

38

oris

REDIZAJN I PRENAMJENA ARSENALA
IZ 18. ST
REDESIGN AND CONVERSION OF THE
ARSENAL FROM THE 18TH CENTURY
zadar, hrvatska croatia
2005.

tekst written by NENAD KONDŽA
fotografija photo by THOMAS KOHNLE

ante andrović

ARSENAL ARSENAL

"arsenal (tal. arsenale od ar. darsina – kuća rada), 1. tvornica za izradu ili skladište za čuvanje predmeta naoružanja i vojne opskrbe; 2. prenes. velika i raznovrsna količina nečega, velika zalih; 3. skladišta, radionice, brodogradilišta i dokovi za održavanje i popravke ratnih brodova; 4. podrum, konoba (Begović); prid. arsenalski"¹

"Prostor, a pogotovo prostor otoka (poluotoka) nije bezgraničan, te bi crtajući kuće arhitekt trebao stalno imati na umu da je dok crta samo dio niza onih koji 'grade' otok (poluotok) dograđujući se na one pred njim i ostavljajući mjesta dogradnji onima za sobom."²

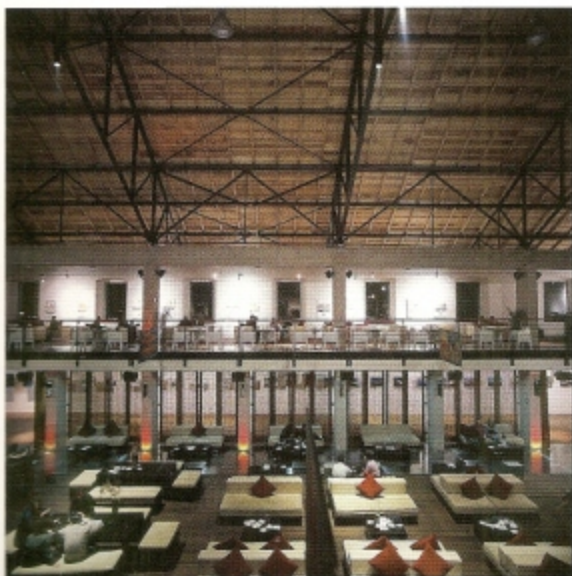
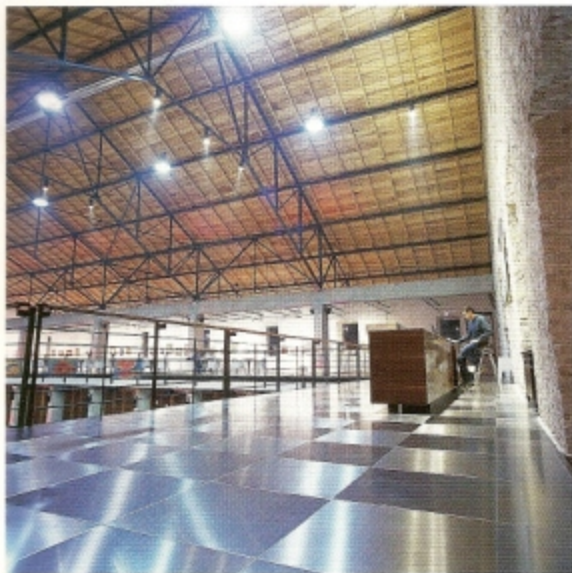
"Danas se u teoriji ističe načelo da ni jedno razdoblje nema pravo poništavati kreativna dostignuća prošlog razdoblja, a pogotovo ne s pozicija ocjenjivanja jesu li estetski stavovi tog ostvarenja jednaki tekućim shvaćanjima. Jednostavno rečeno, svako umjetničko djelo, svjedok svog vremena, ima pravo na opstanak."³

"arsenal, (ital. arsenale from ar. darsina – house of work) 1. manufacturing facility or warehouse for arms and military supplies; 2. fig. A large and heterogeneous quantity of something, a large resource; 3. warehouses, workshops, shipyards and docks for maintenance and repair of warships; 4. basement, tavern (Begović); adj. arsenal"¹

