

Dva dvorca u Oroslavju



Barokna baština bez baštinika

Oroslavje Gornje, glavno zapadno pročelje, početak 20. st.

Oroslavje Gornje, main western façade, beginning of the 20th century

Izvor: zbirka Šćitaroci

Source: Šćitaroci

Perivoj nestalog dvorca Oroslavje Gornje valja zaštititi i spriječiti amaterske obnove i improvizacije jer prilikom obnove kulturnoga naslijeđa nisu dovoljni samo entuzijizam i dobra namjera

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Rijetko su u jednome mjestu dva dvorca. Takvo je Oroslavje u Hrvatskom zagorju, naselje koje se jače razvilo tek u prvoj polovici 20. stoljeća. Udaljeni 300 metara jedan od drugoga, u središtu Oroslavja nalaze se dva dvorca. Sudbina im nije bila naklonjena. Dvorac Oroslavje Gornje odavno je nestao, a na njegovu je mjestu izgrađena tvornička hala koja se odavno ne koristi. Dvorac Oroslavje Donje je prazan, u lošem stanju, gotovo devastiran, posebice njegova unutrašnjost. Perivoji su tek dje-

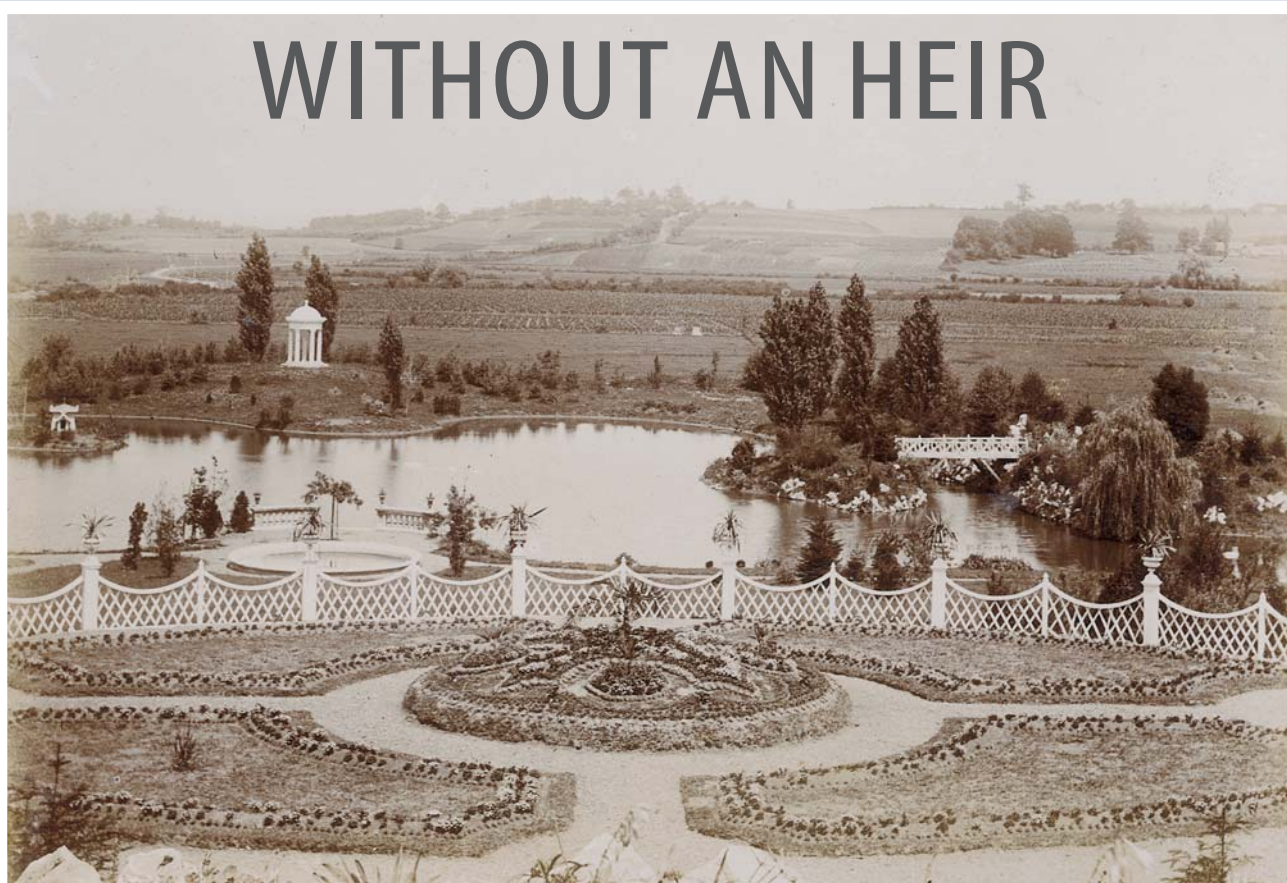
lomično sačuvani. Usprkos takvu stanju, vrijedno je na njih podsjetiti i posjetiti ih jer se u mjestu osjeća njihova emanacija. Oroslavski dvorci primjer su kulturnog naslijeđa koje propada – baštine bez baštinika. Nažalost, ilustriraju stanje većine dvoraca u Hrvatskoj.

Dva oroslavka dvorca i dva posjeda, koji su imali različite vlasnike, imaju zanimljivu prošlost povezanu sa životom uglednih plemićkih obitelji. Oroslavje Gornje je stariji posjed i dvorac. Krajem 16. i početkom 17. stoljeća postojala je kurija, a dvorac je izgrađen u prvoj polovici 17. stoljeća, dok je dvorac u Oroslavju Donjem izgrađen krajem 18. stoljeća. Oba su dvorca bili vrsni primjeri arhitektonskog i umjetničkog ostvarenja svoga

TWO CASTLES IN OROSLAVJE

BAROQUE HERITAGE

WITHOUT AN HEIR



Oroslavje Gornje, neoromantičarski perivoj, pogled iz istočnog krila dvorca, početak 20. st.

Oroslavje Gornje, Neo-Romantic park, view from eastern wing of the castle, beginning of 20th century

doba – Oroslavje Gornje ranog baroka, a Oroslavje Donje kasnog baroka. Osobita vrijednost bile su stropne i zidne slike, kao i perivoji.

U dvorce su zalazili poznati umjetnici. U Oroslavju Gornjem dvaput je boravio Franz Liszt, klavirski virtuoz u 19. stoljeću. Na putu iz Graza u Zagreb i povratku, Dioniz Sermage ugostio je glazbenog umjetnika, 26. i 28. srpnja 1846. Početkom 20. stoljeća u tom je dvorcu boravio slikar Vlaho Bukovac, portretirajući vlasnika Luju Vranyczanya i slikajući dvorac. Na poziv grofa Vojkovića-Vojkffya, sredinom 19. stoljeća u Oroslavju Donjem boravio je slikar Ivan Zsche, poznat po grafikama Maksimira u grafičkoj mapi *Jurjaves* iz 1853. godine.

