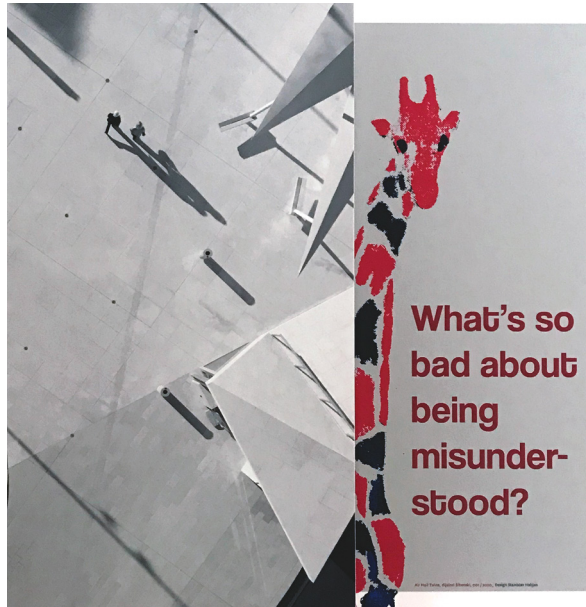


SHE 2

ARL_DUBROVNIK_LIPANJ 2021



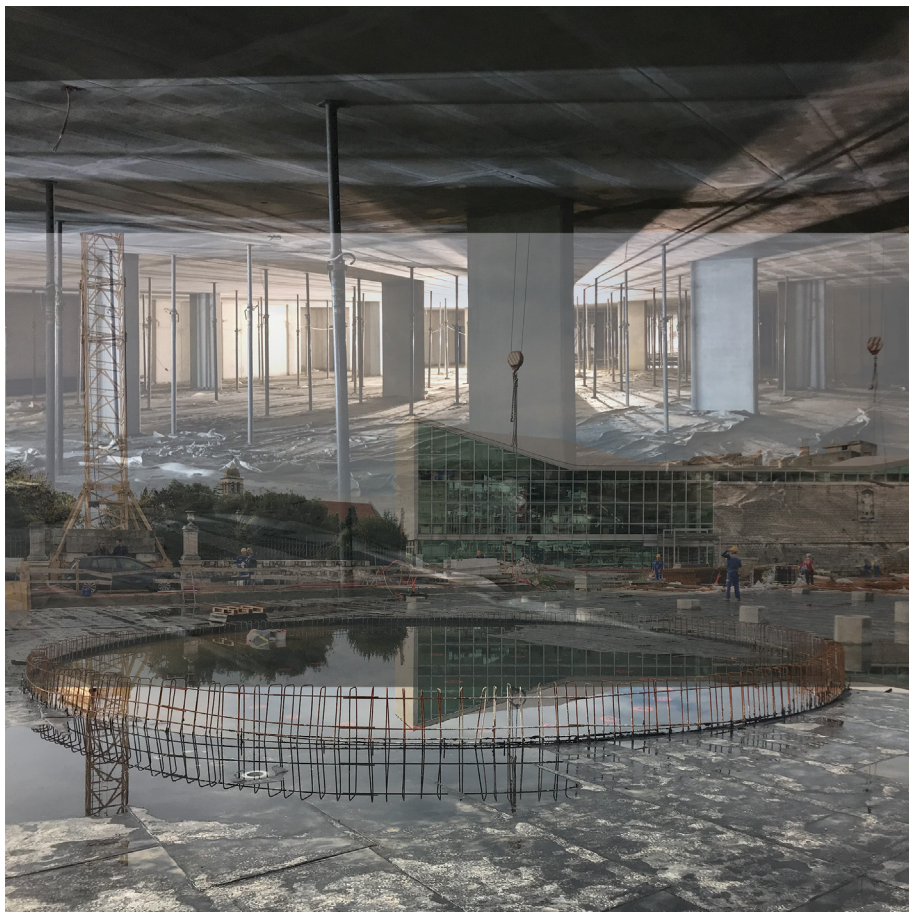
ACO_ZAGREB_SRPANJ 2021

ATELIER MINERVA &
STANISLAV HABJAN

identity / M. Kojić, *Notation on city and identity, 2020/*

We can say that for identity is by no means enough just to rely on tradition, to recognize of having common heritage, to recognize the common signs, to comment, to praise, to quote and to celebrate the domestic and the authentic. Every identity, worthy of that name, requires a certain act, both on an individual an on a collective level, an act that requires a distance from what is known and what is considered to be ours, breaking the threads that bind us to the roots and including the foreign into the domestic. In the vocabulary of psychoanalysis, every identity is an identification, a risky process, not a condition. The safe leeward of the domestic and the traditional reliably leads to a betrayed identity, while only the courage to break with it keeps it alive. To put it bluntly, we can remain faithful to an identity only by betraying it in a certain sense. We can stay true to our identity only by doing something completely different. /translation M. Kojić