"The space, especially the space of the island (peninsula), is not unlimited, so in designing the houses, the architects should always have in mind that they are just one of the people "building" the island (peninsula), adding to those before them, and leaving space for those after them."²

"One of the most prominent principles in today's theory is that one period does not have the right to obliterate the creative achievements of its predecessor, especially by judging whether the aesthetic views of that achievement match the current views. Simply put, every work of art has the right to survive as a witness of its time."³





Veliki arsenal u Zadru, lučko skladište baroknog pročelja iz 18. stoljeća izgrađeno uz Trg tri bunara na ulazu u gradsku luku, danas raznovrsna količina nečega, velika zalih svjetla, zraka, zvuka, na sreću i ljudi, preživio je svojim postojanjem mnoge tegobe. Najveću za 2. svjetskog rata, kada su bombe dizajnirale prostor.

Prva znatna obnova, prenamjena?, redizajn?, revitalizacija?, dovođenje u svrhu?, zbila se u 50-im godinama. Krov objekta blo je tijekom rata srušen, urušen među zidove, a galerije, zidovi i zidani stupovi polusrušeni bombama te stradali od kiše i zime.

Autor obnove sigurno pripada Internacionalnoj modernoj, pa na postulat iste – "Graditi u duhu vremena" – pri čemu se često poništavaju vrijednosti prethodnika, gradi novo krovništvo i dvije galerije koje povezuje unutarnjim stubištima s prizemljem.

I čini to dobro.

Zadržava vanjsku opnu s kamenim baroknim stubištima na ulaznom pročelju za pristup galerijama, unutar koje dodaje sustav armiranobetonskih stupova i greda. Galerije gradi rebrčastim armiranobetonskim stropom oslonjenim na nove stupove i vanjske zidove. Kao nosač konstrukcije krovništva gradi armiranobetonsku gredu, paralelnu s uzdužnim zidom i upetom u zabatne zidove. Na gredu oslanja čeličnu rešetku, inženjersku čipku nad Arsenalom.

I dobiva veliku količinu nečega. Nažalost, ne slijedi ga program, nema strukturne prenamjene, pa kuća ostaje prodajno skladište čije postojanje, neovisno o njevoj veličini, polako zamire u memoriji grada.

Kuća postoji, a ne živi.

The big arsenal in Zadar, the 18th century port warehouse with a Baroque façade, was built next to *Trg tri bunara* (Three Well Square) at the entrance into the town harbour. Today it is a heterogeneous quantity of something, a large resource of light, air, sound and, fortunately, people. It survived many difficulties in its life, the gravest being the bombardment in WWII, when the bombs redesigned its space.

The first major remodeling operation took place in the 1950s. The roof had collapsed during the war. Caving in between the walls, while the galleries, walls and brick pillars half knocked down by the bombs were devastated by rain and winter.

The person in charge of the remodeling must have been guided by the tenets of international Modernism. "Building in the spirit of the time", which often means obliterating the values of predecessors, he constructed a new roof and two galleries connected to the ground floor with internal staircases.

And he did it well.

He kept the outside membrane with the stone Baroque staircase on the front facade for access to the galleries, adding into it a system of reinforced-concrete columns and beams. The galleries were built with a ribbed reinforced concrete ceiling lying on new columns and outside walls. The reinforced concrete beam parallel to the longitudinal wall spans the gable walls and carries a steel truss, an engineering lacework stretched over the Arsenal.

In that way, he gained a large quantity of something.

Unfortunately, there was no follow-up programme, there was no structural conversion, so the



Početak novog stoljeća Arsenal dočekuje kao povremeno korišten prostor (maritimne izložbe i sl.). Tada dolazi promjena kroz prenamjenu u kojoj rukom pod ruku, skladno, idu privatni i javni interes, te kuća počinje pripadati gradu.

