

Tek jedan od godova u vremenu

Just One of the Growth Rings in Time

arhitekti
architects



Aleksandra Kriebel

Alan Kostrenčić

fotografije photographs by
portreti portraits Damir Fabijanić
Damir Kalogjera

... Pokušaj ne mijenjati svijet, sve ćeš samo pogoršati...

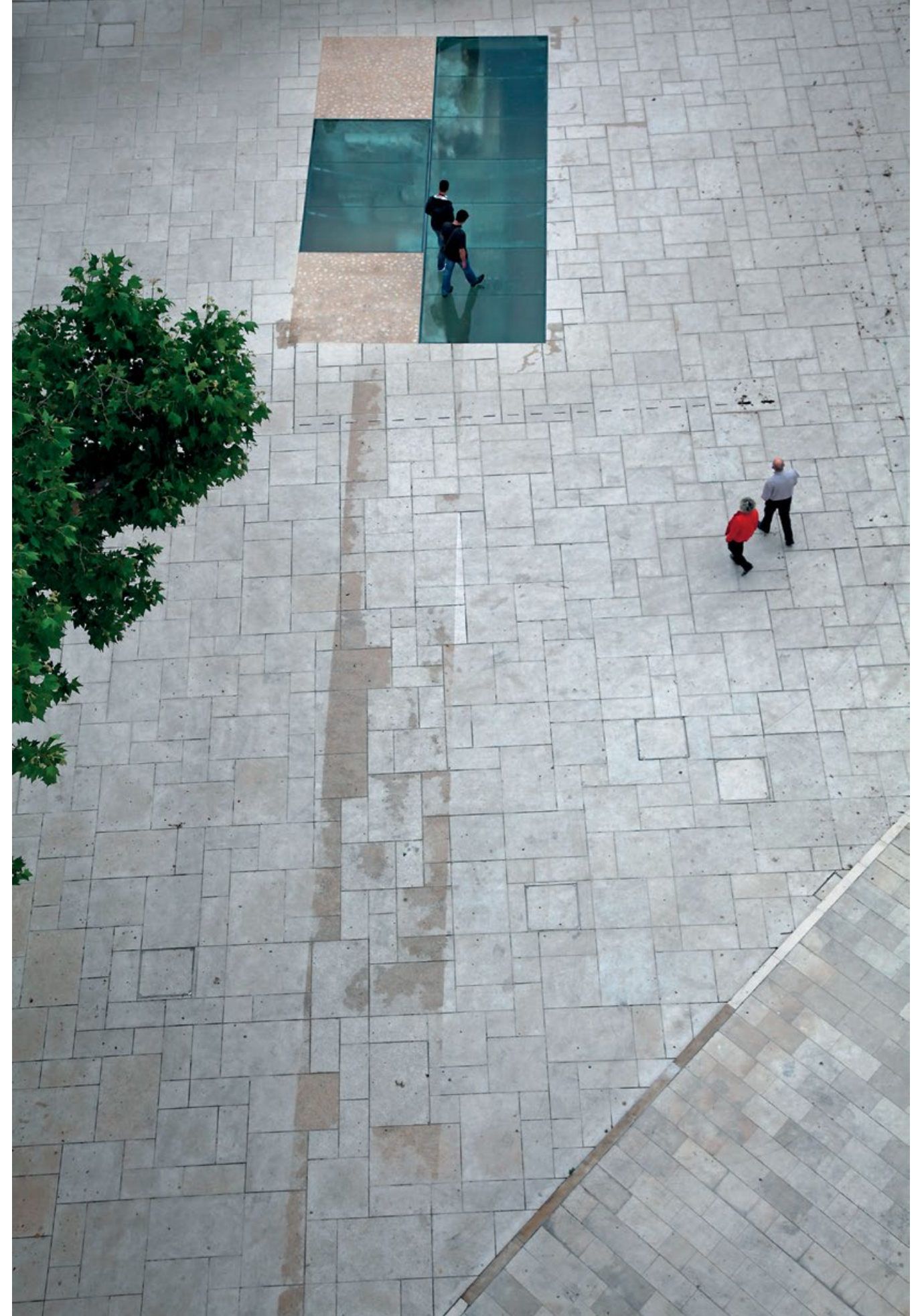
John Cage

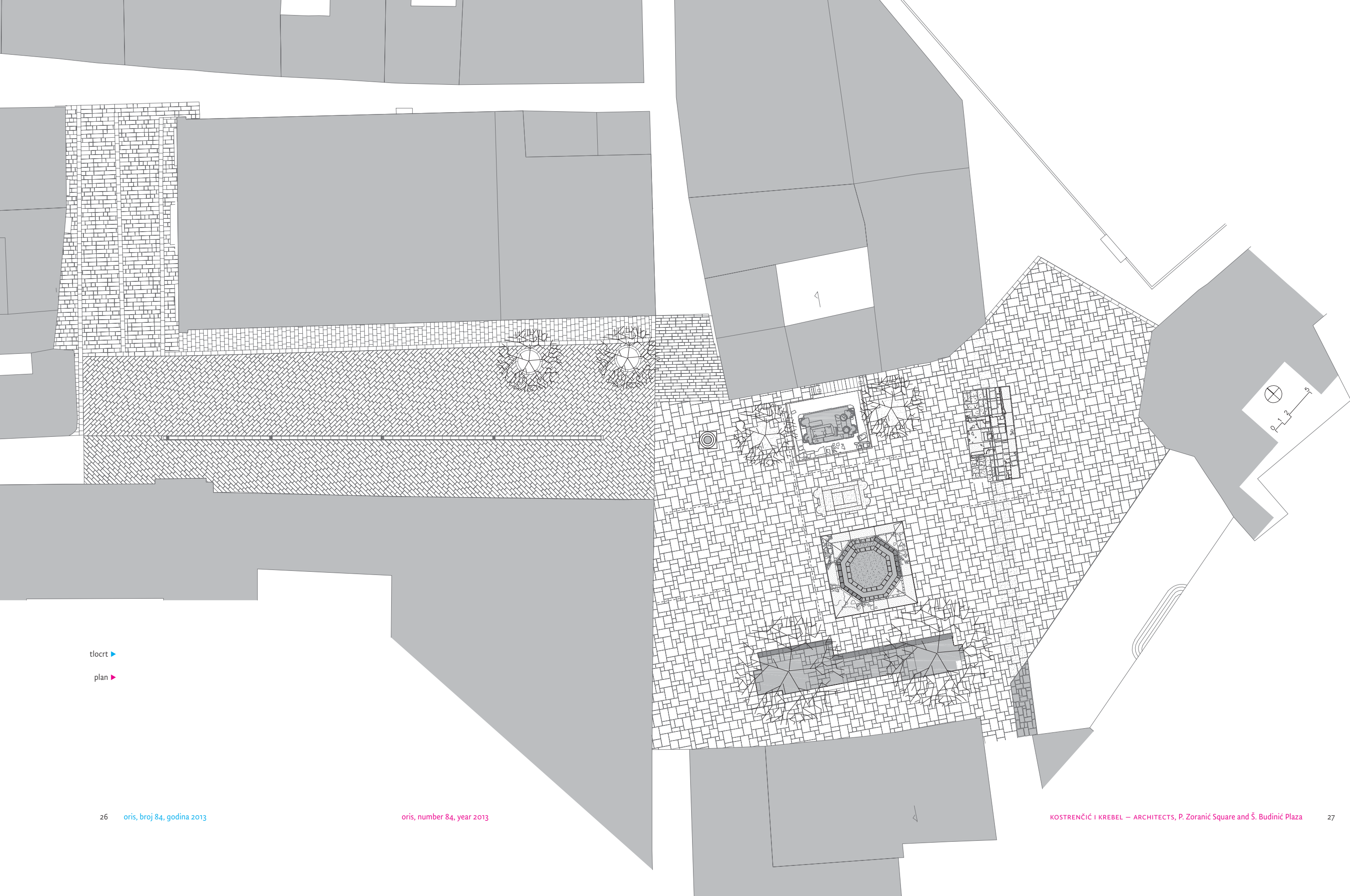
... Try not to improve the world, you'll only make matters worse...

