



ZIDNE SLIKE I ŠTUKATURA NA ŽBUKANIM DRVENIM KONSTRUKCIJAMA

– izazovi i rješenja

KNJIGA SAŽETAKA

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WALL PAINTINGS AND STUCCO ON PLASTERED WOODEN STRUCTURES *– Challenges and Solutions*

BOOK OF ABSTRACTS

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Obnova i prezentacija stropnih oslika u sklopu cjelovite obnove zgrada oštećenih u potresima 2020. – zagrebački primjeri

Restoration and presentation of ceiling paintings within the comprehensive renovation of buildings damaged in the 2020 earthquakes – Zagreb case studies

Cjelovita protupotresna obnova kulturnih dobara slojevit je i zahtjevan proces, a za sve njezine sudionike velik izazov. Posebno se to odnosi na konzervatorsku struku, čija je uloga zaštititi najvrjednije povijesno-umjetničke i arhitektonsko-graditeljske značajke pojedinoga kulturnog dobra, uvažavajući sve zahtjeve protupotresne obnove javnih zgrada koje trebaju biti ojačane do propisane razine.

U sklopu cjelovite obnove Gornjogradske gimnazije restauriran je oslikani strop svečane dvorane, izvorno namijenjene kazališnim izvedbama učenika, koja je poslije prenamijenjena u školsku sportsku dvoranu.

Zidovi dvorane su konstrukcijski ojačani, a vrijedni stropni oslik restauriran je i očuvan *in situ*. Cijela površina stropnog oslika je injektirana i stabilizirana te je s gornje strane povezana s drvenom stropnom konstrukcijom da bi se spriječilo daljnje propadanje žbukane podloge. Stare zakrpe od cementne žbuke su uklonjene i zamijenjene novom na bazi vapna. Bojeni sloj je očišćen od naknadnog naliča i soli te je u cijelosti fiksiran i retuširan.

Tijekom aktualne obnove palače Erdödy – Keglević (Jezuitski trg 2) konzervatorsko-restauratorskim su istraživanjima u većini prostorija, i na prvom katu i u prizemlju, otkriveni oslici na zidovima, svodovima i stropovima. Preliminarnom analizom oslika utvrđeno je da oslici zapadnog dijela kompleksa pripadaju najstarijem sloju, odnosno da su slikani neposredno nakon izgradnje palače, na prijelazu iz 18. u 19. stoljeće. Slikani su u duhu bidermajera, no uz primjenu još nekih slikarskih odlika kasnobaroknoga iluzionizma, pa su s povijesno-umjetničkog aspekta kvalitativno najzanimljivije otkriće. Oslici na stropu, pronađeni u brojnim prostorijama ostaloga dijela kompleksa palače, pripadaju historicističkomu sloju, a oslikani su potkraj 19. stoljeća. U svim se navedenim prostorijama, na drvenim stropnim konstrukcijama izniveliranim trskom, ponavlja vrlo sličan kompozicijski koncept oslika s različito oblikovanim rozetama u središtu te geometriziranim dekorativnim bordurama na rubovima stropova. Restauriranje se izvodi *in situ* i planirana je njihova cjelovita prezentacija.

U sklopu radova konstrukcijske i cjelovite obnove palače Drašković (Opatička 29 / Demetrova 17) provedena su opsežna konzervatorsko-restauratorska istraživanja kojima je otkriveno više slojeva kvalitetnih dekorativnih i figurativnih zidnih oslika, različitih stilskih karakteristika (kasnobaroknih, barokno-klasicističkih, bidermajerskih) i tehnika izvedbe. Projektom cjelovite obnove predviđeno je restauriranje i prezentiranje najvrjednijih oslika u salonima palače na prvom katu, kao i u pojedinim prostorijama drugog kata i prizemlja. Zbog lošeg stanja stropa (žbuka na trstici pričvršćena na drvene grede) i konstruktivnih radova ojačanja, oslik je dokumentiran i 3D skeniran, a dijelovi tehnikom *stacco a masello* odvojeni s grednika i pohranjeni, da bi se mogli vratiti na izvornu poziciju i prezentirati.

Spomenuti oslici primjeri su vrijednih pronalazaka tijekom obno-

Comprehensive seismic retrofitting of cultural heritage is a layered and demanding process, and a major challenge for all participants. This is especially true for the conservation profession whose role is to protect the most valuable art historical and architectural features of individual cultural property, and take into account all requirements for seismic retrofitting of public buildings, which must be reinforced to the prescribed level.

