



**Samobor, župna crkva sv.  
Anastazije (1671.–1675.) i  
franjevačka crkva Uznesenja  
Marijina (1720.–1730.),  
dvoranske crkve s ranobaroknim  
sustavom unutrašnjih kontrafora  
(*Wandpfeiler*)**

Samobor, Parish church of  
St. Anastasia (1671–1675) and  
the Franciscan Church of the  
Assumption of Mary (1720–1730),  
hall churches with an early Baroque  
system of internal buttresses  
(*Wandpfeiler*)

# Istraživanja barokne arhitekture

**Katarina  
Horvat-Levaj**

**B**arokna arhitektura jedna je od mlađih tema uključenih u znanstvenu djelatnost Instituta za povijest umjetnosti. Radno mjesto za istraživača barokne arhitekture otvoreno je u Institutu tek 1982. godine, to jest dvadeset i jednu godinu nakon njegova osnutka, a projekt istraživanja barokne arhitekture formiran je u Institutu tek nakon trideset i pet godina (1996.). Znanstveni interesi utemeljitelja Instituta, Grge Gamulina i Milana Preloga, bili su usmjereni prema drugim temama – slikarstvu i urbanizmu, što je utjecalo na znanstveni profil prve generacije njihovih neposrednih učenika i sljedbenika te ubrzo i trajnih djelatnika Instituta. No, unatoč tome, kao svojevrsni paradoks, te iste, 1982. godine, osmislio je Žarko Domljan ediciju *Povijest umjetnosti u Hrvatskoj*, u kojoj je kao prva knjiga “sinteze” planirane po stilskim razdobljima objavljen upravo *Barok*, čiji ključni segment čini, dakako, barokna arhitektura. Rezultat je to široko zasnovane znanstvene usmjerenosti Instituta kao organizacijske jezgre brojnih vanjskih suradnika, kako onih što su tek ulazili u struku sa svojim magisterijima i doktoratima,

# The Studies of Baroque Architecture

**Katarina  
Horvat-Levaj**

Baroque architecture is a rather recent subject in the work of the Institute of Art History. The position for a researcher of Baroque architecture was opened at the Institute only in 1982 – twenty-one years after its foundation, while the research project on Baroque architecture was established only thirty-five years after its foundation – in 1996. The research interests of the founders of the Institute, Grgo Gamulin and Milan Prelog, were oriented toward other themes, such as painting and urban development, which influenced the research profile of the first generation of their immediate disciples and followers who soon also became the permanent staff of the Institute. In spite of this, and as a

kind of paradox, in the same year of 1982, Žarko Domljan initiated the edition of the *History of Art in Croatia* making precisely *Baroque*, one of whose crucial segments was, of course, Baroque architecture, the first “synthesis” book in a series of similar books planned to be published for specific style periods. This was the result of the quite broadly defined research orientation of the Institute which established itself as the organizational nucleus of numerous external associates, both those who were just entering the profession with their master’s and doctoral degrees, whose dissertations were reviewed by Gamulin and Prelog, and established professionals whose work was formed independently of the Institute, but whose knowledge and expe-



**Štrigova, crkva sv. Jeronima, barokna crkva s trolisnom apsidom**

Štrigova, Church of St. Jerome, an example of the Baroque church with the trefoil sanctuary (1738–1749)

koje su im povjeravali Gamulin ili Prelog, tako i etabliranih stručnjaka koji su se formirali neovisno o Institutu, ali koji su svojim znanjem i iskustvom bili dobrodošli na brojnim zadacima nove povijesnoumjetničke institucije. Takva skupina eminentnih stručnjaka – Anđela Horvat, Radmila Matejčić i Kruno Prijatelj – izradila je i spomenutu sintezu *Barok u Hrvatskoj* (ur. Milan Prelog).

U skladu s trodijelnom strukturom “sinteze”, podijeljenom na tri hrvatske geopolitičke regije – kontinentalnu, istarsko-kvarnersko-primorsku i dalmatinsko-dubrovačku, od kojih je svaku trećinu “pokrivao” jedan od autora, na adekvatan je način obrađena i barokna arhitektura. Taj sveobuhvatni prikaz, temeljen na dotadašnjoj literaturi, ali i na dugogodišnjim terenskim i arhivskim istraživanjima autora, na visokoj je znanstvenoj razini zaokružio dotadašnje spoznaje o arhitekturi 17. i 18. stoljeća u Hrvatskoj. Valorizirani su najznačajniji spomenici i pojave, objelodanjena su imena brojnih graditelja, graditeljstvo tog stilskog razdoblja registrirano je gotovo u svim hrvatskim krajevima. No navedena je sinteza ujedno ukazala i na nedovoljnu

rience were welcomed in many new tasks of this art-historical institution. Such a group of eminent experts – Anđela Horvat, Radmila Matejčić and Kruno Prijatelj – prepared the previously-mentioned synthesis of *Baroque in Croatia* (ed. Milan Prelog).

In line with the threefold structure of the “synthesis”, which was divided according to three Croatian geopolitical regions – Continental Croatia, the Istria-Kvarner-Croatian Littoral region and the Dalmatia-Dubrovnik region, with each part “covered” by one of the authors – the Baroque architecture was also adequately presented. This comprehensive overview that was based as much on the existing literature as on the authors’

multi-year fieldwork and archival research, has rounded out, at a high scholarly level, the previous knowledge of the architecture of the 17<sup>th</sup> and 18<sup>th</sup> century in Croatia. The most important monuments and phenomena have been evaluated, the names of numerous builders have been brought to light, and the architecture of this style period in almost all parts of Croatia has been registered. But the synthesis has also made it clear that certain topics in the field of the architectural heritage of Croatian Baroque have not been sufficiently explored, for instance the typology of architecture and the questions of stylistic origins. The synthesis has also lacked explanations of what were the unifying features

**Pokupsko,  
župna crkva sv.  
Ladislava, barokna  
četverolisna crkva**

Pokupsko, Parish church of St. Ladislav, an example of quatrefoil ground plan (1736–1739)

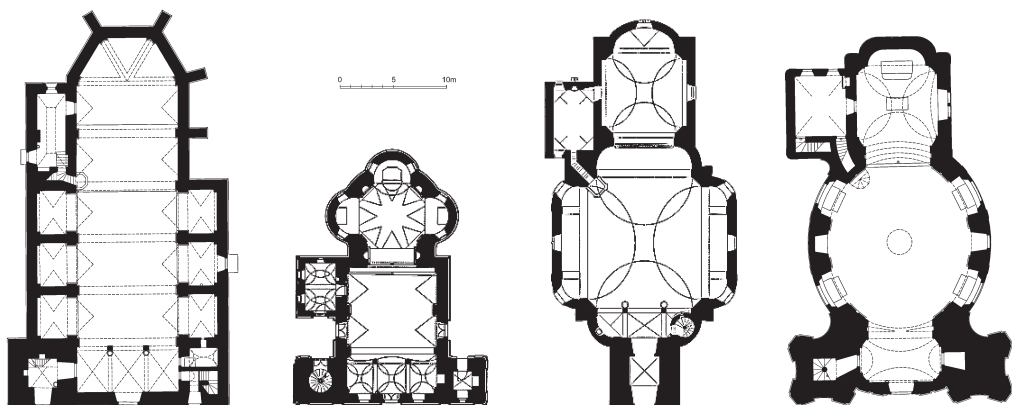


**Sela kod Siska,  
župna crkva sv.  
Marije Magdalene,  
barokna ovalna crkva**  
Sela near Sisak, Parish  
church of St. Mary  
Magdalene, an example  
of oval ground plan  
(1759–1765)

istraženost pojedinih tema unutar arhitekturne baštine hrvatskoga baroka, poput tipologije arhitekture i pitanja stilskih ishodišta. U njoj su izostale i poveznice između barokne graditeljske baštine nekada politički rascjepkanih hrvatskih regija. Tako je “barokna sinteza” otvorila vrata nove etape istraživanja barokne arhitekture, koja je već bila započela u Institutu na posve nekonvencionalan način, u liku i djelu Đurđice Cvitanović.

