

Umjetnička topografija Hrvatske

**Katarina
Horvat-Levaj**

U z specijalizirane znanstvene projekte Instituta za povijest umjetnosti, koji svojim širokim spektrom istraživanja pokrivaju većinu relevantnih tema hrvatske povijesti umjetnosti u vremenskom rasponu od antike do 21. stoljeća, formiran je i jedan projekt koji ih sve objedinjuje. Riječ je o *Umjetničkoj topografiji Hrvatske*. Kao što samo ime govori, nasuprot uobičajenom istraživanju umjetničke baštine s obzirom na slijed nastanka i stilove oblikovanja određenih vrsta spomenika, osnovna jedinica organizacije povijesnoumjetničke građe u topografskom načinu istraživanja jest mjesto, odnosno prostor u kojem su spomenici nastali. To znači da se na određenom prostoru paralelno istražuje i dokumentira cjelokupna umjetnička baština – od gradova i naselja, preko arhitekture, skulpture i slikarstva do primijenjene umjetnosti, ali i arheološke i etnografske baštine. Da bi se mogao ostvariti konačni cilj, a to je kompletna valorizacija umjetničke produkcije određene regije od prethistorije do danas, povjesničarima umjetnosti i arhitektima Instituta za povijest umjetnosti priključili su se i vanjski suradnici iz srodnih institucija, po-

Art Topography of Croatia

**Katarina
Horvat-Levaj**

In addition to the specialized research projects of the Institute of Art History – whose wide scope of covers the majority of relevant topics of Croatian art history, ranging from the Antiquity to the 21st century – one project that unites them all was also formed: the *Art Topography of Croatia*. As the name suggests, unlike the usual chronological method of researching art heritage according to the sequence of the emergence of certain monuments and their design styles, the basic unit of the organisation of art-historical material in the topographical research method pertains to the location in which the monuments were created. This means that, in a certain area, one simultaneously investigates and records

the entire art heritage, from cities and villages to architecture, sculpture, painting and applied arts, as well as archaeological and ethnographical heritage. In order to be able to achieve the final goal of a complete evaluation of the artistic production of a given region from prehistory to present day, the art historians and architects at the Institute of Art History were also joined by external associates from peer institutions, such as museums and conservation institutes, as well as members of other disciplines: archaeologists, historians, geographers and ethnologists.

The creation of the *Art Topography of Croatia*, as a scholarly project of particular interest, was initiated by one of the founders of the Institute: Professor Milan

put muzeja i konzervatorskih zavoda, ali i pripadnici drugih struka: arheolozi, povjesničari, geografi i etnolozi.

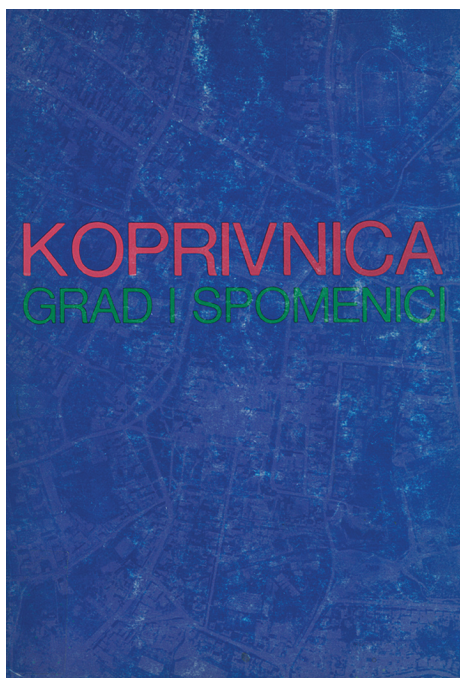
Izradu *Umjetničke topografije Hrvatske* kao znanstvenog projekta od posebnog nacionalnog interesa inicirao je jedan od osnivača Instituta, profesor Milan Prelog. Prijavivši topografiju početkom osamdesetih godina SIZ-u za znanost, istodobno je s glavnim suradnicama na novoformiranom projektu – Marijom Planić Lončarić i Miljenkom Fischer – definirao *model* topografije, objavljen u *Radovima Instituta za povijest umjetnosti* (9/1985.). Opravdanost projekta Milan Prelog je u spomenutom prilogu obrazložio sljedećim riječima: “Uzimajući kao osnovnu jedinicu organizacije povijesno-umjetničke građe *mjesto* gdje ona živi, topografija otkriva i nove mogućnosti razumijevanja njezina nastanka. Razvoj umjetničke topografije Hrvatske kao posebne znanstvene discipline obogatit će ne samo znanstvene inventare nego i pokazati koliko je prostor naše zemlje zapravo ispunjen umjetničkim djelima svih vrsta i razdoblja.”

