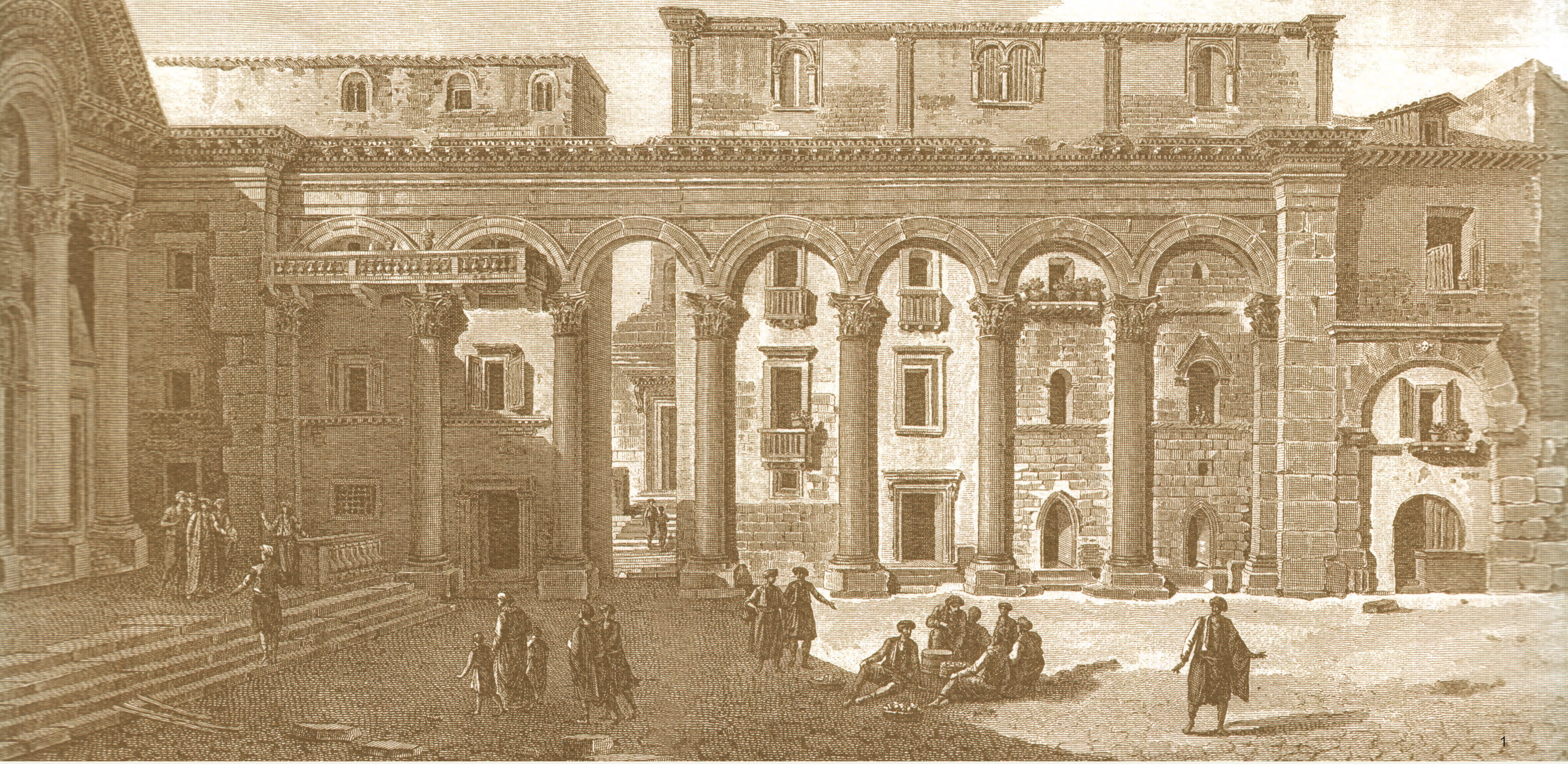


POVIJEST PERISTILA: JUGOZAPADNI UGAO TRGA

THE HISTORY OF THE PERISTYLE: THE SOUTH WEST CORNER OF THE PERISTYLE



Tijekom sedamnaest stoljeća kontinuiranog življenja u Palači zapadna kolonada Peristila uklopljena je u strukturu građevina iz kasnijih razdoblja. Romaničke, gotičke, renesansne i barokne zgrade čvrsto su se sljubile s antičkim stupovima pa je kolonada danas vidljiva samo s istočne strane.

Njezin sjeverni dio je uzidan u istočno pročelje palače koja pokazuje izuzetnu povijesnu slojevitost, a vezuje se uz obitelji Cipci i Grisogono. Južni dio kolonade je uklopljen u istočno pročelje palače Skočibučić-Lukaris. U prostoru koji je danas definiran ulicom Ilirske akademije na južnoj, Vestibulom i Peristilom na istočnoj, ulicom Kraj Sv. Ivana na sjevernoj te unutarnjim dvorištem na zapadnoj strani, nalazi se sklop građevina sastavljen od dva dijela: dviju kuća na jugu i srednjovjekovne palače na sjeveru. U temeljima ovih zgrada nalaze se ostaci okruglog antičkog hrama posvećenog božici Kibeli, pandan hramu božice Venere koji se nalazi nešto sjevernije. U kripti Kibelinog hrama pronađen je zabat oltarne ograde predromaničke crkve. Kao ni mnoge druge građevine u Splitu i na Peristilu, ni palača Skočibučić-Lukaris nije cjelovito projektirana od jednog arhitekta i tako izvedena, već je nastala spajanjem i dograđivanjem nekoliko zgrada kroz različite epohe.