*You stand anew, remade. You have rebuilt yourself. But you are different. You have become a we, and we are each other: a vast community of astonishing potential that holds the sky aloft with our suffering, that keeps the stars in place with our limitless joy, that situates the moon within the reaches of our gratitude, and positions us in the locus of the divine. Together, we are reborn. /N. Cave, *Stranger Than Kindness, 2020/**



collage MMXX_2_ Ivana Tutek, Bernarda Lukač / photographs: Ivana Tutek



collage MMXX_1_ Ivana Tutek, Bernarda Lukač / photographs: Ivana Tutek

project trg poljana_ šibenik_ EU mies award 2022 nominee

The new Šibenik main square with archeological park and a garage / logistic centre underneath is designed as an integrated urban, social and infrastructural field setting an open dialogue between the medieval, modern and contemporary city, creating a vast community of astonishing potential that holds the sky aloft.

Poljana /meaning field/ was originally a flat summit of a rocky promontory right in front of the Medieval city gate. Its specific spatial configuration, a large platform as it were, is the consequence of subsequent levelling campaigns over the centuries, with the definitive outline taking shape in late 1800s.

In the contemporary city structure, Poljana square is an unframed dynamic space, intersected with different routs and grids, a central connecting mechanism for the city's public places.

The site programme integrates archaeological park with the social zone and infrastructural logistic centre underneath. Spatial folds form places of social gathering: open tribunes and stages, bridge, canopy and fountain. Urban lines create tensions and dynamics in the platform while stone networks with infrastructural boxes enable flexible organisation of the field.

concept

The Poljana square is designed as a continuous three-dimensional urban platform which accommodates various social events and mediates between historical and modern urban artefacts.

The proposed strategy is open-type, establishing a dialogue in the indefinite field of the modern city and, while preserving the existing identity, directs future use towards new scenarios in a discrete transformation.

The surface of the square superimposes two networks, a classic grid /towards the theatre/ and a flexible square field of points /directed by the logic of the library building and historical ramparts/ with spatial accents in corners which introduce the surrounding features into the space of the Poljana.

The surface is activated by movement directions recognized in everyday life and history – and in meeting places along them. In network intersecting areas, spatial folds form extended, raised surfaces on the roofs of the pavilions. The canopy, a floating dynamic artefact, provides a link and defines the spatial boundary of the square, thus creating a dialogue and continuity of forms in the new age.

materials_ structure_ sustainability

The design consists of an underground and an above-ground part integrated by a modern interpretation in traditional Mediterranean and industrial materials.

The underground structure has facility designation /garage and logistics centre/, with reinforced concrete construction and industrial floors. The above-ground section is a modern urban deck paved with Mediterranean white stone, with steel fences and constructions /bridge, canopy, folds.../.

The structure of the canopy, pre-manufactured in the Split shipyard, was designed to run an active formal dialogue with the modernist library buildings.

The flexibly organized infrastructural field visible in the square area, composed of connection points /urban box elements/ for the reception of urban fixtures, allows for easy creation of various event scenarios and artistic performances.

The underground logistics centre includes a mobility management centre, charging stations for electric vehicles and revitalizing old town and island supply area. The space is an integral part of the overall EU project Integrated Mobility in the City of Šibenik.

