Domesticity Within a Historical Centre: A Case for Safeguarding Diocletian's Palace

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KEYWORDS: collective space; domestication of public space; historical architecture; touristification; urban concept of housing

The City as House: Collective Living in Diocletian's Palace Throughout History

Diocletian's Palace is an ancient monument erected in the transitional period between the late 3rd and early 4th centuries CE. In the Middle Ages, it became part of the city, and today – as a World Heritage Site – it forms part of the historical center of Split, Croatia's second-largest city.[1] The Palace has continually responded to changes in the social and political life of its residents, but these changes did not engender new forms, rather fostered a long and continuous process of adapting the existing structures to the new functions and requirements. Considerable parts of the original were reused, and many parts were also added to over time. Thus, the result we are able to see and experience today inside the original perimetral walls of the palace stems from the natural coexistence of the ancient layer together with the medieval, the Renaissance, the Baroque, and the past two centuries' ones. Trapezoid in shape, the walls enclose an area that is 175–181 × 216 meters in size. It is divided into four quadrants and has two orthogonal streets – the Cardo and the Decumanus. The central square is located at the intersection of these two streets.[2] The original, ancient parts of the Palace are robust and preserved enough to transmit the memory of the urban and architectural whole to which they once belonged. They are the dominant bearers of the appearance and identity of the entire urban bricolage – the spontaneous city that gradually developed around them. (Fig. 1)

As Aldo Rossi notes, the character of a city has always been largely defined by individual habitation. It can be said that cities in which the residential aspect is not present do not exist, and never existed.[3] The monument is the primary, lasting form of the city, and habitation its primary function. It is precisely the energy of its residents that has acted as the primary force preventing the Palace from falling into ruin, instead ensuring its preservation and furthering its development. The capacity of Diocletian's Palace to respond to new uses with minimal changes throughout the centuries inspired numerous architects and architectural theorists in their studies on the relationship between function and form. I would like to focus on just one of them as a starting point for my theory: Aldo Rossi and his interpretation of Diocletian's Palace.

Reading Aldo Rossi with a focus on habitation gives us an excellent starting point for understanding the reasons why the ancient stratum of Diocletian's Palace survived, despite being fragmented, and why Diocletian's Palace has managed to preserve its residential character until today. The sturdy, ancient base of Diocletian's Palace is surrounded by prominent perimeter walls that enclose a system of open, semi-open and closed public spaces, such as the central square – the

1 Joško Belamarić, "The Date of Foundation and Original Function of Diocletian's Palace at Split," *Hortus Artium Medievalium*, 9 (2003): 173-185.

2 On the morphogenesis of Diocletian's Palace and its role in the urbanistic context of the city of Split see: 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).

3 Aldo Rossi, *The Architecture of the City* (Cambridge, Mass.: MIT Press, 1982), 70.



Fig. 1: The adjustment of form to changes in living conditions, and in line with new spatial and functional needs, preserved the sequence of historical layers within the ancient walls of the Palace.
Fig. 2 (facing page): The "private in public" in Diocletian's Palace still manages to resist the pressures of mass tourism to a certain extent.

Peristyle – the Vestibulum and Diocletian's grandiose mausoleum. As monuments remain as fixed landmarks in the midst of urban change, these spaces have preserved their appearance, whilst simultaneously allowing for a residential urban tissue to develop freely on the firm urban matrix of the Palace without compromising the integrity of the whole. This part of the city is consequently perceived as being Diocletian's Palace even today, irrespective of later changes.

Research into the morphogenesis of Diocletian's Palace has shown that the key space that has enabled a continuity of habitation within the ancient walls, and which has simultaneously preserved its original form, is clearly the public space of the Palace. This space emerged from the spaces of an ancient architecture of monumental proportions. Homogeneity and adaptability have not only remained characteristic of Diocletian's Palace throughout its long history, but have also played important and instructive roles even in the context of contemporary habitation. One reason for this is the Palace's strong bounding lines, which prevented external development. The small private spaces within the narrow confines of the perimeter walls have offered continuously a space to inhabit, while the public spaces were able to accommodate the need of the collective in the residential sphere.