Diplomiravši svega godinu dana prije osnutka Instituta za povijest umjetnosti, Đurđica Cvitanović zauzela je posebno mjesto u krugu njegovih vanjskih suradnika. Naime, dok je drugima, uz primarnu djelatnost u konzervatorskoj, muzejskoj ili fakultetskoj praksi, Institut omogućavao dodatnu znanstvenu nadogradnju, Đurđici Cvitanović, u statusu slobodne profesije, bez ijednog dana provedenog u državnoj službi, Institut je bio jedini institucionalni okvir unutar kojega je mogla profesionalno i znanstveno djelovati. U kontekstu pak elitnih, već podijeljenih tema iz srednjovjekovne i aktualne moderne umjetnosti njoj je pripalo





of the Baroque architectural heritage in the once politically fragmented Croatian regions. Thus the “Baroque synthesis” opened the door to a new stage in the research of Baroque architecture which at the Institute had actually already begun, in a quite unconventional way, embodied in the person and the work of Đurđica Cvitanović.

Graduating only a year before the founding of the Institute of Art History, Đ. Cvitanović has occupied a special place in the circle of its external associates. While to the others the Institute meant an opportunity to further their scholarly interests in addition to the activities at their primary workplaces – conservation institutions, museums or universities – to Đ. Cvitanović, as a free-lancer who never spent a day working on a steady job, the Institute was the only institutional framework through which she could channel her professional and scholarly activities. However, since the ‘elite’ themes of medieval and contemporary art had

already been “taken”, she was left with, what was considered at that time in the late 1960s, the “unattractive” field of Baroque architecture or, more precisely, the Baroque churches of Continental Croatia which were being studied at the *Section for the Renaissance and Baroque*, then headed by the Institute’s external associate, Tihomil Stahuljak, a lecturer at the Department of Art History of the Faculty of Humanities and Social Sciences.

Already through her master’s (1965) and doctoral theses (1972), published in the book *Church Architecture of the Baroque Period – Gorica and Gorica-Dubica Archdeaconry* (1985), Đ. Cvitanović showed interest in the unexplored areas of Žumberak, Banija and Kordun, which from a “peripheral” environment with minor monuments, as they were considered before, transformed into regions where an interactive overlapping of different influences took place, some of which resulted in Baroque buildings of high quality. In addition to her

**Karakteristični tipovi longitudinalnih i centralnih baroknih crkava u sjeverozapadnoj Hrvatskoj: Sv. Anastazija u Samoboru, Sv. Jeronim u Štrigovi, Sv. Ladislav u Pokupskom, Sveta Marija Magdalena u Selima kod Siska**

Characteristic ground plan types of longitudinal and central Baroque churches in the north-western Croatia: St. Anastasia in Samobor, St. Jerome in Štrigova, St. Ladislav in Pokupsko, St. Mary Magdalene in Selma near Sisak

tada, kasnih šezdesetih, “neatraktivno” područje barokne arhitekture, točnije baroknih crkava kontinentalne Hrvatske u okviru *Sekcije za renesansu i barok* koju je tada vodio vanjski suradnik Instituta Tihomil Stahuljak, predavač na Odsjeku za povijest umjetnosti Filozofskog fakulteta.

Već svojim magisterijem (1965.) i doktoratom (1972.), objavljenim u knjizi *Sakralna arhitektura baroknog razdoblja – Gorički i gorsko-dubički arhidakoniat* (1985.), Đurđica Cvitanović pokazala je interes prema neistraženim

**Trški Vrh**  
kraj Krapine,  
hodočasnička  
crkva Majke Božje  
Jeruzalemske,  
kasnobarokna  
četverolisna crkva  
Pilgrimage church  
of Our Lady of  
Jerusalem on Trški  
Vrh near Krapina, a  
Late Baroque church  
quatrefoil in plan  
(1750–1761)



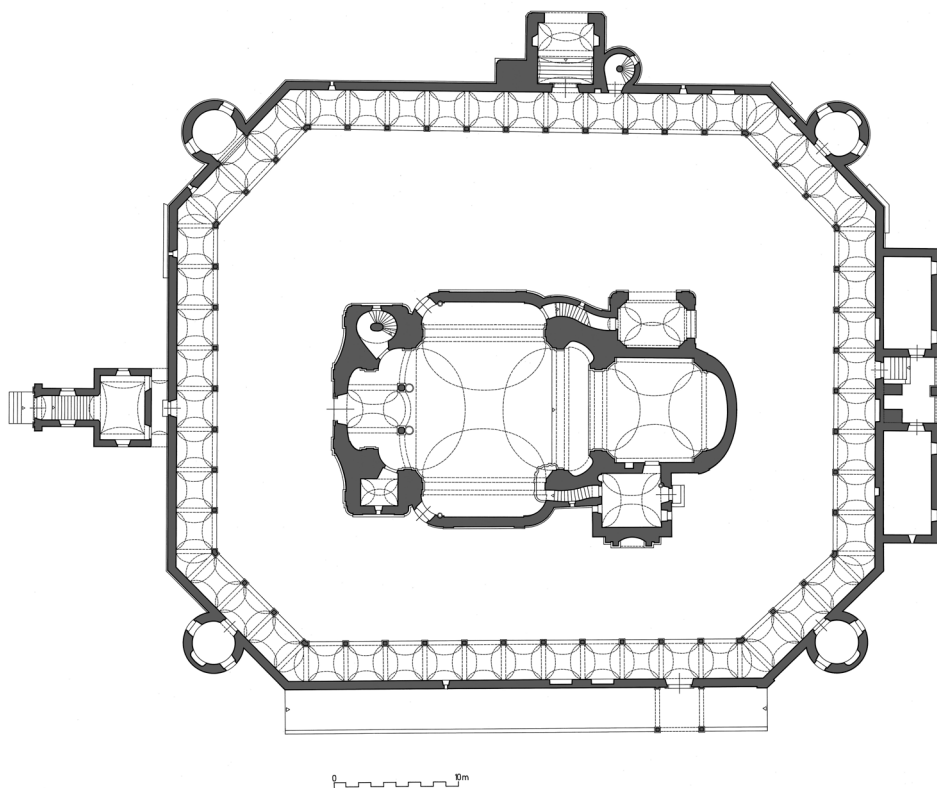


orientation toward the neglected Croatian border regions, the true value of which was shown in actions for the rescue of cultural heritage during the Croatian War of Independence, Đ. Cvitanović also deepened her research in religious architecture by studying the heritage of certain religious orders throughout Croatia. At the same time, she did not avoid the so-called "bigger themes" either, developing instead monograph studies on the majority of our most significant Baroque churches. Her field work, combined with parallel archival research activities, resulted in rich architectural and photographic documentation which was a product of her

continuous cooperation with the Institute's architects and photographers. At the same time, working in tandem with one of the two leading architects of the Institute, Davorin Stepinac, she successfully turned the collected documents and scientific insights into the reconstruction of monuments of religious architecture.

