



MUZEJ MIMARA — OBNOVA MIMARA MUSEUM — RECONSTRUCTION

20/11/2023 — 20/11/2024

Nakladnik / Publisher
Muzej Mimara, Zagreb
The Mimara Museum, Zagreb

Za nakladnika
For the Publisher
Lada Ratković Bukovčan

Koncepcija izložbe
Exhibition Concept
Irena Kraševac
Katarina Horvat-Levaj
Lada Ratković Bukovčan
Ana Šverko

Autorice izložbe
Authors of the exhibition
Katarina Horvat-Levaj
Irena Kraševac
Lada Ratković Bukovčan
Ana Šverko

Tekstovi / Texts
Andrea Birač
Marko Buljan
Katarina Horvat-Levaj
Krešimir Juraga
Irena Kraševac
Marina Perković
Goran Petrinić
Lada Ratković Bukovčan
Ana Šverko

Suradnici / Collaborators
Andrea Birač
Krešimir Juraga
Marina Perković
Goran Petrinić

Tehnička realizacija
postava izložbe
Technical Installation
of the Exhibition

Tehnička služba Muzeja Mimara
The Mimara Museum
Technical Services

Virtualna verzija izložbe
Virtual Version of the Exhibition
Link2 d.o.o.

Lektorica za hrvatski jezik
Croatian Language Editor
Mateja Fabijanić

Prijevod na engleski jezik
English Translation
Robertina Tomić

Marketing
Siniša Pušonjić
Nikša Vodanović

Odnosi s javnošću
Public Relations
Ana Hoić

Edukativni program
Educational Program
Danijela Šoštarić Brna

Fotografije / Photographs
Goran Vranić
Bernardo Bernardi
Paolo Mofardin (Institut
za povijest umjetnosti)
Dokumentacija Muzeja Mimara
i Galerije Klovićevi dvori /
Documentation of the
Mimara Museum
and the Klovićevi dvori Gallery
Stanko Szabo

Radne fotografije zgrade i
unutrašnjosti Muzeja Mimara,
zbirke i zaštite građe / Working
photos of the building and
the interior of the Mimara Museum,
museum collection and protection
for museum objects

Goran Petrinić
Lada Ratković Bukovčan
Marija Reberski
Muzej Mimara — dokumentacija /
Mimara Museum — documentation

Projektni program za adaptaciju
zgrade na Rooseveltovu
trgu u Muzej Ante Topića Mimare
(Prijedlog), Zagreb, srpanj 1986. /
Project proposal for the
adaptation of the building
at Roosevelt Square into the
Ante Topić Mimara Museum
(Proposal), Zagreb, July 1986

Nacrtna dokumentacija /
Architectural documentation
Arhivske fotografije — Album
Kraljevske gimnazije u Zagrebu /
Archival photographs —
Album of the Royal Grammar
School in Zagreb

Hrvatski državni arhiv /
Croatian State Archives Fond
br. 905, Zbirka građevinskih
nacrti (HR-HDA-905, ZGN) /
Fond no. 905, Collection of
architectural plans
(HR-HDA-905, ZGN)

Fond br. 80, Odjel za bogoštovlje
i nastavu Zemaljske vlade
(HR-HDA-80, ZVBiN) / Fond no. 80,
Department of Religious Affairs and
Education of the Land Government
(HR-HDA-80, ZVBiN)

Hrvatski školski muzej /
Croatian School Museum

Arhivske fotografije —
Album učeničkih igara u
pučkim i učiteljskim školama
u Kraljevini Hrvatskoj i Slavoniji,
1900. / Archival photographs —
Album of student games in
public and teacher training schools
in the Kingdom of Croatia
and Slavonia, 1900

Muzej za umjetnost i obrt —
Fotografska zbirka /
Museum of Arts and Crafts —
Photography Collection

Muzej grada Zagreba —
Fototeka / Zagreb City Museum —
Photo Library

Nacionalna i sveučilišna
knjižnica — Digitalizirana zbirka
razglednica / National and
University Library — Digitized
Postcard Collection

Hrvatski institut za povijest /
Croatian Institute of History
Državni arhiv u Zagrebu /
National Archives in Zagreb

Österreichische
Nationalbibliothek, Bildarchiv

Zavičajni muzej Našice —
Zbirka Isidora Kršnjavoga /
Heritage Museum Našice —
Isidor Kršnjavi collection

Strossmayerova galerija
starih majstora HAZU /
Strossmayer Gallery of Old
Masters of the Croatian Academy
of Sciences and Arts

Lutkovni muzej, Ljubljana /
Museum of Puppetry, Ljubljana

Mestni muzej Ljubljana /
City Museum of Ljubljana

Snijders&Rockoxhuis,
Antwerpen / The Snijders&Rockox
House, Antwerp

Museum aan de Stroom (MAS),
Antwerpen / The Museum aan
de Stroom (MAS), Antwerp

Grafičko oblikovanje /
Graphic Design

Ana Zubić

Tisak panoa / Panels printed by
Kvikprint, Zagreb



Izložba je realizirana uz potporu Ministarstva kulture i medija Republike Hrvatske i Gradskog ureda za kulturu, međugradsku i međunarodnu suradnju i civilno društvo Grada Zagreba. / The exhibition has been made possible with financial support from the Ministry of Culture and Media of the Republic of Croatia and the City Office for Culture, International Relations and Civil Society of the City of Zagreb.

MUZEJ MIMARA — OBNOVA MIMARA MUSEUM — RECONSTRUCTION

- mr. sc. **Lada Ratković Bukovčan** / MA
ravnateljica Muzeja Mimara
Director of the Mimara Museum
- 6** Umjesto uvoda – Susret vizija
12 By Way of Introduction – A Meeting of Visions
—
- 18** Ante Topić Mimara
20 Ante Topić Mimara
—
- 22** Fundus Muzeja Mimara
24 Holdings of the Mimara Museum
—
- Lada Ratković Bukovčan**
34 Muzej Mimara i koncept suvremene muzejske djelatnosti
36 Mimara Museum and the Concept of Contemporary Museum Activity
—
- Lada Ratković Bukovčan**
40 Potres i hitna konstrukcijska obnova
42 Earthquake and Urgent Structural Reconstruction
—
- Marko Buljan**, mag. art.
konzervator restaurator /
MA conservator restorer
- 56** Mural. Obrt za konzervatorsko-restauratorske usluge. Konzervatorsko-restauratorski istražni radovi u interijeru i eksterijeru Muzeja Mimara u Zagrebu
- 60** Mural. Conservation and Restoration Company. Investigative Conservation-Restoration Works on the Exterior and Interior of the Mimara Museum Building
—
- dr. sc. **Katarina Horvat-Levaj**/ PhD
ravnateljica Instituta za povijest umjetnosti /
Director of the Institute of Art History
autorica, voditeljica istraživanja /
Research Supervisor, Author
- dr. sc. **Irena Kraševac** / PhD
znanstvena savjetnica / scientific adviser;
autorica / author
- dr. sc. **Ana Šverko** / PhD
viša znanstvena suradnica /senior research
associate; autorica / author
- 64** Institut za povijest umjetnosti. Konzervatorski elaborat Muzej Mimara, Rooseveltov trg 5, Zagreb. Povijest gradnje, valorizacija i prijedlog konzervatorskih smjernica (odabir poglavlja)
- 66** Institute of Art History. Conservation Report. Mimara Museum, Roosevelt Square 5, Zagreb. History of Construction, Valorisation and Proposal of Conservation Guidelines. (selection of chapters)
—
- 116** Hitna konstrukcijska obnova... Umjesto riječi
- 117** Urgent Structural Reconstruction... In lieu of Words
—
- Andrea Birač**
kustosica / curator
Krešimir Juraga
kustos / curator
Marina Perković
kustosica / curator
- 118** Pogled prema novom korisničkom iskustvu – tehnološke inovacije stalnog postava Muzeja Mimara
- 120** Towards a New User Experience – Technological Innovations in the Mimara Museum Permanent Display
—
- Goran Petrinić**
viši restaurator tehničar /
senior restoration technician
- 124** Optimalne vrijednosti relativne vlažnosti zraka i temperature za čuvanje muzejskih eksponata
- 125** Optimal Relative Humidity and Temperature Values for Preserving Museum Exhibits

mr. sc.
LADA RATKOVIĆ BUKOVČAN
ravnateljica Muzeja Mimara



Donator Ante Topić Mimara u Vili Prekrižje, 1984.
The donor Ante Topić Mimara at Vila Prekrižje, 1984
Foto / Photo: Stanko Szabo

Nebrojeni su tragovi koje je u mrežištu kulture Zagreba i Hrvatske ostavio svojom donacijom gospodin Ante Topić Mimara (Korušce, 7. travnja 1898. – Zagreb, 30. siječnja 1987.): slikar, restaurator i kolekcionar. Brojni su i tekstovi u katalozima, člancima, osvrtima posvećeni njemu i njegovoj donaciji – neki će od njih biti i navedeni u ovom tekstu ne tek kao faktografski, šturi podatak u bilješci, već kao poziv da se o donatoru i njegovu djelu možda prvi put ili, pak, ponovljeno čita. Jer, uistinu, impozantno je značenje njegove donacije koja je prštala opojnošću umjetničkih djela i predmeta – svjedočanstava kulture življenja ove naše, u svijest nam i u duhovno oblikovanje utkane Europe. No širina njegova zanimanja i znatiželje (bez koje nema hodanja po izazovnoj stazi životnih odluka) donijela je pred naše poglede, analize i na užitak djela starog Egipta i kineske čudesne uratke iz dalekih stoljeća – uistinu, satao je jedinstven fundus koji je čvrsto vodio i vodi sudbinu Muzeja Mimara u njegovo prepoznavanje kao istinskog, poticajnog vrela ljepote i znanja. Donator Ante Topić Mimara svoju je zbirku umjetnina oblikovao i prezentirao već u međuraću, a djela iz njegove zbirke publicirana su i nakon rata u uglednim europskim aukcijskim katalozima, člancima, studijama itd.¹ Plemeniti put darovatelja domovini otpočeo je 1948. kada je Strossmayerovoj galeriji starih majstora poklonio donaciju u kojoj su bile 84 slike i skulpture (potvrđeno Ugovorom iz 1967.; djela su prvi put izložena 1969.).² Tim se plemenitim činom inkorporirao u sjajnu potku vizionara satkanu od istinskih velikana – Josipa Jurja Strossmayera, Pavla Vitezovića – kojima je spoznaja značaja kulturne baštine bila jasnim temeljem opstojnosti i biti života. Mimara je donio u Zagreb raznorodnu, slojevitu zbirku koju poklanja svojoj domovini i hrvatskomu narodu (kako jasno ističe u svojem pismu 31. prosinca 1985.) a svoj čin potvrđuje 5. listopada 1973. Ugovorom o darovanju i Dodatkom donaciji 29. studenog 1986. Za svoju zbirku umjetnina, logično, želi adekvatan, siguran i po svim uzusima struke opremljen prostor – muzej koji će trajno čuvati taj prebogati, plemenitom idejom oblikovan tezaurus. Donator je smatrao i isticao kako će jasna prezentacija muzejskog fundusa na karti svjetske kulturne baštine omogućiti stručno-strukovnoj sekciji, ali i najširim zainteresiranim grupama svih dobi i zanimanja, istinsku percepciju značenja bogatstva baštine. Posebice je naglašavao i isticao želju da svojom puninom i raznorodnošću fundusa muzej privuče i oplemeni brojne nove generacije mladih naraštaja, učenika i studenata dajući im poticaj za upoznavanje i vezivanje za slojevite segmente umjetnosti i kulture življenja kroz stoljeća, pružajući im susret s brojnim djelima svjetske kulturne baštine.³ Neumoljivo svjestan svojega poslanja, nepokolebljiv u svojim jasnim zahtjevima za stvaranjem istinskog doma za „njegovu djecu“ (kako je nazivao umjetnine iz donacije) s radošću prihvaća misao pohrane umjetnina u samostanu na Jezuitskom trgu 4 koji se trebao adaptirati po tim jasnim smjernicama. No po završetku radova nada je zastrta koprenom razočaranja – smatrao je, naime, da radovi nisu ispravno izvedeni i da su daleko od svih njegovih zamisli i dogovora. Stoga je napušten svaki pokušaj trajnog smještaja donacije u taj prostor.⁴ Prostor će, svima nam je to dobro poznato, u proljeće 1982. zaživjeti pod nazivom Muzejski prostor (danas Galerija *Klovičevi dvori*) koji će brojnim gostujućim izložbama biti mjestom nezaustavljive iskreće djelatnosti koja će u sljedećim godinama prožimati za-

1. Vidjeti: Falke 1940. = Falke, Otto von. *Antike Gläser*, (Pantheon, sv. 8.). München: Bruckmann Verlag, kolovoz 1940.; Falke 1941. = Falke, Otto von. *Keramische Seltenheiten I* (Pantheon, sv. XXVII.). München: T. Bruckmann Verlag, siječanj – lipanj 1941.; Falke 1941. = Falke, Otto von. *Eine Romanische Madonna* (Pantheon, sv. XXVII.). München: Bruckmann Verlag, siječanj – lipanj, 1941.; Falke 1942. = Falke, Otto von. *Keramische Seltenheiten V* (Pantheon, sv. 8/9). München: Bruckmann Verlag, kolovoz – rujna 1942.; Blümel 1953. = Blümel, Carl. *Antike Kunstwerke*. Berlin: Akademie Verlag, 1953. Frühchristliche und Koptische Kunst = *Frühchristliche und Koptische Kunst*. Wien: Akademie der bildenden Künste, 1964. Katalog izložbe *Catalogue de la Collection importante de M. Ante Mimara (1^{ère} Partie)*. Amsterdam: Maison Frederik Muller & Cie, Dir. B. F. Mensing, 9. listopada 1954.; Liéveaux-Boccardor, Bresset 1972. = Jacqueline Liéveaux-Boccardor i Edouard Bresset. *Statuaire Médiévale de collection*, sv. 1. Les Clefs du Temps, S. A., 1972.
2. U povodu obilježavanja 120. godišnjice rođenja donatora Ante Topića Mimara 7. travnja 2018. u Muzeju Mimara otvorene su dvije izložbe – *Donatorstvo kao sudbina* i *Odabrana djela iz donacije Ante Topića Mimara Strossmayerovoj galeriji starih majstora HAZU*. Autori potonje, kolege iz Strossmayerove galerije starih majstora HAZU, detaljno su opisali „put“ realizacije donacije HAZU. Vidjeti: Dulibić, Pasini Tržec 2018. = Dulibić, Ljerka; Pasini Tržec Iva (ur.) *Odabrana djela iz donacije Ante Topića Mimara Strossmayerovoj galeriji starih majstora HAZU / Selected Works from the donation of Ante Topić Mimara to the Strossmayer Gallery of Old Masters of the Croatian Academy of Sciences and Arts*. Zagreb: Muzej Mimara, 2018. Katalog izložbe, str. 10–41.
3. Vidjeti: Ratković Bukovčan 2017. = Ratković Bukovčan, Lada (ur.). *Muzej Mimara: 30 godina djelovanja – 30 godina s vama / The Mimara Museum Thirty years of Work – Our Thirty Years Together*. Zagreb: Muzej Mimara, 2017. Katalog izložbe, str. 30.
4. U uvodnom dijelu kataloga izložbe donacije Ante Topića Mimara koja je 27. rujna 1983. otvorena u Vili Prekrižje (tada Vila Zagorje) donator je 11. kolovoza 1983. iznio razloge svojega odustajanja od, po njegovu mišljenju, neadekvatno adaptiranog jezuitskog samostana. Vidjeti: *Vodič kroz dio zbirke Ante Topića Mimara*. Zagreb: GZH, Zagreb, 1983., str. 3.

grebačku kulturnu scenu. Njoj će se od 1987. pridružiti nesumnjivo jedno od najznačajnijih središta i stjecišta kulturnih događanja – Muzej Mimara na Rooseveltovu trgu 5. Uistinu – izložbe djela Dürera, Džamonje, Glihe (1982.), Ivana Meštrovića (1983.); izložbe *Riznica zagrebačke katedrale* (1983.), *Drevna kineska kultura* (1984.) itd., itd. kao da hrle ususret trenutku kada će još jedan „Mimarin prostor“ zasjati u Zagrebu svom ljepotom i slojevitosti svojega značenja.

Donator s vremenom pristaje izložiti neke manje segmente zbirke u Muzejskom prostoru, ali uvijek naglašavajući kako zbog nedostataka ne vidi mogućnost trajnog smještaja njegove cjelokupne zbirke umjetnina. Tako se postavljaju izložbe: *Zbirka Ante Topić Mimara – Kineska umjetnost* (21. 3. – 16. 6. 1985.); *Mimara – Iz svijeta samuraja* (6. 4. – 16. 6. 1985.) i izložba *Molitveni ćilimi i mošejske lampe iz Zbirke Ante Topića Mimare* (16. 5. – 16. 6. 1985.). U želji da javnost upozna s jedinstvenom slojevitošću zbirke, donator 27. rujna 1983. otvara u Vili Prekrižje (tada Vila Zagorje) reprezentativnu izložbu dajući presjek njezine raznovrsnosti i bogatstva.⁵

Obgrlivši snagom želje i upornošću budućnost svoje vizije jasna značaja, donator ne posustaje i nastavlja svoj put k cilju kojemu je srž istinska plemenitost. U tu svrhu traži se prostor u Zagrebu koji će ispuniti sva očekivanja te se nakon godina traženja 1984. predlaže zgrada srednjoškolskog Centra za upravu i pravosuđe smještenog na Rooseveltovu trgu 5. Riječ je o središnjem, istočnom krilu kompleksa tzv. Školskog foruma koji je izgrađen 1895. na poticaj Ise Kršnjavog, predstojnika Odjela za bogostovlje i nastavu Zemaljske vlade u razdoblju od 1891. do 1986.; projekt je to njemačkih arhitekata Ludwiga i Hülssnera.⁶ Uistinu – je li snažna aura istovjetnih htijenja, koja je vodila Kršnjavog cijelo stoljeće ranije, ponijela donatora Ante Topića Mimaru? Je li već prvim pregledom prostora osjetio snagu želje širenja znanja, razumijevanja kulture i značenja širine duha kojom se vodio i Kršnjavi? Sigurno je da je gotovo stoljeće nakon prvotnih planova središnji prostor Školskog foruma i Muzejskog foruma pružio dom baštini koju je Kršnjavi razumijevao i smatrao neizostavnom za formiranje svijesti mladih naraštaja. Potrebno je stoga navesti neke zamisli koje jasno ističu svi koji su se posvetili temeljnom izučavanju Školskog foruma. Olga Maruševski tako navodi: *Zgrada srednjih škola na Rooseveltovu trgu (danas Muzej Mimara) zamišljena je kao dio kompleksa školskih i muzejskih zavoda u idejnom i urbanističkom značenju foruma ... Zagrebački forum, osim prvotne namjene da bude posvećen srednjoškolskoj nastavi i naobrazbi, sadržavao je i pitanje izgradnje muzejskih zgrada, konstante do dana današnjeg u gradu Zagrebu te je Kršnjavi nastojao tu udomiti dva odjela Narodnog muzeja, prirodoslovni i arheološki u vlastitim zgradama, još s onom prosvjetiteljskom svrhom da formom i sadržajem budu sredstva odgoja.*⁷ U Elaboratu Instituta za povijest umjetnosti stoji: *Kršnjavi je predvidio široke školske hodnike u kojima bi bili postavljeni sadreni odljevi antičkih skulptura potrebnih za „zornu obuku“. Sam je zapisao: „Sadašnja Gombaona na Realnoj gimnaziji bila je određena za smještaj partenonskih umjetnina koje sam bio dobio. Ona je i građena po tim mjerama“. Odljevi pojedinačnih kipova dugo su bili izloženi u atriju ... Prema prvotnoj zamisli, sportska dvorana trebala je biti sagrađena na terenu igrališta, ali budući da do te realizacije nije došlo, promijenjena je dvorana planirana za muzej sadrenih odljeva klasičnih kipova i reljefa.*⁸

5. Vidjeti: Vodič kroz dio zbirke Ante Topića Mimare. Zagreb: GZH, Zagreb, 1983.

6. Detaljan prikaz dan je u Konzervatorskom elaboratu Instituta za povijest umjetnosti iz 2021. Odabrani ulomci elaborata, znanstvenog temelja izuzetne kvalitete pri planiranju obnove oštećene zgrade muzeja publicirani su u ovom katalogu. Voditeljice istraživanja: dr. sc. Katarina Horvat-Levaj, Ivana Haničar Buljan, dipl. ing. arh. Autorice dr. sc. Irena Kraševac, dr. sc. Ana Šverko, dr. sc. Katarina Horvat-Levaj; recenzenti dr. sc. Joško Belamarić i dr. sc. Ivana Mance. O *Gombaoni*, vidjeti: *Konzervatorski elaborat – Muzej Mimara, Rooseveltov trg 5, Zagreb – Povijest gradnje, valorizacija i prijedlog konzervatorskih smjernica*, str. 29 i 30. Također vidjeti: Maruševski 1992. = Maruševski, Olga. *Školski forum Ise Kršnjavog / The Scholastic Forum of Iso Kršnjavi* (Studije Muzeja Mimara, 8). Zagreb: Muzej Mimara, 1992.; Perković 2019. = Perković, Marina. *Arhitektura Školskog foruma – ideja, realizacija, adaptacija / Izložba u povodu 32. godišnjice otvorenja Muzeja Mimara / The Architecture of the School Forum – Idea, realization, Adaptation / Exhibition in the occasion of the 32nd Anniversary of the opening of the Mimara Museum*. Zagreb: Muzej Mimara, 2019. Katalog izložbe. Zagreb.

7. Vidjeti: Maruševski 1992., str. 3. i 4.

8. Vidjeti: *Konzervatorski elaborat – Povijest gradnje, valorizacija i prijedlog konzervatorskih smjernica*, str. 29 i 30.

Ante Topić Mimara bio je siguran da je pronađeno mjesto gdje će zaživjeti njegova vizija. Njegova ideja, veličina i složenost njegove projekcije značenja muzeja za Zagreb toga vremena i buduće naraštaje podržavaju i prihvaćaju političke strukture (bez kojih, jasno je, nijedan pothvat takvih razmjera nije moguće privesti kraju). Arhitekti Matija Salaj (voditelj projekta), Mihajlo Kranjc, Ivan Piteša i Berislav Šerbetić izrađuju projekt; povjesničari umjetnosti okupljeni u nekoliko znanstvenih komisija daju stručno mišljenje o Zbirci Mimara, samoj projektnoj zamisli, budućnosti: Božo Bek (Galerija suvremene umjetnosti u Zagrebu), prof. dr. sc. Ivo Maroević (Filozofski fakultet u Zagrebu), dr. sc. Vinko Zlamalik (ravnatelj Strossmayerove galerije starih majstora) i prof. Vladimir Maleković (ravnatelj Muzeja za umjetnost i obrt) jasni su u podržavanju osnivanja Muzeja *Zbirka umjetnina Ante i Wiltrud Topić Mimara – Muzeja Mimara na Rooseveltovu trgu 5*.

Po prihvaćanju prijedloga Ante Topić Mimara 31. prosinca 1985. upućuje pismo sljedećeg sadržaja: *Izuzetno mi je drago što su Izvršno vijeće Sabora i Skupština Grada Zagreba prihvatili zahtjev o smještaju moje donacije u zgradi na Rooseveltovu trgu, u Zagrebu. Htio bih da tamo bude smještena cijela moja zbirka umjetnina koju sam poklonio našem narodu uključujući i predmete donesene u najnovije vrijeme. Otvaranjem Muzeja moje će srce biti ispunjeno neizmjernom radošću zbog ostvarenja mojeg životnog cilja i ispunjenja duga domovini i hrvatskom narodu... Ovom prilikom želim svim mojim suradnicima, pomagačima i graditeljima Muzeja puno sreće, zadovoljstva i radnih uspjeha u 1986.-oj godini!*⁹

Donator sudjeluje u dogovorima o stalnom postavu i načinu izlaganja djela iz 13 raznorodnih zbirki umjetnina jasno iznijevši želju da u krilima prizemlja budu izdvojeno prezentirane Zbirka stakla i Zbirka kineske i drugih dalekoistočnih umjetnosti; na I. katu kronološkim slijedom zbirke starih civilizacija, skulpture, primijenjene umjetnosti (bjelokost, metali, email, europska keramika i porculan, namještaj itd.); II. kat namijenjen je izlaganju slika raspoređenih također kronološkim slijedom i jasnom podjelom na slikarstva pojedinih zemalja, škola. Zbirci crteža namijenjeno je izlaganje na povremenim izložbama zbog izuzetne osjetljivosti. Finalnu koncepciju i scenarij stalnog postava izrađuje tim arhitekata u suradnji s kustosima Tugomirom Lukšićem i Ladom Ratković, a svoje slaganje s predloženim scenarijem donator potvrđuje u izjavi od 29. rujna 1986.: *Ovime potvrđujem da se slažem s arhitektonskim projektom za izgradnju muzeja na Rooseveltovu trgu 5 u Zagrebu u kojem će biti trajno smještena, izložena i čuvana moja zbirka umjetnina, a koji su izradili arhitekti M. Salaj, M. Kranjc, I. Piteša i B. Šerbetić. Također se slažem sa scenarijem postave koju su na osnovi konzultacija sa mnom izradili kustosi Muzeja „Zbirka umjetnina Ante i Wiltrud Topić Mimara“ – u osnivanju (Jezuitski trg 4) Tugomir Lukšić i Lada Ratković.*¹⁰ Dakako, uz izuzetnu predanost izvedbi stalnog postava, u projektu su predviđeni i precizno razrađeni i svi drugi prostori koji će omogućiti svestranu, složenu djelatnost muzeja – atrij je opremljen za izlaganje gostujućih izložaba, predavanja, koncerata; multimedijaska dvorana izuzetan je prostor u kojem se održavaju predavanja i dr.; uz recepciju je smješten i prodajni centar (*Art Shop*), a u prizemlju je i odlično opremljen Café Gymnasium u kojem posjetitelji mogu naći okrpju za pauza pri razgledavanju muzeja. Može se bez zadržke reći kako je Muzej Mimara predstavljao istinski iskorak u novo vrijeme u svim segmentima svoje djelatnosti.¹¹

9. Dokumentacija Muzeja Mimara.

10. Dokumentacija Muzeja Mimara.

11. Vesna Kusin, povjesničarka umjetnosti, novinarka i ravnateljica Galerije *Klovićevi dvori* u razdoblju 2004. – 2012., objavila je godine 1987. knjigu *Mimara* u kojoj je istaknula značaj neponovljive snage pojave Ante Topića Mimare: *Mimarinim potezima, njegovim donacijama kao da je udahnuto novo zanimanje za kulturnu povijest i umjetničko djelovanje ... Zahvaljujući njemu, Zagreb je dobio izuzetan Muzejski prostor koji je postao središte umjetničkog zbivanja ... Njemu se sada pridružuje i novi ... Da nije bilo Mimare, sigurno se nijedan od tih dvaju muzejsko-galerijskih centara ne bi u ovom stoljeću podigao u Zagrebu*. Vidjeti: Kusin 1987. = Kusin, Vesna. *Mimara*. Zagreb: Centar za informacije i publicitet, Zagreb, 1987., str. 270.

Nažalost, baš kao potvrda kako se život nerijetko cinično poigra ljudskim planovima, donator je preminuo 30. siječnja 1987. ne dočekavši otvaranje muzeja. Muzej je u prisutnosti tisuće posjetitelja, za tražanja Univerzijade, svečano 17. srpnja 1987. otvorila dr. sc. Wiltrud Topić Mersmann, donatorova udovica, ugledna povjesničarka umjetnosti i profesorica na salzburškom sveučilištu koja je idućih godina nastavila suradnju s muzejskim djelatnicima susretima u Zagrebu, Mošćeničkoj Dragi i Salzburgu. Prof. dr. sc. Topić preminula je 24. srpnja 2022.¹²

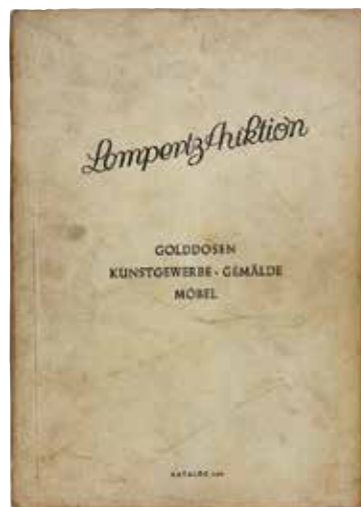
Na kraju ovog prikaza neka nas riječi akademika Cvita Fiskovića koje su objavljene u katalogu 17. srpnja 1987. još jednom povedu stazama značaja donatorova života:

Ante Topić Mimara: život u službi umjetnosti

... Tako odani darovatelj do sada u cijeloj našoj zemlji ne bijaše poznat, a sada je njegovo ime na osobit način utisnuto u domaću povijest ... Zavještao nam je Ante Topić Mimara to dugo sakupljano blago s plemenitim ciljem da služi boljem poznavanju i jačem vrednovanju stoljetnog slijeda umjetničkog oblikovanja raznih zemalja ... Nadasve je spoznao privlačnost Zagreba zbog njegova dugogodišnjeg umjetničkog stvaralaštva, osnivanja muzeja još od vremena Pavla Vitezovića ili utemeljivanja galerija od Strossmayerovih zaloga ...

Topićeva je domovina radosno pozdravila rodoljubni čin čovjeka koji je nasilnošću povijesnih odvijanja bio od nje otrgnut kao neuki seljančić, sudionik tuđinskih zaborava i dalekih osama koji joj se vratio noseći blaga za koja se nemalo žrtvovao.

Uvidjevši zajamčeni procvat današnjeg njenog kulturnog stvaralaštva, donio joj je umjetničke zbirke koje je osobno ustrajno stjecao i znalački odabirao.¹³



12. Uz prof. dr. sc. Wiltrud Mersmann Topić u otvaranju muzeja sudjelovali su: dr. sc. Mato Mikić, gradonačelnik Zagreba; Anđelko Runjić, Predsjednik Sabora; Božidar Gagro, ministar kulture i Ante Sorić, ravnatelj Muzeja Zbirke umjetnina Ante i Wiltrud Topić Mimara – u osnivanju. Na ovom mjestu potrebno je navesti i druge ministre kulture koji su kroz godine sudjelovali u pregovorima s donatorom: Veselko Velčić potpisao je Ugovor o donaciji 1973., a dugogodišnje dogovore i uspješnu suradnju s donatorom imao je ministar Stipe Šušvar. Intenzivnu suradnju s donatorom imao je i Vladimir Pezo, predsjednik Savjeta Muzeja ATM-a u osnivanju (članice i članovi: Ljubica Blažević, Đuro Fabijanić, Stanko Jančić, Vjekoslav Parać, Marijan Susovski i Vlado Ukrainčik). Vladimir Pezo bio je i predsjednik Komisije za izgradnju Muzeja Mimara u kojoj je sudjelovala, uz već u tekstu navedeni tim arhitekata, i Marina Matulović-Dropulić.

13. Vidjeti: *Katalog Muzeja Mimara* 1987. = *Katalog Muzeja Mimara / Mimara Museum Catalogue* (ur. Tugomir Lukšić). Zagreb: Muzej Zbirka umjetnina Ante i Wiltrud Topić Mimara – u osnivanju, 1987., str. 22–28.; Ratković Bukovčan 2018. = Ratković Bukovčan, Lada (ur.). *Ante Topić Mimara – Donatorstvo kao sudbina, Izložba u povodu 120. obljetnice donatorova rođenja / Ante Topić Mimara – Donation as Destiny, Exhibition Marking the 120th Anniversary of the Donor's Birth*. Zagreb: Muzej Mimara, 2018. Katalog izložbe, str. 34/35.



2



3

1. Izbor izdanja s publiciranim djelima iz zbirke Ante Topića Mimare (danas dio fondusa Muzeja Mimara) 1940. – 1960. godina / A selection of the publications presenting works from the collection of Ante Topić Mimara (now in the Mimara Museum holdings) from 1940 to the 1960

2. Prof. dr. Wiltrud Mersmann Topić i predsjednik Sabora Anđelko Runjić – otvaranje Muzeja Mimara 17. srpnja 1987. / Professor dr. Wiltrud Mersmann Topić and the President of the Parliament of Croatia, Anđelko Runjić – opening of the Mimara Museum 17 June 1987

3. Tjedan dana nakon otvaranja Muzeja Mimara ... 50000 posjetilaca!, 25. srpnja 1987. / A week after the opening of the Mimara Museum ... 50000 visitors! 25 July 1987

Countless are the traces that Mr. Ante Topić Mimara (7 April 1898, Korušce – 30 January 1987, Zagreb), a painter, restorer, and collector left in the cultural fabric of Zagreb and Croatia with his generous donation. Numerous texts have been dedicated to him and his donation in catalogues, articles, and reviews – some of which will be mentioned in this text, not merely as factual and concise footnote information but as an invitation to read about the donor and his work perhaps for the first time or, in turn, once again. For, indeed, the significance of his donation is truly impressive, bursting with the allure of artistic works and objects – testaments to the cultural life of Europe, woven into our consciousness and spiritual development. However, the breadth of his interests and curiosity (without which there is no navigating the challenging path of life's decisions) has brought before our eyes, for us to analyse and enjoy, the works from ancient Egypt, marvellous creations from distant centuries in China – indeed, he has curated a unique collection that has firmly guided and continues to guide the destiny of the Mimara Museum in its recognition as a true, inspiring wellspring of beauty and knowledge.

The donor Ante Topić Mimara shaped and presented his art collection during the interwar period, and works from his collection were also featured in prestigious European auction catalogues, articles, studies, etc.¹ The noble journey of the donor to his homeland began in 1948 when he donated a collection of 84 paintings and sculptures to the Strossmayer Gallery of Old Masters (confirmed by the 1967 Agreement; the works were first exhibited in 1969).² Through this noble act, he became an integral part of the illustrious tapestry woven by true visionaries – Josip Juraj Strossmayer, Pavao Vitezović, for whom the understanding of the significance of cultural heritage was a clear foundation of continuity and essence of life! Mimara brought to Zagreb a diverse and layered collection, which he generously gifted to his homeland and the Croatian people (as he clearly stated in his letter on 31 December 1985), confirming his act on 5 October 1973, with the *Donation Agreement* and an additional *Addendum* of 29 November 1986. Understandably, he sought an adequate, secure, and professionally equipped space – a museum, for his collection of artworks, that would permanently safeguard this rich thesaurus, shaped by noble ideals. The donor believed and emphasised that a clear presentation of the museum's holdings on the map of world cultural heritage would enable the expert community, as well as the broadest range of interested groups of all ages and backgrounds, to truly grasp the significance of this cultural wealth. He particularly emphasised and expressed his desire that the museum, with the cornucopia and diversity of its holdings, should attract and elevate many new generations of young people, students, and scholars, motivating them to explore and engage with the multifaceted aspects of art and the culture of living throughout the centuries, while providing them with opportunities to encounter numerous works of global cultural heritage.³

1. See: Falke 1940. = Falke, Otto von. *Antike Gläser*, (Pantheon, vol. 8). München: Bruckmann Verlag, August 1940; Falke 1941. = Falke, Otto von. *Keramische Seltenheiten I* (Pantheon, vol. XXVII). München: T. Bruckmann Verlag, January – June 1941; Falke 1941. = Falke, Otto von. *Eine Romanische Madonna* (Pantheon, vol. XXVII.). München: Bruckmann Verlag, January – June, 1941; Falke 1942. = Falke, Otto von. *Keramische Seltenheiten V* (Pantheon, vol. 8/9). München: Bruckmann Verlag, August / September 1942; Blümel 1953. = Blümel, Carl. *Antike Kunstwerke*. Berlin: Akademie Verlag, 1953; Frühchristliche und Koptische Kunst = Frühchristliche und Koptische Kunst. Wien: Akademie der bildenden Künste, 1964. Exhibition catalogue; *Catalogue de la Collection importante de M. Ante Mimara (1^{ère} Partie)*. Amsterdam: Maison Frederik Muller & Cie, Dir. B. F. Mensing, 9 October 1954; Liéveaux-Boccador, Bresset 1972. = Jacqueline Liéveaux-Boccador i Edouard Bresset. *Statuaire Médiévale de collection*, vol. 1. Les Clefs du Temps, S. A., 1972.

2. On 7 April 2018, on the occasion of 120th anniversary of the birth of the donor Ante Topić Mimara, two exhibitions were opened at the Mimara Museum – *Donation as Destiny* and *Selected Works from the Ante Topić Mimara Donation to the Strossmayer Gallery of Old Masters at the Croatian Academy of Sciences and Arts*. The authors of the latter, colleagues from the Strossmayer Gallery of Old Masters of the Croatian Academy of Sciences and Arts, have meticulously described the "journey" of the realisation of the donation to the Croatian Academy of Sciences and Arts. See: Dulibić, Pasini Tržec 2018. = Dulibić, Ljerka; Pasini Tržec Iva (ed.). *Odabrana djela iz donacije Ante Topića Mimara Strossmayerovoj galeriji starih majstora HAZU / Selected Works from the donation of Ante Topić Mimara to the Strossmayer Gallery of Old Masters of the Croatian Academy of Sciences and Arts*. Zagreb: Mimara Museum, 2018. Exhibition catalogue, pp. 10–41.

3. See: Ratković Bukovčan 2017. = Ratković Bukovčan, Lada (ed.). *Muzej Mimara: 30 godina djelovanja – 30 godina s vama / The Mimara Museum Thirty years of Work – Our Thirty Years Together*. Zagreb: Mimara Museum, 2017. Exhibition catalogue, p. 30.

LADA RATKOVIĆ BUKOVČAN, MA
Director of the Mimara Museum



1



2

1. Vlaho Bukovac, *Portret Isidora Kršnjavoga kao predstojnika Odjela za bogoštovlje i nastavu / Portrait of Isidor Kršnjavi as the Principal of the Department for Religious Affairs and Education*, 1895. Izvor / Source: Zbirka Isidora Kršnjavoga, Zavičajni muzej Našice / Isidor Kršnjavi collection, Heritage Museum Našice

2. Djela iz donacije Strossmayerovoj galeriji starih majstora HAZU (1948.; potvrđena ugovorom 1967.) / Works from the donation to the Strossmayer Gallery of Old Masters of the Croatian Academy of Sciences and Arts (1948; donation confirmed by the 1967 Agreement)

BY WAY OF INTRODUCTION
A MEETING OF VISIONS

Relentlessly aware of his mission, steadfast in his clear demands for the creation of a true home for “his children” (as he referred to the artworks from the donation), he joyfully accepted the idea of storing the artworks in the monastery at Jesuit Square 4, which was to be adapted according to these clear guidelines. However, after the completion of the work, hope was shrouded in the veil of disappointment – he believed, in fact, that the work had not been executed correctly, falling far short of all his ideas and agreements, leading him to abandon any attempt at a permanent placement of the donation in that space.⁴ As we all know, in the spring of 1982, the space started operating under the name Museum Space (today, the Klovičevi Dvori Gallery), and become the site of numerous guest exhibitions and a hub of unstoppable cultural activity that would permeate the Zagreb cultural scene in the following years. In 1987, it would be joined by undoubtedly one of the most important epicentres of cultural events – the Mimara Museum at Roosevelt Square 5. Indeed, exhibitions of works by Dürer, Džamonja, Gliha (1982), Ivan Meštrović (1983), *Treasury of the Zagreb Cathedral* (1983), *Ancient Chinese Culture* (1984), and so on, seem to rush towards the moment when another “Mimara space” would shine in Zagreb with its beauty and layered meaning.

