



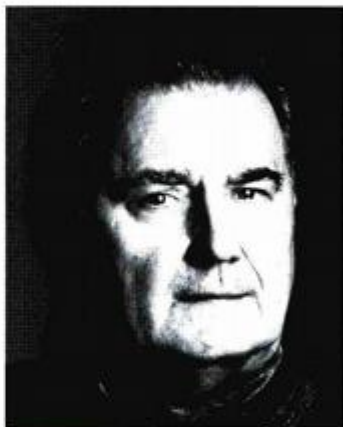
Nova vrijednost urbane slike Rijeke

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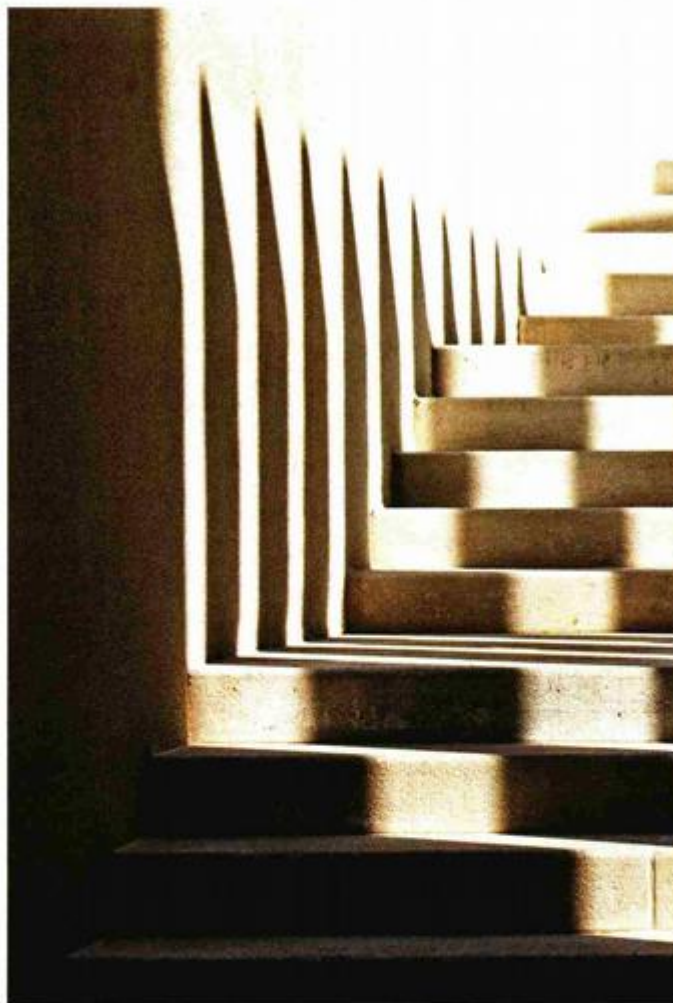


Snješka Knežević

arhitekt
architect



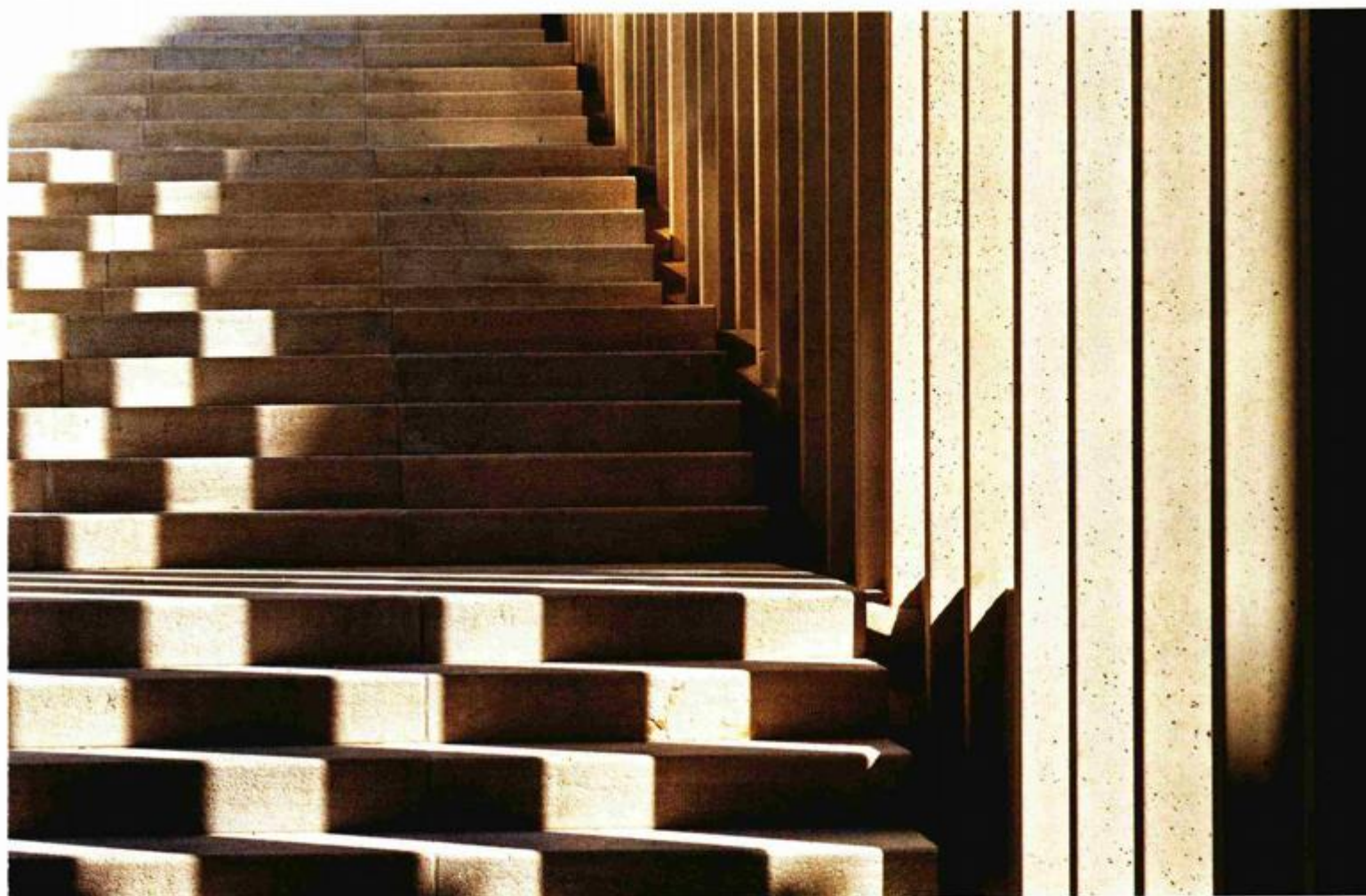
Nenad Fabijanić



1 Otvaranjem *Arheološkog parka Principij*, u Rijeci u veljači 2014., topografija antičkih lokaliteta istočne obale Jadrana obogaćena je spomeničkim *locusom*, jedinstvenim po tipu i oblikovnoj razini prezentacije. Što se tiče prvoga principija, posrijedi je arhitektonsko-urbanistički element *castruma*, rimskog vojnog logora ili grada, kakvi se javljaju na rimskim granicama (*limites*), a u Dalmaciji su očuvani tek pojedini fragmenti jedinih dvaju *castruma*, Burnuma i Tiluriuma¹, ne i cjeline kao u Tarsatici. Što se tiče drugoga, zahvat je rezultat javnog natječaja i kreativnog autorskog, minuciozno

¹ Burnum, legijski logor, u mjestu Ivoševci kraj Knina, i Tilurium, na području mjesta Gardun kraj Trijlja, nastali su tokom 1. stoljeća. Prva arheološka istraživanja Burnuma počela su 1912. i 1913., nastavljena 1973., a od 2002. lokalitet se istražuje sustavno; očuvana su dva luka trijema principija. Tilurium se sustavno istražuje od 1997., a na arealu lokaliteta konzervirani su ostaci logora.