Vlasnici: Ratkaji, Čikulini, Sermage, Vranyczany, Vojkovići

Najstariji vlasnici posjeda Oroslavje Gornje bili su grofovi Ratkaji (do 1614.), poznati po dvorcima Veliki Tabor, Miljana i Velika Horvatska u desiničkom kraju. U njihovo doba vjerojatno je u Oroslavju Gornjem postojala kurija. Nakon Ratkaja vlasnici su grofovi Čikulini (1614.-1746.), a njih nasljeđuju grofovi Sermage od Susedgrada (1746.-1885.), koji su u jednom trenutku u Hrvatskoj posjedovali 24 dvorca i kurije. U svom su grbu nosili geslo kao i Zrinski: *Arte et Marte* (Perom i mačem). Rikard Sermage 1885. prodaje dvorac i posjed Oroslavje Gornje Ljudevitu-Luji Vranyczanyu-Dobrinoviću, koji je obnovio dvorac, ali njegov ba-

PARK AROUND THE ONE-TIME
OROSLAVJE GORNJE CASTLE
IS WORTH PRESERVATION
AND TO BE PREVENTED FROM
AMATEUR RECONSTRUCTION
AND IMPROVISATION
BECAUSE ENTHUSIASM AND
GOOD INTENT ARE NOT
SUFFICIENT FOR THE REVIVAL
OF CULTURAL HERITAGE

► rokni izgled nije mijenjao. Posjedovao ga je do 1921. godine. Lujo je dao izgraditi palaču Vranyczany na Zrinjercu u Zagrebu (u kojoj je danas Moderna galerija), a njegova su braća u Hrvatskom zagorju posjedovali dvorce Mirkovec, Sveti Križ Začretje, Gornju Bedekovčinu i Laduč. Lujo je bio Strossmayerov pristaša u političkoj borbi za samostalnost Hrvatske, poznat i kao mecena mnogih umjetnika.

Oroslavje Donje posjedovala je obitelj Vojković koja je pripadala starom hrvatskom plemenskom plemstvu, pa im je ugarsko-hrvatski kralj Bela IV. dodijelio područje Klokoča gdje je bio Vojković-grad (nedaleko Vojnića). U 17. stoljeću Vojkovići su se preselili u Hrvatsko zagorje jer su 1646. naslijedili dio nekadašnjega Susjedgradsko-stubičkog vlastelinstva u sklopu kojeg se nalazilo i Oroslavje. Kraljica Marija Terezija dodijelila im je 1763. grofovsku titulu te im odobrila promjenu prezimena u Vojković-Vojkffy i pridjevak *de Klokoch et Vojkovich*. Sigismund (umro 1792.) dao je sagraditi dvorac Oroslavje Donje, utemeljio je crkvu u obližnjem Zaboku, a neki smatraju da je upravo on lik Siniše iz romana "Grička vještica" Marije Jurić Zagorke. Vojkovići su graditelji gradskoga baroknoga dvorca na zagrebačkom Gornjem gradu u Matoševoj ulici, poznatog pod imenom palača Vojković – Oršić – Kulmer – Rauch. U Oroslavju Donjem Vojkovići žive do 1897., kad prodaju posjed Ugarskoj hipotekarnoj banci koja zemlju rasprodaje seljacima.

Završetak Prvoga svjetskoga rata (1918.) donio je velike političke i gospodarske promjene. Stara vlastelinstva su se raspala, a Oroslavje i obližnji Zabok budućnost grade na industrijskoj proizvodnji. Zagrebački industrijalac Milan Prpić (rođen 1874.) kupuje 1921. oba oroslavska dvorca. Vranyczanyjev dvorac kupio je s pokuštvom i slikama, koje je preselio u donji dvorac koji je odabrao za stanovanje svoje obitelji, a gornji dvorac preuredio u tekstilnu tvornicu. Bio je to početak industrije u Oroslavju i Zaboku. Milan Prpić podiže nekoliko tvornica, financijski pomaže izgradnju infrastrukture, osniva Tekstilnu i Vrtlarsku školu. Financira rad Hrvatske seljačke stranke Stjepana Radića, kojem ustupa i pola palače na Zrinjercu, koju je kupio od Luje Vranyczanya. Mjesec dana prije završetka Drugoga svjetskoga rata ustaška vlast Prpića je zatvorila i osudila na smrt, a mjesec dana nakon rata, u lipnju 1945.

komunistička vlast konfiscirala je sve njegove posjede.

Ranobarokni dvorac Oroslavje Gornje

Ne znamo tko je i kada sagradio nestali dvorac Oroslavje Gornje. Pretpostavlja se da je dvorac gradio Julije Čikulin (1580.-1634.) koji je nekoliko važnih obiteljskih isprava izdao baš u Oroslavju. Na temelju povijesnih isprava zna se da je u 16. stoljeću postojala kasnorenesansna kurija grofova Ratkaja. Prema starim austrijskim kartama, čini se da je novi barokni dvorac izgrađen pokraj kurije koja je stajala na mjestu gdje je kasnije podignut uresni parterni perivoj ispred glavnog zapadnog pročelja dvorca. Dvorac je imao ranobarokni četverokrlni tlocrt s unutrašnjim dvorištem i okruglim kulama na uglovima te jednostavna pročelja. Uz dvorišna pročelja nalazio se trijem koji je služio za ulazak u pojedine prostorije. Na katu se stanovalo, a u prizemlju su bile pomoćne i gospodarske prostorije.

Kad je dvorac pripao obitelji Sermage, nakon 1755. godine, oni ga temeljito preuređuju, dodajući mu barokna arhitektonska obilježja na pročeljima. Između ostalog, na zapadnom ulaznom pročelju dodaje se središnji rizalit i tornjić sa satom koji se izdiže iznad krovista, a u unutrašnjosti se izvode barokni svodovi, tzv. češke kape i zrcalni svodovi. Bio je to jedini dvorac grofova Sermage, koji je umjesto uobičajenog šindrom bio pokriven crijepom. Prema popisu inventara iz 1746., u

dvorcu je bilo 15 soba na katu, 18 postelja, 23 stola različitih veličina i oblika, nekoliko pisanih stolova (sekretera) i brojnog drugog pokućstva te čak 502 slike na zidovima, od kojih 422 bakroreza i 13 portreta.