There are public spaces that are designed, consciously or unconsciously, so as to allow individuals to be "private in public."[4] I argue that it is precisely the unchangeable form of the public spaces of Diocletian's Palace that represents an extension of the residential space, acting as a kind of collective living room. This is due to the fact that this public space grew out of what were originally the living spaces in a house; it offers a feeling of security that is characteristic of private spaces, but without losing its openness towards unforeseen encounters and events that are inherent in the public space. (Fig. 2)

4 Krishan Kumar and Ekaterina Makarova, "The Portable Home: The Domestication of Public Space," *Sociological Theory* 26, 4 (2008): 324-343.







But in order for such a public space to be successful, it is not enough for it to simply have an appropriate spatial and physical character. In order to allow the levels of privacy to continue into the public space, it is necessary to maintain the control over diverse interests. This is the challenge that Diocletian's Palace faces today, as it struggles under the pressures of tourism and tourists' invasive demands that endanger its public spaces and the everyday routines of the residents. The latter are being put at serious risk in the absence of an attentive regulation of the relationship between the touristic, commercial and social forces. The methods for solving this problem are outside the scope of the present study, so I will here merely draw attention to the growing research arguing that giving priority to the residential dimension and the "authentic" everyday life within a historical city center is essential, in the long run, not only for the survival of the historical site, but for tourism itself.

The hypertrophy of the private, which was in keeping with the spirit and lifestyle of the nineteenth century, and which was further enhanced by the polarization of the private and public spheres in the modernist period,[5] has today become almost irrelevant in terms of the

