

POVIJEST PERISTILA

THE HISTORY OF THE PERISTYLE

Peristil predstavlja monumentalno predvorje za pristup kulturnim građevinama – carevu mauzoleju i hramovima – na istočnoj i zapadnoj strani te svečani ulaz u carev stan na južnoj strani. To je pravokutni prostor dug 27 i širok 13,50 m, obrubljen stepenicama i sa tri strane uokviren stupovima. Kolonade sa istočne i zapadne strane sastoje se od po šest stupova s korintskim kapitelima. Stupovi na Peristilu povezani su polukružnim lukovima, dok su oni uz trjemove Decumanusa povezani ravnim arhitravom. Lukovi nose visoki profilirani vijenac. Stupovi su izrađeni od vapnenca, mramora i ružičastoga granita. Izvorno su se između njih nalazile kamene tranzene koje su ograđivale prostor mauzoleja i hramova. Među stupovima koji uokviruju prilaz kulturnim građevinama nalazili su se kameni portali.

Istočnu i zapadnu stranu Peristila u jedinstvenu arhitektonsku cjelinu spaja Protiron – uzdignuti prostor pred ulaznom dvoranom careva stana. Četiri stupa od ružičastoga granita nose trokutni zabat s polukružnim lukom u sredini. Na samom vrhu nalazi se platforma na kojoj je izvorno najvjerojatnije stajala monumentalna skulpturalna kompozicija četveroprega konja. Protiron predstavlja najupečatljiviji naglasak čitavog prostora i veličanstven arhitektonski okvir u kojem se car pojavljivao pred svojim podanicima. Primjena lukova na Peristilu odaje utjecaj sirijske arhitekture, što arhitektonsko rješenje carskog trga čini jedinstvenim na ovim prostorima.

Dioklecijan umire vjerojatno 316. godine. Nakon njegove smrti palača se postupno transformira, a naseljavanjem stanovništva, osobito nakon pada Salone, započinje njezina pretvorba u grad. Građevine podignute u razdoblju srednjeg vijeka, između sedmog i petnaestog stoljeća, palači su dale gradsku strukturu koju je ona zadržala do današnjih dana.

Graditeljske promjene koje su se događale unutar zidina Palače, temeljene na spontanom promišljanju o urbanizmu i gradogradnji, nisu mimoišle ni kolonade Peristila. Usprkos intervencijama koje su tijekom stoljeća poduzimane unutar njega, stupovlje Peristila je sa svojim oblikovnim elementima najvećim dijelom ipak sačuvano u svom izvornom obliku.

Rekonstrukciju izgleda Palače kroz različita razdoblja omogućila su stoljeća istraživanja njezinih ostataka. Skice i crteži stranih putnika i istraživača, čije je zanimanje ona oduvijek pobuđivala, pružaju dragocjen zapis o tome kako je grad prema svojim potrebama mijenjao antičku strukturu. Istraživanja započinju s Andreom Palladiom u šenaestom stoljeću, a nastavljaju se s Antoniom Canalettom i Johannom Bernhardom Fisher von Erlachom. Među arheolozima, arhitektima i povjesničarima koji su se u narednim stoljećima bavili ovom problematikom nalazimo brojna velika imena: Charles-Louis Clérisseau, Joseph de Lavallée, Louis François Cassas, Robert Adam, Ernest Hébrard, Jacques Zeiller, Georg Niemann, Eynar Dyggve...

