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128-141 **DOROTI BRAJNOV BOTIĆ
ZORANA SOKOL GOJNIK**

ARCHITECTURAL FEATURES OF CHURCHES IN THE KASTELO COASTAL AREA
BETWEEN 1492 AND 1918

SCIENTIFIC SUBJECT REVIEW
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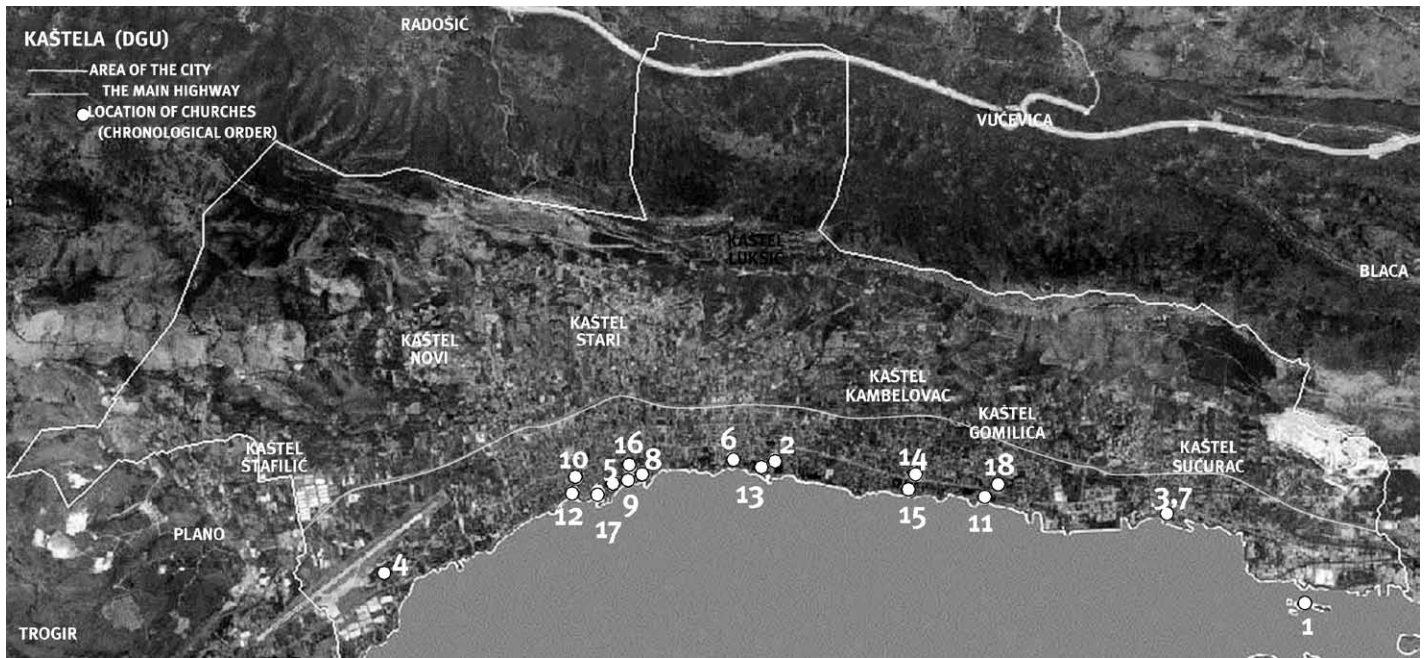


FIG. 1 THE KASTE LA AREA WITH CHARTED MODERN AGE CHURCHES IN THE COASTAL AREA – CHRONOLOGICAL ORDER

TABLE I MODERN AGE CHURCHES IN THE KASTE LA COASTAL AREA – CHRONOLOGICAL ORDER

Map number	Site	Church	Year
1	Kastel Sucurac-Barbarinac	St. Martin	First mentioned 1478
2	Kastel Luksic	Assumption of the Blessed Virgin Mary – old parish church	1530
3	Kastel Sucurac	St. Luke	Between 1573-1603
4	Kastel Stafilic	St. Bartholomew	First mentioned in visitation 1579
5	Kastel Novi	St. Roch	1586
6	Kastel Luksic – Rusinac	St. John the Baptist	Mentioned in visitation 1590
7	Kastel Sucurac	St. George	1691
8	Kastel Stari	St. Joseph	1695
9	Kastel Stari	St. John the Baptist	1714
10	Kastel Stafilic	St. Lucy	1719
11	Kastel Gomilica	St. Jerome – old parish church	1731
12	Kastel Stafilic	Immaculate Conception of the Blessed Virgin Mary	1765
13	Kastel Luksic	Assumption of the Blessed Virgin Mary – new parish church	1776
14	Kastel Kambelovac	St. Lazarus	1854
15	Kastel Kambelovac	St. Michael and St. Martin	1890
16	Kastel Stari	Our Lady of the Rosary	1871
17	Kastel Novi	St. Peter the Apostle	1901
18	Kastel Gomilica	St. Jerome – new parish church	1914

DOROTI BRAJNOV BOTIĆ¹, ZORANA SOKOL GOJNIK²



¹UNIVERSITY OF SPLIT, ARTS ACADEMY, ZAGREBAČKA 3, 21000 SPLIT, CROATIA

 [HTTPS://ORCID.ORG/0000-0003-3282-0145](https://orcid.org/0000-0003-3282-0145)

²UNIVERSITY OF ZAGREB FACULTY OF ARCHITECTURE, FRA ANDRIJE KAČIĆA MIOŠIĆA 26, 10000 ZAGREB, CROATIA

 [HTTPS://ORCID.ORG/0000-0002-2148-2243](https://orcid.org/0000-0002-2148-2243)

doroti@umas.hr
zsokol@arhitekt.hr

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ARCHITECTURAL FEATURES OF CHURCHES IN THE KAŠTELA COASTAL AREA BETWEEN 1492 AND 1918

CHURCH
KAŠTELA AREA, CROATIA
LITURGICAL ARCHITECTURE
MODERN AGE
STYLE
TYPOLOGY

This paper aims to synthesize recent knowledge about the churches built between 1492 and 1918 in the Kaštela area and present its characteristics obtained by research in the doctoral thesis of the first author. The research covered 18 churches located in the coastal area. Fourteen churches have been preserved, two were pulled down, while the

existence of two other churches was detected on old maps and in written documents. After a genealogical and catalogue study, a typological and stylistic analysis of the churches has been made. The longitudinal aisleless churches as a dominant shape vary in dimensions, type of construction, construction solutions and elements of architectural decoration.

INTRODUCTION

The liturgical architecture¹ of the Kaštela area appears twofold in terms of space and time: medieval churches were built on the slopes of Kozjak, while the construction of modern age churches² is concentrated in the coastal area³ (Fig. 1). Such disposition of churches was determined by historical circumstances. Due to the Ottoman and Wallachian threat, the inhabitants were forced to abandon their medieval settlements on Kozjak and settle in the newly built forts along the coast. The origins of developed new forts, and afterwards settlements along the coast within which churches gradually developed, date to the 15th and 16th c. This is when the area assumed the appearance preserved until the present. By the 17th c., 17 towers or castles were built, with or without a fortified settlement. The entire area was named Kaštela (castle) after them (Marasović, K., 2002: 15). The churches followed the urban development of the settlement. The population increased over the ages, leading to the construction of larger churches in order to meet the religious needs of the population.

The aim of this paper is to present the characteristics of modern age churches, its typological and stylistic features.