Counterbalance to this orientation toward primarily Baroque church architecture was already at this early stage provided by the research work of Vladimir Marković, then an assistant at the Department of Art History of the Faculty of Humanities and Social Sciences and an external associate of the Institute. His mas-

**Trški Vrh kraj Krapine, hodočasnička crkva Majke Božje Jeruzalemske, tlocrt crkve i cinktora**  
 Pilgrimage church of Our Lady of Jerusalem on Trški Vrh near Krapina, the ground plan of the church and the "cinktor" (enclosure wall) (1975/2011)





**Daruvar, dvorac  
Janković, kasno-  
barokni trokrilni  
dvorac sa stupovima  
u ulaznom predvorju**

Daruvar, Janković  
Manor, a Late Baroque  
three-winged building  
with columns in the  
entrance lobby  
(1771–1777)

područjima Žumberka, Banije i Korduna, koji su tako od “periferne” sredine s minornim spomenicima, kakvima su dotada bili smatrani, preobraženi u regije s interaktivnim ispreplitanjem različitih utjecaja, od kojih su neki rezultirali baroknim građevinama visoke kvalitete. Uz orijentaciju na zanemarene hrvatske pogranične regije, što je svoju pravu vrijednost pokazalo tijekom spašavanja baštine za vrijeme Domovinskog rata, Đurđica Cvitanović je svoje istraživanja sakralne arhitekture produbila i proučavanjem pojedinih crkvenih redova na području cijele Hrvatske, a nije zaobilazila ni tzv. “velike teme”, obradivši monografski većinu naših najznačajnijih baroknih crkava. Njezin terenski rad, praćen paralelnim arhivskim istraživanjem, rezultirao je bogatom arhitektonskom i fotografskom dokumentacijom, proizašlom iz trajne suradnje s institutskim arhitektima i fotografima. Istodobno, u tandemu s jednim od dvojice vodećih arhitekata Instituta, Davorinom Stepincem, sakupljenu je dokumentaciju i znanstvene spoznaje uspješno pretočila u obnovu sakralnih spomenika.

Protuteža orijentaciji na primarno sakralnu baroknu arhitekturu bio je već u tom ranom razdoblju znanstveni rad Vladimira Markovića, tada asistenta na Odsjeku za po-



ter's thesis *The Baroque Castles of Croatian Zagorje*, published in 1975, brought a methodologically innovative approach, introducing the study of architectural typology into our history of art.

The second phase of the Institute's engagement in Dubrovnik, which started with the reconstruction of the city after the earthquake in 1979, created an additional need for a more systematic study of Baroque architecture. Led by Professor Milan Prelog, the staff of the Institute and its external associates, who had started explorations of this most important historic city-monument of ours already ten years earlier, oriented their master's and doctoral theses exclusively toward the periods of the Middle Ages and Renais-

sance. Their research results and the collected architectural and photographic documentation became the key starting point for the reconstruction of the earthquake-damaged monuments of Dubrovnik. Those monuments, however, also included numerous yet unexplored buildings from the Baroque period, especially secular ones (the study of the church architecture had already been covered by the academician Kruno Prijatelj). Since this was the time when the Institute opened a position for a researcher of Baroque architecture, it seems logical that one of the first tasks of the newly hired researcher – Katarina Horvat-Levaj – was the exploration of Dubrovnik's Baroque residential architecture, which was also the subject of her

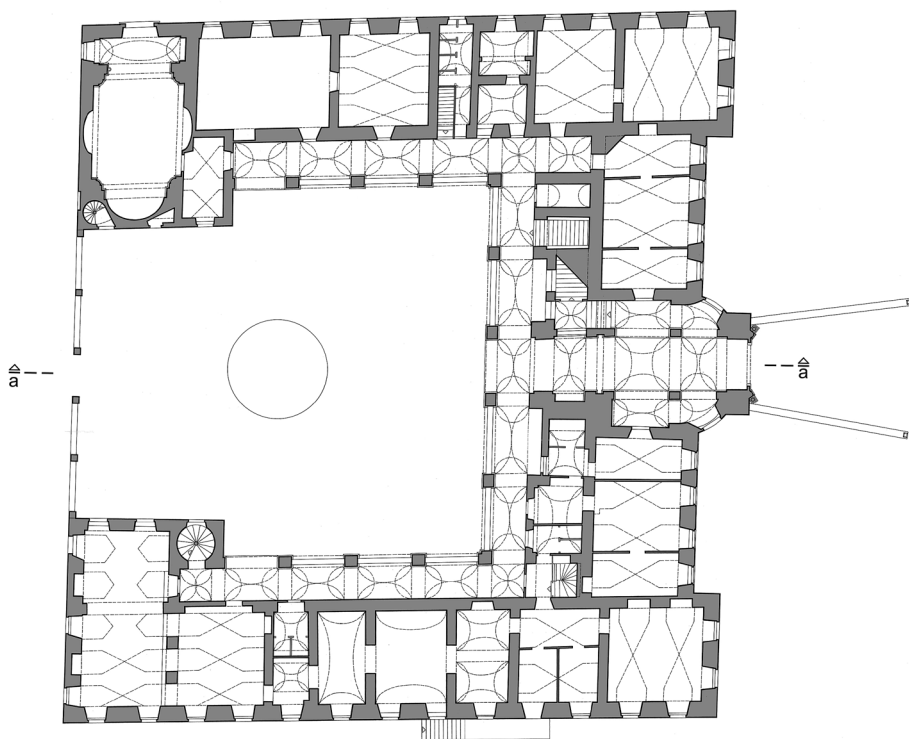
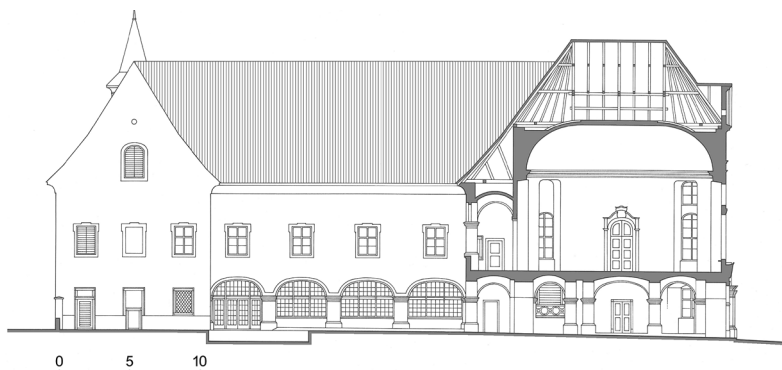
**Gornja Bistra, dvorac Oršić, kasnobarokni dvorac otvorenoga "U" tlocrta sa središnjom ovalnom dvoranom na katu**  
Gornja Bistra, Oršić Manor, a Late Baroque building with an open, U-shaped ground plan and a central oval hall on the first floor (1770–1775)

**Gornja Bistra,  
dvorac Oršić, presjek  
i tlocrt prizemlja**

Gornja Bistra, Oršić  
Manor, cross section  
and ground floor plan  
(1968)

vijest umjetnosti Filozofskog fakulteta u Zagrebu i vanjskog suradnika Instituta. Njegov magistarski rad *Barokni dvorci Hrvatskog zagorja* (1975.) značio je ujedno i metodološki inovativni pristup koji je u našu povijest umjetnosti uveo proučavanje tipologije arhitekture.

