCA JELŠE



Dvorec, predhodnik današnjega, je zanesljivo obstajal že l.1575, ko ga je imel v lasti Balthasar Wagen, lastnik velenjskega gradu. Po požaru konec 17. stoletja so prvotni dvorec, utrjen s stolpiči, spremenili v enonadstropno stavbo z altanom na čelni fasadi, kar je upodobil Vischer leta 1681. Skozi 17., 18. in 19. stoletje so si sledili mnogi lastniki, vseh skupaj je bilo dvanajst, nato ga je leta 1906 kupil baron pl. Haebler, leta 1925 pa ga je prevzela šoštanjska rodbina Woschnagg. Walter Woschnagg, lastnik šoštanjske tovarne usnja in posestnik, je dal stavbo leta 1931 prezidati. Stavbi so prizidali neoromantični stolpič, notranjščina ima nekaj lepih prostorov z ornamentiranimi parketi, lesenimi opaži in intarziranim pohištvom. Danes je v dvorcu psihiatrični sanatorij celjske bolnišnice. Ta namembnost je ohranila ne le stavbo, temveč tudi dokaj razsežen park ob njej.

Do prihoda rodbine Woschnagg je bil od vrtnih ureditev zagotovo prisoten s pušpanom obrobjen gospodarski vrt severno od dvorca



A manorhouse, the predecessor of the present one, reliably already existed in 1575, when it was the property of Balthasar Wagen, the lord of Velenje Castle. After a fire at the end of the 17th century, the original manorhouse, fortified with towers, was transformed into a two-storey building with balconies on the front facade, which Vischer illustrated in 1681. Throughout the 17th, 18th and 19th centuries, ownership changed hands many times, twelve owners altogether, before it was bought in 1906 by Baron Haebler, and in 1925 it was taken over by the Šoštanj family of Woschnagg. Walter Woschnagg, landowner and owner of the Šoštanj leather factory, had the building renovated in 1931. He added neo-Romanesque towers, and the interior has some fine rooms with ornamental parquet, wooden ceilings and marquetry furniture.

Prior to the arrival of the Woschnagg family, of the garden layout there reliably existed a boxwood surrounded functional garden, north of the mansion, with greenhouses which, according to the year on the roof gables, date from 1899. The overall conception and layout of the park was planned before the second world war, its author being Marianne Woschnagg, the factory owner's wife, a graduate of the Vienna Art Academy.

The park groundplan uses the southern slopes below the mansion, stringing individual elements in an axially composed sequence, and linking them with a wide, monumental flight of stairs and two semicircular ramps. From the terrace by the mansion, bounded by a balustraded parapet with vases, a staircase leads to the lower terrace, which has a planned garden with a central pool, with a fountain in it in the figure of a tin boy with a swan. This part of the staircases is terminated by four, similarly tin, griffons. The axis on the lower terrace leads over the

s steklenjakom, ki po letnici na strešnem zatrepu datira v leto 1899. Celovito koncipiran in urejen park pa je bil zasnovan pred 1. svetovno vojno, njegova avtorica je bila Marianne Woschnagg, tovarnarjeva žena, diplomantka dunajske visoke umetnostne šole.

Parkovna zasnova izrablja južno gričevno pobočje pod dvorcem, kjer v osno zastavljenem zaporedju niza posamezne sestavine, povezujejo pa jih široko, monumentalno stopnišče in dve polkrožni rampi. Iz terase ob dvorcu, zamenjene z balustradno ograjo z vazami, vodi stopnišče na nižjo teraso z urejenim vrtom s sredinskim vodnim bazenom, vodometa v njem predstavlja kositrni deček z labodom. Ta predel na stopniščnih zaključkih krasiyo štirje prav tako kositrni grifoni. Preko širokega stopnišča vodi os na spodnjo teraso, opremljeno z vodnim bazenom in peščenimi sprehajalnimi potmi. Plato je polkrožno zaključeval niz jesenovih dreves, od tod se je vrtna os zgubljala v odprto krajino.

Ena od glavnih zanimivosti in vrednosti parka je njegova kovana oprema, kandelabri za svetilke, ograje, vrtna vrata in razno drugo okrasje. V gozdnem predelu je bila tudi lesena Pieta, delo kiparja Meštrovića, ki pa je v zadnjih dneh druge svetovne vojne izginila.

Severno od dvorca se je parkovna os podaljšala skozi že omenjeni gospodarski vrt do steklenjaka, za njim pa se je kompozicija končala z gozdom, imenovanim Tenik.

Opisano vrtno ureditev obdajajo goste gruče parkovnega drevja, med njimi je tudi dosti avtohtonih iglavcev in nekaj eksot, celota pa prehaja v okoliški gozd oziroma kmetijske površine. Dvorec s parkom ima privlačno lego na dvignjenem gričevnem obrobju in je markantna točka kulturne krajine.

Park je posnetek različnih slogovnih obdobij. Gre za značilno historicistično ureditev, pogosto v začetku dvajsetega stoletja. Meša-

wide staircase, and is furnished with a pool and gravel walkways. The plateau is concluded by a semicircle of ash trees, from where the garden axis is lost in the open landscape.

One of the main features of value of the park is its wrought iron work, candelabra for lights, fences, garden gates and various other ornaments. There was also a wooden Pieta in the forested tract, the work of the sculptor Meštrović, but it disappeared in the last days of the second world war.

North of the mansion, the park axis is extended through the functional garden already mentioned, to greenhouses, and behind them the composition ends in the forest, called Tenik.

The described garden layout is surrounded by thick clumps of park trees, including a fair number of autochthonous conifers and some exotics, and the whole passes into the surrounding forest or farmland. The mansion and park have an attractive position on the edge of the hills and it is a prominent point in the cultivated landscape.

The park is a copy of various stylistic periods. It is a typical historicist layout, common at the begin-



nica slogov se kaže v osni postavitvi in simetriji v renesančno-baročni maniri, ki kot sestavni del zasnove uporabi tudi obstoječi gozdič, kar lahko spominja na parkovne gozdiče-boskete. Prav tako je tudi stopniščno in skulpturno okrasje, ki pa s svojimi materiali (beton, kositer) kaže na mlajše poreklo in je po vsej verjetnosti serijske izdelave. Tudi oblike vodnih bazenov, strižena drevnina in bogato oblikovana kovana oprema so nasledek starejših vrtno-arhitekturnih obdobj. Vpliv 19. stoletja se kaže v nekaterih eksotičnih drevesih, ki pa so v parku manj prisotna sestavina ter nastopajo predvsem kot drevesni okvir in poudarek grajenih parkovnih delov.

*Viri/Sources:*

Gregor Woschnagg, Dunaj, pisni vir.

A. K.

ning of the twentieth century. The mixed style shows in the axial layout and symmetry in the Renaissance-Baroque manner, which also uses the existing woodland as a composite part of the plan, reminiscent of park woodland-bosquets. Similarly, the staircase and the sculptured ornaments, whose material (concrete, tin) indicate more recent origin and are probably of series production. Even the form of the pools, the clipped trees and richly formed wrought iron work are successors of older periods of garden architecture. The influence of the 19th century is apparent in some of the exotic trees, which are a more occasional element in the park and which mainly appear as an arboreal framework, stressing the man-made park aspect.



71 km  
F4  
112 B1

Zdravilišče je bilo znano in uporabljano že v času Rimljanov, o čemer pričajo številne drobne najdbe in štiri ohranjene napisne plošče, posvečene nimfam. Skozi srednji vek so se vse do nove dobe menjavali različni lastniki. Prvo oprijemljivo podobo zdravilišča, tedaj imenovanega Toplica, nam nudi grafika v knjigi J. B. Gayschnega: *Compendiosa totius archiparochiae Tyberiensis topographia* iz leta 1747. Na njej so tri stavbe: kapela Antona Padovanskega, stavba Fürstenstöckl, imenovana po graditelju, krškem knezoškofu, za njima proti vzpetini pa še gostinsko poslopje Traiteurstöckl. Temu jedru zdravilišča so se v začetku 19. stoletja pridružili še kovačnica, ledenica, gospodarsko poslopje in steklenjak, slednja ob koncu zelenjavnega vrta severno od Kopaliskega objekta.

Zdravilišče je doživelo razvojni polet po letu 1840, ko je posest kupila tržaška trgovska rodbina Uhlich. Nekdanji Fürstenstöckl so po načrtih arhitekta Leitmeierja prezidali in povečali v Kopa-liško hišo s salonom, jedilnico, velikim kopalnim bazenom in pozneje dodali še rotundo s posameznimi kamnitimi kopalnimi kadmi. Kopaliska stavba je dobila nadstropno pokrito povezavo - Wandelbahn z gostinskim Rimskim dvorom, prezidano izboljšavo nekdanjega Traiteurstöckla. Leta 1856 se je tej skupini objektov pridružila trinadstropna depandansa

The spa was already in use and famous in Roman times, to which a number of small finds and four preserved inscribed plaques dedicated to nymphs bear witness. Owners have changed regularly since the middle ages. The first image captured of the spa, then called Toplica, is provided by an illustration in a book from 1747 by J.B.Gayschneg: *Compendiosa totius archiparochiae Tyberiensis topographia*. There are three buildings in it: the chapel of Anton Padovanski (Anthony of Padua), the Fürstenstöckl building, called after the builder, the Krka prince bishop, and behind it, towards the rising ground, the catering building, Traiteurstöckl. To this core of the spa was added at the beginning of the 19th century, a blacksmiths shop, ice-house, outbuildings and a greenhouse, the last being at the end of a vegetable garden north of the bathing facility.

The spa experienced a burst of development after 1840, when the estate was bought by the Trieste merchant family of Uhlich. The former Fürstenstöckl was reconstructed to the plans of the architect, Leitmeier, and extended into a bathing house with drawing room, dining room, a large pool for bathing, and a rotunda with individual stone tubs, which was added later. The bathing facilities received a single storey covered connection - the Wandelbahn,



Sofijin dvor, samostojno postavljena na vzpetino nad obstoječimi stavbami. Med manjšimi objekti so bili znani še kavarna Švicarija, Vrtna hiša, Lovska hiša, Savinjski dvor - letna vila ob Savinji in še nekdanja mitnica ob mostu čez Savinjo. Kasneje so se tem stavbam pridružili še vili Korošec in Mayrhofer ter hotel Pošta. Pomembna je bila postavitev letnega termalnega kopaljšča ob Savinji, ki je bilo ob izgradnji leta 1931 prvo tovrstno kopaljšče v tedanji Jugoslaviji in je v nekoliko spremenjeni podobi prisotno še danes.

Rimske Toplice so bile v času Avstroogrške priznan letoviški in zdraviliški kraj, slovele so po vsej Evropi, med obiskovalci niso bili redki plemiči nekaj je bilo celo kronanih glav, večinoma pa so bili gostje premožnejši meščani in inteligenca. K slovesu zdravilišča je dosti pripomogla slikovita naravna okolica ozke doline reke Savinje, že tedaj znana po mili klimi, mnogih botaničnih posebnostih in lepih gozdovih. Zdravilišče so mnogokrat upodabljali grafiki in opisovali različni pisci, ki so zmeraj poudarjali ne le naravo, temveč tudi lepote zdraviliškega parka.

Park je nastajal postopoma, nekdanji uporabni vrtovi pred kopaljškim objektom so se za Uhlichovega časa požlahtnili v okrasni vrt z vodnimi bazeni, vodometi in cvetličnimi ornamenti. Iz nekdanjega murvinega nasada ob kopaljškem objektu je nastal grič, ki je s terasastimi potmi povezoval zdraviliške objekte z zeleno okolico. Razsežna mreža sprehajalnih poti je vodila do številnih opremljenih razgledišč in počivališč, ki so jih poimenovali s privlačnimi imeni ali imeni raznih osebnosti: Olgin sedež, Velika lipa, Šarlotino razgledišče, Slamnata strešica, Dežnik, Amalijin grič, Belvedere, Grillparzer, Miza v gozdu, Studenček, Gustavova vzpetina in podobno.

Park je premogel dva večja ribnika, dve godbi na prostem in glasbeni paviljon, kasneje tudi teniško

with a Roman court for catering, an improved reconstruction of the former *Traiteurstöckl*. In 1856, this group of buildings was joined by a four storey annex, *Sophia court*, standing free on the rise above the existing buildings. Among the smaller facilities were the well-known *Švicarija* (Swiss cottage) coffee house, *Vrtna hiša* (Garden house), *Lovska hiša* (Hunting lodge), *Savinjski dvor* (Savinja court) - a summer villa by the Savinja and the former toll-booth by the bridge over the Savinja. They later built *Korošec* and *Mayrhofer villas* and *Pošta* (Post) hotel. The establishment of the summer thermal baths by the Savinja was important, and on its construction in 1931, it was the first such baths in the then Yugoslavia. It still exists in slightly changed form today.

Rimske Toplice was a well-known summer and health resort at the time of the Austro-Hungarian empire, celebrated throughout Europe. The aristocracy were fairly frequent visitors, and even crowned heads came here; the majority as guests of the landed gentry and intelligentsia. The picturesque natural surroundings of the narrow valley of the river Savinja, already famous for its mild climate, numerous botanical specialties and fine forests, contributed to the fame of the spa. The spa has been often illustrated and described, by various writers, who always stressed not just the nature, but also the beauty of the spa park.

The park was created gradually, by Uhlich's time the former users had transformed the gardens in front of the bathing facilities into an ornamental garden with ponds, fountains and floral decorations. From the former mulberry plantation by the bathing facilities, he created a hill which connects the spa facilities with terraced walks to the green surroundings. An extensive network of paths lead to numerous furnished gazebos and

igrišče. Med njegovimi najbolj znanimi sestavinami je t.im. Gozdna trata, ki so jo iz nekdanjega pašnika preuredili v skledasto travno planjavo. Obdajala jo je sprehajalna Viktorijina promenada, ki je vodila še daleč v gozd in so jo kasneje preimenovali v Rusko stezo. V spomin na obisk pruske prestolonaslednice Viktorije so nanjo okrog leta 1879 zasadili tri orjaške sekvoje, katerih sadike so poslali iz londonskega botaničnega vrta Kew Gardens.

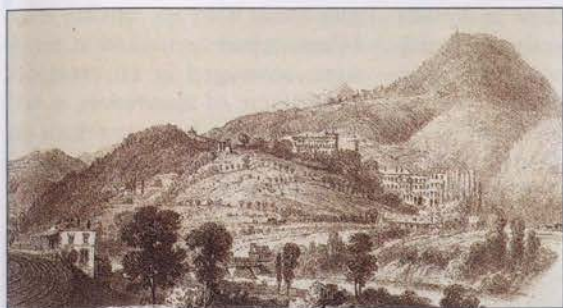
Posebna znamenitost Rimskih Toplic je izjemna zbirka parkovnih

bowers, which were given attractive names or the names of various personalities: "Olga's seat", "the Great Lime", "Charlotte's wiew", "Thatched roof", "the Umbrella", "Amalija's hill", "Belvedere", "Grillparzer", "Table in the Wood", "Little well", "Gustav's rise" and so on.

The park acquired two large fishponds, two open-air bandstands and a music pavilion, and later also a tennis court. One of its most famous elements was the so-called Forest Lawn, which had been adapted from former pastures into a bowl-shaped grass surface. It was encircled by a pathway called Victoria promenade, which lead far into the forest and which was later renamed the Russian path. Three giant sequoias were planted beside it around 1879, in celebration of the visit of the Prussian heir to the throne, Victoria, the seeds having been sent from London's botanical gardens of Kew.

The exceptional collection of park trees at Rimskie Toplice is of special interest, of which the particular pride is the rare and varied collection of conifers, mainly concentrated in the area known as Vladimir's park. The aesthetic and dendrological importance of some of the preserved park deciduous trees, with picturesque growth and enviable dimensions should not be overlooked. We can still admire the forty different native and foreign tree species which are part of the old park stands. In the second half of the last century, the basic arboreal framework of the park was created by a number of chestnut avenues, some of which are still preserved.

In its layout and details, the park echoed the thoughts and styles of its period. It was a reflection of the enlightenment concept of "back to nature", the idea of a romantic wild landscape, created in the second half of the 18th century, for which the surroundings of the spa offered an already elabo-





dreves, ki se ponaša zlasti z redko in raznoliko zbirko iglavcev, zbranih večinoma v predelu, imenovanem Vladimirov park. Ob tem ne gre prezreti estetskega in dendrološkega pomena nekaterih ohranjenih parkovnih listavcev s slikovito razrastjo in zavidljivimi dimenzijami. Še zmeraj lahko občudujemo štirideset različnih domačih in tujih drevesnih vrst, ki so pripadale staremu parkovnemu sestoju. Drevesno ogrodje parka so v drugi polovici prejšnjega stoletja tvorili številni drevoredi divjega kostanja, nekateri med njimi so se še ohranili.

Park je po svoji zasnovi in detajlih odseval miselnost in slog svoje dobe. Bil je odsev razsvetljenske ideje "nazaj k naravi", po drugi strani je izražal idejo romantične divje krajine, oblikovane v 2. polovici 18. stoletja, ki ji je okolica zdravilišča nudila že izdelan okvir. Ta pozna faza angleškega krajinskega sloga se je na tem kraju udejanila v presenetljivo razsežni in v zasnovi bogati parkovni zgradbi, dodatno pa jo je obeleževalo zbirateljstvo rastlin, ki je v Rimskih Toplicah, zahvaljujoč nekdanjim lastnikom, zelo dobro razvidno.

Po 2. svetovni vojni je imela zdravilišče v uporabi jugoslovanska armada, po letu 1991 pa je prešlo v last države Slovenije. Jugoslovanska armada je sicer krepko spremenila arhitektonsko in urbanistično stanje objektov, na srečo pa se je v veliki meri ohranil park. Z ustreznimi sanacijskimi in revitalizacijskimi ukrepi, predvidenimi v obsežnem programu prenove, bo mogoče postopoma vrniti kompleksu nekdanjo kvaliteto in privlačnost.

A. K.

rated framework. This late phase of the English landscape style was realised here to a surprising extent, also in the plan of the rich park buildings, and it was additionally reinforced by the collection of plants, which, thanks to the former owners, is very well evident in Rimskie Toplice.

After the second world war, the spa was used by the Yugoslav army, becoming the property of the Slovene state in 1991. The Yugoslav army greatly altered the architectural and urbanistic condition of the facilities. Fortunately, the park was to a large extent preserved. With appropriate rehabilitation and revitalisation measures, envisaged in an extensive programme of renovation, it will be possible gradually to return the complex to its former quality and attractiveness.



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Rogaška Slatina spada v vrsto starih evropskih zdravilišč. Prvi podatki o njej sega že v 12. stoletje, ko jo omenja neki zapis, kasneje govori o njej alkimistična analiza slatinske vode iz 16. stoletja. Iz 17. stoletja pa je znana obsežna knjiga o tej vodi, objavljena l. 1685; s podobno publikacijo se je lahko pohvalilo le redkokatero znano zdravilišče v tedanji Evropi.

