

Journal scientifique

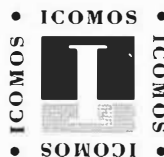
JARDINS ET SITES HISTORIQUES

INTERNATIONAL COMMITTEE OF HISTORIC GARDENS AND SITES

COMITÉ INTERNATIONAL DES JARDINS ET DES SITES HISTORIQUES

COMITÉ INTERNACIONAL DE JARDINES Y SITIOS HISTÓRICOS

ICOMOS-IFLA



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*A René Pechère
con admiración, respeto
y profunda amistad.*

This journal is a compilation of those conferences most representative of the subjects treated since the first congress at Fontainebleu until 1989, and those acts which had not been printed or are out of print. The acts of all the congresses which took place after this date are currently on sale. The texts published in this volume are in the original language in which the conference was given.

Our thanks are specially directed to all those honourable collaborators which are no longer with us; to all those members of the Committee and friends who have always helped in a generous and enthusiastic way; as well as to all the National ICOMOS Committees who collaborated in the setting-up of past congresses and meetings, also finally to all those which participated, encouraging us with their mere presence.

Ce journal est un recueil des conférences les plus représentatifs des sujets qui ont été traités depuis le premier congrès à Fontainebleu jusqu'à l'année 1989, dont les actes n'étaient pas publiés ou étaient déjà épuisés. Il existe des actes en vente des congrès qui ont eu lieu depuis cette date. On a gardé comme texte base la langue dans laquelle la conférence a été donnée.

Nos remerciements vont dirigés spécialement à ces illustres collaborateurs qui sont déjà partis d'entre nous; aux membres du Comité et aux amis qui nous ont aidé toujours d'une façon généreuse et enthousiaste; aussi aux Comités Nationales de l'ICOMOS qui ont aidé à la réalisation des congrès et réunions et, finalement, à tous ceux qui nous ont toujours aidé en nous encourageant avec sa seule présence.

En esta revista se han recopilado las conferencias que nos han parecido más representativas del tema tratado en cada congreso desde el primero de Fontainebleu hasta el año 1989, cuyas actas o bien no se habían publicado o ya estaban agotadas. Existen actas a la venta de los congresos celebrados a partir de esta fecha. Se ha mantenido como texto básico el idioma en que fue impartida la conferencia.

Nuestro agradecimiento se dirige especialmente a aquellos ilustres colaboradores que ya no están entre nosotros y a todos aquellos miembros del Comité y amigos cuya ayuda ha sido siempre generosa y entusiasta; así como a los Comités Nacionales del ICOMOS que prestaron toda su colaboración para la realización de congresos y reuniones y, finalmente, a cuantos participaron en ellos animándonos con su presencia.

