

Niša za ljepšu svakodnevicu

A Niche for a Better Everyday

napisala
written by



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arhitekt
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fotografije
photographs by

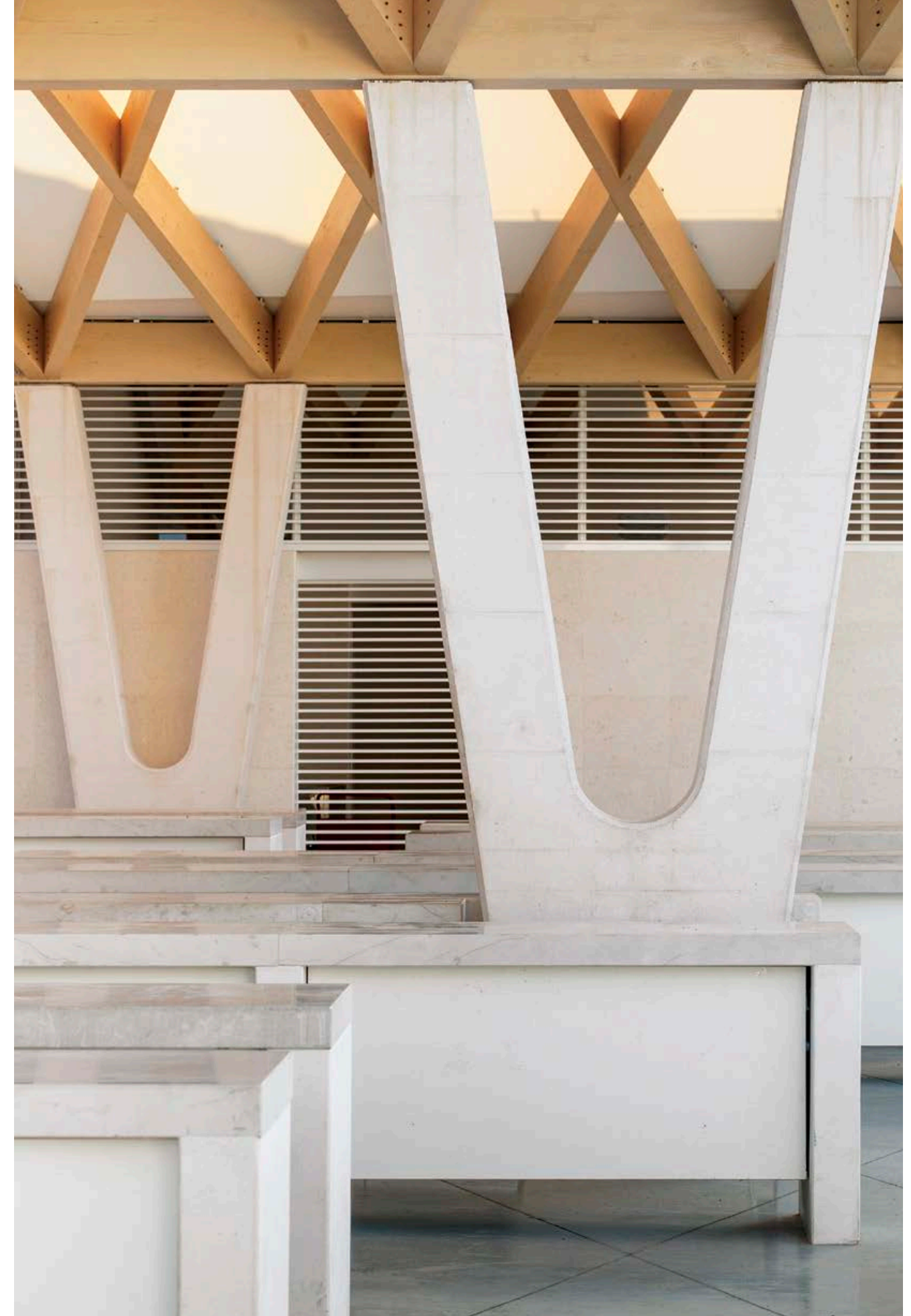
Damir Žižić

portret
portrait

Damil Kalogjera

¶ Vodicama pored Šibenika, kao i mnogim turističkim gradovima i mjestima duž hrvatske obale, u mislima ili sjećanjima prilazi se s mora. Njihova je slika ljetna razglednica zaustavljena u trenutku uplovljavanja u krajolik idealiziran već samim pristupom kopnu iz slobode Jadrana. Ljeti tako selektivno spoznajemo lice Vodica: unutar obrisa specifične