Znani preučevalec Rogaške Slatine dr. Adolf Režek je njeno zgodovino in razvoj razdelil v več časovnih faz, glede na lastništvo zdravilišča. Vsako fazo obeležuje svojevrstna urbanistična postavitev stavb, skladno z njo pa se je odvijala tudi oblikovna in stilna naravnost okolice.

Tako poznamo "prvo kmečko Rogaško" pred l. 1640, ko so ob glavnem vrelcu zgradili prvo hišo - gostilno.

Rogaška Slatina is one of the older European health spas. The first data on it dates to the 12th century, when it is mentioned in records, and an alchemist's report on mineral water from the 16th century discusses it. A well-known, extensive book on these waters was published in 1885; few of the health spas known in Europe at that time can boast a similar publication.

The well-known scholar of Rogaška Slatina, Dr. Adolf Režek, divides its history and development into a number of periods in relation to the ownership of the spa. Each phase is noted by a unique planning arrangement of the buildings, and the design and stylistic characteristics of the environment ran parallel with this.

So the "first farm Rogaška" is known from prior to 1640, when



V naslednji, "fevdalni" Rogaški Slatini, v obdobju do l. 1721, so bile podeljene prve koncesije za izkoriščanje vode. Ta čas je trajal do l. 1782, ko je zdravilišče prešlo v last Društva dunajskih lekarinarjev.

Medtem se je leta 1782 že začelo obdobje "druge kmečke Rogaške Slatine", trajajoče do leta 1801, ko so zdraviliški kraj prevzeli

the first house-inn, was built beside the main spring.

In the following period, "feudal" Rogaška Slatina, up to 1721, the first concessions for exploiting the waters were awarded. This period lasted until 1782, when the spa became the property of the Society of Vienna Apothecaries.

The period of the "second farm Rogaška Slatina" lasted until

štajerski deželni stanovi. Takrat je Rogaška Slatina sestavljena iz treh gručastih kmetij, ki so obdajale glavni vrelec, kar je prvi kartografsko upodobil pl. Löwenthal.

Naslednje obdobje do l. 1840 je znano kot "stanovska Rogaška Slatina". Njen ustanovitelj je bil deželni glavar grof Attems. Takratna urbanistična postavitev objektov je bila v glavnem sestavljena iz podkvaste združbe prvotnega Zdraviliškega doma, stanovajske hiše in kopališča, ki so oklepali notranje dvorišče, obrnjeno proti severu, in iz nekaj posamičnih objektov, preostankov nekdanjih kmetij na izteku v gričevno vzpetino Tavčarjevega hriba. V središču te zasnove je stal pokriti glavni vrelec Tempel. 1842-43 so ob Templu postavili pokrito sprehajališče - Wandelbahn.

Ko je po tem letu zdravilišče prešlo v fazo "meščanske Rogaške Slatine", se je urbanistična organizacija objektov iz prvotne gručaste in kasneje podkvaste preo-

1801, when the health spa sites were taken over by Štajerska provincial foundations. Rogaška Slatina then consisted of three groups of farms which surrounded the main spring, as was first illustrated cartographically by Löwenthal.

The next period, up to 1840, is known as "residential Rogaška Slatina". Its founder was the provincial governor, Count Attems. The then planning arrangement of the buildings consisted for the most part of linking the original Spa building, residential houses and bathing house, into a horseshoe shape enclosing an inner courtyard facing north, with other individual facilities, the remains of former farms at the termination of the rising ground of Tavčar hill. In the centre of this layout stood the covered main spring, Tempel. In 1842-43, a covered walk was erected beside Tempel - the "Wandelbahn".

The spa moved after this year into the phase of "bourgeois Rogaška Slatina", and the arrangement of the facilities was transformed from the originally group and later horseshoe layout, into a classical string of buildings which formed the main spatial axis of the spa in a north-south direction. It was terminated by Hotel Strossmayer, with the construction of which ended the building development of the oldest core of the spa. This had occurred gradually, with the erection of some additional buildings in the wider framework of the spa, roughly until 1865.

This core, which is formed by the central Spa building, the hotels Styria, Strossmayer and Pošta, Stare direkcija (the old administration building), Stara Švicarija (old Swiss cottage, later Zagrebški dom) and the classical Tempel pavilion over the original main mineral springs, is still preserved today as the main historical and monumental aspect of the spa.



blikovala v klasicistični stavbni niz, ki je tvoril glavno prostorsko os zdravilišča v smeri sever-jug. Sklenila ga je postavitve hotela Strossmayer, z njim pa se je končal stavbni razvoj najstarejšega zdraviliškega jedra. Ta se je odvijal postopoma, z dograditvijo nekaterih dodatnih stavb v širšem okviru zdravilišča, približno do leta 1865.

To jedro, ki ga tvorijo osrednja Zdraviliška hiša, hoteli Styria, Strossmayer in Pošta, stavba Stare direkcije, Stara Švicarija (kasnejši Zagrebski dom) in klasicistični paviljon Tempel nad prvotnim glavnim slatinskim vrelcem, je še danes ohranjeno kot poglavitna zgodovinska in spomeniška vrednost zdravilišča. Pokrito sprehajališče, enkratno klasicistično arhitekturo, so leta 1982 odstranili.

Nekatere druge stavbe te dobe so bile nekoliko dislocirane, nastopale so kot posamične vile, razporejene ob tedanji zahodni vpadnici v kraj in ob vznožjih okoliških gričev - Janine, Tavčarjevega in Tržaškega hriba.

Secesijski prispevki k stavbnemu fondu zdravilišča so zlasti stara Hidroterapija, ki na južnem delu pod Tržaškim hribom zaključuje historično urbanistično zdraviliško jedro, nova polnilnica slatinske vode, ki je stala na mestu sedanjega hotela Donat, pa Ljubljanski dom, stavba hotela Soče, da-

The covered walk, a unique item of classical architecture, was removed in 1982.

Certain other buildings of this period were slightly dislocated, as individual villas were disposed beside the then western approach to the place and along the flanks of the surrounding hills - Janina, Tavčar and Tržaška hills.

The Secession contributions to the building fund of the spa were, in particular, the old "Hidroterapija", which concludes the historical building plan of the spa core, below Tržaška hill, a new filling station for the mineral waters, which stood on the site of the present Donat hotel, Ljubljanski dom, the building of the Soča hotel, today reconstructed, and Trieste and Turist hotels by the railway station. The construction of Soča, formerly hotel Erzherzog Johann, especially, in 1906, in classical linear symmetry with the old spa facilities on the central axis, provided a new transversal spatial axis. This terminates with free-standing architecture in the green of the rising ground, and gave the spa a new spatial dominant in full harmony with the whole.

Among the better quality more recent buildings is Slovenski dom, erected to the plans of the architect, Glanz, in 1938.



nes že predelana, ter hotela Trst in Turist ob železniški postaji. Zlasti gradnja Soče, nekdanj hotela Erzherzog Johann, leta 1906, je v linearno klasicistično simetrijo starih slatinskih objektov z osrednjo osjo, vnesla novo, prečno prostorsko os. Ta se končuje s samostojno stoječo arhitekturo v zelenju na vzpetini in prinaša v zdravilišče novo prostorsko dominantno, ki je v sozvočju s celoto.

Med kvalitetne novejšje stavbe spada zlasti Slovenski dom, zgrajen po načrtih arhitekta Vinka Glanza leta 1938.

Rogaška Slatina je še posebej slovela po svojih mineralnih vrelih. Od vseh vrelec je najstarejši in najizdatnejši Tempel, ki je še danes zaščitni znak kraja. Ferdinandov in Gothardov vrelc, Gozdni vrelc, stari vrelc Styria, pa Jožefov, Ivanov ter vrelc Donat so bila znana imena, ki so jih številni gostje s pridom izrabljali za pitje in kopanje. Že v prejšnjem stoletju pa so množično razpošiljali stekleničeno vodo po tedanjem avstroogrskem ozemlju in na Orient, kjer je bila znana pod imenom "Aqua di Cilli".

Flechsigo v leksikon evropskih zdravilišč leta 1883 omenja zdravilišče kot kraj z milo, skoraj italijansko klimo, bujno vegetacijo in komfortno ponudbo, med drugim navaja 16 poslopij, dve restavraciji, kavararno in pokrito sprehajališče.

Rogaška Slatina is still very famous for its mineral springs. Tempel is the oldest and most abundant of them, and it is still today the trademark of the place. Ferdinand and Gothard springs, Gozdni (forest) spring, old Styria spring, and Jožef, Ivan and Donat springs, are well-known names, and numerous guests have used their waters for drinking and bathing to good effect. Even in the last century, large quantities of bottled water were dispatched throughout the Austro-Hungarian lands and to the Orient, where it was known by the name "Aqua di Cilli".

Flechsigs' lexicon of European health spas of 1883 describes the spa as a place with a mild, almost Italian climate, luxurious vegetation and comfortable provisions, mentioning among other aspects, 16 buildings, two restaurants, a coffee house and covered walks. The growth and importance of the spa also brought ever more famous guests, including the Austrian archduke Johann in 1811, Louis Bonaparte, Napoleon's brother, various financiers, intellectuals, wealthy merchants and artists (Franz Liszt even gave a concert in the new spa auditorium in 1846). Guests came not only from Austro-Hungarian lands but also from further afield in Europe and even North Africa, Turkey and Persia. The new classical buildings, with their grand, im-



Z rastjo in pomenom zdravilišča so vanj zahajali tudi zmerom bolj imenitni gostje, med njimi 1811 avstrijski nadvojvoda Johann, Louis Bonaparte, Napoleonov brat, razni finančniki, intelektualci, premožni meščani, umetniki (v novi zdraviliški dvorani je l. 1846 koncertiral celo Franz Liszt). Obiskovalci niso bili le iz avstroogrskih dežel, temveč tudi iz širše Evrope in celo severne Afrike, Turčije in Perzije. Svetovljanskim pacientom in letoviščarjem so zato nove klasicistične stavbe s svojo mogočno in dovršeno arhitekturo na ustrezen način zadovoljile njihove predstave o zdravljenju in družabnem življenju.

Od prvotno izrazito kmečkega in podeželskega ambienta se je sčasoma tudi bližnja in daljna okolica objektov vedno bolj kultivirala in dobivala svoj parkovni značaj - načrtno oblikovan in funkcionalno pretehtan organizem, ki v zasnovi in detajlu odseva estetske značilnosti svoje dobe.

Skladno z razvojem zdraviliških stavb in njihove prostorske organizacije, pa tudi z razvojem zdraviliškega življenja in renomeja zdravilišča, je šel park skozi več razvojnih faz.

O načrtnejšem oblikovanju nam spregovorita najstarejši Reindlova kartografska in Russova grafična upodobitev iz let 1802 in 1810, ki kažeta na drevoredno potezo do stavbe prvotne Stare direkcije. Poleg glavnega slatinskega vrelca, nadkritega z leseno uto in še nekaterih večjih, zlasti avtohtonih soliternih dreves, je ta drevored prvi znanilec kasnejšega zdraviliškega parka. Znameniti Mikszathov hrast ob Stari direkciji, ki ne stoji več, je bil eden od teh drevesnih očakov.

Prvo celovitejšo sliko parka nam poleg številnih grafičnih upodobitev daje franciscejski kataster, nastal leta 1824 na podlagi Wonne-scheve akvarelirane risbe. Priča o dokaj razsežni mreži organsko razvejanih sprehajalnih poti na

peccable architecture, thus satisfied the needs for treatment and social life of the cosmopolitan patients and summer visitors.

From the original, explicitly farm and rural ambient, the immediate and more distant environs of the facilities became increasingly cultivated and obtained a park character - a planned, design and functionally considered organism whose layout and detail reflected the aesthetic characteristics of its period.

In line with the development of the spa buildings and their spatial organisation, as well as the development of spa life and the re-known of the spa, the park passed through various development phases.

The oldest Reindl cartographic and Russ graphic illustrations from 1802 and 1810 tell us of the more detailed planning, showing an avenue line to the building of the original Stara direkcija. In addition to the main mineral springs, the wood covered pavilion and some larger, mainly autochthonous solitary trees, this avenue is the first harbinger of the later spa park. The famous Mikszath oak by Stara direkcija, which is no longer standing, was one of these patriarchal trees.

The first more complete picture of the park is given, in addition to numerous graphic illustrations, by the land register of Franz I, made in 1824 on the basis of a watercolour drawing by Wonne-sch. It testifies to a fairly extensive network of organically branching walks on the site of today's central park, Ivan's hill and the wooded Janina, as well as part of Tavčar hill. Within the horseshoe layout of the "residential" spa facilities, was arranged a geometrically conceived park consisting of two cross plan divisions, edged with poplar, from where a paved central path led to Tempel and on to Tavčar hill in the form of two, treelined promenades which en-

mestu današnjega osrednjega parka, Ivanovega hriba in gozdna-te Janine, delno tudi Tavčarjevega hriba. Znotraj podkvaste zasnove "stanovskih" zdraviliških objektov je bil organiziran geometrijsko koncipiran park, sestavljen iz dveh križno zasnovanih razdelkov, uokvirjenih z jagnedmi, od tod pa je tlakovana osrednja pot vodila do Tempa in naprej na Tavčarjev hrib v obliki dveh ravnih drevorednih promenad, ki sta oklepali njegovo, tedaj še travnato južno pobočje. Končali sta se v osnem podaljšku Tempa - razgledni točki, leta 1828 opremljeni s skulpturo grofa Attemsa. Ob tem je treba omeniti še najstarejšo parkovno skulpturo, baročni kip Janeza Nepomuka, postavljeno leta 1732 v spomin na ureditev prvega vrelca in do l. 1956 stoječo ob vznožju teh drevoredov.

Zanimiv je razvoj osrednje površine med objekti, parkovnega parterja, ki kaže na izrazito soodvisnost s časovnim zaporedjem nastanka objektov, njihovo urbaniščno razporeditvijo in slogovno pripadnostjo. Do leta 1855, ko je bil prvotni zdraviliški dom postavljen prečno na glavno prostorsko os, se je park delil na dva dela. Severni je preko geometrijskega notranjega dvorišča in Tempa pre-

closed its then still meadowed south slope. They ended in the extension of the Tempel-viewing point axis, and were furnished in 1828 with a sculpture of Count Attems. The oldest park sculpture should also be mentioned at this point, a Baroque statue of Janez of Nepomuk, set up in 1732 in commemoration of the arrangement of the first spring, and standing until 1956 by the start of this avenue.

The development is interesting of the central area between the facilities, of a park parterre, which demonstrates an explicit interdependence with the temporal sequence of the creation of the facilities, their planning disposition and stylistic affiliation. Until 1855, when the original treatment building was erected transversely to the main spatial axis, the park was divided into two parts. The northern part passed through the geometrical inner courtyard and Tempel, into the mainly organically conceived arboreal part of the park and on into the rural hinterland.

The southern part, with the erection of the classical string of objects followed the former organic pattern of paths in a strict, diago-



haja v pretežno organsko koncipiran drevesni del parka in naprej v podeželsko zaledje.

Južni pa je s postavitvijo klasičističnega niza objektov spremenil prejšnji organski vzorec poti v stroge, diagonalno speljane povezave med objekti in glavnim drevoredom. Na vmesnih zelenicah so se pojavljali grmovni in enostavni cvetlični rondoji. Takšna ureditev je zagotovo trajala še skozi vsa šestdeseta leta 19. stoletja, kar je razvidno iz mnogih grafičnih upodobitev različnih avtorjev, tudi Reicherta ok. l. 1864.

Šele sedemdeseta leta so prinesla začetek parterne zasnove z več simetričnimi razdelki in cvetličnimi ornamentami, kakršno v nekoliko spremenjeni in prostorsko okrnjeni obliki vidimo še danes. Ko je bil v letih 1876-77 zgrajen glavni vodni motiv, krožni bazen z vodometom, je z osno postavitvijo narekoval simetrično oblikovanje zelenic med objekti. Te odsevajo parkovno oblikovanje 19. stoletja s ponovnim uveljavljanjem geometrijskih rastlinskih preprog pred objekti. S svojimi na vse strani somernimi, vzorčno, barvno in vrstno izredno zahtevnimi cvetličnimi vzorci predstavljajo slogovni, estetski in funkcionalni sestavni del zdravilišča. Skupaj s spremljajočimi atrakcijami - pokritim sprehajališčem s trgovinami, glasbenim paviljonom, vrečnimi paviljoni, kavarniškim terasami, gledališčem, s številnimi promenadnimi plesi, so gostom ponujali privlačen bivalni ambient na prostem. Rastlinski material za park so zagotavljali iz lastne vrtnarije. Njen pokriti paviljon - steklenjak je še ohranjen, kar je za naše razmere redkost.

Ko govorimo o Rogaški Slatini, ne moremo mimo njenih neposrednih gozdnatih zaledij, ki so bila s svojimi senčnimi sprehajališči, številnimi opremljenimi razgledišči in oddaljenimi, romantičnimi počivališči sestavni del parkovne zasnove. Gostje so se tu lahko odmaknili od hrupne in barvite sce-

nally drawn link between the facilities and the main avenue. In the intermediate green areas appeared shrubs and simple floral rondos. Such a layout certainly lasted throughout the first sixty years of the 19th century, which is clear from the many graphic illustrations by various authors, including Reichert around 1864.

A parterre layout, with a number of symmetrical divisions and floral ornamentation, such as can still be seen in somewhat changed and spatially truncated form today, only began to emerge in the 1870s. When the main water motif, a circular basin with fountain, was built in 1876-77, the symmetrical layout of the green areas between the facilities was cut with the establishment of an axial form. This reflects park design of the 19th century, with a reintroduction of geometrical plant carpets in front of the buildings. These, with their all-round symmetry, and exceptionally demanding floral patterns in terms of colour and species, represent a stylistically aesthetic and functional component of the spa. Together with the associated attractions - covered walks with shops, music pavilion, pavilions over the springs, coffee terraces, theatre, and a variety of outside dance floors, provide guests with a pleasant open air living ambient. The plant materials for the park were provided by their own nurseries. The orangery is still preserved, which is fairly rare here.

In discussing Rogaška Slatina, one cannot ignore its immediate woodland hinterland which, with shady walks, numerous furnished gazebos and remote, romantic arbours, was an integral part of the park plan. Guests could withdraw here from the noise and bustle of the spa and come in contact with nature, which had a therapeutic effect, and at the same time, from a stylistic point of view, reflected in its landscape park layout the spirit of enlightenment of the times.



ne zdraviliškega vrveža in prišli v stik z naravo, kar je imelo terapevtski učinek, obenem pa je v slogovnem pogledu odražalo duha razsvetljskega časa in krajinskega parkovnega snovanja.

Opisana funkcionalna in oblikovna tradicija se je z manjšimi spremembami in dopolnitvami nadaljevala vse do poznih tridesetih let tega stoletja. V bogatem fotografskem gradivu jo je ohranil tedanji celjski fotograf Pelikan.

V času po drugi svetovni vojni so nekateri neprimerni arhitekturni posegi namreč krepko zarezali v staro zdraviliško tkivo. Kljub temu pa zdravilišče še zmerom predstavlja vrhunec zdraviliškega arhitekturnega, urbanističnega in parkovnega tipa na Slovenskem.

