Analogous Urbanism as Discourse. Robert Adam and Urban Space in Contemporary Split

Ivana Vlaić, Ana Šverko

PhD student, teaching assistant, University of Split, Faculty of Civil Engineering, Architecture and Geodesy | PhD, research associate, Institute of Art History – Center Cvito Fisković Split

ivana.vlaic@gradst.hr, iv.laboratorium@gmail.com | asverko@ipu.hr, asverko82@gmail.com

KEYWORDS: Robert Adam; Adelphi Terrace; analogous urbanism; William Chambers; Diocletian's Palace; Mosećka Street in Split; Somerset House; Ivana Šverko

This research was done as part of the installation research project 7091 Dalmatia – a destination of European Grand Tour in the 18th and 19th century (Ana Šverko, principal investigator; Institute of Art History – Center Cvito Fisković Split), under the aegis of Croatian Science Foundation (2014-2017).

In London in 1764, the neoclassical architect Robert Adam (1728-1792) published the *Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia.* This book was the outcome of his expedition to Split in 1757, and the culmination of a personal Grand Tour that lasted from 1754 to 1758.[1] Through words and drawings made by "many hands and minds,"[2] the book's observations covered a wide range of spatial analysis, from wider spatial context and plan disposition, to the form, ornaments, and uses of Diocletian's Palace.[3] Today, this Late Antique Palace is, as it was in Adam's time, an inhabited, living monument. It constitutes the historic core of the city centre of contemporary Split, and its present urban form is a product of the increasingly dense inhabitation of the Palace (which, in its general concept, has not changed much since Adam's time). (Fig. 1)

The "manner of representing the permanent and the varying values of the space", and the potential for a specific kind of deliberation within town planning, were addressed by Professor Ivana Šverko (1949-2012), architect and urban planner, in a number of lectures about the culture of the city for students of architecture at Split University between 2003 and 2012. Šverko established a productive analogy (in architectural and design terms) between Diocletian's Palace in Split, which was built at the beginning of the 4th century AD, and two architectural designs in London, that were produced as a result of a multi-layered analysis of the Palace: the Adelphi Terrace (1768-1774) by Robert Adam, and Somerset House (1776-1801) by Sir William Chambers (1723-1796). She followed an understanding of urban space displayed at these three premises, from Antiquity via the neoclassical period to contemporary time, developing a discourse of the conception of space in the contemporary city of Split. In the present paper, this discourse of analogous urbanism is juxtaposed with the underlying concept of architectural typology.[4] The aim of this paper is to present the discourse of analogous urbanism as a means for rethinking the urban space of contemporary Split, but also for reconceptualising urban space in the self-generated edges of contemporary cities in general, in order to recognize their hidden urbanistic values and potential.

1 Iain Gordon Brown, *Monumental Reputation: Robert Adam & the Emperor's Palace* (Edinburgh: National Library of Scotland, 1992), 7.

2 Ibid., 30.

3 Robert Adam, *Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia* (London, 1764), 1, http://digicoll.library.wisc.edu/cgi-bin/DLDecArts/DLDecArts-idx?id=DLDecArts.AdamRuins (accessed January 27, 2015).

4 The topics are examined in light of Šverko's lectures about the culture of the city, entitled "Analogous urbanism". Aldo Rossi introduced the concept of "analogical city", see: Aldo Rossi, The Architecture of the City (Cambridge, Mass.: MIT Press, 1982); Aldo Rossi, "An Analogical Architecture," in Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995, ed. Kate Nesbitt (New York: Princeton Architectural Press, 1996), 345-353.

Fig. 1: Contemporary aerial photograph of the historic core of Split with Diocletian's Palace (right), view from the south-east

Diocletian's Palace in Split is a Late Antique building that was transformed in the Middle Ages from a complex architectural unit into a city.[5] This transformation of the spatial system was carried out largely through self-organisation, and according to the needs of the growing population. The original Roman structure of the Palace was built at the turn of the third and fourth centuries, in the shape of a trapezoid, sized 175-181 x 216 m, in line with the topography and the existing settlement within which it fit. It was settled in a protected bay on the southern side of a little Adriatic peninsula, beneath Marjan Hill. It has to be said that the Palace was not completed at that time. During the building process, the Palace had undergone a change of purpose, and it is in this original incompleteness and adaptability that the root of its vitality can be found.[6] Later periods confirmed that not a single factor was powerful enough to efface this adaptable ancient form, but would anatomise it into a number of places connected with different times within the same spatial framework. This architectural unit underwent just such a huge transformation at the beginning of the seventh century when it came to serve as a bolthole for refugees from nearby Salona, fleeing the assaults of the nomadic Avars and Slavs. Like an abandoned shell, the Palace afforded protection to the refugees, as well as an opportunity for the integration and organisation of social relations: the Palace became the framework for a city.[7]

The architectural philosophy of Robert Adam is indirectly expressed in his book about the Palace. By exploring, studying, and recording Diocletian's Palace within its physical context,

5 In 1979, Diocletian's Palace, part of the historical core of the city of Split, was inscribed in the UNESCO World Heritage List. In the early medieval period, within the ancient walls of this compact industrial-cum-residential structure, a city had developed. In the course of time, the city spread outside the framework of its fortifications – first ancient, and then medieval and finally Baroque, today having reached its topographic limits.

6 Joško Belamarić, "The date of foundation and original function of Diocletian's Palace at Split," *Hortus artium medievalium* 9 (2003), 173-185; Joško Belamarić, "Dioklecijanova palača. Razmatranja o okolnostima utemeljenja i izvornoj funkciji" [The date of foundation and original function of Diocletian's Palace at Split] (PhD diss., University of Zagreb, Faculty of Humanities and Social Sciences, 2010).

7 Ana Šverko, *Grad (ni)je kuća. O dijalogu između novog i starog Splita, urbanistička predigra* [A city is (not) a house. A dialogue between the new and the old Split, urban design prelude] (Zagreb: UPI-2M PLUS, 2016), 47-54.

Adam and his associates – particularly the architect and painter Charles-Louis Clérisseau (1721-1820) – mapped, drew, and described the phenomena and various elements of the Palace, such as spatial context, disposition, form, ornaments, and uses. These categories are actually the basic components of architectural typology today. We have labelled those elements that feature in Robert Adam's architectural, spatial, and decorative research, as 'landscape,' 'function,' 'structure,' and 'style.' Following the work of Ivana Šverko, this essay extends these categories in order to point out the permanent and varying values of space, or, in other words, the applicability of a complex and adaptable typology that is not determined primarily through a pre-established programme, but through attitudes toward the given urban landscape.

