

## The Effects of Historical Shifts on Trakų Vokė Manor Ensemble

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### Abstract

From the 18<sup>th</sup> century the creation of parks in manor residences became increasingly popular in Lithuania. Trakų Vokė manor residence with the park designed by the French landscape architect E. Andre is a good representative of landscape style parks of the 19<sup>th</sup> century. The ensemble has passed through the dramatic shifts of the 20<sup>th</sup> century and is opened to the public nowadays. The purpose of the paper is to identify the effects of shifts of historical periods on Trakų Vokė manor residence. The knowledge of changes of visual quality and spatial structure as well as aspects of cultural value caused by different historical shifts will enable formulating the guidelines for management and maintenance of attractive and usable park for the present and future generations.

**Keywords:** manor residence, historic park, cultural vale, historical shifts, Trakų Vokė.

### Anotacija

Pradedant XVIII a. parkai tapo neatskirama Lietuvos dvarų sodybų dalimi. Trakų Vokės dvaro ansamblis su kraštovaizdinio suplanavimo parku, sukurtu garsaus prancūzų kraštovaizdžio architekto E. Andre, yra puikus reprezentacinės XIX a. dvaro sodybos pavyzdys. Ansamblis išgyveno dramatiškus XX a. istorinius pokyčius ir šiandien yra atviras visuomenei. Dvaro sodybos erdvinių struktūrų, vizualinių charakteristikų ir vertingųjų savybių ir jų pokyčių tyrimai gali būti naudingi rengiant sodybos tvarkymo ir priežiūros gaires ir siekiant išsaugoti patrauklų ir darniai funkcionuojantį parką dabarties ir ateities kartoms.

**Reikšminiai žodžiai:** dvaro sodyba, istorinis parkas, kultūrinė vertė, istoriniai pokyčiai, Trakų Vokė.

## Introduction

**Relevance of the research.** Preservation and contemporary use possibilities of Lithuanian manor residences with historic gardens raise numerous challenges to contemporary society, communities, heritage administrators and preservationists: these ensembles had lost their original function with the decline of the manor economy beginning with the 19<sup>th</sup> century; they had undergone different alterations and transformations induced by historical shifts and consequent abandonment, looting, or adaptation to new alien functions; representative manor residences of the 18<sup>th</sup> and 19<sup>th</sup> centuries commonly are extensive ensembles with large palaces, plenty of utilitarian buildings, and landscape style parks; they require integrated management, continuous maintenance, and considerable funding. Subdivision of properties resulting from the Soviet policy of adaptation of nationalized manor residences to different needs and unwise privatization afterwards, disrepair of valuable historic buildings, renaturalization of large parks, loss of historical continuity and functions urge to search for new strategies for management, use and maintenance of these ensembles based on information and research. M. Sahlins (2003) describes the attitude towards making the decisions of native New Zealand's people: they describe the future as "the thinks behind" and the past as "the days ahead"; they look towards the future by looking back to the past. In order to make the decision on how to behave, they analyze the panorama of historic events that is in front of their eyes and choose the most appropriate model of behavior. This is not living in the past; but the appeal for the advice from the past; the introduction of the past into the future. Such attitude could be beneficial making the heritage preservation and management decisions: for eliciting the stages of development of heritage objects, their valuable features, for understanding of integrity of their structure and their functioning.

**Aim of the research.** The aim of the research was to analyze the historical development of Trakų Vokė manor ensemble and its historical contexts, to analyze and discuss the effects of historical shifts on the integrity and values of the ensemble and to distinguish its valuable features. The conclusive chapter of the paper includes some recommendations for management of the ensemble.

### Methods of research

The methodology of the research includes analysis of literature and documents, analysis on site and application of the fractal analysis method and is aimed at:

- analysis of historical development and distinguishing stages of development of Trakų Vokė manor ensemble;
- analysis of historical and cultural context of Trakų Vokė manor ensemble;
- analysis of features and cultural value of Trakų Vokė manor ensemble;
- analysis of integrity of the structure of Trakų Vokė manor ensemble.