Stoga najviša ocjena investitoru (Arsenal Holdings d.o.o.) na programu, na novoj namjeni Arsenala. Služim kako je investitor znao što želi – otvoriti “veliku i raznovrsnu količinu nečega, veliku zališu mogućnosti”, dajući zgradi pravi sadržaj. U prizemlju lounge bar s primjerenim šankom, pod galerijama dućani, igraonica, na galerijama izložbeni prostor i mali šank, “kapetanski most” manipulatora zvuka i svjetla (DJ) i info pult.

Arhitektu je prepustio odluku o tome kako provesti prenamjenu.

building remained a commercial warehouse whose existence, regardless of its grandeur, slowly died in the town's memory.

The building existed, but it was not alive.

The Arsenal entered the new century as an occasionally used space (for maritime exhibitions and so on). Then came a change, in the form of a conversion, with private and public interests going hand in hand in harmony, and the building started to return to the city.

All praise to the investor (Arsenal Holdings d.o.o.) for this program, for this new purpose given to the Arsenal.

Something tells me that the clients knew what they wanted, they wanted to open “a large and heterogeneous quantity of something, a great resource of



Arhitekt Ante Andrović svojim je projektom pokazao da zna kako. Njegova intervencija je nježna, daleko od radikalizma 50-ih. Odlično čita postojeću strukturu kuće, sve vrijedno zadržava postupajući prema spomeniku na načelima UNESCO – ICOMOSA-e, te spomenička struktura ostaje netaknuta i s novom namjenom dobiva novi život.

Zadržava u cijelosti i barokno zide i funkcionalnu strukturu 50-ih, koju čisti do same srži. Pjeskari armiranobetonsku konstrukciju, a čeličnu rešetku štiti nužnim protupožarnim naličjem. Kameni barokni zid ulaznog pročelja na galeriji čisti od žbuke i prezentira ga u gradbenoj strukturi. Zadržava i krasan drveni podgled krova.

Neke od posjetitelja, arhitekta, dovodi do nedoumice. "Kada je izgrađena betonska konstrukcija? Ova u prizemlju ne čini mi se nova, ali čelična rešetka, stupovi povećanog rastera iznad galerije i uzdužna armirano betonska greda sigurno su novi". Ali nisu. Andrović vješto manipulira zatečenom strukturom ugrađujući u nju kao čvrste samo nužne dodatke

possibility", giving it actual content. There is a lounge with a bar in keeping on the ground floor, below the galleries there are shops and a play-room, while on the galleries there is an exhibition space and a small bar, the "captain's bridge" for the sound and light manipulator (DJ) and the information desk.

The investor left the conversion to the architect. This project shows that the architect, Ante Andrović, knows his business. His intervention is soft, far from the radicalism of the 1950s. He read the existing structure of the house very well, keeping all valuable elements, treating this monument in accordance with UNESCO-ICOMOS principles, so the monumental structure remained intact, receiving a new life with its new purpose.

He completely kept the Baroque walls and the Functionalist structure of the 1950s, cleaning it to the core. He sanded the reinforced-concrete structure, and protected the steel truss with fireproof paint. He removed the plaster from the stone Baroque wall of the gallery front façade and presented it in the