The origin of the term typology dates from the mid-nineteenth century and represents "a classification according to general type."[8] As Giulio Carlo Argan (1909-1992) suggests: "Formal architectural typologies generally fall into three categories: the first is concerned with a complete configuration of buildings, the second with major structural elements, and the third with decorative elements."[9] In other words, buildings are usually classified according to their plan, structural system, and surface treatments, as Argan argues in his essay *On the Typology of Architecture*, first published in 1962.[10] 'Disposition,' according to Robert Adam, is the way in which something is placed or arranged in relation to other things.[11] The 'configuration' that Argan discusses, describes an arrangement of elements in a particular form, figure, or combination, in order to perform a certain function. Argan distinguishes the configuration of the whole building, of the major elements of construction, and configuration at the level of decorative elements.[12] In the field of computing, configuration denotes "the arrangement in which items of computer hardware" (physical) "or software" (intellectual) "are connected."[13] In psychology, configuration is another term for *gestalt* or "an organized whole that is perceived as more than the sum of its parts."[14] Accordingly, in this paper we observe architectural typology in urban correlations, which put all the previously-mentioned definitions in a dialogue with the built and natural landscape. By drawing these together, we practice urban design by understanding topography, and through experiencing space, and place, both physically and intellectually.[15]

Within the process of urban planning and design, a full experience of place can be achieved only through an interdisciplinary approach, utilising research in the field of architecture and urban design along with other complementary fields, such as the social and economic, at city and regional levels, as well as on the scale of neighbourhoods, streets, squares, parks, and gardens. It is

8 http://www.oxforddictionaries.com/definition/english/typology (accessed August 1, 2015); http://thecityasaproject.org/2011/08/type/(accessed August 1, 2015).

9 Giulio Carlo Argan, "On the Typology of Architecture" in *Theorizing a New Agenda for Architecture: An Analogy of Architectural Theory 1960-1995*, ed. Kate Nesbitt (New York: Princeton Architectural Press, 1996), 244.

10 Ibid., 244. See also Douglas Kelbaugh, "Typology: An Architecture of Limits," in *Repairing the American Metropolis,* ed. Douglas Kelbaugh (Seattle: University of Washington Press, 2002), 94-132.

11 Adam, *Ruins*, 5. See also: http://www.oxforddictionaries.com/definition/english/disposition (accessed August 1, 2015).

12 Bernard Leupen et al., "Design and Typology," in *Design and analysis* (Rotterdam, 010 Publishers, 1997), 138 -141.

13 http://www.oxforddictionaries.com/definition/english/configuration (accessed August 1, 2015).

14 http://www.oxforddictionaries.com/definition/english/gestalt (accessed August 1, 2015).

15 "While space is an abstract entity defined by geometrical or mathematical means, place, in order to be defined, requires concrete elements. While space is based on quantitative order, place suggests qualitative and immeasurable essences. While space has a functional valence, place transmits values of an existential nature." See Andrea Ponsi, "Place, Nature and Architecture," in *Place and Placemaking, Proceedings of the PAPER 85 Conference*, ed. K. Dovey, P. Downton, and G. Missingham (Melbourne: Association for People and Physical Environment Research in association with Faculty of Architecture and Building–Royal Melbourne Institute of Technology, 1985), 215. Ponsi makes us sensitive to the distinction between space and place, relying on theoretical bases that with respect to the relation of space and place (*spatium* vs *Raum*) were established by Martin Heidegger as part of his phenomenological thinking. See also Alberto Pérez-Gómez, *Attunement / Architectural meaning after the crisis of modern science* (Cambridge, Massachusetts; London, England: The MIT Press, 2016), 132-134.

necessary to engender an experience of place through discursive spatial analysis in interdisciplinary teams, and using an integrated approach to the thinking and developing of places: by reading scholarly and professional literature; observing and mapping locations and sites; mapping existing quantitative and qualitative spatial conditions; by photographing and drawing; encouraging frequent debates about urban phenomena; developing drawings; spatial models and databases; by testing out diverse research methods; writing scholarly and professional papers; by thinking through and designing alternative approaches, and transformations of them.[16] It is crucial to map out planning and design processes, in order to define a proper attitude to the research space before undertaking concrete procedures. As Saskia Sassen suggests:

> […] when I am doing my research, I need the freedom to suspend, even if temporarily, method and its disciplining of the what, the how, and the why of an inquiry. I need to engage in what I have come to call analytic tactics – the freedom to position myself in whatever ways I want/need vis-à-vis the object of study. I think of this as the space 'before method'.[17]

The research to be discussed here refers precisely to that process that precedes the concrete actions. It comprises two methodological aspects, the historical and the empirical. The historical aspect is considered through an analysis of Adam's pictorial and textual accounts of Diocletian's Palace in the eighteenth century, as well as through an understanding of the architectural and urban design approach drawn from Adam's interpretation and utilised in designs for the Adelphi and Somerset House in London. Out of the typological categories of the Palace, Adam formed a spatial grammar that he used in his later projects. He understood the Palace as a palimpsest, that is, "something reused or altered but still bearing visible traces of its earlier form."[18] In this layered architectural and urban system, he recognized and developed a concept of multi-level planning,[19] and the concept of *Climax in Architecture*, or "a striking instance of the gradation from less to greater."[20] Adam later used this concept in his own design repertoire to create "apartments distinguished by the intricate planning of interconnecting rooms in a variety of shapes" for the Adelphi.[21] This concept arose from his desire to reconstruct the plan and disposition of Diocletian's Palace in its original Antique state. Inside the perimeter walls of the Palace, divided by two large streets (*cardo* and *decumanus*), Adam tried to identify elements of Roman domestic architecture.[22] Through that lens, Adam identified the *peristylium*, or the area or court before the villas of the Ancients, and the *porticus*, from where one could enter to the *vestibulum*, or a sacred, circular place, adorned with niches and statues. The *vestibulum* is followed by the *atrium*, a space consecrated to ancestors, and adorned with images, arms, trophies, and other emblems of military and civil honours. Alongside the southern perimeter wall of the Palace, Adam recognized the Crypto Porticus, or in Adam's words: "A place of vast extent, intended for walking, and other exercises […] like our modern galleries, [which] was probably adorned with statues, pictures, and bas reliefs; and in this Palace serves likewise for giving access to several apartments."[23]

Today we know that the programme of the Palace in the period of Antiquity was significantly different from Adam's reconstruction.[24] But the fact that Adam's idealized ancient domestic

16 For more details see Ivana Šverko, *Istraživanja u urbanom planiranju: Pedagoška bilježnica / Urban planning research: Pedagogical notebook [Istraživačka i projektantska radionica za propitivanje novih modela održivog razvoja prostora unutar sve jačih procesa litorizacije / Research and design laboratory for analyzing new models for the sustainable development of territories within the growing processes of litoralization]* (Split: Split: University of Split, Faculty of Civil Engineering, Architecture and Geodesy; Redak, 2012).

17 https://opensourceurbanism.wordpress.com/2013/11/08/osu-the-interviews-saskia-sassen/ (accessed August 1, 2015).

18 http://www.oxforddictionaries.com/definition/english/palimpsest (accessed August 1, 2015).

19 Erika Naginski, "The Imprimatur of Decadence: Robert Adam and the Imperial Palatine Tradition," in *Dalmatia and the Mediterranean. Portable Archaeology and the Poetics of Influence*, ed. Alina Payne (Leiden: Brill, 2014), 79-114.

