

Plemićki grad Veliki Tabor jedan je od najznačajnijih spomenika profanoga graditeljstva kontinentalne Hrvatske. Smješten je u sjeverozapadnom dijelu Hrvatskoga zagorja, 3 km zapadno od Desinića. Na vrhu elipsoidne zaravni 333 m visokog brijega sagrađeni su središnji peterokutni palas (reprezentativni središnji stambeni objekt u plemićkim srednjevjekovnim gradovima) i zide s kulama koje zatvaraju unutrašnje dvorište. Velikom Taboru pristupa se sa zapadne strane, cestom blagog uspona, okruženom zelenim brežuljcima i vinogradima.

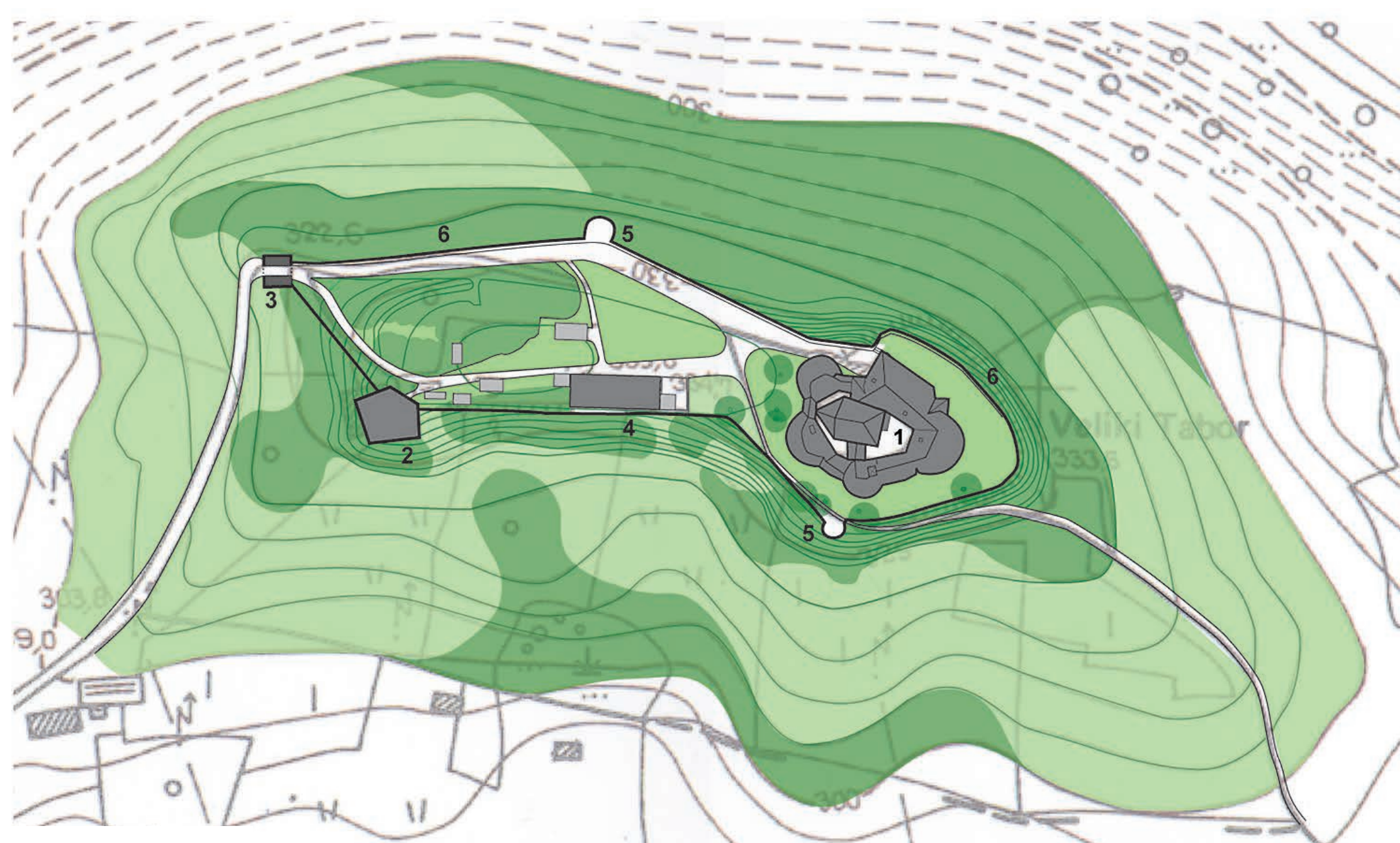
Objekt ima svojstvo kulturnog dobra. Zaštićen je rješenjem Konzervatorskog zavoda NRH br. 1262/1955. od 1.7.1955. godine.

The patrician town of Veliki Tabor is one of the most significant monuments of the profane architecture in continental Croatia. It is located in the north-western part of Croatian Zagorje, 3 km west from Desinić. Central pentagonal palace and walls with towers that close the inner courtyard were built on the top of the 333-meter-high oval plateau of the high hill. Veliki Tabor may be approached from the western side, by a slightly climbing road, surrounded by green hills and vineyards.

The object has been qualified as a cultural good. It was protected by the decision of the Conservation Institute of the People's Republic of Croatia no. 1262/1955 dated 1.7.1955.

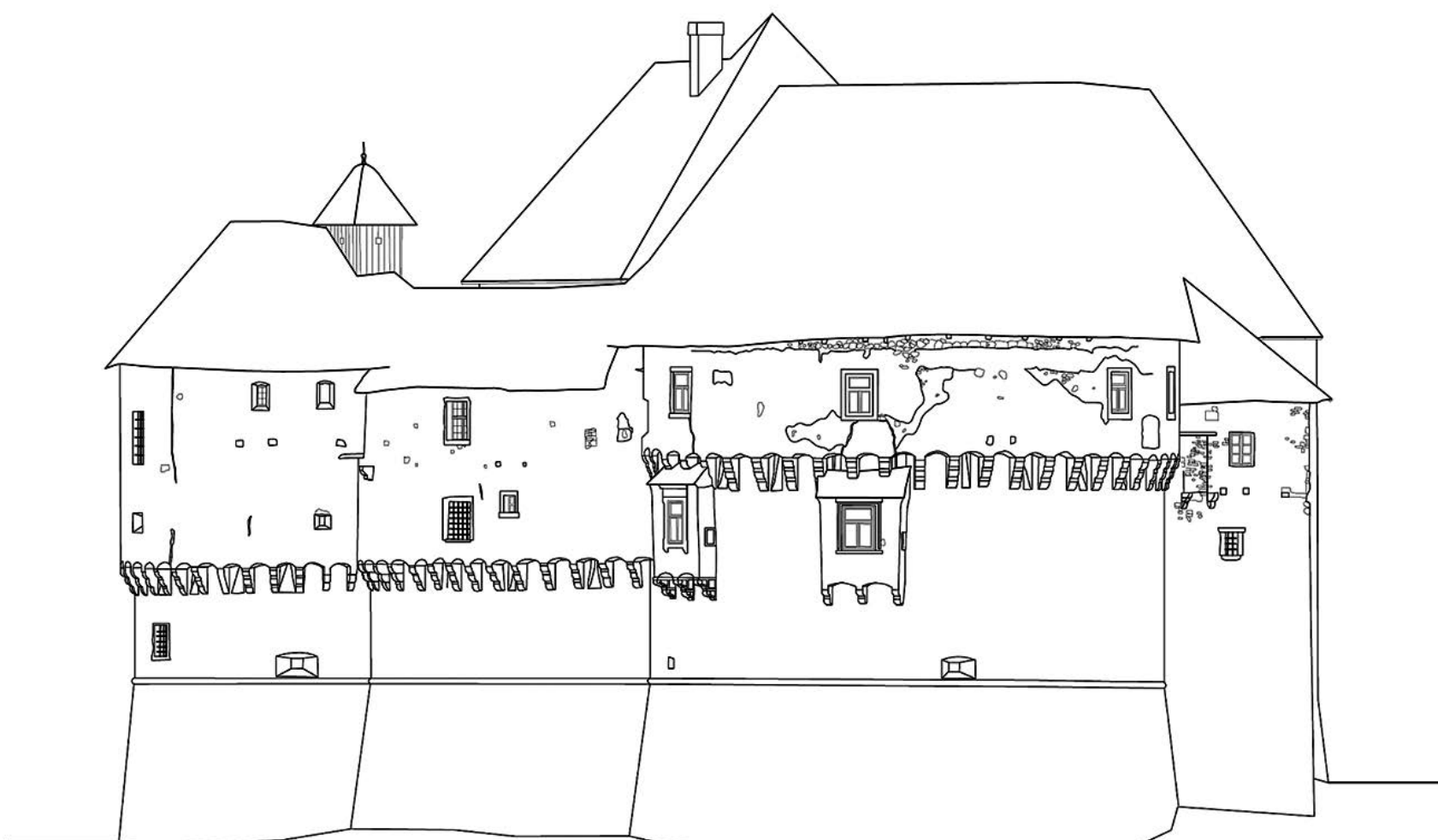


SMJEŠTAJ VELIKOG TABORA LOCATION OF VELIKI TABOR



Tlocrt cjeline / Plan of the complex

- | | |
|---------------------------------|-------------------------------------|
| 1. Jezgra / Nucleus | 4. Gospodarska zgrada / Outbuilding |
| 2. Bastionska kula / Bastion | 5. Polukule / Towers |
| 3. Ulazna kula / Entrance tower | 6. Obrambeni zid / Defensive wall |

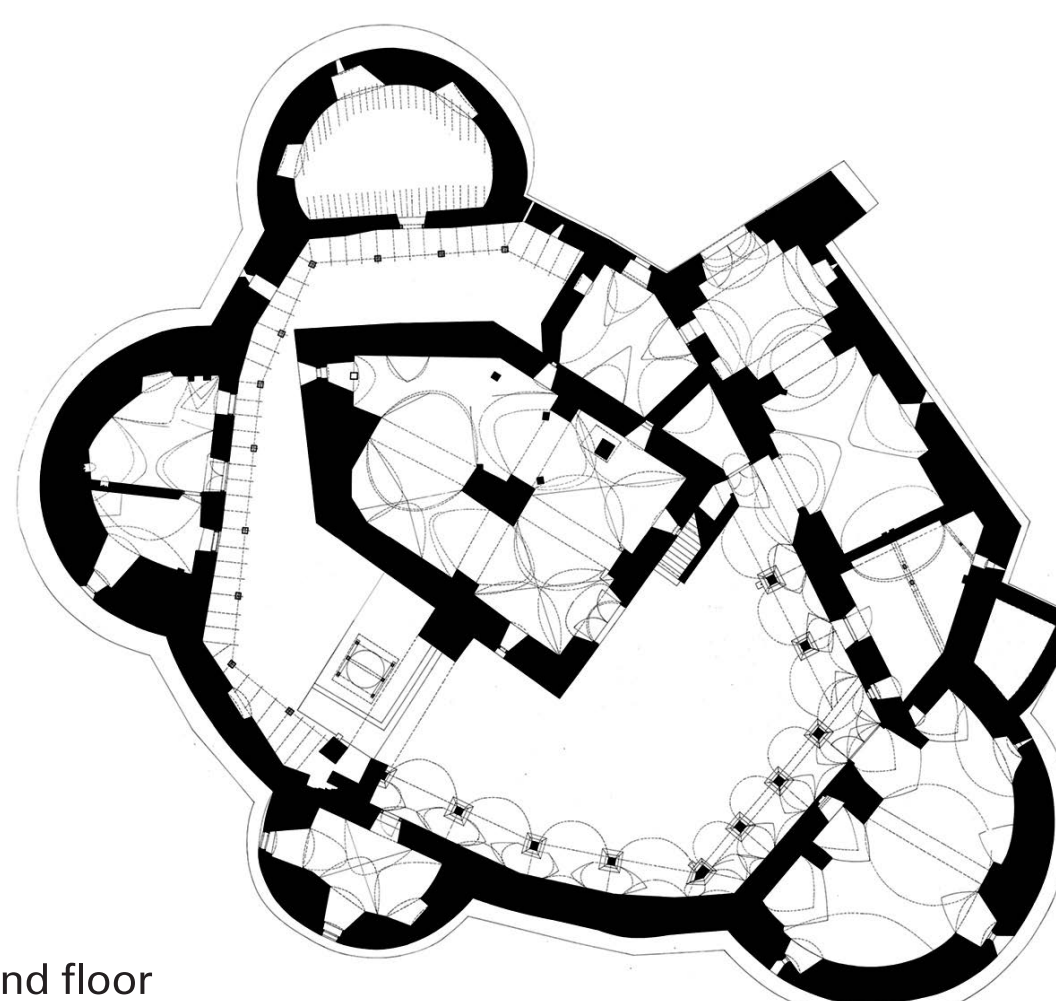
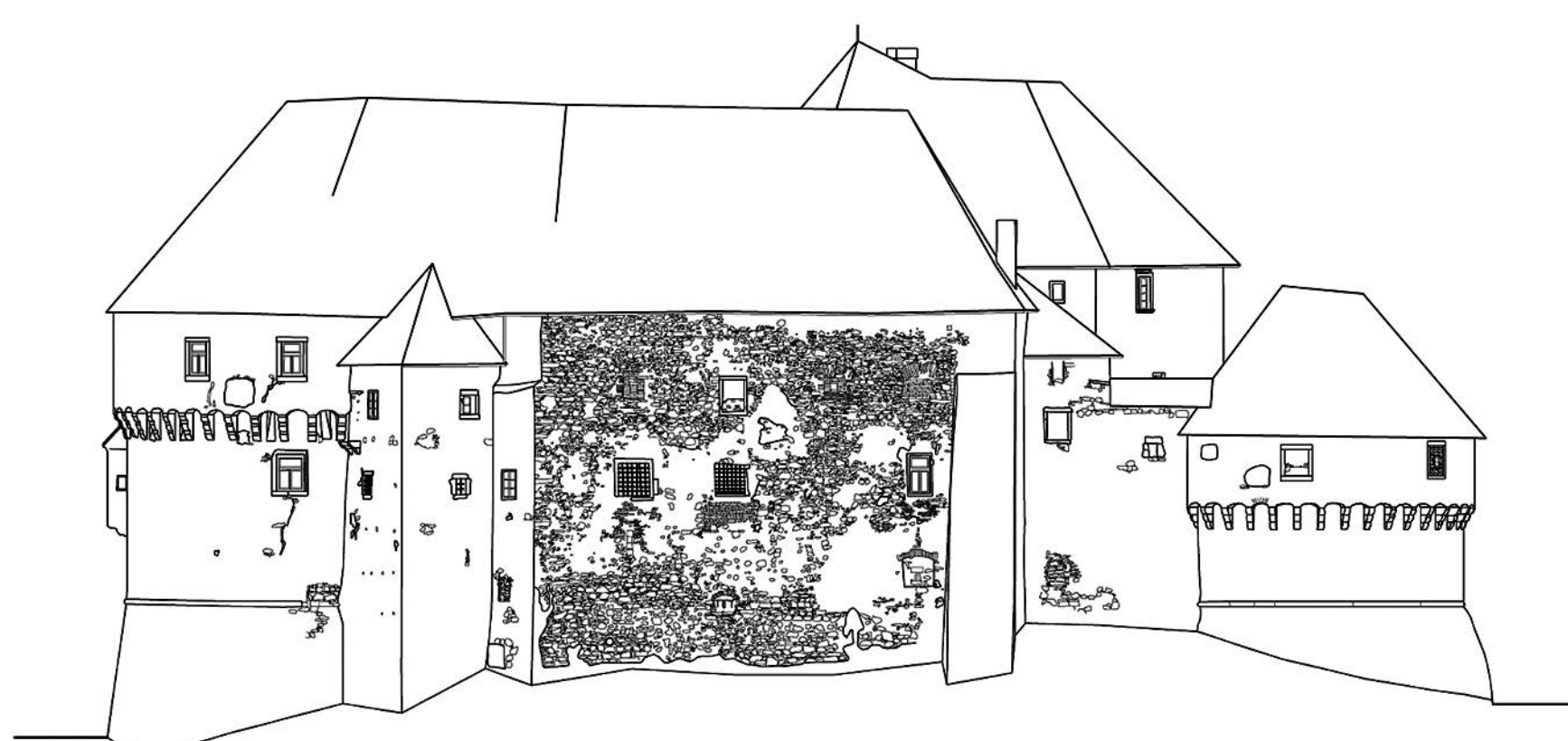
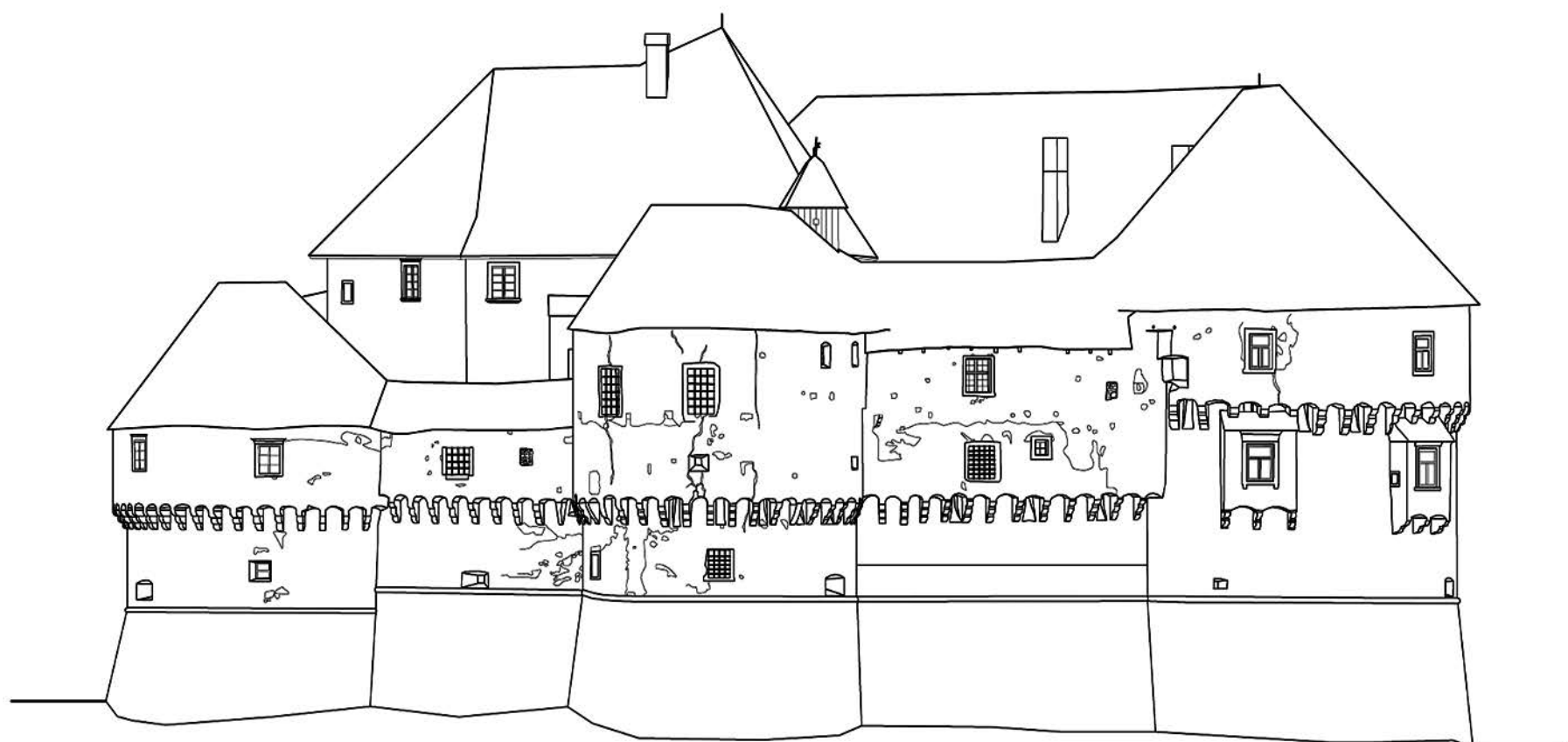


Veliki Tabor plemićki je grad koji je zahvaljujući svojim brojnim i vrlo vrijednim karakteristikama, a posebice zbog cjelovitosti svojeg arhitektonskog sklopa, spomenik kulture najviše kategorije.

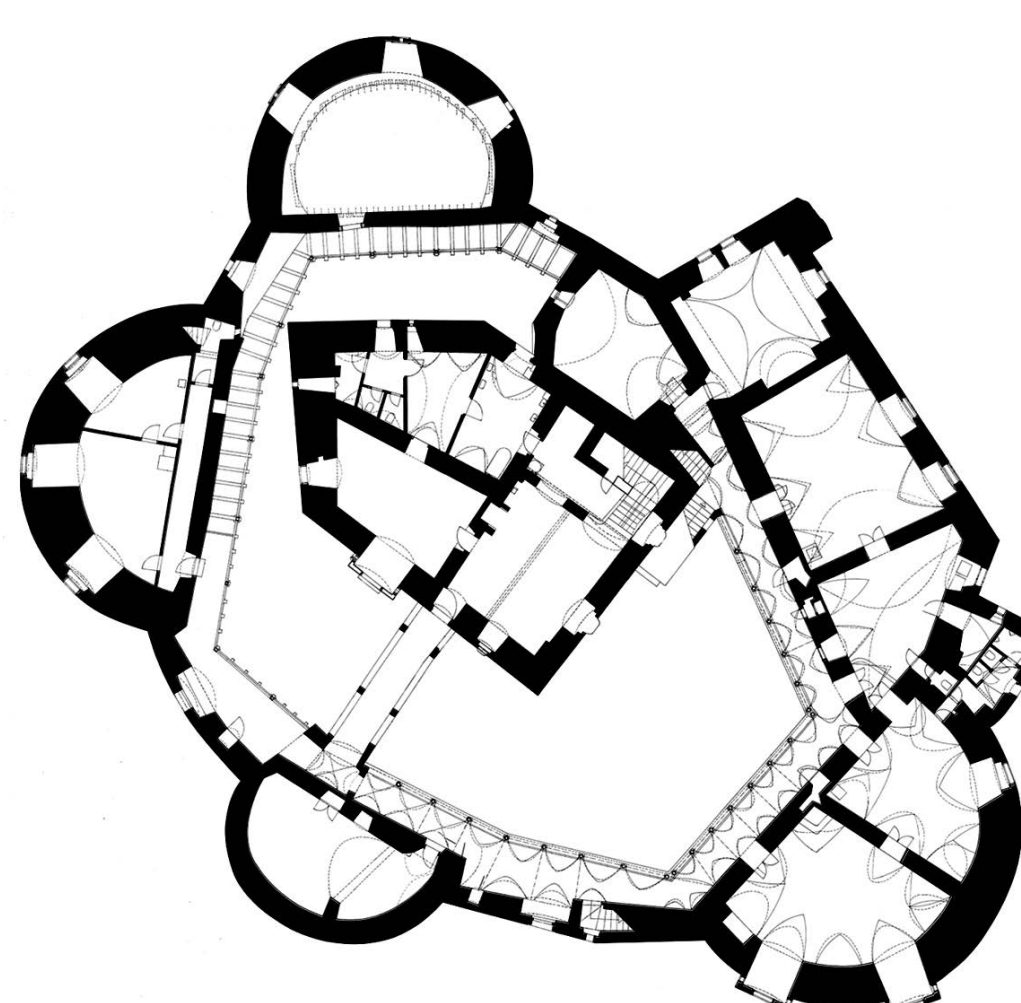
Plemićki su gradovi većinom građeni tijekom razvijenog i kasnog srednjeg vijeka za privremeni ili stalni boravak plemića, biskupa ili kralja. Oni su najviši domet profanog graditeljstva toga doba, središte vlastelinstava, a ujedno i ekonomska, politička, društvena i kulturna središta zemlje. Pri gradnji takvih zdanja brižno se odabire položaj koji je lako nadzirati i po potrebi lako braniti – močvarna dolina ili pak visoko smješteni položaji, kako bi boravak u njima bio siguran.

Jezgra grada najčešće se okružuje jednim ili dvama obrambenim zidovima, i ovisno o vrsti položaja, dodatno osigurava jednom, dvjema ili više graba. Palas je uvijek središte svakoga plemićkog grada. Kako bi se od neželjenog upada što bolje osigurao ulaz u grad, često se uz gradska vrata podiže kula ili se kroz nju ulazi. Osim ulazne, unutar jezgre sazidane su još jedna ili dvije kule, no u nekim ih slučajevima i nema. Uz palas i kule, nužne su i gospodarske zgrade, kao i kapela koja može biti izdvojeno podignuta, a ako nije, smještena je unutar palasa ili kule.

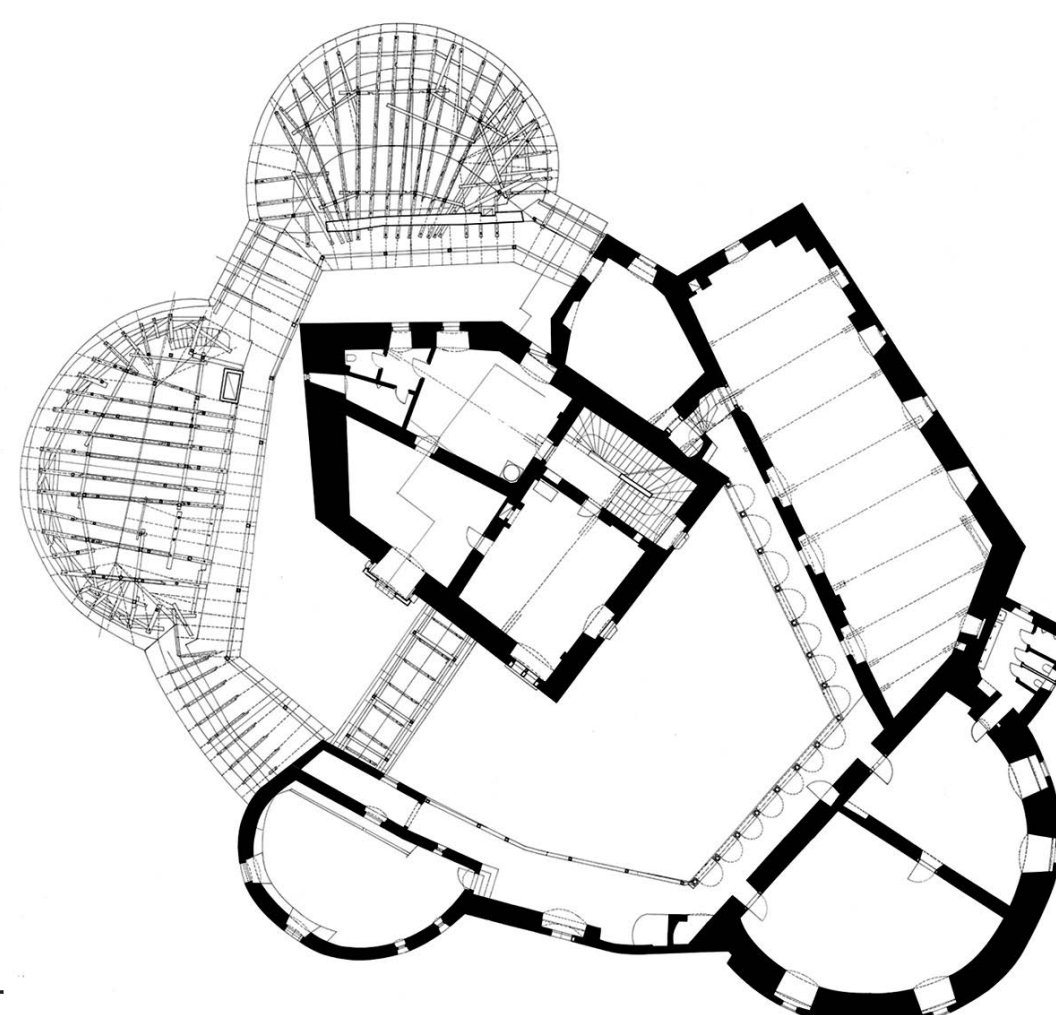
Gradnja Velikog Tabora započeta je na izmaku srednjeg vijeka. Na kasnogotičku jezgru, zbog novonastalih okolnosti ubrzo nakon gradnje palasa, dograđuje se unutarnji i vanjski renesansni obrambeni prsten s kulama. Time se Veliki Tabor transformira u renesansni kaštel, a nastupom mirnijeg razdoblja, daljnjim dogradnjama i pregradnjama, poprima neke značajke baroknih dvoraca.



Prizemlje / Ground floor



1. kat / 1st floor



2. kat / 2nd floor

Veliki Tabor is a patrician town, a monument of culture of utmost category due to high value of its numerous characteristics, and especially to the uniqueness of its architectonic complex.

Patrician towns were mainly built during the High and Late Middle Ages for the temporary or permanent stay of patricians, bishops or the king. They represent the highest reach of profane architecture of that age, centres of manorial estate, and at the same time economic, political, social and cultural centres of the country. In order to ensure a safe life in those centres, they were usually built on carefully chosen, easily controlled and, if necessary, easily defended locations – swamp valleys or locations in the heights. The town nucleus was usually surrounded by one or two defensive walls, and, depending on the type of location, additionally protected by one, two or more pits. The palace was always a centre of each patrician town. In order to ensure the city gateway from unwanted intrusion, the town doors often either had a tower aside them or the entrance was made through the tower itself. Beside the entrance tower, additional one or two towers were built within the nucleus, but in some cases they were not built at all. Besides the palace and towers, outbuildings were also essential, as well as the chapel that was sometimes built separately, and sometimes located within the palace or the tower.

The construction of Veliki Tabor began at the end of the Middle Ages. Soon after the construction of the late-gothic nucleus of the Veliki Tabor palace, due to newly risen circumstances, the internal and external renaissance defensive rings with towers were annexed. This transformed it into a renaissance citadel. During more peaceful periods, it was further upgraded and reconstructed, and acquired some characteristics of baroque castles.

ŠTO JE VELIKI TABOR?

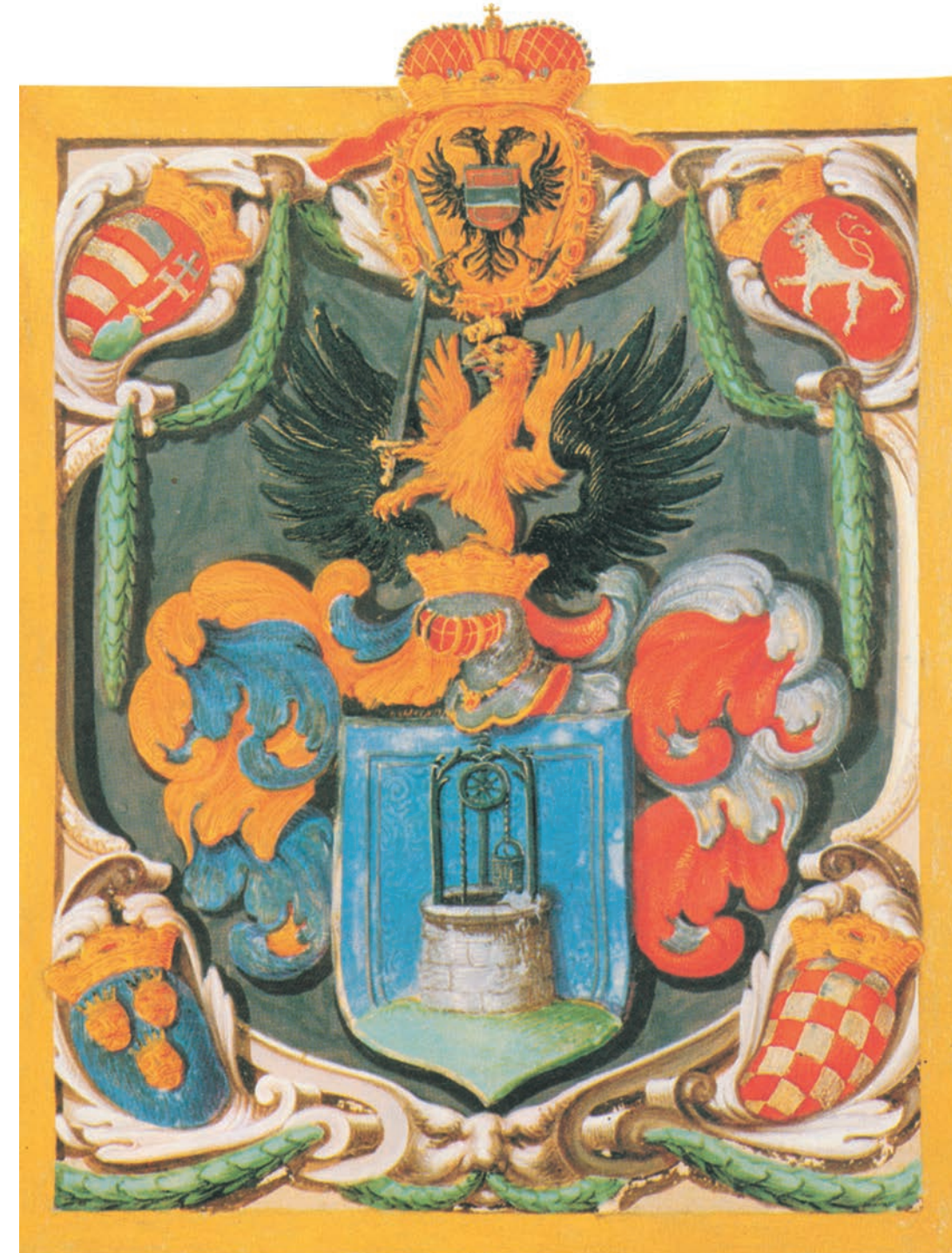
WHAT IS VELIKI TABOR?



Obitelj Rattkay, čiji su članovi graditelji Velikog Tabora, potječe iz mjesta Ratkha u sjevernoj Ugarskoj. Za vojne zasluge i pokriće duga, Ivaniš Korvin dodjeljuje Pavlu Rattkayu 1502. godine prostrani posjed u Hrvatskoj. Pavao umire već sljedeće godine pa njegova braća, Ladislav, kaštelan kraljevskog Višegrada († 1530.) i Benedikt, opat u Topuskom († 1520.), na dodijeljenom posjedu grade novo obiteljsko središte u Hrvatskoj – Veliki Tabor. U tim nemirnim vremenima, kada je strah od Turaka svakodnevni, a opasnost stvarna, sustavno se dograđuje gradska jezgra, a obrambena linija položaja proširuje. Nakon teškog poraza na Mohaču (1526.) i rata koji je uslijedio, trebalo je više desetljeća kako bi se učvrstila obrana zemlje, pri čemu je svojim položajem uz Sutlu Veliki Tabor važna točka na granici prema Štajerskoj. Nakon uspostavljanja čvrste linije obrane prema Turskoj, položaj zemlje dodatno je otežala velika seljačka buna (1573.). Svi se ovi događaji jasno odražavaju na građevinskim strukturama Velikog Tabora.

Nakon prve velike pobjede nad Turcima kod Siska (1593.) nastupa mirnije razdoblje u kojem se napuštaju vrletni plemićki gradovi, a život se iz njih premješta niže, u dolinu, gdje se grade naši najraniji kašteli i dvorci (Jastrebarsko, Kerestinec, Novi Dvori Cesargradski, Lopor, Zajezda...).