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The described functional and design tradition continued with minor changes and additions right up to the 1930s. It has been preserved in the rich photographic material of the Celje photographer of the times, Pelikan. In the period since the second world war, namely, some inappropriate architectural interventions have greatly cut into the old tissue of the spa. Nevertheless, the spa continues to represent the peak of architecture, planning and spa-type park in Slovenia.

## Park in vrtovi gradu Sevnica

85 km

F4

133 B3

Slikovito srednjeveško trško jedro posavskega mesta Sevnica je zloženo v dva niza stavb ob osrednjem trgu in se tesno naslanja na kopasti grajski grič. Na njegovem vrhu dominira stari sevnški grad, ki ga lahko mimo vozeči od daleč prepoznajo po njegovi mogočni stavbni gmoti s štirimi krožnimi stolpi.

Zgodovina gradu sega daleč v preteklost, saj ga omenja že salzburški urbar leta 1309, nekaj časa so ga imeli v lasti Ogri, nato kmečki uporniki. Grofje Mosconi so ga kupili leta 1595 in dotedanjo obzidano utrdbo spremenili v renesančno, štiritraktno stavbo z arkadiranim notranjim dvoriščem in s krožnimi vogalnimi stolpi. Mosconi so nekdanji grajski vhod premaknili na jug, kjer ga še danes krasi rustičen portal, nad njim pa reliefna plošča z njihovim grbom. Umetnostno zanimive grajske sestavine so poznoromanski stolp, ohranjen v vzhodnem traktu,

The picturesque medieval market core of Sevnica by the Sava is composed of two rows of buildings beside the central square, closely hugging the slopes of the castle hill. Old Sevnica Castle dominates its peak, which can be recognised from afar by its mighty building corps with four circular towers. The castle's history stretches far back into the past, being already mentioned in the Salzburg land register in 1309. It was held for some time by the Hungarians, then by peasant rebels. The Counts of Moscon bought it in 1595 and converted the walled fortress into a Renaissance, four-wing building with an arcaded interior courtyard and circular corner towers. The Moscons transferred the former castle entrance to the south, where it is still today ornamented by a rustic portal. Above it is a relief plaque with their coat-of-arms. Interesting elements of the castle are the late Romanesque tower retained in the eastern wing, the Renaissance-Baroque castle chapel and the second storey of the south wing. The most attractive is the south-eastern tower, decorated on the upper storey with frescoes from around 1720, with scenes of the four seasons and with noblemen in a garden in front of an imaginary castle.

A number of outbuildings belonged to the castle, most of them still preserved - stables, caretak-



renesančno-baročna grajska kape-la in drugo nadstropje južnega trakta. Med ostalimi zanimivostmi je tukaj najbolj atraktiven jugo-vzhodni stolp s freskami iz okoli 1720 s prizori štirih letnih časov in s plemiči na vrtu pred domi-šljijjskim dvorcem.

H gradu je sicer spadalo še nekaj gospodarskih poslopij, večinoma prisotnih še danes - konjušnica, oskrbnikova hiša, steklenjak, predvsem pa znamenita Lutrova klet. To je renesančna stavba s kvaliteto notranjo poslikavo iz okoli leta 1600, bivša grajska kašča. V času protestantizma so se v njej odvijali luteranski obredi, med svojim bi-vanjem v Sevnici je tu maševal Jurij Dalmatin.

Za nastanek grajskih vrtov in ka-snejšega parka je pomembno leto 1803, ko je lastnik posesti postal Johann Händl pl. Rebenburg. Ta je ob gradu in na pobočjih graj-skega griča dal urediti okrasne in gospodarske vrtove, bil pa je ve-rjetno tudi začetnik kasneje obilno zasajenega parka z domačimi in tujerodnimi drevesi. Posebnost grajske vrtno ureditve so bile kulturne terase, ki jih je Rebenburg s precejšnjim gradbenim posegom v južno pobočje, kamnitimi podpor-nimi škarpami, namenil za nasad vinske trte in žlahtnega sadnega drevja. Na grafičnih in kartografskih upodobitvah iz 19. stoletja la-hko opazujemo obsežen vinograd, ki je bil skupaj s poznejšima vrtnari-jo in steklenjakom na najvišji te-rasi ohranjen še precej let po drugi svetovni vojni.

K zahodni in vzhodni grajski fasa-di je lastnik dodal dve terasi, zlasti zahodna ima še vedno ohranjeno okrašeno stebričasto ograjo, ki sta ji poseben mik dajali dve sredin-sko postavljeni neorenesančni ka-mniti cvetlični košarici. Pred tera-sama, na ravnici ob gradu, sta v tem času bila urejena dva okrasna ornamentirana vrtova, opremljena po renesančno-baročnem vzoru, o čemer govorita tako Scherowitzo-va kartografska risba kot tudi Franciscejski kataster.

er's house, glass-house, and above all the celebrated Lutrova klet (Lutheran cellar). This is a Ren-aissance building with high quali-ty interior decoration from around 1600, the former castle granary. At the time of protestant-ism, Lutheran rites were held here, and Jurij Dalmatin celebrat-ed mass here during his residence in Sevnica.

The year 1803 was important for the creation of the castle gardens and the later park, when Johann Händl Rebenburg became owner of the estate. He ordered the lay-out of ornamental and functional gardens beside the castle and on the slopes of the castle hill. He also probably started the later abundant planting of the park with native and foreign trees. The cultivated terraces were a speciali-ty of the castle garden layout, which Rebenburg, by means of a major structural intervention on the south slope, stone support scarps, intended for the planting of vines and noble fruit trees. In graphic and cartographic illustra-tions from the 19th century can be seen an extensive vineyard which, together with the later gar-dener's house and the greenhouse on the highest terrace, was pre-served until a number of years af-ter the second world war.

The owner added two terraces to the western and eastern castle fa-cades, and the western one in par-ticular still retains its ornamental ballustrade, which is given espe-cial charm by the two centrally erected neo-Renaissance stone flower vases. Two ornamental gardens were laid out at that time in front of the terraces, on levels by the castle, designed on the Renaissance-Baroque example, which are shown in a cartographic drawing by Scherowitz and men-tioned in the land register of Franz I.

Some idea of the actual castle gar-dens of that time is given by the garden scenes in the frescoes in the south-eastern castle tower.

O dejanskem grajskem vrtu tistega časa nam dajo misliti vrtni prizori na freskah v jugovzhodnem grajskem stolpu, ki so bile verjetno vsaj do neke mere njegova inspiracija. Da je bil vrt zastavljen ambiciozno, govorijo tudi nekatere ohranjene skulpture: del stenskega vodmeta, ki predstavlja Favново glavo, kamnita dvoročna posoda, domnevno tudi del neke fontane, pa kamniti žaba, pes in levi, med katerimi dva krasita razgledni balkon v osi grajskega portala, kamnita plastika svetnika, ki je sodila k Lutrovi kleti in kip Marije z detetom na podstavku. Med starejše sestavine zunanje ureditve gradu spada tudi kamniti vodnjak na notranjem dvorišču, ki je do nedavnega imel še bogato kovano zgodnjebaročno krono.

Ko je leta 1880 postal lastnik gradu dr. Ausserer, je na severnem pobočju uredil cesto na grad. Ob tem je verjetno speljal do gradu nekatere sprehajalne poti ter ob njih in na robove grajske ravnice zasadil posamično parkovno dreve. Tej domnevi v prid govori starost nekaterih ohranjenih primerkov dreves, ki so se obdržala kljub močnemu prereditvenemu v desetletjih po drugi svetovni vojni. Drevesni del parka je verjetno precej obogatila tudi grofovsko rodbina Arco-Zinneberg, ki je bila med ostalimi kasnejšimi lastniki gradu prisotna najdlje, vse do obdobja med obema vojnama. Med izstopajočimi drevesnimi primerki poleg nekaterih lepих platan, rdečelistnih bukev, belih gabrov, jesenov, divjih kostanjev in lip po svoji slikoviti razrasti in redkosti vrste izstopa lejlandska pacipresa na vzhodnem platuju pred gradom.

Že vrsto let se odvija obnova gradu, ki je danes v zaključni fazi. Objekt že služi kot razstavni in prireditveni prostor s poročno dvorano. Z ustrezno vsebinsko zapolnitvijo gradu in spremljajočih objektov bo tudi prenova grajskih vrtov in parka, začeta pred nekaj leti, postala smiselna in upravičena. Pri obnovi je bila do sedaj posebna pozornost posvečena re-

That the garden was composed ambitiously is also testified by some of the preserved sculpture: part of a wall fountain representing a Faun's head, a stone double-handled urn, presumably part of a fountain, and a stone frog, dog and lions, of which two ornament the viewing balcony on the axis of the castle gateway, a stone statuette of a saint which was a part of Lutrova klet, and a sculpture of Mary and child on a pedestal. The oldest elements of the external layout of the castle include also the stone fountain in the interior courtyard, which still had until recently, a rich, wrought iron, early Baroque cover.

When the castle became the property of Dr. Ausserer in 1880, he laid out a road to the castle on the northern slope. Some promenade paths probably led beside it to the castle, and by them and on the edge of the castle plateaus, he planted individual park trees. The age of some of the preserved examples of trees, which have been retained despite the great thinning that took place in the decades after the second world war, would appear to testify to this. The arboreal element of the park was also probably greatly enriched by the noble family of Arco-Zinneberg, which was present longest of the other later owners of the castle, right up to the inter-war period. Among outstanding examples of trees, in addition to some fine platanas, copper beech, hornbeam, ash, horse chestnut and lime, in terms of its picturesque growth and rarity, the Leyland cypress on the eastern plateau in front of the castle stands out.

The renovation of the castle has already been taking place for a number of years, and is today in its final phase. The building already serves as an exhibition and performance premises, with a marriage chamber. Together with appropriate additions to the content of the castle and associated premises, the renovation of the castle gardens and park, started

konstrukciji kulturnih teras, kjer bo še letos stekla ponovna zasaditev vinograda in sadnega drevja. To ne bo zgolj popestrilo videza kompleksa, temveč bo tudi sestavni del grajske gostinske ponudbe, saj bo grad v prihodnje točka povsavske vinske ceste z degustacijsko kletjo.

Ščasoma bodo obnovljeni tudi ostali deli vrta: stebričaste ograje z okrasjem na terasah ob gradu, razgledni balkon s krogovičasto ograjo in levjimi skulpturami, vsaj eden od okrasnih vrtov z rastlinskimi ornamentami, nekdanji vodni motivi, razgledni paviljon na skrajnem zahodnem robu vrta, vrtnarjeva hiša s steklenjakom in pripadajočim sadno-zelenjavnim vrtom. Poskrbljeno bo tudi za gozd na zahodnem in severnem pobočju, ki bo negovan kot parkovni gozd. Zbirka parkovnega drevja, iz različnih razlogov močno propadla, ko bo sanirana in dopolnjena z vrsto novih, pretehtano izbranih dreves, bo to rekonstruiralo vegetacijski okvir gradu in izboljšalo njegov ambient.

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some years ago, will also become sensible and justified. In the restoration to date, particular attention has been devoted to a reconstruction of the cultivated terraces, where new planting of vines and fruit trees will take place this year. This will not only add variety to the appearance of the complex but will also be a constituent element of the castle catering provision, since the castle, with a sampling cellar, will in future be a point on the Sava valley "wine road".

In due course, other parts of the gardens will also be renovated: the collonaded parapet with ornamentation on the terraces beside the castle, the viewing balcony with tracery parapet and lion sculptures, at least one of the ornamental gardens with ornamental plants, former water motifs, the gazebo at the extreme western edge of the garden, the gardener's house with greenhouse and associated fruit and vegetable garden. Attention will also be devoted to the forests on the western and northern slopes, which will be cared for as park forest. The collection of park trees, for various reasons greatly deteriorated, will be restored and supplemented with a series of new, carefully selected trees, which will reconstitute the vegetation frame of the castle and improve its ambient.



Ob premožni trški hiši v starem jedru Slovenskih Konjic je ohranjen in dobro vzdrževan vrt.

Današnja podoba stanovanjske hiše je iz sedemdesetih let 19. stoletja, gre za veliko, nadstropno, sedemosno stavbo, ki stoji samostojno, vzporedno z ulico. Logično nadaljevanje ulične fasade predstavlja visok zid z dvoje okrasno kovanimi železnimi vrati, ki simetrično, na vsaki strani stavbe, nakazujejo vhod na posest.

V notranjosti stavbe je ohranjen prvotni tloris s tipično osrednjo vhodno vežo, s prostori, nanizanimi okrog nje, in s širokim stopniščem, ki vodi v nadstropje. Slednje je ohranilo celovito podobo 19. stoletja, ki se odraža v stavbnem pohištju s profiliranimi vratnicami in podboji, v lončenih pečeh, intarziranim parketu, kvalitetno izdelanem sočasnem pohištju in drugi opremi.

Stavbni del posestva tvorita še dva gospodarska objekta, od katerih je eden še ohranil svojo nekdanjo arhitekturo; objekta oklepata notranje dvorišče, ki se proti vzhodu nadaljuje v vrtno parcelo.

Nekdanji lastnik, zdravnik in posestnik dr. Anton Prus, predvsem pa njegova soproga, bogata Dunaj-

There is a preserved and well-maintained garden beside the solid merchant house in the old core of Slovenske Konjice.

The present appearance of the residential house is from the 1870s, and it is a large, two storey, seven axis building, which stands on its own, parallel with the street. The logical continuation of the street facade is a high wall, with two ornamental wrought iron gates marking the entrance to the property symmetrically, on each side of the building.

The original groundplan has been retained in the interior of the building, with a typical central entrance hall, with rooms arranged around it and with a wide staircase leading to the upper storey. The latter has retained the overall appearance of the 19th century, which is reflected in the building fittings, with profiled doorframes and jambs, in the earthenware stoves, the marquetry flooring, the high quality contemporary furniture and other fittings.

The buildings of the property are completed by two additional outbuildings, of which one has retained its original architecture; the buildings enclose an inner



čanka, sta leta 1890 dala narediti načrt za vrt mariborskemu mestnemu vrtnarju Ignazu Widgayu, ki je bil nekaj časa tudi pomočnik tedanjega graškega vrtnarja.

Avtor je iz dotedanjih zelenjavnih vrtov in njivskih površin oblikoval okrasni vrt po modi svojega časa. Zaradi podeželskega okolja je bil sicer prilagojen gospodarskim potrebam, kljub temu pa ima poudarjene okrasne sestavine, urejene v jasno berljivo zasnovo. V duhu historizma je na osrednjo vrtno os nanizal posamezne sestavne dele.

Najprej je takoj za notranjim dvoriščem postavil z visokimi grmovnicami osončeno počivališče in družabni prostor z dvignjeno krožno cvetlično gredo v osi stavbe, po vzoru angleških cvetličnih vrtov zgodnjega 19. stoletja.

Ureditev se je nadaljevala v pravilno razporejene, geometrijske grede zelenjavno-cvetličnega vrta, obrobline z nizkim striženja pušpanom, kar učinkuje kot pravilna parterna zasnova v vrtnih vzorih renesanse in baroka.



courtyard, which continues to the east into the garden plot.

The former owner, physician and landowner, Dr. Anton Prus, and above all his wife, a wealthy Viennese, in 1890 had a plan made for the garden by the Maribor city gardener, Ignaz Widgay, who was also for some time assistant to the gardener in Graz.

The author designed from the existing vegetable garden and arable surface, an ornamental garden according to the fashion of the time. Because of the rural surroundings, it was adapted to the needs of husbandry, but it nevertheless has a stressed ornamental component, laid out to a clearly visible plan. In the spirit of historicism, individual elements are arranged around a central garden axis.

First, immediately behind the courtyard, he set a resting place and social area, shaded by high shrubs, with raised circular flowerbeds on the axis of the building, on the pattern of English flower gardens of the early 19th century.

The layout was continued in regularly arranged, geometrical beds of a vegetable-flower garden, surrounded by low clipped box, which operates as a regular parterre plan on the garden pattern of the Renaissance and Baroque.

The axis is then carried over a gently sloping ramp into an orchard with a regular, rastered planting of trees, thus a typical orchard, planted at the time predominantly with apple trees. It was symmetrically surrounded by a promenade, reinforced at the edges with a drainage channel made from river boulders. At the extreme edge of the orchard were planted groups of spruce trees - bosques, which similarly recalled garden elements of past periods.

The path comes together at the termination of the axis, on a raised rondo with a garden hut, known as the "Glorija", on the



Preko položne rampe se je os nato prevesila v sadovnjak s pravilno rastrsko zasaditvijo dreves, torej v tipični sadni vrt, svojčas zasajen pretežno z jablanami. Simetrično ga je obdajala sprehajalna steza, ob robovih utrjena z muldo iz rečnih prodnikov. Na skrajnih robovih sadovnjaka sta bili zasajeni gručiči smrekovih dreves kot nekakšna gozdčica - bosketa, kar prav tako velja za vrtno sestavino preteklih obdobij.

Pot se je združila na zaključku osi, na dvignjenem rondoju z vrtno uto, imenovano Glorija, po vzoru vzvišenih vrtnih prostorov - glorijskih. Glorija je bila simetrično zasajena z lipama. Ureditev se je v preteklosti tukaj sklenila s plitkim potočkom, obsajenim z negovano živo mejo iz črnega trna. Za njo se je vidna os izgubljala v valovita polja rodovitnega vznožja Konjiške gore.

Vrt je ostal skoraj v celoti ohranjen vse do danes in je edini tovrstni vrt v celjski regiji. Skupaj s pripadajočimi objekti predstavlja enovito ohranjen trški bivalni kompleks prejšnjega stoletja. Lastnik, družina Prus - Pipuš, ga je v bližnji preteklosti z velikimi napori obvarovala pred sosednjo obrtno cono, ki je želela vrtno parcelo izkoristiti za skladišče lesa. Upamo, da bo k ohranitvi vrta v prihodnje pripomogel tudi njegov status spomenika.

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pattern of raised garden spaces - a glorijska in larger and richer garden examples. The Glorija was planted symmetrically with lime trees. The layout terminated here in the past with a shallow stream, planted round with a tended hedge of blackthorn. Behind it, the visual axis is lost in the rolling fields of the fertile slopes of Konjiška gora.

The garden has remained almost entirely preserved to the present and is the only such garden in the Celje region. Together with its associated objects, it is a uniquely preserved merchant living complex of the last century. The owners, the Prus-Pipuš family, by great effort protected it in the recent past from the neighbouring industrial zone, the managers of which wanted to use the garden plot as a timber warehouse. We hope that its status as a monument will help to preserve the garden in the future.



Prvotni dvorec je bil simetrično zasnovana renesančna grajska stavba s štirimi trakti, okrepljenimi z okroglimi stolpi. Zgradil jo je Hans Tattenbach 1550 na prostoru, kjer je morda že 1015 stala utrdba.

