



Na kraju restauracije splitskog Peristila (2003.-2013.)

After the Restoration of the Peristyle in Split (2003-2013)

napisao
written by



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fotografije
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U pet tjedana terenskog rada Robert Adam i njegovi 'Mirmidanci' dovršili su arhitektonsko snimanje Dioklecijanove palače u Splitu. Za pripremu knjige *Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia* (1764.) trebalo mu je punih sedam godina. Adam je prvi pokušao analizirati i interpretirati ne samo formu, nego i izvornu funkciju pojedinih dijelova Palače, pa mu dugujemo većinu imena njenih elemenata (Peristil, Vestibul, Kriptoportik...). Za razliku od velikih prethodnika (Paladio, Fischer von Erlach) koji su crtali i pokušali interpretirati samo izvorni izgled palače, Adam je u njoj vidio i gigantski palimpsest. Bio je opčinjen organičnošću srednjovjekovne urbane strukture koja je poput bršljana oplela autoritativnu imperijalnu arhitekturu. Lekcije koje je ponio iz Splita ne očituju se samo u citiranju karakterističnih tema, poput monumentalnog pročelja Dioklecijanove palače (koja je dobila svoj eho na sklopu Adelphi na obali Temze), niti u upotrebi stupova kao arhitektonskog okvira unutar interijera (kao što se motív stupova sa splitskog Peristila preodjenuo u Kedlestonu ili u Syon Houseu). Od osobite je važnosti to što je Adam baš u Splitu, pažljivom analizom suodnosa pojedinih dvorana u njihovom ritmičkom slijedu duž osovina kretanja, došao do zakona koji je nazvao *Climax in Architecture*. Njime je objasnio

Robert Adam and his 'Myrmidons' completed their architectural survey of Diocletian's Palace in Split in five weeks of field work. It took him seven years to prepare his book *Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia* (1764). Adam was the first to analyse and interpret not only the form, but the original function of individual parts of the Palace, so we are indebted to him for the majority of the names (Peristyle, Vestibule, Cryptoporticus...). Unlike most of his predecessors (Paladio, Fischer von Erlach) who made drawings and attempted to interpret only the original design of the palace, Adam saw a gigantic palimpsest in it. He was fascinated by the organic whole of the medieval urban structure that clung to the authoritarian imperial architecture like a poison ivy. The lessons he took from Split were not only about the characteristic themes, such as the Palace's monumental façade (reflected in the Adelphi complex on the Thames), and neither is it about the use of columns as architectural frames in the interior (as the motif of columns from the Peristyle in Split transformed in Kedleston or in Syon House). It is extremely important that it was in Split that Adam devised the law he called *Climax in Architecture* by carefully analysing the relations between the individual halls and their rhythmic array along the axes of

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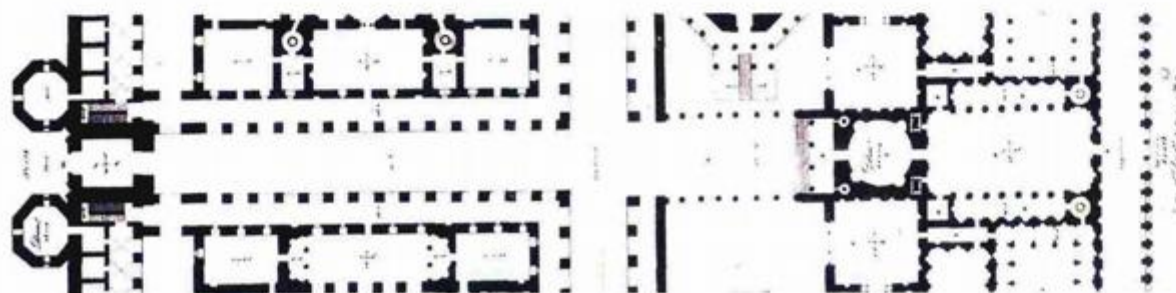
▲ C.L. Clerisseau, Peristil Dioklecijanove palače, crtež (St. Petersburg, Muzej Ermitaž)

▲ C.L. Clerisseau, The Peristyle of Diocletian's Palace (St Petersburg, The Hermitage Museum)



◀ R. Adam, Ruševine palače cara Dioklecijana u Splitu, 1764., presjek sjever-jug kroz palaču

◀ R. Adam, Ruins of the Palace of the Emperor Diocletian at Spalato in Dalmatia, 1764., general section of the palace from south to north



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▲ Georg Niemann, Dioclecijanova palača u Splitu, Beč, 1910., glavna ulica, pogled s Peristila prema Zlatnim vratima na sjeveru palače, crtež

▲ Georg Niemann, Diocletian's Palace Split, Vienna, 1910, main street, view from the Peristyle on the Golden Gate on the north side of the palace, drawing

▲ Franz Thiard de Laforest, Café 'Al Tempio' unutar sjevernog dijela istočne kolonade Peristila, 1873.