¶ In our thoughts and memories we approach Vodice near Šibenik from the sea, just as many other tourist towns and places along the Croatian coast. The picture of these places is a summer postcard, a frozen image at the moment of entering the port in the scenery that is idealised merely by the fact that we approach the land from the freedom of the



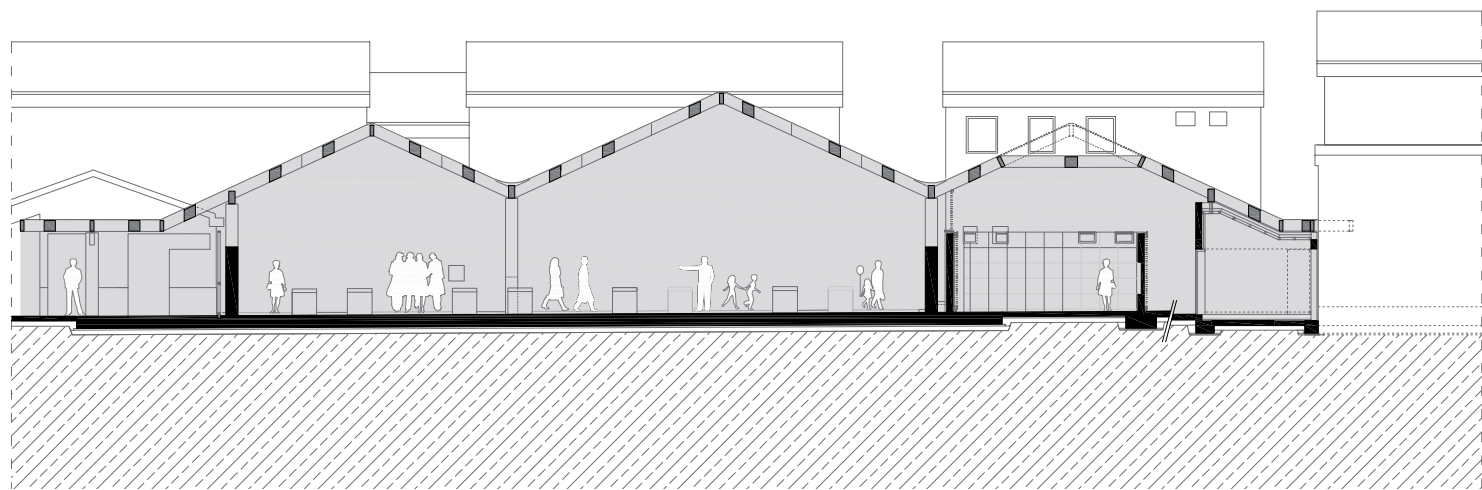
Nadstrešnica preuzima osnove geometrije i ritma krovnih ploha trgovačkog centra uz koji se prislanja, i tako zatvara urbani blok

The canopy which leans against the shopping mall's roof, follows its basic geometries and rhythm thus completing an urban block

