A Week of Events in Research and Scholarship
Tjedan znanstvenih i stručnih događanja

DISCOVERING

OTKRIVANJE
DALMACIJE XII

DALMATIA XII

Putopisni crtež / Otoci u putopisima
Travel Drawing / Islands in Travel Writing
Pitanje svjetla i vode. I druga pitanja koja je (p)ostavio Petar Senjanović
The Issue of Light and Water – And Petar Senjanović's Other Open Questions

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12–14 11 2026 / 23–25 11 2026

Organizatori i domaćini
Organised and hosted by

Institut za povijest umjetnosti – Centar Cvito Fisković
Institute of Art History – Cvito Fisković Centre

Fakultet građevinarstva, arhitekture i geodezije Sveučilišta u Splitu / Faculty of Civil Engineering, Architecture and Geodesy, University of Split

Muzej grada Splita / Split City Museum

INSTITUT ZA POVIJEST UMJETNOSTI

Travelogues Dalmatia

HRZZ Croatian Science Foundation

Funded by the European Union NextGenerationEU

SGV

SREDNJA DALMACIJA

OTKRIVANJE DALMACIJE XII
DISCOVERING DALMATIA XII

Dva međunarodna znanstvena skupa
Two international academic conferences

I. Putopisni crtež / Otoci u putopisima
Travel Drawing / Islands in Travel Writing
12–14 November 2026
II. Pitanje svjetla i vode. I druga pitanja koja je (p)ostavio Petar Senjanović
The Issue of Light and Water – And Petar Senjanović's Other Open Questions
23–25 November 2026

Organizatori
Organisers

Institut za povijest umjetnosti – Centar Cvito Fisković, Split
Institute of Art History – Cvito Fisković Centre, Split
Fakultet građevinarstva, arhitekture i geodezije Sveučilišta u Splitu (FGAG)
Faculty of Civil Engineering, Architecture and Geodesy, University of Split
Muzej grada Splita / Split City Museum

Suradnja
In cooperation with

Udruženje hrvatskih arhitekata / Croatian Architects' Association (UHA)
Sveučilišna knjižnica u Splitu / University Library in Split
(Senjanović conference)

Mjesta održavanja
Venues

Stara gradska vijećnica (u sastavu Muzeja grada Splita)
Old City Hall (Split City Museum) · Narodni trg, Split
Fakultet građevinarstva, arhitekture i geodezije Sveučilišta u Splitu
Faculty of Civil Engineering, Architecture and Geodesy, University of Split · Matice hrvatske 15, Split
Institut za povijest umjetnosti – Centar Cvito Fisković
Institute of Art History – Cvito Fisković Centre · Kružićeva 7, Split

Istraživački projekti
Research projects

„Where East meets West": Putopisni narativi i stvaranje slike o umjetničkoj baštini Dalmacije u modernoj Europi (oko 1675. – oko 1941.) / "Where East meets West": Travel Narratives and the Fashioning of a Dalmatian Artistic Heritage in Modern Europe (c. 1675–c. 1941). TravelogueSDalmatia · Hrvatska zaklada za znanost / Croatian Science Foundation · IP-2022-10-8676.

„Arhitektura i likovnost urbanih cjelina Hrvatske"
"Art and Architecture of Urban Settings in Croatia" (UrbArH)
Institut za povijest umjetnosti / Institute of Art History · Europska unija – NextGenerationEU / European Union – NextGenerationEU.

Znanstveni odbori
Scientific committees

I. TRAVEL DRAWING / ISLANDS IN TRAVEL WRITING
Joško Belamarić – Institute of Art History – Cvito Fisković Centre (IPU CCF)
Mateo Bratanić – University of Zadar
Katrina O'Loughlin – Brunel University London
Marko Špikić – University of Zagreb
Ana Šverko – IPU CCF
Elke Katharina Wittich – Leibniz Universität Hannover
Sanja Žaja Vrbica – University of Dubrovnik

II. PETAR SENJANOVIĆ
Hrvoje Bartulović – University of Split
Joško Belamarić – IPU CCF
Ana Grgić – University of Split
Aida Idrizbegović-Zgonić – University of Sarajevo
Renata Novak Klemenčič – University of Ljubljana
Mihaela Kovačić – University Library in Split
Sanja Matijević Barčot – University of Split
Robert Plejić – University of Split
Karin Šerman – University of Zagreb / UHA
Ana Šverko – IPU CCF / University of Split
Darovan Tušek – University of Split
Petra Vugrinec – Klovićevi Dvori Gallery

Organizacijski odbori
Organising committees

I. TRAVEL DRAWING / ISLANDS IN TRAVEL WRITING
Joško Belamarić – IPU CCF
Tomislav Bosnić – IPU CCF
Ana Ćurić – Institute of Art History (IPU)
Katrina O'Loughlin – Brunel University London
Petar Strunje – IPU CCF
Ana Šverko – IPU CCF
Sanja Žaja Vrbica – University of Dubrovnik

II. PETAR SENJANOVIĆ
Tomislav Bosnić – IPU CCF
Ana Ćurić – IPU
Ana Grgić – University of Split
Jana Horvat – University of Zagreb / UHA
Mihaela Kovačić – University Library in Split
Matko Matija Marušić – IPU
Sanja Matijević Barčot – University of Split
Petar Strunje – IPU CCF
Karin Šerman – University of Zagreb / UHA
Ana Šverko – IPU CCF / University of Split
Anamaria Veštić – Independent Researcher

OTKRIVANJE DALMACIJE XII

Program *Otkrivanje Dalmacije* XII okuplja dva međunarodna znanstvena skupa, svaki organiziran oko zasebnoga istraživačkog projekta, ali povezan zajedničkim zanimanjem za načine na koje se prostor bilježi, tumači i oblikuje. U suorganizaciji Instituta za povijest umjetnosti – Centra Cvito Fisković, Fakulteta građevinarstva, arhitekture i geodezije Sveučilišta u Splitu i Muzeja grada Splita, znanstvene se rasprave povezuju s gradom, njegovim institucijama i javnim programima.

Prvi skup, *Putopisni crtež / Otoci u putopisima* (12.–14. studenoga), posvećen je vizualnim i tekstualnim zapisima putovanja. Skup istražuje autonomiju putopisnog crteža kao vizualnog medija te fenomen jadranskih otoka u putopisnim narativima, razmatrajući načine na koje su otoci prikazivani, doživljavani i interpretirani u različitim povijesnim i kulturnim kontekstima. Održava se u okviru projekta „Where East meets West“: Putopisni narativi i stvaranje slike o umjetničkoj baštini Dalmacije u modernoj Europi (TravelogueSDalmatia), koji financira Hrvatska zaklada za znanost.

Drugi skup, *Pitanje svjetla i vode. I druga pitanja koja je (p)ostavio Petar Senjanović*, obilježava 150. obljetnicu rođenja Petra Senjanovića (1876.–1955.). Njegov rad otvara pitanja povezanosti urbanizma, arhitekture i šire modernizacije Splita i drugih sredina. Skup se održava u okviru projekta „Arhitektura i likovnost urbanih cjelina Hrvatske“ (UrbArH) Instituta za povijest umjetnosti, financiranog sredstvima Europske unije – NextGenerationEU.

Uz predavanja i rasprave, program obuhvaća predstavljanja knjiga, projekciju filma, studijski posjet Trogiru i završni susret posvećen konzervatoru Davoru Domančiću (1926.–2000.). Njihova raznolikost odgovara trajnoj namjeri *Otkrivanja Dalmacije*: potaknuti istraživanje i otvoriti ga razgovoru među disciplinama, ustanovama i publikom.

DISCOVERING DALMATIA XII

Discovering Dalmatia XII brings together two international scholarly conferences, each developed in connection with a distinct research project, yet united by an interest in how places are recorded, interpreted, and shaped. Co-organised by the Institute of Art History – Cvito Fisković Centre, the Faculty of Civil Engineering, Architecture and Geodesy at the University of Split, and the Split City Museum, the programme connects academic exchange with the city, its institutions, and public events.

The first conference, *Travel Drawing / Islands in Travel Writing* (12–14 November), examines visual and textual records of travel. The conference explores the autonomy of travel drawing as a visual medium and the phenomenon of Adriatic islands in travel narratives, examining how these islands have been represented, experienced, and interpreted across different historical and cultural contexts. It forms part of the Croatian Science Foundation project “Where East meets West”: Travel Narratives and the Fashioning of a Dalmatian Artistic Heritage in Modern Europe (TravelogueSDalmatia).

The second conference, *The Issue of Light and Water – And Petar Senjanović’s Other Open Questions*, marks the 150th anniversary of the birth of Petar Senjanović (1876–1955). His work provides a point of departure for examining the intersections of urban planning, architecture, and the wider modernisation of Split and other urban centres. The conference forms part of the Institute of Art History project “Art and Architecture of Urban Settings in Croatia” (UrbArH), funded by the European Union – NextGenerationEU.

Alongside lectures and discussions, the programme includes book presentations, a film screening, a study excursion to Trogir, and a concluding gathering dedicated to heritage conservator Davor Domančić (1926–2000). Together, these events continue *Discovering Dalmatia*’s commitment to sharing research across disciplines, institutions, and audiences.

ZAJEDNIČKI PROGRAM / JOINT PROGRAMME

I. TRAVEL DRAWING / ISLANDS IN TRAVEL WRITING

International academic conference · 12–14 November 2026

Wednesday, 11 November 2026

18.00–20.00 · Welcome reception
Institute of Art History – Cvito Fisković Centre, Kružićeva 7, Split

THURSDAY 12 NOVEMBER 2026

Split City Museum – Old City Hall
Narodni trg, Split

Opening and keynote

09.00–09.30 Introduction

09.30–10.00 Conference opening

10.00–10.45 Tod Marder

Revisiting Bernini's Architectural Drawings · Keynote lecture

SESSION 1
Mapping the Archipelago: Cartography and the Visual Record of Travel

10.45–11.05 Elke Katharina Wittich

Lines, Colours, Raised Sections: Maps as Special Cases of Landscape Visualisation

11.05–11.25 Vedran Stojanović

Drawing an Island: Lastovo in Antonio Millo's *Isolario*

11.25–11.45 Petar Strunje

An Atlas for the Governor: Cartography, Travel, and Statecraft in Venetian Dalmatia

11.45–12.05 Discussion

12.05–12.30 Coffee break

SESSION 2
Islanders and Outsiders: Insular Spaces between Lived Experience and the Traveller's Gaze

12.30–12.50 Andrino Dužević

Space and Spatial Practices in Petar Hektorović's Fishing and Fishermen's Conversations

12.50–13.10 Franka Horvat

Between Myths and Harsh Reality: The Elaphiti Islands in Travelogues as Reenactment of Popular Imagination

13.10–13.30 Sanja Žaja Vrbica

The South Dalmatian Archipelago: Hidden Heritage Beyond the Beaten Paths of Travel Writers

13.30–13.50 Discussion

13.50–15.00 Lunch break

BOOK PRESENTATION
Tamo gdje počinje more: ogledi o povijesti Lastova

18.00–19.00
Presentation of the edited volume *Tamo gdje počinje more: ogledi o povijesti Lastova* (2026)

Speakers: Vedran Stojanović (editor) and Mateo Bratanić (Associate Professor, University of Zadar)
Moderators: Petar Strunje and Ana Šverko
Venue: Split City Museum – Old City Hall, Narodni trg, Split · Presentation in Croatian

FRIDAY
13 NOVEMBER 2026

Split City Museum – Old City Hall
Narodni trg, Split

09.00–11.00 Guided walk through Diocletian's Palace and a visit to the new permanent exhibition of the Split City Museum
Split City Museum – Old City Hall
Narodni trg, Split

SESSION 3
Sketches in Word and Image: Island Visions around the Great War

11.00–11.20 Tomislav Zelić

The Brioni Archipelago in German Literature at the Dawn of World War I

11.20–11.40 Cvijeta Pavlović

Town – Island: Dubrovnik – Lacroma – Lapad

11.40–12.00 Ana Šverko, Anamaria Veštić

The Painter-Traveller's Korčula: Jan and Cora Gordon's Two Vagabonds in the Balkans

12.00–12.20 Discussion

12.20–12.50 Coffee break

SESSION 4
Mobility, Modernity, Media: Approaching the Island from the Steamship to the Screen

12.50–13.10 Mateo Bratanić

Of Gems and Rocks: Dalmatian Islands in British Travelogues of the Early Twentieth Century

13.10–13.30 Antonieta Reis Leite

Suspended in the Atlantic: Liminality, Infrastructure, and the Feminine Gaze in Two Azorean Travelogues

13.30–13.50 Anđelko Mihanović

An Art-Historical Analysis of a Video as a Contemporary Digital Travelogue

13.50–14.20 Discussion and conference closing remarks

SPECIAL AFTERNOON EVENT ·
Film Screening and Discussion:
Artificial Intelligence and Culture
Institute of Art History – Cvito Fisković Centre · Kružićeva 7, Split

17.00–18.00 Screening of a film documenting an AI-themed festival at Leibniz Universität Hannover (English subtitles), followed by discussion. The film includes the festival opening, two academic keynotes on AI, a moderated discussion, and a dance performance. Organised by Elke Katharina Wittich

SATURDAY
14 NOVEMBER 2026

Trogir (morning study excursion)
Old City Hall, Narodni trg, Split
(evening book presentation)

STUDY EXCURSION
Trogir as an Island

09.00–12.30 Morning excursion to Trogir, exploring its insular setting and urban development.

13.00–14.00 Return to Split

14.00–15.30 Closing reception

BOOK PRESENTATION
Vrijeme utemeljitelja. Ustrojstvo i normativi C. kr. Središnjeg povjerenstva za povijesne i umjetničke spomenike te djelovanje u hrvatskim zemljama od 1850. do 1918.

18.00–19.00 Franko Ćorić
Vrijeme utemeljitelja. Ustrojstvo i normativi C. kr. Središnjeg povjerenstva za povijesne i umjetničke spomenike te djelovanje u hrvatskim zemljama od 1850. do 1918. (2025)

Speakers: Anita Gamulin (Head of the Regional Conservation Office in Split) and Franko Ćorić (author)

Moderators: Petar Strunje and Ana Šverko

Venue: Split City Museum – Old City Hall, Narodni trg, Split · Presentation in Croatian

II. PETAR SENJANOVIĆ

Pitanje svjetla i vode. I druga pitanja koja je (p)ostavio Petar Senjanović

The Issue of Light and Water – And Petar Senjanović's Other Open Questions

Međunarodni skup
International academic conference
23. – 25. 11. 2026.

PONEDJELJAK / MONDAY
23. 11. 2026.

Fakultet građevinarstva, arhitekture i geodezije Sveučilišta u Splitu / Faculty of Civil Engineering, Architecture and Geodesy, University of Split · Matice hrvatske 15, Split

Otvaranje / Opening

10.45–11.00 Registracija sudionika
Registration

11.00–11.15 Uvodna riječ / Opening remarks

Uvodna predavanja / Keynote lectures

11.15–11.35 Darovan Tušek

Mali grad s velikom ambicijom, veliki grad s malom ambicijom
A Small City with Great Ambition, a Great City with Little Ambition

11.35–11.55 Robert Plejić

Petar Senjanović: arhitektura i utopija u Splitu na početku dvadesetog stoljeća

Petar Senjanović: Architecture and Utopia in Split at the Beginning of the Twentieth Century

11.55–12.15 Dražen Pejković

Zašto se vraćamo Senjanoviću?
Why Do We Return to Senjanović?

Moderirani razgovor
Moderated discussion

12.15–13.00 Sanja Matijević Barčot · Ana Grgić · Ana Šverko

13.00–13.20 Stanka za kavu
Coffee break

I. SESIJA
Senjanović i urbanističke ideje
SESSION I
Senjanović and Urban Planning

13.20–13.40 Sanja Matijević Barčot

Posredovanje srednjoeuropske urbanističke teorije u Splitu: Odjeci Baumeistera, Stübbena i Sittea u radu Petra Senjanovića

Mediation of Central European Urban Theory in Split: Echoes of Baumeister, Stübben, and Sitte in the Work of Petar Senjanović

13.40–14.00 Tomislav Bosnić

Natječaj za regulacijski plan Splita (1923.–1924.): Senjanovićevo vrednovanje i novi grafički materijal
Competition for Split's Regulatory Plan (1923–1924): Assessment by Senjanović and Newly Discovered Graphic Material

14.00–14.20 Jakša Kalajžić

Petar Senjanović: Eho s periferije tisućljetnog kontinuiteta „ideje o gradu“

Petar Senjanović: Echo from the Periphery of the Millennial Continuity of “The Idea of the City”

14.20–14.35 Rasprava
Discussion

UTORAK / TUESDAY
24. 11. 2026.

Fakultet građevinarstva, arhitekture i geodezije Sveučilišta u Splitu / Faculty of Civil Engineering, Architecture and Geodesy, University of Split · Matice hrvatske 15, Split

II. SESIJA
Gradska uprava, politika i infrastruktura
SESSION II
Municipal Administration, Politics and Infrastructure

09.00–09.20 Nikolina Šimetin Šegvić, Filip Šimetin Šegvić

Komparativno-historijska analiza gradskih službenika kao oblikovatelja urbanističkih politika: birokratske strukture Splita i Zagreba na prijelazu stoljeća i stvaranje dvaju središta

Comparative-Historical Analysis of City Officials as Shapers of Urban Planning Policies: Bureaucratic Structures of Split and Zagreb at the Turn of the Century and the Creation of Two Centres

09.20–09.40 Marijan Buljan

Anti-Tartaglia: Petar Senjanović o Ivi Tartaglii
Anti-Tartaglia: Petar Senjanović on Ivo Tartaglia

09.40–10.00 Antonia Tomić

Prva dalmatinska željeznička trasa: Siverić–Split/Šibenik

The First Dalmatian Railway Route: Siverić–Split/Šibenik

10.00–10.20 Ana Šverko

Geneza Kodlove transformatorske stanice na Dujmovači i Senjanovićev „problem svjetla“

The Genesis of Kodl’s Transformer Station in Dujmovača and Senjanović’s “Problem of Light”

10.20–10.40 Stanka za kavu
Coffee break

III. SESIJA
Prostor, modernizacija i spomenici
SESSION III
Space, Modernisation and Monuments

10.40–11.00 Lana Lovrenčić

Urbanističko planiranje, infrastruktura i politika: Zagrebački velesajam kao pokretač preobrazbe prekosavskog prostora

Urban Planning, Infrastructure and Politics: The Zagreb Fair as a Driver of Transformation South of the Sava

11.00–11.20 Ana Grgić, Ljudmila Koprivec, Neža Čebron Lipovec, Suzana Domjan

Ulica kao sučelje: višerazinsko čitanje urbanog oblika, okolišnih tokova i iskustvenog znanja u malim povijesnim obalnim gradovima

The Street as an Interface: A Multi-Register Reading of Urban Form, Environmental Flows and Experiential Knowledge in Small Historic Coastal Cities

11.20–11.40 Joško Belamarić

Petar Senjanović o spomeniku Grguru Ninskomu

Petar Senjanović on the Monument to Gregory of Nin

11.40–11.55 Rasprava
Discussion

11.55–12.10 Stanka za kavu
Coffee break

IV. SESIJA
Arhivi, fotografija i povijesni izvori
SESSION IV
Archives, Photography and Historical Sources

12.10–12.30 Bruna Horović Vuković, Samanta Samardžić

Državni arhiv u Splitu: čuvar pisane kulturne baštine

The State Archives in Split: Guardian of Written Cultural Heritage

12.30–12.50 Mihaela Kovačić

Zavičajna zbirka Sveučilišne knjižnice u Splitu i arhiv ing. Petra Senjanovića

The Local History Collection of the University Library in Split and the Archive of Engineer Petar Senjanović

12.50–13.10 Sandi Bulimbašić

Arhitektonski opus Petra Senjanovića u svjetlopisima splitskih fotografa početkom dvadesetog stoljeća

The Architectural Opus of Petar Senjanović in the Work of Split Photographers at the Beginning of the Twentieth Century

13.10–13.30 Završna rasprava
Final discussion

SRIJEDA / WEDNESDAY
25. 11. 2026.

Multimedijska dvorana Jakova Gotovca
Jakov Gotovac Multimedia Hall
Trg hrvatske bratske zajednice, Split

Konzervatorski katekizam šjor Davora / Šjor Davor’s Conservation Catechism

10.00–10.15 Otvaranje programa / Welcome and introduction

10.15–11.30 Kolokvij u sjećanje na Davora Domančića / Colloquium in Memory of Davor Domančić

11.30–11.50 Stanka za kavu
Coffee break

11.50–12.30 Razgovor i zaključci
Discussion and concluding remarks

ZAVRŠNI DOMJENAK
CLOSING RECEPTION

13.00–14.30 Završni domjenak / Closing reception — Institut za povijest umjetnosti – Centar Cvito Fisković / Institute of Art History – Cvito Fisković Centre, Kružićeva 7, Split

I. TRAVEL DRAWING

ISLANDS IN TRAVEL WRITING



KEYNOTE LECTURE

Revisiting Bernini's Architectural Drawings

Tod Marder

marder.tod.a@gmail.com

Tod Marder is Distinguished Professor Emeritus of Art History at Rutgers University, where he taught until his retirement in 2017. He received his PhD from Columbia University and served as editor-in-chief of the *Journal of the Society of Architectural Historians* (1987–1990). He has held appointments and fellowships at the American Academy in Rome, the Bibliotheca Hertziana in Rome, and I Tatti in Florence. His publications include *Bernini's Scala Regia at the Vatican Palace* (1997), *Bernini and the Art of Architecture* (1998), and the collaborative volume *Bernini's Architectural Drawings* (2025).