New Value in the Urban Image of Rijeka



fotografije photographs by Miro Martinić portret portrait Marko Mihaljević

razrađenog i kontrolirano provedenog koncepta. Principij (*principia*), vojno zapovjedništvo, upravni je i religijski centar kastruma, te ujedno njegov jedini javni prostor. Naglašen je smještajem u samom prostornom središtu, na sjecištu glavnih komunikacija: šire *viae principalis* (ili *cardo maximus*) i uže *viae praetoriae*. Tipološki je izveden iz civilne arhitekture foruma te predstavlja simplificiranu, funkciji prilagođenu varijantu gradskog trga. Središnji mu je dio nenatkriveno, pravokutno unutarnje dvorište (*square, carré*), optočeno trjemovima iza kojih se redaju objekti utilitarne namjene, dok na čeonj strani dominira reprezentativna zgrada stožera (zapovjedništva) u čijoj je središnjoj osi glavni ulaz, *porta principii*. Glavna je zgrada okupljala službene prostorije, od pisarnica (*tabularia*) i soba za okupljanje časnika (*scholae*) do svetišta zastava i podija (*tribunala*), s kojeg se zapovjednik obraćao vojsci. Na

The opening of the *Principia Archaeological Park* in Rijeka, in February 2014, enriched the topography of ancient sites on the Adriatic's eastern shore, adding a monumental locus, unique in the type and the shaping level of presentation. As for the type, the *Principia* was an architectural and town-planning element of *castrum*, a Roman military encampment or town, one of the many scattered along the boundaries of the Roman Empire (*limites*). In Dalmatia, only fragments of no more than two castra, those of *Burnum* and *Tilurium*, have been preserved,¹ not the

¹ Burnum, a Legion camp, located in the village of Ivoševci near Knin, and Tilurium, located in the area of the village of Gardun near Trij, date back to the 1st century. The archeological excavations of Burnum began in 1912 and 1913; the work was resumed in 1973. Since 2002, the site has been systematically researched; two arches of the *principia portico* have been preserved. Tilurium has been systematically researched since 1997. The remains of the camp, located in the area of the site, have been conserved.



▲ Idejna rekonstrukcija tarsatičkog principija; Tarsatički principij – kasnoantičko vojno zapovjedništvo, Rijeka, 2009.

▲ Conceptual reconstruction of Principia Tarsatica; Principia at Tarsatica / Late Roman Headquarters, Rijeka, 2009.

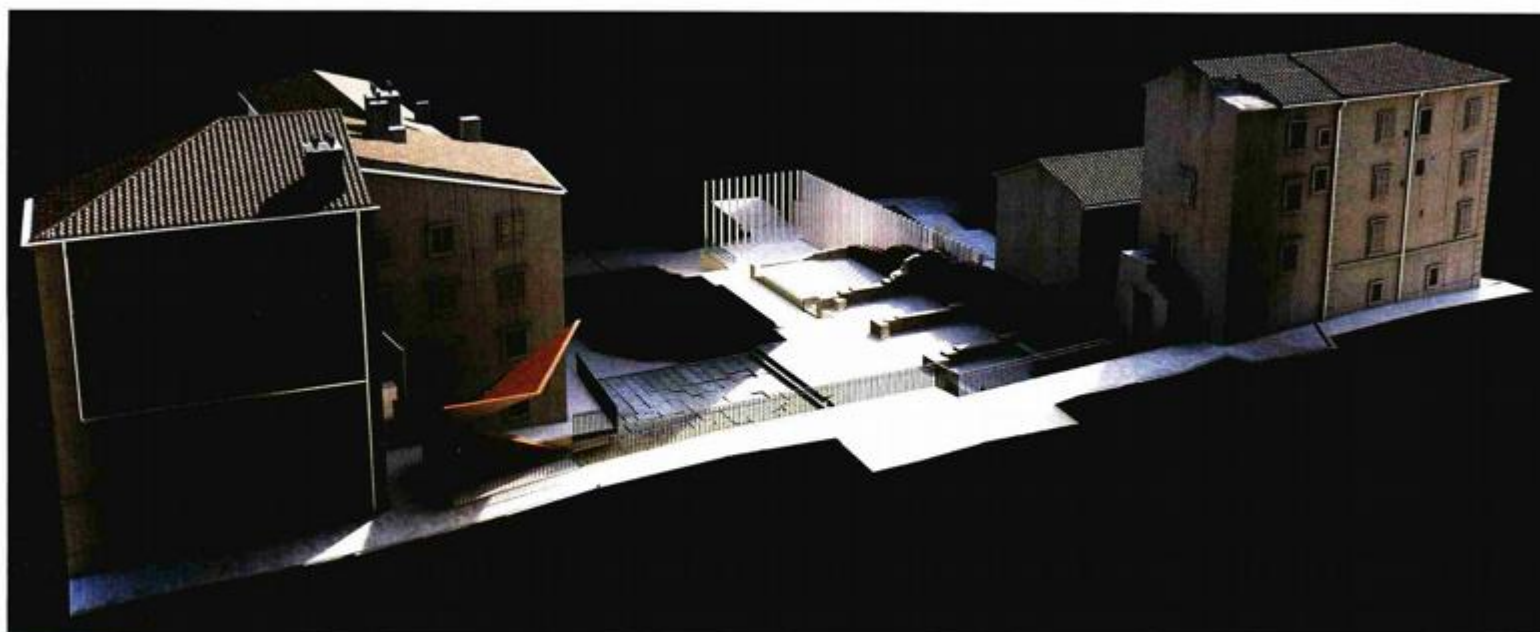
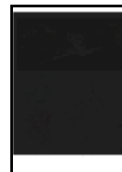
trgu su se odvijali najvažniji sastanci, vijećanja i suđenja. ▲ Gradnja tarsatičkog Principija datira se u doba vladavine cara Galijena (253. – 268.), kada je Tarsatica dobila na važnosti kao strateška točka u obrani Italije, a u sljedećem, 4. stoljeću, vjerojatno je bila uključena u obrambeni sustav carstva, poznat kao Bedem Julijskih Alpa (*Claustra Alpium Iuliarum*). Potkraj 4. ili na početku 5. stoljeća principij je uništen, napušten i nije prenamijenjen za drugu, primjerice civilnu svrhu. Sam se grad potkraj 5. stoljeća oporavio i opstao do 800. g., kad je uništen u ime odmazde zbog ubojstva furlanskog vojvode Erika. Tek u 13. stoljeću na mjestu razorene Tarsatice osnovana je Rijeka Svetog Vida. Na ruševinama principija sljedećih stoljeća izrast će nova urbana struktura drugačijeg, znatno sitnijeg mjerila; na očuvanim perimetralnim zidovima, ali i na nekada otvorenom dijelu, grade se manje stambene kuće, a antički se sloj uništava ukopavanjem kanala i otpadnih jama. ▲ Dobro očuvan relikv principija, rimski luk u ulici Stara vrata – izgrađen od djelomično obrađenog kamena, posve bez veziva, visok 4,5 m, promjera 2,75 m – oduvijek je privlačio istraživače. Neko se vrijeme mislilo da je to trijumfalni slavoluk pa gradska vrata. Nakon Drugog svjetskog rata, kada je Stari grad bio teško oštećen bombardiranjem, među ruševinama su se pojavili ostaci antičke arhitekture, a nakon rušenja zgrada uz crkvu sv. Fabijana i Sebastijana, 1955., i zidovi zapadnog perimetra principija. Istraživanja 1979. potvrdila su da rimski luk pripada glavnom ulazu u principij; arheološki i konzervatorski radovi na Trgu pod kaštelom, 1995., iznijeli su izvrsno sačuvane, 5 m visoke zidove, a zaštitna arheološka istraživanja na Trgu Julija

