

1.01 Izvirni znanstveni članek

UDK 712.35-032.5:911.53(497.472)

Prejeto: 9. 6. 2015

**Eda Belingar**

univ. dipl. etnologinja in prof. sociologije, konservatorska svetovalka, ZVKDS, OE Nova Gorica, Delpinova 16, SI-5000 Nova Gorica
E-pošta: eda.belingar@zvkd.si

Suhi zid, gradnik kulturne krajine na Krasu

IZVLEČEK

Prispevek obravnava pojav suhega zidu na Krasu kot glavnega oblikovalca tamkajšnje kulturne krajine. Opisani so načini pridobivanja kamenja, iz katerega so sestavljeni suhi zidovi. V prispevku so predstavljene pojavne oblike suhega zidu na Krasu v vsej njihovi številčnosti in pestrosti s kamnitim suhim zidom kot njihovim osnovnim gradnikom. Pri tem se avtorica opira na ugotovitve v virih in literaturi ter na lastna opažanja, pridobljena med terenskim delom in v stiku z domačini.

KLJUČNE BESEDE

Kras, kras, kulturna krajina, suhi zid

ABSTRACT

DRY WALL—THE CORNERSTONE OF CULTURAL LANDSCAPE IN THE KARST

The article discusses dry walls in the Karst as the mainstay of local cultural landscape. It describes methods of obtaining stones that are used in the construction of dry walls. The article also presents a multitude and diversity of forms of dry walls in the Karst, with dry stone walls being the basic components. The authoress draws on findings presented in sources and literature as well as her own observations obtained during her field work and through contacts with local inhabitants.

KEY WORDS

Karst, karst, cultural landscape, dry wall

INFORMATORJI

- Babič, Nadja, r. 1943, Bzkovi, Naklo 14.
 Bak, Rudi, r. 1938, Tinetavi, Škoflje 10.
 Bandelj, Albina, r. 1929, Bndljevi, Kregolišče 1.
 Bandelj, Rudi, r. 1953, Bndljevi, Kregolišče 1.
 Birsa, Anja, r. 1982, Marinčni, Kosovelje 14.
 Colja, Oskar, r. 1954, Minkni, Gabrovica 34.
 Čok, Boris, r. 1951, Liletovi, Lokev 166 e.
 Grmek, Herman, r. 1936, Girni, Kobjeglava 68.
 Grmek, Ida, r. Ostrouška, r. 1942, Girna, Gabrovica 21.
 Husu, Ludvik, r. 1958, Tomaževi, Orlek 35.
 Jazbec, Andrej, r. 1972, Governavi, Sveto pri Komnu 29.
 Jazbec, Franc, r. 1936, Krištofovi, Sveto pri Komnu 33.
 Jerič, Milan, r. 1959, Majarjevi, Lukovec 8.
 Mautinger, Franka, r. Kukec, r. 1939, Lovretova, Gorjenje 43a.
 Merkuža, Jožef, r. 1934, Ivnkovi, Volčji Grad 13a.
 Metlikovec, Marica, r. 1938, Drskavi, Volčji Grad 12.
 Milkovič, Marko, r. 1964, Gropada 38, Italija.
 Obreza, Franc, r. 1937, Maganjevi, Gornje Ležeče 10.
 Petelin, Matej, r. 1978, Rgačev, Pliskovica 102.
 Pipan, Milena, r. 1934, Račevi, Veliki Dol 14.
 Pirjevec, Franc, r. 1928, Pirjevčevi, Orlek 22a.
 Ražem, Vojko, r. 1954, Btunflevi, Bazovica 306, Italija.
 Renčelj, Stanislav, r. 1940, Betalovi, Starovaška pot 1, Sežana.
 Suban, Danilo, r. 1936, Vankavi, Škofi 8.
 Škrlj, Zdravko, r. 1948, Roščevi, Škoflje 24.
 Štolfa, Zoran, r. 1967, Skončni, Volčji Grad 6.
 Šušteršič, Milan, r. 1937, Žuljevi, Kosovelje 6.
 Šušteršič, Robert, r. 1963, Žuljevi, Kosovelje 6.
 Švagelj, Ana, r. 1924, Strnadovi, Komen 112.
 Verč, Dragica, r. 1923, Zancévi, tudi Pipnca, Gabrovica 48.
 Živec, Angel, r. 1949, Veliki Dol 19.
 Žvokelj, Ivan, r. 1951, Žbokljevi, Hruševica 49.



S U M M A R Y

Dry wall – the cornerstone of cultural landscape in the karst

Cultural landscape in the Karst is a result of human habitation and use of the area from the earliest times to present day. It consists of assets that have been inherited from the past and that reflect the values, identity, knowledge and traditions. These assets stem from the interaction of space and man through time.

Dry walls are the simplest and most attractive structures which the inhabitants of the Karst constructed using only local stones laid in a dry stack style, without any mortar to bind them together. The resulting structures have characteristically marked the landscape of the Karst region to present day. For the construction of parcel boundaries, retaining walls, water basins, lime houses, shelters against bora and small houses, as well as for enclosing scarce water sources, valleys and fields (and hence rich soil), the local inhabitants used stones readily available from the immediate environment, by clearing the collected, cut-off or dug out and broken stones from areas intended as fields, meadows or vineyards. However, for the construction of karstic dry walls within settlements and use of dry stone masonry techniques to build essential structures such as garden walls, larger water basins, wells, ice storages, paths, roads, bridges and later also railway embankments and military facilities, the stones obtained from the nearby quarries were also processed—most pieces at least partially and some in their entirety.

Cultural landscape in the Karst is a result of the local population's struggle for survival. By deforestation, clearing and cutting excess stones and moving the soil, they created the conditions for their subsistence while at the same time causing the devastation of the karst surface as well as its infertility and creating an image of the Karst which is still seen as typical of the area, albeit now less decipherable due to its overgrowth. The elements that contribute the most to this general impression are dry stacked stone walls. They enclose paths and surfaces they have until recently protected against cattle, goats, sheep and game. Set amidst the walls, like pearls in a necklace, as Boris Čok from Lokev would put it, are tiny stone houses, temporary shepherds' and a few stonemasons' shelters, the most complex and accomplished dry stone constructions apart from bridges.

The karst landscape and dry walls bear witness to the ancient human activity in this area and, due to their historical, aesthetical, symbolical and ecological value, by far exceed their original, merely utilitarian function.