The donor eventually agreed to exhibit some smaller segments of the collection in the Museum Space, but always emphasising that due to deficiencies, he does not see the possibility of a permanent placement for his entire collection of artworks. Thus, the following exhibitions were staged: *The Ante Topić Mimara Collection - Chinese Art* (21 March – 16 June 1985); *Mimara – From the World of the Samurai* (6 April – 16 June 1985); and an exhibition of *Prayer Carpets and Mosque Lamps from the Ante Topić Mimara Collection* (16 May – 16 June 1985). In order to introduce the public to the unique richness of the collection, the donor opened a representative exhibition at Villa Prekrižje (then Villa Zagorje) on 27 September 1983, providing an overview of its diversity and wealth.⁵

Embracing the future of his vision with determination and unwavering desire, the donor persisted on his journey toward a goal rooted in genuine nobility. For this purpose, he continued to look for a space in Zagreb that will meet all expectations, and in 1984, after years of searching, the building of the Secondary School Centre for Administration and Justice, located at Roosevelt Square 5, is proposed. This building is the central, eastern wing of the complex known as the Scholastic Forum, which was constructed in 1895 at the initiative of Iso Kršnjavi, the head of the Department of Religious Affairs and Education of the Land Government from 1891 to 1986. This project was designed by German architects Ludwig and Hülssner.⁶ Indeed – did the strong aura of the same desires that guided Kršnjavi a century earlier carry donor Ante Topić Mimara, did the very first examination of the space already make him feel the power of the desire to spread knowledge, understanding of culture, and the significance of the breadth of spirit that also guided Kršnjavi? It is certain that almost a century after the initial plans, the central space of the Scholastic Forum and the Museum Forum provided a home for the heritage that Kršnjavi understood and considered indispensable for shaping the consciousness of young generations. It is therefore necessary to mention some of the ideas that are clearly emphasised by all who have devoted themselves to the comprehensive study of the Scholastic Forum. Olga Maruševski thus states: “*The secondary schools’ building on Roosevelt Square (today the Mimara Museum) was conceived*

4. On 11 August 1983, the donor articulated his reasons for withdrawing from what he considered an inadequately adapted Jesuit monastery in the foreword of the exhibition catalogue of Ante Topić Mimara’s donation, which was opened on 27 September 1983, at Villa Prekrižje (then Villa Zagorje). See: *Vodič kroz dio zbirke Ante Topića Mimara / Guide Through Part of the Collection of Ante Topić Mimara*. Zagreb: GZH, Zagreb, 1983, p. 3.
5. See: *Vodič kroz dio zbirke Ante Topića Mimara*. Zagreb: GZH, Zagreb, 1983.

6. A detailed account is provided in the Conservation Report by the Institute of Art History from 2021. Selected excerpts from the report, a scientifically sound basis of exceptional quality for the restoration planning of the damaged museum building, have been published in this catalogue. Research supervisors: Katarina Horvat-Levaj PhD, Ivana Haničar Buljan, M.Arch. Authors: Irena Kraševac PhD, Ana Šverko PhD, Katarina Horvat-Levaj PhD; reviewers: Joško Belamarić, PhD and Ivana Mance, PhD. For more on the Sports Hall, see: *Conservation Report – Mimara Museum*, Roosevelt Square 5, Zagreb – History of Construction, Valorisation and Proposal of Conservation Guidelines, pp. 29 and 30. See also: Maruševski 1992. = Maruševski, Olga. *Školski forum Ise Kršnjavog / The Scholastic Forum of Iso Kršnjavi* (Studije Muzeja Mimara, 8). Zagreb: Mimara Museum, 1992; Perković 2019. = Perković, Marina. *Arhitektura Školskog foruma – ideja, realizacija, adaptacija*. Izložba u povodu 32. godišnjice otvorenja Muzeja Mimara / *The Architecture of the Scholastic Forum Idea, realization, Adaptation*. Exhibition on the occasion of the 32nd anniversary of the opening of the Mimara Museum. Zagreb: Mimara Museum, 2019. Exhibition catalogue.

as part of the complex of school and museum institutions in the conceptual and urbanistic significance of the forum... The Zagreb forum, in addition to its initial purpose of being dedicated to secondary education and culture, also included the question of constructing museum buildings, a constant feature in the city of Zagreb to this day. Kršnjavi sought to accommodate two departments of the National Museum, natural history and archaeology, in their own buildings, with the enlightening purpose that through their form and content, they would serve as means of education.”⁷ The Report of the Institute of Art History states: “*Kršnjavi envisioned spacious school hallways where plaster casts of ancient sculptures necessary for ‘practical training’ would be placed. He wrote, ‘The current Sports Hall at the Realgymnasium was designated for the accommodation of Parthenon artworks which I had acquired. It was built according to these specific measurements’... Casts of individual sculptures were on display in the atrium for a long time... According to the original plan, the sports hall was supposed to be built on the playground, but since this plan was not realised, modifications were made to the hall initially intended for the museum housing plaster casts of classical sculptures and reliefs.*”⁸

Ante Topić Mimara was certain that he had found the place where his vision would come to life. His idea, the magnitude, and the complexity of his vision for the museum’s significance for Zagreb at that time and future generations were supported and accepted by the political structures (without which, it is clear, no undertaking of such magnitude could be brought to fruition). Architects Matija Salaj (project leader), Mihajlo Kranjc, Ivan Piteša, and Berislav Šerbetić created the project; art historians convened in several scientific committees provided expert opinions on Mimara’s collection, the project concept itself, and its future. Božo Beck (Gallery of Contemporary Art in Zagreb), Ivo Maroević, PhD (Professor at the Faculty of Humanities and Social Sciences in Zagreb), Vinko Zlamalik, PhD (Director of the Strossmayer Gallery of Old Masters), and Prof. Vladimir Maleković (Director of the Museum of Arts and Crafts) were all clear in their support for the establishment of the Art Collection of Ante and Wiltrud Topić Mimara – the Mimara Museum, at Roosevelt Square 5.

After his proposal was accepted, on 31 December 1985, Ante Topić Mimara sent a letter with the following content: “*I am exceptionally pleased that the parliamentary Executive Council and the City Assembly of Zagreb have accepted the request for the accommodation of my donation in the building at Roosevelt Square in Zagreb. I would like my entire art collection, which I have donated to our people, including the items brought recently, to be located there. With the opening of the Museum, my heart will be filled with immense joy for achieving my life’s goal and fulfilling my debt to the homeland and the Croatian people... On this occasion, I wish all my collaborators, assistants, and builders of the Museum, an abundance of luck, satisfaction, and success in the year 1986!*”⁹

The donor actively participated in discussions regarding the permanent display and the manner of exhibiting works from 13 diverse art collections, clearly expressing the desire that the Glass Collection and the Collection of Chinese and other Far Eastern Arts be presented separately in the ground floor wings; on the first floor, in chronological order, the collections of ancient civilizations, sculptures, applied arts (ivory, metals, enamel, European ceramics and porcelain, furniture, etc.); the second floor is intended for the display of paintings also arranged in chronological order and with a clear division into the paintings of individual countries and schools. The Drawing Collection is intended for periodic exhibitions due to its exceptional sensitivity. The final concept and scenario of the permanent display were developed by

7. See: Maruševski 1992., pp. 3 and 4.

8. See: Conservation Report – History of Construction, Valorisation and Proposal of Conservation Guidelines, pp. 29 and 30.

9. Mimara Museum Documentation.

a team of architects in collaboration with curators Tugomir Lukšić and Lada Ratković, and the donor confirmed his agreement with the proposed scenario in a statement dated 29 September 1986: “I hereby confirm my agreement with the architectural project for the construction of the museum at Roosevelt Square 5 in Zagreb, in which my art collection will be permanently housed, exhibited, and preserved. This project was designed by architects M. Salaj, M. Kranjc, I. Piteša, and B. Šerbetić. I also agree with the exhibition scenario conceived by the curators of the ‘Art Collection of Ante and Wiltrud Topić Mimara’ – museum in establishment (Jesuit Square 4), Tugomir Lukšić and Lada Ratković, based on consultations with me.”¹⁰ Of course, besides the exceptional dedication to the execution of the permanent display, the project also includes precisely detailed plans for all other spaces that will enable the museum to engage in diverse and complex activities – the Atrium is equipped for hosting temporary exhibitions, lectures, concerts; the Multimedia Hall is an exceptional space for conducting lectures, and so forth. Adjacent to the reception area is the Art Shop, and on the ground floor, there is a well-equipped Café Gymnasium where visitors can find refreshments during their museum visit. It can be unequivocally stated that the Mimara Museum represented a true leap into a new era in all segments of its activity!¹¹

Unfortunately, as a confirmation of how life often cynically toys with human plans, the donor passed away on 30 January 1987, without witnessing the opening of the museum. The museum was officially opened on 17 July 1987, during the Universiade, in the presence of thousands of visitors, by Wiltrud Topić Mersmann, PhD, the donor’s widow, a distinguished art historian, and a professor at the University of Salzburg. She continued to collaborate with museum staff holding meetings in Zagreb, Mošćenička Draga, and Salzburg in the following years. Professor Topić, PhD passed away on 24 July 2022.¹²

At the end of this overview, let us once again be guided by the words of Academician Cvito Fisković, published in the catalogue on 17 July 1987, tracing the significance of the donor’s life:

“Ante Topić Mimara: Life in the Service of Art

... Such a devoted donor was hitherto unknown in our country, and now his name is indelibly etched into our national history... Ante Topić Mimara bequeathed to us this long-collected treasure with the noble aim of facilitating a better understanding and a stronger appreciation of the centuries-old lineage of artistic expression from various countries... Above all, he recognised the allure of Zagreb and its long-standing artistic heritage, the establishment of museums dating back to the time of Pavle Vitezović, or the founding of galleries from the Strossmayer endowment...

.... Topić’s homeland warmly welcomed the patriotic act of a man torn away from it by violent historical events when he was but a naive country boy, who ventured into foreign lands experiencing isolation and solitude, but who returned bearing treasures for which he sacrificed a great deal.

Recognising the assured flourishing of its current cultural creativity, he brought to it art collections that he had personally and persistently acquired and expertly curated.”¹³

10. Mimara Museum Documentation.

11. In 1987, Vesna Kusin, art historian, journalist and director of the Klovićevi Dvori Gallery in the period 2004 – 2012, published the book titled *Mimara* in which she emphasised the significance of the unique impact of Ante Topić Mimara: “*Mimara’s actions, his donations, seemed to breathe new interest in cultural history and artistic activities... Thanks to him, Zagreb acquired an exceptional museum space that became the centre of artistic events... It is now joined by a new addition... Without Mimara, it is certain that neither of these two museum-gallery centres would have been established in Zagreb in this century.*” See: Kusin 1987. = Kusin, Vesna. *Mimara*. Zagreb: Centar za informacije i publicitet, Zagreb, 1987, p. 270.

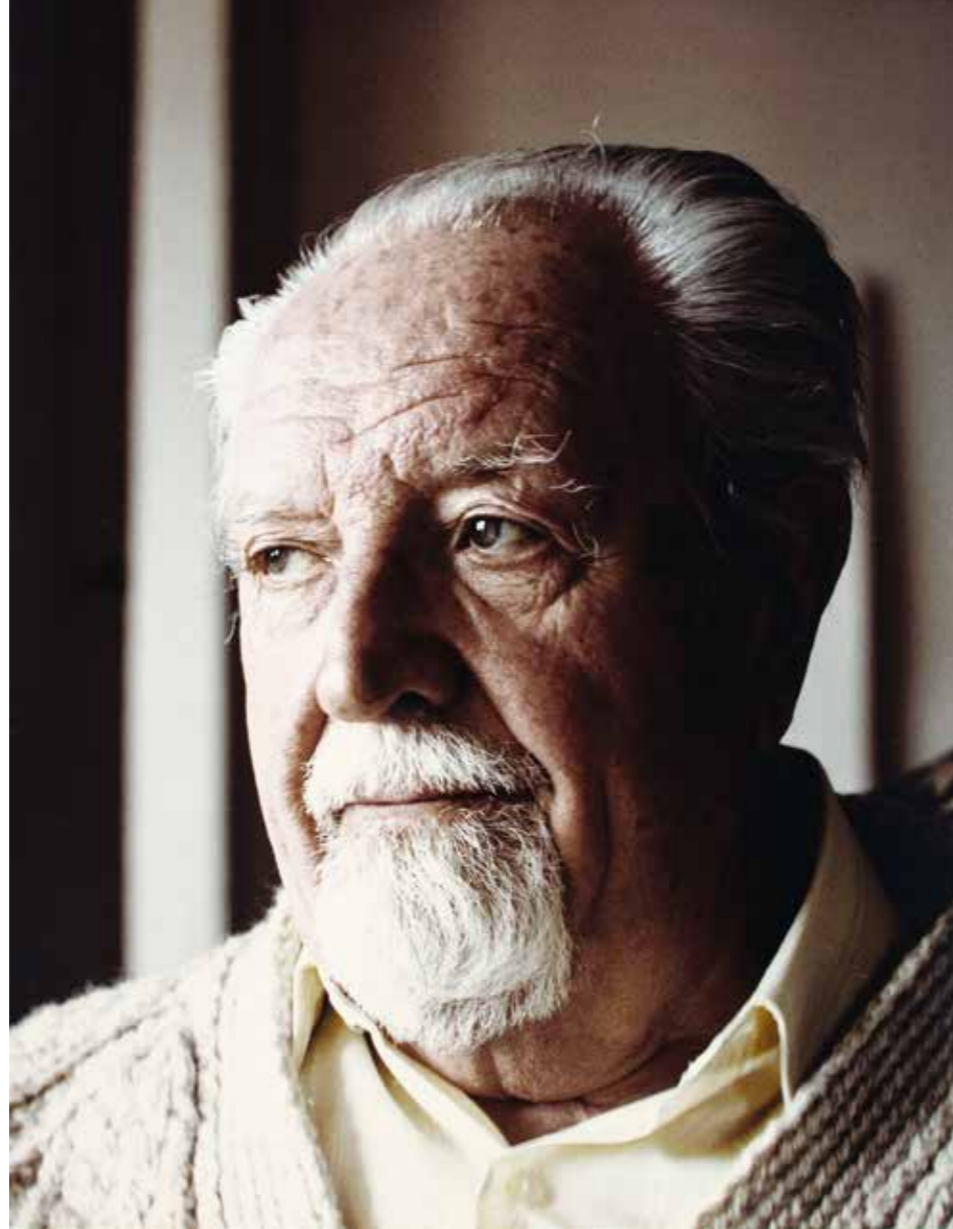
12. In addition to Prof. Wiltrud Mersmann Topić, PhD the museum’s opening ceremony was attended by: Dr. Mato Mikić, Mayor of Zagreb; Anđelko Runjić, President of the Parliament; Božidar Gagro, Minister of Culture; and Ante Sorić, Director of the Museum “Ante and Wiltrud Topić Mimara Art Collections” – in establishment. It is also important to mention other Ministers of Culture who were involved in negotiations with the donor over the years: Veselko Velčić signed the Donation Agreement in 1973, and Minister Stipe Šušvar had prolonged discussions and successful co-operation with the donor. Vladimir Pezo, the President of the Museum ATM Council in establishment (members included Ljubica Blažević, Đuro Fabijanić, Stanko Jančić, Vjekoslav Parać, Marijan Susovski, and Vlado Ukrainčik), had also intensively collaborated with the donor. The Council. Vladimir Pezo also served as the President of the Commission for the Construction of the Mimara Museum, which included the architects mentioned in the text, as well as Marina Matulović-Dropulić.

13. See: *Katalog Muzeja Mimara* 1987. = *Katalog Muzeja Mimara/Mimara Museum Catalogue* (ed. Tugomir Lukšić). Zagreb: Museum “Ante and Wiltrud Topić Mimara Art Collection” – in establishment, 1987, pp. 22–28; Ratković Bukovčan 2018. = Ratković Bukovčan, Lada (ed.). *Ante Topić Mimara – Donatorstvo kao sudbina, Izložba u povodu 120. obljetnice donatorova rođenja / Ante Topić Mimara - Donation as Destiny, Exhibition Marking the 120th Anniversary of the Donor’s Birth*. Zagreb: Mimara Museum, 2018. Exhibition catalogue, pp. 34/35.

Blümel 1953. = Blümel, Carl. *Antike Kunstwerke*. Berlin: Akademie Verlag, 1953.
Blümel 1989. = Blümel, Carl. *Antičke umjetnine / Antike Kunstwerke* (Studije Muzeja Mimara, 3). Zagreb: Muzejsko-galerijski centar, 1989.
Catalogue de la Collection importante de M. Ante Mimara (1^{ère} Partie) = *Catalogue de la Collection importante de M. Ante Mimara (1^{ère} Partie)*. Amsterdam: Maison Frederik Muller & Cie, Dir. B. F. Mensing, 9. listopada / October 9 1954.
Dulibić, Pasini Tržec 2018. = Dulibić, Ljerka; Pasini Tržec Iva (ur. / ed.) *Odabrana djela iz donacije Ante Topića Mimare Strossmayerovoj galeriji starih majstora HAZU / Selected Works from the donation of Ante Topić Mimara to the Strossmayer Gallery of Old Masters of the Croatian Academy of Sciences and Arts*. Zagreb: Muzej Mimara, 2018. Katalog izložbe / Exhibition Catalogue.
Falke 1940. = Falke, Otto von. *Antike Gläser* (Pantheon, sv. / vol. 8.). München: Bruckmann Verlag, kolovoz / August 1940.
Falke 1941. = Falke, Otto von. *Keramische Seltenheiten I* (Pantheon, sv. XXVII. / vol. XXVII). München: T. Bruckmann Verlag, siječanj – lipanj / January – June 1941.
Falke 1941. = Falke, Otto von. *Eine Romanische Madonna* (Pantheon, sv. / vol. XXVII.). München: Bruckmann Verlag, siječanj – lipanj / January – June 1941.

Falke 1942. = Falke, Otto von. *Keramische Seltenheiten V* (Pantheon, sv. / vol. 8/9). München: Bruckmann Verlag, kolovoz – rujan / August – September 1942.
Falke 1988. = Falke, Otto von. *Odabrani članci iz časopisa Pantheon = Ausgewählte Artikel aus der Monats-Zeitschrift Pantheon* (Studije Muzeja Mimara, 1). Zagreb: Muzejsko-galerijski centar, 1988.
Frühchristliche und Koptische Kunst = *Frühchristliche und Koptische Kunst*. Wien: Akademie der bildenden Künste, 1964.
Katalog izložbe / Catalogue of the Exhibition.
Kusin 1987. = Kusin, Vesna. *Mimara*. Zagreb: Centar za informacije i publicitet, Zagreb, 1987.
Liéveaux-Boccador, Bresset 1972. = Liéveaux-Boccador, Jacqueline; Bresset, Edouard. *Statuaire Médiévale de collection*, sv. 1. Les Clefs du Temps, S. A., 1972.
Lukšić 1987. = Lukšić, Tugomir (ur. / ed.). *Katalog Muzeja Mimara / Mimara Museum Catalogue*. Zagreb: Muzej Zbirka umjetnina Ante i Wiltrud Topić Mimara – u osnivanju, 1987.
Maruševski 1992. = Maruševski, Olga. *Školski forum Ise Kršnjavog / The Scholastic Forum of Iso Kršnjavi* (Studije Muzeja Mimara, 8). Zagreb: Muzej Mimara, 1992.
Perković 2019. = Perković, Marina. *Arhitektura Školskog foruma – ideja, realizacija, adaptacija / Izložba u povodu 32. godišnjice otvorenja Muzeja Mimara / The Architecture of*

the School Forum – Idea, realization, Adaptation / Exhibition in the occasion of the 32nd Anniversary of the opening of the Mimara Museum. Zagreb: Muzej Mimara, 2019. Katalog izložbe / Exhibition Catalogue.
Ratković Bukovčan 2017. = Ratković Bukovčan, Lada (ur. / ed.). *Muzej Mimara: 30 godina djelovanja – 30 godina s vama / The Mimara Museum: Thirty years of Work – Our Thirty Years Together*. Zagreb: Muzej Mimara, 2017. Katalog izložbe / Exhibition catalogue.
Ratković Bukovčan 2018. = Ratković Bukovčan, Lada (ur. / ed.). *Ante Topić Mimara – Donatorstvo kao sudbina, Izložba u povodu 120. obljetnice donatorova rođenja / Ante Topić Mimara – Donation as Destiny, Exhibition Marking the 120 Anniversary of the Donor’s Birth*. Zagreb: Muzej Mimara, 2018. Katalog izložbe / Exhibition catalogue.
Topić-Mersmann 1988. = Topić-Mersmann, Wiltrud. *Jacques De Baerze And Claus Slutter* (Studije Muzeja Mimara, 2). Zagreb: Muzej Mimara, 1988.
Topić-Mersmann 1989. = Topić-Mersmann, Wiltrud. *Sextus Alcimius Ecditius Avitus* (Studije Muzeja Mimara, 4). Zagreb: Muzej Mimara, 1989.
Topić-Mersmann 1990. = Topić-Mersmann, Wiltrud. *Gotički lovački rog od morževe kljove / Gothic Horn Made Of A Walrus Tusk* (Studije Muzeja Mimara, 5). Zagreb: Muzej Mimara, 1990.



Donator / The donor
Ante Topić Mimara
Foto / Photo: Bernardo Bernardi

Ante Topić Mimara rođen je 7. travnja 1898. u malome mjestu Korušce, u krševitoj Dalmatinskoj zagori. Godine njegova odrastanja i sazrijevanja obilježio je vjor Prvoga svjetskog rata, koji ga je bespoštedno bacio u blatne rovove i neizvjesne bitke. Teško je ranjen u bitci kod Piave 1917. Kao demobiliziran i iz zarobljeništva otpušten vojnik, nakon završetka rata našao se 1918. u Rimu. U Mancinijevu slikarskom atelijeru uz slikanje se posvetio i izučavanju restauratorskog umijeća te je s divljenjem upijao bujnu, izvorišnu povijest, kulturu i umjetnost toga grada, što je označilo početak njegova strasnoga sakupljačkog puta. Intenzivan život predan umjetnosti, koju je do najtananijih dubina razumijevao, poznao i osjećao te je držao neizostavnim dijelom svog postojanja, nakon Rima nastavlja u Parizu i Berlinu, stvarajući u međuraću svoju sve respektabilniju zbirku umjetnina s kojom upoznaje ugledne stručnjake; sudjeluje na aukcijama i posjećuje najveće europske antikvarijate. Početak Drugoga svjetskog rata Mimara je dočekao u Berlinu, iz kojega se uskoro povlači u malo mjesto Lörrach u Oberrheinu, gdje skriva svoju zbirku. Kao žrtva denuncijacije i općeg nepovjerenja prema strancima koje je vladalo u tadašnjoj Njemačkoj, Mimara biva zatvoren i proživljava okrutne torture nacističkog zatvora. Nakon izlaska iz zatvora, slabog zdravlja, ponovo se povlači u Lörrach, gdje je dočekao kraj rata. Nakon rata Mimara nastavlja živjeti u Berlinu i Münchenu. Radi kao savjetnik za restituciju otuđenih kulturnih dobara pri Jugoslavenskoj vojnoj misiji u Münchenu. Poratno je vrijeme za Antu Topića Mimaru istodobno značilo i nastavak borbe za očuvanje zbirke. Političke prilike u Berlinu nagnale su ga da svoje umjetnine preseli najprije u Antwerpen, da bi se konačno ranih 1950-ih, zajedno sa zbirkom, našao u Tangeru, u Maroku. Godine 1963. nastanjuje se u Salzburgu. Ugovorom o donaciji iz 1973. (Ugovor su potpisali donator Ante Topić Mimara i ministar kulture Veseljko Velčić) ostvarene su pretpostavke i temelji za novi muzej, a Mimarina je želja da on bude otvoren u Zagrebu. Daljnje pregovore s donatorom vodi ministar kulture Stipe Šušvar. Dodatkom ugovoru iz 1986. donator upotpunjuje bogati fundus darovan domovini (ministar kulture tada je bio Božidar Gagro). U tim godinama Mimara veći dio vremena provodi u Zagrebu, u kući u Basaričekovoj ulici, na Gornjem gradu. U tom je međurazdoblju dio Mimarine zbirke 1983. izložen u Vili Prekrižje (tadašnjoj Vili Zagorje), a u Muzejskom prostoru (današnjoj Galeriji Klovićevi dvori) organizirane su 1985. izložbe *Mimara – Iz svijeta samuraja, Molitveni čilimi i mošejske lampe iz Zbirke Ante Topića Mimara* te, najveća od njih, *Zbirka Ante Topić Mimara – Kineska umjetnost* (predsjednik Savjeta Muzeja ATM u osnivanju bio je Vladimir Pezo, a dugogodišnji ravnatelj Muzejskog prostora gospodin Ante Sorić).

Karizmatičan i inteligentan, golemog znanja i širokih interesa, gospodin Ante Topić Mimara plijeni pozornost svih koji su ga imali priliku sresti, a ti su trenutci njegovih susreta s umjetnicima, književnicima... bivali sve češći i svi oni i danas nose nezaboravne uspomene na susrete s velikim donatorom. Radi ostvarenja donatorova životnog poslanja, adaptiran je središnji prostor tzv. Školskog foruma na Rooseveltovu trgu 5 (podignutoga 1895.). Donator prihvaća rješenje i koncepciju stalnoga muzejskog postava, detaljno razrađenu u scenariju u srpnju 1986. No igrom sudbine donator je preminuo u Zagrebu 30. siječnja 1987., ne dočekavši otvorenje Muzeja. Prof. dr. Wiltrud Topić Mersmann, ugledna profesorica salzburškog sveučilišta i donatorova supruga koja mu je bila potpora u plemenitom životnom činu, otvorila je 17. srpnja 1987. Muzej Mimara, punog naziva Zbirka umjetnina Ante i Wiltrud Topić Mimara. Dr. Wiltrud Topić Mersmann i u idućim je desetljećima nastavila hvalevrijednu suradnju s Muzejom, nesebično prenoseći svoje znanje njegovim djelatnicima pri svakom susretu, te objavivši, među ostalim, i studije s obradom predmeta iz zbirke. Godine koje su iza nas i nezaobilazan zlatni trag što ga je Muzej Mimara ostavio i koji će nesumnjivo ostavljati i u desetljećima što dolaze uspješna su potvrda donatorova vizionarskog čina.

An te Topić Mimara was born on 7 April 1898 in the small village of Korušce in the Dalmatian hinterland, a karst region. His growing up and coming of age was marked by the whirlwind of World War I, which flung him relentlessly into muddy trenches and uncertain battles. He was severely wounded in the Battle of the Piave River in 1917. After the end of the war, as a demobilized soldier and a released prisoner of war he found himself in Rome in 1918. At Mancini's painting atelier, along with painting he began to study art conservation, and immersed himself admiringly into the bountiful and influential history, culture and art of that city; this marked the inception of his passion for art collection. After Rome, in Paris and Berlin he pursued his intense commitment to art, which he understood, knew and felt to its finest nuances, and which he considered an indispensable part of his life. In the interwar period he started building up an increasingly significant art collection, which he introduced to renowned experts. At the outbreak of World War II Mimara was in Berlin, from where he soon retreated to a small town of Lörrach in Oberrhein, where he hid his collection. As a victim of denunciation and the general mistrust of foreigners that was widespread in Germany at the time, Mimara was imprisoned and suffered in a Nazi prison. Upon getting out of prison in weak health, he again retreated to Lörrach, where he resided when the end of the war came. After the war Mimara lived in Berlin and Munich. As an advisor at the Yugoslav military mission he worked in Munich on restitution of stolen cultural goods. At the same time, the post-war period was for Ante Topić Mimara a time when he continued to fight for the preservation of his collection. The political circumstances in Berlin made him move the artefacts first to Antwerp, and then in the early 1950s he moved with his collection to Tangier in Morocco. In 1963 he settled in Salzburg. The Deed of Gift of 1973 (signed by the donor Ante Topić Mimara and the Minister of Culture Veseljko Velčić) created the framework for the new museum, which Mimara wished to be located in Zagreb. Subsequent negotiations with the donor were conducted by Stipe Šuvar, the Minister of Culture. An Annex to the Deed of Gift of 1986 made additions to the already rich donation to the homeland (the Minister of Culture at



2



3

1. Ante Topić Mimara na izložbi *Drevna kineska kultura*, Muzejski prostor, Jezuitski trg 4, 1984. / Ante Topić Mimara at the exhibition *Ancient Chinese Culture*, Museum Space, Jezuitski trg 4, 1984. Foto / Photo: Stanko Szabo

2. Ante Topić Mimara s kineskim stručnjacima u Muzejskom prostoru, jesen 1984. / Ante Topić Mimara with Chinese experts at the Museum Space, autumn 1984. Foto / Photo: Stanko Szabo

3. Ante Topić Mimara, Jure Kaštelan, Stipe Sikirica i Vladimir Pezo, Muzejski prostor, Jezuitski trg 4, 1985. / The donor Ante Topić Mimara, Jure Kaštelan, Stipe Sikirica, and Vladimir Pezo, Museum Space, Jezuitski trg 4, 1985. Foto / Photo: Stanko Szabo

4. Donator Ante Topić Mimara i arhitekti Matija Salaj, Mihajlo Kranjc i Berislav Šerbetić pred ulazom u Muzejski prostor, Jezuitski trg 4, donatorov rođendan 7. travnja 1986. / The donor Ante Topić Mimara and the architects Matija Salaj, Mihajlo Kranjc and Berislav Šerbetić in front of the Museum Space entrance, Jezuitski trg 4, the donor's birthday, 7 April 1986.



1

the time was Božidar Gagro). In those years the donor resided a greater part of his time in Zagreb, in the house in Basaričekova ulica, in Upper Town. After abandoning the idea of housing the collection at the adapted Jesuit monastery in Upper Town, and after years of searching for a new solution, the donor exhibited a part of his collection in 1983 at Vila Prekrižje (then called Vila Zagorje); in 1985 the Museum Space (the Klovičevi dvori Gallery today) hosted exhibitions *Mimara – from the World of the Samurai, Prayer Rugs and Mosque Lamps from the Collection of Ante Topić Mimara*, and (the largest of these) *The Ante Topić Mimara Collection – Chinese Art* (the president of the council of the museum in the process of founding was Vladimir Pezo, and Ante Sorić was the museum director of many years). Ante Topić Mimara, a person of great charisma and intelligence, attracted the attention of everyone who had the opportunity to meet him, and his encounters with artists, writers... were getting more frequent, and they all have unforgettable memories of their encounters with the great donor. To make the donor's life mission come true, the central part of the so-called Scholastic Forum (built in 1895) at Rooseveltov trg 5 was adapted. The donor agreed to the arrangement and the concept for the permanent exhibition of the Museum, which was articulated in detail in the design concept made in 1986. However, as destiny would have it, the donor died in Zagreb on 30 January 1987, without living to see the opening of his Museum. Professor dr. Wiltrud Topić Mersmann, a renowned professor at the University of Salzburg, and the donor's wife, who supported him in his generous decision to make the donation, opened the Mimara Museum on 17 July 1987 (the full name of the Museum being The Ante and Wiltrud Topić Mimara Art Collection). Dr. Wiltrud Topić Mersmann continued over the subsequent decades her praiseworthy cooperation with the Museum; whenever she met with the Museum staff she generously shared her expertise, and she also published studies presenting objects from the Collection. The years behind us and the indispensable golden mark that the Mimara Museum has left and that will undoubtedly continue for decades to come are an affirmation of the visionary act and the wish of the donor.



4

ANTE TOPIĆ MIMARA



Fundus muzeja Mimara odlikuje se iznimnom raznovrsnošću, što podrazumijeva raznorodnost muzejskih zbirki, a ljestvica zastupljenih umjetničkih ostvarenja omogućuje analizu i obradu stvaralaštva od drevnih civilizacija do ostvarenja s početka XX. st. i prezentira oko 3750 umjetnina svjetske baštine. U stalnom postavu Muzeja izložene su i pohranjene: zbirka starih civilizacija, europske skulpture, zbirka bjelokosti i zbirka umjetnosti Dalekog istoka. Egipatska plastika; grčka keramika, posude, skulpture, predmeti svakodnevne uporabe; skulpture nastale na golemom području Rimskog Carstva. Romaničke i gotičke Bogorodice od polikromiranog drva iz njemačkih i francuskih radionica, renesansne skulpture, radovi firentinskih i padovanskih majstora, gotički lovački rog od morževe kljove, rezbarena bjelokost iz XVII. st. – samo su neki od vrijednih predmeta iz muzejskog inventara. Bogata zbirka slikarstva sadržava djela talijanskih, flamanskih, nizozemskih, španjolskih i francuskih majstora, radionica i škola nastala u vremenskom rasponu od ranoga srednjeg vijeka do početka XX. st. Lorenzetti, Beccafumi, Rubens, Ruisdael, Holbein, Manet, uz mnoge druge autore, vode nas kroz ostvarenja renesanse, baroka, rokoka, romantizma... Njima se pridružuje i bogata zbirka ikona, te zbirka crteža i grafika. Više od tisuću predmeta primijenjene umjetnosti istovjetne vremenske širine nastanka i množine primjeraka svjetskih radionica razvrstano je u nekoliko zbirki. Tako su pred nama zbirka stakla, zbirka namještaja, zbirka tekstila i orijentalnih sagova, zbirka europskog porculana, fajanse, te metala i drugih materijala kao istinsko polazište na putovanju u zanosan svijet ljepote, umjetnosti i svjedočanstava života davnih vremena.



Holdings of the Mimara Museum is characterized by exceptional variety, as is clear from the range of Museum collections, which means that the repertory of the art represented in the Museum presents an opportunity to analyse and study human creativity from ancient civilizations to the beginning of the 20th century, as it comprises around 3750 art objects that belong to the world's heritage. The permanent exhibition of The Mimara Museum houses and exhibits the ancient civilizations collection, European sculpture, ivory collection and the collection of Far Eastern art. Then there is Egyptian sculpture; Greek ceramics, vessels, statues; objects of everyday use created in the vast territories of the Roman Empire. Romanesque and Gothic sculptures of the Madonna made in polychrome wood in German and French workshops, Renaissance sculpture, works by Florentine and Paduan masters, a Gothic hunting horn made of walrus tusk, ivory carving from the 17th century – these are only some among the precious objects from the Museum collection. The rich painting collection includes works by Italian, Flemish, Dutch, Spanish and French masters, workshops and schools spanning the period from the early Middle Ages to the beginning of the 20th century. Lorenzetti, Beccafumi, Rubens, Ruisdael, Holbein, Manet, along with many other painters, take us through the art of the Renaissance, Baroque, Rococo and Romanticism... They are joined by a rich collection of icons, and a collection of drawings and graphics. More than a thousand objects of the applied arts from the same timeline made in workshops around the world are divided into several collections: the glass collection, the furniture collection, the collection of textiles and oriental carpets, the collection of European porcelain and faience, the collection of metals and other materials, all of which serve as veritable points of departure on the journey into the enchanting world of beauty, art and the testimonies of life in olden times.

