

Hrvatski restauratorski
zavod

**RESTAURATORSKI
CENTAR
HRVATSKOG
RESTAURATORSKOG
ZAVODA
U LUDBREGU**



Izdavač / Publisher:

Hrvatski restauratorski zavod / Croatian Conservation Institute
N. Grškovića 23, HR-10000 Zagreb

Za izdavača / For Publisher:

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Suizdavač / Co-Publisher:

Grad Ludbreg / Town of Ludbreg

Za suizdavača / For Co-Publisher:

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Prijevod na engleski / Translation into English:

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Grafičko oblikovanje / Design by:

POU „Dragutin Novak“ Ludbreg / Miroslav Vađunec

Tisak / Printed by:

Grafičar d.d. Ludbreg

Naklada / Edition:

1000 primjeraka / copies

Ludbreg, 2014.

Slika na naslovnoj stranici:

Detalj oltara Sv. Antuna Padovanskog iz crkve Sv. Antun Padovanski u Vukmaniću, 17. st.

** U ovom deplijanu korišteni su izvodi tekstova iz prethodnog deplijana Hrvatskog restauratorskog zavoda - Restauratorskog centra Ludbreg iz 2000. godine (autori tekstova: V. Ivezić, I. Karniš, B. Matica, F. Meder).*

ISBN: 978-953-7389-18-5

CIP zapis dostupan u računalnome katalogu Nacionalne i sveučilišne knjižnice u Zagrebu pod brojem 892426.

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**HRVATSKI
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ZAVOD**

**P U Č K O
O T V O R E N O
U Č I L I Š T E**

**DRAGUTIN
NOVAČIĆ LUDBREG**

Ludbreg, 2014.



DVADESET GODINA RESTAURATORSKOG CENTRA LUDBREG

Dvadeseta obljetnica rada Restauratorskog centra u Ludbregu dobar je povod da se prisjetimo početaka toga odjela Hrvatskog restauratorskog zavoda i da rekapituliramo djelovanje Zavoda u tom vremenu. Od rada u ratnom okruženju do problema djelovanja javne ustanove u vremenu globalizacije, promjene koje su zahtijevale tranzicija i pridruživanje Europskoj uniji te višegodišnji rad u kriznim uvjetima, uvjetovali su niz složenih rješenja problema i prilagodbi. U proteklih dvadeset godina svjedoci smo naglog razvoja restauratorske djelatnosti u Hrvatskoj. Treba istaknuti da su taj intenzivni razvoj restauratorske djelatnosti kvalitetno katalizirali višegodišnja plodna suradnja s Bavarskom zemaljskom službom zaštite spomenika i potpora i poticaj našeg Ministarstva kulture. Seminari, radionice, susreti i aktivnosti usmjerili su Hrvatski restauratorski zavod prema intenziviranju razvoja stručnih djelatnosti, pomlađivanju, organiziranju školovanja i izgradnji kapaciteta. Treba također imati na umu da su svi ti oblici djelovanja i razvoja bili vezani uz svakodnevnu praksu restauratorskog rada i da su se stečena znanja primjenjivala i ispitivala bez mogućnosti odmaka, uz sva ograničenja djelovanja u restauratorskoj praksi.

No primjerenije je da o tom proteklom vremenu govore osobe koje su u najvećoj mjeri utjecale na oblikovanje Zavoda, njegov razvoj i širenje na cijelom teritoriju Hrvatske.

Moja je pak želja i funkcija da tu djelatnost Zavoda što učinkovitije prilagodimo novim trendovima i realnim mogućnostima europskog okruženja na što kvalitetniji način.

Treba spomenuti da je Grad Ludbreg, od samog početka djelovanja restauratora u svojoj sredini, prepoznao taj potencijal i poticao međusobnu suradnju na raznovrsne načine. Ni s jednom drugom sredinom Zavod ne surađuje tako trajno i tako dobro. Danas kad se oblikuje novi i moderniji pristup baštini, kad je razvoj kulturnih sadržaja često podložan zahtjevima senzacionalizma, doprinos naše baštine turističkom razvoju uglavnom ne zadovoljava takve kriterije. No smatramo da razvoj koji se intenzivno veže uz baštinu, vjerski i kulturni turizam, ekologiju i prirodni okoliš ima važan potencijal koji njeguje i razvija trajne i stabilne vrijednosti.

I u tom "restauratorskom" segmentu možemo ustanoviti da je Ludbreg, premda nije "restauratorski centar svijeta", ipak postao čvrsto uporište iz kojega se uspio pokrenuti "restauratorski svijet" u Hrvatskoj. U tome su sudjelovali i mnogi kojih danas nažalost više nema među nama. No s lijepim mislima na njih i sa željom da promičemo geslo Zavoda da je restauratorstvo budućnost za prošlost, učinimo tu budućnost još izvjesnijom i prisutnijom.

Mario Braun
Ravnatelj Hrvatskog restauratorskog zavoda



20 Years of the Ludbreg Conservation Centre

The twentieth anniversary of the Ludbreg Conservation Centre is a right occasion for us to remember the beginnings of this Croatian Conservation Institute's department and also to briefly recapitulate the activities of the Institute in the course of that period. From working in a wartime environment to issues faced by a public institution in the time of globalization and changes necessitated by political transition and accession to the European Union, as well as the long years of operating in crisis conditions, called for a series of complex problem solving operations and adaptations. In the last 20 years, we have witnessed the rapid development of art conservation in Croatia. We should point out that this extraordinary development was further catalyzed by the many years of fruitful cooperation with the Bavarian State Office for Historic Preservation, as well as the backing and support of our Ministry of Culture. Seminars, workshops, meetings and activities directed the Croatian Conservation Institute towards intensifying the development of its professional activity, to hiring young professionals, organizing education programmes and developing its working facilities. We must also keep in mind that all these development activities ran parallel with the everyday conservation practice, and that the newly-acquired knowledge was being directly applied and tested, notwithstanding all limitations of the conservation practice.

Nevertheless, it would perhaps be more appropriate to let this past time be recounted by the individuals who mostly influenced the forming of the Institute, its development and expansion across Croatia.

It is my wish and duty to make the Institute's work as effectively adapted as possible to new trends and real possibilities of the European context.

It should be noted that the Town of Ludbreg has from the very beginnings of art conservation in the community recognized its potential and initiated cooperation in various ways. No other community has cooperated with the Institute in such a long-term and effective way. Nowadays that a new and more modern approach to heritage is evolving, and when the development of cultural assets is oftentimes subjected to the demands of sensationalism, the potential of our heritage for tourist development is largely unable to meet such criteria. However, we feel that the type of development that relies largely on heritage, religious and cultural tourism or the environment does have considerable potential that would cultivate and promote permanent and stable values.

And while even in this "conservation" segment we can establish that Ludbreg may not be the "conservation centre of the world", it has nevertheless become a firm stronghold that has managed to inspire the "conservation world" in Croatia. Many who are sadly not among us anymore had their share in this. So with thankful remembrance and with the desire to promote the Institute's motto that conservation constitutes the future for the past, let us make that future even more certain and palpable.

Mario Braun



Sudionici pripremnog sastanka za Mediteransku konferenciju o antičkim mozaicima (2008.)
Participants of the preparatory meeting for the Mediterranean Congress on Ancient Mosaics



PREDGOVOR

Hrvatski restauratorski zavod i njegov Restauratorski centar u Ludbregu odlučili su obilježiti dvadesetu obljetnicu osnivanja i djelatnosti Restauratorskog centra.

Gledajući unatrag, iznimno je učinkovita bila suradnja hrvatskih i bavarskih sudionika u ostvarenju projekta spašavanja kulturnih dobara evakuiranih iz ratom zahvaćenih i ugroženih područja Hrvatske.

Projekt je obuhvatio obnovu i uređenje dvorca Batthyany, odnosno njegove glavne zgrade za tu namjenu, formiranje središnje čuvaonice za kulturna dobra, osnivanje restauratorske radionice i programe stručnog usavršavanja konzervatora i restauratora. Taj je projekt ponajbolji, a u pojedinim aspektima i jedinstven primjer sinergije brojnih sudionika koji su omogućili da put od zamisli do ostvarenja bude naročito sadržajan, koristan i uspješan. Stoga tek nekoliko napomena o nezaobilaznim međašima na tom putu.