/I. Tutek i P. Šimetin /translation: T. Trška

identity

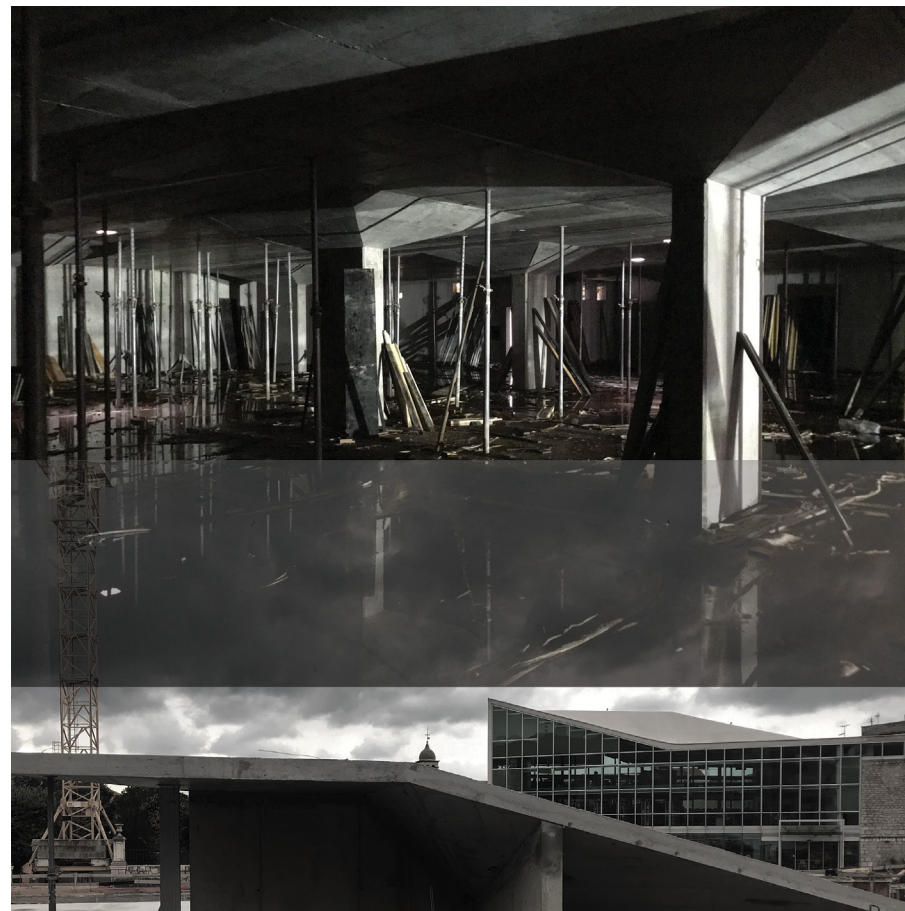
The space has become enabler for community building throughout concept of identity: characteristics of the concept are continuity, transformation and dialogues: colours and shapes from the underground levels /garage and logistic centre/ throughout covered spaces of the spatial folds toward the open space in the square talk about identity.

In the garage abstract graphic-paintings, through the colours present in the visual identity and symbols of ancient Šibenik city, create identity of the new place / known yet different. Zig-zag logotype of the garage and the logistic centre evokes the shapes present in the plaza into the underworld and defines specific location in the city matrix.

In the covered places of the entrances/exits from the garage, abstract graphics transforms into vivid organism of communication: the colours are present in the graphic design of the spots on the *Air Mail* giraffes twins and their poetic dialogues about the weather, the space, dreams and reality, existence and freedom... and they belong to the plaza, to the city, to specific toponym, opening dialogue between the underworld and the upperworld.

As the communication continues in the open space of the square, the real meeting place of life and art, we recognize the shape of the canopy that creates the link between the folds and in relation to the library building.