HOLDINGS OF THE MIMARA MUSEUM



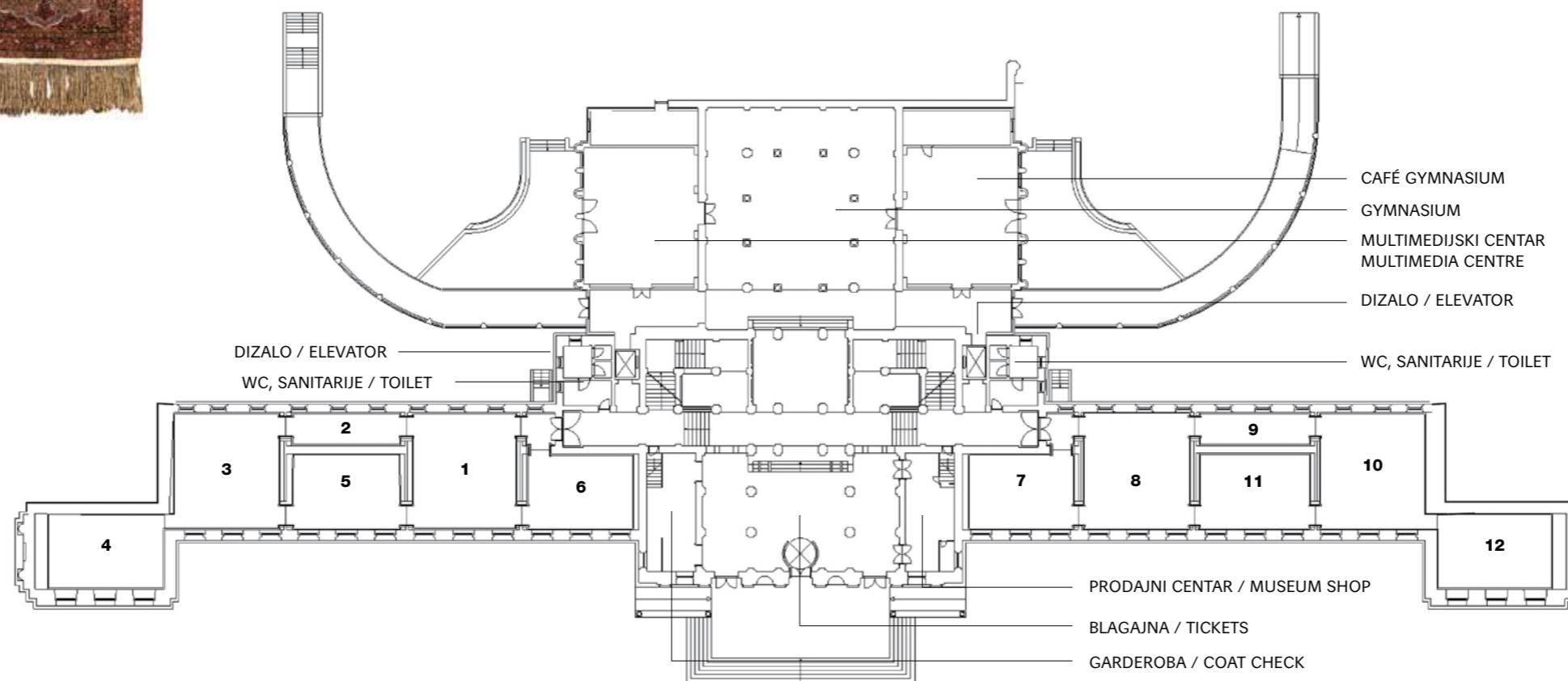
1



4



2



5



6



3

1. Sag, Tabriz, Perzija, XVII. st. / Carpet, Tabriz, Persia, 17th c. / inv. br. / no. ATM 2556

2. Pokal, Češka, kraj XVII. st. / Goblet, Bohemia, end of 17th c. / inv. br. / no. ATM 1567

3. Zdjelica, Murano, oko 1450. / Small Bowl, Murano, ca. 1450 / inv. br. / no. ATM 1783

4. Tanjur, Japan, Arita, Kakiemon, 1690. – 1700. / Plate, Japan, Arita, Kakiemon, 1690 – 1700; / inv. br. / no. ATM 161

5. Boce (2 kom.), Njemačka, posljednja četvrtina XVII. st. / Bottles (2 items), Germany, last quarter of 17th c.; / inv. br. /no. ATM 1560, ATM 1560 a

6. Posuda za paljenje mirisa, Kina, dinastija Ming, XVII. st. / Incense Burner, China, Ming dynasty, 17th c.; / inv. br. / no. ATM 19

GROUND FLOOR
COLLECTION OF GLASS, COLLECTION OF ORIENTAL CARPETS
AND COLLECTION OF FAR EASTERN ART



2



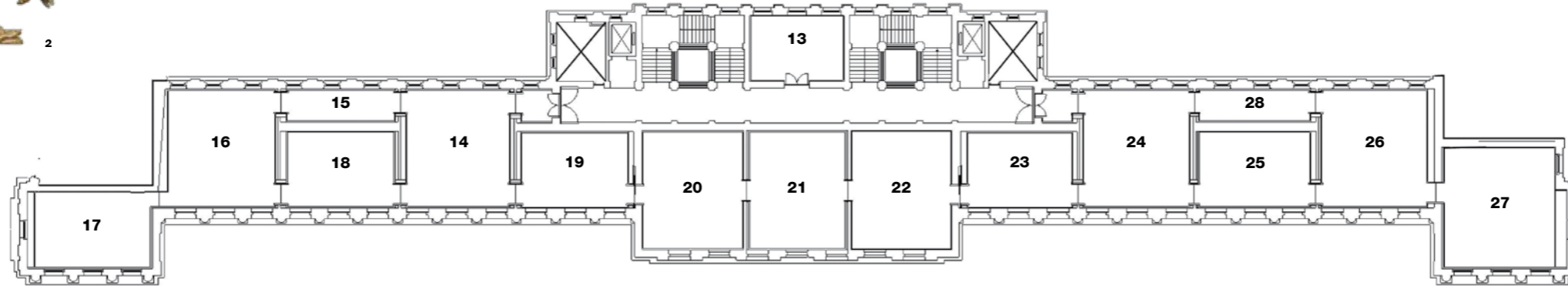
1



5



6



3



4



7

1. Oziris, Egipat, Treće prijelazno razdoblje, 1070. – 712. g. pr. Kr. / Osiris, Egypt, Third Intermediate Period, 1070 – 712 BC; inv. br. / no. ATM 238

2. Francesco Bertoni, Zdjela, Italija, 18. st. / Tazza, Italy, 18th c. inv. br. / no. ATM 2142

3. Crnofiguralni lekit, Grčka, Atika, oko 470. g. pr. Kr. / Black-figure Lekythos, Greece, Attica, ca. 470 BC; inv. br. / no. ATM 275

4. Naslonjač, Francuska, oko 1730. / Armchair, France, ca. 1730 inv. br. / no. ATM 1881

5. Vaza za tulipane, Nizozemska, Delft, P. A. Koch, Die Griekische A, 1. četvrtina XVIII. st. / Tulip Vase, Netherlands, Delft, 1st quarter of 18th c.; inv. br. / no. ATM 1033

6. Kleopatrina smrt, Augsburg, oko 1530. / The Death of Cleopatra, Augsburg, ca. 1530; inv. br. / no. ATM 2318

7. Lovački rog, Engleska, XIV. st. / Hunting horn, England, 14th c. inv. br. / no. ATM 2443

1ST FLOOR ARCHAEOLOGICAL COLLECTION
 – ANCIENT CIVILIZATIONS, EUROPEAN SCULPTURE AND APPLIED ARTS FROM THE 4TH CENTURY TO THE 20TH CENTURY

30

31



1



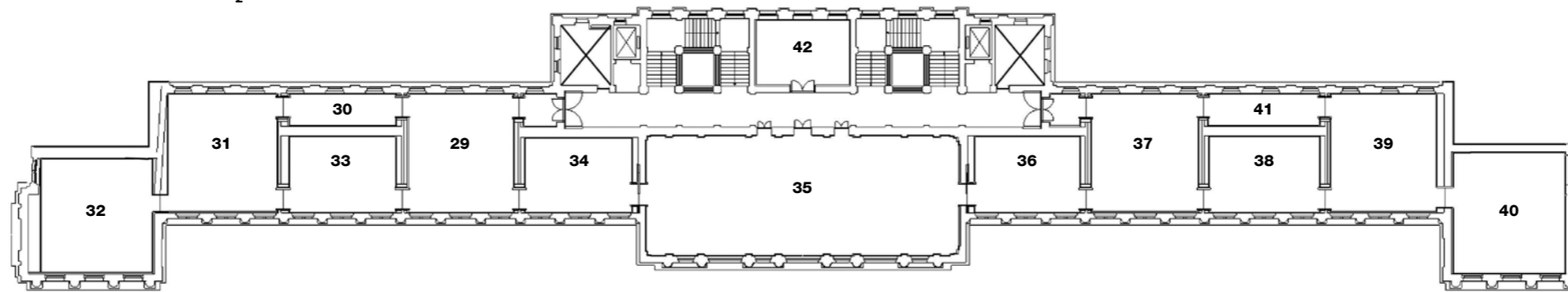
2



5



6



3



4



8



7

5. Juan Pantoja de la Cruz, Infantkinja Catalina Micaela Austrijska / Infanta Catalina Micaela of Austria, 1572. – 1574.; inv. br. / no. ATM 644

6. Bogorodica s djetetom, Palestina, VI. st. (?) / Mother of God With Child, Palestine, 6th c. (?); inv. br. / no. ATM 757

7. Georg Pencz, Tomiris s glavom kralja Kira / Tomyris with the head of king Cyrus, oko / ca. 1541.; inv. br. / no. ATM 1953

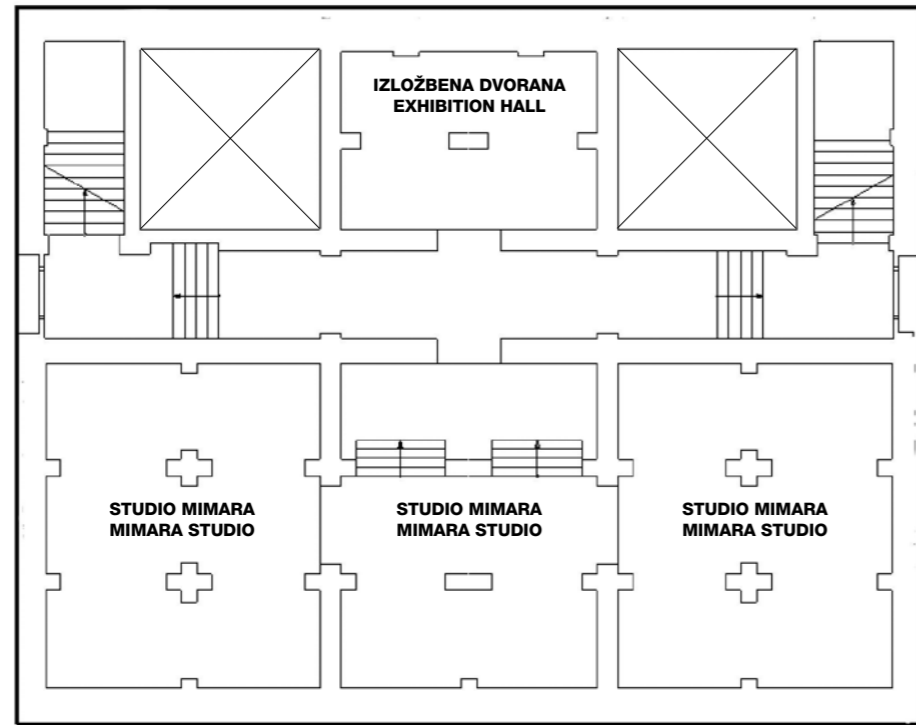
8. Louis-Jean-François Lagrenée Stariji, Danaja / Danaë, 1758. inv. br. / no. ATM 1177

1. Charles-Joseph Flipart, Koncert / Concert, 1748. – 1750.; inv. br. / no. ATM 750

2. Charles-Joseph Flipart, Vlasuljar / A wig-maker, 1748. – 1750.; inv. br. / no. ATM 749

3. Vincenzo di Biagio Catena, Krist nosi križ / Christ Bearing the Cross, 1525.; inv. br. / no. ATM 1956

4. Peter Paul Rubens, Portret Nicolaasa Rubensa, umjetnikova sina / Portrait of Nicolaas Rubens, The Artist's Son, 1634. – 1636. inv. br. / no. ATM 1905



MUZEJ MIMARA I KONCEPT SUVREMENE MUZEJSKE DJELATNOSTI

mr. sc.
LADA RATKOVIĆ BUKOVČAN
ravnateljica Muzeja Mimara

S matram kako je uvijek iznova potrebno naglasiti bitno poslanje muzeja, a to je prepoznavanje, čuvanje i prezentacija baštine kako bi ona bila svjedokom svih aspekata kulture življenja i siguran zalog budućnosti. Usvajanje novih i poticajnih pristupa za ostvarenje navedenih ciljeva u temelju je uspješnosti takvog djelovanja. Muzejski „život“ mora biti razumljiv, dostupan, prihvaćen i kroz ponuđene izložbene sadržaje jasan publici svih uzrasta. Posvećenost mladima, uz naglašenu znanstvenu utemeljenost, ostaje isključnim zadatkom djelatnosti. Stalni postavi, ali i privremene izložbe, brojne aktivnosti i razmišljanja o dijalogu s publikom, njezinoj participaciji u muzejskim događanjima, utjecajima okružja – ukoliko, muzeji – u permanentnoj su interakciji s društvom i snažan su poticaj njegovu oplemenjivanju i razvoju. Istraživanjem i nuđenjem rješenja, jasnim osvještavanjem i neizbježnih problema i njihovih rješenja, nailazimo na tom „susretu s budućnošću“ uvijek inspirativne i začudne projekte. Okružje, trenuci u društvenoj svakodnevici snažno dodiruju i muzejsku zbilju. Vibrantan ritam djelovanja, permanentan razvoj i, k tome, gradnja budućnosti u temelju su rada svih muzeja. Muzej Mimara je od prvog dana djelovanja prebogatom, raznorodnim fundusom prezentirao svoju svekoliku slojevitu kulturološku širinu. Jasno je kroz godine prihvaćao mijene koje zahvaćaju i muzejsku djelatnost, upijajući primjenu novih iskustava, nerijetko ih i anticipirajući u svim segmentima svoje aktivnosti. Popratne tematske izložbe djela iz fundusa, kontinuirana suradnja s restauratorskim odjelom, znanstveni katalozi, studije, predavanja i pedagoške radionice bili su temeljem njegove snažne prisutnosti u kulturnom životu Zagreba i Hrvatske. Muzej Mimara bio je spreman organizirati i prihvatiti i izložbe suvremenih hrvatskih i stranih umjetnika; poticati uspješnu međumuzejsku tuzemnu i međunarodnu suradnju; bio je mjestom održavanja sjajnih koncerata domaćih i svjetskih glazbenika predstavljajući živo i pulsirajuće vrelo u kojem se pruža mogućnost susreta s najraznorodnijim vidovima ljudske kreativnosti i znanja. Slijedom navedenih temeljnih odrednica djelovanja Muzej Mimara je kontinuirano osuvremenjivao i ispunjavao novim segmentima svoju svakodnevnu djelatnost. Tako je, primjerice, već 2010. zaživio *Smart Guide*, vodstvo na hrvatskom i engleskom jeziku stalnim postavom pomoću pametnog telefona i Wi-Fi-ja. Korištenjem *Smart Guidea*, besplatnoga multimedijskog vodiča na pametnim telefonima, publika je dobila pregledan i raznovrstan izvor informacija o umjetničkim djelima. Od 2016. kod nekih se izložbenih projekata najsuvremenijim aplikacijama i videouradcima omogućilo upoznavanje s pojedinim izloščima. Riječju, slijedile su se i prihvaćale tehnološke inovacije poput aplikacija *ATM Reality*, koja je ponudila mogućnost pogleda u prošlost prostora zgrade Muzeja Mimara (pomoću fotografija iz albuma Kraljevske realne gimnazije, datiranih u prijelaz s XIX. na XX. stoljeće). Od 2017. dostupna je uporaba tableta za prezentaciju povremenih izložaba (kako je to pisalo na mrežnoj stranici Muzeja: *...cilj je putem suvremene digitalne tehnologije i edukativnih programa privući publiku, ponajviše mlade, školarce, gimnazijalce i studente, u posjet muzeju i izložbi.*). Svaka je izložba bila prezentirana fotografijama i filmovima, a često je multimedijaska prezentacija bila i dijelom postava izložaba.

Izvršena je revizija svih legendi u stalnom postavu te su one prevedene na engleski jezik. Postavljanje dvojezičnih legendi kroz cijeli postav izvršeno je u proljeće 2017. omogućivši (i) brojnim posjetiteljima iz cijeloga svijeta upoznavanje s temeljnim podacima o izloščima. Priređeni su dvojezični eksplikativni panoi za sve zbirke te će, do sada prezentirani na pojedinim izložbama, sasvim sigurno biti i dijelom osuvremenjenog postava. Kontinuirani znanstveni rad kustosa i restauratora jasno se očitovao u svim zahvatima u postavu, točnije, postavljanja analiziranih i obrađenih djela iz čuvaonica, a jasnoća izložbene koncepcije omogućavala je njihovo logično inkorporiranje u stalni postav. Uz mrežnu stranicu, pokrenut je Blog Muzeja Mimara, a sve izložbe i događanja redovito su prisutne i na Facebooku i Instagramu. Kako bi se intenzivirala djelatnost Muzeja Mimara, godine 2016. formirana je nova izložbena dvorana pod nazivom „Kolekcionarska soba“ (prizemlje, južno – prenamjena prijašnje izložbene dvorane) te je, k tome, iste godine proširena i mogućnost izlaganja unutar postojećih prostora muzeja – hodnik/prolaz na I. katu opremljen je ovjesima za potrebe izlaganja. Uz Studio Mimara i Atrij, u kojima se već dugi niz godina održavaju popratne izložbe, navedena dva „nova“ prostora doprinijela su proširivanju izložbenih mogućnosti muzeja.

Iz svega navedenog logična je složenost, ali i neodoljiva, dopuštam sebi reći, želja za nastavkom nezaustavljivih novih izričaja koji će u snažnom zamahu obilježiti, kako u procesu obnove, tako i po obnovi, djelatnost Muzeja Mimara. Stalni postav, izložbe iz fundusa, gostujuće izložbe, međunarodne izložbe, predavanja, koncerti, promocije..., ukoliko, Muzej Mimara ponovno će biti vrutkom kulturnih događanja.

maintain that it is always necessary to emphasise the essential mission of museums, and that is the recognition, preservation, and presentation of heritage, for it to become a testament to all aspects of cultural life and a secure pledge for the future. The adoption of new and inspiring approaches to achieving these goals is at the core of the success of such an endeavour. At any given moment, the “life” of a museum must be understandable, accessible, accepted, and clearly perceived through the offered exhibition content by audiences of all ages. Of course, a steadfast dedication to the younger generation, along with a clear emphasis on a solid scientific foundation, continues to be a pivotal objective of this undertaking. Permanent displays as well as temporary exhibitions, numerous activities, and considerations regarding dialogue with the audience, their participation in museum events, and the influence of the environment – in short, museums are in a constant interaction with society and are a strong stimulus to its enrichment and development. By exploring and offering solutions, clearly raising awareness of the inevitable problems and their resolutions, we always find in this “encounter with the future” projects that are remarkable and inspiring. Our environment, and events in everyday social life strongly touch upon the reality of museums. A vibrant operational rhythm, continuous development, in addition to the building of the future, are at the core of the work of all museums.

From its very first day of operation, the Mimara Museum has showcased its multifaceted cultural breadth through its rich and diverse holdings. Over the years, it has readily embraced the changes that have deeply affected the museum field, eagerly adopting the application of all new experiences, often anticipating them in all aspects of its activities. Thematic exhibitions featuring works from the holdings, continuous collaboration with the restoration department, scholarly catalogues, studies, lectures, and educational workshops have been the foundation of its strong presence in the cultural life of Zagreb and Croatia. Furthermore, the Mimara Museum was always ready to organise and host exhibitions by contemporary Croatian and foreign artists; it encouraged successful inter-museum domestic and international collaboration; it hosted uplifting concerts featuring prominent domestic and international musicians, and so on. It has always represented a lively and pulsating hub where the opportunity to encounter the most diverse forms of human creativity and knowledge truly abounds.

Of course, in line with all the above-mentioned fundamental guidelines of operation, the Mimara Museum has continuously modernised and enriched its daily activities with new elements. For example, as early as 2010, we introduced the Smart Guide, providing guided tours in both Croatian and English languages through the permanent display using smartphones and Wi-Fi. Through the Smart Guide, a free multimedia smartphone guide, the audience gained a clear and diverse source of information about the artworks in our Museum. Since 2016, in certain exhibition projects, the use of state-of-the-art applications and video presentations has allowed visitors to get acquainted with individual exhibits. In other words, we followed and embraced technological innovations like the *ATM Reality* app, offering users the opportunity to glimpse into the historical past of the Mimara Museum building (using photos from the album of the Royal *Realgymnasium*, dating back to the turn of the 19th to the 20th century, which can be accessed through the application). Since 2017, the use of tablets for presentation of temporary exhibitions has been available (as stated on the Museum’s website: “...the goal of using modern digital technology and educational programs, is to attract an audience, especially young people, schoolchildren, high school students, and students, and entice them to visit the museum and our exhibitions.”). Each exhibition was presented with photographs and films, and multimedia presentations were often integrated into the exhibition displays.

A revision of all the labels in the permanent display was carried out, and they were translated into English. The installation of bilingual labels throughout the entire display was completed in the spring of 2017, enabling numerous visitors from around the world to become acquainted with the essential information about the exhibits. Bilingual explanatory panels were prepared for all collections, as previously presented in some exhibitions, and they will certainly be part of the modernised display.

Of course, the continuous scholarly work of curators and conservators is clearly evident in the creation of all interventions in the display – specifically, the set-up of analysed works from the storage facilities, and the clarity of the exhibition concept allowed for their logical incorporation into the permanent display. In addition to the museum website, the Mimara Museum has launched a blog, and all exhibitions and events are regularly featured on Facebook and Instagram.

To enhance the activities of the Mimara Museum, a new exhibition hall was established in 2016, named the “Collector’s Room” (ground floor south – a conversion of the former exhibition hall). Additionally, in the same year, the possibility for exhibitions within the existing museum spaces was expanded – the hallway/passageway on the first floor was equipped with hanging systems for exhibition purposes. Alongside the Mimara Studio and the Atrium, where accompanying exhibitions have been held for many years, these two “new” spaces contributed to the expansion of the museum’s exhibition capabilities. A logical complexity ensues from all of the above, but also an irresistible, if I may say, desire to continue the unstoppable new expressions that will provide a strong momentum to the activities of the Mimara Museum, both in the process of reconstruction and upon its completion. The permanent display, exhibitions of works from the holdings, guest exhibitions, international exhibitions, lectures, concerts, promotions, etc. – the Mimara Museum will once again be a wellspring of cultural events.

LADA RATKOVIĆ BUKOVČAN, MA
Director of the Mimara Museum

MIMARA MUSEUM AND THE CONCEPT OF CONTEMPORARY MUSEUM ACTIVITY

1987.

2023.

50

STUDIJE MUZEJA MIMARA
MIMARA MUSEUM STUDIES

45

IZLOŽBE DJELA IZ FUNDUSA MUZEJA MIMARA
EXHIBITIONS OF WORKS FROM THE MIMARA MUSEUM HOLDINGS

54

FUNDUS MUZEJA MIMARA – KATALOZI, VODIČI I DEPLIJANI STALNOG POSTAVA I IZLOŽABA
MIMARA MUSEUM HOLDINGS – CATALOGUES, GUIDES AND BOOKLETS OF THE PERMANENT DISPLAY
AND EXHIBITIONS

300

GOSTUJUĆE IZLOŽBE ODRŽANE U MUZEJU MIMARA (ODABIR)
GUEST EXHIBITIONS HELD AT THE MIMARA MUSEUM (SELECTION)

121

KATALOZI I DEPLIJANI GOSTUJUĆIH IZLOŽABA
CATALOGUES AND BOOKLETS OF THE GUEST EXHIBITIONS

141

MEĐUNARODNE IZLOŽBE ODRŽANE U MUZEJU MIMARA (ODABIR)
INTERNATIONAL EXHIBITIONS AT THE MIMARA MUSEUM (SELECTION)

15

GOSTUJUĆE VIRTUALNE IZLOŽBE
VIRTUAL GUEST EXHIBITIONS

110

KONCERTI (ODABIR)
CONCERTS (SELECTION)

253

KONGRESI, SEMINARI, SKUPŠTINE (ODABIR)
CONGRESSES, SEMINARS, ASSEMBLIES (SELECTION)

POTRES I HITNA KONSTRUKCIJSKA OBNOVA



mr. sc.
LADA RATKOVIĆ BUKOVČAN
ravnateljica Muzeja Mimara

Godina 2020. bila je obilježena uistinu teškim, tragičnim situacijama – snažnim potresom koji je 22. ožujka pogodio Zagreb i okolna mjesta; potresom koji je 29. prosinca pogodio Petrinju, Sisak, Glinu i naselja Banovine, a koji je iznova nanio štete i u Zagrebu; pandemijom koronavirusa koja nas je, nažalost, uporno i neumoljivo ugrožavala gotovo pune dvije godine. Muzej Mimara u potresu je pretrpio velika oštećenja te je od 22. ožujka 2020. zatvoren za javnost. Stradalo je krovno zgrade s posebice teškim oštećenjima velike, reprezentativne dvorane na drugome katu. Oštećena su i neka izložena djela koja su u međuvremenu restaurirana.¹ Brojni su poslovi i zadaci kojima se pristupilo vezano na promptno zbrinjavanje umjetnina, prijave šteta, konzultacije sa službama Ministarstva kulture i medija RH, Gradskim zavodom za zaštitu spomenika kulture i prirode, službama Grada Zagreba, suradnicima i stručnjacima kako bi se Muzej Mimara što prije i što kvalitetnije obnovio. Intenzivno se radilo na pripremi i izradi prijave za apliciranje na *Poziv za dodjelu bespovratnih financijskih sredstava – Provedba mjera zaštite kulturne baštine oštećene u potresu 22. ožujka 2020. godine na području Grada Zagreba, Krapinsko-zagorske i Zagrebačke županije* Ministarstva kulture i medija RH. Ugovor je potpisan u svibnju 2021. Zgrada Muzeja Mimara zaštićeno je kulturno dobro te su restauratorsko-konzervatorska istraživanja, elaborati, smjernice i rješenja Gradskog zavoda za zaštitu spomenika kulture i prirode jasno zacrtale *conditio sine qua non* obnove – čuvanje i poštovanje gradbeno-povijesnih zadatosti i izbjegavanje zahvata (u eksterijeru i interijeru podjednako) koji bi na bilo koji način naštetili ili ugrozili njezinu baštinsku vrijednost.² Po završetku procesa javnih natječaja surađivali smo sa svim izabranim vanjskim stručnjacima koji su radili na pripremi potrebnih segmenata za obnovu Muzeja Mimara (elaborati, istraživanja itd.).³ Posebice ističem suradnju po završetku natječaja s odabranim projektantskim timom CORE d.o.o. na čelu s gospodinom prof. dr. sc. Željkom Pekovićem. Stručne službe i muzejski tehničari sudjelovali su, uz vanjske stručnjake, na pakiranju umjetnina i na pripremama za transport u privremenu čuvaonicu. Naglašavam da smo svi sudjelovali u detaljnim pripremama za uređenje i opremanje privremene čuvaonice kako bi umjetnine, arhivska i knjižna građa bila čuvana u optimalnim uvjetima.⁴ Uslijed dugog natječajnog razdoblja (nažalost, česta pojava u javnonabavnim procesima) te pojave daljnjih oštećenja, točnije otpuštanja prednjeg pročelnog zida, moralo se pristupiti radovima hitne obnove konstrukcije radi sprječavanja daljnjeg oštećenja najoštećenijih dijelova zgrade (Hitne intervencije). Zasnovana je na dobro postavljenim stručnim istraživačkim temeljima te smo sigurni u uspjeh kako hitne konstrukcijske obnove, tako i nastavka radova.

1. Uz kolegu Gorana Petrinića, višeg restauratora tehničara u Muzeju Mimara, koji je obradio velik dio oštećenih predmeta, kolege iz zadarskog Muzeja antičkog stakla pružili su u tim trenucima nezaboravnu pomoć. Oštećeni predmeti iz zbirke stakla preneseni su u Zadar i restaurirani u muzejskoj radionici. Kolega Šime Perović, konzervator-restaurator savjetnik i kustos u MAS Zadar, restaurirao je u potresu oštećene predmete od kojih su dva bila prezentirana na izložbi *Staklo starog vijeka iz Muzeja Mimara* (izložak br. 24 i izložak br. 67) koja se od 4. svibnja do 5. rujna 2023. održala u zadarskom muzeju. Vidjeti: Eterović Borzić, Štefanac = Eterović Borzić Anamarija; Štefanac, Berislav (ur.). *Staklo starog vijeka iz Muzeja Mimara*. Zadar: MAS Zadar, 2023., str. 4.

2. Vidjeti: Elaborat MURAL obrt za konzervatorsko-restauratorske usluge (vl. Marko Buljan) *Konzervatorsko-restauratorski istražni radovi u interijeru i eksterijeru Muzeja Mimara u Zagrebu* (srpanj 2021.). Vidjeti također: Institut za povijest umjetnosti – Konzervatorski elaborat – *Muzej Mimara., Rooseveltov trg 5, Zagreb – Povijest gradnje, valorizacija i prijedlog konzervatorskih smjernica*. Voditeljice istraživanja: dr. sc. Katarina Horvat-Levaj, Ivana Hanićar Buljan, dipl. ing. arh. Autorice: dr. sc. Irena Kraševac, dr. sc. Ana Šverko, dr. sc. Katarina Horvat-Levaj. Recenzenti: dr. sc. Joško Belamarić i dr. sc. Ivana Mance (listopad 2021.). Vidjeti također: Gradski zavod za zaštitu spomenika kulture i prirode: Konzervatorske smjernice (12. svibnja 2020.); Posebni uvjeti zaštite kulturnog dobra (6. lipnja 2022.); Suglasnost (faza 1. dio projekta obnove koji se odnosi na hitnu obnovu konstrukcije; projekt je u skladu s posebnim uvjetima zaštite kulturnog dobra)(18. srpnja 2022.).

3. Kolegica Mirjana Blažević, specijalistica javne nabave u Muzeju Mimara, sudjelovala je u pripremama i vođenju javnih nabava za istraživanja itd. Izrađeni su: Elaborat ocjene postojećeg stanja građevinske konstrukcije, projektant kojega je bio Antonio Maglov, dipl. ing. građ. sa suradnicima (KONSTRUKTA d.o.o., lipanj 2021.); Radovi ispitivanja slojeva konstrukcije i stanja gradiva nosivosti elemenata obzirom na tlak, vlak i posmik te ispitivanja vlage u konstrukciji, Željana Skazlić, dipl. ing. građ., Tomislav Hodić, mag. ing. geoinj., Mario Vuica, mag. ing. aedif. i suradnici (GEO-EXPERT IGM d.o.o., kolovoz 2021.); Geotehnički elaborat – Geotehnički istražni radovi u postojećim temeljima, projektant – Živko Mihovilović, dipl. ing. građ. (GRASA PROJEKT d.o.o., rujna 2021.); Snimak postojećeg stanja, Lidija Grebenar, dipl. ing. arh. (APG INŽENJERING d.o.o., lipanj 2021.), te u bilješci 2 navedena, dva elaborata (MURAL d.o.o. i Institut za povijest umjetnosti).

4. Proces fumigacije izvršio je g. Vladimir Bertović sa suradnicima (Agrosan d.o.o., prosinac 2021.). Pakiranje je uz stalnu prisutnost kustosa Muzeja Mimara – kolegice Milice Japundžić i kolege Krešimira Jurage – i višeg restauratora tehničara – Gorana Petrinića izvršila konzervatorica-restauratorica Marija Reberski s ekipom suradnika (tvrtka Reberski restauriranje, završeno u ožujku 2022.). Muzejski tehničari Vladimir Petrović, Darko Jelenc i Tihomir Jurčec sudjelovali su u pripremama za transport koji je izveo KUNSTTRANS d. o. o. budući da Muzej Mimara nema nijedno vozilo.

Potrebno je, k tome, istaknuti kako se, uz sve navedeno, striktno vezano za ovo teško razdoblje obnove, radilo od prvog tromjesečja 2020. na organizaciji i pripremama izložaba prezentiranih u Muzeju Mimara baš kao i na održavanju kontinuiteta djelovanja Muzeja Mimara. Ovoga puta, nažalost, dominantno u virtualnom izdanju. Tako smo, mjesecima neizvjesnosti i iščekivanja rješenja usprkos, u kontinuitetu nastavili sa radom – kolege su obrađivale i obrađuju zbirku i publiciraju radove; radilo se kontinuirano na zaštiti i pohrani fundusa; intenzivirali smo u novoj situaciji našu prezentaciju na mrežnoj i Facebook stranici, pokrenut je blog, itd. Priredili smo brojne značajne izložbe (dakako, u virtualnom obliku) kako djela iz fundusa, tako i one koje su plod nastavljenе suradnje sa suvremenim umjetnicima i srodnim institucijama. Posebice raduje prezentacija izložbe iz fundusa u gimnazijama čime smo željeli pokazati da smo, usprkos teškoćama koje su donijele postpotresne i kovidom obilježene godine, prisutni, da mislimo upravo na mlade naraštaje i da ih Muzej Mimara s radošću poziva da budu naši odani prijatelji kroz ove teške, ali i sve buduće godine kada će Muzej opet otpočeti sa svojom bujnom djelatnošću *in vivo*. Nastavili smo međumuzejsku suradnju kako u Hrvatskoj, tako i u inozemstvu organiziravši izložbe djela iz fundusa Muzeja Mimara. Publicirani su znanstveni katalozi i studije u kojima su obrađena djela iz fundusa Muzeja Mimara.⁵

Budući da nakon konstrukcijske obnove logično i neizostavno slijedi cjelovita obnova, uvjereni smo da ćemo Muzej Mimara s njegovim stalnim postavom i cjelokupnom dobro znanom prebogatom djelatnošću opet otvoriti krajem 2024. ili, najkasnije, u proljeće 2025. godine. Bit će to nastavak one uzlazne, kreativne, slojevite djelatnosti kojom je ovaj muzej zacrtao svoj put nezaobilazne prisutnosti na kulturnoj sceni Zagreba i Hrvatske.

42



43



5. Vidjeti: Ratković Bukovčan 2022. = Ratković Bukovčan, Lada (ur.). *Uspomene za budućnost...o 35. obljetnici otvaranja Muzeja Mimara*. Zagreb: Muzej Mimara, 2022. Katalog izložbe, str. 7, 85–99.



LADA RATKOVIĆ BUKOVČAN, MA
director of the Mimara Museum

EARTHQUAKE AND URGENT STRUCTURAL RECONSTRUCTION

The year 2020 was marked by truly challenging and tragic events – a powerful earthquake that struck Zagreb and surrounding areas on 22 March; an earthquake on 29 December that hit Petrinja, Sisak, Glina, and towns in the Banovina region, causing further damage in Zagreb; on top of the coronavirus pandemic that, unfortunately, persistently and relentlessly threatened us for nearly two full years.

The Mimara Museum suffered significant damage in the earthquake and has been closed to the public since 22 March 2020. The roof of the building was particularly affected, with severe damage to the large, representative hall on the second floor. Some of the exhibited artworks were also damaged and have since been restored.¹ Numerous tasks and activities were undertaken to promptly care for the artworks, report the damages, consult with the Ministry of Culture and Media of the Republic of Croatia, the City Institute for the Conservation of Cultural and Natural Heritage, Zagreb City authorities, collaborators, and experts in order to reconstruct the Mimara Museum as quickly and as effectively as possible. Intensive work was done on the preparation and submission of the application for the *Call for the allocation of grants – Implementation of measures for the protection of cultural heritage damaged in the earthquake on 22 March 2020, in the area of the City of Zagreb, Krapina-Zagorje County, and Zagreb County*, issued by the Ministry of Culture and Media of the Republic of Croatia. The contract was signed in May 2021. The Mimara Museum building is a protected cultural asset, and the restoration and conservation investigation, reports, guidelines, and solutions provided by the City Institute for the Conservation of Cultural and Natural Heritage clearly outlined the *conditio sine qua non* of the reconstruction – the preservation and respect of the building's historical characteristics and the avoidance of any interventions (both in the exterior and interior) that could in any way harm or jeopardize its heritage value.² Upon the conclusion of the public tender process, we collaborated with all selected external experts who worked on the preparation of the necessary segments for the reconstruction of the Mimara Museum (reports, investigation, etc.).³ The collaboration, following the conclusion of the tender, with the selected design team led by Prof. Željko Peković, PhD from CORE Ltd., is particularly noteworthy. Museum technicians and technical staff, in conjunction with external experts, were involved in the packaging of artworks and preparations for transportation to the temporary storage facility. It is worth noting that we all participated in detailed preparations for setting up and equipping the temporary storage facility to ensure that artworks, archival materials, and library materials are kept under optimal conditions.⁴

1. Alongside Goran Petrinić, a senior restoration technician at the Mimara Museum, who worked on a significant portion of the damaged objects, colleagues from the Museum of Ancient Glass in Zadar provided invaluable assistance during those moments. The damaged objects from the glass collection were transferred to Zadar and restored in the museum workshop. Šime Perović, museum advisor, conservator-restorer and curator at the Museum of Ancient Glass in Zadar, restored the earthquake-damaged items, two of which were presented at the exhibition *Glass of Antiquity from the Mimara Museum* (exhibit no. 24 and exhibit no. 67), which took place in the museum in Zadar from 5 May to 5 September 2023. See: Eterović Borzić, Štefanac; = Eterović Borzić Anamarija; Štefanac, Berislav (ed.). *Staklo starog vijeka iz Muzeja Mimara*. Zadar: MAS Zadar, 2023, p. 4.

2. See: Report of the MURAL conservation-restoration company (owned by Marko Buljan) - *Conservation-restoration investigative works in the interior and exterior of the Mimara Museum in Zagreb* (July 2021). See also: Institute of Art History – Conservation Report – *Mimara Museum, Roosevelt Square 5, Zagreb - History of construction, valorisation, and proposal of conservation guidelines*. Research supervisors: Katarina Horvat-Levaj, PhD, Ivana Haničar Buljan, M.Arch. Authors: Irena Kraševac, PhD, Ana Šverko, PhD, Katarina Horvat-Levaj, PhD. Reviewers: Joško Belamarić, PhD and Ivana Mance, PhD (October 2021). See also: City Institute for the Conservation of Cultural and Natural Heritage: Conservation guidelines issued (12 May 2020); Special conditions for the protection of cultural heritage (6 June 2022); Approval (phase 1, part of the renovation project related to urgent structural reconstruction; the project complies with special conditions for the protection of cultural heritage) (18 July 2022).

3. Mirjana Blažević, a specialist in public procurement at the Mimara Museum, participated in the preparation and management of public procurements for investigative works, etc. The following materials were produced: Report on the assessment of the existing structural condition, designed by Antonio Maglov, B.Sc. in Civil Engineering, and his associates (KONSTRUKTA Ltd., June 2021); Works to test the structural layers and the condition of load-bearing elements regarding compression, tension, and shear, as well as moisture testing in the structure, conducted by Željana Skazlić, B.Sc. in Civil Engineering, Tomislav Hodić, M.Sc. in Engineering Geology, Mario Vuica, M.Sc. in Architectural Engineering, and their collaborators (GEOEXPERT IGM Ltd., August 2021); Geotechnical Report – Geotechnical Investigative Works in Existing Foundations, designed by Živko Mihovilović, B.Sc. in Civil Engineering (GRASA PROJEKT Ltd., September 2021); Survey of the Existing Condition, conducted by Lidija Grebenar, B.Sc. in Architecture (APG INŽENJERING Ltd., June 2021), and, the two reports mentioned in Note 2 (MURAL Ltd. and Institute of Art History).

4. The fumigation process was carried out by Mr. Vladimir Bertović and his team (Agrosan Ltd., December 2021). The packing was done by conservator-restorer Marija Reberski and her team (Reberski Restoration Company, completed in March 2022) with the constant presence of the curators of the Mimara Museum – Milica Japundžić and Krešimir Juraga – and the senior restoration technician, Goran Petrinić. Museum technicians Vladimir Petrović, Darko Jelenc and Tihomir Jurčec participated in the preparations for transportation, which was performed by KUNSTTRANS Ltd., as the Mimara Museum does not have any vehicles.

Because of the length of the tender period (unfortunately, a common occurrence in public tender processes), as well as the occurrence of further damage, specifically the detachment of the front façade wall, it became necessary to undertake urgent structural repairs to prevent further damage to the most affected parts of the building (Urgent interventions). It was based on well-established professional research foundations, and we are confident in the success of both the urgent structural reconstruction and the continuation of the works.

In addition, it is necessary to point out that, alongside all of the above issues strictly related to this challenging period of reconstruction, work has been ongoing since the first quarter of 2020 on organising and preparing exhibitions presented at the Mimara Museum, as well as maintaining the continuity of the museum's operations. Unfortunately, this time, predominantly in a virtual format! We have thus continued our work without interruption despite months of uncertainty and anticipation of solutions – our colleagues have been analysing and continue to analyse the collection and publish papers; efforts have consistently been made to protect and preserve the museum's holdings; we have intensified our online presence in this new situation through our website and Facebook, a blog has been launched, etc. We have organized numerous significant exhibitions (naturally, in a virtual format), both featuring works from our holdings and those resulting from continued collaboration with contemporary artists and related institutions. I am particularly delighted with the presentation of the exhibition from our collection in grammar school/s, which aimed to demonstrate that, despite the challenges brought about by the post-earthquake and COVID-marked years, we remain present, and focused on the younger generations. The Mimara Museum warmly invites them to be our devoted friends throughout these difficult years, and in the future when the museum will once again commence with its vibrant *in vivo* activities. We have continued our inter-museum collaboration, both within Croatia and abroad, by organizing exhibitions featuring works from the Mimara Museum holdings. Scientific catalogues and studies have been published, analysing works from the Mimara Museum holdings.⁵

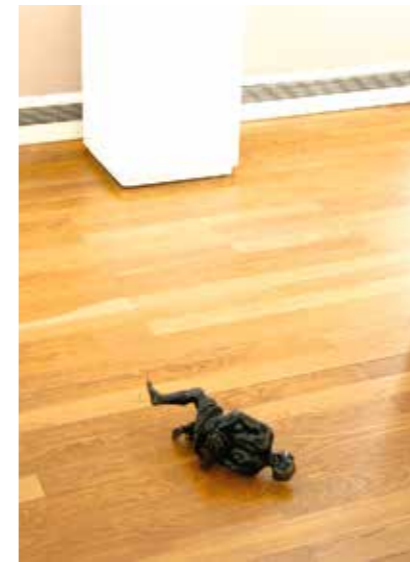
Since the structural reconstruction is logically and inevitably followed by a comprehensive reconstruction, we are confident that the Mimara Museum, with its permanent display and its well-known, rich array of activities, will reopen by late 2024 or at the latest in the spring of 2025. It will mark a continuation of those upward, creative, and multifaceted activities through which this museum has established itself as an indispensable presence on the cultural scene of Zagreb and Croatia.