20 Adam, *Ruins*, 9.

21 Brown, *Monumental Reputation*, 6.

22 Adam, *Ruins*, 7-9.

23 Ibid., 9.

24 Belamarić, *The date of Foundation*.

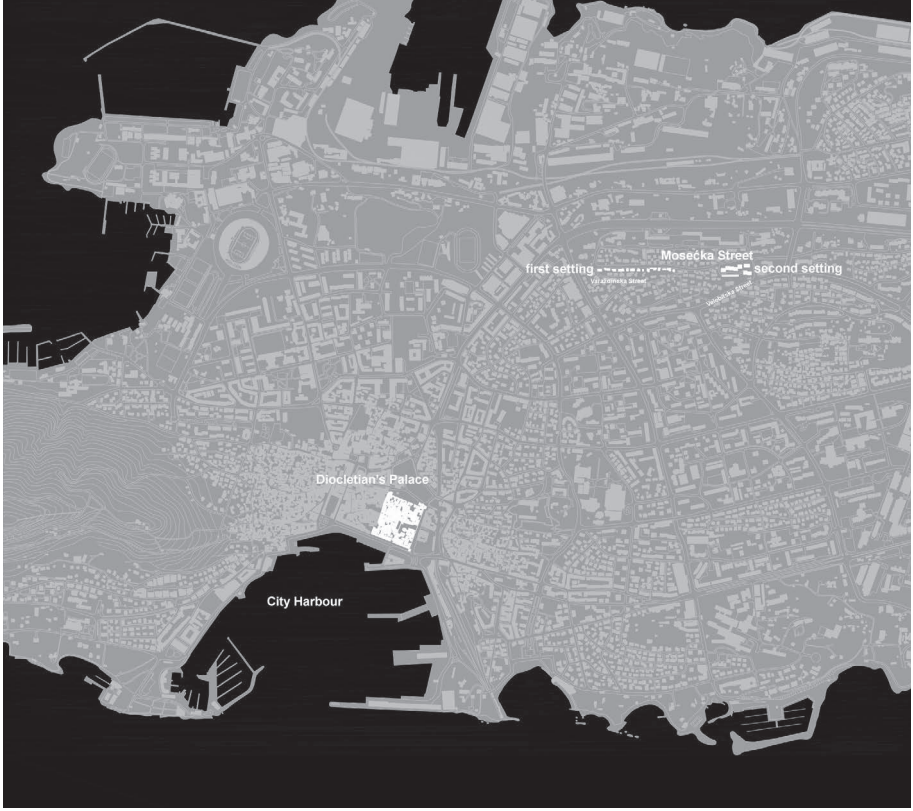


Fig. 2: Map of Split in Croatia: Diocletian's Palace and Mosećka Street.

programme fits in the layout of Diocletian's Palace testifies to the adaptability of its disposition, not only in practice but also in theory. It confirms the thesis of the urbanist Kees Christiaanse, that "evidently buildings become better when they are not designed for a specific use, and the building and the programme must adapt to each other. Recycling and attributing typology occurred often in the past."[25] In Diocletian's Palace the *crypto porticus* undoubtedly served to give access to several apartments, but also to defend them from the excessive heat of the southern sun. The way Adam interpreted it, the climax was achieved through the gradation of the interlinked spaces (that the observer learns through kinetic experience). From the elongated and airy *peristyle*, via the rounded and closed *vestibule*, and the elongated *atrium*, one arrives at the culmination of the spatial experience, the terrace of the *crypto porticus*, which extends along the whole southern wall of the Palace, giving a glorious view onto the sea. This wall was articulated in the upper layer with a series of arched apertures, but, at the ground floor level, was firmly closed off from the space of the Palace's substructures. Later, the monolithic surface of the lower level of the Palace wall provided a space for the juxtaposition of a string of cottages. The wall thus attained a much richer complexity, both horizontal and vertical. The strong, basic, concepts that link together the architectural and planning logics, made the flexibility of the Palace possible. These parts of the Palace were once predominantly the private spaces of the emperor's villa, providing the scene for all the complexities of the everyday life of Antiquity. Today they are public spaces, supporting the contemporary events of everyday life in the core of the city of Split.

We argue that the same concepts could be used in contemporary urban design and planning in order to connect open public, semi-public, and private urban spaces. The empirical aspect of our research is developed via field research in two urban settings produced in the second half of the twentieth century in Mosećka Street in Split. (Fig. 2) One was created without a plan; the second was created according to urban plan and design, but only as decontextualised application of a certain typology.

25 Kees Christiaanse, *The City as a Loft*, http://www.christiaanse.arch.ethz.ch/upload/Artikel_dsal.pdf (accessed August 1, 2015); cited in Šverko, *Urban planning research*, 9.

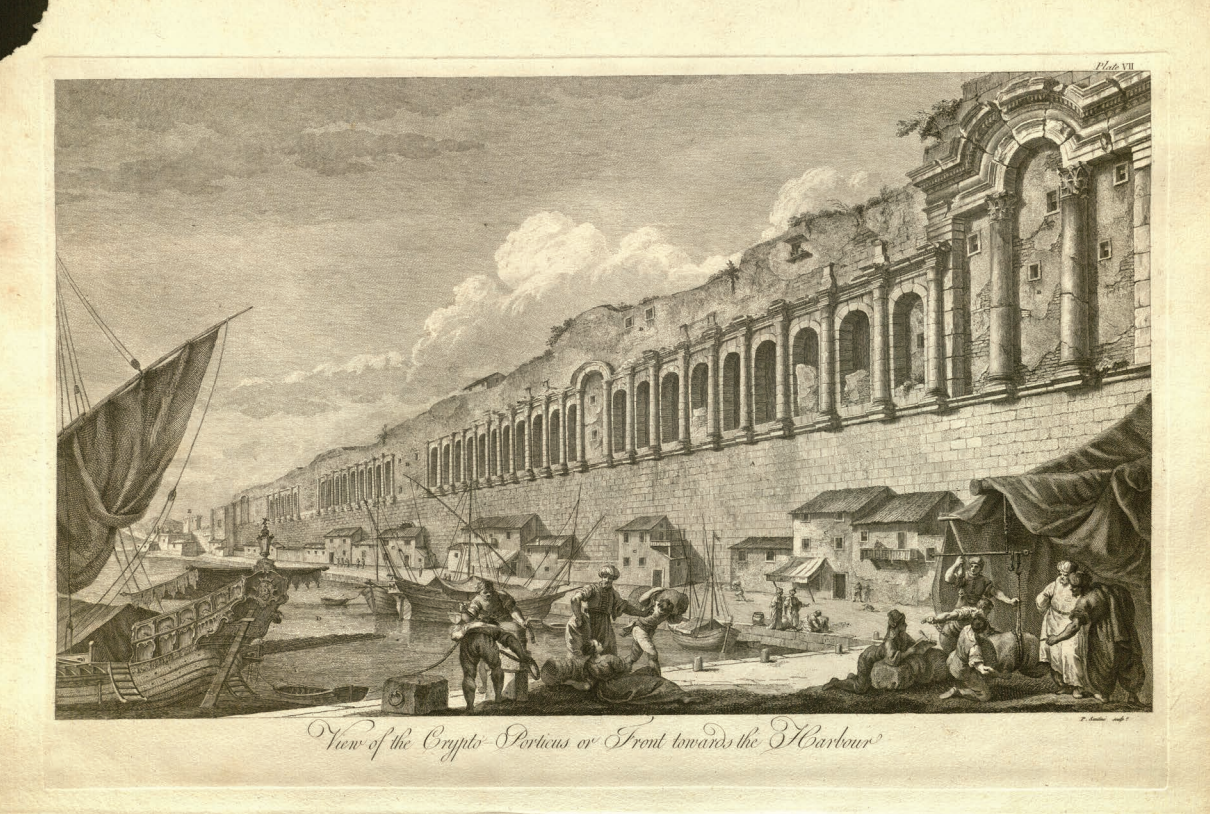


Fig. 3: Plate VII. *View of the Crypto Porticus or front of the Diocletian's palace towards the harbour in Split.* In Robert Adam's *Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia*