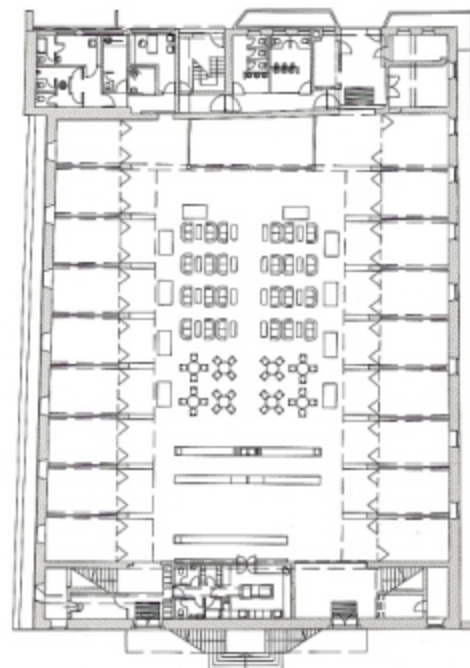
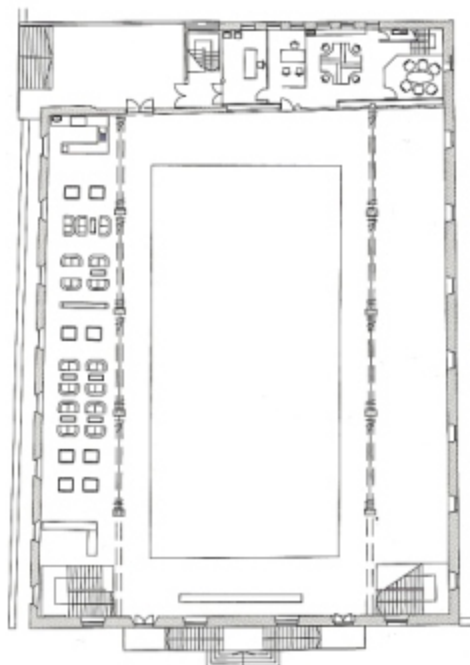
neophodne za funkcioniranje Arsenala u novoj namjeni, sanitarni blok, klima komore, spremište.... Sve ostale strukturalne elemente, unutarnja pročelja dućana, podove, sustav instalacija, itd. gradi kao "namještaj", pomičan, promjenjiv. Kuću puni zvukom i svjetlom postavljajući sustav rasvjete i ozvučenja koji prostor stalno mijenjaju prema događaju. Fokusira neophodne točke u prostoru, otvoreni bar u prizemlju, velik, "industrijski", čist, nasuprot njemu pozornicu, na katu DJ pult s info pultom, te mali šank na galeriji uz bedeme. Druga galerija uređena je kao izložbeni prostor sa svom potrebnom opremom za izlaganje ovješeno na nosivu krovnu rešetku. Sve ostale naprave također vješa otvoreno, ne skrivajući instalacije: zvučnike, reflektore, klima kanale. Prostornu priču zaokružuje modularnim podiznim podom odignutim od nosive konstrukcije kroz koji prolazi sve što treba – toplina, svjetlo i zvuk. Kao završnu oblogu koristi metalne ploče ili ploče od tvrdog drva, iroka, od kojeg gradi pomične ulazne stijene pojedinih dućana i rukohvate ograda stubišta i galerija. Velika i raznovrsna količina nečega, velika zaliha mogućnosti dobila je još jednu senzaciju – miris nelakiranog drva zaštićenog uljem. Postojeće prozore zatvara samo zatamnjenim staklom s minimalnim čeličnim okvirima ugrađenim iza kamenih štokova. Tako čini malu, ali popravljivu pogrešku iz najboljih namjera. Koliko god je lijepo jutrom i popodnevom kroz prozore galerije uz bedem gledati luku ili čekati zalazak sunca prisutan u prostoru preko prozora zapadnog pročelja, toliko je kuća danju, pa i noću, ostala bez "trepavica", "obrva". Pod in-

building's structure. He also kept the beautiful wooden roof soffit.

He raised a dilemma among some of the visitors – architects. "When was the concrete construction built? This one on the ground floor does not seem new, but the steel truss, the columns on the enlarged grid above the gallery and the longitudinal reinforced-concrete beam surely must be new." But they are not.

Andrović skillfully manipulated the existing structure, using it to house the toilet facilities, AC chambers, and storerooms, the set additions necessary for the Arsenal to function in its new purpose. All other structural elements, the internal façade of the shops, the floors, the services system etc. are built like "furniture", movable, changeable.