5. See: Ratković Bukovčan 2022. = Ratković Bukovčan, Lada (ed.). *Uspomene za budućnost...o 35. obljetnici otvaranja Muzeja Mimara*. Zagreb: Mimara Museum, 2022. Exhibition catalogue, pp. 7, 85–99.











54

55



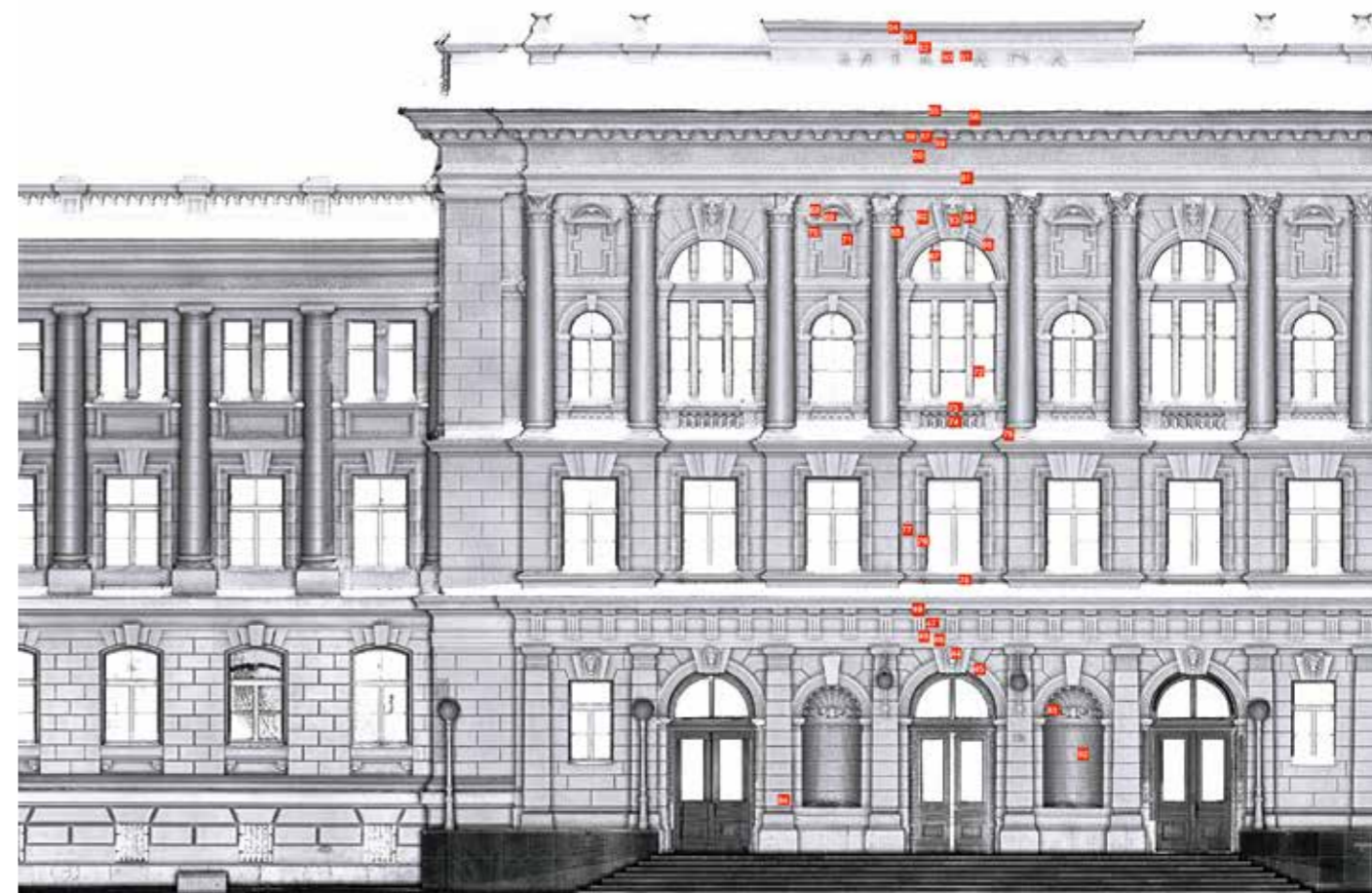
MURAL. OBRT ZA KONZERVATORSKO-RESTAURATORSKE USLUGE. KONZERVATORSKO-RESTAURATORSKI ISTRAŽNI RADOVU U INTERIJERU I EKSTERIJERU MUZEJA MIMARA U ZAGREBU SRPANJ 2021.

MARKO BULJAN
mag. art. konzervator-restaurator



1

Mural, obrt za konzervatorsko-restauratorske usluge je u srpnju 2021. godine odradio konzervatorsko-restauratorske istražne radove na eksterijeru i interijeru zgrade Muzeja Mimara. Cilj sondažnih istraživanja bio je utvrditi povijesne faze razvoja zgrade te slojeve naliča zidova, drvenih i metalnih konstrukcija radi evidentiranja izvornika. U interijeru muzeja izrađeno je 115 sondi dok su na pročelju otvorene 84 sonde. Voditelj radova bio je konzervator-restaurator Marko Buljan. Konzervatorsko-restauratorskim istraživanjem eksterijera utvrdile su se faze obnova i definirao izvorni nalič. Prvo uređenje i sanacija zgrade bila je od 1985. do 1987. godine kada je Muzej i otvoren. Obnova uličnog i dvorišnog pročelja Muzeja Mimara odradila se 1997. godine. Iz dokumentacije se može iščitati da su trusni dijelovi stare žbuke otučeni. Nova je žbuka tada rađena zaglađivanjem u dva sloja, s veličinom agregata koji odgovara izvorniku. Cijela je zgrada bojana akrilatnim premazima u trima tonovima. Stolarija je ličena uljenim bojama kao i željezne ograde. Odrađena je i sanacija dekorativnih elemenata na pročelju. Sljedeća sanacija i obnova krova bila je 2008. U dokumentaciji se navodi obijanje žbuke i čišćenje te vađenje dotrajale opeke i ponovo zidanje novom punom opekam. Navodi se izrada rustične žbuke. Na osnovu navedenog može se zaključiti da prilikom ranijih obnova velika količina izvornika nije očuvana te je tijekom sondiranja bilo teško iščitati izvorne tonove naliča svih elemenata zgrade. Na osnovi otvorenih sondi možemo reći da je zgrada Muzeja Mimara izvorno bila bojana smeđim okerom. Vijenci i pilastri istočnog pročelja bili su oker, a dekorativni elementi koji su rađeni od pečene gline – terakote (glazirane), izvorno su ostavljeni najvjerojatnije u svojem prirodnom, svjetlijem oker smeđem tonu. Drveni prozorski okviri su bijeli, a limarija je od bakra. Kameni elementi na eksterijeru vjerojatno su izrađeni od vapnenačkog kamena.



2

Konzervatorsko-restauratorska sondiranja interijera pokazala su da je unutrašnjost muzeja više puta bojena. Slojevi su tanki, jednobojni i uglavnom su se teško raslojavali. Na nekim se mjestima prikazalo najviše deset slojeva naliča. Izvorni je nalič zidova u ulaznom predvorju najvjerojatnije bio smeđi oker, pilastri svijetli oker, a stubovi oker s blagom mramorizacijom. Ista situacija pokazala se i na povišenom dijelu predvorja. Svi stubovi i pilastri muzeja bili su u oker tonovima. Možemo zaključiti da se izvorno pokušala napraviti imitacija na zidovima i stubovima u duhu mramornih stupova koji se nalaze u atriju. Vrata su bila u boji drveta premazana smeđim lakom, na kojemu se kao prvi nalič javlja siva. Kovana ograda sjevernog i južnog stepeništa izvorno je bila vjerojatno tretirana bruniranjem i bojana u crno. Najznačajniji nalaz sondiranja je zidni oslik s floralnim motivima i bordurama na stropu ulaznog predvorja. Križni svodovi u povišenom predvorju te na južnom i sjevernom stubištu također su bili oslikani, ali jednostavnijim motivima, uglavnom bordurama. Velika pomoć prilikom istražnih radova bile su stare fotografije interijera muzeja na kojima se moglo vidjeti da je strop bio oslikan te je to olakšalo definiranje lokacija za otvaranje sonde.

Na frizovima vijenaca u atriju pronađeni su slabije očuvani zidni oslici s jednostavnijim dekorativnim elementima i pozlata u tragovima na manjim profilacijama, koja je vidljiva i na profilacijama vijenca u ulaznom predvorju.

Na stropu atrija te na zidovima stubišta, prvog i drugog kata pronađene su novije žbuke, na nekim mjestima cementne zakrpe što ukazuje na raniju obnovu prilikom koje prilikom koje je najvjerojatnije otučen izvorni nalič. Zidovi su bojani toplijom sivom. Pretpostavlja se da su kameni elementi u interijeru izrađeni od vapnenačkog kamena.

Velika dvorana drugog kata je nakon potresa najviše stradala i zbog sigurnosnih razloga se najopreznije istraživala, koliko su uvjeti dozvoljavali. Izvorni naliči zidova i pilastara pokazali su se također u oker nijansama. Jedino je sokl bio bojan najvjerojatnije svijetlo maslinastim okerom, a njegovi bazni istaci koji su naknadno profilirani žbukom oker su boje sa slabo vidljivim crvenim bordurama.



6



5



7



8

5. Otvaranje sonde pomoću medicinskog skalpela / Opening the probe using a medical scalpel

6. Oslik na frizu ispod središnjeg vijenca na sjevernom zidu u atriju / Wall painting below the central cornice on the north wall in the atrium

7. Oslik, crvena bordura na zidu stepeništa / Wall painting, red border on the staircase

8. Pronađen oslik na stropu ulaznog predvorja / A wall painting was found on the ceiling of the entrance vestibule

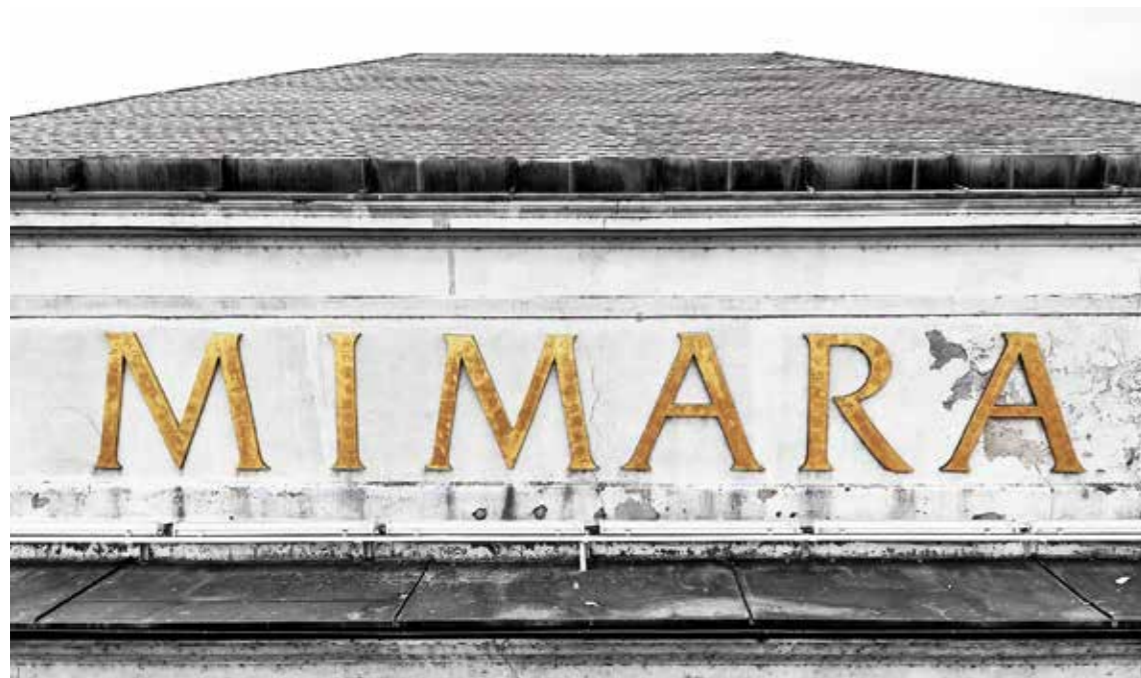
In July 2021, the "Mural" conservation and restoration company conducted investigative conservation-restoration works on the exterior and interior of the Mimara Museum building. Investigative probes had the task of ascertaining the historical phases of the building's development, as well as layers of wall exteriors, wooden and metal structures, in order to document their original condition. 115 probes were undertaken in the museum's interior, while 84 probes were opened on the façade. The project was led by conservator-restorer Marko Buljan.

The conservation-restoration investigation of the exterior revealed the phases of reconstruction and the original coating. The first renovation and restoration of the building took place from 1985 to 1987, when the Museum was opened.

The restoration of the street and courtyard façade of the Mimara Museum was carried out in 1997. From the documentation, it can be gleaned that sections of the old plaster were chipped away. The new plaster was then applied in two layers, with an aggregate size that matched the original. The entire building was painted with acrylic coatings in three shades. The woodwork was painted with oil-based paints, as well as the iron railings. The restoration of decorative elements on the façade was also completed. The next roof restoration and renovation took place in 2008. The documentation indicates the removal of plaster, cleaning, and removal of deteriorated bricks, followed by rebuilding with new solid bricks. The creation of rustic plaster is also mentioned.

Based on the information provided, it can be concluded that a significant amount of the original elements was not preserved during previous renovations, and it was difficult to decipher the original coating tones of all building elements during the probing. Based on the conducted probes, it can be concluded that the Mimara Museum building was initially coated in a brown ochre hue. The cornices and pilasters of the eastern façade were painted in ochre, and the decorative elements crafted from fired clay – terracotta (glazed), were likely originally left in their natural lighter ochre-brown tone.

The wooden window frames are white, and the metalwork is made of copper. The stone elements on the exterior are likely crafted from limestone.



3



4

MARKO BULJAN, MA
conservator-restorer

1. Arhivska fotografija razglednice Donjogradske gimnazije / Archival photograph of a postcard depicting the Lower Town Grammar School

2. Detalj arhitektonskog nacrtu istočnog pročelja s označenim sondama / Detail of the architectural plan of the eastern façade with marked probes

3. Muzej Mimara, istočno pročelje, veliki natpis / Mimara Museum, eastern façade, large inscription

4. Hidraulična platforma na kamionu pomoću koje su se provodili istražni radovi na eksterijeru zgrade / Hydraulic aerial platform used to examine the exterior of the building

MURAL. CONSERVATION AND RESTORATION COMPANY. INVESTIGATIVE CONSERVATION-RESTORATION WORKS ON THE EXTERIOR AND INTERIOR OF THE MIMARA MUSEUM BUILDING JULY 2021



9

10



9. Sonda na vijencu južnog zida u ulazom predvorju / Probe on the cornice of the southern wall in the entrance vestibule

10. Muzej Mimara, istočno pročelje, veliki natpis, detalj / Mimara Museum, eastern façade, large inscription, detail

11. Dino-Lite digitalni mikroskop, uzorak kapitela eksterijera / Dino-Lite digital microscope, exterior capital sample

Conservation and restoration probes of the interior have revealed that the museum's interior has been painted multiple times. The layers are thin, monochromatic, and generally adhered tightly. In some areas, it was possible to identify up to ten layers of paint. The original wall paint in the entrance vestibule was likely a brown ochre, the pilasters were painted in light ochre, and the columns were ochre with a slight marble-like pattern. The same situation was observed in the elevated part of the vestibule. All the columns and pilasters of the museum were painted in ochre tones. We can infer that the original intent was to replicate, on the walls and columns, the appearance of marble columns found in the atrium. The doors were the colour of wood coated with brown varnish, where the first layer of paint appears as grey. The wrought-iron railing of the northern and southern staircases was originally likely treated with bronzing and painted black.

The most significant finding from the probing is the wall painting with floral motifs and borders on the ceiling of the entrance vestibule. The cross vaults in the elevated vestibule and on the southern and northern staircases were also painted, but with simpler motifs, mostly borders. Old photographs of the museum's interior were of great assistance during the investigative work, as they revealed that the ceiling was painted, which facilitated the identification of locations for opening probes.

Faintly preserved wall frescoes with simpler decorative elements and traces of gilding on smaller mouldings were found on the cornice friezes in the atrium. These traces of gilding are also visible on the mouldings of the cornice in the entrance vestibule.

Newer plaster was found on the ceiling of the atrium and on the walls of the staircase, first, and second floors. In some places, there are cement patches indicating an earlier renovation, during which the original paint was likely removed. The walls have been painted in a warmer shade of grey. It is presumed that the stone elements in the interior are made of limestone.

The large hall on the second floor suffered the most damage after the earthquake, and it was investigated with the utmost caution due to safety reasons, as much as conditions allowed. The original paint on the walls and pilasters also appeared in ochre shades. Only the base was painted, likely in a light olive ochre, and its subsequent plaster-moulded base protrusions are ochre with faintly visible red borders.



11

INSTITUT ZA POVIJEST UMJETNOSTI. KONZERVATORSKI ELABORAT MUZEJ MIMARA ROOSEVELTOV TRG 5, ZAGREB POVIJEST GRADNJE, VALORIZACIJA I PRIJEDLOG KONZERVATORSKIH SMJERNICA LISTOPAD, 2021.

Voditeljice istraživanja: dr. sc. Katarina Horvat-Levaj, Ivana Haničar Buljan, dipl. ing. arh.
Autorice: dr. sc. Irena Kraševac, dr. sc. Ana Šverko, dr. sc. Katarina Horvat-Levaj
Recezeni: dr. sc. Joško Belamarić, dr. sc. Ivana Mance

UVOD

Prema narudžbi Javne ustanove *Zbirka umjetnina Ante i Wiltrud Topić Mimara – Muzej Mimara* (Rooseveltov trg 5, Zagreb), Institut za povijest umjetnosti izradio je konzervatorski elaborat za obnovu zgrade muzeja stradale u potresima 22. ožujka i 29. prosinca 2020. godine. Muzej Mimara (k. č. 2839, 2840, k. o. Centar) pojedinačno je zaštićeno kulturno dobro upisano u Registar kulturnih dobara Republike Hrvatske pod reg. brojem Z – 0459 (Narodne novine 37/01) KLASA: UP/1-612-08/02-01/525, te se nalazi na području povijesne urbane cjeline Grada Zagreba upisane u Registar kulturnih dobara RH pod reg. brojem Z – 1525, na koju se primjenjuje Zakon o zaštiti i očuvanju kulturnih dobara. Izradi konzervatorskog elaborata prethodilo je arhitektonsko snimanje postojećega stanja koje je obavio APG – inženjering d.o.o., potom konzervatorsko-restauratorsko sondiranje djelatnika obrta za konzervatorsko-restauratorske usluge – Mural te ocjena postojećega stanja građevinske konstrukcije koju je izradila tvrtka Konstrukta d.o.o., kao i 3D snimka koju je prema narudžbi Ministarstva kulture i medija Republike Hrvatske izradio Geodetski fakultet Sveučilišta u Zagrebu. Na temelju navedene dokumentacije, uvida u građevnu strukturu i istraživanja u Hrvatskom državnom arhivu, Državnom arhivu u Zagrebu i Hrvatskom školskom muzeju, prezentirana je povijest gradnje i valorizacija te je izrađen prijedlog konzervatorskih smjernica za obnovu Muzeja Mimara. Predmetna zgrada, od 1986./1987. godine muzej, a prije sjedište I. i IV. gimnazije, dio je Školskog foruma sagrađenog 1894./1895. godine, na inicijativu predstojnika Odjela za bogoštovlje i nastavu – Izidora Kršnjavog, a prema projektu vodećega europskog biroa za školske zgrade – Ludwig & Hülssner iz Leipziga i Berlina. Riječ je o jednoj od najreprezentativnijih zagrebačkih donjogradskih zgrada podignutih u stilu monumentalnog historicizma, odnosno neorenesanse. Iako je današnja trokrilna građevina sa školskim igralištem samo torzo mnogo ambicioznije ideje formiranja znatno većega Školskog foruma s drugim muzejskim građevinama i crkvom, po uzoru na tadašnja europska gradska središta a prije svega na Carski forum u Beču, riječ je o sklopu vrhunske urbanističke i arhitektonske kvalitete, koji je znalačkom prenamjenom u muzej dobio nove kvalitete vrijedne čuvanja i prezentacije. Neposredno nakon dovršetka gradnje, Školski forum prepoznat je kao jedan od najmonumentalnijih građevnih kompleksa tadašnjega Zagreba, a i sâm Izidor Kršnjavi smatrao ga je svojim velikim uspjehom, premda sve planove, posebno one koji se tiču neorenesansne župne crkve sv. Blaža kao dijela sklopa, nije uspio ostvariti. Projekti velebnе školske građevine objavljeni su već godinu dana nakon dovršetka gradnje u Viestima Društva inženjera i arhitekata u Hrvatskoj i Slavoniji (Josip Chvala, *Nove srednje škole u Zagrebu*, 1896.). Zahvaljujući takvim karakteristikama, školski je sklop bio dugi niz godina predmetom istraživanja najistaknutijih eksperata za historicističku arhitekturu. Olga Maruševski uvrstila ga je u monografiju *Iso Kršnjavi kao graditelj* (1986.), posvetivši mu ubrzo i zasebnu monografiju *Školski forum Ise Kršnjavog* (1992.). Problematike i valorizacije Školskog foruma dotaknuli su se i drugi istraživači u kontekstu različitih tema vezanih uz arhitekturu i urbanizam historicističkoga Zagreba, poput Đurđice Cvitanović, Lelje Dobronić, Snješke Knežević, Željke Čorak, Zlatka Jurića, Irene Kraševac, Dragana Damjanovića i dr. Posebno su zanimanje povjesničara umjetnosti i arhitekata pobudili raskošni nerealizirani projekti za forum, ponajprije oni Hermana Bolléa, uključeni u izložbu *Historicism u Hrvatskoj* (2000.). U kontekstu takvog stupnja istraženosti, veliko je iznenađenje bio (tijekom istraživanja za izradu ovoga konzervatorskog elaborata) pronalazak zbirke još neobjavljenih izvedbenih nacрта pohranjenih u Hrvatskome državnom arhivu. Osim što zorno ilustriraju faze u samoj izvedbi, pojedini su nacrti iznimno vrijedni jer prikazuju u naknadnim obnovama poništenu izvornu dekoraciju zidova i stropova u reprezentativnim dijelovima interijera. Dragocjena su pomoć pri mogućem pristupu cjelovitoj rekonstrukciji izvorne historicističke faze gradnje. Majstorski pak izrađeni detalji vanjske i unutarnje plastike i opreme (u mjerilu 1 : 1) od velike će pomoći biti pri obnovi onih elemenata zgrade (vijenaca, okvira otvora i sl.) koji nisu poništeni, ali su u brojnim popravcima djelomično izgubili izvorna obilježja. Osim dodatnog valoriziranja izvorne historicističke faze gradnje, istraživanja provedena za ovu konzervatorsku studiju pokazala su, međutim, i vrlo visoku vrijednost projekta prenamjene središnje zgrade školskog sklopa u muzej, prema projektu Matije Salaja, Mihajla Kranjca, Ive Piteše i Berislava Šerbetića. Stoga se i prijedlog konzervatorskih smjernica, iznesen na kraju ovoga elaborata, temelji na vrednovanju obiju dominantnih faza gradnje u svjetlu postojeće muzejske namjene zgrade.

dr. sc. KATARINA HORVAT-LEVAJ
voditeljica istraživanja

INTRODUCTION

In accordance with the order of the Public Institution "Ante and Wiltrud Topić Mimara's Art Collection, Mimara Museum" (Roosevelt Square 5, Zagreb), the Institute of Art History has prepared a conservation report for the restoration of the museum building, which suffered damage in the earthquakes on 22 March and 29 December 2020. The Mimara Museum (cadastral plots 2839, 2840, cadastral municipality Centre) is an individually protected cultural good listed in the Register of Cultural Property of the Republic of Croatia under reg. number Z – 0459 (Official Gazette 37/01), CLASS: UP/1-612-08/02-01/525. It is located within the area of the Historical Urban Complex of the City of Zagreb, listed in the Register of Cultural Property of Croatia under reg. number Z – 1525, governed by the Act on the Protection and Preservation of Cultural Goods. The preparation of the conservation report was preceded by an architectural survey of the existing condition conducted by APG - Engineering Ltd. Furthermore, conservator-restorer probing was carried out by employees of the Mural conservation-restoration company, followed by an assessment of the existing condition of the building structure conducted by the company Konstrukta Ltd. Additionally, a 3D scan, ordered by the Ministry of Culture and Media of the Republic of Croatia, was created by the Faculty of Geodesy at the University of Zagreb. We presented the history of construction and valorisation based on the aforementioned documentation, insights into the building structure, and research conducted at the Croatian State Archives, the State Archives in Zagreb, and the Croatian School Museum, and formulated a proposal of conservation guidelines for the restoration of the Mimara Museum. The building in question, a museum since 1986/1987 and previously the seat of the I and IV Grammar School, is part of the Scholastic Forum built in 1894/1895, at the initiative of Izidor Kršnjavi, the head of the Department of Religious Affairs and Education, and based on the design by the leading European architectural experts in school buildings – Ludwig & Hülssner from Leipzig and Berlin. It is one of the most representative Lower Town buildings in Zagreb, constructed in the style of monumental historicism, or rather, Neo-Renaissance. Although today's three-winged building with a schoolyard is only a fragment of a much more ambitious concept for a significantly larger Scholastic Forum with other museum buildings and a church, following the model of European urban centres of that time, primarily the Imperial Forum in Vienna, it is a complex of exceptional urban and architectural quality, which has gained new qualities worthy of preservation and presentation through its skilful adaptation into a museum. Shortly after its construction was completed, the Scholastic Forum was recognised as one of the most monumental architectural complexes of the then Zagreb. Even Izidor Kršnjavi himself considered it a significant achievement, although he could not realise all the plans, especially those related to the neo-renaissance parish church of St. Blaise as part of the complex. The designs for the grand school building were published a year after its completion in the Journal of the Society of Engineers and Architects in Croatia and Slavonia (*Viesti Društva inženira i arhitekata u Hrvatskoj i Slavoniji*) – Josip Chvala, New Secondary Schools in Zagreb (1896). Thanks to these characteristics, the school complex has been the subject of research by the most prominent experts in historicist architecture for many years. Olga Maruševski included it in the monograph "Iso Kršnjavi as a Builder" (1986.), and soon dedicated a separate monograph to it titled "Iso Kršnjavi's Scholastic Forum" (1992). Various researchers have addressed the issues and valorisation of the Scholastic Forum within the context of different themes related to the architecture and urbanism of historicist Zagreb, such as Đurđica Cvitanović, Lelja Dobronić, Snješka Knežević, Željka Čorak, Zlatko Jurić, Irena Kraševac, Dragan Damjanović, and others. Particularly captivating the interest of art historians and architects were the opulent unrealised projects for the forum, most notably those by Herman Bollé, included in the exhibition "Historicism in Croatia" (2000). It was a great surprise, in the context of such extensive study, to discover (during the research for the preparation of this conservation report) a collection of previously unpublished construction plans stored in the Croatian State Archives. Besides vividly illustrating the phases of the construction itself, individual designs are exceptionally valuable as they depict the original wall and ceiling decorations in representative parts of the interior, which were subsequently removed during renovations. These drawings are a precious aid for a potential approach to a comprehensive reconstruction of the original historicist construction phase. In turn, the meticulously crafted details of the exterior and interior mouldings and fixtures (at a scale of 1:1) will be of great assistance in the restoration of those building elements (cornices, window frames, etc.) that have not been re-

moved but have partially lost their original characteristics due to numerous repairs. Besides the additional valorisation of the original historicist construction phase, the research conducted for this conservation study has also demonstrated an exceptionally high value of the adaptation project of the central building of the scholastic complex into a museum, based on the design by Matija Salaj, Mihajlo Kranjc, Ivo Piteša and Berislav Šerbetić. Therefore, the proposed conservation guidelines, presented at the end of this report, are based on the evaluation of both dominant construction phases in view of the current museum function of the building.

KATARINA HORVAT-LEVAJ, PhD
Research supervisor

Research supervisors: Katarina Horvat-Levaj, PhD, Ivana Haničar Buljan, M.Arch
Authors: Irena Kraševac, PhD, Ana Šverko, PhD, Katarina Horvat-Levaj, PhD
Reviewers: Joško Belamarić, PhD, Ivana Mance, PhD

INSTITUTE OF ART HISTORY. CONSERVATION REPORT. MIMARA MUSEUM, ROOSEVELT SQUARE 5, ZAGREB. HISTORY OF CONSTRUCTION, VALORISATION AND PROPOSAL OF CONSERVATION GUIDELINES. OCTOBER 2021

ZAGREB NAKON 1880. I PLAN IZGRADNJE ŠKOLSKOG FORUMA



2



1



4



3

Z grada Školskog foruma u sklopu kojeg je podignuta *Kraljevska velika gimnazija*, nazvana i *Donjogradska gimnazija*, najveći je graditeljski kompleks zagrebačke arhitekture 19. stoljeća. Planiran je i sagrađen u vrijeme intenzivne izgradnje Donjega grada koja je uslijedila nakon velikog potresa 9. studenoga 1880. godine. Razvoj građanskog društva u tzv. utemeljiteljskom razdoblju (njem. *Gründerzeit*) bio je snažna poluga za sustizanje europske kulturne i civilizacijske razine kojoj je jedan od ciljeva bila modernizacija grada. Zahvaljujući povoljnim političkim, društvenim, kulturnim i gospodarskim prilikama, počinje intenzivno graditeljsko razdoblje u Zagrebu, a grad se razvija u skladu sa sličnim središtima na prostoru Austro-Ugarske Monarhije. Prepoznavanje i isticanje Zagreba kao nacionalnog kulturno-političkog središta Kraljevine Hrvatske, Slavonije i Dalmacije, pospješuje taj proces. Za urbanistički razvoj Zagreba važno je donošenje dviju regulatornih osnova, prve iz 1865., kojom je počeo planski razvitak Donjega grada i čiju osnovnu koncepciju preuzima druga, donesena 1887. godine, prema kojoj je najvećim dijelom oblikovan donjogradski prostor. Svojim mjestom, dimenzijama i stilom, te položajem koji otvara novi gradski prospekt prema jugu, zgrada *Kraljevske velike gimnazije* postala je urbanim i arhitektonskim reperom u tom dijelu grada koje se kao prošireno donjogradsko središte nastavlja na reprezentativan potez perivojnih trgova Zelene potkove.

Prostrani neizgrađeni teren bio je do sredine 19. stoljeća vojno vježbalište (njem. *Exerzierplatz*). Od 1878. godine to se područje u dokumentima naziva Ciglana. Na toj je velikoj praznoj površini tada rubnoga dijela grada u prvoj regulatornoj osnovi 1865. godine bilo planirano premještanje stočnog sajmišta nakon regulacije Novog trga (Trga Nikole Šubića Zrinskog). Nakon potresa 1880. godine, na tom su prostoru privremeno podignute drvene barake za provizorni smještaj vojske. Planirana gradnja velike vojarne paviljenskog tipa, za koju su 1881. projekt izradili bečki graditelji Franz Gruber i Carl Völckner, nije realizirana jer je 1886. godine Zemaljska vlada osporila taj plan nakon definirane lokacije za gradnju zgrade Obrtne škole, Muzeja za umjetnost i obrt i kazališta u neposrednoj blizini te tako širi prostor središta grada namijenila isključivo prosvjetnim i kulturnim sadržajima.

U neposrednom okružju sa sjeverne strane u isto su vrijeme podignute neorenesansna zgrada Obrtne škole i Muzeja za umjetnost i obrt (arh. Herman Bollé, 1891.), neobarokno Zemaljsko narodno kazalište (arh. Fellner & Helmer, 1895.) te zgrada Zemaljske zaklade školskih knjiga, ujedno i Ženska stručna škola (arh. Kuno Waidmann, 1893.) i Muška učiteljska škola – Preparandija (arh. Herman Bollé, 1891. – 1893.). Na nasuprotnoj, istočnoj strani, Trg će se postupno zatvarati reprezentativnim palačama u secesijskom stilu. Godine 1902./1903. izgrađena je zgrada Trgovačko-obrtničke komore (arh. Vjekoslava Bastl), a do nje je 1911. – 1918. podignuta zgrada Hrvatske gospodarske komore (arh. Lav Kalda). Te su zgrade donijele veliko monumentalno mjerilo i urbanu reprezentativnost tom dijelu grada, u kojem su koncentrirane prosvjetne, kulturne i gospodarske institucije kao odraz novoga samosvjesnog građanskog društva i njegova napretka. **I.K.**

1. Trg Khuena Héderváryja, oko 1900. Muzej grada Zagreba / Khuen Héderváry Square, c. 1900. Zagreb City Museum

2. Nacrt grada Zagreba, 1898. Hrvatski državni arhiv / Plan of the City of Zagreb 1898. Croatian State Archives

3. Nacrt grada Zagreba, 1911. Muzej za umjetnost i obrt / Plan of the City of Zagreb, 1911. Museum of Arts and Crafts

4. Nacrt grada Zagreba, 1923. Hrvatski državni arhiv / Plan of the City of Zagreb, 1923. Croatian State Archives

The *Royal Grammar School*, also known as the *Lower Town Grammar School*, was erected within the complex of the Scholastic Forum, the largest architectural complex built in Zagreb in the 19th century. It was planned and constructed during a period of rapid development of the Lower Town following the major earthquake on 9 November 1880. The development of bourgeois society during the period referred to as the Founding Epoch (*Gründerzeit*) was a significant catalyst in achieving European cultural and civilisational standards, one of its objectives being the modernisation of the city. A period of intense construction began in Zagreb, propelled by favourable political, social, cultural and economic conditions, and the city developed in line with similar centres within the Austro-Hungarian Monarchy. The recognition and prominence of Zagreb as the national cultural and political centre of the Kingdom of Croatia, Slavonia and Dalmatia, contributed to this process. The adoption of two regulatory frameworks was crucial for the urban development of Zagreb. The first was enacted in 1865, marking the beginning of the planned development of the Lower Town and serving as the basis for the concept adopted by the second framework introduced in 1887, which largely shaped the Lower Town area. The *Royal Grammar School* building, with its location, dimensions and style, and orientation that opens a new urban thoroughfare towards the south, has become an urban and architectural landmark in that part of the city, which, as an extension of the Lower Town, continues on the representative sequence of park squares known as the Green Horseshoe.

The large undeveloped terrain served as a military training ground (*Exerzierplatz*) until the middle of the 19th century. From 1878, this area is referred to in documents as *Ciglana* (the brickyard). In the first regulatory basis of 1865, the plan was to relocate the livestock fairground after the regulation of the New Square (Nikola Šubić Zrinski Square) to this large empty space at what was then the outskirts of the city. After the earthquake of 1880, wooden barracks were temporarily erected in that area to provide provisional accommodation for the military. The planned construction of the large pavilion-style barracks, for which Viennese architects Franz Gruber and Carl Völckner prepared a design in 1881, did not come to fruition. The Land Government contested this plan in 1886, as they have already designated the site for the construction of the Arts and Crafts School, Museum of Arts and Crafts and the theatre in the immediate vicinity, thus allocating this broader area of the city centre exclusively for educational and cultural content.

The Neo-Renaissance building of the Arts and Crafts School and the Museum of Arts and Crafts (arch. Herman Bollé, 1891) were erected in close proximity on the northern side, during the same period, along with the Neo-Baroque Croatian National Theatre (arch. Fellner & Helmer, 1895), the building of the *Zemaljska naklada školskih knjiga* publishing house, as well as the Women's Vocational School (arch. Kuno Waidmann, 1893), and the Men's Teacher Training School – *Preparandija* (arch. Herman Bollé, 1891–1893). On the opposite, eastern side, the Square will gradually be enclosed by representative Art Nouveau-style palaces. In 1902/1903, the administrative building of the Chamber of Commerce and Crafts (arch. Vjekoslav Bastl) and the Croatian Chamber of Economy (arch. Lav Kalda, 1911–1918) were constructed. These edifices introduced a significant monumental scale and urban grandeur to this part of the city, where educational, cultural and economic institutions are concentrated, as a reflection of the new self-aware bourgeois society and its progress.

I. K.

5. Pogled na zgradu Trgovačko-obrtničke komore i Trgovačko-obrtnog muzeja, djela arhitekta Vjekoslava Bastla i zgradu Donjogradske gimnazije u pozadini, oko 1905. Digitalizirana zbirka razglednica NSK / View of the building of the Chamber of Commerce and Crafts and the Commerce and Crafts Museum, designed by architect Vjekoslav Bastl, and the building of the Lower Town Grammar School in the background, c. 1905. Digitised Postcard Collection, National and University Library

6. Zgrade Trgovačko-obrtničke komore i Trgovačko-obrtnog muzeja, djela arhitekta Vjekoslava Bastla, 1903. Digitalizirana zbirka razglednica NSK / Building of the Chamber of Commerce and Crafts and the Commerce and Crafts Museum, designed by architect Vjekoslav Bastl, 1903. Digitised Postcard Collection, National and University Library



5



6



7



8



9



10

7. Zgrada Obrtne škole i Muzeja za umjetnost i obrt, djelo arhitekta Hermana Bolléa, otvorena 1891. Digitalizirana zbirka razglednica NSK / Building of the School of Arts and Crafts and the Museum of Arts and Crafts, designed by architect Herman Bollé, opened in 1891. Digitised Postcard Collection, National and University Library

8. Zemaljsko narodno kazalište, oko 1900. Muzej za umjetnost i obrt / Croatian National Theatre, c. 1900. Museum of Arts and Crafts

9. Kraljevska velika gimnazija, oko 1905. Digitalizirana zbirka razglednica NSK / Royal Grammar School, c. 1905. Digitised Postcard Collection, National and University Library

10. Kraljevska velika gimnazija, 1903. Digitalizirana zbirka razglednica NSK / Royal Grammar School, 1903. Digitised Postcard Collection, National and University Library

ZAGREB AFTER 1880 AND THE SCHOLASTIC FORUM CONSTRUCTION PLAN

NATJEČAJNI RADOMI ZA IZGRADNJU KOMPLEKSA ŠKOLSKOG FORUMA



1



2



3

Š

kolski forum pripada skupini najsloženijih građevnih projekata pokrenutih u Zagrebu na inicijativu Izidora Ise Kršnjavoga (1845. – 1927.) koji je u razdoblju od 1892. do 1896. godine obnašao dužnost predstojnika Odjela za bogoštovlje i nastavu Kraljevske zemaljske vlade Hrvatske i Slavonije. Kršnjavome je oblik foruma idealan prostor za planiranu skupinu školskih i muzejskih zgrada, a njegovi su poticaji temeljeni na vlastitom iskustvu doživljaja reprezentativnih prostornih cjelina podignutih u 19. stoljeću, bečkom Carskom forumu (njem. *Kaiserforum*) i Münchenskom Kraljevskom forumu (njem. *Königsforum*).

Nakon odluke o gradnji škole, 1893. godine glavni gradski urbanist Milan Lenuci postavio je osnovu za regulaciju toga terena, prema kojoj je Odjel za bogoštovlje i nastavu dao izraditi projekt za zgrade i uređenje parka. Premda ne ulazi u matricu urbanističke cjeline Zelene potkove, zbog svojih izrazitih karakteristika reprezentativne arhitekture smještene na hortikulturno planiranoj zelenoj površini, kompleks Školskog foruma može se sagledati kao njezin svojevrsni „krak“, odnosno proširenje koje se naslanja na potkovu i njezin je integralni dio. Prostor između Zelene potkove i zgrade škole rastvoren je prema Savskoj cesti kao manji trg, koji je od 1895. godine nosio ime bana Khuen-Héderváryja, a nakon Prvoga svjetskog rata naziva se Trg 29. listopada 1918. Godine 1927. preimenovan je u Wilsonov trg, a od 1946. nosi naziv Rooseveltov trg.