John Cage

Prostor Trga Petra Zoranića i Poljane Šime Budinića, još u fazi otvorenog kratera arheološkog istraživanja nasred trga i nespretnih prostornih intervencija iz nedavne prošlosti, dao

The space of Petar Zoranić Square and Šime Budinić Plaza, still in a stage resembling an open crater of an archaeological research site in the middle of the square, and reflecting awkward





tlocrt ►

plan ►

Neprekidnost plohe kamena i stakla
nastavljajući željeni kontinuitet
ne samo hodne plohe već i
vremenskih slojeva – sadašnjeg
života trga i artefekata iz antičkog i
srednjevjekovnog doba

The unbrokenness of stone and
glass surfaces, continuing the
desired continuity of not only the
walking surface, but also the
temporal layers – the present life
of the square and the artifacts from
ancient and medieval times

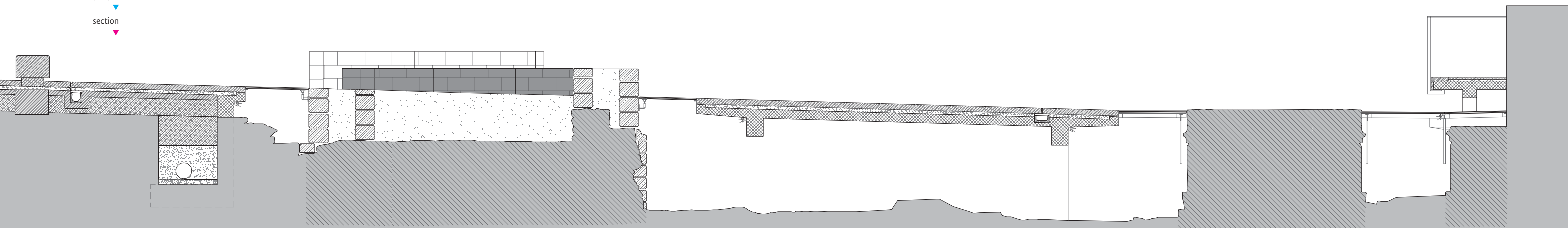
je naslutiti skrivenu ljepotu koja se ne može postići jednom
arhitektonskom ili urbanističkom gestom, već mora nasta-
jati kroz vrijeme, kroz život. Malo je prostora, poput ovoga u
Zadru, kod kojih postoji toliko složen odnos atmosfere, povi-
jesnih vrijednosti, memorije, potreba današnjeg života grada,
osobnog i javnog, prošlog, sadašnjeg i budućeg. Nismo morali