Godine 1991. Zavod za zaštitu spomenika kulture u sklopu Ministarstva prosvjete, kulture i športa, okuplja konzervatore, restauratore, muzealce i druge u provođenju evakuacije kulturnih vrijednosti iz ratom ugroženih područja na sigurne lokacije. Uz to ažurno šalje informacije o stradanju hrvatske kulturne baštine na niz domaćih i inozemnih adresa s pozivom za pomoć.

Slijedom traženja sigurnih lokacija za prihvat evakuiranih dobara, grad Ludbreg ustupa svoj dvorac Batthyany, a sagledavanjem potreba i mogućnosti na terenu, u pomoć dolaze predstavnici Bavarskog pokrajinskog zavoda za zaštitu spomenika. Počinje suradnja širokog kruga zainteresiranih za pružanje pomoći, s mnogo dobre volje i razumijevanja. Tako projekt Restauratorskog centra Ludbreg postaje važna tema stalne Hrvatsko-bavarske komisije i Hrvatsko-bavarskog društva. Financijska pomoć stiže od bavarske Vlade, Hypo – Zaklade za kulturu Bavarskog državnog ureda i nadbiskupskih ordinarijata München – Freising i Bamberg.

U jeku kampanje za prikupljanje priloga u Bavarskoj „svi znadu za Ludbreg“. Godine 1994.

6 pokreće se prva faza – otvaraju se restauratorske radionice i čuvaonica evakuiranih dobara u djelomično obnovljenom dvorcu. Međutim, projekt ide dalje i preostaje još važnija investicija za cjelovitu obnovu dvorca Batthyany. Restauratorski centar Ludbreg tada je organizacijska jedinica Restauratorskog zavoda Hrvatske, da bi se nakon ujedinjavanja tih djelatnosti našao u sastavu Hrvatskog restauratorskog zavoda. Tada Vlada Republike Hrvatske prihvaća kredit Bavarske državne banke kojim se nastavljaju radovi na sanaciji dvorca u izvedbi građevinske tvrtke Euro-Line d.o.o. iz Ludbrega, ugradnja odgovarajućih instalacija, opremanje prostora i konačno oblikovanje centra u punom pogonu. Slijedi niz stručnih skupova kojima je Restauratorski centar u Ludbregu postao važan poligon za stručno usavršavanje konzervatora i restauratora. Poslove, dakako, čine ljudi pa je nemjerljiv doprinos niza sudionika bez kojih se ovaj projekt ne bi mogao razgranati i postići sve svoje rezultate. Uz rizik zaborava vrlo važnih doprinosa, svakako moramo spomenuti ključne osobe koje su uz Uprave neposredno zaduženih i angažiranih institucija Republike Hrvatske, u ostvarenju ovog projekta na funkcijama u to vrijeme: Vesna Girardi Jurkić – ministrica prosvjete, kulture i športa, Božidar Prka – ministar financija, Franjo Križanić – gradonačelnik Ludbrega, Michael Petzet – direktor i Erwin Emmerling – djelatnik Bavarskog pokrajinskog zavoda za zaštitu spomenika kulture, Zvonko i Blanda Matica – projektanti, Slavko Blagaj – građevinski poduzetnik, Darwin Butković, Velimir Ivezić i Venija Bobnjarić-Vučković – voditelji Centra, Iskra Karniš – zadužena za međunarodnu suradnju.

Retrospektivan pogled na nastajanje i postignute domete projekta Restauratorskog centra Ludbreg može ujedno biti i čvrst oslonac za budućnost tog projekta. Čuvaonica u kojoj se sabiru kulturna dobra oštećena ili ugrožena na ponekim osamljenim lokacijama, pogoni za konzervatorsko-restauratorsko obnavljanje i uređenje kulturnih dobara, kao i prikladno mjesto za okupljanje stručnjaka u cilju stručnog usavršavanja, uz sudjelovanje u kulturnom životu sredine, odnosno grada Ludbrega, ostaju važni aspekti vizije ovog projekta u budućim naporima za očuvanje hrvatske kulturne baštine.

Ferdinand Meder



Bavarski kolege s domaćinima na radnom sastanku u Ludbregu (1996.)
Bavarian colleagues with the hosts at a working meeting in Ludbreg, 1996



FOREWORD

Croatian Conservation Institute and its Ludbreg Conservation Centre decided to mark the twentieth anniversary of the Centre's foundation and ongoing activities within its premises. What stands out in the hindsight is an exceptionally efficient collaboration of Croatian and Bavarian professionals on the project of rescuing cultural heritage that was evacuated from the war-stricken and endangered areas of Croatia. The project encompassed the renovation of the main building of the Batthyány Mansion for this purpose, while also forming a central depot for the safekeeping of artefacts, as well as a conservation workshop and a venue for the training programmes for conservators and restorers.

This project is an excellent and in some respects a unique example of synergy of the many different collaborators who made it possible for the road from an idea to its fruition to be so effective, useful and successful. Let us highlight only the key landmarks on that road.

In 1991, the Institute for the Protection of Cultural Monuments within the Ministry of Education, Culture and Sports brought together conservators, restorers, museum and other professionals in order to evacuate cultural artefacts from the war-stricken to safe locations. In addition, it was sending updated information about the ravaging of Croatian cultural heritage to various institutions, at home and abroad, with a call for help.

The Town of Ludbreg agreed to let the Batthyány Mansion be used as a place for the safekeeping of evacuated artefacts. Representatives of the Bavarian State Office for Historic Preservation provided help in evaluating the needs and possibilities of working in the field. A cooperation was forged from the good will and understanding of a wide circle of those interested in providing assistance. The Ludbreg Conservation Centre project thus became a major task for the permanent Croatian-Bavarian Commission and the Croatian-Bavarian Society. Financial aid came from the Bavarian Government, the Hypo-Kulturstiftung trust, the Bavarian State Office and the archbishopric offices of Munich-Friesing and Bamberg.

In 1994, in the course of a fund-raising campaign in Bavaria, titled "Everybody knows of Ludbreg", the first phase of the Centre was opened – the conservation workshops and the depot for evacuated artefacts in the partially renovated mansion. However, the project was still underway, with one large investment remaining, for the complete renovation of the Batthyány Mansion. The Ludbreg Conservation Centre was at that time an organizational unit of the Conservation Institute of Croatia, later to become part of the Croatian Conservation Institute, after institutions in the field were integrated.

The Croatian Government then accepted a loan from the Bavarian State Bank to continue with the structural improvement of the mansion. It was executed by the Euro-Line Ltd. company from Ludbreg and followed by the setting up of necessary installations and equipment in order for the Centre to become fully operational. A series of professional conferences ensued that made the Ludbreg Conservation Centre into a major platform for the professional training of conservators and restorers. We should not fail to take note of the immeasurable efforts by a number of people without whom this project could not have evolved and achieved its remarkable results. With the risk of forgetting some important contributors and aside from mentioning the institutions of the Republic of Croatia in charge of the project, we must certainly mention some key figures who were in office at the time: Vesna Girardi Jurkić – Minister of Education, Culture and Sports, Božidar Prka – Minister of Finance, Franjo Križanić – Mayor of Ludbreg, Michael Petzet – director and Erwin Emmerling – employee of the Bavarian State Office for Historic Preservation, Zvonko and Blanda Matica – architects on the project, Slavko Blagaj – construction entrepreneur, Darwin Butković, Velimir Ivezić and Venija Bobnjarić Vučković – heads of the Centre and Iskra Karniš – who was in charge of the international cooperation.

A retrospective view of the formation and accomplishments of the Ludbreg Conservation Centre can also provide a firm stronghold for the project in the future. Whether as a depot for collecting cultural artefacts, injured or endangered at some desolate sites, or as a workshop for the conservation and renovation of cultural artefacts and a venue where professionals come together for training programmes, and all the while being part of the cultural life of the Ludbreg community, this project will abide by its vision in its future efforts of preserving Croatian cultural heritage.