Dodatnu potrebu za sustavnijim istraživanjem barokne arhitekture otvorila je druga faza angažmana Instituta u Dubrovniku, koja je počela obnovom grada nakon potresa





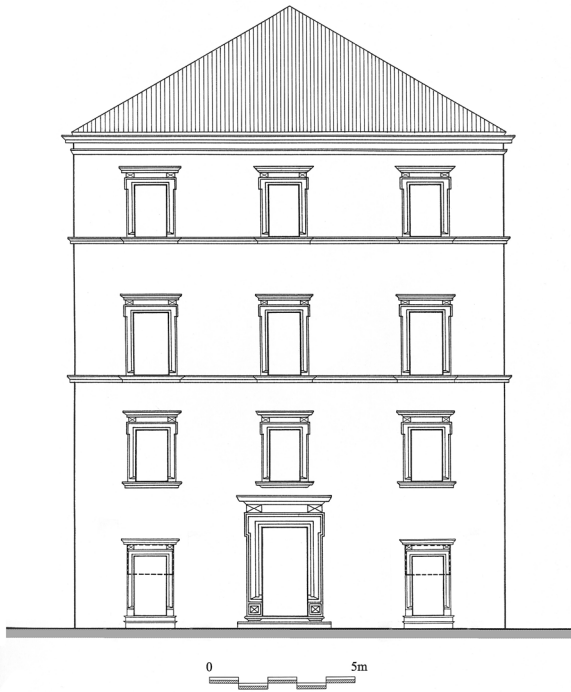
**Rijeka, nekadašnja isusovačka crkva sv. Vida, danas katedrala; oktogonalm centralnom prostoru s bočnim kapelama, izvedenom prema projektu Giacoma Briana, Bernardin Martinuzzi dogradio je galerije (1638.–1725.)**

Rijeka, Cathedral (former Jesuit church of St. Vitus), Bernardin Martinuzzi added galleries to the octagonal central area with side chapels designed by Giacomo Briano (1638–1725)

1979. godine. Naime, vođeni profesorom Milanom Prelogom, djelatnici Instituta i njegovi vanjski suradnici, koji su istraživanje tog našeg najznačajnijega grada-spomenika započeli desetak godina prije, usmjerili su se svojim magisterijima i doktoratima isključivo na srednjovjekovno i renesansno razdoblje. Njihovi znanstveni rezultati i prikupljena arhitektonska i fotografska dokumentacija postali su ključno polazište za obnovu potresom oštećenih dubrovačkih spomenika, koji su, međutim, uključivali i mnogobrojne, neistražene građevine iz baroknog razdoblja, posebno one profane (jer je sakralnu arhitekturu

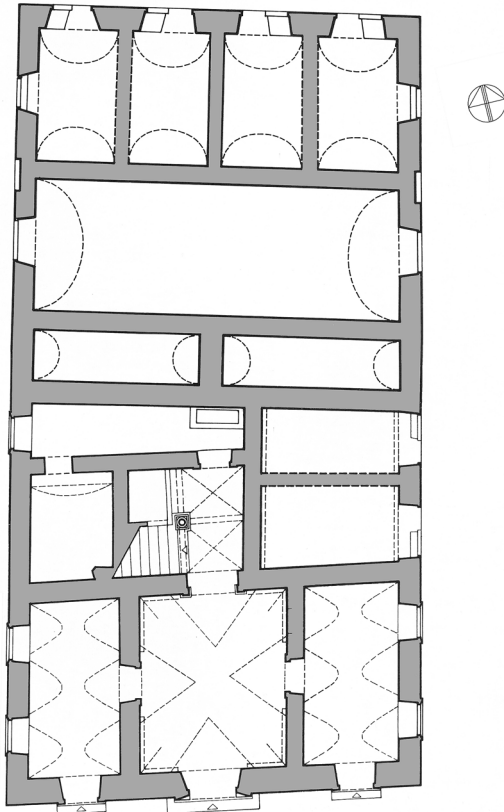
**Dubrovnik,  
palača Pucić,  
barokno stubište**  
Dubrovnik,  
Pucić Palace, a  
Baroque staircase





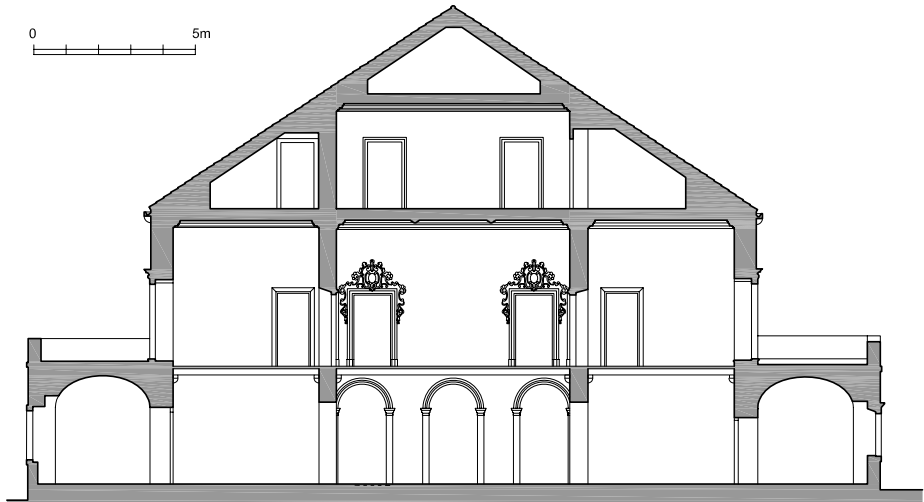
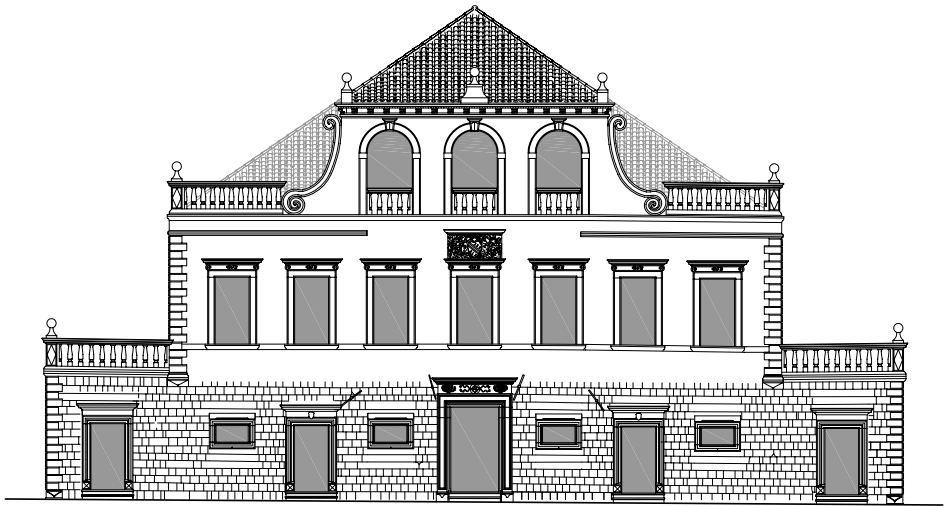
◀  
**Dubrovnik, palača Bassegli, pročelje i tlocrt prizemlja (oko 1700.); reprezentativni stambeni sklop, koji zaposjeda cijeli blok, uključuje trokatnu palaču i terasu na razini prvog kata (naknadno poništenu interpolacijom)**

Dubrovnik, Bassegli Palace (around 1700), front view and ground floor plan; occupying an entire block, this prestigious residential complex contained a three-storey palace and a terrace on the first floor (later replaced through an interpolation) (1972)



▶  
**Dubrovnik, ljetnikovac Pucić na Pilama, bočne terase oblikovane su pod utjecajem dubrovačke katedrale; presjek i pročelje (oko 1750.)**

Dubrovnik, Pucić Villa in Pile area, the shape of side terraces was inspired by the terraces of the Dubrovnik Cathedral; cross section and the front view (around 1750)



obradio akademik Kruno Prijatelj). Kako je to bilo doba kada je Institut otvorio radno mjesto za istraživanje barokne arhitekture, logično je da je i jedan od prvih zadataka novozaposlenog istraživača – Katarine Horvat-Levaj – bila dubrovačka barokna stambena arhitektura, obranjena kao doktorska disertacija (1995.) te objavljena kao knjiga *Barokne palače u Dubrovniku* (2001.).