RESEARCH

This paper presents a part of the complex research carried out during work on the doc-

toral thesis (Brajnov Botić, 2023). In the course of the research, many sources⁴ and information from previous research were used, as well as a specific methodological approach to analyzing the entire modern age churches of Kaštela.⁵

Research methodology – At the beginning of research, churches were registered and

1 In contemporary Croatian and international theological and liturgical science, and consequently in architectural terminology for the last thirty years, the term *liturgical architecture* is used as an extension of the term *church*.

The term *liturgical architecture* was introduced to lead experts in the field to a deeper understanding of architectural typology whose function is to gather the community to celebrate the liturgy. The term *liturgical architecture* implies architecture specially structured for the ritual – liturgy. Liturgy, Greek *leit-ourgia* (work, act of communion) is the salvific event of the Mystery, experienced through the communion of the celebrants. As liturgy is very complex in its theological, functional and symbolic layers, the term *liturgical architecture* was introduced to direct experts to a complex understanding of typology under the aspect of liturgy, without neglecting the aspect of the community. The intention of the term *liturgical architecture* is specifically directed to raise awareness of a complex functional and symbolic liturgical dynamics in the architectural design process.

The term *church*, Latin *ecclesia*, Greek *ekklesia* (community), primarily emphasizes one aspect of the building's function – the gathering function of the Christian community.

Even the term *sacred architecture* often creates confusion. The term *sacred architecture* is much wider, and it includes different typologies that house different forms of spiritual needs of users.

Since the term *church* is established in the language, and therefore more understandable to the readership, the term *church* will be used for this paper.

2 In historiography, the discovery of America in 1492 is considered the beginning of the Modern Age, and lasts until the end of World War I in 1918 (Whitney Hall, 1988). This period will be considered in this paper.

3 The coastal area in this paper covers the area from Ulica Ivana Pavla II, the main highway through Kaštela, to the coast.

4 Along with the collected and studied extensive bibliography, the basis of the research were visitations by Split and Trogir bishops, kept at the Archdiocesan Archives in Split. A valuable source of information were the parish archives and a number of unpublished documents that shed light on the process and circumstances of construction of certain churches. Analyzing the spatial development of Kaštela villages and the location of churches in historical and urban wholes in settlements, the archival documents and old maps, prints, drawings and photographs were studied in detail. Part of the aforesaid material was published in literature or on internet sites, while part of the collected material is kept at the parish archives and numerous other institutions or with individuals.

A valuable source for studying the spatial development of Kaštela was the Austrian cadastral survey M 1:1400, 1:2880, Map Archive for Istria and Dalmatia from 1831 in the State Archives in Split which is important in terms of facts about buildings and ownership. The aforementioned plans are compared with geodetic surveys of settlements made by the State Geodetic Administration in M 1:1000, and also with the recently made DOF – Digital Orthophoto Maps M 1: 5000, also made by the State Geodetic Administration in 2019 and 2020.

chronologically listed. The method applied in this paper is based on direct field research i.e. study of churches *in situ*. During field-work a detailed photographic documentation of the churches was made. Along with photographic documentation, the photo libraries of many institutions and all parish archives in Kaštela were also used.

5 Previous research and published papers:

The Trogir and Kaštela area was first historically studied in the 17th c. in the works of eminent Croatian historians Lucić (1979) and Andreis (1977: 351, 352). Lucić mentions the Church of St. Peter, while Andreis, along with descriptions of the development of settlements on the coast, lists churches from Kaštel Štafilic to Kaštel Luksić. Each church was given basic information about its construction. At the end of the 19th c and the beginning of the 20th c, several authors describe the development of Kaštela villages along the coast. However, in all works, churches were mentioned incidentally (Chiudina, 1898; Pavlov, Vuletin, 1916; Perojević, 1934). In recent scholarly and scientific literature, particularly in notable historical and artistic syntheses about Kaštela (Babić, 1991; Omašić, 2001), modern-age churches were studied summarily. Several monographs about the settlements presented the summarized genesis of churches (Keckemet, 1978; Bego, 1991; Pera, 1997, and Ivasović, 2001). An exception is but a few monographs about certain churches (Acalija, 2007; Duvnjak, 2007; Babin, 2012) and several scholarly and professional papers, which contributed to the knowledge about their genesis, but most often in local historical context considered from the historical and artistic standpoint based on available information, formal analyses of architecture, liturgical elements and inventory. A significant contribution to the knowledge about churches was given in K. Marasović's doctoral dissertation, in which, apart from a primary analysis of fortification architecture and analysis of the urban-planning development of Kaštela settlements, churches were also mentioned.

Kaštela's modern-age churches are represented by several notable examples in syntheses, but only of baroque architecture (Horvat, Matejčić, Prijatelj, 1982; Horvat Levaj, 2015; Marković, 2018). All mentioned papers were the starting point for the research in this paper.

6 It contains 17 churches built in the modern age (one church was omitted due to insufficient information). Catalogue entries contain visual material (recent geodetic surveys of the State Geodetic Administration, M 1:5000 DOF – Digital Orthophoto Maps, cadastral surveys, ground plans, elevations and photographs) and the most important data about each church based on published bibliography, field and archival research.

7 Klačić, 1987: 1353. Type in architecture may be defined as a pattern, form, sample (Anić, 1991: 737; Argan, 1989: 29; <http://hjp.znanje.hr/index.php?show=search/accessed:2.9.2020/>). Closely related to type is typology that denotes the study of types or similarities, i.e. determining characteristic features, division by type (Marković, 2004: 11). What churches in the same type group have in common is the following: the ground plan scheme, spatial concept, vaulting, as well as the type and quantity of wall decoration in designing wall surfaces.

8 In published scholarly literature, typological analyses of Kaštela's modern-age churches often referred to the Baroque period, i.e. to the 17th and 18th c.

9 In order to group the churches categories, they were studied within the same time frame. As an important element the classification, the number of buildings of the same or similar features in the studied area has been considered. Longitudinal and central-type churches are appearing in new variants.

A series of architectural surveys of churches and architectural details was made

Surveys about the conservation and restoration carried out on the churches were also used, together with the architectural surveys of the churches produced over the years by the former Conservation Department in Split, and the works of architects engaged in the scientific research of this area. All results obtained have been included in the catalogue⁶ that was the starting point for further research and yielded conclusions. As a matter of course, the analysis and evaluation of architecture and urban-planning intertwined with historical and artistic analyses and evaluations of certain artistic works (e.g. activity of certain architects, builders and builders' families).

CHARACTERISTICS OF CHURCHES

Since no comprehensive typological classification⁷ of modern age churches in the Kaštela coastal area⁸ has been made so far, this paper aims to present the typological classification based on ground plan analyses, spatial features, architectural elements, constructive features and building material.⁹

LONGITUDINAL TYPES – AISLELESS CHURCHES

Summarizing information about the construction and number of modern age aisleless churches and their design in the area of Kaštela, this paper primarily brings a proposal of typological classification within the largest longitudinal aisleless group, while other types will be elaborated separately.