As part of the comprehensive renovation of the Gornjogradska gimnazija high school, its ceremonial hall was also restored. Originally intended for student theatre performances, the hall was later repurposed as a school sports hall.

The walls of the hall were structurally reinforced, and the valuable ceiling paintings were restored and preserved *in situ*. The entire surface of the ceiling paintings was injected and stabilized, and it was connected with the wooden ceiling structure from above to prevent further deterioration of the plaster base. Old cement plaster patches were removed and replaced with new lime-based plaster. Salts and layers of overpainting were removed from the painted layer which was then secured and retouched.

During the ongoing renovation of the Erdödy–Keglević Palace (Jezuitski trg 2), conservation and restoration research revealed vault, and ceiling paintings in most rooms on both the ground and first floor. A preliminary analysis established that the paintings in the western part of the complex belong to the oldest layer that was painted immediately after the construction of the palace at the turn of the 19th century. They were painted in the Biedermeier style with certain features of late Baroque illusionism making them the most artistically significant discovery. Ceiling paintings discovered in many other rooms of the palace belong to the historicist layer painted in the late 19th century. In all of these rooms, a very similar compositional concept of paintings is repeated on the wooden ceiling structures levelled with reeds, with differently shaped rosettes in the centre and geometric decorative borders on edges. Restoration is being carried out *in situ*, with a full presentation planned.

As part of the structural and comprehensive renovation of the Drašković Palace (Opatička 29 / Demetrova 17), extensive conservation and restoration research revealed several layers of high-quality decorative and figurative wall paintings of different stylistic characteristics (late Baroque, Baroque-classicist, Biedermeier) and techniques. The comprehensive renovation project foresees the restoration and presentation of the most valuable paintings in the salons on the first floor, as well as in selected rooms on the second and ground floor. Due to the poor condition of the ceiling (plaster on reed attached to wooden beams) and structural reinforcement, the paintings were documented and 3D-scanned. Parts of the ceiling were detached using the *stacco a massello* technique and stored so that they may later be returned to their original position and presented.

ve, čija će prezentacija u bitnome izmijeniti interijere predmetnih kulturnih dobara. Također, u sklopu cjelovite obnove obnovljeni su ili će se obnoviti oslici za koje do sada nije bilo dovoljno mogućnosti i sredstava da se kvalitetno obnove i prezentiraju.

Protupotresna i cjelovita obnova u Zagrebu donijela je nova saznanja koja pridonose razvoju konzervatorske struke, afirmirajući vrijedne i složene povijesne slojeve, uz preispitivanje i analiziranje dosadašnjih praksi i metoda obnove. Uloga konzervatora pokazala se iznova iznimno važnom. Upravo su zahvaljujući naporima i nastojanjima konzervatora očuvana spomenička svojstva kulturnih dobara koja su podvrgnuta opsežnom, sveobuhvatnom i nerijetko invazivnom procesu cjelovite obnove, pri čemu obveza očuvanja vrijednih povijesno-umjetničkih i arhitektonsko-graditeljskih elemenata postaje još jedan veliki izazov.

KLJUČNE RIJEČI: cjelovita obnova, protupotresna obnova, očuvanje, prezentacija, oslik

These paintings are valuable discoveries made during the renovation, and their presentation will fundamentally transform the interiors of these cultural properties. As part of the comprehensive renovation, paintings, for which there have not been sufficient opportunities and funds to restore and present in a quality manner, have been or will be restored.

Seismic and comprehensive renovation in the Zagreb has brought new insights that contribute to the development of the conservation profession, affirming valuable and complex historical layers while re-examining and analysing past practices and methods of restoration. The role of conservators has once again proven to be of crucial importance. Thanks to the efforts and commitment of conservators, heritage qualities of cultural properties subjected to an extensive, all-encompassing, and often invasive process of comprehensive renovation have been preserved, with the obligation of safeguarding valuable art-historical and architectural elements becoming yet another challenge.

KEYWORDS: comprehensive renovation, seismic retrofitting, conservation, presentation, painting

Antonia Matković Šerić rođena je 1989. u Splitu. Diplomirala je Akademije likovnih umjetnosti Sveučilišta u Zagrebu 2012. s područja konzerviranja-restauriranja umjetnina. Tijekom studija provela je jedan semestar na studijskom boravku na Akademiji likovnih umjetnosti u Pragu. Nakon dvije godine iskustva i rada na konzervatorsko-restauratorskim radovima na zidnim slikama, zapošljava se 2014. u Gradskom zavodu za zaštitu spomenika kulture i prirode Grada Zagreba, a od rujna 2025. raspoređena je na mjesto voditeljice Odjela za provedbu programa protupotresne, energetske i cjelovite obnove nepokretne kulturne baštine.