Polazeći od stava da umjetnička topografija nije samo inventar spomenika u nekom mjestu, nego da je i mjesto, kada je riječ o naseljima, umjetnički spomenik, za model topografije odabrao je istraživanje jednoga grada. Prebacivanjem težišta na sjever, nakon ranije orijentacije prvenstveno na istraživanje gradova južne Hrvatske, za prvu *Umjetničku topografiju Hrvatske* izabrana je Koprivnica. Rad ekipe Instituta i njegovih vanjskih suradnika rezultirao je knjigom: *Koprivnica – grad i spomenici* (ur. Ivanka Reberski, 1986.), u kojoj je po predloženom modelu, nakon uvodnih poglavlja o geografskom položaju, demografskim osobinama i povijesnom razvoju, građa obrađena u trima velikim poglavljima: Organizacija prostora, Spomenici i Kronologija.

Idući voditelj topografije Žarko Domljan, imajući na umu potrebu topografske obrade cijele Hrvatske, proširio je opseg istraživanja s grada na gradsku regiju. Rezultat navedenoga umjetnička je topografija križevačkog područja objavljena 1993. godine pod naslovom *Križevci – grad i okolica* (gl. ur. Žarko Domljan, radno uredništvo: Anđelko Badurina, Žarko Domljan, Miljenka Fischer, Katarina Horvat-Levaj). Temeljnu strukturu knjige čini opsežna kataloška obrada lokaliteta – Križevaca u prvom dijelu i okolnih naselja u drugom dijelu knjige – s povijesnim uvodom o naselju i arheo-

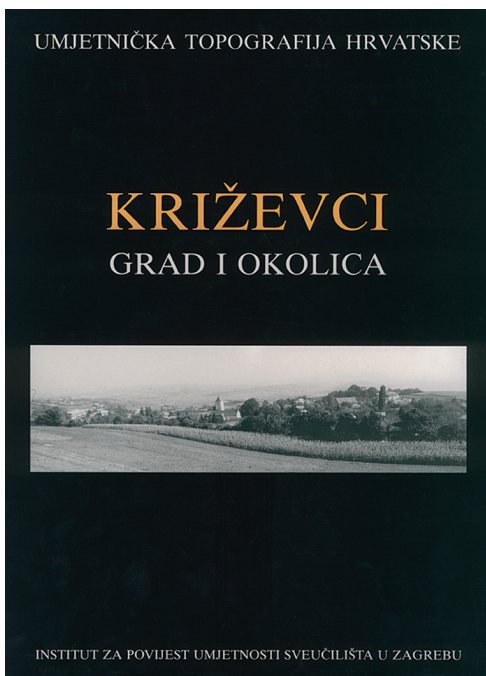
Prelog. In the early eighties, simultaneously with registering the topography project with the so-called SIZ (Self-Managing Community of Interest) for Science, he defined – together with the main collaborators, Marija Planić-Lončarić and Miljenka Fischer – the *model* of the topography, which was published in the journal *Radovi Instituta za povijest umjetnosti* (9/1985). Milan Prelog explained the project's justifiability in the following words: "Taking, as a basic unit of the organization of art-historical material, the *place* where it lives, topography also reveals new possibilities for the understanding of its origins. The development of the art topography of Croatia as a separate scholarly discipline will not only enrich the scholarly inventories, but will also reveal the extent to which our country's area is, in fact, filled with works of art of all varieties and periods."