topografije ističu se kretanja i navike ljudi; slušajući žamor i glasni dijalekt slutimo način života. Iz te se perspektive čini da bi i zima mogla pružiti posebno zadovoljstvo života uz obalu. **▼** Silaskom pak u Vodice izvan sezone, ulicom koja vodi s Jadranske magistrale, slika je bitno drugačija. Naličje razglednice čini mnoštvo privatnih kuća i sadržaja podređenih diktatu sezonskog turizma. Javni prostor, sada gotovo pust i izložen pogledu, doima se često tek kao ostatak u urbanistički pretežno dezorganiziranom okruženju. **▼** Gotovo apsolutna koncentracija života i prostora na turističke sadržaje, nerijetko svojstvena manjim gradovima i mjestima u hrvatskom priobalju, ima tako za posljednicu eklatantan izostanak artikuliranog javnog prostora. Takvo se stanje u pravilu prihvaća kao rezultat nedostatka integralnog planiranja, koji se teško može poboljšati i oplemeniti. Arhitektonska pak intervencija u Vodicama, pomno promišljena na više razina, nježno, jasno i izrazito pokazuje da tako ne mora biti. **▼** Arhitekt Dinko Peračić projektirao je u Vodicama zelenu tržnicu i ribarnicu u niši sa stražnje strane trgovačkog kompleksa, gdje se ovaj sadržaj

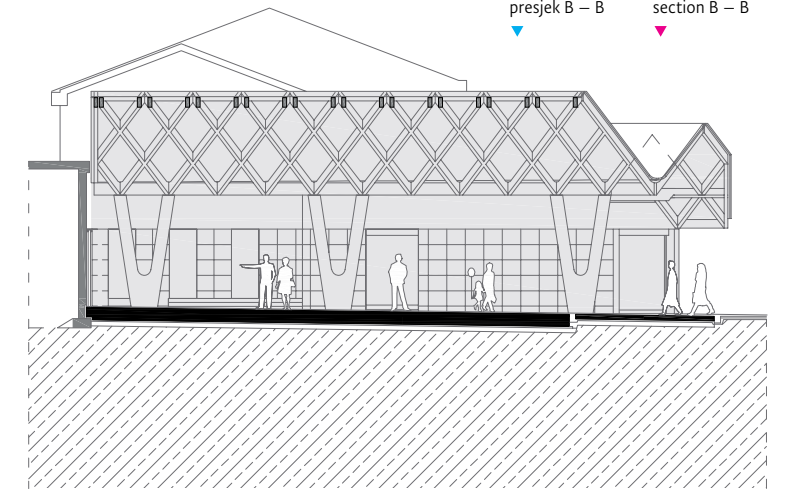
Adriatic. In the summer, therefore, we perceive the face of Vodice selectively: what stands out within the contours of specific topography is the activities and habits of people, and by listening to their chatter and loud dialect, we can get a rough idea of their way of life. From this perspective, it seems that the winter could also offer an enjoyable life on the coast. **▼** Nevertheless, when you approach Vodice driving down the road off the Adriatic Motorway out of season, the picture is significantly different. The other side of the postcard consists of many private houses and facilities that follow the dictates of tourism during the peak summer holiday season. Public space, which is now almost deserted and exposed to view, often seems, in terms of urbanism, like merely a remnant of predominantly disorganised surroundings. **▼** Thus, this almost absolute focus of life and space on tourism, which is often a characteristic of small towns and places in the Croatian coastal region, creates a striking absence of articulated public space. Such a situation is, as a rule, seen as a consequence of the lack of integral planning, and it is hardly likely that this

presjek A – A
section A – A



već ranije doslovno ugrao s leđa događajima, odijeljen od malog gradskog parka pješačkom ulicom. Zsigurno nema tako esencijalnog javnog sadržaja kao što je tržnica. Ona je prostor svakodnevnog korištenja, socijalizacije i razmjene u svako doba godine. Izvorni projekt Dinka Peračića obuhvaćao je cjelovito uređenje te trgovačke ulice, ali je postupno reducirano uslijed zahtjeva susjeda i drugih okolnosti. No to je samo dodatno ukazalo na kvalitetu njegove projektantske metode. Ona je omogućila određenu gipkost projekta, kako iz otvorenosti za dijalog s korisnicima, tako i radi izvjesnosti raznih kontekstualnih ograničenja, te fokusiranost projekta na javni interes, a sve zahvaljujući postojanom osnovnom konceptu koji nije izgubio na snazi naknadnim intervencijama. **▼** Projektom je kontekst uzet u obzir i na razini samog arhitektonskog oblikovanja, upravo koliko je bilo potrebno