Nakon 1885. Ljudevit Vranyczany obnavlja dvorac, ne mijenjajući bitno barokni izgled. Na ulaznom zapadnom pročelju 1904. dograđuje se klasicistička altana na osam stupova, prema projektu Ignjata Fischera. U Vranyczanyjevo doba istočno krilo dvorca bilo je namijenjeno kuhinjsko-servisnim prostorijama, u južnom su krilu bile sobe članova obitelji, u sjevernom sobe za goste, a zapadno krilo s pogledom na parterni perivoj i ulaz bili su saloni za boravak i društveni život. Obiteljsko krilo imalo je kupaonicu, a trijem unutrašnjeg dvorišta bio je ostakljen.

Prilikom preuređenja dvorca za tvornicu, nakon 1921., srušena je većina pregradnih zidova i umjesto njih postavljena drvena konstrukcija. Budući da dvorac nije bio dovoljno velik, kasnije je tvornica premještena u drugu zgradu.

Oslikana unutrašnjost Oroslavja Donjeg

Dvorac Oroslavje Donje izgrađen je između 1770. i 1790. Od tri krila, koja tlocrtno čine slovo U, glavno je sjeveroistočno krilo šire i više, pa kroviste nadvisuje manja i uža bočna krila. Kasnije izgrađena konjušnica i još kasnije izvedene prigradnje bočnih krila dvorca zatvaraju s dvorcem unutrašnje dvorište. Projekt dvorca donosi novost u dotadašnjoj ranobaroknoj



Oroslavje Donje, salon dvorca, oko 1925.

Izvor: Ivan Tomić, Oroslavje

shemi zagorskih dvoraca. Umjesto hodnika s arkadama na dvorišnoj strani, hodnik se pojavljuje u unutrašnjosti tlocrta, u uzdužnoj osovini glavnog krila i na taj način omogućuje gradnju prostorija s obje strane hodnika. U prizemlju se kroz veliku vežu ulazi u dvorac i dvorište. Stubište u koje se ulazi kroz vežu vodi do velikog predvorja, odakle se ulazi u središnju dvoranu na prvom katu. Glavne prostorije okrenute su prema vanjskim pročeljima koja nose obilježja kasnobaroknog klasicizma. Dvorac nije doživljavao znatnije izmjene tijekom 19. stoljeća, pa je graditeljski sačuvan u izvornom obliku.

Svod glavne dvorane dvorca Oroslavje Donje oslikan je potkraj 18. stoljeća zidnim slikama alegorijskog sadržaja. U iluzionističkoj arhitektonsko-figurativnoj kompoziciji, unutar rubno naslikane balustrade blago naoblačenog neba prepoznajemo grčko-rimske bogove i junake, među kojima je i Merkur. Zidne slike u ostalim sobama na katu i u hodniku nastale su u 19. stoljeću. Slike je oštetila, a djelomice i uništila vlaga i plijesan.

Unutrašnjost nestalog dvorca Oroslavje Gornje bila je ukrašena štukaturnim uresima i zidnim slikama. Prema konzervatorskom izvješću iz 1949., svod glavnog stubišta bio je oslikan alegorijskim iluzionističkim slikama s motivima četiri strane svijeta, a u stubištu su postojali medaljoni sa simboličkim likovima i oroslavskim dvorcem u pozadini. U zapadnoj kuli na zidovima i svodu bile su uljene slike u štukookvirima s prikazima pobjede prin-

ca Eugena Savojskog nad Turcima kod Beograda 1717. U veži su bila četiri medaljona u štuku, ispunjena figurama. Sve su te slike nestale u požaru 1949.

Povijesni izgled perivoja Oroslavja Gornjeg

O izgledu perivoja nestalog dvorca Oroslavje Gornje iz kasnobaroknog doba, kad su u dvorcu živjeli grofovi Sermage, znamo samo na temelju stare katastarske karte iz sredine 19. stoljeća. Perivoj se kao i danas sastojao iz dva dijela. Od uličnog perivojnog portala do dvorca vodila je 200 metara duga aleja, čijom se duljinom



Oroslavje Gornje, hram božice Flore – Tempio, 1930-ih

s obje strane pružao perivoj bez drveća, velik otprilike 1,3 hektara. Jugozapadni dio perivoja naslanjao se na gospodarski dio dvorskoga sklopa. U stražnjem dijelu na površini 4,4 hektara oko sjevernog, istočnog i južnog pročelja dvorca postojao je pejzažni perivoj.

U doba Luje Vranyczanya, na prijelomu 19. i 20. stoljeća velike su promjene nastale u perivoju koji se preoblikuje i poprima historicistička obilježja. Pejzažni perivoj u stražnjem dijelu poprima neoromantičarska obilježja, a parterni perivoj u ulaznom dijelu neobarokna. Neoromantičarska scenografija donijela je brojne nove perivojne građevine, kao što su: jezero s otočićem i kućicom za labudove, ribarska kućica, hram božice Flore – okrugli paviljon nazivan Tempio, mostić do otočića i dr. Neposredno oko dvorca, smještenog na najvišoj koti terena, izgrađene su terase s balustradnim ogradama, postavljen je visok stup sa skulpturom orla na sjevernoj terasi, izvedeno široko kameno stubište kojim se spuštalo do jezera, ispod stubišta napravljena špilja-nimfej, na obali jezera uređeno kameno pristanište. S istočne terase dvorca pružao se slikovit pogled na perivoj i okolni krajolik s livadama i brežuljcima u pozadini.

Prednji parterni perivoj preoblikuje se kao neobarokni uresni vrt s mnoštvom cvijeća, niskih i topijarnih (šišanih) nasada te s brojnim perivojnim sadržajima, kao što su: skulpture, fontana, mogila s urnom, klupe s motivima lavova i »



Oroslavje Gornje, parterni ulazni perivoj, 1906.

» sfingi, keramičke vaze sa cvijećem i dr. Simetrično postavljene u odnosu na glavno zapadno pročelje dvorca, stajale su barokne kamene skulpture Flore i Satira. To su jedine sačuvane barokne perivojne skulpture u Hrvatskoj. Kasnije, između dva svjetska rata, preseljene su u perivoj dvorca Oroslavje Donje. Uza sjeverni rub parternog perivoja bila je oranžerija, koja se spominje još u doba Sermageovih, a vidi se na fotografijama s početka 20. stoljeća. *"Koncem 19. stoljeća perivoj je bio na tada internacionalnom nivou-u, stila i ukusa toga doba (kasni Napoleon III., Ringstrassen-epoche s prijelazom na Jugendstil), a uzor su bili parterres-i Schönbrunna i Laxenburga"*, napisao je Janko barun Vranyczany-Dobrinović 1980-ih godina u pismu autorima ovoga teksta.