Raspisivanje međunarodnoga natječaja za izgradnju Školskog i muzejskog foruma prvi je suvremeno zamišljen arhitektonski i regulatorni pozivni natječaj proveden u Zagrebu, što je činjenica od pionirske važnosti u odnosu na dotadašnju praksu izravnih narudžbi. Zastupajući ideju natječaja, neizravno se postavlja zahtjev da i arhitekti imaju veći udio u urbanom planiranju i gradogradnji, što je dotad bila domena samo inženjera gradskoga Građevnog ureda i Građevnog odsjeka Kraljevske zemaljske vlade. Uvodeći prvi put instituciju natječaja, Iso Kršnjavi određuje način ponašanja te kriterije vrednovanja u odabiru projekatana za buduće javne gradnje. Predlaže oblik pozivnog natječaja, a pri određivanju kriterija vrednovanja postavlja visoku europsku razinu tako što u prosuđivanju sudjeluju europski stručnjaci. Neposrednu organizaciju natječaja provela je Zemaljska vlada, na čiji su poziv u veljači 1894. godine pristigli natječajni radovi pozvanih arhitekata, Hermana Bolléa i Kune Waidmanna iz Zagreba, Josipa Vancaša iz Sarajeva, Atelijera Fellner & Helmer iz Beča i Ludwig & Hülssner iz Leipziga. Svi projekti bili su javnosti izloženi u Gradskoj vijećnici. Žirijem za ocjenu projekata predsjedao je budimpeštanski arhitekt István Möller. Budući da žiri nije odlučio koji je projekt prvonagrađeni, odluka je prepuštena Kršnjavome, koji je bio upoznat s albumom nacрта za škole, *Neue Schulhäuser*, koji su 1893. objavili Ludwig & Hülssner. Projekt je u konačnici povjeren tom lajpciškom arhitektonskom atelijeru jer je bio specijaliziran za gradnju školskih zgrada i dao je najpovoljniju ponudu.

I. K.

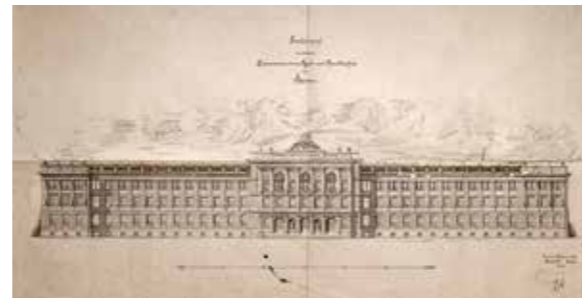
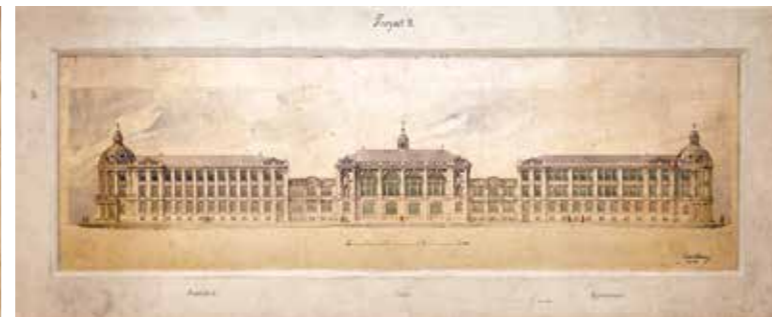
1. Izidor Iso Kršnjavi (Našice, 1845. – Zagreb, 1927.), povjesničar umjetnosti i političar. Muzej grada Zagreba / Izidor Iso Kršnjavi (Našice, 1845 – Zagreb, 1927), art historian and politician. Zagreb City Museum

2. a, b, c, d Položajni nacrti. Hrvatski državni arhiv / Positional plans. Croatian State Archives

3. Natječajni rad Hermana Bolléa. Hrvatski državni arhiv / Tender submission by Herman Bollé. Croatian State Archives

The Scholastic Forum belongs to a group of the most complex construction projects launched in Zagreb at the initiative of Izidor Iso Kršnjavi (1845 – 1927), who in the period from 1892 to 1896 served as the head of the Department of Religious Affairs and Education of the Royal Land Government of Croatia and Slavonia. Kršnjavi saw the forum's shape as an ideal space for the planned group of school and museum buildings, and he was inspired by his own experiences of representative spatial complexes built in the 19th century, such as the Viennese Imperial Forum (*Kaiserforum*) and the Munich Royal Forum (*Königsforum*).

After it was decided to build the school, the city's chief urban planner Milan Lenuci laid the foundation for the regulation of that area in 1893, according to which the Department of Religious Affairs and Education commissioned a project for the buildings and the park layout. The Scholastic Forum complex, although not part of the matrix of the Green Horseshoe urban complex, can be viewed as its "branch" of sorts, that is, an extension that connects to the horseshoe and is its integral part, because of its distinct characteristics of representative architecture situated within a horticulturally planned green area. The space between the Green Horseshoe and the school building is open towards Savska Street as a small square, which from 1895 bore the name of Viceroy (*Ban*) Khuen-Héderváry, and after World War I, it became the Square of 29 October 1918. In 1927, it was renamed Wilson Square, and since 1946, it has been known as the Roosevelt Square.

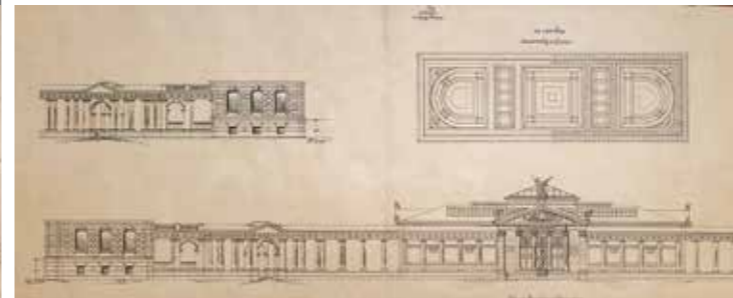


The announcement of an international tender for the construction of the Scholastic and Museum Forum was the first modern architectural and regulatory invitational tender carried out in Zagreb, which holds pioneering importance compared to the previous practice of direct commissions. Advocating the idea of a tender indirectly implies a demand for architects to have a greater role in urban planning and development, which had previously been the exclusive domain of engineers from the city's Construction Office and the Construction Department of the Royal Land Government. By introducing the institution of a tender for the first time, Iso Kršnjavi established a code of conduct and evaluation criteria for selecting architects for future public constructions. He proposed the format of an invitation-based tender, and in determining the evaluation criteria, he set a high European standard by involving European experts in the judging process.

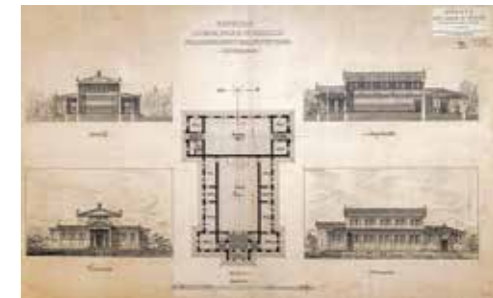
The immediate organisation of the competition was carried out by the Royal Land Government, at whose invitation in February 1894, architects Herman Bollé and Kuno Waidmann from Zagreb, Josip Vancaš from Sarajevo, Atelier Fellner & Helmer from Vienna, and Ludwig & Hülssner from Leipzig submitted their competition entries. All the projects were publicly exhibited at the City Hall. The project evaluation jury was chaired by Budapest architect István Möller. Since the jury could not reach a decision on the first-prize project, the responsibility was entrusted to Kršnjavi, who was familiar with the *Neue Schulhäuser* album of school designs, published in 1893 by Ludwig & Hülssner. The project was eventually entrusted to this architectural studio from Leipzig because it specialised in the construction of school buildings and submitted the most favourable offer. **I.K.**



4



5



6

4. Natječajni rad Fellnera i Helmera. Hrvatski državni arhiv / Tender submission by Fellner & Helmer. Croatian State Archives

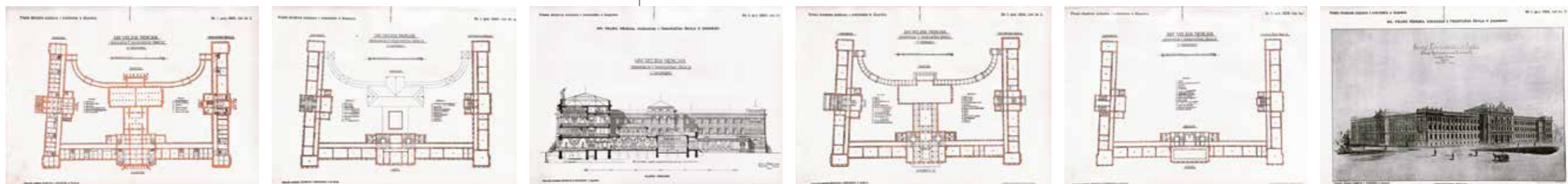
5. Natječajni rad Ludwiga & Hülssnera. Hrvatski državni arhiv / Tender submission by Ludwig & Hülssner. Croatian State Archives

6. Natječajni rad Kuno Waidmanna. Hrvatski državni arhiv / Tender submission by Kuno Waidmann. Croatian State Archives

TENDER SUBMISSIONS FOR THE CONSTRUCTION OF THE SCHOLASTIC FORUM COMPLEX



2



1

1. Izvedbeni projekti arhitektonskog biroa Ludwig & Hülssner iz Leipziga objavljeni su u: Josip Chvala, Nove srednje škole u Zagrebu, *Viesti Društva inženira i arhitekata u Hrvatskoj i Slavoniji*, br. 1 (15. 1. 1896.). / Construction project by the architectural firm Ludwig & Hülssner from Leipzig was published in: Josip Chvala, Nove srednje škole u Zagrebu (New Secondary Schools in Zagreb), *Viesti Društva inženira i arhitekata u Hrvatskoj i Slavoniji*, no. 1 (15 January 1896).

2. Perspektivna snimka glavnog pročelja zgrade oko 1900. Muzej za umjetnost i obrt / Perspective photograph of the building's main façade c. 1900. Museum of Arts and Crafts

Izvedbeni projekt modificiran je tako da su preuzete i prilagođene idejne zamisli koje su predvidjeli arhitekti u svojim natječajnim radovima. Jedan od najvažnijih je preuzimanje Vancaševa prijedloga da zgrada ne prati nepravilni trapezoidni oblik terena, koji je zadala kosa trasa Savske ceste, nego da se zgrada pozicionira okomito na sjevernu ulicu i tako nastavi pravilna građevinska linija koji slijedi ulični niz. Na taj je način zgrada uvučena u teren i dobiven je trg u obliku trapeza koji je postao zelena površina, odnosno dekorativni parter ispred istočnoga pročelja. Od Waidmannova natječajnog projekta preuzeta je ideja klasičnog protilosa za atrij i muzeja antičkih odljeva / gombaone. Ludwig i Hülssner su prema tim sugestijama izradili projekt jedinstvene soliterne zgrade u obliku slova U, prilagođene trima školama: realki u istočnom (središnjem) dijelu, gimnaziji u južnom i trgovačkoj školi u sjevernom krilu, te s atrijem i muzejskom dvoranom za smještaj odljeva partenonskog friza, prenamijenjenom u gombaonu / sportsku dvoranu, kao aneks unutar krila.

Na osnovi građevinskog projekta koji je izradila tvrtka Ludwig & Hülssner izdana je građevinska dozvola u srpnju 1894. godine. Građevinska uprava nad izvedbom povjeren je Kuni Waidmannu u kolovozu 1894. godine. Zgrada je dovršena u lipnju 1895. godine. Cijela gradnja vanjštine zgrade i stavljanje pod krov trajali su šesnaest mjeseci, budući da je uporabna dozvola za gimnazijski dio izdana u prosincu 1895. godine. Tlocrtnu dispoziciju u obliku slova U čini jedinstvena palača s tri krila, sa zajedničkim objektom muzeja i gimnastičkom dvoranom u središnjem dvorišnom sklopu zgrade. Dugačka krila zgrade na istočnim uglovima učvršćuju rizaliti. Najreprezentativniji dio zgrade je istočno, središnje krilo. Pročelje je geometrizirane kompozicije klasicističkih reminiscencija i aksijalnog rasporeda prozora kao osnovnog elementa raščlambe. Gusti niz prozora u gornjim katovima razdvajaju visoki polustupovi i klasicistički plastički elementi raščlanjivanja. Horizontali se suprotstavljaju vertikala naglašenih ugaonih i srednjeg rizalita. Zona drugog kata istaknuta je polukružnim okvirima prozora s razdjelnim vijencima i bogatije profiliranim krovnim vijencem. U središnjem širokom rizalitu istočnoga glavnog pročelja orijentiranog prema Savskoj cesti, visoki red stupova s kompozitnim kapitelima, reljefni ukrasi u obliku maskerona i lavljih glava te profilirani doprozornici među visokim prozorima, ističu jedinstven prostor velike dvorane u unutrašnjosti. Krovna zona obrubljena je balustradom. Krovnište je razvedeno tako da su središnji i uglovni dijelovi povišeni i prekriti četveroslivnim krovnim kosinama. Središnji paviljon stubišta s vestibulom također je pod posebnim, nadvišenim krovništem. Zgrada ima karakter palače, s reprezentativnom fasadom, ulazom, stubištem, vestibulom i aulom, a u arhitekturi Zagreba ističe se neoklasicističkim stilskim izričajem koji pripada razdoblju strogog historicizma s kraja 19. stoljeća.

Najbliži arhitektonski uzor za zagrebačku zgradu je Politehnička škola (danas ETH) u Zürichu, građena prema nacrtu Gottfrieda Sempera od 1859. do 1864. godine. Još je i Kršnjavi zapazio da je „Ludwig za zagrebačke školske zgrade gotovo kopirao Semperov Politehnikum u Zürichu“. Podudarnost se očituje u načelu simetrije s ugaonim rizalitim i horizontalno provedene artikulacije zidnog plašta ritmiziranom obradom površine u variranju prozorskih otvora i pilastara, sve u klasičnom stilskom izričaju neorenesanse. **I. K.**

The construction project was modified to incorporate and adapt the conceptual ideas proposed by the architects in their tender submissions. One of the most important was the adoption of Vancaš's proposal that the building not follow the irregular trapezoidal shape of the terrain, dictated by the diagonal route of Savska Street, but rather be positioned perpendicular to the northern street, thus continuing the consistent building line that follows the street alignment. The building is thus recessed into the terrain, creating a trapezoidal square that has been transformed into a green space, that is, a decorative parterre in front of the eastern façade. The idea of a classical prostyle for the atrium and the museum of ancient casts / sports hall was taken from Waidmann's competition project.

Following these suggestions, Ludwig and Hülssner designed a unique high-rise building in the shape of the letter U, adapted for three schools: the *Realgymnasium* (secondary school that places a strong emphasis on mathematics, natural sciences and modern languages) in the eastern (central) part, the Grammar School in the southern part, and the Trade School in the northern wing. The design included an atrium and a museum hall for housing casts of the Parthenon frieze, repurposed into a sports hall, as an annex within the wing.

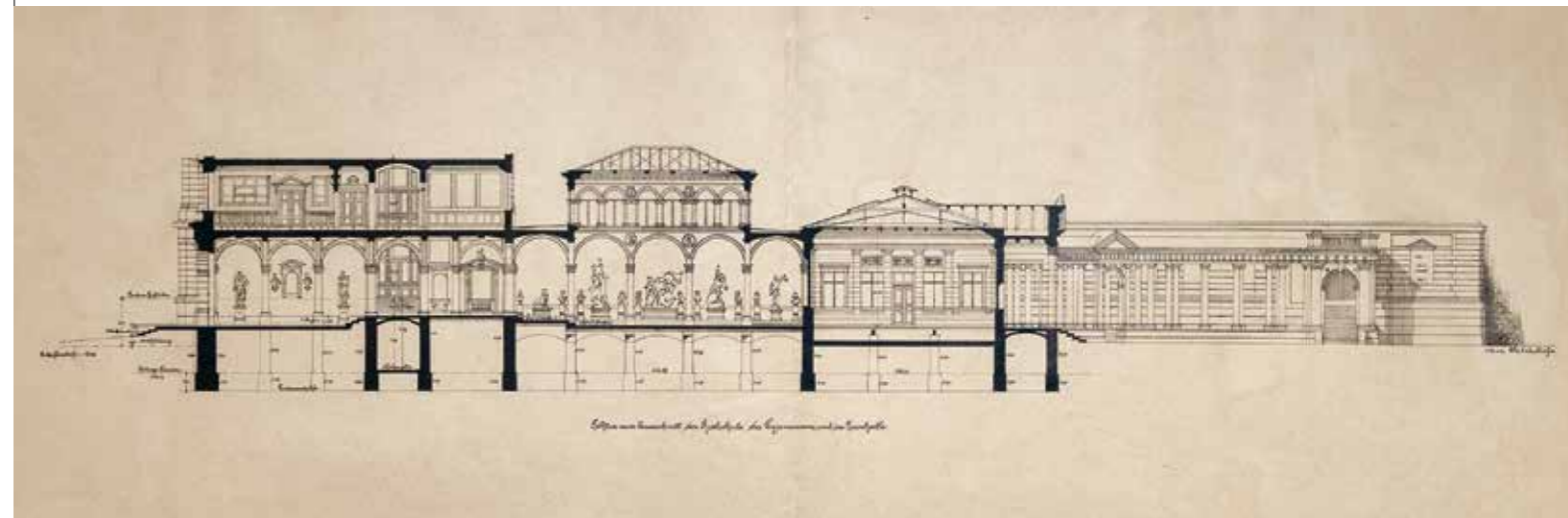
Based on the construction project prepared by the firm Ludwig & Hülssner, a building permit was issued in July 1894. The building management was entrusted to Kuno Waidmann in August 1894. The building was completed in June 1895. The entire construction of the exterior of the building and the roofing took sixteen months, as the occupancy permit for the grammar school section was issued in December 1895. The U-shaped floor plan forms a unique palace with three wings, featuring a shared museum and gymnastics hall in the central courtyard complex of the building. The long wings of the building are reinforced by the risalits on the eastern corners. The most representative part of the building is the eastern central wing. The façade features a geometrised composition with neoclassical reminiscences and an axial arrangement of windows as a fundamental element of articulation. A dense row of windows on the upper floors is divided by tall pilasters and neoclassical decorative elements of articulation. The horizontal is contrasted by the vertical of the accentuated angular and central risalits. The second-floor zone is highlighted by the semi-circular window frames with dividing lintels and a more elaborately profiled roof cornice. The unique space of the grand hall inside is emphasised by a tall row of columns with composite capitals, relief decorations in the form of mascarons, lion heads, and profiled transoms between the tall windows in the central wide risalit on the eastern main façade facing Savska Street. A balustrade encircles the roof area. The roof is articulated with elevated central and corner sections covered by hipped roof slopes. The central staircase pavilion with a vestibule also features a distinct, elevated roof. The building exudes a palace-like character, with a representative façade, entrance, staircase, vestibule, and hall, standing out in Zagreb's architecture with a neoclassical stylistic expression that belongs to the era of strict historicism from the late 19th century.

The closest architectural model for the Zagreb building is the Polytechnic School (now ETH) in Zürich, designed by Gottfried Semper from 1859 to 1864. Kršnjavi also noted that "Ludwig almost copied Semper's polytechnicum in Zürich for the Zagreb school buildings." The similarity is evident in the principle of symmetry with corner risalits and the horizontally articulated façade characterised by the rhythmic treatment of the surface through varied window openings and pilasters, all in the classical stylistic expression of Neo-Renaissance.

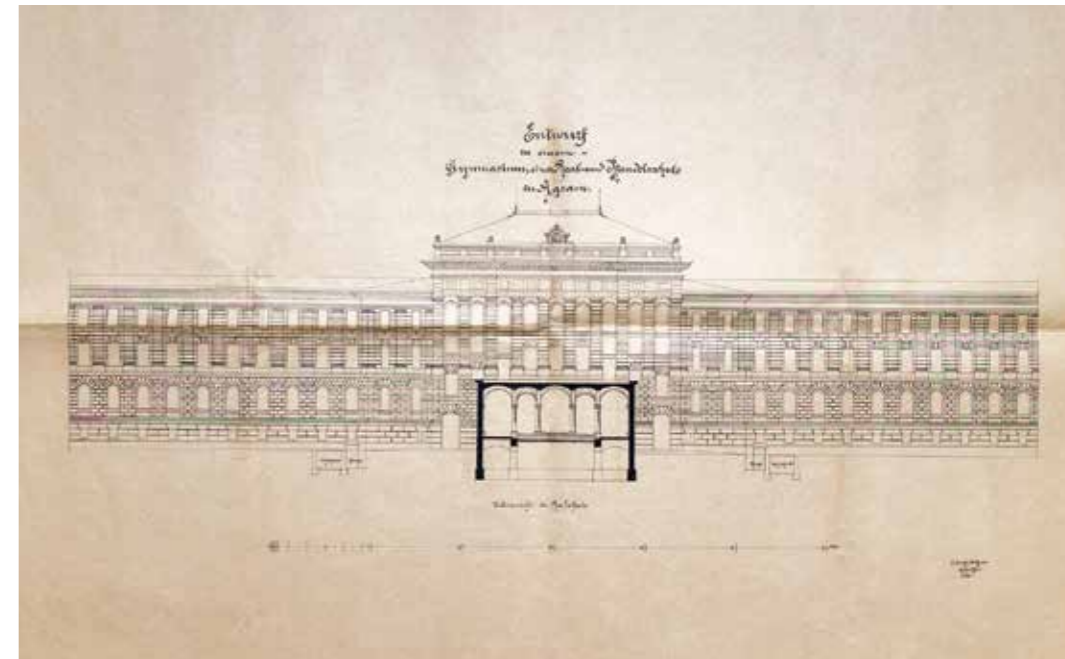
I. K.



3



4



5

CONSTRUCTION PROJECT BY THE ARCHITECTURAL FIRM LUDWIG & HÜLSSNER FROM LEIPZIG

5. Ludwig i Hülssner, Izvedbeni nacrti pročelja. Hrvatski državni arhiv / Ludwig and Hülssner, Executed façade designs. Croatian State Archives

4. Ludwig i Hülssner, Izvedbeni nacrti presjeka. Hrvatski državni arhiv / Ludwig and Hülssner, Executed cross-section designs. Croatian State Archives

3. Izvedbeni nacrti, detalji. Hrvatski državni arhiv / Executed cross-section, details. Croatian State Archives



1

1. Fotografije iz Albuma učeničkih igara u pučkim i učiteljskim školama u kraljevinama Hrvatskoj i Slavoniji, 1900. Hrvatski školski muzej / Photographs from the Album of Student Games in public and teacher training schools in the Kingdoms of Croatia and Slavonia, 1900. Croatian School Museum

2. Akvareli Ivana Tišova za Parišku sobu, 1900. Hrvatski školski muzej / Watercolours by Ivan Tišov for the Paris Room, 1900. Croatian School Museum

3. Fotografije iz Albuma Kraljevske gimnazije u Zagrebu. Muzej Mimara – dokumentacija / Photographs from the Album of the Royal Grammar School in Zagreb. Mimara Museum – documentation

Arhitekti Ludwig i Hülssner izradili su projekt jedinstvene soliterne zgrade prilagođene trima školama: realki u istočnom (središnjem) dijelu, gimnaziji u južnom i trgovačkoj školi u sjevernom krilu, te s atrijem i muzejskom dvoranom za smještaj odljeva partenonskog friza, prenamijenjenom u gombaonu / sportsku dvoranu, kao aneks unutar krila.

Glavni reprezentativni ulaz je s istočne strane, a markira ga stepenasto povišenje i ulazni plato. Kroz troja vrata ulazi se u vestibul s dvostrukim stubištem i atrijem u nastavku. Dvostruko stubište vodi do svečane dvorane (aule) na drugom katu. Ulazno predvorje, atrij i svod svečane dvorane su kao najreprezentativniji prostori interijera bili bogato dekorirani ornamentalnim oslikom.

Školske zgrade bile su suvremeno planirane i maksimalno funkcionalne u unutrašnjosti, tako da su učionice bile spojene s kabinetima u kojima su bile zbirke nastavnih pomagala za prirodne predmete. Sa sjeverne strane bile su risaone, u središnjem dijelu prvog kata bila je zbornica, profesorska knjižnica i čitaonica, đačka knjižnica i čitaonica, a na drugom katu zajednička svečana dvorana – aula.

Svečana dvorana smještena je na drugom katu, a u nju se ulazi kroz troja vrata na sredini hodnika. Visina dvorane nadilazi ostale prostorije, na što upućuju i visoki prozori i oblikovanje vanjskoga zidnog plašta drugog kata središnjega rizalita glavnoga istočnog pročelja. Unutrašnjost dvorane ukrašena je vitkim pilastrima s korintskim kapitelima, a svod je oslikan ornamentalnim dekoracijama. Na sjevernom zidu izvorno je bio postavljen oltar tipa tabernakul s ikonografskim prikazom Golgote. Raspetoga Krista na križu flankiraju likovi Bogorodice i sv. Ivana. Prema sačuvanoj fotografiji možemo pretpostaviti da je riječ o drvenim polikromiranim skulpturama. Ta je školska katolička kapela bila ograđena kovanom ogradom cijelom dužinom zida. U školi je postojala i pravoslavna kapela Sveta tri jerarha, od koje je ostao sačuvan ikonostas, koji je poslije Drugoga svjetskog rata prenesen u parohijalnu crkvu u Bolfanu pokraj Ludbrega. Arhitektonski okvir rad je arhitekta Vinka Rauschera, a ikone svetaca djela su slikara Ivana Tišova. Kapela je prema *Izveštajima Kr. donjogradske gimnazije* uređena 1912. godine. Školske kapele su ukinute nakon Drugoga svjetskog rata, a njihova oprema je, osim ikonostasa, izgubljena. Unutrašnjost preostalih dijelova zgrade dovršena je do 1. lipnja 1896. godine. Planirana raskošnija oprema nije realizirana zbog štednje, pa su u izvedbi klesani stupovi zamijenjeni žbukanim pilonima, a na fasadi je umjesto klesarskih radova arhitektonska plastika izvedena u štuku, žbuci i lijevanom betonu.

U nacrtu predviđena kolonada koja spaja krila zgrade u istočnom dijelu i u kojoj se trebala postaviti zbirka arheoloških natpisa i lapidarij, nije izgrađena. Alegorijske figure na atici istočnog dijela vidljive na nacrtu nisu izvedene i postavljene, nego samo reljefi na bočnim krilima i neostilska dekoracija vaza i ukrasa koja prati krovnu zonu cijele zgrade.

Otvorenjem nove školske zgrade znatno su se povećale upisne kvote polaznika srednjoškolskih programa. Gimnazija je predviđena za 680 đaka, realka za 700, a trgovačka škola za 300. Škole su bile najsuvremenije opremljene svim nastavnim sadržajima i priručnim kabinetским zbirkama, a standard higijenskih uvjeta bio je vrlo visok jer su ugrađeni suvremeni zahodi s vodokotlićima. O visokoj razini tadašnjega (zagrebačkog) hrvatskog školstva, od intenzivne gradnje školskih zgrada do njihova opremanja suvremenim učilima, svjedoče brojne izložbe, među kojima je najprestižnija Pariška svjetska izložba 1900., na kojoj je predstavljena tzv. Pariška soba, izrađena prema nacrtu Hermana Bolléa s akvareliranim crtežima podignutih školskih zgrada, među kojima su ilustracije Ivana Tišova s prikazom donjogradske gimnazije. **I. K.**



2

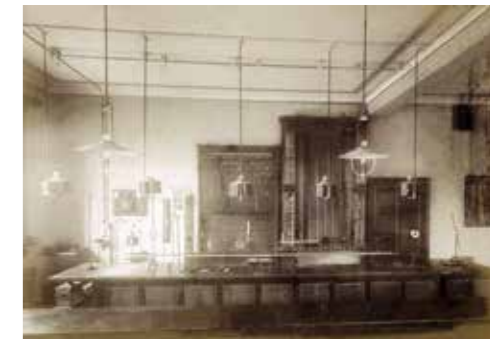
Architects Ludwig and Hülssner designed a project for a unique high-rise building adapted for three schools: the *Realgymnasium* in the eastern (central) part, the Grammar School in the southern part, and the Trade School in the northern wing, with an atrium and a museum hall for housing the Parthenon frieze casts, repurposed into a sports hall, as an annex within the wing. The main representative entrance is on the eastern side, marked by a stepped elevation and an entrance plateau. Through the triple doors, one enters the vestibule with a double staircase and a connected atrium. The double staircase leads to the grand hall (aula) on the second floor. The entrance foyer, atrium and the vault of the grand hall, as the most representative interior spaces, were lavishly adorned with ornamental wall paintings.

The school buildings were contemporary in design and exceptionally functional on the inside, with classrooms connected to cabinets housing collections of teaching aids for natural subjects. Drawing rooms were situated on the northern side, while an assembly room, a faculty library and reading room, a student library and reading room, were located in the central part of the first floor, and the shared grand hall – aula was on the second floor.

The grand hall is situated on the second floor, and is accessed through triple doors in the middle of the corridor. The height of the hall surpasses other rooms, as indicated by the tall windows and the design of the second-floor exterior wall cladding of the central risalit on the main eastern façade. The hall interior is adorned with slender pilasters with Corinthian capitals, and the vault is painted with ornamental decorations. A tabernacle-type altar with an iconographic depiction of Golgotha was originally placed on the northern wall. The figures of the Virgin Mary and St. John flanked the crucified Christ on the cross. Based on the preserved photograph, we can assume that these were wooden polychrome sculptures. This school Catholic chapel was enclosed by a wrought iron fence along the entire length of the wall. The school also had an Orthodox chapel of the Holy Three Hierarchs, the iconostasis of which has been preserved and transferred to the parish church in Bolfan near Ludbreg after World War II. The architectural framework was the work of architect Vinko Rauscher, and the icons of the saints were painted by Ivan Tišov. According to the *Royal Lower Town Grammar School Reports (Izveštaji Kr. donjogradske gimnazije)*, the chapel was furnished in 1912. The school chapels were abolished after World War II, and apart from the iconostasis, their furnishings were lost. The interior of the remaining parts of the building was completed by 1 June 1896. The planned lavish furnishings were not realised due to cost-cutting, so the carved columns were replaced with plastered pilasters and on the façade, architectural sculpture was executed in stucco, plaster, and cast concrete.

The planned colonnade connecting the wings of the building in the eastern part, where an archaeological inscription collection and lapidarium were to be located, was not constructed. Only reliefs on the side wings and neo-style decoration of vases and ornaments along the roof zone of the entire building were executed and installed, and not the planned allegorical figures on the eastern attic section.

The opening of the new school building led to a significant increase in the enrolment quotas for secondary school programs. The Grammar School was intended for 680 students, the *Realgymnasium* for 700, and the Trade School for 300. The schools were outfitted with state-of-the-art teaching materials and supplementary cabinet collections, while a high standard of hygiene was achieved through the installation of modern flush tank toilets. Numerous exhibitions, including the prestigious 1900 Exposition Universelle in Paris, tell of the exceptional standard of the Croatian education system in Zagreb at the time, from the intensive construction of school buildings to their outfitting with modern educational tools. The exhibition featured the so-called Paris Room, designed by Herman Bollé, showing watercolour drawings of erected school buildings, including illustrations by Ivan Tišov depicting the Lower Town Grammar School. **I. K.**



THE MOST MODERN SCHOOL
BUILDING IN THE MONARCHY

SVEČANO OTVORENJE ZGRADE 14. LISTOPADA 1895.



1

85

Glavni povod posjeta cara i kralja Franje Josipa I. Zagrebu u listopadu 1895. godine bilo je svečano otvorenje nove zgrade Zemaljskoga kazališta (današnjega Hrvatskog narodnog kazališta), nove donjogradske školske zgrade i obnovljene zgrade Glazbenoga zavoda. Svečanost otvorenja škole upriličena je 14. listopada rano poslijepodne. Car je došao u pratnji mađarskoga ministra Deszöa Bánffija, hrvatskoga bana Dragutina Khuen-Héderváryja, nadbiskupa Jurja Posilovića i patrijarha Georgija Brankovića, ministra za Hrvatsku Emerika Josipovića, Odjelnog predstojnika Zemaljske vlade Ise Kršnjavoga, zagrebačkoga gradonačelnika Adolfa Mošinskog, školskoga nadzornika Antona Cuvaja i drugih uzvanika. Arhivske fotografije dokumentiraju događaj u dvorišnom dijelu kompleksa školskih zgrada, a kao pozornica, uzvišenje na kojem su bili okupljeni uglednici, figurirala je kulisa „antičkog hrama“, odnosno trijem gombaone. Stupovi su bili spiralno omotani girlandama, vijorile su se hrvatske trobojnice. Školska mladež defilirala je pred carem, a zapovjednik parade bio je Franjo Bučar. Na svečanom mimohodu sudjelovalo je osam tisuća djece. Scenu je ovjekovječio nazočni slikar Vlaho Bukovac svojim djelom *Živio kralji!*, koje je potom ukomponirano u Zlatnu dvoranu Odjela za bogoštovlje i nastavu u Opatičkoj 10, i mađarski umjetnik Artúr Lajos Halmi, slikom istovjetnog motiva, *Svečani mimohod školske djece u Zagrebu 1895.* Uz Kršnjavoga, zasluge za podignuće zgrade ima i tadašnji zagrebački gradonačelnik Adolf Mošinski (gradonačelnik od 1892. do 1904.), u čije je vrijeme izvedeno mnogo ključnih projekata za cjelokupni urbani napredak i modernizaciju grada. **I. K.**



2

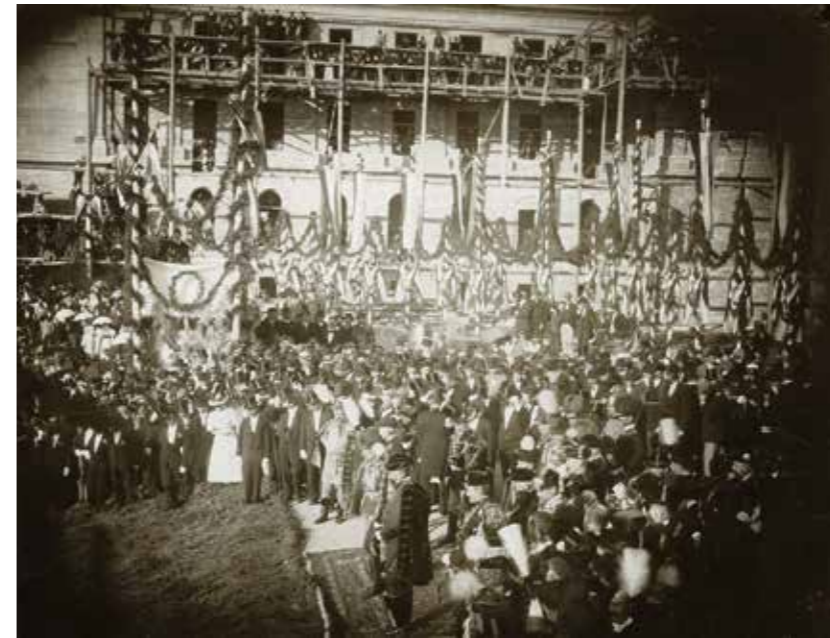
1. Vlaho Bukovac, *Živio kralji!*, 1895. Hrvatski institut za povijest, Zagreb / Vlaho Bukovac, *Long Live the King!*, 1895. Croatian Institute of History, Zagreb

2. Artúr Lajos Halmi, *Svečani mimohod školske djece u Zagrebu 1895.* (*Huldigung der Schulkinder in Agram 1895.*). Bildarchiv, Österreichische Nationalbibliothek / Artúr Lajos Halmi, *Hommage of the Schoolchildren in Zagreb 1895* (*Huldigung der Schulkinder in Agram 1895.*). Bildarchiv, Österreichische Nationalbibliothek

The main reason for the visit of Emperor and King Franz Joseph I to Zagreb in October 1895 was the grand opening of the new building of the Land Theatre (today, the Croatian National Theatre), the new Lower Town school building, and the renovated building of the Music Institute. The school's opening ceremony was held on 14 October, in the early afternoon. The emperor arrived in the company of the Hungarian Minister Desző Bánfi, the Croatian Viceroy Dragutin Khuen-Héderváry, Archbishop Juraj Posilović, and Patriarch Georgije Branković, Minister for Croatia Emerik Josipović, Head of the Department of Religious Affairs and Education (*Kultusminister*) Iso Kršnjavi, Zagreb Mayor Adolf Mošinski, School Inspector Anton Cuvaj, and other dignitaries. Archival photographs document the event in the courtyard of the scholastic complex, with the backdrop of the "ancient temple", that is, the portico of the sports hall serving as the stage, an elevated platform atop which the dignitaries were assembled. The columns were spirally adorned with garlands, and Croatian tricolour flags fluttered in the wind. The school youth paraded before the emperor, with Franjo Bučar commanding the parade. Eight thousand children participated in the ceremonial parade. The scene was captured by the attending painter Vlaho Bukovac in his work *Long Live the King!*, which was later incorporated into the Golden Hall of the Department of Religious Affairs and Education at Opatička 10. Hungarian artist Artúr Lajos Halmi also depicted the same motif in his painting *Hommage of the Schoolchildren in Zagreb 1895*. In addition to Kršnjavi, credit for the construction of the building also goes to the then Zagreb Mayor Adolf Mošinsky (mayor from 1892 to 1904), during whose tenure many key projects for overall urban progress and city modernisation were carried out. **I. K.**



3



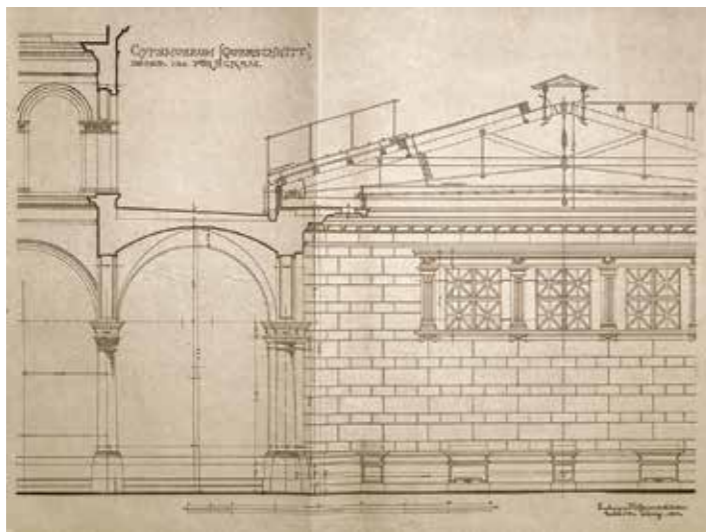
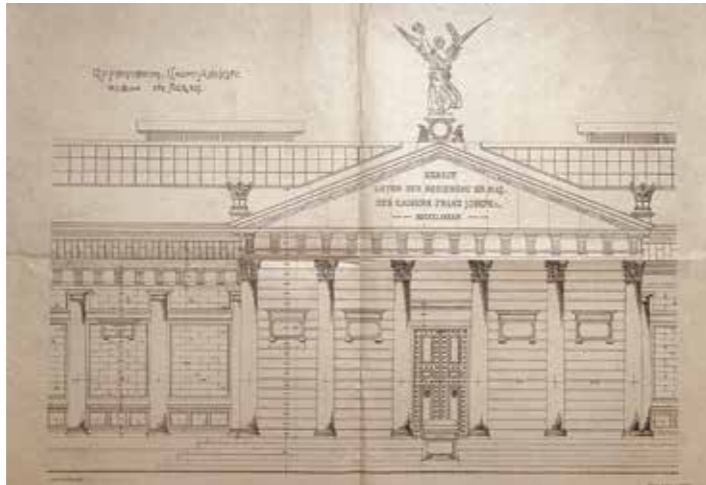
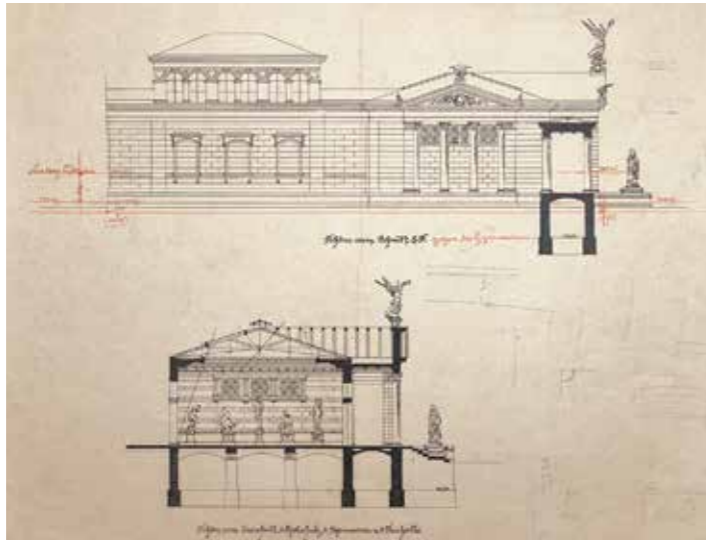
4

3. Zgrada ukrašena girlandom. Hrvatski državni arhiv / Building decorated with garlands. Croatian State Archives

4. Fotografije svečanog otvaranja Školskog foruma u nazočnosti cara i kralja Franje Josipa, 14. listopada 1895. Muzej grada Zagreba / Photos of the grand opening of the Scholastic Forum in the presence of Emperor and King Franz Joseph, 14 October 1895. Zagreb City Museum

GRAND OPENING OF THE BUILDING ON 14 OCTOBER 1895

MUZEJ ANTIČKIH ODLJEVA I NJEGOVA PRENAMJENA U GOMBAONU



so Kršnjavi je već u prvoj skici za gradnju škole predložio široke hodnike u kojima bi bili sadreni odljevi antičkih spomenika, potrebni za „zornu obuku“. Za unutrašnjost gimnazije predlaže klasične skulpture, a u realki fragmente arhitekture. Kršnjavi se pobrinuo za nabavu odljeva, za koje je u izvedbenoj varijanti bio planiran Muzej antičkih odljeva kao zasebna cjelina. Muzejski sadržaj s klasičnom / antičkom tematikom posebno je istaknut na zapadnom pročelju, koje je izvedeno kao neoklasicistički trijem, a planirana kolonada koja je trebala spajati krila zgrade i u kojoj je trebao biti lapidarij, nije izvedena. Aneks nesuđenoga muzeja planiran je u dimenzijama prema veličini partenonskog friza koji je u njemu trebao biti smješten zajedno s odljevima Fidijinih reljefa, ali je zbog fragmentarnosti cjelokupne izgradnje i nedostatka prostora prenamijenjen u gombaonu / sportsku dvoranu. Prema prvotnoj zamisli, naime, sportska dvorana trebala je biti sagrađena na terenu igrališta, ali budući da do te realizacije nije došlo, prenamijenjena je dvorana planirana za muzej sadrenih odljeva klasičnih kipova i reljefa. Odljevi su dugo bili izloženi u atriju kao najpogodnijem i najreprezentativnijem dijelu školske zgrade, koji je imao osvjetljenje u krovnoj zoni.