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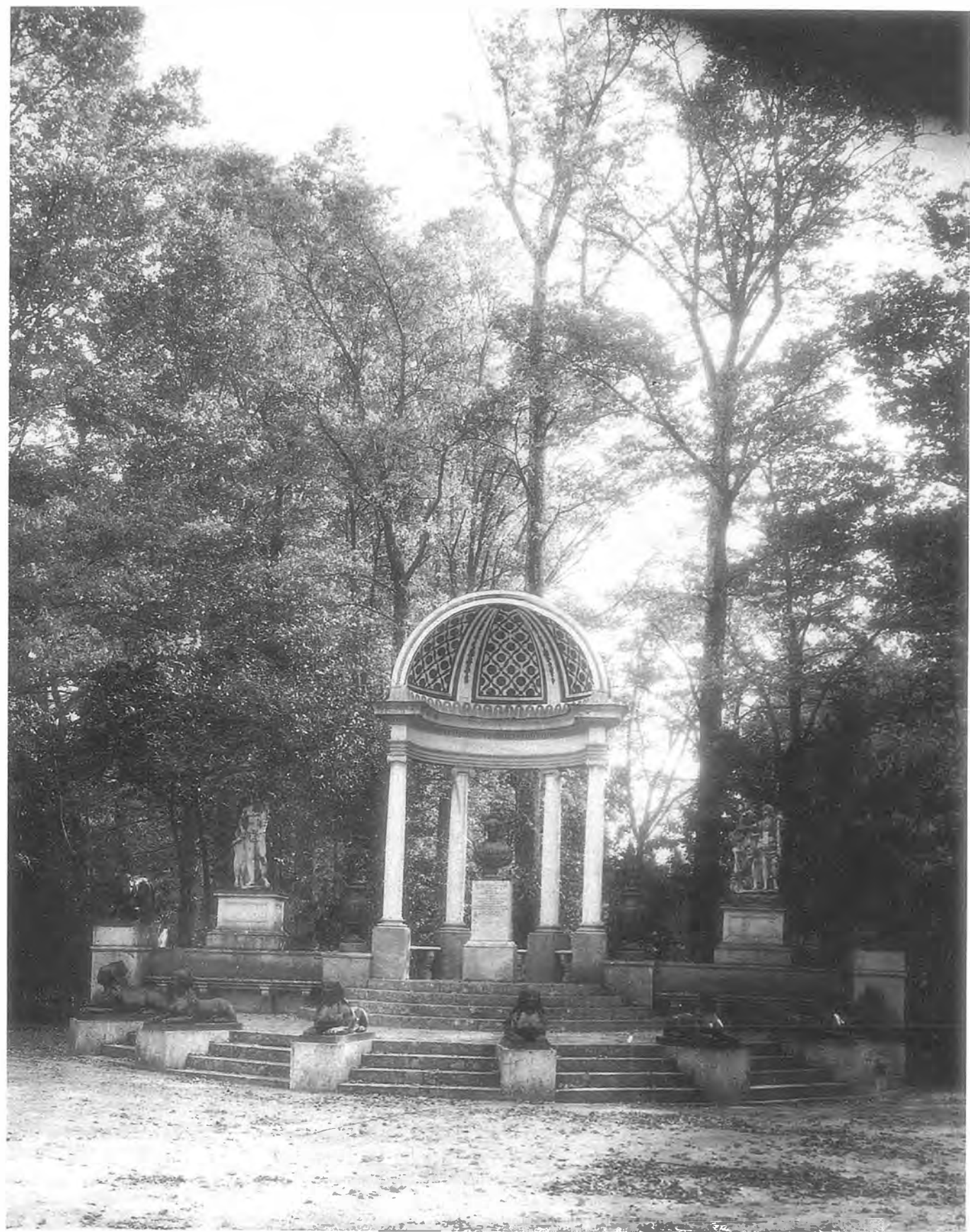