The method of fractal analysis was applied for the analysis of Trakų Vokė manor ensemble. The method lies on the geometric approach which allows drawing and comparing the spatial reference models. It describes a functional (not an aesthetic) quality of territories. The fractal analysis is usually used for the research of urban territories, for instance for the measurement of fragmentation and complex morphology of urban territories (Frankhauser, 2004). M. Batty and P. Longley (1994) described the application of the fractal geometry to urban pattern; P. Frankhauser (2004) applied the method for the research of fractal structure of Berlin, Stuttgart and London cities; F. Terzi and H. S. Kaya (2008) analyzed the fractal structure of Istanbul city (Turkey); A. E. Stamps (2002) applied the method for the analysis of skyline; B. T. Milne (1991) integrated fractal designs and ecological simulation models into the forecasting of animal movement.

Trakų Vokė manor ensemble was analyzed as a fractal in this research. The word “fractal” comes from Latin “frāctus” which means “broken” or “fracted”, also creation of irregular fragments (Mandelbrot, 1983). Professor of mathematics B. Mandelbrot was the first one who started to use this term in the beginning of the 70's. Fractal is usually treated as a geometrical object. Though, the simplest definition of fractal is that “a fractal is a visual image some features of which repeat at many different scales” (Stamps, 2002). There are several methods to measure fractal dimension of an object, but the box counting method is the most suitable for measuring fractal dimension of complex structures. Moreover it can be easily shown by visual presentation methods such as city maps and aerial or satellite images (Terzi and Kaya, 2008). Therefore, the box counting method will be applied in this research. It is worth to mention that not all the objects have fractal features. Though, fractal-generating software is able to create fractal images. For the research of changes of the fractal structure of Trakų Vokė manor ensemble Fractop software is used. The changes are estimated through the two historical periods: the end of the 19th century and the Soviet period. In the period of Lithuanian independence no more new buildings appeared in the ensemble, just the condition of existing buildings became worse. Due to this reason the period of independence is not included into the research.

#### 1. Analysis of historical and cultural context.

**Short review of historical development.** After the analysis of literature, three main stages were distinguished in the historic development of Trakų Vokė manor ensemble:

**Stage of development.** Historical sources indicate that in the middle of the 19<sup>th</sup> century in the present territory of Trakų Vokė manor residence there was a manor owned by nobleman L. Dombrovskis. Family of Tiškevičiai (*Tyszkiewicz*) had acquired the manor and decided to redesign the residence. It is known that not only the architectural ensemble but also the park existed in the residence before the intervention of E. Andre (Tauras, 1989; Kuncevičienė ir kt., 1999; Jankevičienė ir kt., 2000).

*Stage of maturity and florescence.* In the end of the 19<sup>th</sup> century Leandro Jan Ludwig Marconi was commissioned to design the palace for J. Tiškevičius. Design of the part of other buildings of the ensemble is also attributed to this architect. Sources of literature indicate that neoclassical palace was built in the period of 1876 – 1880 (Kuncevičienė ir kt., 1999; Jankevičienė ir kt., 2000). In the design of Trakų Vokė park E. Andre had taken into consideration not only local landscape of Vokė river valley, but also the pre-existing ensemble. This caused more regular design of the ensemble: representative and utilitarian zones are regular with perpendicular alleys; shield-formed parterre extends in the center of the residence, in front of the palace. Only the park extending in the eastern and south-eastern parts of the residence was designed in organic landscape style. At the end of the 19<sup>th</sup> century the system of fish breeding ponds was created in the residence by fish breeding specialist M. Girdvainis (Tauras, 1989; Kuncevičienė ir kt., 1999).

*Stage of decline.* During the period of the Soviet occupation the ensemble had faced radical transformations of functions and spatial structure. The ensemble was used as a seat of agricultural research institution, part of the buildings is still owned by Lithuanian Agricultural Institute. Functionalist buildings of Soviet period are of poor architectural quality and can be viewed as visual pollution in the territory of Trakų Vokė manor residence and as an obstacle for restoring its structural integrity. Some elements in pseudo historical style were also created in the territory of the residence during the Soviet interventions. In general the interventions of the Soviet period in the architectural ensemble are considered as the main reason of the loss of many historical features.