Fig. 4: The southern façade of Diocletian's Palace in the early 1950s

Robert Adam and Diocletian's Palace in Split, and its influence on the Adelphi Terrace and Somerset House in London

The *View of the Crypto Porticus, or front of the Diocletian's Palace towards the Harbour in Split* (Fig. 3), from Robert Adam's book, shows the area around the southern wall of the Palace, as suggested in the caption. This is the "Ancient wall of the Palace; Modern wall built upon the Ancient arcade – many of the arches are likewise filled up with modern work; Modern houses built against the wall of the Palace; Part of the Harbour; and Part of the town of Split."[26] Since ancient times the perimeter wall was a dominant architectural feature of the city's harbour. This view from Adam's book records the condition of the wall as it was in 1757. It depicts the energization of the monumental wall surface with the addition of little houses that generated further spatial function in the lower zone. The houses that were built spontaneously on the *crypto porticus* were used as dwelling places in the later periods. A principle of juxtaposition was developed, and retained to this day; a series of commercial two-storey buildings can now be found abutting the outer face of the wall of the Palace, many with roof terraces, and residential houses lean on the inner face of the wall.[27] This perimeter wall, with traces preserved from ancient times and subsequent periods, still defines the Palace and the waterfront, or *Riva*. Small shops juxtaposed along the wall attract users, and produce a diversified and vibrant environment. (Fig. 4) In its original appearance, the ancient wall was divided into two parts. The bottom part, built in stone blocks, protected the substructures of the Palace. There was an entrance in the middle of the wall, and narrow openings along it, for the circulation of air. The upper part, in contrast to the stereotomic structure of the lower portion, was divided by arches that provided splendid views to the Adriatic Sea. We can say that the wall, in this case, functioned as a kind of extended house, or, rather, that a kind of longitudinal house was formed around its axes, inside and out, by functional additions in accordance with the needs of the inhabitants. Such an arrangement unites the public on the outside and the private on the inside. Adam applied this model of the complex wall-of-a-house on the scale of the neighbourhood, or street, in his great Adelphi design in London, and we can recognise the same concept in the self-organised zone along Mosećka Street on the periphery of today's Split.

Diocletian's Palace was the inspiration for the Royal Terrace or the Adelphi in London (Fig. 5), a neoclassical development of terraced houses, four storeys in height, together with shops and a tavern. The site overlooked the river Thames: houses were raised above the arched double basements of the wharves and warehouses designed for storing goods brought into London via the river[28] (at that time the engine of London's economy).[29] The terrace in front of the houses presented a vivid scene with a southern façade in the background. Two streets, set in between houses, were connected with the terrace, and provided access to it. The scheme of the Adelphi was designed by Robert Adam; he and his brothers developed it between 1768 and 1774.[30] Unfortunately, in the second half of the nineteenth century, the embankment took away the Adelphi's direct relationship with the river; the whole terrace was then demolished during the 1930s and replaced with an art deco hotel.[31]

26 Drawing *View of the Crypto Porticus, or front of the Diocletian's Palace towards the Harbour,* published as Plate VII in Adam's book, and later attributed to architect, painter, and architectural draftsman Charles-Louis Clérisseau (1721-1820), was of great significance to understand the architectural and urban value we are inheriting up till today. Adam, *Ruins,* 22.

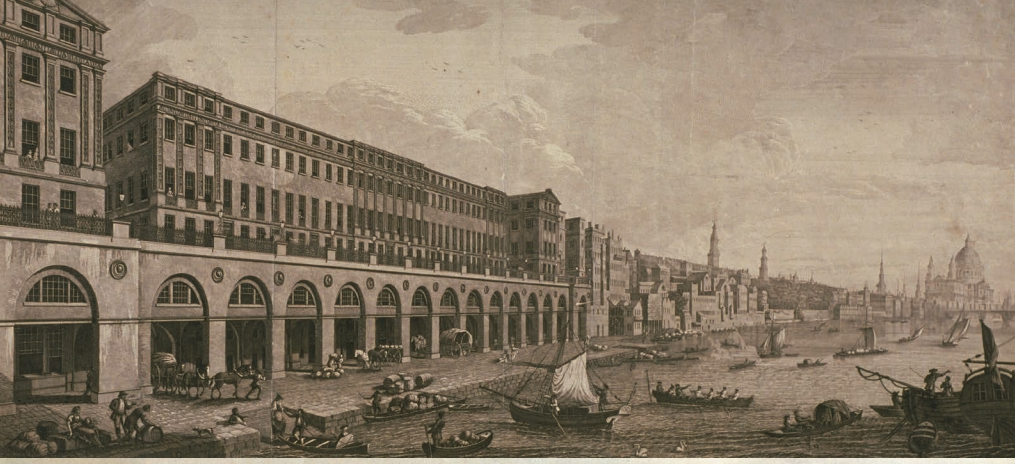
27 Two-storey dwellings alongside the southern facade of Diocletian's palace were built partly according to an architectural design of architect Alfred Keller in the 1920s.

28 http://soane.org/collections/architectural_drawings/georgian_regency/town_planning_leasing_layout/5 (accessed August 1, 2015).

29 http://bdonline.co.uk/tom-holbrook's-inspiration-the-adelphi-london/5008137.article (accessed September 1, 2015).

30 http://soane.org/collections/architectural_drawings/georgian_regency/town_planning_leasing_layout/5 (accessed August 1, 2015).

31 Aside from the few houses, the RSA and fragments of arches and underground roads, everything else is lost. http://bdonline.co.uk/tom-holbrook's-inspiration-the-adelphi-london/5008137.article (accessed September 1, 2015).