Ferdinand Meder



O povijesti Ludbrega i dvorca Batthyány

Ludbreg, gradić s oko četiri tisuće stanovnika, nalazi se na sjeveru Republike Hrvatske uz granicu s Mađarskom. O kontinuitetu naseljenosti toga područja svjedoče mnogobrojni arheološki nalazi koji su ukazali na obitavanje Ilira, Kelta i Rimljana. Antički grad Iovia Botivo osnovan u 1. stoljeću na užem području južno od današnjeg naselja, nalazio se na važnoj magistralnoj prometnici koja je povezivala panonska središta Poetovio (Ptuj u Sloveniji) i Mursu (Osijek).

Srednjovjekovno naselje formira se na sjevernom dijelu razrušenog antičkog kompleksa oko crkve koja se spominje u vizitacijama 1334. godine. Naselje sječe status trgovišta, a nedaleko od njega podignuta je srednjovjekovna utvrda. Prvi pisani trag o kastrumu (burgu), koji je nastao vjerojatno već u 13. stoljeću, potječe iz 1320. godine, a spominje „Castrum de Ludbreg“ u vlasništvu Nikole Ludbreškog. Početkom novog vijeka dvorac je prelazio u vlasništvo više poznatih hrvatskih i ugarskih plemićkih obitelji sve do kraja 17. stoljeća, kad dolazi u posjed obitelji Batthyány.

O brojnim preinakama i dogradnjama dvorca do tog razdoblja još i danas svjedoče u zidu sačuvani kameni fragmenti poput gotičkih „čeških“ prozora u zidu sjevernog i zapadnog krila. Iz gotičke faze sačuvana je i četverokutna kula u kojoj se, prema predaji, 1411. odigralo čudo pretvorbe Krvi Kristove, potvrđeno 1513. godine bulom pape Leona X. Obitelj Batthyány naručila je radikalnu barokizaciju gotičko-renesansne cjeline 1745. godine, izvedenu prema projektu gradačkog arhitekta Josepha Huebera.

Barokno-klasicistički kompleks dvorca Batthyány u samom je središtu naselja. Kompleks se sastoji od dvokatnog mansardnog četverokrnljog dvorca s unutarnjim dvorištem i dviju dvokatnih gospodarskih zgrada smještenih u prostranom perivoju. U zapadnoj kuli sa zvonikom smješteno je svetište, a u njegovu produžetku brod kapele. Iz razdoblja barokizacije dvorca datiraju i zidne slike u kapeli, koje se stilski mogu podijeliti u dvije faze: starije u kupoli, rad su nepoznatog štajerskog majstora iz prvog desetljeća 18. stoljeća, dok je one u brodu 1753. godine izradio Michael Peck aus Kanisa. Dominantni barokni izgled dvorca ostao je sačuvan do današnjeg dana. Jedine promjene koje je unijelo 19. stoljeće očituju se u zoni mansarde i krova, kada je uklonjen toranj iznad kapele s lukovicom i satom, a mansardni krov preoblikovan je u treći kat.

Nakon raspodaje cijelog vlasništva u prvoj polovici 20. stoljeća u posjed dvorca dolazi Općina Ludbreg i od tada često mijenja korisnike koji ga prilagođavaju svojim potrebama.



Fragment barokne žbuke s sačuvanim gravurama za štukature u svečanoj dvorani
Fragment of the Baroque-period plaster with the preserved drawings for stucco-decorations in the great hall



Češki prozor na istočnom zidu zapadnog tornja
Czech window on the eastern wall of the western tower



On the history of Ludbreg and the Batthyány Mansion

Ludbreg is a town of ca. 4000 residents, situated in the north of the Republic of Croatia, on the border with Hungary. The area has continually been inhabited, as testified by numerous archaeological finds of Illyrian, Celtic and Roman settlements. The Roman town of Iovia Botivo was founded in the 1st century at the site of the present-day town, and was situated on an important route that connected the Pannonian centres of Poetovio (Ptuj in Slovenia) and Mursa (Osijek).

The medieval settlement was formed in the north-western part of the derelict Roman complex, around a church that was mentioned in the visitations of 1334. The settlement acquired the status of a market town, and not far from it a medieval fortress was constructed. The first written record of a castrum (burg), which was probably formed already in the 13th century, dates from 1320 and mentions the "Castrum de Ludbreg" to be owned by Nikola of Ludbreg. In the early modern period, the castle was owned by various notable Croatian and Hungarian noble families, up until the 17th century when it passed down to the Batthyány family. Numerous alterations and reconstructions that the castle had undergone by that period are today visible in the walls, where stone fragments such as the Gothic "Czech" windows still exist in the walls of the northern and western wing. From the Gothic phase, a rectangular tower still exists, where according to legend in 1411 a miracle of transubstantiation of the blood of Christ took place, confirmed by a 1513 bull of Pope Leo X. The Batthyány family commissioned a radical Baroque renovation of the Gothic-Renaissance ensemble in 1745, designed by the Graz architect Joseph Hueber.

The Baroque-Neoclassical complex of the Batthyány Mansion is situated in the very centre of town. The complex consists of a two-storey mansion with a mansard roof and four wings, an inner courtyard and two two-storey facility buildings situated within a spacious park. The western bell tower houses a sanctuary, and in its extension is the nave of the chapel. The wall paintings of the chapel also originated during the Baroque renovation, in two phases according to their style characteristics; the earlier ones in the dome are a work of an unknown Styrian master from the first decade of the 18th century, while those in the nave were executed in 1753 by "Michael Peck aus Kanisa". The predominantly Baroque appearance of the mansion has been preserved to this day. The only 19th-century alterations were made in the zone of the mansard roof, where the bulb tower with a clock and topping the chapel was removed, while the mansard roof was redesigned into a third storey.

After the whole estate was sold out in the first half of the 20th century, the Ludbreg Municipality came into possession of the mansion that has since then frequently changed users who adjusted it to their own needs.

Kapela Sv. Križa, detalj zidne slike u svetištu s autoportretom slikara M. Pecka (1753.)

Holy Cross Chapel, detail of the wall painting in the sanctuary with the self-portrait of painter M. Peck, 1753



Ludbreg, kompleks barokiziranog dvorca s renesansnim obrambenim predzidom i kulama, grafika I.V. Kaupretza iz XVIII. st., presnimljeno iz Umjetničke topografije Hrvatske - Ludbreg

Ludbreg, complex of the mansion renovated in the Baroque period, with the Renaissance-period defensive outer wall and towers, 18th-c. engraving by I. V. Kaupertz (taken from Art Topography of Croatia - Ludbreg)





Radovi na sanaciji međukatne konstrukcije
Construction improvement of the woodwork between the storeys



Građevinski radovi u svečanoj dvorani
Construction work in the great hall

Građevinska sanacija

Restauratorski centar Ludbreg smješten je u glavnoj zgradi kompleksa dvorca Batthyány. Zbog neprimjerenog korištenja dvorca tijekom gotovo cijelog 20. stoljeća, zatečeno stanje 1991. godine pokazivalo je visok stupanj devastacije.

Već je tijekom 1984. i 1985. godine tadašnja Općina Ludbreg obnovila vanjska pročelja dvorca i stropnu ploču ispod krovništva, a početkom 1990. godine provedena je građevinska sanacija u kapeli Sv. Križa i prostorijama uz kapelu, u kojima je danas smještena Zbirka sakralne umjetnosti ludbreškoga kraja.

Prvi veći građevinski zahvati nakon osnivanja Restauratorskog centra počeli su 1993. godine, kad je izrađen cjelovit projekt za obnovu dijela prostorija prizemlja i prvog kata, u koje su smješteni depoi i restauratorske radionice. Nakon dodjele kredita Hrvatskom restauratorskom zavodu 1997. godine, provedena su cjelovita konzervatorska istraživanja, na temelju kojih su uklonjene pregradnje i intervencije koje su narušavale izgled dvorca. Rekonstruirani su i vraćeni na izvorno mjesto svi pregradni zidovi i otvori te je provedena temeljita sanacija međukatnih drvenih konstrukcija. Ilustrativan primjer je obnova velike svečane dvorane na prvom katu, koja nakon uklanjanja pregradnog stropa iz 20. stoljeća ponovno obuhvaća visinu dviju etaža, a zaključena je rekonstruiranim zrcalnim svodom sa susvodnicama, ispod kojeg se naziru restaurirani ostaci gravura za štuko dekoracije. Jednako je tako i pročeljima unutarnjeg dvorišta vraćen izgled iz 18. stoljeća s pravilnom izmjenom sivo obojenih rustikalnih horizontalnih traka u prizemnoj zoni i vertikalnih upuštenih lezena među prozorskim osima u zoni prvog i drugog kata na bijeloj plohi zida.