Značajan doprinos istraživanju barokne arhitekture, posebno one dubrovačke, dao je u to doba, ranih devedesetih godina, i zajednički projekt Instituta za povijest umjet-





doctoral dissertation (1995), later published in the book *Baroque Palaces in Dubrovnik* (2001).

A significant contribution to the study of Baroque architecture, especially that of Dubrovnik, resulted at that time, in the early 1990s, in a joint project of the Institute of Art History and the Department of Art History of the Faculty of Humanities and Social Sciences, which was led by Professor V. Marković, under the title *Typology of Baroque Architecture in Croatia*. Having resulted in new attributions of Dubrovnik's prominent architectural monuments to famous Italian architects and sculptors (Pietro Passalacqua, Marino Gropelli), the project also helped Marković to gain new insight into the role of Baroque outdoor spaces (terraces and

gardens) in residential architecture, which were also included in efforts for the reconstruction of Dubrovnik after the earthquake in 1667.

Due to the obligation to separate the scholarly work of the staff of the Institute from that of the Department imposed by a new law in 1996, the Institute established its own research project in Baroque architecture: *The Architectural Heritage from the 16<sup>th</sup> to the 19<sup>th</sup> Century*. The project was initially led by Marija Stagličić, while in 2001 the management of the project was taken over by Katarina Horvat-Levaj. The research on Baroque church architecture, as the most prominent topic, was continued through projects such as *The Art Topography of Croatia* – especially in relation to

◀  
**Dubrovnik, katedrala; trobrodnoj bazilici s kupolom nad križištem, podignutoj prema projektu Andrea Buffalinija, sicilijanski arhitekt Tommaso Napoli dodao je terase nad bočnim kapelama**  
Dubrovnik, Cathedral, to the three-nave basilica with a dome above the crossing, designed by Andrea Buffalini, the Sicilian architect Tommaso Napoli added terraces above the side chapels (1671–1713)

▼  
**Dubrovnik, isusovačka crkva sv. Ignacija, visokobarokna dvoranska građevina s bočnim kapelama sagrađena prema projektu Andree Pozza**  
Dubrovnik, Jesuit Church of St. Ignatius, a Late Baroque hall church with side chapels, constructed according to Andrea Pozzo's design (1699–1725)





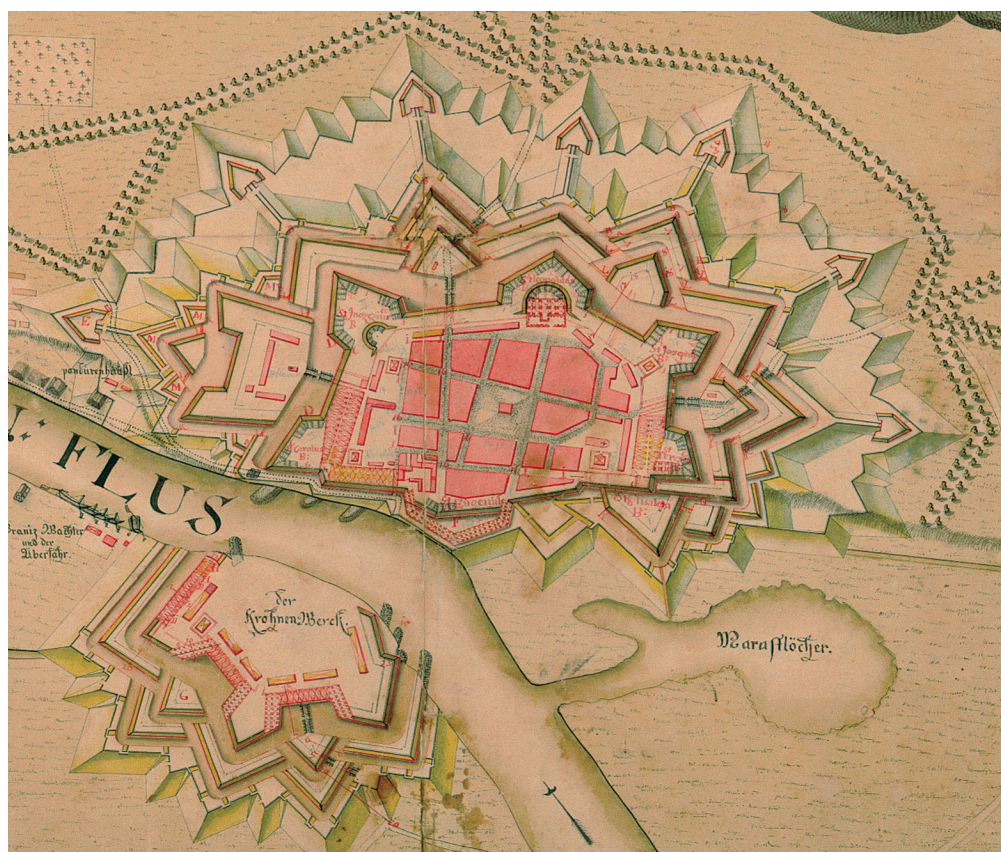
**Dubrovnik, isusovačka skalinada, reprezentativno stubište konveksno-konkavnih oblika, izvedeno prema projektu Pietra Passalacque, povezuje središte grada s isusovačkim sklopom na dominantnoj poziciji (1735.-1765.)**

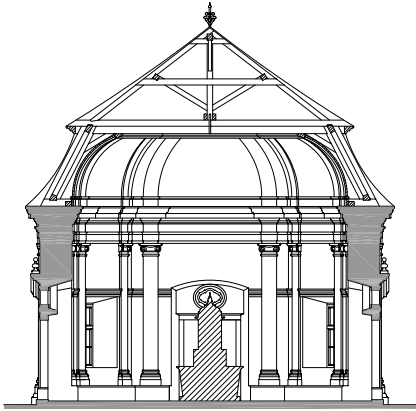
Dubrovnik, Jesuit Steps, a monumental convex-concave staircase occupying a dominant position and designed by Pietro Passalacqua connects the city's centre with the Jesuit complex (1735–1765)

**Osijek,**  
**bastionska tvrđava**  
Osijek, Bastion Fortress  
(1735–1765)  
Nacionalna i  
sveučilišna knjižnica,  
Zagreb / National and  
University Library in  
Zagreb

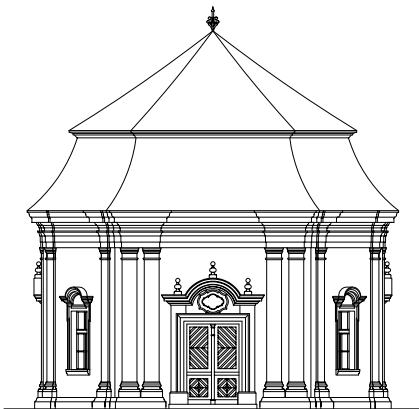
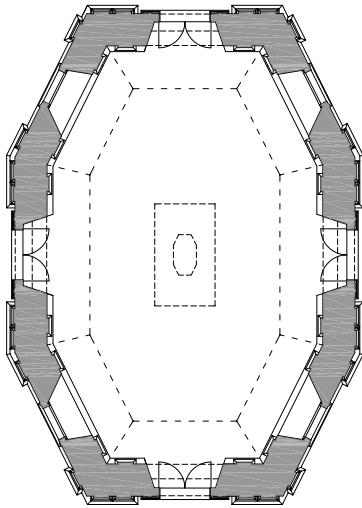
nosti i Odsjeka za povijest umjetnosti Filozofskog fakulteta, koji je vodio profesor Vladimir Marković pod nazivom *Tipologija barokne arhitekture u Hrvatskoj*. Pripisujući nove atribucije istaknutih spomenika dubrovačke arhitekture poznatim talijanskim arhitektima i kiparima (Pietro Passalacqua, Marino Gropelli), Marković je došao do novih spoznaja na valorizaciji baroknih slobodnih prostora (terasa i vrtova) u stambenoj arhitekturi, koji su uključeni u obnovu Dubrovnika nakon potresa 1667. godine.