SESSION 1

Mapping the Archipelago

Lines, Colours, Raised Sections: Maps as Special Cases of Landscape Visualisation

Elke Katharina Wittich



For a long time, maps were treated in academia exclusively as technical drawings of geography. Research in art history, by contrast, showed little interest; creative processes were scarcely examined, and an artistic approach was not adopted. Rather, it was connections with land surveying, maritime navigation, and contexts such as early modern expansion that were the focus of scholarly attention. Developed, printed, and marketed during the sixteenth and seventeenth centuries, primarily in the Netherlands and later also in France and Germany, maps became collector's items at an early stage, as they promised at least an epistemological, if not a military, appropriation of regions of the world; later, tourist interest also emerged.

All of this has also applied, in a specific way, to maps of the eastern coast of the Adriatic Sea for several centuries. The focus was on the sea route along the Dalmatian coast as part of the trade route from Venice to Constantinople, and on the fortification of key cities such as Zadar, Split, and Ragusa during military conflicts over territorial control. Later, with the advent of railway lines, the focus also shifted to overland transport routes and tourist destinations such as the Krka Waterfalls. Consequently, there is a wealth of standalone maps and numerous maps reproduced in books within the extensive literature on Dalmatia, yet as graphic media they have not, to date, been subjected to closer examination.

At the very least, the close link to tourism, which has been very prominent in Dalmatia since the mid-nineteenth century, already suggests that, in the case of maps, the creative boundaries of the medium were, with some certainty, expanded in favour of greater artistic freedom in the visual representation of the coastal region and its islands. In this respect, maps of the Dalmatian coast offer an opportunity to examine the medium of drawing through the specific case of cartography: how and for what purpose were painterly effects and colours employed; what role did abbreviations play; what graphic techniques were used to highlight details; and how were picturesque or romantic effects achieved through the use of perspective and motifs, in keeping with the tastes of the time?

This study has been supported by the Croatian Science Foundation under the project TravelogueDalmatia, IP-2022-10-8676.

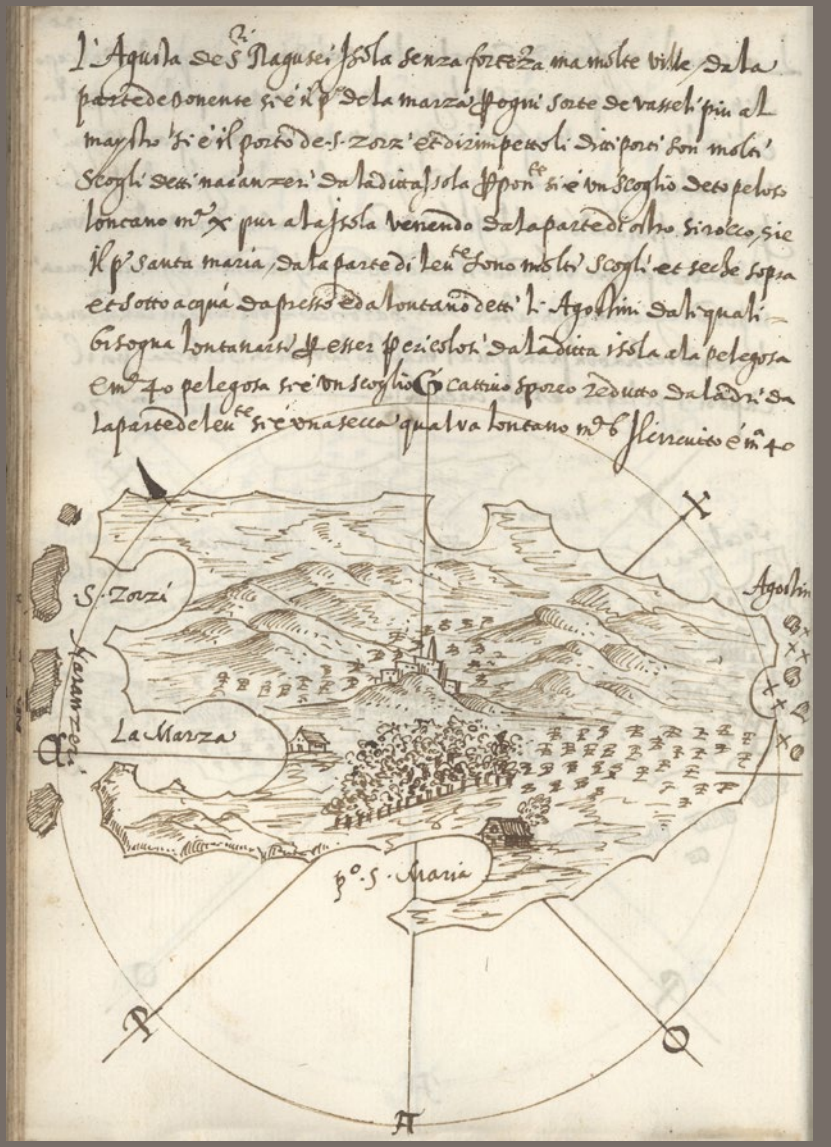
wittich@zew.uni-hannover.de

Professor Elke Katharina Wittich, PhD, studied Art History, Classical Archaeology, German Literature, and Historical Musicology at the University of Hamburg. She attained her PhD at the Humboldt University in Berlin with a thesis on *Knowledge and Methods in the Architectural Discourse of the Early 19th Century*. She was founding President of the state-recognised private University for Design AMD in Hamburg and holds a professorship on the Theory and History of Architecture and Design. She is currently serving as the Managing Director of the Centre for Continuing Education at Leibniz University Hannover. She authored numerous publications on architecture and architectural theory, as well as on design, and conducted a research project Textile Identities focusing on the discourse about folk costumes in Dalmatia since the sixteenth century.

SESSION 1
Mapping the Archipelago

Drawing an Island: Lastovo in Antonio Millo's *Isolario*

Vedran Stojanović



The main focus of this presentation is the depiction of the island of Lastovo in the *Isolario* of Antonio Millo, a Venetian sailor and cartographer of Greek origin.

In the first part, I will provide a broader overview of the *isolario* as a distinctive genre that emerged in Venice and reached its peak in the sixteenth century, precisely at the time when Millo was producing his works. Given the spatial character of the Republic of Venice and its numerous islands stretching from the Adriatic to the Aegean Sea, isolarios also carried a clear political dimension. However, beyond their cartographic representations of islands, they often included textual descriptions as well, which allows us to speak of a heterogeneous genre, at least in terms of its formal manifestations.

In the second, central part, I will focus on the representation of Lastovo. Here, the specificity of Millo's *isolario* becomes particularly evident. There are at least eight versions of his work, produced between 1580 and 1591, preserved in archives and libraries from Greece to England. Using the example of Lastovo, I will demonstrate how these versions, although generally very similar, differ in sometimes subtle but significant details in both the visual and textual representation of the island. An additional layer of specificity arises from the choice of Lastovo itself – a Pelagian island of the eastern Adriatic coast, which, apart from this classification, has at least three further distinctive features: a highly indented coastline, a small number of settlements, and the fact that it is the main island of an archipelago composed of numerous smaller islands and rocks.

All these characteristics make Lastovo a suitable case study for analysing variations across the different versions of Millo's *Isolario*.

This research has been supported by the Croatian Science Foundation within the project "Plurality of Actors in the Republic of Dubrovnik: Politics and Society, Institutions and Practice", PLURACTA, IP-2022-10-4560.

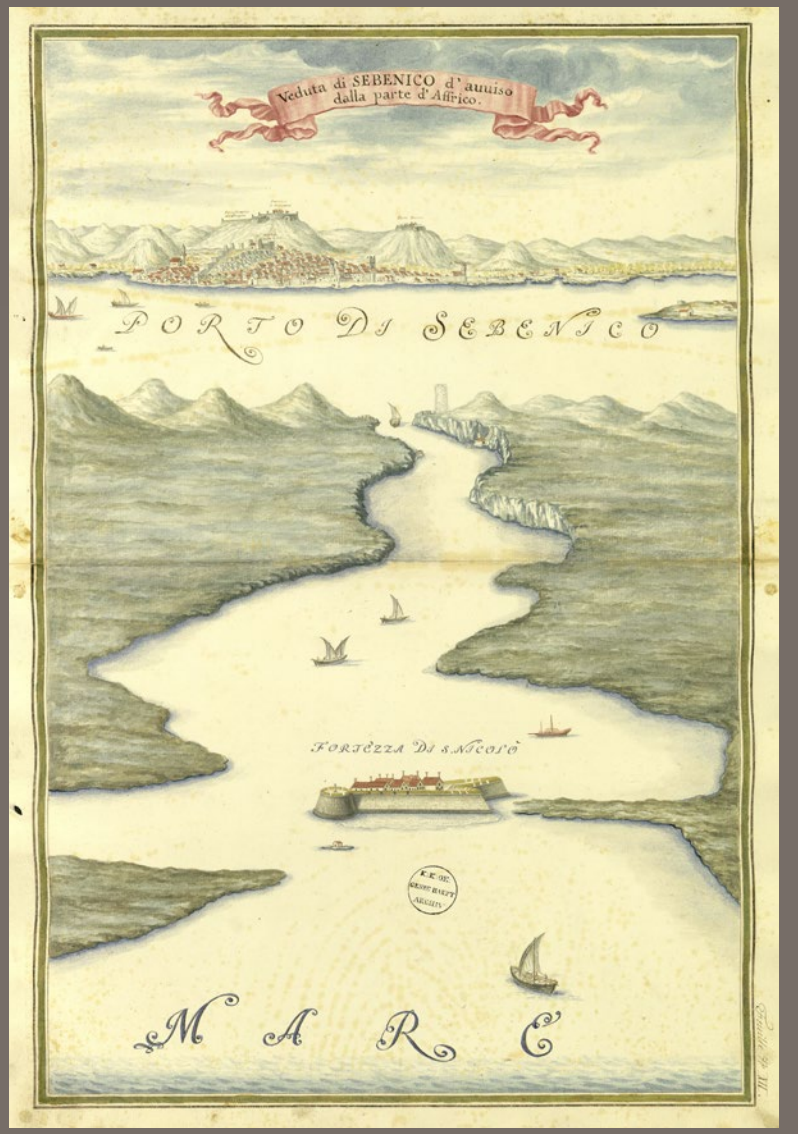
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Vedran Stojanović was born on 4 April 1986 in Dubrovnik, Croatia. He completed his BA in Modern Philology at the Faculty of Humanities and Social Sciences, University of Florence (Italy), followed by an MA in Comparative Literature and Italian Language and Literature at the Faculty of Humanities and Social Sciences, University of Zagreb. He obtained his PhD in History of Population through a joint programme between the University of Zagreb and the University of Dubrovnik. From 2022 to 2025, he worked as a Research Fellow at the Research Centre for the Humanities (BTK) in Budapest, Hungary. Since 2025, he has been employed at the Institute for Historical Sciences of the Croatian Academy of Sciences and Arts (HAZU) in Dubrovnik. He has participated in several research projects, including Plurality of Actors in the Republic of Dubrovnik: Politics and Society, Institutions and Practice (2023–present), led by Zdenka Janeković Römer, and the ERC project The Diplomacy of Small States in Early Modern South-eastern Europe (2022–present), led by Gábor Kármán, as well as Traditionalism and Innovation in Dubrovnik from the Middle Ages until the Nineteenth Century (2019–2023), also led by Zdenka Janeković Römer.

SESSION 1
Mapping the Archipelago

An Atlas for the Governor: Cartography, Travel, and Statecraft in Venetian Dalmatia

Petar Strunje



In 1708, cartographer Giuseppe Juster compiled the opulent atlas of the Venetian Eastern Adriatic preserved in the Kriegsarchiv in Vienna under the title: *Atlas deren Dalmatien und einem Theil von Albanien sich befindlichen auf alte Arth befestigte Graentz Plaetze, See, Städte und Castels* (...).
Still unpublished, it is the first attempt at systematically depicting Dalmatia in the borders delineated after the Venetian conquest of the region and their ousting of the Ottoman Empire (1699). Through 42 maps, city views, and plans accompanied by detailed descriptions, Juster presents a dynamic atlas and travel book hybrid that unites impersonal reports with personal travel experience. It demonstrates a marked shift in city depictions towards the *veduta esatta* combined with urban plans which would become a staple of the genre. On another level, careful inspection suggests it was made for the *provveditore generale* – the Venetian regional governor, as a planning instrument in preparation for the regular general inspection of the province. This positions the album as an official state travel manual, an exclusive document for a select audience.
This paper will establish what was presented, Juster's travels and his mode of presentation in relation to the genre, discussing influence and authorship, the position of image and its poetics. Lastly, it will explore the connection between travel, cartography, and identity by analysing Juster's visual and written narrative in relation to the Venetian Reconquista and emerging regional identities, posing the questions of representation, reception, and patronage.

This study has been supported by the Croatian Science Foundation under the project TraveloguesDalmatia, IP-2022-10-8676.

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Petar Strunje is an architectural historian working as a senior research assistant at the Institute of Art History, Cvito Fisković Centre in Split. He holds a double PhD (cotutelle) from the IUAV University of Venice and the University of Zagreb. Strunje is the recent recipient of a Marie Skłodowska-Curie Postdoctoral Fellowship for the project CONSTERRA – Constructing Imperial Territories in Post-Ottoman South-Eastern and East-Central Europe (1685–1740). His research examines public architecture and infrastructure, minority and interreligious spaces, and artistic transfer in the Venetian Adriatic between the fifteenth and eighteenth centuries.

SESSION 2
Islanders and Outsiders

Space and Spatial Practices in Petar Hektorović's Fishing and Fishermen's Conversations

Andrino Dužević



The presentation is part of the research within the institutional research project "MEAM – Memoria Adriatica et Mediterranea: Mediterranean Travelogue (Croatian literary travelogue about the Mediterranean / homeland and foreign travelogue about the Adriatic) ", IP-UNIZD 2025-28010.

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Our constant interest in Hektorović's *Ribanje i ribarsko prigovaranje* (*Fishing and Fishermen's Conversations*), despite numerous studies from different perspectives, emphasises its value in the canon of Croatian literature, but also indicates the continually relevant research potential of this work. It is well known that *Ribanje* presents an authentic journey, describing a three-day boat trip from Hvar to Brač and Šolta and back. This paper aims to analyse the spatial dimensions of that journey in accordance with theoretical concepts of spatiality (e.g., H. Lefebvre, E. Soja, M. Foucault and others), which conceive space primarily as a social or cultural construct. In other words, the study will examine the spaces of travel as places where human experiences, actions, and customs are represented. Such an approach seeks to illuminate the role of space as a place of multiple forms of cognition. The contribution of this research will also be reflected in a more nuanced understanding of space as a heterogeneous, open, and mobile entity contrary to historicist interpretations that subordinated the concept of space to time as an extremely dynamic and heterogeneous concept.

Andrino Dužević is a research assistant at the Department of Croatian Studies at the University of Zadar, where he teaches seminars on premodern Croatian literature, the history of verse, and the literary construction of national space. He is also a postgraduate student at the same university, specialising in Philology with a focus on literary history. He is working on a PhD thesis on the metrical changes of the Croatian hendecasyllable in medieval and Renaissance poetry. His research explores the use of this metric form in various literary and cultural contexts, including its role within the Sapphic stanza in church performances, extraliturgical religious poetry, and love poetry, in order to trace its evolution from syllabic structures to the iambic rhythm characteristic of more recent Croatian literature. In addition, he has become involved in the Croatian Philological Society's initiative "Digitalization of Anonymous Manuscript Collections of Lyric Poetry from the 16th and 17th Centuries", proposed by Divna Mrdeža Antonina (University of Zadar). He has also recently joined the Mediterranean Travelogue Project "Memoria Adriatica et Mediterranea: Mediterranean Travelogue" proposed by Sanja Knežević (University of Zadar). His main scholarly interests include the theory and history of verse and early Croatian literature. He continuously publishes scholarly papers and participates in international academic conferences.

SESSION 2
Islanders and Outsiders

Between Myths and Harsh Reality: The Elaphiti Islands in Travelogues as Reenactment of Popular Imagination

Franka Horvat



Passing through Dubrovnik in 1611, French diplomat Nicolas de Harlay de Sancy wrote a letter to Paris which included a few brief comments about the Elaphiti Islands. He noted that there was nothing there but small unfortified villages, but that the islands had good ports which could be wisely used by a powerful ruler. This dismissive account is symptomatic of a perception, dominant to this day, that small Mediterranean islands are marginal places meant for capitalisation. On the other hand, a plethora of visual and written sources confirms that islanders were far from submissive observers of their own histories. The eighteenth-century altar painting from the church of Saints George and Nicholas in Suđurađ on the island of Šipan stands as a counterweight to de Sancy's vision of passive, impoverished islands. The artist chose Šipan as the setting of the scene in which Saint George slays the dragon. The background features the village of Suđurađ, as well as other island landmarks in the far distance, and shows Dubrovnik across the sea. While the appropriation of the sacred is common in imagery, it is nevertheless significant, as it demonstrates a projection of identity, and thereby an assertion of collective agency. In this presentation, I discuss how travel writers perceived the Elaphiti archipelago and juxtapose their views with material evidence from the islands. This kind of contrast highlights the discrepancy between the mainlander and islander point of view, challenges the exploitation narrative traditionally associated with small islands and ultimately brings about a more nuanced image of islands and their roles in wider Mediterranean trends.

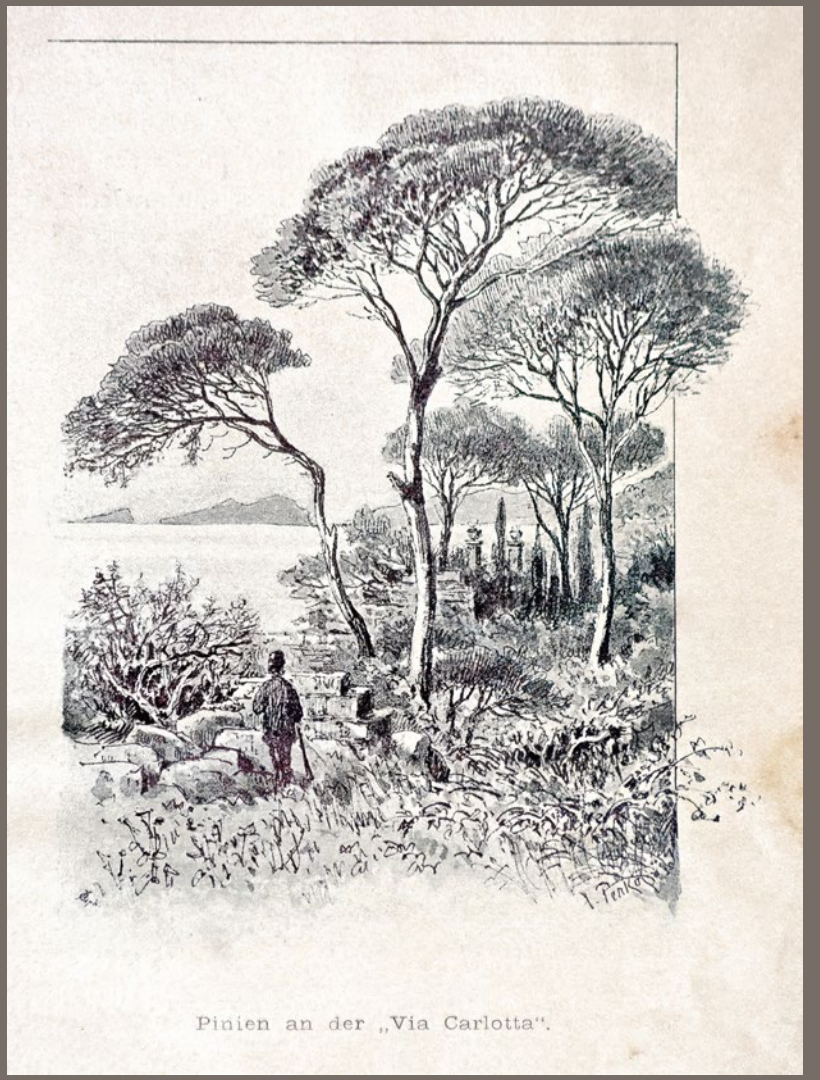
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Franka Horvat is an art historian specialising in medieval art in the Mediterranean, particularly the intersection of art and socio-economic conditions on the periphery of the Byzantine Empire, with a special focus on archipelagos, insularity, and small islands. Using an interdisciplinary approach which integrates art, architecture, archaeology, archival records, ethnographic evidence, literary, and cartographic sources, she reevaluates the roles that small islands played in medieval Mediterranean networking systems. Her work includes the study of non-elite and marginalised people, village men and women, foreigners, and enslaved people – in short, the "other" 95 percent who so often fall between the cracks in historical analyses. Franka completed her PhD dissertation *Insular Power: Reconstructing the Social, Economic and Artistic Networks of the Elaphiti Islands, Croatia* at the Department of Art History at UCLA in June 2022, after which she taught six courses on medieval art at the same institution. She currently conducts research as an independent scholar.