U podrumskom dijelu sanirani su zidovi i ugrađena je stolarija na prozorske otvore, a da bi se spriječilo pojačano vlaženje zidova, izvedena je drenaža izvana i iznutra. Nakon 2000. godine postupno se nastavlja s uređenjem preostalih dijelova dvorca za potrebe Restauratorskog centra. Podrumske prostorije ispod svih četiriju krila se uređuju i opremaju za potrebe deponiranja umjetnina, stavlja se u funkciju komora za dezinfekciju u prizemnom dijelu sjevernog krila, a privodi se namjeni i izložbena dvorana u prizemlju južnog krila.

Svi građevinski, instalaterski i obrtnički radovi izvođeni su prema zahtjevima i načelima konzervatorske struke, a u skladu s novom namjenom i nužnim osuvremenjivanjem objekta.



Sanacija kamenih elemenata na pročelju
Improvement of the stone elements on the façade





Konstruktivna sanacija dijela krovišta
Construction improvement of a portion of the roof



Saniranje zidova u podrumu
Improvement of walls in the basement



Iskop betonskih elemenata u dvorištu
Concrete elements dug out in the courtyard

Construction improvement

Ludbreg Conservation Centre is located in the main building of the Batthyány Mansion complex. Due to inappropriate usage of the mansion throughout most of the 20th century, its condition as it was found in 1991 indicated a high degree of deterioration.

As early as 1984 and 1985, the Ludbreg municipal authorities had the outer façades of the mansion renovated, together with a ceiling panel beneath the roof. In early 1990, construction improvement was underway in the Holy Cross Chapel, as well as in the adjoining rooms that nowadays house the Collection of Religious Art of the Ludbreg area.



Postavljanje opeke u dvorištu / *Laying the bricks in the courtyard*

First major construction efforts after the conservation centre was founded took off during 1993, when a comprehensive project was drawn up for the renovation of a portion of rooms in the ground- and first floor, which now house depots and conservation workshops. Once a loan was approved to the Croatian Conservation Institute in 1997, comprehensive conservation research got underway. As a result, subsequent additions and interventions that distorted the appearance of the mansion were removed. All partition walls and openings were reconstructed and returned to their original locations, and the woodwork between the storeys was thoroughly improved.

An illustrative example of this was the renovation of the great hall on the first floor, which was integrated to extend over two storeys, as the 20th-century partition ceiling was removed. The hall is topped by a cavetto vault with lunettes, beneath which the restored fragments of drawings for the stucco decorations can be observed. Also, the façades of the inner courtyard were given back their 18th-century appearance, with regularly interchanging gray-colour horizontal rustic bands in the ground floor and vertical receding pilaster strips alternating with window axes on the white wall surface of the 1st and 2nd floor. In the basement, walls were improved, woodwork was embedded into the window openings, and in order to prevent extra humidity, the walls were drained from both inside and outside.

Since 2000, renovation has been underway in the remaining portions of the mansion, for the purposes of the Conservation Centre. The basement rooms beneath all four wings are being renovated and equipped, to be used as a depot for artefacts. A desinsection chamber was put into operation on the ground floor of the northern wing, and an exhibition room was opened in the ground floor of the southern wing.

All construction, installation and finishing work was executed by respecting the demands and principles of conservation, while also in accordance with the building's new designation and necessary modernization.





Crkva Sv. Doroteje u Logorištu oštećena u domovinskom ratu
St. Dorothea's Church in Logorište damaged in the War of Independence



Sunja, župna crkva Sv. Marije Magdalene, (1991.)
Sunja, parish church of St. Mary Magdalene, 1991

O nastajanju i razvoju projekta Restauratorskog centra u Ludbregu

Projekt Restauratorskog centra Ludbreg nastao je inicijativom hrvatskih konzervatora, iznimnim razumijevanjem i potporom grada Ludbrega, uz pomoć iz Bavorske i stručnu suradnju s bavarskim konzervatorima i restauratorima. U vremenu oružanih napada na Hrvatsku, taj je projekt nastao u svrhu spašavanja i očuvanja hrvatske kulturne baštine. Prihvatila su ga mjerodavna ministarstva (Ministarstvo kulture i Ministarstvo financija) i Vlada Republike Hrvatske. Nakon odobrenih sredstava iz državnog proračuna, Restauratorski centar Ludbreg, kao odjel Hrvatskog restauratorskog zavoda, u sustavu restauratorske djelatnosti djeluje kao poligon međunarodne suradnje i pomoći u obnovi hrvatske kulturne baštine.

1991.

Nakon agresije na Hrvatsku, hitna evakuacija bila je učestalo rješenje za spas kulturnog i umjetničkog naslijeđa od ratnih razaranja. U sklopu Programa evakuacije ratom ugrožene spomeničke baštine na području kontinentalne Hrvatske organizirano je petnaest tajnih depoa za umjetnine, a upravo je dvorac u Ludbregu svojim kapacitetom od 3500 m² i relativnom usčuvanošću (s obzirom da nije bio korišten), pružao osnovne uvjete za pohranu evakuiranih umjetnina. Već iste godine stigli su odgovori na mnogobrojne apele upućene međunarodnoj javnosti za pomoć u sprječavanju propadanja i uništavanja hrvatske kulturne baštine.

1992.

Sklopljen je sporazum kojim grad Ludbreg ustupa dvorac Batthyány tadašnjem Ministarstvu prosvjete, kulture i športa na korištenje bez naknade, za potrebe zaštite kulturne baštine.

Uspostavljena je suradnja sa stručnjacima više zemalja i međunarodnih institucija, a u studenome 1992. godine ekipa stručnjaka Bavorskog zemaljskog ureda za zaštitu spomenika iz Münchena (Bayerisches Landesamt für Denkmalpflege) razgledala je depo umjetnina u ludbreškom dvorcu i već sljedeće godine donirala restauratorsku opremu i stručnu literaturu te novčana sredstva za pomoć pri osnivanju restauratorske radionice, često nazivane „Ratnom bolnicom za umjetnine“.





Dvorac Batthyány u prvoj polovici 20.st. i danas / Batthyány Mansion in the first half of the 20th c. and today

Uslijedile su donacije bavarskih nadbiskupija München – Freising i Bamberg, te zaklade Hypo-Kulturstiftung i Bavarskog državnog ureda. S hrvatske strane projekt je vodio Zavod za zaštitu spomenika kulture Ministarstva prosvjete, kulture i športa, a potom Državna uprava za zaštitu kulturne i prirodne baštine. Restauratorski radovi na obnovi dvorca Batthyány i formiranje Restauratorskog centra povjereni su Restauratorskom zavodu Hrvatske.

1994.

Kao rezultat uspješne suradnje hrvatskih i bavarskih stručnjaka, 15. travnja 1994. godine na prvom katu i u dijelu prizemlja dvorca otvorena je restauratorska radionica za polikromiranu drvenu plastiku i slike na drvenom i tkanom nosiocu, s bibliotekom, drvorezbarskom i stolarskom radionicom, depoima i ostalim pratećim sadržajima. U radionici su uz domaće radili i strani diplomirani konzervatori-restauratori, njihovi suradnici i studenti, te stručnjaci čija je djelatnost vezana uz konzervatorske i restauratorske radove.

1996.

Restauratorski centar Ludbreg predstavio se izložbom u Muzeju Mimara u Zagrebu u povodu Bavarskog tjedna, uz pokroviteljstvo Bavarsko-hrvatskog društva u Hrvatskoj u rujnu 1996. godine, a u prosincu iste godine postavljena je izložba fotografija u palači Vijeća Europe u Strasbourgu. Ista izložba bila je postavljena i u konzulatu Republike Hrvatske u Münchenu u sklopu predstavljanja grada Ludbrega, u svibnju 1998. godine.

1997.

Opravdanost projekta obilježena je 7. srpnja 1997. godine dodjelom namjenskog kredita Hrvatskom restauratorskom zavodu za cjelovit zahvat saniranja dvorca Batthyány i opremanje Restauratorskog centra. Potpisan je ugovor s Bayerische Landesbank i Bayerische Landesanstalt für Aufbaufinanzierung, uz odgovarajuće odluke o jamstvu Vlade Republike Hrvatske.

