

# Integracija s kontekstima

## Integration with Contexts

**T**ri recentne adaptacije povijesnih građevina u Zadru (Kneževe palače, Palače Cedulin i Malog arsenala)

Ive Letilović i Igor Pedišić, pružaju nam, promatrane zajedno, mogućnost komparacije i dublji razumijevanja njihova projektantskog pristupa. Svaki od ovih programski i prostorno veoma različitih projekata prepoznatljiv je

**W**hen viewed together, the three recent renovations of historic buildings in Zadar—the Rector's Palace, the Cedulin Palace, and the Small Arsenal—by Iva Letilović and Igor Pedišić provide us with a possibility of comparison and deeper understanding of the architects' design



TRI ZADARSKE ADAPTACIJE\_ THREE ZADAR RECONSTRUCTIONS | napisala\_written by ANA ŠVERKO | fotografije\_photos by JASENKO RASOL

KNEŽEVA PALAČA, ZADAR, HRVATSKA\_RECTOR'S PALACE, ZADAR, CROATIA | arhitekti\_architects IVA LETILOVIĆ, IGOR PEDIŠIĆ | suradnici\_collaborators ŠPIRO GRUBIŠIĆ, NIKOLA MIKULIĆ, LUKA FATOVIĆ, IVAN BANOVAČ | cijena\_costs 36 000 000 KN + PDV | glavni izvođači\_main constructors KREKIĆ AVANGARD D.O.O., INERO D.O.O., V65 D.O.O.

**njihov autorski rad, kao što je i u svakom od njih čitljiva integracija konzervacije, interpretacije i intervencije suvremenim arhitektonskim jezikom, premda su svaki od zadataka rješavali slijedom bitno drugačijeg dominantnog projektantskog koncepta. U Kneževoj palači uskladili su kompleksnu povijesnu građevinu s ne manje kompleksnim novim programom korištenja dosljednim uspostavljanjem kontinuiranog dijaloga između dvaju vremena – prošlog i sadašnjeg – u jednom prostoru. Mali je arsenal primarno igra stvarnosti i iluzije, koja je u određenoj mjeri prisutna u svakoj obnovi, dok je u Palači Cedulin nova funkcija izražena temom kuće u kući. Adaptacija Kneževe palače, klasicizirane građevine koja se nalazi unutar tzv. kompleksa Namjesništva, zasigurno najmonumentalnijeg sklopa u povijesnoj jezgri Zadra, koji je postupno rastao i transformirao se od 13. stoljeća, predstavlja prvu fazu cjelokupnog projekta obnove čitavog tog kompleksa u Muzej 2 palače, odnosno u sustav objedinjenih odjela i zbirke Narodnog muzeja. Kneževa palača u međuvremenu funkcionira samostalno, a u drugoj fazi, koja će obuhvatiti susjednu Providurovu palaču,**

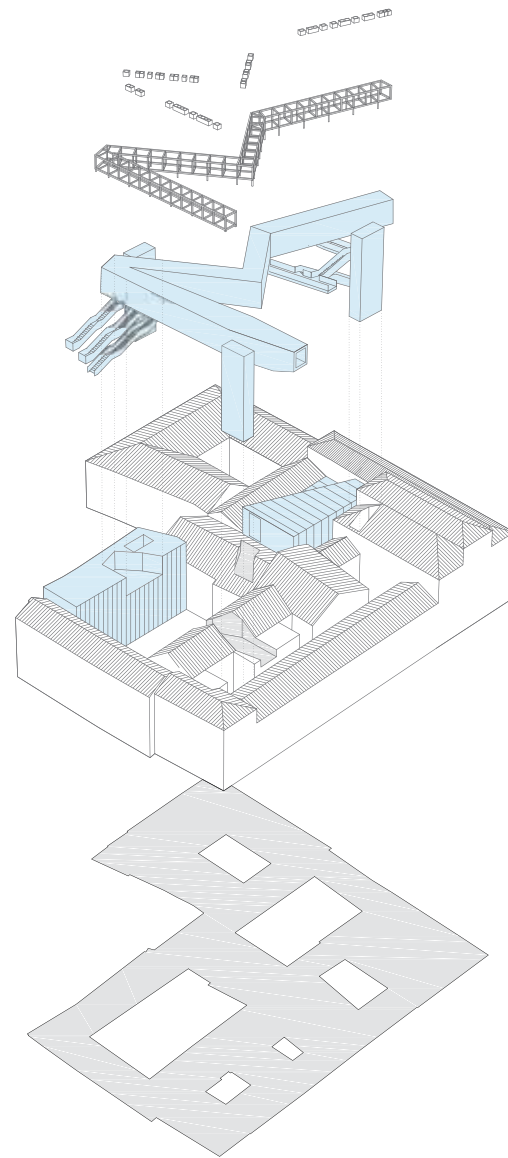
approach. Programmatically and spatially highly diverse, each of these projects is their recognisable original work, just like the integration of conservation, interpretation and intervention with contemporary architectural language legible in each of them, although each of the tasks was solved by following a significantly different dominant design concept. In the Rector's Palace, a complex historical building was reconciled with a no less complex new program of use by consistently establishing a continuous dialogue between two times—the past and the present—in one space. The Small Arsenal is primarily a play of reality and illusion, which to some extent is present in each renovation, while in the Cedulin Palace, the new function is expressed through the topic of a *house within a house*.