Starting from the position that art topography is not only an inventory of monuments that exist at a particular place, but that the place itself (with regard to urban and rural settlements) is an art monument, he has chosen one city for the model of his topographic work. By switching the focus to the north – after being primarily oriented toward the research of southern Croatian cities in the past – the city of Koprivnica was selected as the subject for the first *Art Topography of Croatia*. The work of the Institute's team, and its external associates, resulted in the book: *Koprivnica – the City and its Monuments* (ed. Ivanka Reberski,



**Umjetnička topografija
Hrvatske, knjiga 1,
Koprivnica – grad i spomenici**
Art Topography of Croatia,
Volume 1, Koprivnica – the City
and its Monuments
ur./ed. Ivanka Reberski
(1986)

**Umjetnička topografija
Hrvatske, knjiga 2,
Križevci – grad i okolica**
Art Topography of Croatia,
Volume 2, Križevci – the City
and its surroundings
ur./ed. Žarko Domljan
(1993)



loškim nalazištima te profanom i sakralnom arhitekturom s cjelokupnim inventarom, dokumentiranim fotografijama i arhitektonskim nacrtima. Ujedno, kvaliteta spomenika, ali i znanstveni karakter ustanove koja je provodila istraživanja zahtijevali su nadopunu topografske metode dubinskim znanstvenim istraživanjima, koja uključuju komparacije i valorizaciju u širem kontekstu.

Navedeni dvojaki pristup, topografski i znanstvenoistraživački, dalje je metodološki razrađen u idućoj monografiji iz serije *Umjetnička topografija Hrvatske: Ludbreg – Ludbreška Podravina*, objavljenoj 1997. godine (ur. Katarina Horvat-Levaj i Ivanka Reberski). Knjiga je sastavljena od dvaju različitih dijelova – uvodnih sinteznih studija i kataloga naselja. Prvi dio knjige čine znanstvene rasprave, razvrstane kronološki i po vrstama spomenika, koje daju najprije geografsku, arheološku i povijesnu sliku Ludbreške Podravine, nadalje organizaciju njezina prostora, s urbanističkom analizom grada Ludbrega i okolnih naselja, potom pregled graditeljske baštine, podijeljen na profanu i sakralnu arhitekturu te povijesnoumjetničke analize slikarstva, kiparstva i umjetničkog obrta. Drugi dio knjige, predstavljajući

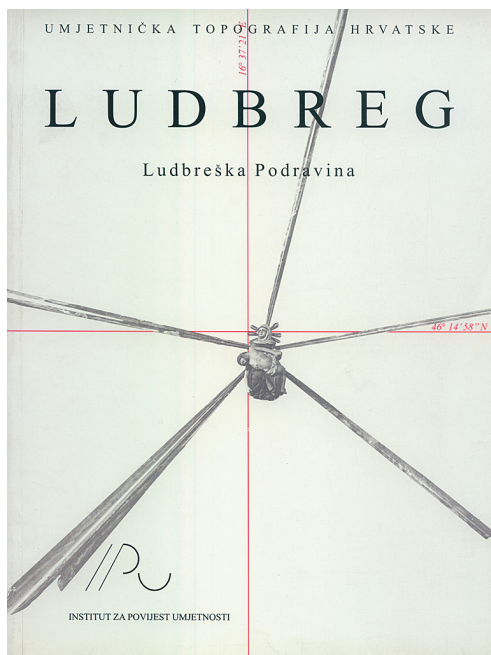
1986). In line with the proposed model, after introductory chapters on geographic location, demographic features and historical development, the book's material was presented through three major chapters: The Organisation of Space, Monuments, and Chronology.