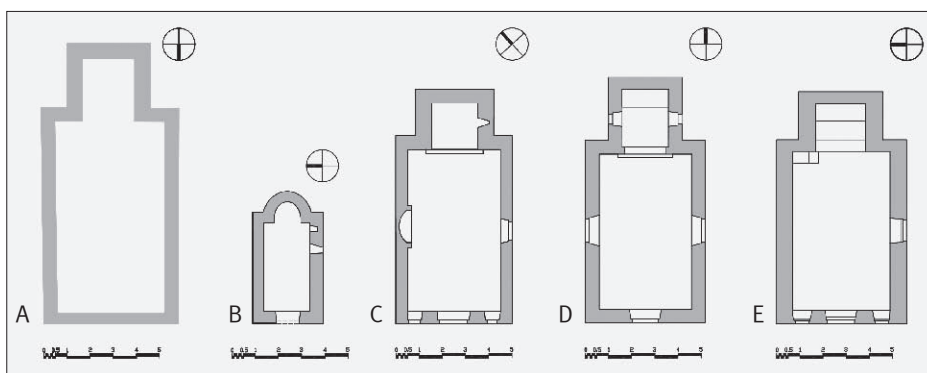
AISLELESS CHURCHES OF SMALLER DIMENSIONS WITH A SQUARE OR RECTANGULAR APSE (16TH C.)

A number of smaller churches (except one) were built on the land of noble families. They maintain traditional medieval ground plans – spatial concepts. They were built by members of local workshops, mostly builders. In spite of their very simple design, the wall surfaces contain elements of architectural decoration with traces of Gothic and Renaissance stylistic features. Spatial organization and construction do not possess any stylistic features. Churches built immediately after the founding of fortified settlements in the 16th c. are modest and have a primarily utilitarian function.

The aisleless type of smaller dimensions with a square or rectangular apse has the simplest design, dimensions and presence of architectural elements. Simple ground plan shapes of



FIG. 2 THE REAR AND FACADES (UP) AND GROUND PLANS (DOWN) OF AISLELESS CHURCHES OF SMALLER DIMENSIONS (16TH C.): A) K. SUĆURAC, ST. LUKE; B) K. ŠTAFILIĆ, ST. BARTHOLOMEW; C) K. NOVI, ST. ROCH; D) K. LUKŠIĆ, ST. JOHN THE BAPTIST; E) K. STARI, ST. JOSEPH (17TH C.)



this group type and modest architectural decoration sometimes make stylistic determination more difficult. This type often lacks significant stylistic features because the primary function of these churches was liturgy and they were built in modest and unfavorable historic and social conditions, which reflected on their design.

Churches of this type have small dimensions: 7-8 m by 11-14 m, having the same or similar longitudinal aisleless ground plan disposition, mostly with a square or rectangular apse with a barrel or pointed vault narrower and lower than the nave. They also have a standardized design of the gable facade with repeated architectural elements common in Dalmatian architecture such as rose windows, bell gables etc. The nave ends with a flat ceiling or has a barrel vault, sometimes even a pointed one above which is a gable roof covered by canal tiles. The walls are often made of roughly cut stone with wider joints. Door jambs, lintels and window frames, architectural decoration in general show a finer, but still modest treatment. The perimeter walls are 50 to 60 cm wide. The openings on the walls are small and appear mostly on the façade, namely one pair of square or rectangular windows by the main portal. The lateral walls either do not have openings or they are small so that the light-

ing in the nave in some churches is asymmetrical.

The constructions of liturgical buildings reflect the technical achievements of the time, they are integrated into the architecture and directly influence the design of the building (Marasović, J., 1977: 58). Types of construction are thus characteristic for a certain period. Churches of this type were built by two-face load-bearing stone walls filled with rubble and mortar, and due to the span, basic types of construction were vault or arch and vault, or arch with braces (Marasović, J., 1977: 60).

The following churches make up the group of small dimensions with a square or rectangular apse: St. Luke in K. Sućurac (between 1573-1603; Marasović, Kamenjarin, 2021: 449-462), St. Roch in K. Novi (1586; Babin, 1999: 151-161); St. John at Rušnac in K. Lušić (mentioned in the visitation in 1590; Brajnov Botić, 2011: 41-59). The Church of St. Joseph in K. Stari (Brajnov Botić, Lušić, 2013: 195-210) can also be added to this group because although built at the end of the 17th c. (1695), by its dimensions and type, it is similar to the aforementioned churches.

The only example of an aisleless church of small dimensions with a semicircular apse (conch) is the Church of St. Bartholomew at

Resnik (first mentioned in the visitation in 1579; Bužančić, 2017: 27-37). Although different from other churches by the shape of its apse, it is listed in this group because of its dating and dimensions (Fig. 2).

The churches most often lie in the east-west direction with the west entrance, but there are isolated examples such as the Church of St. Luke situated in the north-south direction with the north entrance, and the Church of St. Joseph with the same characteristics, also of north-south direction with the south entrance.

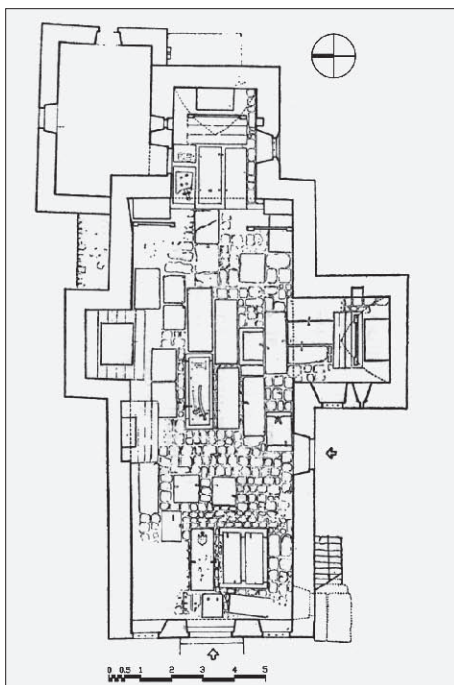
AISLELESS CHURCH WITH RECTANGULAR APSE AND ADDED CHAPELS (16TH C.) – ISOLATED EXAMPLE

The old parish church of the Assumption of the Blessed Virgin Mary in Kaštel Luksic (1530) (Diana, 1975: 135-175) is an aisleless church with architectural elements of Gothic-Renaissance vocabulary with a rectangular apse, added chapels and sacristy (Fig. 3). By adding the northern and southern chapel of St. Roch, and later the sacristy onto the nave, its ground plan assumed an irregular shape making it different from other churches in Kaštela. The presbytery and southern chapel end with pointed vaults. The shallow northern chapel has a barrel vault. Above the nave is an open roofing, i.e. a wooden construction covered by canal tiles. The presbytery, as well as the two mentioned chapels, northern and southern, are lower and narrower than others parts of the church. This church is the only example of such spatial design among all analyzed aisleless modern-age churches in the Kaštela coastal area, and was therefore separately elaborated.

AISLELESS CHURCHES OF LARGER DIMENSIONS WITH A SQUARE OR RECTANGULAR APSE (17TH AND 18TH C.)

In more favorable historic circumstances of the 17th and 18th c., and consequently in better material opportunities, new, larger aisleless churches were built maintaining archetypal spatial schemes. They were built by members of builders' families active in Central Dalmatia. They show Baroque stylistic features in several decorative elements, and less in spatial and constructive solutions. With the activity of builders' families and independent builders, unlike the in the 16th c., liturgical architecture became the work of authors.

Churches from this group are more complex than churches from previous groups. They are different by dimensions and application of elements of architectural design. They maintained simple ground plan features where architectural decoration is evident,



showing Baroque features. Churches of this type have greater dimensions 8.5-10 m by 15-19 m, and are characterized by the same or similar longitudinal ground plan disposition, mostly with a square or rectangular apse with a barrel or pointed vault which is narrower and lower than the nave. Their gable facades are also of standardized design, with architectural elements common in Dalmatian architecture such as rose windows, bell gables etc. The nave has a flat ceiling, ceiling with round edges, or ceiling with round edges and notched panels above which is a gable roofing covered by canal tiles.