Međusobnim razdvajanjem znanstvenog rada zaposlenika Instituta i Odsjeka, nametnutog novim zakonom 1996. godine, Institut je formirao svoj znanstvenoistraživački projekt za baroknu arhitekturu: *Graditeljska baština od 16. do 19. stoljeća*. Projekt je najprije vodila Marija Stagličić, a zatim 2001. godine vođenje projekta preuzima Katarina Horvat-Levaj. Uz nastavak na istraživanju barokne



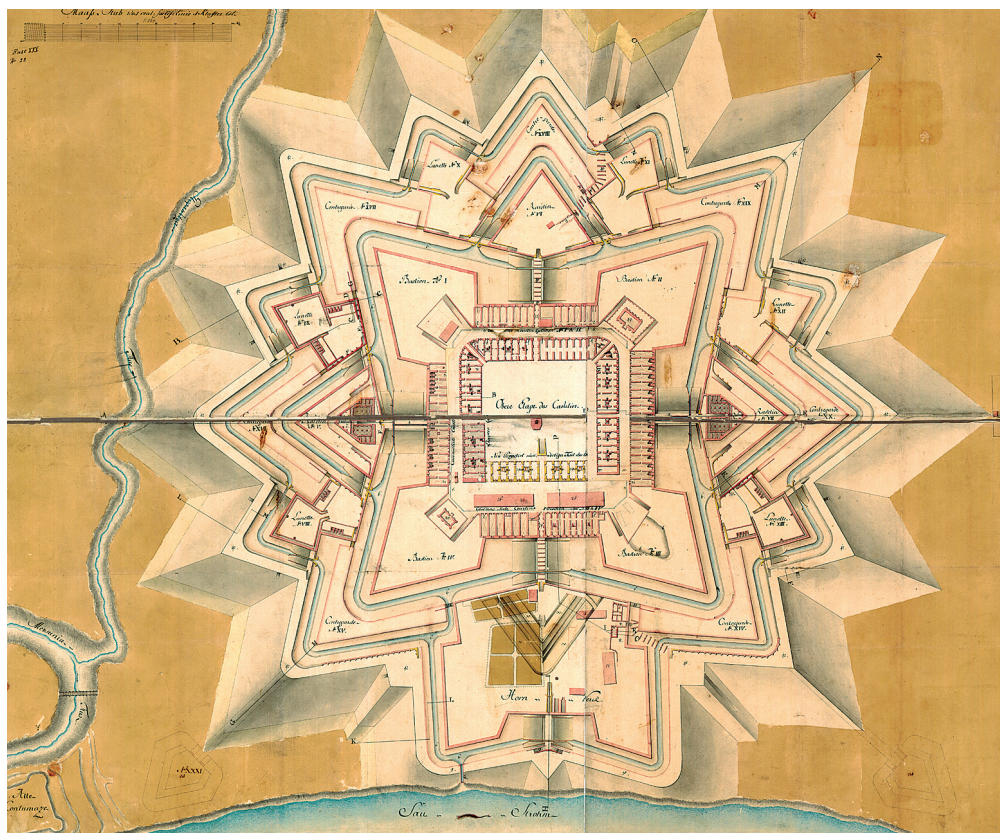


0 5 M



► **Slavonski Brod,  
bastionska tvrđava**  
Slavonski Brod, Bastion Fortress  
(1783)  
Hrvatski državni arhiv, Zagreb.  
Croatian State Archives in Zagreb

◄ **Slavonski Brod, tvrđavska  
crkva sv. Ane, rekonstrukcija**  
(poprečni presjek, tlocrt, pročelje)  
Slavonski Brod, Fortress Church  
of St. Anne, reconstruction  
(transverse cross section, ground  
plan, front view)  
(2004)



sakralne arhitekture, kao najeminentnije teme, provedene i u projektu *Umjetničke topografije Hrvatske*, posebno križevačke i ludbreške regije (1993., 1997.) te aktualnim izložbama posvećenim Zagrebačkoj nadbiskupiji – *Sveti trag* (1994.) i različitim crkvenim redovima, zapošljavanjem novih suradnika – Andrej Žmegač (1990.), Zlatko Uzelac (1991.) i Ratko Vučetić (1997.) – istraživanje se širi na profanu i fortifikacijsku arhitekturu i na urbanističke zahvate.

Istodobno novi se znanstveni rezultati iz područja hrvatske barokne arhitekture uspješno primjenjuju pri obnovi spomenika, kako onih oštećenih u Domovinskom ratu tako i ostalih, koji su zbog svoje kvalitete ili zbog potreba novih namjena ušli u proces obnove. Navedena grupa povjesničara umjetnosti, zajedno s arhitektima Instituta, predvođena Davorinom Stepincem i Ivanom Tenšekom, sudjelovala je u izradi niza značajnih konzervatorskih studija za barokne građevine sjeverne Hrvatske. Istaknut ćemo samo najvaž-



◀  
**Požega, katedrala sv. Terezije, primjer kasnobarokne sinteze centralnog i longitudinalnog tlocrta**

Požega, Cathedral of St. Theresa, an example of the Late Baroque synthesis of a central and longitudinal ground plan (1756–1763)