entire complex as is the case with *Tarsatica*. As for the shaping level of presentation, the intervention is a result of a public competition and a creative authorial concept, which was meticulously elaborated, and implemented in a controlled fashion. ▲ The Principia, the military headquarters, was the administrative and the religious center of the *castrum* and its only public space. It is accentuated by being located in the very spatial center, at the intersection of major communication routes: the wider, the *via principalis* (or the *cardo maximus*), and the narrower, the *via praetoria*. Typologically, it derived from the civil architecture of the *forum*, and represents a version of a town square, which was simplified and adjusted to its function. Its central part was an uncovered, rectangular inner courtyard (the square, or *carre*) surrounded with porticos, behind which spread the facilities with a utilitarian function. Dominating on the front side was the representative building of the military headquarters (the command staff), while the main gate, the *Porta Principii* was located on its central axis. The main building housed the administrative premises: the offices of city officials (the *Tabularia*), the officer quarters (the *Scholae*), the shrine of the flags, and the raised platform (the *Tribunal*), from which the military commander spoke to the troops. The square was also the venue of major meetings, counseling, and trials. ▲ Building of the Principia at *Tarsatica* dates from the reign of the Emperor Gallienus (253–268), when *Tarsatica* gained importance as a strategic point in the defense of Italy. In the next, 4th century, *Tarsatica* was most likely included in the border defense system of the Empire known as the *Claustra Alpium Iuliarum*, the Barrier of the Julian Alps. In the late 4th or early 5th century, the Principia was destroyed and abandoned, and was not repurposed for another e.g. civilian usage. The town itself managed to recover in late 5th century, and survived until the year 800, when it was destroyed in the name of vengeance for the death of Eric, the Duke of Friuli. It was not until the 13th century that Rijeka Svetog Vida was founded on the site of the ravaged *Tarsatica*. In the following centuries, a new urban structure of a different, and significantly smaller, scale would grow on the ruins of the Principia. Smaller residential houses were built within the preserved perimeter walls and in the once open part of the town, while the ancient layer was destroyed by digging canals and refuse pits. ▲ A well-preserved relic of the Principia, the Roman arch in the Stara vrata Street – built from partially dressed stone, entirely without mortar, 4.5 m in height, and 2.75 m in diameter – has always attracted researchers. For some time, it was thought to be a triumphal arch, then a town gate. After World War II, when the Old Town was badly damaged by bombing, the remains of ancient architecture emerged



Klovića, 2004., u osi vrata principija, ostatke antičkog popločenja. Novim istraživanjima, povjerenim 2007. Hrvatskom restauratorskom zavodu, obuhvaćena je cijela površina koja nije pokrivena postojećim zgradama ili komunikacijama; ukupno 488 m², što je otprilike četvrtina površine kompleksa. Iskopan je velik dio kamenom popločanog dvorišta, dio bočnog dvorišta sa stubištem, četiri bočne prostorije s kamenim pragovima te monumentalno kameno lice zgrade zapovjedništva sa stubama. Nalazi se potpuno uklapaju u prezentne fragmente; monumentalna glavna vrata s velikim kamenim lukom, zapadni i sjeverni perimetralni zid sklopa. Podaci dobiveni tim, a i prethodnim istraživanjima, omogućili su približnu rekonstrukciju tlocrta i možebitnog izgleda principija. Rezultati istraživanja predstavljeni su javnosti 2009., izložbom *Tarsatički principij – kasno antičko vojno zapovjedništvo* i istoimenom znanstvenom monografijom, s priložima šestnaestoro znanstvenika i opsežnom slikovnom dokumentacijom. ◀ Prethodne, 2008. godine, bio je raspisan javni natječaj za arhitektonsku prezentaciju i uređenje principija. Nenad Fabijanić dobio je prvu nagradu za idejno rješenje, na temelju kojega mu je povjeren izvedbeni projekt. Realizacija je počela 2013. i završena je početkom 2014., kako je već navedeno. Ukupni troškovi, od arheološkog istraživanja do uređenja arheološkog parka, iznose više od petnaest milijuna kuna, dok je Ministarstvo kulture RH za njega izdvojilo 150 000 kuna. Grad Rijeka sustavno ulaže u uređenje Staroga grada, pa je je dosad uređen niz trgova i ulica, gdje su, kad god postoje, prezentirani raniji slojevi, a u pravilu obnovljeni i restaurirani arhitektonski spomenici. Tim programom Grad Rijeka predstavlja važan dio svoje starije urbane baštine, dok s druge strane ulaže napore za rehabilitaciju svoje podjednako velike industrijske baštine. Principij pripada većim i važnijim projektima, koji povijesnoj urbanoj jezgri Rijeke dodaje novi identitetski punkt. ◀ Arhitekt Nenad Fabijanić u svojoj se dosadašnjoj karijeri više puta suočio s povijesnom sredinom hrvatskih jadranskih gradova, bilo da je riječ o antičkoj, srednjovjekovnoj ili renesansnoj baštini, arheološkim lokalitetima ili javnim prostorima, od trgova do riva. Realizacijama se potvrdio kao istančani stvaralac, koji poznaje i respektira baštinu, ali se legitimira beskompromisno suvremenim izrazom. Drugim riječima, kreativno intervenira u povijesnu sredinu i spomeničke vrijednosti, ne zadirući od kontrasta i ispitivanja granica. U riječkom Starom gradu suočio se sa specifičnom situacijom: on je, naime, zbog teških gubitaka izvorne povijesne urbane supstance u Drugom svjetskom ratu, a poslije njega, u procesu obnove, interpolacijama, dobio hibridni karakter. Taj spoj povijesnoga i modernoga u povijesnoj jezgri osobito se nezgrapno očituje na arealu Principija, u