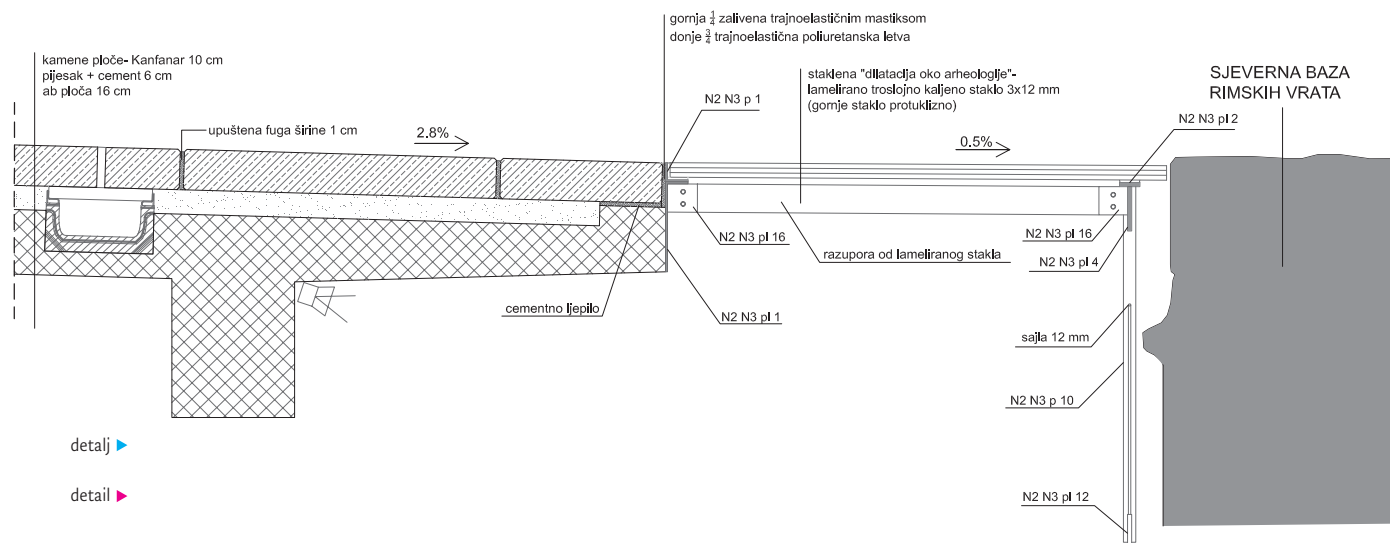
spatial interventions of the recent past, suggested a hidden
beauty, which is impossible to achieve by some architectural or
urban gesture, but needs to be developed over time, through
life. There are few spaces like this in Zadar that are marked by
such a complex relationship between atmosphere, historical
values, memory, needs of the contemporary life in the city, the
personal and the public, the past, present and future. We did not
have to *invent* the beauty, which, though hidden, had already
been there. ♣ For this reason, the concept was very simple.
Vaništa once said that he liked to draw scenes at dusk, or in fog,
when insignificant details vanish and only the essence remains.
The square was designed with the same intention, to reduce
architectural gesture to the minimally visible essence, a specific
of *cleanup* that would optimally highlight the pre-existing but
hidden value, revealing, at the same time, the essence of space,
but also enabling new utilizations, interpretations, new iden-
tities. ♣ The solution was essentially reduced to the following
three design decisions: not to isolate the archeology in some
sort of an *open-air museum*, but to incorporate it into the life
of the square; to solve the complex geometry of the space (in
terms of plan and height) with a single continuous plane that
would interconnect all *differences* of the historical, ambient,
and functional sequences; and to solve *urban equipment* as
the continuity of the square, and not as applied elements. The
archeology – the ancient Porta Terraferma, with the portal
and the octagonal tower, and the medieval gate, with the ram-
part, are partly presented by anastylosis (the ancient octagonal
tower), and partly revealed through the glass perforation of
the square's surface, thus opening a view *into the past*. In this



way, the past has been admitted to the presence in the present,
linking memory and the future through *here and now*. Further
enhanced by an integration of archeology, the aforementioned
complexity of the geometry of space was resolved with two
superimposed elements – a slightly curved footway, stretched
like a canvas between different elevations of the square, creat-
ing a dynamic haptic impression and the *graphical* pattern of
the stone pavement. The desired continuity of the square was
achieved by the softness of bush hammered *Kanfanar* limestone
(the so-called Istrian yellow, a type of limestone whose color
and structure is the closest to the historical paving of the his-
torical center of Zadar), and the granulation of the size of stone
slabs. The *glass dilation* was also solved in the unbrokenness of
stone and glass surfaces, continuing the desired continuity of
not only the walking surface, but also the temporal layers – the
present life of the square and the artifacts from the ancient
and medieval times. The play between transparency and reflec-
tion of glass produces the dynamics in which the *present* and
past exist simultaneously. And the urban equipment, the last
important element of shaping the square, was reduced to just
two hypertrophied benches in the shade of ancient plane trees,
and the added octagonal tower, reconstructed with anastylosis,
which serves as a space for informal seating or socializing. The
remaining space was intentionally left empty, opening the pos-
sibility for a spontaneous flow of life on the square, offering the
void as a quality which can be *appropriated* by temporary facili-
ties, if necessary. ♣ The *material* we worked with was, however,
much more than a mere matter; and one of the most important
materials was the Identity of the Space. That Identity was not