He filled the building with sound and light by installing a light and sound system that constantly changes the space to suit the needs of any event. He focuses necessary spots in the space – the open bar on the ground floor, large, "industrial", clean, the stage opposite it, a DJ booth with the information desk, and a small bar on the gallery along the fortress wall. The second gallery is converted into an exhibition space with all necessary exhibition equipment hung from the load bearing roof truss. All other devices are also hanging openly, the speakers, the floodlights, AC channels, with installations in plain view. He completes the spatial story with a modular raised floor separated from the load-bearing structure, with everything necessary going beneath it – heat, light and sound. For the finish, he used metal plates or plates made of hard wood, irocco, building movable fronts



tenzivnim svjetlom Mediterana kuća danju djeluje gotovo slijeпа, prozori su "crne rupe", fa-le grilje koje mogu biti i na prozorima i kraj prozora. Androvič bi ih sigurno znao dizajnirati. Androvičev redizajn prenamijenio je kuću napunivši je velikom zalihom svjetla, zraka, zvuka, mirisa, užitka i, na sreću, ljudi. Stoga ako ste u Zadru, iskoristite dan, hodite u Arsenal, jutrom pročitajte novine, pogledajte izložbu, navečer odslušajte koncert, uživajte za šankom, jednostavno budite tamo.

I ne bojite se, premda ga nema na cjeniku, služe i Maraskin pešinkovac.

- 1 Bratoljub Klaić: Rječnik stranih riječi, NZMH, 1982.
- 2 Nenad Kondža: Arhitektura zadarskog poluotoka nakon 2. svjetskog rata, 2004.
- 3 Dubravka Kisić: Oris, broj 3, listopad 2001.

ARSENAL

Trg Tri Bunara, Zadar, Hrvatska / Croatia

autor / author (Design Architect) Ante Androvič

suradnik autora / design consultant Tomislav Čop

arhitektonski biro / architectural office PRO-ING d.o.o., Zagreb

projektni tim / project team gl. projektant: Kristijan Vojnić, dia, „Proing d.o.o.“, Zagreb

suradnici / collaborators Goran Gal, Denis Koren, Maja Kiš, Snežana Mihajlović

investitor / client Arsenal Holdings d.o.o., Zadar

korisna površina / built-up area 1500 m²

projekt / project 7/2004.

realizacija / completion 8/2005.

to some of the shops and handrails on the railings of staircases and galleries. This large and heterogeneous quantity of something, a large resource of possibilities, gained another sensation, the smell of unlacquered wood protected by oil. He closed the existing windows only with tinted glass in thin steel frames installed behind the stone window jambs, thus making a small, but reparable error with the best of intentions. Regardless of how nice it is to look at the harbour in the morning or afternoon through gallery windows along the fortress wall, or to wait for the sunset that enters the space through the windows on the western façade, the house has no "eyelashes" or "eyebrows" during the day or even the night. Under the intensive light of the Mediterranean, the house seems almost blind in the daytime, the windows are "black holes", there are no window shutters (usually on the windows or next to them). Androvič would surely know how to design them well.

Androvič's redesign converted the building, filling it with the large resource of light, air, smell, joy and fortunately, people. So, if you happen to visit Zadar, please take a day off and go to the Arsenal, read a newspaper in the morning, see an exhibition, go to a concert in the evening, simply – be there.

And don't worry. Although it is not on the menu, they do serve Maraska wormwood wine.

- 1 Bratoljub Klaić: Rječnik stranih riječi, NZMH, 1982
- 2 Nenad Kondža: Arhitektura zadarskog poluotoka nakon 2. svjetskog rata, 2004.
- 3 Dubravka Kisić: Oris Nr. III-10-2001





BIOGRAFIJE BIOGRAPHIES

AAG

Od 1994. do 2006. godine studio AAG vode arhitekti Vedrana Ergić i Marko Murtić.

Vedrana Ergić rođena je 1966. godine u Zagrebu, a diplomirala na Arhitektonskom fakultetu u Zagrebu 1992. Marko Murtić rođen je u Zagrebu 1958. godine, diplomirao na Arhitektonskom fakultetu u Zagrebu 1983., a poslijediplomski studij završio 1985. godine na Illinois Institute of Technology, Chicago, SAD.

Najvažniji zajednički projekti: 1994. interijer 'collage', Zagreb; 1999. interijer poslovnice za VIP klijente Zagrebačke banke u Novoj Vesi, Zagreb; 2002. interijer stana na Ribnjaku, Zagreb; 2005. korporativni identitet Podravke i adaptacija interijera poslovne zgrade, Koprivnica te dogradnja mosta između postojećih objekata; 2006. projekt adaptacije poslovnog objekta Podravke u Koprivnici.