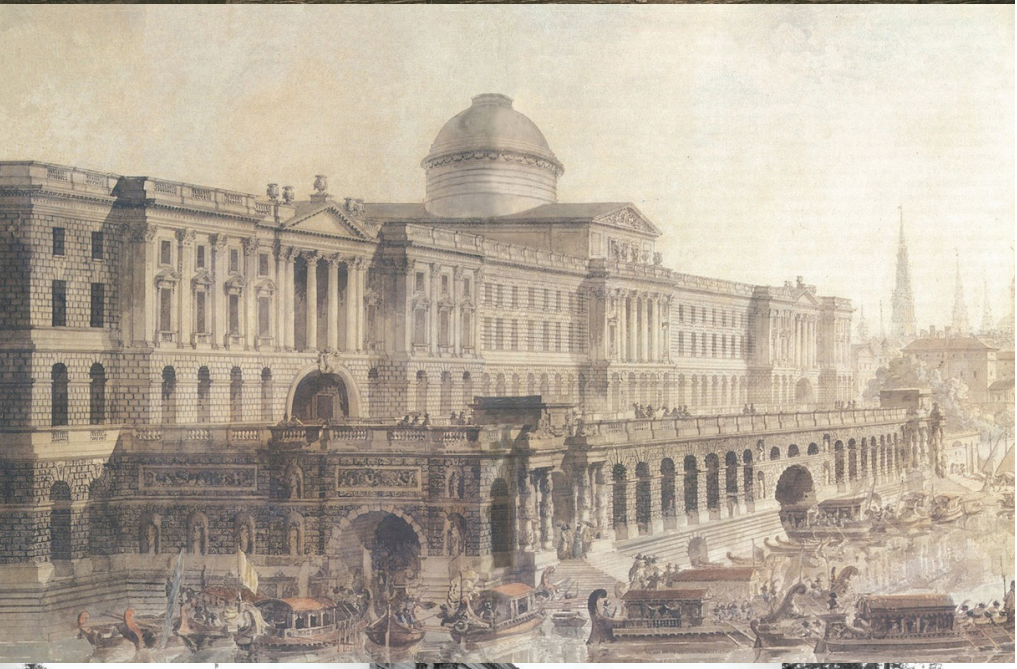


Fig. 5: View of the Adelphi and the Thames, engraving by B. Pastorini, c. 1770
Fig. 6: Somerset House, Saint Paul's Cathedral and Blackfriar's Bridge, watercolor by Jean Louis Desprez, undated
Fig. 7: Somerset House in London: a grand courtyard and the south wing
Fig. 8: Mosećka Street in Split: first setting

The Adelphi Terrace served as inspiration for Somerset House, a complex set of buildings in the same area of central London, on a steeply-sloping site between the Thames and the Strand (Fig. 6). Sir William Chambers designed the scheme, which was developed from 1776, and declared finished after his death, in 1801. This public building had to accommodate the three principal learned societies – the Royal Academy of Arts, the Royal Society, and the Society of Antiquaries – as well as various government offices. Sir William Chambers treated the offices as a series of town houses arranged in a quadrangular layout, extending across the site of the old palace and its gardens (demolished in 1775), and out into the Thames. He designed two open public spaces: a grand courtyard, today enlivened with public events throughout the year, and a terrace on the south overlooking the Thames (Fig. 7).[32] The terrace elevation towards the Thames was made, like the Adelphi Terrace of the brothers Adam, in anticipation of the long-projected embankment of the river, and it was one of the noblest façades in London.[33] Charles Dickens commented on the effect of Chambers' Somerset House: "It is a fine work of its kind, though the effect of the river front, which is its finest visible façade, is naturally not improved by the removal of the river."[34]

The original architecture and settings of all three urban complexes were transformed over the course of time. Yet, the idea that stands behind each design is still stimulating, and continues to be applicable, irrespective of its later transformations. The genius of Robert Adam lay in his understanding of the local values and site specificities of Diocletian's Palace, and in his ability to implement in his own work the knowledge he had gained at Split. The plates in Robert Adam's book represent the Late Antique urban and architectural elements of the Palace, as well as other strata, which in due time had grown into and alongside the Palace. The adaptable form of the Palace meant it was capable of transforming its architectural elements into urban elements, adjusting itself to different uses by new inhabitants, and becoming the origin of the city of Split. This palimpsest, in its many strata, reflects the long-continuing and complex culture of the city. The work of Ivana Šverko raises the possibility of using this analogy again to consider the unplanned suburbs of Split – which similarly evolved as a result of the basic needs of the inhabitants. In these suburbs, irrespective of the superficial jumble and ugliness, we can actually recognise the potential for the application of the same concept.

Analogous urbanism in the context of Mosećka Street in Split

Walking through the streets on the periphery of Split, we can observe a dissonance between two local urban settings, both of which had emerged in the second half of the twentieth century. Both of them are in Mosećka Street, in the district of Kman, which is located on the slopes of the eastern part of the Split peninsula that drops down to the north, and was mostly developed in the 1980s. In the first setting we find a complex of freestanding single-family houses, built without plan, but still related to each other. They were erected from the continuous volume of a ground-floor base, which was created by the gradual addition and combination of spaces, and opened up onto the street (Fig. 8). The spaces that make up the base host such functions as garages, little sole-proprietor production facilities, and service premises. The gradation of privacy over the public street level, built for the economic needs of the people who dwell there, is strictly defined. Private entrances lead through the street wall of the ground level, to private terraces formed on the roof of this continuous base. The terraces are sometimes covered with pergolas or enhanced

32 http://www.vam.ac.uk/content/articles/s/style-guide-neo-classicism/ (accessed November 15, 2015).

33 Peter Cunningham, *Hand-Book of London*, (London: J. Murray, 1850). For the source of the complete paragraph about Somerset House see: http://somersethouse.org.uk/history/since-the-18th-century (accessed September 1, 2015).

34 Charles Dickens, *Dickens's Dictionary of London, 1879: An Unconventional Handbook* (London: Charles Dickens, 1879).

with small gardens. They also serve as the entry plateau into the family houses. The entry plateau has the great benefit of the view. It provides visual contact with the street as well as with the Bay of Kaštela on the north.

The first setting captures those spatial values recognisable from the Adelphi and Somerset House designs, and analogous to those in Diocletian's Palace. The reciprocating evenness of the buildings and unified design, creates an impression of the street as a purposefully-designed unit (at the level of planning), in the same way as the uncommonly-large dimensions of the London examples. Those houses are on a deliberately grandiose scale, thus taking upon the role of powerful determinants of urban identity. The disposition of built elements in Mosećka Street comes as response to the topography: a functional gradation of public and private is made manifest through the street or ground floor plateau, and the protected private plateau with terraces above, from which rise the residential houses. A formal analogy with Diocletian's Palace is suggested in the formation of the monolithic base, which consists of elongated ground-floor volumes, and the individual family houses on its roof plane. Despite the fact that Mosećka's spatial system is an example of an illegal unplanned neighbourhood, it is possible to recognise an urban design quality and potential for its development.

The second setting consists of planned residential high-rise buildings. These are erected alongside a narrow grassed zone, with a few trees planted back from the street. The area is distanced from the street by a continuous wall of about 1.5 meters high. This wall completely separates the building and surrounding green area from the sidewalk.[35] It seems that the setting was developed on the simplified principles of Modernism, as "an uninterrupted sea of sunlit space filled with greenery."[36] The approach chosen for this second setting was clearly different from the first. It resulted in the formation of a closed wall facing the street, a space that supports some scanty grass and few trees, and a residential edifice. But "does anyone ever uses that narrow green area, the so-called 'garden'? What price is paid to maintain this greenery? And finally, what is the percentage of dwelling places, and business spaces, for both local settings?" Šverko posed those questions to her students. Due to the total absence of events at street level in the second setting, the semi-public green entry plateau does not, in fact, generate any kind of human activity. Although this neighbourhood was built according to a plan, there is a clear lack of any urban design providing environmental quality and liveable public space to this residential area.