Bearing in mind the ultimate need to cover all of Croatia topographically, the leader of the next topographic project Žarko Domljan, expanded the scope of research from a particular city to a particular city region. The result was the topography of the Križevci area, published in 1993 under the title: *Križevci City and its Surroundings* (Editor in Chief: Ž. Domljan; Editorial Board: Anđelko Badurina, Ž. Domljan, M. Fischer, K. Horvat-Levaj). The book's basic structure consists of an extensive catalogue of the localities - Križevci in the first and the surrounding settlements in the second part of the book - with a historical introduction about the settlement, its archaeological sites, secular and religious architecture, as well as a complete inventory of the buildings documented with photographs and architectural drawings. Moreover, the quality of the monuments, as well as the scholarly mission of the institution involved in the research, dictated that the topographic method be complemented with in-depth scholarly explorations, including comparisons and evaluation in a broader context.

The two-pronged approach - topographical and scholarly/ research-oriented - received fur-

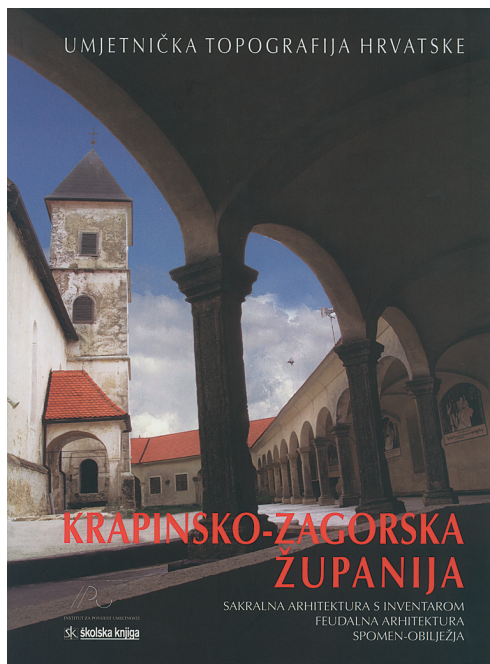
ther methodological refinement in the next monograph from the series *Art Topography of Croatia: Ludberg - Ludbreg Podravina*, which was published in 1997 (K. Horvat-Levaj, I. Reberski eds.). The book is composed of two distinct parts: the introductory synthetic studies and the catalogue of settlements. It begins by providing a geographical, archaeological and historical picture of the Ludbreg Podravina region, and then also the organisation of its space with an urbanistic analysis of the city of Ludbreg and its suburbs; this is followed by an overview of its architectural heritage, which is divided into secular and religious architecture, art-historical analyses of painting, sculpture and arts and crafts. The second part of the book, which is a topography of art in the truest sense, presents the topographic descriptions of settlements. Each catalogue entry includes descriptions of the spatial development of a settlement, an analysis of its buildings and a complete inventory of the movable works of art. The two differently conceptualised parts of the book are also marked by distinct approaches to graphic design: with representative, interpretative photographs and maps in the first, monographic part of the book; and precise architectural drawings and reconstructions in its second, topographic part.

In parallel with further topographical research of individual settlements and their surrounding areas (for instance, Ivanec), some larger areas have also been covered, such as those



**Umjetnička topografija
Hrvatske, knjiga 3,
Ludbreg – Ludbreška Podravina**
Art Topography of Croatia,
Volume 3, Ludbreg – Ludbreg
Podravina
ur./ed. Katarina Horvat-Levaj,
Ivanka Reberski
(1997)