U Hrvatskom zagorju i sjevernoj Hrvatskoj naći ćemo historicističke cvjetnjake, ali ne i cjelovite historicističke perivoje kao što je bio perivoj uz nestali dvorac Oroslavje Gornje. O njemu postoji obilna fotodokumentacija i ostaci in situ, pa se može rekonstruirati njegov izgled. Zbog toga je perivoj nestalog dvorca po-

sebno vrijedan na nacionalnoj razini te ga valja zaštititi (kao degradirani prostor) i spriječiti amaterske obnove i improvizacije, da bi se mogao obnoviti prema suvremenim načelima obnove perivojne arhitekture.

Perivoj Oroslavja Donjeg: blijeda slika nekadašnje ljepote

Iako današnji perivoj dvorca Oroslavje Donje ima obilježje pejzažnog stila, povijesni izvori ukazuju na barokno-klasticistička obilježja perivoja i dvorskoga sklopa, vidljiva i na katastarskoj karti iz 1907. Kuhinjski vrtovi uza sjeverno i zapadno pročelje dvorca nastali su vjerojatno već potkraj 18. stoljeća. Dvorcu se tada prilazilo alejom dugom 230 metara, koja je počinjala baroknim portalom na cesti i prolazila pokraj velikoga sklopa gospodarskih zgrada. Ispred južnog pročelja dvorca bio je uresni parterni perivoj, površine otprilike dva hektra. U jugozapadnom dijelu perivoj se vezao na šumu. Između dvorca s uresnim perivojem i ceste bila je velika livada (2,5 hektra), gdje se danas nalazi nogometno igralište.

U prvoj polovici 20. stoljeća perivoj je doživio malo preoblikovanje. Sjeverno i zapadno od dvorca samonikli je gaj zamijenio kuhinjski vrt i povrtnjak. Osim brojnih četinjača i listača, domaćih i unesenih, u perivoju se još uvijek nalazi drveće koje pomalo iščezava iz starih perivoja, kao što su žalosni grab, žalosna bukva, žalosni jasen i žalosna sofora.

Perivoj donjeg dvorca djelomice je sačuvan. Tijekom vremena perivoj je doživio funkcionalne promjene, pa se razlikuju tri cjeline. Prva je prilazni perivoj dvorcu, obilježen na ulazu baroknim portalom. Prilazni put dvorcu koriste obiteljske zgrade iz druge polovice 20. stoljeća kao kolni pristup parcelama. U tom potezu, uz istočni rub perivoja nalazi se i nekoliko gospodarskih zgrada, preuređenih za stanovanje. Druga cjelina je nekadašnji južni dio perivoja između dvorca i ulice, gdje su napravljeni nogometno igralište, teniski tereni i parkiralište. Treća je cjelina samonikli gaj sjeverno i zapadno od dvorca, koji se razvio na mjestu nekadašnjih kuhinjskih vrtova i voćnjaka.

Perivoj gornjeg dvorca doživio je veliku devastaciju. I tu se uočavaju tri prostorne cjeline. Prva je nekadašnji uresni parterni neobarokni perivoj ispred zapadnoga pročelja dvorca, u koji se s ulice ulazi kroz perivojni portal. Taj je perivoj djelomice sačuvan. Druga je cjelina prostor nekadašnjega dvorca, na čijem je mjestu izgrađena tvornička hala. Treća cjelina je uništeni neoromantičarski pejzažni perivoj, od kojeg postoje arhitektonski tragovi perivojnih građevina. Svjedobno se jezero koristilo za odlaganje šljake iz tvorničke kotlovnice. Desetljećima je sve bilo zapušteno i obraslo samoniklim raslinjem. Od 2008. traje obnova parternog neobaroknog perivoja i čišćenje neoromantičarskog perivoja. U sjećanje na Luju Vranyczanya i njegove rođendanske perivojne zabave, svake se godine u kolovozu održava kostimirani ples s glazbom iz 18. i 19. stoljeća, pod imenom "Vrtna zabava kod Luje Vranyczanya".

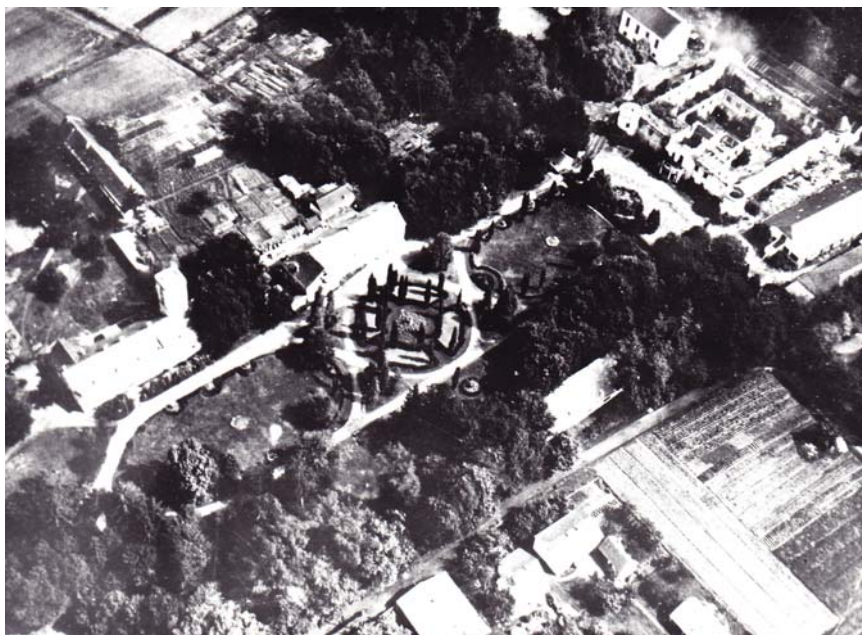
Propadanje dvoraca i moguća prenamjena

Neposredno nakon Drugoga svjetskoga rata razmišljalo se o preuređenju ranobaroknog dvorca Oroslavje Gornje u radničko odmaralište. Pripremne radove vodio je Glavni odbor sindikata Hrvatske. No, dvorac je izgorio u požaru 21. lipnja 1949. i prekinuo planove. Stariji stanovnici



Oroslavje Donje, prilaz dvorcu, 2006.

Foto: Mladen Obad Ščitaroci



Oroslavje Gornje, ruševine dvorca i stanje dvorskoga sklopa 1954.

