

Šenek Park ob dvorcu

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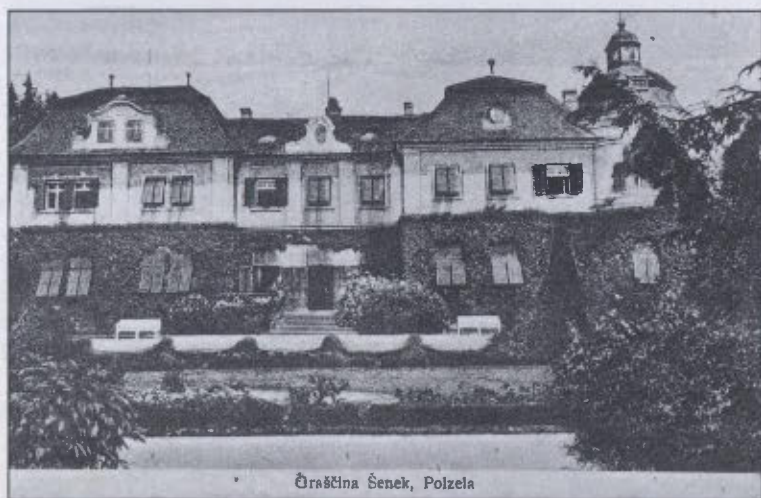
Šenek je kot dvor stal verjetno že konec 15. stoletja, ko ga je pozidal skrbnik gradu Ojstrica Raumschüssel. Verjetno je to bila manjša stavba, ker je G. M. Vischer v Topografiji vojvodine Štajerske ni upodobil. V svoji zgodovini je dvor menjal precej lastnikov, z njegovo podobo pa nas ena prvih seznanj grafika Stare Kaiserjeve suite l. 1830. Tu vidimo baročno zasnovan objekt s samostojno stojajočo 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 razglede 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 Maruševac 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 škarp, 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 gručah zasajenimi parkovnimi drevesi. Sajenje je potekalo v več fazah. Prva je glede na starost ohranjenega drevja verjetno sočasna z ureditvijo obeh pušpanovih vrtov koncem 80. let prejšnjega stoletja, druga se je odvijala v začetku stoletja zahodno od dvorca, ki jo je verjetno izpeljala Oscarjeva hči Fani pl. Pongratz. Tretja faza, ki teče na sever, je nastala za časa lastniškega naslednika rodbine Pongratz, grofa Pachta von Rayhofna. Ta je dobil posest tik pred drugo svetovno vojno in je z eksotičnim drevjem zasadil še pašnike daleč na severno stran, vse do tamkajšnjega gozdnega roba, kar danes ni več ohranjeno. Bil je navdušen zbiralec najrazličnejših rastlin in je drevesne sadike uvažal po železnici iz različnih krajev, neki vir govori celo o Afriki. Šenek 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. Šenek 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 uprabljajo 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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France Stele, Miran Sattler: Stare slovenske lipe, s.97-98, MD Celje 1973;

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.