Zbog povoljnog položaja, prostranosti i lakoga pristupa, Rattkayi ne napuštaju Veliki Tabor, već ga prilagođavaju ugodnijem svakodnevnom životu. Ipak, nedaleko od njega, u dolini, grade i dograđuju na svojim posjedima dvorce Veliku Horvatsku, Mali Tabor i Miljanu.



The Rattkay family, whose members have built the Veliki Tabor, originates from the town Ratkha in northern Hungary. For his military achievements and in order to settle the debts towards him, Ivan Korvin awarded Pavao Rattkay a spacious land in Croatia in 1502. Pavao died the year after, and his brothers Ladislav, fortress commander of the royal Višegrad († 1530), and Benedikt, abbot in Topusko († 1520), built on the awarded land their new family seat in Croatia – the Veliki Tabor town.

During that uncertain times, when the fear of the Turks was omnipresent, and the threat was real, the town nucleus was systematically upgraded and the defence of the location expanded. Following the heavy defeat at Mohacs (1526) and the war that followed it, several decades were needed to strengthen the country's defence, in which time the Tabor, due to its location on the banks of the Sutla river, was an important spot towards the Steiermark board. After the solid defence border against the Turks was established, the position of the country was made more difficult by the Great peasants' uprisings (1573). All these events distinctly reflected on the building structures of Veliki Tabor.

After the first huge victory over the Turks in Sisak (1593) a more peaceful period began. Highly located patrician towns were abandoned, and people moved down from there to the valleys where our earliest citadels and castles had been built (Jastrebarsko, Kerestinec, Cesargradski Novi dvori, Lopor, Zajezda, etc.).

Given the fact that Veliki Tabor was favourably located, spacious and easily reachable, Rattkays did not abandon it, while only adjusting it to a more pleasant everyday life. Yet, on their lands not far away from Veliki Tabor, in the valley, they built and upgraded castles Velika Horvatska, Mali Tabor and Miljana.



PROŠLOST VELIKOG TABORA HISTORY OF VELIKI TABOR



Kroz 17. i 18. stoljeće i dalje se u Velikom Taboru odvija intenzivan život sve do smrti Josipa Ivana Krstitelja (1793.), posljednjeg iz obitelji Rattkaya.

Tijekom tog razdoblja članovi obitelji Rattkay bili su uključeni u sva društvena, kulturna i politička zbivanja, čime su proširili svoju moć, bogatstvo i ugled. Postižući najviše obrazovanje članovi te obitelji obnašaju visoke crkvene dužnosti u cistercitskom, isusovačkom i pavlinskom redu, a neki se ističu i među svjetovnim svećenstvom.

Juraj II. Rattkay (1647. – 1683.), kanonik zagrebački, pisac, prevoditelj i povjesničar, autor je prve objavljene hrvatske povijesti (Beč, 1652.), „Spomen na kraljeve i banove Kraljevstva Dalmacije, Hrvatske i Slavonije“.

Neki su se Rattkayi istaknuli i kao misionari u dalekim zemljama. Nikola I. Rattkay (1601. – 1662.) bio je misionar u Siriji, Tibetu, Indiji i Japanu, a Ivan III. Adam Rattkay (1647.–1683.) u Meksiku među indijanskim plemenima Tarahumara.

Nakon smrti posljednjeg Rattkaya, slijedi razdoblje u kojem više nije bilo većeg zanimanja za Veliki Tabor ni sustavne brige o njemu pa se grad slabo održava i polako propada. Tabor potpada pod vlast habsburške carske komore te je darovan grofu Thuguthu (1736. – 1818.), ministru vanjskih poslova. Nakon njegove smrti, Veliki Tabor ponovno pripada carskoj komori. Sljedeći vlasnici su zagrebački trgovci braća Grünewald. Tijekom Prvog svjetskog rata u njemu se nalazi zatvor. Želeći spasiti Veliki Tabor od propadanja, slikar Oton Iveković kupuje ga 1919. godine te u njemu živi i stvara sve do 1938. Zbog lošeg stanja grada, Iveković često traži pomoć od Zemaljskog povjerenstva za očuvanje umjetničkih i historičkih spomenika, katkada i sam angažirajući majstore. No, zbog visokih troškova, prisiljen je prodati ga za malu svotu Bansknoj upravi koja ga ustupa časnim sestrama Družbe Kćeri milosrđa Trećeg reda sv. Franje. Časne sestre obnavljaju i prilagođavaju unutarnje prostore svojim potrebama, a nakon njihova odlaska na Vinagoru, grad se posve neprimjereno koristi (sušionica mesa, poljoprivredna zadruga).

Uredbom Vlade Republike Hrvatske, Veliki Tabor predan je 1993. godine na korištenje muzejskoj ustanovi Muzeji Hrvatskog zagorja.



Mali Tabor, 2007.



Miljana, 2007.

All through the 17th and the 18th centuries life in Veliki Tabor went on intensely until the death of Josip Ivan Krstitelj (1793), the last member of the Rattkay family.

During that period, the members of the Rattkay family took part in all social, cultural and political happenings, which brought the expansion of their power, wealth and reputation. Having all reached highest education levels, the family members occupied high ecclesiastical positions in Cistercian, Jesuit and Paulist orders, while some of them figured among mundane clericals.

Juraj II Rattkay (1647 – 1683) a writer, translator and historian, a canon of Zagreb, was the author of the first book about Croatian history „Memory of Kings and Civil-Governors of the Kingdom of Dalmatia, Croatia and Slavonia“, which was published in Vienna in 1652.

Some members of the Rattkay family were prominent missionaries in far-away countries. Nikola I Rattkay (1601 - 1662) was a missionary in Siria, Tibet, India and Japan, while Ivan III Adam Rattkay (1647 – 1683) was the same in Mexico, among the Indian tribes Tarahumara.

In the period after the death of the last member of the Rattkay family, no significant interest or systematic care was shown for Veliki Tabor. The town was therefore poorly maintained and began to decline. Tabor fell under the ownership of the royal chamber, and was given as present to the minister of external affairs, count Thuguth (1736 – 1818). After his death, Veliki Tabor fell under the ownership of the royal chamber once again. Its next owners were brothers Grünewald, merchants from Zagreb. During the First World War it served as prison. In 1919, painter Oton Iveković bought Veliki Tabor in order to save it from decay. He lived and created there until 1938. Because of the town's bad condition, Iveković often asked the Terrestrial Committee for help, sometimes engaging workers himself. Yet, given the high costs, he was forced to sell it for the small amount of money to the Civil-Government Directorate, which then made it available to the sisters belonging to the “Daughters of Mercy” of the third order of St. Francis. The sisters redecorated and adjusted the inner space to their needs, and after they left to Vinagora, the town was used for completely inadequate purposes (meat curing house, agricultural community).

In 1993, by the Decree of the Government of the Republic of Croatia, Veliki Tabor was ceded to the museum institution Museums of Hrvatsko Zagorje.



Velika Horvatska, 2007.



MEMORIA
REGVM,
ET
BANORVM,
REGNORVM
DALMATIÆ, CROATIÆ,
&
SLAVONIÆ,
INCHOATA
Ab Origine sua, & usque ad
presens Annus
M. DC. LII.
DEDUCTA
AVCTORE
GEORGIO RATTKAY,
DE NAGY THABOR,
Lectore & Canonico Zagrabienf.
VIENNE AUSTRIÆ.
Ex Officina Typographica Martini Gollnerumy, Sac. Caf. Magistris
Typographi Austriæ, in Archi-Collegio, Anno 1652.

PROŠLOST VELIKOG TABORA HISTORY OF VELIKI TABOR



Istočna fasada palasa, 1911. / Eastern façade of the palace, 1911

Nakon osnutka Zemaljskog povjerenstva za očuvanje umjetničkih i historičkih spomenika u kraljevinama Hrvatskoj i Slavoniji 1910. godine, odmah se pristupa izradi arhitektonske dokumentacije Velikog Tabora (arhitekt M. Pilar, 1911.), a Gjuro Szabo snima prve fotografije unutrašnjosti grada uz opise niza detalja koji su danas nažalost izgubljeni. Tada su preventivno sanirani neki stupovi trijema u prizemlju.

U prvoj polovici 60-ih godina prošloga stoljeća Konzervatorski zavod u Zagrebu izvodi najnužnije i razmjerno opsežne zahvate na najugroženijim dijelovima Velikog Tabora. Zamijenjena su tri kamena stupa na katovima trijema, sanirane su ili zamijenjene uništene konzole s lukovima na pročeljima, saniran je dio sjevernog vanjskog pročelja te su izvedene pojedine međukatne armiranobetonske konstrukcije.

Veliki Tabor istraživali su i o njemu pisali mnogi, a za povijesni pregled i prepoznavanje glavnih građevinskih faza najzaslužniji su radovi M. Kruheka, A. Žmegača i D. Miletića. Ministarstvo kulture Republike Hrvatske počinje sustavno financirati radove na Velikom Taboru početkom 90-ih godina 20. stoljeća. Tadašnji Regionalni zavod za zaštitu spomenika kulture u Zagrebu provodi radove na sanaciji krovne konstrukcije, zamjenjuje pokrov i postavlja gromobransku zaštitu. Od 1993. godine brigu i održavanje cijelog arhitektonskog sklopa preuzima muzejska ustanova Muzeji Hrvatskog zagorja.

Prizemlje / Ground floor
C - Cisterna / Cistern

Iz 1911. / From 1911

Immediately upon the establishment of the Terrestrial Committee for the preservation of artistic and historical monuments in the kingdoms of Croatia and Slavonia in 1910, the architectonic documentation of Veliki Tabor was elaborated (architect M. Pilar, 1911), and Gjuro Szabo made first photos of the city's interior describing numerous details which have unfortunately been lost in the meantime. At that time, several columns of the ground floor porch were preventively repaired.

Detalj drvenog stropa na 1. katu palasa, 1911.
Detail of the wooden ceiling on the 1st floor of the palace, 1911

During the first half of 1960s, the Conservation Institute in Zagreb performed the most urgent and relatively extensive works on the most endangered parts of the Veliki Tabor. Three stone columns on the porch floors were replaced, the destroyed consoles with arches on the façade were repaired or replaced, part of the northern external façade was repaired and some reinforced-concrete constructions were introduced between floors.

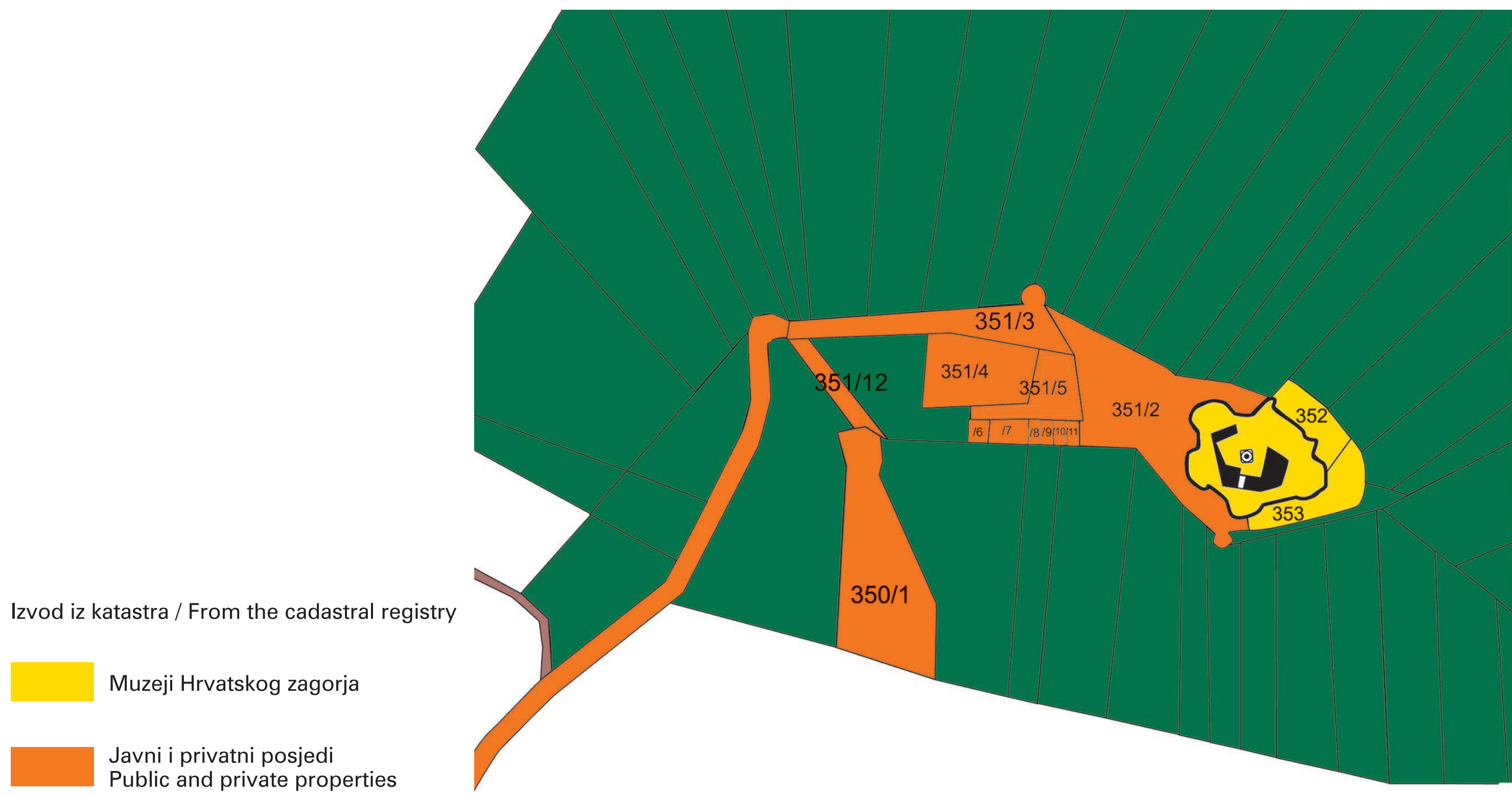
Numerous people carried out research and wrote about Veliki Tabor, and most credit for the historical overview and the recognition of the main construction phases go to the works of M. Kruhek, A. Žmegač and D. Miletić. The Ministry of Culture of the Republic of Croatia began to systematically finance works on the Veliki Tabor at the beginning of 1990s. The then Regional Institute for the Protection of Cultural Monuments in Zagreb carried out the repairs of the roof construction, changed the cover and placed the lightning rod. In 1993, the Museums of Hrvatsko Zagorje undertook the care and the maintenance of the whole architectonic complex.



Unutrašnje dvorište, 1940. / Inner courtyard, 1940

ISTRAŽIVANJA I KONZERVATORSKO-RESTAURATORSKI RADOVI TIJEKOM 20. STOLJEĆA

RESEARCH, CONSERVATORY AND RESTORATION WORKS DURING THE 20TH CENTURY



Prostor unutar vanjskog obrambenog zida Velikog Tabora samo se manjim dijelom nalazi u državnom vlasništvu dok veći dio pripada privatnim vlasnicima.

The area within the external defensive walls of the Veliki Tabor was only partly owned by the state, while the major part was privately owned.

Prije radova obnove, zatečeno stanje bilo je vrlo loše, od narušenih umjetničkih vrijednosti arhitektonske cjeline do lošeg stanja konstrukcija, statike i materijala.

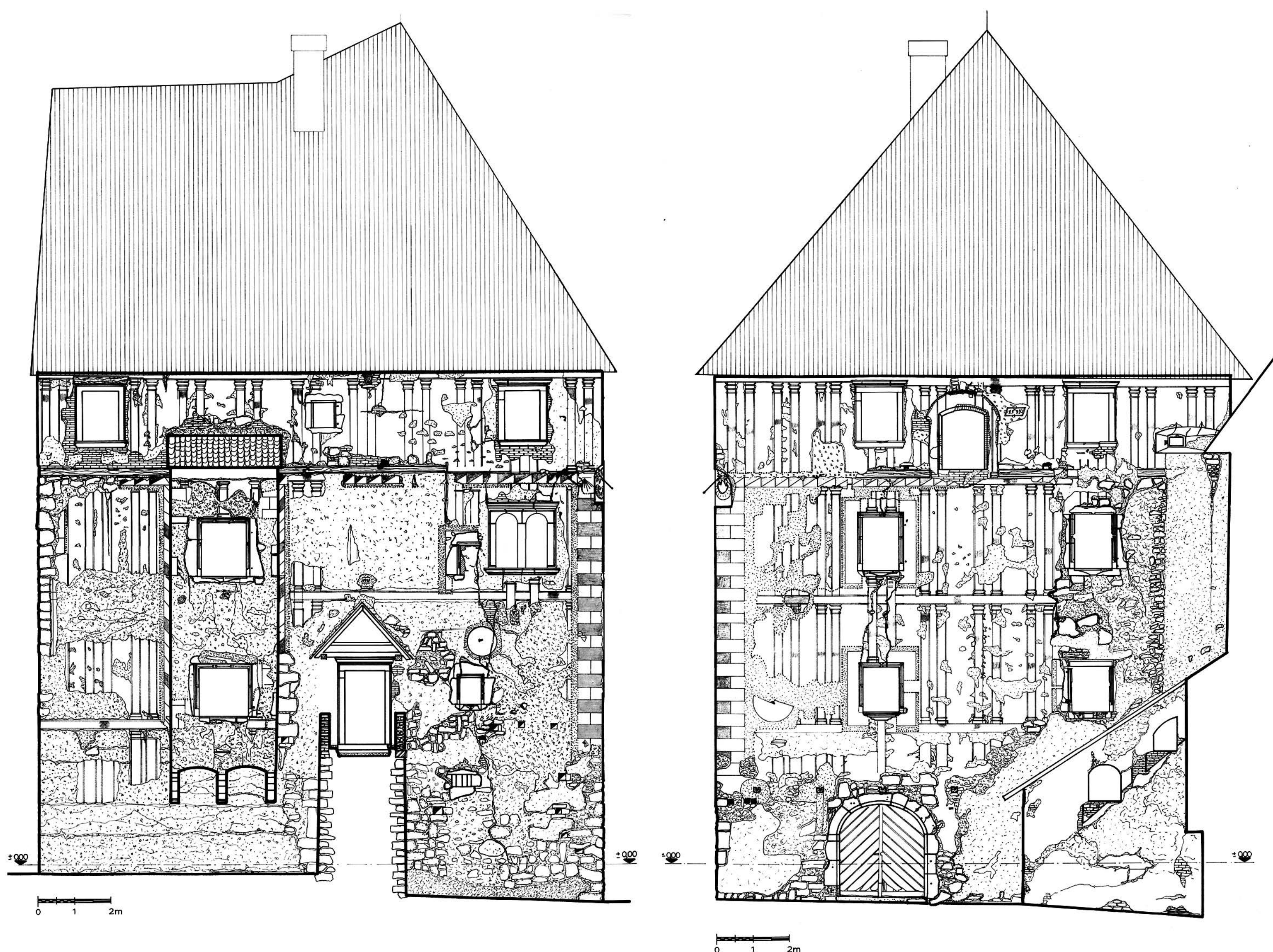
Tabor's condition before the reconstruction works was extremely bad, ranging from dilapidated artistic values of this architectonic complex to the bad condition of constructions, bad statics and materials.

Veliki Tabor prije radova obnove
Veliki Tabor before the reconstruction works



ZATEČENO STANJE VELIKOG TABORA PRIJE RADOVA OBNOVE

CONDITION OF VELIKI TABOR BEFORE THE RECONSTRUCTION WORKS



Konzervatorsko-restauratorska istraživanja počela su 1995. godine te su nastavljena 1998. kada je objekt postao jedan od stalnih programa Hrvatskog restauratorskog zavoda. Istraživanja su obuhvatila palas i pročelja dvorišnih trijemova, no uz dosta tehničkih i financijskih poteškoća nije ih bilo moguće u cijelosti dovršiti.

Hrvatski restauratorski zavod dovršio je 2006. godine konzervatorsko-restauratorska istraživanja palasa, njegove vanjštine i unutrašnjosti.

Nakon istraživanja i izrade prijedloga projekta obnove uslijedili su vrlo zahtjevni i opsežni građevinski i restauratorski radovi.

The conservatory and restoration research started in 1995, and continued in 1998 when the object became one of the permanent programmes of the Croatian Conservation Institute. Research encompassed the palace and the façade of the courtyard porches, but it was impossible to complete the works due to technical and financial obstacles.

In 2006, the Croatian Conservation Institute completed the conservatory and restoration research of the exterior and the interior of the palace.

Extremely demanding and extensive building and restoration works, followed after the research and elaboration of the project proposal for reconstruction.



Iz 2006. / From 2006



Iz 2005. / From 2005

KONZERVATORSKO-RESTAURATORSKA ISTRAŽIVANJA TABORA OD 1995. DO 2006.

TABOR'S CONSERVATORY AND RESTORATION
RESEARCH FROM 1995 TO 2006



Istraživanja palasa dala su odgovore na mnoga pitanja i omogućila sagledavanje njegova građevinskog razvoja tijekom stoljeća te izradu projekta prezentacije.

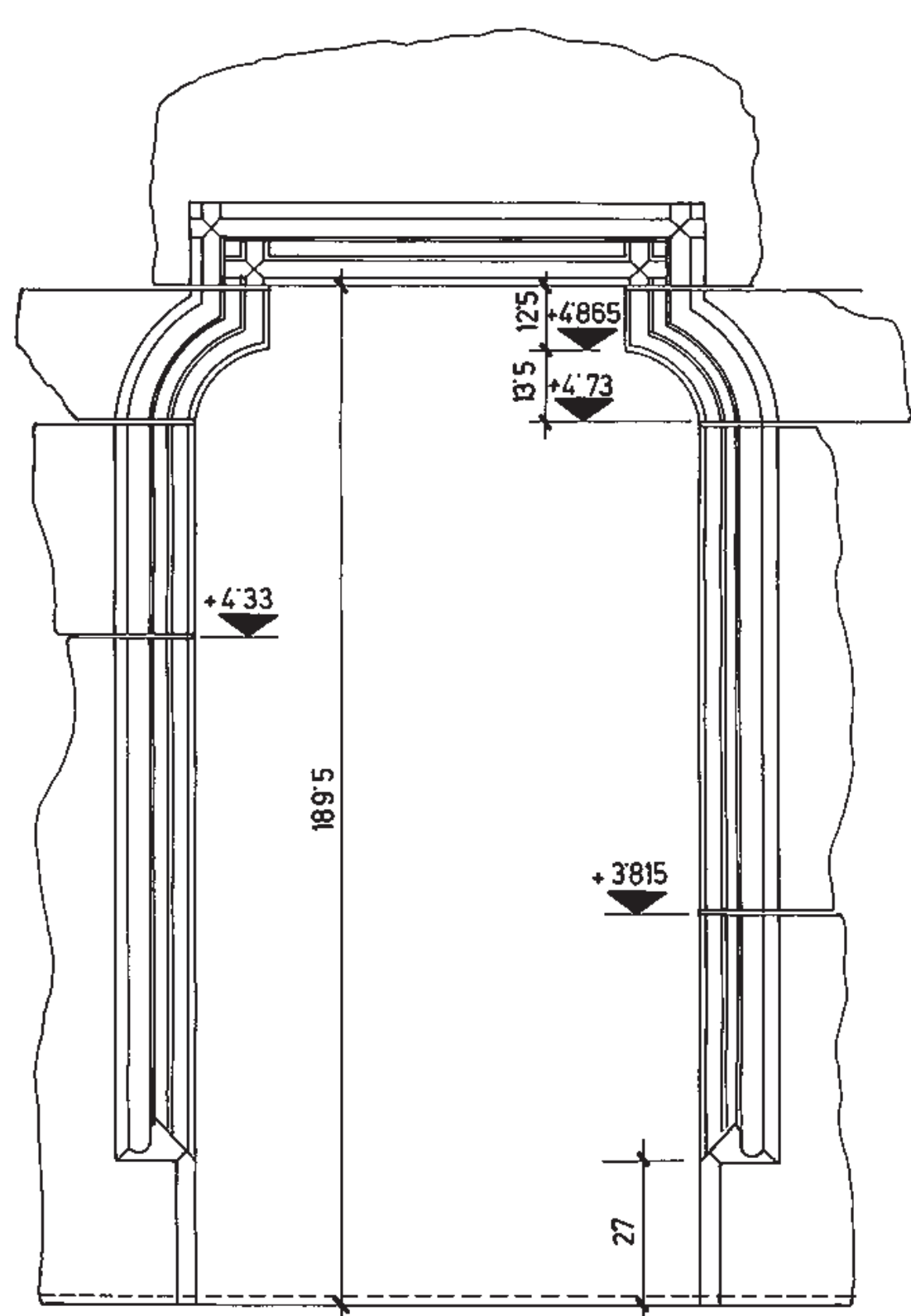
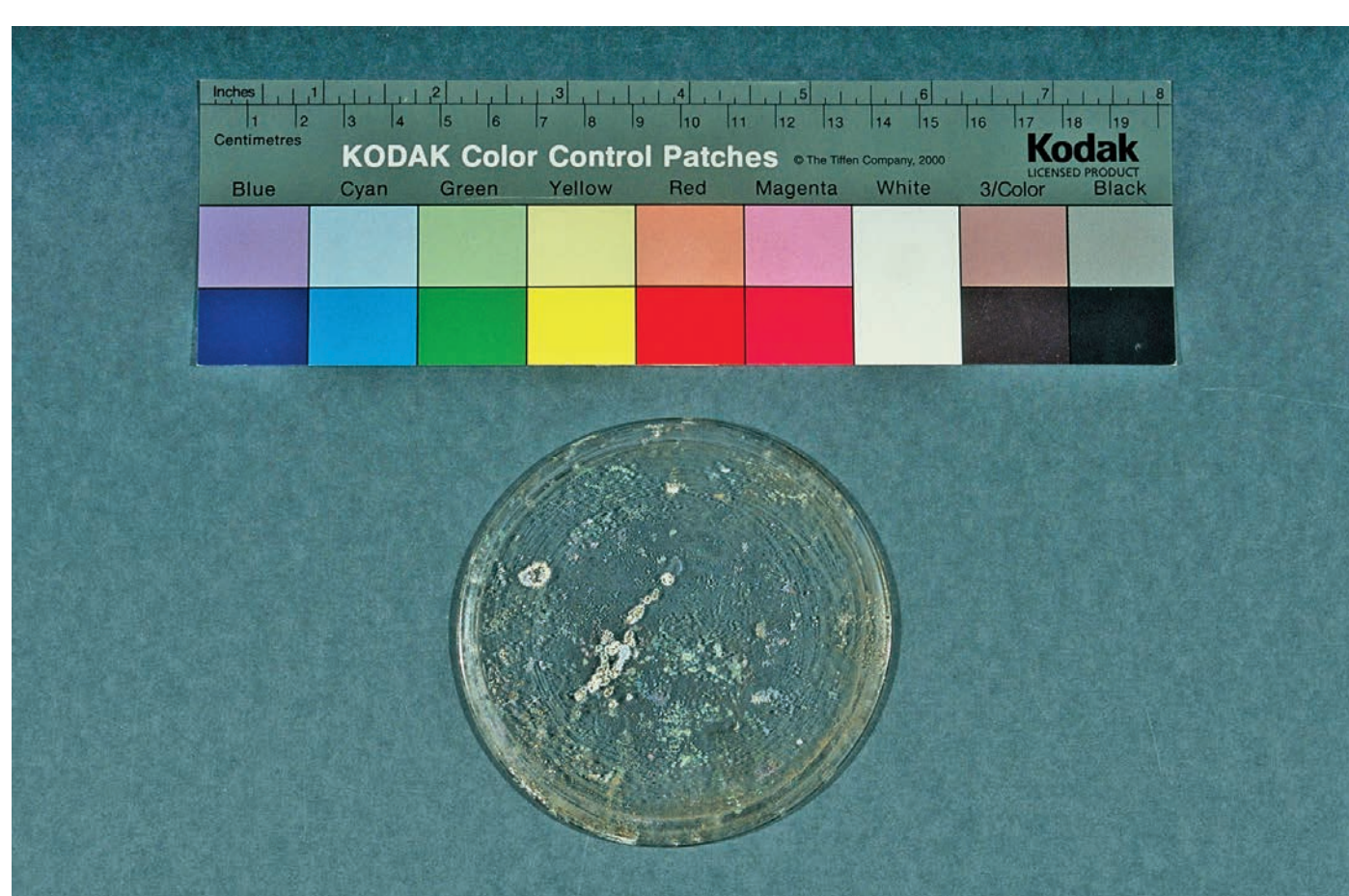
Tijekom istraživanja utvrđeno je izvorno oblikovanje pročelja, kao i ostaci povijesnih oslika.

O izvornom tlocrtnom rasporedu svjedoče neki od sačuvanih elemenata u unutrašnjosti palasa i daju nagovijestiti uređenje i namjenu pojedinih prostora.

Otkriveni su zazidani i naknadno preoblikovani prozorski otvori i niše vrata. Pritom treba istaknuti sačuvanu cjelovitu bucnu (okruglo staklo koje spajano olovom čini vitražno ostakljenje), koja je dala odgovor na pitanje ostakljenja kasnogotičkih čeških prozora. Istraženi su i laboratorijski ispitani stariji slojevi žbuka na zidovima i svodovima. Utvrđeno je izvorno bojenje sačuvanih drvenih stropova u južnim prostorijama prvog i drugog kata te je otkrivena okrugla kamena podbaza stupa koji je podupirao podvlaku kasetiranog drvenog stropa u ulaznoj prostoriji na prvom katu.

Pojašnjeni su povijesni načini zagrijavanja prostorija (otkriveni su kamini i dijelovi izvornih napa i ložišta) i otkriveni elementi zahoda i kuhinje.

Pronađeni su dijelovi izvornih podova i mjesta povijesnih komunikacija između katova palasa.



Research of the palace found answers to many questions and enabled perceiving its construction development through the centuries as well as elaboration of the presentation project.

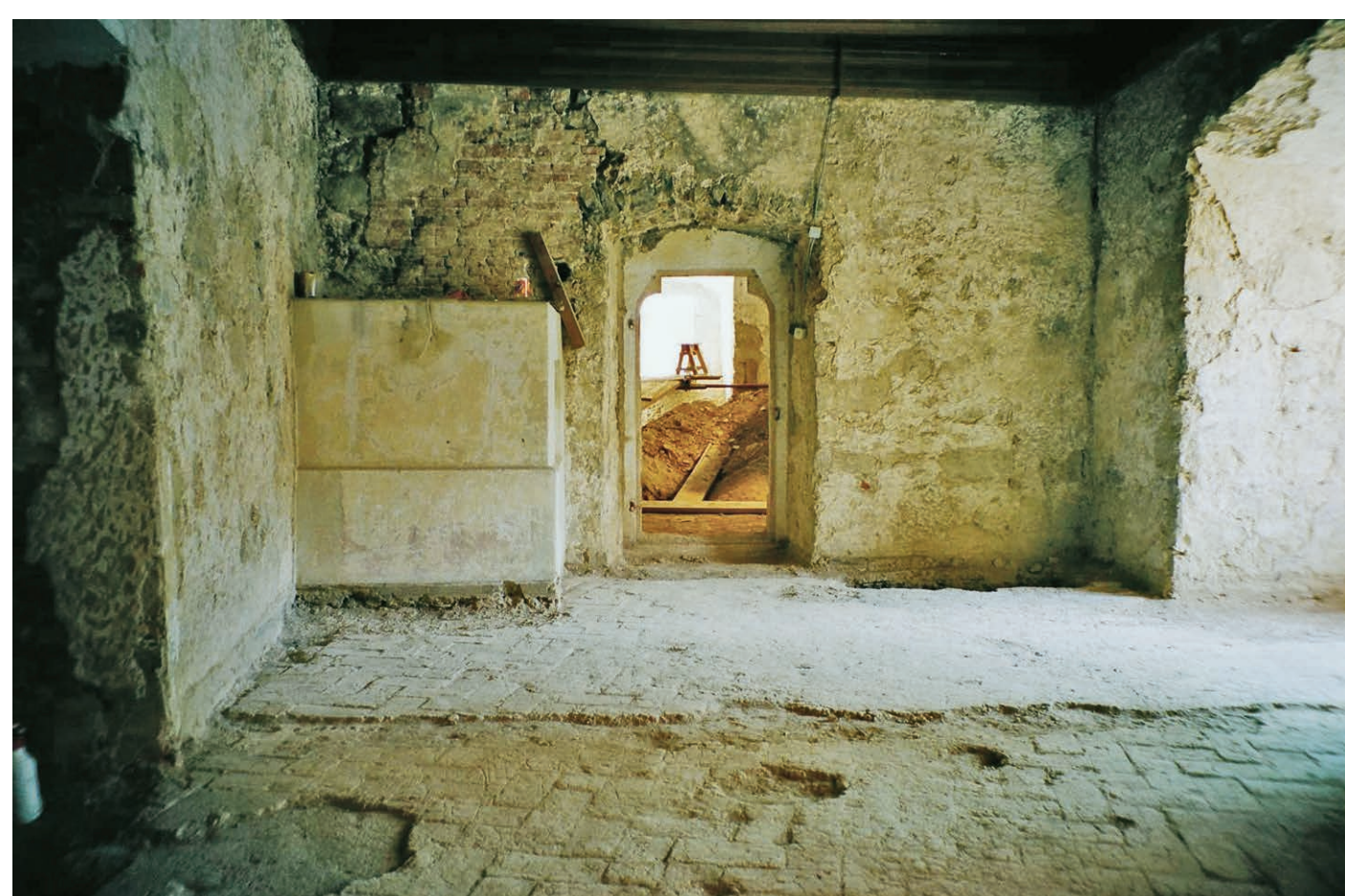
The research allowed determining the original forms of the façade, as well as the remainders of historical paintings.

Some of the preserved elements inside the palace witness the original ground-plan arrangement and give us a hint about the decoration and purpose of certain rooms.

Subsequently walled up and reconstructed window holes and door niches were discovered as well. It is important to emphasise the preserved intact butzenglass (round glass which, when joined with lead, makes stained-glass windows), which revealed how the late-gothic “Czech” windows were fitted with glass. Older layers of plaster on the walls and arches were laboratory-tested and examined. The original colour of the preserved wooden ceilings in southern rooms on the first and second floors was determined and the round stone under-base of the column supporting the beam of the wooden ceiling in the admission room on the first floor was also discovered.

Historical ways of room-heating were made clear (discovery of fireplaces and parts of original range-hoods and fire-boxes) and elements of the toilet and the kitchen had also been discovered.

Parts of original floors and spots of historical communications among palace floors were found.