SESSION 2
Islanders and Outsiders

The South Dalmatian Archipelago: Hidden Heritage Beyond the Beaten Paths of Travel Writers

Sanja Žaja Vrbica



Travel literature describing visits to the Dubrovnik region and voyages to Dubrovnik frequently includes the South Dalmatian islands of Mljet, the Elaphiti Islands, and Lokrum. These islands are most often portrayed as remote and difficult-to-reach places, objects of longing, and isolated oases of a slower pace of life – sleepy landscapes that conceal a rich and precious heritage, where modernisation has yet to bring significant change. Lokrum, with Emperor Maximilian's summer residence, represents an essential stop for visitors, celebrated for its carefully preserved Mediterranean landscape.

By contrast, the heritage of the western island group – the Elaphiti Islands and Mljet – has rarely featured on the itineraries of explorers and travellers. Their relative isolation and the lack of modern infrastructure discouraged most visitors. Only a small number of travellers documented the cultural and historical heritage of these islands. Among them was Franz Petter (1788–1853), whose *Geographische Skizze von Dalmazia* (1833) provided fundamental information and effectively served as a guide for subsequent travellers. Among British travel writers, Sir John Gardner Wilkinson, in his 1848 travel account *Dalmatia and Montenegro: with a Journey to Mostar in Herzegovina*, and *Remarks on the Slavonic Nations*; *The History of Dalmatia and Ragusa*; *the Uscocs*, also offered an overview of the islands' remarkable heritage. Later, William Wingfield (1859) and Thomas Graham Jackson (1887) studied the islands' heritage in greater detail, although the perception of these places as inaccessible regions frozen in time continued to shape the tone of their travel narratives. The relative inaccessibility of the islands, together with the abundance of remarkable cultural and historical artefacts, made them an ideal field for pioneering scholarly exploration by travellers seeking destinations beyond conventional itineraries.

This study has been supported by the Croatian Science Foundation under the project TravelogueDalmatia, IP-2022-10-8676.

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Sanja Žaja Vrbica graduated from the Faculty of Humanities and Social Sciences at the University of Zagreb in 1993, with a degree in Art History and Museology. She attained the title of Master of Science at the same faculty in 1999, with a thesis titled Art Criticism and Exhibitions in Dubrovnik from 1876 to 1978. Also at this faculty she earned her PhD in 2011 after defending her dissertation Marko Rašica. Since 2005, she has been employed at the Department of Arts and Restoration at the University of Dubrovnik, where she currently holds the rank of full professor. Before that, she worked for ten years as a curator at the Museum of Modern Art in Dubrovnik. She has organised several retrospective and monographic exhibitions, published books and scientific articles on visual phenomena of the nineteenth and first half of the twentieth century arts in Croatia and their connections to European art centres. She is a collaborator on two scientific projects of the Croatian Science Foundation: "'Where East Meets West': Travel Narratives and the Fashioning of a Dalmatian Artistic Heritage in Modern Europe (c. 1675–c. 1941)" and "Representation, Development, Education, Participation – Art in Society from the 19th to the 21st Century."

SESSION 3
Sketches in Word and Image

The Brioni Archipelago in German Literature at the Dawn of World War I

Tomislav Zelić

At the height of classical modernism, the Brioni Archipelago was one of the places on the periphery of Central Europe where metropolitan writers from Berlin, Munich, or Vienna travelled to gain artistic inspiration for their literary work. Gerhart Hauptmann (1862–1946) bypassed Istria in his 1908 travelogue *Greek Spring*, but he experienced Dalmatia in passing as a desolate land without any meaning other than death and nothingness. We find literary sketches of the Brioni Archipelago, for example, in the travelogue *Dalmatian Journey* by Hermann Bahr (1863–1943) from 1909 and in the novella *Death in Venice* by Thomas Mann (1875–1955) from 1912. While Mann activates the discursive formation of Balkanism to highlight the cultural border between the Balkans and the Mediterranean as well as between Germany and Austria-Hungary, Bahr sees in the Brioni Archipelago the cultural nucleus for the overall modernisation of both the old crown lands of Istria and Dalmatia and the Austro-Hungarian Empire as a whole. Based on this working hypothesis, we will investigate in more detail the poetics of literary landscape sketches in general, determine the characteristics of literary images of the Brioni Archipelago in particular, and interpret their documentary and subjectivistic functions.

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Tomislav Zelić is Full Professor of Theory and History of Literature at the Department of German Studies at the University of Zadar. He holds a PhD in German Literature from Columbia University in New York. His main field of research is at the crossroads of Mediterranean and German Studies.

SESSION 3
Sketches in Word and Image

Town – Island: Dubrovnik – Lacroma – Lapad

Cvijeta Pavlović

Frances Kinsley Hutchinson, author of the travelogue *Motoring in the Balkans* (1909), in the chapter "Ragusa – Lacroma – Lapad", devotes a special section to the relationship of the island of Lokrum (Lacroma) to the town of Dubrovnik and Lapad as its extension. It is clear that the island is articulated as a special phenomenon, a specific space of separation, transition, and projection of meaning. The analyses of narrative structure and the observations of travel actors serve to position the multiple meanings of the island in relation to the meanings of the dominant *terra firma*. In this context, the island is shaped as an emotional metonymy of fears or discomfort that are emphasised by the explicit statement "but I don't mean to go to any more islands." An abundance of epithets are arranged dynamically in a narrative in which impressions dominate over facts in terms of focalisation (qualitatively). Shaping the space about the island through time, i.e. with the awareness of history, the travelogue *Motoring in the Balkans* is confronted with the establishment of the relationship between the island and the mainland, the construction of the island and the projection of otherness, with a special emphasis on the movement towards and from the island as the dominant memory within the travelogue. The travelogue entirely balances the motifs of space as a geographical reality and a cultural construction, with the island rounding off an atypical whole as a (micro-)case study. Frances Kinsley Hutchinson's interpretation of space as a cultural imaginary represents a significant chapter in the development of the global perception of Croatian lands and the imagological question of identity. In a discourse in which the documentary, aesthetic, and subjective dimensions are intertwined, the accompanying photographs further develop horizons in relation to the map drawing that visually frames the travel monograph.

This study has been supported by the Croatian Science Foundation under the project TravelogueSDalmatia, IP-2022-10-8676.

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SESSION 3
Sketches in Word and Image

The Painter-Traveller's Korčula: Jan and Cora Gordon's Two Vagabonds in the Balkans

Ana Šverko
Anamaria Veštić



Jan Gordon (1882–1944) and Cora J. Gordon (1879–1950), British painters who studied and worked in pre-war Paris, jointly wrote and illustrated interwar travel books. This paper examines the final chapter of *Two Vagabonds in the Balkans* (1925), devoted to Korčula, together with its colour plate and drawings, alongside Cora Gordon's essay "The Artist as a Traveller" (1950).
After three months in the Balkan interior, chiefly Bosnia and Herzegovina, the Gordons approached Korčula as "our land of oil and wine and fish, our refuge from the cold mutton and tallow". The first sight from the steamer, "a prophetic vision", already qualifies that promise; their stay progressively dismantles it, revealing poverty and competing national identities. Street names effaced by the Italians and Venetian lions defaced in Slav retaliation mark a "hybrid" island, which the Gordons compare with Strasbourg and Rijeka. The chapter closes on a Serbian soldier guarding the quay, as much a stranger to the island as the travellers themselves.
The plate *Korčula from the South* presents the town as a compact, enclosed whole against the sea, while the drawings depict figures connecting the island to elsewhere: a returnee from America and the Serbian soldier. In her 1950 essay, Cora Gordon identifies the painter-traveller's advantage as "a trained eye". Reading the images alongside the written account, this paper examines how drawing contributes to the representation of the island and explores the limits of its narrative autonomy.

This study has been supported by the Croatian Science Foundation under the project TraveloguesDalmatia, IP-2022-10-8676.

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Ana Šverko, PhD, is a research adviser and Head of the Cvito Fisković Centre in Split, a branch of the Institute of Art History, and an assistant professor at the University of Split. She leads the Croatian Science Foundation project TraveloguesDalmatia. Her research focuses on architectural history, cultural heritage and visual culture, particularly in the Mediterranean.

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Anamaria Veštić is an architect and independent researcher. She graduated in 2024 from the Faculty of Civil Engineering, Architecture and Geodesy, University of Split. From 2025 to 2026, she worked at the Institute of Art History on a new generation of conservation studies for Split. Her experience includes architectural design and international interdisciplinary workshops. Her research focuses on the conservation and renewal of built heritage, particularly interventions in existing historical and urban contexts.

SESSION 4
Mobility, Modernity, Media

Of Gems and Rocks: Dalmatian Islands in British Travelogues of the Early Twentieth Century

Mateo Bratanić



The aim of this presentation is to give an overview of British travel literature and its authors who travelled and described Dalmatian islands during the period of the early twentieth century. In this period, when travel options expanded and movement was much easier than several decades earlier, British travellers visited Dalmatian islands with motivations that surpassed pure interest in arts and architecture. The islands were still places of undiscovered histories, where narratives of previous centuries unfolded within proper settings. However, the itineraries of travellers changed profoundly due to the modernisation of travelling and faster movement, while the development of tourism changed travellers' interests. Early decades of the twentieth century saw an increase of British travellers, both male and female, who also left travelogues with sections about the islands. In this presentation, I will attempt a quantitative analysis of texts focusing on Dalmatian islands, their frequency in travelogues, places visited and the particulars of social interaction. This includes the reconstruction of travelling and the ways of approaching specific islands. The following question would concern possible features common to all islands as opposed to the mainland. Then, I will turn to travel writers' depictions of islands as spaces of distinctiveness in terms of isolation, authenticity, and imagination. Finally, I will discuss whether there is a special poetics of Dalmatian islands in British travelogues, or if they simply fit the pattern of the main narrative about Dalmatia.

This study has been supported by the Croatian Science Foundation under the project TravelogueSDalmatia, IP-2022-10-8676.

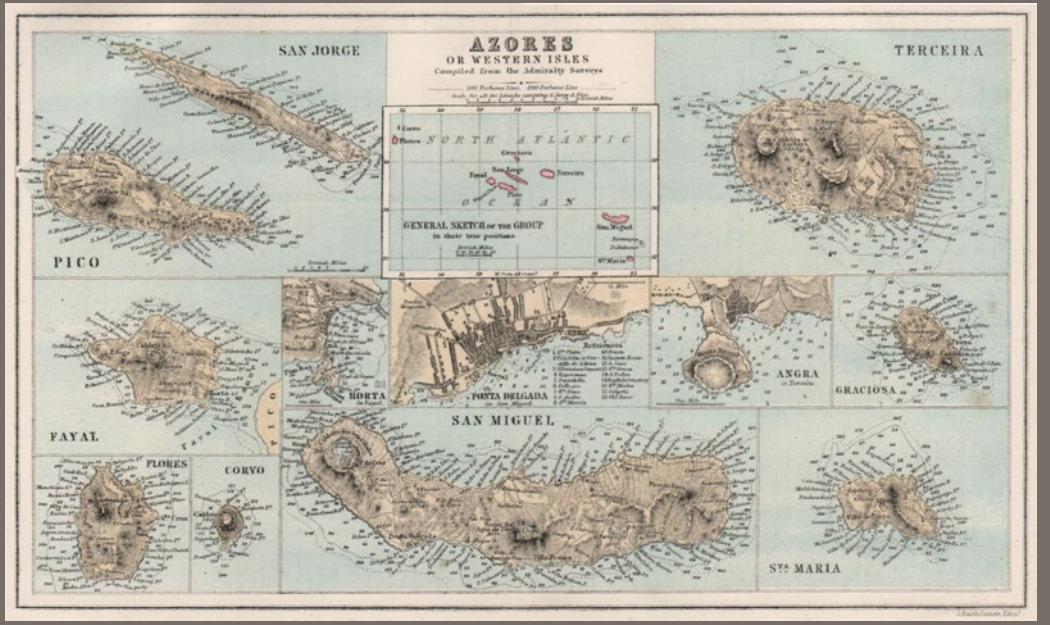
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Mateo Bratanić is an associate professor of Maritime History and Modern History at the Department of History, University of Zadar. His research interest mostly lies in the transition from the sailing ship to the steamship era and the modernity of the second half of the nineteenth and early twentieth century and how it influenced eastern Adriatic societies. He is also interested in the British perspective on Dalmatia during the long nineteenth century and early twentieth century. He wrote several articles and a book about the maritime transition of the island of Hvar in the nineteenth century. He was the principal investigator of the project "East Adriatic sailing ships trade in the 19th century – peak and decline" financed by the University of Zadar. Currently he is a team member of the project ""Where East meets West: Travel Narratives and the Fashioning of a Dalmatian Artistic Heritage in Modern Europe (c. 1675–c. 1941)".

SESSION 4
Mobility, Modernity, Media

Suspended in the Atlantic: Liminality, Infrastructure, and the Feminine Gaze in Two Azorean Travelogues

Antonieta Reis Leite



Fannie B. Ward, a journalist writing for the Chicago newspaper *Daily Inter-Ocean*, and Emily Hahn, a reporter for *The New Yorker*, travelled to the Azores in 1895 and 1959 respectively, producing two remarkable travelogues on the archipelago. Writing nearly 65 years apart, both authors documented a territory in apparent rapid transformation. This presentation reads and compares their accounts to better understand the history of the islands' built environment at two different moments in sequence, while reflecting on how travel writing constructs island spaces as simultaneously peripheral and transitional. Ward arrived in the Azores shortly after three American steamship companies had opened new transatlantic routes through Azorean ports, which she believed would soon establish the islands as central nodes in Atlantic travel. Her descriptions portray a place entirely untouched by tourism – an island world defined by its distance from the mainland and from modernity.

Hahn arrived during a critical transitional period shaped by new patterns of transatlantic aviation. The expansion of commercial air travel along the southern North Atlantic route required refuelling stops at Santa Maria Island airport, profoundly impacting local communities by increasing visitor traffic while maintaining curious barriers between travellers and residents. As Hahn observed, the Azores had become "one of the most travelled-through but at the same time most unvisited places on earth" – an archipelago that was, paradoxically, central to global mobility yet invisible within it.

Both travelogues reveal how the Azores were consistently constructed in travel writing as a liminal space: neither fully peripheral nor integrated, suspended between the Old World and the New. This paradox of simultaneous connectivity and isolation shaped – and continues to shape – the islands' physical and social landscape. Through the lens of two transatlantic women writers, these accounts offer a rare opportunity to examine how mobility, infrastructure, and island identity intersected in the mid-Atlantic, and to consider what a specifically feminine gaze contributed to the poetics of island travel writing.

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Antonieta Reis Leite is an assistant researcher and vice director at the Centre for Social Studies. She is also an invited professor of the History of Portuguese Architecture at the Architecture School at the University of Coimbra. Trained as an architect at the University of Coimbra, she also holds a Diploma of Advanced Studies in History of Art and Architecture in Iberoamerica from the University Pablo de Olavide (Seville) and a PhD from the University of Coimbra (2012), focused on the Azores' settlement process and built environment history. Her research centres on the building process of the Portuguese colonial world and coloniality, exploring the interconnections between peripheral and central territories across oceans, islands, and coastal territories. Her interdisciplinary work brings together architectural and urban history, memory, and heritage studies, drawing on local and colonial sources to inform heritage practice in the postcolonial present. She is the author of several scientific papers, book chapters, and two books.

SESSION 4
Mobility, Modernity, Media

An Art-Historical Analysis of a Video as a Contemporary Digital Travelogue

Anđelko Mihanović



This paper analyses the promotional video of the Croatian National Tourist Board, *Croatia, I Hear It's Beautiful*, starring John Malkovich, as a contemporary digital and audiovisual travelogue.
The travelogue is examined from an art-historical perspective through the application of traditional art-historical methods, namely iconographic and iconological analysis, as well as from the perspective of visual communication, using semiotic and discourse analysis.
The video serves as a relevant case study for both thematic sections, since it includes scenes from various Croatian islands and contains several features characteristic of historical travelogues about Dalmatia.
This contemporary audiovisual travelogue approaches Dalmatia and its islands as authentic spaces and as sites onto which both nostalgia and refuge are projected. The paper explains how documentary, aesthetic, and subjective dimensions intertwine within the video.
As in historical travelogues, Malkovich admires the beauty of the landscape and the local cuisine. Furthermore, the discourse surrounding the dangerous wind that appears in the video is also present in various travel accounts, including those by Alberto Fortis and Arthur Evans, as is the narrative of fjaka, or the perceived indolence of the local inhabitants, found in the works of Fortis, Evans, and Alice Lee Moqué. Even Malkovich's experience at border control can be compared with similar episodes described by authors in historical travelogues, such as Evans and Edward A. Freeman. By positioning the video as a form of contemporary digital travel drawing, the paper contributes to the conference's broader inquiry into how Dalmatian island spaces are visually recorded, mediated, and culturally imagined across media.

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Anđelko Mihanović is an assistant professor at the Faculty of Humanities and Social Sciences in Split. He received his Master's degree in Art History and English Language and Literature from the same faculty in 2016, and completed his PhD in 2020 at the IMT School for Advanced Studies Lucca with a dissertation titled *Make Rome Great Again! Presenting the Murder of Julius Caesar in the Time of Facebook*, also earning the distinction Doctor Europaeus following a research stay at University College London. He undertook professional training at the Peggy Guggenheim Collection and the U.S. Pavilion in Venice, and collaborated with the IKONA Venezia gallery. He worked as Curator of Documents at the Ivan Meštrović Gallery and later at the Ministry of Culture and Media on cultural heritage protection. His research interests include the reception of antiquity, visual communication, cultural identity, modern and contemporary art, monument protection and art criticism.

II. PETAR SENJANOVIĆ



PROČELJE PREMA PODNEVU

Uvodna predavanja
Keynote lectures

Mali grad s velikom ambicijom, veliki grad s malom ambicijom
A Small City with Great Ambition, a Great City with Little Ambition

Darovan Tušek



Međunarodni arhitektonski natječaj za regulacijski plan Splita proveden 1923.–1924. godine ukazuje na izrazitu ambiciju razmjerno maloga grada na rubu nekadašnje Austro-Ugarske Monarhije da u značajnom povijesnom trenutku nakon završetka Prvog svjetskog rata preraste u veliki i moderni grad koji će preuzeti funkciju administrativnog, prometnog i kulturnog središta Dalmacije. Gradska uprava na čelu s gradonačelnikom Ivom Tartagliom povjerila je inženjeru Petru Senjanoviću provedbu ovog natječaja i koordinaciju svih aktivnosti radi oblikovanja budućeg razvoja izgradnje grada u skladu s tadašnjim dosezima europske gradogradbene planerske prakse. U kasnijim vremenskim razdobljima ne nailazimo na ovako ambiciozno postavljene strateške gradske planerske ciljeve. Izuzetak je možda tek program „Splita 3“ s kraja 1960-ih, kada je na gradskoj razini zacrtan vrlo ambiciozan urbanistički plan za prostrani istočni gradski areal koji bi, radikalno odstupivši od dotadašnje prakse izgradnje monofunkcionalnih stambenih naselja na prostoru oko povijesnog središta grada, preuzeo funkciju „novoga grada“ sa širokim spektrom polifunkcionalnih sadržaja. Promatrajući današnju planersku praksu, suočavamo se s izrazitom redukcijom ikakve cjelovitije i ambicioznije težnje osmišljavanja još uvijek koliko-toliko raspoloživog neizgrađenog prostora Splita u cilju formiranja polifunkcionalnih urbanih cjelina.

The international competition for Split's regulatory plan, held in 1923–1924, reveals the remarkable ambition of a relatively small city on the periphery of the former Austro-Hungarian Monarchy. In the aftermath of the First World War, Split aspired to become a major modern city and the administrative, transport and cultural centre of Dalmatia. The municipal administration, led by Mayor Ivo Tartaglia, entrusted engineer Petar Senjanović with organising the competition and coordinating the activities intended to guide the city's future development in line with contemporary European planning practices. Comparable strategic ambitions are difficult to find in later periods. A possible exception is the Split 3 programme of the late 1960s, which envisaged an ambitious development for a large area in the city's east. Breaking with the established pattern of monofunctional housing estates surrounding the historic centre, this proposal was conceived as a "new city" offering a broad range of mixed uses. Present-day planning, by contrast, reveals a marked lack of comprehensive ambition to develop Split's remaining unbuilt land into multifunctional urban neighbourhoods.