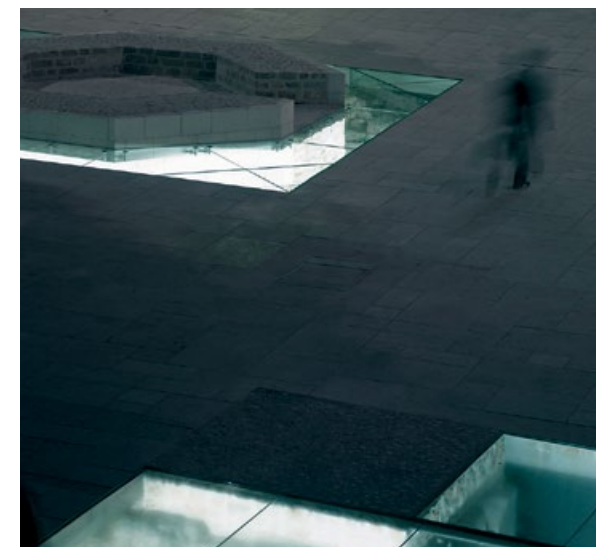
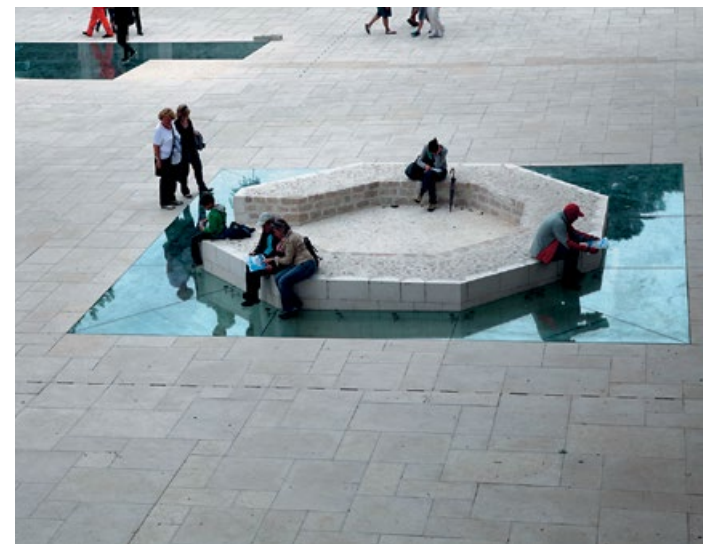
presjek
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izmišljati Ljepotu — ona je već bila prisutna, mada skrivena. ♣ Iz tog razloga koncept je bio vrlo jednostavan. Josip Vaništa jednom je rekao kako voli crtati prizore u sumrak ili u magli, kad se nevažni detalji gube i ostane samo ono bitno. Trg je projektiran s istom namjerom — svesti arhitektonsku gestu na minimalno vidljivu *suštinu*; svojevrsno *pospremanje* koje će na najbolji način istaknuti zatečenu, ali prikrivenu vrijednost, istovremeno razotkriti *esenciju* prostora, ali mu i omogućiti nova korištenja, tumačenja, neke nove identitete. ♣ U suštini, rješenje je svedeno na tri projektantske odluke: arheologiju uključiti u život trga, a ne izolirati je u *muzej na otvorenome*; složenu geometriju prostora (i tlocrtno i visinski) riješiti jedinstvenom kontinuiranom plohom koja bi povezala sve

just something immediately given, nor was it something that needed to be *purified* and made clearly visible, but something which is still being built, something which is changing, because it is alive. ♣ The final impression of the square is somewhere between ordinariness — as if it has always been there — and, as Tomislav Pavelić nicely remarked, *the amazement of utter simplicity underlined by differences in reflection between glass and stone*. It was along these lines that the whole idea evolved. We have understood our architectural intervention as *a point in time*, something added or subtracted in a specific position of the eternal *now* on its journey between the past and the future. We wanted to avoid the architectural expression which would try to put the *now* into into the position of *forever*. Unlike the