5 Kristiaan Borret, "On Domains: The Public, the Private and the Collective," *OASE* 75 (2001): 307.

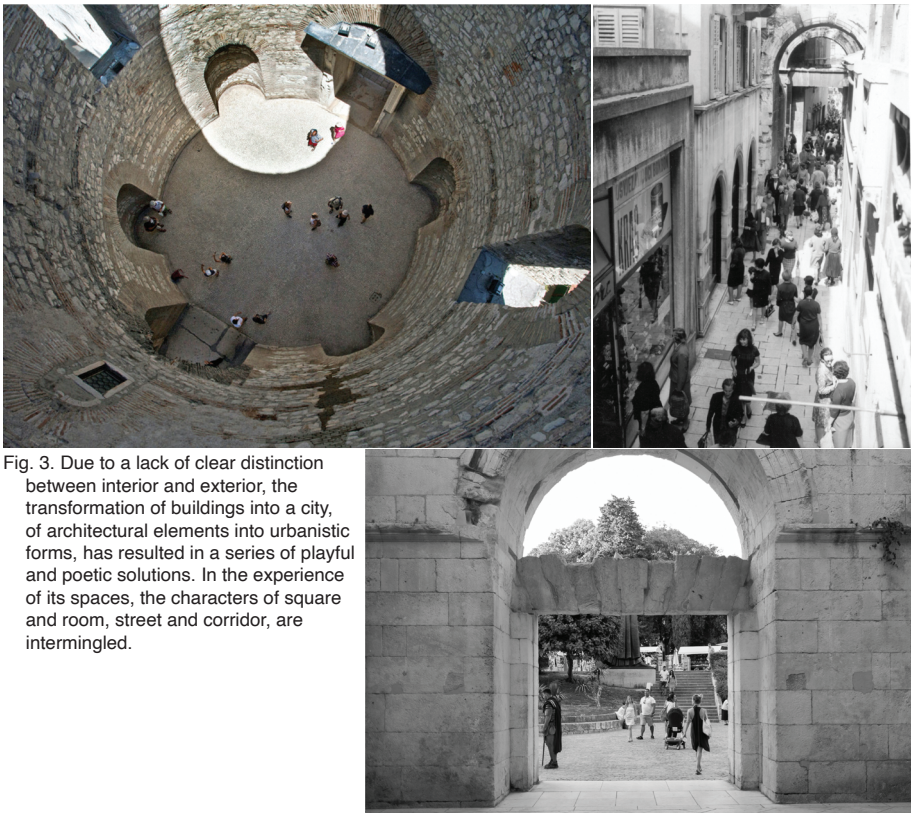


Fig. 3. Due to a lack of clear distinction between interior and exterior, the transformation of buildings into a city, of architectural elements into urbanistic forms, has resulted in a series of playful and poetic solutions. In the experience of its spaces, the characters of square and room, street and corridor, are intermingled.

development of residential space as a result of contemporary technologies and virtual private space. Moreover, as a result of a new environmental awareness, the need to preserve the existing housing stock (in general, not only when it comes to protected monuments or areas) is leading naturally to the neutralization of residential space, or rather, to the disappearance of its functional and formal characteristics.[6] In this sense, transferring the private life of the home into the public sphere is, in general, of even greater importance.

In this article, I will offer a reading of Diocletian's Palace as a collective living system – a unique system of interesting dimensions that place it somewhere between the architectural and the urbanistic scales, thus making it an apt example for urban studies and even designs of public spaces. Due to strict conservation rules and regulations today, the possibility to adapt the physical form of the Palace is more limited than ever. As a result, its public spaces are particularly investigated as extensions of the residential.

6 These are topical issues, debated in contemporary architectural milieus, and many leading architectural firms address them. One example is SANAA, whose projects frequently consider the house as nothing more than a range of interconnected enclosures, focusing on the question of levels of privacy and their homogeneity. Lacaton & Vassal's contemporary projects, meanwhile, pay particular attention on transforming and adapting structures through minimal interventions, based on a detailed new reading of the existing structure, see: Marcela Aragüez and Sophia Psarra, "Spatial and social patterns of an urban interior. The Architecture of SANAA," *The Journal of Space Syntax* 7, 2 (2017): 193-218; Silvia Colmenares, "The Plan of Equivalents. Mat-Rooming," *VLC arquitectura* 4, 2 (2017): 72; Tom Vandeputte, "Economy and Excess. Three Recent Projects by Lacaton & Vassal," *Productive Uncertainty. Indeterminacy in Spatial Design, Planning and Management, OASE* 85 (2011): 101-110.

Doors, Rooms, Hallways, and Walls at the City Level

The interpretation of this complex spatial system, between the structural fixity of the historic monument and its present urban use, will not offer a simple answer. On the one hand, seen as an overall urban context/space, the Palace may be considered a kind of free plan, because there is an independence between the supporting structure and its present internal use and planimetric organization. Yet, the cross-section is fixed by its status of an important monument, which means that the transformations of the Palace cannot take place in the vertical direction. On the other hand, when considered at a more detailed level, it possesses a structural fixity — neat, simple, and solid walls — enclosing constituent spaces that appear like large rooms, while the present orthogonal pedestrian streets act as hallways of a kind. This ambiguity translates the gradual evolution over time of the Palace, which transformed its original architectural elements into urbanistic ones: hallways became streets; rooms turned into town squares and piazzas; and finally, a "house" was transformed into a city. Diocletian's Palace was made to meet the changing needs of its residents through a dynamic balance precisely between its lasting fragments and polarization its adaptable ones. In today's terms, we call this "adaptive reuse." (Fig. 3)

Although adaptive reuse has been present in the history of conservation since the nineteenth century, today it extends to architectural heritage in general.[7] The search for spatial mechanisms that allow a particular architectural structure to be adapted to changes in its functions has become an important professional concern in the second half of the twentieth century, starting particularly with the members of Team X,[8] who perceived the city as an interactive system, and not a collection of isolated elements:

> "The difference between our situation and previous situations is that we are capable of seeing a building as *a fragment*, not as an isolated act like a poem, which you can read and put in your mind and keep separate."[9]

A house is not a floor plan enclosed by four walls, but rather the result of its interaction with collective spaces. One must think outside the confines of the single housing unit, because only one part of daily life takes place within it.