▲ Franz Thiard de Laforest, Café Al Tempio inside the northern part of the eastern colonnade of the peristyle, 1873

(AMS)



◀ Georg Niemann, Idealna rekonstrukcija izvornog izgleda mauzoleja i Protirona, crtež (Kupferstichkabinett, Akademie der bildenden Künste Wien)

◀ Georg Niemann, ideal reconstruction of the original appearance of the Mausoleum and Protiron, drawing (Kupferstichkabinett, Akademie der bildenden Künste Wien)

mehanizme orkestracije u rasporedu hodnika, odaja, soba, dvorana – prema preciznim hijerarhijskim odnosima podređenog i ceremonijalnog, uskog i širokog, manjeg i većeg, nepravilnog i pravilnog. Opisujući putanju koja se razvija od Zlatnih vrata i duž široke avenije s trijemovima ('Cardo') koja vodi izravno na Peristil, preko Protirona, Vestibula i Atrija do Kriptoportika, podcrtava način kojim se razdvajaju reprezentativni od utilitarnih sadržaja. Mnogo prije Alfreda Frazera i ostalih shvatio je da je Protiron nad Peristilom pravo pročelje carske rezidencije. Shvatio je, kao nitko prije (a možda ni poslije) stvarnu narav Peristila – koji nije forum, ali je srce tog

movement. This explained the mechanisms of orchestration in the layout of hallways, rooms, chambers and halls – according to the precise hierarchal relations of the subordinate and ceremonial, the narrow and the wide, smaller and larger, regular and irregular. By describing the route from the Golden Gate and along a wide avenue with porches ('Cardo') leading directly to the Peristyle, over the Prothyron, Vestibule and Atrium, all the way to the Cryptoporticus, he underlined the manner in which representative premises were separated from the utilitarian. Long before Alfred Frazer and others, he understood that the Prothyron over the Peristyle is the real façade of the



neobičnog kasnoantičkog zdanja što ga zovemo carevom palačom. ¶ Danas, kada od Zlatnih vrata do Peristila vodi uska krivudava ulica utisnuta između srednjovjekovnih kuća, teško možemo pojmiti da je tu postojala *via praetoria*, od Peristila uža za samo 60 cm. Ona je zajedno s poprečnom *via principalis* formirala pravu urbanu armaturu. Stupovi trijemova sa strana nosili su, u svom monotonom nizanju, vodoravni arhitrav. Onome tko je ulazio u Palaču s bilo koje od tri strane, ukazivali su se samo portici koji izravno vode k srcu građevine do pravokutnog prostora Peristila. Tu bi doživio vizualni šok našavši se pred prozračnim kolonadama. Prostorni ugođaj dobio je snažno auličko značenje, čitav stilski registar tu je posve izmijenjen. Kolonade su ga poput nekih transparentnih zidova usmjeravale prema glavnom monumentalnom pročelju carske rezidencije, dok su istodobno naglašavale izdvojenost dviju sakralnih cjelina u kojima su stajali carev mauzolej s istočne strane te manji prostilni hram s dva tholosa (tzv. Kibelin i Venerin hram) sa suprotne, zapadne strane. ¶ Unutar suhe i gotovo anorganičke arhitekture Palače, Peristil je mjesto koje zavodi. Neobičnost mu dolazi otud što stupovi ne podržavaju neprekinutu gredu (po tradicionalnom rimskom sistemu), nego niz lukova koji se razvijaju izravno s korintskih kapitela. Arkade među stupovima izvorno su bile zatvorene u donjem dijelu kamenim tranzenama u visini do 2,40 m, a između dva stupa kroz koje se prilazi stubištu prema mauzoleju postojao je donji prag vrata koja su zatvarala ulaz u istočno dvorište. Naravno, postoje raniji primjeri motiva lukova postavljenih izravno na stupove, na primjer na Severovom forumu u Leptis Magna, na više hramova u Siriji i Pisidiji, na bočnom pročelju slavoluka u Orangeu i tako dalje, međutim, tek je u Splitu – na Peristilu i Protironu, kao i na južnom pročelju Palače – on dobio konzekventno značenje. ¶ U ranijim monografijama o palači (Niemann, Hebrard, Bulić-Karaman) nema ni riječi o tome kako je Peristil izvorno mogao funkcionirati niti o široj prostornoj logici u koju je ukomponiran. Esplanada Peristila, uokvirena elegantnim kolonadama i pročeljem Protirona, bila je sve donedavno u standardnoj stručnoj literaturi tretirana kao središnje dvorište palače-ljetnikovca, odnosno kao trg palače-grada. Istom 1940-ih danski arhitekt-arheolog Eynnar Dyggve formulirao je interpretaciju kojom je dokazivao da je arhitektura carske rezidencije morala voditi računa o zahtjevima novog ceremonijala koji je Dioklecijan uveo nastojeći se prikazati kao neprikosnoveno veličanstvo i stvarno božanstvo na zemlji (*deus praesens*), *Jovius*, odnosno Sin Jupiterov. Otud bi Peristil bio namijenjen kultu živog sina Jupiterovog. Istočno od njega, na visokom postamentu bio je podignut carev Mauzolej, a na zapadu su se nalazila tri mala hrama za slavljenje kulta