V Sopote pri Podčetrtku, v poldnevnih nižinskih dolinah Sotle, se je pavlinski eremitski red naselil leta 1663, menihi so prišli iz matičnega samostana Lepoglava na sosednjem Hrvaškem. Dotedanji renesančni dvorec so s pomočjo protonotarja hrvaškega kraljestva in ustanovitelja samostana Zakmardyja spremenili v samostan, leta 1675 pa so k njegovemu zahodnemu krilu prizidali cerkev Marijinega vnebovzeta. Samostan je imel dva stanovanjska in dva arkadirana povezovalna trakta, vsi skupaj so tvorili kvadratno notranje dvorišče. Ob preureditvi leta 1710 je nastala baročna ornamentika na fasadah, ki je danes rekonstruirana. Cerkev je znana po zlatih oltarjih z izredno rezbarijo. Odlikuje jo tudi bogata poslikava avtorja Ivana Rangerja, pavlinca iz Lepoglave, ki datira v leto 1740.

Med izjemnimi spomeniški vrednostmi Olimja je najbolj znana lekarna, urejena v jugovzhodnem samostanskem krožnem stolpu. Poleg poljedelstva, ribogojstva in vinogradništva, so se pavlinci največ ukvarjali z zdravilstvom in lekarništvom, kar je bilo njihovo pravilo še iz najzgodnejših redovniških časov. Lekarna je bila v

The previous castle was a symmetrically designed Renaissance building with four wings, reinforced by circular corner towers. It was built by Hans Tattenbach in 1550, on a site on which a fortress had perhaps stood as early as 1015.

The Pauline eremitic order settled in Sopote pri Podčetrtku, on the marshy lowlands of the river Sotla, in 1663. The monks came from the parent monastery of Lepoglava in neighbouring Croatia. The Renaissance mansion was adapted into a monastery with the aid of the protonotary apostolic of the Croatian kingdom, and the founders of Zakmardy monastery, and in 1675 they added the church of Mary of the Assumption to its western wing. The monastery had two residential and two arcaded connecting wings, all together forming a square inner courtyard. The Baroque ornamentation on the facade, which has today been reconstructed, was created during the renovation of 1710. The church is famous for its golden altar. It is also distinguished by a painted vault by Ivan Ranger, of the Paulines from Lepoglava, dated 1740.

Among the exceptional monuments of value of Olimje is a very famous pharmacy established in the south-eastern round tower of the monastery. In addition to husbandry, fish farming and viticul-



funkcionalni povezavi z dvema večjima ograjenima vrtovoma ob samostanu, kjer so gojili nekatera zdravilna zelišča. Freske v lekarni, ki jih je leta 1780 naslikal Anton Lerchinger, upodabljajo zdravilne rastline in sredstva, antične in srednjeveške zdravnike, zaščitnika zdravnikov Kozmo in Damijana ter izreke o zdravljenju. Nekateri farmakobotanični motivi iz lekarne so se zelo verjetno uporabljali tudi v samostanskih vrtovih.

Samostan je imel velik razsvetljenjski in gospodarski vpliv na življenje svoje okolice.

Kompleks danes postopoma obnavljamo. Predvideni sta rekonstrukcija in prezentacija nekaterih osnovnih sestavin nekdanje ureditve: prekatnih ribnikov pred samostanom z rekonstrukcijo dviznega mostu, predstavitev dveh manjkajočih samostanskih traktov, ureditev notranjega dvorišča - klaustra. Posebna pozornost je bila posvečena tudi možnosti ponovne vzpostavitve obeh samostanskih vrtov, zeliščnega in zelenjavnega.

O njiju obstaja nekaj virov, med njimi Vischerjev bakrorez iz leta 1681, pisni in grafični podatki v zagrebških arhivih, o nekdanji velikosti zeliščnega vrta ob samostanu pa pričajo tudi rezultati arheoloških izkopavanj, ki so potrdili obstoj vrtnega zidu. Parcelo zelenjavnega vrta pred samostanom še danes podpira masivna kamnita škarpa, ki obenem nakazuje njegov nekdanji obseg.

Pri predlogu rekonstrukcije smo se opirali poleg naštetih podatkov tudi na upodobitve rastlin v samostanski lekarni, ki v bibličnih prizorih prikazujejo jabloano kot zdravilo in drevo spoznanja, vinsko trto kot Kristusov simbol in vsestransko zdravilo, mandragoro, ki krepi ljubezen in plodnost, bršljan kot simbol nesmrtnosti in vstajenja, tu je tudi ožep, omenjen kot zdravilo že v Salomonovi Knjigi kraljev.

Tudi nekateri motivi na pilastrih v cerkvenem prezbiteriju, kot so ne-

ture, the Paulines were most involved in healing and pharmacy, which was their precept from the earliest time of the order. The pharmacy was functionally bound to two large, walled gardens by the monastery, where they cultivated some of the medicinal plants. The frescoes in the pharmacy, which were painted by Anton Lerchinger in 1780, depict medicinal plants and resources, classical and medieval physicians, the patron saints Cosimus and Damian, and proverbs on healing. Some of the pharmino-botanical motifs from the pharmacy were probably taken from the monastery garden.

The monastery had a major enlightenment and economic influence on the life of the surroundings.

The complex is today being gradually restored. Reconstruction and presentation of some of the basic elements of the former layout are envisaged: the partitioned fishponds in front of the monastery, with a reconstruction of the drawbridge, a representation of the two missing wings of the monastery, the layout of the inner courtyard - the cloisters. Particular attention has also been devoted to the possibility of re-establishing the two monastery gardens; the herb and the vegetable gardens.

Some sources exist concerning them, including a Vischer copperplate from 1681 and written and graphic data in the Zagreb archives. The results of archaeological excavations, confirming the existence of the garden wall, also testify to the former site of the herb garden by the monastery. The vegetable plot in front of the monastery is still supported by massive stone scarps, which at the same time demonstrate its former extent.

We have relied in the proposed reconstruction on the depictions of plants in the monastery pharmacy, which portray in the biblical

zlomljena lilija, zaprti vrt, razcveteli cvetličnjak z napisom roža skrivnostna, nakazujejo povezavo krščanske ikonografije z rastlinskimi in vrtnimi motivi.

Pomembni so bili tudi viri o simbolnem pomenu uporabnih in okrasnih rastlin v samostanskih vrtovih in o načinu njihovega sajenja, o opremi gred in ostalih vrtnih elementov, ki tradicionalno niso bili v uporabi le v srednjem veku, temveč še v renesansi in kasneje. Kljub domnevi, da so v Olimju zaradi zaprte narave svojega reda in nizkih finančnih sredstev gojili pretežno zdravilne in gospodarske rastline, pa so v vrtovih prav gotovo premagali tudi nekatere okrasne rastline, znane iz ikonografskih upodobitev. Med drugimi gre predvsem za rdeče in bele visokostebelne vrtnice kot simbole popolne ljubezni, mučeništva, devištva in čistosti, vijolice, znak skromnosti, anemone kot prispo-

scenes the apple tree as a medicament as well as the tree of knowledge, the vine as the symbol of Christ and a universal medicament, the mandragora, or mandrake, which strengthens love and fertility, ivy as the symbol of immortality and the Resurrection, as well as hyssop, whose healing powers are mentioned in Solomon's Book of Kings.

Some of the motifs on the pilasters in the church presbytery, such as a *lilium convallidum*, a *hortus conclusus*, a flowering greenhouse with the *rosa mystica* inscribed, demonstrate the connection between Christian iconography and plant and garden motifs.

Sources on the symbolic meaning of useful and ornamental plants in monastery gardens and ways of planting them, on laying out beds and other garden elements, which



dobo minljivosti in kratkosti življenja, perunike kot Marijin simbol, pa nageljne kot Kristusovo utelešenje, šmarnice kot brezmažno spočetje, ciklame in orlice kot Marijino žalost, in so zato še ob nekaterih drugih cveticah predvidene v načrtu rekonstrukcije.

Kaj je raslo v zeliščnem vrtu in kaj so pavlinski vrtnarji pridelovali v zelenjavnem vrtu ter uporabljali v prehrani, smo si poleg originalnih samostanskih virov lahko predočili tudi s preučitvijo seznamov zelišč in zelenjave v samostanu St. Gallen, katerega tradicijo urejanja vrtov so prevzeli tudi kasnejši samostani, ne glede na čas, prostor in meniški red.

Seveda je leta 1782 ukinjeni samostan danes v popolnoma drugačnem urbanističnem in funkcionalnem kontekstu kot nekoč. Prenovitveni cilj je vsaj delna revitalizacija samostana v prvotno funkcijo, kar se je delno že realiziralo z nastanitvijo dveh patrov minoritov iz ptujskega samostana.

Oživitev duhovnega življenja kompleksa in njegovih funkcionalnih sestavin, zlasti ribogojnice in vrtov, naj bi postala zanimivost v turistični ponudbi, tudi v povezavi z razvijajočim se kmečkim turizmom in gostinstvom v kraju samem in z bližnjima zdraviliškima celotama Podčetrtkom in Rogaško Slatino. Samostan z okolico je nasploh zanimiv kot edina ohranjena priča o življenju pavlinskega meniškega reda na Slovenskem.

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were traditionally not only in use in the middle ages but also in the Renaissance and later, have also been important. Despite the assumption that, because of the closed nature of their order and modest financial resources, they grew primarily medicinal and useful plants in Olimje, the monks certainly managed to acquire some ornamental plants, recognisable from the iconographic depictions. Among others, there were mainly red and white roses as a symbol of perfect love, martyrdom, chastity and purity, violets as a sign of modesty, anemones as an image of mortality and the brevity of life, iris as the symbol of Mary, and carnation as Christ's embodiment, lily of the valley as the immaculate conception, cyclamen and columbine as Mary's grief.

We can know what grew in the herb garden and what the Pauline gardeners cultivated in the vegetable garden and used for food, both from original monastery sources, and from looking at the list of herbs and vegetables in the monastery of St. Gallen, whose tradition of arranging gardens was taken over by later monasteries, regardless of the time, place and monastic order.

Of course, a monastery disestablished in 1782 is today in an entirely different urbanistic and functional context than formerly. Reviving the spiritual life of the complex and its functional composition, especially the fishponds and gardens should make it a point of interest from the tourist aspect, also in connection with the development of farm tourism and catering in the place itself and with the nearby health spa totalities of Podčetrtek and Rogaška Slatina. The monastery and its surroundings are interesting as the only preserved testimony to the life of the Pauline monastic order in Slovenia.

## Šenek Park ob dvorcu

63 km  
F3  
89 B3

Šenek je kot dvor stal verjetno že konec 15. stoletja, ko ga je pozidal skrbnik gradu Ojstrica Raumschüssel. Verjetno je to bila manjša stavba, ker je G. M. Vischer v Topografiji vojvodine Štajerske ni upodobil. V svoji zgodovini je dvor menjal precej lastnikov, z njegovo podobo pa nas ena prvih seznanj grafika Stare Kaisersve suite l. 1830. Tu vidimo baročno zasnovan objekt s samostojno stoječo kapelo, postavljeno za časa lastnika Rajmunda Novaka koncem 18. stoletja. Na litografiji Lamplove suite ok. l. 1845 so za omenjenim prvotnim dvorom še opazni nižji gospodarski objekti, ki so družno tvorili notranje dvorišče. V današnjo obliko ga je prezidal odvetnik Oscar pl. Pongratz, ki je posestvo priženil leta 1869. Dvorec je dvonadstropen, sestavljen iz treh traktov. Oklepajo notranje dvorišče, na četrti strani zaključeno z zidano arkadno ograjo. Objekt posnema arhitekturno členitev nekdanjega baročnega dvorca, ima mansardno streho s sredinskima atikama z vazami, z ovalnimi strešnimi odprtinami, poudarek jugovzhodnega vogala pa je krožen stolpič z lanternasto streho.

Dvorec odlikuje atraktivna krajinska lega na dvignjenem obrobju Savinjske doline, kar oblikuje lepo graščinsko veduto ter nudi razgled daleč po dolini.

Začetek oblikovanega vrta ob dvorcu, pa tudi pripadajočega parka za

Šenek probably already existed as a manorhouse at the end of the 15th century, when it was built by Raumschüssel, the lord of Castle Ojstrica. It was presumably a smaller building, since G. M. Vischer did not illustrate it in his "Topography of the Duchy of Staiermark". The manorhouse had a fair number of owners in its history; we are first acquainted with its appearance from an illustration of the Old Kaiser collection of 1830. This shows a Baroque design of building with a free standing chapel, erected at the time of ownership of Rajmund Novak at the end of the 18th century. On a lithograph of the Lampel collection from circa 1845, behind the cited original manorhouse can be seen lower outbuildings, which formed an interior courtyard. It was rebuilt into its present form by the lawyer, Oscar pl. Pongratz, who obtained the property by marriage in 1869. The mansion is three storey, composed of three wings. These enclose an interior courtyard, and the fourth side is terminated by a stone arcade wall. The building copied the architectural linkage of the former Baroque manor house, it has a mansard roof with central attics with vases, oval roof openings, and a circular tower with lantern roof stressing the south-eastern corner.

The mansion graces an attractive position in the landscape on the rising edge of the Savinja valley,



njim, sega prav tako v leto 1869, saj je Pongratz skupaj s prezidavo objekta dal urediti tudi okrasne vrtove. Določeni detajli, kot so večja vrtna stavba s kupolasto streho na jugovzhodnem vogalu ograjenega vrta ob dvorcu (vidna na grafiki Stare Kaiserjeve suite), pa tudi nekaj posamičnih dreves - predvsem lip, so sicer obstajali že prej, celovita zasnova z jasnim ureditvenim konceptom pa je nastala šele v zadnji četrtini 19. stoletja, po letu 1888, ko jo je zasnoval vrtni arhitekt švedskega rodu Carl Gustav Swensson, ki je za rodbino Pongratz naredil tri vrtove - na Bledu, v Šeneku na Polzeli ter ob dvorcu Maruševc v hrvaškem Zagorju.

Iz nekdanjih zelenjavnih vrtov ob dvorcu in ob kapeli je avtor uredil ornamentirana vrtova iz striženega pušpana. Vrt ob južnem traktu dvorca ima sredi poglobljene tratne površine vodni bazen, oblikovan v baročni maniri, simetrično postavljena zunanja stopnišča, eno od njih celo poudarjeno s kamnitima levoma. Ta vrt zaključuje stebriščna ograja na masivni škarpi, na jugovzhodnem vogalu jo poudarja paviljon, naslednik nekdanjega paviljona s kupolasto streho, z lesenim, delno rezljanim zgornjim delom. Enaka ograja zaključuje tudi vrt ob kapeli.

Na bivših sadovnjakih, travnikih in pašnikih do gozda so speljali sprehajalne poti in jih osenčili s

creating a fine castle vista and offering a view far up the valley.

The beginnings to designing the garden by the mansion, as well as the associated park behind it, similarly date to 1869, since Pongratz ordered the layout of an ornamental garden at the same time as the renovation of the building. Specific details, such as the larger garden building with cupola roof at the south eastern corner of the enclosed garden beside the castle (visible on the illustration from the Old Kaiser collection) and a number of individual trees, mainly limes, already existed, but the overall plan with a clear concept of the layout was only created in the last quarter of the 19th century.

The author laid out an ornamental garden of clipped box, from the former vegetable gardens by the mansion and chapel. The garden by the southern wing of the mansion has a water basin in the middle of the sunken lawn, designed in the Baroque manner, symmetrically set exterior staircases, one of which is highly stressed with stone lions. This garden is terminated by a colonnaded wall on a massive scarp, stressed by a pavilion in the south eastern corner, a successor to the former pavilion with cupola roof, with wooden, partially fretted upper section. The same wall also terminates the garden by the chapel.



soliternimi in v gruĉah zasajenimi parkovnimi drevesi. Sajeenje je potekalo v veĉ fazah. Prva je glede na starost ohranjenega drevja verjetno soĉasna z ureditvijo obeh pušpanovih vrtov koncem 80. let prejšnjega stoletja, druga se je odvijala v zaĉetku stoletja zahodno od dvorca, ki jo je verjetno izpeljala Oscarjeva hĉi Fani pl. Pongratz. Tretja faza, ki teĉe na sever, je nastala za ĉasa lastninskega naslednika rodbine Pongratz, grofa Pachta von Rayhofna. Ta je dobil posest tik pred drugo svetovno vojno in je z eksotičnim drevjem zasadil še pašnike daleĉ na severno stran, vse do tamkajšnjega gozdnega roba, kar danes ni veĉ ohranjeno. Bil je navdušen zbiralec najrazliĉnejših rastlin in je drevesne sadike uvaŹal po Źeleznici iz razliĉnih krajev, neki vir govori celo o Afriki. Źenek je še vedno najbolj znan po nekaterih lepih parkovnih drevesih, med katerimi izstopajo slikovit povešavi gaber, izjemno velik primerek tise z grmasto raz-

The former orchards, meadows and pastures, that stretch to the forest, were crossed by promenade walks, for which shade was provided by solitary and group planting of park trees. The planting took place in a number of phases. The first, in view of the age of the preserved trees, was probably contemporary with the layout of the two box gardens, and a second took place west of the mansion at the start of the century and was undertaken by Oscar's daughter Fani pl. Pongratz. The third phase, which took in the north, occurred during the ownership of the successor to the Pongratz family, Count Pacht von Rayhofen. He obtained the estate just before the second world war and planted with exotic trees, additional pastures far on the north side, right up to the then edge of the forest. This is no longer preserved. He was an enthusiastic collector of different plants and he imported tree seedlings from various places, according to some sources even from Africa. Źenek is still best known for some of the beautiful park trees, among which a picturesque weeping beech, an exceptionally large yew with luxurious growth, a Canadian hemlock, Caucasian Fir, an attractive group of black pine, some platanas, copper-leaf beech, tulip tree and two mighty lime trees of unusual growth, stand out.



rastjo, kanadska čuga, kavkaška jelka, atraktivna skupina črnih borov, nekaj platanovih dreves, rdečelistna bukev, tulipanovec in dve mogočni lipi nenavadne razrasti.

Slogovno pripada ureditev historizmu. Po eni strani vsebuje sestavine poznih angleških krajinskih zasnov, ki jih zaznamuje zbirateljstvo rastlin, zasajenih v organskih vzorcih, posnemajočih naravo. Tu je še vračanje k pravilnim, geometrijskim vrtnim zasnovam ob objektih, značilnih za 19. stoletje. Nekateri vrtni elementi pa kažejo na posnetke baročnega oblikovanja, ki se izražajo zlasti v parterni simetriji obeh pušpanovih vrtov in v formi vodnega bazena.

V dvorcu in novo zgrajenem objektu ob robu starega kompleksa, je dom za starejše. Zahvaljujoč tej namembnosti sta se v veliki meri ohranila tako dvorec kot tudi park, četudi je sodobni objekt po arhitekturi povsem drugačna sestavina kompleksa in so bili ob gradnji skoraj vsi nekdanji gospodarski objekti odstranjeni.

V parku potekajo obnovitvena dela, s katerimi bi želeli sanirati obstoječe stanje in ga tako ohraniti zanamcem. Ti bodo morda za sam dvorec v bodočnosti našli ustreznejšo funkcijo. Park že danes uporabljajo kot prireditveni prostor, s prenovno pa bi odprli možnost turistične ponudbe parka kot prostora z zgodovinsko, kulturno, pričevalno in izobraževalno vrednostjo, ki bi bil zanimiv tudi za širšo javnost.