from the ruins. In 1955, after demolition of the buildings next to the Church of St. Fabian and St. Sebastian, emerged the walls of the western perimeter of the Principia. The explorations conducted in 1979 confirmed that the Roman arch belonged to the main gate to the Principia. The archaeological and conservation work carried out at *Trg pod kaštelom Square*, in 1995, unveiled the exquisitely preserved, five-meter-high walls, while the 2004 preservative archaeological research at the *Julije Klović Square*, along the axis of the gate to the Principia, unveiled the remains of the ancient pavement. New explorations, entrusted to the Croatian Conservation Institute in 2007, encompassed the entire area not covered by existing buildings or communications: a total of 488 sqm, roughly a quarter of the entire complex area. The excavations included a stone-paved courtyard, a portion of the side courtyard with a staircase, four side rooms with stone sills, and a monumental stone front of the headquarters building with stairs. The findings fit entirely into the present fragments: the monumental main gate with the large stone arch, the western and northern perimeter wall of the complex. The data obtained in this, as well as in the previous studies, enabled an approximate restoration of the plan and the possible visual appearance of the Principia. The research results were presented to the public in 2009, in an exhibition entitled *Principia at Tarsatica / Late Roman Headquarters*, and in an eponymous scientific monograph, which included the contributions of sixteen scientists, and an extensive pictorial documentation. ◀ A year earlier, in 2008, a public competition was held for the architectural presentation and organization of the Principia. Nenad Fabijanić was awarded the first prize for his conceptual design, and was entrusted with detailed design on the basis of his winning proposal. The implementation of the project started in 2013, and, as previously mentioned, was completed in the early 2014. The total cost of the project, from the archaeological excavations to the completion of the archeological park, accounted to more than HRK 15 million, while the resources allocated by the Croatian Ministry of Culture amounted to HRK 150,000. The City of Rijeka has systematically invested in the Old Town. So far, restoration work has been completed on a number of squares and streets, which has involved the presentation of earlier layers, wherever they are available, and has generally extended to the restoration and the preservation of architectural monuments as well. This program of the City of Rijeka is an effort to present an important part of its older urban heritage, while at the same time making efforts to rehabilitate its equally extensive industrial heritage. The Principia is among such major and more important projects which add a new point of identity to Rijeka's



Arhitekt se realizacijama potvrdio kao istančani stvaralac, koji poznaje i respektira baštinu, ali se legitimira beskompromisno suvremenim izrazom

The architect's completed projects testify not only to his refined creativity, his knowledge and respect for the heritage, but also his uncompromisingly contemporary expression