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Darovan Tušek diplomirao je na Arhitektonskom fakultetu u Zagrebu 1978. godine, na kojem je i doktorirao 1993. godine. U Splitu je od 1979. do 1988. godine bio zaposlen u Projektnom birou Građevinskog poduzeća „Lavčević“, a 1989. godine prelazi na tadašnji splitski Građevinski fakultet, danas Fakultet građevinarstva, arhitekture i geodezije. Na tom Fakultetu izabran je za redovitog profesora 2006. godine. Zajedno s arhitekticom Ivanom Šverko vodio je postupak osnivanja sveučilišnog studija arhitekture, a nakon toga sedam godina kao prodekan usmjeravao daljnji razvoj studija. Znanstveni rad fokusiran je na istraživanje splitske moderne arhitekture. Objavio je pet knjiga o arhitektonskim natječajima provedenima u Splitu u razdoblju od 1918. do 2022. godine, monografiju o arhitektu Dinku Vesanoviću te monografski *Leksikon splitske moderne arhitekture*. Aktivno je sudjelovao u obnavljanju rada Društva arhitekata Splita krajem 1980-ih godina; bio je predsjednik Društva 1998.–1999. godine. Dobitnik je Nagrade „Neven Šegvić“ Udruženja hrvatskih arhitekata 1996. i 2018. godine, te Nagrade Grada Splita za životno djelo 2024. godine.

Darovan Tušek graduated from the Faculty of Architecture in Zagreb in 1978, and attained his PhD at the same Faculty in 1993. In Split, he was employed in the design office of the "Lavčević" Construction Company from 1979 to 1988, and in 1989 began working at the Faculty of Construction in Split, today the Faculty of Civil Engineering, Architecture and Geodesy. He has held the title of Professor at this Faculty since 2006. Together with the architect Ivana Šverko, he directed the foundation of a university-level architectural study programme, after which he directed its development as vice-dean for seven years. His research is focused on the examination of modern architecture in Split. He has published five books about architectural competitions in Split from 1918 to 2022, a monograph on the architect Dinko Vesanović, and the monographic *Lexicon of Modern Architecture in Split*. He participated in the restoration of the Split Society of Architects at the end of the 1980s; he was its president in 1998–1999. He received the "Neven Šegvić" award of the Croatian Architects' Association in 1996 and 2018, as well as the City of Split Lifetime Achievement Award in 2024.

Uvodna predavanja
Keynote lectures

Petar Senjanović: arhitektura i utopija u Splitu na početku dvadesetog stoljeća
Petar Senjanović: Architecture and Utopia in Split at the Beginning of the Twentieth Century

Robert Plejić



Grupa splitskih graditelja i arhitekata završava svoje bečke studije na samom kraju devetnaestog stoljeća neposredno svjedočeći svjetski relevantan fenomen Bečke secesije, preko izložbi njenih umjetnika, brojnih realizacija Otta Wagnera i publikacija njegove Specijalne škole arhitekture na Akademiji likovnih umjetnosti. Povratkom u Split i prvim uspješnim realizacijama ističu se bečki studenti Špiro Nakić, Kamilo Tončić te Petar Senjanović, koji ostvaruje vrlo konzistentan arhitektonski opus komprimiran između 1906. i 1922. godine. Od početnog dosljednog korištenja uobičajenog secesijskog stilskog registra kreće se prema sintetskim kategorijama uvažavanja tradicijskih vrijednosti s karakteristikama svojevrsnog kritičkog regionalizma, posebno na njegovom najvažnijem djelu – Zgradi zadružnog saveza. Njegove tekstove iz 1908. i 1911. godine u kojima se zalaže za domaće građevne oblike i ističe funkcionalnost objekta kao temeljno načelo arhitektonskog pristupa možemo smatrati početcima arhitektonske kritike u Splitu. Senjanovićevo bavljenje problemima prostornog razvoja grada Splita započinje u gradskoj upravi pripremama za novi regulacijski plan. Izrađuje Turistički-orijentacijski plan grada sa smjernicama razvoja 1914. godine koji se smatra prvim sačuvanim urbanističkim planom grada. U njemu su sadržane detaljne analize infrastrukturnog opremanja gradske luke, ali i nove poljudske i sjeverne luke. Ovi su se prijedlozi pokazali preambicioznima za tadašnju Dvojnu Monarhiju, ali jednako neostvarivi i 112 godina poslije u Europskoj uniji. Slijedio je još jedan, za sada još uvijek utopistički, prijedlog uređenja luke u Kaštelanskom zaljevu 1929. godine. Od svih njegovih prijedloga najrealniji se činio onaj sadržan u Studiji za situiranje nacionalnog spomenika i nove Banovinske palače u Splitu koju je predvidio istočno od Palače. Prijedlog koji je izradio s arhitektom Josipom Pičmanom 1935. godine bio je dobro prihvaćen u stručnoj javnosti, ali je ipak donesena odluka o izboru nove lokacije izvan centra grada. Petar Senjanović je vrlo uspješno djelovao na brojnim područjima svojih stručnih interesa početkom prošlog stoljeća u vremenu kada Split doživljava svoj kvantni razvojni skok. Od periferijskog grada i po značaju pete jadranske luke postaje glavna luka i obalni administrativni centar nove Kraljevine. Uloga Petra Senjanovića u tim procesima čini ga jednim od najznačajnijih, ne samo splitskih niti samo strukovnih, onodobnih autoriteta i osobnosti.

A group of builders and architects from Split completed their studies in Vienna at the very end of the nineteenth century, directly encountering the internationally significant phenomenon of the Vienna Secession through its exhibitions, Otto Wagner's buildings and publications of his Special School of Architecture at the Academy of Fine Arts. Among those who returned to Split and produced notable early works were the Vienna-trained Špiro Nakić, Kamilo Tončić and Petar Senjanović. Between 1906 and 1922, Senjanović developed a coherent architectural oeuvre, moving from the consistent use of Secessionist stylistic elements towards an approach that synthesised traditional values with features resembling critical regionalism, particularly in his most important work, the Cooperative Union Building. His writings of 1908 and 1911, which advocated local building forms and emphasised function as a fundamental principle of architectural design, may be regarded as early examples of architectural criticism in Split. Senjanović began addressing Split's spatial development through his work in the municipal administration on preparations for a new regulatory plan. In 1914 he produced a Tourist and Orientation Plan with development guidelines, considered the city's earliest surviving urban plan.
The plan included detailed studies of infrastructure for the city harbour and proposed new ports at Poljud and in the northern part of the city. These proposals proved too ambitious for the Dual Monarchy and remain unrealised 112 years later, even within the European Union. Another proposal, for a port in Kaštela Bay in 1929, has likewise remained utopian. The most feasible of his proposals appeared to be the Study for the Location of the National Monument and the New Banate Palace in Split, which envisaged a site east of Diocletian's Palace. The project, developed with architect Josip Pičman in 1935, was well received by professional circles, but a site outside the city centre was ultimately selected. Petar Senjanović worked successfully across a wide range of professional fields during a period of rapid transformation in Split. From a peripheral town and the fifth most important Adriatic port, it became a principal port and coastal administrative centre of the new kingdom. Senjanović's role in these processes establishes him as one of the most significant figures of the period, whose importance extends beyond both Split and his own profession.

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Robert Plejić arhitekt je i umirovljeni profesor Fakulteta građevinarstva, arhitekture i geodezije Sveučilišta u Splitu, gdje je bio predstojnik Katedre za teoriju i povijest arhitekture i umjetnosti te prodekan-voditelj Studija arhitekture i urbanizma. Doktorirao je 2003. godine na Arhitektonskom fakultetu Sveučilišta u Zagrebu disertacijom *Utjecaj praške škole na arhitekturu moderne u Splitu*. Posebno područje njegova znanstvenog interesa je istraživanje i vrednovanje arhitektonske te planerske prakse i teorije u razdoblju između svjetskih ratova u Splitu i Dalmaciji. Organizirao je i sudjelovao na međunarodnim arhitektonskim znanstvenim skupovima i radionicama. Radove objavljuje u časopisima i stručnim publikacijama, a autor je, suautor ili urednik četiriju knjiga.

Robert Plejić is an architect and retired professor at the Faculty of Civil Engineering, Architecture and Geodesy, University of Split, where he headed the Chair of Theory and History of Architecture and Art and served as vice-dean responsible for the Architecture and Urban Planning programme. He received his PhD in 2003 from the Faculty of Architecture, University of Zagreb, with a dissertation entitled *The Influence of the Prague School on Modern Architecture in Split*. His research centres on architectural and planning practice and theory in interwar Split and Dalmatia. He has organised and participated in international scholarly conferences and workshops, published in academic and professional journals, and authored, co-authored or edited four books.

Zašto se vraćamo Senjanoviću?
Why Do We Return to Senjanović?

Dražen Pejković

Od javnog predstavljanja monografije *Petar Senjanović – splitski planer i graditelj*, ne jenjava interes stručne publike vezan uz njegov ukupni opus. Zašto je i danas aktualan, i koliko su njegovi kritički istupi u javnosti usporedivi problemima s kojima smo i danas suočeni, objasnit će se kroz nekoliko citata i objašnjenja novijih istraživačkih spoznaja objavljenih u knjizi *195 godina splitskog urbanizma*.

Since the public presentation of the monograph *Petar Senjanović – Planner and Builder of Split*, professional interest in his work has remained strong. The paper asks why he continues to be relevant and how his public criticism relates to the problems we face today. It draws on selected quotations and recent findings published in the book *195 Years of Urban Planning in Split*.

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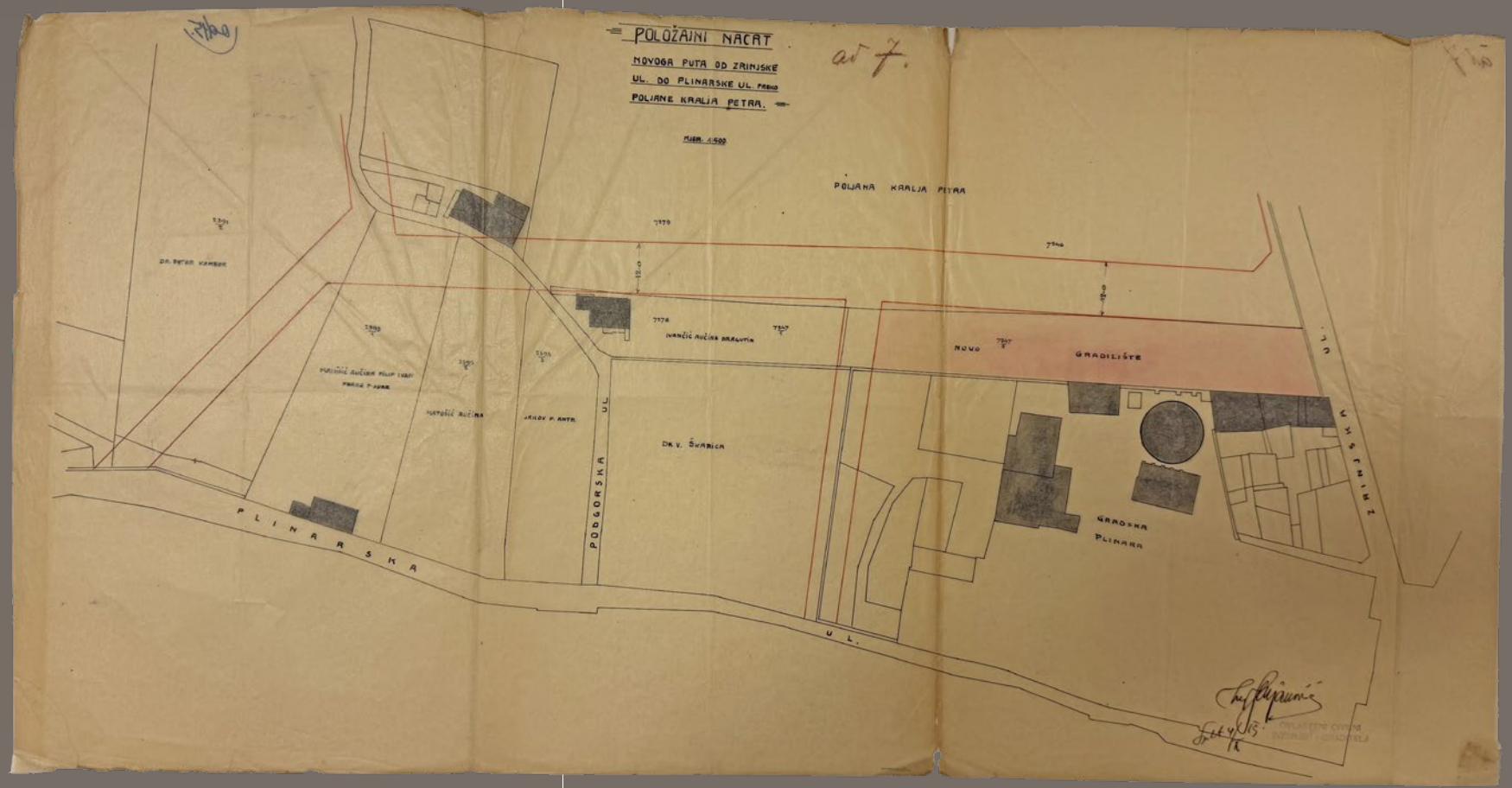
Dražen Pejković studirao je arhitekturu na Arhitektonskom fakultetu u Zagrebu, na kojem je diplomirao 1994. Bavi se urbanizmom i arhitekturom, a za gostujućeg nastavnika na Fakultetu građevinarstva, arhitekture i geodezije u Splitu izabran je 2011. godine. Predsjedavao je Društvom arhitekata Splita i Zajednicom udruženja inženjera Splita, te bio potpredsjednik Udruženja hrvatskih arhitekata. Uz aktivno sudjelovanje u nizu izdavačkih projekata, bio je i član nekoliko stručnih komisija s područja urbanizma i arhitekture Grada Splita, Ministarstva kulture i Hrvatskog olimpijskog odbora. Autor je knjige 195 godina splitskog urbanizma u izdanju Državnog arhiva u Splitu.

Dražen Pejković studied architecture at the Faculty of Architecture in Zagreb, where he graduated in 1994. His research interests cover many aspects of urbanism and architecture, and he was chosen as a guest lecturer at the Faculty of Civil Engineering, Architecture and Geodesy in Split in 2011. He presided over the Split Society of Architects and the Community of the Split Engineering Association, and he was vice president of the Croatian Architects' Association. Alongside active participation in a number of publishing projects, he was a member of several professional committees in the area of urbanism and architecture of the City of Split, the Ministry of Culture, and the Croatian Olympic Committee. He is the author of the book *195 Years of Urban Planning in Split* published by the State Archives in Split.

Posredovanje srednjoeuropske urbanističke teorije u Splitu: Odjeci Baumeistera, Stübbena i Sittea u radu Petra Senjanovića

Mediation of Central European Urban Theory in Split: Echoes of Baumeister, Stübben, and Sitte in the Work of Petar Senjanović

Sanja Matijević Barčot



Ovaj rad istražuje posredovanje srednjoeuropske urbanističke teorije u Splitu kroz djelovanje inženjera Petra Senjanovića. Polazeći od njegova obrazovanja u Beču, razmatra odnos njegova rada prema urbanističkim koncepcijama koje su u okviru tradicije Städtebau potkraj devetnaestog i početkom dvadesetog stoljeća razvijali Reinhard Baumeister, Josef Stübben i Camillo Sitte te načine na koje se urbanističko znanje preoblikuje u lokalnim društvenim, pravnim i institucionalnim uvjetima.
Središnja je teza da se Senjanovićev doprinos urbanizmu ostvaruje povezivanjem prostornog planiranja s oblikovanjem instrumenata njegove provedbe. Grad razumije kao sustav u kojem su promet, infrastruktura, zemljišni odnosi i građevno zakonodavstvo međusobno ovisni. U tom kontekstu raznovrsnost njegova rada tumači se kao nastojanje da urbanističkim zamislima osigura pravne, financijske i institucionalne pretpostavke. Takvo razumijevanje smješta njegov rad u okvir srednjoeuropske tradicije urbanizma, dok odnos prema oblikovanju gradskih prostora otvara pitanje recepcije „sitteovskih" načela usmjerenih na čovjekovo opažanje i doživljaj prostora.
Istraživanje se temelji na analizi arhivskih rukopisa i korespondencije, objavljenih stručnih tekstova te planskih prijedloga. Analiza obuhvaća tri međusobno povezana područja: rad na regulacijskom planu Splita, angažman u rješavanju stambene krize i uređenje Marjana. Njihovom analizom ispituje se kako Senjanović teorijska polazišta prevodi u oblike lokalnog djelovanja u perifernoj sredini obilježenoj naglim rastom, političkim i upravnim promjenama te ograničenim planerskim kapacitetima. Istraživanje pokazuje da lokalne okolnosti usmjeravaju izbor problema, prioriteta i sredstava urbanističkog djelovanja, pri čemu se Senjanović prepoznaje kao aktivni posrednik koji središnje teorijske koncepcije prilagođava potrebama i mogućnostima grada. Posredovanje se tako tumači kao lokalno preoblikovanje urbanističkog znanja. Takav pristup pridonosi razumijevanju odnosa između europskih stručnih središta i lokalnih procesa modernizacije grada.

This paper examines how Central European urban planning theory was mediated in Split through the work of engineer Petar Senjanović. Beginning with his education in Vienna, it considers the relationship between his work and the planning concepts developed by Reinhard Baumeister, Josef Stübben and Camillo Sitte within the Städtebau tradition in the late nineteenth and early twentieth centuries. It also explores how planning knowledge was reshaped by local social, legal and institutional conditions.
The central argument is that Senjanović's contribution to urban planning lay in linking spatial plans to the instruments needed to implement them. He understood the city as a system in which transport, infrastructure, land relations and building legislation were interdependent. The diversity of his work can thus be read as an effort to secure the legal, financial and institutional conditions for implementing planning proposals. This places his work within the Central European planning tradition, while his approach to shaping urban spaces raises the question of his reception of Sitte's principles, with their emphasis on human perception and experience of space.
The research draws on archival manuscripts and correspondence, published professional writings and planning proposals. It addresses three interconnected fields: work on Split's regulatory plan, efforts to resolve the housing crisis, and the development of Marjan. These case studies examine how Senjanović translated theoretical approaches into local practice in a peripheral setting marked by rapid growth, political and administrative change, and limited planning capacity. The findings suggest that local circumstances shaped the selection of problems, priorities and planning instruments. Senjanović emerges as an active mediator who adapted theoretical concepts developed in major centres to the needs and possibilities of Split. Mediation is therefore understood as the local transformation of planning knowledge, offering insights into the relationship between European professional centres and local processes of urban modernisation.

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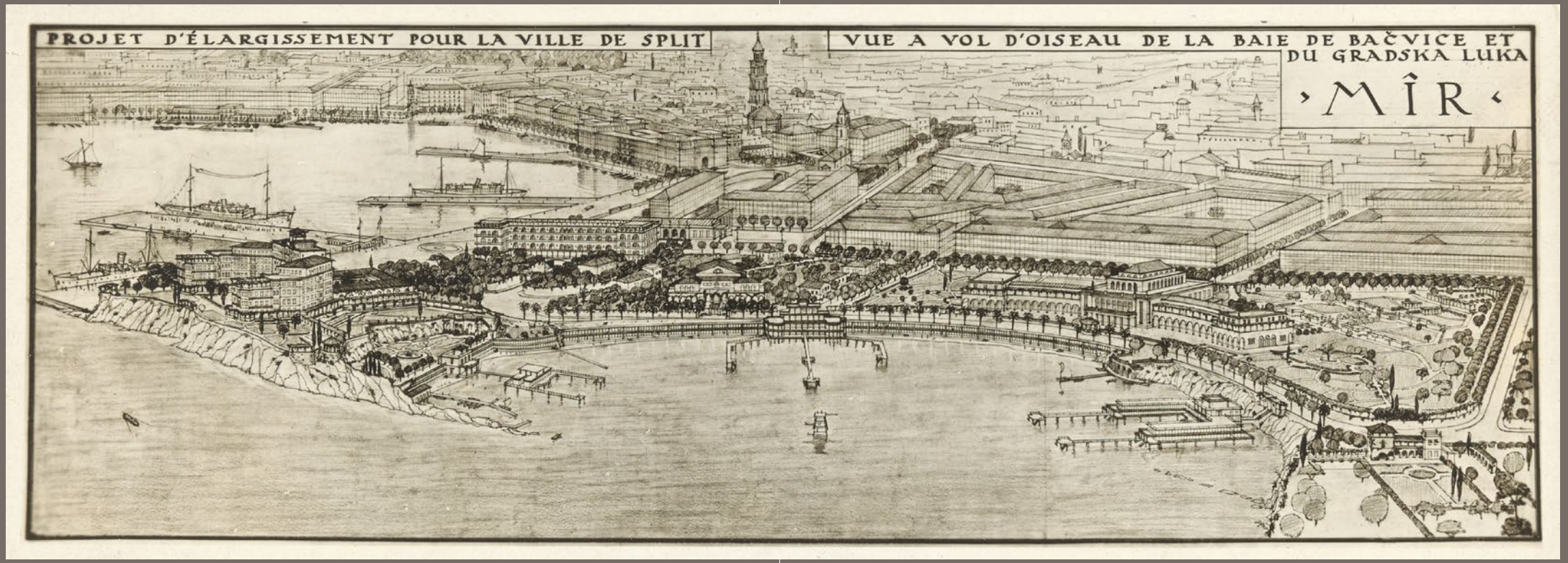
Sanja Matijević Barčot arhitektica je i docentica na Fakultetu građevinarstva, arhitekture i geodezije Sveučilišta u Splitu, gdje od 2023. godine obnaša dužnost prodekanice za studije arhitekture i urbanizma. Doktorirala je 2014. godine na Arhitektonskom fakultetu Sveučilišta u Zagrebu iz područja povijesti i teorije arhitekture.
U znanstvenom radu povezuje teoriju arhitekture i urbanizma s društvenom i političkom poviješću te istražuje različite aspekte moderniteta i kulture. Njezin je istraživački interes posebno usmjeren na strategije stanovanja i urbanističke politike nakon Drugoga svjetskog rata te njihove društvene, kulturne i političke učinke. Aktivno sudjeluje na međunarodnim znanstvenim skupovima i arhitektonskim radionicama. Radove objavljuje u hrvatskim i međunarodnim časopisima te u knjigama. Suautorica je i urednica dviju knjiga, među kojima je arhitektonski vodič *Split: arhitektura 20. stoljeća*.