The only openings on the main facade are the portal and rose window or two rose windows one above the other. Facades of churches from this typological group do not have square windows by the main portal as is the case on smaller aisleless churches. The natural lighting of the nave is symmetrical. Windows appear on the lateral walls, one, two or three on each wall. If there are windows in the apse, they are often symmetrical.

The design of these churches follows the tradition of previous styles, but very modest traces of baroque can be seen on the details of decorative architectural elements, rather than in the spatial concept.

Walls of some churches are built of roughly cut stone with wider joints while some churches are built of stone cut in a precise way with hardly noticeable joints. Wall surfaces are not treated in the same manner. This depended on

FIG. 3 GROUND PLAN AND FACADE OF THE AISLELESS CHURCH WITH RECTANGULAR APSE AND ADDED CHAPELS – ISOLATED EXAMPLE, K. LUKŠIĆ, CHURCH OF THE ASSUMPTION OF THE BLESSED VIRGIN MARY – OLD PARISH CHURCH

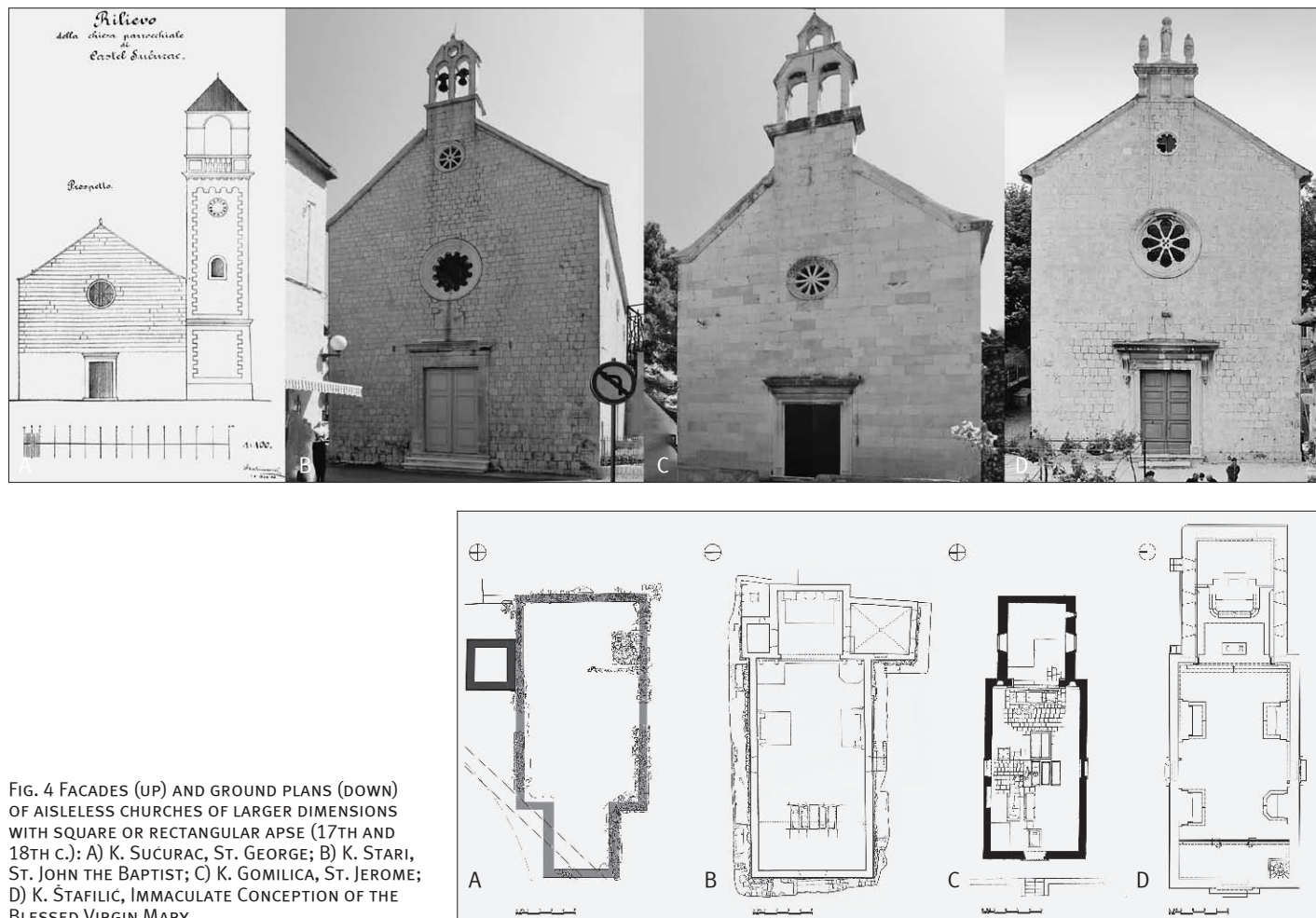


FIG. 4 FACADES (UP) AND GROUND PLANS (DOWN) OF AISLELESS CHURCHES OF LARGER DIMENSIONS WITH SQUARE OR RECTANGULAR APSE (17TH AND 18TH C.): A) K. SUCURAC, ST. GEORGE; B) K. STARI, ST. JOHN THE BAPTIST; C) K. GOMILICA, ST. JEROME; D) K. ŠTAFILIĆ, IMMACULATE CONCEPTION OF THE BLESSED VIRGIN MARY

the financial situation of the commissioner, but also on the skill of the builder whom the construction was entrusted to. The width of perimeter walls varies from 50 to 70 cm.

Door jambs, lintels and window frames, i.e. architectural decoration in general was finely treated. These elements best reflect baroque stylistic features, especially in the application of decorative elements, flower or diamond within a square field at the bottom of the door jamb, but also the design (convex beams) of the cornices and consoles on facades.

The most prominent examples of this group are: Church of St. John the Baptist in K. Stari (1714; Babin, 2012), Church of St. Jerome in K. Gomilica – old parish church (1731; Kezić, 1994: 227-235), and Church of the Immaculate Conception of the Blessed Virgin Mary in K. Štafilić (1775; Sokol, 1998: 119-123; Acalija, 2007.). Due to discovered architectural surveys during the research for this paper, the pulled down old parish Church of St. George in K. Sućurac (1693) may be added as

well (Keckemet, 1978; Marasović, Kamenjarin, 2021: 449-462, Fig. 4). All four churches lie beyond the fortified settlement.

The study of the published works about churches in this group showed various definitions of nave vaulting, and it is therefore necessary to determine them more precisely. According to some authors, naves in some churches have a barrel vault (Sokol, 1998: 121) or even ceiling (Babin, 2012: 30; Marković, 2018: 42). The analysis of these churches has shown that the naves of churches in K. Sućurac and K. Gomilica have a ceiling, while the naves of churches in K. Stari and K. Štafilić have a ceiling with rounded edges at the end. The only difference between the latter is that the vault in the church in K. Stari has notched panels, unlike the vault of the church in K. Štafilić. The apses of the churches in K. Gomilica, K. Stari and K. Štafilić have a barrel vault forming a wider triumphal arch, while the apse in the church in K. Sućurac has a pointed vault. The roof constructions above the nave are dominantly

wooden, all have a tie beam above which, there is either a double brace or single post. Similarities in the design of the exterior envelope of churches in K. Stari and K. Gomilica are obvious.¹⁰

AISLELESS CHURCH WITH ADDED CHAPELS WITHIN THE NAVE (18TH AND 19TH C.) – LATE-PALLADIAN TYPE

Although one church built in Kaštela bears the traits of the so-called Late-Palladian (Neo-Palladian) type (Marković, 1992), it should be considered in the context of overall liturgical construction in Kaštela mainly because of its representative qualities in relation to other churches in this area, and also because of the fact that it is the only one built following a foreign pattern.