Već u najranijoj fazi izgradnje, u romanici, pročelje sklopa "ugnijezdilo se" među peristilske stupove. Na njemu se u dekorativnim elementima manifestiraju različita kasnija stilska razdoblja. Pojasni vijenac između prizemlja i prvog kata palače Skočibučić-Lukaris, koji se proteže sve do najzapadnijeg stupa Protirona, tipičan je za razdoblje romanike. Dva velika pravokutna prozora na prvom katu i monumentalni portal u prizemlju pripadaju razdoblju renesanse. Balkon na drugom katu palače pokazuje odlike baroka. Kapiteli pilastra i prvog stupa kolonade teško su oštećeni prilikom gradnje balkona.

Za utvrđivanje kronologije promjena koje su se dešavale na ovom prostoru u određenoj mjeri može pomoći jedan Cassasov crtež s kraja osamnaestoga stoljeća. Na trećem katu palače, onom koji se diže nad vijencem kolonade, vide se tri romaničke bifore polukružnog završetka. U pregradnji koju datiramo u razdoblje poslije nastanka crteža, dakle u devetnaesto stoljeće, pročelje trećeg kata izvedeno je u pravilnim klesancima te su postavljeni novi prozori.

Žbuka na pročelju vjerojatno potječe iz ovog razdoblja, a nanosena je kako bi se nepravilna struktura zida u donjem dijelu građevine prikrila i uskladila s pravilnim rasterom klesanaca na trećem katu palače.

Sve te gradnje, pregradnje i rušenja svjedoče o odnosu koji je čovjek u različitim trenucima u prošlosti gajio spram svoje baštine. Ideje o "čišćenju" prostora oko katedrale od svih slojeva koji ne pripadaju antici, koje su dominirale u devetnaestom stoljeću, javljaju se i kasnije. Još je tijekom Drugog svjetskog rata Povjerenstvo talijanskih akademika predlagalo da se palača Skočibučić-Lukaris sruši kako bi se peristilski lukovi "oslobodili".

During the seventeen centuries in which life has gone on in the palace without interruption, the western colonnade of the Peristyle has been incorporated into the structure of buildings from later periods. Romanesque, Gothic, Renaissance and Baroque buildings have become as one with the Roman period columns, and this colonnade is today visible only from the eastern side. The northern part of the colonnade has been incorporated into the eastern elevation of a palace that displays a remarkable historical complexity, a palace connected with the Cipci and Grisogono families. The southern end of the colonnade, on the other hand, is incorporated into the eastern façade of the Skočibučić-Lukaris Palace.

In the space that is defined today by Ilirska akademija Street on the southern, the Vestibule and Peristyle on the eastern, and Kraj Sv. Ivan Street on the northern, as well as the inner courtyard on the western side, lies a set of buildings composed of two parts: two houses in the south and medieval palaces on the north. The foundations of these buildings contain the remains of a round Antique period temple dedicated to the Roman goddess Cybele, matching the temple of Venus that lies a little to the north. The gable of an altar screen of a pre-Romanesque church has been found in the crypt of the temple of Cybele.

Like many other buildings in Split and in the area of the Peristyle, the Skočibučić-Lukaris Palace too was not designed by a single architect and built in a single campaign, but was created by the annexation and extension of

several buildings through the epochs. In the earliest phase of the development, the Romanesque, the façade of the complex "made its nest" among the columns of the Peristyle. Diverse later stylistic periods are manifested on it in the decorative elements. The string course between the ground floor and the first floor of the Skočibučić-Lukaris Palace, which extends all the way to the western-most column of the Protiron, is typical of the Romanesque. Two large rectangular windows on the first floor and the monumental portal in the ground floor belong to the Renaissance. The balcony on the second floor however shows features of the Baroque. The capitals of the pilasters and of the first column of the colonnade The capitals of the pilasters and the first column of the colonnade were seriously damaged while the balcony was being built.

In order to fix the chronology of changes that happened in this space, we can look at a Cassas drawing from the end of the 18th century. It shows that on the third floor of the palace, which rises above the cornice of the colonnade, there were at that time three Romanesque double-light mullioned windows with round arches. In the remodelling of the third floor of the palace above the cornice of the colonnade, at a time postdating the drawing (during the nineteenth century, then), the façade was rebuilt in ashlar and new windows were put in.

The plaster on the façade probably derives from this period. It was applied so as to conceal the irregular structure of the wall in the lower part of the building and harmonise it with the regular grid of ashlar on the third floor of the palace.

All these building, rebuilding and demolition works – operations that were actually carried out in the Peristyle, and those that have lived on only at the level of idea – tell of the attitude that people had, in various moments of the past, to the heritage. The efforts aimed at purging the area around the cathedral dominated in the 19th century. As late as during World War II a commission of Italian academicians proposed that the Skočibučić-Lukaris Palace should be demolished in order to "free" the Peristyle's arches.



Sl. 1 'Pogled na Peristil' (1802.), grafika prema slici Louisa François Cassasa.

Sl. 2 Prijedlog Povjerenstva talijanskih akademika za "oslobađanje" peristilskih stupova (1942.).

Fig. 1 View of Peristyle (1802), print after a painting of Louis Francois Cassas

Fig. 2 A proposal of a commission of Italian academicians to free the Peristyle's arches (1942)