imperial residence. He understood the true nature of the Peristyle as nobody before (and perhaps even after) – not a forum, but the heart of this unusual Late Antiquity building we call the imperial palace. ¶ Today, when a narrow, winding alley, crammed between medieval houses, leads from the Golden Gate to the Peristyle, we can hardly envision that it used to be the *via praetoria*, narrower than the Peristyle by only 60 cm. Along with the perpendicular *via principalis*, it formed the actual urban armature. The colonnades of the porches along the sides carried, in their monotonous order, the horizontal entablature. Those entering the Palace from any of the three sides, saw only the porticos leading to the heart of the complex, to the rectangular Peristyle. Visitors would experience a visual shock because of the spacious colonnade. The spatial atmosphere gained a strong aulic meaning, the entire stylistic register was changed. The colonnades, like some transparent walls, directed visitors towards the main, monumental façade



of the imperial residence, simultaneously emphasizing the two separate sacral compounds of the emperor's mausoleum to the east and a smaller prostyle temple with two tholoi (the so-called Temple of Cybele and the Temple of Venus) on the opposite, western side. ¶ Within the almost inorganic architecture of the Palace, the Peristyle is a seductive place. Its unusual character is the result of the architectural solution that was not according to the Roman system, namely, the columns do not support a single architrave above but a series of arches that spring directly from the Corinthian capitals. Originally 2.4 m high *transennae* walls were placed in the intercolumniations and there were lintel doorways between the

▲ Georg Niemann, Skice za idealnu rekonstrukciju Peristila, crtež (Kupferstichkabinett, Akademie der bildenden Künste Wien)

▲ Georg Niemann, sketches for the ideal reconstruction of Peristyle, drawing (Kupferstichkabinett, Akademie der bildenden Künste Wien)



Svečanost postavljanja ▶
 Meštrovićevog kipa
 Grgura Ninskog 29.
 rujna 1929. na Peristilu

Festivity of placing ▶
 Meštrović's statue of
 Grgur Ninski on the 29
 September 1929
 on the Peristyle

(MGS)



▲ Peristil koncem
 1950-ih godina

▲ Peristyle in the
 late 1950 s

(KOS)

tradicionalnih božanstava rimske države. Purpurnu boju granitnih stupova u južnoj polovini Peristila treba vidjeti kao birani i ciljani efekt njegova slavljenja, jer je grimizna boja bila rezervirana za cara i njegovu obitelj. Protiron, na koji je car izlazio kroz Vestibul iz svojih apartmana, davao je – tvrdio je Dyggve, a za njim Branimir Gabričević i mnogi drugi – okvir u kojemu se svojim podanicima prikazivao dok bi oni pred njim padali u proskinezu, klanjajući mu se prostiranjem čitavog tijela po podu. ¶ Paradoks je, tako nam se danas čini, da su Dyggve i Gabričević svojim suptilnim interpretacijama kasnoantičkog vladarskog rituala opravdavali zahvat koji mu je u mnogočemu proturječio. Otvaranje komunikacije prema Podrumima, odnosno prema lučkom sklopu (otkrivenom istom 2007.), zijevom strmog stubišta ispod pretpostavljenog tribunaliona, zacijelo



▲ Prijedlog za uklanjanje kapela iz
 Protirona u vrijeme rekonstrukcije
 pločnika Peristila 1960-ih godina

▲ Proposal for removal of chapels from
 Protiron at the time of the Peristyle
 sidewalk reconstruction in the 1960s

columns leading to the staircase towards the mausoleum that closed the entrance to the eastern courtyard. Naturally, there are earlier examples of arches on columnar supports for instance, on the Severan Forum at Leptis Magna, on several temples in Syria and Pisidia, on the side façade of the Triumphal Arch in Orange and so on; however, it was in Split – on the Peristyle and Prothyron, as well as the southern façade of the Palace – that this element got its consequential meaning. ¶ In earlier monographs on the palace (Niemann, Hebrard, Bulić-Karaman) there was no mention of how the Peristyle was supposed to function or of the wider spatial logic where it is incorporated. The Peristyle's esplanade, framed by elegant colonnades and the Prothyron's façade, was until recently treated in the standard expert literature as the central

bi u Dioklecijanovo vrijeme bilo shvaćeno kao promiskuitet komunikacijskih funkcija i liturgijskog smisla imperijalnog kulta. Dyggveovoj i Gabričevićevoj rekonstrukciji carske liturgije zacijelo bi bolje odgovarao prostor Peristila, sa svim inkrustacijama povijesnih mijena kakvim je bio došao do njihova vremena, 1950-ih godina, dakle sa srednjovjekovnom, odnosno baroknom tribinom, na pločniku srednjovjekovne nivelete... Rezultati arheološko-restauratorske kampanje dovršene 1960., kako su ih interpretirali glavni istraživači Jerko i Tomislav Marasović, podcrtavali su, međutim, činjenicu da je Peristil stvarno, iako ne i točno geometrijsko središte Palače u kojemu se koordiniraju vrlo složeni odnosi različitih visina prostornih cjelina što se stepenasto nižu od sjevera prema jugu. Tu se usklađuju relativno niski trijem ulica s visokim kotama krovova Protirona, Vestibula i drugih odaja Dioklecijanova stana, perforirajući samu sredinu stubišta Protirona – da se preko njega može sići na kotu centralne dvorane u Podrumima i dalje prema morskim vratima, a s druge strane se popeti na najvišu razinu carske rezidencije. Interpretacije koje Peristil svode na funkciju komunikacijskog čvorišta iz vida ispuštaju na prvi pogled samorazumljivu, makar više nego neobičnu činjenicu: u samom središtu građevine, neposredno pred Dioklecijanovim stanom, oblikovana je sakralna zona s mauzolejom cara



▲ Spuštanje podnice Peristila na pretpostavljenu izvornu razinu, 1959.-1961.