In the same line, the architects Jaap Bakema, Herman Hertzberger and Aldo Rossi turned their attention to those elements of the Palace that demonstrate the potential for interpretability, and for establishing of a continual interaction between the Palace and its residents.[10] Analyses of the form of Diocletian's Palace are particularly indebted to Rossi's interpretation. In the 1960s, Rossi analyzed Diocletian's Palace, among other examples, through the relationship between the fixed and the changing.[11] He recognized it as an example through which to consider the relationship between history and memory, an example of the adaptability of powerful architectural forms to new functions and meanings, as well as of the adaptability of architectural elements into urbanistic ones. Rossi recognized monuments as fixed points of the urban dynamic, that can slow down, but also accelerate urbanization. The key to the evolution of the city is, according to Rossi, a dialectic between permanence and transformation.[12] This is so obvious in Split where, between the fixed landmarks, urban space is in a constant process of adapting to the lives of the

7 Bie Plevoets and Koenraad Van Cleempoel, *Adaptive Reuse of the Built Heritage Concepts and Cases of an Emerging Discipline* (London: Routledge, 2019).

8 On Team X, see: http://www.team10online.org, last accessed on June 9, 2021.

9 André Schimmerling, "Entretiens sur L'Architecture à Royaumont," *Le Carré Bleu* 4 (1962), 3, according to: Tom Avermaete, *Stem and Web: A Different Way of Analysing, Understanding and Conceiving the City in the Work of Candilis-Josic-Woods* (2003), 251-269. http://www.team10online.org/research/papers/delft2/avermaete.pdf, last accessed on June 9, 2021.

10 Jacob Bakema, "An Emperor's House at Split became a town for 3000 People," *Forum* 2 (1962): 45-78; Herman Hertzberger, *Lessons for Students in Architecture* (Rotterdam: 010 Publishers, 2005), 100-101.

11 Rossi, *The Architecture of the City*, 57-61. See also: Rodrigo Pérez de Arce, *Urban Transformations and the Architecture of Additions* (London, New York: Routledge, 2015).

12 Rossi, *The Architecture of the City*, 169-179.

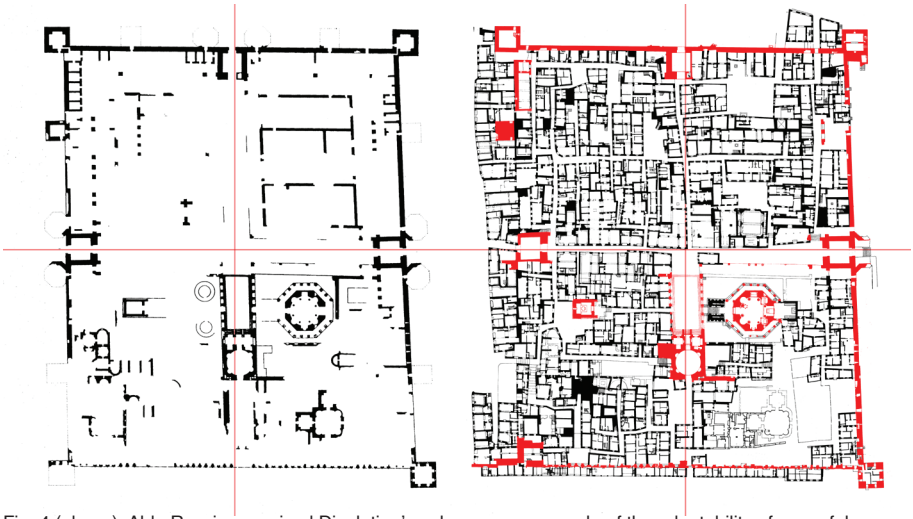
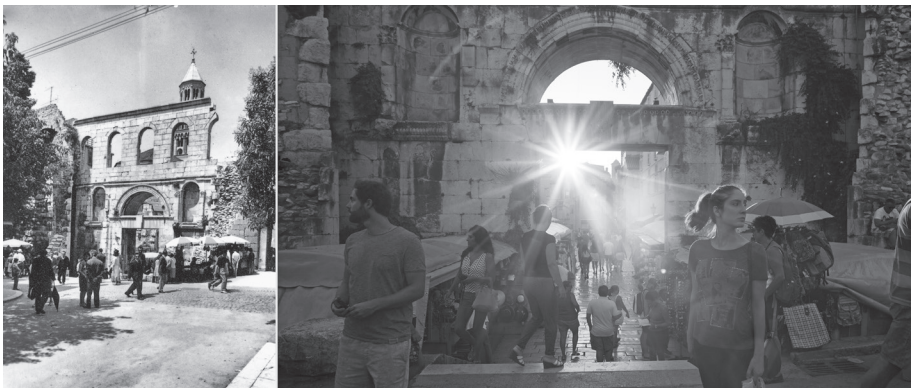


