

# A PORTRAIT



*The Museum of the City of Zagreb spans from the city's prehistory and its history. The first settlement founded on Grič dates from the 7th century BC. The most recent renovation of the museum has taken in all the remaining preserved parts of the former monastery of the Order of St. Clare. The new modern exhibit of the museum, featuring objects from the city's past, reflects pictures of the city throughout the centuries*

# OF THE CITY

## *Portret grada*



U Muzeju grada Zagreba sažeta je pretpovijest i povijest grada, prva naseobina utemeljena na Griču još u 7. stoljeću prije Krista. Najnovijom obnovom muzeja priključeni su mu svi preostali sačuvani dijelovi negdašnjeg kompleksa samostana Klarisa. Novi suvremeni postav muzeja predmetima zagrebačke prošlosti zrcali sliku života grada kroz stoljeća

The history of Zagreb is branded symbolically into the edifice of the Museum of the City of Zagreb which, although first founded in 1907, found its sanctuary only five decades ago in a part of the former complex of the monastery of the Order of St. Clare, which was built in the 17th century next to the eastern part of the city walls of Gradec. This is the place where the first settlement was founded 24 centuries before the monastery was built. This was evidenced by the remains found during the archaeological excavations which preceded the recently completed comprehensive renovation of the current museum complex. The most recent renovation has taken in all the remaining preserved parts of the former property of the Order of St. Clare and turned them into a unique museum.

In the foundation walls and the filled-in cellars the remains of the prehistoric settlement dating from 7th century BC were found. Layered fortifications, which have been unearthed, obviously underwent numerous reconstructions during the centuries of their existence, each subsequent reconstruction preserving the traces of the former one. To this very day one can see the remains of the walls, the layers of which can be ascribed to different epochs and peoples, from the period of the Celts to the Mediaeval Ages. Owing to modern technology, these remains are displayed in situ at the museum, just like the home workshop dating from the



Povijest Zagreba simbolički je utisnuta u zdanje Muzeja grada Zagreba, koji je, iako utemeljen 1907. godine, tek prije pet desetljeća svoje utočište našao u dijelu negdašnjega samostanskog kompleksa klarisa što je u 17. stoljeću podignut na istočnom gradskom bedemu Gradeca. Mjesto je to na kojemu je prva naseobina utemeljena 24 stoljeća prije samo-

stanske gradnje, o čemu svjedoče arheološki ostaci pronađeni prilikom arheoloških istraživanja što su prethodila netom dovršenoj sveobuhvatnoj obnovi današnjega muzejskog kompleksa, tijekom koje su muzeju priključeni svi preostali sačuvani dijelovi negdašnjeg posjeda klarisa.

U temeljnim zidovima i nasutim podrumskim dijelovima pronađeni su ostaci prapovijesnoga naselja formiranog u 7. stoljeću prije Krista, ali i slojeviti trag utvrđenja koje se stoljećima obnavljalo zadržavajući tragove prijašnjih. I danas su vidljivi ostaci od keltskog do srednjovjekovno strukturiranog zida koje je, zahvaljujući suvremenim tehnologijama, prikazano *in situ* u novom postavu muzeja, baš kao i kuća - radionica iz mlađega željeznog doba. Uključivanje arheoloških ostataka u muzejski postav na autentičnom mjestu nalaza jedinstveni je primjer u

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Neolithic period. The integration of the archaeological remains into the museum at the original site where they were excavated is a unique example in the world and certainly a big attraction of this museum in which the tale of the city begins so early and in such an authentic way.

The story continues through the centuries to the present day. But even when artefacts for certain periods are missing, the tale about Zagreb continues relying on preserved legends or contemporarily interpreted data. An example of such a presentation of history, primarily the history which preceded the foundation of the city, is the archaeological map which provides insight into the most important archaeological sites in the city and its surroundings. This is the foundation for the understanding of the development of the settlement, which would acquire its urban characteristics during the Mediaeval Ages, when a two-partite city was formed on the slopes of Grič and Kaptol: the civil free Royal Gradec, and the clerical Kaptol, respectively.