▲ Lowering of the pavement to the hypothesized original level, 1959-1961

JOŠKO BELAMARIĆ, Na kraju restauracije splitskog Peristila



◀ Silazak s Peristila u Podrumu Dioklecijanove palače prije zatvaranja prolaza 1928. & 'Carev rov' sa stubištem prema Peristilu

◀ Descent from the Peristyle to the basements of the Diocletian's Palace before closing of the passage 1928 & Emperor's ditch with staircase towards Peristyle

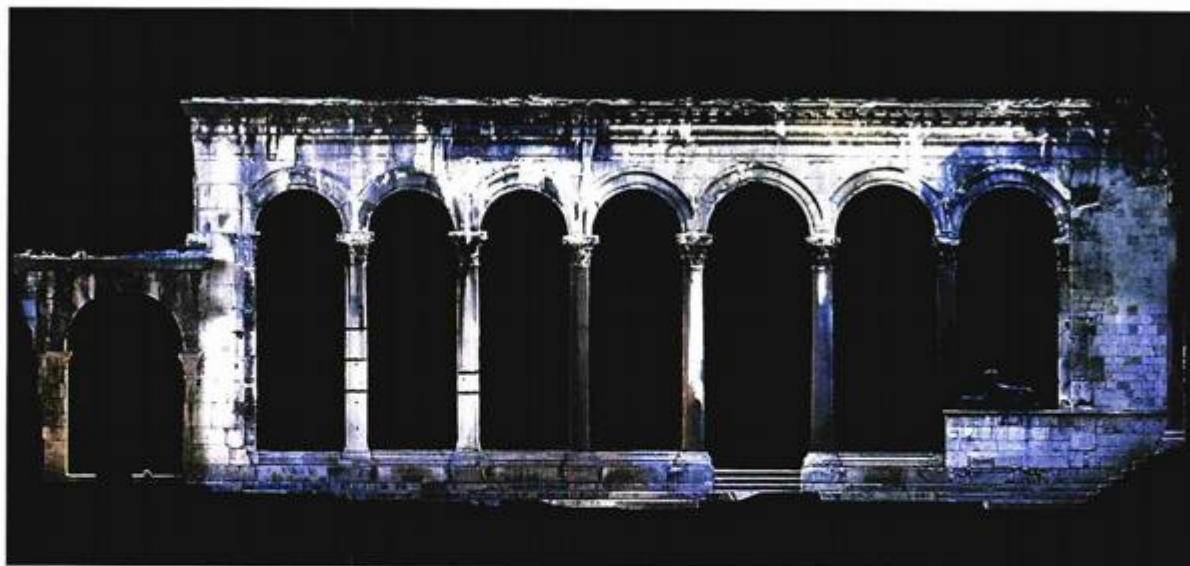
(KOS)

courtyard of the palace/villa, that is, as the square of the palace/town. Only in the 1940s did Danish architect and archaeologist Eynnar Dyggve formulate an interpretation to prove that the architecture of the imperial residence had to consider the requirements of the new ceremony, introduced by Diocletian, in order to present himself as Lord and Master (*Dominus Noster*) and *Jovius*, the son of Jupiter. Therefore, the Peristyle would be dedicated to the cult of the living son of Jupiter. To the south, at the top of a frontal staircase, there was the emperor's Mausoleum, while three small temples were located to the west, to honour the cult of the traditional gods of the Roman state. The purple colour of the granite pillars in the southern half of the Peristyle should be considered as a selected and chosen effect for his worship, because crimson was reserved for the emperor and his family. The Prothyron, where the emperor walked through the Vestibule from his apartment, was a frame – as Dyggve, and later Branimir Gabričević and many others claimed – to present himself to his people while they fell to a proskynesis, honouring him by prostrating their entire bodies on the floor. The paradox is that it seems to us today that Dyggve and Gabričević and their subtle interpretations of the Late Antiquity ruling ritual, justified the intervention that was in many aspects controversial. The opening of the communication towards the basements, that is, towards the harbour complex (discovered only in 2007), the opening of the steep stairway under the supposed