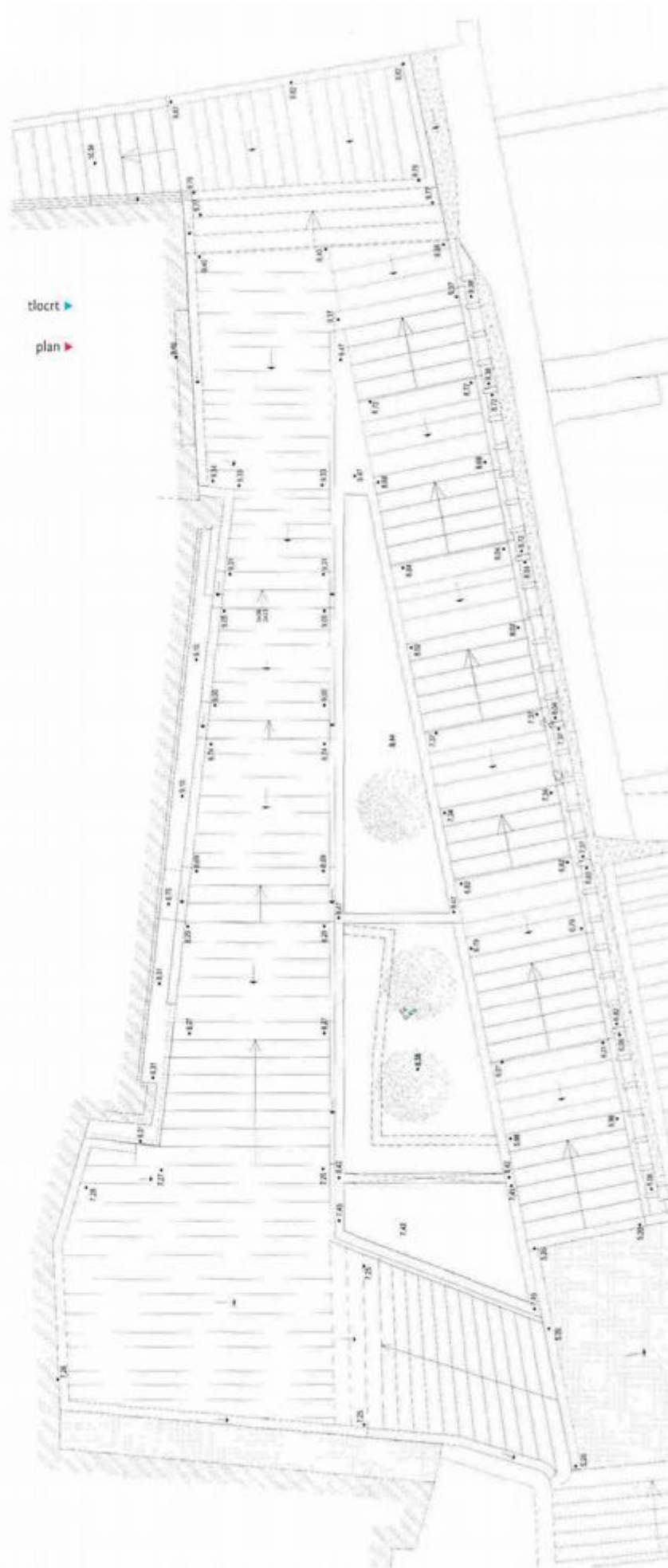


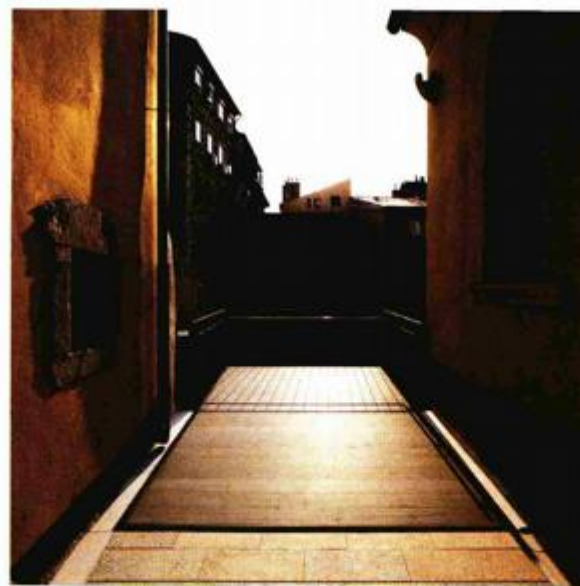


koji je s Trga Julija Klovića poput klina zadržala višekratnica, poslovna zgrada *Jadroagenta*, građena od 1977. do 1983. I ne samo to: u njezinu su podrumu zabetonirane rimske žitnice, a s istočne strane zgrada je konstruktivno ugrozila Stara vrata, glavni ulaz u principij i onemogućila njegovu prezentaciju. Taj objekt morfološki i dimenzijama oličava pristup obnovi 1960-ih i 1970-ih i tadašnje poimanje kontekstualnosti, u ime kojega se novo razraslo u sitnom starom tkivu i mjestimice ga izjelo. No on je datost s kojom se mora računati, koliko god se spontano javlja misao da bi ga bilo dobro ukloniti, što se u nekim europskim povijesnim sredinama i zbiva². Sa sjeveroistočne strane i na samom rubu areala, na antički je pak pločnik zasjela nevelika supstandardna stambena kuća, onemogućivši njegovu prezentaciju. Ta kuća ostatak je niza kuća srušenih zbog dotrajalosti u ulici Pod voltun, dograđena je i posve pregrađena 1929.; na arheološki je lokalitet orijentirana slijepim zabatnim zidom, nema nikakvih stilsko-morfoloških obilježja, napuštena je, oronula i ruševna. Ukratko: nema arhitektonske vrijednosti. Stoga je prema propozicijama natječajnog programa projektantima ostavljeno na volju da je uklone – što su svi listom i učinili. Fabijanić je na njezinu mjestu predložio laganu metalnu strehu, paviljon ili šator, u kojem bi bila prikazana maketa principija. Naknadno, pošto je projektiranje uznapredovalo, a projekt prošao provjeru Hrvatskog kulturnog vijeća za kulturna dobra, Konzervatorski odjel u Rijeci usprotivio se rušenju upitne kuće, s argumentacijom da je posrijedi kulturno dobro sa svjedočanstvima intervencija ranijih razdoblja, koja se razabiru u strukturi zida i fragmentima, među kojima su istaknuti otpadna jama, uklesana u matičnoj stijeni i dio stubišta u podrumu zgrade. Premalo za kvalifikaciju *kulturno dobro*, prema Fabijaniću, koji se upustio u dugotrajnu polemiku s konzervatorima. Svoju je argumentaciju zasnovao na odrješitom stavu: *Naš je cilj rekonstrukcija najstarijeg urbanističkog sloja i rimskih arhitektonskih struktura. Ma što se našlo na tom mjestu, ne može biti važnije i vrijednije od antike.* Na izravno pitanje, po čemu je upitna kuća kulturno dobro i tvrdnju da se dokumentarna svojstva tragova prošlosti zamjenjuju s kulturnom ili umjetničkom vrijednošću, Fabijanić nije dobio odgovor, ali su mu propisane detaljne upute za rekonstrukciju upitne kuće. Odgovor nije dobio ni na reakciju na taj diktat, ustvrdivši da se kuća u bivšem nizu pretvara u soliterni objekt na rubu principija, a bit će novogradnja i hibrid. U obrani svoje vizije principija, Fabijanić je dotaknuo vruću temu odnosa konzervatora i arhitekata, koja se usijava gotovo svakom intervencijom u spomeničku sredinu. Nerijetko, naime, konzervatori

² Rückbau, rušenje zgrada iz doba forsirane obnove razorenih njemačkih povijesnih gradova, s ciljem popravka i postizanja kontekstualnosti obazriviom gradnjom.

NENAD FABIJANIĆ, Arheološki park Principij



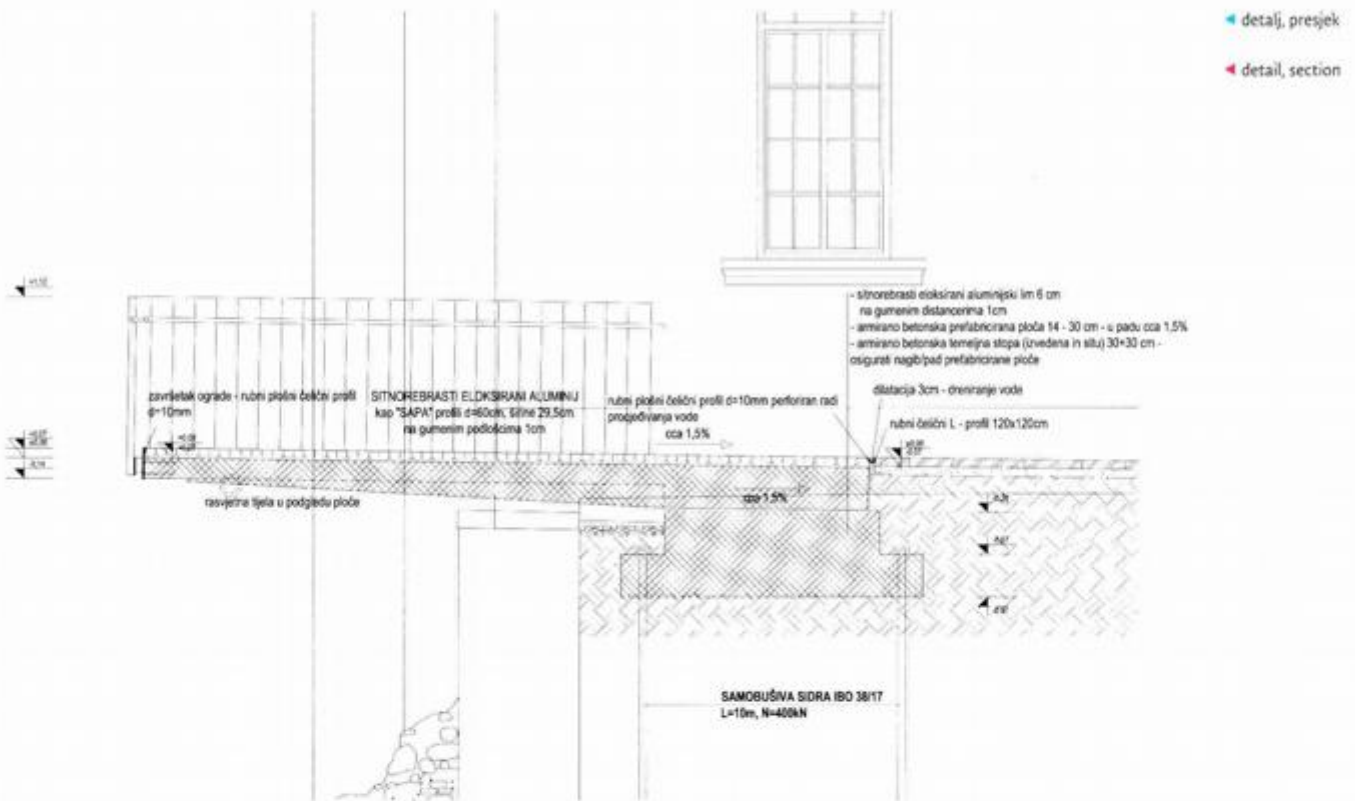


zahtijevanim postupcima više demonstraju određeni stav, nego razumijevanje singularnosti mjesta, ambijenata ili objekta na kojima se intervenira. Rigidnost konzervatora zasnovana je često na zastarjelim stereotipima, a zapaža se u svim sredinama, od Zagreba do Dubrovnika, od Slavonije do Istre. Ona

historic urban core. ¹ In his professional past, architect Nenad Fabijanić was repeatedly confronted with the historic environments of the Croatian Adriatic cities, whether it be ancient, medieval or Renaissance heritage, archaeological sites or public spaces, or squares and waterfront promenades. His completed projects testify not only to his refined creativity, his knowledge and respect for the heritage, but also his uncompromisingly contemporary expression. In other words, he creatively intervenes in the historic environment and its monumental values, and is not afraid of contrasts, and of testing the limits. In Rijeka's Old Town, he was faced with a specific situation: because of serious damage the original historic urban substance suffered during World War II and of the infill buildings erected within the process of reconstruction after the War, the Old Town acquired a hybrid character. This combination of the historical and the contemporary in the historic core is particularly ungainly in the area of the Principia, where the multi-story *Jadroagent* office building located at Julije Klović Square, and built in the period 1977–1983, penetrates like a wedge into the tight space of the Principia. Its basement, moreover, hides a Roman barn – sealed with concrete. At the same time, the Old Gate, the main entrance to the Principia, remains structurally compromised by the same building on its eastern side, and the presentation of the Old Gate is impossible because of its presence. The morphology and size of this structure epitomizes the approach to reconstruction taken in the 1960s and the 1970s, and the understanding of contextuality of that time, on behalf of which mushroomed the new, in some places devouring the delicate old fabric. Yet, the *Jadroagent* building is a fact that one has to reckon with, no matter how spontaneously the idea comes to one's mind that demolishing it would be a good thing, which actually happens in some European historic environments. ² ³ To the northeastern side, and on the very edge of the area, the ancient pavement is occupied by a relatively small and substandard residential house preventing its presentation. This house is a remnant of a block of houses in Pod voltun Street, which were demolished due to their state of dilapidation. The house was upgraded and completely rebuilt in 1929. Oriented towards the archaeological site with its blind gable wall, this abandoned, decrepit and dilapidated property is devoid of any stylistic and morphological characteristics. In short: it has no architectural value. According to the rules of the competition program, it was left to the discretion of the designers to decide whether they wanted to remove it, for which they all opted. In