Sanja Matijević Barčot is an architect and assistant professor at the Faculty of Civil Engineering, Architecture and Geodesy of the University of Split, where she has served as vice-dean for Architecture and Urban Planning. She attained her PhD in 2014 at the Faculty of Architecture, University of Zagreb in the field of History and Theory of Architecture.
Her research connects the theory of architecture and urbanism with social and political history and investigates different aspects of modernity and culture. Her research interest focuses particularly on strategies of housing and urban politics after World War II and their social, cultural, and political effects.
She actively participates in international academic conferences and architectural workshops. She publishes in Croatian and international journals and books. She is a co-author and editor of two books, among which is the architectural guide *Split: Architecture of the 20th Century*.

Senjanović i urbanističke ideje
Senjanović and Urban Planning Ideas

Natječaj za regulacijski plan Splita (1923.–1924.): Senjanovićevo vrednovanje i novi grafički materijal
Competition for Split's Regulatory Plan (1923–1924): Senjanović's Assessment and Newly Discovered Graphic Material

Tomislav Bosnić



Međunarodni natječaj za regulacijski plan Splita održan 1923.–1924. ključan je događaj u urbanističkoj povijesti grada Splita čiji je program i provedbu osmislila stručna zajednica splitskih inženjera i arhitekata među kojima istaknutu ulogu zauzima Petar Senjanović. U literaturi o radovima na ovom natječaju dosad se raspravljalo na temelju Senjanovićevih bilješki o pristiglim radovima očuvanim u arhivu Sveučilišne knjižnice u Splitu. Uz te bilješke, od grafičkih prikaza natječajnih radova bila su dostupna tek dva priloga arhitekta Alfreda Kellera, jedan prilog arhitekata Karla Hofmana i Felixa Augenfelda te prikaz regulacijskog plana arhitekta Wernera Schürmanna, voditelja izrade konačnog plana. Grafički prikazi ostalih radova do sada nisu bili poznati, zbog gubitka splitskog općinskog arhiva u Drugom svjetskom ratu.
Ovim se izlaganjem prvi put predstavljaju generalni planovi gotovo svih tada nagrađenih i otkupljenih radova, pronađeni u nekoliko izdanja onodobnog stručnog tiska. To su radovi „Portus Aureus“ Erwina Böcka, Alfreda Schmida, Fritza Zottera i Maxa Theuera, „Nema Splita do Splita“ Alfreda Kellera, „Clarté“ Alexandrua Davidescua, Iona Davidescua i Rogera Bolomeya, „Oj Mrjane“ Josipa Kodla i „Mir“ Karla Hofmana i Felixa Augenfelda. Predstavlja se cjelovita grafička dokumentacija otkupljenog rada „Mir“, očuvana u Augenfeldovu arhivskom fondu u Avery Architectural and Fine Arts Library pri Sveučilištu Columbia u New Yorku.
Uz analizu planova, ponovno se razmatraju elementi na koje se Senjanović osvrće, no i oni na koje se ne osvrće u svojim bilješkama, čime se dopunjuju spoznaje o recepciji aktualnih europskih urbanističkih ideja razmatranih u planiranju grada Splita na koncu prve četvrtine dvadesetog stoljeća.

The international competition for Split's regulatory plan, held in 1923–1924, was a pivotal event in the city's urban planning history. Its programme and organisation were shaped by a community of engineers and architects in Split, among whom Petar Senjanović played a prominent role. Until now, studies of the competition entries have relied primarily on Senjanović's notes preserved in the archives of the University Library in Split. Only a few drawings were known: two by Alfred Keller, one by Karl Hofman and Felix Augenfeld, and a representation of the regulatory plan by Werner Schürmann, who led the preparation of the final plan. Drawings of the other entries were considered lost following the destruction of the Split municipal archives during the Second World War. This paper presents, for the first time, the general plans of almost all prize-winning and purchased entries, identified in several contemporary professional publications. They include “Portus Aureus” by Erwin Böck, Alfred Schmid, Fritz Zotter and Max Theuer; “Nema Splita do Splita” by Alfred Keller; “Clarté” by Alexandru Davidescu, Ion Davidescu and Roger Bolomey; “Oj Mrjane” by Josip Kodl; and “Mir” by Karl Hofman and Felix Augenfeld. It also presents the complete graphic documentation of the purchased entry “Mir”, preserved in the Felix Augenfeld papers at the Avery Architectural and Fine Arts Library, Columbia University, New York.

This research was conducted as part of the project “Phenomena of Croatian Artistic Modernity” (FEMO) at the Institute of Art History in Zagreb.

In addition to analysing the plans, the paper revisits the features Senjanović discussed in his notes and those he left unmentioned. It thus expands our understanding of the reception of contemporary European urban planning ideas in Split at the end of the first quarter of the twentieth century.

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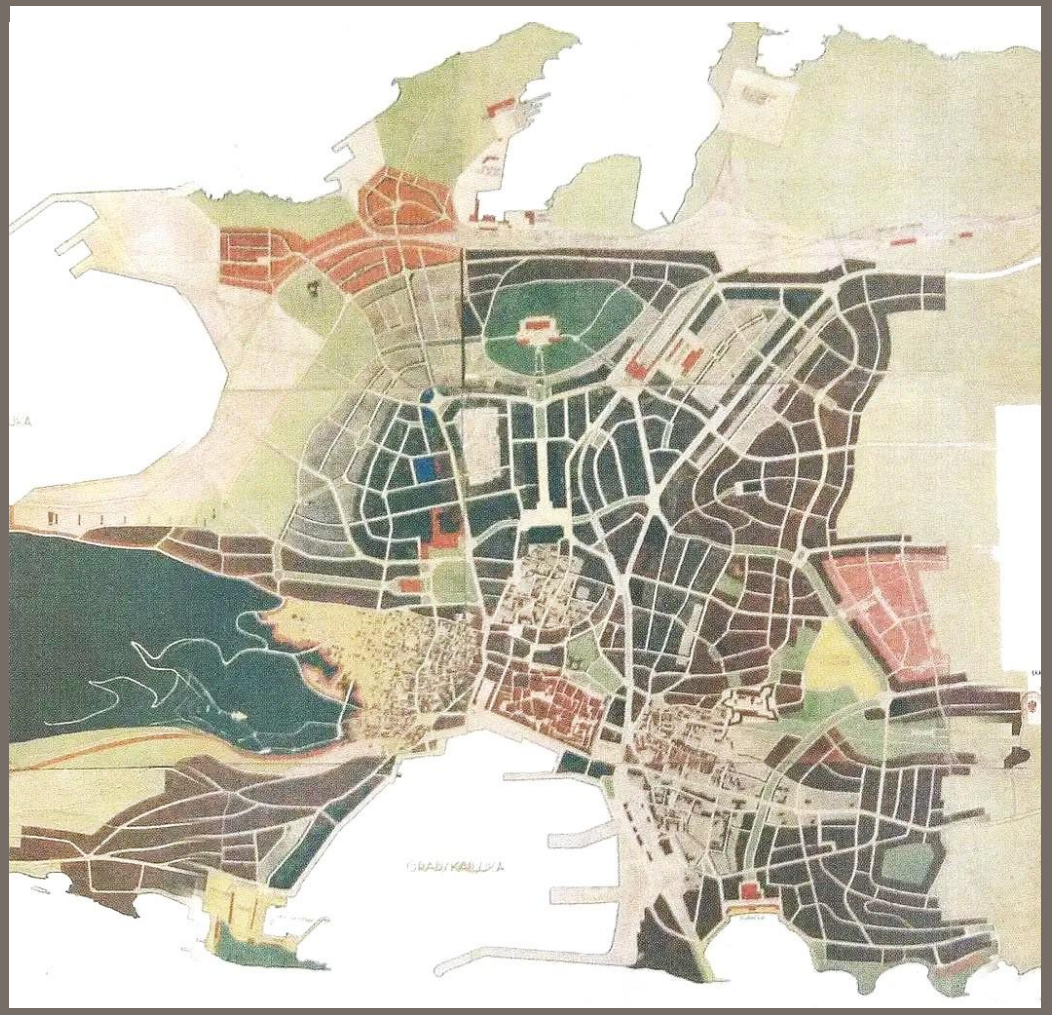
Tomislav Bosnić diplomirao je povijest umjetnosti i engleski jezik i književnost pri Filozofskom fakultetu u Splitu 2021. Od 2022. zaposlen je kao asistent u Centru Cvito Fisković u Splitu, podružnici Instituta za povijest umjetnosti u Zagrebu, gdje je trenutno član tima na projektu „Fenomeni hrvatskoga umjetničkog moderniteta“ (FEMO) voditeljice dr. sc. Ivane Mance Cipek. Bavi se temama arhitekture i urbanizma 19. i ranog 20. stoljeća. Trenutno radi na disertaciji *Arhitektonska i urbanistička djelatnost braće Žagar (1900.–1945.)* pod mentorstvom dr. sc. Ane Šverko i dr. sc. Franka Ćorića u okviru doktorskog studija Povijesti umjetnosti, kulturne baštine i vizualne kulture pri Filozofskom fakultetu Sveučilišta u Zagrebu.

Tomislav Bosnić attained his Master's degree in Art History and English Language and Literature at the Faculty of Humanities and Social Sciences, University of Split in 2021. Since 2022, he has been employed as a research assistant at the Cvito Fisković Centre in Split, a subsidiary of the Institute of Art History in Zagreb, where he is currently a member of the project “Phenomena of Croatian Artistic Modernity” (FEMO) directed by Ivana Mance Cipek, PhD. His research interest concerns architecture and urban planning in the nineteenth and early twentieth centuries. He is currently working on his dissertation *Architectural and Urbanistic Work of the Žagar Brothers* (1900–1945) under the mentorship of Ana Šverko, PhD, and Franko Ćorić, PhD, while enrolled in the doctoral programme of Art History, Cultural Heritage, and Visual Culture at the Faculty of Humanities and Social Sciences, University of Zagreb.

Senjanović i urbanističke ideje
Senjanović and Urban Planning Ideas

Petar Senjanović: Eho s periferije tisućljetnog kontinuiteta „ideje o gradu“
Petar Senjanović: Echo from the Periphery of the Millennial Continuity of “The Idea of the City”

Jakša Kalajžić



Ovaj rad istražuje ulogu Petra Senjanovića kao splitskog „protourbanista“, osobe koja je povezala razumijevanje i iskustva svoga vremena s tisućljetnom praksom gradogradnje od drevnog Jerihona do suvremene metropole.
Senjanovićeva politička, društvena, politehnička i kulturološka erudicija omogućila mu je da urbanističko planiranje razumije kao „interdisciplinu“ koja ne smije imati samo neposredni praktični cilj, nego i afirmirati zamisao budućeg razvoja grada, ali i društva u svim aspektima njegova suživljenja.
Odnos Petra Senjanovića prema ulozi prirodnih resursa, politike, infrastrukture, prometa i vode u razvoju grada upućuje na onodobnu ideju industrijskoga grada. Ovaj tekst nije zamišljen kao pogled u prošlost čiji je jedini cilj povijesna valorizacija i daljnja afirmacija utjecaja i značaja Petra Senjanovića u kontekstu splitske, hrvatske i europske gradogradnje. Ovaj tekst pokušava osvijestiti svevremenost Senjanovićeve urbanističke optike koja ne pripada samo povijesti, nego i sadašnjosti. U trenutku kada nove okolnosti velikom brzinom proizvode nove političke, društvene, kulturne, tehnološke i urbane realitete, osjećamo se nedovoljno pripremljeni da u duhu Senjanovićevih urbanističkih strategija odgovorimo na izazove vremena u kojem obitavamo. Suvremenost Senjanovićevih ideja proizlazi iz kritičkog, educiranog pogleda u prošlost, sadašnjost i budućnost, pri čemu su Senjanovićevi kulturološki, politehnički, društveni, politički i intelektualni kapaciteti omogućavali prijevod svevremenih povijesnih ideja u nove okolnosti. A gdje su ti kapaciteti danas?

This paper examines the role of Petar Senjanović as a “proto-urban planner” in Split, a figure who connected the knowledge and experience of his own time with the millennia-long practice of city building, from ancient Jericho to the contemporary metropolis.
Senjanović’s political, social, technical and cultural erudition enabled him to understand urban planning as an interdisciplinary endeavour whose purpose extended beyond immediate practical objectives to encompass visions of the future development of both the city and society.
Senjanović’s understanding of the roles played by natural resources, politics, infrastructure, transport and water in urban development reflects the contemporary idea of the industrial city. This paper does not look to the past solely to assess and reaffirm Petar Senjanović’s importance in the history of urban planning in Split, Croatia and Europe. Rather, it seeks to highlight the enduring relevance of his approach to urbanism, which belongs as much to the present as to history. At a time when changing circumstances rapidly generate new political, social, cultural, technological and urban realities, we seem insufficiently prepared to respond to contemporary challenges in the spirit of Senjanović’s urban strategies. The continuing relevance of his ideas stems from a critical and informed perspective on the past, present and future. His cultural, technical, social, political and intellectual capacities allowed him to translate enduring historical ideas into the conditions of a new age.
And where are these capacities today?

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Jakša Kalajžić, arhitekt i izvanredni profesor na Katedri za arhitektonsko projektiranje Fakulteta građevinarstva, arhitekture i geodezije u Splitu, osnivač je i vlasnik arhitektonskog studija J.K.A. Arhitekti iz Splita, osnovanog 2004. godine (od 2009. godine djeluje pod imenom J.K.A. Arhitekti). Otada je prisutan na arhitektonskom tržištu kroz brojne projekte najraznovrsnijih tipologija i mjerila te kroz arhitektonske natječaje, izložbe, predavanja, istraživanja i edukaciju.
J.K.A. Arhitekti bave se istraživanjem i prakticiranjem u kontekstu suvremenog mediteranskog i metropolitanskog krajolika kroz paralelne arhitektonske prakse: edukaciju i građenje. Arhitektonski studio djeluje kroz raznovrsne suradnje s pojedincima i arhitektonskim uredima te kroz različite medije od arhitekture, preko istraživanja zvuka i video umjetnosti, pa sve do umjetničkih instalacija.
Fenomenološka područja kontinuiteta, značenja i tekstualnosti snažno su prisutna u imaginariju i arhitektonskom opusu studija J.K.A. Arhitekti. Kroz nagrade na brojnim natječajima, prezentaciju radova putem publikacija, festivala i izložbi, prisutni su idejama i građenjem u javnim i privatnim, urbanim i perifernim područjima uz raznovrstan tipološko-programski fundus.
„Sjedišta našeg studija u Splitu i Zagrebu polazne su postaje našeg djelovanja koje se proteže izvan regionalno-geografskog okvira. Naš studio vidimo kao inkluzivnu platformu za suradnju u koju su svi protagonisti kulturne produkcije unutar najrazličitijih kulturnih medija dobrodošli.“

Jakša Kalajžić is an architect and associate professor at the Department of Architectural Design, Faculty of Civil Engineering, Architecture and Geodesy, University of Split. He founded an architectural practice in 2004, which has operated as J.K.A. Architects since 2009. His work spans projects of diverse types and scales, as well as architectural competitions, exhibitions, lectures, research and education.
J.K.A. Architects explores and practises contemporary Mediterranean and metropolitan architecture through two complementary activities: education and building. The practice collaborates with individuals and architectural studios and works across media, from architecture to sound research, video art and artistic installations.
Continuity, meaning and textuality are central to the practice’s architectural imagination and work. Through competition awards and presentations in publications, festivals and exhibitions, the studio contributes to public and private, urban and peripheral environments across a broad range of architectural programmes and typologies.
“The offices of our studio in Split and Zagreb are starting points for our work, which extends beyond regional and geographical boundaries. We see our studio as an inclusive platform for cooperation, welcoming all protagonists of cultural production across the most diverse range of cultural media.”

Gradska uprava, politika i infrastruktura
Municipal Administration, Politics and Infrastructure

Komparativno-historijska analiza gradskih službenika kao oblikovatelja urbanističkih politika: birokratske strukture Splita i Zagreba na prijelazu stoljeća i stvaranje dvaju središta

Comparative-Historical Analysis of City Officials as Shapers of Urban Planning Policies: Bureaucratic Structures of Split and Zagreb at the Turn of the Century and the Creation of Two Centres

Nikolina Šimetin Šegvić
Filip Šimetin Šegvić

Oblikovanje i transformacija modernih gradova tijekom cijelog 19. stoljeća predstavlja gotovo univerzalni europski model razvoja gradova. Faze oblikovanja i transformacija se pritom vežu uz modernizacijske pokazatelje društva 19. stoljeća, pri čemu je urbanizacija samo jedan, ali neizostavan element modernizacijskog procesa. Pritom su ključnu ulogu imali gradski odjeli zaduženi za razvoj, implementaciju i praćenje urbanističkih politika. Budući da su gradovi postajali ogledala razine modernizacije, upravljanje njima bilo je sve kompleksnije. Tijekom 19. stoljeća u Europi, pa i u dijelovima hrvatskih zemalja, postupno se razvijaju moderne gradske uprave. Širenje i birokratizacija sustava logistički su nositelji modernizacije. U gradskim politikama navedeno se ogleda u stvaranju mreža gradskih odjela te povećanju birokratskog aparata. U ovome će izlaganju naglasak biti na komparativnoj analizi birokratizacije sustava upravljanja Splitom i Zagrebom na prijelazu iz 19. u 20. stoljeće, njihovim činovnicima i vodećim pojedincima te dometima i limitima njihovih urbanističkih politika. Pritom će se u obzir uzeti i kontekst Trojedne Kraljevine u kojoj Zagreb prolazi transformaciju oblikovanja modernog političkog i društvenog centra na prijelazu stoljeća. U kontekstu Austro-Ugarske, Split je brzorastući grad na periferiji jednog od najslabije razvijenih dijelova austrijskog dijela Monarhije, a pritom ne predstavlja ni administrativno središte Kraljevine Dalmacije. No, izgradnja, širenje, položaj i pitanje prometa i povezivanja s Banskom Hrvatskom, Split na kraju 19. stoljeća stavljaju *de facto* u središte Dalmacije. Ova komparativno-historijska analiza u obzir će uzeti djelovanje Petra Senjanovića u kontekstu Splita te ga usporediti s drugim modelima zagrebačkih visokoobrazovanih činovnika koji su utjecali na formiranje svijesti o urbanom identitetu grada u Dvojnoj Monarhiji.

This paper is based on research conducted within the Croatian Science Foundation-funded project "Habsburg Bureaucracy and Local Communities: Counties of Civil Croatia" (CBC), IP-2025-02-1386.

The formation and transformation of modern cities during the nineteenth century followed a broadly shared European pattern. Its successive phases were linked to social modernisation, of which urbanisation was an essential component. Municipal departments responsible for the formulation, implementation and monitoring of urban planning policies played a crucial role. As cities increasingly reflected the level of modernisation achieved, their administration became more complex. Modern municipal administrations gradually emerged across Europe, including parts of the Croatian lands. The expansion and bureaucratisation of local government provided an organisational foundation for modernisation, reflected in growing networks of municipal departments and officials. This paper compares the bureaucratisation of city administration in Split and Zagreb at the turn of the twentieth century, focusing on municipal officials, leading figures, and the scope and limitations of their planning policies. It also considers the context of the Triune Kingdom, within which Zagreb emerged as a modern political and social centre. By contrast, Split was a rapidly growing city on the periphery of one of the less developed regions of the Austrian half of the Habsburg Monarchy and was not even the administrative capital of the Kingdom of Dalmatia. Nevertheless, construction, urban

expansion, transport connections and links with Civil Croatia made Split the de facto centre of Dalmatia by the late nineteenth century. The comparative analysis places Petar Senjanović's activities in Split alongside models of highly educated municipal officials in Zagreb who helped shape notions of urban identity within the Dual Monarchy.