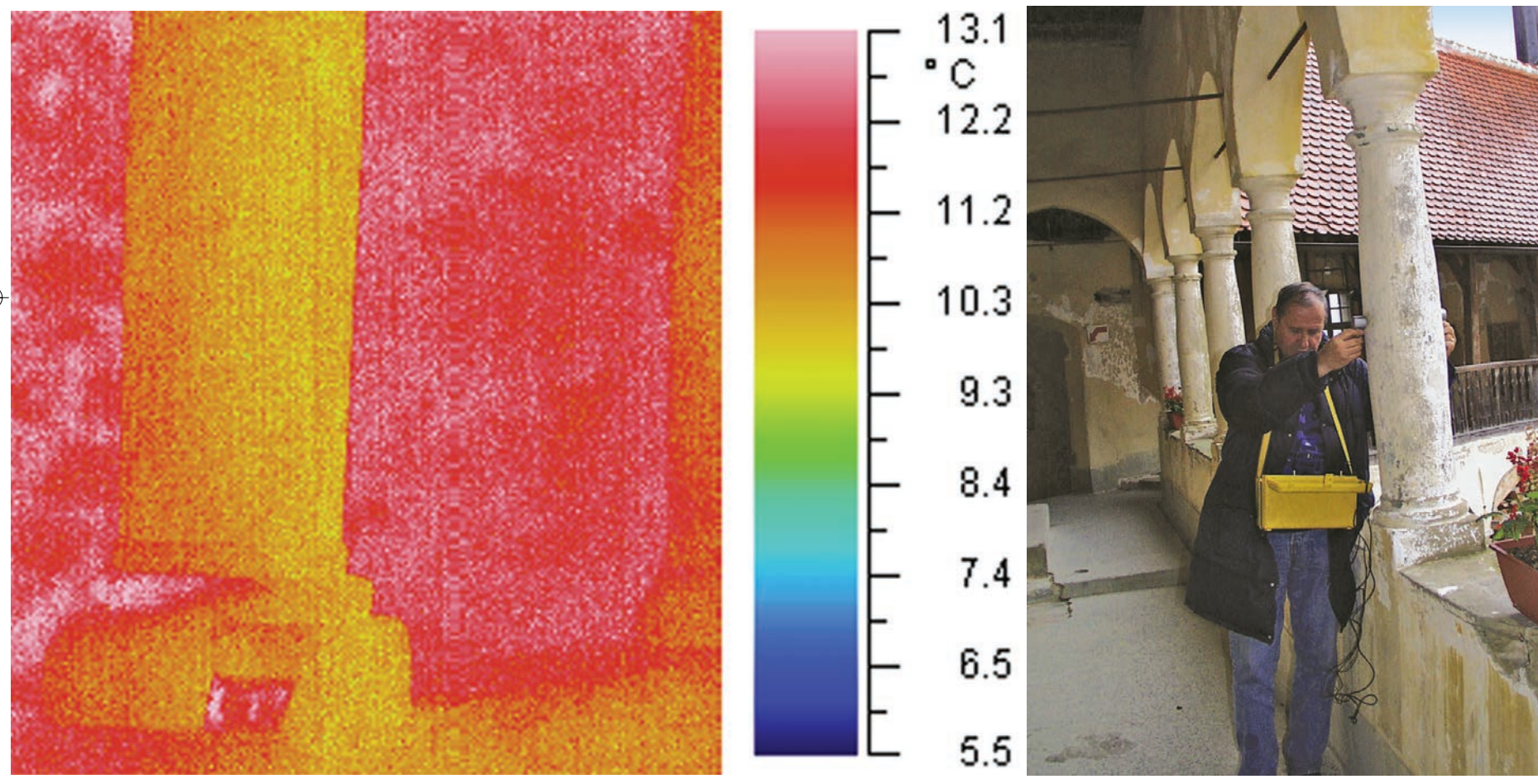
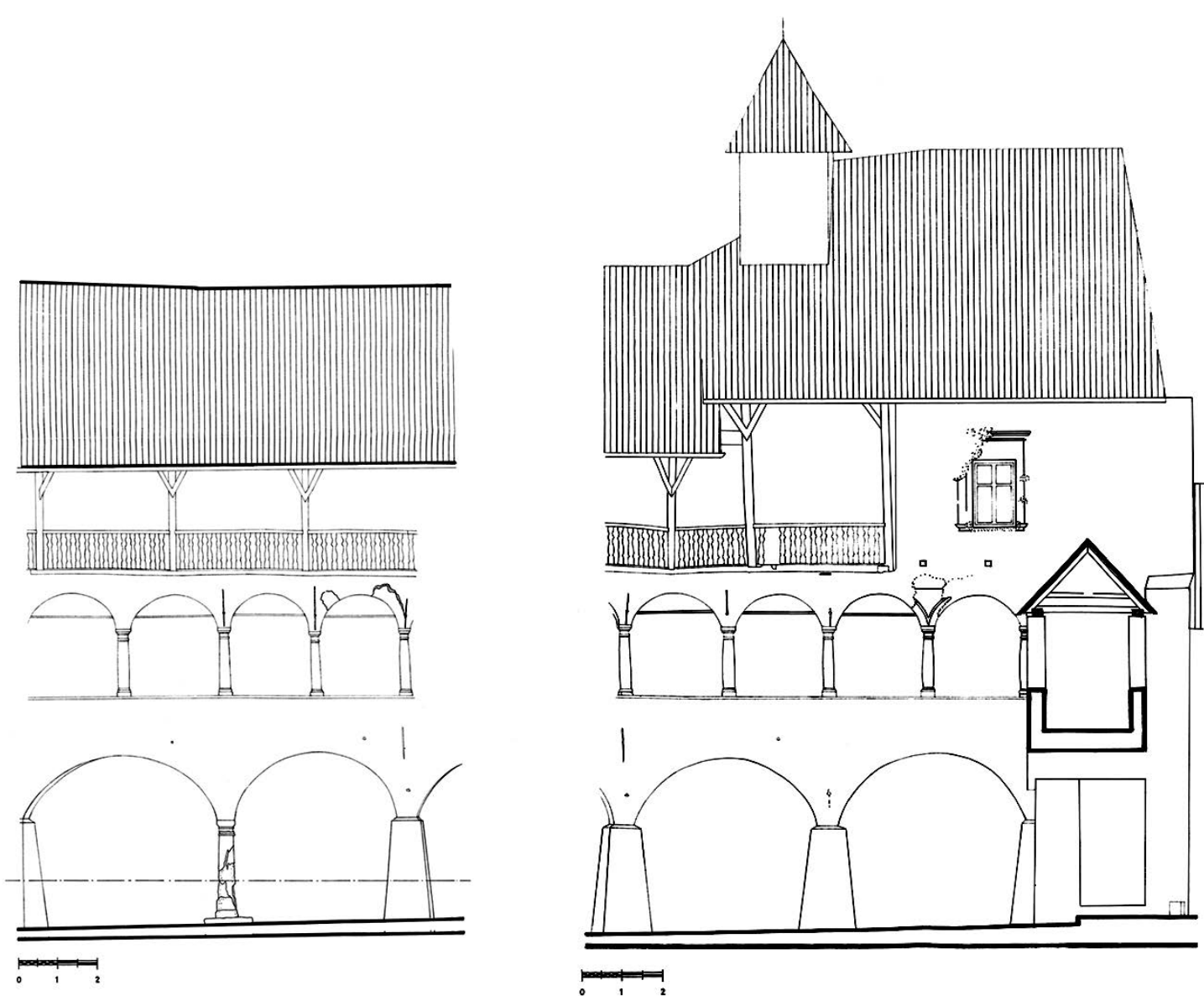
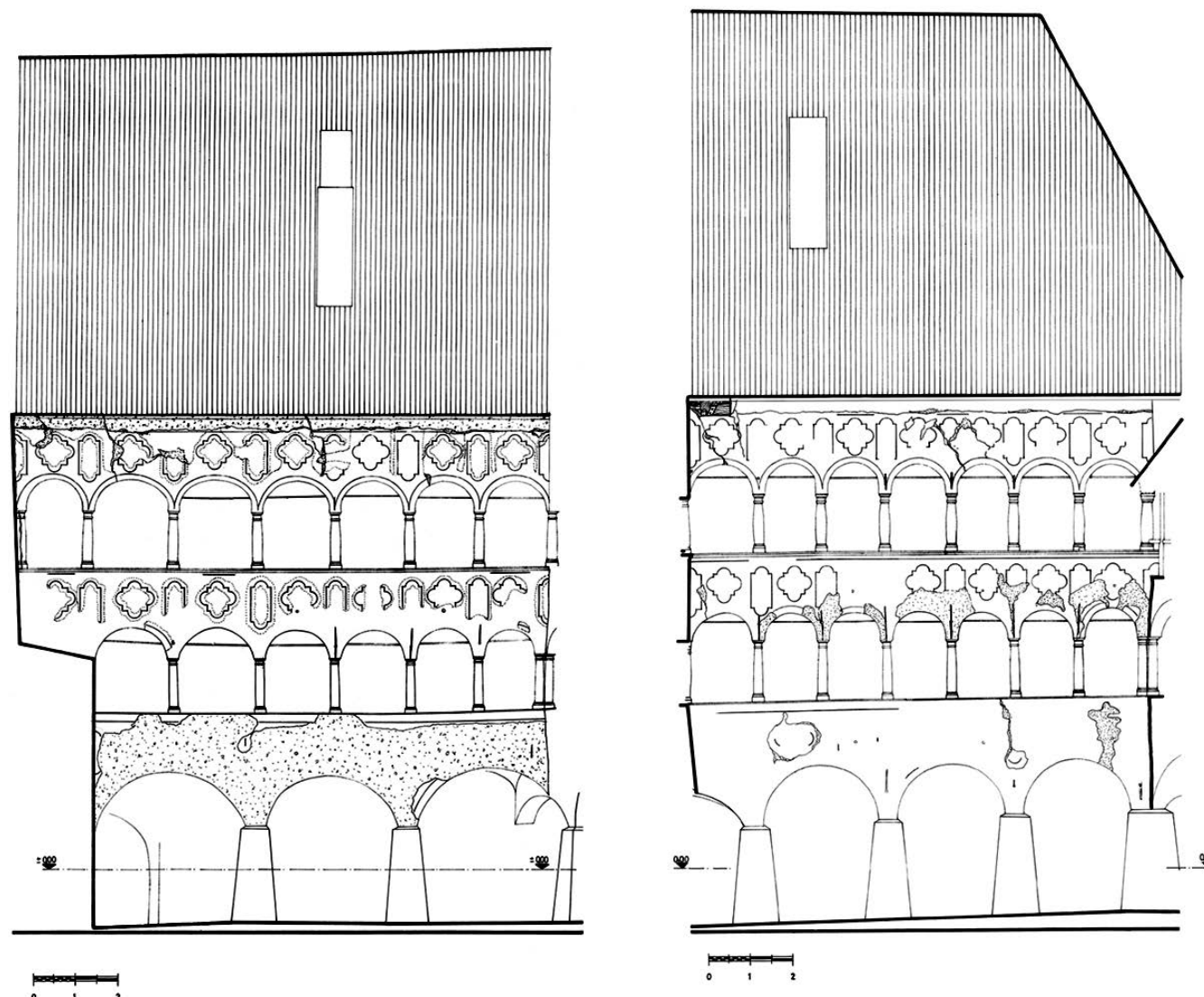
KONZERVATORSKO-RESTAURATORSKA ISTRAŽIVANJA PALASA VELIKOG TABORA

CONSERVATORY AND RESTORATION RESEARCH OF THE VELIKI TABOR'S PALACE



Istraživanjem trijemova potvrđen je slijed njihove postupne gradnje, oblikovanje podova i izvorni oslik njihovih pročelja.

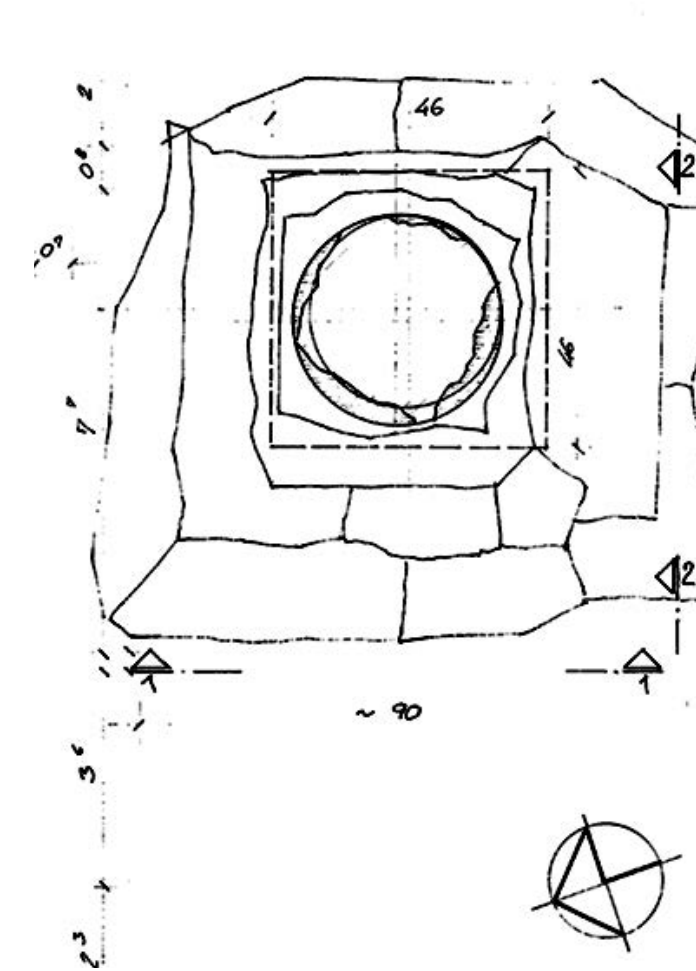
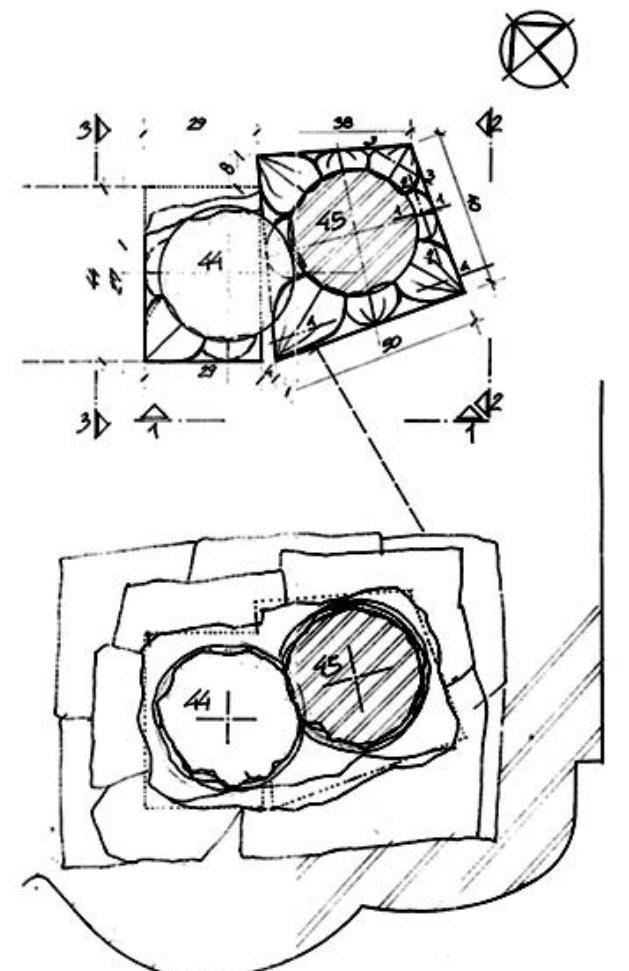
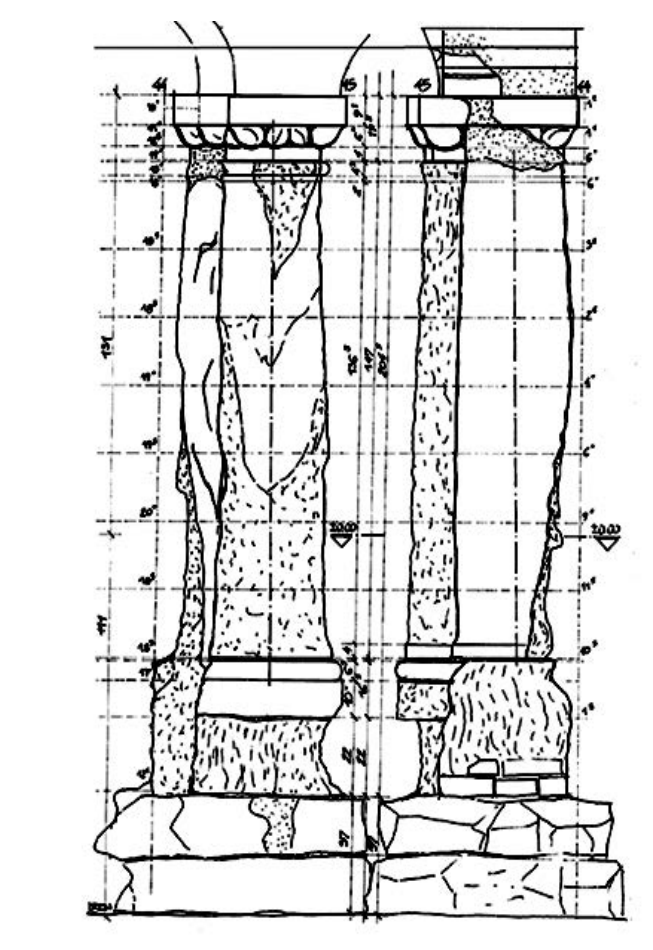
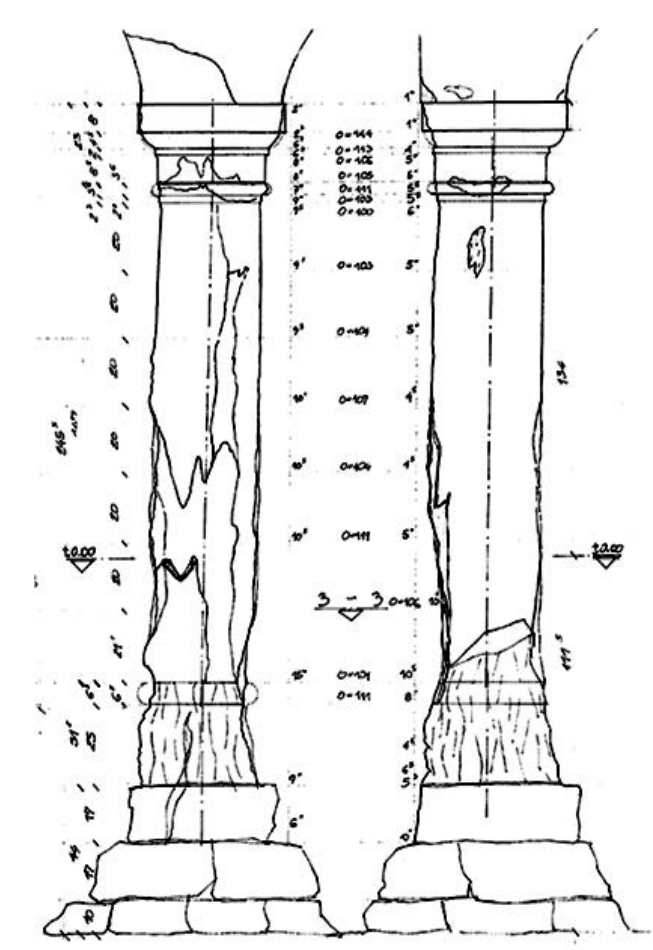
Nakon preventivnog podupiranja i uklanjanja obziđa najprije jednog stupa u prizemlju trijema, kojim je utvrđeno krajnje teško (raspadajuće) stanje baze, tijela i kapitela stupa, pristupilo se podupiranju svih lukova u prizemlju i potom odzidavanju preostalih deset toskanskih stupova. Tek nakon tih radova moglo se u cijelosti sagledati njihovo stanje, izvršiti njihovo detaljno dokumentiranje na temelju kojeg je izrađen projekt sanacije. Projekt je uključio i praćenje neželjenih aktivnosti pukotina, termografsko i ultrazvučno snimanje stupova na prvom i drugom katu trijema i utvrđivanje stupnja oštećenja kamena. Sanacija trijemova izvedena je u periodu od 2003. do 2005. godine.



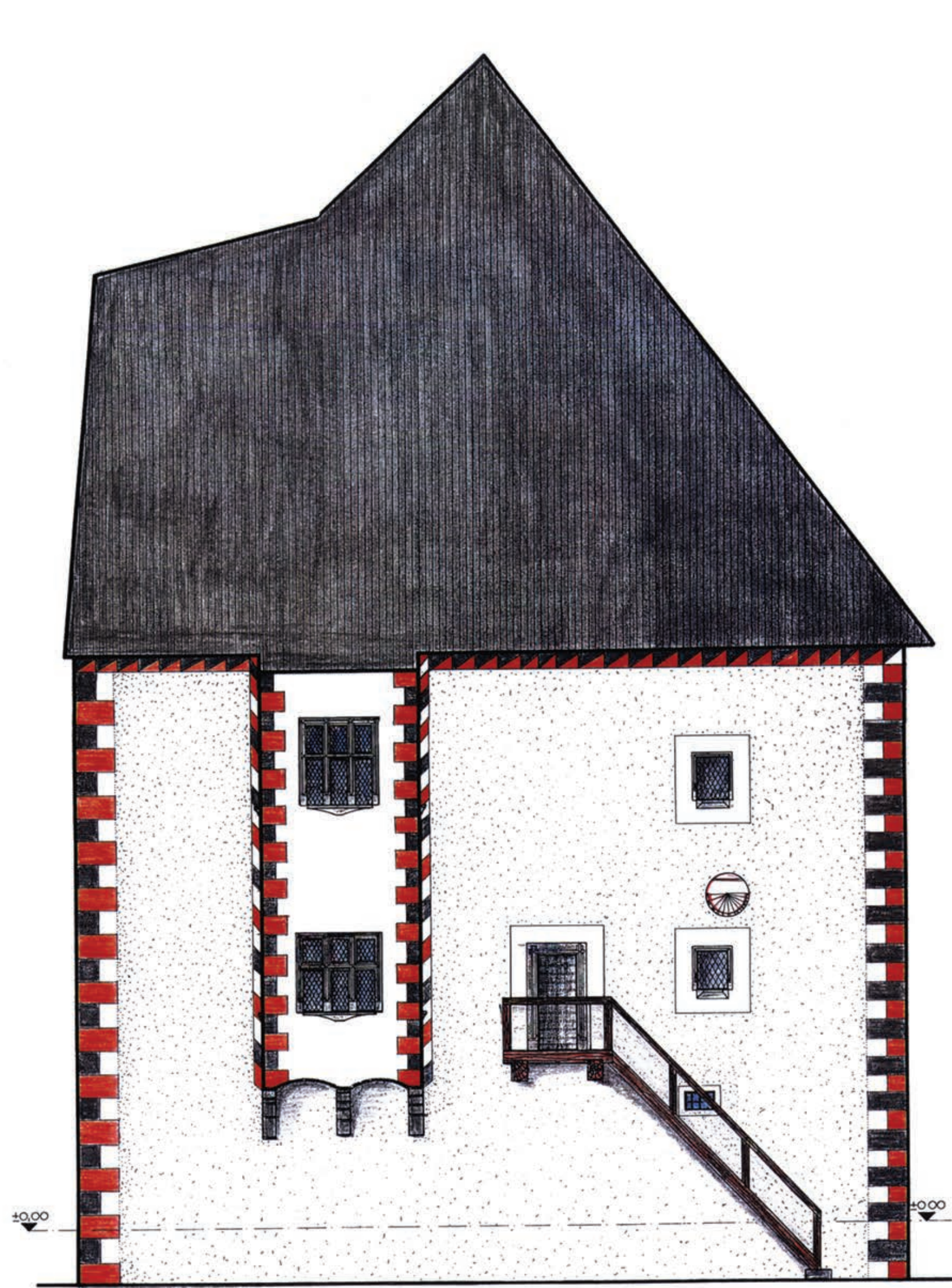
Research of the porches confirmed the order of their gradual construction, the formation of floors and the original paintings of their façades.

The preventive backing and removal of, at first, the outer wall of a column on the porch's ground-floor, lead to a conclusion that the condition of the base, the body and the capital of the column was severe (in the state of disintegration). All arches on the ground-floor were thus backed and the remaining ten Tuscan columns walled-in. Only after these works had been completed, it was possible to conceive their overall condition and carry out their detailed documenting according to which the reconstruction project was drawn up. The project also included monitoring of undesired cracks activities, the thermo-graphic and ultrasound recording of columns on the porch's first and second floors, and the determination of the level of damage on the stone.

The repair of the porches was carried out in the period from 2003 to 2005.



KONZERVATORSKO-RESTAURATORSKA
 ISTRAŽIVANJA I SANACIJA DVORIŠNIH TRIJEMOVA
 CONSERVATORY AND RESTORATION RESEARCH
 AND REPAIR OF COURTYARD PORCHES



Povijesnim i konzervatorsko-restauratorskim istraživanjima utvrđene su tri osnovne faze izgradnje palasa.

Prva razvojna faza (nakon 1502. godine)

Palas je dvokatan, njegova su pročelja raščlanjena dvodijelnim i trodijelnim češkim prozorima, uglovi pročelja su naglašeni sivo i crveno oslikanim kvadrirama, a istim su bojama oslikani i kutovi između pomolca zida palasa na južnome pročelju te završni vijenac ispod krovne strehe.

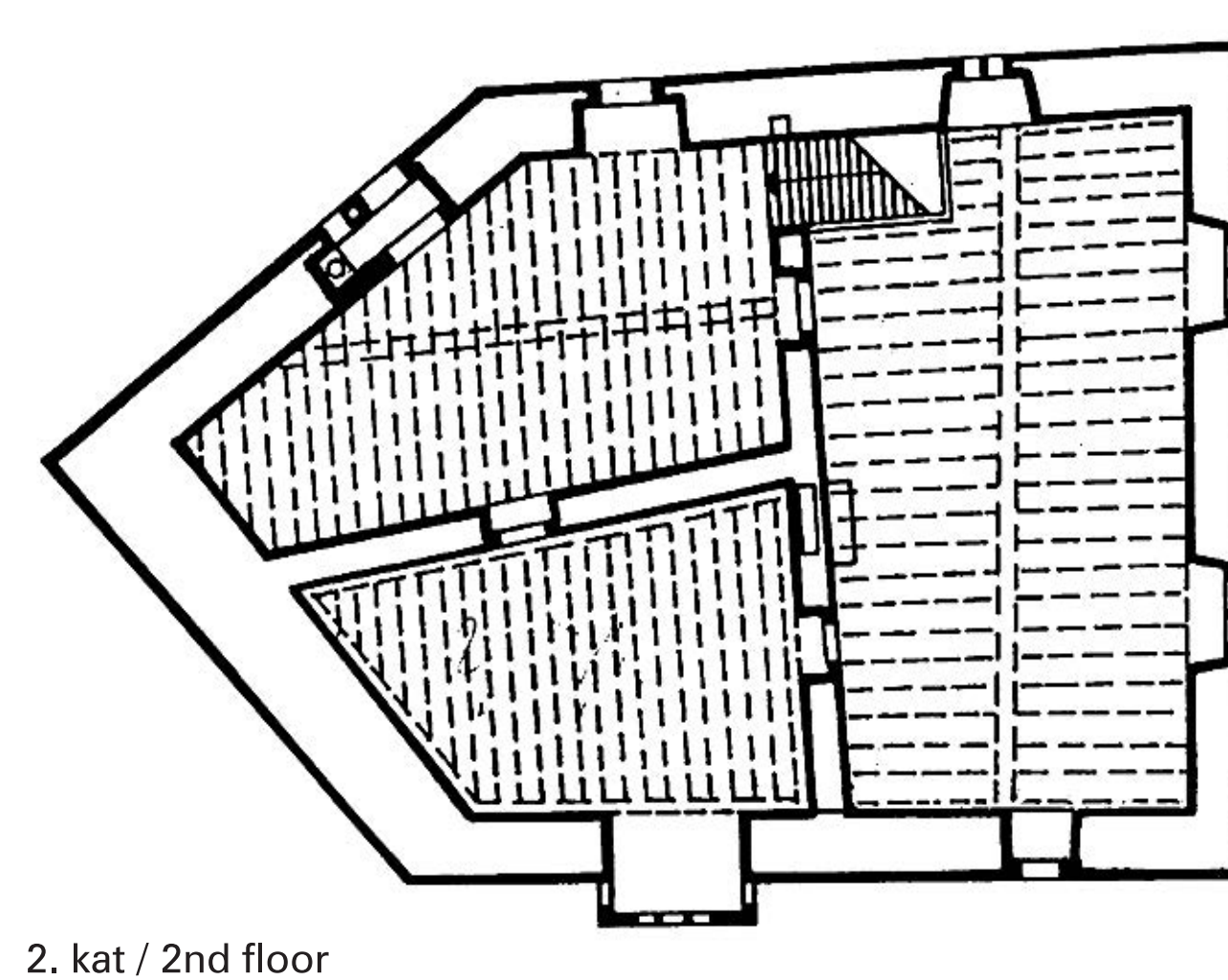
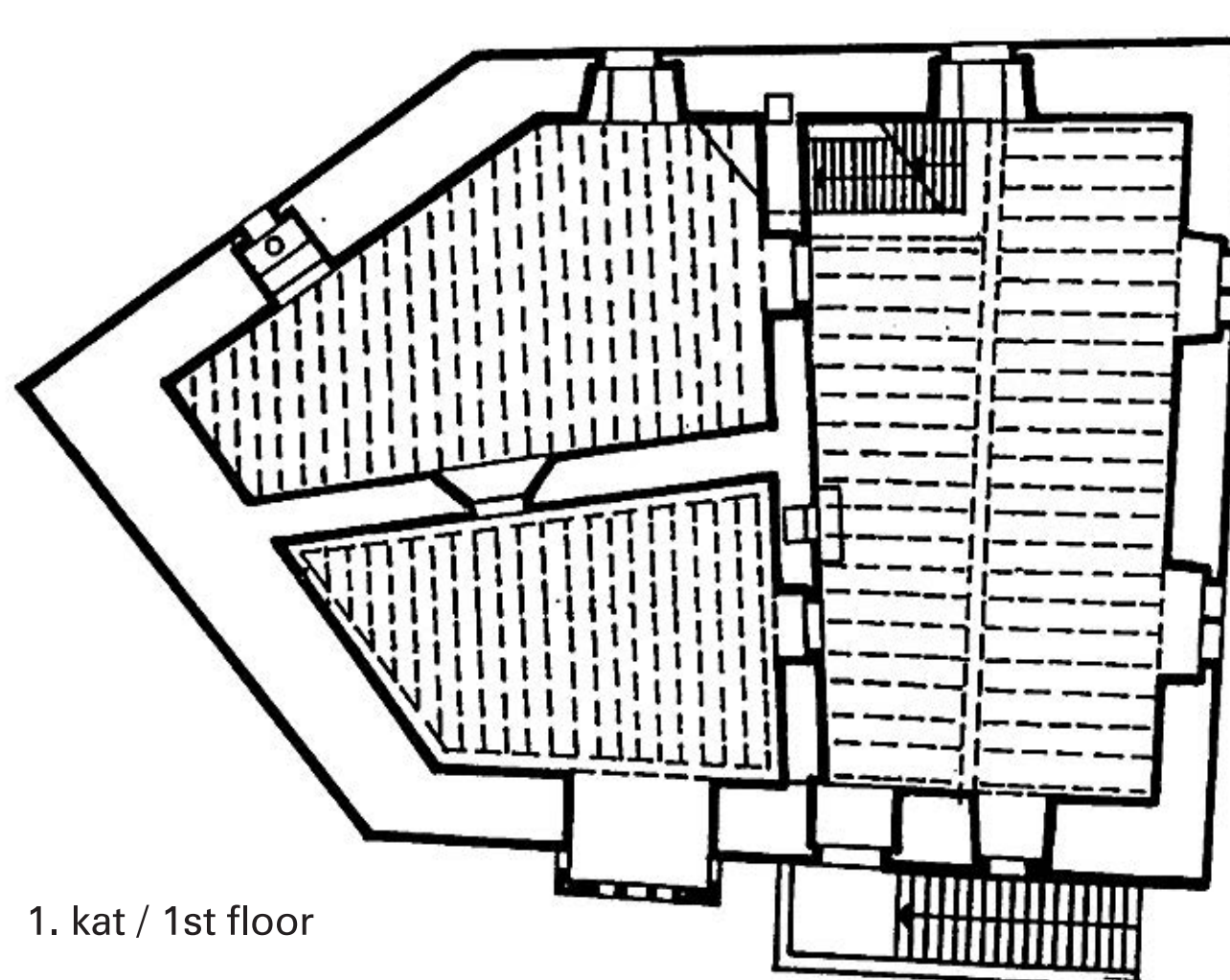
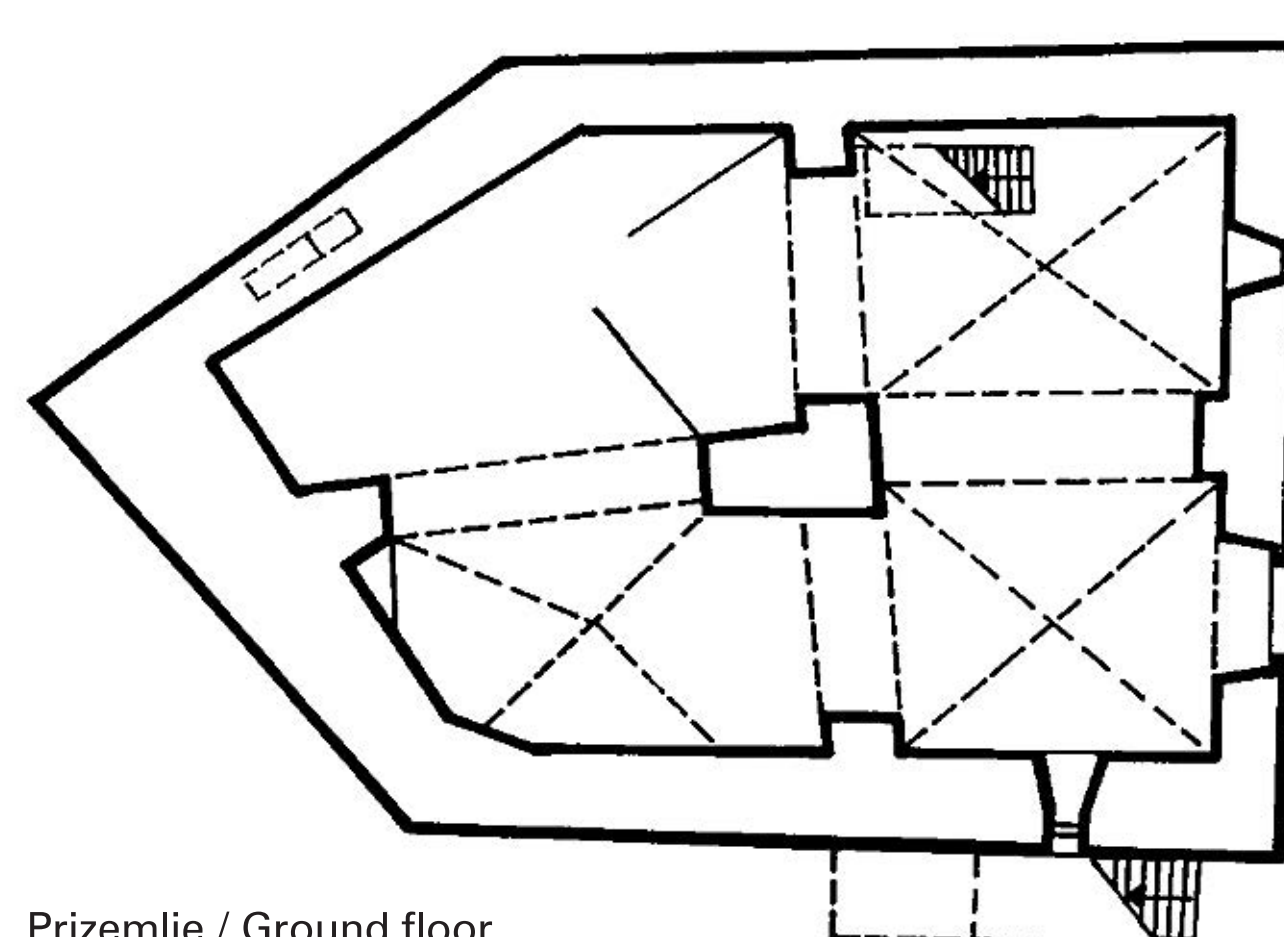
U prizemlju je vinski podrum, prostori za stanovanje nalaze se na prvome i drugome katu. Prvo vrijeme nakon izgradnje palas je okružen zidom.