Zapadno od škole do tada otvorenoga korita potoka Kraljevca uređen je prvi sportski teren / gombalište u Zagrebu, namijenjen srednjoškolskoj mladeži. Prema prvotnom projektu što ga je Franjo Bučar, suradnik za sport Ise Kršnjavoga, naručio od švedskoga arhitekta Martina Borgstedta, specijalista iz Stockholma, igralište i gimnastička dvorana trebali su tvoriti cjelinu. Igralište je uređeno prema uzorima koje je Bučar vidio na proputovanju Europom i upoznavanju najnovijih postignuća u sportskim vještinama (Skandinavija, Prag, Krakov). Igralište, nešto niže od okolnoga terena, prozvano je *Elipsa*. Sa sjeverne i južne strane bila su teniska igrališta, na jugozapadnom dijelu igralište za krocket, a oko cijeloga igrališta elipsoidna staza za trčanje. Zimi je služilo kao klizalište, što je svojevrsna reminiscencija na prijašnje klizalište na tom dijelu.

U vrijeme Prvoga svjetskog rata na dijelu igrališta podignute su drvene barake za smještaj izbjeglica i doseljenika (koje će se ukloniti tek 1932.). Godine 1936. igralište je obnovljeno.

A. Š.

1. Ludwig i Hülssner, Presjek kroz atrij i Gypsmuseum. Hrvatski državni arhiv / Ludwig & Hülssner, Cross-section through the atrium and Museum of Ancient Casts. Croatian State Archives

2. Ludwig & Hülssner, nacrt zapadnog pročelja Gypsmuseuma. Hrvatski državni arhiv / Ludwig & Hülssner. Ancient Casts Museum west facade. Croatian State Archives

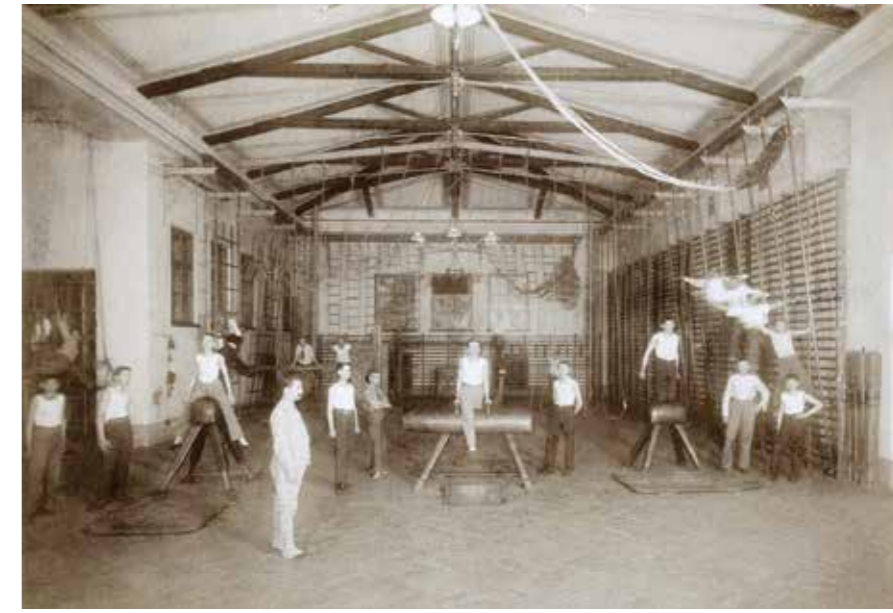
3. Nacrt Ludwiga i Hülssnera za Gypsmuseum. Hrvatski državni arhiv / Ludwig & Hülssner construction plan for the Museum of Ancient Casts. Croatian State Archives

In the very first draft of the school's construction plans, Iso Kršnjavi proposed wide hallways that would accommodate plaster casts of ancient monuments for the purpose of "practical training". He suggested classical sculptures for the interior of the Grammar School, and fragments of architecture for the *Realgymnasium*. Kršnjavi took care of the acquisition of casts, and the initial version of the building was supposed to include the Museum of Ancient Casts as a separate unit. The museum content with classical / ancient themes is particularly pronounced on the western façade, which is designed as a neoclassical portico, while the planned colonnade that was supposed to connect the wings of the building and house the lapidarium was not realised. The annex of the would-be museum was designed in dimensions corresponding to the size of the Parthenon frieze, which it was supposed to accommodate, along with casts of Phidias' reliefs. However, due to the fragmented nature of the overall construction and lack of space, it was converted into a sports hall. According to the original concept, the sports hall was supposed to be built on the playground terrain, but since that plan failed, the hall intended for the museum of plaster casts of classical statues and reliefs was repurposed. For a long time, the casts were displayed in the atrium, as the most suitable and representative part of the school building, benefitting from ample illumination through the roof area. The first sports field / playground in Zagreb, intended for high school youth, was situated to the west of the school, adjacent to the then open bed of the Kraljevica stream. According to the initial project that Franjo Bučar, Iso Kršnjavi's sports collaborator, commissioned from the Swedish architect Martin Borgstedt, a specialist from Stockholm, the playground and gymnastics hall were meant to form a cohesive unit. The playground was designed based on the models that Bučar had observed during his travels throughout Europe, where he familiarised himself with the latest achievements in sports (Scandinavia, Prague, Krakow). The playground, situated slightly lower than the surrounding terrain, was named the *Ellipse*. Tennis courts were located on the northern and southern sides, while a croquet field was situated on the southwestern part of the playground. An elliptical running track encircled the entire playground. During winter, it served as an ice rink, which was a kind of reminiscence of the previous ice rink in that area.

During World War I, wooden barracks were erected on a section of the playground to accommodate refugees and immigrants (which were only removed in 1932). In 1936, the playground was renovated. **A. Š.**



6

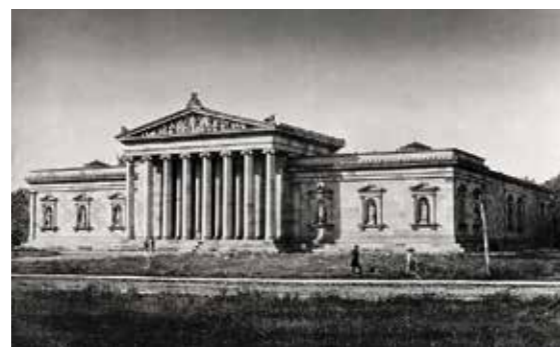


7



4

4. Pogled na zapadno pročelje školske zgrade i srednjoškolsko igralište 1930-ih. Nacionalna i sveučilišna knjižnica / View of the western façade of the school building and high school playground in the 1930s, National and University Library



5

5. Gypsmuseum, München / Museum of Ancient Casts, Munich

6. Odljevi antičke skulpture u atriju škole. Muzeja Mimara – dokumentacija / Casts of ancient sculptures in the school atrium. Museum Mimara – Documentation



8

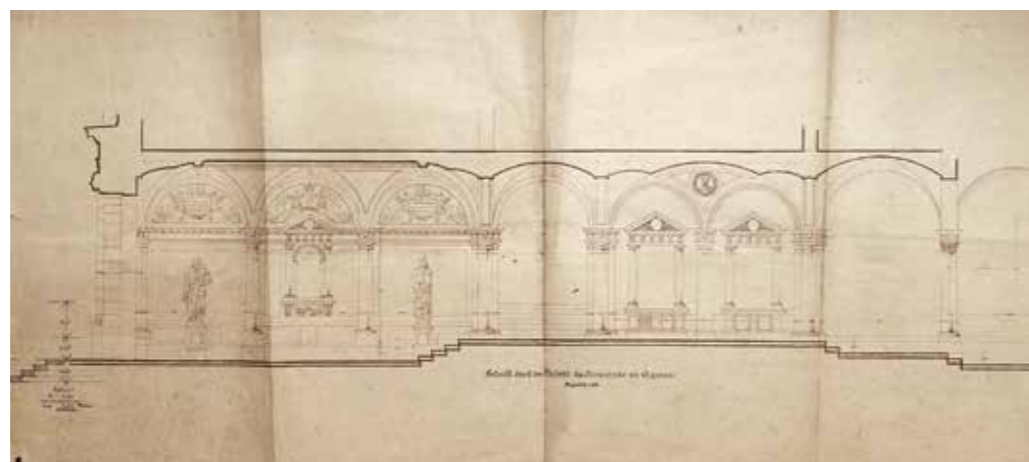
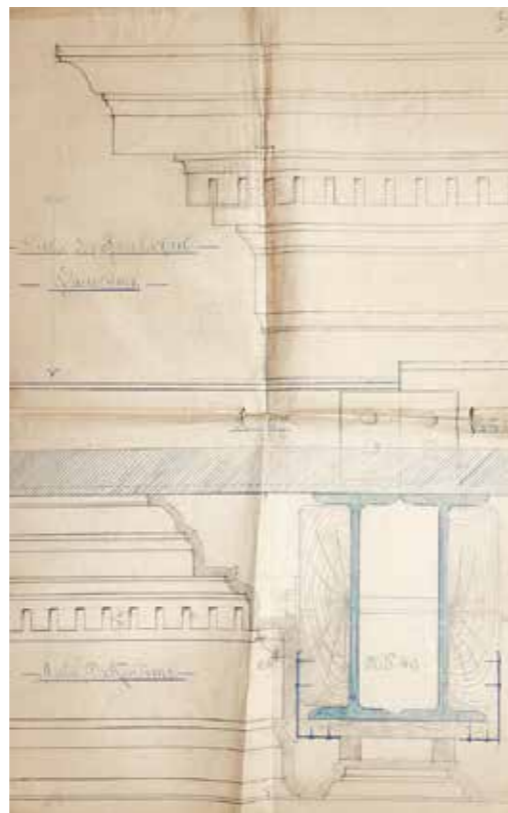
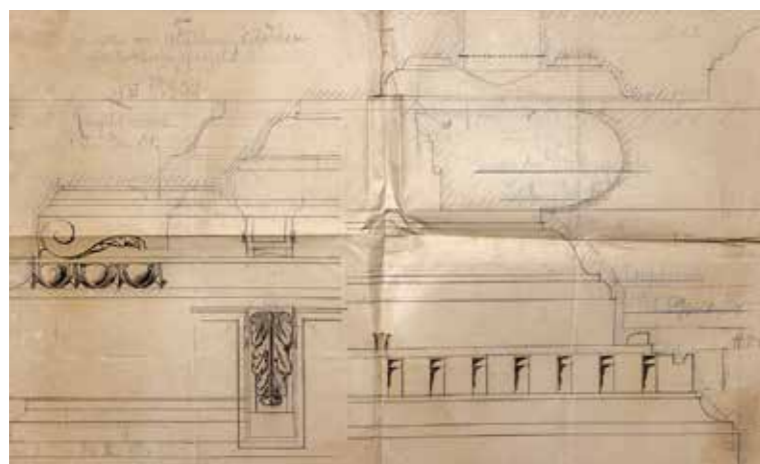
7. Gimnastička dvorana umjesto muzeja antičkih odljeva. Muzej Mimara – dokumentacija / Sports hall instead of Museum of Ancient Casts. Museum Mimara – Documentation



8. Igralište, 1900. Hrvatski školski muzej / Playground, 1900. Croatian School Museum

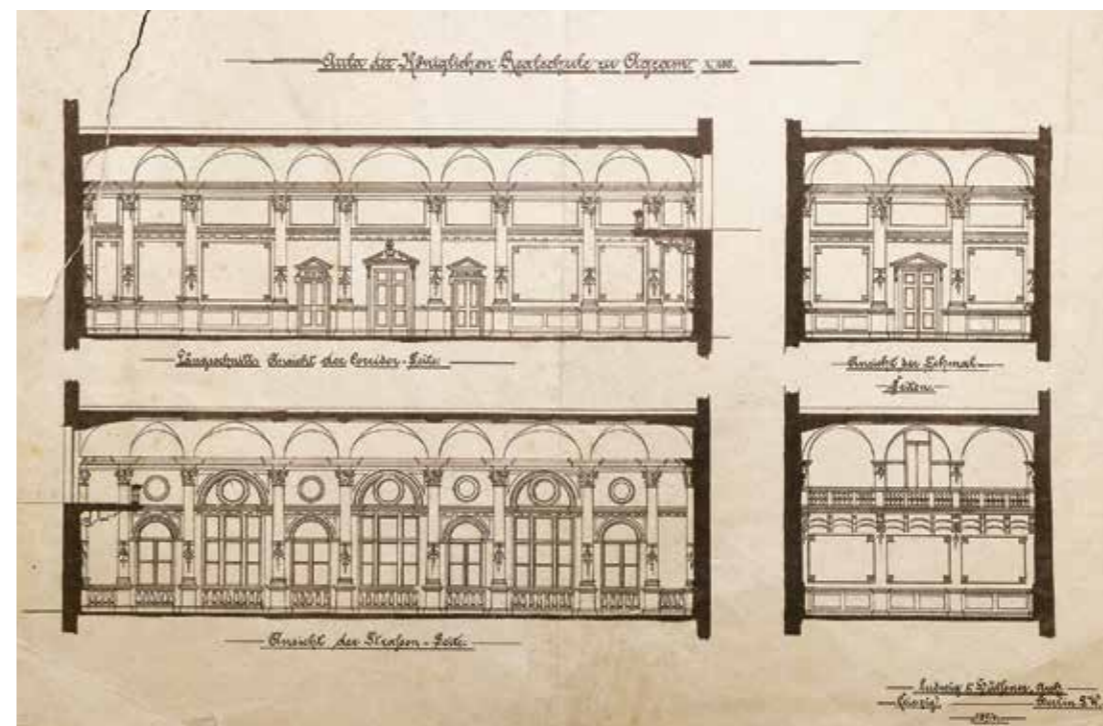


MUSEUM OF ANCIENT CASTS AND ITS CONVERSION INTO A SPORTS HALL



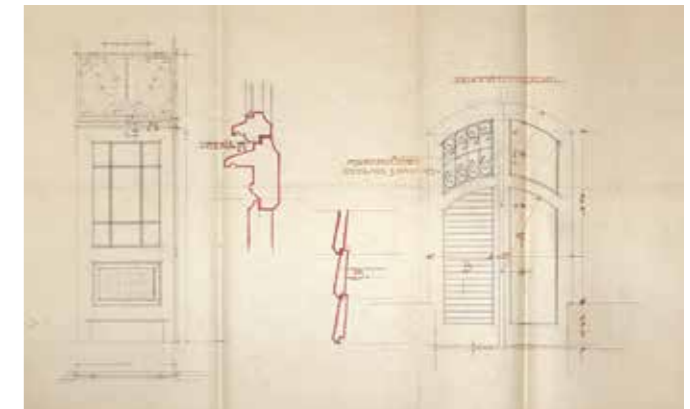
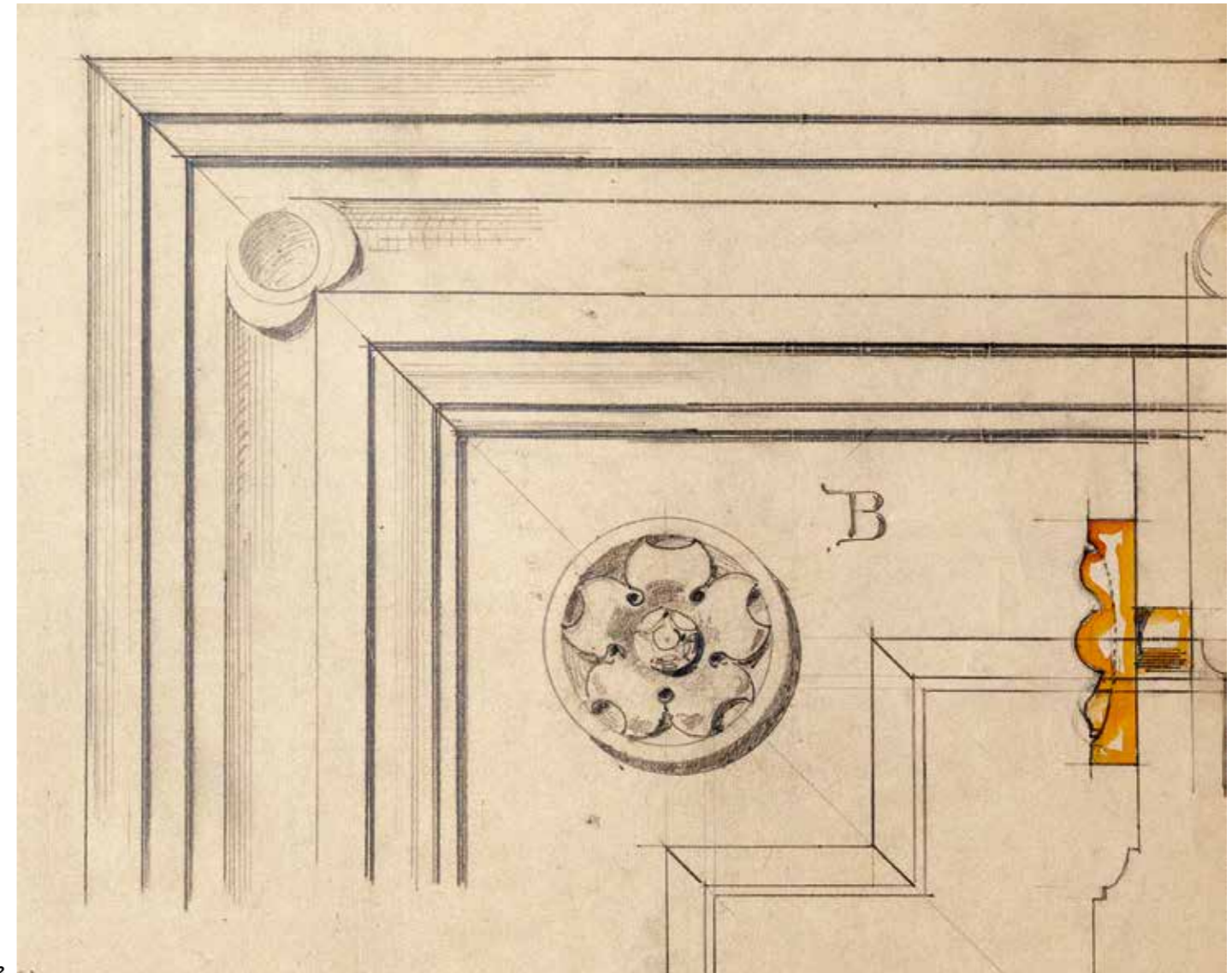
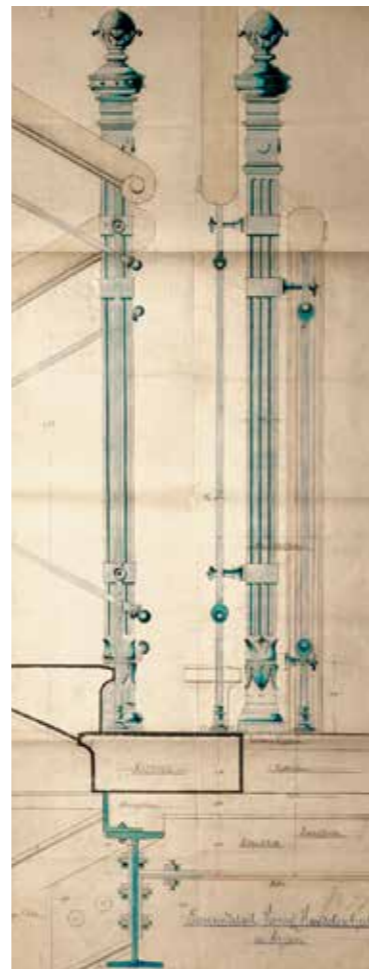
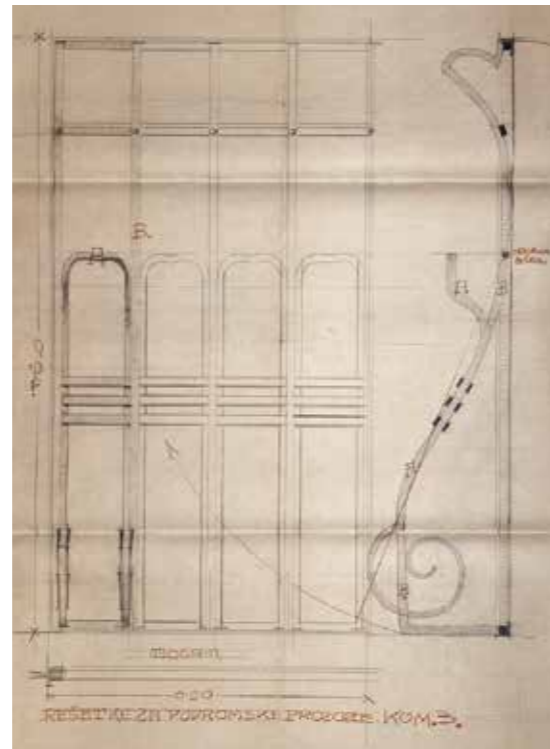
1

Kompletna gradnja i izvedba povjerena je zagrebačkim graditeljima, dobavljačima i obrtnicima. Prema iscrpnom izvještaju objavljenom u časopisu *Viesti Društva inženira i arhitekata*, doznajemo pojedinosti. Građevinske radove vodio je Kuno Waidmann, tesarske Vjekoslav Heinzl, krovopokrivačke Hinko Bauer, klesarske Ljudevit Pierotti i Adolf Baumgarten, stolarske (koji uključuju građevinsku stolariju, vrata, prozore i namještaj, školske klupe i ormari) majstori Hohnjec, Oblak, Saulik i Kontak. Limarske radnje (žljebove) s „postavljanjem munjovoda i kućnog brzoglasa“ preuzeo je Aleksandar Maruzzi. Bravarske je izveo Šoštarić, staklarske Antun Gnezda, a pečarske Ivan Pospišil. Ornamente na pročelju izveo je Ljudevit Löwy (Lubynski), a kiparske radove i štukaturu Ignjat Franz, učitelj klesanja na Obrtnoj školi. Ličilačke radove obavio je Dragutin Uhrl, a ornamentalni oslik atrijske i aule Ivan Zach. Tvrtnica *Zagorka* izvela je taracarske radove po hodnicima i vestibulu. Poslove su dobili još Zagrebačka tvornica parketa i Društvo za staklarsku industriju. U nedostatku kvalitetnih domaćih majstora, željeznu stropnu konstrukciju prizemlja i prvog kata izvela je tvrtka *Greinitz* iz Graza, koja je isporučila i željeznu konstrukciju za muzej sadrenih odljeva / gombaonu, a instalacije centralnog grijanja (središnje loženje s parom na mali tlak u svim prostorijama i na hodnicima cijele zgrade) izveo je W. Brückner, također iz Graza. Građevinske radove izvela je tvrtka Kune Waidmanna, a na gradilištu je naročito bio angažiran njegov poslovođa Dragutin Greiner. Kršnjavi je sam uz pomoć predstojnika Građevnoga ureda Zemaljske vlade, Augustina, imao vrhovni nadzor nad gradnjom, osobno ispitujući kvalitetu izvedbe i promišljajući cjelokupnu školsku opremu. **I. K.**



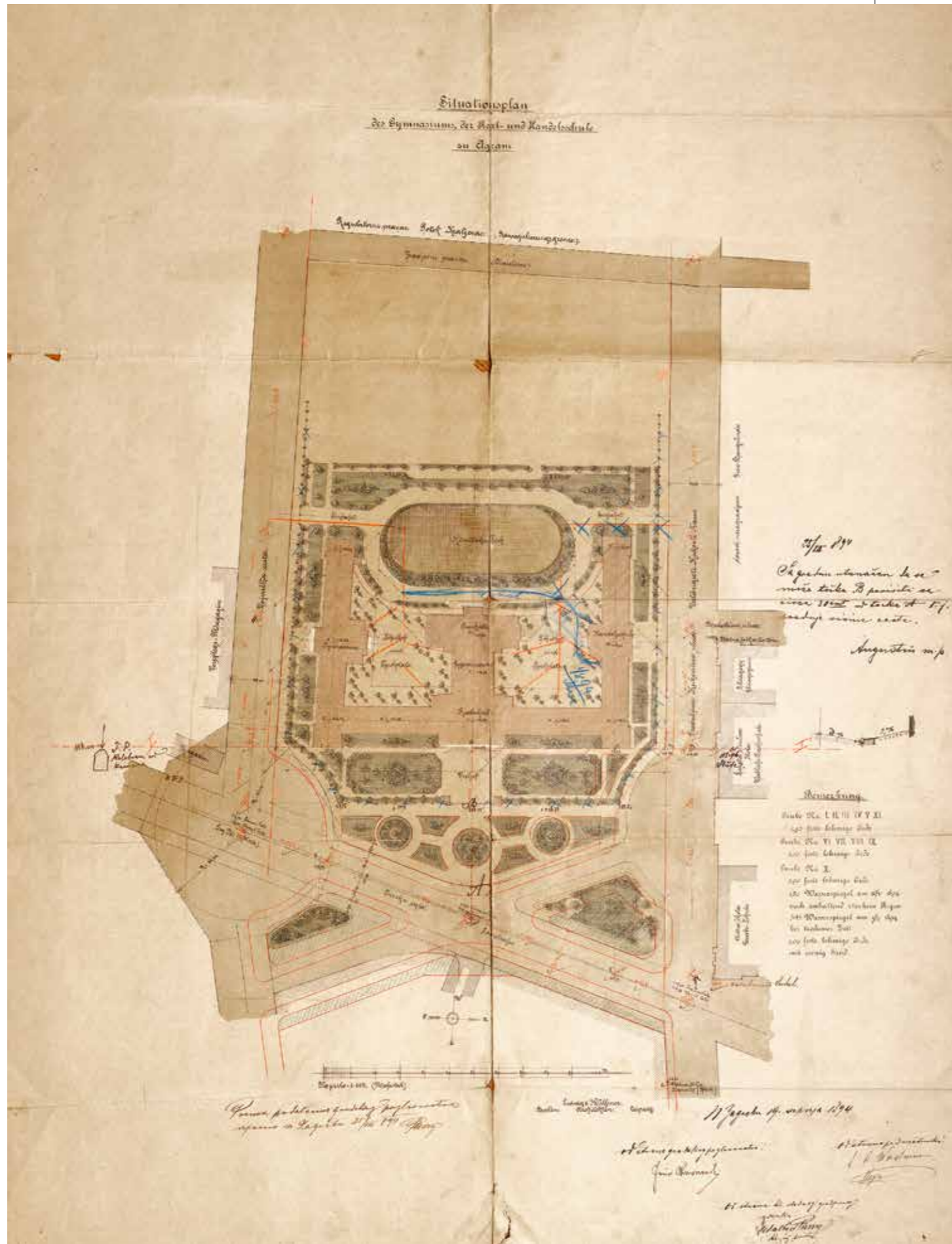
1. Izvedbeni nacrti detalja aule i vestibula. Hrvatski državni arhiv / Detailed construction plans of the aula and vestibule. Croatian State Archives

The entire construction and execution were entrusted to builders, suppliers, and craftsmen from Zagreb. We learn the details from the comprehensive report published in the journal *Viesti Društva inženira i arhitekata*. Construction work was led by Kuno Waidmann, carpentry by Vjekoslav Heinzl, roofing by Hinko Bauer, stonework by Ljudevit Pierotti and Adolf Baumgarten, and woodworking (including wooden joinery, doors, windows, and furniture, school benches, and cabinets) by masters Hohnjec, Oblak, Saulik, and Kontak. Sheet metal works (gutters), including the "installation of lightning rods and house telephone," were undertaken by Aleksandar Maruzzi. Locksmith works were carried out by Šoštarić, glassworks by Antun Gnezda, and chimney construction by Ivan Pospišil. Ornaments on the façade were executed by Ljudevit Löwy (Lubynski), and sculptural and stucco works were done by Ignjat Franz, a carving instructor at the Arts and Crafts School. Painting works were undertaken by Dragutin Uhl, while the ornamental wall paintings in the atrium and the hall were executed by Ivan Zach. The *Zagorka* company carried out tiling works in the corridors and vestibule. Additional contracts were awarded to the Zagreb Parquet Factory and the Glass Industry Society. Due to the shortage of skilled local craftsmen, the iron ceiling structure of the ground floor and first floor was completed by the *Greinitz* company from Graz, which also supplied the iron framework for the plaster cast museum / sports hall, and the central heating installations (steam-based central heating at low pressure in all rooms and corridors throughout the building) were carried out by W. Brückner, also from Graz. The construction works were carried out by the company of Kuno Waidmann, with his site manager Dragutin Greiner playing a significant role at the construction site. Kršnjavi himself, with the assistance of the head of the Construction Office of the Land Government, Augustin, exercised final supervision of the construction, personally inspecting the quality of the execution and deliberating on the entire school equipment. **I. K.**



CONSTRUCTION AND INTERIOR DESIGN OF THE BUILDING

UREĐENJE OKOLIŠA I IGRALIŠTA



Promjena građevinske linije položaja zgrade u odnosu na teren potaknula je regulaciju prostora ispred zgrade. Na sjednici Vladina i gradskoga Građevnog ureda u svibnju 1894. godine dogovoreno je da se ispred školske zgrade uredi javni perivoj. Na položajnom nacrtu Ludwiga & Hülssnera iz srpnja 1894. godine prikazana je nova regulacija između Savske i Vojničke ulice s ucrtanom parkovnom površinom. Parter ima oblik trapeza s oštrim kutom prema sjeveroistočnoj strani jer prati povijesnu trasu Savske ceste koja na tom dijelu skošeno skreće prema zapadu. U projekt hortikulturnog uređenja partera i školskog igrališta bio je uključen Vitezsláv Durchánek, sveučilišni vrtlar i voditelj Botaničkoga vrta. Dekorativni cvjetni parter kružne forme (u središtu frontalno položen na glavni ulaz) u funkciji je prezentacije arhitektonskoga monumenta koji je uvučen s ulične strane. U tom kružnom prostoru bilo je predviđeno postavljanje vodoskoka, a pridavala mu se naročita pozornost pri uređenju 1897. godine. Prve biljke, među kojima i palme, darovala je Vlada, a prenesene su iz hrvatskoga paviljona s Milenijske izložbe. Igralište, nešto niže od okolnoga terena, prozvano je *Elipsa*. Sa sjeverne i južne strane bila su teniska igrališta, na jugozapadnom dijelu igralište za krocket, a oko cijeloga igrališta elipsoidna staza za trčanje. Zimi je služilo kao klizalište, što je svojevrsna reminiscencija na prijašnje klizalište na tom dijelu. Oko Elipse na srednjoškolskom igralištu posađen je drvodred kestena, a poslije su uz gombaonu i ispred nje zasadene platane i tise.

I. K.



1. Položajni nacrt izgradnje Školskog foruma, 1895. Hrvatski državni arhiv / Layout plan for the construction of the Scholastic Forum, 1895. Croatian State Archives

2. Realna gimnazija u Zagrebu, razglednica oko 1910. Muzej grada Zagreba / Realgymnasium in Zagreb, postcard c. 1910. Zagreb City Museum



3

The change in the construction line of the building's layout in relation to the terrain prompted the regulation of space in front of the building. A decision was made during a session of the Government and the City Construction Office in May 1894, to design a public park in front of the school building. Ludwig & Hülssner's layout plan from July 1894 shows the new regulation between Savska and Vojnička streets, with a designated park area. The parterre takes the shape of a trapezoid with a sharp angle towards the north-eastern side, as it follows the historical route of Savska Street, which at that section gradually turns westward. Vitezsláv Durchánek, a university gardener and the head of the Botanical Garden, was involved in the project of landscaping the parterre and the school playground. The decorative circular floral parterre (positioned centrally in front of the main entrance) serves to showcase the architectural monument, which is set back from the street side. The plan was to install a water fountain in this circular space, and during the landscaping in 1897 it was paid particular attention. The first plants, including palm trees, were donated by the Government and were transferred from the Croatian Pavilion at the Millennium Exhibition.

The first sports field / playground in Zagreb, intended for high school youth, was situated to the west of the school, adjacent to the then open bed of the Kraljevica stream. The playground, situated slightly lower than the surrounding terrain, was named the *Ellipse*. Tennis courts were located on the northern and southern sides, while a croquet field was situated on the southwestern part of the playground. An elliptical running track encircled the entire playground. During winter, it served as an ice rink, which was a kind of reminiscence of the previous ice rink in that area. A row of chestnut trees was planted around the Ellipse in the high school playground, and plane trees and yews were planted later, near the sports hall and in front of it.