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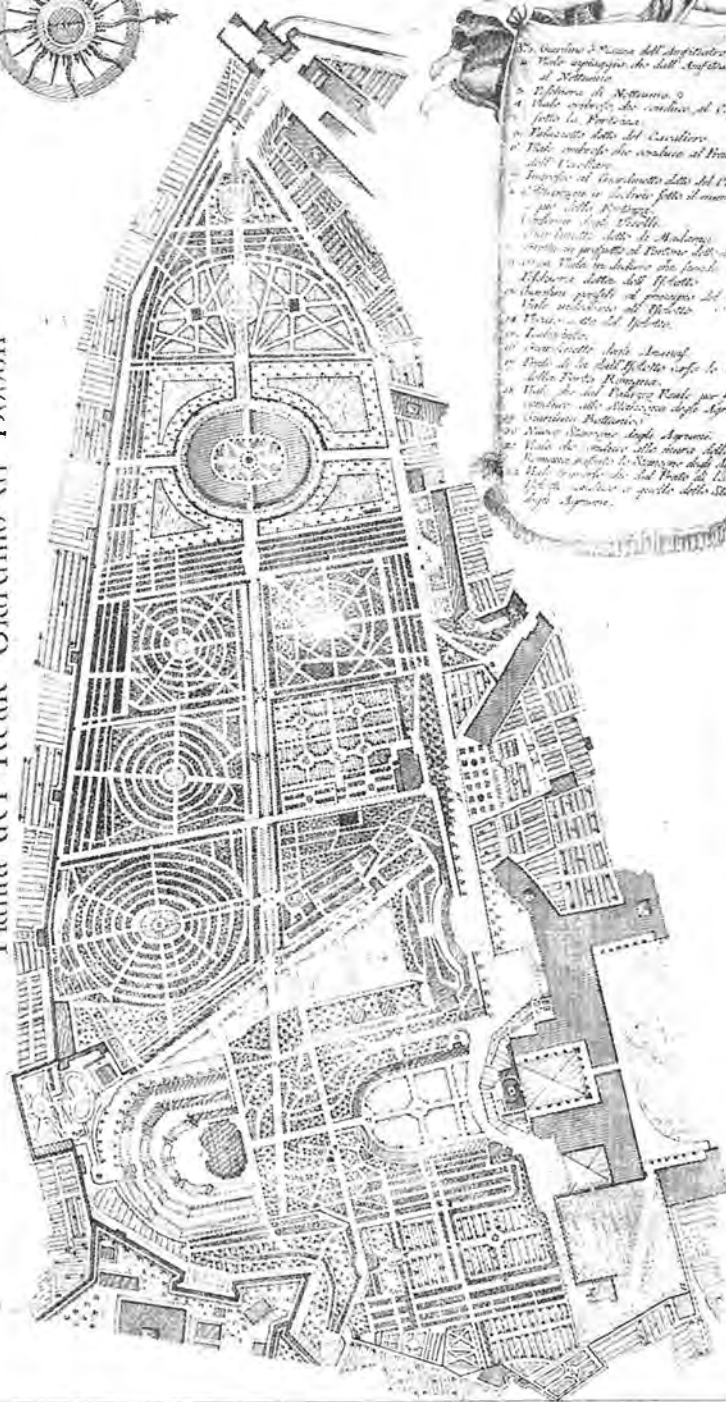