Centar u Ludbregu iste godine ulazi u sastav Hrvatskog restauratorskog zavoda koji umrežava restauratorske odjele u Zagrebu, Dubrovniku, Splitu, Šibeniku, Zadru, Rijeci, Puli, Juršićima i Osijeku. U sastavu Zavoda djeluju odjeli za graditeljsko naslijeđe, kopnenu i podvodnu arheologiju, radionice za restauriranje slika na tkanom i drvenom nosiocu, drvene polikromirane plastike, namještaja, metala, tekstila, kamena, štuka, zidnih slika, mozaika, papira, kože i arheoloških nalaza.





Radionica za drvenu polikromiju / *Workshop for wooden polychromy*

2000.

Nakon osam godina od početka suradnje, Restauratorski centar Ludbreg svečano je otvoren 4. svibnja 2000. godine. Intenzivirao je restauriranje u ratu oštećenih umjetnina deponiranih u prostorijama dvorca, a potom i drugih spomenika hrvatske kulturne baštine. Pokrenuti su brojni programi stručnog usavršavanja za konzervatore i konzervatore-restauratore (konferencije, seminari i radionice) te programi međunarodne suradnje, s ciljem unapređivanja konzervatorske i konzervatorsko-restauratorske struke.

2003.

Uz radionice za restauriranje štafelajnog slikarstva i drvene polikromirane skulpture, osnovan je i Odsjek za tekstil u kojem se provode radovi preventivne zaštitne, konzervacijske i restauracijske liturgijskog ruha iz crkvenih i samostanskih zbirki, zastava cehovskih i vatrogasnih udruženja, narodnih nošnji iz svih krajeva Hrvatske, građanskih i vojnih odora te drugih oblika povijesnih artefakata izrađenih od raznovrsnih tkanina, često u kombinaciji i s drugim materijalima (žica, vosak, papir, staklo, perle, titranke, krzno, koža, metal, slika).



Radionica za povijesni tekstil / *Workshop for historical textiles*

2009./2010.

Uz uspostavljanje restauratorskih radionica i održavanje stručno-znanstvenih skupova o zaštiti i restauriranju tekstila, u Restauratorskom centru u Ludbregu 2009. godine osnovana je specijalizirana zbirka (Tekstiloteka) u kojoj se pohranjuje ugrožena povijesna tekstilna građa. Do 2014. godine u Tekstiloteci je prikupljeno i čuva se oko petstotinjak predmeta crkvenog tekstila iz sedam župnih zbirki sjeverozapadne Hrvatske.





Zbirka sakralne umjetnosti u kapeli Sv. Križa
Collection of Religious Art in the Holy Cross Chapel

Tekstiloteka je pokrenuta s namjerom da se vrlo ugrožena tekstilna baština čuva na primjeren način i zaštiti od propadanja. Prikupljanjem predmeta ujedno se stvara i baza uzoraka povijesnih tkanina proizvedenih u Hrvatskoj i u drugim dijelovima Europe, a prikupljena građa izvor je mnogih informacija s područja kulture i znanosti.

2014.

Dvadeset godina nakon otvaranja prve restauratorske radionice i depoa za umjetnine oštećene i evakuirane u ratu, Restauratorski centar u Ludbregu organiziran je na sljedeći način:

u prizemlju dvorca uz kapelu Sv. Križa i stalni postav Zbirke sakralne umjetnosti ludbreškog kraja smještene su prostorije Restauratorskog centra: stolarska radionica i lakirnica, radionica domara, prostorija za dezinfekciju umjetnina s komorom, prijamni depo i izložbena dvorana.

Na prvom katu nalazi se administracija Restauratorskog centra i povijesna svečana dvorana u kojoj je moguće organizirati svečane skupove, promocije, koncerte i izložbe. Osim nje, na drugom katu je uređena i opremljena dvorana sa šezdeset sjedećih mjesta u kojoj se održavaju seminari, prezentacije i radionice.

Restauratorske radionice smještene su na prvom i drugom katu dvorca i koriste se za restauriranje polikromirane drvene plastike, slika na drvenom i tkanom nosiocu, tekstila i papira. Prostrani atelijeri omogućavaju rad na zahtjevnim umjetninama velikih formata. Uz biblioteku i dokumentaciju, Restauratorski centar raspolaže i prostorima za deponiranje umjetnina smještenima na trećem katu i u podrumu. Smještaj gostujućih stručnjaka i studenata osiguran je u dormitoriju na trećem katu (deset soba sa zajedničkom kuhinjom i dnevnim boravkom). Sve etaže dvorca povezane su suvremenim dizalom, a sustavom grijanja, ventiliranja, ovlaživanja i odvlaživanja moguće je održavati kontrolirane mikroklimatske uvjete u radionicama i depoima.



Komora za dezinfekciju / Desinsection chamber

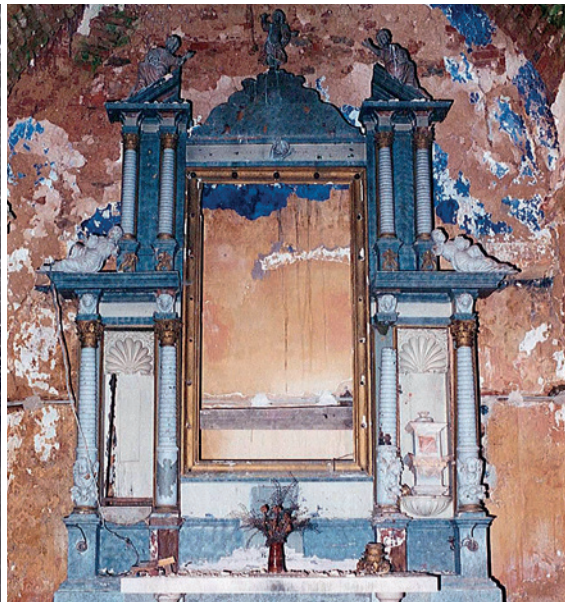


Mala predavaonica / The small lecture room





Jasenovac, župna crkva Sv. Nikole (1995.)
Jasenovac, parish church of St. Nicholas, 1995



Vukmanić, crkva Sv. Antuna Padovanskog, glavni oltar prije evakuacije
Vukmanić, church of St. Anthony of Padua, main altar prior to the evacuation

On the origin and development of the Ludbreg Conservation Centre

The Ludbreg Conservation Centre project was initiated by Croatian conservators, with exceptional appreciation and support of the Town of Ludbreg, and with the backing and professional cooperation from Bavarian conservators. At a time when Croatia suffered an armed invasion, the project emerged as a response to numerous issues of rescuing and preserving Croatian cultural heritage. Approved by the ministries of culture and finance and the Croatian Government, and encompassed by the budget, the Ludbreg Conservation Centre now operates within the Croatian Conservation Institute as a platform for international cooperation and aid in the conservation of Croatian cultural heritage.

1991

After Croatia was invaded, emergency evacuations were often resorted to as a way to rescue cultural and artistic heritage from wartime destruction. Within the Programme to evacuate the war-endangered heritage, 15 secret depots for artefacts were established in continental Croatia. It was the Ludbreg mansion that could provide basic conditions for the safekeeping of evacuated artefacts, due to its 3500-m² spatial capacity, relatively good state of preservation and the fact that it was not used at the time. Numerous appeals to the international public for the rescue of Croatian cultural heritage were answered within that same year.

16 1992

- A treaty was signed by which the Town of Ludbreg handed over the Batthyány Mansion to the then Ministry of Education, Culture and Sports, to be used free of charge for the purposes of protecting cultural heritage.
- Cooperation was established with experts from many countries and international institutions. In November 1992, a team of experts from the Bavarian State Office for Historic Preservation in Munich was given a tour of the depot for artefacts in the Ludbreg mansion. As early as next year, they donated conservation equipment and professional literature, including financial aid for the conservation workshop that came to be called a “war hospital for artworks”. This was followed by donations from the Bavarian archbishoprics of Munich–Freising and Bamberg, as well as the Hypo-Kulturstiftung trust and the Bavarian State Office. On the Croatian part, the project was run by the Institute for the Protection of Cultural Monuments of the Ministry of Education, Culture





Atrij dvorca Batthyány 80-tih i danas / Atrium of the Batthyány Mansion in the 1980s and today

and Sports, later the Directorate for the Protection of Cultural and Natural Heritage. Conservation work on the Batthyány Mansion and the founding of a conservation centre were entrusted to the Croatian Conservation Institute.