Fig. 4 (above): Aldo Rossi recognized Diocletian's palace as an example of the adaptability of powerful architectural forms to new functions and meanings. Between fixed landmarks urban forms are in constant process of adaptation to the life of its residents.
Left: Ancient remains of Diocletian's palace; right: Diocletian's palace today.
Fig. 5 (below): Entrance to the Diocletian's palace literally through the Eastern gate in 1960-es (left) and today (right) allows us to experience the entire Palace as an interior space.
Fig. 6 (facing page): The effect of light and shadow in the shaping of space.



residents. But thanks to the long lasting and powerful presence of landmarks, the identity of the place has endured throughout the centuries. We could say that the survival of our urbanized world is maintained by the balance between lasting spaces and structures, the monument, and the changeable ones, those that are susceptible to growth and transformation; it is precisely through their changes in keeping with the urban dynamic that the life of the monument becomes possible. Thus, it is the dynamic residential urban tissue in the quadrants of Diocletian's Palace that allowed for the preservation of the orthogonal design of the original structure with the monuments as fixed elements during urban changes, and vice versa. (Fig. 4)

The public spaces of Diocletian's Palace are so specific that they cannot be classified according to typical criteria. The size of the Palace and the clear sense of entering into the structure, literally through a *porta* – a door/gate – allows us to experience the entire Palace as an interior space, designed exclusively for pedestrians and delivery vehicles. (Fig. 5) The width of the eastern part of the Decumanus is close to the width of the ancient street, which makes it a transitionary





Fig. 7. Split's Riva has maintained its role as a meeting-point for locals despite the pressures of tourism, thanks to the limited commercialisation of public space.

area between the street and the square. It is made up of two parts divided by a line of ancient columns, a dynamic promenade and a static part, on the edges of which stones from the ancient ruins are used as seats. The narrow pedestrian streets are rather like hallways, expanding occasionally into *piazzette* – areas so small that they seem like rooms without a roof, within which the residents can easily hear and recognize one another. All of these areas were created as a result of social interaction: either they made place for spontaneous gardens used by the residents of the surrounding houses, or simply offered a place to sit, on doorsteps and stairways. Meanwhile, other parts of Diocletian's Palace cannot be called otherwise than by the names of spaces of an antique house: the Peristyle, the Vestibulum, the Cryptoporticus. These spaces are determined to a great extent by the play of light and shade; a process that Elisa Valero Ramos singles out in her book dedicated to light as an intangible material in architecture, as one of the most direct ways in which to adapt a space to new cultural, functional or ideological circumstances.[13]