The renovation of the Rector's Palace, a neoclassicized edifice within the so-called Regency Complex, certainly the most monumental complex in the historic core of Zadar that gradually grew and transformed from the 13<sup>th</sup> century, represents the first phase of the entire project of renovation of this whole complex into the 2 Palaces Museum, that is, into a system of integrated departments and collections of the National Museum. In the meantime, the Rector's Palace functions independently, while in the second phase, which will include the neighbouring Governor's Palace, the technological and communication *spine* of the project will form a new construct, like a sort of parasite embedded in the historical structure—a parasite that actually pervades, integrates and revives it. And while, in the Governor's Palace, it is the autonomous and integral new system that will have the purpose of enabling and breathing life into the old house, in the Rector's Palace the authors applied a different approach to renovation. When it was necessary to restructure the space in it, to direct the movement in a new way, or to meet the demanding standards of the new age, they built on the pre-existing from situation to situation, using methods of addition and contrast. To achieve this, they were



Kneževa i Providurova  
palača, aksonometrijski  
prikaz

Rector's Palace and  
Governor's Palace,  
axonometric projection



tehnološku i komunikacijsku *kičmu* projekta činit će novi konstrukt, poput svojevrsnog parazita umetnutog u povijesnu strukturu – parazita koji je zapravo prožima, integrira i oživljava. I dok je u Providurovoj palači autonoman i integralan novi sustav taj koji će imati svrhu da omogući i udahne život staroj kući, u Kneževoj palači autori su primijenili drugačiji pristup adaptaciji. Kada je u njoj dolazilo do potrebe za restrukturiranjem prostora, za usmjeravanjem kretanja na nov način ili za poštovanjem zahtjevnih standarda novog vremena, nadovezivali su se na zatečeno od situacije do situacije, metodama adicije i kontrasta. Da bi to postigli, dosljedno su odabirali suvremena projektantska rješenja i materijale koje odlikuje jednostavnost, elementarnost i pažljiva integracija sa zatečenim prostornim kontekstom. Ophod oko izvorno rastvorenog klasiističkog atrija Kneževe palače pretvoren je tako u dio interijera apliciranjem staklenih ploha s dvorišne strane, tik uz lučne otvore. Ta projektantska gesta najavljuje temu koja će se ponoviti gdje to program zahtijeva, a to je adicija jasno i suptilno odabranog novog sloja. Tamo, pak, gdje je uputnije s većim stupnjem projektantske slobode uključiti život spomenika u suvremeni kontekst, autori posežu za nehrđajućim čelikom – otpornim, reflektirajućim materijalom *bez boje* i bez potrebe za zaštitnim slojem, jasno pripadnom ovom vremenu.