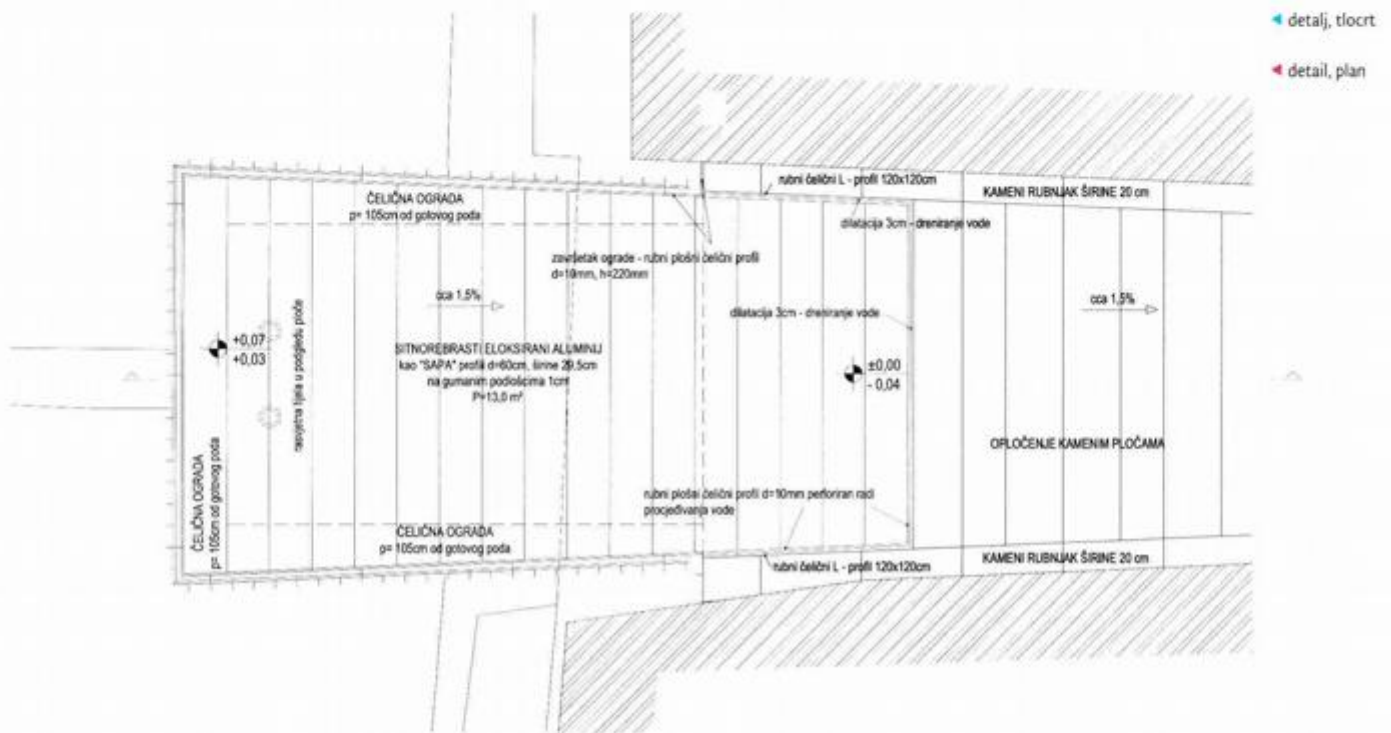
² Demolition (German: Rückbau) is the tearing-down of buildings in the era of the forced restoration of destroyed German historic towns with the aim of repairing and achieving contextuality by means of more thoughtful construction practices.

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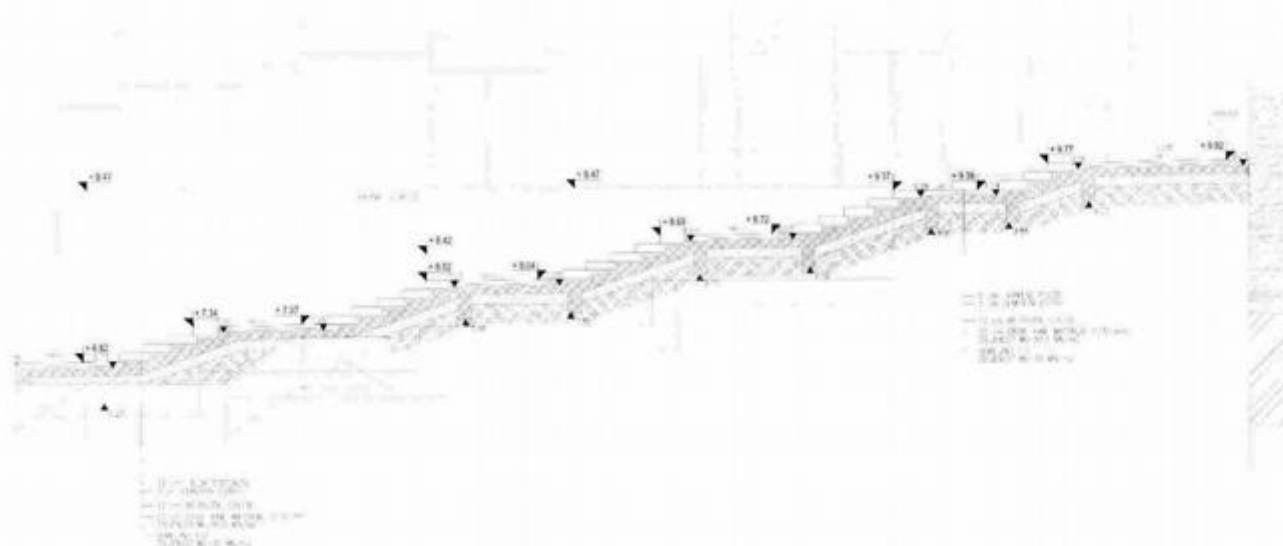
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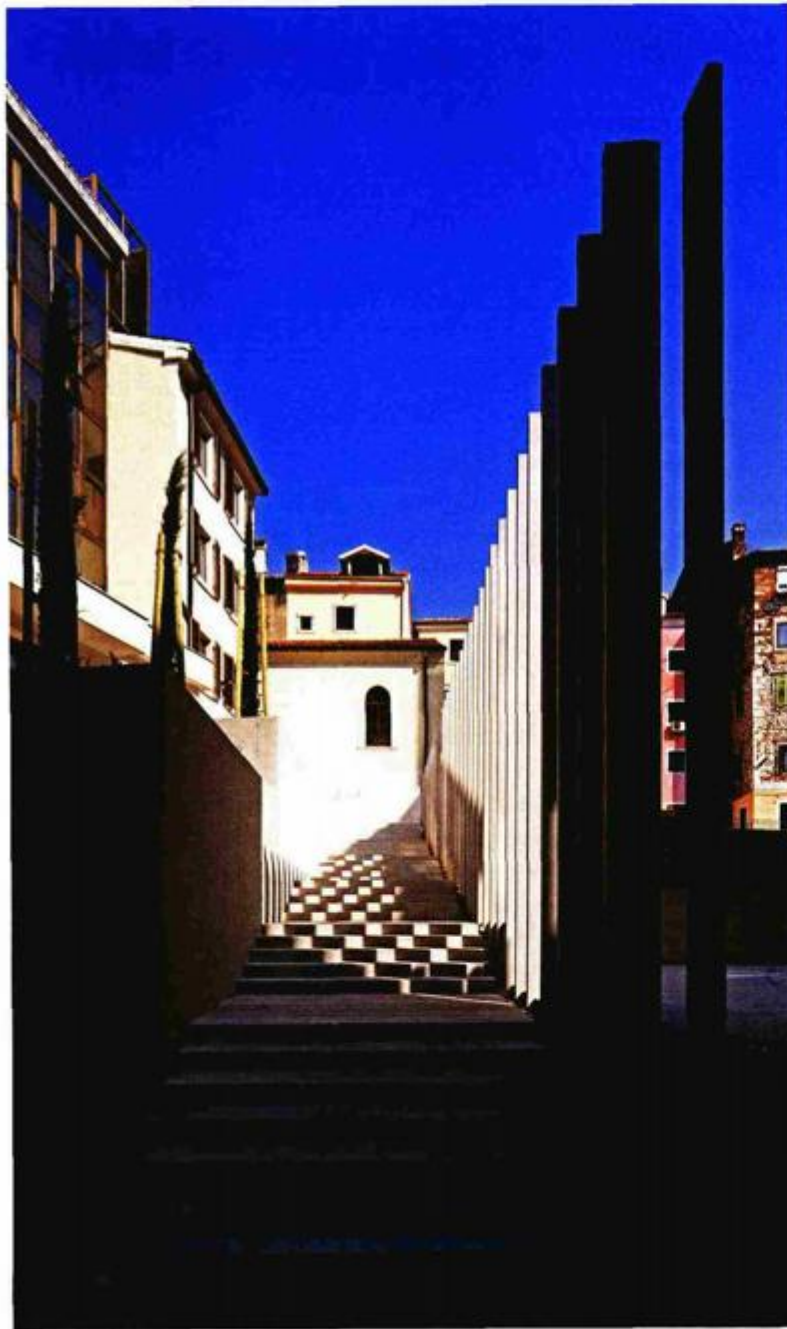
Naš je cilj rekonstrukcija najstarijeg urbanističkog sloja i rimskih arhitektonskih struktura. Ma što se našlo na tom mjestu, ne može biti važnije i vrijednije od antike