I. K.

3. Kursalon, Beč. Muzej za umjetnost i obrt / Kursalon, Vienna. Museum of Arts and Crafts

4. Pogled na Savsku cestu i gimnaziju 1912. Digitalizirana zbirka razglednica, Nacionalna i sveučilišna knjižnica / View of Savska street and Grammar School, 1912. Digitized Postcard Collection, National and University Library

5. Školska zgrada snimljena 1930-ih. Muzej grada Zagreba / Photo of the school building from the 1930s. Zagreb City Museum



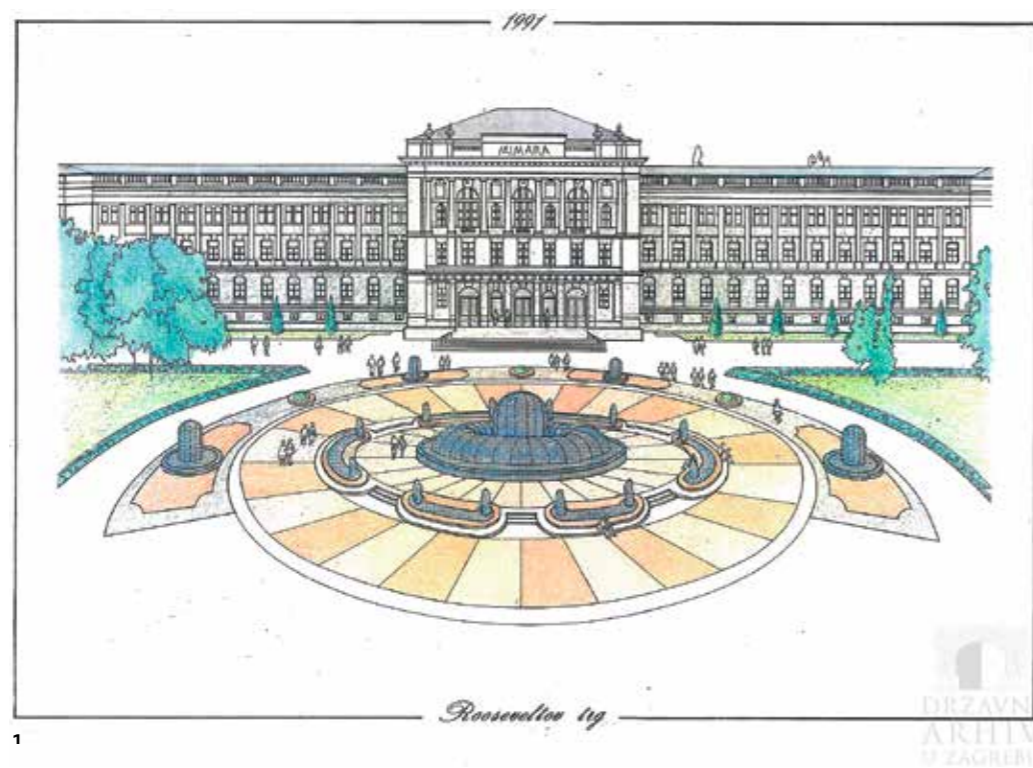
4



5

LANDSCAPING AND PLAYGROUND DESIGN

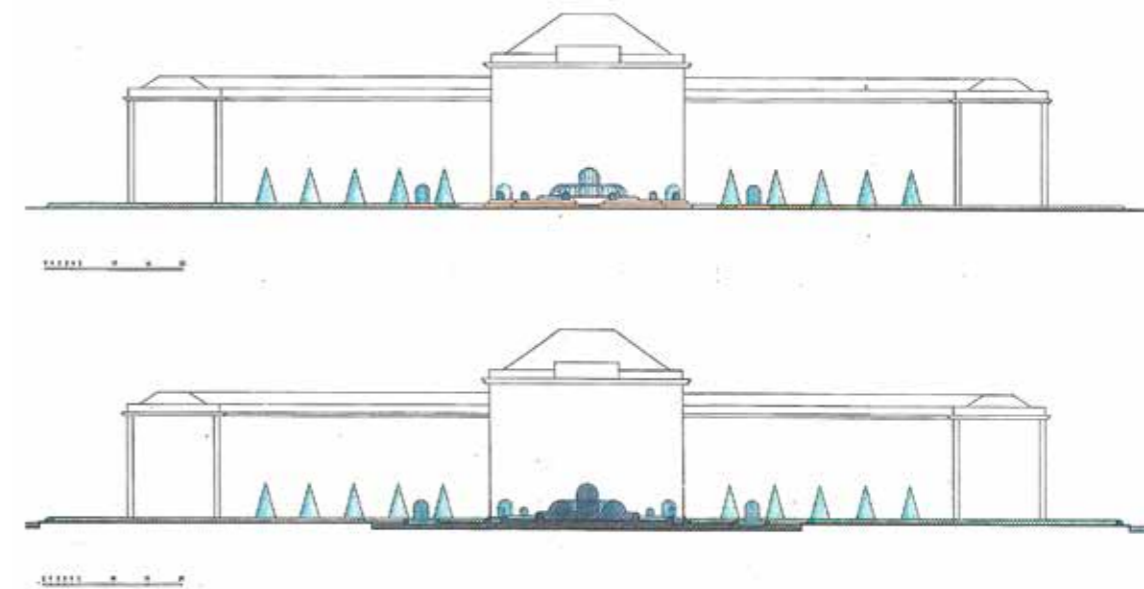
ADAPTACIJA SREDIŠNJEGA KRILA ŠKOLSKOG
FORUMA U MUZEJ MIMARA
1986./1987. GODINE



Autori projekta adaptacije središnjega krila Školskog foruma u Muzej Mimara 1986./1987. su arhitekti Mihajlo Kranjc, Ivo Piteša, Matija Salaj i Berislav Šerbetić, a kustosi Lada Ratković i Tugomir Lukšić su s arhitektima sudjelovali u formiranju koncepcije toga opsežnog zahvata. Takva je suradnja bila potrebna jer je projektni zadatak uključivao osiguravanje adekvatnog prostora „za obavljanje i razvijanje cjelokupne muzeološke djelatnosti, od znanstveno-istraživačke obrade, konzervacije i restauracije do razvijanja kontakta s publikom i kulturne animacije“. Bila je to tek prva faza zamišljenog Muzejsko-galerijskog centra, koji bi bio svojevrsna realizacija Muzejskog foruma u novom duhu. Građevinski zahvati bili su promišljeni s pažnjom prema spomeničkim i stilskim obilježjima zgrade i okoliša. Pritom je uzet u obzir i širi kontekst reprezentativnih ustanova koje tu lokaciju čine jednim od najznačajnijih zagrebačkih kulturnih žarišta.

Filozofija zahvata temeljila se na minimalnom zadiranju u osnovnu dispoziciju i konstrukciju, a da se pritom u interijeru nedvosmisleno ostavi trag vlastitog vremena i jasno naznači promjena funkcije. Tako su keramit na podu i obloga stuba zamijenjeni sivim mramorom, a dekorativna shema usuglašena s podom, pojednostavnjena i koloristički reducirana kako bi se omogućilo umjetničkim djelima da dominiraju u profinjenom klasičnom prostornom okviru. Projektom je ostvarena mogućnost više istovremenih scenarija korištenja, odnosno korištenje središnjeg, južnog i sjevernog krila pojedinačno ili u kombinacijama, ovisno o potrebi i programu muzeja. Svečana dvorana na drugom katu projektirana je za autonomna korištenja poput predavanja, koncerata i sličnih kulturnih događaja.

Projektanti su vješto odgovorili na funkcionalne zahtjeve. Dijelovi krova pokriveni su staklom radi zenitalnog svjetla. Ulazni je podest produžen i proširen za smještaj dviju simetričnih rampi za osobe s teškoćama u kretanju, a vjetrobran je umetnut u središnji ulazni portal. Naknadno dodani aneksi sjeverno i južno od atrija nanovo su podignuti i potpuno preoblikovani u skladu s dvorišnim pročeljima zgrade. Spušteni su tlocrtno i na razinu podruma s kojim su spojeni stubištima, pa su tako dobiveni dodatni korisni prostori u podrumu. Integralno s njima su uređeni manji dijelovi dvorišta uza samu zgradu. Lučni servisni hodnici koji vode sa suterena u podrum do depoa izvedeni su u lučnoj formi kao eho neizvedenih, izvorno projektiranih hodnika u dvorištu. Sva je muzejska oprema pomno projektirana prema sadržaju i konceptu postava. Cjelokupna adaptacija izvedena je suptilno prema kući u koju se ulazi, ali ne bez duha svojega vremena, dajući tako zgradi Muzeja Mimara novi visokovrijedni arhitektonski sloj. **A. Š.**



1. Mihajlo Kranjc, Prijedlog uređenja partera s fontanom, 1991. Osobni fond Mihajlo Kranjc, HR-DAZG-1309 / Mihajlo Kranjc, Proposal for the parterre design with a fountain, 1991, Mihajlo Kranjc Private Fond, HR-DAZG-1309

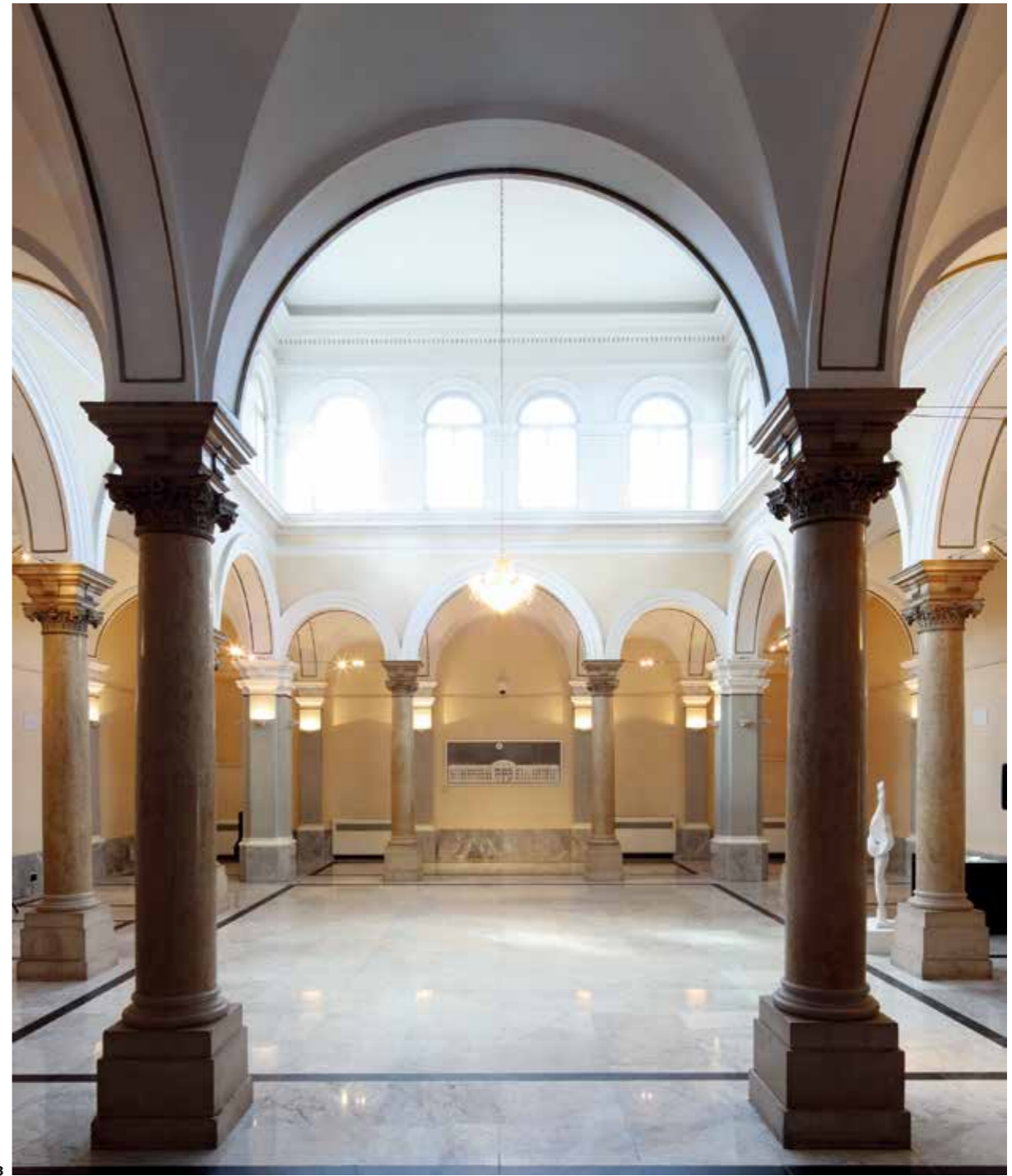
In 1986/1987, architects Mihajlo Kranjc, Ivo Piteša, Matija Salaj and Berislav Šerbetić designed the adaptation project of the central wing of the Scholastic Forum into the Mimara Museum. Curators Lada Ratković and Tugomir Lukšić collaborated with the architects in shaping the concept of this extensive intervention. Such collaboration was necessary as the project's task involved providing suitable space "for conducting and developing the entire museological activity, from scientific research, conservation and restoration to engaging with the public and cultural animation." This was merely the first phase of the envisioned Museum-Gallery Centre, which would represent a sort of realisation of the Museum Forum, albeit in a new spirit. The construction interventions were carefully considered in view of the architectural and stylistic features of the building and its surroundings. At the same time, the broader context of representative institutions that make this location one of the most significant cultural focal points in Zagreb was taken into account. The philosophy of the intervention was based on minimal intrusion into the basic disposition and structure, while unequivocally leaving a mark of its own time within the interior and clearly indicating the change in function. Thus, the ceramic flooring and column cladding were replaced with grey marble, and the decorative scheme was harmonised with the floor, simplified and chromatically reduced to allow artworks to dominate within the refined classical spatial framework. The project has enabled the potential for multiple concurrent usage scenarios, specifically utilising the central, southern and northern wings individually or in combinations, depending on the museum's needs and programs. The grand hall on the second floor is designed for autonomous use, including lectures, concerts and similar cultural events. The designers adeptly responded to functional requirements. Parts of the roof are covered with glass to allow for zenithal lighting. The entrance landing has been extended and widened to accommodate two symmetrical ramps for people with mobility difficulties, and a windshield has been inserted into the central entrance portal. The subsequently added annexes to the north and south of the atrium have been rebuilt and entirely reconfigured in accordance with the building's courtyard façades. They were lowered to the level of the basement and connected with staircases, thereby creating additional useful spaces in the basement. Smaller sections of the courtyard adjoining the building are arranged integrally with them. Arched service corridors leading from the ground floor to the basement and the depot are constructed in an arched form, echoing the unrealised, originally designed corridors in the courtyard. All museum equipment has been meticulously designed in accordance with the content and concept of the display. The entire adaptation has been subtly executed, respecting the original structure while embracing the spirit of its time, thereby adding a new, high-value architectural layer to the Mimara Museum building. **A. Š.**



2

2. Postav Muzeja Mimara, foto: G. Vranić, Dokumentacija Muzeja Mimara / Mimara Museum Display, photo: G. Vranić, Documentation of the Mimara Museum

3. Pogled iz vestibula prema atriju / View from the vestibule towards the atrium



3

ADAPTATION OF THE CENTRAL WING OF THE SCHOLASTIC FORUM INTO THE MIMARA MUSEUM IN 1986/1987

GRAĐEVINSKO STANJE MUZEJA MIMARA NAKON POTRESA 22. OŽUJKA I 29. PROSINCA 2020. GODINE



Zgrada u kojoj se nalazi muzej višestruko je oštećena u potresu 22. ožujka te ponovno u potresu 29. prosinca 2020. godine. Muzej Mimara dobio je u prvom potresu žutu oznaku (PN2 – privremeno neuporabljivo – potrebne mjere hitne intervencije) pa je od 22. ožujka 2020. zatvoren za javnost.

Stručna ekspertiza dovršena u lipnju 2021. (Antonio Maglov, Emina Ahmetović, Kemal Kadić, *Elaborat ocjene postojećeg stanja građevinske konstrukcije*, Konstrukta d.o.o., Zagreb, lipanj 2021.) pokazala je da nosivost zgrade prije potresa nije zadovoljavala današnje propise, jer je bila sagrađena prije donošenja prvih protupotresnih propisa. Nadalje, rekonstrukcijom 1986. godine njezina je konstrukcija djelomično ojačana, ali na manje potresno opterećenje od danas propisanog, koje je u međuvremenu za muzejske zgrade povećano tri i pol puta. Analiza nosivosti pokazala je potrebu za invazivnim zahvatima na konstrukciji, i njezinim ojačanjem u cijelosti, kako bi se osigurala zadovoljavajuća mehanička otpornost i stabilnost zgrade. Potrebna je obnova na razinu 3 prema smjernicama za razine obnove. Oštećenja su u *Elaboratu ocjene postojećeg stanja građevinske konstrukcije* iz lipnja 2021. detaljno popisana, dokumentirana i klasificirana, pri čemu se među teža oštećenja ubrajaju oštećenja na stropu svečane dvorane i otklon fasadnog zida i nadozida od vertikale. Zbog toga su elementi krovišta ispali iz ležajeva. Konstrukcija svečane dvorane najkritičniji je dio zgrade zbog visine veće od osam metara na rasponu od 10,7 metara s vitkim fasadnim polustupovima od opeke i velikim prozorima, bez dostatnih poprečnih ukruta.

U potresu je oštećena i drvena krovna konstrukcija, a pregledom je utvrđeno da je dio građe slabije nosiv jer je truo i raspucan, pa je potrebno djelomično ojačavanje nosivih elemenata konstrukcije krovišta. Nakon potresa sve su umjetnine detaljno pregledane; najosjetljiviji dijelovi pohranjeni su u depoe, a ono što je ostalo u izložbenim dvoranama adekvatno je zaštićeno. Na zgradi se uočavaju brojne pukotine i oštećenja dekorativnog sloja, koji je na mnogim mjestima otpao od zida. Radi se o horizontalnim i dijagonalnim pukotinama na zidovima, nadvojima, lukovima i svodovima, kao i pukotinama na mjestu zazidavanja nekadašnjih otvora. Dijelovi oštećenih dekorativnih elemenata s krova su spuštteni i pohranjeni. Stanje zgrade upućuje na sveobuhvatnu obnovu – od konstrukcije do interijera. **A. Š.**

The building housing the museum was severely damaged in the earthquake on 22 March and again in the earthquake on 29 December 2020. After the first earthquake the Mimara Museum was designated with a yellow label (PN2 - temporarily unusable – urgent intervention required), leading to its closure to the public since 22 March 2020.

The professional expertise, completed in June 2021 (Antonio Maglov, Emina Ahmetović, Kemal Kadić, *Report on the Assessment of the Existing Structural Condition*, Konstrukta Ltd., Zagreb, June 2021), revealed that the load-bearing capacity of the building prior to the earthquakes did not meet current regulations, as it was constructed before the introduction of the first anti-seismic codes. Furthermore, its structure was partially reinforced during the 1986 reconstruction, but to a lower seismic load than the currently prescribed standards, which have since been increased three and a half times for museum buildings. The load-bearing analysis revealed the necessity for invasive interventions on the structure, including comprehensive reinforcement, to ensure satisfactory mechanical resistance and stability of the building. Restoration to level 3 is required according to the renovation guidelines. The damages are thoroughly listed, documented and categorised in the *Report on the Assessment of the Existing Structural Condition* from June 2021. Among the more severe damages are the ceiling of the grand hall and the deviation of the façade wall and the parapet from the vertical line. As a result, roof elements have dislodged from their bearings. The structure of the grand hall is the most critical part of the building due to its height of over eight meters over a span of 10.7 meters, with slender brick pilasters on the façade and large windows, lacking sufficient lateral bracing.

The earthquake also damaged the wooden roof structure, and upon inspection, it was determined that a portion of the timber is less load-bearing due to decay and cracking, necessitating partial reinforcement of the load-bearing elements of the roof structure.

After the earthquake, all artworks were thoroughly examined; the most delicate pieces were stored in storage facilities, while what remained in exhibition halls was adequately protected. The building exhibits numerous cracks and damages to the decorative layer, which has come off from the walls in many places. These include horizontal and diagonal cracks on walls, lintels, arches and vaults, as well as cracks at the locations where former openings were filled in. Parts of the damaged decorative elements from the roof have been lowered and stored. The building's condition indicates the need for a comprehensive restoration – from the structure to the interior. **A. Š.**



2



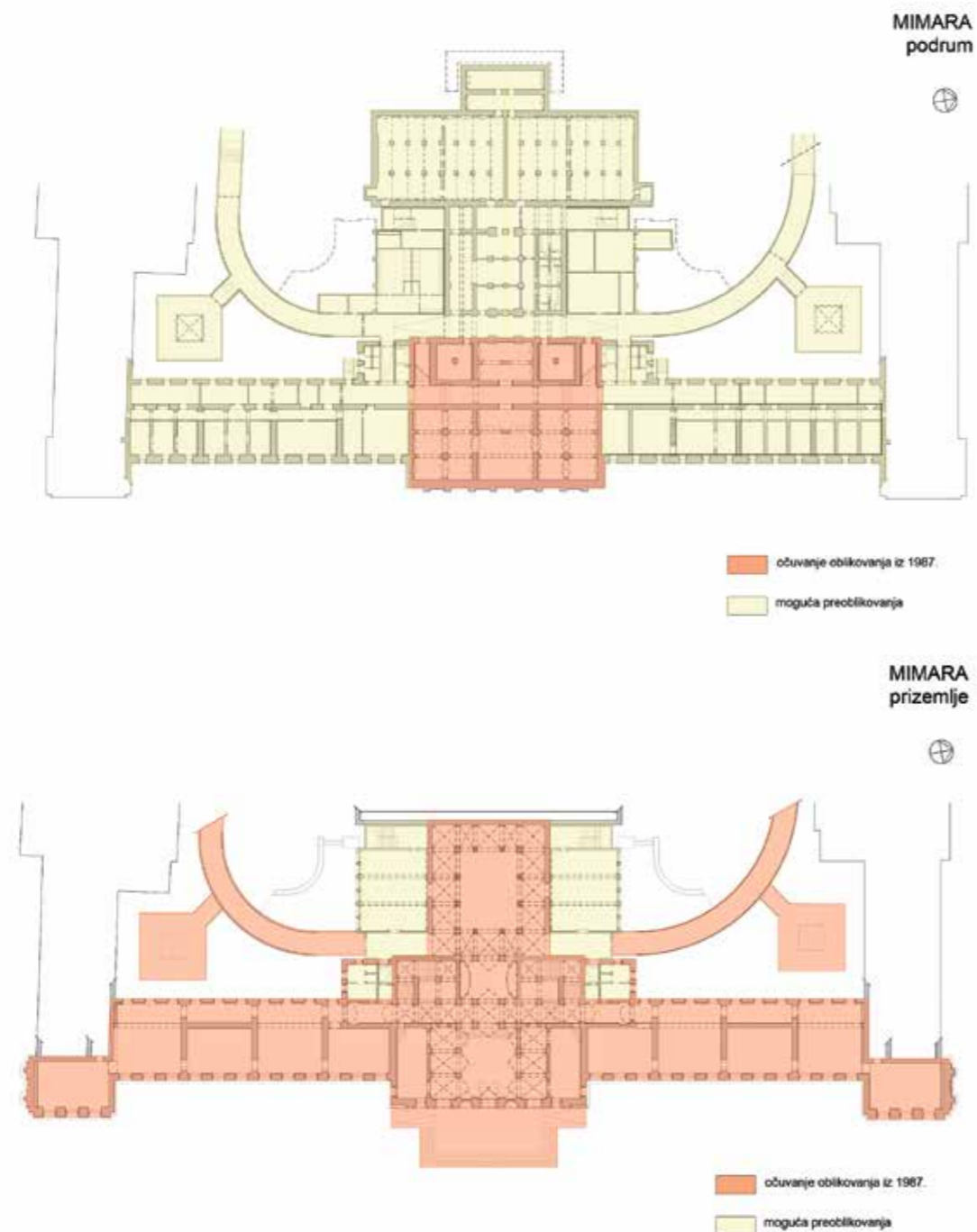
3

3. Akroteriji (vaze) s atike pročelja demontirani nakon oštećenja u potresu 2020. / Acroteria (vases) from the façade's attic removed after being damaged in the 2020 earthquake.

2. Svečana dvorana na drugom katu, oštećenja nastala u potresu 2020. / The grand hall on the second floor, damage caused during the 2020 earthquake.

STRUCTURAL CONDITION OF THE MIMARA MUSEUM AFTER THE EARTHQUAKES ON 22 MARCH AND 29 DECEMBER 2020

dr. sc. KATARINA HORVAT-LEVAJ
voditeljica istraživanja



OSNOVNA POLAZIŠTA OBNOVE Zgrada Muzeja Mimara oštećena je u potresima tijekom 2020. godine, zbog čega je potrebna cjelovita obnova toga vrijednog arhitektonskog spomenika. Uz nužnu konstrukcijsku sanaciju, koja mora biti primjerena karakteru pojedinačnog zaštićenog kulturnog dobra, cjelovita obnova uključuje sve aspekte uređenja i restauracije interijera i eksterijera.

Na temelju analize arhitektonskih obilježja i slijeda gradnje te valorizacije dviju dominantnih faza – izvornog projekta Ludwiga i Hülssnera izvedenog pod paskom Izidora Kršnjavog (1894./1895.), te projekta prenamjene u muzej arhitektonskog tima Salaj, Kranjc, Piteša, Šerbetić u suradnji s kustosima Ladom Ratković i Tugomirom Lukšićem (1986./1987.), donosimo prijedlog konzervatorskih smjernica. Njihovo osnovno načelo jest poštovanje obiju dominantnih visokokvalitetnih faza gradnje.

U tom kontekstu moguća su tri pristupa prezentaciji: naglasak na prvoj fazi, naglasak na drugoj fazi te njihova kombinacija. Napominjemo da se sve tri moguće varijante obnove odnose samo na najreprezentativnije dijelove interijera – vestibul, atrij, stubišta i svečanu dvoranu, te na pročelja, dok izložbene dvorane ostaju do daljnjega u postojećem stanju i funkciji, a u sporednim prostorima (poput dijelova podruma ili potkrovlja) moguće su, bez obzira na izbor načina prezentacije, veće funkcionalne preinake.

1. CJELOVITA RESTAURACIJA IZVORNE HISTORICISTIČKE FAZE S obzirom na visoku kvalitetu prvotne faze gradnje i rezultate restauratorskih sondiranja, moguće je predložiti cjelovitu restauraciju izvorne historicističke faze u reprezentativnim dijelovima interijera te na eksterijeru. Dodatne podatke za rekonstrukciju oslika zidova, svodova i stropova, vanjske i unutarnje plastike (gređe, kapiteli i sl.) te opreme (vratnice, rešetke, ograde, rukohvati i sl.) nalazimo na izvedbenim projektima Ludwiga i Hülssnera.

Rekonstrukcija historicističke faze u interijeru podrazumijevala bi vraćanje oker naliča na zidovima vestibula te sivog naliča na zidovima stubišta. Stubovi i pilastri dobili bi izvornu svjetlooker boju s marmorizacijom (na stubovima u cijeloj zgradi), čime bi ponovno postali usklađeni s kamenim stupovima atrija. Na zidovima vestibula restaurirao bi se florealni oslik, svodovima vestibula i stubišta vratile bi se bordure, a valjalo bi pristupiti i restauraciji oslika na frizu u atriju te pozlatama profilacija gređa. Ograde u stubištu bile su u toj fazi crne, a vratnice smeđe. Sastavni dio tako uređenog interijera činile su keramit-pločice na podovima navedenih ulaznih i komunikacijskih prostora, vidljive danas samo na starim fotografijama i izvedbenim projektima.

Oslikom i štukaturama također su bili ukrašeni zidovi i strop u svečanoj dvorani na drugom katu, no zbog njezina izrazito lošega građevinskog stanja, restauratorska sondiranja na tim mjestima još nisu dovršena. Kompletan oslik dvorane, međutim, prikazan je na izvedbenom nacrtu, ali sondiranjima bi trebalo provjeriti je li on u cijelosti i ostvaren.

U izvornoj fazi, pročelje zgrade bilo je obojeno smeđim okerom, a vijenci i pilastri bili su također oker boje, ali nešto svjetliji. Dekorativni elementi od pečene gline – terakote, ostavljeni su u svojoj prirodnoj boji, kao i detalji od kamena. U takvoj kolorističkoj obradi prozorski okviri bili su, kao i danas, bijeli, a limarija je bila od bakra.

Razlog koji otežava navedeni prijedlog cjelovite restauracije historicističke faze gradnje, s jedne je strane praktična činjenica da cjelovitom obnovom nisu obuhvaćene škole u bočnim krilima sklopa, što bi bila prepreka u kolorističkoj restauraciji vanjštine. U unutrašnjosti, pak, rekonstrukcija zidnog oslika uključila bi vraćanje keramit-popločenja podova, odnosno uklanjanje mramornih ploča na podovima vestibula, atrija i stubišta, kao i uklanjanje druge kvalitetne, a još dobro održavane opreme iz obnove osamdesetih godina. Time bi se ujedno poništio recentan kvalitetan projekt, usklađen s postojećom muzejskom namjenom.

2. KONZERVACIJA FAZE PREUREĐENJA ŠKOLE U MUZEJ Valoriziranje projekta prenamjene škole u muzej kao vrlo kvalitetnog omogućuje također prijedlog da se u predstojećoj obnovi u cijelosti sačuva postojeće stanje zgrade. Što se tiče reprezentativnih komunikacijskih dijelova interijera, to bi podrazumijevalo zadržavanje žućkastih naliča zidova u vestibulu, atriju i stubištima, sivih naliča stubova i pilastara te bijelog gređa, svodova i stropova s pozlaćenim bordurama i detaljima plastike. Zadržavaju se također siva mramorna popločenja podova i stuba u navedenim prostorima, dok historicističke ograde u stubištima, izvorno crne, ostaju bijele. Čuva se i nova stolarija bijele boje iz vremena prenamjene (kasetirane vratnice), dok malobrojna očuvana historicistička vrata, poput onih dvorane na drugom katu, također ostaju prebojena u bijelo. Vanjska pročelja ostaju siva.

Prednost toga prijedloga je u tome što reprezentativni komunikacijski prostori interijera ostaju usklađeni s izložbenim dvoranama, te što cijeli prostor, u skladu s visokom valorizacijom projekta prenamjene, ostaje primjeren postojećoj muzejskoj funkciji. Nedostatak navedenog prijedloga konzervacije postojećega stanja jest potpuno brisanje memorije na izvorno, kvalitetno historicističko uređenje interijera. Stoga kao najprimjereniju metodu u predstojećoj cjelovitoj obnovi muzejske zgrade držimo treću varijantu obnove Muzeja Mimara, a to je kombinacija prezentacije obiju kvalitetnih građevnih faza. Držimo da takva odluka odgovara ovom trenutku, kad zgrada zadržava namjenu muzeja za koji je i preoblikovana, što ne isključuje mogućnost da se jednom u budućnosti pristupi i cjelovitoj rekonstrukciji izvorne faze gradnje, ovisno o namjeni i okolnostima.

3. KONZERVACIJA FAZE PREUREĐENJA ŠKOLE U MUZEJ UZ DJELOMIČNU RESTAURACIJU IZVORNE HISTORICISTIČKE FAZE Budući da su obje dominantne faze gradnje visoko valorizirane, kao logično rješenje nameće se kombinacija prezentacije jedne i druge faze, odnosno čuvanje postojećega izgleda koji je zgrada dobila prenamjenom u muzej, uz samo djelomičnu rekonstrukciju historicističke faze u onim zonama koje to dopuštaju. Imajući u vidu vizualno jedinstvo komunikacijskog prostora – vestibula, atrija i stubišta, koji je ujedno i cijeli obložen mramornim podnim popločenjem inkompatibilnim s historicističkim zidnim oslikom, predlažemo da se historicistička faza prezentira u nekom izoliranom prostoru, poput svečane dvorane na drugom katu. Dvorana je odvojena od ostalog prostora, a i zadržavanje izvornog parketa na podu olakšava cjelovitu prezentaciju prve faze gradnje.

SMJERNICE ZA OBNOVU I PREZENTACIJU Zaključno, obnova i prezentacija zgrade Muzeja Mimara temelji se na visokoj valorizaciji dviju dominantnih faza gradnje – izvorne historicističke faze i faze preoblikovanja u muzej, kad je uz čuvanje osnovnih izvornih obilježja prostor dobio novu namjenu i opremu. U reprezentativnim dijelovima interijera – vestibulu, atriju, stubištima, hodnicima i izložbenim dvoranama trebalo bi prezentirati drugu fazu preuređenja prostora u muzej, uz moguću modernizaciju izložbenih prostora. U sporednim prostorima, a to su stražnji dio podruma i bočni prostori uz atrij (mala dvorana i *caffe/restaurant*) te u potkrovlju, oblikovanje prostora je slobodno. Za svečanu dvoranu na drugom katu predlaže se restauracija izvornoga historicističkog izgleda, što uključuje restauraciju oslika i stolarije. Na vanjštini građevine, uz čuvanje svih elemenata raščlambe i plastike te boje naliča iz druge faze preoblikovanja, nužno je rekonstruirati u potresu oštećenu atiku, akroterije, kapitule i druge detalje. Radi boljeg funkcioniranja Muzeja Mimara, bilo bi dobro muzeju priključiti gimnastičku dvoranu (gombanou). Visokoj kvaliteti građevine valja prilagoditi metode konstrukcijske sanacije.

FUNDAMENTAL PRINCIPLES OF RESTORATION The building of the Mimara Museum was damaged by earthquakes during 2020, necessitating a comprehensive restoration of this valuable architectural monument. In addition to the necessary structural repairs, which must be appropriate to the character of the individually protected cultural good, the comprehensive renovation includes all aspects of interior and exterior design and restoration.

Based on the analysis of architectural features and the construction sequence, as well as the valorisation of two dominant phases – the original project by Ludwig and Hülssner carried out under the supervision of Izidor Kršnjavi (1894/1895), and the adaptation project into a museum by the architectural team Salaj, Kranjc, Piteša, Šerbetić in collaboration with curators Lada Ratković and Tugomir Lukšić (1986/1987), we present a proposal of conservation guidelines. Their fundamental principle is the respect for both dominant high-quality construction phases.

In this context, there are three possible approaches to the presentation: emphasis on the first phase, emphasis on the second phase, or their combination. It should be noted that all three potential restoration options relate only to the most representative parts of the interior – the vestibule, atrium, staircases, grand hall, as well as the façades. Exhibition halls will remain in their existing state and function for the time being, while in auxiliary spaces (such as parts of the basement or attic), significant functional modifications are possible regardless of the chosen presentation approach.

1. COMPREHENSIVE RESTORATION OF THE ORIGINAL HISTORICIST PHASE

Considering the high quality of the original construction phase and the results of restoration surveys, it is possible to propose a comprehensive restoration of the original historicist phase in the representative parts of the interior and on the exterior. Additional information for the reconstruction of wall, vault, and ceiling paintings, external and internal sculptures (beams, capitals, etc.), as well as fittings (doors, grilles, railings, handrails, etc.), can be found in the implementation projects by Ludwig and Hülssner. The reconstruction of the historicist phase in the interior would involve restoring ochre finishes on the walls of the vestibule and grey finishes on the walls of the staircase. The columns and pilasters would regain their original light ochre colour with marbling (on columns throughout the building), thus once again harmonising with the stone columns in the atrium. The floral wall paintings would be restored in the vestibule, borders would be reinstated on the vaults of the vestibule and staircase, and restoration work would also encompass the frieze paintings in the atrium and gilding of beam profiles. The railings of the staircase were black in that phase, while the doors were brown. *Keromit* tiles on the floors of the mentioned entrance and communication areas, visible today only in old photographs and construction projects, were an integral part of such interior design.

The walls and ceiling in the grand hall on the second floor were also adorned with paintings and stucco decorations, but due to its extremely poor structural condition, restoration probing at those locations has not yet been completed. The entire painting of the hall, however, is depicted in the construction plan, but further probing should confirm whether it has been fully realised.

In the original phase, the façade of the building was painted in a brown ochre hue, and the cornices and pilasters were also ochre in colour but slightly lighter. Decorative elements made of baked clay – terracotta, were left in their natural colour, as were the stone details. In this colour treatment, window frames were, as they are today, white, and the metalwork was made of copper.

KATARINA HORVAT-LEVAJ, PhD
Research supervisor

PROPOSAL OF CONSERVATION GUIDELINES FOR RENOVATION AND RESTORATION

The reason complicating the aforementioned proposal for a comprehensive restoration of the historicist construction phase is, on one hand, the practical fact that the comprehensive restoration does not include the schools in the side wings of the complex, which would pose an obstacle to the colour restoration of the exterior. In the interior, on the other hand, the reconstruction of wall paintings would involve the restoration of *Keramik* tiling on the floors, meaning the removal of marble slabs on the floors of the vestibule, atrium, and staircase, as well as the removal of other high-quality, and still well-maintained equipment from the 1980s renovation. This would simultaneously negate the recent high-quality project, aligned with the existing museum purpose.

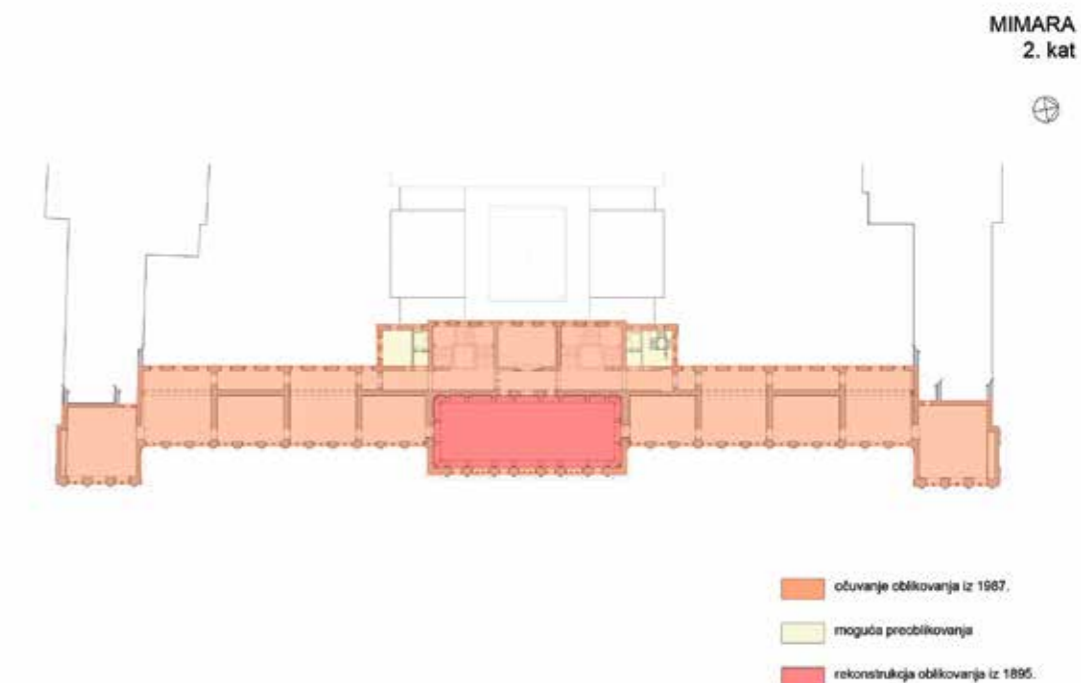
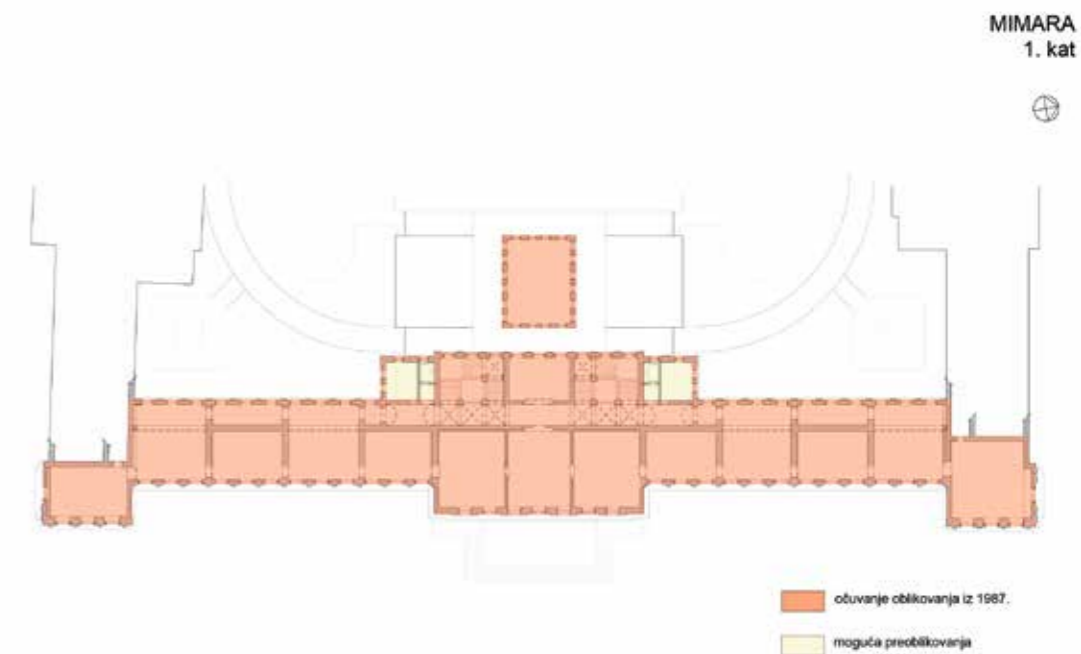
2. CONSERVATION OF THE SCHOOL'S ADAPTATION PHASE INTO A MUSEUM The exceptional quality of the project converting the school into a museum also allows for the proposal to entirely preserve the current state of the building in the upcoming renovation. Regarding the representative communication parts of the interior, this would involve retaining the yellowish wall finishes in the vestibule, atrium, and staircases, grey finishes of the columns and pilasters, and white beams, vaults, and ceilings with gilded borders and plastic details. Additionally, the grey marble tiling of the floors and stairs in the mentioned areas would also be preserved, while the historicist railings in the staircases, originally black, would remain white. The newly installed white woodwork from the time of adaptation (coffered doors) should also be preserved, while the few surviving historicist doors, such as those in the hall on the second floor, should also remain painted white. The exterior façades should remain grey. The advantage of this proposal is that the representative communication areas of the interior remain in harmony with the exhibition halls, and the entire space, in line with the high valorisation of the adaptation project, remains suitable for its existing museum function. The drawback of this proposed conservation approach is the complete erasure of the memory of the original, high-quality historicist interior design.