Kada za polazište projekta imamo postojeću arhitektonsku strukturu u čijim se materijalnim i nematerijalnim slojevima nalaze nataloženi tragovi povijesti, odluka

consistently choosing contemporary design solutions and materials characterised by simplicity, elementariness and careful integration with the pre-existing spatial context. The circulation around the originally opened up Neoclassical atrium of the Rector's Palace was thus transformed into part of the interior by applying glass panels on the courtyard side, just next to the arched openings. This design gesture announces a theme that will be repeated where the program requires it, which is an addition of a clearly and subtly selected new layer. Where, in turn, it is more appropriate to involve the life of the monument in a contemporary context with a greater degree of design freedom, the authors



arhitekta o njihovu tretmanu može korisnicima omogućiti balans između komunikacije s prošlašću i s dinamikom današnjice. I premda postoje srodni referentni primjeri, nikad nema generalnog recepta za postupanje u baštinenom prostoru, jer je svaka njegova sekvenca preslojevita da bi se nudila gotova rješenja. Prostorije su komponirane od zidova, poda i stropa,

resort to stainless steel—a resistant, reflective, *colourless* material, and without the need for a protective layer, clearly associated with this period.

When, as the starting point of the design, we have a pre-existing architectural structure in whose tangible and intangible layers are present traces of history, the decision of the architect about their treatment can make it possible for the users to have a balance between the communication with the past and with the dynamics of modern times. And while there are related reference examples, there is never a general recipe for treating inherited space because each of its sequences is too multi-layered to offer ready-made solutions. The rooms are composed of walls, floors and ceilings whose faces convey palpable and impalpable messages, and largely determine their atmosphere. The face of a wall is sometimes defined by the return to some former layer, sometimes by its interpretation, or by a contemporary reaction to it. Sometimes, in turn, two faces of a wall represent the simultaneous existence of past and present, without direct interaction, as is the case in the Cedulin Palace.

In fact, in some renovations, the façade remains as the only



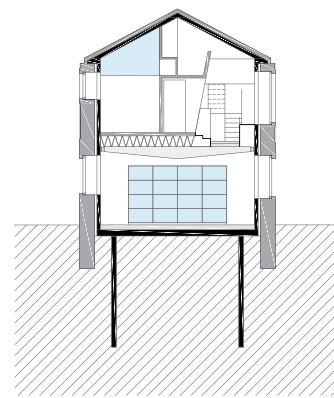


čija lica prenose opipljive i neopipljive poruke i uvelike određuju njihovu atmosferu. Lice zida ponekad definira povratak na neki bivši sloj, ponekad njegova interpretacija ili suvremena reakcija na njega. Ponekad, pak, dva lica zida paralelno prikazuju simultano postojanje prošlog i sadašnjeg vremena bez izravne interakcije, kao što je to slučaj u Palači Cedulin.

U nekim adaptacijama, naime, kao jedina povijesna stvarnost ostaje fasada, poput kulise unutar koje se useljava nova kuća. Palača Cedulin primjer je takve građevine, čija je čitava povijest složenih mijena od izvorne romaničko-gotičke pojavnosti do danas ostala zabilježena u arheološkim slojevima i na vanjskim zidovima. Vanjsko lice njezinih zidova prikazuje tako tragove vremena, a njihovo unutrašnje lice arhitekti su obradili jednoličnim betonom u glatkoj oplati, materijalom koji sugerira svojevrsnu *ljepotu nedovršenosti*. Na otvorima je

mjesto susreta tih dviju zidnih ploha u presjeku blago naznačeno utorom koji ukazuje na to da se radi o sjedinjenju dvaju sasvim različitih slojeva: starog – nataloženog i jedinstvenog – novog. Autonomija čeličnog konstrukta unesenog u prostor južnog krila i gipko prilagođenog opni, u kojemu su smješteni uredi, istaknuta je dojmom

historical reality, like a coulisse within which a new house is moved in. The Cedulin Palace is an example of such a building whose entire history of complex changes—from its original Romanesque-Gothic appearance to this day—has remained registered in archaeological layers and on exterior walls. The outer face of its walls thus shows the traces of time, and the architects treated their inner face with uniform concrete in smooth formwork, a material that suggests a kind of *beauty of incompleteness*. In the openings, the meeting place of these two wall planes is gently marked by a slit in the cross-section, indicating that there is a unification of two completely different layers: the old, deposited, and the integral-new one. The autonomy of the steel construct brought into the space of the southern wing and supply adapted to the membrane, in which the offices are located, is highlighted by the impression of its floating on the supporting structure, over the cube of the information