Historical and conservatory and restoration research determined three basic phases of the palace's construction.

First developmental phase (after 1502)

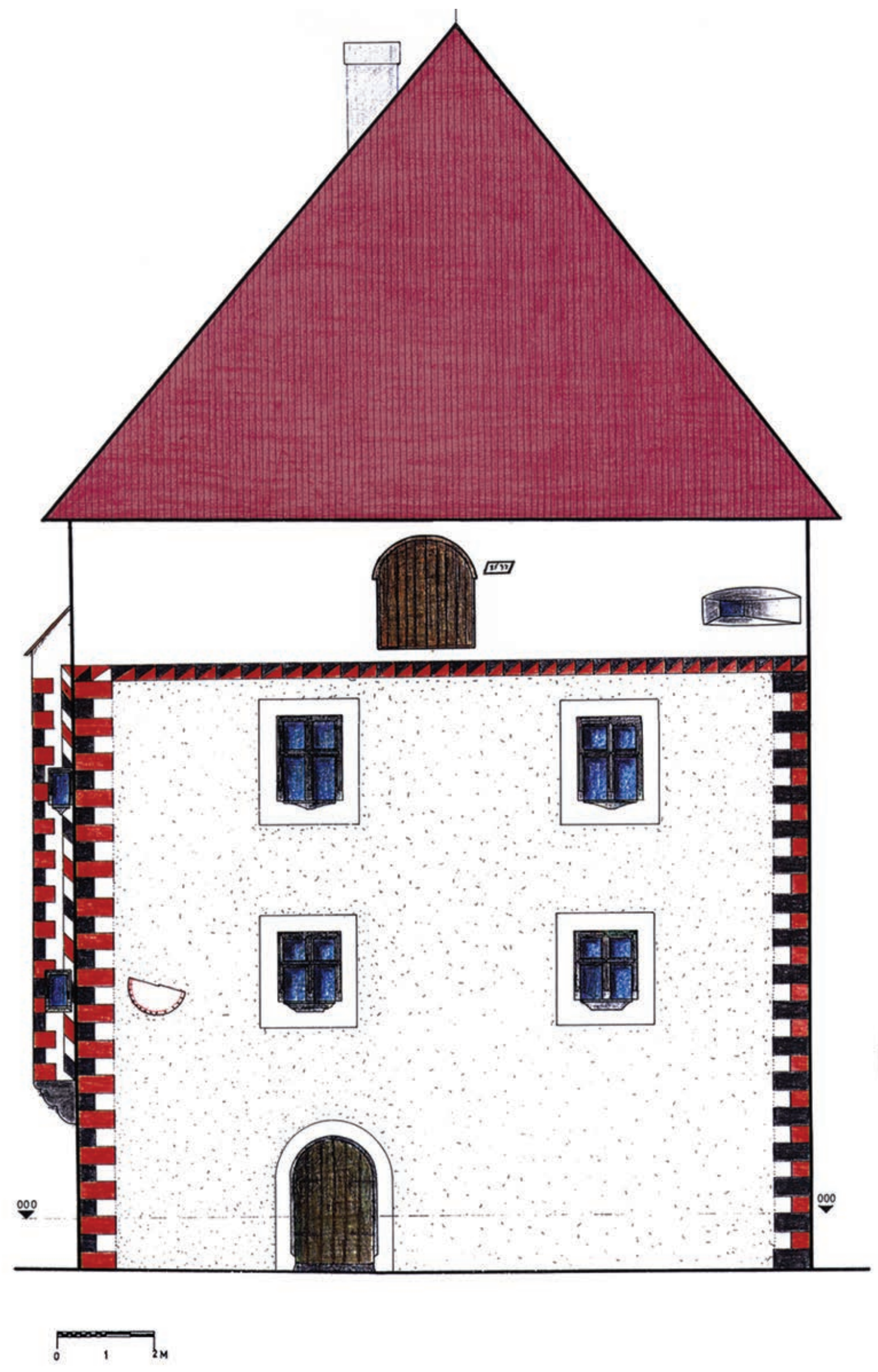
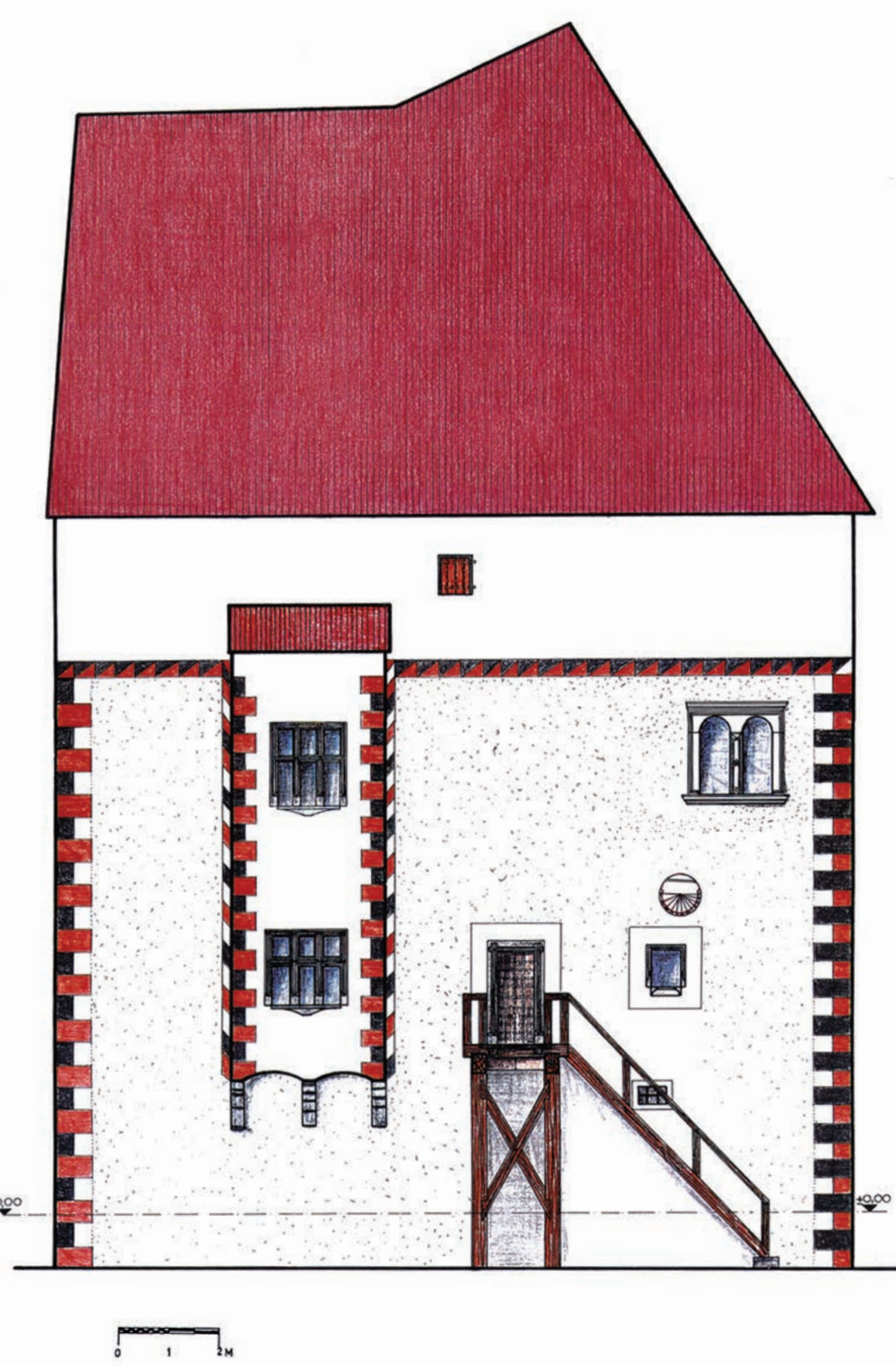
The palace had two floors, its façades were divided by two-part and three-part "Czech" windows, angles of the façade were emphasised with grey and red painted angle squares. The same colours were used on angles between the oriel window and the palace wall on the southern façade, and on the final chaplet under the roof canopy.

The wine cellar was situated on the ground-floor, while the first and second floors were used for living. For some time after the construction, the palace was surrounded by the wall.



RAZVOJNE FAZE PALASA

DEVELOPMENTAL PHASES OF THE PALACE



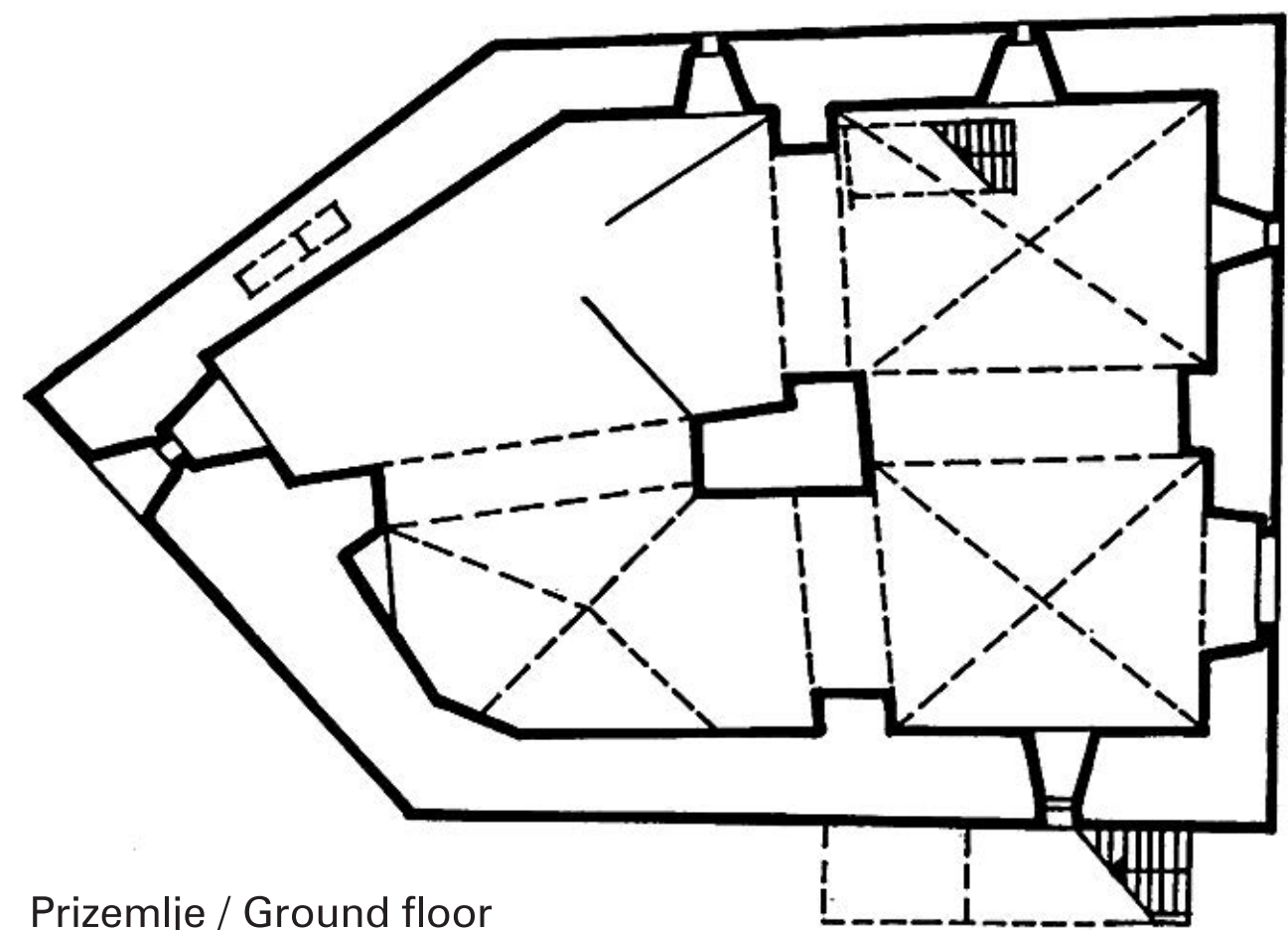
Druga razvojna faza (nakon 1526. godine)

Oko palasa se podiže jak obrambeni zid ojačan četirima okruglim kulama. Zbog skučenosti prostora unutar zaštićene jezgre, dograđuje se treći kat palasa 1537. godine u koji se smješta žitnica.

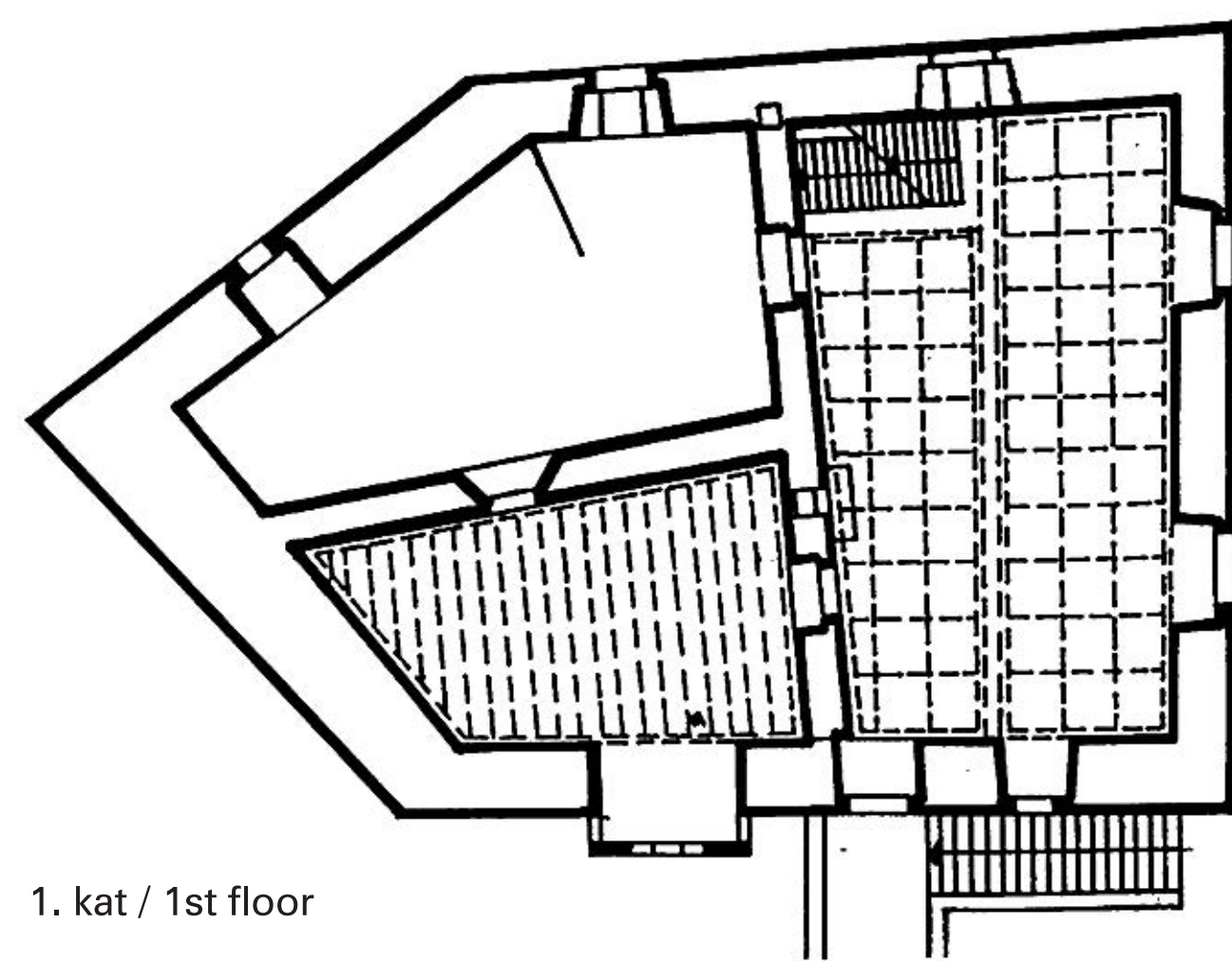
Veliki otvor za unošenje ljetine smanjen je 1550. godine kada je unutar njega ugrađena tavela (pločica od opeke kvadratičastog formata) s urezanim najstarijim sačuvanim renesansnim ženskim portretom u kontinentalnom dijelu Hrvatske.

Stariji dijelovi pročelja u ovoj su fazi ostali neizmijenjeni, jedino je na drugome katu zatvoren izvorni gotički prozor i otvorena renesansna bifora.

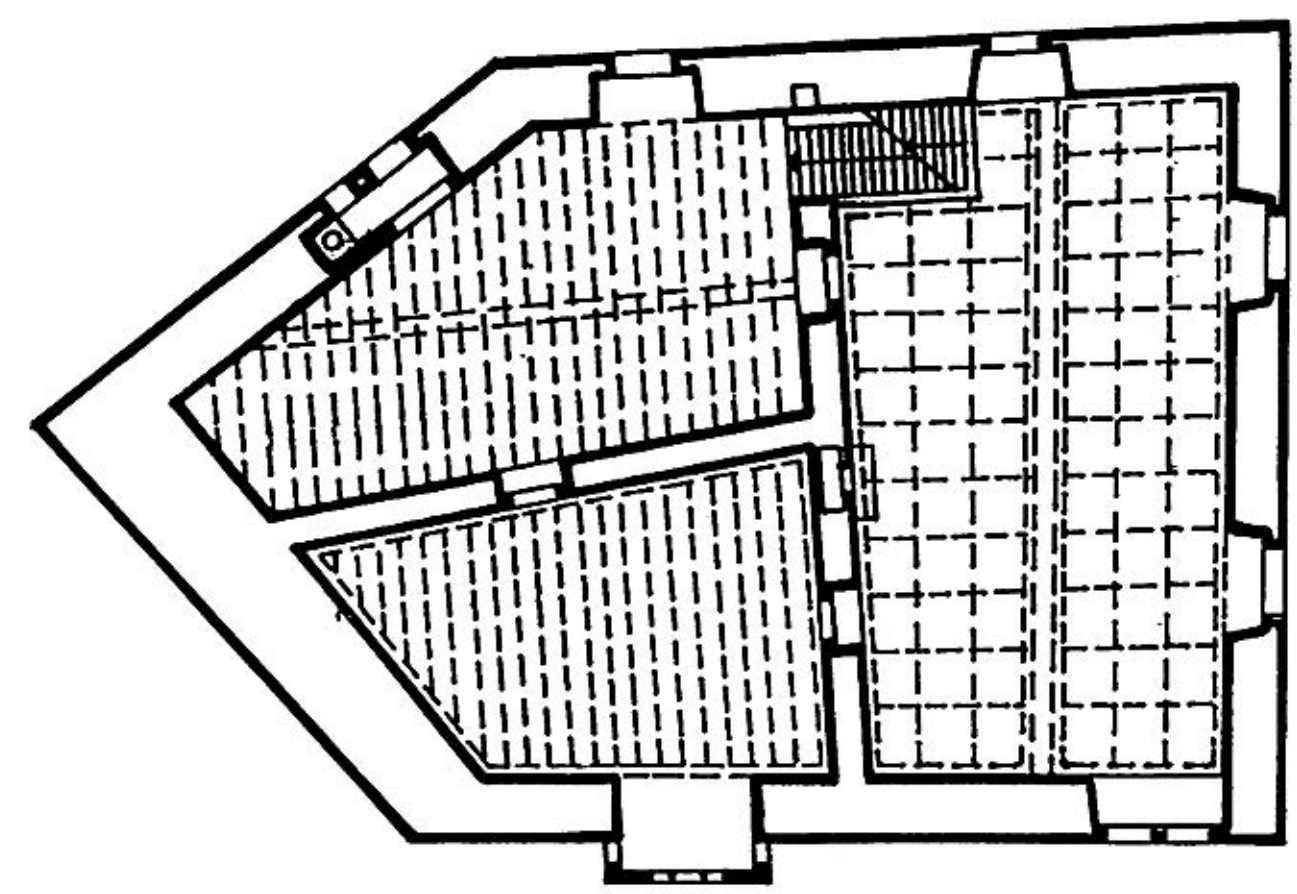
Tijekom 16. stoljeća gradi se i vanjski obrambeni prsten pojačan na zapadu smještenom peterokutnom bastionskom kulom.



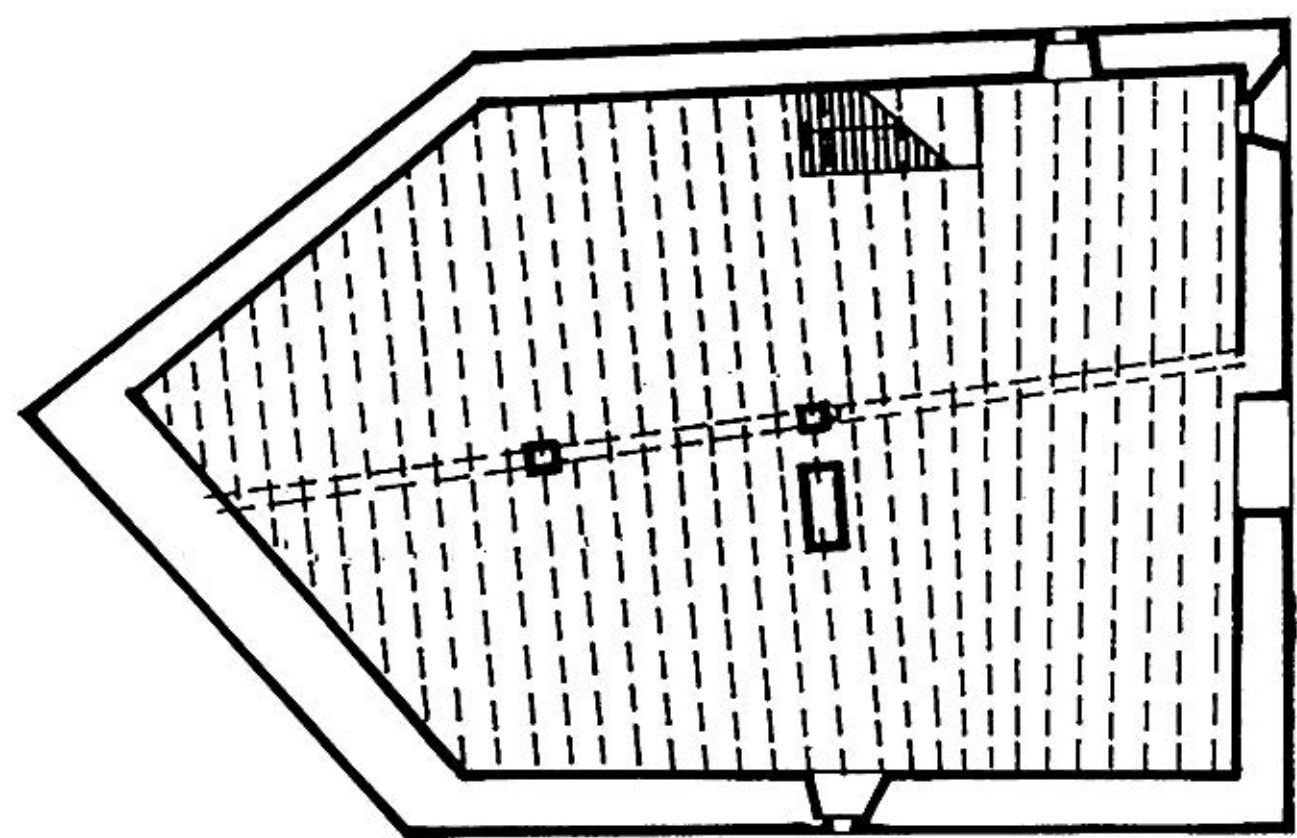
Prizemlje / Ground floor



1. kat / 1st floor



2. kat / 2nd floor



3. kat / 3rd floor

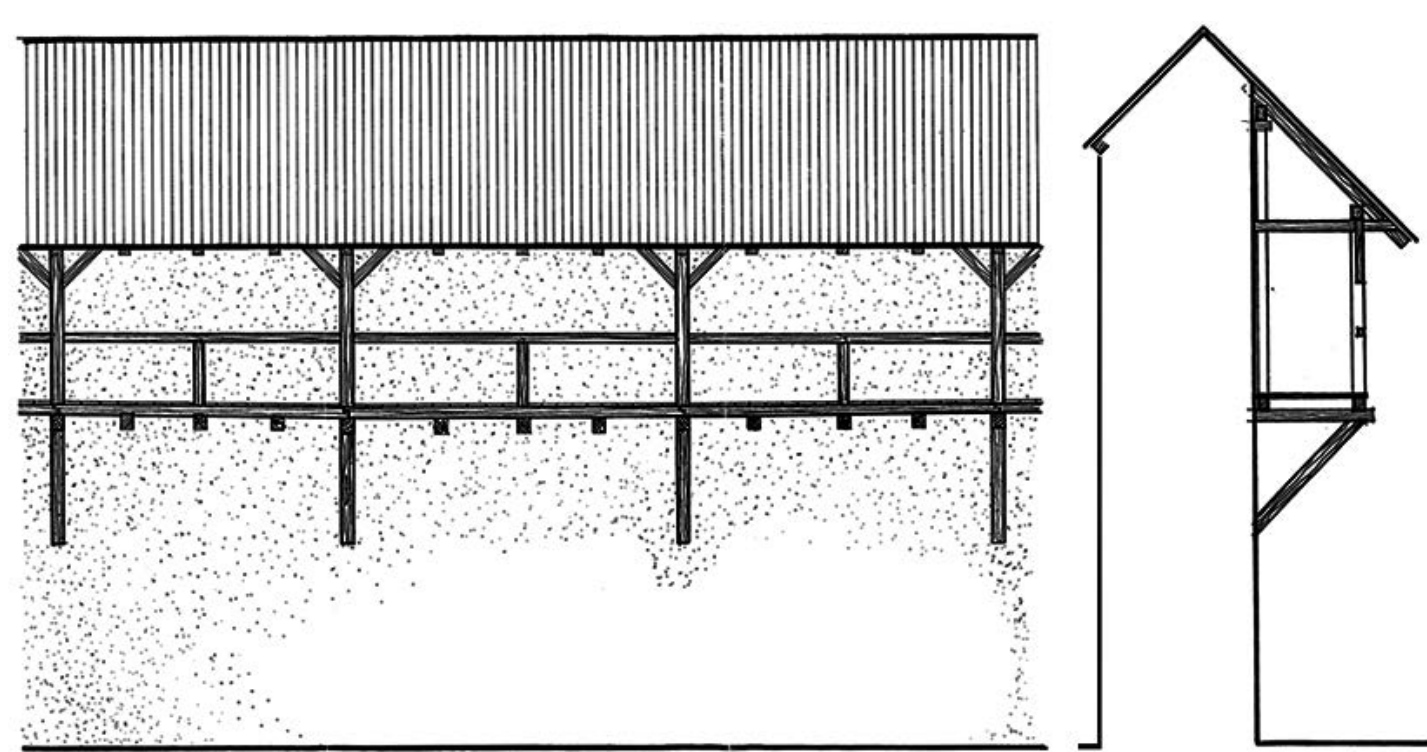
Second developmental phase (after 1526)

A strong defensive wall, strengthened with four round towers, was built around the palace. Due to the lack of space within the protected nucleus, in 1537 the third floor of the palace was upgraded and a granary placed there.

A huge hole for crop-loading was lessened in 1550 when the tile was placed within it. The tile had an engraved renaissance portrait of a woman, which is the oldest one preserved in the continental part of Croatia.

Older parts of the façade remained unchanged in this phase; except for the original gothic window on the second floor which was closed while the renaissance distyle was opened.

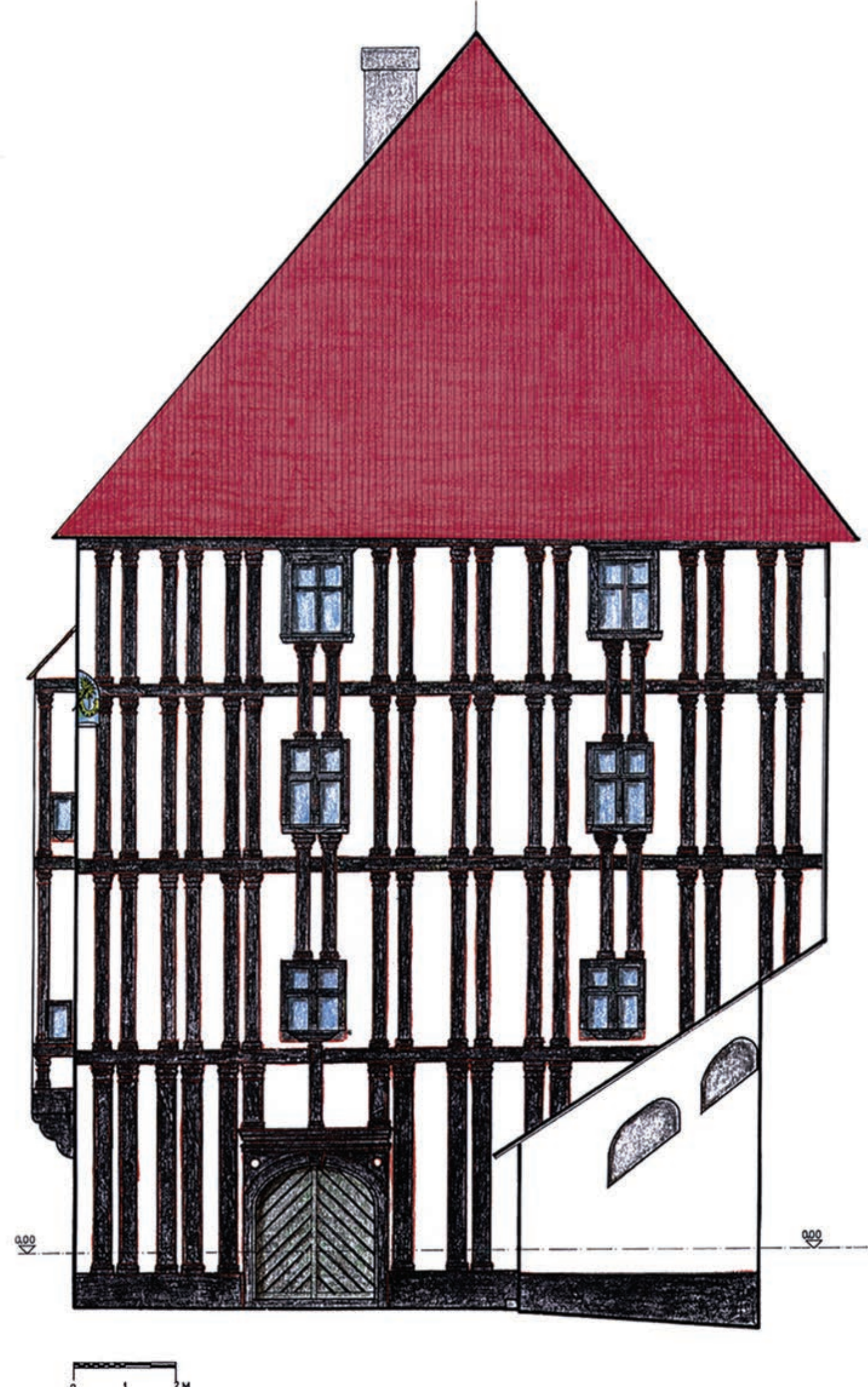
During the 16th century, the external defensive ring was built, strengthened with a five-angle bastion tower situated on the west.



Drveni trijemovi / Wooden porches

RAZVOJNE FAZE PALASA

DEVELOPMENTAL PHASES OF THE PALACE



Treća razvojna faza (17. i 18. stoljeće)

Nakon prestanka opasnosti od Turaka, nekadašnja žitnica na trećem katu palasa se pregrađuje i prenamjenjuje u stambeni prostor. Ugrađuju se veliki prozori na trećem katu, uklanjaju šprljci kasnogotičkih prozora na prvome i drugome katu, a pročelje se oslikava gustim nizovima stupova.

Izvorni bogato profilirani kasnogotički okvir ulaznih vrata na prvome katu zamjenjuje se jednostavnim baroknim kamenim okvirom, a drveni most kojim se pristupalo palasu s trijemova zamjenjuje se zidanim.