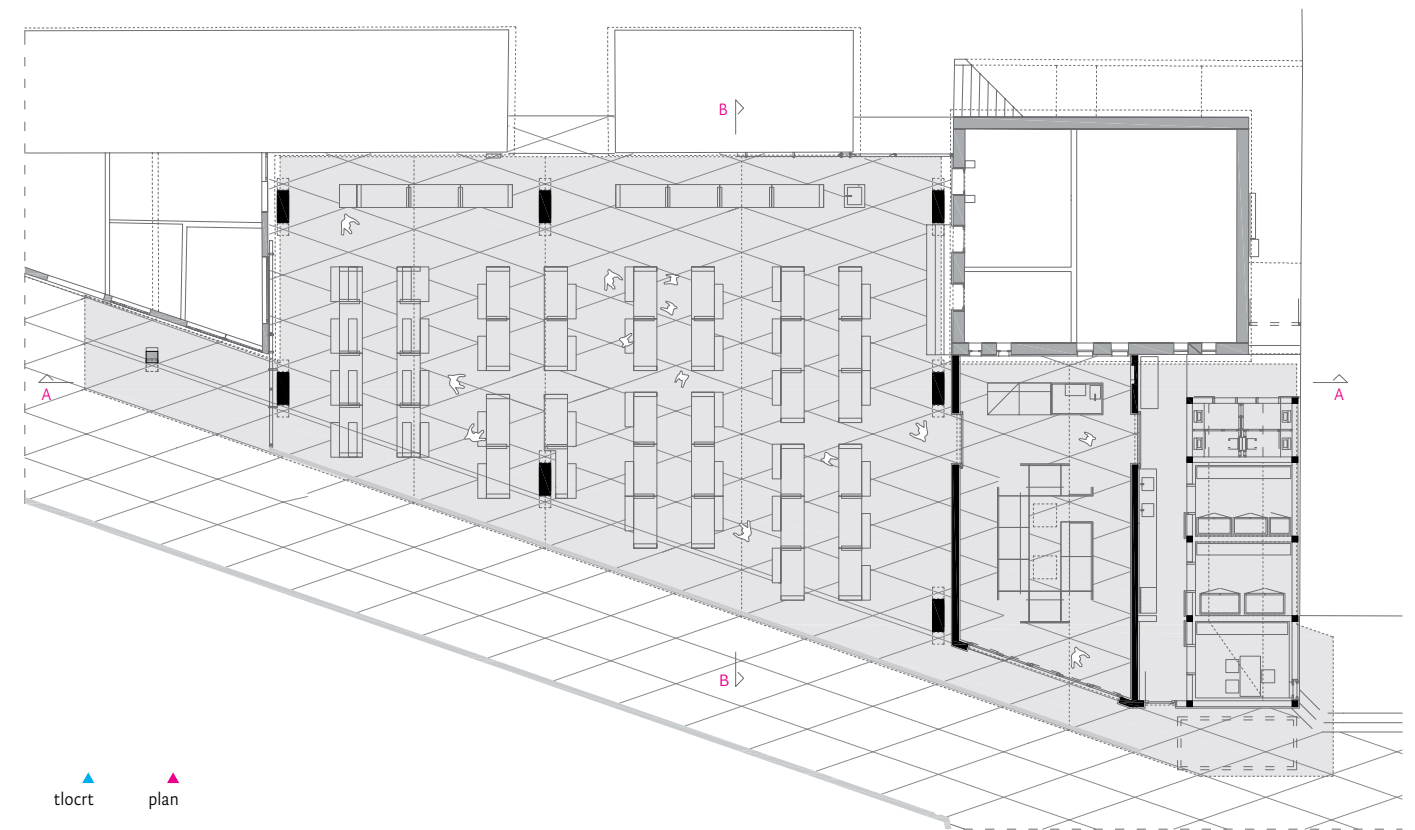
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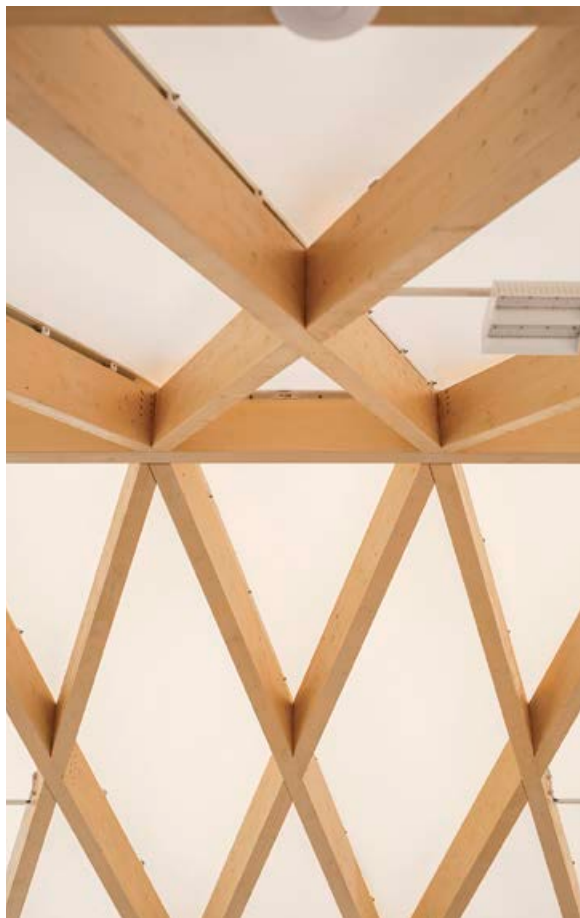
da posve nova prostorna vrijednost uspostavi jezik stabilnosti sa zatečenim stanjem. Nadstrešnica, kao najprisutniji element kompozicije, preuzima osnove geometrije i ritma krovnih ploha trgovačkog centra uz koji se prislanja, i tako zatvara urbani blok. Bijelu *hi-tech* samoperivu pokrovn membranu nosi robotski rezana lamelirana drvena romboidna struktura. Ta je profinjena struktura proizašla iz logike konstrukcije i nametnula se kao jedna od nekoliko posve čistih i nosivih tema projekta. Tako formalnu konzistentnost tržnice s ribarnicom i dijelom pješačke ulice obuhvaćene projektom čini upravo replikiranje tog istog rastera na podnoj plohi od brušenog betona (koja je ujedno i temeljna ploča u