▲ Palača Cedulin, presjek  
Cedulin Palace, section

PALAČA CEDULIN, TURISTIČKO INFORMATIVNI CENTAR, ZADAR, HRVATSKA\_CEDULIN PALACE, TOURIST INFORMATION CENTRE, ZADAR, CROATIA | arhitekti\_architects IVA LETILOVIĆ, IGOR PEDIŠIĆ | suradnici\_collaborators IVAN BANOVAC, LUKA FATOVIĆ, MARCEL KOPRIČANEC | investitor\_client TURISTIČKA ZAJEDNICA GRADA ZADRA\_ZADAR TOURIST BOARD | bruto površina\_gross floor area 760 m<sup>2</sup> | projekt\_project year 2009 realizacija\_completed year 2017

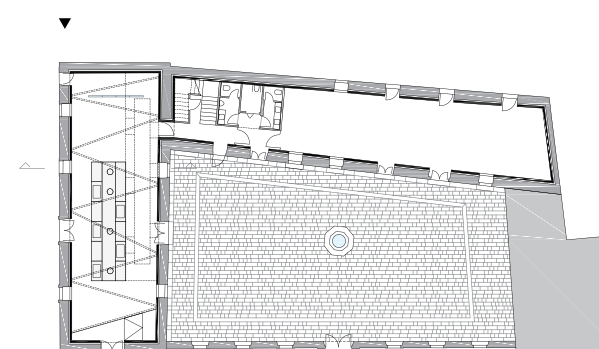
njegova lebdenja na nosivoj konstrukciji, nad kubusom infopulta, u čijoj pozadini pak čitav zid služi kao ploha za promotivne projekcije. Svjetlo projekcije ujedno je jedini izvor boja u prostoru okupanom nježnosivom. Odsustvo boja dodatno skreće pozornost na čistoću volumena koji su uneseni u prostor. Isti efekt postignut je odsustvom stuba kojima se penje u urede smještene u lebdećoj čeličnoj konstrukciji, koje su pak smještene u zapadnom krilu palače u kojemu se nalaze uredski prostori, i tako skrivene pogledu. I dok su u kući Cedulin *unutra* i *vani* dva različita prostora,

desk, in the background of which the whole wall serves as a surface for promotional projections. The projection light is also the only source of colour in the space bathed in gentle grey. The absence of colours additionally draws attention to the purity of the volumes that were *brought* into the space. The same effect is achieved by the absence of the stairs that one climbs into the offices that are placed into a floating steel structure, and which, in turn, are located in the west wing of the palace where the office spaces are placed, and thus hidden from view. And while in the Cedulin house the *inside* and the *outside* are two different spaces, in the Small Arsenal, there are two completely different perceptions of the same physical space at work. In a way, everything has been brought into the Cedulin Palace, and nothing into the Small Arsenal.

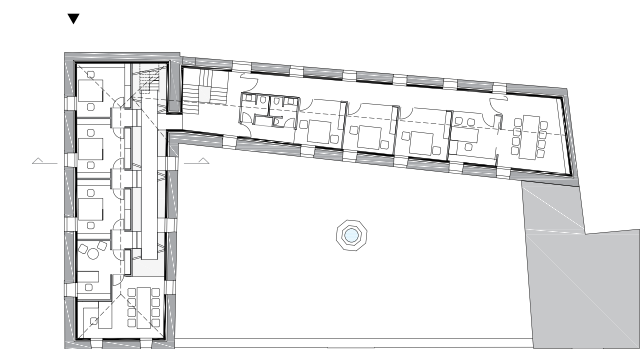
The Small Arsenal is part of Zadar's medieval Kaštel, a house-room remodelled to a multimedia exhibition centre, as the starting point for a walk dedicated to familiarising the visitor with the city's fortification system. The degree of conservation protection allowed only minimal design interventions; therefore, multimedia was included as an equal spatial element. The purpose of the space allowed the authors to establish a balance between the preservation of the monument and its adaptation to the new function, using a play with illusion. The interior space of the Small Arsenal thus has two extremes of appearance: the one where multimedia is present, and space is dematerialized and invisible, and the one dominated by the historical



Palača Cedulin, tlocrt prizemlja  
Cedulin Palace, ground floor plan



Palača Cedulin, tlocrt 1. kata  
Cedulin Palace, 1st floor plan



architecture. This project, too, affirms that most demanding approach to architectural heritage that respects the monument while, at the same time, it does not duplicate history, but continues on the pre-existing form using contemporary expression by way of clear and legible decisions, with the help of which the new program is adapted to the inherited space, and vice versa.