The origin of this type is Palladio's church *Il Redentore* (1577-1592; Marković, 2004: 41; *** 1999: 487). It is an aisleless longitudinal church, with three pairs of chapels separated by pairs of composite semi-columns (Fig. 5). Above the semi-columns, there are beams that bear a trough vault. In the vault with panels, there are semicircular windows that follow the axes of the chapels. Panels also appear on the facade side of the nave as well as above the triumphal arch (Marković, 2004: 41). Above the presbytery rises the cupola while a semi-dome stands above the apse. The term Palladian motif is present in literature (for more detail see: Summerson, 1998: 129; Marković, 2004: 45; Horvat-Levaj, 2015: 350-351). In terms of style, this is Venetian Baroque classicism based on Palladio's spatial concept mostly realized in Istria from the beginning of the 18th c.

The only modern age church in Kaštela similar to this type is the new parish church of the Assumption of the Blessed Virgin Mary in K. Lukšić (Fig. 6; Horvat, Matejčić, Prijatelj, 1982: 466; Horvat-Levaj, 2015: 388). By its design, with some differences, it continues the tendencies of the mentioned churches from Veneto, followed by the Istrian peninsula. This is testified by the fact that the project for this church was commissioned in Venice in 1773.¹¹

¹⁰ Along with the churches grouped here, the churches of St. Michael and Martin in K. Kambelovac and St. Peter the Apostle in K. Novi, probably had baroque features in their earlier phases. However, the transformations over the ages erased the baroque layers. Since archival data have neither been discovered yet, nor have archaeological excavations been carried out in full, it cannot be determined whether the pulled down church of St. Lucy in K. Stafilić belongs to this typological group. This is something that is left for future research.

¹¹ Horvat-Levaj, 2015: 388. The project has unfortunately not been preserved.

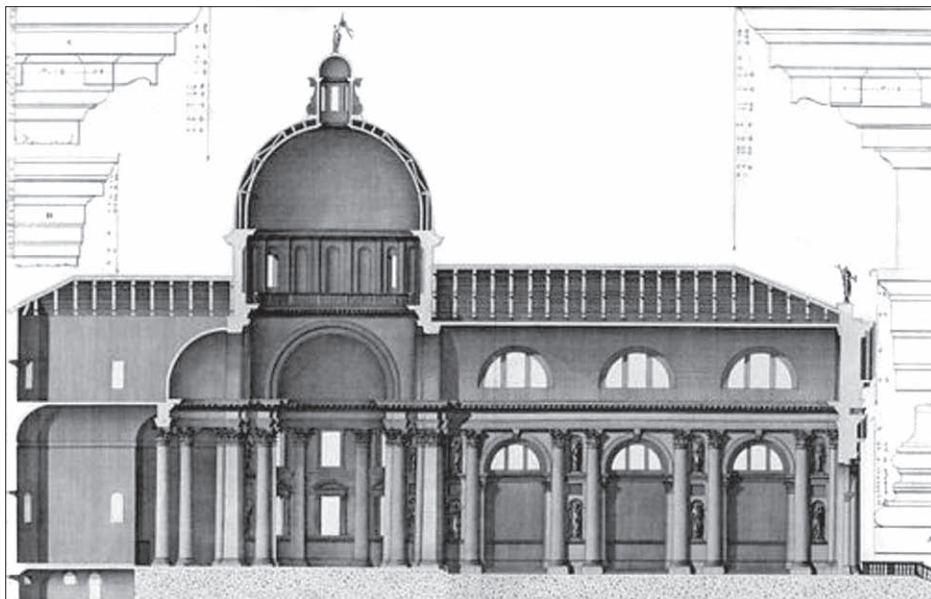
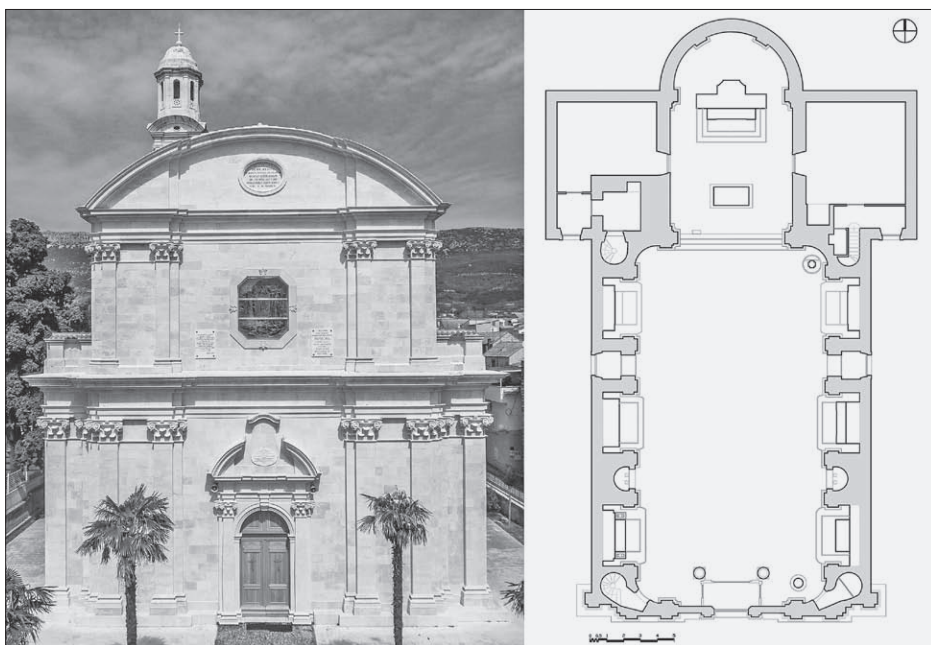


FIG. 5 A. PALLADIO, *IL REDENTORE*, VENICE, LONGITUDINAL SECTION

There are visible differences in the design of panels and above the rounded corners of the nave, particularly in the barrel vaulting of the square bay in the presbytery with panels, unlike most Istrian churches that bear a domed vault in that place. Architectural decoration is designed with the same material as stucco decorations, among which are composite capitals of the pilasters. The apse wall is also articulated by pilasters which is not typical for Late-Palladian churches.

The difference from the usual Late-Palladian type schemes is that the pilasters are not el-

FIG. 6 FACADE AND GROUND PLAN OF THE AISLELESS CHURCH WITH ADDED CHAPELS WITHIN THE NAVE (18TH AND 19TH C.), LATE-PALLADIAN TYPE, K. LUKŠIĆ, NEW PARISH CHURCH OF THE ASSUMPTION OF THE BLESSED VIRGIN MARY