The unwise privatization after the restoration of the independence caused contemporary fragmentation of the property and consequent management and preservation problems. In the territory of the residence of 29.84 ha 8 lots of different size were formed and privatized. Numerous historic and new buildings of the residence also are the property of different owners. The largest privatized lot extends beyond the boundaries of the residence and encompasses the system of water reservoirs existing in the park. The smallest lot covers the area of 0.05 ha. Some of the historic and Soviet period buildings existing in the territory of Trakų Vokė manor residence and even parts of the buildings are owned by 9 private owners. Numerous state-owned buildings are also administered and used by different organizations and institutions, such as Lithuanian Agricultural Institute, Royal Association of Lithuanian Noblemen, various enterprises etc. (Trakų..., 2007; Nekilnojamojo..., 2008).

*Analysis of historical context.* The major part of survived Lithuanian manor residencies were created or reconstructed at the second half of the 19<sup>th</sup> century. Trakų Vokė, Lentvaris, Užutrakis, and Palanga manor residencies with the landscape style parks created by the French landscape architect E. Andre also belong to this category. All these residencies were influenced by:

- 1) the trends of architecture and park design of the period;
- 2) the socio-economic situation of the second half of the 19<sup>th</sup> century;
- 3) the political situation of the second half of the 19<sup>th</sup> century.

*Socioeconomic and political factors.* In 1861 serfdom was abolished and owners of manors had lost forced workforce of serfs. Consequently they had to orient towards the capitalist economy, to change ways of farming and to find other economic activities. This shift caused the need of numerous buildings of new functions in the manor residencies. Such buildings as distilleries, facilities for grain drying, forges, and water towers emerged and changed composition and spatial structures of manor residencies. Manor residencies owned by Tiškevičiai were not an exception. For example in Lentvaris manor residence there were more than 20 buildings of different functions (Jankevičienė ir kt., 2000), in Trakų Vokė manor residence 16 buildings that served for different functions have survived till nowadays.

After the uprising on 1861 against the czarist regime and the following repressions Lithuanian noblemen were even more in opposition to the Russian culture and were directed to the west. Consequently, the architectural design of the manor residencies also followed the western trends, such as neogothics, neoclassicism; architects from Poland and from more distant countries to the

west were invited. Trakų Vokė, Lentvaris, and Užutrakis manor residences designed in neostyles were not an exception too. For example Leandro Jan Ludwig Marconi (1834 – 1919) son of the architect of Italian origin Henryk Marconi has created architectural ensemble of Trakų Vokė manor residence (Jankevičienė ir kt., 2000), Polish architect J. Huss had designed neoclassical palace of Užutrakis manor residence, palace of Lentvaris manor residence was designed by German architect Gustav von Schacht and reconstructed according to the project of Belgian architect Waegh (Kuncevičienė ir kt., 1999; Jankevičienė ir kt., 2000, Januškevičius, 2004). Oriental style tower in Trakų Vokė manor residence can be also connected to western garden design tradition, as exotic elements were widely used in Europe, especially during the period of Romanticism. Invitation of landscape architect E. Andre to design parks in the residences of Tiškevičiai also reflects this orientation towards western culture (Fig. 1).