planning could be improved or refined in any way. On the other hand, the architectural intervention in Vodice, carefully contemplated at a number of levels, softly, clearly and strikingly shows that it does not have to be the case. The architect Dinko Peračić designed a farmers' marketplace and fish market in a recess in the back side of a shopping mall in Vodice. This functional content already squeezed itself into the centre of events literally *from behind*, and is separated from the town's small park by a pedestrian street. There is certainly no public space as essential as a marketplace. It is a space for everyday use, socialisation and exchange at any time of the year. The original project by Dinko Peračić



koju su ugrađene instalacije), kao i sukladan oblik armirano-betonskih stupova. Uz nadstrešnicu, stupove i pod, četvrti osnovni element ove prostorne kompozicije su reutilizirani postojeći kameni prodajni stolovi. Obnovljeni su i izbrušeni tako da njihova glatka tekstura predstavlja narednu nijansu ugodne bjeline različitih materijala u ovom prostoru bez boja i detalja. Detalje pak čini pomno odabrana pokretna oprema prodajnih mjesta: suncobrani, vage, kase, sjedalice... i dakako, obilje voća, povrća i plodova mora koji zapravo zajedno s korisnicima aktiviraju prostor. Drugim riječima, ono što je omogućilo pragmatičnost kakvu je zahtijevalo ispunjenje potreba zajednice u ograničavajućim okolnostima i s ograničenim sredstvima, a ujedno i neporecivu arhitektonsku poetiku, je temeljenje projekta na ekspresiji univerzalnim arhitektonskim vrijednostima: skladnim mjerilom kao i promišljenim i jasnim prostornim i ravninskim odnosima, oblicima i ritmom, te odabirom materijala, tehnologije građenja i vrste konstrukcije. Dinko Peračić uspio je ostvariti dojam kontinuiteta i promjene nadovezujući se na ono najbolje iz okruženja. Posebnu pažnju poklonio je i prostoru pješačke ulice nasuprot tržnici,