The first setting in Mosećka Street, in spite of its spontaneous, *ad hoc* development, arose from its physical and social environment. The model of mixed-use units proved to be so functional and adaptable that all those dwelling in the street followed it. It defined the new urban landscape of the street by creating a street façade as an inhabited wall. Its outer face is related to the exterior in different ways, through the vertical and horizontal gradation of public and private, as well as closed and open spaces. This urban development, theoretically, connotes a 'bottom-up' design approach, but also, in its disposition, retains the values of its ancient archetype.[37] The second setting, despite being planned, arose not from the contextual landscape, but from a superficial implementation of the principles of the theoretical 'top-down' approach. Due to this lack of integral planning (particularly of parking places), it remains unclear whether the street is a public

35 In the chapter dedicated to the uses of sidewalks, Jane Jacobs wrote about the necessity of its interaction with the buildings, or other uses next to it: "A city sidewalk by itself is nothing. It is an abstraction. It means something only in conjuction with the buildings and other uses that border it, or border other sidewalks very near it". Jane Jacobs, *The Death and Life of Great American Cities* (New York: Random House, 1961), 29.

36 Anthony Vidler, "The Third Typology," in *Architecture Theory since 1968*, ed. K. Michael Hays (Cambridge, Massachusetts; London, England: The MIT Press, 2000), 293. "The Third Typology" by Antony Vidler was first published in 1977, in Oppositions 7, and expanded in *Rational Architecture: The Reconstruction of the European City* (Brussels: Editions des Archives d'architecture moderne, 1978).

37 Nikos Salingaros in his book *Principle of Urban Structure* (Amsterdam: Techne Press, 2005) stresses the advantages of implementing bottom-up and top-down urban design processes together; first in understanding the landscape, and identity of place, economic forces, and social interactions, and second one in implementing the well-known (arche)types in relation to the categories of the first. The first setting in Mosećka Street fulfils those standards: with bottom-up contextual understanding, and top-down implementation of the ancient archetype.

space, or restricted for a private residential use. A further issue is the interconnection of Mosećka with Velebitska, one of the city's main streets; although set on the upper level of the second setting's southern side, this vital correlation between streets has been completely neglected.

Today, Mosećka Street, is not a prestigious part of the city; quite the opposite. But is it possible that, with the help of analogous urbanism, the design values of this space can be recognised and brought out? Is it possible for the urban designer to set to work after the event? We are profoundly convinced that it is: that a proper valuation of those neighbourhoods which have emerged without planning, and the enhancement of these areas, is a task just as valuable as the formation of new urban environments, or the adaptation of urban units of unquestioned architectural and urbanistic value. Set free of prejudices, we can also recognise requirements on the outskirts, where the necessary building form occurs, but without the benefit of architects, for which reason it is often considered "ugly." But the nucleus of development is in its living spaces, and if a system is established, this will create an opportunity for blending the life of the city with the art of building. The role of planning, versus non-planning, can be considered through different scales of space. On the scale of a city (such as Split at a regional scale), a planning strategy must be set – with a basis in research; conceived through appropriate methodology of urban planning and urban design; with its qualitative and quantitative studies; and in interdisciplinary teams (scientific, governmental, practical). Strategies also have to be set for cities and neighbourhoods, in strong interaction and interconnection with their residents. The most vivid urban places, on a small scale, are those that are left unfinished, or transformable, and in constant dialogue with the specific needs of their inhabitants. Transformations of those places can be the result of unplanned, or self-organizational processes, but only if the strategy (on a larger scale) is able to anticipate transformations that have impact on space as a value, and not as chaos. In other words, as Bernard Tschumi suggests:

> Architecture [or urban design] is not about the conditions of design, but about the design of conditions that will dislocate the most traditional and regressive aspects of our society and simultaneously reorganize these elements in the most liberating way, where our experience becomes the experience of events organized and strategized through architecture. Strategy is the key word in architecture today. No more masterplans, no more locating in a fixed place, but a new heterotopia. This is what our cities must strive towards and what we architects must help them to achieve by intensifying the rich collision of events and spaces.[38]

It is through urban design that public space is articulated, and the complex equilibrium of the city as a functional system is maintained. This is the bond that needs development and a stronger institutionalisation in the Croatian system of physical planning. In the sphere of professional disciplines, urban planning operates primarily in the domain of political decisions, while urban design, if it is independent, represents the ideal connection between planners' decisions and real-life public needs. Urban design is a process that covers a wide range of activities; for a successful solution of problems it is necessary – before the actual creative act – to have a developed understanding of the genesis of urban places, and particularly of those interdependences that exist between buildings, landscape, transport systems, and social interactions that form and group them. Thus, it is important to educate professionals capable of re-examining and adjusting city neighbourhoods to a better way of life within them. Urban designers should be capable of coping with the integration of the outskirts with the growing cities, that is, with the socially and ecologically sensitive direction of their peripheral growth. Once we recognise the qualities of analogous urbanism in a given urban environment, it will be possible (with small operations) to improve the situation as found. The high-quality design and distribution of urban furniture aligned with the spirit of the place, for example, can unquestionably raise the quality of life in a given space, because it can represent much more than the mere functional elements and systems for negotiating the space. Within a design process that begins with a detailed research phase – from the formation of the programme and idea, via choice of materials, structure and technological implementation up to re-examination of the position in the spatial context – urban furniture can, indeed, powerfully express the values of a space, and produce the necessary communication with the users.

38 Bernard Tschumi, *Architecture and Disjunction* (Cambridge, Massachusetts; London, England: The MIT Press, 1996), 259.