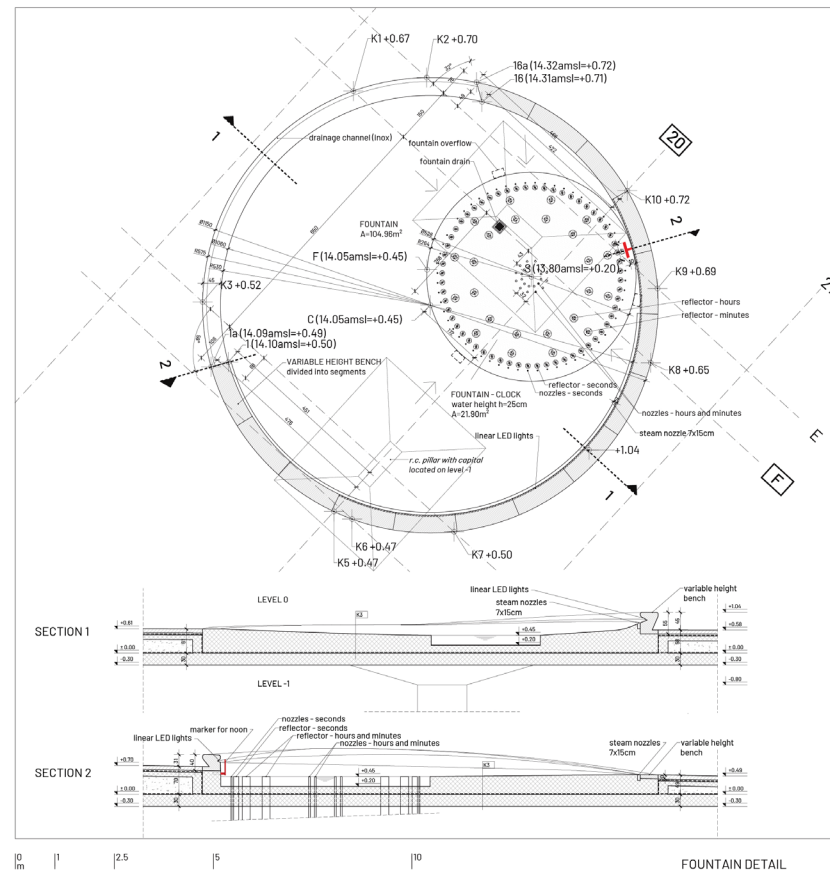
/I. Tutek/



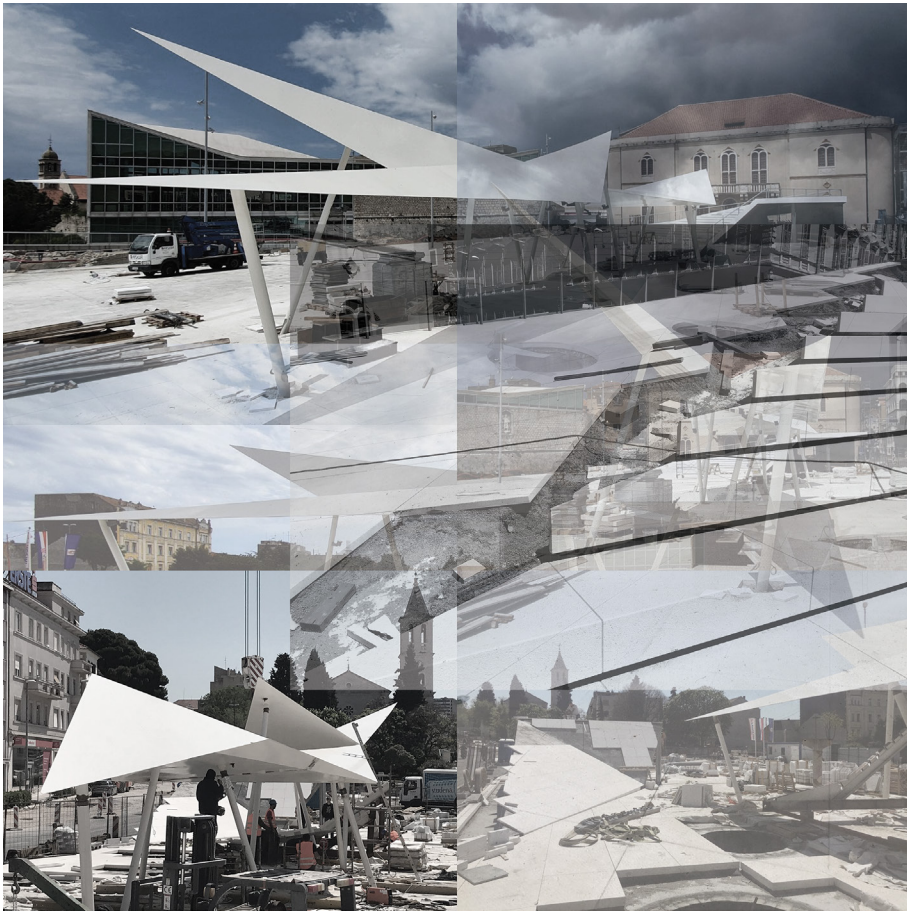


collage MMXX_4_ Ivana Tutek, Bernarda Lukač / photographs: Ivana Tutek, Pero Mrnarević