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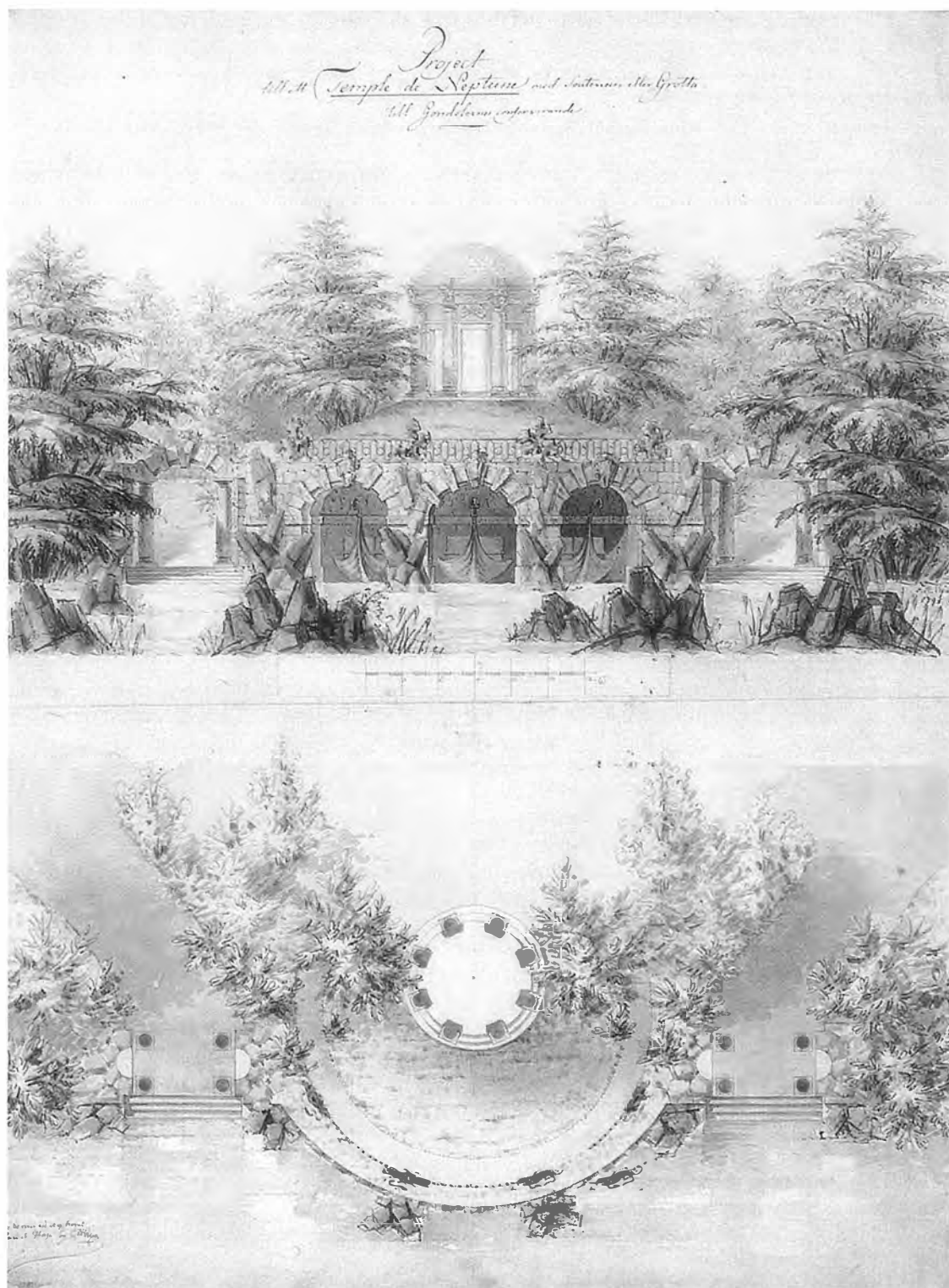