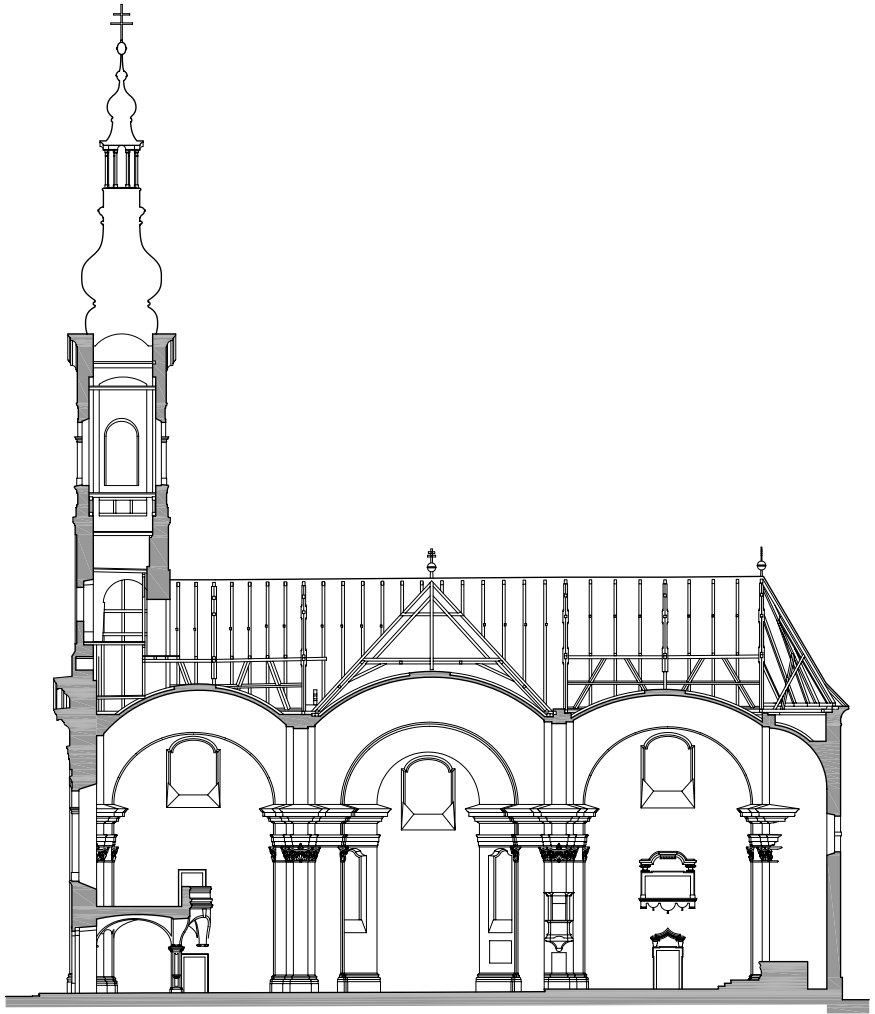
the Križevci and Ludbreg region (1993, 1997), as well as exhibitions devoted to the Archdiocese of Zagreb – *The Sacred Token* – or to various church orders. However, with the recruitment of new associates – Andrej Žmegač (1990) and Ratko Vučetić (1997) – the research expanded to also include the topics of religious and fortification architecture and the history of urban development.

At the same time, the new scholarly findings in the field of Croatian Baroque were success-

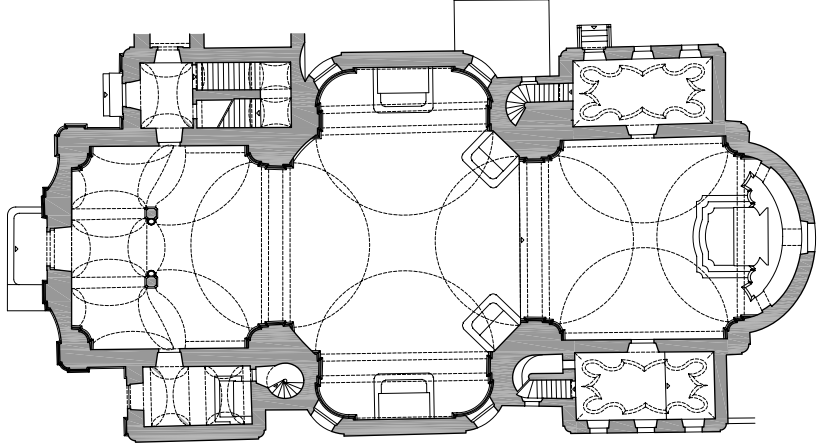
fully applied in the reconstruction of monuments, both those which were damaged during the war and others which entered the process of reconstruction based on their quality or the need for new uses. The above mentioned group of art historians, together with the Institute's architects led by D. Stepinac and Ivan Tenšek, participated in the development of a series of significant conservation studies for the Baroque buildings of northern Croatia. Here we will stress only the most

▶  
**Požega, katedrala sv. Terezije, uzdužni presjek i tlocrt**

Požega, Cathedral of St. Theresa, longitudinal cross section and ground plan (1983/2004)



0 1 5m







important, such as the former Jesuit complex in Kutjevo, the Cathedral of St. Theresa of Avila in Požega, the Patačić Castle and the parish church of St. Martin in Martijanec, the Bela Castle near Ivanec and the Parish church in Bednja. Particularly standing out in this regard was the complex facsimile (replica) reconstruction of the Fortress Church of St. Anne in the bastion fort of Brod. The project, conducted by Zlatko Uzelac (2004), resulted in some new scholarly findings, including an attribution of the building's design to Johann Lucas von Hildebrandt himself.

The purpose of the expansion and deepening of the research

was, on the one hand, to reach a maximum number of exact data on the origin and architectural development of the most important examples of Baroque architectural heritage in the entire Croatia and, on the other, to evaluate the overall material within a wider European context – the Mediterranean or Central European – depending on whether it related to the Adriatic or continental Croatia. For this purpose, extensive archival research was carried out within the project *The Architectural Heritage of Croatia from the 16<sup>th</sup> to the 18<sup>th</sup> Century*. Thus, for instance, a several-year research work carried out in

**Sveti Petar u Šumi, pavlinska crkva sv. Petra i Pavla (1755.), dvoranska crkva sa sustavom unutrašnjih kontrafora karakterističnih za srednjoeuropsko područje**

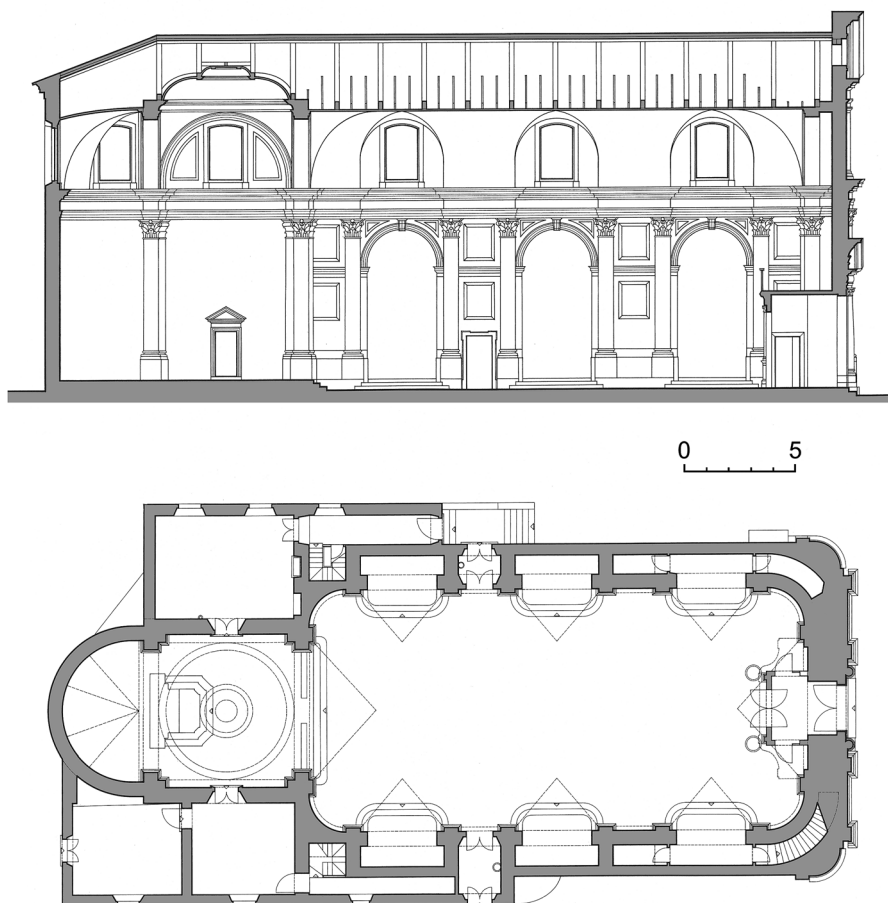
Sveti Petar u Šumi, Pauline church of Ss. Peter and Paul (1755), a hall church with a system of internal buttresses typical of Central Europe

**Buzet, župna crkva  
Uznesenja Marijina,  
crkva kasnopaladi-  
jevskog tipa tipičnog  
za Veneciju i Veneto,  
uzdužni presjek i  
tlocrt**

Buzet, Parish Church of the Assumption of Mary, a church built in the late Palladian style, typical of Venice and Veneto; longitudinal cross section and ground plan (1974)

nije, poput nekadašnjeg isusovačkog kompleksa u Kutjevu, katedrale sv. Terezije u Požegi, dvorca Patačić i župne crkve sv. Martina u Martijancu, dvorca Bela kraj Ivanca i župne crkve u Bednji. U tom pogledu posebno se ističe složeni zahvat faksimilske rekonstrukcije tvrđavske crkve sv. Ane u bastionskoj utvrdi Brod, koju je uz nove znanstvene rezultate i atribuciju samome Johannu Lucasu von Hildebrandtu ostvario Zlatko Uzelac (2004.).