The spatial lessons of Diocletian's Palace are at once, at least in part, the lessons of Roman architecture. The persistence of the ancient orthogonal urban matrix, the carefully thought-out orientation and natural lighting patterns that also include light coming from above, remind us of the importance of designing structures based on the careful study of a site. (Fig. 6) Due to them, these spaces allowed residents to find a "home in the city," without needing to adapt the forms to the social dynamic or by using large spatial gestures. The public spaces of the Palace are interconnected to form a complex composition; the only discontinuous space is the south-eastern quadrant of the Palace, in which residential buildings were demolished in the mid-twentieth century to make way for archaeological excavations, thus transforming this part into a problematic zone that has yet to acquire an urban character.[14] The Palace therefore possesses public spaces that can be perceived as rooms for collective use. The architect Louis Kahn considers the room to be the basic unit of architecture, and he sets for his projects the goal of creating a room on various scales. According to Kahn, every place can be considered as a room; thus, a street is a "community room" and a "room of agreement." In this view, Diocletian's Palace would be a "system of rooms of connected elements that have their own individual characteristics," a system of rooms that communicate amongst themselves.[15]

13 See: Elisa Valero Ramos, *Light in Architecture - The Intangible Material* (RIBA Publishing, 2015).

14 The excavations in the south-eastern quadrant of Diocletian's Palace were carried out by the Town Planning Institute of Dalmatia from 1960 to 1987 (between 1968 and 1971 they worked with the American University of Minnesota). These excavations had an impact on the Palace's environmental value and residential function, because some dozen residential buildings were demolished, thus simultaneously erasing the historical urban matrix. A complete overview of the history of the purification campaigns within Diocletian's Palace from Marmont to the 1990s can be found in Joško Belamarić, "Il problema dell 'fosse urbane' del quadrante sud-est del Palazzo di Diocleziano a Spalato," in *Archeologia urbana e Progetto di architettura*, *Università degli studi Roma Tre, Seminario de studi (Roma 1-2 dicembre 2000)*, ed. Maria Margarita Segarra Lagunes (Rome: Gangemi editore, 2000), 19-28.

15 Louis Kahn, "The Room, the Street, and Human Agreement (1972)," *Louis Kahn – Essential Texts*, ed. Robert Twombly (New York: W. W. Norton & Company, 2003), 252-260.

The interconnectedness of the public spaces in Diocletian's Palace, each of which has its own unique identity, is worth examining as a model for forming a sequence of public spaces with which residents can easily identify.

The walls are important elements in Diocletian's Palace — they physically mark its boundaries, transforming it into a manageable whole. The Mediterranean lifestyle allows for outdoor living for a large part of the year, and working outdoor is also becoming ever more present today. It is telling that alongside the four walls of Diocletian's Palace, the adjacent (public) spaces essentially support the residential function. The city market, on the eastern side, has yet to be renovated, but it is an extremely lively trading area in the shade of trees, and one of the important identifying points in the city. Along the northern wall of the Palace runs a zone where archaeology and landscape intertwine, offering a space for children to play and for residents to exercise or walk their pets. To the west, there is one of the city center's main squares, and to the south is the sunny seaside promenade, the Riva. Dubbed a "pauper's cloak" by the writer Tin Ujević (1891-1955), the Riva is organized in such a way that, alongside its function of promenade, it offers a good balance between the commercial and the communal, and offers citizens a fairly large space to sit freely by the seaside. (Fig. 7)

The firm spatial frame of Diocletian's Palace clearly invites us to conceptualize the neighborhood as a large house. In discussing habitation in the context of his phenomenological theories, Christian Norberg-Schulz writes that "only when man has taken possession of space, defining what is inside and what remains outside, we may say that he dwells."[16] This is literally true in the Palace, but at the collective level. The focus of our contemporary lifestyle is not on changing the relationship between the public and the private, but rather on blurring the boundary between them.[17] The blurred boundary between the house and the city, so characteristic of Diocletian's Palace, exists thanks to formal features that allowed it to remain homogenous, adaptable, and as a result ensured the domestication of its public spaces as a sophisticated process by which people go about making a home in the city.[18] However, the pressures of mass tourism directly impact the quality of life in the historical city center, and lead to a dangerous disbalance in the sphere of public space, which I will briefly discuss in the following section.