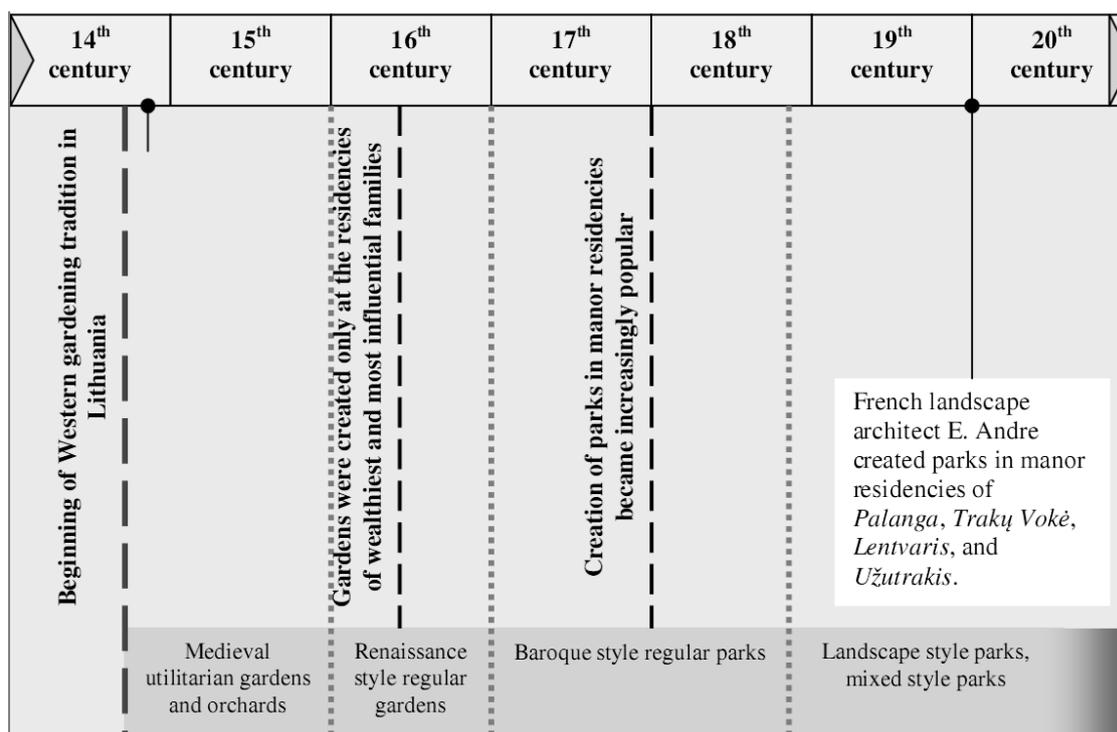


Fig. 1. Manor ensembles with parks designed by E. Andre in the context of history of Lithuanian manor residences  
 1 pav. Dvarų ansambliai su E. Andre kurtais parkais Lietuvos dvarų sodybų istorijos kontekste

*Cultural context.* In the 19<sup>th</sup> century regular planning of residences and regular garden design were increasingly abandoned, though regular, symmetrical elements still remained in representative and utilitarian parts of the residences and sometimes in parks (Jankevičienė ir kt., 2000). Such tendency is visible in Trakų Vokė, Lentvaris, and Užutrakis as well as in Palanga manor residences: in his park design E. Andre has combined strictly regular parterres (often remaining from the previous designs) and organically planned landscape style parks.

In the second half of the 19<sup>th</sup> century it became popular to construct different buildings of the residence from different construction materials, such as stone, wood, and masonry, and even to design different building in different neostyles. Trakų Vokė manor residence mostly reflects this trend, referred to as eclecticism (Jankevičienė ir kt., 2000), as it consists of numerous buildings of different neostyles and vernacular wooden buildings.

Above discussed examples demonstrate that Trakų Vokė, Lentvaris, and Užutrakis manor residences correspond to the main trends of architecture and garden design of the second half of 19<sup>th</sup> century. However distinctiveness of these residences is determined by the park design of E. Andre. Famous French landscape architect has not only accentuated beauty and distinctiveness of

local landscape, such as river valley landscape at Trakų Vokė or lakeside landscape at Lentvaris, and Užutrakis, but also has introduced elements of mountainous landscape, such as waterfalls, artificial grotto, stone embankments, unusual in Lithuanian landscape and reflecting his unique style.

One of the evident strengths of Trakų Vokė manor residence offering opportunities for its rehabilitation is the existence of two other manor residences formerly possessed by Tiškevičiai family with historic parks created by E. Andre in its vicinity. E. Andre has created four parks in Lithuania during the period of 1897 – 1900 (Jankevičienė ir kt., 2000). Three of them – Trakų Vokė, Lentvaris, and Užutrakis parks – exist in the surroundings of Vilnius.

## **2. Analysis of historical features and aspects of cultural and natural value.**

Preservation of any cultural heritage object is determined by its values. Consequently, in order to analyze the possibilities of restoration and rehabilitation of Trakų Vokė manor residence it is necessary to identify its natural and cultural values.

**Cultural values of Trakų Vokė ensemble.** In the last decades prevailing method for assessment of cultural value is based on distinguishing of composite elements of cultural value or main features determining it. Scientists propose different classifications of these elements or features (Feilden and Jokilehto, 1998; Bučas, 1993; Bučas, 2001; Štelbienė, 2000; Throsby, 2002; Holden, 2004; The Burra..., 1999). Considering peculiarities of the architectural ensembles, such as manor residences, five main features determining their cultural value can be distinguished: 1) maturity of form and structure, 2) historical informativeness, 3) rarity or representativity, 4) identity and symbolism, and 5) contextuality (Bučas, 1993; Bučas, 2001; Throsby, 2002; Holden, 2004; The Burra..., 1999). Cultural value of Trakų Vokė manor residence as an architectural ensemble can be analyzed in this framework.