JOŠKO BELAMARIĆ, After the Restoration of the Peristyle in Split



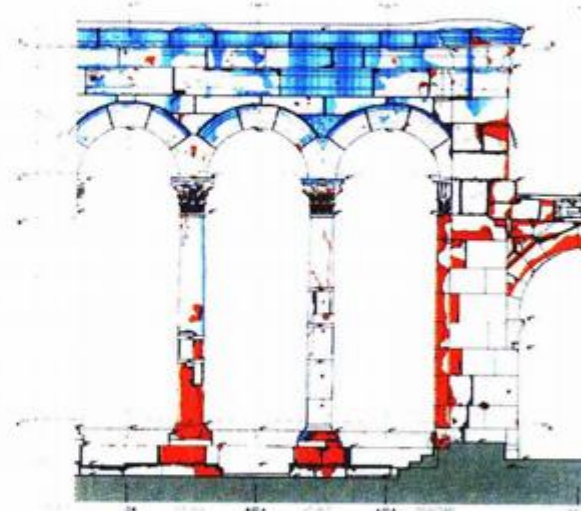
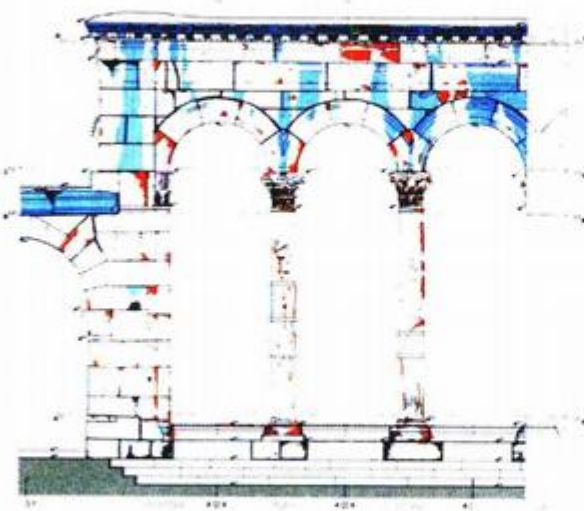
Istočna kolonada ▶
 Eastern colonnade ▶



koji još nije doživio deifikaciju, i s kompleksom hramova nasuprot. Tomu nema izravnih paralela u dotadašnjem rimskom urbanizmu. August je, doduše, svoju *domus* na Palatinu podigao u relaciji s hramom svog zaštitnika Apolona. Ali mu ju je podredio. Ugradnja careva mauzoleja i hramova nasuprot njemu u središtu splitske palače bila je novost bez presedana. Valja ipak podsjetiti da je već Georg Niemann u prvoj znanstvenoj monografiji o Palači (1910.) konstatirao da arkade na bočnim stranama Peristila nisu organski vezane s pročeljem Protirona, što upućuje na zaključak da cjelina Peristila nije podignuta u jednom dahu. Potom je Luigi Crema, pretpostavljajući da splitska građevina izvorno slijedi plan rimskog tabora, zamislio postojanje jednog poprečnog širokog trga pred samostojnim prospektom Protirona kojim se prilazilo pretoriju.

tribunalion, would certainly be understood in Diocletian times as a promiscuity of communicative functions and the liturgical sense of the imperial cult. Dyggve and Gabričević's reconstruction of the imperial liturgy would be better matched by the Peristyle's space, with all the incrustations of historical changes until their time in 1950s. The results of the archaeological and restoration campaign, completed in 1960, as the principal researchers Jerko and Tomislav Marasović interpreted them, underlined, however, the fact that the Peristyle is the actual, if not strictly geometric centre of the Palace, where the complex relations of various levels of spatial units coordinate in steps from the north to the south. The relatively low porch of the streets is adjusted to the high roofs of the Prothyron, Vestibule and other chambers of Diocletian's villa, perforating

Nacrti istočne kolonade s ucrtanim oštećenjima, autori: I. Gobec, N. Mavar, A. Škevin Mikulandra, F. Draksler
 Survey of the eastern colonnade with mapped damages, authors: I. Gobec, N. Mavar, A. Škevin Mikulandra, F. Draksler





◀ 3D skeniranje kapitela Protirona

◀ 3D scanning of the capital from the Prothyron



▲ Sjevni dio zapadne kolonade prije restauracije

▲ North part of the western colonnade before restoration

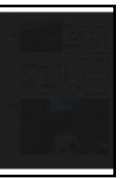
▶ južni dio istočne kolonade, stanje prije i poslije zahvata

▶ Southern side of the eastern colonnade, condition before and after the interventions



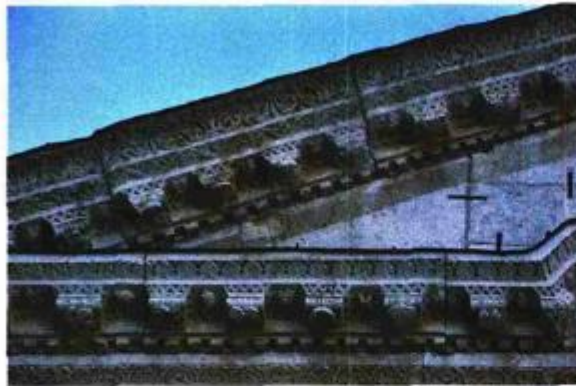
JOSKO BELAMARIĆ, Na kraju restauracije spilivskog Peristila