The exhibits do not follow only a chronological order, but are also thematically arranged and interconnected. Artefacts, daily objects, documents, drawings, photos, models and legends, are all dynamically arranged and reveal images pertaining to the history of Zagreb. The images are long gone but at least, in some cases, they have been reconstructed through these objects and artefacts. Among them are

svijetu i zasigurno velika atrakcija tog muzeja u kojem priča o gradu počinje tako rano i tako uvjerljivo.

Ta se priča nastavlja kroz stoljeća sve do naših dana. No, i onda kad za određena razdoblja nedostaju artefakti, priča o Zagrebu teče na razini sačuvanih legenda ili pak uz pomoć suvremeno interpretiranih poznatih podataka. Primjer takvog in-

formiranja o dijelovima povijesti, ponajviše one što je prethodila ustanovljenju grada, arheološka je karta koja omogućava uvid u najvažnija nalazišta na području grada i njegove okolice. Temelj je to za razumijevanje razvoja naselja, koje će urbane značajke dobiti tijekom srednjega vijeka, kad se na obroncima Griča i Kaptola oblikuje dvojni grad: civilni slobodni kraljevski Gradec i crkveni Kaptol. Izloženi se predmeti ne nižu samo kronološkim slijedom, već su tematski poređani i povezani. Artefakti, uporabni predmeti, dokumenti, nacrti, fotografije, makete i legende u dinamičnom postavu otkrivaju nam slike prošlosti Zagreba. Otkrivaju one slike kojih više nema, a koje se u pojedinim slučajevima mogu bar djelomice muzejski rekonstruirati, poput figuralnog Vinkovićeve portala zagrebačke katedrale, ili tek djelomičnog ugodaja baroknog bogatstva inventara gotičke crkve sv. Marka, u



the figurative portal of the Zagreb Cathedral authored by Vinković and the rich Baroque inventory of the Gothic church of Saint Mark, which was sponsored jointly by all the guilds of Zagreb. Such an interlacing connects various multi-layered stories of the old city of Zagreb. The name of the city is also connected with a legend about a drinking well, symbolised by the crown-head of Kažotic's well. Within the museum premises is the real well, from which nuns used to take water and on the surface of which you can see your own reflection.

A walk through time, a walk through the museum, reveals all the pores of city life. These pores become more and more dense as one progresses through history. It is, therefore, understandable that most of the museum space is dedicated to the 19<sup>th</sup> century - to the time during which Zagreb truly became a central European city, owing to its architectural and urbanisational development. The museum represents this period with a spacial model through which a visitor can walk and discover the most important buildings situated in the Lower Town. Models also show Mediaeval Gradec and Kaptol, as well as the former complex of the monastery of the Order of St. Clare, which has not been completely preserved. However, what has remained of it, and what has been presented through multi-leveled, well researched, renovation work is the most valuable authentic exhibit of the Museum in the City of Zagreb.



opremanju koje su bili uključeni zagrebački cehovi. U takvim prepletima povezuju se raznolike i višeslojne priče o starom Zagrebu, ime kojega nam otkriva legenda vezana uz izvor vode, što ga simbolizira krunište Kažoticjeva bunara. U muzeju postoji i pravi bunar iz kojeg su nekoć opatice grabile vodu, na površini koje se danas hvata samo vlastiti odraz.

Hod kroz vrijeme, hod kroz muzej otkriva sve pore života grada, sve gušće što nam se povijest više približava. Razumljivo je stoga da je najviše prostora posvećeno 19. stoljeću, dakle, vremenu u kojem Zagreb svojim graditeljskim i urbanističkim zamahom, postaje izrazito srednjoeuropski grad. Muzeološki on je u tom segmentu predložen prostornom maketom kroz koju posjetitelj muzeja šeće otkrivajući najznačajnija donjogradska zdanja. Maketama su predloženi i srednjovjekovni Gradec i Kaptol, kao i negdašnji kompleks samostana klarisa, koji nije u potpunosti sačuvan. Ali, ono što je od njega preostalo, te nakon istraživanja slojevitom obnovom predloženo, najvredniji je autentičan eksponat Muzeja grada Zagreba.