*Maturity of form and structure.* Plan and spatial composition of the residence integrate representative, recreational and utilitarian elements and structures created in different historic periods. Part of the residence with old tree lines developed before the interventions of E. Andre, buildings of different neostyles and vernacular architecture of the 19<sup>th</sup> century, unique system of water reservoirs, and the park created by E. Andre form the unique ensemble of international significance.

*Historical informativeness.* Architectural ensemble and historic park of Trakų Vokė manor residence provide significant historical information about the period of their creation: composition of Trakų Vokė historic park, consisting of regular part and a part created by E. Andre, provides historical information about the development of the park and possible composition of Trakų Vokė park before the intervention of E. Andre; survived structure and architectural elements of Trakų Vokė historic park provide historical information on creative work of E. Andre; composition in of Trakų Vokė architectural ensemble and park provides historical information on how large representative manor residences were created in the 19<sup>th</sup> century; survived historic building in the territory of the residence provide historical information on architectural styles and construction technologies of the 19<sup>th</sup> century; survived system of water reservoirs historically used for the fish breeding provides information on how such systems were created and functioned in the 19<sup>th</sup> century;

*Rarity and representativity.* Trakų Vokė manor residence is valuable for its rarity and representativity at the same time: it is the unique example of E. Andre park design in Lithuanian climate conditions and in the landscape shaped by the river; even being unique because of the type of landscape, climate conditions, and pre-existing structure that influenced the design, Trakų Vokė represents the creative genius of E. Andre; Trakų Vokė manor residence together with Lentvaris and Užutrakis manor residences form an unique ring of ensembles with parks created by E. Andre; Trakų Vokė manor residence represents Lithuanian manor residences of the second half of the 19<sup>th</sup> century influenced by the architectural trends of Eclecticism and Historicism; the system of water reservoirs existing in the territory of the residence represents fish breeding technologies of the 19<sup>th</sup>

century; at the same time inclusions of the water reservoir system used for fish breeding in the composition of the park is the unique example.

*Identity and symbolism.* Trakų Vokė manor residence, together with other large representative manor residences of the 19<sup>th</sup> century, contributes to the Lithuanian identity and symbolizes country's cultural interconnections with Poland and Western Europe. The architectural ensemble of Trakų Vokė manor residence also symbolizes the interconnections between the culture of country's noblemen and vernacular culture.

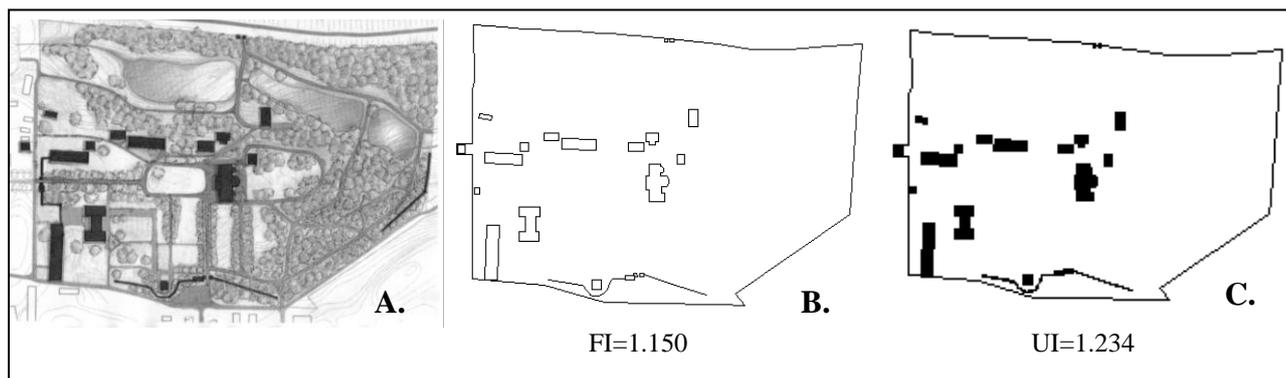
*Contextuality.* One of the aspects determining cultural value of Trakų Vokė manor residence is its insertion in landscape and physical and visual interconnections between the residence and the surrounding environment. Several categories of such interconnections can be distinguished: mutual visual interconnections between Trakų Vokė manor residence and the surrounding landscape (scenic views opening from the park constitute integral part of the composition of the ensemble, buildings of Trakų Vokė manor residence and the volume of the park constitute an important part of local landscape); park designed by E. Andre is exquisitely inserted in the landscape of Vokė river valley; composition, spatial structure, relief and architectural elements, such as benches, decorations of the stream and path sides of Traku Voke park accentuate the character of local landscape; survived historical links between the manor residence and the rural settlement of Trakų Vokė.