included the design of the entire shopping street, but the project was gradually being reduced due to the neighbours' demands and due to some other circumstances. However, this additionally emphasised the quality of his design method. This method allowed for certain flexibility of the project due to its openness to dialogue with users and the fact that different contextual limitations were recognized. It also allowed for the project's focus on public interest, and all these owing to a lasting basic concept that did not lose its power on account of subsequent interventions. The project also took into consideration the context at the level of architectural design, exactly to the extent needed for the entirely new spatial value, to establish a language of stability in the given situation. The canopy, as the most prominent element of the composition, which leans against the shopping mall's roof surfaces, follows their basic geometries and rhythm thus completing an urban block. The robotically-cut glulam (glued laminated timber) with rhomboid structure carries a white self-cleaning hi-tech covering membrane. This refined structure resulted from the logic of construction and imposed

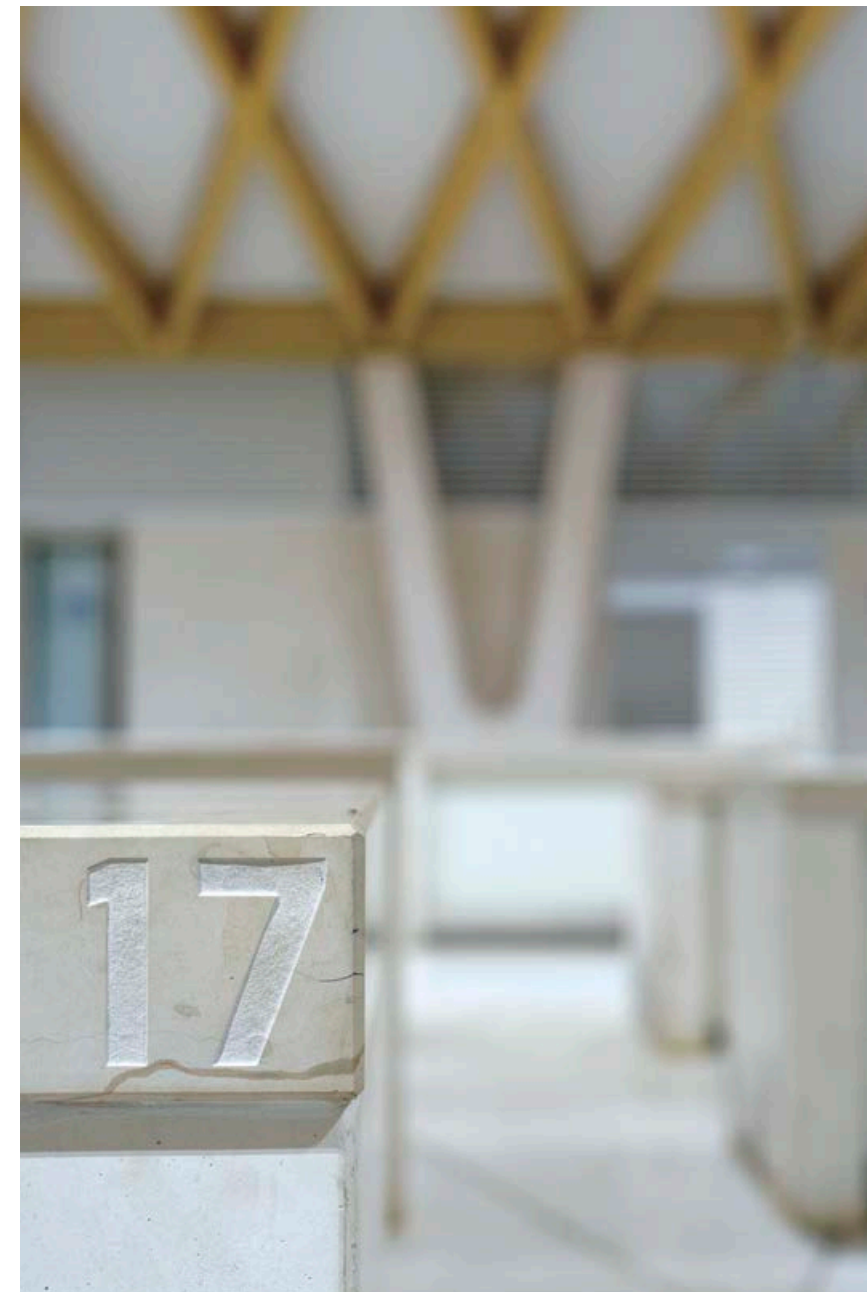


Vodička tržnica s ribarnicom je obećavajuće ostvarenje koje svjedoči o tome da se način korištenja prostora zaista može poboljšati arhitektonskom intervencijom

The marketplace in Vodice with the fish market is a promising accomplishment that testifies to the fact that architectural intervention can indeed improve the use of space

itself as one of several entirely pure and underlying themes of the project. This formal consistency of the marketplace with the fish market and a segment of the pedestrian street included in the project is created exactly by the replication of the same raster on the floor surface, made of polished concrete (which is at the same time the foundation slab containing fixtures), as well as by the compatible form of the reinforced concrete pillars. Apart from the roofing, pillars and floor, the fourth basic element of this spatial composition are the reused existing stone tables. They were renewed and polished so that their smooth