Pianta del Reale Giardino di Boboli



1. Giardino a Scena dell'Architetto.
2. Viale agiugno che dall'Architetto si fa al Nettuno.
3. Fontana di Nettuno.
4. Viale agiugno che conduce al Caffè fatto la Portina.
5. Palazzo detto del Cardinale.
6. Viale agiugno che conduce al Ponte detto dell'Arcella.
7. Giardini al Cardinale detto del Cardinale.
8. Giardini in cui si fa il nuovo Lago per il Palazzo.
9. Fontana di Nettuno.
10. Viale agiugno che conduce al Caffè fatto la Portina.
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Scalco di Cino 1785 di Firenze in Firenze a Firenze Firenze

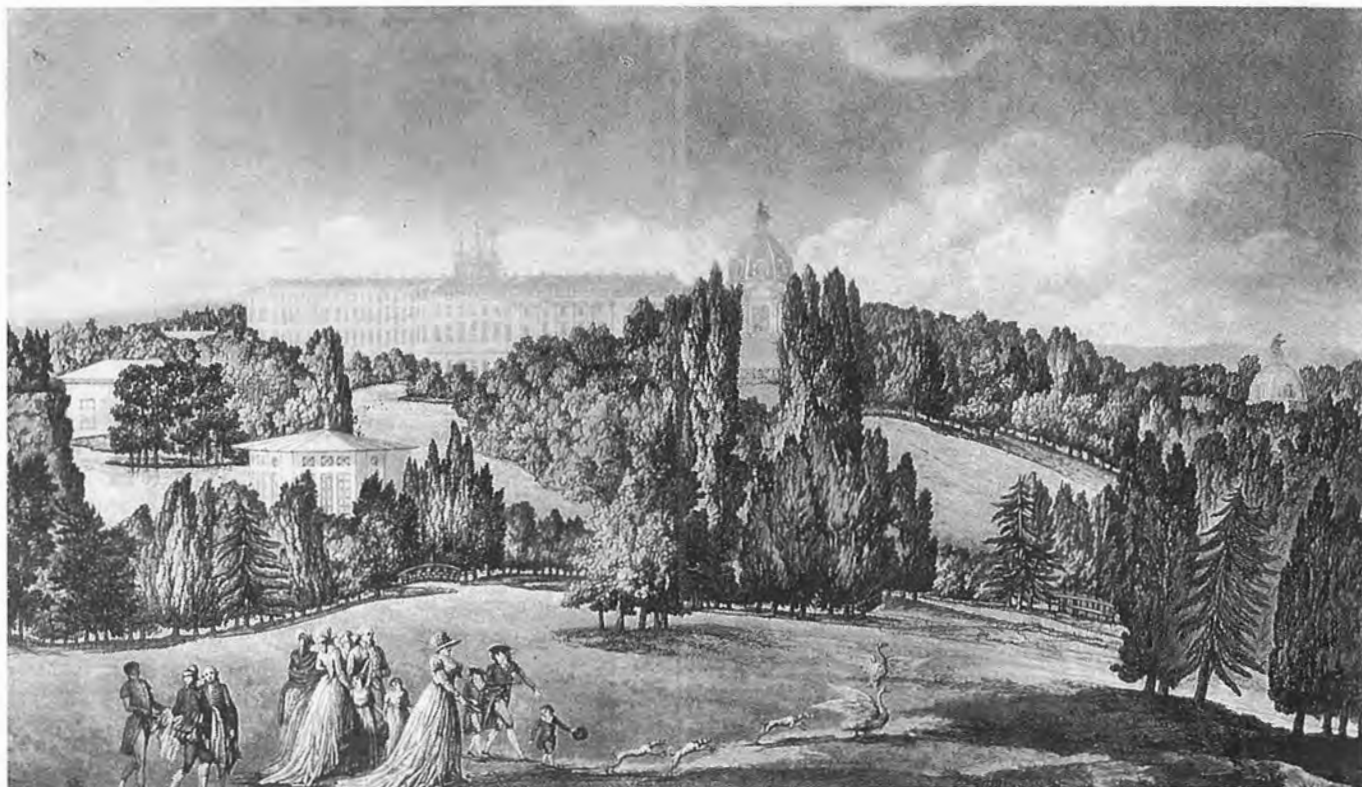


We do not adopt the view for general fellings of smaller groups of woods and plants of so-called substitute groups.

Due to continuous cultivation measures, the park administrations which exist for decades gained also experiences in the field of rejuvenescence of woods. I think in special of the arrangement of smaller groups of woods. Contrary to the planting of solitaire woods, they are indeed a difficult problem.

The total new arrangement from the inside, as it is called, means that the group of woods is «stoned» and only the outer border is kept for the time being or a cuneiform felling is carried out.





these changes of architectural environment several parts of the garden have undergone considerable reconstruction but nevertheless the planning structure and the landscape composition still bear a great resemblance to the ideas of the famous master of Russian Classicism.

«San Pietroburgo».

To-day the garden still plays an important role in the formation of the system of open spaces in the center of Moscow. Situated near the Kremlin Walls the garden forms a green treshold to the Red Square —the main square of the capital of the USSR.