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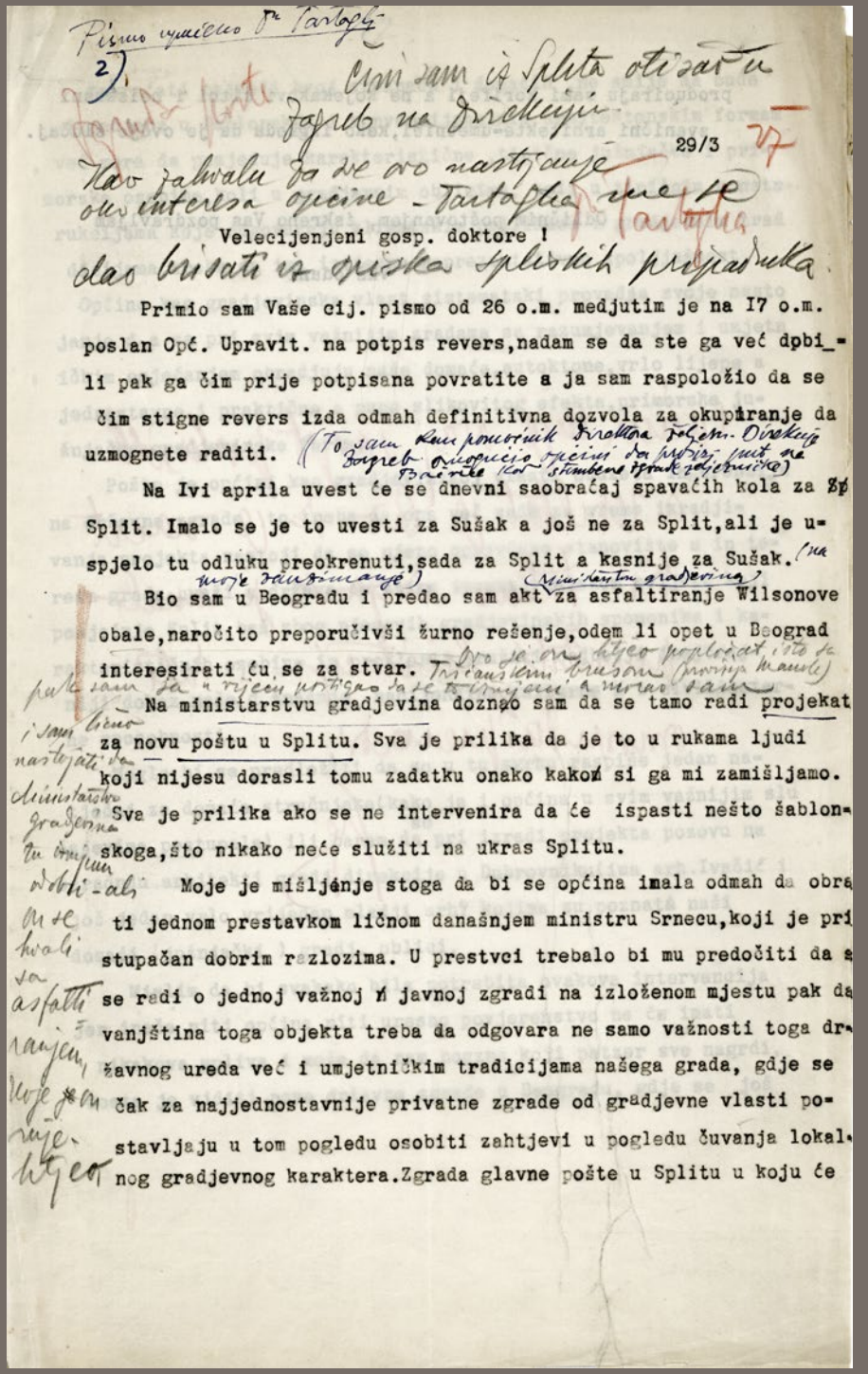
Nikolina Šimetin Šegvić is a research assistant at the Department of History, Faculty of Croatian Studies, University of Zagreb. She received her PhD from the Faculty of Humanities and Social Sciences, University of Zagreb, with a dissertation entitled *Intellectual History of Croatian Modern Architecture in Zagreb, 1900–1980* (supervisors: Ivica Šute and Andrej Uchytil) and is preparing a monograph on the topic. She has published academic and professional articles, edited books and collected volumes, written a history textbook for the third year of secondary school (Meridijani), and published the monograph *Kraj Habsburške Monarhije: intelektualna povijest debata i prijepora u britanskoj i američkoj historiografiji* (2022). She has organised and participated in numerous conferences and serves on the editorial boards of scholarly journals, including *Historijski zbornik, Polemos* and *Kroatologija*. Her research interests include intellectual, urban and social history in the nineteenth and twentieth centuries, particularly Zagreb, the history of historiography and historical methodology.

Filip Šimetin Šegvić is an assistant professor at the Department of History, Faculty of Humanities and Social Sciences, University of Zagreb, where he works in the Chair of Mediterranean, Central and South-Eastern European History. He received his PhD from the University of Zadar in 2020 with a dissertation on power, politics and culture in Civil Croatia from 1883 to 1903. He has published the monograph *Patriotizam i bunt: Franjo Josip I. u Zagrebu 1895. godine* (2014), edited volumes, academic and professional articles, and other contributions. He has participated in numerous conferences in Croatia and abroad. He is editor-in-chief of the journal *Radovi Zavoda za hrvatsku povijest* and serves on several editorial boards, including those of *Croatica Christiana Periodica*, *Podravina* and *Arhivski zapisi Državnog arhiva Crne Gore*. From 2022 to 2025, he directed the Centre for Innovative Studies at the Faculty of Humanities and Social Sciences, University of Zagreb. His research focuses on historiography, the cultural and intellectual history of the nineteenth and twentieth centuries in the Habsburg Monarchy, and relations between Croatia and Austria.

Gradska uprava, politika i infrastruktura /
Municipal Administration, Politics and Infrastructure

Anti-Tartaglia: Petar Senjanović o Ivi Tartaglii
Anti-Tartaglia: Petar Senjanović on Ivo Tartaglia

Marijan Buljan



Pismo upućeno Dr Tartaglii

2).

Čim sam iz Splita otišao u Zagreb na Direkciju

29/3

Kao jalvalu da se ovo nastojanje ove interesa općine - Tartaglia

Velecijenjeni gosp. doktore !

dao brisati iz spiska Splitskih prijedloga.

Primio sam Vaše cij. pismo od 26 o.m. medjutim je na I7 o.m. poslan Opć. Upravit. na potpis revers, nadam se da ste ga već dpbi_li pak ga čim prije potpisana povratite a ja sam raspoložio da se čim stigne revers izda odmah definitivna dozvola za okupiranje da uzmognete raditi. (To sam kao pomoćnik Direktora Zagreb. Direkcije Zagreb općinstvo upućen da pospiši rad na stambenoj izgradnji željezničke)

Na Ivi aprila uvest će se dnevni saobraćaj spavaćih kola za Zg Split. Imalo se je to uvesti za Sušak a još ne za Split, ali je uspjelo tu odluku preokrenuti, sada za Split a kasnije za Sušak.

Bio sam u Beogradu i predao sam akt za asfaltiranje Wilsonove obale, naročito preporučivši žurno rešenje, odem li opet u Beograd interesirati ću se za stvar.

Na ministarstvu gradjevina doznao sam da se tamo radi projekat za novu poštu u Splitu. Sva je prilika da je to u rukama ljudi koji nijesu dorasli tomu zadatku onako kakovi si ga mi zamišljamo. Sva je prilika ako se ne intervenira da će ispasti nešto šablonskoga, što nikako neće služiti na ukras Splitu.

Moje je mišljenje stoga da bi se općina imala odmah da obrati jednom prestavkom ličnom današnjem ministru Srnecu, koji je pristupačan dobrim razlozima. U prestvci trebalo bi mu predočiti da se radi o jednoj važnoj javnoj zgradi na izloženom mjestu pak da vanjština toga objekta treba da odgovara ne samo važnosti toga državnog ureda već i umjetničkim tradicijama našega grada, gdje se čak za najjednostavnije privatne zgrade od gradjevne vlasti postavljaju u tom pogledu osobiti zahtjevi u pogledu čuvanja lokalnog gradjevnog karaktera. Zgrada glavne pošte u Splitu u koju će

„Sve što je Tartaglia dobroga učinio, to je bilo zamišljeno, predviđeno i solidno osnovano od Općinske uprave 1913./1914. … sebe uvijek predstavlja kao preporoditelja Splita … samo se tuđim perjem kiti i to je – jedini – njegov nakit“, komentari su kojima je Petar Senjanović u svojim zapisima opisao Ivu Tartagliu, dugogodišnjega splitskog gradonačelnika i prvog bana Primorske banovine. Podnaslov Senjanovićeva arhivskog fonda, sačuvanog u Sveučilišnoj knjižnici u Splitu, glasi: „Materijal za jednu studiju o moralu – insanity (o ličnoj propagandi u Zlatnom dobu Splitske općine)“, a fond sadrži brojne dokumente koji kritiziraju Tartagliino političko djelovanje.
Ipak, znakovito je da su Senjanović i Tartaglia zajedno sudjelovali na listi Građanskog bloka na izborima 1926., da je Senjanović u brošuri „Što čeka novu Općinsku upravu u Splitu“ iznio i određene pohvale dotadašnjoj gradskoj upravi te da u izravnoj korespondenciji s Tartagliom nije iskazivao neprijateljstvo. Cilj je izlaganja prikazati njihov odnos u političkom životu međuratnog Splita i pokušati utvrditi kada je došlo do njegova zahlađenja.

“Everything good Tartaglia did was conceived, anticipated and firmly established by the Municipal Administration of 1913/1914 … he always presents himself as the reformer of Split … he merely adorns himself with borrowed feathers, and that is his only ornament.” In these remarks, preserved among his papers, Petar Senjanović described Ivo Tartaglia, the long-serving mayor of Split and the first ban of the Littoral Banate. The subtitle of Senjanović’s archival fonds, held at the University Library in Split, reads “Material for a Study of Morals – insanity (On Personal Propaganda in the Golden Age of the Split Municipality)”. The fonds contains numerous documents criticising Tartaglia’s political activities.
Yet Senjanović and Tartaglia appeared together on the Citizens’ Bloc electoral list in 1926; Senjanović’s pamphlet “What Awaits the New Municipal Administration in Split” offered some praise for the outgoing municipal administration; and he expressed no animosity towards Tartaglia in their direct correspondence. The paper examines their relationship in the political life of interwar Split and seeks to establish when it began to deteriorate.

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Marijan Buljan rođen je 1986. u Splitu. Godine 2005. na Filozofskom fakultetu u Splitu upisao je dvopredmetni studij povijesti te hrvatskog jezika i književnosti, na kojem je 2008. stekao zvanje sveučilišnog prvostupnika, a 2011. magistra edukacije povijesti i hrvatskog jezika i književnosti. Poslijediplomski doktorski studij humanističkih znanosti Sveučilišta u Splitu upisao je 2012., a doktorirao je početkom 2021. temom „Politička povijest Splita od 1918. do 1941.“. Bavi se hrvatskom poviješću prve polovice 20. stoljeća i dalmatinskom poviješću. Zaposlen je kao stručni suradnik u sustavu znanosti i visokog obrazovanja u Centru za hrvatske, mletačke i osmanske studije Sveučilišta u Splitu.

Marijan Buljan (born in Split in 1986) studied History and Croatian Language and Literature at the Faculty of Humanities and Social Sciences in Split, earning his bachelor’s degree in 2008 and master’s degree in education in 2011. He began doctoral studies in the humanities at the University of Split in 2012 and received his PhD in early 2021 with a dissertation entitled “The Political History of Split, 1918–1941”. His research focuses on Croatian history in the first half of the twentieth century and on Dalmatian history. He works as a professional associate in research and higher education at the Centre for Croatian, Venetian and Ottoman Studies, University of Split.

Gradska uprava, politika i infrastruktura
Municipal Administration, Politics and Infrastructure

Prva dalmatinska željeznička trasa: Siverić–Split/Šibenik
The First Dalmatian Railway Route: Siverić–Split/Šibenik

Antonia Tomić



Razvoj željezničkog prometa u Dalmaciji 1870-ih godina bio je jedan od ključnih infrastrukturnih procesa koji su se odvijali usporedno s industrijalizacijom i modernizacijom te trajno preoblikovali gospodarsku, prostornu i društvenu dinamiku regije. Prva dalmatinska željeznička trasa Siverić–Split/Šibenik, otvorena 1877. godine, izgrađena je ponajprije radi učinkovitijeg prijevoza ugljena iz siverićkih rudnika prema obalnim lukama. Istodobno je trebala unaprijediti povezanost zaleđa i obale te omogućiti veću mobilnost stanovništva. O značenju toga pothvata za lokalnu zajednicu svjedoči i činjenica da je car Franjo Josip I. tijekom posjeta Dalmaciji 1875. godine obišao rudnik u Siveriću i mjesto buduće željezničke postaje. Carski je posjet imao snažan simbolički učinak: lokalni krajolik ušao je u imperijalni imaginarij, a Drniš je postao vidljiviji na političkoj i gospodarskoj karti Monarhije. Uvođenje željeznice potaknulo je duboke promjene u gospodarstvu kraja, otvaranjem radnih mjesta u prometu, rudarstvu i uslužnim djelatnostima te razvojem obrta i skladišnih kapaciteta.
Položaj željezničke postaje u Siveriću bio je ponajprije prilagođen utovaru ugljena, dok je drniška postaja služila uglavnom putničkom prometu. Budući da se nalazila tri kilometra izvan gradskog središta, nije znatnije utjecala na daljnju prostornu organizaciju Drniša niti je postala novo urbano gravitacijsko središte. Ipak, svojom arhitektonskom tipologijom i morfologijom građevine povezane sa željeznicom uvele su novi vizualni i prostorni sloj u lokalni krajolik te pridonijele oblikovanju prostornog identiteta područja.
U izlaganju će se razmotriti kako je uvođenje željeznice utjecalo na svakodnevni život stanovništva, gospodarstvo i prostorni identitet drniškoga kraja. Donijet će se i kratak osvrt na Senjanovićev tekst iz 1923. godine, u kojem je istaknuo potrebu daljnjeg razvoja željezničkog prometa kako Dalmacija ne bi ostala prometno izolirana od razvijenijih europskih zemalja.

The development of railway transport in Dalmatia in the 1870s was one of the key infrastructural processes accompanying industrialisation and modernisation, which permanently transformed the region's economic, spatial and social dynamics. The first Dalmatian railway route, Siverić–Split/Šibenik, opened in 1877, was built primarily to enable more efficient transport of coal from the mines in Siverić to coastal ports. It was also intended to improve connections between the hinterland and the coast, thereby increasing the mobility of the population. The importance of this project to the local community is illustrated by Emperor Franz Joseph I's visit to the Siverić mine and the site of the future railway station during his visit to Dalmatia in 1875. The imperial visit had a strong symbolic effect: the local landscape entered the imperial imagination, and Drniš became more visible on the Monarchy's political and economic map. The introduction of the railway stimulated profound changes in the local economy, creating jobs in transport, mining and services while fostering crafts and storage facilities.

The station in Siverić was located primarily to facilitate the loading of coal, while the Drniš station mainly served passenger traffic. Situated three kilometres outside the town centre, however, the latter had little impact on the subsequent spatial organisation of Drniš and did not become a new urban focal point. Nevertheless, the architectural typology and morphology of railway-related buildings introduced a new visual and spatial layer into the local landscape and contributed to the area's spatial identity.
The paper will examine how the introduction of the railway affected everyday life, the local economy and the spatial identity of the Drniš area. It will also briefly consider Senjanović's 1923 text on the need for further railway development to prevent Dalmatia from remaining isolated from more developed European countries.

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Antonia Tomić (1987.) diplomirala je 2012. godine na Filozofskom fakultetu Sveučilišta u Zagrebu na Odsjeku za povijest umjetnosti i Odsjeku za kroatistiku. Na Sveučilištu u Zadru 2024. godine stekla je doktorat obranivši disertaciju na temu *Ivan Meštrović i kulturološki kontekst drniškoga kraja*. Njezini uži istraživački interesi obuhvaćaju spomeničku baštinu, arhitekturu i urbanizam grada Drniša te Meštrovićeva stvaralačka ostavština na širem drniškom području. Autorica je knjiga *Sakralna arhitektura drniškoga i skradinskoga područja u 18. stoljeću* (2017.), *Zbirka Ivana Meštrovića u Gradskom muzeju Drniš* (2025.) te u koautorstvu s Davorom Gaurinom i Joškom Zaninovićem *Mislima i djelima u zavičaju: Pisma Ivana i Ruže Meštrović od 1911. do 1961. godine* (2025.). Sudjelovala je na više od dvadeset stručnih i znanstvenih skupova iz područja povijesti umjetnosti, kulture i zaštite spomenika te objavila dvadesetak radova mahom vezanih uz teme sa širega drniškog područja. S Davorom Gaurinom i Joškom Zaninovićem autorica je novoga stalnog postava Gradskog muzeja Drniš dovršenoga 2023. godine.

Antonia Tomić (born in 1987) graduated in Art History and Croatian Language and Literature from the Faculty of Humanities and Social Sciences, University of Zagreb, in 2012. She received her PhD from the University of Zadar in 2024 with a dissertation entitled *Ivan Meštrović and the Cultural Context of the Drniš Region*. Her research focuses on cultural heritage, the architecture and urban development of Drniš, and Meštrović's artistic legacy in the wider area. She is the author of the books *Sakralna arhitektura drniškoga i skradinskoga područja u 18. stoljeću* (2017) and *Zbirka Ivana Meštrovića u Gradskom muzeju Drniš* (2025), and co-author, with Davor Gaurin and Joško Zaninović, of *Mislima i djelima u zavičaju: Pisma Ivana i Ruže Meštrović od 1911. do 1961. godine* (2025). She has taken part in more than twenty professional and academic conferences and has published approximately twenty papers, mainly on the heritage of the Drniš area. With Davor Gaurin and Joško Zaninović, she also co-created the Drniš City Museum's new permanent exhibition, completed in 2023.

Gradska uprava, politika i infrastruktura
Municipal Administration, Politics and Infrastructure

Geneza Kodlove transformatorske stanice na Dujmovači i Senjanovićev „problem svjetla“
The Genesis of Kodl's Transformer Station in Dujmovača and Senjanović's "Problem of Light"

Ana Šverko



Transformatorska stanica na Dujmovači, djelo arhitekta Josipa Kodla, u literaturi se smatra jednim od ključnih ostvarenja ranoga modernizma u Splitu. Takva se ocjena ponajprije temelji na današnjem izgledu jedne od dviju građevina sklopa, na njezinoj kompoziciji kubičnih volumena, ravnom krovu i oblikovnoj suzdržanosti. Međutim, fotografije iz zbirke Muzeja grada Splita, snimljene neposredno nakon izgradnje, otkrivaju drukčiju sliku. Građevina je izvorno imala četverostrešni krov pokriven kupom kanalicom, poput onoga očuvanog na susjednoj građevini. Njezin naglašeno modernistički izgled stoga je rezultat naknadne preobrazbe.

Polazeći od tog raskoraka između izvornoga i današnjeg stanja, izlaganje rekonstruira genezu projekta: od studija izrađenih krajem 1925. godine i izgradnje za Električno poduzeće Split, preko povezivanja dalekovoda iz Dugog Rata 15. studenoga 1926., do dovršetka stanice u svibnju 1927. godine. Pritom se nastoje utvrditi vrijeme i okolnosti kasnije preinake. Analiza obiju građevina otkriva karakteristične elemente Kodlova arhitektonskog izraza te otvara prostor za preispitivanje uvriježenoga linearnog prikaza njegova razvoja „od eklekticizma do modernizma".

U širem povijesnom kontekstu transformatorska stanica tumači se kao konkretan odgovor na pitanje koje je Petar Senjanović otvorio u tekstu „Problem svjetla i vode u Splitu". Nakon provizornog rješenja iz 1920. godine trajno rješenje opskrbe grada električnom energijom ostvareno je izgradnjom postrojenja na Dujmovači. Izlaganje naposljetku razmatra institucionalne veze Kodla i Senjanovića u okviru splitske općine, povezujući arhitektonsku povijest stanice sa širim procesima modernizacije Splita.

The transformer station in Dujmovača, designed by architect Josip Kodl, is widely regarded as a key example of early modernism in Split. This assessment rests primarily on the present appearance of one of the complex's two buildings, characterised by its composition of cubic volumes, flat roof and formal restraint. Yet photographs held by the Split City Museum, taken shortly after construction, reveal a different picture. The building originally had a hipped roof covered with clay barrel tiles, similar to the roof still preserved on the neighbouring structure. Its distinctly modernist appearance is therefore the result of a subsequent alteration.