texture represents yet another nuance of pleasant whiteness, created by different materials in this space without colours and details. The details, on the other hand, consist of the carefully chosen mobile equipment for the stalls: sun shades, scales, counters, seats... and, of course, abundance of fruits, vegetables, and sea food that actually enliven the space together with the users. In other words, the pragmatic quality of the project demanded to fulfil the needs of the community in restricted circumstances and with limited resources, as well as the undeniable architectural poetics which were possible because the project was based on the expression of universal architectural values: the harmonious scale, well-considered and clear relations in terms of space and planes, forms and rhythm and, furthermore, the choice of material, the construction technology and the type of construction. Dinko Peračić manages to create the impression of continuity and change, adding them to the best from the surroundings. He pays special attention to the space of the pedestrian street opposite the marketplace, along the edge of the park, that is now given more prominence. A constructed little semi-circular niche with benches along with the newly erected advertising board and the lines of planted mulberries along the edge of the park, offer a space for socialising after shopping. Specially designed foldable stalls are arranged along the promenade. It is why the project is not read as something that started somewhere and then finished, but as a novelty that accentuates the qualities of the place, although it has significantly changed the locality. The very contact with the floor surface makes us pleasantly aware of our existence in space. Alive and actually unfinished, the project has subtly affirmed the new spatial logic, therefore, it seems that it is only a matter of time before its unrealised parts are realised. This spatial intervention shows an approach practised by an increasing number of architects: architectural design with an emphasised research component and social responsibility, where the architect assumes the role of a mediator between politics and society and attempts to