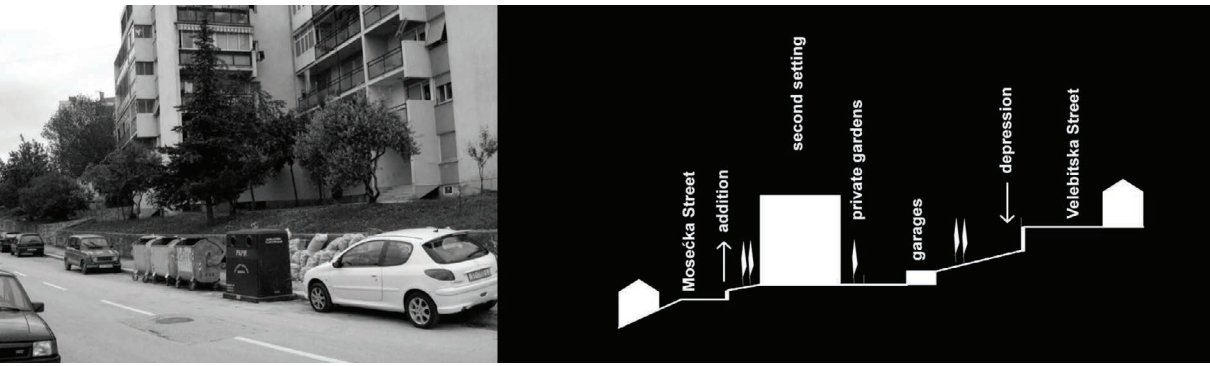


Fig. 9: Mosećka Street in Split: second setting

Through a rethinking of the urban landscape of the second local setting in Mosećka Street, we can expand the analogy with Robert Adam's approach to Diocletian's Palace, and test the possibility of the implementation of the concept of *Climax in Architecture*. This concept is already an integral part of the first setting in Mosećka Street, orientated towards Kaštela Bay. We could follow it from the public street set on the north side, through the private terraces, visually connected with the street and Kaštela Bay, and towards the private houses.[39] Due to its climate and quality of light, the Dalmatian lifestyle includes living at least six months a year in open spaces, preferably oriented towards the south. In these local lifestyle terms, the first setting ideally provides outdoor living space shaped as roof terraces with gardens. Future re-design of houses, or terraces, or implementation of new public or semi-public uses on the base level, will not transform the concept or paradigm of this environment we have discussed in this text. The spatial relationships have been established powerfully enough to support future transformations. But we do need a strategy to improve present conditions in Mosećka Street. To clear the pedestrian walks in this narrow two-way street, and still leave room for traffic to move calmly, it is enough to consider a strategic decision to park the cars only on one side of the road. Apart from that, the narrow and unsafe streets, which have formed in the wildfire development taking place on the periphery, and along which vehicles move slowly, should preferably be formed as shared space.[40] That will leave enough space for moving traffic: it will leave pedestrian walks clear; drivers should be observant of each other, and if necessary, yield to oncoming traffic. After that, it would be enough to spruce up the façades, reshape the street design in accordance with the character of place, and to bring in proper street lighting and other necessary urban furniture. If these elements were shaped and distributed in such a way as to bring out the typical values of the site, this part of the city could be transformed into a model city and desirable neighbourhood.

In Mosećka Street's second setting, it is also possible to recognize urban design potentials. Through qualitative and quantitative research, we can obtain answers for important questions such as the cultivation and reuse of green public land (that could be redeveloped to create higher residential value for the inhabitants); evaluation of the private gardens to the south of the edifices examined (which are used as alternative entrances); examination of structures that might be provided for parking, and so on. From this starting point, it would be possible to develop a model for designing a ground level of open public and private urban rooms in a variety of forms, set in between two streets (Fig. 9). Such a model could be developed in the spirit of Adam's concept of *Climax in Architecture*, through a variety of space experiences, and different architectural tools: from the evaluation of topographical conditions such as addition and depression, to the introduction of urban furniture.

39 The view towards Kaštela Bay differs on build environment, because of the height of houses in Mosećka Street, likewise the height of buildings set in front of Mosećka Street's build scenery.

40 Simon Moody and Steve Melia, "Shared space: Research, policy and problems," *Proceedings of the Institution of Civil Engineers – Transport* 167 (6) (2014), 384-392.

Conclusion

In 1757, Robert Adam carried out detailed research into Diocletian's Palace, that house on the scale of a medieval city, or on the scale of a neighbourhood of today. One outcome was the transcription of its ideas and features into his architectural work. He registered and studied the Palace's specific forms, from decorative details to the architectural-cum-planning whole, and its position in the spatial landscape. "The landscape is authentic and belongs to the place,"[41] but in his understanding of the disposition, surroundings, landscape, the form and structure, the ornaments and style, and the functions of the Palace, in all its complexity, Adam enables us to apply an analogous concept in similar spatial and functional contexts. Adam was able to transfer the architectural insights he discovered in Split to London, partly because its local topography (a steeply sloping site and closeness to the water) could embrace an architectural typology analogical to Diocletian's palace. Theoretically however, Adam's reading of the Palace – as synthesis of public and private, interior and exterior, in which, from the scales of ornamentation to urban landscape, every minor element is contextualised as part of a larger unit – can be applied to any particular location in which there is a functional analogy to the Palace. From this point of view, analogous planning emerges in the examples given here for several reasons. In the Adelphi Terrace, Adam designed and developed a hybrid edifice, with both public and private places. Compared with Somerset House, the same idea was interpreted differently in the spatial disposition. The interconnected public streets, with their experiential culmination on the south terrace; the domination of the wall as an urban and architectural element; and the spatial connections made between the built forms and the Thames, became the matrix of the Adelphi's developed edifices. In contrast, Somerset House's most vivid public place is a grand open courtyard. But once again, "the terraced wall" that comprises public and private, closed and open space, and has a strong interconnection with its surroundings, emerges as an important defining element of this urban composition. Robert Venturi wrote that architecture occurs "at the meeting of interior and exterior forces of use and space."[42] A wall in general divides interior and an exterior, leading the movements inside, but also outside of a building. But in some cases an enlarged enclosure may host a space in itself: "the inhabitable wall hides an ambiguous domain within its thickness, an interstitial area on the brink between two conditions: inside and outside."[43] The aesthetic architectural values that can be easily recognized in the Adelphi and Somerset House are not present in the setting in Mosećka Street, but great urbanistic value remains evident. The inhabited wall, as in the historical examples cited, is a complex structure that follows analogous planning logic. It is important to stress once again that Mosećka Street, like the city in Diocletian's Palace, was on the whole produced by the self-organisation of the inhabitants, in accordance with their needs and the givens of the site.[44]

Every architectural setting, in which we can identify an analogy with an existing high-quality urban design situation, has a well-founded base in its very being. This setting can be improved with the tools of urban design. In an urban environment at the periphery of Split, created by

41 "The landscape is authentic and belongs to the place. The architecture is more complex and belongs to the place and time (and author)." From lecture notes of Ivana Šverko, *Tipologija i forma u arhitekturi 1: P 01-02: Uvod: Stil, funkcija, konstrukcija* [Typology and form in architecture 1: P 01-02: Introduction: style, function, structure] (Split: University of Split, Faculty of Civil Engineering, Architecture and Geodesy – digital publication, 2010). http://gradst.unist.hr/Ustrojfakulteta/Katedre/Arhitektonskoprojektiranje/Preddiplomskistudijarhitekture/Tipologijaiformauarhitekturi1/tabid/1241/Default.aspx (accessed February 1, 2015).

42 Robert Venturi, *Complexity and Contradiction in Architecture* (New York: Museum of Modern Art, 1977), 86.

43 http://socks-studio.com/category/topics/walls-as-rooms/ (accessed October 1, 2016). As a part of the workshop *(Un)Mapping Dicletian's Palace* (Split, May 2015) students of architecture and sociology examined research methods in the understanding of the experience and meaning of place. See http://grandtourdalmatia.org/conferences-and-workshops/unmapping-diocletians-palace/; http://grandtourdalmatia.org/wp/wp-content/uploads/2015/04/MAP_UNMAP_RADIONICA_OPIS.pdf (accessed July 11, 2015).