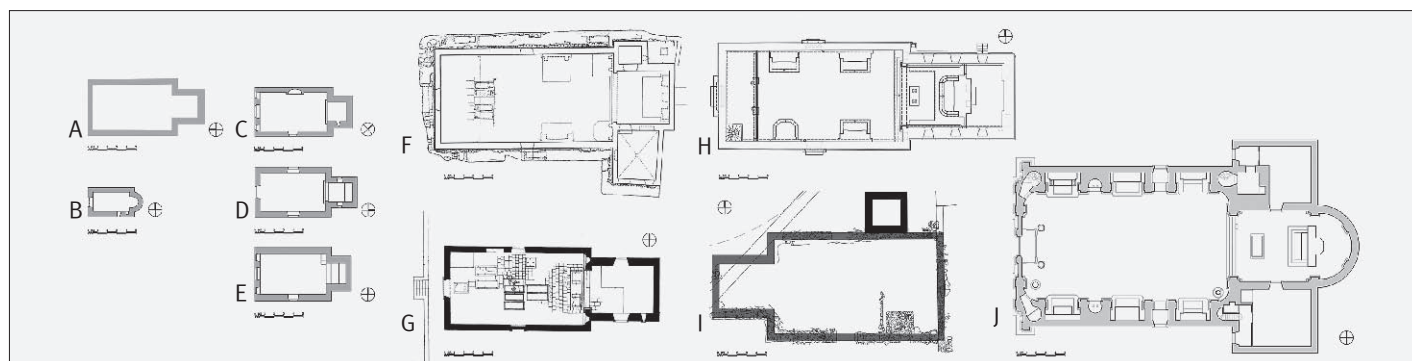


FIG. 7 GROUND PLANS OF AISLELESS CHURCHES IN THE KAŠTELA COASTAL AREA: A) K. SUCURAC, ST. LUKE; B) K. ŠTAFILIĆ, ST. BARTHOLOMEW; C) K. NOVI, ST. ROCH; D) K. LUKŠIĆ, ST. JOHN THE BAPTIST; E) K. STARI, ST. JOSEPH; F) K. STARI, ST. JOHN THE BAPTIST; G) K. GOMILICA, ST. JEROME; H) K. ŠTAFILIĆ, IMMACULATE CONCEPTION OF THE BLESSED VIRGIN MARY; I) K. SUCURAC, ST. GEORGE; J) K. LUKŠIĆ, ASSUMPTION OF THE BLESSED VIRGIN MARY – NEW PARISH CHURCH
* The overall presentation does not show the old parish church of the Assumption of the Blessed Virgin Mary in K. Lukšić (Fig. 3), because of its specific ground plan shape defined by chapels added to the aisleless body of the church.

TABLE II TYPOLOGY OF LONGITUDINAL AISLELESS CHURCHES – RESEARCH RESULTS

Typology of longitudinal aisleless churches	Number of churches	Percentage of 16 churches
1. Aisleless churches of smaller dimensions with square or rectangular apse (16 th c.) and an isolated example from the 17 th c.	5	31,25%
2. Aisleless church with rectangular apse and added chapels (16 th c.) – isolated example	1	6,25%
3. Aisleless churches of larger dimensions with square or rectangular apse (17 th and 18 th c.)	4	25%
4. Aisleless church with added chapels within the nave (18 th and 19 th c.) – Late-Palladian type	1	6,25%

evated on high pedestals in the nave nor on the church facade.

The facade is composed of two levels with a series of pilasters with composite capitals¹², with a portal above which is an interrupted segmented gable above which is a window in the form of an octagon. The facade continues with a segmented gable. The ground floor level is wider, with pedestal ends that had to serve for sculptures, which is a common scheme in Venetian architecture.¹³

This type in our areas was originally referred to as *primorski type*, following Slovenian literature (Horvat, Matejčić, Prijatelj, 1982: 440). Two terms defining its typology were introduced later: Late-Palladian type and Neo-Palladian type. These two terms were introduced in scholarly literature by V. Marković (Marković, 1992: 425-458; Horvat-Levaj, 2015: 348).

The analysis results of types of longitudinal aisleless churches (Table II) show a predominance of aisleless churches of smaller dimensions with a square or rectangular apse with the exception of one church with a semicircular apse (31,25%) and an aisleless church of larger dimensions with a square or rectangular apse (25%).

CHURCHES OF OTHER TYPES BUILT OR LAYERED IN THE 19TH AND 20TH C.

In the 19th and the beginning of the 20th c. the existing parish churches underwent addi-

tions or new, considerably larger ones were built dominating the urban structure of the settlement. They belong to different types and are mostly of different historicist stylistic features. Some churches follow stylistic tendencies of the time of construction but they reflect incoherent historicist style. The implementation of historicist ideas shows a tendency towards more modern architectural expression in relation to churches from previous centuries based on traditional patterns. The novelty they bring about in terms of architecture is a greater number of aisles. Their authors are mostly known.

¹² Horvat, Matejčić, Prijatelj (1982: 735) and Horvat-Levaj (2015: 388), incorrectly state that the facade has Corinthian pilasters.

¹³ Marković, 2018: 213. It cannot be determined with certainty whether the pedestals were part of the original project or they were designed by the Somazzi when building the church.

¹⁴ The new parish church of St. Jerome in K. Gomilica belongs to the group of large churches. It is a longitudinal aisleless building with added chapels and a polygonal apse, of large dimensions, built at the beginning of the 20th c. (1914-1918). By the design of the outer church wall envelope, there are no pure stylistic features that would list it to the previously defined or some new typological groups. The bell tower is detached from the church. Since the architect of the church is unknown, and no architectural surveys of the church construction have been found, the church does not bear any pure stylistic features, plus the fact that it was built at the very end of the modern age, it was not analyzed in detail in this group but rather only listed in general in the Tables I, III, IV and V.

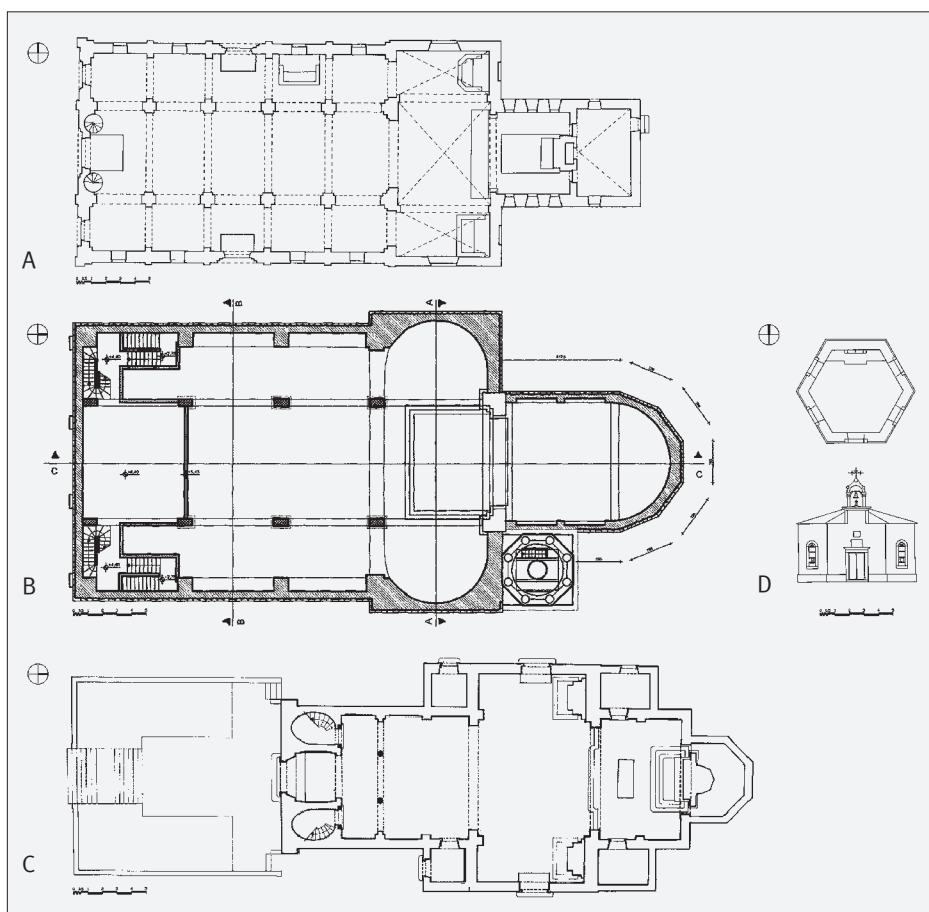


FIG. 8 FACADES (UP) AND GROUND PLANS (DOWN) OF CHURCHES OF VARIOUS TYPES IN THE KAŠTELA COASTAL AREA (19TH AND 20TH C.): A) K. NOVI, ST. PETER THE APOSTLE; B) K. STARI, OUR LADY OF THE ROSARY; C) K. KAMBELOVAC, ST. MICHAEL AND MARTIN; D) K. KAMBELOVAC, ST. LAZARUS

Neither by their ground plan disposition, nor by their stylistic features do these churches belong to the previous groups and they should therefore be separately determined by type (Fig. 8).¹⁴ Morphologically and typologically all of them are heterogeneous, and some are without pure stylistic features (Fig. 8). In the group of longitudinal churches with aisled ground plan are: Church of St. Peter the Apostle in K. Novi (Duvnjak, 2007) and the Church of Our Lady of the Rosary in K. Stari (Babin, 2005).