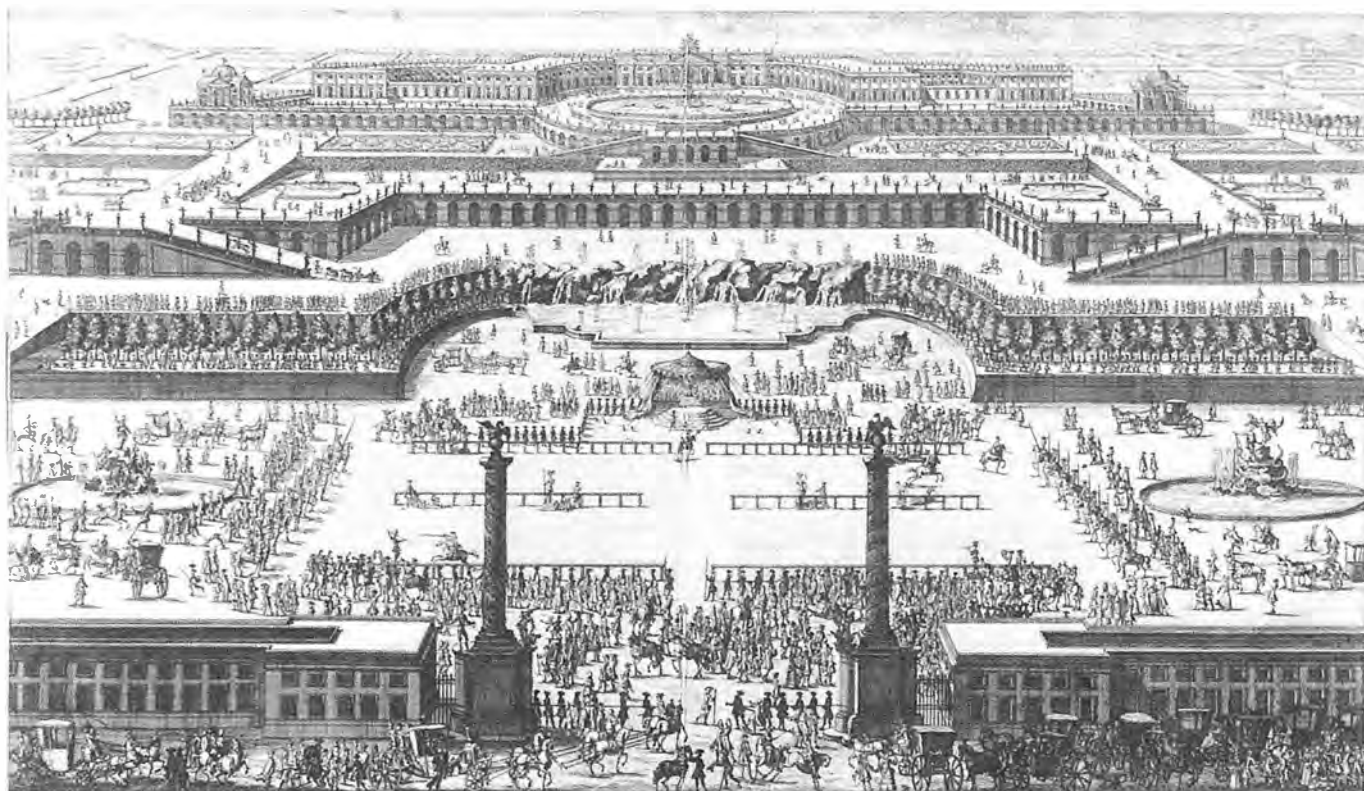
It's symbolic that the memorial marking the 25th anniversary of the Soviet People's Victory in the Great Patriotic War —the Grave of the Unknown Soldier was erected in the Aleksandrovsky Garden in 1970. And it seems to me a link between the epochs— the eternal fire on the Grave of the Unknown Soldier was lighted from the eternal fire of the monument to the fallen fighters on the Field of Mars in Leningrad which is also a splendid example of the landscape art of the early twenties of the 20th century.

The Aleksandrovsky Garden still is a popular place of recreation; thanks to the wide choice of trees and shrubs species and to an active use of various flowers it looks fine in every season of the year.

The Aleksandrovsky Garden represents a good example of modern utilisation of a landscape art monument.

Summary

The Aleksandrovsky Garden, situated in the centre of Moscow, was created in the twenties of the 19th century. The building of the garden was part of a city-planning project for the centre of Moscow. Its construction is fully described in this paper. At present the garden is still one of the most popular places of recreation for the Muscovites.