Therefore, we consider the third variant of the Mimara Museum restoration, that is, a combination of presenting both high-quality construction phases, as the most suitable method for the upcoming comprehensive restoration of the museum building. We believe that such a decision corresponds to this moment, as the building retains its museum function for which it was reconfigured, while not excluding the possibility of undertaking a comprehensive reconstruction of the original construction phase in the future, depending on its purpose and circumstances.

3. CONSERVATION OF THE SCHOOL'S ADAPTATION PHASE INTO A MUSEUM WITH PARTIAL RESTORATION OF THE ORIGINAL HISTORICIST PHASE Given that both dominant construction phases are highly valued, a logical solution that emerges is the combination of presenting both phases, that is, preserving the existing appearance the building acquired through its adaptation into a museum, with only partial reconstruction of the historicist phase in those areas that allow it. Considering the visual unity of the communication space – the vestibule, atrium, and staircase, which is also entirely covered with marble floor tiling incompatible with the historicist wall paintings, we propose that the historicist phase be presented in an isolated space, such as the grand hall on the second floor. The hall is separated from the rest of the space, while retaining the original parquet flooring also facilitates the comprehensive presentation of the first construction phase.

GUIDELINES FOR RESTORATION AND PRESENTATION In conclusion, the restoration and presentation of the Mimara Museum building are based on the high valuation of its two dominant construction phases – the original historicist phase and the phase of its adaptation into a museum, during which the space gained a new purpose and furnishings while preserving its fundamental original features. The second phase of the adaptation of space into a museum should be presented in the representative interior areas – the vestibule, atrium, staircases, corridors, and exhibition halls, with the possibility of modernising exhibition spaces. In the auxiliary spaces, which include the rear part of the basement and the lateral areas near the atrium (small hall and café/restaurant), as well as in the attic, the design of the space is flexible. For the grand hall on the second floor, it is recommended to restore the original historicist appearance, including the restoration of paintings and woodwork. On the exte-

rior of the building, while preserving all elements of detailing and sculpture as well as the paint colour from the second adaptation phase, it is necessary to reconstruct the earthquake-damaged attic, acroteria, capitals, and other details. To enhance the functionality of the Mimara Museum, it would be beneficial to integrate the gymnastics hall into the museum. The methods of structural restoration should be adapted to the high quality of the building.



Hrvatski državni arhiv / Croatian State Archives

Fond br. 905, Zbirka građevinskih nacрта (HR-HDA-905, ZGN) / Fond no. 905, Collection of architectural plans (HR-HDA-905, ZGN)

Fond br. 80, Odjel za bogoštovlje i nastavu Zemaljske vlade (HR-HDA-80, ZVBiN) / Fond no. 80, Department of Religious Affairs and Education of the Land Government (HR-HDA-80, ZVBiN)

Hrvatski školski muzej / Croatian School Museum

Arhivske fotografije – Album učeničkih igara u pučkim i učiteljskim školama u Kraljevini Hrvatskoj i Slavoniji, 1900. / Archival photographs – Album of student games in public and teacher training schools in the Kingdom of Croatia and Slavonia, 1900

Muzej Mimara – dokumentacija / Mimara Museum – documentation

Projektni program za adaptaciju zgrade na Rooseveltovom trgu u Muzej Ante Topića Mimare (Prijedlog), Zagreb, srpanj 1986. / Project proposal for the adaptation of the building at Roosevelt Square into the Ante Topić Mimara Museum (Proposal), Zagreb, July 1986

Nacrtna dokumentacija / Architectural documentation

Arhivske fotografije – Album Kraljevske gimnazije u Zagrebu / Archival photographs – Album of the Royal Grammar School in Zagreb

Muzej za umjetnost i obrt – Fotografska zbirka / Museum of Arts and Crafts – Photography Collection

Muzej grada Zagreba – Fototeka / Zagreb City Museum – Photo Library

Nacionalna i sveučilišna knjižnica – Digitalizirana zbirka razglednica / National and University Library – Digitized Postcard Collection

SOURCES OF ARCHIVAL
AND VISUAL MATERIALS

BUTTLAR, ADRIAN VON, *Leo von Klenze. Leben – Werk – Vision*, München, 2014.

CHVALA, JOSIP, Nove srednje škole u Zagrebu, u: *Viesti Društva inženira i arhitekata u Hrvatskoj i Slavoniji*, br. 1, (15. 1. 1896.), 1–7.

CVITANOVIĆ, ĐURĐICA, Arhitektura monumentalnog historizizma u urbanizmu Zagreba, u: *Život umjetnosti*, 26–27 (1978.), 127–160.

DAMJANOVIĆ, DRAGAN, *Arhitekt Herman Bollé*, Zagreb, 2013.

DAMJANOVIĆ, DRAGAN, *Zagreb. Arhitektonski atlas*, Zagreb, 2014.

DAMJANOVIĆ, DRAGAN, Arhitektonski biro Ludwig & Hüllsner i djelovanje u Hrvatskoj. Od monumentalne neorenesanse do tipskih projekata u suton historizizma, u: *Prostor*, 28 (2020.) 1 (59), 21–39.

DAMJANOVIĆ, DRAGAN, *Saborni hram Preobraženja Gospodnjeg i baština Srpske pravoslavne crkvene općine u Zagrebu*, (ur.) Žorž Draušnik, Zagreb, 2020.

DOBRONIĆ, LELJA, Izgradnja Zagreba u 19. stoljeću, u: *Vijesti muzealaca i konzervatora Hrvatske*, 5 (1962.), 144–159.

FRANKOVIĆ, EUGEN, Regulatorna osnova Zagreba iz 1865. godine, u: *Život umjetnosti*, 32 (1981.), 49–59.

GETALDIĆ, MAGDALENA, Izidor Kršnjavi – inicijator zbirke sadrenih odljeva antičke skulpture i Gyps Muzeuma, u: *Iso Kršnjavi – veliki utemeljitelj. Zbornik radova znanstvenog skupa*, (ur.) Ivana Mance i Zlatko Matijević, Institut za povijest umjetnosti i Hrvatski institut za povijest, Zagreb, 2015., 182–198.

GETALDIĆ, MAGDALENA, Skulptura u muzeju – muzej skulpture, u: *Anali Galerije Antuna Augustinčića, Zbornik simpozija Skulptura u muzeju*, 38–39 (2019.), 83–110.

GETALDIĆ, MAGDALENA, *Zbirke odljeva antičkih i srednjovjekovnih spomenika Gliptoteke HAZU u europskom kontekstu*, doktorski rad, Sveučilište u Zadru, 2021.

HOLJAC, JANKO, Nešto o gradnji školskih zgrada, u: *Viesti Društva inženira i arhitekata u Hrvatskoj i Slavoniji*, 6 (1896.), 79–80.

HORVAT, RUDOLF, Zgrada donjogradske gimnazije, u: *Iz povijesti hrvatskog školstva i prosvjete: poviestni spomenspis prigodom 50-godišnjice „Nastavnog vjesnika“*, Zagreb, 1944., 158–161.

JURIĆ, ZLATKO, Školski forum u Zagrebu, u: *Čovjek i prostor*, 9 (1987.), 14–15.

JURIĆ, ZLATKO, Školski forum u Zagrebu 1893.–1906. g., u: *Prostor*, 7 (1999.), 49–68.

JURIĆ, ZLATKO, Školski forum u Zagrebu, u: *Historicizam u Hrvatskoj*, katalog izložbe, Muzej za umjetnost i obrt, (ur.) Vladimir Maleković, knjiga I, Zagreb, 2000., 49–68.

KNEŽEVIĆ, SNJEŠKA, *Zagrebačka Zelena potkova*, Zagreb, 1996.

KNEŽEVIĆ, SNJEŠKA, Ciglana – izgubljeni trg, u: *Zagreb u središtu*, Zagreb, 2003., 155–185.

KNEŽEVIĆ, SNJEŠKA, *Zagrebački povijesni trgovi, parkovi i neke ulice*, (ur.) Katarina Horvat-Levaj, Zagreb, 2020.

KRAŠEVAC, IRENA, Legalne kopije. Zbirke odljeva antičke skulpture, u: *Anali Galerije Antuna Augustinčića, Zbornik simpozija Original u skulpturi*, 28–29 (2010.), 195–208.

KRAŠEVAC, IRENA; ŠVERKO, ANA; HORVAT-LEVAJ, KATARINA, *Muzej Mimara, Rooseveltov trg 5, Zagreb. Povijest gradnje, valorizacija i prijedlog konzervatorskih smjernica*, Institut za povijest umjetnosti, Zagreb, 2021.

KRAŠEVAC, IRENA; ŠVERKO, ANA, Neoklasicistički hram u sklopu Školskog foruma – povijest gradnje i prenamjene, u: *Radovi Instituta za povijest umjetnosti*, 46 (2022.), 129–146.

KRŠNJAVI, ISO, *Pogled na razvoj hrvatske umjetnosti u moje doba. Iz mojih zapisaka*, Kolo Matice hrvatske, 1905.

KRŠNJAVI, ISO, Autobiografija, u: *Vijenac*, 5 (1927.), 116.

KRŠNJAVI, ISO, *Zapisci. Iza kulisa hrvatske politike*, (pri.) Ivan Krtalić, sv. I. i II., Zagreb, 1986.

MALLGRAVE, HARRY FRANCES, *Gottfried Semper. Architect of the Nineteenth Century*, New Haven & London, 1996.

MARUŠEVSKI, OLGA, Grad za pedeset tisuća stanovnika, u: *Kaj*, 1 (1983.), 49–63.

MARUŠEVSKI, OLGA, *Iso Kršnjavi kao graditelj. Izgradnja i obnova obrazovnih, kulturnih i umjetničkih objekata u Hrvatskoj*, Zagreb, 1986., 203–214.

MARUŠEVSKI, OLGA, Školski forum Ise Kršnjavog, u: *Studije Muzeja Mimara*, 8, (ur.) Tugomir Lukšić, MGC, Zagreb, 1992.

MARUŠEVSKI, OLGA, Školski forum, u: *Iz zagrebačke spomeničke baštine*, (pri.) Irena Kraševac, Zagreb, 2006., 212–234.

MARUŠEVSKI, OLGA, *Iso Kršnjavi kao graditelj. Izgradnja i obnova obrazovnih, kulturnih i umjetničkih objekata u Hrvatskoj*, II. izdanje, (ur.) Irena Kraševac, Institut za povijest umjetnosti, Zagreb, 2009.

MUHOBBERAC, VESNA, et al. (ur.), *Monografija Pete. 1938. – 2008. 70 godina Pete gimnazije*, Zagreb, 2008.

PERKOVIĆ, MARINA, *Arhitektura Školskog foruma – ideja, realizacija, adaptacija. Izložba u povodu 32. godišnjice otvorenja Muzeja Mimara*, katalog izložbe, Muzej Mimara, Zagreb, 2019.

RAPO, VESNA, *Pariška soba – Hrvatski školski muzej: uspjesi hrvatskoga školstva na izložbama druge polovice 19. stoljeća*, Hrvatski školski muzej, Zagreb, 2006.

RATKOVIĆ BUKOVČAN, LADA (ur.), *Muzej Mimara: 30 godina djelovanja – 30 godina s vama*, katalog izložbe, Muzej Mimara, 17. 7. 2017. – 30. 9. 2017., Zagreb, 2017.

SITTE, CAMILLO, *Der Städtebau nach seinen künstlerischen Grundsätzen*, Beč, 1889.

ŠIMETIN ŠEGVIĆ, FILIP, *Patriotizam i bunt. Franjo Josip I. u Zagrebu 1895. godine*, Zagreb, 2014.

WAGNER-RIEGER, RENATE, *Wiens Architektur im 19. Jahrhundert*, Beč, 1970.

LITERATURE

HITNA KONSTRUKCIJSKA OBNOVA
...UMJESTO RIJEČI

Fotografije / Photographs
GORAN VRANIĆ



URGENT
STRUCTURAL RECONSTRUCTION
...IN LIEU OF WORDS

POGLED PREMA NOVOM KORISNIČKOM ISKUSTVU – TEHNOLOŠKE INOVACIJE STALNOG POSTAVA MUZEJA MIMARA

Andrea Birač, kustosica; voditeljica Zbirke europske skulpture
Krešimir Juraga, kustos; voditelj Zbirke bjelokosti i Zbirke tekstila i sagova
Marina Perković, kustosica; voditeljica Zbirke talijanskog, nizozemskog,
njemačkog i engleskog slikarstva



1



2

1. Ilustracija, par posjetitelja s VR
naočalama / Illustration, a couple of
visitors with VR goggles

2. Fotografija makete zgrade Muzeja
Mimara, pročelje / Photograph of a model
of the Mimara Museum building, façade

Prema definiciji Međunarodnog odbora za muzeje (ICOM) muzej je neprofitna, trajna institucija u službi društva koja istražuje, sabire, čuva, interpretira i izlaže materijalnu i nematerijalnu baštinu. Otvoreni za javnost, pristupačni i uključivi muzeji potiču različitost i održivost.

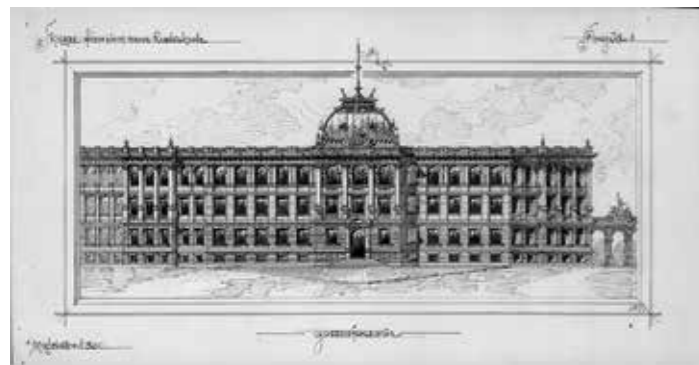
Muzeji djeluju i komuniciraju etično, profesionalno i u suradnji sa zajednicama pružaju različite mogućnosti za edukaciju, uživanje, promišljanje i razmjenu znanja. Sukladno razvoju tehnologije i sve većoj informatičkoj pismenosti građana, promijenili su se načini i sredstva za postizanje navedenih svrha muzejske djelatnosti. U sektoru kulturnog turizma, pa tako i u baštinskim ustanovama, napredne i suvremene tehnologije interpretacije građe postale su imperativ, a ona koja posebno uzima maha tehnologija je virtualne stvarnosti (VR, *virtual reality*) s mnoštvom mogućih izvedbenih rješenja. Ovakvim alatima posjetitelja se može uspješno potaknuti na aktivnije i angažiranije uživanje i proučavanje kulturne baštine, a iskustvo posjete muzeja učiniti pamtljivijim, uzbudljivijim i zabavnijim. S konkretnim zadatkom osuvremenjivanja stalnog postava Muzeja Mimara u predstojećoj cjelovitoj obnovi nakon stradavanja u potresu, cilj je upravo pomoću moderne tehnologije interpretirati i predstaviti posjetiteljima bogatu umjetničku baštinu što je darovana hrvatskim građanima donacijom Ante Topića Mimare. Nabava suvremene elektroničke opreme (ekrani osjetljivi na dodir, audio slušalice, tableti, VR naočale) dopušta posjetiteljima da sudjeluju u interaktivnim sadržajima muzeja, omogućava lakše kretanje i snalaženje u prostoru, te podiže na višu razinu komunikaciju i edukaciju posjetitelja o bogatim i slojevitim umjetničkim, povijesnim i civilizacijskim vrijednostima što se mogu dekodirati iz muzejskih predmeta. Posebna pažnja posvećena je prilagodbi digitalnih sadržaja osobama s kognitivnim, motoričkim i osjetilnim oštećenjima poput izbora boja s izraženim međusobnim kontrastom ili mogućnosti promjene boja pozadine i teksta. Sve navedene karakteristike odnose se i na mrežne stranice Muzeja Mimara kao najdostupnijeg mjesta prvog susreta s muzejom, osobito posjetiteljima koji su navikli konzultirati ih prije posjeta, zbog čega moraju biti pregledne i nuditi ažurirane informacije.

STALNI POSTAV ZBIRKE SLIKARSTVA Budući da Muzej Mimara osim primijenjene umjetnosti i skulpture čuva i izlaže i bogatu zbirku slika starih majstora u rasponu od stilske razdoblja gotike pa sve do početka XX. stoljeća, postav bi se osuvremenio izradom interaktivne VR aplikacije kao načina povećanja neposrednog doživljaja slike. Osnovna zamisao sastoji se od odabira reprezentativnih primjera iz zbirke slikarstva kojima bismo po principu pripovijedanja (*storytelling*) informirali posjetitelje o pojedinostima i posebnostima predmetne slike, zanimljivim činjenicama iz biografije umjetnika, materijalu i načinu slikanja (tehnika, kolorit, kompozicija, perspektiva), objasnili zašto neka slika pripada određenom stilu i pojasnili sadržaj slike. Predviđa se integriranje opisanog sadržaja u virtualno okruženje upotrebom naočala za virtualnu stvarnost. Vizualizacija bi se sastojala od snimaka slike u visokoj rezoluciji s dodanim animiranim efektima.

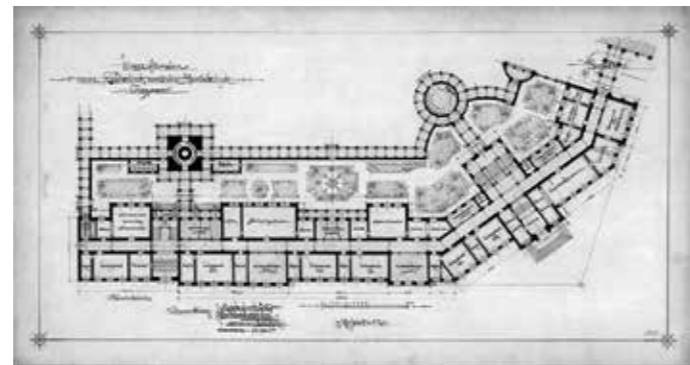
PERMANENT DISPLAY OF THE PAINTING COLLECTION Given that the Mimara Museum preserves and exhibits a diverse array of artifacts, including applied arts, sculptures and an extensive collection of paintings by old masters spanning from the Gothic period to the early 20th century, the enhancement of the display would involve the development of an interactive VR application, as a way to enhance the immediate experience of the painting. The basic concept entails selecting representative examples from the painting collection, and providing visitors with information about the intricacies and distinctive features of each artwork using storytelling principles. This would include intriguing facts from the artist's biography, insights into the materials and painting techniques employed (technique, colour palette, composition, and perspective), as well as explaining why a particular painting belongs to a certain style and providing insights into the content of the artwork. The integration of the described content into a virtual environment is anticipated through the use of virtual reality goggles. The visualisation would consist of high-resolution images of the artwork with added animated effects.

According to the definition of the International Council of Museums (ICOM), a museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets, and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing. As technology continues to advance and digital literacy among citizens becomes commonplace, the methods and means of achieving the intended objectives of museum activities have changed. Advanced and modern technologies for interpreting exhibits have become imperative in the cultural tourism sector, including the heritage institutions, with virtual reality (VR) technology gaining particular momentum and offering myriad possible implementation solutions. With such tools, visitors can be effectively encouraged to engage more actively and interactively in enjoying and studying cultural heritage, thereby making the museum visiting experience more memorable, exciting, and entertaining. With the specific task of modernising the permanent display of the Mimara Museum in the upcoming comprehensive renovation following the earthquake damage, the goal is to utilise modern technology to interpret and present to visitors the rich artistic heritage that was donated to Croatian citizens by Ante Topić Mimara.

The procurement of modern electronic equipment (touchscreen displays, audio headphones, tablets, VR goggles) enables visitors to engage in interactive museum content, facilitates easier navigation and orientation within the space, and elevates communication and education about the rich and intricate artistic, historical, and civilisational values that can be deciphered from museum exhibits. Special attention is given to adapting digital content for individuals with cognitive, motor and sensory impairments, such as using colours with distinct contrast, providing options to change background and text colours. All the aforementioned features also apply to the Mimara Museum website, given its role as the initial and most accessible point of contact with the museum, especially for visitors who tend to refer to the website before their physical visit. Therefore, the website must be user-friendly and provide up-to-date information.



3



4

3. Herman Bollé, Natječajno rješenje pročelja realne gimnazije, 1894. Izvor: Hrvatski državni arhiv, inv. br. HR-HDA-905-4 / Herman Bollé, Competition solution for the façade of the Realgymnasium, 1894. Source: Croatian State Archives, inv. no. HR-HDA-905-4

4. Herman Bollé, Natječajno rješenje tlocrta realke i trgovačke škole, 1894. Izvor: Hrvatski državni arhiv, inv.br.HR-HDA-905-6 / Herman Bollé, Competition solution for the floor plan of the Realgymnasium and Trade School, 1894. Source: Croatian State Archives, inv. no. HR-HDA-905-6

5. Aplikacija ATM reality, početni zaslon / ATM reality application, launch screen



5



6

6. Ilustracija zaslona osjetljivog na dodir u muzejskom okruženju, Lutkovni muzej, Ljubljana / Illustration of a touchscreen in a museum environment, Museum of Puppetry, Ljubljana

7. Prizor iz aplikacije ATM reality, vestibul srednjoškolskog kompleksa s gipsanim odljevima klasične skulpture / Scene from the ATM reality application, vestibule of the secondary school complex with plaster casts of classical sculpture

POVIJEST ŠKOLSKOG FORUMA Kako bi arhitektonska povijest Muzeja Mimara bila adekvatno prezentirana i uklopljena u stalni postav, prijedlog je na odabrano mjesto u muzeju postaviti već izrađenu maketu zgrade Školskog foruma i zaslona osjetljivog na dodir kojim bi se izložio tekstualno-slikovni sadržaj, prethodno prezentiran izložbom održanom 2019. godine. Dodatnu vrijednost prezentaciji dao bi 3D model Školskog foruma izrađen na temelju izvornog idejnog rješenja arhitekta Hermana Bolléa sačuvanog u cijelosti. U sklopu teme povijesti Školskog foruma 2019. godine izrađena je i aplikacija koja pruža uvid u prvotni izgled prostora, dok je zgrada bila u funkciji škole. Aplikacija bi bila ažurirana i instalirana na prijenosne uređaje kojima bi se skeniranjem kodova u stalnome postavu otvorio virtualni prozor sa starom fotografijom iz fotografskog albuma u vlasništvu Muzeja Mimara.

HISTORY OF THE SCHOLASTIC FORUM In order to adequately present and integrate the architectural history of the Mimara Museum into the permanent exhibition, the proposal is to position a pre-made model of the Scholastic Forum building and a touch-sensitive screen at a designated location in the museum. This screen would display textual and visual content previously presented at an exhibition staged in 2019. An additional value to the presentation would be provided by a 3D model of the Scholastic Forum based on the original architectural design by architect Hermann Bollé, which has been fully preserved. In 2019, as part of the project focusing on the history of the Scholastic Forum, an application was developed that provides insight into the original appearance of the space when the building was used as a school. The application would be updated and installed on portable devices, allowing visitors to open virtual windows by scanning codes in the permanent display, showing an old photograph from the photographic album owned by the Mimara Museum.



7

Andrea Birač, curator; Head of the European Sculpture Collection
Krešimir Juraga, curator; Head of the Ivory Collection and the Textiles and Carpets Collection
Marina Perković, curator; Head of the Italian, Dutch, German and English Painting

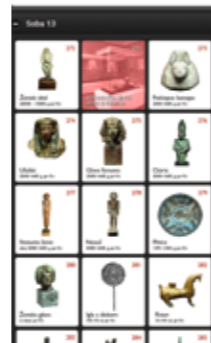
TOWARDS A NEW USER EXPERIENCE – TECHNOLOGICAL INNOVATIONS IN THE MIMARA MUSEUM PERMANENT DISPLAY

ZASLONI OSJETLJIVI NA DODIR U svrhu povećanja razine interaktivnosti i dostupnosti informacija posjetiteljima, predviđa se postavljanje zaslona osjetljivih na dodir u prostoru muzeja. Slušalice postavljene uz zaslone povećale bi dostupnost sadržaja ranjivim skupinama, poput slijepih i slabovidnih osoba. Zasloni omogućavaju prenošenje informacija o izložnim predmetima na jednostavan i interaktivan način te mogu uključivati zabavne sadržaje poput kvizova znanja ili igara, ankete o zadovoljstvu posjetitelja te važne servisne informacije poput tlocrta zgrade s označenim mjestom na kojem se posjetitelj nalazi, mjestima poput dizala, toaleta, kafića, multimedijalne dvorane i muzejskog dućana.

APLIKACIJE „SAZNAJ VIŠE“ I „SMART GUIDE“ Osnovni sadržaj aplikacije „Saznaj više“ su kratki tekstovi o zanimljivostima o predmetima, autorima, stilovima, ikonografiji, specifičnom vremenu ili prostoru nastanka umjetnina, tehnikama i materijalima izrade ili restauratorskim postupcima nadopunjeni kartama i/ili lentama vremena, ilustracijama, fotografijama. Tekstovi donose osnovne informacije prilagođene najširoj publici, a mogu se proširiti „za one koji žele znati više“. Njima se također pojašnjavaju tehnički termini i manje poznati ili važni pojmovi, a poveznice u tekstovima omogućuju posjetiteljima slobodu odabira sadržaja koji ih zanima. Muzej Mimara posjetiteljima nudi besplatan audio vodič kroz stalni postav muzeja. U aplikaciji „Smart guide“ uz audio vodič mogu se ponuditi i tematske ture muzejom, koje posjetitelje vode prostorom, uz zadržavanje kod odabranih predmeta.

TOUCHSCREENS The installation of touchscreen displays is being planned within the museum premises for the purpose of increasing the level of interactivity and information accessible to visitors. Headphones placed alongside the screens would enhance content accessibility for vulnerable groups, such as the blind and visually impaired individuals. The displays allow for the transmission of information about the exhibits in a simple and interactive manner. They can also include entertaining content such as knowledge quizzes or games, visitor satisfaction surveys, and essential service information like building floor plans with marked locations, including elevators, restrooms, cafés, multimedia halls and the museum shop.

“LEARN MORE” AND “SMART GUIDE” APPLICATIONS The “Learn More” application consists of short texts about interesting facts regarding the objects, artists, styles, iconography, specific time or place of the creation of artworks, techniques, materials, or restoration processes. These texts are complemented by maps and/or timelines, illustrations, and photographs. The texts provide basic information tailored for a broad audience, and they can be expanded “for those who wish to learn more”. They also explain technical terms and less-known or important concepts, with links within the texts that allow visitors the freedom to choose the content that interests them. The Mimara Museum offers visitors a free audio guide through the permanent museum display. The “Smart Guide” application also offers thematic tours of the museum, in addition to the audio guide, leading visitors through the space, with stops at selected objects.



9



8

OTVORENI DEPO Kako se Muzej Mimara temelji na velikodušnoj gesti Ante Topića Mimare koji je svoju privatnu zbirku umjetnina poklonio hrvatskom narodu, tako je i koncept otvorenog depoa način da svaki posjetitelj muzeja dobije uvid u zbirku u njezinom punom obuhvatu. U jednoj od novouređenih prostorija u podrumu zgrade uredio bi se otvoreni depo u kojem bi se prezentirala nekolicina zanimljivih predmeta koji nisu izloženi u stalnom postavu. Manje formalan način izlaganja omogućuje posjetiteljima neposredniji doživljaj umjetnina no istovremeno postavlja veće zahtjeve za njihovo čuvanje zbog čega je nužno ograničiti broj posjetitelja uz prisustvo kustosa.

OPEN DEPOT Since the Mimara Museum is founded on the generous gesture of Ante Topić Mimara, who donated his private art collection to the Croatian people, the concept of an open depot provides every museum visitor with the opportunity to gain insight into the full scope of the collection. An open depot would be set-up in one of the newly renovated rooms in the basement of the building, and would showcase a selection of interesting objects that are not on permanent display. The less formal manner of exhibition allows visitors to experience the artworks more directly, while simultaneously placing higher demands on their preservation, necessitating the restriction of the number of visitors with the presence of a curator.



10



11

IZLOŽBENI LADIČARI ZA CRTEŽE Za povremeno izlaganje predmeta iz Zbirke crteža, grafika i minijatura zbog njihove posebne osjetljivosti na utjecaj svjetlosti i UV zračenja potrebno je osigurati adekvatne uvjete. Zbog toga smo predvidjeli ladičare u kojima bi predmeti mogli biti zaštićeni od negativnih vanjskih utjecaja, a posjetitelji bi ih mogli samostalno razgledati otvaranjem ladica.

FLAT-DRAWER CABINETS FOR EXHIBITING DRAWINGS It is imperative to create adequate conditions for the occasional exhibition of artifacts from the Collection of Drawings, Prints, and Miniatures, owing to their heightened susceptibility to the impacts of light and UV radiation. This is why we have envisioned flat-drawer cabinets that would shield the items from deleterious external influences, allowing the visitors to view them independently by opening the drawers.

8. Ilustrativni primjer aplikacije s dodatnim informativnim sadržajem, Snijders&Rockoxhuis, Antwerpen / Illustrative example of an application with additional informative content, Snijders & Rockox House, Antwerp

9. Ilustrativni prikaz aplikacije Smart guide / Illustrative representation of the Smart Guide application

10. Ilustrativni prikaz otvorenog depoa, Museum aan de Stroom (MAS), Antwerpen / Illustrative representation of an open depot, Museum aan de Stroom (MAS), Antwerp

11. Ilustrativni prikaz ladičara za izlaganje crteža, Mestni muzej Ljubljana / Illustrative representation of a flat-drawer cabinet for exhibiting drawings, City Museum of Ljubljana

OPTIMALNE VRIJEDNOSTI RELATIVNE VLAŽNOSTI ZRAKA I TEMPERATURE ZA ČUVANJE MUZEJSKIH EKSPONATA

Za muzejske mikroklimatske uvjete važno je da su stabilni, kontrolirani i odgovarajući svakom pojedinom materijalu. Pod općom muzejskom klimom podrazumijeva se relativna vlažnost zraka (RV) 45–65% uz sobnu temperaturu 15–22 °C, međutim, neki materijali zahtijevaju drugačije mikroklimatske parametre okoliša. Temperatura za očuvanje većine muzejskih predmeta znatno je manje važna od vlage. Temperaturna norma 15–22 °C dobrim je dijelom određena ljudskim faktorom boravka u muzejskim prostorijama. Proces starenja materijala odvijali bi se sporije kada bi se predmeti čuvali na nešto nižim temperaturama.

125

When it comes to museum microclimate conditions, it is crucial that they are stable, controlled, and appropriate for each individual material. The general museum climate entails a relative humidity (RH) of 45-65% with room temperature of 15-22 °C. However, certain materials require different microclimate parameters in the environment. The temperature for preserving most museum artifacts is significantly less critical than humidity. The temperature standard of 15–22 °C is largely influenced by the human factor of being in museum spaces. The material aging processes would occur more slowly if objects were kept at slightly lower temperatures.



1

GORAN PETRINIĆ
viši restaurator tehničar



2

GORAN PETRINIĆ
Senior restoration technician

1. Restauratorska radionica u privremenoj čuvaonici /
Restoration workshop in the temporary museum storage

2. Čuvaonica u Muzeju Mimara, Rooseveltov trg 5 /
Museum storage in the Mimara Museum, Rooseveltov trg 5

OPTIMAL RELATIVE HUMIDITY AND TEMPERATURE VALUES FOR PRESERVING MUSEUM EXHIBITS

ARHEOLOŠKI MATERIJAL / ARCHAEOLOGICAL MATERIAL: predmeti osjetljivi na vlagu (drvo, koža i sl.) 45–65%; kamen, keramika, metal i drugi materijali koji ne mijenjaju dimenzije pod utjecajem RV – do 30% / RV humidity (wood, leather, etc.) 45–65% RH; stone, ceramics, metal and other materials that do not change dimensions under the influence of RH – up to 30%.

NAMJEŠTAJ / FURNITURE: 45–65% RV. Neke su vrste drva manje osjetljive, što ovisi o sadržaju smole u drvu / 45–65% RH. Some types of wood are less sensitive, depending on the resin content in the wood.

KOŽA / LEATHER: 45–65% RV. Preporučuje se čuvanje na nižim temperaturama / 45–65% RH. Storage at lower temperatures is recommended.

METALNI PREDMETI / METAL OBJECTS: do 40% RV. Temperature koje su niže od 15 °C reduciraju stvaranje korozije / up to 40% RH. Temperatures lower than 15 °C reduce the formation of corrosion.

SLIKE NA PLATNU, SLIKE NA DRVU, POLIKROMIRANA DRVENA SKULPTURA / CANVAS PAINTINGS, WOOD PANEL PAINTINGS, POLYCHROME WOOD SCULPTURES: 45–65% RV / 45–65% RH

PAPIR / PAPER: ako je papir deponiran ili izložen u vitrini, vlaga od 30–40%, ako je papir u manualnoj uporabi, vlaga od 50–60% osigurat će mu neophodnu elastičnost / If the paper is stored or displayed in a case, humidity of 30–40%, if the paper is in manual use, humidity of 50–60% will provide the necessary elasticity.

PERGAMENT / PARCHMENT: 55–60% RV. Zbog velike higroskopnosti materijala potrebni su vrlo stabilni uvjeti uz čuvanje na nižoj temperaturi / 55–60% RH. The high hygroscopic nature of the material requires very stable conditions, including storage at a lower temperature.

KERAMIKA, KAMEN / CERAMICS, STONE: 20–65% RV, ovisno o količini prisutnih soli / 20–65% RH, depending on the amount of salts present.

TEKSTIL, SAGOVI, TAPISERIJE / TEXTILE, CARPETS, TAPESTRIES: 45–65% RV. Oslikani tekstil naročito je osjetljiv na promjene RV / 45–65% RH. Painted textiles are particularly sensitive to changes in RH.

STAKLO / GLASS: na većinu stakala RV nema nikakvog utjecaja. Ipak, neka stara stakla mogu pokazati promjene ako se ne čuvaju pri stalnoj RV 45–65%. Staro staklo koje se iskrakeliralo i zamaglilo primjerenije je čuvati na 40% RV / For most types of glass, RH has no impact. However, some older types of glass may exhibit changes if not stored at a constant RH of 45–65%. Aged glass that has cracked and become cloudy should be stored at 40% RH.

BJELOKOST, REZBARENA KOST / IVORY, CARVED BONE: 50–60% RV / 50–60% RH

LAK S DALEKOG ISTOKA / VARNISH FROM THE FAR EAST: 50–70% RV. S povišenom vlagom treba biti oprezan jer na RV iznad 70% može doći do razvoja plijesni i gljivica / 50–70% RH. Caution should be exercised with elevated humidity, as RH above 70% can lead to the development of mould and fungi.

MUZEJ MIMARA — OBNOVA MIMARA MUSEUM — RECONSTRUCTION

20/11/2023 — 20/11/2024

Nakladnik / Publisher
Muzej Mimara, Zagreb
The Mimara Museum, Zagreb

Za nakladnika
For the Publisher
Lada Ratković Bukovčan

Urednica / Editor
Lada Ratković Bukovčan

Tekstovi / Texts
Andrea Birač
Marko Buljan
Katarina Horvat-Levaj
Krešimir Juraga
Irena Kraševac
Marina Perković
Goran Petrinić
Lada Ratković Bukovčan
Ana Šverko

Lektorica za hrvatski jezik
Croatian Language Editor
Mateja Fabijanić

Prijevod na engleski jezik
English Translation
Robertina Tomić

Fotografije / Photographs
Goran Vranić
Bernardo Bernardi
Paolo Mofardin (Institut
za povijest umjetnosti)
Dokumentacija Muzeja Mimara
i Galerije Klovićevi dvori /
Documentation of the
Mimara Museum
and the Klovićevi dvori Gallery
Stanko Szabo

Radne fotografije zgrade i
unutrašnjosti Muzeja Mimara,
zbirke i zaštite građe / Working
photos of the building and
the interior of the Mimara Museum,
museum collection and protection
for museum objects

Goran Petrinić
Lada Ratković Bukovčan
Marija Reberski
Muzej Mimara – dokumentacija /
Mimara Museum – documentation

Projektni program za adaptaciju
zgrade na Rooseveltovom trgu
u Muzej Ante Topića Mimare
(Prijedlog), Zagreb, srpanj 1986. /
Project proposal for the
adaptation of the building
at Roosevelt Square into the
Ante Topić Mimara Museum
(Proposal), Zagreb, July 1986

Nacrtna dokumentacija /
Architectural documentation
Arhivske fotografije – Album
Kraljevske gimnazije u Zagrebu /
Archival photographs –
Album of the Royal Grammar
School in Zagreb

Hrvatski državni arhiv /
Croatian State Archives Fond
br. 905, Zbirka građevinskih
nacrti (HR-HDA-905, ZGN) /
Fond no. 905, Collection of
architectural plans
(HR-HDA-905, ZGN)

Fond br. 80, Odjel za bogoštovlje
i nastavu Zemaljske vlade
(HR-HDA-80, ZVBiN) / Fond no. 80,
Department of Religious Affairs and
Education of the Land Government
(HR-HDA-80, ZVBiN)

Hrvatski školski muzej /
Croatian School Museum

Arhivske fotografije –
Album učeničkih igara u
pučkim i učiteljskim školama
u Kraljevini Hrvatskoj i Slavoniji,
1900. / Archival photographs –
Album of student games in
public and teacher training
schools
in the Kingdom of Croatia
and Slavonia, 1900

Muzej za umjetnost i obrt –
Fotografska zbirka /
Museum of Arts and Crafts –
Photography Collection
Muzej grada Zagreba –
Fototeka / Zagreb City Museum
– Photo Library

Nacionalna i sveučilišna
knjižnica – Digitalizirana zbirka
razglednica / National and
University Library – Digitized
Postcard Collection

Hrvatski institut za povijest /
Croatian Institute of History
Državni arhiv u Zagrebu /
National Archives in Zagreb

Österreichische
Nationalbibliothek, Bildarchiv

Zavičajni muzej Našice –
Zbirka Isidora Kršnjavoga /
Heritage Museum Našice –
Isidor Kršnjavi collection

Strossmayerova galerija
starih majstora HAZU /
Strossmayer Gallery of Old
Masters of the Croatian
Academy of Sciences and Arts
Lutkovni muzej, Ljubljana /
Museum of Puppetry, Ljubljana

Mestni muzej Ljubljana /
City Museum of Ljubljana

Snijders&Rockoxhuis,
Antwerpen / The Snijders&Rockox
House, Antwerp

Museum aan de Stroom (MAS),
Antwerpen / The Museum aan de
Stroom (MAS), Antwerp

Grafičko oblikovanje / Graphic
Design

Ana Zubić

Tisak / Printed by
Sveučilišna tiskara, Zagreb

Naklada / Edition
200

© Muzej Mimara
The Mimara Museum
Zagreb, 2023.

ISBN: 978-953-248-101-3

CIP zapis dostupan je u računalnome katalogu Nacionalne i sveučilišne knjižnice u Zagrebu pod brojem 001203295.
A CIP catalogue record for this book is available from the National and University Library in Zagreb under 001203295.