Our goal is the restoration of the oldest urban layer, and the Roman architectural structures. Whatever is found on the site, cannot be more important and more valuable than antiquity

its place, Fabijanić proposed a lightweight metal canopy, a pavilion, or a tent, in which to display a scale model of the Principia. Later, as the design process progressed, the design passed the verification of the Croatian Council for Cultural Goods, but the Conservation Department in Rijeka opposed the demolition of the questionable house, their reasoning being that the house was a cultural object; there were references of interventions from previous periods discernible in the structure of the wall and the fragments, among them, the refuse pit, carved into the host rock, and the portion of the staircase in the basement of the structure. According to Fabijanić, *Hardly sufficient to qualify as cultural goods*. He engaged in a long-lasting debate with the conservationists. He based his reasoning on a decisive stance: *Our goal is the restoration of the oldest urban layer, and the Roman architectural structures. Whatever is found on the site, cannot be more important and more valuable than antiquity*. Fabijanić was left without reply to his direct question about the rationale for the inclusion of the questionable house in the cultural heritage, or to his claim that the documented features of the traces of the past were confused with cultural and artistic value, yet, received detailed instructions on the restoration of the questionable house. He did not receive a reply to his reaction to such dictate either, having asserted that the house in the former block would thus become a solitary structure on the edge of the Principia, hence a new development and a hybrid. ¶ In defense of his vision of the



ne proizvodi najbolje rezultate, a zacijelo koči kreativnost, kakvoj se divimo u obnovi europskih povijesnih gradova. Umjesto dijaloga između čuvara baštine i nositelja inovacije, što arhitekti po prirodi posla jesu, postoji samo i jedino autoritarni, generalni i apriorni stav, a restrikcija je dominantni pristup. Pitanje sporne kuće nije riješeno, ona je na zahtjev konzervatora bila statički zaštićena dok se gradilo. Fabijanić je, u ime



Principia, Fabijanić touched the hot topic of the relation between the conservationists and the architects, which heats up with virtually any intervention in the monumental environment. However, the procedures required by the conservationists often demonstrate a certain attitude, rather than the understanding of the singularity of the locale, the ambiances, or the object on which to intervene. The rigidity of the conservationists is often based on outdated stereotypes, and observed in all cultural milieus, from Zagreb to Dubrovnik, from Istria to Slavonia. Such rigidity does not produce the best results, and certainly hampers a kind of creativity we admire in the restoration of historic European cities. Instead of a dialogue between heritage preservationists and innovation bearers, which architects indeed are by the nature of their work, there is only and exclusively the authoritarian, general, a priori attitude with restriction being the dominant approach. The issue of the house in question has not been resolved. At the request of the conservationists, it was statically protected during the construction. Instead of rather questionable quasi reconstruction, Fabijanić even offered, in the name of compromise, to design a new structure, which would outline the size and shape of the existing small building, of which the back wall would remain preserved as a backdrop. Its function would be similar to the originally proposed porch roof. For the time being, the fate of the scaffolding-surrounded house remains unresolved. Also unsolved remains the issue whether it is possible to open the courtyard of the residential house to the east of the Old Gate, where there are remains of the Principia, which would thus complete the presentation. But regardless of these unresolved issues, the archaeological park, or the Principia public square belongs among Fabijanić's best creative designs, which demonstrate his most careful study of the historic environment, of the formal, symbolic, and urban characteristics of its individual parts. His design of the Principia is also marked by a fine balance between the old and the new, the functional and the symbolic, which is generally inherent to his approach. The new is, as a rule, expressed with restraint, almost asceticism, with the aim of highlighting and evaluating the content to be protected, which is actually the meaning of the intervention, and the mission behind the rehabilitation of the inherited in general. Like many of his colleagues in Europe and worldwide, Fabijanić believes and shows that it is precisely in the dialogue with historical and pre-existing values that the specific, individual quality can occur. The Principia is a novelty that has already proven itself as a value and a locus in the urban image of Rijeka. The concept is based primarily on the idea of highlighting the archaeological area by strengthening its margins,



kompromisa, umjesto upitne kvazirekonstrukcije, čak ponudio projekt novoga objekta, kojim bi se naznačile dimenzije i forma postojeće zgradice, od koje bi se sačuvao stražnji zid kao kulisa, dok bi joj funkcija bila slična prvotno predloženoj nadstrešnici. Sudbina skelama obložene kuće do daljnjega ostaje otvorena. Otvoreno ostaje i pitanje, ne bi li se moglo otvoriti dvorište stambene kuće istočno od Starih vrata, gdje postoje ostaci principija, i time zaokružiti prezentaciju. No bez obzira na te neriješene probleme, arheološki park ili javni trg Principij, pripada Fabijanićevim najboljim ostvarenjima, kojima demonstrira najpomnije studiranje povijesne sredine, formalnih, simboličkih i urbanističkih karakteristika njezinih pojedinih dijelova. I Principij obilježava fina ravnoteža između staroga i

by some kind of framing in order to present it, in the middle of the existing fabric, as a homogeneous whole, or – new individuality. It is, furthermore, based on the striving towards the opening and the shaping of the access way, which means establishing the original straight entrance from the east through the monumental Old Gate, and another entrance, along the western rim to the Church of St. Fabian and St. Sebastian, which must climb the ascent, embodied by two main levels of the Principia. Also related to this is the designation of the points, which offer the most interesting views, that is to say, experience of the site, primarily from high positions, along the said Church of St. Fabian and St. Sebastian, and from Pod voltun Street. This is where Fabijanić confirms the already proven