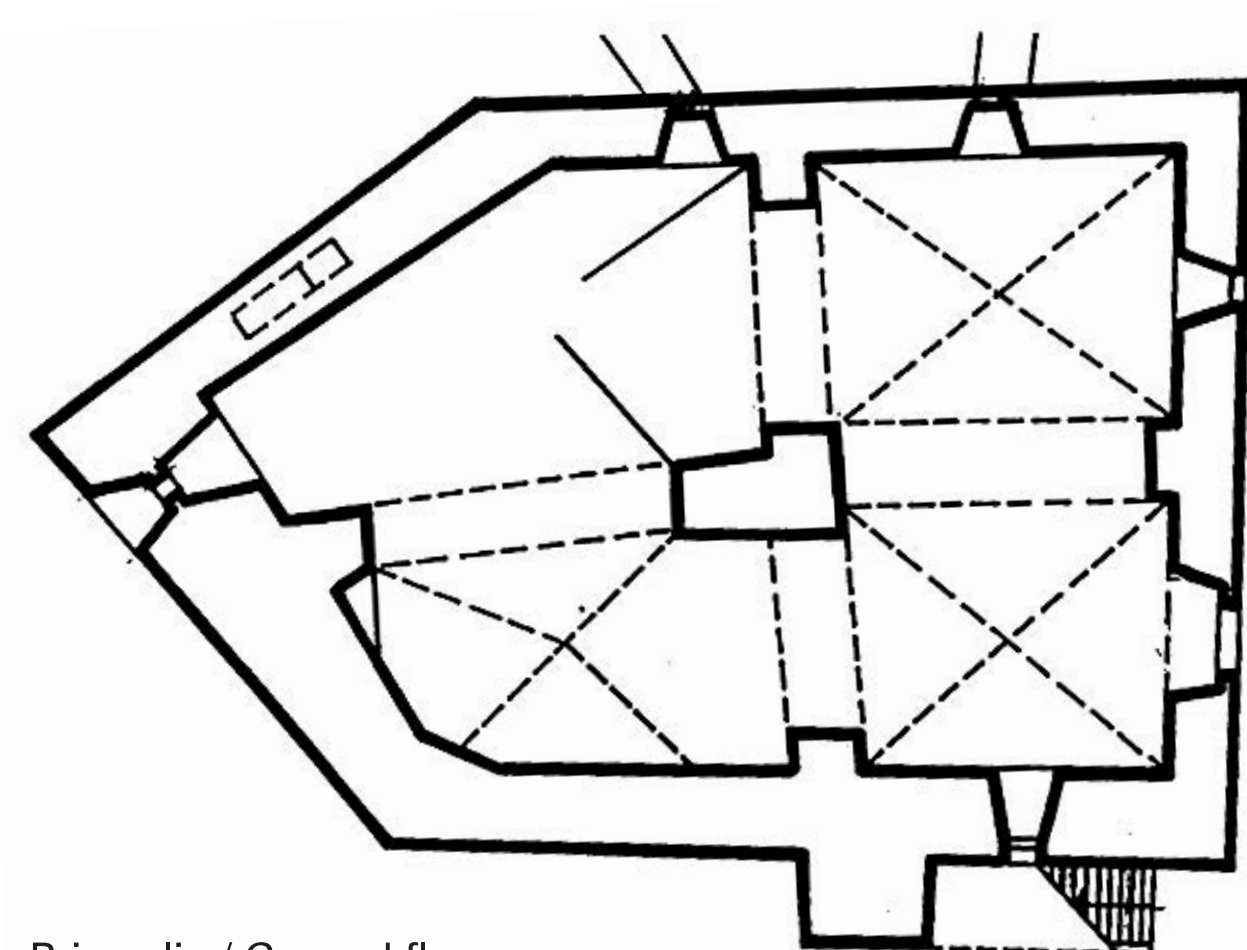
Drvene trijemove prislonjene s unutarnje strane obrambenih zidova i kula postupno zamjenjuju zidani s toskanskim stupovima. Trijemovi se oslikavaju medaljonima.

Third developmental phase (17th and 18th centuries)

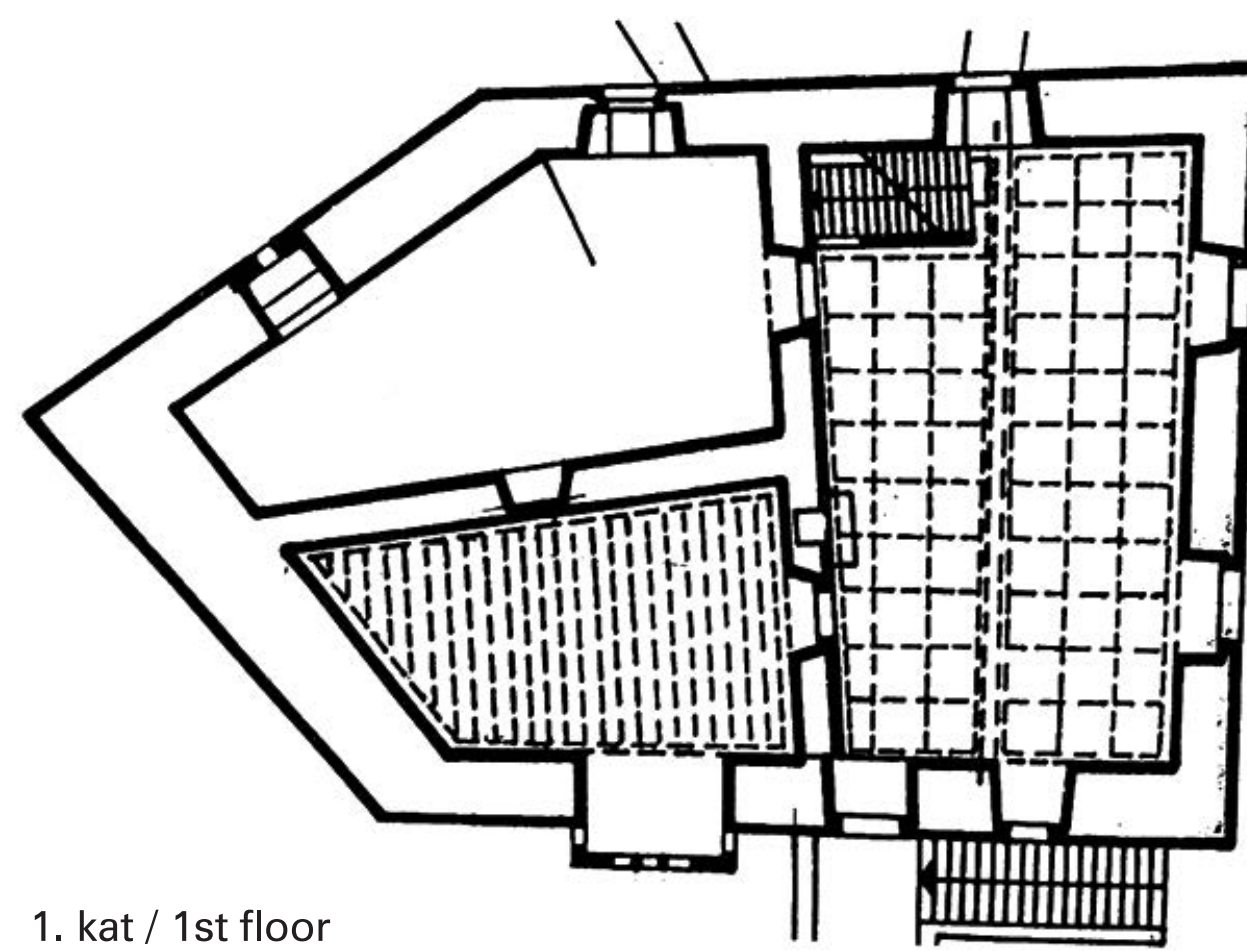
As the threats from the Turks ceased, former granary on the third floor of the palace was reconstructed and converted into a living area. Huge windows on the third floor were embedded, stone beams of the late-gothic windows on the first and second floors were removed, and the façade was painted with dense chains of columns.

The original richly defined late-gothic frame of the entrance door on the first floor was replaced with the simple baroque stone frame, and the wooden bridge, which lead from the porches to the palace, was replaced with the stone one.

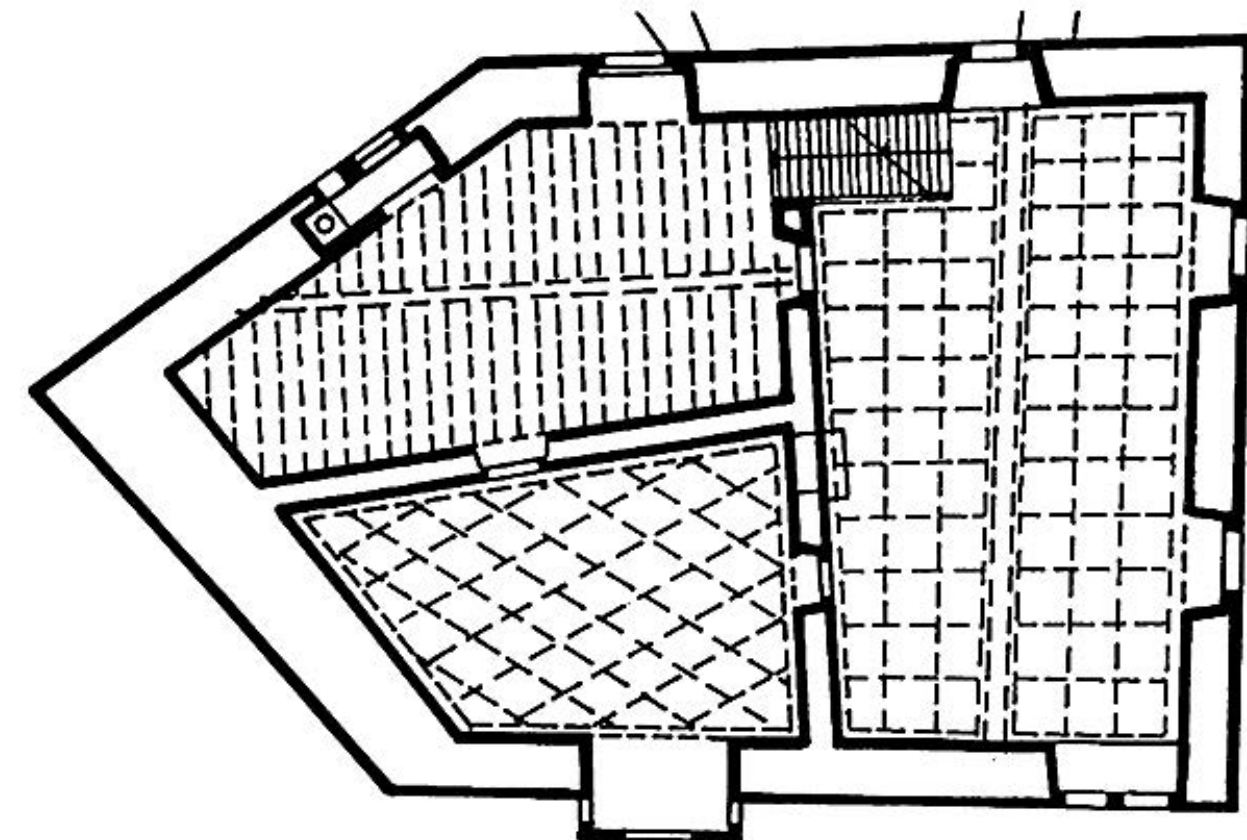
The wooden porches leaning against the inner side of the defensive walls and towers, were gradually replaced by ones with Tuscan columns. Medallions were painted on the porches.



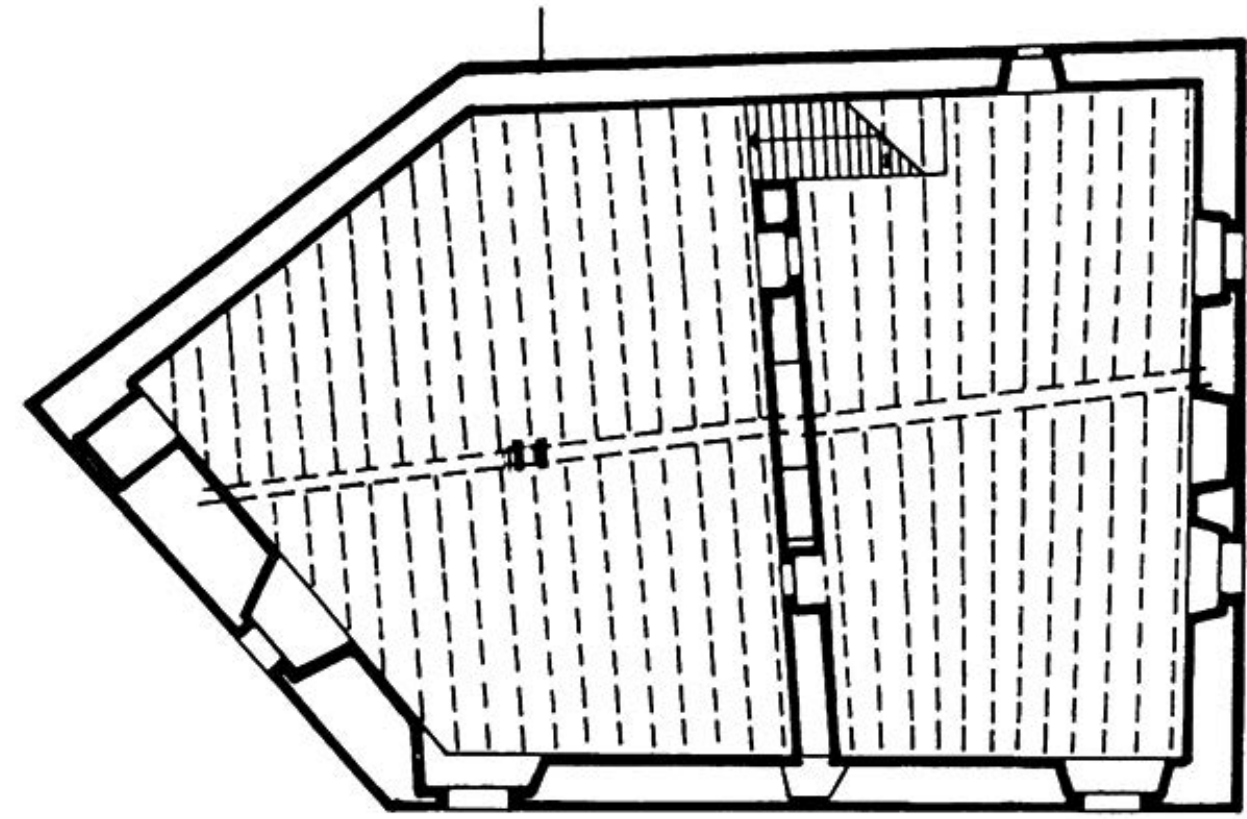
Prizemlje / Ground floor



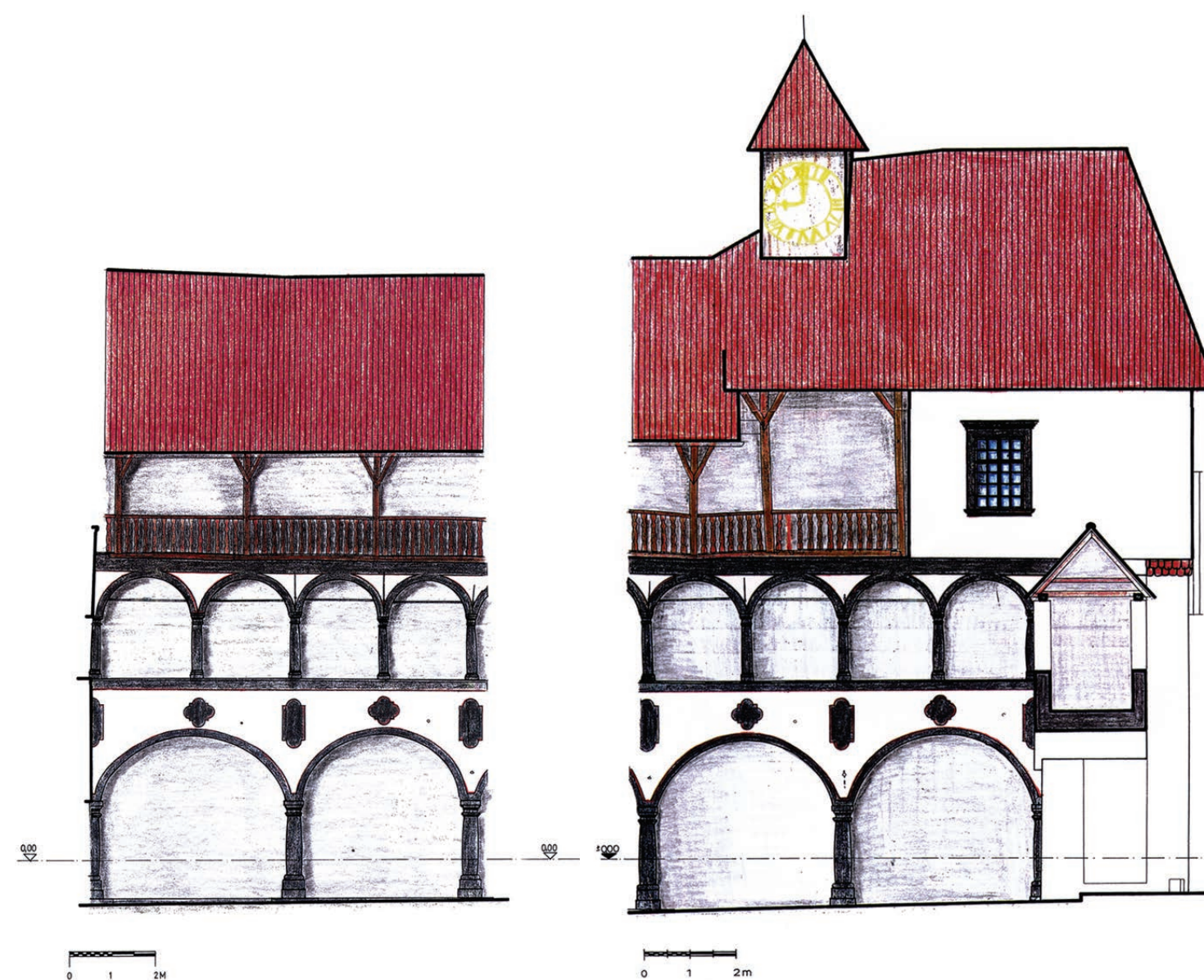
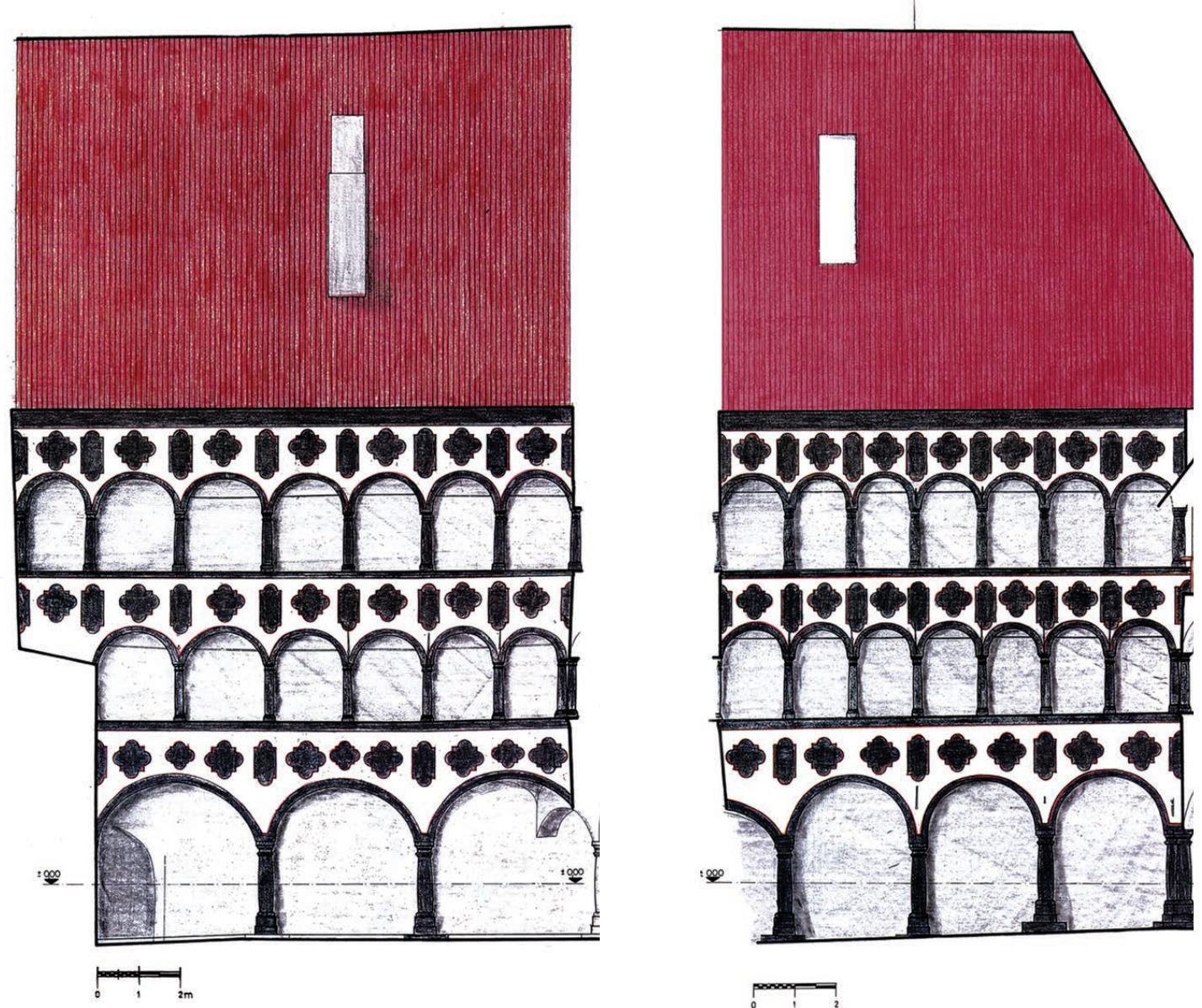
1. kat / 1st floor



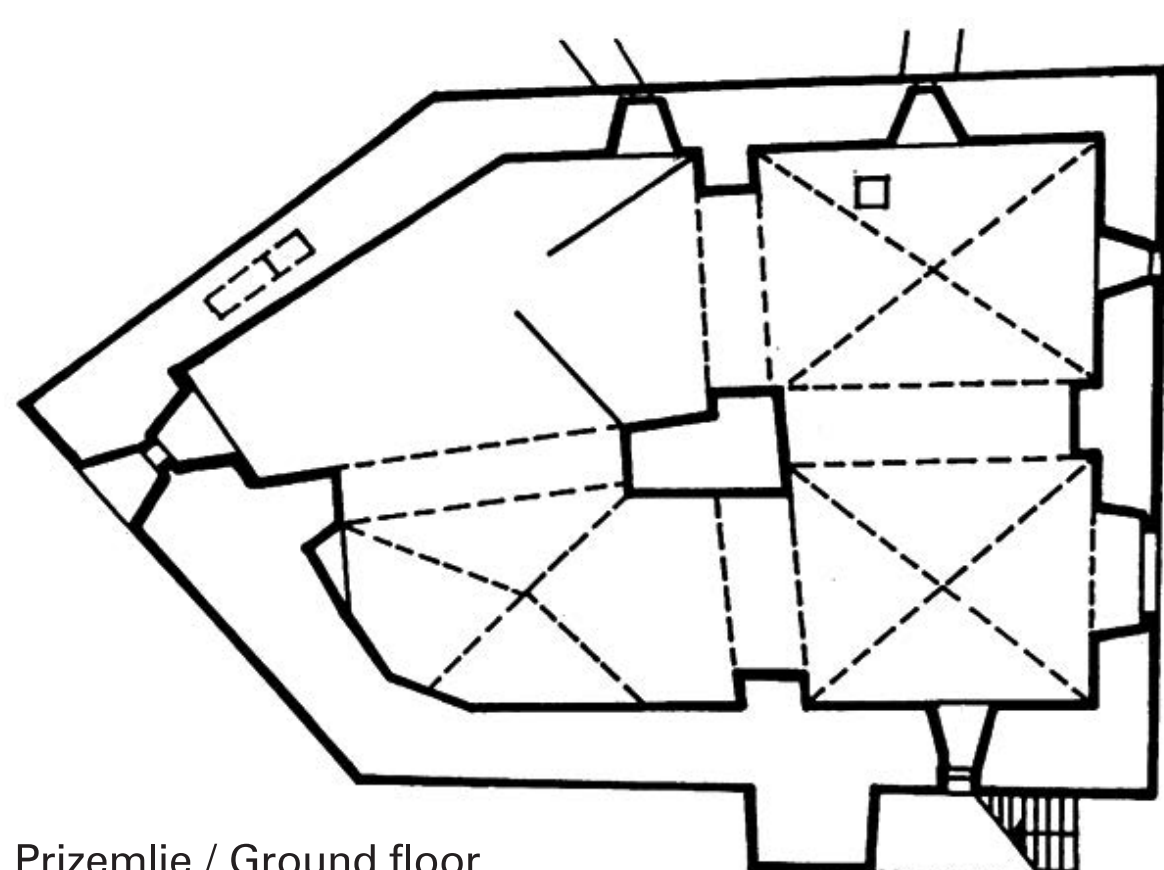
2. kat / 2nd floor



3. kat / 3rd floor



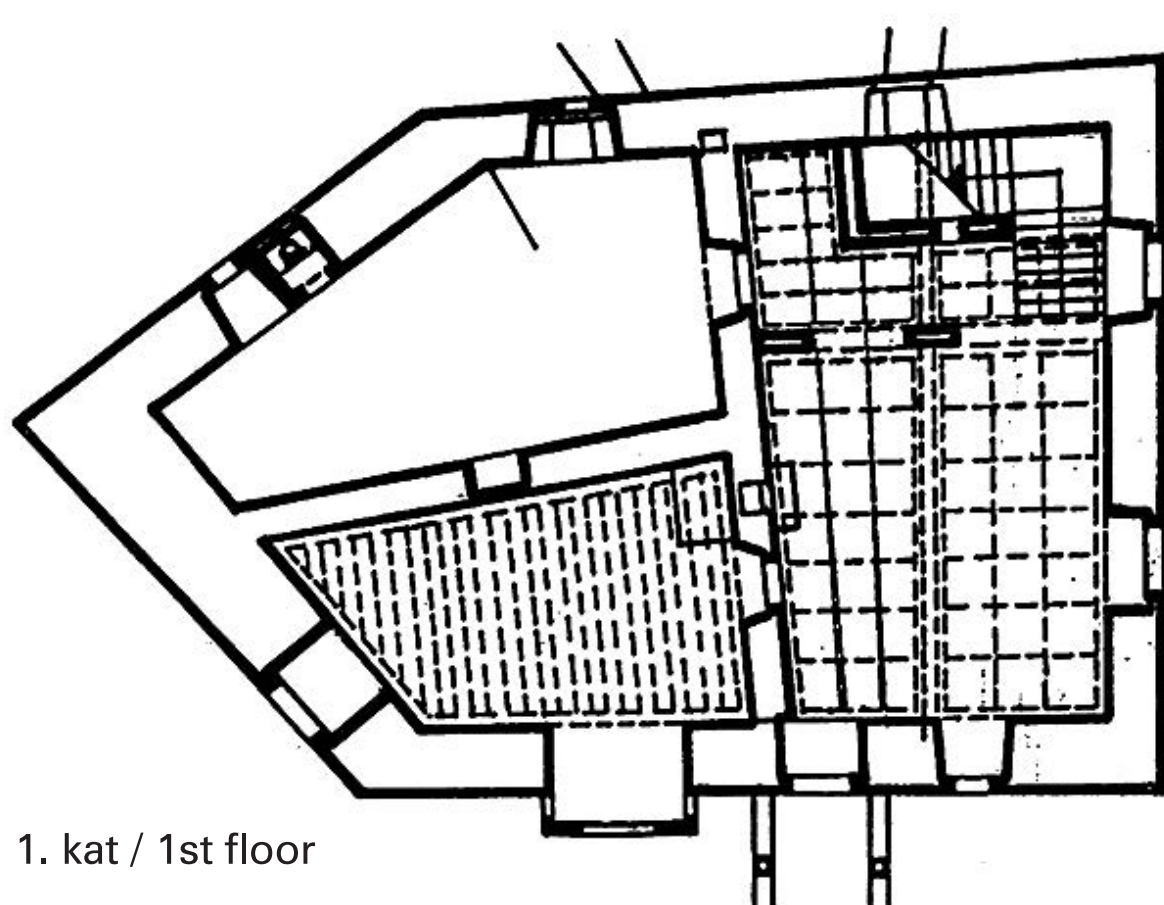
RAZVOJNE FAZE PALASA
DEVELOPMENTAL PHASES OF THE PALACE



Prizemlje / Ground floor



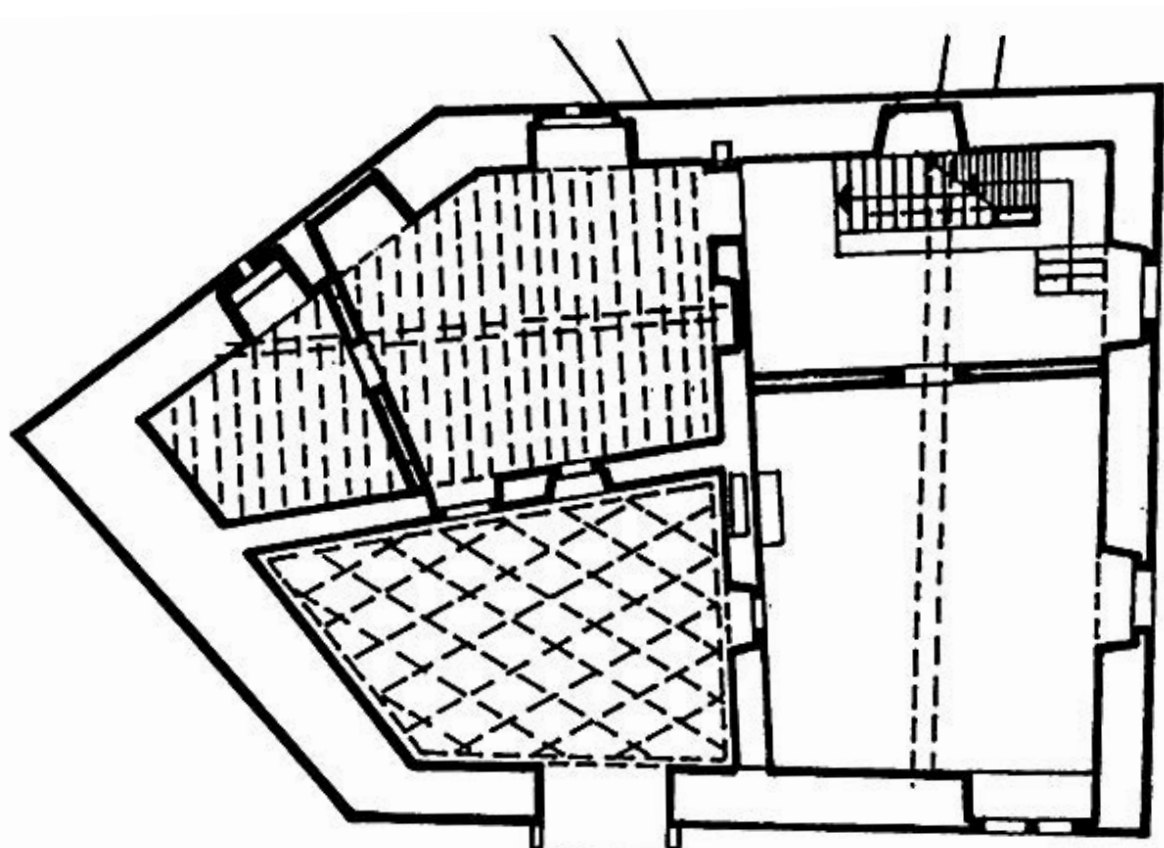
Unutrašnje dvorište, prije 1910. / Inner courtyard, before 1910



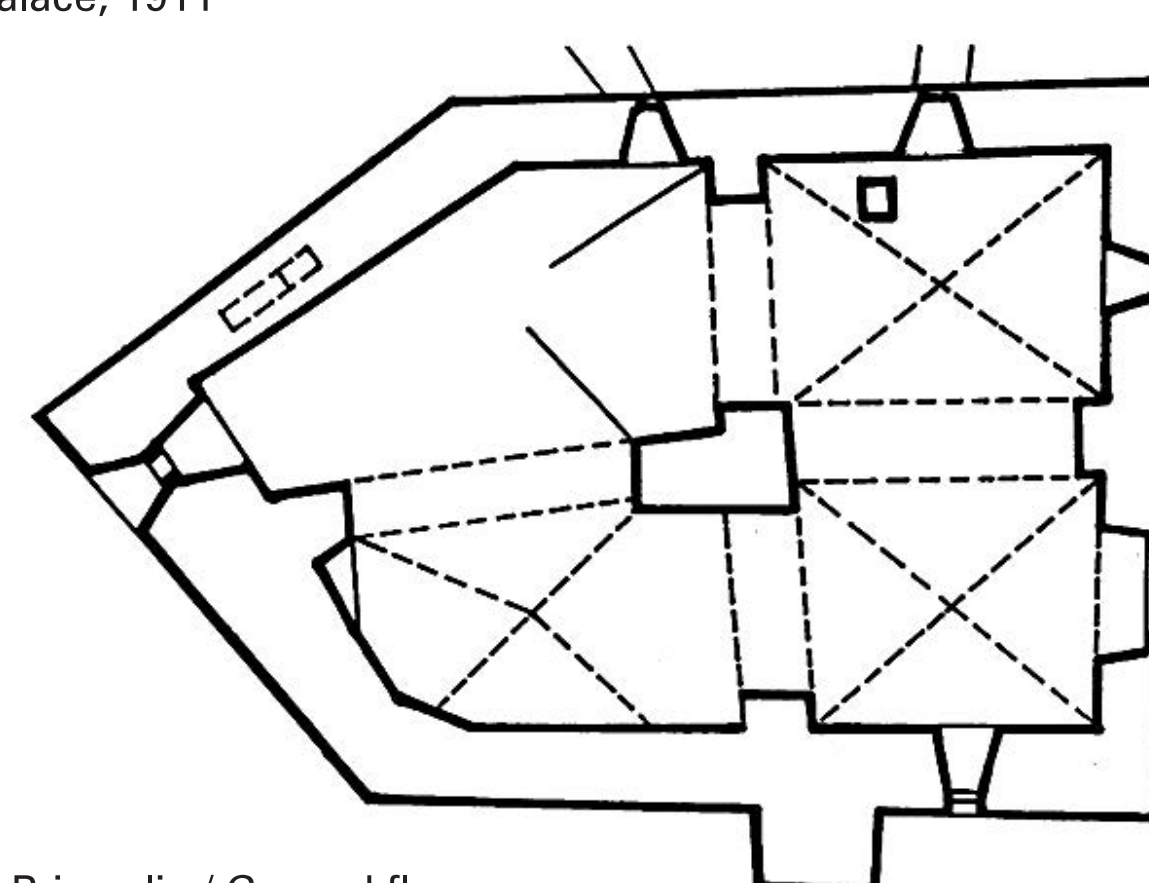
1. kat / 1st floor



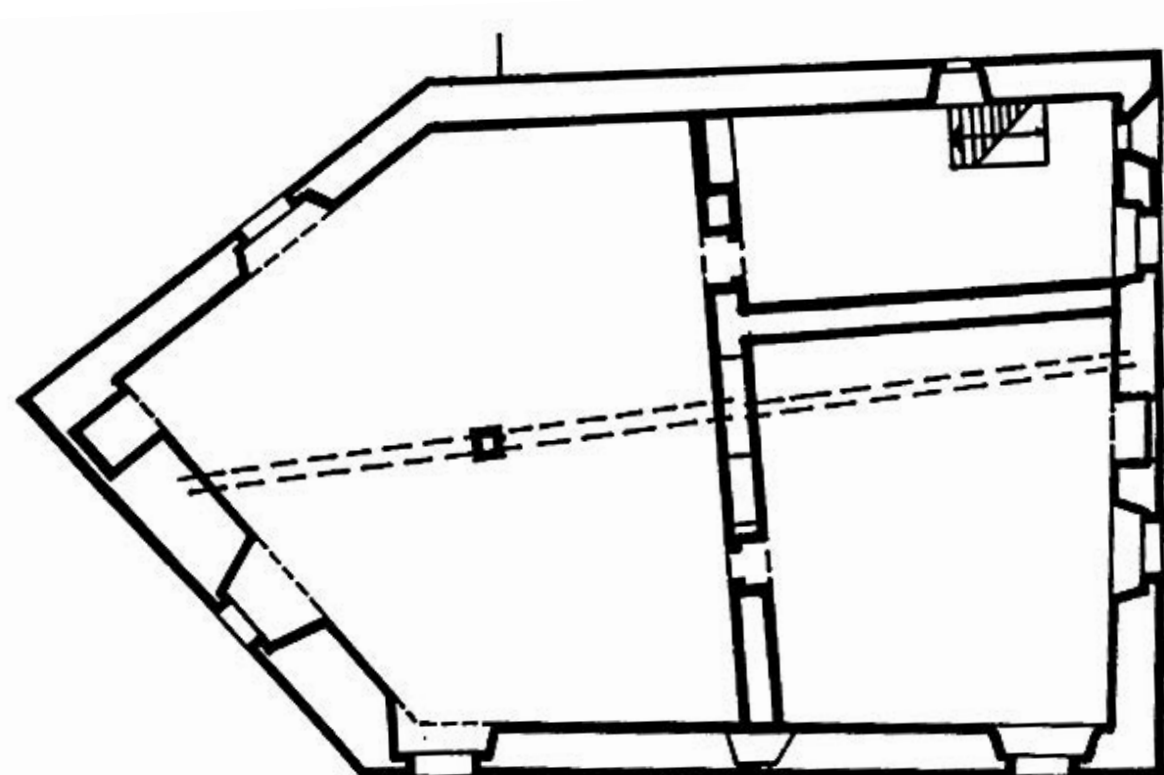
Ulazna prostorija 1. kata palasa, 1911. / Entrance room on the 1st floor of the palace, 1911