Važnije nagrade: 1995. Zagrebački salon, priznanje za interijer "Collage", Masarykova, Zagreb; 2000. Zagrebački salon, priznanje za interijer poslovnice za VIP klijente Zagrebačke banke, Nova Ves, Zagreb; 2003. nagrada "Bernardo Bernardi" za projekt stana na Ribnjaku Zagreb.

From 1994 to 2006 the AAG studio has been managed by architects Vedrana Ergić and Marko Murtić.

Vedrana Ergić, was born in 1966 in Zagreb. She graduated from the Faculty of Architecture in Zagreb in 1992. Marko Murtić, was born in 1958 in Zagreb. He graduated from the Faculty of Architecture in Zagreb in 1983, and completed his postgraduate studies in 1985 at the Illinois Institute of Technology, Chicago, USA.

Major projects: 1994. interijer 'collage', zagreb; 1999 – interior of the Zagrebačka Banka office for VIP customers in Nova Ves in Zagreb; 2002 – interior of an apartment in Ribnjak, Zagreb; 2005 – corporate identity for Podravka, renovation of their office building interior in Koprivnica, and construction of a bridge between the two buildings; 2006 – renovation of the Podravka office building in Koprivnica.

Major awards: 1995 – Zagreb Showroom – award for "collage" interior – Masarykova, Zagreb; 2000 – Zagrebački Salon – award for the interior of the Zagrebačka Banka office for VIP customers in Nova Ves in Zagreb; 2003 – Bernardo Bernardi award for the design of the apartment in Ribnjak, Zagreb.

ante andrović

Rođen je 1963. godine u Hobartu, Tasmanija. Školovao se u Južnoj Australiji, diplomirao na Sveučilištu Adelaide na Fakultetu za arhitekturu i urbanističko planiranje 1987. godine. Bio je mentor za projektiranje i izvedbu na sveučilištima Adelaide, Novi Južni Wales i Sydney. Godine 2004. preselio se u Zadar gdje od tada radi na projektu za Arsenal.

Born in 1963 in Hobart, Tasmania and educated in South Australia, graduating from the University of Adelaide, Faculty of Architecture and Urban planning in 1987. He held tutoring positions in design and construction, at Adelaide, NSW and Sydney Universities. Moved to Zadar in 2004, where he commenced work on the Arsenal Project.

BEHF Architekten (Ebner, Hasenaner, Ferenczy)

Biro BEHF zapošljava oko 40 arhitekata, raspolaze vlastitim timom za menadžment projekata i za izvedbu i nadzor gradnji. Biro je umrežen i preko granica austrijskog teritorija. Onjima su napisane brojne publikacije, te su dobitnici brojnih arhitektonskih nagrada u Austriji i inozemstvu.

Najnoviji projekti: M-City Mistelbach, sjedište Raiffeisen Bausparkasse, Beč; sjedište tvrtke Balloonart, Beč; uredska zgrada i proizvodna hala tvrtke Elektro-Rigler, Waidhofen a.d. Ybbs; poslovna zgrada Rutter, Klagenfurt.

BEHF employs some 40 architects and has its own team for project and construction management and construction supervision. Their network goes beyond Austria's borders. Many publications have been written about them. They have won numerous architectural awards in Austria and abroad. Latest projects: M-City Mistelbach, Raiffeisen Bausparkasse headquarters, Vienna; Balloonart company headquarters, Vienna; office building and production hall for Elektro-Rigler Waidhofen a.d., Ybbs, office building for Rutter, Klagenfurt.

hélène binet

Rođena je 1959. godine u Luganu, Švicarska. Francuskinja je. Trenutno živi i radi u Londonu. Fotografiju je studirala na Istituto Europeo di Design u Rimu. Objavila je dvadesetak knjiga, među kojima su najznačajnije monografije Petera Zumthora, Zahe Hadid, Petera