*Valuable natural features of Trakų Vokė historic park.* Trakų Vokė historic park as architectural composition created of natural elements is significant not only from cultural, but also from natural point of view. Main valuable natural features of the park are: old monumental trees in the oldest part of the residence; introduced vegetation species; green areas of Trakų Vokė historic park provide space for habitats of numerous species; historic system of water reservoirs existing in the territory of the residence connected with the Vokė river can be useful for preservation and monitoring of certain aquatic ecosystems.

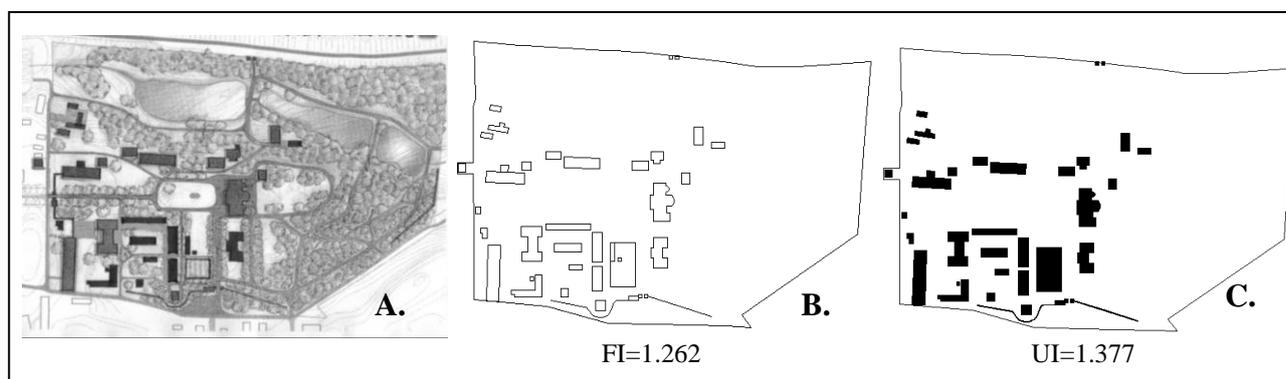
### **3. Research of changes of the fractal structure of Trakų Vokė manor ensemble.**

The fractal structure of the manor ensemble is presented via boundaries and masses in order to conduct fractal analysis within the box counting method (Fig. 2 and 3). The open public spaces are shown here as empty inner islands. Outer boundary of the manor ensemble and inner boundaries (the borders of buildings, fences and fenced lots) were drawn. The fractal dimension of outer boundaries measures the relative lengthening of a border when comparing it with a straight line (Frankhauser, 2004). According to the method the contrast or homogeneity of outer boundaries and fragmentation or uniformity of inner boundaries are identified. We treat buildings, fences and fenced state-owned lots inside the ensemble as masses. The method will allow us to measure the degree of concentration of the mass (whether the pattern is more homogeneous or more contrasted) inside the ensemble. The masses and boundaries are described by the fractal dimension.

Fragmentation index FI is calculated for the inner and outer boundaries of the manor ensemble. Uniformity index UI is calculated for the masses (built-up areas) of the research object. The fractal dimension of masses measures the relative decrease in mass with increasing distance from any site where mass is concentrated. Most commonly fractal dimension is used to measure the spatial arrangement (morphology) of built-up landscapes. According to P. Frankhauser (2004), fractal dimension of a uniform black surface is 2, of a straight line it is equal to 1 and of a point (for instance, a single building in the field) it is equal to 0. The more uniformly the mass is distributed in a fractal structure, the closer dimension will be to 2, and vice versa (Frankhauser, 2004). The more fragmented pattern will yield a fractal dimension close to 1. In the research of urban patterns the higher value would mean a compact and homogeneous urban pattern and the lower value would mean more contrasted and fragmented urban pattern.