Daljnijim širenjem i produblivanjem istraživanja težilo se s jedne strane doći do maksimalnog broja egzaktnih podataka o nastanku i građevnom razvoju najznačajnijih primjeraka barokne graditeljske baštine na teritoriju cijele Hrvatske, a s druge strane valorizirati cjelokupnu građu u



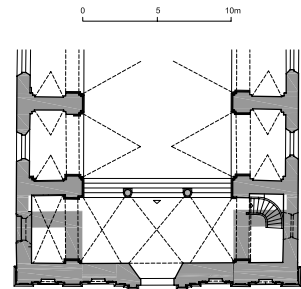
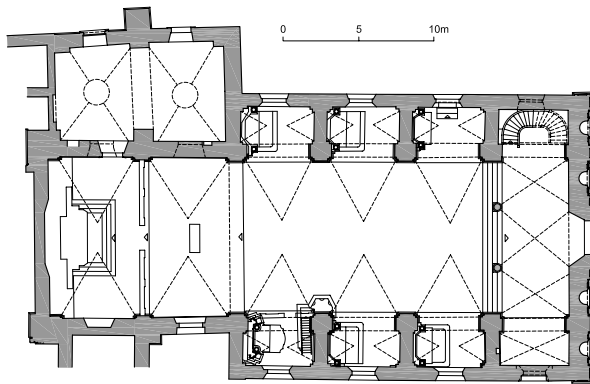
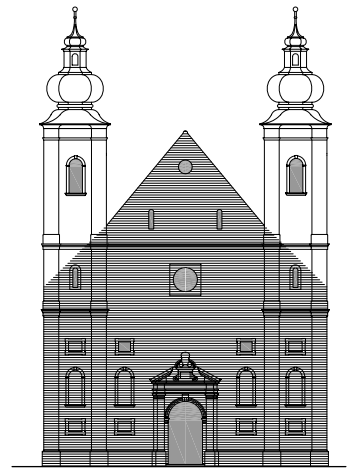
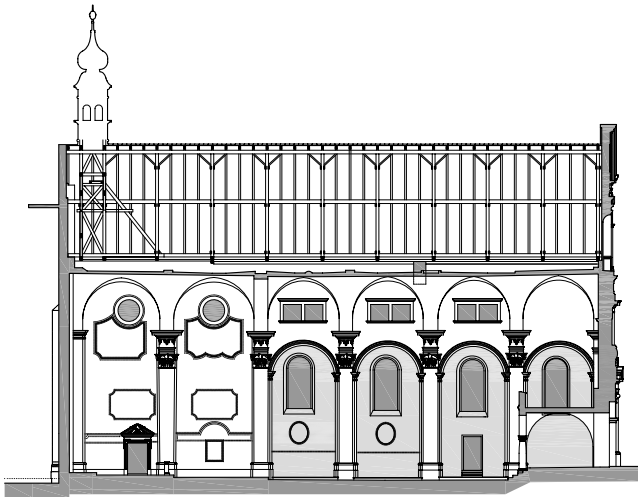
the State Archives in Dubrovnik revealed, among other things, some important information about the Dubrovnik work of the world-renowned architect of Sicilian origin – Tommaso Napoli, while the research conducted in Venetian archives brought forth new data about builders of the coastal fortifications. At the same time, comparative studies have been conducted in neighbouring countries, especially Italy (Sicily, Apulia, Veneto) as well as Slovenia, Austria, Germany, Hungary and Slovakia. This orientation, which was building on the earlier phases of the research in Baroque architecture, has been articulated through the

new name that the project has had since 2007: *The Architectural Heritage of Croatia from the 16<sup>th</sup> to the 18<sup>th</sup> Century – Origins and Context*. An exemplary case for the analysis and interpretation of a famous architectural monument in a wider European context, performed within this project, is certainly a recently completed monograph *The Academic Church of St. Catherine in Zagreb* (2011). The final goal of the project, as part of the Institute's overall strategy, is the completion of a new synthesis of the history of Baroque architecture (Katarina Horvat-Levaj), *The History of Art in Croatia – Baroque Architecture*, scheduled for next year.

**Zagreb, crkva sv. Katarine,  
ranobarokna dvoranska crkva sa  
sustavom unutrašnjih kontrafora**  
Zagreb, Church of St. Catherine,  
an Early Baroque hall church with  
a system of internal buttresses  
(1620–1632)







**Zagreb, crkva sv. Katarine, stanje (uzdužni presjek i tlocrt) i rekonstrukcija ranobaroknog pročelja s mogućim izgledom neizvedenih zvonika te tlocrt pročelnog dijela broda s pretpostavljenim zidovima zvonika (2006./2008.)**

Zagreb, Church of St. Catherine, longitudinal cross-section and ground plan and a reconstruction of the early Baroque facade, including the presumed appearance of the uncompleted bell towers and the ground plan of the fore part of the nave with the presumed bell tower walls (2006/2008)

širem europskom kontekstu – mediteranskom i srednjoeuropskom – ovisno je li riječ o jadranskoj ili kontinentalnoj Hrvatskoj. U tu svrhu organizirana su u okviru projekta *Graditeljska baština Hrvatske od 16. do 18. stoljeća* opsežna arhivska istraživanja. Tako su, primjerice, višegodišnjim radom u Državnom arhivu Dubrovnika, između ostalog, otkriveni značajni podaci o dubrovačkom opusu svjetski poznatog arhitekta sicilijanskog podrijetla Tommasa Napolia, a istraživanjem u venecijanskim arhivima došlo se do novih podataka o graditeljima obalnih utvrda. Istodobno provedena su komparativna istraživanja u susjednim državama, posebno Italiji (Sicilija, Apulija, Veneto) te Sloveniji, Austriji, Njemačkoj, Mađarskoj i Slovačkoj. Takva orijentacija, koja znači nadogradnju na ranije faze istraživanja barokne arhitekture, artikulirana je od 2007. godine i novim nazivom projekta: *Arhitektura i urbanizam Hrvatske od 16. do 18. stoljeća – ishodišta i kontekst*. Ogladni primjerak analize i interpretacije poznatog arhitektonskog spomenika u širem europskom i hrvatskom kontekstu, koji je obrađen u okviru toga projekta, zasigurno je nedavno dovršena monografija *Akadska crkva sv. Katarine u Zagrebu* (2011.). Krajnji je cilj projekta u okviru strategije Instituta dovršetak nove sintezne povijesti barokne arhitekture (Katarina Horvat-Levaj, *Povijest umjetnosti u Hrvatskoj – Barokna arhitektura*), predviđen za iduću godinu.