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#### *Viri/Source:*

Michael Schwahn, München, raziskava opusa Carla J. Swenssona, ustni vir;

A.K.

Stylistically, the layout belongs to historicism. On the one hand it contains elements of the late English landscape style, which is characterised by collections of trees planted in organic patterns imitating nature. Here is also a return to the regular, geometric garden plan alongside objects, characteristic of the 19th century. Some garden elements suggest an imitation of Baroque forms, expressed in particular in the symmetry of the parterre of the two box gardens and the shape of the water basin.

There is an old people's home in the mansion and a newly constructed facility by the edge of the old complex. Thanks to this use, both the mansion and the park have to a large extent been preserved. Unfortunately, the modern building is architecturally entirely inconsistent with the remainder of the complex, and almost all the former outbuildings were removed during its construction.

Revitalisation work is taking place in the park, in order to improve the existing state and thus preserve it for our descendents. These will perhaps find a more appropriate function in the future for the mansion itself. The park today serves as a site for concerts. Revitalisation will enable the park to have a tourist function as a space with historical, cultural, and educational value, and it would be interesting for the wider public.



## Zadrže pri Šmarju Park dvorca Jelše

94 km  
G3  
115 A1

Poreklo objekta sega v visoki srednji vek, vendar ga viri omenjajo šele leta 1424 kot Erlach. Sprva je spadala posest v celjski fevd, nato pa je bila deželnoknežja. Vischerjeva upodobitev leta 1681 kaže podobo objekta za časa barona Žiga Gaisrucka, ki je po zakupu 1666 leta povečal posest in prizidal dotedanji dvor v dvorec, ga povišal do današnje višine, ter ga okrasil z vogalnimi rustikami in strešnimi stolpiči. Na Vischerjevem bakrorezu je vidna še pristava, ki je ob koncu 17. stoletja zgorela.

Najpomembnejšo spremembo dvorca je prinesel začetek 18. stoletja, ko so stavbo temeljito prizidali v baročno arhitekturo, osrednji stavbi so na sever prizidali nov trakt, odstranili strešne stolpiče in v osrednjem delu v nadstropju uredili reprezentančno avlo. Leta 1860 je bil po naročilu takratnega lastnika barona Gödel-Lannoya izdelan načrt za preoblikovanje dvorca v orientalskem slogu.

V tedanjem času so bile Jelše ena od najlepših grajskih stavb na Štajerskem, ki je izstopala s svojo specifično mavrsko kastelno arhitekturo, v notranjščini bogato opremljeno s freskami, štukaturami, stenskimi medaljoni, ornamentiranimi mavrskimi stropnimi poslikavami, ohranjenimi baročnimi kamnitimi portali v osre-

The origin of the building goes back to the high middle ages, though it is only mentioned in sources in 1424, as Erlach. At first it belonged to the Celje feu, and then came under the provincial dukedom. Vischer's illustration of 1681 shows its appearance at the time of Baron Žiga Gaisruck, who increased the estate after purchasing it in 1666, and renovated the existing manor house into a mansion, increasing it to its present height, and ornamenting it with rustic, covered corner turrets. One can still see a farm in Vischer's copperplate, which was burned at the end of the 17th century.

The most important change to the mansion came at the start of the 18th century, when the building was fundamentally transformed in Baroque style, a new wing was added to the central building, the covered turrets were removed, and a ceremonial hall was arranged in the central part of the upper storey. In 1860, on the orders of the then owner, Baron Godel-Lannoy, a plan was produced for transforming the mansion in Oriental style.

At that time, Jelše was one of the most beautiful castle buildings in Štajerska, which derived from its specific Moorish castle architecture, from the interior, richly furnished with frescoes, stucco work,



dnjem traktu, pa bogatim po-  
hištvom, knjižnico, številnimi olj-  
nimi slikami, portreti, lovskimi in  
bojnimi trofejami. Dragocen vir za  
spoznavanje dvorca in njegovih  
interierjev pred drugo svetovno  
vojno je fotografska dokumenta-  
cija šmarskega fotografa Slavka  
Ciglencekega.

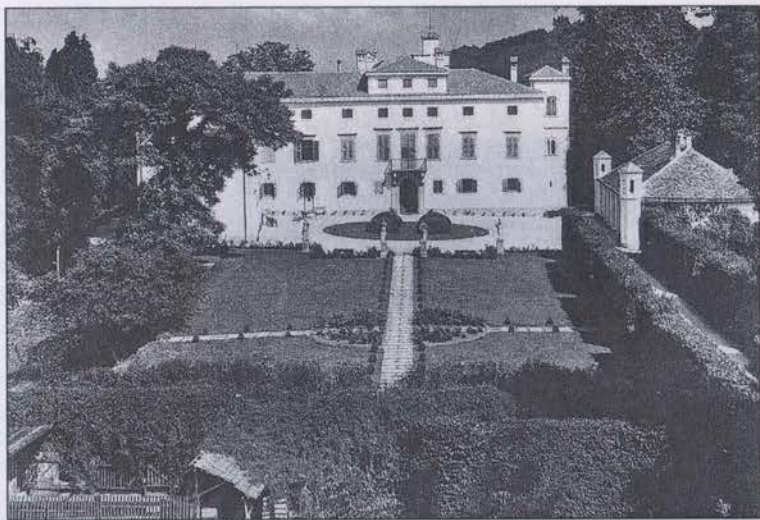
Notranja oprema je bila po drugi  
svetovni vojni izgubljena, stavba  
pa je doživela nekaj predelav, saj  
je bil po vojni v njej do potresa  
1974 dom ostarelih, kasneje pa  
stanovanja.

Kar zadeva vrtno in sploh odprte  
površine ob dvorcu Jelše, je bil  
predbaročni čas dokaj skromen. S  
približno situacijo tistega časa nas  
seznanja Vischerjev bakrorez, ki  
kaže ograjeno posestvo okrog  
dvorca, na severnem pobočju nam-  
enjenega sadnemu in posa-  
mičnemu samoniklemu listnate-  
mu drevju. Na grafiki vzbuja po-  
zornost veliko soliterno drevo, po-  
dprto z lesenim ogrodjem, kar  
daje misliti, da gre za nekaj sto let  
staro listnato drevo, ki bi utegnilo  
biti del zunanje ureditve ob prvot-  
nem srednjeveškem dvoru. Glede  
na habitus bi lahko sklepali, da je  
bilo to drevo hrast dob, ki je sicer  
za te kraje zaradi glinasto-ilovna-  
tih in pogosto oglejenih tal v do-  
linskih predelih značilna drevesna  
vrsta. Na dvorišču dvorca je stal še  
nadstrešen vodnjak z vitlom,  
manjšega gospodarskega objekta

wall medallions, ornamental  
Moorish ceiling painting, the pre-  
served Baroque stone portals in  
the central wing, and the rich fur-  
niture, library, numerous oil  
paintings, portraits, and hunting  
and battle trophies. The photo-  
graphic documentation of the  
Smarje photographer, Slavko  
Ciglencečki is a valuable source for  
acquaintance with the mansion  
and its interior before the second  
world war.

The interior fittings were lost after  
the second world war and the  
building suffered some adaption,  
since after the war until the earth-  
quake of 1974, it was an old peo-  
ple's home. It was later converted  
into flats.

The pre-Baroque period, as far as  
the garden and general open spac-  
es beside Jelše mansion are con-  
cerned, was fairly modest. Vi-  
scher's copperplate gives us a  
rough idea of the situation at that  
time, showing a fenced estate  
around the mansion, the northern  
part devoted to fruit trees and in-  
dividual wild broadleaf trees. At-  
tention is drawn on the illustra-  
tion to a large, solitary tree, sup-  
ported by a wooden frame, which  
suggests that it is a broadleaf tree,  
several hundred years old that, in  
view of its age, was probably part  
of the external layout beside the  
original medieval manor house. In  
view of the habitus, it could be



pa se je verjetno držal zelenjavni vrt.

Velik preobrat v razvoju vrta je pomenil začetek 18. stoletja, ko so dvorec preuredili v baročno stavbo in jo sočasno obdali z oblikovanimi površinami. Franciscejski kataster leta 1825 dokumentira zahodno in vzhodno v osi dvorca dva križno zasnovana vrtova z osrednjima krožnima razširitvama. Njuna osna postavitvev in notranja simetrija govorita o baročni slogovni maniri. V zahodnem, parterno urejenem vrtu s preprostim, verjetno rastlinskim vzorcem, so simetrično razpostavili štiri kamnite skulpture, prisposodbe letnih časov.

Na okoliških travnikih razpoznamo jagnedi, nekaj iglavcev ter številna večja in manjša listnata drevesa, večinoma sadna. Razporejena so v pravilne ravne linije, jagnedi in iglavci pa jugovzhodno od dvorca tvorijo rondo, ki je začetek kasnejšega parka, sestavljenega iz najrazličnejših tujerodnih dreves.

Reichert v svojem opisu parka v 60. letih prejšnjega stoletja govori o gostem, bujnem drevesnem rastju, sestavljenem iz skupin večinoma eksotične drevnine. To potrjuje, da je bilo to drevje zasajeno približno v času franciscejskega kartografskega posnetka. V 60. letih 19. stoletja, v času baronov Gödel-Lannoy, so vzhodni geometrijski parterni vrt spremenili v ureditev z organsko speljanimi potmi in skupinami eksotičnih grmovnic po vzoru angleškega cvet-

concluded that it was a pendunculate oak, which, because of the clay-loam and often gleyic soil in the valley regions, is a characteristic tree species. In the courtyard of the mansion stood a roofed fountain with a windlass, and a smaller outbuilding was probably for maintenance of the vegetable garden.

A major turning point in the development of the garden came at the start of the 18th century, when the mansion was transformed into a Baroque building, and it was simultaneously surrounded by a landscaped area. The land register of Franz I, of 1825, still shows two cross-planned gardens to the east and west in the axis of the mansion, with central cross extensions. Their axial arrangement and internal symmetry suggest a Baroque stylistic approach. In the western, parterre layout of the garden, with a simple, probably plant pattern, the symmetry is provided by four stone sculptures, depicting the seasons.

In the surrounding meadows, poplars, some conifers and a number of larger and smaller broadleaves, most of them fruit trees, are recognisable. They are disposed in regular, straight lines, and the poplars and conifers southeast of the mansion form a rondo, which is the embryo of the later park, consisting of a great variety of foreign tree species.

Reichert, in his description of the park in the 1860s, speaks of dense, luxurious tree growth, consisting of groups of mainly exotic smallish trees. This confirms that they were planted approximately at the time of the cartographic report for the Franz I land register. In the 1860s, at the time of Baron Gödel-Lannoy, the eastern geometric parterre was altered with the arrangement of a network of paths, and groups of exotic shrubs, on the example of an English flower garden. This layout, and the geometric western gar-





ličnega vrta. To ureditev so za časa zadnjih predvojnih lastnikov Caisov še vedno negovali, prav tako pa tudi geometrijski zahodni vrt.

Kljub propadajočemu stanju in pomanjkljivemu vzdrževanju se park še danes ponaša z nekaterimi lepimi in celo redkimi eksotičnimi drevesi. Med njimi velja omeniti vsaj rdečelistno bukev, nekaj platan, mogočne primerke hrastov dobov, kanadsko čugo, praprotolistno bukev, tulipanovec, gingkovec, različne vrste lip in druge.

Tudi kamniti letni časi, ena osrednjih znamenitosti in posebnost jelšingrajskega parka, čakajo spravljeni v dvorcu na boljše čase. Kljub nekaterim neprimernim gradnjam v okviru parka in zmeraj slabšemu stanju upamo, da se bo slej ko prej našel lastnik, ki bo s primerno funkcijo oživil kompleks. Ideje o igrišču za golf v širši okolici dvorca in o preureditvi slednjega v klubski objekt, so še zmeraj žive. S tem bi pridobil tudi park, ki bi prenovljen predstavljal dovolj reprezentančen in originalen ambient dvorca ter privlačen osrednji poudarek nove krajinske ureditve.

*Literatura/Bibliography:*

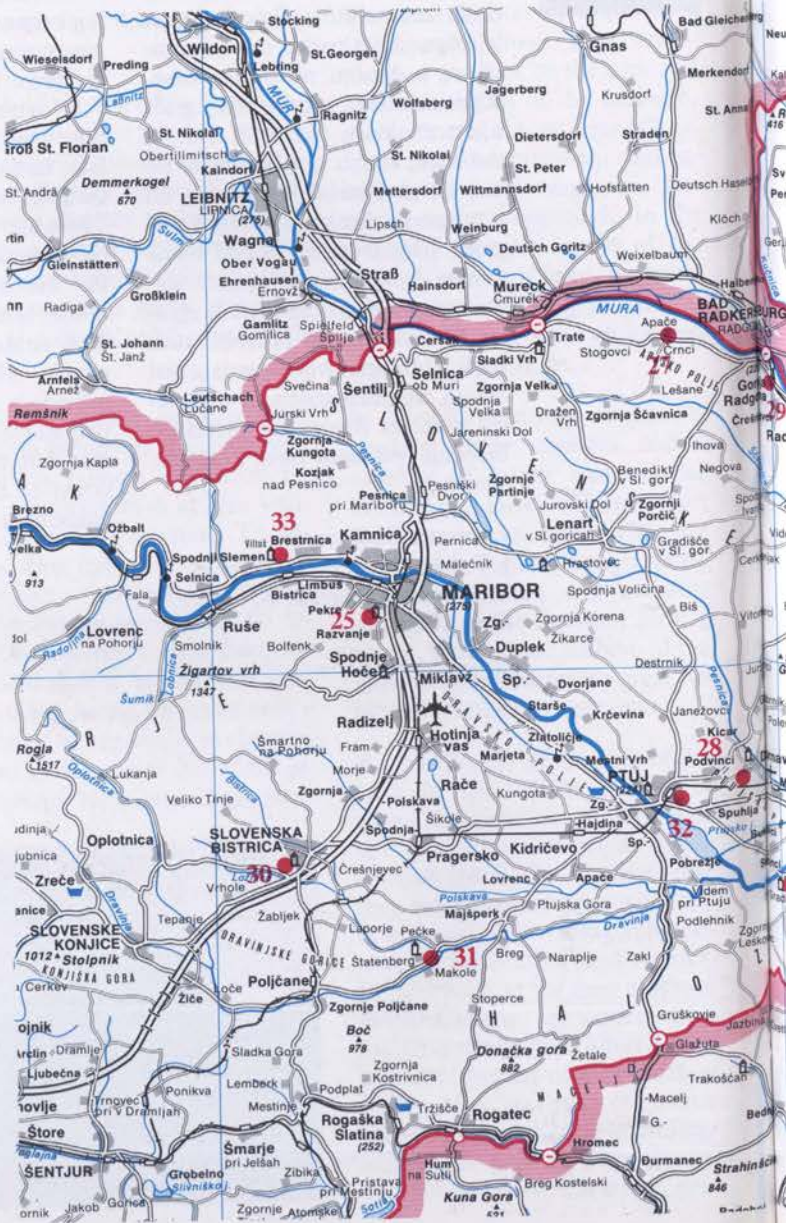
J. F. Janisch: *Lexikon von Steiermark I. Band A-K*, s.162, Graz 1878.

A. K.

den, was still tended at the time of the last pre-war owners, the Cais family.

Today, despite the state of decay and lack of maintenance, the park still boasts some fine and even rare exotic trees. Among others, it is worth mentioning in particular the copper beech, some platanas, mighty exemplars of oak, Canadian tsuga, fern-leaved beech, magnolia, gingho and various kinds of lime trees.

The stone seasons, one of the main attractions of the Jelše park, are stored in the mansion awaiting better times. Despite some inappropriate building within the framework of the park, and the ever deteriorating condition, we hope that an owner will sooner or later be found who will revive the complex with a suitable function. The idea of a golf course in the close vicinity of the mansion, and the use of the latter as a club house, is still under consideration. This could also benefit the park which, with renovation, would provide a sufficiently representative and original ambient for the mansion, and an attractive central stress to the new landscape arrangement.



- 25 - Betnava - PARK GRADU BETNAVA
- 26 - Dolane - PARK GRADU BORL
- 27 - Črnci - PARK DVORCA V ČRNCIH
- 28 - Dornava - PARK OB DVORCU DORNAVA
- 29 - Gornja Radgona - VRT DRUŽINE KUNEJ, NORIŠKI VRH 4
- 30 - Slovenska Bistrica - PARK OB GRADU V SLOVENSKI BISTRICI
- 31 - Štatenberg - PARK OB GRADU ŠTATENBERG
- 32 - Turnišče pri Ptuju - PARK DVORCA TURNIŠČE
- 33 - Spodnji Slemen - PARK OB GRADU VILTUŠ



Betnava

## Park gradu Betnava

130 km

G2

42 A3

V bližini današnjega dvorca je že v rimskih časih obstajala villa rustica ob križišču pomembnih poti med Celeio, Poetovio, Flavio Solvo in Virunom.

Na tej očitno prostorsko in obrambno ugodni lokaciji, so prvotni dvor že v 14. stoletju postavili gospodje Windenski, ki so stavbo uredili kot utrdbo z obrambnim jarkom. Med več lastniki, ki so se v 15. stoletju zvrstili v Betnavi, so člani plemiške rodbine Herberstein bili prisotni najdlje. Ob koncu 16. stoletja je bila graščina pribežališče protestantov, ki so ob njej postavili kapelo, uničeno v času protireformacije, prav tako so opustili tudi okoliško pokopališče.

Grofje Herbersteini so morali leta 1660 dati posest v zakup, po požaru l. 1685 pa je bila stavba obnovljena šele v času grofov Brandis, ki so nastopili v Betnavi leta 1728. Kasneje, v 60. letih prejšnjega stoletja, je posest prevzela lavantinska, kasneje pa mariborska škofija, ki je ostala lastnica Betnave do 2. svetovne vojne.

Renesančno fazo graščine je leta 1681 dokumentiral Vischer, njena stanovanjsko-utrdvena podoba je verjetno izvirala iz 2. pol. 16. stoletja. Enonadstropna, štiritraktna

A villa rustica already existed in Roman times in the vicinity of today's mansion, at the meeting point of important roads between Celeia, Poetovia, Flavia Solva and Viruna.

On this, clearly favourable spatial and defensive location, the masters of Winden erected the original manor house in the 14th century, constructing the building as a fortress with a moat. Of the various owners who succeeded one another in Betnava in the 15th century, the members of the aristocratic family of Herberstein were present the longest. At the end of the 16th century, the mansion was a refuge of Protestants, who built a chapel beside it. This was destroyed at the time of the counter-reformation, and the nearby graveyard abandoned.