Ozračje prostora grada, koji se mijenjao, dočaravaju u muzeju i rekonstrukcije, bilo poteza Ilice, s dojmivim izlozima, pa i inventarom trgovina, ili pak stambenih interijera,

The atmosphere of the changing city is illustrated with a reconstruction model which shows a part of Ilica with its impressive shop windows, a life-size display of the interior of a store and the interiors of residential homes. There is even a part of the edifice of Medvedgrad and a single Gothic stove on display. The historical pulse of the city is represented with an equal degree of conviction by the fragments of the vanished Jurjevsko Cemetery and the Zagreb shooting range, hope chests belonging to different guilds, the bathing spots by the Sava River, as well as by the theatrical costumes, dance cards, automatic musical instruments, city insignias, signets, flags, china, and also the fragments of prehistoric ceramic pots. A Biedermeier salon, Šenoa's desk, Tilla Durieux's room, Kincl's hair salon, as well as a metallurgical shop dating from the 1st century BC, are all housed in the House Without Windows, as they used to call the monastery of the Order of St. Clare which had windows painted on the wall facing the street. Reflected in this small space is the accumulated historical life of the city.

The history of the city in the Museum of the City of Zagreb, however, does not finish with the past. It continues through the last century up to today. The modern day has introduced state-of-the-art computer technology into its exhibit, providing other possible ways to learn about history. Zagreb is a modern city with new urbanism. A new design which has replaced former artistic crafts has left its mark on the objects found in the museum.



čak i dijela medvedgradskog zdanja ili tek jedne gotičke peći. Povijesno pulsiranje grada jednakom uvjerljivošću pokazuju fragmenti iščezla Jurjevskog groblja, streljane, savskog kupališta, kao i kazališni kostimi, plesne knjižice, muzički automati, cehovske škrinje, gradske insignije, pečati, zastave, porculansko sude, ali i ulomci pretpovijesne keramike. Ambijent bidermajerskog salona, Šenoa pisači stol, soba Tille Durieux, Kinclov frizerski salon, kao i metalurška radionica iz 1. stoljeća prije Krista ocrtavaju u *kući bez prozora*, kako su samostan klarisa nekoć nazivali, zbog tek oslikanih prozora na uličnom pročelju, na malom prostoru akumulirani povijesni život grada.

Povijest grada u Muzeju grada Zagreba, međutim, ne završava u povijesti. Ona teče kroz posljednje stoljeće sve do naših dana koji su u muzej uveli i suvremenu kompjutersku tehnologiju osiguravajući tako drukčije mogućnosti spoznavanja povjesnosti. Zagreb je i suvremeni grad s novim urbanizmom, ali i dizajnom koji je odmjenio umjetnički obrt i dao pečat novoj predmetnosti što također završava u muzeju. Od Penkalina izuma, preko zagrebačke škole crtanog filma, kao dijela identiteta ovoga grada, muzejski nas postav vodi do doba stvaranja nove hrvatske države u kojoj Zagreb konačno dobiva metropolsko značenje.



*From Penkala's inventions to the Zagreb School of Animated Film, which has become part of this city's identity, the museum holdings lead us to the period of the creation of the new Croatian state in which Zagreb has finally gained the well-deserved formal status of a metropolis.*

*The museum's modern exhibit mirrors the images of the city throughout the centuries, ranking this museum among the leaders of such institutions in Europe. However, it differs from its counterparts because of its special feature: the continuity of existence displayed at the site which spans from the city's prehistory to its present. The rich past of the city is epitomised in one place from which life continues into the future. This is what makes this city museum so unique in Europe.*

VESNA KUSIN



Zrcalo je to grada kroz stoljeća što se odražava u suvremenom postavu koji Muzej grada Zagreba svrstava u sam vrh europskih muzeja sličnog karaktera. Od njih se, međutim, razlikuje osobitošću koje mu je priskrbio kontinuitet lokaliteta na kojem su pretpovijest i povijest sažeti na jednome mjestu s kojega se život grada nastavlja i u budućnost. Po tome je svakako i jedinstveni gradski muzej u Europi.

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