Taking this discrepancy between the original and present states as its point of departure, the paper reconstructs the project's genesis: from the preliminary studies undertaken in late 1925 and construction for the Split Electric Company, through the connection of the transmission line from Dugi Rat on 15 November 1926, to the station's completion in May 1927. It also seeks to establish when and under what circumstances the building was altered.

An examination of both structures reveals characteristic features of Kodl's architectural vocabulary, inviting a reconsideration of the conventional linear account of his development "from eclecticism to modernism".

Within a broader historical context, the transformer station is interpreted as a concrete response to the question raised by Petar Senjanović in his text "The Problem of Light and Water in Split". Following the provisional solution of 1920, the construction of the Dujmovača facility provided a lasting solution to the city's electricity supply. Finally, the paper examines the institutional connections between Kodl and Senjanović within the Split municipal administration, situating the architectural history of the station within the wider processes of Split's modernisation.

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Ana Šverko, PhD, is a research adviser and Head of the Cvito Fisković Centre in Split, a branch of the Institute of Art History, and an assistant professor at the University of Split. She leads the Croatian Science Foundation project TraveloguesDalmatia. Her research focuses on architectural history, cultural heritage and visual culture, particularly in the Mediterranean.

This research was conducted as part of the project "Art and Architecture of Urban Settings in Croatia" (UrbArH) at the Institute of Art History in Zagreb.

Prostor, modernizacija i spomenici
Space, Modernisation and Monuments

Urbanističko planiranje, infrastruktura i politika: Zagrebački velesajam kao pokretač preobrazbe prekosavskog prostora
Urban Planning, Infrastructure and Politics: The Zagreb Fair as a Driver of Transformation South of the Sava

Lana Lovrenčić



„Udareni su temelji novom južnom Zagrebu (...) Odlučnost i tempo u izgradnji začuđuje i zadivljuje promatrače, afirmira organizatore i izvađače. Htijenje da se pod svaku cijenu stvori novi velesajam (...) ispunjeno je izvan svakog očekivanja." (Branko Petrović, 1956.)
U jesen 1955. godine na poplavno područje desne obale Save dovedene su inozemne delegacije da im se predstavi lokacija novog sajmišta koje će biti podignuto sljedeće godine. Za Upravu Zagrebačkog velesajma i Grad Zagreb, predvođen Većeslavom Holjevcem, projekt je imao urbanistički, gospodarski i politički značaj. Bila je riječ o planerskoj i političkoj intervenciji kojom se željelo aktivirati neurbanizirano gradsko područje te osigurati daljnji razvoj Velesajma kao ključne institucije jugoslavenske vanjske trgovine. Trebalo je riješiti pitanje prostornog razvoja Velesajma, koji je prerastao mogućnosti dotadašnje lokacije, te realizirati širenje grada preko Save, čime će se ovaj prostor različitih vizija i neostvarenih planova napokon integrirati u gradsko tkivo.
Rad analizira ovaj proces na trima međusobno povezanim razinama. Polazi od regulatornih osnova Zagreba iz 1949. i 1953. godine i urbanističkih koncepcija razvoja prekosavskog prostora koje one donose te odnosa stručnog planiranja i političkog odlučivanja. Zatim se analiziraju opsežni infrastrukturni zahvati (priprema i nivelacija terena, prometna i komunalna infrastruktura) kao preduvjeti realizacije novog gradskog prostora. Na kraju se interpretira Haberleov urbanistički projekt kao prostorna artikulacija političke odluke o preseljenju Velesajma.
Rad želi pokazati kako je preseljenje Zagrebačkog velesajma politička odluka donesena u sjecištu regulatornih promišljanja, gospodarskih interesa i jugoslavenskih odnosa moći, pri čemu politička volja nije zamijenila urbanističko planiranje, nego je intervenirala u postojeći proces regulatornog planiranja prekosavskog prostora te omogućila njegovu provedbu kroz opsežne infrastrukturne zahvate.

"The foundations of a new, southern Zagreb have been laid. (...) The resolution and tempo of the ongoing construction astonishes and impresses observers, affirms organisers and contractors. The intent to create the new fairgrounds at any cost (...) has been fulfilled beyond any expectation." (Branko Petrović, 1956)
In the autumn of 1955, foreign delegations were shown a site on the right bank of the Sava where new fairgrounds were to be built the following year. For the Zagreb Fair administration and the City of Zagreb, led by Mayor Većeslav Holjevac, the project had urban planning, economic and political significance. It was both a planning and a political intervention intended to activate a previously undeveloped urban area and secure the further growth of the Fair as a key institution of Yugoslav foreign trade. The Fair had outgrown its former premises, while expansion south of the Sava promised to integrate an area marked by competing visions and unrealised plans into the urban fabric.
The paper examines this process on three interconnected levels. First, it considers Zagreb's regulatory plans of 1949 and 1953, their proposals for development south of the Sava, and the relationship between professional planning and political decision-making. It then analyses the extensive infrastructure works-site preparation and levelling, transport connections and municipal services-that enabled the creation of new urban space. Finally, it interprets Haberle's urban design proposal as the spatial articulation of the political decision to relocate the Fair.
The paper argues that the relocation of the Zagreb Fair was a political decision shaped by planning concepts, economic interests and power relations within Yugoslavia. Rather than replacing urban planning, political will intervened in an existing planning process and enabled the transformation of the area south of the Sava through extensive infrastructure works.

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Lana Lovrenčić (1983.) diplomirala je povijest umjetnosti i filozofiju na Filozofskom fakultetu Sveučilišta u Zagrebu, a doktorirala 2025. godine na Sveučilištu u Zadru s radom *Epistemološki potencijal privatne fotografske arhive – arhiv fotografa Petra Dabca*. Njezini istraživački interesi obuhvaćaju pitanja odnosa prostora, vizualne kulture i društvenih promjena, uloge kulturne i materijalne baštine u oblikovanju kolektivnog pamćenja te arhitekture, urbanizma i procesa modernizacije u Hrvatskoj i Jugoslaviji.
Kao istraživačica sudjelovala je na nizu domaćih i međunarodnih projekata, među kojima izdvaja „Unfinished Modernizations" (2010.–2012.) i „Ekspozicija. Teme i aspekti hrvatske fotografije od 19. stoljeća do danas" (2020.–2024.). Trenutno je suradnica na projektu „Fenomeni hrvatskoga umjetničkog moderniteta" (2023.–2027.). Objavila je više znanstvenih i stručnih radova, izlagala na domaćim i međunarodnim skupovima te sudjelovala u realizaciji niza izložbenih projekata.

Lana Lovrenčić (1983) graduated in Art History and Philosophy at the Faculty of Humanities and Social Sciences, University of Zagreb, and attained her PhD in 2025 at the University of Zadar with the thesis "Epistemological Potential of a Private Photographic Archive – Archive of the Photographer Petar Dabac." Her research interests encompass questions about the relationships between space, visual culture and social change, the role of cultural and material heritage in the shaping of collective memory, and architecture, urbanism, and the process of modernisation in Croatia and Yugoslavia.
As a researcher, she participated in a series of domestic and international projects, which include "Unfinished Modernizations" (2010–2012) and *Exposition. Themes and Aspects of Croatian Photography from the 19th Century until Today* (2020–2024). She is currently a collaborator on the project "Phenomena of Croatian Artistic Modernity" (2023–2027). She published multiple scholarly and professional papers, presented at national and international conferences and participated in the realisation of a series of exhibition projects.

Prostor, modernizacija i spomenici
Space, Modernisation and Monuments

Ulica kao sučelje: višerazinsko čitanje urbanog oblika, okolišnih tokova i iskustvenog znanja u malim povijesnim obalnim gradovima

The Street as an Interface: A Multi-Register Reading of Urban Form, Environmental Flows and Experiential Knowledge in Small Historic Coastal Cities

Ana Grgić
Ljudmila Koprivec
Neža Čebron Lipovec
Suzana Domjan



Pozivajući se na epistemološku gestu Petra Senjanovića sadržanu u njegovu ispitivanju međusobno povezanih problema svjetlosti, vode, infrastrukture i gradskog života, u ovom se istraživanju iznosi metodološki okvir za čitanje povijesnih obalnih sredina kroz tri komplementarna registra: urbanu formu, okolišne tokove i iskustveno znanje. Okvir se ispituje kroz dvije studije slučaja razvijene kroz niz radionica održanih u sklopu Erasmus+ Kombiniranog intenzivnog programa. Ulica se shvaća kao sjecište građene forme, okolišnih procesa i svakodnevnog iskustva – slojevito urbano stanje unutar kojeg se susreću prostorna struktura, klimatska izloženost, vjetar, svjetlo, procesi vezani uz vodu, sjećanje, percepcija i lokalno korištenje. Okvir funkcionira u kontinuumu na razmeđu mjerljivih, interpretativnih i iskustvenih oblika znanja. Prvi se registar koristi urbanom morfološkom, tipološkom i povijesnom analizom kako bi istražio razvoj grada i prostorni raspored ulica, javnih prostora i izgrađenog tkiva. Drugi registar bavi se ekološki prihvatljivim protocima, uključujući vjetar, temperaturu, oborinsku odvodnju i druge mikroklimatske uvjete koji utječu na učinkovitost i udobnost prostora; kao istraživački alati za dokumentaciju i interpretaciju njihovih međuodnosa koriste se izmjere u prostoru, 3D lasersko skeniranje, kartiranje i simulacija. Treći registar uvodi iskustveno znanje metodom hodajućeg intervjua, dok Novi europski Bauhaus nudi širi vrijednosno utemeljen okvir za razmatranje odnosa između održivosti, uključenosti, estetike kao prostorne vrijednosti i proživljenog iskustva. Ovaj registar omogućava lokalnim, subjektivnim i „utjelovljenim“ (engl. embodied) čitanjima grada da postanu dijelom istraživačkog postupka. Prijenosom integrativne logike sadržane u Senjanovićevu istraživanju u suvremeno čitanje povijesnog grada, istraživanje nastoji kultivirati projektantske pristupe koji prepoznaju sredozemni urbani prostor kao živu sredinu oblikovanu međudjelovanjem forme, klime, infrastrukture i svakodnevnog iskustva.

Drawing on the epistemological gesture embodied in Petar Senjanović's inquiry into the interconnected questions of light, water, infrastructure, and urban life, this paper proposes a methodological framework for reading historic coastal environments through three complementary registers: urban form, environmental flows, and experiential knowledge. The framework is examined through two case studies developed within an Erasmus+ Blended Intensive Programme workshop series. The street is understood as an interface between built form, environmental processes, and everyday experience – a layered urban condition in which spatial structure, climatic exposure, wind, light, water-related processes, memory, perception, and local use intersect. The framework operates along a continuum between measurable, interpretative, and experiential forms of knowledge. The first register employs urban morphological, typological, and historical analysis to examine the development of the city and the spatial configuration of streets, public spaces, and built fabric. The second addresses environmental flows, including wind, temperature, stormwater runoff, and other microclimatic conditions that influence spatial performance and comfort; environmental measurements, 3D laser scanning, mapping, and simulation are used as research tools for documenting and interpreting these relations. The third register introduces experiential knowledge through the Walking Interview methodology, while the New European Bauhaus provides a broader value-based framework for considering the relationships between sustainability, inclusion, aesthetics as spatial quality and lived experience. This register enables local, embodied, and subjective readings of the city to become part of the research process. By transferring the integrative logic underlying Senjanović's inquiry to the contemporary reading of the historic city, the paper seeks to foster design approaches that recognise Mediterranean urban space as a living environment shaped by the interaction of form, climate, infrastructure and everyday experience.

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Dr. sc. Ana Grgić je izvanredna profesorica i pročelnica Katedre za urbanizam na Fakultetu građevinarstva, arhitekture i geodezije pri Sveučilištu u Splitu. Diplomirala je na studiju arhitekture na Arhitektonskom fakultetu u Zagrebu, gdje je završila i poslijediplomski studij i obranila doktorsku disertaciju na temu urbanističkog planiranja i razvoja otvorenih javnih prostora u Splitu. Njezino istraživanje usmjereno je prema povijesti i teoriji urbanističkog planiranja, modernoj arhitektonskoj i urbanističkoj baštini, otvorenim javnim prostorima, prostornom planiranju, stanovanju, turizmu, gentrifikaciji, klimatskim promjenama i urbanizaciji. Objavljivala je znanstvene radove, poglavlja u knjigama, sudjelovala u uredništvu nekoliko znanstvenih publikacija, sudjelovala u domaćim i međunarodnim istraživačkim i obrazovnim projektima, uključujući Tempus SEHSI, Erasmus+ MEMUD i Kombinirane intenzivne programe. Od 2003. godine aktivno sudjeluje u nastavi kolegija na temu arhitektonskog i urbanističkog planiranja pri Sveučilištu u Splitu, kao i u razvoju kurikuluma te razvoju međunarodne akademske suradnje. Uz svoj akademski rad, doprinijela je projektima stručnog arhitektonskog i urbanističkog planiranja, dokumentima strateškog urbanog razvoja te je nagrađivana na arhitektonskim i urbanističkim natječajima.

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Suzana Domjan je docentica na Fakultetu strojarstva Sveučilišta u Ljubljani. Na istom fakultetu predaje kolegije Solarnog inženjerstva te Fizike gradnje i interijera, na Arhitektonskom fakultetu kolegije Fizike gradnje te Tehnologija instalacija, a na Fakultetu zdravstvenih znanosti kolegij Energija i okoliš. Njezina istraživačka područja uključuju modeliranje vanjskih i unutarnjih prostora, dinamičko modeliranje ponašanja građevina, prijenos topline i mase u građenim prostorima te umanjivanje učinka klimatskih promjena.

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Ana Grgić, PhD. is an associate professor and head of the Department of Urbanism at the Faculty of Civil Engineering, Architecture and Geodesy, University of Split, Croatia. She graduated in architecture from the Faculty of Architecture, University of Zagreb, where she also completed her postgraduate studies and defended her doctoral dissertation on urban planning and the development of open public spaces in Split. Her research focuses on the history and theory of urban planning, modernist architectural and urban heritage, public open spaces, spatial planning, housing, tourism, gentrification, climate change, and urbanisation. She has published scholarly papers, book chapters, and edited several academic publications, and has participated in national and international research and educational projects, including Tempus SEHSI, Erasmus+ MEMUD and Blended Intensive Programmes. Since 2003, she has been actively involved in teaching architectural and urban planning courses at the University of Split, as well as in curriculum development and international academic cooperation. Alongside her academic work, she has contributed to professional architectural and urban planning projects, strategic urban development documents, and received awards in architectural and urban design competitions.

Ljudmila Koprivec, PhD. is a Slovenian architect, researcher, and educator specialising in sustainable architecture. She works primarily at the University of Ljubljana, Faculty of Architecture (ULFA) as a teaching assistant within the Chair of Architectural Technology. She participates in international academic initiatives and actively mentors student projects focused on sustainable building practices. Outside academia, she is also involved with the architectural studio MIOKO, based in Portorož, Slovenia and Vela Luka, Croatia.

Neža Čebron Lipovec is an art and architectural historian, specialised in the conservation of the historic built environment. She is an assistant professor and researcher at the Faculty of Humanities at the University of Primorska, where she is the coordinator of the English and Slovene undergraduate study programme in Cultural Heritage, graduate level courses in Heritage Management, and postgraduate level courses in Management of Heritage Assets. Since 2007 she has been involved in several international and national scientific research projects. She is co-director of the UNESCO Chair in Interpretation and Education for Enhancing Integrated Heritage Approaches. In 2024 she was awarded the national honour “Prometeus of science for communicating science,” awarded by the Slovene Scientific Foundation. Her research interests are critical heritage studies, participatory methods in conservation, conservation of dissonant heritage, conservation of twentieth century architecture, and community-led heritage management.

Suzana Domjan is an assistant professor at the Faculty of Mechanical Engineering at the University of Ljubljana. She teaches at the Faculty of Mechanical Engineering (courses Solar Engineering and Building Physics and Indoor Environment), at the Faculty of Architecture (courses Building Physics and the Technologies of Installations), and at the Faculty of Health Sciences (course Energy and the Environment). Research areas include modelling of outdoor and indoor environments, dynamic modelling of buildings’ responses, heat and mass transfer in urban environments, and mitigating climate change.

Prostor, modernizacija i spomenici
Space, Modernisation and Monuments

Petar Senjanović o spomeniku Grguru Ninskomu
Petar Senjanović on the Monument to Gregory of Nin

Joško Belamarić



Izlaganje istražuje stavove Petra Senjanovića o smještaju Meštrovićeva spomenika Grguru Ninskomu na Peristilu u kontekstu javne polemike koja se u Splitu razvila 1929. godine. Polazeći od Senjanovićevih objavljenih tekstova, korespondencije s don Franom Bulićem i dokumentacije sačuvane u njegovoj ostavštini, razmatra argumente kojima je problematizirao odabir lokacije spomenika, kao i odnos novoga spomeničkog obilježja prema povijesnoj jezgri i urbanističkom identitetu grada. Posebna se pozornost posvećuje kontinuitetu njegovih promišljanja, uključujući prijedlog novoga smještaja spomenika iz 1947. godine.

This research was conducted as part of the project "Art and Architecture of Urban Settings in Croatia" (UrbArH) at the Institute of Art History in Zagreb.

The paper examines Petar Senjanović's views on the placement of Ivan Meštrović's monument to Gregory of Nin in the Peristyle, against the background of the public debate that unfolded in Split in 1929. Drawing on published writings by Senjanović, his correspondence with Father Frane Bulić and documents preserved in his personal papers, this paper considers the arguments with which Senjanović questioned the proposed location of the monument, as well as the relationship between a new monumental marker, the space of the historic centre, and the urban identity of the city. Particular attention is given to the continuity of his thinking, including his 1947 proposal for an alternative location for the monument.

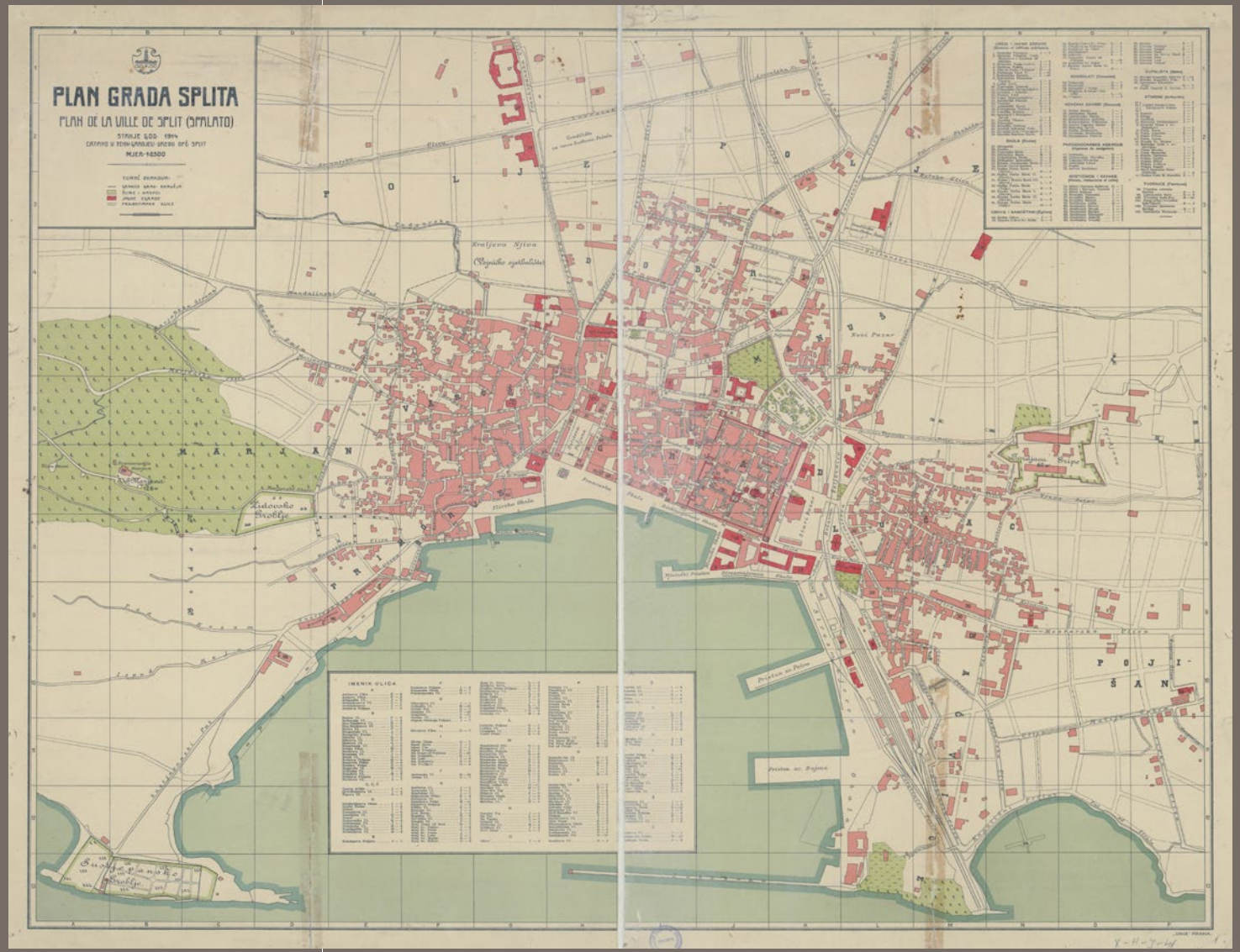
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Josip (Joško) Belamarić zaslužni je znanstvenik emeritus Instituta za povijest umjetnosti i profesor na Odsjeku za povijest umjetnosti Sveučilišta u Splitu. Od 1991. do 2009. godine bio je ravnatelj Regionalnoga zavoda za zaštitu spomenika kulture u Dalmaciji. Magistrirao je i doktorirao na Sveučilištu u Zagrebu. Objavio je brojne knjige, studije i članke o povijesti umjetnosti, arhitekture i urbanizma Dalmacije, osobito o srednjem i ranome novom vijeku. Vodio je konzervatorske radove u Dalmaciji te sudjelovao u pripremi i uređivanju brojnih izložbi.