1994

As a result of successful cooperation between Croatian and Bavarian experts, on April 15th 1994, in the first floor and a portion of the ground floor of the mansion, a conservation workshop was opened, for polychrome wooden sculpture, paintings on wooden and textile support, as well as a library, woodcarving and carpenters' workshops, the depot and other accompanying facilities. In addition to Croatian experts, international certified conservators have worked at the workshop, their associates and students and other experts in the field of conservation.

1996

Ludbreg Conservation Centre was presented by an exhibition at the Mimara Museum in Zagreb, organized on the occasion of the Bavarian Week in September 1996 and backed by the Bavarian-Croatian Society in Croatia. In December the same year, there followed a photo exhibition at the palace of the Council of Europe in Strasbourg. The same exhibition was staged at the Croatian Consulate in Munich, while presenting the Town of Ludbreg in May 1998.

1997

Another confirmation of the validity of the project came on July 7th 1997, when a purpose loan was granted to the Croatian Conservation Institute for the construction improvement of the Batthyány Mansion and the equipping of the Conservation Centre. A contract was signed with the Bayerische Landesbank and the Bayerische Landesanstalt für Aufbaufinanzierung, with the guaranties provided by the Croatian Government.

That same year, the Centre in Ludbreg became part of the Croatian Conservation Institute, which was bringing together a network of conservation departments from Zagreb, Dubrovnik, Split, Šibenik, Zadar, Rijeka, Pula, Juršići and Osijek. Operating within the Institute are departments for architectural heritage, land and underwater archaeology, workshops for the conservation of paintings on textile and wooden supports, polychrome wooden sculpture, furniture, metal, stone, stucco, wall paintings, mosaics, paper, leather and archaeological finds.



Evakuirani oltari iz Staroga Broda (1743.), Stare Drenčine (1748.) i Tomaša (1700.), nakon radova
Evacuated altars from Stari Brod (1743), Stara Drenčina (1748) and Tomaš (1700), after conservation

2000

Eight years into the cooperation, the Ludbreg Conservation Centre was officially opened on May 4th 2000. Conservation work was intensified on the war-damaged artefacts kept at the mansion, later to include other monuments of Croatian cultural heritage. A number of programmes for the professional training of conservators was initiated (conferences, seminars and workshops), including programmes of international cooperation aimed at advancing the field of art conservation and restoration.

2003

Alongside the workshop for the conservation of easel paintings and polychrome wooden sculptures, a Department for Textiles was also founded, where preventive protection and conservation is conducted, of liturgical textiles from church and monastery collections, guild and firefighter flags, national costumes from all Croatian regions, civil and military uniforms, as well as other historical artefacts made from various fabrics and often combined with other materials (wire, wax, paper, glass, beads, tassels, fur, leather, metal or paintings).

2009/2010

With the conservation workshops established and a series of professional and scientific conferences on the protection and conservation of textiles underway, in 2009 a specialized collection (textile archive) was formed at the Ludbreg Conservation Centre, for the safekeeping of endangered historical textiles. By 2014, some 500 pieces of church textiles were collected at the Textile Archive, which had originated from seven parish collections in northwestern Croatia. The Textile Archive was set up in order for the severely endangered textile heritage to be kept in an appropriate manner and to be protected from deterioration. By collecting the pieces, a base of samples of historical fabrics produced in Croatia and elsewhere in Europe is also collected, as the materials provide us with further cultural and scientific information.

2014

Twenty years into the forming of the conservation workshop and the depot for artefacts damaged and evacuated from the war, the Ludbreg Conservation Centre is organized in the following manner:

The ground floor of the mansion houses the Holy Cross Chapel with the permanent exhibition of the Collection of Religious Art of the Ludbreg area, as well as the Conservation Centre's: carpenter's workshop and varnis-





Evakuirani oltari iz Jamničkog Podgorja (18.st.) i Bresta Pokupskog (1678.), nakon radova
Evacuated altars from Jamničko Podgorje (18th c.) and Brest Pokupski (1678), after conservation

hing room, janitor's workshop, desinsection room with the chamber, reception depot and exhibition room. On the 1st floor are the Conservation Centre offices and the historical great hall that can house formal gatherings, promotions, concerts and exhibitions. Next to it, on the 2nd floor, there is a furnished and equipped hall with 60 seats, which can house seminars, presentations and workshops.

Workshops on the 1st and 2nd floor of the mansion are used for the conservation of polychrome wooden sculpture, paintings on wooden and woven supports, textiles and paper. The spacious studios are available for working with large format pieces. Aside from the library and the archive, the Conservation Centre has rooms for the safekeeping of artefacts which are located on the third floor and in the basement.

Visiting experts and students are accommodated in a dormitory on the 3rd floor, which has 10 rooms with a joint kitchen and a lounge room.

All storeys of the mansion are connected via modern-day lift. The system for heating, ventilation, humidification and dehumidification makes it possible to maintain controlled microclimate condition in the workshops and the depot.



Koprivnica, Muzej grada, lajbec (poč. 20.st.) nakon radova
Koprivnica Town Museum, a waistcoat (early 20th c.), after conservation



Donja Voća, kapela Sv. Tome, glavni oltar (18.st.), nakon radova
Donja Voća, chapel of St. Thomas, main altar (18th c.), after conservation



Misnica iz Zbirke, nakon radova (poč. 19.st.) / Nova Gradiška, kapela Sv. Terezije, glavni oltar (18.st.), nakon konzervatorsko-restauratorskih / Chasuble from the Collection (early 19th c.), radova / Nova Gradiška, chapel of St. Theresa, main altar (18th c.), after conservation work after conservation

Aktivnosti u Restauratorskom centru Ludbreg od 1994. do 2014.

Konzervatorsko-restauratorska aktivnost

Konzervatorsko-restauratorska aktivnost obuhvaća radove na drvenim polikromiranim oltarnim cjelinama ili skulpturama, slikama na drvenom ili platnenom nosiocu te povijesnom tekstu.

Prvih pet godina radilo se isključivo na obnovi oltarnih cjelina evakuiranih tijekom 1992. iz ratom ugroženih područja središnje i istočne Hrvatske. Programom „ratnih šteta“ bio je obuhvaćen inventar iz dvadesetak crkava. Tada se radilo u novouređenim i bavarskom donacijom opremljenim radionicama na prvom katu dvorca. Prioritet u obnovi imale su umjetnine na kojima je trebalo izvesti manje složene zahvate i koje će biti moguće vratiti u matične objekte nakon njihove obnove. Među prvima su obnovljeni mali barokni drveni polikromirani oltari iz kapela u Starom Brodu i Staroj Drenčini te skupina od tri ranobarokna drvena polikromirana oltara iz kapela u Donjem Zvečaju i Svetom Petru Mrežničkom kod Duge Rese. S restauratorima iz Hrvatske na tim su projektima radili i stručnjaci restauratori iz Bavorske i Švicarske.

Nakon što je obnova evakuiranih umjetnina koje je bilo moguće vratiti u matične objekte bila realizirana, nastavilo se s radovima na crkvenim umjetninama iz ostalih dijelova kontinentalne Hrvatske. Crkve i njihov inventar dugo su godina bili zapostavljeni i zapušteni pa im je bila nužna, prije svega, preventivna zaštita, ali većim dijelom i cjeloviti konzervatorsko-restauratorski radovi. Kroz ruke restauratora i konzervatora Centra prošao je velik broj umjetnina iz čak 79 lokaliteta s područja kontinentalne Hrvatske. Radilo se na drvenim polikromiranim, pozlaćenim i posrebrenim oltarnim cjelinama prve polovice 18. stoljeća i manjem broju očuvanih vrlo vrijednih oltara iz druge polovice 17. stoljeća.