**Fig. 2.** Trakų Vokė manor ensemble at the end of the 19th century: A – aerial photo, B – boundaries, C – masses  
 2 pav. Trakų Vokės dvaro sodyba XIX a. pabaigoje: A – bendras vaizdas; B – ribos; C – masės



**Fig. 3.** Trakų Vokė manor ensemble during the Soviet period: A – aerial photo, B – boundaries, C – masses  
 3 pav. Trakų Vokės dvaro sodyba sovietiniu laikotarpiu: A – bendras vaizdas; B – ribos; C – masės

FI close to 1 corresponds to the pattern with fragmented and contrasted structure. Though in the case of a park the lower FI would be interpreted as more homogenous structure as the open spaces can be seen as valuable features of the park. The very low fragmentation index  $FI_{19^{th} \text{ century}}=1.150$  shows that the ensemble was very homogenous at the end of the 19th century (Fig. 2). It is interesting that in the case of almost no buildings inside the ensemble FI would be equal to 1.113. This fact reveals that the research results about the fractal structure are not related with the quantity of buildings. The calculated very low uniformity index  $UI_{19^{th} \text{ century}}=1.234$  code the information about the contrasted pattern. Again, in a case of a park it demonstrates that the fractal structure of the research object was very uniform at the end of the 19th century. It can be explained by the presence of large open areas between the buildings and fences (or fenced lots) which connect and uniform the whole territory. On the other hand,  $UI=1.234_{19^{th} \text{ century}} > 1$  corresponds to a mix of connected elements forming small clusters and isolated elements. It is also clear that  $UI_{19^{th} \text{ century}}=1.234$  is far from  $UI=2$ , therefore elements such as buildings, fences and fenced lots are not connected to each other and don't belong to a single large cluster.

Similar situation is observed in the Soviet period (Fig. 3). Though the fractal dimensions are higher ( $FI_{Soviet}=1.262 > FI_{19^{th} \text{ century}}=1.150$  and  $UI_{Soviet}=1.377 > UI=1.234_{19^{th} \text{ century}}$ ) than in the 19th century due to a less controlled insertion of new buildings which took place in the Soviet period in the territory of ensemble. However, the pattern remains homogenous and uniform in the Soviet era.

### Conclusions: lessons via Trakų Vokė

**Integrity.** Analysis of literature and documents allowed distinguishing three stages in the development of Trakų Vokė ensemble: the stage of development, the stage of maturity and

florescence, and the stage of decline. Trakų Vokė manor ensemble had reached its maturity of form and structure at the end of the 19<sup>th</sup> century. Further interventions and neglect resulted in the stage of decline, which still continues. To identify the effects of the soviet interventions on the ensemble the method of fractal analysis was applied.

Fractal analysis helped to identify changes just of the most common spatial characteristics of the object: Trakų Vokė manor ensemble became a bit more fragmented and contrasted during the Soviet period ( $FI_{\text{Soviet}}=1.262 > FI_{19^{\text{th}} \text{ century}}=1.150$  and  $UI_{\text{Soviet}}=1.377 > UI=1.234_{19^{\text{th}} \text{ century}}$ ). Though, it was quite homogenous and uniform both during the 19<sup>th</sup> century and the Soviet period. On the other hand visual observation of the ensemble reveals a definitely worse condition of buildings and the whole ensemble in nowadays. *Fractal analysis identifies just spatial and functional features of patterns. Visual aesthetic and sensational features have to be identified in the further research by using other methods.*

The main challenge in the revival of the ensemble is typical to many similar ensembles of Lithuania and is the fragmentation of the property. It could be equally dealt through the consolidation of the property or through the integrated management and community involvement.

**Continuity and evolution.** The cultural tradition which had conditioned the creation of Trakų Vokė and similar manor ensembles was interrupted by the historical shifts of the 20<sup>th</sup> century. The needs of the contemporary society are much different from those of the noblemen of the 19<sup>th</sup> century; this urges to search for new functions for representative manor ensembles, such as Trakų Vokė by maintaining valuable historical traditions and features and integrating them with the contemporary needs. The example of sustainable use of Trakų Vokė manor residence could be the initiative of Vilnius municipality to institute the Center of Landscape Architecture History and Studies in the ensemble.