POLJANA SQUARE_PLAZA, ARCHAEOLOGICAL PARK AND GARAGE / LOGISTIC CENTRE

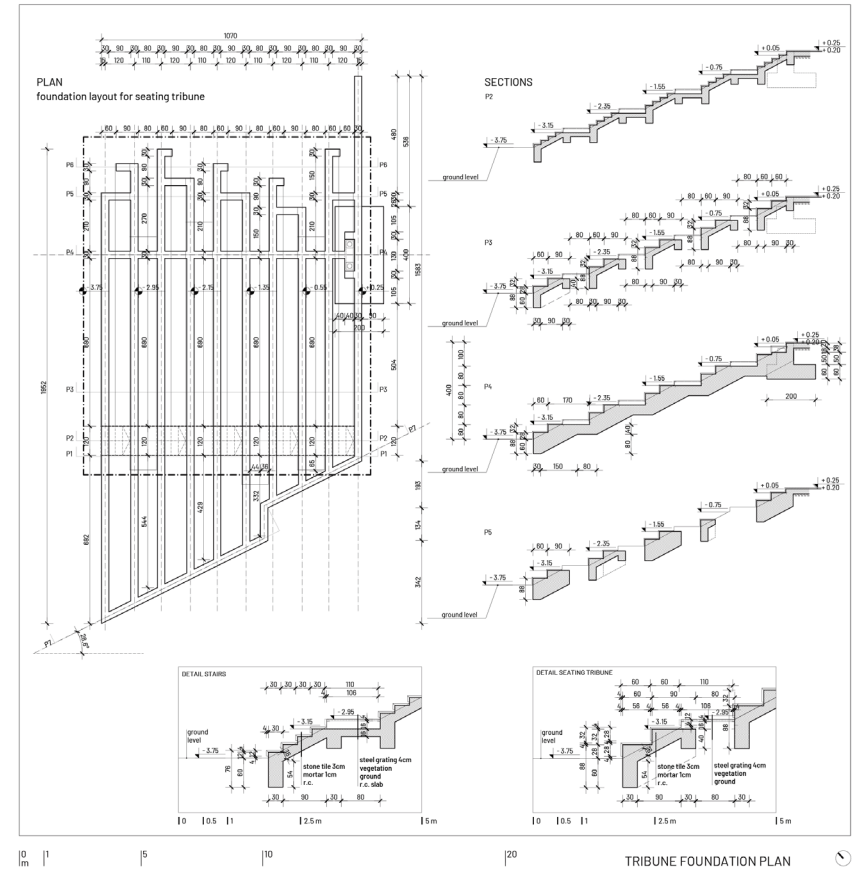


project_ POLJANA SQUARE / fountain detail



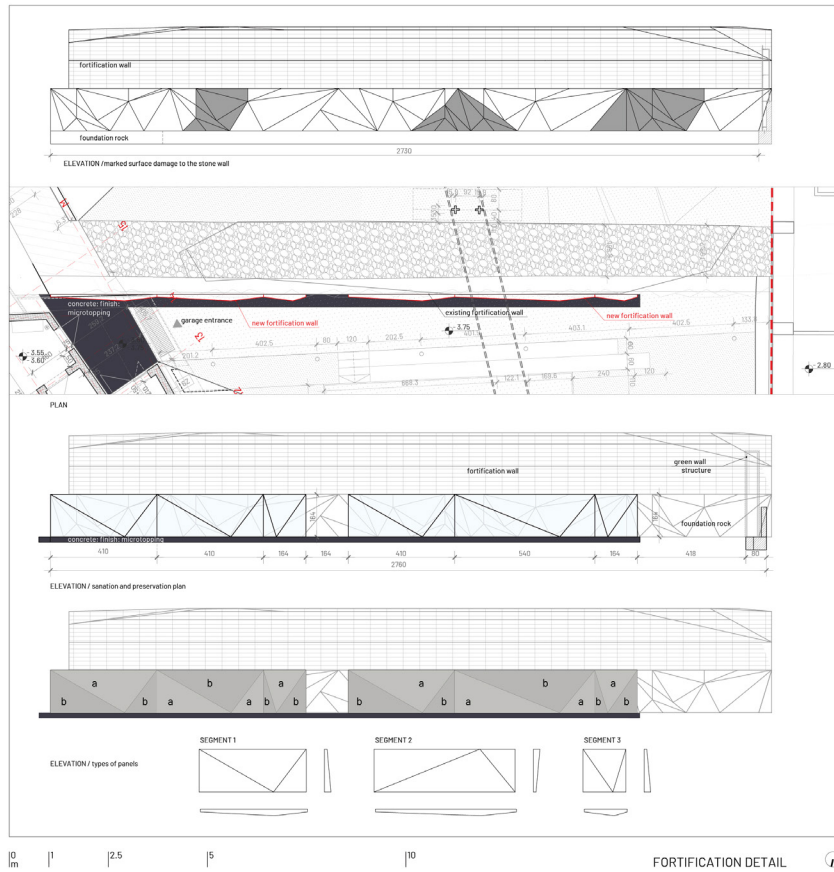
collage MMXX_5_ Ivana Tutek, Bernarda Lukač / photographs: Ivana Tutek, Pero Mrnarević