JOSKO BELAMARIĆ, After the Restoration of the Peristyle in Spiliv



Ornamentirani vijenci
na zabatu Prothirona
nakon restauracije

Ornamented cornices
of the Prothyron
pediment after
restoration

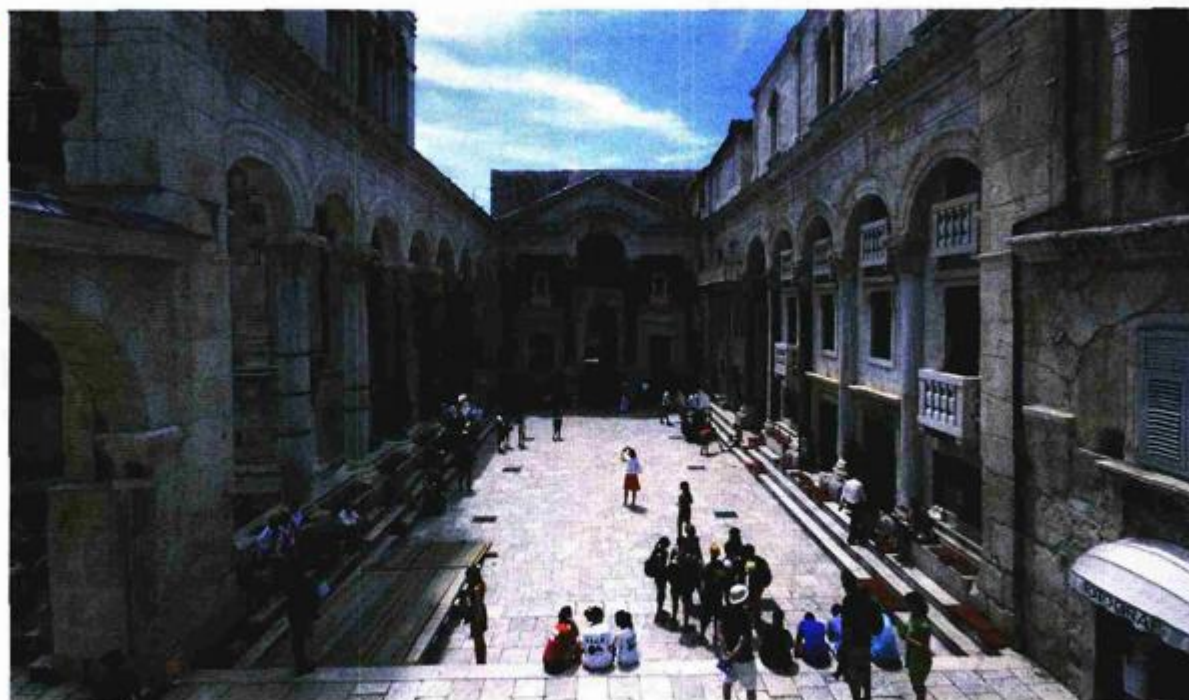


Smatrao je da bi u drugoj fazi, ali svejedno za Dioklecijanovu života, unutar tog prostora bile ugrađene 'dijafragme' sa stupovljem spojene na 'parastade' središnjeg portika te 'kutije' za mauzolej i hramove ograđene temenosom istočno i zapadno od novonastalog 'peristila'. Najnovija arheološka sondiranja nedvojbeno su potvrdila da postoji nekoliko distinktivnih faza u ranoj povijesti ovog prostora. Prije Peristila na istom mjestu je postojala neka monumentalna pred-Dioklecijanova zgrada. U prvoj fazi Dioklecijanove gradnje čini se da je na križištu karda i dekumana zaista stajao tetrapilon ili makar njegovi temelji. Temeljna stopa završnog pilona zapadne arkade Peristila prema dekumanu evidentno je probila masivni zid spomenute ranije građevine pritom se uklinivši u rub temelja tetrapilona koji je, po svemu sudeći, bio srušen prilikom

the very centre of the Prothyron's stairway – in order for it to be used as a passage to the central hall in the basements and further towards the *Porta Aenea* (the Sea Gate), and on the other side to climb to the highest level of the imperial residence. Interpretations that reduce the Peristyle to the function of a communication knot disregard one initially seemingly self-explanatory but quite unusual fact: in the very centre of the complex, immediately in front of Diocletian's villa, there is a sacral zone with the mausoleum of the emperor who had not yet been deified, with a temple complex on the opposite side. There are no direct parallels in the Roman urbanism of that time. Augustus, however, did erect his *domus* on the Palatine in relation to the temple of his patron god Apollo. But it was subordinated. The inclusion of the emperor's mausoleum and the temples opposite in the centre of the palace in Split was a novelty without a precedent. Let us remind ourselves that Georg Niemann stated in his first scientific monograph on the Palace (1910) that the arcades on the Peristyle's sides were not organically linked with the Prothyron's façade, which implies that the Peristyle was not built at once. Later, in 1948, Luigi Crema supposed then that the building in Split originally followed the plan of a Roman camp and he envisioned the existence of a traverse wide square in front of the independent Prothyron's prospect as a passage to the *praetorium*, the commander's residence. He believed that in the second phase of the construction, but definitely during Diocletian's lifetime,

Peristil, 2012.
stanje neposredno
pred dovršetak
konzervatorsko-
restauratorskih
zahvata

