

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 ravninski 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 Štatenberk 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 hrbtenica, 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. Sâmo 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 kilometer dolge podolžne osi. Skozi markantno dvojno lipovo alejo je os dosegla prednje dvorišče, obdano z rusticiranimi 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 omejenega osnega križa, potekajočo skozi rondo med Neptunovim in drevorednim parterjem, sta na zaključkih obeleževala dva svetnika. Janez Nepomuk je stal na zahodu, drugi, neznan 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 škratev 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 putih na balkonski ograji, skulpturah Neptunovega bazena in štirih svetnikov na zaključkih 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 vojnama 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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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.