Since its construction, the Church of St. Peter the Apostle in K. Novi (1871-1902) was reconstructed several times. The present-day appearance is the result of its historicist design in the 19th c. and neo-Romanesque stylistic features. It is an aisled type with an inscribed transept and rectangular apse with a ground plan in the shape of a Latin cross. It is a basilica-type church (Duvnjak, 2007: 29, 31). Its polygonal bell tower is detached from the church. The church consists of an older part with presbytery, sacristy and lateral

TABLE III CHURCHES OF OTHER TYPES – RESEARCH RESULTS

Churches of other types	Number of churches	Percentage of 16 churches
1. Longitudinal aisled	2	12,5%
2. Central	1	6,25%
3. Longitudinal, Latin cross ground plan	1	6,25%
4. Longitudinal aisleless with with added chapels	1	6,25%

TABLE IV CHURCHES, STYLISTIC FEATURES – RESEARCH RESULTS

Churches-stylistic features	Number of churches	Percentage of 16 churches (14 preserved churches and 2 for which archival data exist)
1. Gothic-Renaissance	2	12,5%
2. Renaissance	2	12,5%
3. Baroque	5	31,25%
4. Late-Palladian style	1	6,25%
5. Historicism	2	12,5%
6. Without stylistic features	4	25

chapels, and the new part designed in the historicist style. The main facade has three parts with an elevated central part ending with a gable. It has three portals of which the central one is larger and has a rose window above. The western, southern, and northern facade bear decorative architectural elements with reference to Romanesque and Gothic elements (Duvnjak, 2007: 33). The Romanesque ones are blind arches connecting shallow lesenes separating window axes, while the Gothic ones are pinnacles. The portals of the lateral naves are smaller and of simpler design. The church interior shows an aisled articulated space. Above the main portal is the choir. Aisles are separated by massive square columns connected by arches above which there are symmetrically placed oculi allowing penetration of natural light. The naves and aisles have ceilings. The presbytery is higher than the level of aisles and walls are open with large windows ending with an arch. It has a barrel vault, while the transept has a groined vault.

The new parish Church of Our Lady of the Rosary in K. Stari (1871-1971) was built during hundred years which led to a number of changes in the project. It does not bear pure stylistic features. The bell tower is attached to the church. The church façade is vertically articulated in three parts, with three portals of which the central one is larger. They are divided by pilasters ending with Ionian capitals. The façade is horizontally divided by a balcony above which two rose windows lie in the central axis. It ends with a semicircular gable. The side facades are open with a series of simple vertically positioned rectangular windows above which there are prominent gables. Hardly noticeable from the church body are the transept walls. The church is aisled and the central nave wider than the aisles, and has an inscribed transept divided in three bays with semicircular endings. Above the main entrance is the choir. The aisles are divided by massive square columns connected by arches. The upper part of the aisles has ceilings. The interior of the apse is semicircular with exterior polygonal walls.

Although both churches are longitudinal and aisled, they have no design or stylistic features in common.

The Church of St. Michael and Martin in K. Kambelovac (1890-1893; Bego, 1991) also underwent a number of reconstructions throughout the ages, which considerably changed its position and appearance. The bell tower was preserved from the previous phase of the church. The present state of the church dates from the 19th c.

It is a longitudinal aisleless church with a Latin cross ground plan. It bears Neo-Classical features that reflect in simple and symmetrical lines of the facade ending at the top with a triangular gable, at the top of which is a sculpture of the church patron saint. The church façade design shows an inclination towards stylized elements of Roman morphology. Neo-Classical design of the facade is also evident in reduced details and clean empty wall surfaces, particularly in geometric forms of the building and the simple volume that reflects rationality. The facade has one portal and one oculus in the axis of the portal. The church is in harmony with the plateau in front of it. On the lateral walls there are several oculi at the very top. The transversal nave walls have larger oculi.

In the church interior, the historicist elements of design are visible in the measured tone and cleanliness. The church interior is integral, not divided into aisles. The lateral chapels accentuate the direction towards the presbytery, also defining the ground plan shape of Latin cross. The presbytery is oriented towards the north, elevated two steps above the level of the nave, it is polygonal and has three narrow windows ending with an arch. The presbytery area is graded accentuating thus the direction towards the detached altar with tabernacle placed deep in the apse. The nave walls are articulated by stone pilasters above which is a cornice and windows on top, each with three smaller oculi on each side. A somewhat larger oculus appears on each side of the transept. Lateral walls of the transept each have one entrance. Above the entrance is the choir in the width of the nave.

TABLE V TIME OF BUILDING, TYPOLOGY AND STYLE

OVERVIEW TABLE																			
SETTLEMENT	MONUMENT (CHURCH)	TIME OF CONSTRUCTION (CENTURY)						TYPOLOGY					STYLISTIC PERIOD FEATURES						
		15	16	17	18	19	20	Aisleless churches of smaller dim. (16 th c.)	Aisleless church with rectangular apse and added chapels	Aisleless churches of larger dim. (17 th and 18 th c.)	Aisleless church with added chapels within the nave (18 th and 19 th c.) Late-Palladian type	Aisleless churches of larger dimensions	Three-nave	Central	Gothic Renaissance	Renaissance	Baroque	Historicism	Without stylistic features
Kaštel Sucurac	St. Martin	■																	
Kaštel Sucurac	St. Luke		■					■											
Kaštel Sucurac	St. George			■						■							■		
Kaštel Gomilica	St. Jerome-old parish church				■					■							■		
Kaštel Gomilica	St. Jerome-new parish church							■				■							■
Kaštel Kambelovac	St. Michael and St. Martin					■						■						■	
Kaštel Kambelovac	St. Lazarus					■							■						■
Kaštel Luksić	Assumption of the Blessed Virgin Mary-old parish church		■								■				■				
Kaštel Luksić	Assumption of the Blessed Virgin Mary-new parish church				■							■					■		
Kaštel Luksić	St. John the Baptist		■					■							■				
Kaštel Stari	St. John the Baptist				■					■							■		
Kaštel Stari	St. Joseph			■				■									■		
Kaštel Stari	Our Lady of the Rosary					■						■							■
Kaštel Novi	St. Roch		■					■								■			
Kaštel Novi	St. Peter the Apostle							■				■						■	
Kaštel Štafilić	Immaculate Conception of the Blessed Virgin Mary				■					■							■		
Kaštel Štafilić	St. Lucy				■														
Kaštel Štafilić	St. Bartholomew		■					■											■

The only central modern age building on the studied area is the small hexagonal cemetery, votive Church of St. Lazarus (1854) in K. Kambelovac without pure stylistic features. It is a modest, utilitarian building, an example of vernacular architecture. It is different from all previously studied churches. The reasons for this may be found in its purpose, but also in the spatial givens on which it was built.