Count Herberstein had to lease out the estate in 1660, and after a fire in 1685, the building was only renovated during the time of Count Brandis, who took over Betnava in 1728. Later, in the 1860s, the estate was taken over by the Lavantine, later the Maribor, diocese, who remained the owners of Betnava until the second world war.



stavba z vogalnimi stolpiči je oklepala pravokotno notranje dvorišče. Prek prvotno vodnega obrambnega jarka je ozek mostovž povezoval stavbo z zunanjim preddverjem. Po požaru so v drugi četrtini 18. stoletja obnovili stavbo v skladu s slogovnimi značilnostmi zrelega baroka. Odstranili so dvoriščne trakte s stolpiči, prednjemu traktu dodali osrednji rizalit in stopniščni prizidek, arhitekturno razčlenili pročelje, na zahodu pa dodali še kapelo. Svojevrstna je bila ritmično razgibana streha s tremi stolpiči, razširjenimi s kapnimi venci. Baročne dvoriščne arkade niso bile dograjene v celoti. Opisano arhitekturo nam leta 1863 na litografiji nazorno ilustrira Reichert.

Barokizacija notranjščine je bila najbolj izrazita v razkošnem dvojnem stopnišču s klesano ograjo v obliki tračne pletenice in v poslikavi viteške dvorane, ki vsebuje iluzionistično arhitekturo z arkadami in balustradami ter dodanimi alegoričnimi prizori.

Na Vischerjevem bakrorezu je dobro vidna tudi sočasna vrtna ureditev, ki tipično za renesanso nastopa kot samostojna sestavina, prostorsko neodvisna od graščinske stavbe, vendar v slogovno ena-

The Renaissance phase of the mansion was documented in 1681 by Vischer, his residential-fortification depiction probably deriving from the second half of the 16th century. The two-storey, four-wing building with corner towers, enclosed a square inner courtyard. A narrow bridge over the original moat connected the building to the exterior forecourt. After the fire, the building was renovated in the second quarter of the 18th century in accordance with the stylistic characteristics of late Baroque. They removed the courtyard wings with towers, and added to the front wing a central projection and stairway annex, an architecturally articulated frontage, and added a chapel to the west. The rythmical broken roof with three turrets, extended with cornices was original. The Baroque courtyard arcades were not constructed in entirety. Reichert clearly illustrated the described architecture in 1863.

The Baroque transformation of the interior was most pronounced in the luxurious double staircases with sculpted ballustrade in the form of plaited bands and in the knights' hall, which contains illusionist architectural painting of





kem duhu. Dvignjeni vrtni prostor prav tako kot stavbo zamejuje vodni jarek, ki ga z graščinskim zunanjim dvoriščem veže brv. Osrednji del je razdeljen v pravilni kvadratni raster, sestavljen iz šestnajstih razdelkov, celoto pa obteka drevoredno razporejeno sadno drevje. Zasnova s svojo preprostostjo spominja na srednjeveške vrtove, vendar nam sredinski razdelki z ornamentiranimi rastlinskimi vzorci jasno govorijo o renesančni slogovni pripadnosti.

Kaj se je z vrtom dogajalo ob baročni prezidavi graščine, ni mogoče z gotovostjo trditi, saj o tem obdobju ni oprijemljivih podatkov. Morda so v tem času dali parternemu vrtu povsem okrasni značaj z razširitvijo ornamentalne motivike še na razdelke nekdanjega gospodarskega vrta. Zanesljivejšo predstavo o vrtni ureditvi začetka 19. stoletja daje franciscejski kataster, ki kaže povsem novo oblikovno shemo - mrežo organsko speljanih poti med gosto zasajenim parkovnim drevjem. O nekdanjem parterju tu ni več sledi. Lastnik posesti, grof Klemens Brandis, je v skladu z novo vrtno modo tedanjega časa preoblikoval okolico svojega dvorca v duhu angleškega krajinskega sloga, vodni

arcades and balustrades, and additional allegorical scenes.

The contemporary garden layout is also clearly visible on Vischer's copperplate, which, typically of the Renaissance, appears as an independent component, spatially separated from the castle building, although in the same stylistic spirit. The raised garden area, like the castle, was bounded by a "moat", over which a wooden bridge provided a link to the external castle courtyard. The central part is divided into a regular square raster composed of sixteen partitions, and the whole enclosed by an avenue of fruit trees. In its simplicity, the layout is reminiscent of medieval gardens, though the central divisions with patterns of ornamental plants clearly testify to the Renaissance stylistic affiliation.

It is not possible to say with certainty what happened to the gardens at the time of the Baroque reconstruction of the castle, since there is no data available from that period. Perhaps at that time, the parterre garden was given an entirely ornamental character, with decorative motifs in the compartments of the former functional garden. The land register of Franz I gives a more reliable presentation of the garden layout at the beginning of the 19th century, showing a completely new design scheme - a network of organically winding paths among densely planted park trees. There is no longer any trace of the former parterre garden. The owner of the estate, Count Klemens Brandis, in accordance with the new garden fashion of the times, transformed the surroundings of his mansion in the spirit of the English landscape style, softening the effect of the "moat" around the former garden and using it as an attractive framework for the treelined pathways. In the 19th century, some exotic trees were introduced into the park, surrounding and stressing the mansion with promi-



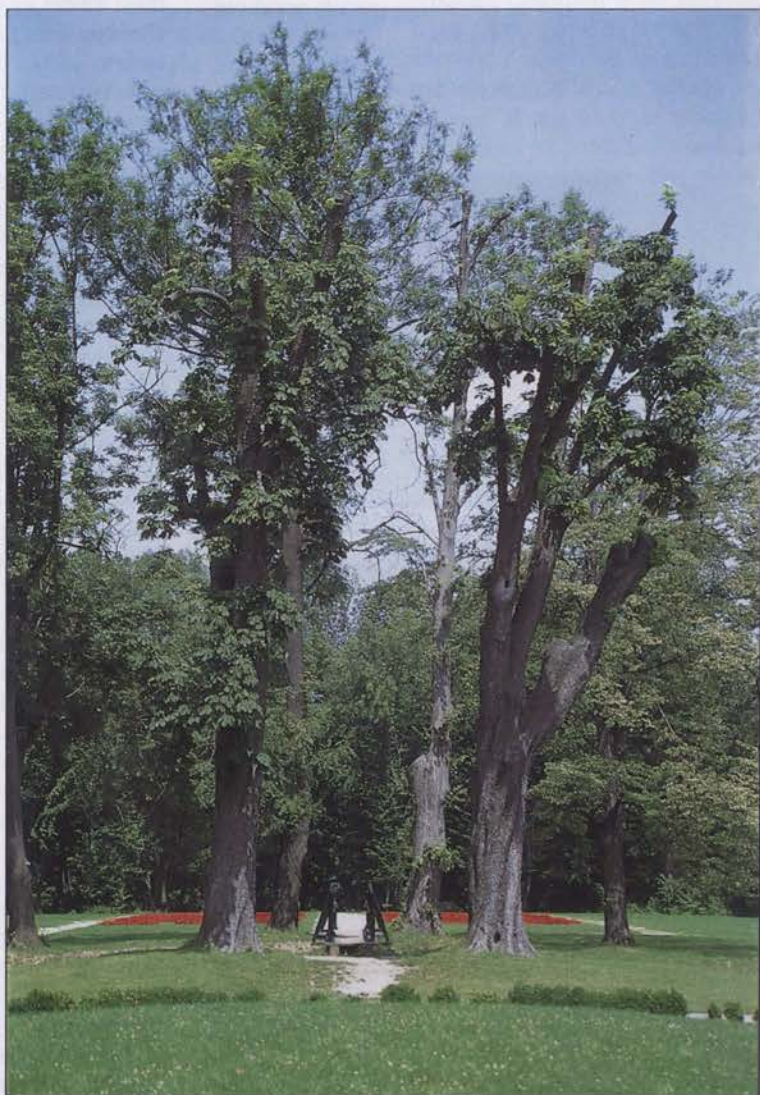
jarek okrog nekdanjega vrta pa je oblikovno zmeščal in uporabil kot atraktiven okvir drevesnemu sprehajališču. 19. stoletje je v park uvedlo nekaj eksotičnih dreves, obdalo in poudarilo dvorec z markantnimi jagredmi ter ob sprehajalne poti ob dvorcu dodalo grmovne in cvetlične motive v maniri pleasuregrounda.

Dvorec je v zadnjih letih spet dobil svojo nekdanjo baročno preobleko, obnovljena notranjščina pa služi kot razstavni, prireditveni in gostinski prostor. V teku so tudi obnovitvena dela v parku.

nent poplars and adding shrubs and floral motifs beside the pathways around the mansion, in the pleasureground manner.

In recent years, the mansion has again obtained its former Baroque form, and the renovated interior serves as exhibition, performance and catering premises. Renovation work in the park is also in progress.

*A.K.*



Dolane  
Park gradu Borl

151 km  
H3  
97 A1

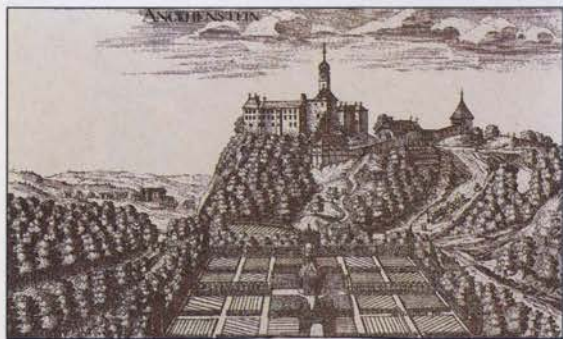
Stari grad se prvič omenja leta 1199. Najprej je bil last Dravinjskih gospodov. Leta 1323 so postali lastniki Ptujski gospodje in ostali do 1428. Ogrsko ime Borlyn pomeni rečni prehod. 15. stoletje je bilo za grad burno obdobje, saj se je zamenjalo več lastnikov, leta 1481 pa so grad na ukaz Matije Korvina porušili, a so ga kmalu ponovno postavili. Sredi 17. stoletja so lastniki postali grofje Sauerji, ki so sezidali znano grajsko kapelo Sv. Trojice. V 18. in 19. stoletju je grad zamenjal več gospodarjev. Med obema vojnama je bil last družbe "Berlin" iz Maribora. Med drugo svetovno vojno je bilo v njem zbirno nemško taborišče. Do osemdesetih let je bilo v njem letovišče, ki so ga opustili in grad je začel vidno propadati.

Najstarejši znani kartografski prikaz je franciscejski kataster iz leta

Borl Castle stands on a steep rocky promontary above the ancient crossing of the river Drava. It has a multi-layer building groundplan, which testifies to the continuity of development. The castle complex is composed of a castle core from the 13th century with an early Gothic defence tower, exceptionally thick external walls, and a residential wing.

The old castle was first mentioned in 1199. It was originally the property of the lords of Dravinja. In 1323, it became the property of the lords of Ptuj, and remained in their hands until 1428. The Hungarian name "Borlyn" means a river crossing, or ford. The 15th century was a turbulent period for the castle, since ownership changed hands a number of times, and in 1481, the castle was destroyed on the orders of Matija Korvin, though it was rebuilt soon afterwards. The Counts Sauer became the owners in the middle of the 17th century, and they built the castle chapel of the Holy Trinity. The castle had various owners in the 18th and 19th centuries. In the inter-war period, it was owned by the "Berlin" society of Maribor. During the second world war, there was a German collection centre for the concentration camps there. Until the eighties, it was used as a summer resort, but this was then abandoned, and the castle began visible to disintegrate.

The oldest known cartographic depiction is in the land register of Franz I of 1824. On it is visible a somewhat "offset" parterre layout - a double avenue leads to it - behind which can certainly be suspected a Baroque pattern, perhaps even older. According to the graphic treatment of the land register and the parallel with other parks of the period, we could talk of a fruit garden. Directly beside the castle was a smaller part of the garden, which has the form of a parterre, probably planted with grass and shrubs because of the





1824. Na njem je vidna nekoliko odmaknjena parтерна zasnova do katere vodi dvostranski drevored, za katero lahko z gotovostjo domnevamo, da je baročnega izvora, morda še starejša. Po grafični obdelavi katastra in paralel z drugimi parki iz te dobe bi lahko govorili o sadnem vrtu. Manjši del vrta je bil tudi neposredno ob gradu, ki ima obliko parterja verjetno zasajenega s trajnicami in grmovnicami. Do takšne rešitve je prišlo najverjetneje zaradi pomanjkanja prostora na hribu samem. Takšna rešitev je kuriozita v našem prostoru.

Današnje stanje odstopa od stanja pred 150. leti. Stanje obstoječega rastlinskega fonda na celotnem grajskem območju je precej slabo. Večino dreves ogrožajo zajedalci, ki jih ne odstranjujejo redno. Drevored, ki je vodil od gradu do parterne zasnove danes predstavlja le še nekaj dreves, ki so v dokaj slabem stanju. Na slemenu je drevored zasajen s kostanji in jeseni, ob cesti po hribu do nekdanjega parterja pa je orehov drevored prekinjen na več mestih. Ob vznožju hriba je mogoča rekonstrukcija parterja.

M.K.

lack of space on the hill itself. Such a solution is a curiosity here.

Today's condition is far removed from that of 150 years ago. The existing plant fund in the entire area of the castle is in a fairly bad state. The majority of trees are threatened by parasites, which are not regularly treated. The avenue which leads from the castle to the parterre layout is represented today by a few trees only, which are also in fairly poor condition. On the ridge, the avenue is planted with chestnut and ash, and by the road along the hill to the former parterre, the walnut avenue is broken in a number of places. It would be possible to reconstruct the parterre.

## Črnci Park dvorca v Črncih

175 km  
H1  
19 A2

Meinlov dvorec v Črncih leži na levi strani ceste, ki povezuje Maribor in Lenart z Gornjo Radgono in Prekmurjem.

Prvi zapisi o posesti v Črncih pri Apačah so iz leta 1124. Od prve polovice 17. stoletja naprej so znani njegovi lastniki tudi imensko. Do začetka 20. stoletja, ko je njegov lastnik postala družina Meinl se jih je zvrstilo kar veliko. Danes je v dvorcu sedež kmezijskega posestva Apače.

Prva upodobitev je perspektivni bakrorez G. M. Vischerja iz ok. 1681. leta. Na tej upodobitvi je moč v ospredju videti z obzidjem ograjeno častno dvorišče, za dvorcem pa dva parterja, od katerih je prvi oblikovan v maniri renesančnih parterjev, za njim pa je parter oblikovan v duhu sadnih vrtov s sadnim drevjem. Za zadnjim parterjem je tekel rokv Mure, za ožjim pasom logov pa reka Mura. Naslednji arhivski vir je franciscejski kataster iz leta 1824, ki kaže že rahlo odmaknjeno baročno stanje ob dejstvu, da je bil vrt oblikovan najverjetneje v drugi polovici 17. stoletja. Kataster kaže izrazito oblikovano osrednjo os, stranske osi in parterna polja pa so še delno preoblikovana in odstopajo od stroge baročne simetrije. Na koncu osrednje osi je še ohranjena "point de vue", ki ga v tej vrtnoarhitekturni

The first records of the estate in Črnci pri Apačah date from 1124. Its owners are known by name from the first half of the 17th century, and until the beginning of the 20th century, when it became the property of the Meinl family, there were a long series of them. Today, the mansion is the seat of the Apače agricultural estate.

The first illustration of it is a perspective copperplate by G. M. Vischer from around 1681. It is possible to see in the foreground of this depiction, a fine court d'honneur, and behind the mansion, two parterres, of which the first is designed in the manner of Renaissance parterres, and that behind it in the orchard spirit, with fruit trees. Behind the latter parterre flowed a branch of the Mura, and behind a narrow belt of woodland, the river Mura itself. The next archive source is the land register of Franz I of 1824, which shows from the slightly altered Baroque state that the garden was probably redesigned in the second half of the 17th century. The register shows an explicitly planned central axis, and the side axes and parterre field have been partially transformed and deviate from the strict Baroque symmetry. At the end of the central axis, a point de vue is still preserved, created in this garden architecture layout by a chapel. This layout was one of the first Baroque designs here and was a pattern for creating Dornava and other similar landscape designs.

Today's, essentially Baroque but later Classically renovated manor house stands in the middle of a park, surrounded by a fence. The pillars in the fence of the fore-garden are ornamented on the top with stone vases, scattered haphazardly and unmaintained. Behind the mansion is a smaller courtyard which is mainly intended for parking for guests and residents of the garden pavilions that stand at the entrance to the parterre garden. The first part of the



zasnovi oblikuje kapelica. Ta vrtnoarhitekturna zasnova je ena prvih baročno oblikovanih zasnov pri nas in je bila vzor za nastanek dornavske in ostalih.

Današnja v jedru baročna vendar kasneje klasicistično predelana graščina stoji sredi parka obzidana z ograjo. Slopi v ograji predvrta so na vrhu okrašeni s kamnitimi vazami, zasajen nenačrtno in nevdrževan. Za dvorcem je manjše dvorišče, ki je prvenstveno namenjeno parkiranju gostov in stanovalcev vrtnih paviljonov, ki stojijo na prehodu v parterno zasnovno vrta. Vrtni paviljoni so preoblikovani in prilagojeni današnjim potrebam bivanja. Za portalom, ki zaključuje ožji del vrta in je služil v preteklosti najverjetneje kot častno dvorišče, se raztezata dve večji parterni polji. Prvi del parterja je danes do nerazpoznavnosti spremenjen v polje. Obdan je z zidom grajenim iz opeke, brez okrasja in v zelo slabem stanju. Naslednji del parterja je popolnoma zaraščen in ga na konco definira portal v izredno slabem stanju in komaj opazen v gozdni zarasti. Os parka na severu zaključuje manjši paviljon - kapelica, ki stoji na drugi strani poti in je ohranjena še danes.

Ob spremembi programa v dvorcu bi bilo moč razmišljati tudi o delni, ali pa celotni rekonstrukciji vrtno zasnove glede na to, da razmere na terenu to dopuščajo.

M.K.

parterre is today unrecognisably changed into a field. It is surrounded by a brick wall, without ornamentation and is in a very poor state. The next part of the parterre is completely overgrown and defined by a gateway at the end. The axis of the park is terminated to the north with a small vedute - a chapel which stands on the other side of a path, and is still preserved today.

Along with a changed programme in the mansion, it would be possible to consider also a partial or total reconstruction of the garden layout.



Dornava

## Park ob dvorcu Dornava

145 km

H2

70 B2

Dvorec Dornava stoji na polju severovzhodno od Ptuja. Njegovo poreklo sega v srednji vek, ko je bil tukaj sedež manjše gosposčine. Prvič je omenjen l. 1435, v drugi polovici 16. stoletja pa je bil last grofov Herbersteinov s ptujskega gradu. Stavba, ki je bila pred požarom koncem 17. stoletja manjši lovski dvor, upodobljen v Vischerjevi Topographii Ducatus Styriae, je bila v času naslednjih lastnikov, grofov Sauerjev, na novo pozidana, in sicer pred letom 1708.

Današnja arhitektura je delo rodbine Attems, ene najmočnejših plemiških rodbin na tedanjem Štajerskem. Med leti 1739 in 1743 je grof Jožef Dizma Attems prezidal, in povečal dotedanjo stavbo z dodatkom dveh dvoriščnih traktov ter ji dal bogat baročni pečat.