Arheološki park Principia, Rijeka, Hrvatska Principia Archaeological Park, Rijeka, Croatia | autor: Nensud Fabijanić
 investor: client: Grad Rijeka / City of Rijeka | izgrađena površina: built up area: 1600 m² | projekat: project: 2008 | realizacija: completed: 2014 | cijena: costs: 9.400.000 HRK | glavni izvođač: prime constructor: GP KIK

novoga, funkcionalnoga i simboličnoga, što je uopće svojstveno njegovu pristupu. Novo se u pravilu izražava suzdržanošću, gotovo asketizmom, s ciljem isticanja i valorizacije onoga što se štiti, što je smisao zahvata i uopće misije rehabilitacije baštinjenoga. Kao mnogi njegovi kolege u Europi i svijetu, Fabijanić smatra i pokazuje da upravo u dijalogu s povijesnim i zatečenim vrijednostima može izbiti osobita i individualna kvaliteta. Principij je novost, koja se zakratko već potvrdila kao vrijednost i locus u urbanoj slici Rijeke. ◆ Koncept je zasnovan najprije na ideji isticanja arheološkog areala učvršćenjem njegovih rubova, svojevrsnim uokvirenjem, kako bi se usred postojećeg tkiva predstavio kao homogena cjelina ili – nova individualnost. Nadalje, na težnji otvaranja i oblikovanja prilaza, što znači: uspostavljanja ravnog izvornog ulaza s istoka kroz monumentalna stara vrata, te drugoga, duž zapadne granice do crkve sv. Fabijana i Sebastijana, koji treba svladati uspon, otjelovljen i dvjema glavnim razinama principija. S time je povezano i utvrđivanje točaka s kojih se nude najzanimljivije vizure, odnosno, doživljaj lokaliteta, ponajprije iz visokih pozicija, uz navedenu crkvu sv. Fabijana i Sebastijana i s ulice Pod voltun. Već iskušani princip – razlikovanje povijesnih slojeva i izgrađenih elemenata, njihovih materijala i obrade – Fabijanić potvrđuje i ovdje. U arheološkoj zoni, popločanoj masivnim kamenim pločama većega formata, ne rabi kamen, ni ne ponavlja raster. Prilazi i stube obloženi su svijetlim, sitnozrnatim kulirom, a druge pješačke komunikacije manjim kamenim kockama, u drugom tipu rastera i modula, ovisno o nagibu pješačkih ploha. Umjesto uobičajenog granita u većini pješačkih zona, ovdje dominira svijetli istarski kirmenj, popularan nekad u Venetu – u dvije do tri nijanse. Ukratko: izbor i upotreba materijala uvjetovani su mjestom, a struktura i tekstura namjenom. Svi materijali: kamen, opeka, teraco, mozaik, žbuka i sve boje, dovode se u dijalog, s time da se izvornim fragmentima dopušta da budu najglasniji. Načelno, kao i drugdje, Fabijanić novo uvijek odvađa od staroga, naglašavajući opreke između materijala i njihove obrade, uglavnom masivnog i robusnog starih struktura, i tankog, istanjenog novoga, poglavito metala i stakla, koji osiguravaju prozračnost i eleganciju. ◆ Arheološki park najbolje se može sagledati svisoka iz ulice Pod voltun, s ograde proširene u malu esplanadu, odakle se pruža pogled na restituiranu plohu trga, na konzervirane strukture i oblike, sve što je ostalo od principija. Drugačiji doživljaj pruža postupni uspon širokom rampom, takoreći stubištem, koje vodi do vidikovca-terase, konzolno izvučene u nastavku nekada slijepe uličice duž crkve sv. Fabijana i Sebastijana, na samom obodu lokaliteta. Taj je uzlaz odvojen od susjedstva ogradom od vitkih, gusto postavljenih visokih

principle: distinguishing between historical layers and constructed elements, their materials, and their processing. In the archaeological zone, which is paved with massive, larger format stone slabs, he refrains from using stone, from repeating the grid. Access ways and stairs are lined with bright, fine-grained exposed aggregate concrete, other pedestrian communications with smaller stone blocks in a different type of grid and module, depending on the slope of pedestrian surfaces. Instead of the usual granite in most other pedestrian areas, this area is dominated by Kirmenj, the bright Istrian stone, once popular in Veneto – in two or three shades. In short: the selection and use of materials are determined by the site, the structure and texture by the purpose. All the materials, stone, brick, terrazzo, mosaic, plaster, and all the colors are brought into dialogue while the original fragments are allowed to be the loudest. In principle, as elsewhere, Fabijanić always separates the new from the old, highlighting the contrasts between materials and their processing, mainly solid and robust, of old structures, and between the thin, the thinned new, mainly metal and glass, which ensure clarity and elegance. ◆ The archaeological park can best be seen from above: from Pod voltun Street, with a small fence extending into a small esplanade, offering a view of the restituted surface of the square, of the conserved structures and shapes, of all that remained of the Principia. A different experience is provided by a gradual ascent through a wide ramp, a staircase, so to speak, that leads to a belvedere terrace, cantilevered drawn in the extension of the once blind alley along the Church of St. Fabian and St. Sebastian, on the very perimeter of the site. This ascent is separated from the neighborhood by a fence of slender, densely packed, high white joists, which allows a view of the texture of the perimeter wall of the Principia. Along this entrance, Fabijanić found a place for the green area, where three cypresses are planted. The murky green verticals discreetly symbolize the memorial; they are the native plants of this climate that border the roads, mark the cemeteries, point to the long duration, the proof of which is the Principia itself. The entire ambiance is gleaming white: white is the stone, white is the cement, white is the exposed aggregate concrete, white are the floor surfaces and fences. At night, when the illuminations are turned on, a wide variety of effects are possible. They will be shown in theatrical events and various spectacles that are expected to take place at the Principia. The audiences will be able to watch them from all sides, and from the central plane itself. But the scope of possibilities is yet to be tested. In any event, the Principia provides challenges as a new, offered, public, and cultural scene.

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bijelih gredica, koja omogućava pogled na teksturu perimetralnog zida principija. Uz taj ulaz Fabijanić je našao mjesto za zelenu površinu, na kojoj su zasađena tri čempresa. Mrkozelene vertikale diskretno simboliziraju memorijal; to su autohtone biljke podneblja koje rube ceste, obilježavaju groblja i upućuju na dugo trajanje, o kojem svjedoči i principij. Čitav ambijent blješti bjelinom: bijeli je kamen, bijeli je cement, bijeli je kulir, bijele su podne plohe i ograde. Noću, kad se upali iluminacija, mogući su najrazličitiji efekti, što će pokazati scenska zbivanja i različite priredbe koje se očekuju na Principiju, a moći će se pratiti sa svih strana, a i na samoj središnjoj plohi. No opseg mogućnosti tek će se ispitati. Kako bilo, Principij pruža izazove kao nova, ponuđena, javna i kulturna scena.

NENAD FABIJANIĆ, Arheološki park Principij