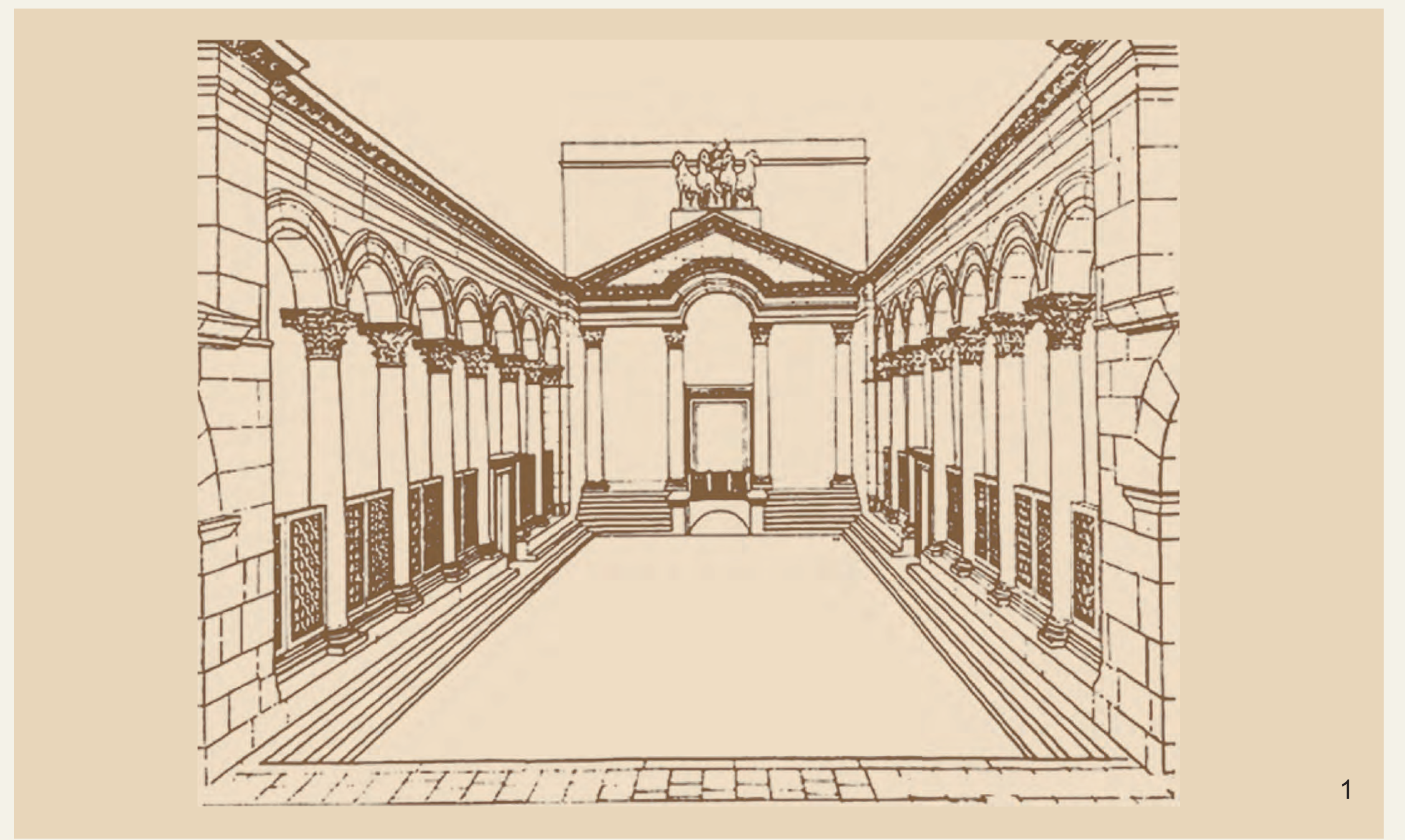
The Peristyle is a monumental antechamber for access to the cult buildings – the emperor's mausoleum and temples – on the eastern and western side, and the grand entrance into the emperor's living quarters on the south. It has the rectangular form, 27 m long and 13,50 m wide, edged with stairs and framed with columns at three sides. The east and west side colonnades consist of six columns each, enriched with Corinthian capitals. The columns on the Peristyle are connected up with semicircular arches, while those along the porticoes of the Decumanus are joined with a straight architrave. The arches in turn bear a high, moulded cornice. The columns are made out of limestone, marble and pink granite. Originally, the stone latticed fences (transennae) were placed between the columns, thus enclosing the area with mausoleum and temples. Among the columns that frame the approach to the cult buildings there were once portals.

The east and west side of the Peristyle are linked into the unique architectonic composition by Prothyrum – elevated space in front of Vestibule of the Emperor's apartment. Four pink columns carry the triangle gable with semi-circular arch in the middle, with the platform on the top, which most probably originally was the podium for the monumental sculpture – composition of four-horse carriage. Prothyrum mostly emphasizes the entire area and presents the magnificent architectonic frame, where the Emperor used to appear in front of his subjects. The use of arches in the Peristyle reveals the influence of Syrian architecture, which makes the architectural handling of the imperial square unique for this part of the world.

Diocletian probably died in the year 316. After his death, the Palace was gradually transformed, and due to being inhabited by the surrounding population, particularly after the fall of Salona, initiated the process of its transformation into the city. The buildings constructed in Middle Ages, between the 7th and 15th century have given to the Palace the city structure, which it has managed to preserve until nowadays.

The architectural changes that went on within the walls of the city based on ad hoc considerations about urbanism and city development did not bypass the colonnade of the Peristyle. In spite of interventions that were undertaken inside it during the centuries, the colonnade of the Peristyle is, together with its formal elements, mostly preserved in its original form.