Peristyle 2012.
near the end of
the conservation-
restoration
treatment





građenja tih arkada. Nakon toliko novih arheoloških otkrića i teza koje u obzir uzimaju dosad zanemarene aspekte Dioklecijanove građevine, moramo se vratiti povijesnom kontekstu u kojemu je Palača projektirana kako bismo njezin program sagledali u širem prostornom mjerilu i sociopolitičkom okviru. Tom novom čitanju znatno će pridonijeti upravo dovršena desetgodišnja konzervatorsko-restauratorska kampanja na Peristilu, vjerojatno najcjelovitiji i najbolje pripremljeni program obnove nekog spomeničkog kompleksa u Hrvatskoj. Ono što je neupućenima sličilo na kozmetički 'face-lifting zahvat', u naravi je bio izvanredno složen proces liječenja svih aspekata strukture i epiderme tog izvanserijskog prostora – od konstruktivne sanacije prema projektu koji je pripremljen složenim računalnim trodimenzionalnim modelom, do ekstrakcije silne količine metala i betona iz ranijih zahvata, do čišćenja kamena, pri čemu se kao osnovni postupak po prvi put u nas dosljedno koristila najsuvremenija laserska metoda. Tridesetak mladih restauratora na skelama oko Peristila stasalo je u istinske eksperte. Djelovanju Hrvatskog restauratorskog zavoda dali su novo usmjerenje. Samo onaj tko se sjeća koliko ljudi je u Hrvatskoj prije deset godina bilo stvarno upućeno u probleme patologije kamena, moći će procijeniti i taj nusprodukt peristilskog pothvata koji je trajno postavio nove, najviše standarde konzervacije, restauracije i prezentacije spomenika. Paralelno se radilo na oblikovanju novog Muzeja sakralne umjetnosti u palači Skočibučić-Lukaris, u jugozapadnom uglu

'diaphragms' would be built, with columns and connected to the central porch as well as the 'boxes' for the mausoleum and temple precincts, to the east and west of the newly-built 'Peristyle'. The latest archaeological probing confirmed without doubt that there were several distinctive phases in the early history of the complex. Before the Peristyle, there was a monumental pre-Diocletian building in the same location. In the first phase of construction of Diocletian's Palace it seems that there was a tetrapylon at the junction of *cardo* and *decumanus*, or at least its base. The base of the end column on the Peristyle's western arcade, towards the *decumanus*, had clearly broken through the massive wall of the earlier building, thus becoming wedged between the edge of the base of the tetrapylon that was apparently demolished when the arcades were built. After so many archaeological discoveries and theories concerning some aspect of the Palace's construction that have been neglected until now, we have to return to the historical context in which the Palace was designed, in order to review its programme on a wider spatial scale and within the social and political framework. The recently finalized ten-year conservation and restoration campaign on the Peristyle, perhaps the most complete and the best prepared renovation programme of any monumental complex in Croatia, will contribute significantly to the new interpretation. What seemed to be only a 'face-lifting intervention', was actually an extremely complex process of healing all aspects of the structure and the



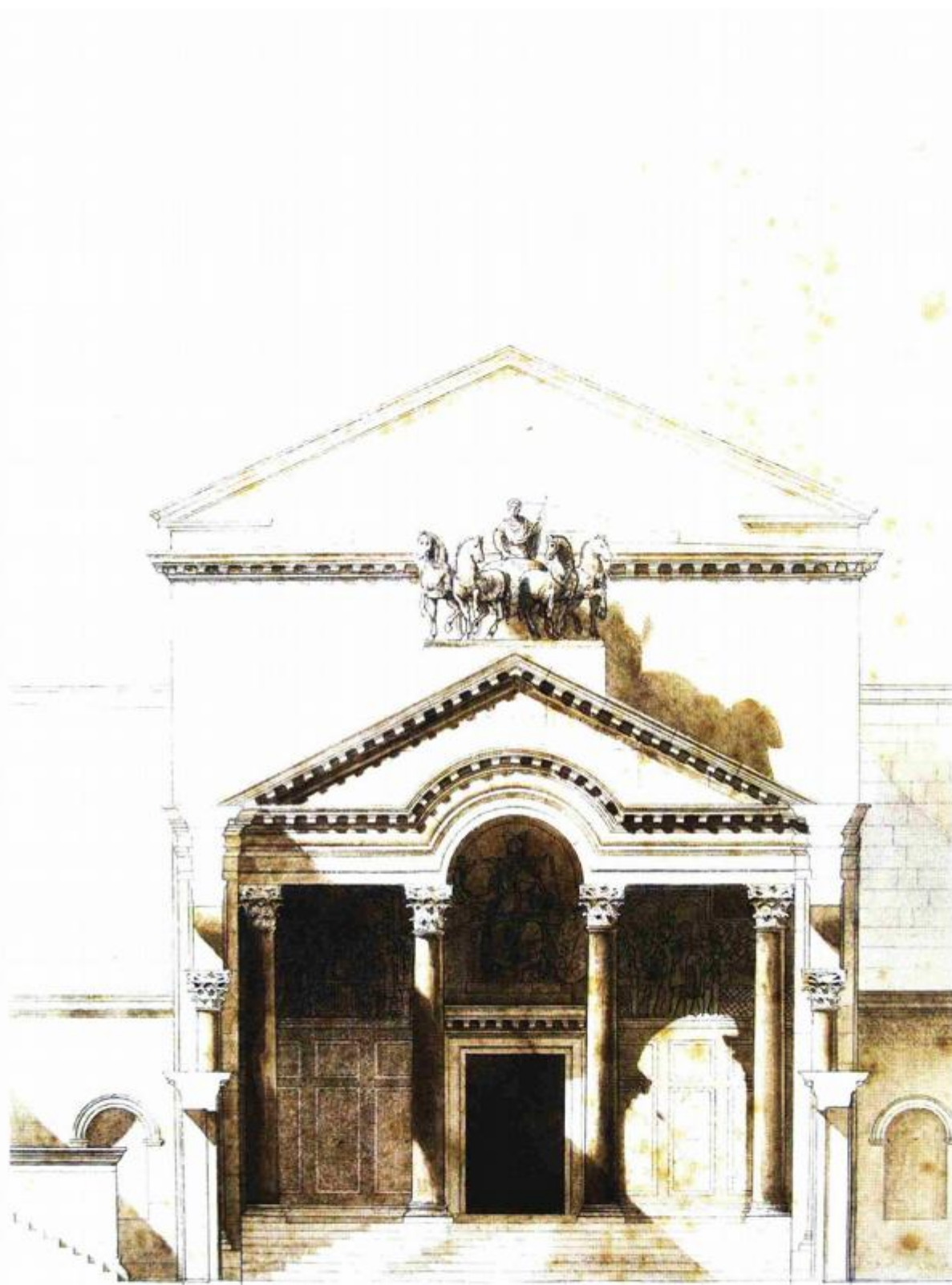
Peristil, 2012. stanje neposredno pred dovršetak konzervatorsko-restauratorskih zahvata