**Contextuality.** The ensembles designed by E. Andre have strong links with the natural features of the site and the surrounding environment. The latter issue is of crucial importance nowadays as the interventions in the surrounding landscape became inevitable with the increasing pace of urbanization. Changes of surrounding landscape should be managed in a way that at least the most characteristic vistas opening from the ensemble could be preserved. Another relevant issue concerning the cultural contextuality is maintaining the links between the ensembles designed by E. Andre; considering their historical similarities and differences (Table), different rehabilitation and use plans, these sites can be conjoined into cultural itinerary (E. F. Andre..., 2011).

**Table.** Trakų Vokė manor ensemble in the context of other ensembles with parks designed by E. Andre  
*Lentelė. Trakų Vokės dvaro sodyba kitų ansamblių su E. Andre kurtais parkais kontekste*

Linking factors		
Creative genius of E. Andre		
History of Tiškevičiai family		
Tendencies of architecture and composition of large manor residences of the end of the 19 <sup>th</sup> century		
Attractive differences		
Užutrakis	Lentvaris	Trakų Vokė
<i>Architecture</i>		
Neoclassical palace, few survived rustic utilitarian buildings of brick and stone	Neogothic palace, brick style utilitarian buildings	Neoclassical palace, utilitarian buildings of various neostyles, vernacular buildings
<i>Surrounding landscapes, scenic views</i>		
Galvė and Skaistis lakes, view to Trakai castle	Lentvaris lake, surrounding hills	Landscape of Vokė river valley, scenic views to Vilnius
Additional attractive features		
Railway link between Trakų Vokė and Lentvaris, historic settlement near Trakų Vokė manor residence		

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## Istorinių laikotarpių įtaka Trakų Vokės dvaro ansamblui

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### Santrauka

Nuo XVIII a. parkai tapo įprasta Lietuvos reprezentacinių dvarų ansamblių dalimi. XVIII–XIX a. sukurtos ar rekonstruotos dvarų sodybos su parkais išgyveno įvairias su istoriniais socialiniais, kultūriniais, politiniais ir ekonominiais pokyčiais susijusias transformacijas, palikusias pėdsakus jų erdvinėje struktūroje. Tiškevičių šeimai priklausiusi Trakų Vokės dvaro sodyba su garsaus prancūzų kraštovaizdžio architekto E. Andre projektuotu parku yra charakteringas ir kartu unikalus XIX a. mišraus suplanavimo dvaro sodybos su reguliaraus plano parteru ir kraštovaizdinio stiliaus parku pavyzdys. Iš kitų šio laikotarpio Lietuvos dvarų ansamblių jį išskiria E. Andre kūryba ir kitų dviejų, taip pat Tiškevičiams priklausiusių ir E. Andre projektuotų ansamblių, kaimynystė. Straipsnyje analizuojama Trakų Vokės dvaro sodybos istorinė raida ir jos įtaka dvaro sodybos struktūrai ir vertingosioms savybėms. Darbe naudota tyrimų metodika apima: ansamblio raidos analizę išskiriant raidos stadijas, ansamblio istorinio ir kultūrinio konteksto analizę, vertingųjų ansamblio savybių analizę ir ansamblio integralumo skirtingais istoriniais laikotarpiais analizę. Atlikus istorinės raidos analizę, buvo išskirti ansamblio formavimosi, klestėjimo ir nuosmukio laikotarpiai. Trakų Vokės ansamblio klestėjimo laikotarpis – XIX ir XX a. sandūra, kuomet ten buvo įgyvendintas E. Andre projektas, pastatyta naujų pastatų, įrengta tvenkinių sistema. Ansamblio nuosmukis daugiausiai susijęs su sovietinio laikotarpio pertvarkymais ir neapgalvotos privatizacijos sukelta valdos fragmentacija. Istorinio konteksto įtaka pastebima tiek ansamblio architektūroje, tiek parko suplanavime. Kultūrinę vertę lemiančios savybės daugiausiai susijusios su unikalia ansamblio situacija, istorinio laikotarpio atspindėjimu ir E. Andre kūrybinio genijumi. Integralumui tirti buvo pasirinktas fraktalinės analizės metodas. Apibendrinime pateikta keletas rekomendacijų ansamblui atgaivinti: integralumui atkurti, tęstinumui ir evoliucijai užtikrinti, ryšiui su kontekstu išlaikyti.