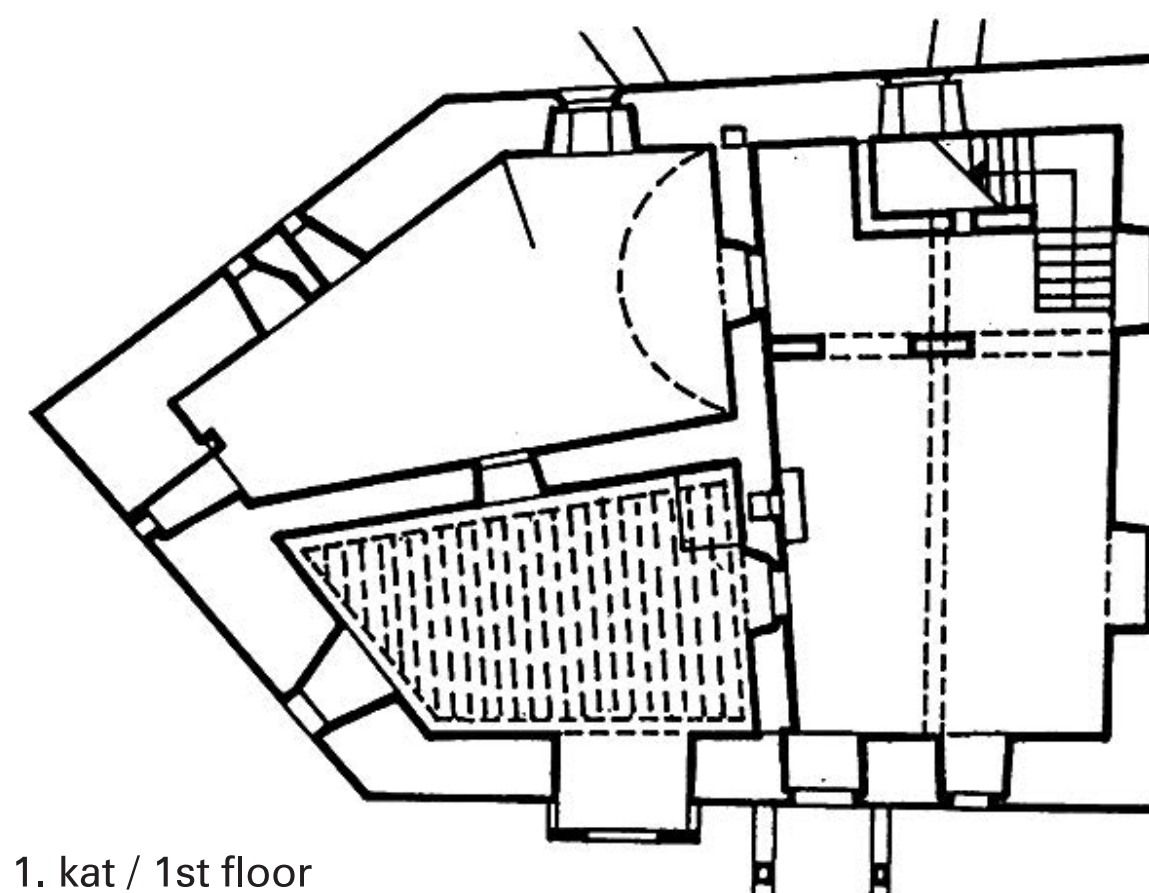
2. kat / 2nd floor



Prizemlje / Ground floor



3. kat / 3rd floor



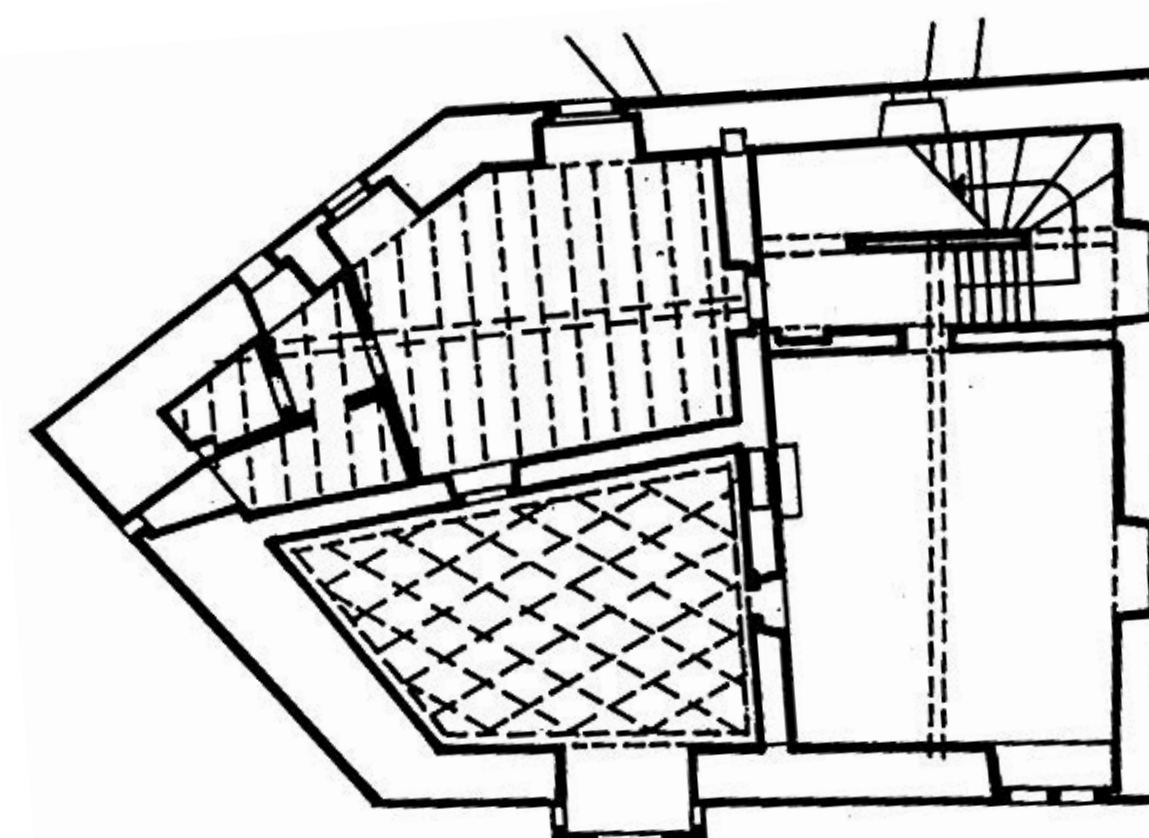
1. kat / 1st floor

Četvrta i peta razvojna faza (19. i 20. stoljeće)

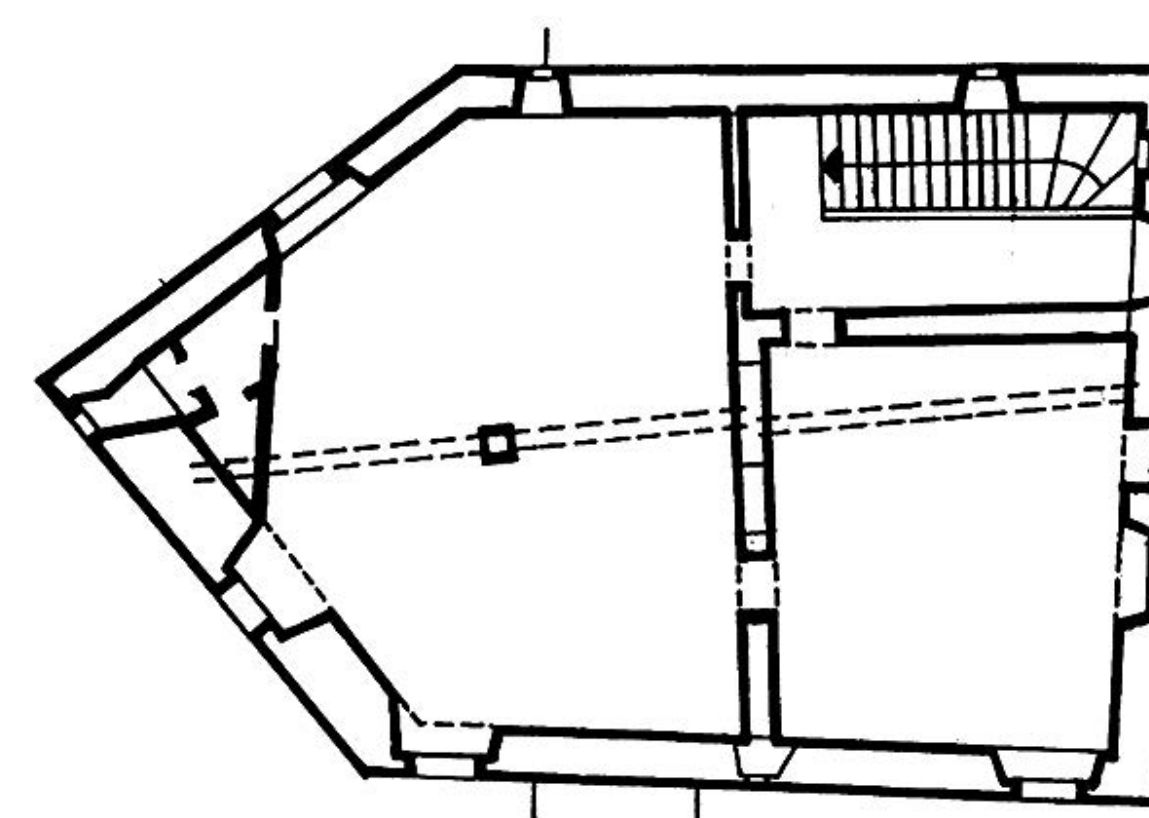
Tijekom ovog razdoblja izvode se građevinski radovi koji su naštetili umjetničkoj vrijednosti arhitekture Velikog Tabora.

Obzidavaju se stupovi prizemlja dvorišnog trijema, u prednjem dijelu dvorišta ugrađuje se velika vodospremnica, a razina stražnjeg dvorišta nasipavanjem se znatno podiže.

Unutrašnjost palasa se radikalno izmjenjuje, a radovi uključuju izvođenje betonskog stubišta, nove pregradne zidove i postavljanje sanitarnih čvorova. Uvode se vodovodne, kanalizacijske i električne instalacije. Promijenjeni su podovi i podgledi stropova, stolarija vrata i prozora.



2. kat / 2nd floor



3. kat / 3rd floor

Fourth and fifth developmental phases (19th and 20th centuries)

During this period, the construction works that were carried out had damaged the artistic value of Veliki Tabor's architecture.

Ground-floor columns in the courtyard porch were walled-in, huge water reservoir was built in the front part of the courtyard, and the level of the back courtyard was elevated by earthwork.

The interior of the palace was radically changed, and the works included building up concrete stairways, new partition walls and installation of sanitary facilities. Water, canalisation and electrical installations were installed. Floors and ceiling were replaced, as well as the woodwork of the doors and windows.



Betonsko stubište, 1954. / Concrete stairway, 1954

RAZVOJNE FAZE PALASA

DEVELOPMENTAL PHASES OF THE PALACE



Dvorac Veliki Tabor uredbom Vlade Republike Hrvatske godine 1993. predan je na korištenje muzejskoj ustanovi Muzeji Hrvatskog zagorja. Prostor ima muzejsku namjenu, no koristi se i za različite kulturne i turističke manifestacije.

In 1993, by the Decree of the Government of the Republic of Croatia the castle was ceded to the museum institution Museums of Hrvatsko Zagorje. The premises are being used for the museum purposes, as well as for different cultural and tourist manifestations.

Prijedlog prezentacije i projekt obnove palasa izradio je Hrvatski restauratorski zavod i temelji se na rezultatima konzervatorskih i restauratorskih istraživanja provedenih tijekom 1995. i 1998. te 2006. godine.

The presentation proposal and the palace reconstruction project were made by the Croatian Conservation Institute on the basis of results of the conservatory and restoration research conducted in 1995, 1998 and 2006.

U prizemnom dijelu - vinskom podrumu, uz muzejsku namjenu, predviđeno je odvijanje dodatnih animacijskih sadržaja za posjetitelje.

Besides for the museum purposes, the ground-floor – wine cellar has also been predestined for the additional amusement of visitors.

Na prvom i drugom katu palasa predviđa se prezentiranje stambenog prostora 16. stoljeća (prvi kat – soba za primanje, blagovaona i kuhinja, drugi kat – radna soba, soba sa sanitarnim čvorom te spavaonica) uz rekonstrukciju pojedinih arhitektonskih elemenata.

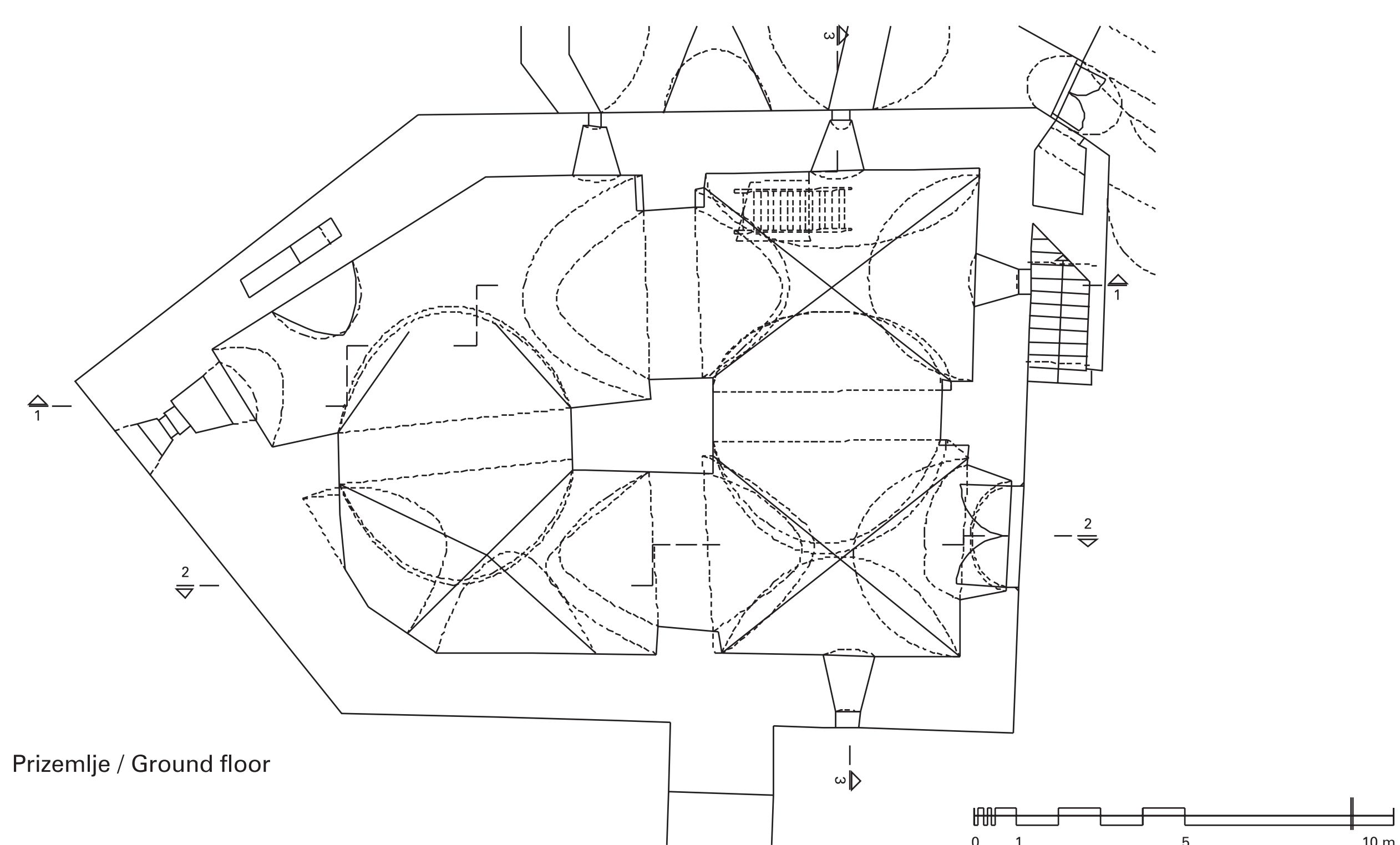
It was foreseen that the first and second floors of the palace will be used for the presentation of the 16th-century living area (first floor – reception room, dining room and kitchen, second floor – study, room with sanitary facilities and the bedroom) by the reconstruction of certain architectonic elements.

Na trećem katu zadržava se zatečeno stanje, odnosno prostorna dispozicija iz 17. i 18. stoljeća. Tu će se nalaziti prostori namijenjeni multimedijским i interaktivnim sadržajima.

The current condition of the 3rd floor i.e. spatial disposition from the 17th and 18th centuries will be kept. These premises will be used for multimedia and interactive contents.



PRIJEDLOG PREZENTACIJE I PROJEKT OBNOVE
 PROPOSAL FOR THE PRESENTATION AND
 RECONSTRUCTION PROJECT

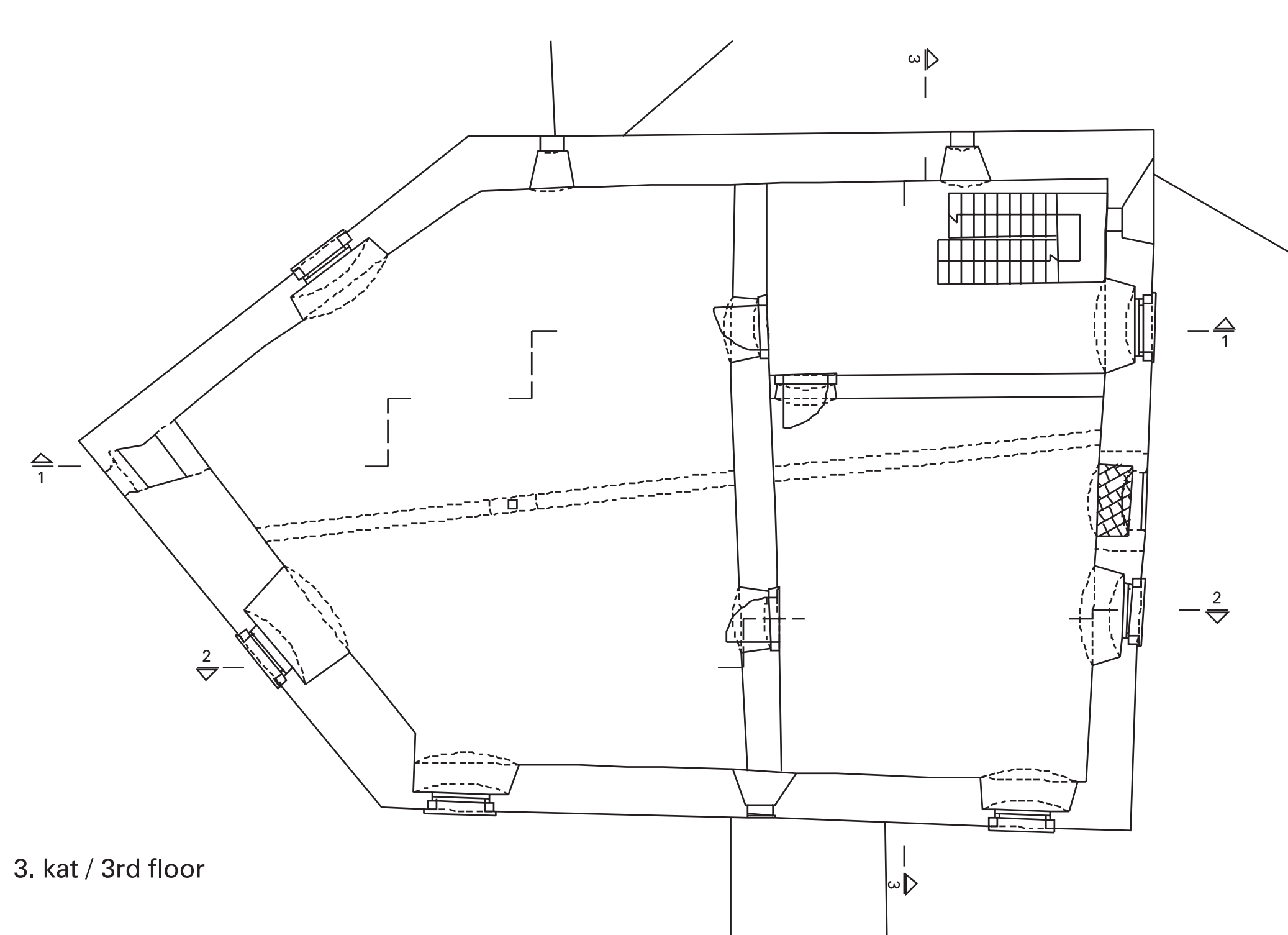
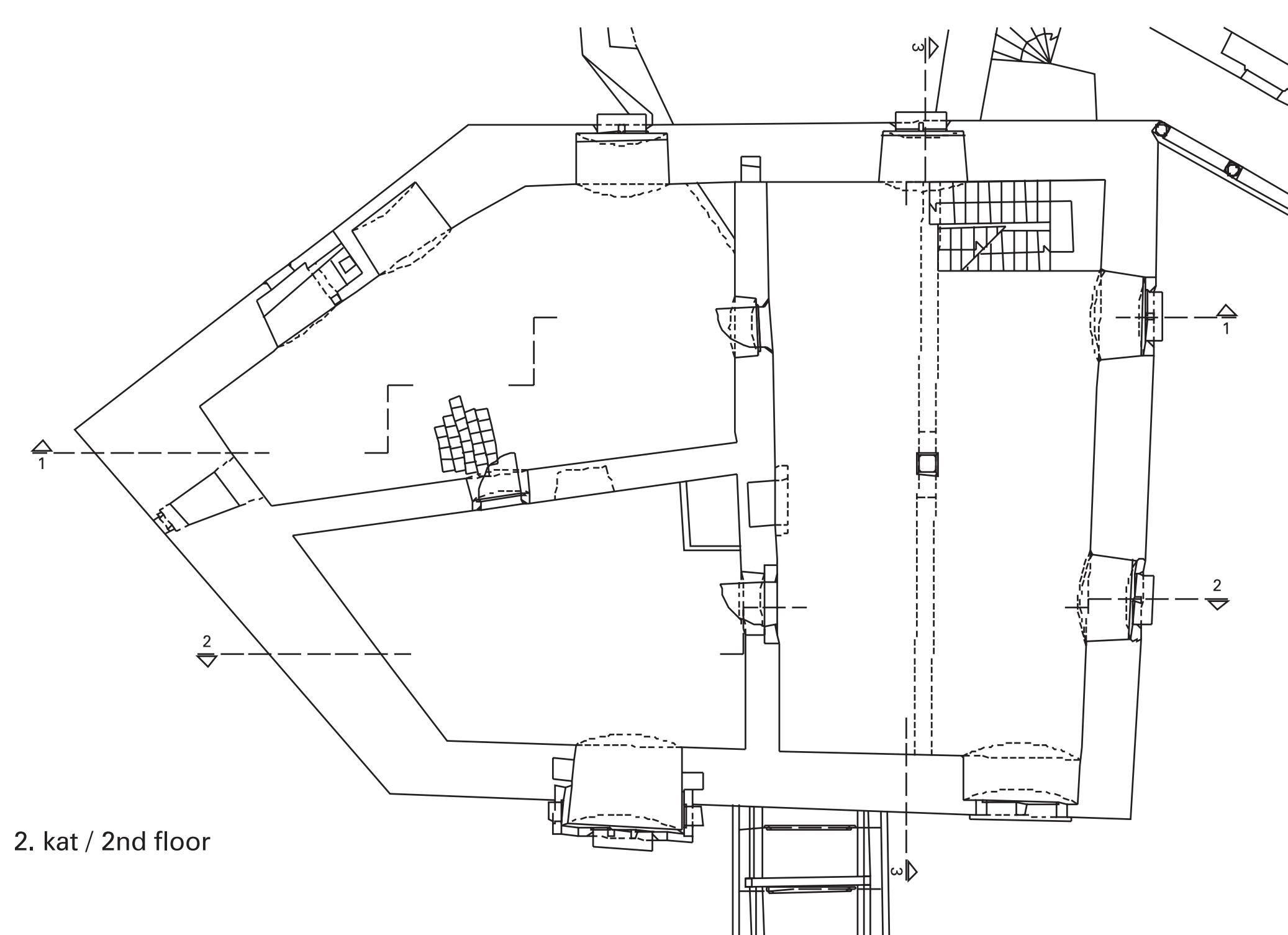
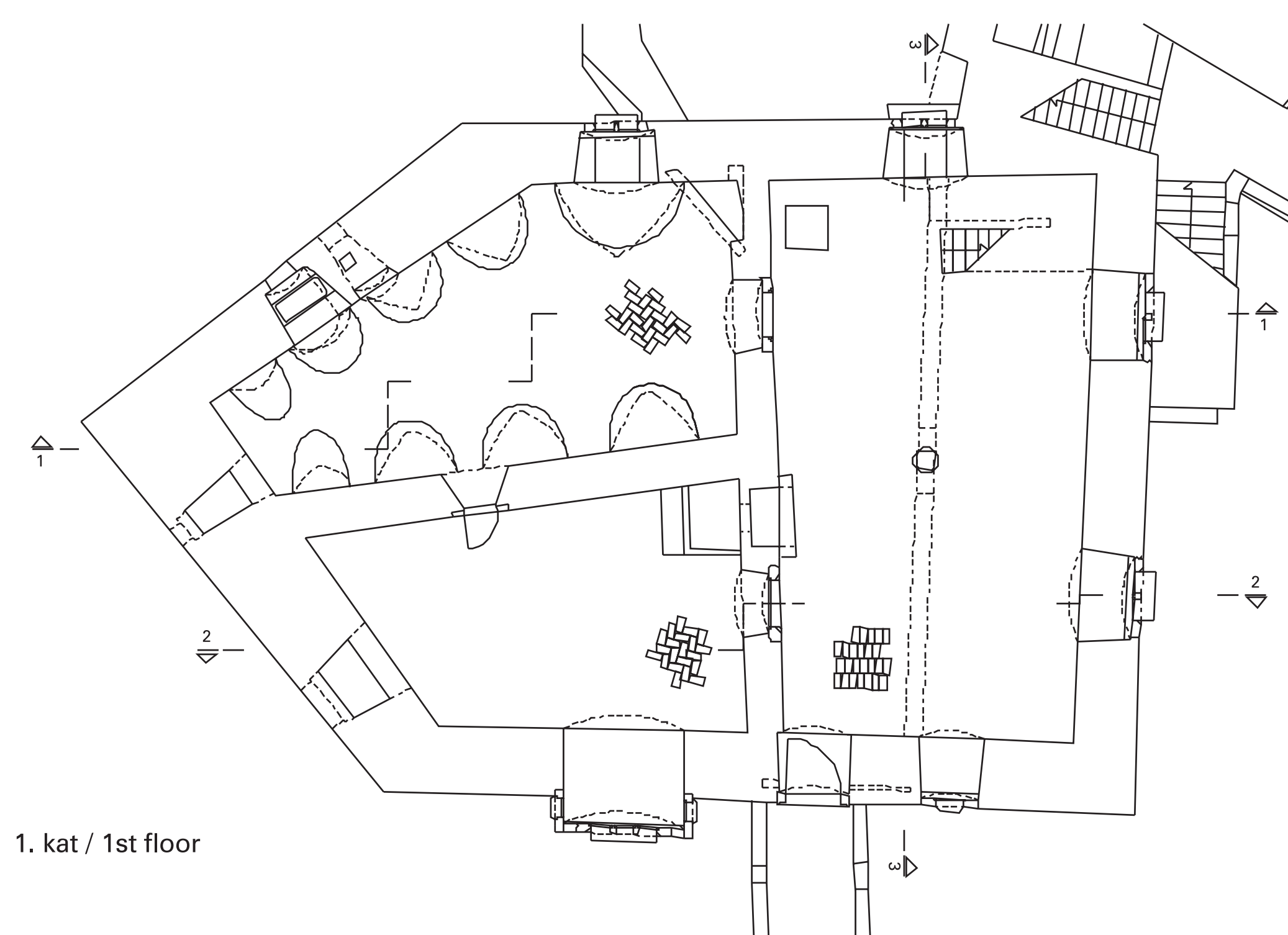


Tlocrt prizemlja velikotaborskog palasa je nepravilan, središnjim stupcem o kojeg se upiru snažne pojasnice podijeljen je na četiri nadsvođena prostora. Ulaz u prizemlje palasa nalazi se na istočnom pročelju.

Zadržano je zatečeno stanje uz manju intervenciju rušenja potpornog stupca svoda uz sjeverni zid zbog prezentacije povijesne komunikacije s prvim katom.

The ground-plan of the palace ground floor is unsymmetrical, divided in four arched areas by the central column upon which strong vaults lean. The entrance to the palace ground floor is situated on the eastern façade.

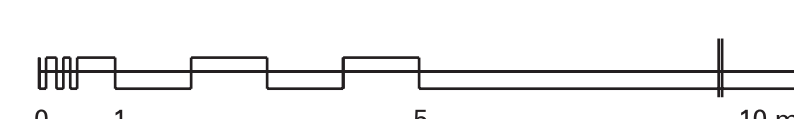
The found condition was kept, with one small intervention –the supportive column of the arch along the northern wall was demolished to present communication with the first floor.



PRIJEDLOG PREZENTACIJE I PROJEKT OBNOVE
 PROPOSAL OF PRESENTATION AND
 RECONSTRUCTION PROJECT



Presjek 1-1 / Cross-section 1-1



Glavni ulaz u palas nalazi se na prvom katu južnog pročelja, a pristupa mu se preko dvorišnih galerija i zidanog mosta. Istraživanjima je utvrđeno da su prostori prvog i drugog kata u kasnogotičkoj fazi imali jednak tlocrtni raspored. Bili su podijeljeni na tri prostorije nepravilnog tlocrta. Budući da se prezentira stambeni ambijent 16. stoljeća, uklonjena je zidana lučne konstrukcije ispred stubišta na prvom katu te pregradni zid iznad luka na drugom katu. Ujedno se uklonilo i postojeće armiranobetonsko stubište na čijem je mjestu novo suvremeno rješenje.