uz granicu s gradskim parkom, koji je sada i sam došao do izražaja. Izvedena mala polukružna niša s klupama uz novo-postavljenu oglasnu ploču i niz zasađenih murvi uz rub parka, pružaju prostor za druženje nakon kupovine. Duž šetnice raspoređeni su i posebno dizajnirani sklopivi prodajni štandovi. Projekt se zato ne čita kao nešto što je negdje počelo i zatim i završilo, već kao novost koja ističe kvalitete mjesta, premda je mjesto bitno promijenila. Već sâm dodir s podnom plohom čini nas ugodno svjesnima našeg postojanja u prostoru. Živ i zapravo nedovršen, projekt je suptilno afirmirao novu prostornu logiku, pa se čini da je samo pitanje vremena kada će se ostvariti i njegovi nerealizirani dijelovi. Ovom je prostornom intervencijom iskazan pristup koji danas prakticira sve više arhitekata, a to je projektiranje s naglašenom istraživačkom komponentom i društvenom odgovornošću, gdje arhitekt preuzima ulogu medijatora između politike i društva te nastoji pomiriti komercijalni, privatni i javni interes. Sretna je okolnost u Vodici što je gradska vlast zaista željela podići razinu kvalitete javnog prostora i javnih usluga te pritom bila otvorena za suvremeni arhitektonski pristup i projekt. Kako određena sukladnost između mikro i makro svijeta generalno funkcionira, ovaj projekt ujedno ukazuje na to da su strpljivim, angažiranim i znalčkim pristupom promjene moguće ne samo na nivou pojedinačnih urbanističkih situacija, već i na nivou složenijih urbanističkih cjelina, u cilju poštenijeg raspolaganja prostorom. Vodička tržnica s ribarnicom nije tako idealistički ni utopijski pokušaj generiranja društvenog života, već obećavajuće ostvarenje koje svjedoči o tome da se način korištenja prostora zaista može poboljšati arhitektonskom intervencijom. Stoga raduje da je jedan tako društveno koristan program, koji novom idejom izrazito oplemenjuje postojeći urbani prostor, u godini svoje realizacije nagrađen već dvjema prestižnim strukovnim nagradama, jednom od nagrada 50. zagrebačkog salona i međunarodnom nagradom Piranesi za 2015. godinu. Projekt Dinka Peračića rezultirao je sjajnim oblikovanjem fizički ograničenog prostornog intervala koji proizvodi društvene aktivnosti koje nadilaze njegov okvir, baš kao i novu atmosferu koja pak čitav ambijent ispunjava ljepšom stvarnošću tijekom cijele godine. No taj interval istovremeno nudi i sasvim drugačiju perspektivu šireg urbanog konteksta. Naime, dok me spomenuti put od Magistrale do tržnice vodio kroz prostor koji sam percipirala tek kao krajolik izgrađen bez urbanističkog reda, od tržnice sam nastavila kretanje tim istim prostorom, doživljavajući ga i dalje kao mjesto puno nedostataka, no neizmjerljivo više kao mjesto prepuno potencijala za daljnje stvaranje urbanih transformacija visokih etičkih i estetskih dosega.



reconcile commercial, private and public interests. The fact – that the City Council of Vodice really wanted to improve the quality of public space and public service and was also open to a contemporary architectural approach and project – is really a fortunate circumstance. Since there is a certain agreement between the micro and the macro worlds in general, this project indicates, at the same time, that a patient, involved, and competent approach can make a change: not



only in the field of individual urban planning in particular situations, but also in the field of more complex urban cores, with the aim of dealing with space more fairly. The marketplace in Vodice with the fish market is, therefore, not so much an idealistic, or utopian attempt to generate social life, as it is a promising accomplishment that testifies to the fact that architectural intervention can indeed improve the use of space. Thus it is a delight to know that the author of a useful community service programme, of a new idea that has extremely enriched the existing urban space, has already won two prestigious professional awards in the year of the project's realization: The 50th Zagreb Salon Award, and the international Piranesi Award for the year 2015. **█** Dinko Peračić's project resulted in a fantastic architectural formation of a physically limited spatial interval which creates social activities that exceed it as well as a new atmosphere that again brings a more beautiful reality into the entire ambience throughout the year. Nevertheless, at the same time, this interval offers an entirely different perspective on the broader urban context. While the above-mentioned road from the Adriatic Motorway to the marketplace led me through a space I perceived merely as a constructed environment with non-existent urban planning regulations, I still perceived it as a place full of disadvantages, but now also as a place full of potential for further urban transformations, of high ethical and aesthetic achievements.