Dornava pomeni višek ustvarjalnosti grofov Attemsov, čeprav so pred njo postavili že dvorec Štatenberg ter adaptirali in olepšali graščini Slovenska Bistrica in Brežice. Največji ravniški baročni dvorec na Slovenskem je eden redkih pri nas, kjer nastopa arhitektura skupaj s pripadajočo vrtno kompozicijo kot enovit, harmo-

Dornava mansion stands among fields northeast of Ptuj. Its origin goes back to the middle ages, when it was a seat of the minor nobility. First mentioned in 1435, in the second half of the 16th century it was the property of the Counts Herberstein, together with Ptuj castle. The building, which was a small hunting lodge before a fire at the end of the 17th century, depicted in Vischer's "Topographia Ducatus Styriae", was rebuilt prior to 1708 by the succeeding owners, the Counts Sauer.

The present architecture is the work of the Attems family, one of the most powerful noble families in then Stairmark. Between 1739 and 1743, Count Jožef Dizma Attems rebuilt the existing building, enlarging it with two additional courtyard wings and giving it a rich Baroque character.

Dornava signifies the apex of creativity of the Counts Attems, although they had already built Štatenberg mansion and adapted and embellished manor houses in Slovenska Bistrica and Brežice.



ničen prostorski kompleks. V Dornavi se v popolnosti odraža absolutističen koncept prevlade in moči ene ideje v izrazito osni zasnovi. To je hrbtnica, vzdolž katere se drug za drugim v linearnem zaporedju nizajo posamezni kompozicijski členi.

Osrednji trakt dvorca je trinajstosna stavba z bogato fasadno členitvijo in okrasjem: pilastrji, osrednji rizalitni del, poudarjen s trikotnim čelom, stebriščno opremljen portal, ki nosi balkon s skulpturnim okrasjem. Piano nobile označujejo pravokotna pokončna okna z izmenjajočimi se trikotnimi in segmentnimi čeli, drugo nadstropje ima manjša, kvadratna okna. V notranjščini dvorca je poleg številnih drugih umetniško pomembnih sestavin in detajlov znamenita zlasti dvoetažna velika dvorana v središču prvega nadstropja. Okrašena je z iluzionističnimi freskami J. C. Wagingerja, ki predstavljajo Heraklejeva dejanja in njegovo apoteozo na Olimpu, ponaša pa se tudi z dvema izjemnima baročnima kaminoma.

Enonadstropna paviljonska trakta skupaj z osrednjim dvorcem pod-

The highest level of Baroque mansion is one of the few in Slovenia in which the architecture, together with the associated garden composition, appears unified, harmonious, a spatial totality. In Dornava, it is reflected in completeness, an absolutist concept predominates, and the power of a single idea, that of an explicitly axial layout. This is the backbone, along which individual component elements are strung one after another in a linear disposition.

The central wing of the mansion is a thirteen axis building with rich facade articulation and ornamentation: pilasters, a central projecting part stressed with a triangular gable, a columned portal which carries a balcony with sculptural ornamentation. Piano nobile characterise the vertical rectangular windows, with alternate triangular and semi-circular pediments, while the second floor has smaller, square windows. The interior of the mansion is marked, in addition to various other artistically important elements and details, by a two-storey great hall in the centre of the first floor. It is





kvasto oklepata notranje dvorišče. Sestavljena sta iz po treh paviljonov z dvodelnimi piramidastimi strehami, vezni deli paviljonov pa so poudarjeni s slepimi balustradami in kamnitimi vazami, tako zelo značilnimi za Dornavo.

Sočasno z zidavo stranskih paviljonov je verjetno isti arhitekt po naročilu lastnika izdelal tudi načrt za vrt. Ureditev je predstavljala za naše razmere pravo razkošje vrtnega in kiparskega oblikovanja in je brez dvoma najpomembnejša baročna krajinsko arhitekturna stvaritev na Slovenskem.

Pred baročno predelavo je bil vrt verjetno sestavljen iz posameznih zaokroženih predelov, od oblikovno razvitejših kvadratnih razdelkov okrasnega vrta ob stavbi, prek preprosteje zastavljenih gred gospodarskega vrta do sadovnjaka in nazadnje gozdiča - bosca, ki se je zaključeval z reko Pesnico. O taki ureditvi lahko sklepamo iz številnih Vischerjevih upodobitev drugih graščinskih vrtov v bližnji in daljni okolici. Samo Dornavo pa je ta avtor upodobil frontalno, pri čemer renesančno koncipirano

decorated with illusionist frescoes by J.C.Waginger, which represent the labours of Hercules and his apotheosis on Olympus, and it also boasts two exceptional Baroque fireplaces.

The two-storey pavilion wings, together with the central mansion, enclose an inner courtyard in a horseshoe shape. The pavilion wings are each composed of three pavilions with two-part pyramidal roofs, and the connecting parts of the pavilions are stressed with blind balustrades and stone vases, very characteristic of Dornava.

Contemporary with the building of the side pavilions, probably the same architect also produced a plan of the garden, on the instructions of the owner. In Slovene circumstances, the layout represented a real splendour of garden and statuary design and is undoubtedly the most important Baroque landscape architecture in the country.

Prior to the Baroque remodelling, the garden was probably made up of individual, self-contained



stavbo obdaja vrtni zid, znotraj katerega razberemo sadno drevje.

Kompozicija kasnejšega, baročnega dornavskega kompleksa je bila določena s štirimi skulpturami v osnem križu okrog posestva, znotraj tega pa so bile ob osrednjo os simetrično nanizane posamezne vrtno sestavine. Kip Brezmadežne je predstavljal začetek več kot poldrug kilometra dolge podolžne osi. Skozi markantno dvojno lipovo alejo je os dosegla prednje dvorišče, obdano z rusticitiranimi ograjnimi slopi, okrašenimi z vazami in različnimi kamnitimi skulpturami. Pogled je stekel po osi skozi glavni portal in stavbno vežo na notranje dvorišče. Tukajšnji skromno oblikovani tratni parterni del s simetričnima pravokotnima razdelkoma, verjetno predvsem usmerjevalec optične osi, zaključuje prav tako slopasta ograja s plastično opremljenim portalom.

tracts, from the most formally designed square parcels of ornamental garden beside the building, through simpler beds of the functional garden, to orchards and, not least, forest - woodland, which terminated with the river Pesnica. We can conclude such an arrangement from a number of depictions by Vischer of other mansion gardens in the near and more distant vicinity. This author portrayed Dornava only frontally, whereby a garden wall surrounds the Renaissance building, within which can be observed fruit trees.

The composition of the later, Baroque Dornava complex was defined by four sculptures in an axial cross around the estate, within which, by the central axis, were symmetrically arranged individual garden elements. A statue of the Virgin represents the start of a more than a kilometre and a half long longitudinal axis. Through



Nadaljevanje - parter s centralnim deteljčastim vodnim bazenom in plastiko Neptuna, okrog njega razpostavljenimi kamnitimi pritlikavci, ob obodni živi meji razvrščenimi šestimi antičnimi filozofi in z baročnim parternim ornamentom je najbogatejši del dornavskega vrta. Skozi naslednji parter se je pod senčnimi krošnjami tamkajšnjega osnega drevoreda prišlo do sadovnjaka. Njegov začetek sta napovedovala prečno postavljena oranžerija in steklenjak. S sadovnjakom je bil tako zaokrožen ožji del parka, na njegovem izteku pa se je osna pot razdelila v značilni baročni motiv treh žarkasto razvejanih drevorednih poti v obliki gosje nožice (*patte d'oie*), ki so potekale znotraj gozda. Osrednja med njimi je peljala do svetniške figure, verjetno enega od Attemsovih zavetnikov. To je bil zaključek glavne osi in zadnji vrtni motiv pred Pesnico, ki je zarobila kompozicijo. Prečno potezo omenjenega osnega križa, potekajočo skozi rondo med Neptunovim in drevorednim parterjem, sta na zaključkih obeleževala dva svetnika. Janez Nepomuk je stal na zahodu, drugi, neznani svetnik pa na vzhodu, že v naselju.

K celostni podobi dornavskega kompleksa je znaten delež prispevala kiparska oprema. Zelo verjetno gre pri njej za dela treh kiparjev, ki so v Dornavi delovali v dveh obdobjih. Najzgodnejši sta skupini kamnitih pritlikavcev in

prominent double, lime alleys, the axis stretched to the front of the mansion, lined by rustic fencing pillars, ornamented with vases and a variety of stone sculptures. The view flowed along the axis through the main gateway and the building vestibule to the inner courtyard. This modestly designed grass parterre part, with symmetrical rectangular partitions, probably mainly a pointer to the optical axis, is similarly terminated by the pillars of a fence with a gateway fitted with statuary.

The continuation, a parterre with central trefoil pool and a statue of Neptune, around which were disposed stone dwarfs, and on the periphery, six classical philosophers, and with Baroque parterre ornamentation, is the most sumptuous part of Dornava garden. The orchard is reached through the next parterre, under the shady crowns of the axial avenue here. Its start is announced by transversally set orangery and greenhouse. The orchard thus rounded off the inner part of the park and at its conclusion, the axial path divides into typical Baroque motifs of three radially dividing treelined paths in the form of a *patte d'oie*, which flow into the woodland. The central of them led to the statue of a saint, probably the patron saint of the Attems. This was the termination of the main axis and the final garden motif before the river Pesnica, which complet-



antičnih filozofov, ciklusa dveh neugotovljenih avtorjev z izvorom med 20. leti 18. stoletja in letom 1740. Dvanajst pritlikavcev, prvotno postavljenih v gozdni del vrta, kasneje okrog Neptunovega vodnjaka, je dornavska posebnost. Po grafičnih predlogah augsburške Knjige škrtov iz ok. l. 1715 so v tedanji Srednji Evropi po vrtovih razpostavljali karikirane, komične podobe mož in žena iz različnih stanov tedanje družbe. Dornavskim skulpturam so bili zagotovo zgled avstrijski vzori, nastale pa so pred obdobjem Attemsov. Iz časa njihove preureditve vrta pa so kamniti filozofi Aristotel, Diogen, Hipokrat, Homer, Teofrast in Seneka. Iz sredine 18. stoletja izvira ostala dornavska plastična dekoracija. Pozni barok se odraža v plastiki vrtnih portalov, številnih rokokojskih vazah, simbolih letnih časov v podobi puttov, v muzicirajočih puttih na balkonski ograji, skulpturah Neptunovega bazena in štirih svetnikov na zaključnih osi. Strokovnjaki ta kiparski opus pripisujejo Straubovi graški delavnici.

Do druge svetovne vojne je bil opisani vrt z izjemo manjših, vendar za zasnovo manj bistvenih sprememb, dobro oskrbovan. V času lastništva rodbine Pongratz, zlasti po letu 1882, so mu dodali na zahodni strani dvorca manjši park po angleškem vzoru. Med obema vojnoma je za dornavski vrt skrbel češki vrtnar Vaclav Vavra, izkušen, v tujini izobražen mož, velik ljubitelj rastlin.

Med drugo svetovno vojno je dornavski vrt doživel opustošenje, saj so posekali dosti dreves in vegetacije, ki je tvorila njegovo kompozicijsko ogrodje. Povojno obdobje pa je zanj pomenilo skoraj dokončen propad. Ne le pomanjkanje vzdrževanja, temveč tudi neprimerne rabe, kot so vrtarija s provizoričnimi steklenjaki, kmetijske komunikacije in širitev obdelovalnih površin na območju vrta, neprimerne stanovanjske gradnje in celo kmetijska farma v

ed the composition. The terminations of the transversal lines of the mentioned axial cross, running through a rondo between Neptune and the avenue parterre, were marked by two saints. Of these, John of Nepomuk stood in the west, and another unknown saint in the east, already in the settlement.

The statuary provided a major contribution to the totality of the appearance of the Dornava complex. There were probably three sculptors involved, who worked at Dornava at two periods. The earliest are the group of stone dwarfs and classical philosophers, a cycle by two unknown authors, created between the 1720s and 1740. The twelve dwarfs, originally set in the woodland part of the garden, later around Neptune's fountain, are a Dornava speciality. Caricature, comic depictions of men and women from various strata of the then society, based on the graphic illustrations of the Augsburg Book of Dwarfs of c. 1715, were erected in the gardens in Central Europe of the period. The Dornava sculptures were certainly on the pattern of Austrian examples, and they were created prior to the Attems period. The stone sculptures of the philosophers, Aristotle, Diogenes, Hippocrates, Homer, Theophrast and Seneca, are from the period of the rearrangement of the gardens. The remaining Dornava statuary originates from the middle of the 18th century. Late Baroque is reflected in the statuary of the garden gateways, a number of rococo vases, symbols of the seasons in the image of putti, in the "musician" putti on the balcony balustrades, the sculptures in Neptune's pool and the four saints at the termination of the axes. Experts ascribe this sculptural work to the Straub workshop in Graz.

Until the second world war, the Dornava garden was well cared for, with occasional minor changes, not of crucial importance for

neposredni bližini, so vzroki za fizično in vizualno zginevanje Dornave. Zob časa močno vpliva tudi na kiparsko okrasje, z izjemo pritlikavcev, ki jih postopoma restavrirajo. Dolgoletna namembnost dvorca, sanatorij za duševno prizadete otroke, je do neke mere ohranila vsaj stavbo, kjer v prihodnosti načrtujejo muzej baročne umetnosti na Slovenskem in prireditveni prostor. Vzporedno s tem bo opravljena tudi rekonstrukcija vrta.

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A.K.

the layout. During the period of ownership by the Pongratz family, especially after 1882, a smaller park was added on the western side of the mansion, in the English garden style. Between the wars, the Dornava garden was cared for by the Czech gardener, Vaclav Vavra, an experienced, foreign trained man and a great lover of plants.

During the second world war, Dornava garden experienced devastation, a great quantity of the trees and vegetation that formed its compositional skeleton being cut. The post-war period signified its almost terminal decay. Not just the lack of maintenance, but also inappropriate use, such as nurseries with makeshift greenhouses, farm tracks and an extension of cultivated surfaces to the area of the garden, the construction of inappropriate housing and even farm buildings in the direct vicinity, are the cause of the physical and visual disappearance of Dornava. The teeth of time have also greatly affected the statuary ornament, with the exception of the dwarfs, which are gradually being restored. The long use of the mansion as a sanatorium for mentally retarded children has to some extent preserved at least the building itself, in which a museum of Baroque art in Slovenia and exhibition premises are planned for the future. Reconstruction of the garden will take place at the same time.

Vrt družine Kunej sodi v obdobje med obema vojnama, v srednjeevropskem prostoru ga označujejo kot arhitektonski vrt (nem. *Architektonischer Garten*). Njegove slogovne značilnosti so: pretežno pravilna zasnova, zlasti dosledno v grajenih prvinah, po možnosti terasasto oblikovanje zemljišča, pogosta raba pergole, bazeni z zanimivim vodnim rastjem ali za kopanje in obilna raba parkovnega rastlinja. V nasprotju z renesančnim ali baročnim vrtom, tukaj rastline ne sledijo geometriji zasnove, temveč so razmeščene svobodno. Ta vrt se zlasti odlikuje po izdatni rabi trajnic, bodisi cvetočih ali takšnih z velikim dekorativnim listjem.

Kljub skromnim meram najdemo v Kunejevem vrtu vse našete značilnosti in ga lahko štejemo za enakovrednega predstavnika te smeri krajinskega oblikovanja, ki je za naše razmere posebej pomemben kot redko dobro ohranjen primer tega sloga. Vrt je nastal neodvisno od mnogo starejšega gradiča, ki leži nekoliko višje. Položen je v blago pobočje, ki je preoblikovano v štiri terase. Tretja, najširša je hkrati glavna parterna ploskev, v kateri je na tratno podlago osno položen bazen pravokotniško-ovalne oblike. Motiv se konča s pergolo na nekaj stopnic povišani ploščadi. Podporni zidovi so iz zloženih skal z zanimivo narejenimi stopnicami na prehodu med terasami. Izstopajoča vrednost vrta je v izboru rastlin, ki se je ohranil domala v prvotnem sestavu. Prevladujejo nizko rastoče trajnice in grmovnice, ki v celoti prekrivajo tla in si sledijo v barvnih skladjih, ubranih na posamezne letne čase. Zasnovo zamejujejo večja drevesa divjega kostanja, smrek, brez in jagedov, s čimer še bolj izstopa poudarjeno intimno merilo in ubranost celote.

Zgodovina stavbe nad vrtom se začne že veliko prej, domnevno v 13. stoletju, ko naj bi bili njeni lastniki Narringerji, ki so ji dali ime Narrenbüchel (Noriški vrh). Gradič je eden od treh, ki so bili

The garden of the family Kunej dates from the inter-war period, which means that in Central European terms it is described as an architectonic garden (Ger. "Architektonischer Garten"). The characteristic features of its style are: generally regular layout - particularly consistent in the structural elements - with, wherever possible, terraced shaping of the land; frequent use of pergolas, pools with interesting water plants, or pools for bathing - and generous use of park plants. Unlike the Renaissance or Baroque gardens, here the plants do not follow the geometry of the layout, but instead are freely distributed. A particularly characteristic feature of this garden is the effective use of perennials, whether blooming or with large decorative leaves.

Despite its modest proportions, we find in the Kunej garden all the above-mentioned characteristics, and we may consider it as a most worthy representative of this direction in landscaping, and of particular importance for Slovenia as it is the rare well-preserved example of this style in the country. The garden was created independently of the much older manor house, which lies in a somewhat higher position. The garden is set on a gentle slope which is shaped into four terraces. The third, and widest, of these is also the main parterre space; in the grass-covered area there is set a pool, rectangular-oval in shape, and longitudinally placed. The motif ends with a pergola, set on a platform raised by several steps. The supporting walls are made of tiered rocks, with interestingly designed steps at the crossing-points between the terraces. A feature of outstanding value in this garden is the selection of plants, which has been preserved almost in its original composition. It is dominated by low-growing perennials and shrubs which completely cover the ground, and which succeed one another in colour harmonies, attuned to the individual seasons. The layout is bordered by larger

strateškega pomena za obrambo Radgone pred napadi z jugovzhoda. V 18. st. je bil prvič prenovljen, leta 1934 pa vdrugo, ko je posest odkupila družina Kunej, ki je pod njim uredila sedanji vrt. Vrt je nastal v letih 1935-1936 po načrtu vrtnarke Ilse Fischerauer, ki je živela na Jeruzalemu v Slovenskih goricah. Naredila je še nekaj družinskih vrtov v Sloveniji, in sicer v Lescah, Jaršah, na Pohorju (vrta ni več), na Jeruzalemu v Slovenskih goricah in ne nazadnje t.im. sončni park v zdravilišču Radenci. Od vseh omenjenih je edini dobro ohranjen prav vrt v Radgoni, za kar gre zahvala prizadevni skrbi družine, zlasti pa gospe Jasni Kunej, ki ga še danes vzorno vzdržuje.

S. D.

trees - wild chestnut, spruce, birch and poplar - which give even greater effect to the strikingly intimate proportions and harmony of the whole.