44 David Harvey, "From Space to Place and Back Again: Reflections on the Condition of Postmodernity," in *Mapping the Futures: Local Cultures, Global Change*, ed. Jon Bird, Barry Curtis, and Tim Putman (London: Routledge, 1993), 3-29.

spontaneous modification of the space in accordance with the landscape and the needs of the inhabitants, we have found an analogy to the example of Diocletian's Palace. This paper provides only a preliminary insight into the discourse of analogous urbanism. For the good development of the city, it is necessary to broaden the research to include sociology, economy and other complementary fields, on a regional and city scale, as much as on the scale of neighbourhoods, streets, squares, parks, and gardens. Within that discourse, we strongly believe, it is necessary to establish a research network among different institutions (public, private, governmental), with an online database, which will be a platform for research and development of cities and their surroundings.[45] For a dignified life on the periphery of a city, it is crucial to articulate those basic public standards, which are too often at the level of basic infrastructural deficiencies. Above all, however, we should recognize the spirit of the place; it is equally valuable in the centre of the city and on its outskirts. If we look at self-generated peripheral urban areas in the mirror of Diocletian's Palace, we might recognize their analogy with this ancient architectural and urban system. In that way, we can create the basis for a conceptual understanding of uncontrolled urban neighbourhoods, which often already have the potential of true urbanity. [46]

BIBLIOGRAPHY

Argan, Giulio Carlo. "On the Typology of Architecture." In *Theorizing a New Agenda for Architecture: An Analogy of Architectural Theory 1960-1995*, edited by Kate Nesbitt, 240-247. New York: Princeton Architectural Press, 1996.

Belamarić, Joško. "The date of Foundation and original function of Diocletian's Palace at Split." *Hortus artium medievalium* 9 (2003): 173-185.

Belamarić, Joško. "Dioklecijanova palača. Razmatranja o okolnostima utemeljenja i izvornoj funkciji" [The date of foundation and original function of Diocletian's Palace at Split]. PhD diss., University of Zagreb, Faculty of Humanities and Social Sciences, 2010.

Brown, Iain Gordon. *Monumental Reputation: Robert Adam & the Emperor's Palace*. Edinburgh: National Library of Scotland, 1992.

Cunningham, Peter. *Hand-Book of London*. London: J. Murray, 1850.

Dickens, Charles. *Dickensen's Dictionary of London, 1879: An Unconventional Handbook*. London: Charles Dickens, 1879.

Harvey, David. "From Space to Place and Back Again: Reflections on the Condition of Postmodernity." In *Mapping the Futures: Local Cultures, Global Change*, edited by Jon Bird, Barry Curtis, and Tim Putman, 3-29. London: Routledge, 1993.

Jacobs, Jane. *The Death and Life of Great American Cities*. New York: Random House, 1961.

Kelbaugh, Douglas. "Typology: An Architecture of Limits." In *Repairing the American Metropolis,* edited by Douglas Kelbaugh, 94-132. Seattle: University of Washington Press, 2002.

Leupen, Bernard, Grafe, Christoph, Körnig, Nicola, Lampe, Marc, and de Zeeuw, Peter. "Design and Typology." In *Design and analysis*. Rotterdam: 010 Publishers, 1997.

Moody, Simon, and Melia, Steve. "Shared space: Research, policy and problems." *Proceedings of the Institution of Civil Engineers – Transport* 167 (6) (2014): 384-392.

Naginski, Erika. "The Imprimatur of Decadence: Robert Adam and the Imperial Palatine Tradition." In *Dalmatia and the Mediterranean. Portable Archaeology and the Poetics of Influence*, edited by Alina Payne, 79-114. Leiden: Brill, 2014.

Pérez-Gómez, Alberto. *Attunement / Architectural meaning after the crisis of modern science*. Cambridge, Massachusetts; London, England: The MIT Press, 2016.

Ponsi, Andrea. "Place, Nature and Architecture." In *Place and Placemaking, Proceedings of the PAPER 85 Conference*, edited by K. Dovey, P. Downton, and G. Missingham, Melbourne: Association for People and Physical Environment Research in association with Faculty of Architecture and Building–Royal Melbourne Institute of Technology, 1985.

45 The outputs of the installation research project *Dalmatia – a destination of European Grand Tour in the 18th and the 19th century*, carried out at the Croatian Institute of Art History, include a chronogeographical database containing data about archival and field records on travel literature and art; proceedings from international conferences; integral proceedings of international workshops; summaries of public lectures; the presentation of research results in the form of scholarly papers; and the like. This database could be valuable in this context as well. For more details, see http://grandtourdalmatia.org.

46 With a deepest gratitude we would like to acknowledge Katrina O'Loughlin and Iva Raič Stojanović, for exceptionally devoted and insightful reading of this text, and precious comments and suggestions.

Rossi, Aldo. *The architecture of the city.* Cambridge, Mass.: MIT press, 1982.

Rossi, Aldo. "An Analogical Architecture." In *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995*, edited by Kate Nesbitt, 345-353. New York: Princeton Architectural Press, 1996.

Salingaros, Nikos A. *Principle of Urban Structure*. Amsterdam: Techne Press, 2005.

Šverko, Ana. *Grad (ni)je kuća. O dijalogu između novog i starog Splita, urbanistička predigra* [*A city is (not) a house. A dialogue between the new and the old Split, urban design prelude*]. Zagreb: UPI-2M PLUS, 2016.

Šverko, Ivana. *Istraživanja u urbanom planiranju: Pedagoška bilježnica / Urban planning research: Pedagogical notebook [Istraživačka i projektantska radionica za propitivanje novih modela održivog razvoja prostora unutar sve jačih procesa litorizacije / Research and design laboratory for analyzing new models for the sustainable development of territories within the growing processes of litoralization]*. Split: University of Split, Faculty of Civil Engineering, Architecture and Geodesy; Redak, 2012.

Tschumi, Bernard, *Architecture and Disjunction*. Cambridge, Massachusetts; London, England: The MIT Press, 1996.

Venturi, Robert. *Complexity and Contradiction in Architecture*. New York: Museum of Modern Art, 1977.

Vidler, Anthony. "The Third Typology." In *Architecture Theory since 1968*, edited by K. Michael Hays, 284-295. Cambridge, Massachusetts; London, England: The MIT Press, 2000.

ILLUSTRATION CREDITS

Fig. 1: Zoran Alajbeg.

Fig. 2: Authors' drawing, 2016.

Fig. 3: Adam, Robert. *Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia*, London, 1764.

Fig. 4: Nenad Gattin, Institute of Art History, Nenad Gattin Photographic Archive, no. 2191A, c/b neg. 9 x 12 cm.

Fig. 5: Engraving by B. Pastorini, c. 1770.

Fig. 6: Google Cultural Institute, licensed under CC-0, cropped.

Fig. 7: Ivana Šverko, 2007.

Fig. 8: Ivana Šverko, 2010.

Fig. 9: Ivana Šverko, 2010 and authors' drawing, 2016.