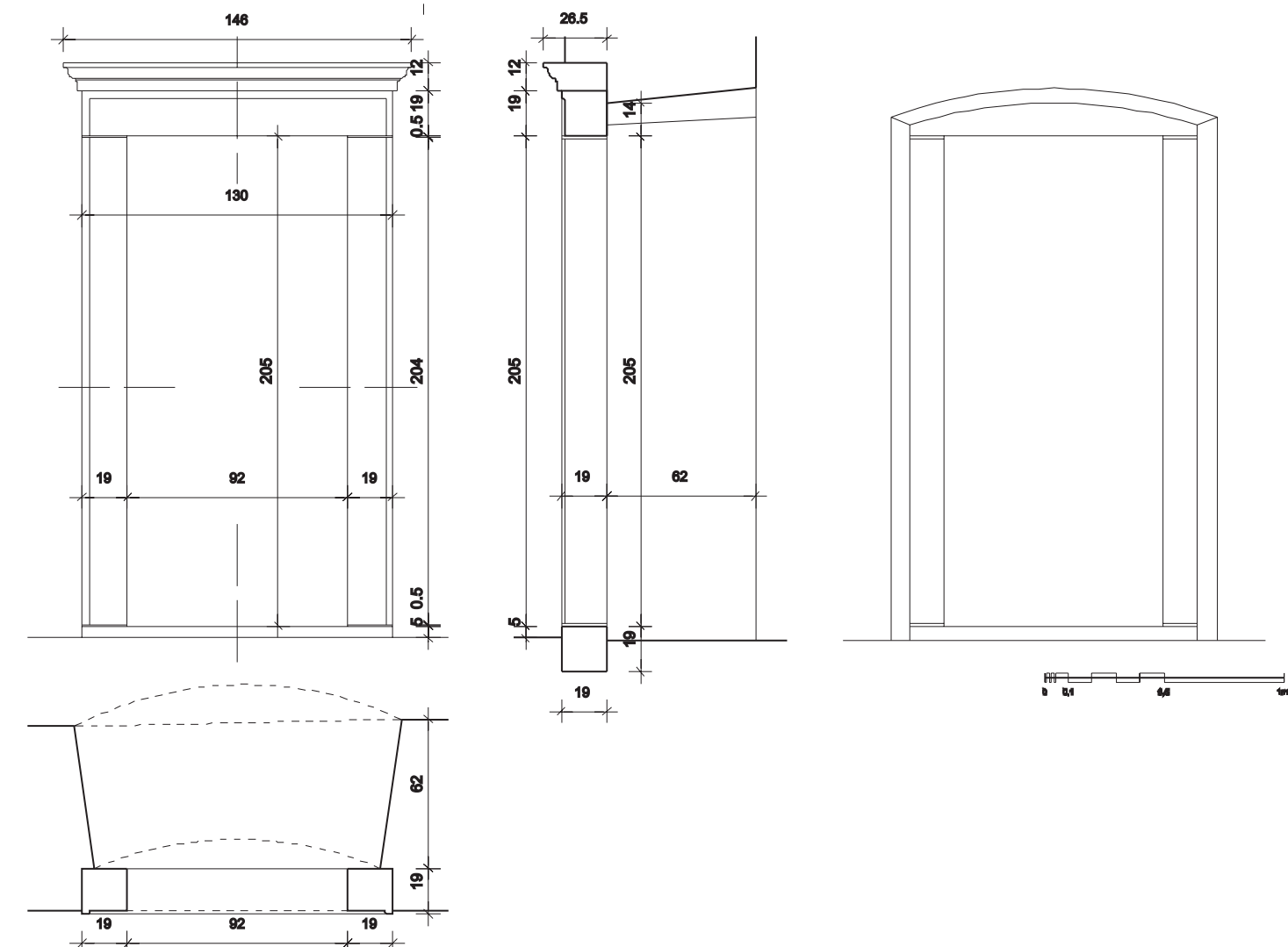
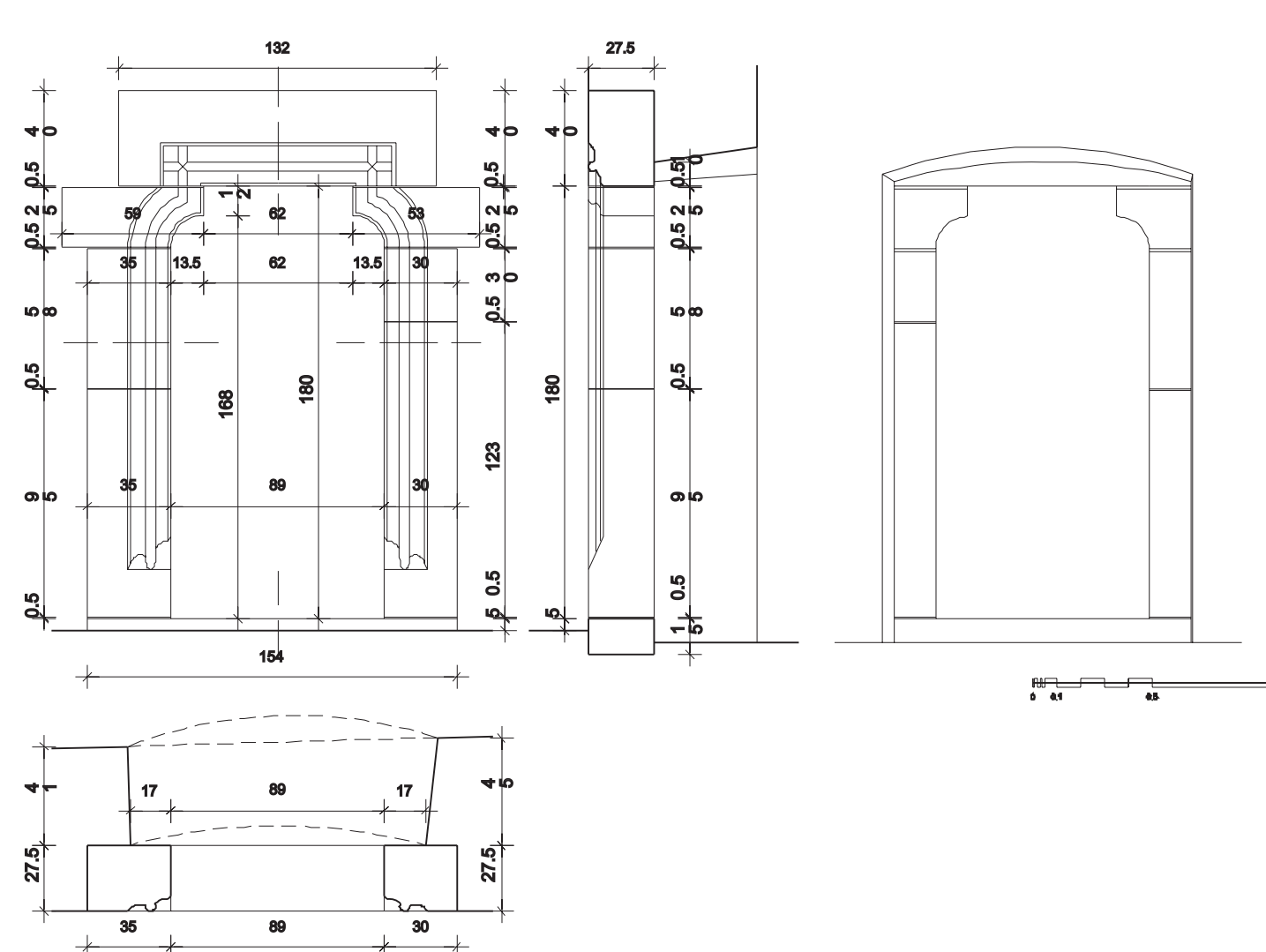
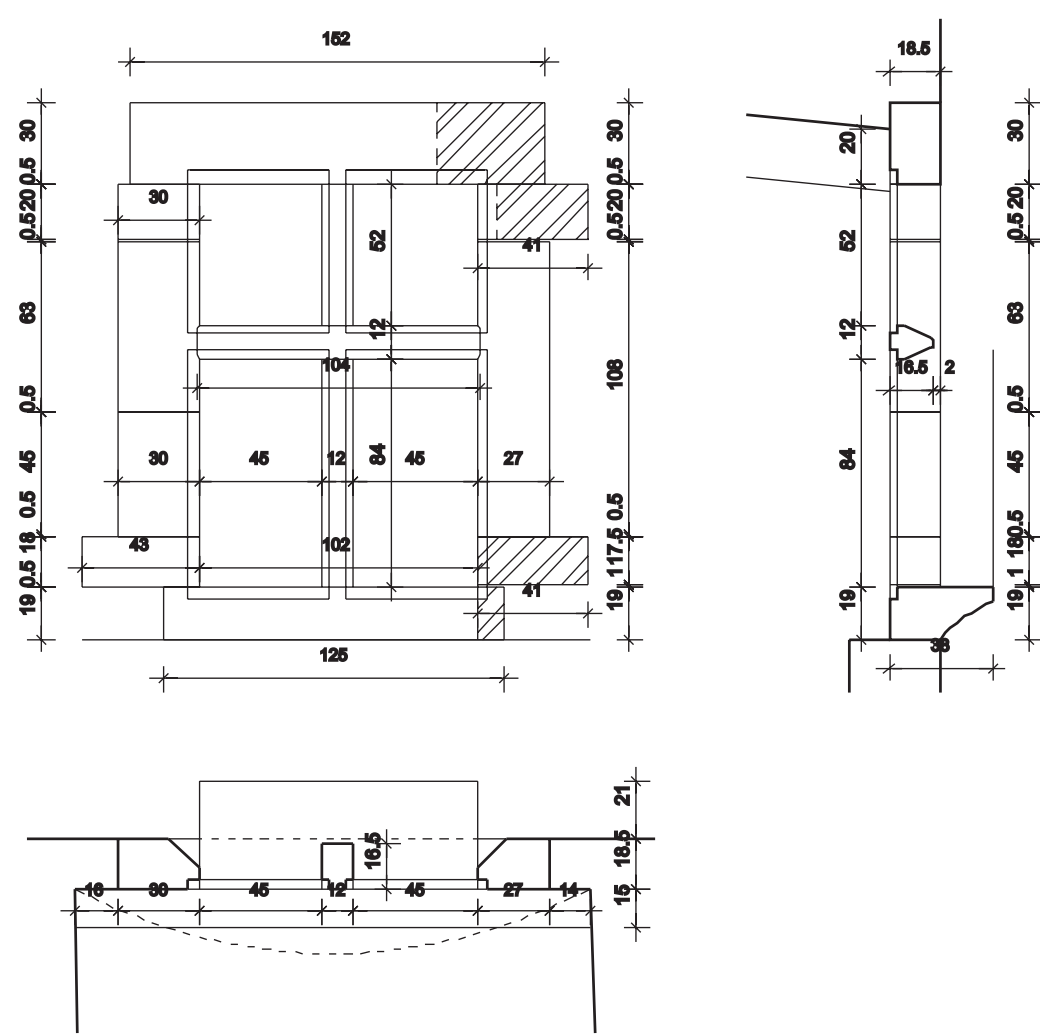
U skladu s rezultatima istraživanja prezentirani su pojedini arhitektonski elementi: kamini u ulaznom dijelu i u kuhinji te peć u južnoj prostoriji prvog kata, i jednako tako, na drugom katu kamini u istočnoj i južnoj prostoriji, zatim kameni češki prozori i okviri s profiliranim križevima, rekonstrukcija stolarije i povijesnog ostakljenja prozora bucnama te kameni gotički okviri vrata. Novi rekonstruirani elementi su i stupovi u ulaznoj prostoriji prvoga kata i prostoriji drugoga kata iznad nje.

Na trećem katu zadržan je zatečeni tlocrtni raspored dobiven nakon prenamjene i pregradnje žitnice u stambeni prostor tijekom 17. i 18. stoljeća. Prezentirana su zatečena izvorna barokna vrata, a dvojica su rekonstruirana prema njima. Presentacijom je obuhvaćen i žitni otvor u istočnom zidu.

The main entrance to the palace is on the first floor of the southern façade, and it can be approached over the courtyard galleries and the stone bridge. Research has determined that, in the late-gothic phase, the rooms on the first and second floors had equal ground-plan arrangement. They were divided in three rooms of the unsymmetrical ground-plan. Since the 16th century living premises were to be presented, it was foreseen to remove the stone arched construction before the stairway on the first floor as well as the partition wall over the arch on the second floor. Recent reinforced-concrete stairway was removed and on the same position a new contemporary solution was being planned.

According to the research results, individual architectonic elements have been presented: fireplaces at the entrance area and in the kitchen as well as the stove in the southern room of the first floor, and similarly on the second floor - fireplaces in eastern and southern rooms, stone “Czech” windows and frames with well-defined crosses, reconstruction of woodwork and historical windows glazing with butzenglass, as well as the stone gothic door frames. The columns in the entrance rooms of the first and second floors are also newly reconstructed elements.

The existing ground-plan arrangement on the third floor, made after the modification of usage destination and the partition of the granary into living space during the 17th and 18th centuries, has been kept. The discovered original baroque doors were presented, while two others were reconstructed on their model. The presentation also included the grain hole in the eastern wall.



PRIJEDLOG PREZENTACIJE I PROJEKT OBNOVE PROPOSAL OF PRESENTATION AND RECONSTRUCTION PROJECT



Bijeli vapneni nalič s ispisanom godinom
White lime paint with written year



Ostaci kasnogotičkog oslika
Remains of the late-gothic wall painting



Prije 2003.
Before 2003

Prijedlog obnove pročelja palasa temelji se na rezultatima konzervatorskih i restauratorskih istraživanja koja su obuhvatila dokumentaciju zatečenog stanja, laboratorijska ispitivanja žbuka i pigmenata, vrednovanje sačuvanih povijesnih slojeva i prijedlog konzervatorsko-restauratorskog zahvata.

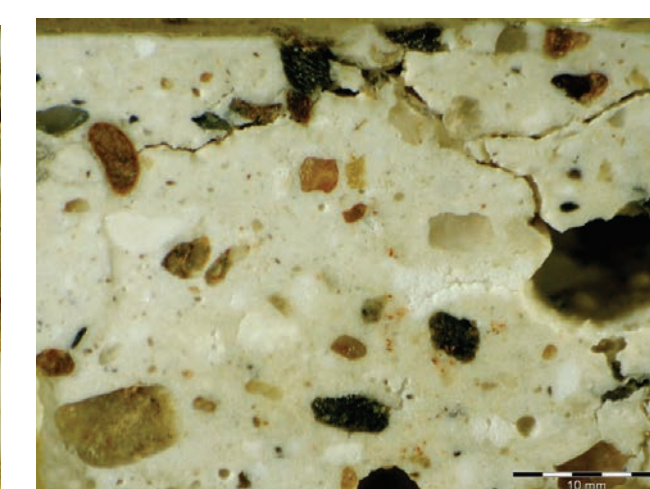
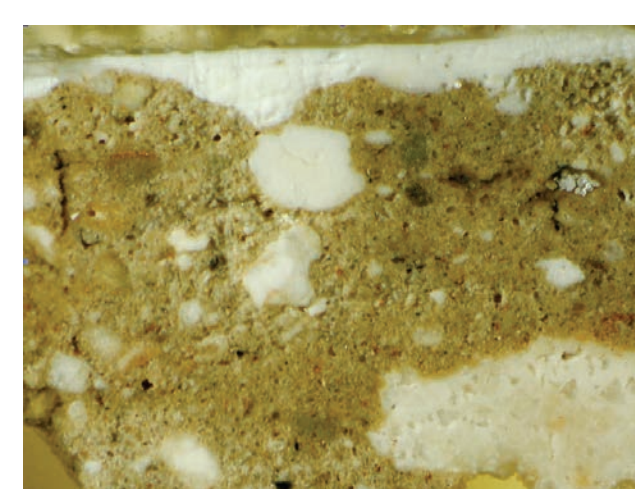
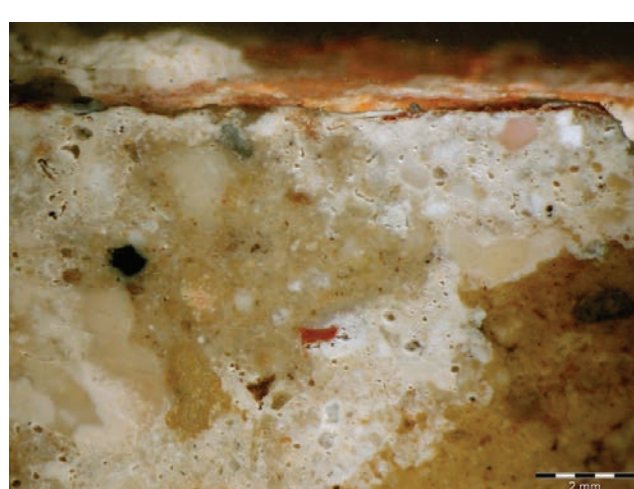
The proposal for the palace's façade reconstruction has been based on the results of the conservatory and restoration research, which included the documentation of the found condition, the laboratory examinations of the plaster and pigments, the valorisation of the preserved layers and the proposal for the conservatory and restoration intervention.



Ostaci baroknog oslika
Remains of the baroque wall painting



Detalj baroknog oslika (kapitel stupa)
Detail of the baroque wall painting (column capital)



Mikropresjeci žbuka sa pročelja
Microsections of the plasters from the façades

Nakon 1502. / After 1502

Oko 1537. / Around 1537

Nakon 1550. / After 1550

PRIJEDLOG PREZENTACIJE I PROJEKT OBNOVE PRESENTATION PROPOSAL AND RECONSTRUCTION PROJECT



Istočna fasada / Eastern façade

- | | |
|--|---|
| <ul style="list-style-type: none"> sloj žbuke (oko 1502. g.) s ostacima oslika oštećeni sloj žbuke (oko 1502. g.) sloj žbuke (oko 1537. g.) s vapnenim naličjem oštećeni sloj žbuke (oko 1537. g.) sloj žbuke (oko 1550. g.) s ostacima baroknog oslika oštećeni sloj žbuke (oko 1550. g.) ostaci žbuknog sloja iz 19. st. ostaci žbuknog sloja iz 19. st. s oslikom | <ul style="list-style-type: none"> naknadne zakrpe kamena građa opeka |
|--|---|

1



1. Zatečeno stanje, 2006.
Current condition, 2006
2. Prijedlog konzervacije žbukanih slojeva
Proposal for the preservation of the plaster layers
3. Prijedlog konzervatorsko-restauratorskih radova
Proposal for the conservatory and restoration interventions
4. Prijedlog prezentacije
Proposal for the presentation

Na istočnom i južnom pročelju retuširan je kasnogotički oslik u zoni prizemlja te prvog i drugog kata. Na mjestima gdje je oslik oštećen ili nije sačuvan izvedena je rekonstrukcija. Žbukani sloj s baroknim oslikom u zoni ispod krovne nadstrešnice na trećem katu je učvršćen, a prezentiran je sloj žbuke iz 1537. s ispisanom godinom.

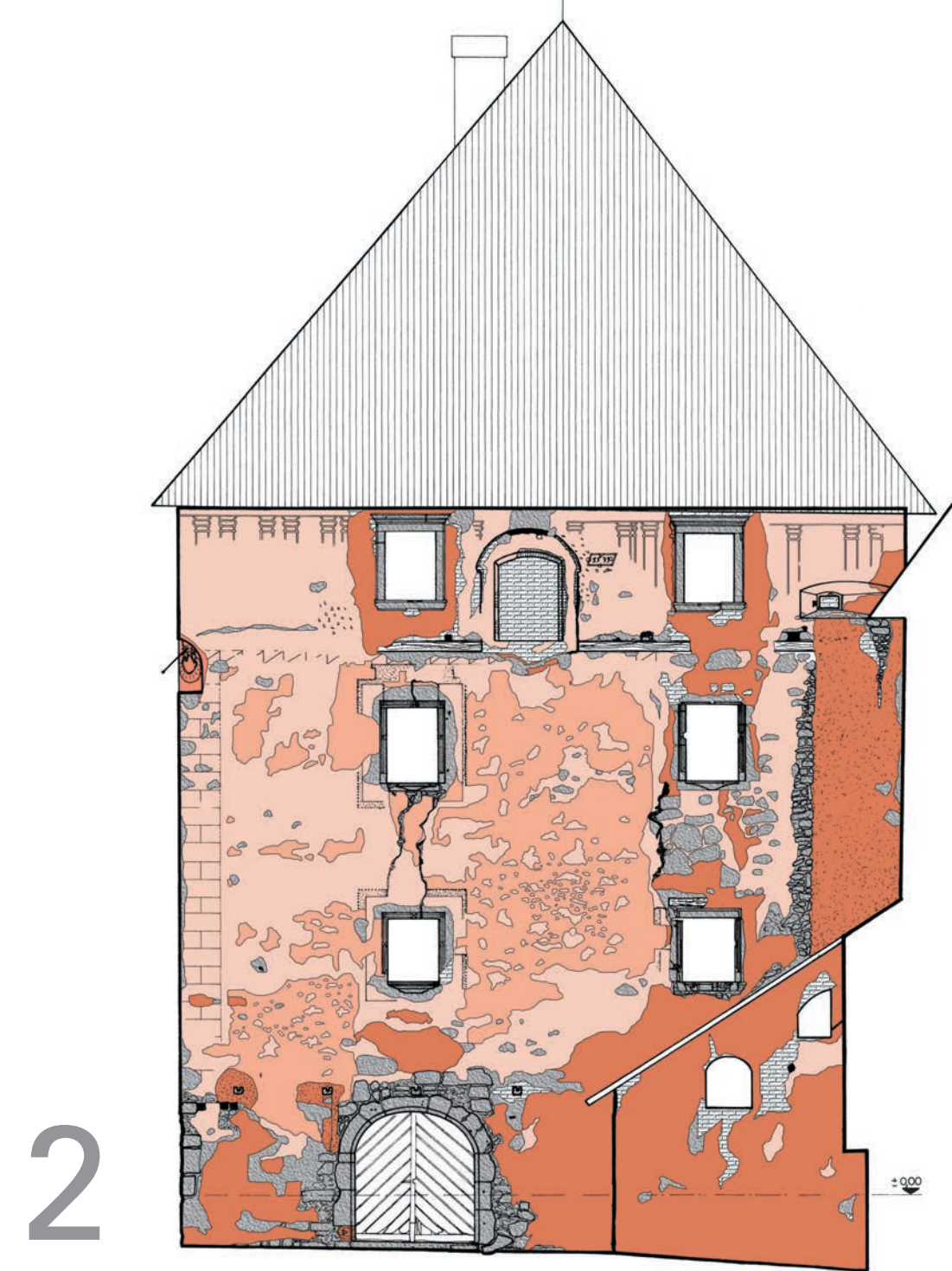
Na jugozapadnom pročelju u razini prizemlja, prvog i drugog kata izvedeni su ugaoni kvadri, jer su ostali sačuvani u obrisu (ucrtani) no bez pigmenta. Konzerviran je žbukani sloj s oslikom stupova na trećem katu.

Na ostalim pročeljima gdje nije u većoj mjeri, ili gotovo uopće, sačuvana povijesna žbuka (sjeverno i sjeverozapadno), pročelja su ožbukana glatkom žbukom i obojena vapnom.

On the eastern and southern façades, the late-gothic wall painting was retouched in the areas of the ground, first and second floors. The spots where the wall painting was damaged or not properly preserved were reconstructed. The plaster layer with the baroque wall painting in the area under the roof cover on the third floor was strengthened, and the plaster layer from 1537, clearly stating the year, was presented.

On the south-western façade on the ground, first and second floors, angle squares were made, because their contour remained preserved even though without their pigments. The plaster layer bearing the wall painting of columns on the third floor were preserved.

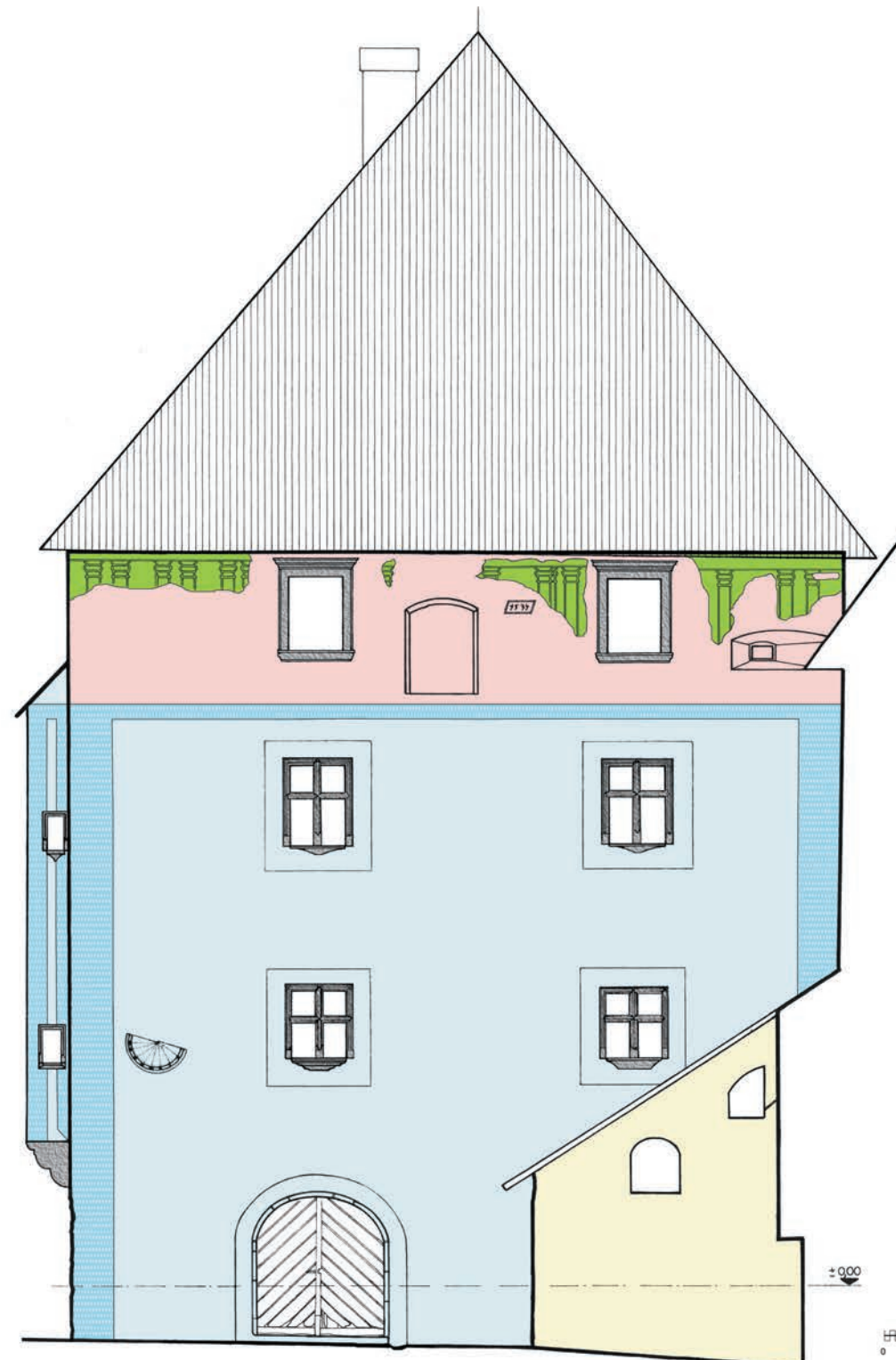
On other façades, where the historical plaster hardly exists or does not exist at all (north and north-western) the façade was plastered with smooth plaster and painted with white lime.



2

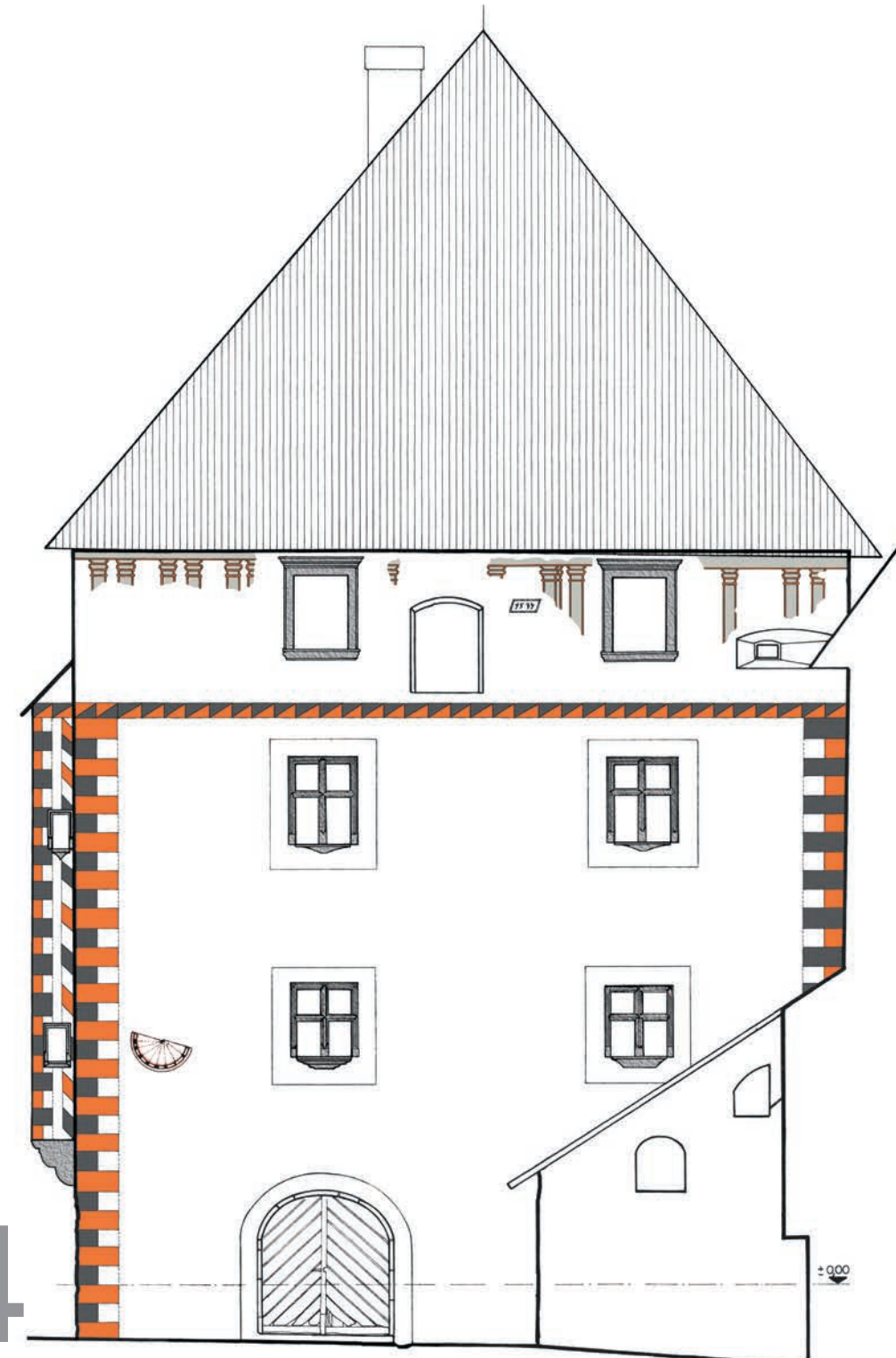
- | |
|---|
| <ul style="list-style-type: none"> konzervirati žbukane slojeve očistiti površinu trusnog sloja do čvrste strukture žbuke, te je konzervirati konzervirati žbukane slojeve, te ih zazidati ukloniti žbukane slojeve do nosioca kamena građa opeka |
|---|

3



- | |
|---|
| <ul style="list-style-type: none"> rekonstrukcija žbuke iz 1502. g. (vapnena žbuka istovjetnog sastava i strukture) prijedlog retuša na oštećenom slikanom sloju iz 1502. g. te njegova rekonstrukcija rekonstrukcija žbuke iz 1537. g. (vapnena žbuka istovjetnog sastava i strukture) prijedlog retuša oštećenog baroknog slikanog sloja nova žbuka |
|---|

4

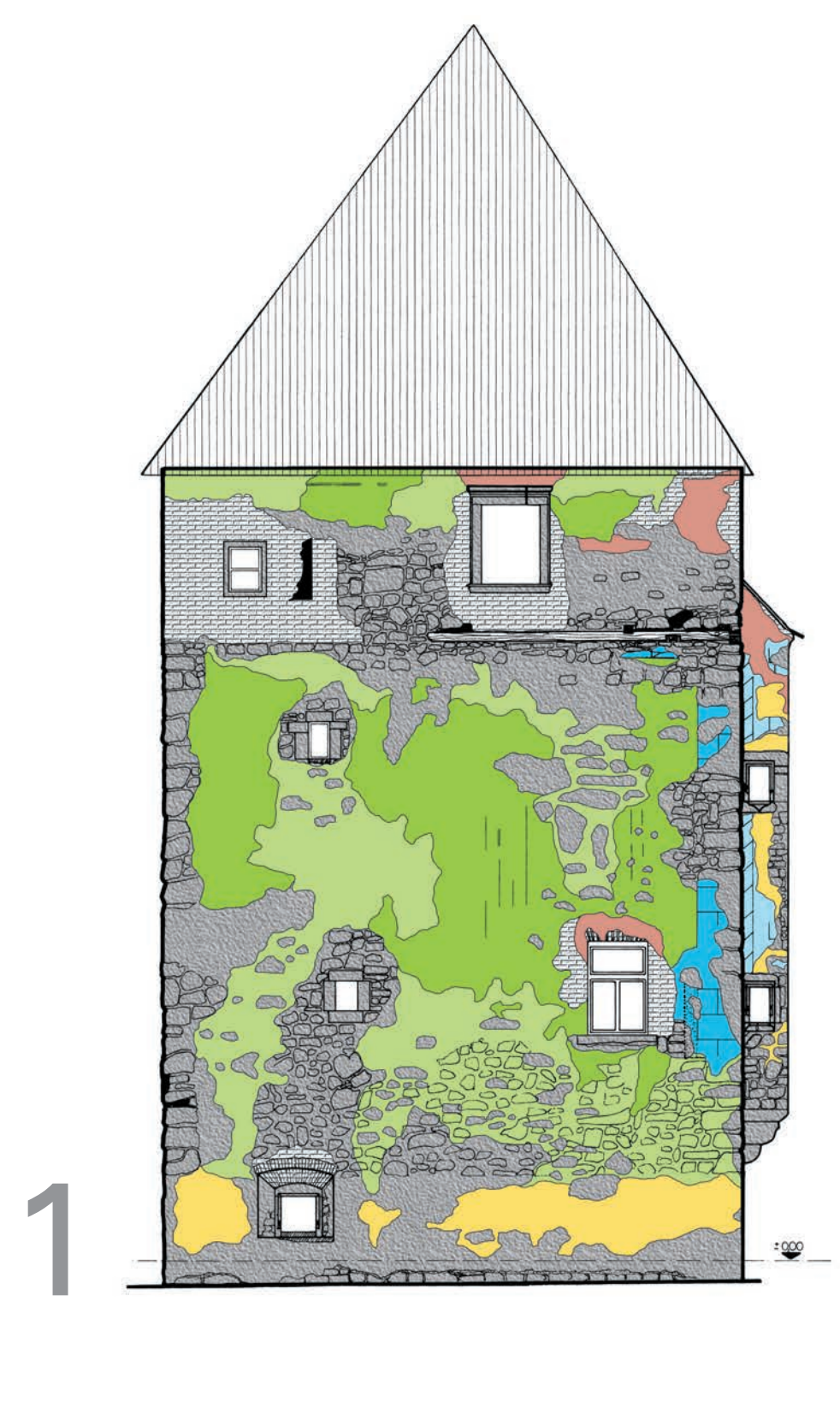
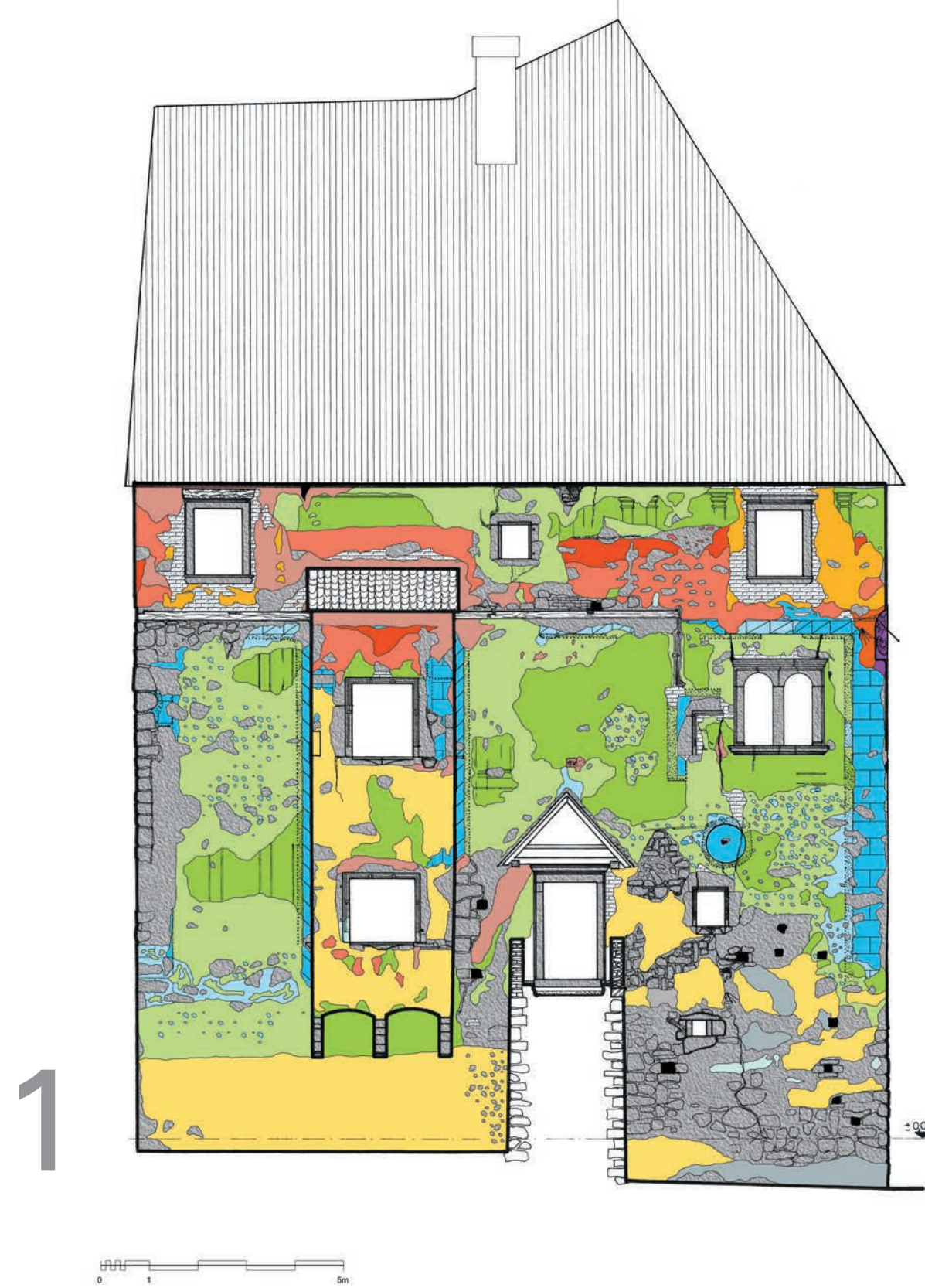