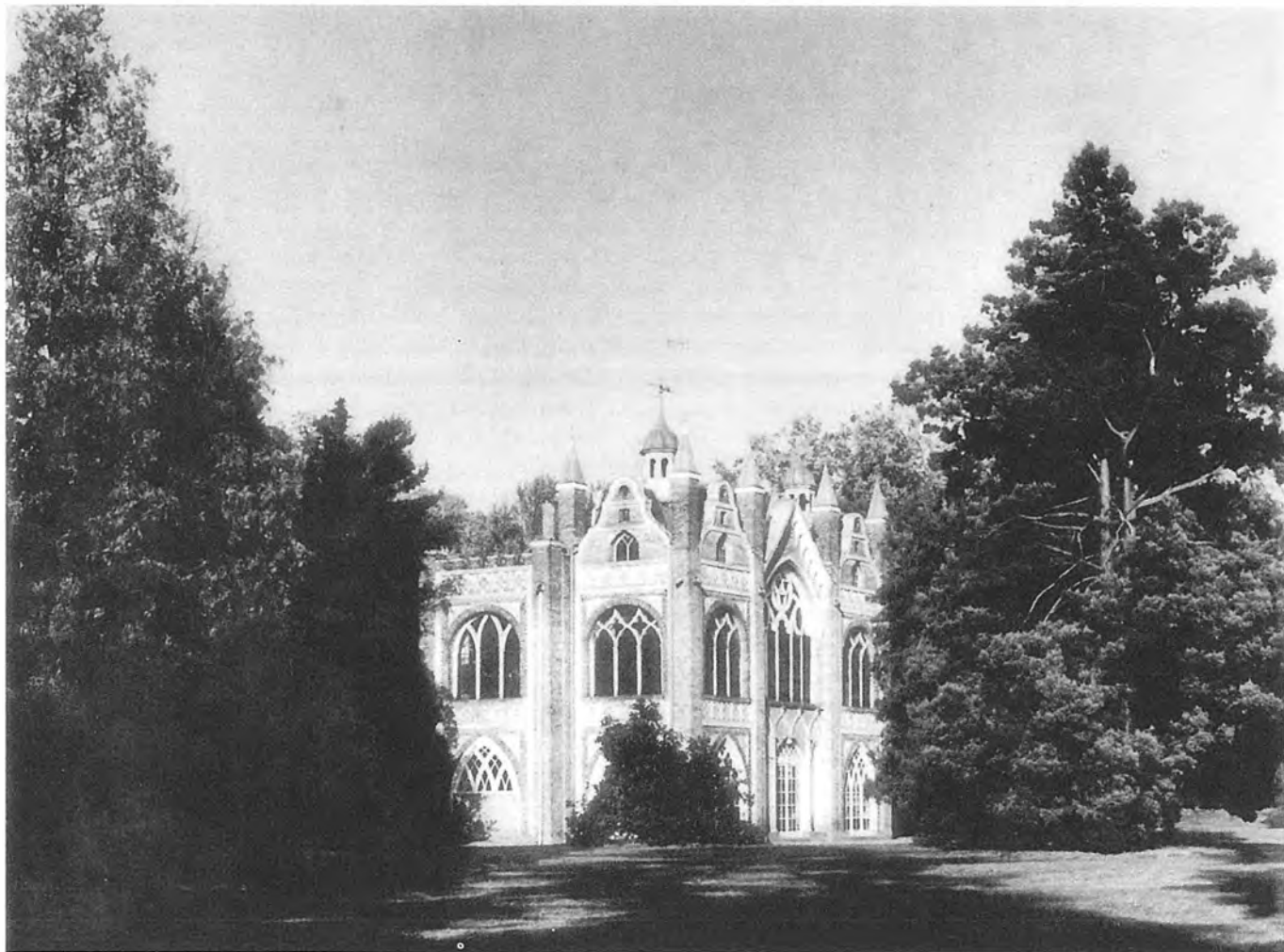
Dans le second projet de Fischer von Erlach, réellement exécuté, un château bien plus modeste est érigé, mais dans la plaine, et, réservant, de ce fait, l'espace approprié nécessaire à l'aménagement d'un jardin baroque montant jusqu'aux hauteurs de la colline. Tel est l'état actuel du château et du jardin de Schönbrunn.

«Schönbrunn».

Malheureusement, tout comme pour d'autres jardins baroques de jadis (jardin du château du Belvédère, de Liechtenstein, d'Althan, etc.), la disposition des parterres ne montre plus du tout les traces du style originel. Au contraire, elles sont tellement adaptées au style des parcs du XIX^e siècle que l'impression offerte par ces anciens ensembles horticoles grandioses ne permet plus du tout d'imaginer ce que fut Vienne, la plus grande ville-jardin baroque.

Summary

Shortly after Vienna had been ravaged by the Turks in 1683, and where scores of palaces and gardens of a new style were paradoxically sprouting, there arose the plan of the imperial palace of Schönbrunn fostered by Leopold I. The design was entrusted to Fisher von Erlach. The first project was rejected by the Emperor, due to its monumental—even revolutionary—character and the excessive cost it entailed. The plan that was finally approved was that of a less imposing palace and a garden of Baroque style. Nowadays the palace bears very little resemblance to the original layout.



with vistas. Complete reconstruction of the roof structure of this pavilion-like two-storey building with a rectangular ground plan —a structural type recurring, for instance, in Wörlitz Rathaus (Town Hall) and Georgium Palace— became necessary in 1982 as a result of extensive wood fungus damage.