različitosti povijesnih, ambijentalnih i funkcionalnih sekvenci; *urbanu opremu* riješiti kao kontinuitet trga, a ne kao primijenjene elemente. Arheologija — antička kopnena vrata s portalom i osmerokutnom kulom te srednjovjekovna vrata s bedemom — dijelom je prezentirana anastilozom (antička osmerokutna kula), a dijelom pokazana kroz staklenu perforaciju plohe trga, otvarajući pogled u prošlost. Na taj je način *prošlost* pripuštena u prisutnost u sadašnjosti povezujući sjećanje i budućnost kroz *sada i ovdje*. Spomenuta složenost geometrije prostora, dodatno povećana integriranjem arheologije, razriješena je kroz dva *superponirana* elementa — blago zakrivljenom hodnom plohom, koja je poput platna *razapeta* između različitih visinskih kota trga dajući dinamičan haptički dojam, te samom *grafikom* uzorka kamenog popločenja. Mekoćom štokanog *kanfanara* (vapnenca koji je bojom i strukturom najbliži povijesnom popločenju povijesnog centra Zadra) i granuliranjem formata kamenih ploča, postignut je taj željeni kontinuitet trga. *Staklena dilatacija* također je riješena u neprekidnosti plohe kamena i stakla, nastavljajući željeni kontinuitet ne samo hodne plohe već i vremenskih slojeva — sadašnjeg života trga i artefakata iz antičkog i srednjovjekovnog doba. Igra između prozirnosti i refleksije stakla uspostavlja dinamiku u kojoj *sadašnjost* i *prošlost* postoje istovremeno. Zadnji bitan element oblikovanja trga, urbana oprema, svedena je na tek dvije hipertrofirane klupe u sjeni stoljetnih platana te anastilozom dograđenu osmerokutnu kulu koja služi kao prostor neformalnog sjedenja ili druženja. Preostali je prostor namjerno ostavljen praznim, otvarajući mogućnost za spontano odvijanje života trga, dajući prazninu kao kvalitetu koju je po potrebi moguće *prisvojiti* privremenim

Svesti arhitektonsku gestu na *suštinu* koja će razotkriti *esenciju* prostora, ali mu i omogućiti i nova korištenja, tumačenja, neke nove identitete

To reduce architectural gesture to a kind of *cleanup*, revealing, at the same time, the essence of space, but also enabling new utilization, interpretation, new identities

historically ingrained concept in which an architectural monument is trying to reach for, or be eternity, the concept of the square is — transience. The awareness that *Beauty* has existed before us (our intervention), as well as the awareness of the need to provide a space for some new layers of *Beauty* to be added through utilization and time, was not only our moral obligation, but rather our inspiration. ♣ And as final thoughts, it seems as if design decisions are now no longer important, probably not even visible, because the living area of a square is a lot more than just a sum of design decisions. It exists in the emotion, the atmosphere, the *spleen* which cannot be *designed*. It is here that the power of the aforementioned *Beauty* truly lies, which exists independently of understanding, and evades logical analysis.

sadržajima. 📌 Međutim, *materijal* koji smo koristili bio je puno više od puke tvarnosti, a jedan od najvažnijih materijala bio je Identitet prostora. Taj Identitet nije bio samo nešto neposredno dano niti nešto što je trebalo *pročistiti* i učiniti jasno vidljivim, već nešto što se i dalje gradi, nešto što se mijenja jer je živo. 📌 Finalni je dojam trga negdje između običnosti, kao da je oduvijek bio tamo, i kako je Tomislav Pavelić sjajno primijetio, *začudnosti potpune jednostavnosti podcrtane razlikama u refleksiji između stakla i kamena*. Upravo na tom tragu i leži ukupna ideja. Svoju smo arhitektonsku intervenciju shvatili kao *točku u vremenu*, nešto dodano ili oduzeto u specifičnom položaju vječnog Sada na putovanju između prošlosti i budućnosti. Željeli smo izbjeći arhitektonsku ekspresiju koja bi Sada pokušala postaviti u poziciju *Zauvijek*. Za razliku od povijesno uvriježena koncepta u kojem arhitektonsko djelo pokušava dosegnuti ili biti vječnost, koncept trga je – prolaznost. Svjesnost da je *Ljepota* postojala prije nas (naše intervencije), kao i svjesnost potrebe da se omogući prostor kako bi se neki novi slojevi *Ljepote* dodali kroz korištenje i kroz vrijeme, bila je ne samo moralna obveza, već upravo inspiracija. 📌 Na kraju razmišljanja čini se da sve projektantske odluke sada više nisu važne, vjerojatno više nisu ni vidljive, jer je živi prostor trga puno više od ukupnosti projektantskih odluka. On postoji u osjećaju, atmosferi i *spleenu* koji se ne mogu *projektirati*. Tu leži snaga Ljepote, spomenute na početku razmišljanja, koja postoji neovisno o razumijevanju, i koja izmiče svakoj analitici.