PRIJEDLOG PREZENTACIJE I PROJEKT OBNOVE PRESENTATION PROPOSAL AND RECONSTRUCTION PROJECT

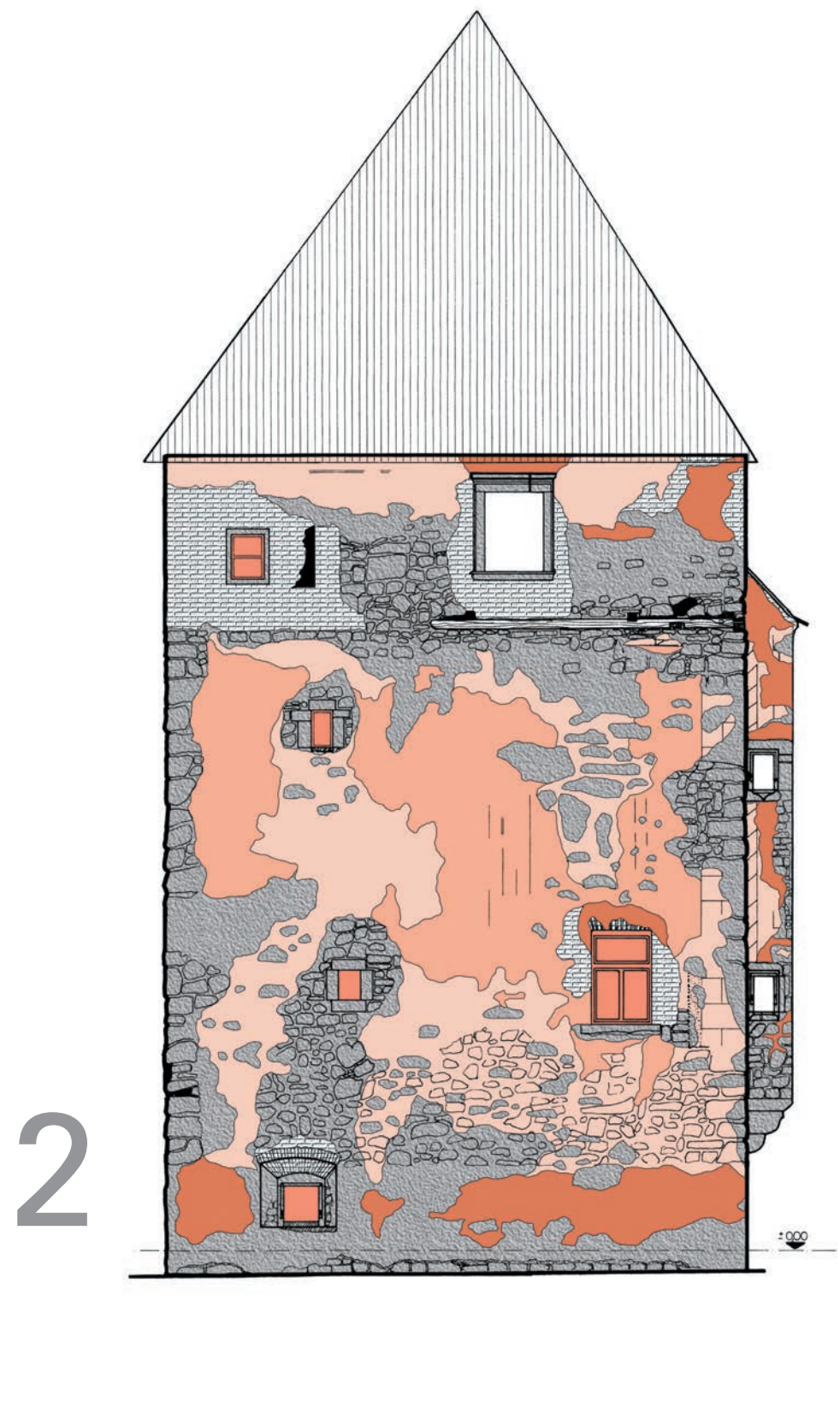
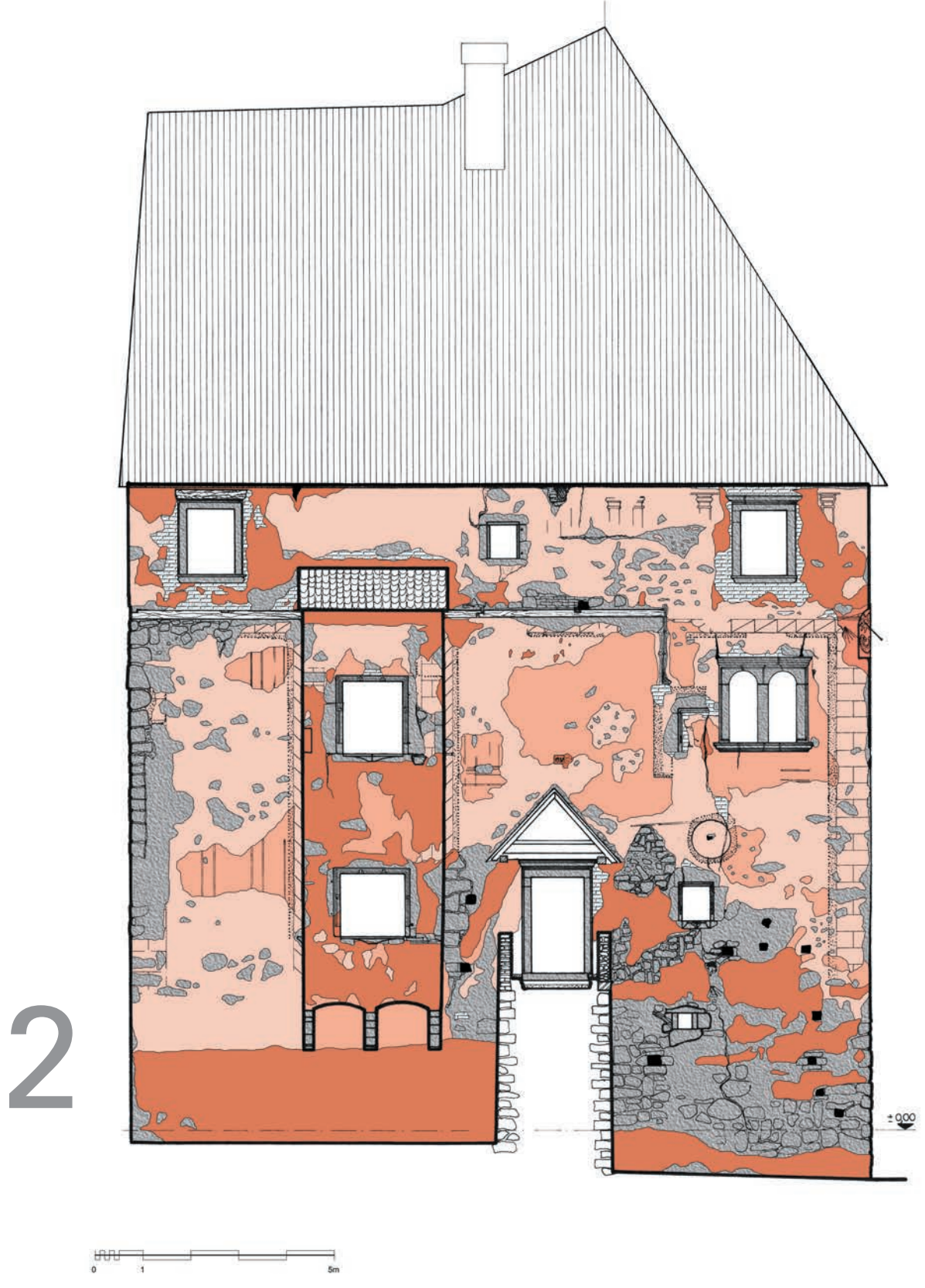


Južna fasada / Southern façade

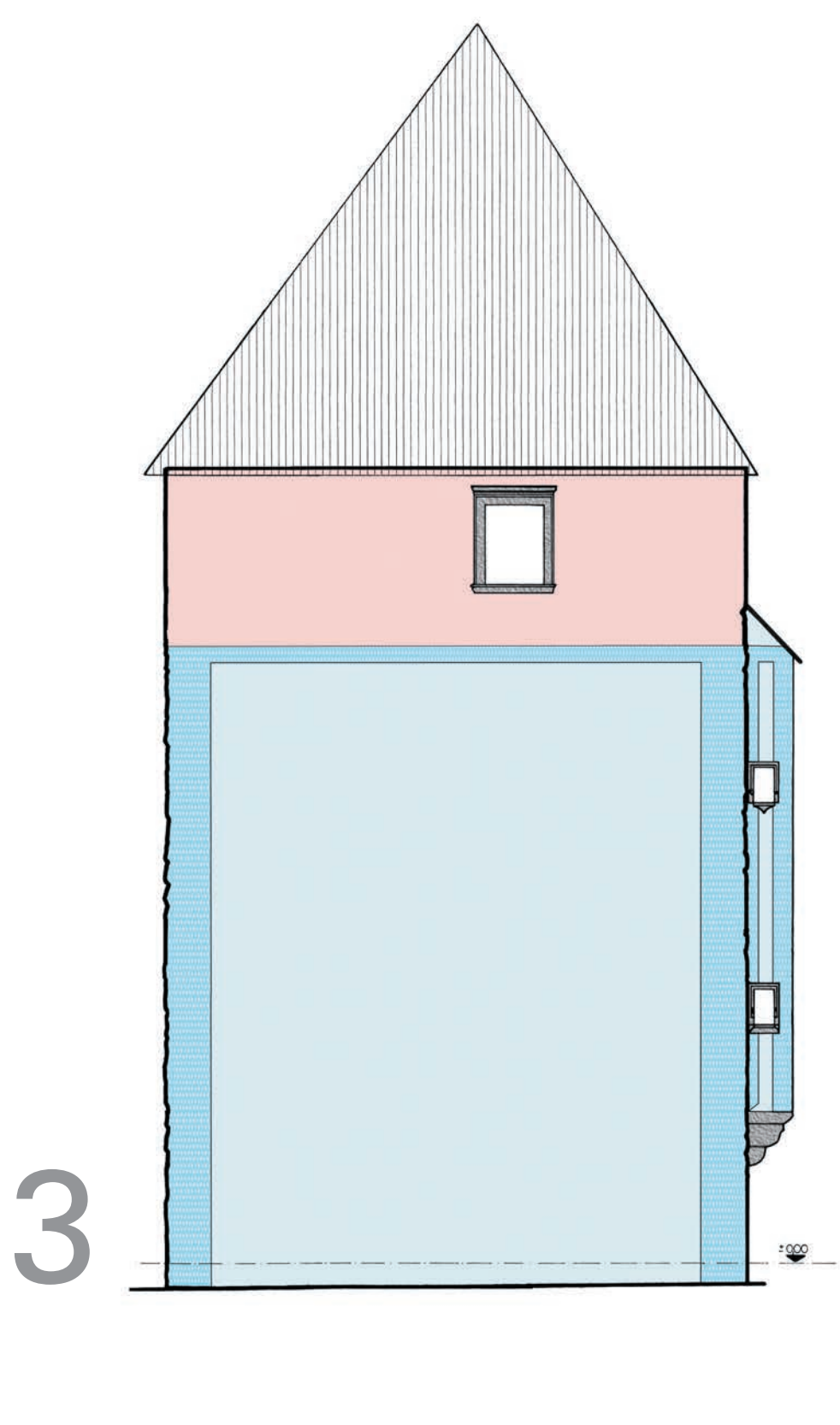
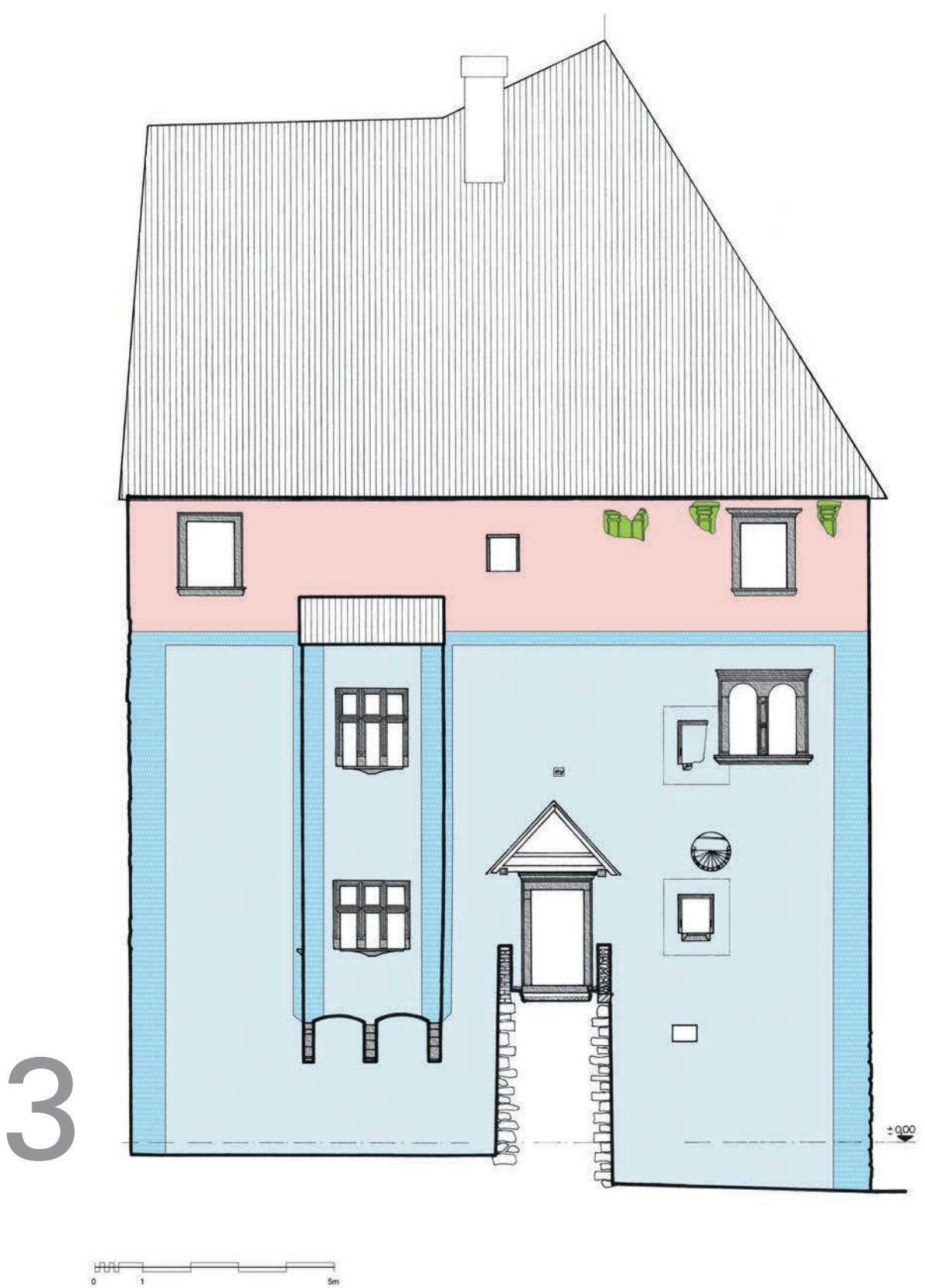
Jugozapadna fasada / Southwestern façade



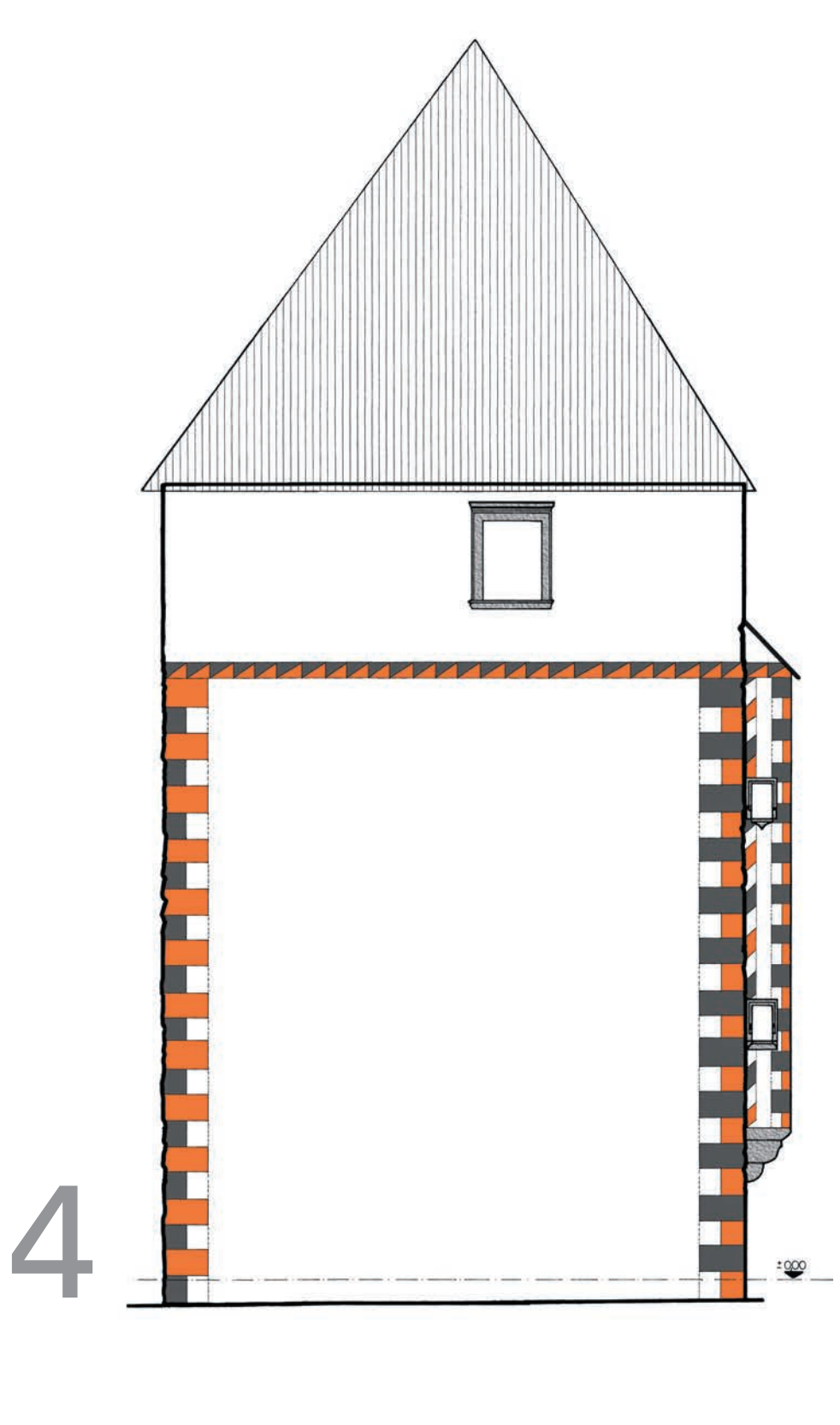
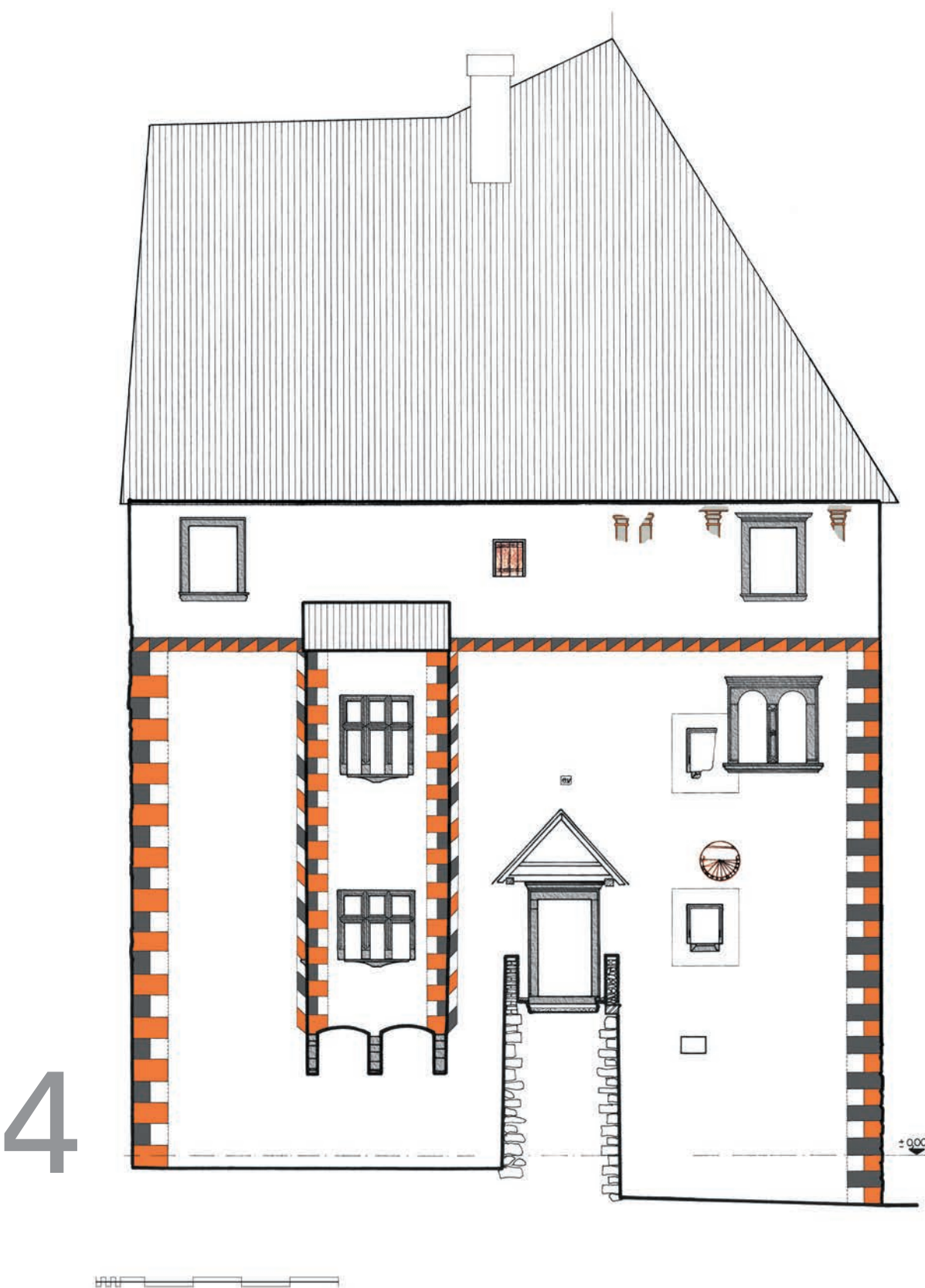
- sloj žbuke (oko 1502. g.) s ostacima oslika
- oštećeni sloj žbuke (oko 1502. g.)
- sloj žbuke (oko 1537. g.) s vapnenim naličjem
- oštećeni sloj žbuke (oko 1537. g.)
- sloj žbuke (oko 1550. g.) s ostacima baroknog oslika
- oštećeni sloj žbuke (oko 1550. g.)
- ostaci žbuknog sloja iz 19. st.
- ostaci žbuknog sloja iz 19. st. s oslikom
- naknadne zakrpe
-
-
-
- kamena građa
- opeka



- konzervirati žbukane slojeve
- očistiti površinu trusnog sloja do čvrste strukture žbuke, te je konzervirati
- konzervirati žbukane slojeve, te ih zazidati
- ukloniti žbukane slojeve do nosioca
- kamena građa
- opeka



- rekonstrukcija žbuke iz 1502. g. (vapnena žbuka istovjetnog sastava i strukture)
- prijedlog retuša na oštećenom slikanom sloju iz 1502. g. te njegova rekonstrukcija
- rekonstrukcija žbuke iz 1537. g. (vapnena žbuka istovjetnog sastava i strukture)
- prijedlog retuša oštećenog baroknog slikanog sloja



PRIJEDLOG PREZENTACIJE I PROJEKT OBNOVE
 PRESENTATION PROPOSAL AND RECONSTRUCTION PROJECT



Na poticaj ministra kulture mr.sc. Bože Biškupića, 2006. godine donesena je odluka o intenzivnoj obnovi palasa Velikog Tabora i njegovoj muzeološkoj prezentaciji. Nakon dodatnih istraživanja i izrade izvedbene dokumentacije, sukladno smjernicama Konzervatorskih odjela u Zagrebu i Krapini, započeli su opsežni građevinski i konzervatorsko-restauratorski radovi u unutrašnjosti i na pročeljima palasa. Radove obnove izveli su stručnjaci Hrvatskog restauratorskog zavoda, građevinska tvrtka ING-GRAD d.o.o., restauratori privatnih restauratorskih radionica te brojni vanjski suradnici.

Građevinski su radovi obuhvatili statičku sanaciju vanjskih zidova i međukatnih stropnih konstrukcija.

Detaljnim pregledom zatečene krovne konstrukcije, utvrđeno je da je dotrajala, a od vremena gradnje je u nekoliko navrata prerađivana i često nestručno popravljana što je rezultiralo njenom deformacijom. Zbog deformacije krovišta i nepovoljnog djelovanja sila na zidnom plaštu došlo je do djelomične razgradnje uglova. Dotrajala građa je zamijenjena, a krovište je rekonstruirano prema stanju iz polovice 16. stoljeća. Trošan i oštećen crijep u većoj je mjeri zamijenjen novim. Novi biber crijep po obliku je identičan najstarijem povijesnom predlošku s krova palasa. Od starog crijepa, koji je bio u dobrom stanju, pokrivena je istočna strana krovišta orijentirana na unutarnje dvorište. Zbog lošeg građevinskog stanja svi su vanjski zidovi statički konsolidirani. Sanacija je izvedena s unutarnje strane zidova.



Nakon provedene analize stanja međukatnih konstrukcija, izvedena je sanacija istih svodova od opeke i kamena te drvene građe.

Budući da se na prvom i drugom katu prezentira tlocrtni raspored 16. stoljeća, uklonjen je lučni zid ispred recentnog armiranobetonskog stubišta na prvom katu i puni zid na drugom katu. Na stropnoj konstrukciji oba kata na mjestu armiranobetonskog stubišta nadopunjeni su drveni grednici i hrastove podvlake. U polovici uzdužnog raspona podvlake postavljeni su drveni stupci na mjestu, istraživanjem otkrivene, kamene podbaze

na prvom katu. Na trećem katu zadržan je tlocrtni raspored iz 17. i 18. stoljeća.

Prilikom istraživanja u sjeveroistočnom dijelu svoda prizemlja pronađen je otvor i unutar njega tri kamene stube i ležaj za drvene tetive stubišta. Temeljem ovog nalaza rekonstruirano je jednostavno drveno, gospodarsko stubište od prizemlja prema prvom katu.

Intensive works on reconstruction and museological presentation of Veliki Tabor's palace started in 2006 on the initiative of Minister of culture Božo Biškupić, m.s. After the additional research and elaboration of the implementation documentation, according to the guidelines of the Conservatory departments in Zagreb and Krapina, significant building and conservatory and restoration works began within and on the façades of the palace. The reconstruction works were performed by the experts of the Croatian Conservation Institute, construction company ING-GRAD d.o.o., independent restoration firms and numerous associates.

Building works included static repairs of the external walls and the ceiling constructions between floors.

A detailed check of the found roof construction determined that it had deteriorated, and from the time of its construction, it had been reconstructed several times, often non-professionally, which resulted in its deformation. Because of the roof deformation and unfavourable influence of the forces on the wall upper layers, the angles were partially disintegrated. Deteriorated materials were changed, and the roof was reconstructed according to its state in the mid 16th century. Dilapidated and damaged tiles were mainly replaced by new ones. New large-profile tiles have an identical form as the oldest historical template from the palace roof. The eastern side of the roof oriented towards the inner courtyard has been covered by old tiles that were still in a good state. Because of the bad construction condition, all external walls were statically consolidated. Repairs have been made on the internal side of the walls.

After the analysis of the constructions between floors, the constructions made of brick and stone arches as well as woodworks have been repaired.

As the 16th century ground-plan arrangement was presented on the first and second floors, the arched wall before the recently reinforced-concrete stairway on the first floor has been removed as well as the full wall on the second floor. Wooden girders and oak decoration on the ceiling construction on both floors at the position of the reinforced-concrete stairway were upgraded. In the middle of the longitudinal ceiling span, wooden columns have been placed, whereof stone under-bases were discovered on the first floor. On the third floor, the ground-plan arrangement from the 17th and 18th centuries has been kept.

During the research of the north-eastern part of the ground floor arch, a hole was found and within it three stone stairs and the base for the stairway wooden strings. In accordance with this discovery, the simple wooden servants' stairway between the ground-floor and the first floor was reconstructed.

RADOVI OBNOVE

RECONSTRUCTION WORKS



Radovi obnove
Reconstruction works



RADOVI OBNOVE
RECONSTRUCTION WORKS



Između prvog, drugog i trećeg kata uklonjeno je postojeće armiranobetonsko stubište koje nije imalo nikakvu povijesnoumjetničku ni graditeljsku vrijednost.

Izvedeno je suvremeno oblikovano stubište jer istraživanja nisu dala elemente za uvjerljivu rekonstrukciju povijesnog. Smještaj novoga stubišta je na poziciji iz 17. i 18. stoljeća.

Recentni podovi u palasu uklonjeni su i zamijenjeni odgovarajućim, potvrđenim prilikom istraživanja: u prizemlju pod od nabijene zemlje, na prvom katu podovi od opeke slagani prema uzorcima otisaka i fragmenata opečnih podova pronađenih u pojedinim prostorijama. Na drugom katu u sjevernoj prostoriji nalazi se pod od opečnih tavela, u istočnoj pod od drvenih dasaka, a u južnoj od vapnenog *estriha*. Na trećem je katu drveni daščani pod.

Postojeći povijesni stropovi su očišćeni i sanirani, a ostali su rekonstruirani prema povijesnim fotografijama i rezultatima istraživanja.

Izvršeni su konzervatorsko-restauratorski radovi i radovi na rekonstrukciji kamene plastike prozora, klupčica, vrata i kamina. Izrađena je stolarija vrata i prozora s ostakljenjem prema povijesnom uzorku pronađenom tijekom istražnih radova.

Na žbukama i oslicima pročelja te žbukama na zidovima u unutrašnjosti palasa provedeni su konzervatorsko-restauratorski radovi. Povijesne žbuke su konzervirane i sačuvane, a dijelovi oslika koji nedostaju rekonstruirani su i nadopunjeni.

U palasu je proveden sustav tzv. temperiranja, odnosno suvremeni sustav zagrijavanja žbuke cijevima kojima cirkulira topla voda. Uz njega je provedeno i prozračivanje koje zajedno s grijanjem osigurava povoljne mikroklimatske uvjete za objekt, sukladne potrebama muzejske namjene sa stalnim postavom i multimedijom.

The recently reinforced-concrete stairway between the first, second and third floors that had no historical artistic or construction value, has been removed.

The modern stairway has been made because research did not provide enough elements to convince for the reconstruction of the historical one. A new stairway was situated in the same position as the one in the 17th and 18th centuries.

The recent floors in the palace have been removed and replaced by appropriate ones, determined during research: in the ground floor, the floor is made from compact soil, on the first floor, the brick floors have been made according to samples of prints and fragments of parched floors found in certain rooms. The floor in the northern room on the second floor is made of brick, in the eastern room of wooden boards, and in the southern room of lime estrich. The floor on the first floor is made from wooden boards.

The existing historical columns have been cleaned and reconstructed, while others were reconstructed according to historical photos and research results.

The conservatory and restoration works have been carried out, as well as works on the reconstruction of stone plastics on windows, benches, doors and the fireplace. The woodwork of doors and windows has been made, and the glazing has been made according to a historical sample found during the research works.

The conservatory and restoration works have been carried out on the façade plasters and wall paintings and on the plasters on the palace internal walls. Historical plasters have been preserved, and the missing parts of the wall paintings reconstructed and upgraded.

Within the palace, the system of the so called „tempering“ has been made, it is a modern system of heating the plaster by pipes through which hot water circulates. Besides, the ventilation-system was set which, in combination with the heating, ensures favourable microclimatic conditions for the object, according to the needs of the museum purpose with permanent collections and multimedia.



Izložba je nastala kao rezultat konzervatorsko-restauratorskih istraživanja i radova obnove provedenih tijekom 1995., 1998. te 2006. i 2007. godine pod vodstvom Hrvatskog restauratorskog zavoda.

Realizacija izložbe je omogućena u suradnji i financijskim sredstvima Ministarstva kulture RH.

Izložbu realizirali:

Hrvatski restauratorski zavod,
Ferdinand Meder, ravnatelj

Muzeji Hrvatskog zagorja,
Goranka Horjan, ravnateljica

Stručni suradnici:

Nadića Jagarčec, Krasanka Majer, Blanda Matica,
Ivana Škiljan, Edita Šurina

Likovni postav:

Nikolina Jelavić Mitrović

This exhibition is the result of the conservatory and restoration researches, as well as the reconstruction works conducted in 1995, 1998, 2006 and 2007 by the Croatian Conservation Institute.

The exhibition was organized in cooperation and by the funds of the Ministry of Culture.

Priprema grafičkih priloga:

Vedran Linke, Ivana Reić

Lektura:

Barbara Buršić

Engleski prijevod:

Nataša Jakominić Marot

Fotografije:

Fotodokumentacija Hrvatskog restauratorskog zavoda (Vid Barac, Natalija Vasić, Nikolina Oštarijaš) i Uprave za zaštitu kulturne baštine
Fotografije radova obnove: Robert Leš

RADOVI OBNOVE

RECONSTRUCTION WORKS