Dezinsekcija umjetnina

Centar raspolaže od 2002. godine komorom za dezinsekciju umjetnina zapremine 35 m³, uz primjenu inertnog plina dušika koji nije štetan za ljudsko zdravlje ni za okoliš. U komori se anoxy metodom mogu tretirati predmeti od drva, tekstila, kože, krzna i papira, a nije štetna ni za druge materijale. Preporučeno učinkovito trajanje dezinsekcije je osam do deset tjedana, što je dovoljno da se unište nametnici u svim razvojnim stadijima.

Osim suzbijanja drvnih nametnika, dezinsekcija je djelotvorna protiv protolitičke aktivnosti bakterija, gljivica i plijesni.





Središnji depo umjetnina / Central depot for artefacts

Dezinsekcija umjetnina obavezna je prije njihova smještaja u depoe ili radionice Zavoda. Komora, dakako, stoji na raspolaganju muzejima i drugim zbirkama pa su tako tretirani brojni predmeta iz muzejskih zbirki, oltarne cjeline iz crkava, skulpture i namještaj iz privatnih zbirki te velik broj tekstilnih predmeta iz župnih i samostanskih zbirki s područja cijele Hrvatske.

Pohrana i čuvanje umjetnina

Kroz centralni depo umjetnina u proteklih dvadeset godina prošlo je tisuće objekata s osamdeset lokaliteta iz cijele Hrvatske. U depou su od 1992. godine bile pohranjene umjetnine evakuirane u vrijeme ratne opasnosti (Šišinec, Jakuševac, Letovanić, Nova Gradiška, Slavonski Brod, Stari Brod, Tomaš, Jasenovac, Pakrac, Dubrovnik, Hrvatska Kostajnica, Karlovac). Međutim, kako su se ratom ugroženi oltari nakon obnove vraćali u isto tako obnovljene matične objekte, njihovo mjesto su sve više zauzimali objekti kojima je bio potreban hitan smještaj zbog provođenja građevinskih ili restauratorskih radova u crkvama ili dvorcima (Ivanec, Štrigova, Lukovdol, Ludina, Kloštar Ivanić, Lopatinec, Križovljan, Požega, Vinica, Koprivnički Ivanec). Povećavao se i broj objekata s područja sjeverozapadne Hrvatske na kojima su zbog velike ugroženosti i vrlo lošeg zatečenog stanja bili nužni konzervatorsko-restauratorskih radovi u radionicama HRZ-a. Sve su umjetnine prije pohrane u depou obavezno tretirane u komori za dezinfekciju. Godine 2011. građevinskim i instalaterskim radovima u južnom krilu završeno je uređenje podruma dvorca pa su sva četiri krila podruma osposobljena i opremljena za sigurno i pravilno pohranjivanje i čuvanje nerestauriranih umjetnina izrađenih od drveta (crkvenog inventara, tabulata, skulptura i sl.). Kontrolirani mikroklimatski uvjeti uspostavljaju se i održavaju uz pomoć ugrađene opreme za dodatno zagrijavanje, ventiliranje i odvlaživanje.

Centar stručnog usavršavanja za konzervatore i konzervatore-restauratore

Hrvatski restauratorski zavod kao matična ustanova za konzervatorsko-restauratorsku djelatnost u Republici Hrvatskoj ima važnu ulogu u stalnom usavršavanju konzervatora i konzervatora-restauratora. Osim uspostavljanja i opremanja restauratorskih radionica i depoa, suradnja sa stručnjacima iz Bavorske bila je ključna za razvijanje programa usavršavanja na raznovrsnim konferencijama, seminarima i radionicama koji su održani u centru.

Centar nudi specijalizirane dvorane za predavanja, prostrane radionice i mogućnost smještaja za predavače i sudionike. U organizaciji Odjela za školovanje, stručno usavršavanje i međunarodnu suradnju Hrvatskog restauratorskog zavoda i Restauratorskog centra, od 2000. godine u Ludbregu je za velik broj konzervatora i konzervatora-restauratora iz Hrvatske i brojnih drugih država održano dvadesetak stručnih i znanstvenih



Radionica "Povijesni tipovi mramorizacije" (2007.) / *Historical Types of Marbleizing workshop, 2007*



ICOR, Međunarodno savjetovanje, (2006.) / *ICOR, international conference, 2006*

skupova, seminara i radionica pod vodstvom predavača iz Njemačke, Slovenije, Italije, Velike Britanije, Kanade, Francuske, Belgije, Hrvatske i drugih država. Raspravljalo se o specifičnim problemima u konzervatorsko-restauratorskim postupcima na drvenim polikromiranim skulpturama, štafelajnim slikama, papiru, tekstu i zidnom slikarstvu te graditeljskoj baštini. Osim usavršavanja stručnjaka, u Restauratorskom centru Ludbreg studentsku praksu obavljaju studenti različitih usmjerenja u zaštiti kulturne baštine iz Hrvatske i inozemstva.

Međunarodno savjetovanje o konzervatorsko-restauratorskoj djelatnosti – organizacija, obrazovanje i razvoj (ICOR), održano 2006. godine, najvažnije i najbrojnije (sudionici iz šesnaest država te predstavnici Vijeća Europe, UNESCO-a, ICOMOS-a, ICCROM-a i ECCO-a), organizirano je uz potporu Ministarstva kulture Republike Hrvatske i UNESCO-ova Ureda u Veneciji (BRESCE) te Hrvatskog nacionalnog odbora za ICOMOS. Okupilo je oko 150 sudionika i 32 predavača.

Stručna knjižnica Centra

Stručna knjižnica osnovana je zahvaljujući velikoj donaciji stručnih knjiga i časopisa Bavorskog zemaljskog zavoda za zaštitu spomenika. Kontinuirano je dopunjavana novim naslovima s područja povijesti, povijesti umjetnosti, arheologije, etnologije, likovnih umjetnosti, zaštite spomenika i posebice konzervatorsko-restauratorske djelatnosti pa danas čini bitnu komponentu knjižnog fonda na razini Zavoda.

Centar kulturnog života Ludbrega i okolice

22 U suradnji s lokalnom zajednicom, udrugama građana te muzejskim i drugim kulturnim ustanovama, u reprezentativno uređenim javnim prostorima dvorca (svečanoj dvorani, maloj predavaonici, izložbenoj dvorani, kapeli Sv. Križa i atriju) često se održavaju izložbe, koncerti, predstavljanje knjiga, monografija i zbornika te glazbeno-književne večeri, prezentacije, pa čak i snimanja za reklamne i videospotove. Tijekom znamenitih Varaždinskih baroknih večeri u ludbreškom se dvorcu održavaju koncerti.

Velikom broju posjetitelja, od državnih dužnosnika i diplomatskog kora do predstavnika mnogih europskih kulturnih i turističkih organizacija, omogućeno je razgledavanje dvorca, a povremeno i restauratorskih radionica te upoznavanje povijesti Ludbrega, dvorca Batthyány i djelatnosti Hrvatskog restauratorskog zavoda i njegova Centra u Ludbregu.

U prizemlju dvorca smješten je i reprezentativni izložbeni prostor koji je uređen u suradnji i uz financijsku





Izložbena dvorana u vrijeme održavanja izložbe grafika / Exhibition room during an exhibition of engravings

potporu Grada Ludbrega i Pučkog otvorenog učilišta „Dragutin Novak“ iz Ludbrega.

Prva u nizu izložbi organiziranih u novouređenom prostoru bila je 2008. izložba o projektima Restauratorskog centra, a slijedile su brojne izložbe umjetničkih ostvarenja.

I uspješna suradnja s kolegama iz Makedonije rezultirala je 2010. izložbom grafičkih listova 17. i 18. stoljeća iz makedonskih manastira, koji se čuvaju u Muzeju i Zavodu u Prilepu, a potom predstavljanje restauratorskih projekata Restauratorskog centra Ludbreg u Bitoli.

Godine 2013. Grad Ludbreg je uz Vukovar i Rovinj bio suorganizator Svjetskih umjetničkih igara održanih u Hrvatskoj te su se tom prigodom u Restauratorskom centru Ludbreg održali brojni umjetnički sadržaji poput izložbi, predavanja, koncerata, performansa i modne revije umjetnika iz svih krajeva svijeta od Južne Amerike do Novog Zelanda.

Restauratorski centar Ludbreg kuća je otvorenih vrata – za eminentne stručnjake, njihove studente i suradnike te sve one koji žele upoznati s konzervatorsko-restauratorsku struku i pomoći da se ovaj projekt još uspješnije razvija.