POLJANA SQUARE_PLAZA, ARCHAEOLOGICAL PARK AND GARAGE / LOGISTIC CENTRE



project_ POLJANA SQUARE / tribune foundation plan

POLJANA SQUARE_PLAZA, ARCHAEOLOGICAL PARK AND GARAGE / LOGISTIC CENTRE



0 m | 1 | 2.5 | 5 | 10 FORTIFICATION DETAIL



photo: Ivana Tutek

project_ POLJANA SQUARE / fortification detail

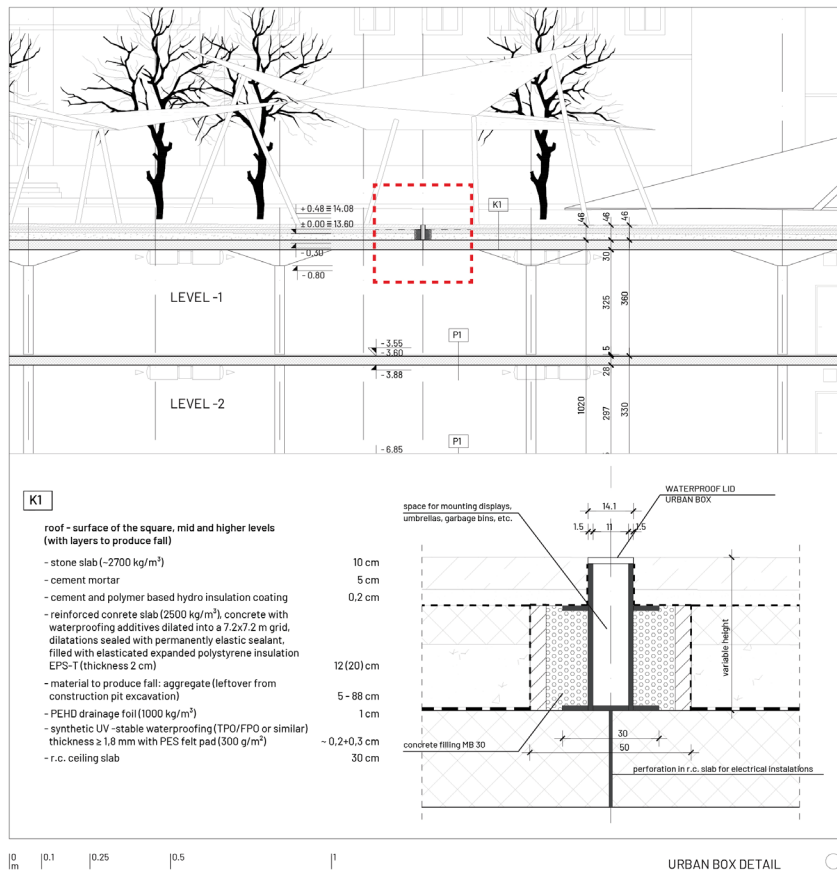


Canopy design_ NumenForUse
Poljana square, Šibenik 2020

The urban canopy on the northern side of Poljana square in Šibenik spatially connects the two adjacent triangular entrances of the new underground garage while forming a visual and material barrier that protects the square's main public surface from a busy city road. Its fragmented, triangulated shape, frozen in a permanent flutter, echoes the slanted, butterfly roof geometry of Ivo Vitić's modernist library building, flanking Poljana Square from the south. The canopy was not primarily envisaged as an urban lounging area, but more of a transitory resting spot on a frequent urban trajectory, a place for short breaks and brief encounters, a lay-by for citizens caught in-between their daily errands. However, it seems to slowly develop into a meeting place where locals tend to linger and congregate, both by day and night. The simple wooden slabs of the benches are clamped to the careening, angled metal pillars, which serve both as occasional backrests and roof holders. Some seats are attached to the five young trees that will form the future green canopy in addition to the metal one. Both benches and pillars oscillate wildly in their rotation, with benches lacking a proper backrest, in order to underline their free, fleeting, incidental use - almost as if the citizens are temporarily occupying a sculpture - instead of providing fixed, directed urban sitting. The narrowing of the bench towards the tip and the hidden cantilever steel joint additionally lighten up the whole dynamic assembly. The metal canopy, manufactured in the Split shipyard, needed to be transported in two parts and then mounted onto the pre-planted pillars. The whole project is an integral part of the general redesign of Poljana square (by architects P. Šimetin and I. Tutek), completed in summer 2020.

Assistant designer Tvrtko Bojić, Construction project KAp4 / Toni Lipovac, Antonio Šafranko, Realization: Brodosplit, Drvne konstrukcije Voćin

Photos by Vanja Magić and Numen/For Use



The Making of Poljana Square in Šibenik
poljana_process_prototype_NEB project