Izvor: Ministarstvo kulture, fototeka

Oroslavja sjećaju se da se govorilo kako je požar bio podmetnut. Povjerenstvo Konzervatorskog zavoda 5. srpnja 1949. utvrđuje da je glavno, jugozapadno krilo većim dijelom pošteđeno od požara. Ponovno se obnavlja ideja o prenamjeni, ali sada u dom kulture s kinodvoranom i čitaonicom. Napravljen je 1957. projekt obnove i preuređenja, ali se od svega odustalo. Ubrzo je raznesen građevni materijal. Do danas je sačuvan samo sjeveroistočni zid s tragovima uglovnih kula, što je ugrađeno u tvorničku halu. Tvornica odavno ne radi.

U kasnobaroknom Oroslavju Donjem stanovalo se do kraja Drugoga svjetskoga rata. Sredinom 20. stoljeća kratko je vrijeme u dvorcu bio restoran i plesna dvorana, a onda je smješten dom zdravlja i ljekarna. U prizemnom krilu dvorca bili su stanovi, prostorije nogometnog kluba i sportskih udruga. Nakon preseljenja doma zdravlja u novu zgradu početkom 1990-ih, dvorac je prepušten sam sebi i počinje propadati. Raznosi se parket i stare kaljeve peći, razbijaju se stakla, krov prokišnjava. Posljedice su tragične. Prije nekoliko godina Ministarstvo kulture obnovilo je krov, no za barokne freske bilo je prekasno jer su većinom uništene uslijed vlage i plijesni. Nedavno je dvorac vraćen nasljednicima Milana Prpića. Budućnost mu je nezijvesna zbog oronulosti i teških oštećenja.

Oroslavski dvorci svjedoče istinu o zagorskim i hrvatskim dvorcima – skroman

početak, sjajan rast i razvoj, tužan i tragičan završetak. Kontinuitet života, prekinut prije sedamdeset godina, usprkos pokušajima revitalizacije do sada nije uspio, a svaka odgoda obnove umanjuje mogućnost novog života. Osim neuspjelih poku-



Oroslavje Donje, kasnobarokno-klasicistička peć, 1970.

Izvor: Ministarstvo kulture, fototeka

šaja revitalizacije Oroslavja Gornjeg neposredno nakon Drugoga svjetskoga rata, drugih pokušaja nije niti bilo. Preobrazba Oroslavja Donjeg u dom zdravlja u drugoj polovici 20. stoljeća bilo je prihvatljivo privremeno rješenje koje je sačuvalo dvorac, no kad se dom zdravlja iselio, dvorac je počeo nezaustavljivo propadati. Pokušaji štajerske vlade iz Graza 1990-ih godina – uz veliku pomoć baruna Wolfgang-Vuka Steeba, nekadašnjeg vlasnika obližnjeg Golubovca u Donjoj Stubici – da financijski pomogne prenamjeni i preuređenje dvorca, nisu uspjeli, ponajprije zbog inertnosti i nezainteresiranosti tadašnje lokalne vlasti.

Pohvalna je aktivnost današnje gradske vlasti u Oroslavju, udruga i pojedinaca oko revitalizacije perivoja Oroslavja Gornjeg i restauracije skulptura. Učinjeno je mnogo, mještani su to prihvatili, obnova se nastavlja. Međutim, prilikom obnove kulturnoga naslijeđa nisu dovoljni samo entuzijazam i dobra namjera. Obnova i revitalizacija kulturnih dobara zahtijeva znanstveno utemeljen pristup, što podrazumijeva prethodna istraživanja, a u slučaju Oroslavja Gornjeg i arheološko istraživanje, te stručnu kreativnu interpretaciju i iskustvo u radu s kulturnim dobrima. Bez toga nije moguće postići povijesnu autentičnost koja se, prema međunarodnim deklaracijama i standardima, očekuje prilikom obnove i revitalizacije kulturnoga naslijeđa - i dvoraca i perivoja. Inače ćemo imati obnovljena kulturna dobra, ali ne prema svjetskim i nacionalnim kriterijima izvrsnosti. Dobit ćemo uredan i pospremljen prostor, ali preoblikovan i neautentičan. Na taj način gubi se i svojstvo kulturnog dobra. Bila bi to šteta za Oroslavje i njegova dva dvorca koji, usprkos aktualnom stanju, imaju velike prednosti i mogućnosti u odnosu na mnoge druge zagorske dvorce.

Dobro promišljenim programima, sustavnim i znanstveno utemeljenim pristupom, uz vodstvo iskusnih konzervatorskih stručnjaka i projektanata ovlaštenih za rad na kulturnim dobrima te posebice kulturološkim pogledom, moguće je zapuštena i uništena kulturna dobra lokalne vrijednosti učiniti pokretačima razvoja lokalne sredine, a u pogledu obnove dostići razinu europskih kriterija. To je jedini ispravan put koji može osigurati financijsku potporu europskih fondova, bez čega nije moguća ozbiljna i sveobuhvatna obnova oroslavskih dvoraca i perivoja. ●

Rarely can two castles be found in the same place. This is the case with Oroslavje in Croatia's Zagorje region. Oroslavje is a town that developed strongly in the first half of the 20th century. Just 300 meters away from each other there are two castles in the centre of Oroslavje. Fate has not been kind to them. The Oroslavje Gornje castle disappeared a long time ago and in its place a factory was built which too has not been in use for a while. The Oroslavje Donje castle is empty. It is in bad shape, virtually devastated particularly its interior. The parks have been somewhat preserved. Despite the current state, it is worthwhile to remember them as the town can feel their eminence. The Oroslavje castles are an example of cultural heritage that is decaying – heritage without an heir. Unfortunately they illustrate the fate of most castles in Croatia.

The two Oroslavje castles and two estates that had different owners have an interesting past connected to the lives of reputable noble families. Oroslavje Gornje is the older of the two estates and castles. At the end of the 16th and beginning of the 17th centuries a curia existed and the castle was built in the first half of the 17th century while the Oroslavje Donje castle was built at the end of the 18th century. Both castles were superior examples of architecture and artistic creativity for their era - Oroslavje Gornje as early Baroque and Oroslavje Donje as late Baroque. Their ceiling and wall murals were of particular value as were their parks.

The castles were visited by renowned artists. Franz Liszt, pianist in the 19th century was known to visit Oroslavje Gornje on his journeys from Graz to Zagreb and back. Musician Dioniz Sermage stayed in the castle on 26 and 28 July 1846. In the early 20th century, Vlaho Bukovac, a famous Croatian painter visited the castle to paint a portrait of the owner Lujo Vranyczany and the castle itself. In the mid-19th century, at the invitation of Count Vojković-Vojkffy, Oroslavje Donje hosted painter Ivan Zsche, who is known for his graphics of Maksimir Park in his collection *Jurjaves* dating in 1853.