Josip (Joško) Belamarić is Scientist Emeritus at the Institute of Art History and a professor in the Department of Art History at the University of Split. From 1991 to 2009, he served as director of the Regional Conservation Institute of Dalmatia. He received his MA and PhD from the University of Zagreb. He has published numerous books, studies and articles on the history of art, architecture and urbanism in Dalmatia, particularly during the medieval and early modern periods. He has directed conservation projects in Dalmatia and curated or edited numerous exhibitions.

Državni arhiv u Splitu: čuvar pisane kulturne baštine
The State Archives in Split: Guardian of Written Cultural Heritage

Bruna Horović Vuković
Samanta Samardžić



Autorice predstavljaju Državni arhiv u Splitu kao javnu ustanovu u kulturi koja prikuplja, obrađuje i čuva arhivsko gradivo te ga daje na korištenje. Arhiv je nadležan za zaštitu dokumentarnoga i arhivskoga gradiva na području Splitsko-dalmatinske županije i nadzire postupanje s gradivom kod više od 500 kategoriziranih stvaratelja.
Državni arhiv u Splitu čuva 710 arhivskih fondova i zbirki, u količini od više od 8000 dužnih metara gradiva. Najstariji spis je Povelja kralja Žigmunda iz 1391. godine, a čuva se u fondu HR-DAST-373 Osobni fond Mate Ivčević. Starije arhivsko gradivo većinom je pisano na talijanskom jeziku, latinicom, ali čuvaju se i zapisi na glagoljici, poljičici, humanistici. Za povijesna istraživanja osobito su vrijedni obiteljski i osobni fondovi, poput obitelji Fanfogna-Garagnin, Martinis-Marchi, Michieli-Vitturi, zatim gradivo javne uprave poput fondova Splitska općina, Mjesno starješinstvo i Providur Klisa, Općina Vis i Komiža, i dr. Iz područja pravosuđa izdvajaju se fondovi kotarskih sudova Split, Trogir, Imotski te fond Javni bilježnici srednje Dalmacije. Osobito važno gradivo za genealoška istraživanja je Zbirka matičnih knjiga s područja 162 župe Dalmacije, u 946 svezaka iz razdoblja od 1570. do 1912. godine.
Posebna vrsta gradiva je kartografsko gradivo, koje se čuva u nekoliko vrijednih fondova i zbirki: Arhiv mapa za Istru i Dalmaciju, nastao na temelju carskog patenta iz 1817. godine, Urbanistički zavod Dalmacije – Split, Zbirka planova i nacrta, Poduzeće za izgradnju Splita (PIS).
U radu će biti predstavljena metodologija obrade arhivskoga gradiva, načelo provenijencije i načelo prvobitnog reda, kao i način pristupa gradivu.
Poseban dio rada bit će predstavljanje novog nacionalnog informacijskog sustava e-Arhiv te mogućnost pretraživanja digitalnog arhivskog gradiva.

The paper introduces the State Archives in Split as a public cultural institution that collects, processes, preserves and provides access to archival records. The Archives are responsible for archival and records management oversight throughout Split-Dalmatia County, including more than 500 registered record creators.
The State Archives in Split hold 710 archival fonds and collections, containing more than 8,000 linear metres of material. The oldest document is the Charter of King Sigismund from 1391, held within the fonds HR-DAST-373, Personal Fonds Mate Ivčević. Older archival material is largely written in Italian with Latin script, though the Archive preserves documents in Glagolitic script, humanistic minuscule, and the Poljica script. Particularly valuable for historical research are family and personal fonds, such as the Fanfogna-Garagnin, Martinis-Marchi, or Michieli-Vitturi fonds, followed by material regarding municipal management such as the Split Municipality, Local Council, Klis Regional Governor, Municipality of Vis and Komiža, and other fonds. In the area of the judiciary, especially notable are the court fonds of Split, Trogir, and Imotski, as well as the fonds Public Notaries of Central Dalmatia. Particularly important for genealogical research is the Collection of Parish Registers, assembling information from 162 Dalmatian parishes within 946 tomes for the period between 1570 and 1912.
A special type of archival material is cartographic material, preserved in several valuable fonds and collections: the Archive of Maps for Istria and Dalmatia, created on the basis of a Habsburg imperial decree from 1817, the fonds Urbanistic Institute of Dalmatia – Split, Collection of plans and drawings, and Enterprise for the Construction of Split (Poduzeće za izgradnju Splita – PIS).
The paper will present the methodology of processing archival material, the principles of provenance and original order, as well as the way material is accessed.
A special part of the paper will involve the presentation of the new national information system e-Arhiv and the possibility of searching for digital archival material.

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Bruna Horović Vuković (1973.) diplomirala je povijest i talijanski jezik 2000. godine na Filozofskom fakultetu Sveučilišta u Zagrebu. Zaposlena je u Državnom arhivu u Splitu u zvanju arhivske savjetnice, a od 2023. godine ravnateljica je ustanove. Prethodno je radila na obradi i sređivanju starijega arhivskog gradiva te vodila Odjel za sređivanje, Informacijsko-dokumentacijsko-komunikacijsku službu i Odjel Arhiva mapa za Istru i Dalmaciju.

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Bruna Horović Vuković (born in 1973) graduated in History and Italian Language and Literature from the University of Zagreb in 2000. She is an archival adviser at the State Archives in Split and has served as the institution's director since 2023. Previously, she worked on the arrangement and description of older archival records and headed the Arrangement Department, the Information, Documentation and Communication Service, and the Department of the Archive of Maps for Istria and Dalmatia.

Samanta Samardžić (born in 1983) graduated in Art History and Italian Language and Literature from the University of Zadar in 2012. She has worked as an archivist at the State Archives in Split since 2023.

Arhivi, fotografija i povijesni izvori
Archives, Photography and Historical Sources

Zavičajna zbirka Sveučilišne knjižnice u Splitu i arhiv ing. Petra Senjanovića
The Local History Collection of the University Library in Split and the Archive of Engineer Petar Senjanović

Mihaela Kovačić



Poznavanje poslanja Dušana Mangera, dugogodišnjeg voditelja Gradske biblioteke (danas Sveučilišne knjižnice u Splitu), usmjerenoga na očuvanje građe zavičajne važnosti, zacijelo je potaknulo inženjera Petra Senjanovića da upravo toj ustanovi povjeri svoj arhiv – prvi takvoga sadržaja u Knjižnici. Sustavno ga je stvarao od mladosti, a nakon umirovljenja pristupio je njegovu sređivanju. Može se pretpostaviti da je želio ne samo dokumentirati svoj rad nego ga i pojasniti bilješkama te omogućiti novim generacijama nastavak započetih projekata. U arhivu su zastupljene teme važne za Split i njegovo područje: urbanizam, elektrifikacija, vodoopskrba, stanovanje te željeznički i lučki promet, kojim se grad trebao povezati s drugim gradovima i zemljama. Uz korespondenciju u samome arhivu, koja se uglavnom odnosi na stručna pitanja, nekoliko pisama i drugih dokumenata o Senjanoviću sačuvano je u ostavštinama Josipa Barača, Ive Tartaglie, Ante Trumbića, don Ante Petravića i don Vinka Brajevića. Iz njih se iščitavaju njegova povezanost s rodnim gradom i razočaranje činjenicom da ga „i kada je mogao nešto učiniti zvanični Split nije nikada podupirao u nesebičnim nastojanjima za korist grada“. Premda njegov stambeni opus nije popraćen nacrtima, Knjižnici su se obraćali stanari i poznavatelji tih građevina u Splitu i Omišu, nastojeći sačuvati kvalitetu stanovanja koju je Senjanović zagovarao još 1908. godine. Arhivi Petra Senjanovića i Ante Trumbića i danas su sadržajno aktualni te među najcitiranijom građom Knjižnice. Tijekom 2000-ih povjerenje su joj iskazali i drugi zaslužni Splićani – arhitekti Slavko Muljačić i Dragutin Matošić, ekonomist Tihomir Radić i povjesničar Duško Kečkemet – nastavljajući na svoj način Senjanovićeva promišljanja.
Ne zaboravimo na njih!

Familiarity with the mission of Dušan Manger, long-time head of the City Library (today the University Library in Split), to preserve materials of local historical significance likely encouraged engineer Petar Senjanović to entrust his personal archive to the institution. It was the Library's first collection of this kind. He had assembled it systematically since his youth and began organising it after retirement. He presumably wished not only to document his work but also to explain it through notes and make it available to subsequent generations who might continue his projects. The archive covers subjects central to Split and its surroundings: urban planning, electrification, water supply, housing, and rail and maritime transport intended to connect the city with other places and countries. In addition to correspondence in Senjanović's own archive, largely concerning professional matters, letters and documents relating to him survive in the papers of Josip Barač, Ivo Tartaglia, Ante Trumbić, Father Ante Petravić and Father Vinko Brajević. They reveal his attachment to his native city as well as his disappointment that "even when he could have done something, official Split never supported his selfless efforts for the benefit of the city". Although drawings of his residential projects are absent from the archive, the Library has received enquiries from residents and admirers of those buildings in Split and Omiš, who seek to preserve the quality of housing that Senjanović championed as early as 1908. The archives of Senjanović and Ante Trumbić remain relevant today and are among the Library's most frequently cited collections. During the 2000s, several other distinguished residents of Split — the architects Slavko Muljačić and Dragutin Matošić, the economist Tihomir Radić and the historian Duško Kečkemet — also entrusted their papers to the Library, each continuing Senjanović's intellectual concerns in their own way.
Let us not forget them!

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Mihaela Kovačić stekla je zvanje prof. povijesti i povijesti umjetnosti te dipl. bibliotekara na Filozofskom fakultetu Sveučilišta u Zagrebu. Nakon kratkotrajnog radnog iskustva u školi, od 1993. radi kao bibliotekarka u školskoj, gradskoj i fakultetskoj knjižnici. Od 1996. godine zaposlena je u Sveučilišnoj knjižnici u Splitu na mjestu voditeljice Odjela specijalnih zbirki. Autorica je više stručnih i znanstvenih radova, urednica/autorica kataloga građe iz zbirki Odjela specijalnih zbirki i pratećih izložbi. Izlagala je na domaćim i međunarodnim skupovima. Kao članica Društva knjižničara u Splitu / Hrvatskog knjižničarskog društva sudjelovala je u radu stručnih tijela kao predsjednica te dopredsjednica HKD-a pri Ministarstvu kulture RH. Bila je članica uredništva više stručnih glasila. Na Odsjeku za informacijske znanosti Sveučilišta u Zadru više je godina bila vanjska suradnica. Stekla je zvanje knjižničarske savjetnice. Dobitnica je nagrade Hrvatskog knjižničarskog društva Eva Verona te nagrade Dušan Manger Društva knjižničara u Splitu.

Mihaela Kovačić attained the title of Professor of History and Art History and Master in Library and Information Science at the Faculty of Humanities and Social Sciences, University of Zagreb. After brief employment in a school, she began work as a librarian in school, city, and faculty libraries in 1993. Since 1996, she has been working at the Split University Library as the director of the Special Collections Department. She is the author of several professional and scholarly papers, an editor and author of catalogues of material from the Special Collections and accompanying exhibitions. She has presented at national and international conferences. As member of the Split Library Association and the Croatian Library Association (HKD) she has participated in the activity of professional boards as president and vice-president of the HKD at the Ministry of Culture of the Republic of Croatia. She was a member of the editorial board for several professional publications. She was an external associate at the Department of Information Sciences, University of Zadar, for several years. She has attained the title of library adviser. She has been awarded the Eva Verona prize of the Croatian Library Association and the Dušan Manger prize of the Split Library Association.

Arhivi, fotografija i povijesni izvori
Archives, Photography and Historical Sources

Arhitektonski opus Petra Senjanovića u svjetlopisima splitskih fotografa početkom dvadesetog stoljeća
The Architectural Opus of Petar Senjanović in the Work of Split Photographers at the Beginning of the Twentieth Century

Sandi Bulimbašić



Arhitektonski opus Petra Senjanovića, od iznimne važnosti za povijest arhitekture u Splitu, zanimljiv je i u kontekstu proučavanja povijesti splitske fotografije. Senjanovićeve arhitektonske realizacije čest su motiv na fotografijama splitskih fotografa početkom 20. stoljeća, posebice netom nakon njihove gradnje, što govori i o svijesti Petra Senjanovića o stvaranju vlastitog arhiva. Posebice je zanimljiva Senjanovićeva bliska suradnja s Petrom Ruljančićem, do danas nedovoljno poznatim fotografom koji je vodio profesionalni fotografski atelijer Zavod Olympia i često dokumentirao Senjanovićeve projektne realizacije na fotografijama i koloriranim razglednicama. Fotografije Senjanovićevih građevina zastupljene su i u tada popularnim albumima fotografija sa splitskim motivima koje su Ruljančić i drugi splitski fotografi izrađivali s ciljem promicanja ljepota grada, koji su se često poklanjali državnicima i istaknutim osobama prigodom njihova posjeta Splitu. Veći broj fotografija Petra Ruljančića i Dragutina (Carla) Stühlera s motivima Senjanovićeve arhitekture i projekata u oblikovanju Marjana identificiran je istraživanjem u Ostavštini Petra Senjanovića i Ostavštini dr. Ive Tartaglie u Sveučilišnoj knjižnici u Splitu.
Izlaganje će, osim rasvjetljavanja suradnje Senjanovića i splitskih fotografa, s naglaskom na Petra Ruljančića, istaknuti i važnost fotografije u izučavanju povijesti arhitekture grada i pristupu obnovi povijesnih građevina, ali i ukazati na društveni i kulturni kontekst Splita početkom 20. stoljeća u kojemu je profesionalna fotografija imala važnu funkciju trajnog vizualnog bilježenja istaknutih stručnjaka i njihovih ostvarenja.

Petar Senjanović's architectural work is important not only to the history of architecture in Split but also to the history of photography in the city. His buildings frequently appear in photographs taken by local photographers in the early twentieth century, particularly soon after their construction, suggesting that he was conscious of the importance of documenting his work. Of particular interest is his close collaboration with Petar Ruljančić, a still little-known photographer who operated the professional studio Zavod Olympia and frequently recorded Senjanović's buildings in photographs and hand-coloured postcards. Images of these buildings also appeared in popular photographic albums devoted to Split, produced by Ruljančić and other local photographers to promote the city and often presented to visiting officials and prominent figures. Research in the personal papers of Petar Senjanović and Ivo Tartaglia at the University Library in Split has identified numerous photographs by Ruljančić and Dragutin (Carl) Stühler depicting Senjanović's architecture and projects for Marjan.
The paper examines Senjanović's collaboration with photographers in Split, especially Ruljančić, and highlights the value of photography for architectural history and the conservation of historic buildings. It also situates professional photography within the social and cultural context of early twentieth-century Split, when it played an important role in the enduring visual documentation of prominent individuals and their achievements.

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Sandi Bulimbašić povjesničarka je umjetnosti zaposlena kao viša savjetnica u Područnom konzervatorskom uredu Split. Vanjska je suradnica i docentica na Odsjeku za povijest umjetnosti Filozofskog fakulteta Sveučilišta u Splitu. Diplomirala je na Filozofskom fakultetu Sveučilišta u Zagrebu, gdje je i obranila doktorsku disertaciju pod naslovom *Društvo hrvatskih umjetnika „Medulić"* (1908.–1919.), objavljenu 2016. Uz znanstvene radove i izlaganja na skupovima, objavljuje i stručne radove, prikaze i kritike, a bavi se i kustoskim radom. Za izložbu *Sto godina Salona Galić* nagrađena je Godišnjom nagradom DPUH-a za promicanje vizualne kulture za 2024. godinu (s Jasminkom Babić i Viktorom Popovićem). Područje njezina znanstvenog i stručnog interesa jesu teme iz umjetnosti 20. stoljeća te suvremene umjetnosti, posebice povijest izložbi, odnos umjetnosti i politike, umjetnost Ivana Meštrovića i fotografija.

Sandi Bulimbašić is an art historian employed as a senior adviser in the Regional Conservation Office in Split. She is an external collaborator and adjunct assistant professor at the Department of Art History of the Faculty of Humanities and Social Sciences in Split. She graduated from the Faculty of Humanities and Social Sciences, University of Zagreb, defending her thesis titled *Medulić, the Association of Croatian Artists* (1908–1919), published in 2016. Alongside academic papers and conference participation, she publishes professional papers, reviews and critiques, and engages in curatorial work. Together with Jasminka Babić and Viktor Popović, she received the Annual Award of the Croatian Society of Art Historians (DPUH) for the promotion of visual culture for the year 2024, following their exhibition *A Hundred Years of Salon Galić*. Her scholarly and professional interests encompass topics in art of the twentieth century and contemporary art, especially the history of exhibitions, relations between art and politics, the art of Ivan Meštrović and photography.

SRIJEDA / WEDNESDAY
25. 11. 2026.

Konzervatorski katekizam šjor Davora
Šjor Davor's Conservation Catechism



Multimedijska dvorana Jakova Gotovca
Jakov Gotovac Multimedia Hall
Trg hrvatske bratske zajednice, Spli

KOLOKVIJ POVODOM 100. OBLJETNICE ROĐENJA DAVORA DOMANČIĆA / A COLLOQUIUM MARKING THE CENTENARY OF DAVOR DOMANČIĆ'S BIRTH

Povodom 100. obljetnice rođenja Davora Domančića (Split, 17. svibnja 1926.), povjesničara umjetnosti i konzervatora, Područni konzervatorski ured u Splitu Ministarstva kulture i medija Republike Hrvatske i Centar Cvito Fisković Instituta za povijest umjetnosti organiziraju kolokvij posvećen njegovu životu i djelu. Domančić je od 1952. radio kao konzervator, a od 1979. do 1992. bio je ravnatelj Regionalnog zavoda za zaštitu spomenika kulture u Splitu. Svojim je terenskim radom i istraživanjima, među ostalim bračkih ranokršćanskih i starohrvatskih crkava u Povljima i Lovrečini, te rekonstrukcijom opusa Dujma Vuškovića, bitno obilježio poznavanje srednjovjekovne i renesansne umjetnosti srednje Dalmacije. Zaštitio je brojne spomenike i postavio mnoge muzejske zbirke. Obnovio je izdavačku djelatnost Zavoda i uređivao „Priloge povijesti umjetnosti u Dalmaciji" (od 21. do 30. broja). Okupio je i oblikovao „splitski konzervatorski krug", a 1997. dobio je nagradu „Vicko Andrić" za životno djelo. Na skupu će sudjelovati desetak njegovih izravnih učenika i sljedbenika, koji će se prisjetiti njegova rada i ponovno vrednovati njegove stručne i znanstvene prinose te trajnu važnost njegova shvaćanja konzervatorstva kao spoja znanja, iskustva i morala.

To mark the centenary of the birth of art historian and conservator Davor Domančić (Split, 17 May 1926), the Regional Conservation Office in Split of the Ministry of Culture and Media of the Republic of Croatia and the Institute of Art History – Cvito Fisković Centre are organising a colloquium devoted to his life and work. Domančić worked as a conservator from 1952 and served as director of the Regional Institute for the Protection of Cultural Monuments in Split from 1979 to 1992. Through fieldwork and research, including studies of early Christian and early medieval churches on Brač at Povlja and Lovrečina, and his reconstruction of the oeuvre of Dujam Vušković, he made a significant contribution to the study of medieval and Renaissance art in central Dalmatia. He protected numerous monuments and established museum collections, revived the Institute's publishing activities and edited issues 21–30 of *Prilozi povijesti umjetnosti u Dalmaciji*. He helped form the "Split circle of conservators" and received the Vicko Andrić Lifetime Achievement Award in 1997. Around ten of his direct students and successors will meet to recall his work and reassess his scholarly and professional contributions, including his enduring conception of conservation as a union of knowledge, experience and ethics.

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Vodič kroz program i knjiga sažetaka
DISCOVERING DALMATIA XII
Guide to the Programme and Book of Abstracts

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