The history of the building above the garden reaches back a great many years, supposedly to the 13th century, when the owners are said to have been the Narringers, who gave it the name *Narrenbchel* (Norički vrh). The manor-house is one of three which were of strategic importance for the defence of Radgona against attacks from the south-east. It was first renovated in the 18th century, and for the second time in 1934, when the estate was bought by the family Kunej, who arranged the present garden below the building. The garden was laid out during the years 1935-36, following the plans of the garden architect Ilse Fischerauer, who lived in Jerusalem in the region of Slovenske Gorice. Several other family gardens in Slovenia are also her work, including those in: Lesce, Jarše, on Mt. Pohorje (the garden no longer exists), Jerusalem in Slovenske Gorice, and - by no means least - the so-called Sun Park at the health-spa Radenci. Of all the above, the only well preserved garden is, indeed, the one in Radgona; for this, thanks are due to the family for their committed care, and particularly to Mrs. Jasna Kunej, who still today tends it impeccably.



102 km

G3

67 B3

Zahodni del starega mestnega jedra Slovenske Bistrice obvladuje grad. Grad omenjajo že v 13. stol., vendar je bilo za današnjo podobo gradu odločilno leto 1623, ko so ga prezidali. Tako predelan, se je kot rezidenca Attemsov ohranil do danes. Osrednji del ima reprezentančne prostore v prvem nadstropju, viteško dvorano, ki jo je leta 1721 s Herkulovo alegorijo poslikal Franz Ignacij Flurer. Na severni in vzhodni strani dvorca je renesančna utrdba z obrambnim jarkom, sledijo gospodarska poslopja in grajski park, okrašen s kipi (konec 17. stol.). Z osrednjega notranjega dvorišča, ki je delno okrašeno z arkadami, je v pritličju dostop v kapelo, prekrit s štukom in baročno poslikano. Od nje vodi poslikano enoramno stopnišče v prav tako poslikano avlo prvega nadstropja. Ureditev reprezentančnih prostorov je iz časa Attemsov, ko so leta 1717 grad prevzeli. Pod stopniščem je cisterna. Druga je stala na notranjem dvorišču. Posebst gradu so pročelja, ki so bila v celoti prepredena z naslikano pilastrsko členitvijo.

Vrt je nastal v drugi polovici 16. stoletja. Geometrična zasnova, ki je vidna na Vischerjevem bakrorezu, ni več ohranjena, nadomestila jo je ureditev v krajinskem

The western part of the old town core of Slovenska Bistrica is dominated by the castle. It is mentioned in the 13th century, although today's appearance of the castle was determined in 1623, when it was rebuilt. This reconstruction as a residence of the Counts Attems has been preserved until today. The central part has a ceremonial room on the first floor, the knight's hall, which Franz Ignacij Flurer painted in 1721 with allegories of Hercules. On the north and east side of the mansion is a Renaissance fortress with a moat, followed by outbuildings and the castle park, ornamented with statuary (end of the 17th century). There is access from the central inner courtyard, partly adorned with arcades, to a chapel on the ground floor, which is covered with stucco and Baroque painting. From it leads a painted single flight of stairs to a similarly painted hall on the first floor. The layout of the ceremonial room is from the time when the Attems family took over the castle in 1717. Below the stairs is a cistern. Another stood in the inner courtyard. The proceliums are a speciality of the castle, which were entirely covered with painted pilaster articulation.

The garden dates back to the second half of the 16th century. The





slogu. Zid, ki je obdajal vrt, je še delno ohranjen, prav tako tudi mogočen portal v osrednji osi parka s kovanimi železnimi vrati. Od parkovne zasnove je ohranjena še osrednja os z gabrovim dreveredom in posameznimi soliterji iz obdobja zadnje preureditve parka. Od objektov, ki so stali v vrtu, sta danes ohranjeni še lokaciji paviljonov, kjer sta danes stanovanjska hiša in vrtna lopa. Zaradi slabega stanja dreves je bil drevored leta 1994 temeljito pomlajen. Osrednja parkovna os ni v osi gradu, redkej je tudi primer, da je park od gradu ločen s cesto, kar je vidno že na franciscejskem katastru. Na katastru je vidna tudi večja vodna površina v osi drevoreda približno v sredini parkovne zasnove, kar se še danes slutiti v poglobitvi terena. Parkovno zasnovo na severu omejuje reka Bistrica, v ostalih delih je vrt omejen s pozidavo.

geometric layout, which can be seen in Vischer's copper engraving, is no longer preserved; it was replaced by an arrangement in the style of landscape gardening. The wall which enclosed the garden is still partially preserved, and so too is the massive portal with wrought-iron gates in the central axis of the park. All that still remains of the park's original layout is the central axis with flanking rows of beech trees and some individual free-standing trees from the period of the last renovation of the park. Of the structures which once stood in the park, the sites of the pavilions are still preserved, being marked today by a small residence and a garden shed. In 1994, on account of the poor condition of the trees, the tree-lined path was thoroughly rejuvenated. The central axis of the park is not aligned with the axis of the castle; another rare feature is



Gabrov dervored je bil v letošnjem letu obnovljen, v prihodnje pa bo obnova potekala v smeri rekonstrukcije parkovne zasnove, ki je vidna na franciscejskem katastru.

*M.K., G.Z.*



that the park is separated from the castle by a road, which is already evident in the land register of Franz I. The land register also shows a large water-covered area along the tree-lined axis, roughly at the centre of the park's layout, which can still be detected today in the hollowing of the terrain. On the northern side, the layout of the park is bordered by the river Bistrica; in other parts, the garden is walled-in.

This year, the beech alley was renewed, and further renovation will now be directed towards reconstruction of the park's layout, as it is shown on the land register mentioned above.



## Štatenberg Park ob gradu Štatenberg

119 km  
G3  
94 A2

Dvorec s parkom je postavljen na razgledni vzpetini nad naseljem Makole. V letih 1720-1740 ga je zgradil grof Dizma Attems. Simetrično zasnovan baročni dvorec sestavljajo štiri trakti, ki uokvirjajo notranje dvorišče. Znotraj je urejen manjši francoski park. Vhodni trakt ima v pritličju široko, z bogatim štukom okrašeno vežo. Levo in desno od nje so razporejeni manjši bivalni prostori, v katerih so ohranjeni deli opreme. Prostori se čez dvorišče in dvoranmo stopnišče iztekajo v reprezentančno, dvonadstropno poslikano dvorano, ki leži nasproti vhodnega trakta. Alegorije na stropu dvorane ponazarjajo prizore iz antične mitologije, bogove z

The mansion and park stand on a rise with a fine view, above the settlement of Makole. The mansion was built between 1720 and 1740 by Count Dizma Attems. The symmetrically designed Baroque mansion is made up of four wings surrounding an inner courtyard, within which is arranged a small French park. The entrance wing has a spacious, richly stuccoed hall, to the left and right of which are disposed smaller residential spaces in which some of the furnishings have been preserved. The rooms flow across the courtyard and a dogleg staircase into a ceremonial, two-storey painted hall which lies opposite the entrance wing. The allegories on the ceiling of the hall illustrate classical mythology, the gods of Olympus and the four elements. The painter is supposed to have been Joannecky. There are some high quality stoves in the side rooms and elements of typical furnishings. There is a Baroque chapel in the west wing of the building, for which Martin Baseli made the altar. The surroundings of the castle have been laid out as a park with avenues planted along the paths.



Olimpa in štiri elemente. Domnevni slikar je Joannecky. V stranskih prostorih je nekaj kvalitetnih peči in deli prezentirane opreme. V zahodnem stavbnem traktu je baročna kapela. Oltarje zanjo je delal Martin Baseli. Grajska okolica je urejena kot park, ob poteh so zasajeni drevoredi.

Prvotni vrt je bil oblikovan v baročni maniri. Zaradi specifičnih geomorfoloških razmer zasnova ni bila tako bogata v dimenzijah in obliki kot pri ravninskih dvorcih, kakršna sta Dornava pri Ptujju ali Slovenska Bistrica. Danes je delno ohranjen angleški park z vstopno alejo kostanjev. Na zahodni strani dvorca je manjši ravninski del,

The original gardens were designed in the Baroque manner. Owing to the specific geomorphological conditions, the layout was not as rich in shape and dimension as were manor houses of the plains, such as Dornava pri Ptujju or Slovenska Bistrica. Today, the English park, with its entrance alley of chestnut trees, is still partially preserved. On the western side of the manor house there is a smallish plain where isolated trees grow; this space is used for horse-training.

Behind the manor house lies a natural forest with five fish ponds. A particularly valuable park feature is the inner courtyard, where



kjer rastejo soliterji, prostor pa uporabljajo kot manežo. Za dvorcem leži naravni gozd s petimi ribniki. Posebno parkovno vrednost ima notranje dvorišče, kjer je delno rekonstruiran parter, ki ga sestavlja šest polj, obdanih s peščenimi potmi. Štiri parterna polja obroblja pušpan. Park je bil že delno rekonstruiran, v pripravi so načrti za njegovo nadaljnjo obnovo.

M.K., G.Z.

the parterre - comprising six sectors, bordered by gravel paths, has been partially reconstructed. Four of the parterre sectors are bordered by box.

The park had already been partially reconstructed; plans are now under way for its further renovation.

## Turnišče pri Ptuju Park dvorca Turnišče

140 km  
I2  
69 B3

Dvorec Turnišče leži v neposredni bližini Ptuja na desnem bregu reke Drave. Celotna posest leži na zgornji dravski terasi, kjer je dvorec in na spodnji dravski terasi, kjer so izviri Studenčnic in jezera, ki jih ta vodotok oblikuje z značilno krajina poplavnih logov.

Dvorec je med leti 1687 in 1694 dal sezidati grof Hans-Maksimilijan von Thurn-Valsasina. Prvič je dvorec upodobljen že v Vischerjevi "Topographii Stiriae" leta 1681 najverjetneje po arhitektovih načrtih. Enak tloris je mogoče razbrati tudi s franciscejskega katastra iz let 1824 - 1825. Po II. svetovni vojni je dobil posestvo v upravljanje kmetijski kombinat. Ko so bili iz dvorca izseljeni še zadnji stanovanjci je pričel objekt hitro propadati. Leta 1987 je pogorela streha, ki je danes rekonstruirana. Danes tečejo obnovitvena dela v dvorcu.

Na franciscejskem katastru iz leta 1824 je moč videti vrtno zasnovo oblikovano v maniri baročnih vrtov takratnega časa. V drugi polovici 19. stol. je bil vrt preoblikovan v krajinski slog, ki še danes kaže podobo tipičnega predstavnika angleškega krajinskega sloga, kar kaže franciscejski kataster iz leta 1872. Danes je podoba spomenika odmaknjena od idealne, saj dajeta tako stavba, kot celoten

Turnišče mansion stands in the direct vicinity of Ptuj, on the right bank of the river Drava. The entire estate lies on an upper terrace of the Drava, where the mansion is, and on a lower terrace, where there are the sources of the Studenčnica and a small lake formed by this watercourse, and flood woodland typical of the landscape.

Count Hans-Maksimilijan von Thurn-Valsasina had the mansion built between 1687 and 1694. It is first illustrated in Vischer's "Topographii Stiriae" of 1681, probably from the architect's plans. The same groundplan can be seen in the land register of Franz I of 1824-1825. Since the second world war, the estate has been managed by an agricultural cooperative. When the last residents moved out of the mansion, the object began to deteriorate quickly. The roof took fire in 1987, and was subsequently rebuilt. Renovation work is currently taking place in the mansion.

The land register of Franz I of 1824 shows a garden layout designed in the manner of Baroque gardens of that time. The garden was redesigned in the second half of the 19th century in the landscape style, and today has the typical appearance of the English



vrst podobno zanemarjenosti. V parku je več izjemnih parkovnih soliterjev rdeče bukve, hrasta, lipe in platan. V vegetaciji je moč slutiti osrednjo dostopno os do dvorca. Ob prehodu iz višje na žjo dravsko teraso so bila oblikovana naravna jezera, ki so izkoriščala vodo Studenčnice. Danes so jezera v fazi zaraščanja in so predvsem gnezdišče in življenjski prostor ptičev. Raba prostora, ki je trenutno pravzaprav ni, in neposredne okolice, ki je namenjena intenzivni kmetijski rabi vsekakor ne spadata k spomeniku tekega pomena. Nekoč je bilo Turnišče ena od vodilnih posesti za vzrejo kasaških konj v Jugoslaviji. Ta šport je imel tukaj dolgo tradicijo. Danes se postopno vrača a žal na parkovne površine, ki niso urejene in vzdrževane tako, da bi bile primerne za to dejavnost.

M.K.



landscape style as shown in the land register of 1872. Today, its appearance as a monument is far from ideal, since the building and the garden as a whole give the appearance of being neglected. The park contains a number of exceptional solitary park copper beech, oak, lime and sycamore. The central approach axis to the mansion can be traced in the vegetation. Natural lakes were formed at the transition from the higher to the lower Drava terrace, which used the waters of the Studenčnica. The lakes today are becoming overgrown and are primarily nesting sites and habitats for birds. The use, or rather lack of use of the space, and the intensive farming carried out in the direct vicinity is inappropriate for a monument of such importance. Turnišče was once one of the leading estates in Yugoslavia for raising racing horses. This sport has a long tradition here. It is gradually returning today, but unfortunately not in the park areas, which are not laid out and maintained so as to be suitable for this activity.

Spodnji Slemen

## Park ob gradu Viltuš

135 km

G2

41 A2

Posest leži nekaj kilometrov iz Maribora na dravski terasi tik ob vznožju Kozjaka s prelepim pogledom na Pohorje in reko Dravo. Nad posestjo so ohranjene še razvaline gradu, ki je bil opušen najverjetneje v začetku 17. stoletja.

Prvotni gradič je leta 1625 pozidal Vid Žiga pl. Herberstein. Skozi zgodovino je дворец pogosto menjeval lastnike. Med drugo svetovno vojno so bili v njem zapori, po njej, ko je bil nacionaliziran pa dom upokojencev, ki je bil izseljen pred kratkim. Trenutno je prihodnost objekta in z njim hkrati tudi parka nejasna, saj se še ne ve kdo bo najemnik oz. lastnik in kak bo program v stavbi.

Stavba kot jo poznamo danes je nastajala postopoma. Najprej je bil zgrajen v začetku 17. stoletja osrednji del stavbe in sicer leta 1625. Zahodni krak in kapela sta

The estate lies on a terrace of the Drava, hard by the flanks of Kozjak, with a magnificent view of Pohorje and the river Drava. Above the property is still preserved the ruins of a castle which was abandoned, probably at the start of the 17th century.

The castle stands by the Maribor - Ruše road. The original castle was built in 1625 by Vid Žiga pl. Herberstein. It was erected as a manor house below a former fortress. The building, such as we know it today, was built gradually. The central part was constructed at the start of the 17th century, in 1625, as mentioned above. The western wing and chapel were erected in the mid-eighteenth century. The western part and remaining reconstruction is dated to the 19th century.

It has a longitudinal, rectangular groundplan. Within the complex





bila zgrajena v sredi 18. stoletja. Vzhodni del dvorca in ostale prizidave pa so bile narejene v 19. stoletju.

Stavba stoji sredi dendrološko bogato zasajenega v krajinskem slogu oblikovanega parka. Zraven običajnih vrst drevja, ki ga zasledimo v ostalih parkih iz tega obdobja (hrast, jesen, smreka, zeleni bor) je potrebno poudariti eksotične drevesne vrste (močvirski taksodij, rdeča bukev, močvirski hrast, čopasti taksodijevec, rogovilar in druge). Za območjem dvorca oziroma parka je gozdno območje, ki daje vtis neposredne povezanosti parka s svojim zaledjem.

Večina dreves je precej starih in v relativno dobrem stanju. Tako parku kot drevesom se pozna da nimajo rednega in strokovnega vzdrževanja. Tudi jezerce, ki je sestavni del vrtno zasno-ve je žal vse bolj podobno mlaki kot urejeni vodni površini zasajeni z značilnim vodoljubnim rastlinjem.

of the castle are: a Baroque chapel, a cellar with an accommodation superstructure, a central residential building and a five storey, massive tower. The facades were richly articulated in historicist style at the beginning of this century. The interior is luxuriously fitted, especially the knights' hall, with the most sumptuous neo-Baroque fretwork ceiling in Slovenia and the countess's bedroom, decorated with stucco. Part of the diverse interior furnishings is kept in the castle, and part is stored in the Regional Museum in Maribor.

The building stands in the middle of a dendrologically richly planted park in the landscape style. In addition to more common tree species which can be found in other parks from the same period (oak, ash, spruce, white pine), the exotic tree species should be stressed (swamp cypress, copper beech, swamp oak, Kentucky coffee tree, yew, umbrella pine and others). Behind the area of the castle or park is a forested area that gives the impression of direct contact of the park with its hinterland.

The majority of trees are fairly old and in relatively good condition, though it is clear that neither park nor trees receive regular maintenance. Even the small lake which is a constituent element of the garden layout is unfortunately more like a swamp.



Cesta, ki povezuje Koroško z Mariborom, je presekala kompleks ki je v preteklosti segal do Drave in ga omejila na precej ozek pas nad cesto. Zaradi pomanjkanja prostora med Dravo in Kozjakom in prometnosti ceste je upanje na celotno rekonstrukcijo nerealno. Delna rekonstrukcija pa bi bila smiselna in možna. Zaradi nerazčiščenih lastninskih odnosov je kompleks ostal brez upravljalca in je trenutno prepuščen samemu sebi, propadanju in vandalizmu.

*M.K., G.Z.*

The road that links Koroška with Maribor has dissected the complex, which extended in the past to the river Drava, and it restricts it to a fairly narrow belt above the road. Because of the lack of space between the Drava and Kozjak, and the road, the hope of a total reconstruction is unrealistic. Partial reconstruction make sense and would be possible. Because of the unclarified ownership situation, the complex has remained without a "guardian" and is currently abandoned to itself, decay and vandalism.





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*Prevod/Translation*

Martin Cregeen

*Izdal/Published by*

Ministrstvo za kulturo

Uprava Republike Slovenije za kulturno dediščino

*Zanj/Represented by*

Stane Mrvič

*Urednica/Editor*

Jerneja Batič

*Fotografije/Photographs*

Jerneja Batič, Valentin Benedik, Damjan Gale, Jože Hanc, Andrej Hudoklin, Stane Klemenc, Vesna Kolar - Planinšič, Alenka Kolšek, Dušan Ogrin, Milan Pajk, Dušan Podgornik, Matjaž Prešeren, Smiljan Simerl, Matej Stopar, fotoarhiv Arboretum Volčji Potok in Grad Brdo  
J.V.Valvasor: Topografija Ducatus Carnioliae Moderna  
Vischer: Topografija Vojvodine Štajerske

*Zemljevidi/Maps*

Geodetski zavod Slovenije

*Oblikovanje/Design*

Ranko Novak

*Tehnični urednik/Technical editor*

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*Fotoliti/Colour separation*

Grafika Ilirska Bistrica

*Tisk/Printed by*

Tisk3, Kranj

Ljubljana, september 1995