Wörlitz.

The high-pitched roof, crowned by a belvedere, had to be completely reconstructed. The new roof was constructed in the traditional form. Then the belvedere was restored. At present work is beginning on the restoration of the interior rooms.

The small palace, which was named after Prince Franz's wife, was the place to which he retired. He died here on August 9th, 1817. After completion of the restoration works in the interior —the palace is richly decorated— it is to be used for museum purposes.

Work began as early as 1780 on the construction of Georgium Palace or Georgenhaus, mentioned above, to the designs of von Erdmannsdorff and located in a 20.5 ha landscape park of the same name. It too was a pavilion-like, two-storeyed structure, extended in 1893 with the addition of side structures and considerably changed from its original appearance.

Conservation measures were taken in the palace itself and the outbuildings —such as the flower garden house with reconstructed flower garden, the vase house, the prince's residence, the black seat and monopteros. Our special interest is devoted to the Georgian landscape park. The gardeners Johann Friedrich Eyserbeck (1734-1818) and Johann George Schoch (1758-1826) worked here in the prince's and Erdmannsdorff's sense. Despite some changes made as late as the sixties of our own century, the park has retained its basic form and structure. Since as far back as 1963, work has been under way on restoration in accordance with historic plans.

In the town of Dessau itself, the historical cemetery, laid out on the model of Italian *camposanti* to a design by Erdmannsdorff in 1787-1789, has been preserved. The preservation works involved the restoration of the historic space concept and repairs to the structures. This



Escenografía teatral.
Giacomo Torelli
(1608-1678).

realiza —en lugares teatrales como el jardín de Bodoli— en las estatuas de los gobernantes con semblante antiguo y, al contrario, en las estatuas de divinidades representadas con aspecto de gobernantes (a veces utilizando simplemente una cabeza moderna sobre un cuerpo antiguo). El Paraíso medieval se transforma en Olimpo moderno: como en el Teatro Olímpico del Palladio, a las personalidades más conocidas se les da forma de divinidades.

Este era el punto que llegaba de un *jardín vivo*, ya percibido a través de la cultura de estilo clásico, como teatro de los dioses en tierra. En relación a una villa milanesa podemos leer: «Aquí Juno privó de manzanas de oro al florecido jardín, que se encuentra en la parte extrema de Occidente, para adornar esta feliz tierra; aquí vino a vivir Apolo con sabias Thespíades y las florecidas Napeas sus compañeras, que entre las rociadas hierbas van entrelazando hermosas guirnaldas para ornar la cabeza del temible Dios de los huertos.» Y referente a la Villa de Frascarolo, del futuro Pío IV: «Las claras aguas, bajando por las verdes colinas, van a quitar la sed a la verde familia de Príapo, murmurando tan dulcemente que hacen sentir la envidia a las que en Helicon son muy apreciadas por Apolo y sus sabias hermanas.»

«Callan los frondosos bosques, donde los dioses de la Sátira y el dios Pan con las Dríades, están cantando las virtudes, las grandezas, y las riquezas del delicioso lugar.»

Más allá del *epos* sobre la escena del jardín se perfilan así el idilio, y después la *bucólica* y la *geórgica*. También la vida dura de la agricultura reivindicaba en la villa un contacto directo con el Cielo y una preeminencia sobre la Ciudad terrena: «El conocimiento del Cielo, sus perfectos ciclos, que son el alma de la agricultura, cuya ciencia es la más noble, la más verdadera y la más cierta entre todas las que podemos conocer: y la naturaleza, entre todos los animales, creó sólo el hombre con la cara vuelta hacia el Cielo; para darnos a entender que tenemos que volver los ojos de la mente a cosas nobles y a la contemplación de los cursos del Cielo y de las estrellas.»