Owners: Ratkaj, Čikulin, Sermage, Vranyczany, Vojković

The oldest owners of Oroslavje Gornje were the Ratkajs (until 1614), known as the owners of the Veliki Tabor, Milja-



Oroslavje Gornje, stairway toward neo-Romantic park, beginning of 20th century

na and Velika Horvatska castles around Desinec. A curia more than likely existed in the castle during their era. They were followed by the Čikulin counts (1614-1746), who were succeeded by the Sermage nobility of Susedgrad (1746-1885), who at one stage owned 24 castles and curia around Croatia. Their family motto was the same as the Zrinski nobility: *Arte et marte* (With pen and sword). Rikard Sermage sold the castle in 1885 and the estate to Ljudevit-Lujo Vranyczany-Do-brinović, who refurbished the castle without changing its Baroque look. He owned the castle until 1921. Lujo then constructed the Vranyczany Palace in Zrinjevac Park in Zagreb (which now houses the Modern Art Gallery) and his brothers continued to own the Mirkovec, Sveti Križ Začretje, Gornja Bedekovčina castles in Zagorje. Lujo was a sympathiser of Strossmayer and support the struggle for Croatia's freedom. Strossmayer is also known for being a great supporter of the fine arts.

Oroslavje Donje was owned by the Vojkovic family who belonged to ancient Croatian nobility and so Hungarian-Croatian king Bela IV granted them with property around Klokoča where they constructed Vojković-Grad (not far from Vojnić). The Vojković's resettled in Hrvatsko Zagorje in the 17th century as in 1646 they inherited the Susedgrad-Stubica estate which included Oroslavje. Queen Mary Theresa in 1763 granted them with the title of nobility and allowed

them to change their name to Vojković-Vojkffy and the title of *de Klokoch et Vojkovich*. Sigismund (died 1792) ordered the construction of the Oroslavje Donje castle. He founded a church in nearby Zabok and some people assume that the character of Siniša in Marija Jurić Zagorka's novel "The Grič Witch" was actually Sigismund. The Vojković's constructed the city Baroque castle in Zagreb's upper town in Matoš Street known as the Vojković – Oršić – Kulmer – Rauch Palace. The Vojković's lived in Oroslavje Donje until 1897 when they sold the estate to the Hungarian mortgage bank who then sold the estate to local peasants.

With the end of World War I (1918) huge political and economic changes occurred. Old estates fell apart and Oroslavje and nearby Zabok were developed and turned to industrial production. Zagreb industrialist Milan Prpić (born 1874) bought both castles in 1921. He purchased Vranyczany's castle with all its furniture and paintings which were placed in the lower (Donje) castle where he chose to live with his family while the upper (Gornje) castle was transformed into a textile factory. That was the beginning of industrialisation in Oroslavje and Zabok. Milan Prpić built several factories and financed the construction of infrastructure in the area. He founded the Textile and Agricultural schools. He financially supported the political activities of the Croatian Peasants' Party led by Stjepan Radić handing over half the

Oroslavje Donje, eastern entry façade to the castle, 2005

Photo: Mladen Obad Šćitaroci



palace in Zrinjevac to the party which he had bought from Lujo Vranyczany. One month before the end of World War II, Prpić was arrested by the Ustashi government and sentenced to death. One month after the end of the war, in June 1945 the communist government confiscated all his property.

Early Baroque castler in Oroslavje Gornje

We don't know who and when the Oroslavje Gornje castle, which no longer exists, was built. It is assumed that Julije Čikulin (1580-1634) had the castle constructed who had several important family documents issued in Oroslavje. Based on historical documents it is known that in the 16th century an early Renaissance curia existed owned by the Ratkaj family. According to old Austrian maps, it appears that the new Baroque castle was built next to the curia which stood in the spot where later a decorative partner park was erected in front of the main western façade of the castle. The castle had an early Baroque floor plan with an interior courtyard and round towers at each corner and a simple façade. The courtyard facades were decorated with a porch which led

to entrances to the rooms. The first floor served as residence while the ground floor housed the servants' quarters.

When the castle came to the ownership of the Sermage family after 1755 it was substantially refurbished and Baroque architectural features were added to the facades. Amongst else, the western entrance received a central risalyth and clock tower which rises above the roof. The interior ceilings were reconstructed in Baroque style with so-called Czech caps and mirrored ceilings. This was the only castle owned by the Sermage's and the roof was not covered with the usual shingles but with roof tiles. According to a list of inventory dating to 1746, the castle consisted of 15 rooms on the first floor, 18 beds, 23 tables of various sizes and shapes, several desks and numerous other furniture pieces and as many as 502 paintings on the walls of which 422 were copper engravings and 13 portraits.

After 1885 Ljudevit Vranyczany also refurbished the castle without significantly changing its Baroque appearance. In 1904 a classicist *altana* (roof-top terrace) was added to the western entrance standing on eight posts and designed by Ignjat Fischer. During Vranyczany's era the eastern

wing of the castle was used as the servants' quarters while the southern wing housed rooms where the family abided. The northern wing was used for guests and the western wing looking on to the partner park and entrance housed salons for socialising. The family wing contained a bathroom and the porch in the interior courtyard had glazed windows.

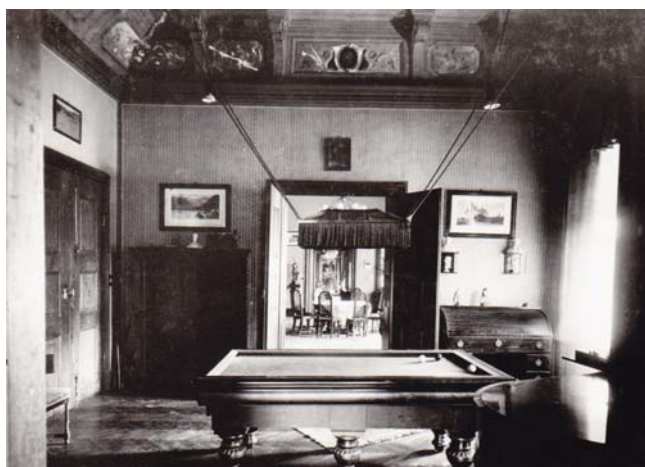
When the castle was transformed into a factory after 1921 most of the interior walls were torn down and wooden constructions were put in place. As the castle was not large enough for the purposes of the factory, the factory was later relocated to another building.