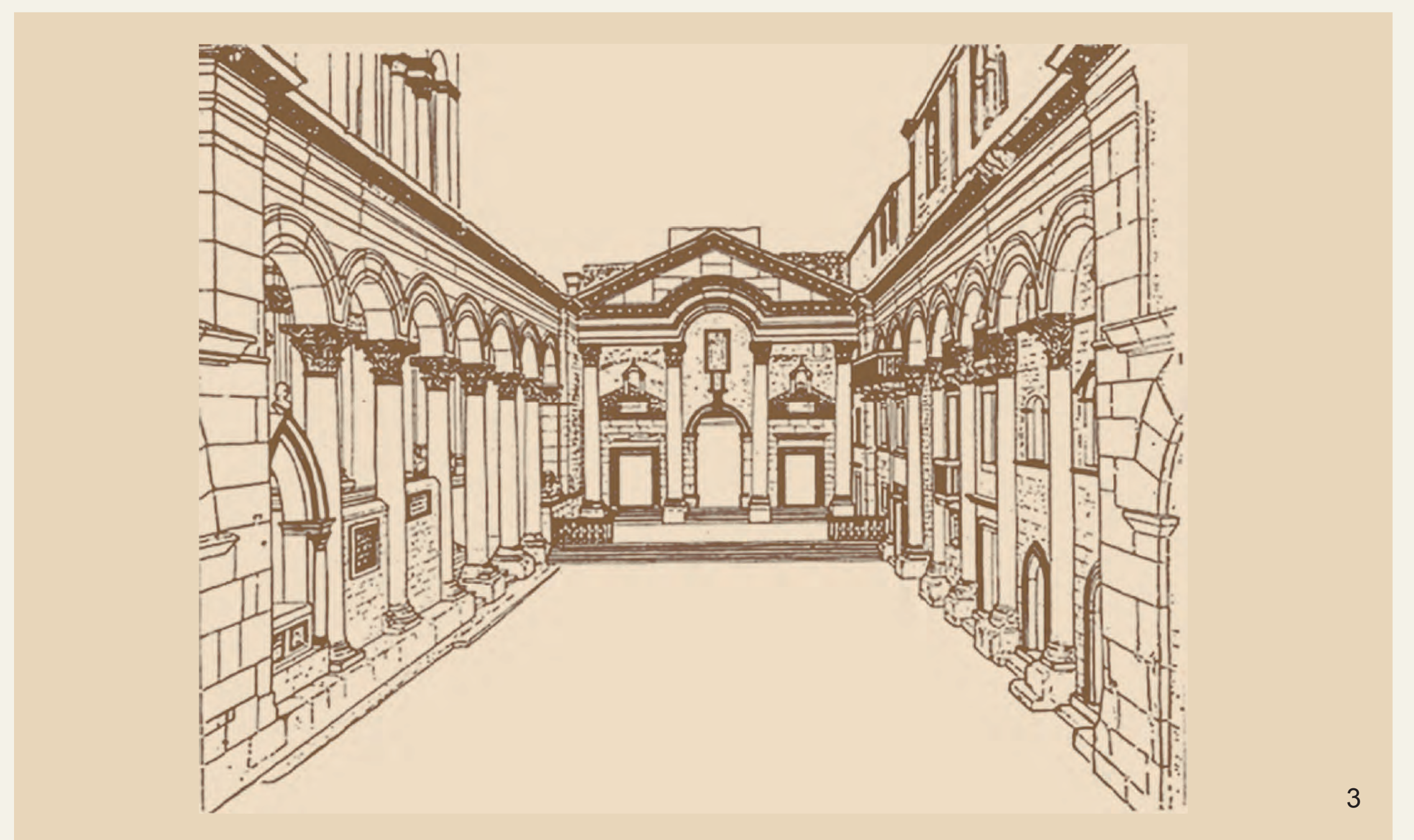
The research of the Palace remnants, undertaken in the centuries of its history has enabled the reconstruction of the view of the Palace through the different periods. The drawings and designs of the foreign travelers and researchers, who have always been interested in the Palace, provide the precious written document on how the city has, in conformity with its needs, been changing the ancient structure. The research started with Andrea Palladio in the 16th century, and continued with Antonio Canaletto and Johan Bernhard Fisher von Erlachom. Numerous distinguished and renowned names can be found in the list of the archaeologists, architects and historians, who were dealing with these issues in the centuries to come: Charles-Louis Clérisseau, J. Lavallée, Louis François Cassas, Robert Adam, Ernest Hébrard, Jacques Zeiller, Georg Niemann, Eynar Dyggve...



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Rekonstrukcija Peristila po građevinskim fazama:
(Sl. 1) antika, (Sl. 2) srednji vijek, (Sl. 3) kraj 17. stoljeća. Autor: J. Marasović, crtao: D. Radovniković

Sl. 4 Peristil 1764. godine, slika Charles-Louisa Clérisseaua.

Reconstruction of the Peristyle by building phases: (Fig. 1) Antiquity, (Fig. 2) Middle Ages, (Fig. 3) end of the 17th century. Author: J. Marasovic, drawn by D. Radovniković

Fig. 4 The Peristyle in 1764, a painting by Charles-Louis Clérisseau