Ivana Tutek / Atelier Minerva_ a conversation inbetween_ Siniša Staničić / ACO

The conversation between **Ivana Tutek**, architect at Atelier Minerva, assistant professor at the Faculty of Architecture, and co-author of the Poljana Square project /together with Paula Šimetin, Iva Dubovečak, and Izvor Simonović Majcan/ and **Siniša Staničić**, director of ACO Građevinski elementi d.o.o., took place in Zagreb after the completion of works and the grand opening of Poljana Square. They talked about the long, diverse, and above all successful collaboration on a project that has been nominated for numerous professional awards this year, including the prestigious Mies van der Rohe Award 2022, and that won the BigSEE Architecture Award 2021 Grand Prix.

S. Staničić: Now that the project has been completed and when everyone seems satisfied with the result, both the citizens and the profession, we can remember how it all started... our cooperation, the project, the execution?

In 2015, Atelier Minerva from Dubrovnik signed a contract with the main investor /City of Šibenik/ for the project documentation of Poljana Square in Šibenik, which was designed in the following year in cooperation with the Institute of Architecture at the Faculty of Architecture. During the preparation of the detailed design, Pavla and I had to define the final appearance of the surface and all the technical solutions, including the problem of drainage, which was quite demanding in Poljana. We sought professional advice and from several sides the recommendation was to contact ACO as a company with extensive experience and quality products. We checked your website and concluded that it might be the right thing, but we needed to see the products on site. At that time, we were primarily interested in drainage grates, because they are part of the square's surface and play an important functional and aesthetic role. I think that's where our collaboration started.

I. Tutek: I remember that you came to the first meeting with your colleague Dražen Linarić and brought some trial samples of the grates...

Yes, these were our *ACO Drain Multiline* drainage grates. We talked about the dimensions and installation options. Eventually, these models were installed in Poljana Square. It was good that the investor and the main contractor noticed the quality of ACO products and we decided to cooperate. Later on, it was also decided to use our *ACO Monoblock RD300* products in anthracite for perimeter drainage in the body of the road.