When speaking about architectural heritage, a really good architectural project is at the same time also a good conservation intervention, and vice versa; because the protection and architectural design of monuments should not be two separate processes. A quality architectural project is sensitive to the context and the context is also the very historic house whose life continues. The phenomenon of renovation in architecture prioritises the key feature of every true architectural project: its ultimate lack of conclusion. For everything in space sooner or later physically disappears and arises; and durability depends on the strength of the

**u Malom arsenalu na djelu su dvije posve različite percepcije fizički istog prostora. Na neki način, u Palaču Cedulin uneseno je sve, a u Mali arsenal nije uneseno ništa.**

**Mali arsenal dio je zadarskog srednjovjekovnog Kaštela, kuća-prostorija adaptirana**

**u multimedijalni izložbeni centar te je polazna točka šetnje posvećene upoznavanju fortifikacijskog sustava grada. Stupanj konzervatorske zaštite dozvolio je tek minimalne projektantske intervencije, stoga je kao ravnopravni prostorni element uključena multimedija. Namjena prostora autorima je omogućila uspostavljanje ravnoteže između očuvanja spomenika i njegove prilagodbe novoj funkciji uz igru iluzije. Unutrašnji prostor Malog arsenalu ima tako dva ekstrema pojavnosti: onaj u kojem je multimedija prisutna, a prostor je dematerijaliziran i nevidljiv, te onaj kojim dominira povijesna arhitektura. I ovaj projekt afirmira onaj najzahtjevniji pristup graditeljskom nasljeđu, koji respektira spomenik, no istovremeno ne duplicira povijest, već se nastavlja na zatečenu formu suvremenim izričajem putem jasnih i čitljivih odluka uz pomoć kojih se novi program adaptira prema baštinjenom prostoru, i obratno.**

**Kada govorimo o graditeljskoj baštini, uistinu dobar arhitektonski projekt ujedno je i dobar konzervatorski zahvat, i obratno, jer zaštita i arhitektonsko projektiranje spomenika ne bi trebala biti dva odvojena procesa. Kvalitetan arhitektonski projekt senzibilan je prema kontekstu, a kontekst je i sama povijesna kuća čiji se život nastavlja. Fenomen adaptacije u arhitekturi postavlja u prvi plan ključnu karakteristiku svakog istinskog arhitektonskog projekta: nezaključenost. Jer, sve u prostoru prije ili kasnije fizički**

MALI ARSENAL, CENTAR ZA POSJETITELJE HERA, ZADAR, HRVATSKA\_SMALL ARSENAL, HERA VISITORS CENTRE, ZADAR, CROATIA | arhitekti\_architects IVA LETILOVIĆ, IGOR PEDIŠIĆ, VLADIMIR KONČAR | dizajn\_interakcija\_interaction design STUDIO REVOLUCIJA, ZAGREB | stručni suradnik\_profesional assistant LARIS BORIĆ | suradnik\_collaborator LUKA FATOVIĆ



**nestaje i nastaje, a trajnost ovisi o snazi memorije. Nije zato dovoljno odrediti osjetljiv trenutak kada završava restauracija i počinje interpretacija. Potrebno je, nadalje, pronaći balans između intervencije i prostora ostavljenog za imaginaciju, za memoriju, u čijem će kreiranju sudjelovati i neke buduće generacije. Tri zadarske adaptacije, na kraju krajeva, samo su nova poglavlja u povijesti ovih građevina. Nisu im pokušale oduzeti ni vratiti prošlost, već omogućiti fluidnost prostora i vremena: drugim riječima – budućnost.**

memory. Hence, it is not enough to determine the sensitive moment where the restoration ends, and the interpretation begins. It is furthermore necessary to find the balance between the intervention and the space left for the imagination, for the memory in the creation of which some future generations will participate as well. The three Zadar renovations are, after all, just new chapters in the history of these buildings. They did not try to take away or restore their past, but rather provide the fluidity of space and time; in other words—the future.