Decorated interior of Oroslavje Donje

The Oroslavje Donje castle was built between 1770 and 1790. It consisted of three wings in the shape of the letter U and the main northeast wing was wider and higher and its roof overhangs over the two lower and narrower side wings. Stables were constructed at a later date and later still an extra wing was constructed enclosing the interior courtyard. The castle's floorplan introduced a novelty to early Baroque Zagorje castles. Instead ▶



Oroslavje Donje, castle salon, around 1925



Source: Ivan Tomić, Oroslavje

of passage way with arches toward the courtyard the passage way was located in the interior of the building along the axle main wing which meant that rooms were built on either side of the passage way. The entry to the castle is located in the ground floor through a large gateway leading to the courtyard which leads to the central hall on the first floor. The main rooms faced the exterior facades that were decorated with late Baroque classicist details. The castle did not experience any significant adaptations during the 19th century and has been preserved in its original shape.

The ceiling of the main hall in the castle was decorated with a mural in the late 18th century with allegoric content. The illusionary architectural-figurative composition, with surrounding balustrades and a mildly cloudy sky give way to Greek-Roman gods and heroes including Mercury. The wall murals in the other rooms on the first floor and passage way emerged in the 19th century. The murals are damaged and have partly decayed due to damp and mould.

The interior of the Oroslavje Gornje castle which no longer exists was decorated with stucutures and wall murals. According to a conservation report in 1949, the ceiling of the main stairway was decorated with allegoric illusionary paintings depicting motives of the four sides of the world and medallions decorated the stairway with symbolic figures and the castle in the background. The western tower was decorated with oil paintings hanging on the walls framed with stucutures portraying the victory of Prince Eugene of Savoy over the Turks near Belgrade in 1717. The gateway was

decorated with four medallions framed with stucutures, filled with figures. All these disappeared in the 1949 fire.

Historical appearance of the Oroslavje Gornje park

All we know about the appearance of the one-time park of Oroslavje Gornje castle dating back to the late Baroque era when the Sermage family lived in the castle, is based on old cadastre plans dating back to the 19th century. The park then like now comprised two sections. A 200 metre long avenue led from the street to the park portal at the castle surrounded by parkland without many trees on an area of 1.3 hectares. The southwest section of the park was bordered with the commercial section of the estates. The back end of the castle was covered with an area of 4.4 hectares around the northern, eastern and southern facades of landscaped parkland.

During the time of Lujo Vranyczany, at the turn of the 19th to the 20th centuries, great changes occurred to the park which was reshaped and obtained historicistic features. The landscaped park at the back of the castle was given neo Romanic features and the partner park at the entry was neo-Baroque.

The neo-Romanic scenery was enhanced with numerous annex buildings and facilities like the lake with a little isle and swan house, fisherman's house, the temple to the goddess Flora – a round pavilion named Tempieto, a bridge to the islet and the castle was surrounded by a terrace and balustrade fence on the highest terrain and a post carrying a sculpture of an eagle on the northern terrace. A wide staircase was added which led to the lake and a cave was placed under the staircase.

A rock dock was built on the shores of the lake. A picturesque view spread from the eastern side of the terrace overlooking the park and surrounding landscape with fields and hills in the background.

The front partner park was reshaped as a neo-Baroque decorative garden with a multitude of flowers, low and topical (shorn) plants with numerous park content such as: sculptures, fountains, moguls with urns, benches with motives of lions and sphynxes ceramic vases with flowers and so on. Symmetrically placed in relation to the main western facade of the castle were baroque stone sculptures of Flora and Satira. These are the only Baroque sculptures remaining in the Park of Sculptures in Croatia. Later, between the two world wars, they were relocated to the Oroslavje Donje park. Along the northern boundary of the partner park was a large orange grove which is first mentioned during the ownership of the Sermage family and can be seen in photographs from the early 20th century. *"In the late 19th century, the park was kept at international standards of the times in style and taste (later Napoleon III rd ear, Ringstrassen-epoch and turning to Jugendstil), with Schönbrunne and Laxenburga parterres,"* serving as their idols, Janko barun Vranyczany-Dobrinović told the authors of this text in 1980-ies.

Hrvatsko Zagorje and northern Croatia are filled with historicist flower beds but have no complete historicist parks like the one that existed around the one-time Oroslavje Gornje castle. There is an abundance of photo-documentation of its existence and remains *in situ*, so it can be reconstructed as it once used to be. That is why the park of the one-time castle is



Sculpture of Flora in the partner park, 1902

Source: Vienac

particularly valuable at the national level and it would be worthwhile to protect it (as a degraded area) and to prevent any amateur attempt at renewing it or improvisation so that it can be renewed according to contemporary principles of park architecture.

The Oroslavje Donje park: a pale picture of the beauty it once had

Even though today's park at Oroslavje Donje contains features of a landscaped area, historical sources indicate its Baroque-Classical features of a park as part of the castle's estate which is visible on the cadastre map dating 1907. The kitchen parks alongside the northern and western

facade most likely emerged at the end of the 18th century. The castle then was approached via a 230 metre long avenue which started with a Baroque portal at the street end and passed alongside large

Baroque stone sculptures of Flora and Satira are the only Baroque sculptures remaining in the Park of Sculptures in Croatia



Oroslavje Donje, sculpture of Flora, 2005



Oroslavje Donje, sculpture of Satira, 2005

Photo: Mladen Obad Šitaroci

groups of accessory buildings. In front of the southern facade the castle stood a decorative partner park, covering an area of approximately two hectares. The south-western section of the park continued with a forest. Between the castle and the decorative park and road there was a huge field (2.5 hectares) where today stands a football field.

In the first half of the 20th century the park was slightly reshaped. North and west of the castle is a natural grove which replaced the kitchen garden and vegetable patch. Apart from the numerous ferns and leafy trees, domestic and imported plants there are still some trees that are slowly dying out in the old park such as hornbeam, beech, ash and sophoras.

The park around the castle has been partially preserved. Over time the park experienced changes to its use which can be divided into three units. The first is the transition period featured at the entry of the Baroque portal. The path leading to the castle is lined with family facilities from the mid-20th century and as access to surrounding plots. Along that stretch, beside the eastern boundary of the park there are several large accessory buildings that have been refurbished and were used as residential housing. During the second unit, the one-time southern section of the park between the castle and street a football field, tennis courts and parking lot were erected. The third unit resulted in a natural grove north and west from the castle which developed where the one-time kitchen garden and vegetable patch once existed.

The park of the upper castle experienced significant devastation. Here too, three spatial units are visible. The first relates to the one-time decorative partner neo-Baroque park in front of the western facade of the castle which can be entered from the street through the park portal. That park has been partially preserved. The second unit comprises the space around the one-time castle where the factory was later built. The third unit is the devastated, non-existent neo-Romantic landscaped park of which architectural traces and landscaped facilities can just be made out. The one-time lake was used to deposit waste from the factory furnace.

For decades everything was left to ruin and overgrowth. Since 2008 attempts have been made to renew the neo-Baroque park and to clean up the neo-Romantic

► park. In memory of Lujo Vranyczany and his birthday garden parties, each year a costume ball is held in August with 18th and 19th century music and is known as the "Lujo Vranyczany Garden Party."