Antonia Matković Šerić was born in Split in 1989. She graduated in 2012 from the Academy of Fine Arts, University of Zagreb, specializing in conservation-restoration of artworks. During her studies, she spent a semester at the Academy of Fine Arts in Prague. In 2014, after two years of working on conservation and restoration of wall paintings, she was employed at the City Institute for the Conservation of Cultural and Natural Heritage of the City of Zagreb. Since September 2025, she has held the position of Head of the Department for the Implementation of Seismic, Energy, and Comprehensive Renovation Programs of Immovable Cultural Heritage.



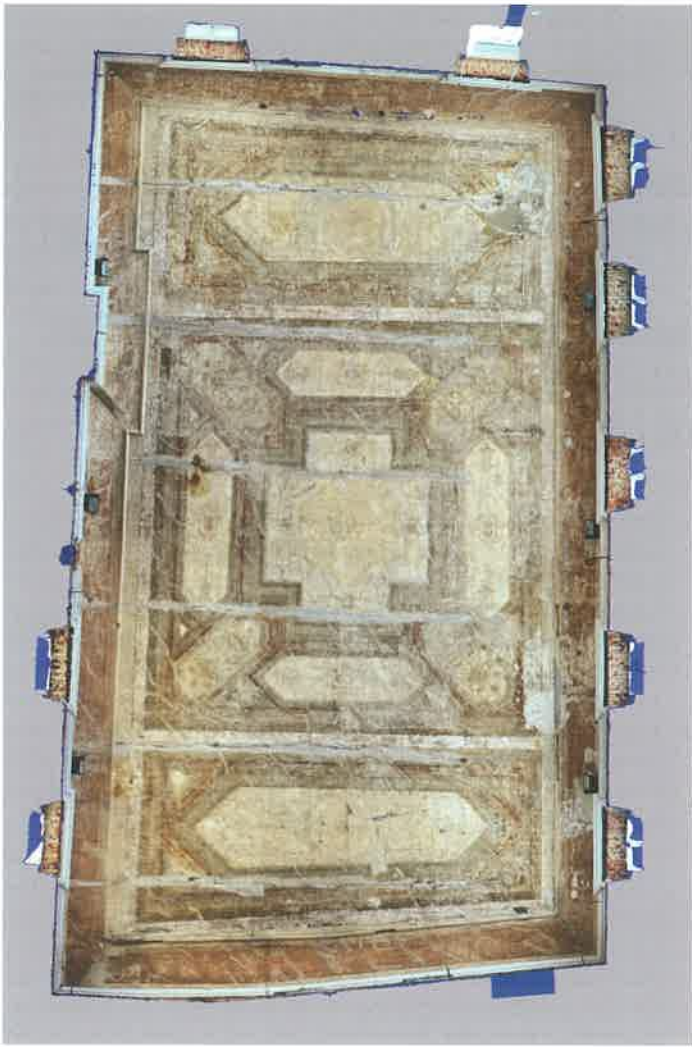
Zagreb, Palača Erdödy Keglević, novotkriveni zidni ostik (snimka: S. Veršić, 2025.)
 Zagreb, Erdödy Keglević Palace, newly discovered wall painting (photo: S. Veršić, 2025)



Zagreb, Gornjogradska gimnazija, stropni ostik svečane dvorane tijekom radova (arhiva GZSKP-a, snimka: A. M. Šerić, 2024./2025.)
 Zagreb, Gornjogradska gimnazija high school, ceiling painting of the ceremonial hall during conservation (GZSKP archive, photo: A. M. Šerić, 2024/2025)



Zagreb, Palača Drašković, Opatička 29. Detalji novootkrivenog ostika (snimka: M. G. Čumbrek, 2024./2025.)
 Zagreb, Drašković Palace, Opatička 29. Details of the newly discovered wall painting (photo: M. G. Čumbrek, 2024/2025.)



Zagreb, Gornjogradska gimnazija. Strop svečane dvorane prije i nakon radova (ortofoto snimka: Koto d.o.o., 2024./2025.)

Zagreb, Gornjogradska gimnazija high school. Ceiling of the ceremonial hall before and after conservation (orthophoto: Koto d.o.o., 2024/2025)