Kapela Sv. Križa u vrijeme održavanja izložbe fotografija (2012.) / Holy Cross Chapel during a photo exhibition, 2012





Hrastovljan, crkva Sv. Benedikta, oltar sv. Ane (1700.), nakon radova /
Hrastovljan, St. Benedict's Church, St. Anne's Altar (1700), after conservation



Koprivnica, Muzej grada, cehovska zastava (1870.), nakon radova /
Koprivnica Town Museum, a guild flag (1870), after conservation

Activities of the Ludbreg Conservation Centre from 1994 to 2014

Conservation and restoration

Conservation work comprises treatments of polychrome wooden altar ensembles or sculptures, paintings on wooden or canvas supports and historical textiles.

In the first five years, all the work was performed on altar ensembles evacuated during 1992 from the war-stricken areas of central and eastern Croatia. The programme of "war injuries" encompassed the furnishings from some twenty churches. At that time, conservation was performed in the new 1st-floor workshops that were equipped through the Bavarian donation. Priority was given to the conservation of pieces that required less complex procedures and could be returned to their places of origin after renovation. Among the first were the small Baroque polychrome wooden altars from the chapels in Stari Brod and Stara Drenčina, as well as a group of three early Baroque polychrome wooden altars from the chapels of Donji Zvečaj and Sveti Petar Mrežnički near Duga Resa. Working together with Croatian conservators on these projects were experts from Bavaria and Switzerland.

As the conservation of evacuated pieces that could be returned to their places of origin came to be finalized, work continued on church artefacts from other parts of continental Croatia. Churches and their furnishings had for many years been neglected and unattended, so they required preventive protection in the first place, but for the most part, a comprehensive conservation treatment as well. A large number of artefacts passed through the hands of conservators from the Centre, from as many as 79 sites in continental Croatia. Work was performed on polychrome wooden, gilded and silvered altar ensembles from the 1st half of the 18th century, and some of the preserved fine altars from the second half of the 17th century.

Desinsection of artefacts

The Centre has since 2002 been equipped with a desinsection chamber of 35 m², which uses inert nitrogen gas that is safe for health and the environment. Artefacts made from wood, textile, leather, fur and paper are treated in the chamber using the anoxo method that is safe to other materials. The recommended duration of the desinsection treatment is from eight to ten weeks, which is enough for the parasites to be extinguished in all their stages of development. Aside from suppressing wood parasites, desinsection also works against proteolytic activity of bacteria, fungi and mould.





Varaždin, franjevačka crkva Sv. Ivana Krstitelja, propovjedaonica (1676.), nakon konzervatorsko-restauratorskih radova
Varaždin, Church of St. John the Baptist, Pulpit (1676) after conservation

Desinsection of artefacts is mandatory prior to their entering the depots or workshops of the Centre. Of course, the chamber is available to museums and other collections. A large number of artefacts from museum collections, altar ensembles from churches, sculptures and furniture from private collections have been subjected to the treatment, including a large number of textile artefacts from parish and monastery collections around Croatia.

Storing and safekeeping of artefacts

Within the last 20 years, thousands of objects from 80 sites across Croatia have passed through the central depot. Since 1992, it has stored evacuated war-endangered artefacts (from Šišinec, Jakuševac, Letovanić, N. Gradiška, S. Brod, Tomaš, Jasenovac, Pakrac, Dubrovnik, Kostajnica and Karlovac). However, as war-endangered altars were being returned to their places of origin after conservation, their place was increasingly taken over by artefacts that were in urgent need of accommodation, due to ongoing construction or conservation efforts in churches and mansions (in Ivanec, Štrigova, Lukovdol, Ludina, Kloštar Ivanić, Lopatinec, Križovljan, Požega, Vinica and K. Ivanec). Also, the number of artefacts from northwestern Croatia increased, as their poor condition and a high degree of endangerment called for a treatment in the Croatian Conservation Institute workshops. Prior to being stored in the depot, all artefacts were treated in the desinsection chamber. In 2011, with the construction and installation work in the southern wing, the furnishing of the basement was brought to a close, so all four wings of the basement were set up and equipped for the appropriate storing and safekeeping of wooden artefacts awaiting conservation (church furnishings, wooden ceilings, sculptures etc.). Controlled microclimate conditions are maintained using the equipment for additional heating, ventilation and dehumidification.

Centre for the professional education of conservators and restorers

As the head institution in the field of conservation in Croatia, the Croatian Conservation Institute has an important role in the continual education of conservators and restorers. Apart from setting up and equipping the workshop and the depot, the cooperation with Bavarian experts was crucial in developing a programme of education, through various conferences, seminars and workshops held at the Centre that offers specialized lecture rooms, spacious workshops and accommodation for lecturers and participants. Since 2000, some twenty professional and scientific conferences, seminars and workshops have been organized in Ludbreg by the Section for Training, Professional Development and International Cooperation of the Croatian Cooperation Institute and the Conservation Centre, aimed for conservators and restorers from Croatia and many other countries, with lecturers coming from Germany, Slovenia, Italy, UK, Canada, France, Belgium, Croatia and other countries.



Atrij dvorca u vrijeme održavanja koncerta (2012.) / Atrium of the mansion during a concert in 2012

Discussions have centered on specific issues of conservation of polychrome wooden sculptures, easel paintings, paper, textile, wall paintings and architectural heritage.

Apart from the professional education, the Conservation Centre is also open for internships of Croatian and international students of various profiles in the field of cultural heritage protection.

International Conference on Conservation-Restoration – organisation, education and development (ICOR), held in 2006, was the most important and most attended conference, with some 150 participants and 32 lecturers from 16 countries, including representatives of the Council of Europe, UNESCO, ICOMOS, ICCROM and ECCO, and backed by the Ministry of Culture of the Republic of Croatia, the UNESCO Office in Venice (BRESCE) and the ICOMOS National Committee.

Specialized library of the Centre

The specialized library was established thanks to a large donation of professional books and journals from the Bavarian State Office for Historic Preservation. It is constantly enriched with new editions in the fields of history, art history, archaeology, ethnology, visual arts, monument protection and especially conservation, which makes it a significant component of the Institute's library fund.

A centre of the cultural life of Ludbreg and its surrounding area

In cooperation with the local community, citizens' associations, museum and other cultural institutions, exhibitions and concerts are often held in the portions of the mansion open to the public (great hall, small lecture room, exhibition room, Holy Cross Chapel and the atrium), as well as promotions of books, monographs and conference proceedings, evenings of music and literature, presentations and even commercial and video shootings. The Ludbreg mansion is also a venue for the renowned Varaždin Baroque Evenings.

- Tours of the mansion are given to its numerous visitors, ranging from state officials and diplomats to representatives of many European cultural and tourist organizations. Sometimes tours include a visit of the conservation workshops and an introduction to the history of Ludbreg, the Batthyány Mansion and the activities of the Croatian Conservation Institute and its Centre in Ludbreg.

In the ground floor of the mansion there is a fine exhibition room, opened in cooperation and with the backing of the Town of Ludbreg and the Dragutin Novak Open Education Centre from Ludbreg. First in a series of exhibitions in the newly-opened exhibition room was organized in 2008 and focused on the projects of the Conservation Centre, and was later followed by numerous art exhibitions.

In 2010, a successful cooperation with colleagues from Macedonia resulted in an exhibition of 17th- and 18th-century graphic folios from Macedonian monasteries that are kept at the Institute and Museum of Prilep.





Dormitorij / Dormitory



Tekstiloteka / Textile Archive

This was followed by a presentation of conservation projects of the Ludbreg Conservation Centre in Bitola, Macedonia.

In 2013, the Town of Ludbreg co-organized with Vukovar and Rovinj the World Art Games in Croatia. Various art events were held at the Ludbreg Conservation Centre for the occasion, such as exhibitions, lectures, concerts, performances and a fashion show by artists from around the world, from South America to New Zealand.

Ludbreg Conservation Centre is a house of open doors – for renowned experts, their students and associates, and all those who wish to become acquainted with the conservation profession and help our project to evolve even further.



Dormitorij - sobe / Dormitory – rooms



Sala za sastanke / Meeting room



Dokumentacija i knjižnica / Documentation and library





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GRAD LUDBREG



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