The castles' devastation and possible revival

Immediately after World War II, there were ideas to refurbish the early Baroque Oroslavje Gornje castle and transform into a recreation resort for workers. Preparatory works were organised by unions however the castle burned down on 21 June 1949 and ended those plans. Older residents of Oroslavje recall that the fire had been deliberately lit. The Conservation Commission on 5 July 1949 determined that the main, southwestern wing was preserved from the fire. The idea of refurbishing the castle was once again being raised but the idea was to turn it into a cultural facility with a cinema and library. Plans were put together in 1957 for its refurbishment but nothing was ever done in this regard. All the construction material was quickly looted and dragged away. Today, only the northeastern wall with traces of one of the towers, which was incorporated in the factory, remains.

The Oroslavje Donje castle served as residential premises until the end of World War II. In the mid-20th century, a restaurant and dance hall existed in the castle for a brief time and then it housed the health clinic and pharmacy in the town. The ground floor was turned into apartments, premises for the local football club and sporting associations. After the health clinic was relocated in the early 1990-ies the castle was totally abandoned and left to decay.

The castle was looted and the floor boards were confiscated as were the old ceramic wood heaters, the windows were smashed and the roof began to leak.

The consequences are tragic. A few years ago the Culture Ministry reconstructed the roof however that was too late for the Baroque frescos which were ruined due to damp and mould. Recently the castle was returned to Milan Prpic's descendants. The castle's future is uncertain due to the level of ruination and grave damages that have resulted.

The Oroslavje castles testify the truth about Zagorje and Croatian castles – a modest start, brilliant growth and development and a sad and tragic end.

Oroslavje Gornje, entry to park, 2015

Photo: Tea Tuda



The continuity of life which was cut off seventy years ago, despite attempts of revitalisation, have not succeeded for now and any further delay reduces the chances for a new life. Apart from the unsuccessful attempts to revitalise Oroslavje Gornje immediately after WWII there were no other such attempts. The transformation of Oroslavje Donje into a health clinic in the second half of the 20th century was an acceptable temporary solution which managed to preserve the castle however when the health clinic was relocated, the castle was left to its own means and began decaying. Attempts by the authorities in Styria from Graz in the 199-ies – with the abundant support of Count Wolfgang-Vuk Steeb, a former owner of the nearby Golubovac castle in Donja Stubica – to assist with the transformation and refurbishment of the castle resulted without any success, primarily due to the inertness and disinterest of the local authorities at the time.

The current city authorities of Oroslavje are to be commended as well as associations of individuals attempting to revitalise Oroslavje Gornje and to restore its sculptures. A great deal has been achieved and the local residents have accepted this. Reconstruction is continuing. However, enthusiasm and good will are not enough to revive cultural heritage. The renewal and revitalisation of cultural heritage requires a scientifically founded approach which comprehends preceding research and in the case of

Oroslavje Gornje, archaeological investigation and an expert creative interpretation and experience in working with cultural good. Without that, it will not be possible to achieve the historical authenticity that according to international declarations and standards is expected during the reconstruction and revitalisation of cultural heritage – of castles and parks. Otherwise we will have a revived cultural heritage but not according to global and national criteria of excellence. We will obtain an orderly and neat space but reshaped and without authenticity. In that way the properties of a cultural good are lost. That would be a shame for Oroslavje and its two castles which, despite the current situation, have an advantage and opportunity compared to many other castles around Zagorje.

A well thought out programme, systematic and scientifically founded approach along with the leadership with experienced conservation experts and projects authorised to work on cultural good, particularly with a cultural view, it would be possible to render goods with a local value despite being abandoned and devastated and for them to be driver of development of local communities with regard to achieving the level of European criteria That is the only correct way that can ensure financial support from European funds without which it would not be possible to seriously and all-encompassing to revive the Oroslavje castles and parks. ●

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ISSN 1846-4378

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Lijepa je jesen

Jesen je brzo stigla u naš grad. Vjerojatno je žurila da se prije kiše održe brojni programi na otvorenom jer bi bila prava šteta da ih je kiša pokvarila. Rujan je bio u znaku hrane i kulture i mnogobrojni turisti, kojih je ove godine bilo 13 posto više nego lani, osim u ljepotama našega grada uživali su i u prvom Food Film Festivalu na Zrinjercu. Bijelom noći zatvoren je Rendez-vous, festival Francuske u Hrvatskoj, prepun izložbi, koncerata, predstava, književnih večeri, ne samo u Zagrebu nego i u drugim našim gradovima.

Na Trg bana Jelačića na nekoliko se dana ovoga ljeta preselio Dolac i podsjetio me na predivnu sliku Mencija Klementa Crnčića, koja je bila na naslovnici našega časopisa 2008. O nekadašnjem naselju Dolac i tržnici Snješka Knežević i drugi autori priredili su interesantan blok tekstova u ovom broju.

A svečani zastor Hrvatskog narodnog kazališta u Zagrebu, na kojem je Vlaho Bukovac naslikao *Hrvatski preporod*, na naslovnici ovog broja najavljuje tekst o 120 godina zgrade HNK – prema mnogima, najljepše zgrade u Zagrebu.

Što su ove jeseni pripremile naše kulturno - umjetničke kuće, pročitajte u tekstovima u rubrici Kultura.

Želim vam lijepu jesen jer kad je lijepa, predivna je!

Vaša

Bibra



Sadržaj

Sljedeći broj izlazi u prosincu 2015.



6 Povijest grada:
Dolac: od naselja do tržnice

18 Gradnja najveće zagrebačke tržnice

22 Zgrada Arko-Hercog na Dolcu 8-9



26 Feljton: **Plemićka obitelj Rauch (1): Rodoslovlje kao sudbina**

30 Povijest poštanske službe u Zagrebu (1)



34 Vinogradarstvo i vinarstvo u Zagrebu

42 Zagreb moj drugi grad:
Timo Rajakangas, veleposlanik Republike Finske u Hrvatskoj



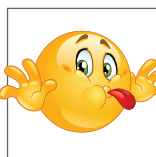
54 Kultura: **120 godina zgrade HNK u Zagrebu**

64 Intervju: **Jadranka Lady Beresford - Peirse**

70 Obrtna škola - Bolléova kovačnica stila



86 Dvorci, kurije i njihovi vlasnici:
Dva dvorca u Oroslavju - Barokna baština bez baštinika



108 Zdravlje: **Jezik**

110 Zdrava hrana: **Gorko je zdravo**

112 Intervju: **Suzy Josipović Redžepagić**

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