**Umjetnička topografija
Hrvatske, knjiga 4,
Krapinsko-zagorska županija**
Art Topography of Croatia, Volume 4,
Krapina-Zagorje County
ur./ed. Ivanka Reberski
(2008)



presented in the *Art Topography of Krapina-Zagorje County*, which was published in 2008 (ed. I. Reberski). The size of the region and the amount of material demanded certain methodological modifications: on the one hand, the proportion of introductory chapters was lessened (reduced to short summaries), so that the topographic catalogue has become dominant; on the other hand, the catalogue entries had to be divided into two parts. The first part – which has already been published – covers the religious architecture with the inventory, feudal architecture and memorials, while the second part – which is still in progress – will include archaeological findings, the spatial development of settlements as well as their housing and public architecture. Due to the volume of material and the complexity of the organisation of the work, this interdisciplinary project requires a multi-year engagement of a large number of experts in order for certain publications to be completed. However, despite the momentous undertaking and, indeed, perhaps

as a result of it, the spatial picture of north-western Croatia is slowly coming together, which will be followed by new explorations of other Croatian regions, most notably Dalmatia.

Certain neighbouring countries, such as Austria and Hungary, initiated prestigious topographic projects already at the beginning of the last century and even earlier, mostly within their conservation services. Although the development of the *Art Topography of Croatia* has had a relatively late start in comparison with these aforementioned neighbouring countries, it should be noted that this delayed process has entailed its own advantages. For instance, it has allowed for greater methodological refinement, which is exemplified by complementing the monuments' inventories and documentation with scholarly research, in the true sense of the word. In conclusion, such research is entirely appropriate with consideration to the scholarly nature of the institution under which it has been conducted.

umjetničku topografiju u pravom smislu, donosi topografske opise naselja. Svaka kataloška jedinica sadrži prostorni razvoj naselja, nadalje analizu njegovih građevina te popis cjelokupnog pokretnoga umjetničkog inventara. Dva različito koncipirana dijela knjige praćena su i različitim pristupom u grafičkoj obradi – reprezentativnim interpretativnim fotografijama i kartama prvog monografskog dijela te preciznim arhitektonskim nacrtima i rekonstrukcijama u drugom topografskom dijelu knjige.

Paralelno s daljnjim topografskim istraživanjem pojedinih naselja s okolnim područjima, kako što je primjerice Ivanec, pristupilo se obradi većih područja, poput *Umjetničke topografije Krapinsko-zagorske županije*, objavljene 2008. godine (ur. Ivanka Reberski). Veličina regije i količina građe utjecala je na određene metodološke modifikacije: s jedne strane smanjen je udio uvodnih poglavlja (svedenih na kratke sažetke), tako da je topografski katalog postao dominantan, a s druge strane kataloške jedinice morale su biti podijeljene u dva dijela: jedan, objavljen, koji obuhvaća sakralnu arhitekturu s inventarom, feudalnu arhitekturu i spomen-obilježja, i drugi, koji je još u izradi, što će obuhvatiti arheološke nalaze, prostorni razvoj naselja te stambenu i javnu arhitekturu u naseljima.

Prema tome, iako zbog opsega građe i složenosti organizacije posla ovaj interdisciplinarni projekt zahtijeva višegodišnje angažmane velikog broja stručnjaka prije dovršavanja odgovarajućih publikacija, polako se zatvara prostorna slika sjeverozapadne Hrvatske, nakon čega će se pristupiti istraživanjima drugih hrvatskih regija, poglavito Dalmacije.

I na kraju valja naglasiti da u odnosu na pojedine obližnje zemlje, kao što su Austrija ili Mađarska, koje su prestižne topografske projekte započele još početkom prošlog stoljeća, pa i prije, prvenstveno unutar konzervatorske službe, razmjerno kasni početak s izradom *Umjetničke topografije Hrvatske* ima za prednost njezinu znatno veću metodološku dotjeranost, koja je inventarizaciju i dokumentiranje spomenika nadopunila znanstvenim istraživanjem u pravom smislu te riječi, primjerenom znanstvenoistraživačkom karakteru institucije koja je provodi.