Peristyle 2012, near the end of the conservation-restoration treatment



Peristila, na uređenju okoliša katedrale, Vestibula i prostora antičkog dekumanusa. Konačno, od posebne je važnosti i to što je čišćenje Peristila dalo pravdu i zvoniku katedrale – naj-originalnijoj građevini hrvatskog srednjovjekovnog razdoblja. Stotinu godina zvonik se bijelio poput stranog tijela nad pocrnjelim Dioklecijanovim arkadama, a sada se konačno s njima akordira i bojom. Zahvat što ga je pokrenuo Odsjek za staru gradsku jezgru, uz inicijalnu donaciju World Monuments Fonda i potporu hrvatskog Ministarstva kulture, najvećim dijelom je financirao Grad Split. Zacijelo će potaknuti dovršenje i pokretanje novih sličnih projekata, a obnovit će, nema sumnje, i razgovore o izvornoj funkciji i izgledu samog Peristila te o mogućnostima boljeg oblikovanja niza detalja na njemu. Nedostaje samo neki novi Robert Adam da pošteno projektira onaj trajno-privremeni nedolični ulaz u Podrume i nekadašnji Dioklecijanov stan unoseći još jednu notu u specifičnu lokalnu povijesnu stratigrafiju na čijoj interpretaciji su nastali univerzalni aksiomi moderne teorije zaštite spomenika koji se, začudo, i danas znaju dovesti u pitanje. O njima je prije više od sto godina govorio Max Dvoržak kada je rekao: 'Drugdje su se rimske ruševine očuvale samo ili pored novih kulturnih slojeva, ispod ili pored novih kulturnih slojeva, no u Splitu su s njima srasle, prožimlju ih ili obrubljuju kao da je povijest nakanila na jednom mjestu stvoriti monumentalni simbol staroga i novoga svijeta u njihovoj uzastopnosti i genetskom povezivanju, ali ne u neplodnom obrascu, već kao tvorevinu s naizgled neiscrpnim pojedinostima koje povijesno i slikarski potiču maštu...'

epidermis of this extraordinary site – from the constructive consolidation according to a project prepared by a complex 3D computer model, the extraction of large quantities of metal and concrete from previous reconstructions, to the cleaning of the stones, when the state-of-the-art laser method was consistently used as the principal procedure for the first time in Croatia. Thirty young restorers grew into genuine experts on the scaffolding around the Peristyle. They have given the Croatian Institute for Restoration a new direction. Only those who remember how many people in Croatia were actually privy to the problems of the deterioration and treatment of stone ten years ago would be able to evaluate this side effect of the Peristyle intervention, which has permanently set some new, highest possible standards in the conservation, restoration and presentation of monuments. Parallel work was done on the design of the new Museum of Ecclesiastical Arts in the Skočibučić-Lukaris palace, in the south-western corner of the Peristyle, on the cathedral's surroundings, the Vestibule and the ancient *decumanus*. Finally, and especially important, the cleaning of the Peristyle gave justice to the cathedral's bell tower – the most original building of Croatia's medieval period. For a hundred years the restored white bell tower was like an alien body over the Palace's darkened arcades, but now it finally corresponds to them in colour as well. The intervention was initiated by the Department for the Old City Centre, with an initial donation from the World Monuments Fund and support from the Croatian Ministry of Culture, but it was mostly financed by the City of Split. This project will certainly support similar projects and renew, no doubt, discussions on the original function and layout of the Peristyle itself, as well as the options to better design many of its details. Only a new Robert Adams is missing to redesign the inappropriate entrance to the basement and the former Diocletian's apartment, by including another note to the specific local mixture of historical styles whose interpretation was the basis for universal axioms of the modern theory of monument protection that are, strangely, questioned even today. Max Dvoržak spoke about them over a hundred years ago: 'Other Roman ruins have only been preserved beneath or alongside the strata of new cultures; in Split they have grown up with them, they permeate them and frame them as though history itself had been anxious to create in one place a monumental allegory of the old and new worlds in their succession and genetic connection, not as a dry formula, but as an entity that appears to the historic or painterly imagination as an endless source of inspirational individual moments.'



Georg Niemann,
Idealna rekonstrukcija
Protirona, crtež
(Kupferstichkabinett,
Akademie der
bildenden Künste Wien)

Georg Niemann, ideal
reconstruction of
Protiron, drawing
(Kupferstichkabinett,
Akademie der
bildenden Künste Wien)