From the results obtained it is obvious that in the Kaštela coastal area, churches of other types are less frequent (Table III), i.e. only (12,5%) aisled, and that other specific types are each represented by one example which amounts to a total of (18,75%).

STYLISTIC PECULIARITIES

The analysis of architecture of modern-age churches in Kaštela shows the following features: mixed Gothic-Renaissance, Renais-

sance, Baroque, Late-Palladian and historicist style. Stylistic features are mostly implemented in architecture by means of architectural elements and less in the spatial concept.

A mixed Gothic Renaissance style appears in 12,5% of churches, with stylistic indications evident in designing architectural elements on the facade: rose windows with the billet motif, pointed arch and bell gable with Renaissance square columns fluted on the front side. Elements of Gothic design vocabulary in the interior are evident in the design of pointed arches above the presbytery and southern chapel.

Renaissance features are present in only several churches, about 12,5% of them. The churches have smaller dimensions. Stylistic features are evident in the definition of door-jambs and lintels of the portal, rose windows and bell gables. In churches with Renaissance features, the presbytery, and sometimes the

nave, still have a pointed vault. Main facades have square or rectangular windows.

Most churches in the Kastela coastal area bear baroque features, namely 31,25%. They are larger than Renaissance churches. Stylistic features are evident in the definitions of door-jambes and lintels of the main portal and lateral portals of the church. The main facades also have rose windows and bell gables, without any windows by the main portal. Windows on these churches stand high on the lateral walls of the nave, sometimes of the apse, too. They have an elliptical shape with volutes or have a semicircular window. In the church interiors, presbyteries have barrel vaults, while the aisles have flat ceilings with rounded edges. Vaults and ceilings in certain churches have stucco decorations.

A smaller number of churches bears historicist features namely 12,5%. Historicist features can be seen in the design of the church exterior envelope namely in neo-Romanesque and neo-Gothic elements on one church, and neoclassicist elements on the other. 25% churches bear no recognizable stylistic features.

Results of stylistic features on churches in the Kastela coastal area (Table IV) show that the majority of churches, about 75% bears stylistic features of periods in which they were built, while the minority does not (25%). This is mostly vernacular, utilitarian, folk architecture.

CONCLUSION

The aim of this paper was to bring a comprehensive synthesis and valorization of Catholic liturgical architecture in the Kastela coastal area between 1492 and 1918. The chosen period coincides with the period of the modern age, and is specifically applied in this area because it was the time when the castles were built and developed, followed by settlements along the coast, which is a result of tumultuous circumstances in the immediate vicinity. Churches are part of the urban development of settlements.

The spatial frame is limited to the coastal area because in the modern age 18 liturgical buildings were built in that area. The construction of churches corresponds to historical, social and religious circumstances. The beginnings of the construction of churches in the 16th c. show rather modest utilitarian spatial solutions of churches with continued building practice of previous periods. It maintains the traditional ground plan and spatial solutions continuing from medieval liturgical architec-

ture. They reveal the characteristics of the Gothic or Renaissance stylistic vocabulary, however without the Renaissance idea of space. Along with more peaceful historical circumstances, and consequently new financial opportunities of the population and commissioners, the 17th and 18th century saw a more complex architecture with more quality and more elaborate elements and with additions of Baroque stylistic features, following the characteristics of the period, within the context of Central Dalmatian liturgical architecture. The Baroque spatial concept is not present. It is evident at the level of decorative elements and some constructive solutions. This architecture is mostly designed by families of builders and builders active in the Central Dalmatian area. They gave the architecture their personal imprint, thus being different from the ones of previous centuries built by anonymous builders. Slowly gaining economic power, Kastela became stronger, which encouraged the commission of the only foreign project for the parish church in K. Luksić, which is the only church built following a foreign pattern, and shows elements of the Late-Palladian concept. This was a significant contribution in terms of style and design. Other churches built in the 19th and 20th c. are heterogeneous in terms of style and type, and often show historicist stylistic features. Historicism also produced large buildings, often stylistically incoherent and of unclear historicist vocabulary, but with a tendency to follow the period movements in construction. Research results show that in the coastal area of Kastela longitudinal aisleless churches in many variants (68%) are dominant. They are most numerous, and in terms of time and space, the most common, while other types of churches are less common (30%). The analysis of stylistic features of liturgical buildings showed that most churches were built in the Baroque period (31%), while only one or two were built in each other period. The Late-Palladian style church needs to be pointed out – it is the only one built following a foreign pattern (6%). Churches without stylistic features (25%) are those of mostly vernacular, utilitarian, folk liturgical architecture.

The analyses carried out yielded results from which it may be concluded that the most numerous are aisleless churches of longitudinal orientation that vary by dimensions, stylistic features, architectural design elements, interior organization of liturgical space and constructive solutions.

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SOURCES OF ILLUSTRATIONS

- FIG. 1 <https://geoportal.dgu.hr/>
- FIG. 2 (up): A) Archivio di Stato Venezia; photos: B – M. Bonacin; C,D,E – D. Brajnov Botić; (down): A,C,D,E – D. Brajnov Botić; B) R. Buzančić
- FIG. 3 Ground plan: S. Machiedo; photo: D. Brajnov Botić
- FIG. 4 (up): photos: A,B,C – D. Brajnov Botić; D – DAZD; (down): ground plans: A – Đ. Barać, M. Žić; B – M. Žić; C – Georing; D – D. Brajnov Botić
- FIG. 5 https://www.researchgate.net/figure/Section-of-the-Redentore-church-Source-Drawing-by-Ottavio-Bertotti-Scamozzi-1783_fig5_316104737 (accessed 29.3.2021.)
- FIG. 6 Photo: Z. Barišin; ground plan: D. Brajnov Botić
- FIG. 7 Ground plans: A,C,D,E – D. Brajnov Botić; B – R. Buzančić
- FIG. 8 (up): A,C – photos: Z. Barišin; B,D – D. Brajnov Botić; (down): ground plans: A – M. Žić, Đ. Barać; B – Anić, d.o.o.; C – K. Jelaska; D – J. Tadin

TABLES I-V Authors

AUTHORS' BIOGRAPHIES AND CONTRIBUTIONS

DOROTI BRAJNOV BOTIĆ, Ph.D., is senior lecturer at the Arts Academy of the University of Split. Her research is focused on Modern Age liturgical architecture in the area of Kaštela and its surroundings. She has authored a number of scholarly and professional papers.

ZORANA SOKOL GOJNIK, Ph.D. is an associate professor at the Faculty of Architecture of the University of Zagreb. Her focus of interest is sacred liturgical architecture. She teaches "Sacred Architecture" and leads the research project "Croatian Sacred Architectural Heritage in front of the Challenges of Renovation" at the Faculty of Architecture of the University of Zagreb.

The main contribution of co-authors: conceptualization: D.B.B. and Z.S.G.; methodology: D.B.B. and Z.S.G.; validation: D.B.B. and Z.S.G.; formal analysis: D.B.B. and Z.S.G.; investigation: D.B.B.; resources: D.B.B.; data curation: D.B.B.; writing – original draft preparation: D.B.B.; writing – review and editing: Z.S.G.; visualization: D.B.B.; supervision: Z.S.G. Both authors have read and agreed to the published version of the manuscript.