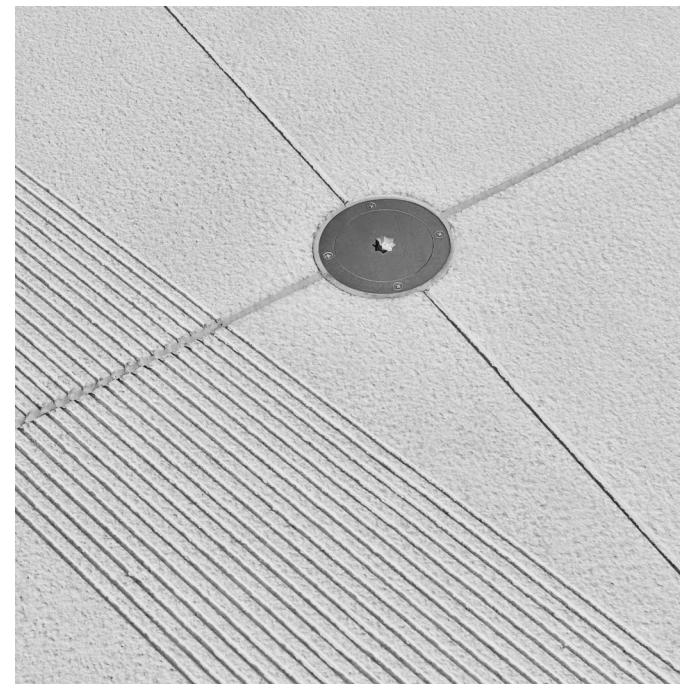
S. Staničić: The problem of drainage at this location was a real challenge, as there is a large amount of water flowing from all over the city, so the drainage systems and grates had to be large. Later on, we also installed prefabricated torrent dams to protect the garage entrance.

Yes, it is a pity that the garage protection was not carried out according to the project. The detailed design foresaw a pneumatic knife mechanism to be raised in the event of a torrent and thus prevent the penetration of water into the garage, but it was omitted from public procurement without our consent. So, big thanks to ACO for coming up with a follow-up solution to this rather big problem.

I. Tutek: Then there was the problem of constructing and installing the *urban box* element – a hub for all elements of urban equipment in the surface of the square, a total of 77 pieces, I think. All infrastructure ports are located between two panels: the upper structural panel of the garage, which is horizontal, and the walkway panel of the square, which has a complex geometry because it overcomes the height differences between the given circumferential situations. During the installation, we made a drawing of additional, separate plating for the intermediate zone, between those two panels, to show the exact heights of all connection points – because they are all different...

We talked about your problem and then I decided to offer cooperation on these ports and elements of urban equipment as well, although they are not standardized products of ACO and it was clear that they would be prototype elements, that was a challenge.

S. Staničić: In addition, there was the question of how to make a simple plating model for manholes where the ports were located, while leaving the possibility of subsequently adjusting the exact position with regard to the stone slabs at the intersection of which the circular cover of the urban box would be placed.





DETAIL / drinking water fountain 'Faust' // photo by Ivana Tutek

The intention was to create an area of flexible organization that easily allows for the creation of various scenarios of events and art programmes, where the surface should be completely free. To our satisfaction, in cooperation with ACO, prototype elements of variable height were made, easy to install in a shaft made of prefabricated concrete pipes, without plating. After concreting, this became a hidden foundation for the elements of urban equipment that were connected to the urban-box.

I. Tutek: The ports had various functions for different elements of urban equipment. Here ACO again came to our rescue...

Since we did all the connection points, it was somehow logical to solve the ports as well, and then design the urban equipment for that specific location. In collaboration with you as the architects and authors of the project, we worked on the execution and selection of all elements that are present on the surface except the canopy and the benches, designed by Numen/Fo-riUse. At the very end, and according to your plans, we made the *Faust* drinking fountain in front of the library and some pieces of equipment at the fountain.

S. Staničić: Cooperating with architects was a great pleasure for me and the whole team from ACO because we equally participated in innovative creations, bringing in our experience and knowledge to implement the authors' creative ideas.

Such cooperation is perfectly in line with the current *NEB /New European Bauhaus/* platform, which promotes interdisciplinary collaboration between art, science, and technology in order to create innovative, flexible, and sustainable urban environments. We can say that in cooperation with ACO we managed to achieve optimal aesthetic and multi-functional technical solutions in designing a central urban area. Physical space has come to serve the local community, providing a better quality of life and becoming a place of learning and dialogue, of connecting art, interdisciplinary culture, and community identity, accessible to all citizens.

I. Tutek: I hope that we will continue our fruitful cooperation on our next project, the Holy Trinity Square in Požega, which presents similar challenges in the implementation of innovative technical and aesthetic solutions. /translation: *M. Schumann*



VIEW FROM ABOVE / High noon passers-by, the everyday atmosphere // photograph by Ervin Husedžinović