The dissolution of domesticity under the pressure of commodification in Diocletian's palace

According to Richard Sennett, the concept of public space represents a collection of norms, ideals, and historical precedents, upon which we can ask questions on the democracy of space and "the right to the city."[19] The idea that Mediterranean street life is more relaxed, to the point of "promiscuity," but also fairly apolitical, is a paradigm that fosters many of the leading urban theories on the difference between the public and the private. Sennett's famous argument is that the ideology of emphatic intimacy has become a tyrannical notion that has permeated the whole of society and destroyed the balance between the public and the private in cities, because it has made the public sphere impersonal and instrumental, and has thus had an impact

16 Christian Norberg-Schulz, *Genius loci: towards a phenomenology of architecture* (New York: Rizzoli, 1980), 33.

17 Krishan Kumar and Ekaterina Makarova, "The Portable Home: The Domestication of Public Space," *Sociological Theory* 26, 4 (2008): 324-343.

18 The concept of domestication was developed by Roger Silverstone and his colleagues at the University of Sussex in the field of media and communication studies: Roger Silverstone et al., "Information and Communication Technology and the Moral Economy of the Household," *Consuming Technologies: Media and Information in Domestic Spaces*, eds. Roger Silverstone and Eric Hirsch (London: Routledge, 1992), 15-31.

19 Richard Sennett, "The Public Realm," in *The Blackwell City reader*, 2nd edition, ed. Gary Bridge and Sophie Watson (Chichester: Wiley-Blackwell, 2010), 261-272.





Fig. 8. The use of Peristyle of Diocletian's Palace in the mid-20th century, before the appearance of mass tourism, and today. The key is to ensure that residents have access to existing facilities, such as the right to sit on ancient ruins, stone stairs, and in doorways, in order to work and socialize outdoors.

on socialization within it.[20] Although the late modernist and postmodernist periods paid greater attention to stimulating spontaneity and contact within neighborhoods,[21] city centers have increasingly transformed into commercial urban attractions, entertainment centers that have long since crossed the border into the usurpation of the everyday dimension of space. Diocletian's Palace, like other historical city centers, has fallen victim to the superimposition of the interests of the liberal economy and tourism to those of the residents in the city center and of citizens overall.

Diocletian's Palace is being commodified, and tourism is the dominant driver behind this. "Touristification" entices both residential and commercial gentrification, an increase in flat prices in the city center and their transformation into holiday apartments; as a result, it diminishes the care towards the common, and puts pressure on all infrastructure. Consequently, confronting the conflict between habitation and tourism in cities that are famous as world tourism icons, numerous studies call for ending the harmful duality between tourists and

20 Regan Koch and Alan Latham, "Inhabiting Cities, Domesticating Public Space: Observing Change in the Public Life of Contemporary London," in *Public Space Reader*, eds. Miodrag Mitrašinović, Vikas Mehta (New York: Routledge, 2021). DOI: https://doi.org/10.4324/9781351202558. See also: Mutiara N. Alya and Achmad Hery Fuad, "Commodified public space: The enforcement of authority," *AIP Conference Proceedings* 2230, 1 (2020). DOI: https://doi.org/10.1063/5.0002574.

21 One such example is the residential neighborhood Split 3, see Luka Skansi, "Split 3," *Toward a Concrete Utopia: Architecture in Yugoslavia 1948-1980*, eds. Martino Stierli and Vladimir Kulić (New York: The Museum of Modern Art, 2018), 156-159.



residents.[22] Another consequence of the commodification of spaces in historical city centers that tourism has attracted is the loss of authenticity. Authenticity, which is a decisive requirement for the inscription on the UNESCO World Heritage List, is also an increasingly important source of value in the globalized new economy.[23] "Overtourism," which is the nowadays reality of Split, threatens both residents and tourists, and the tourist reputation of any destination as well. It results in a loss of authenticity, a reduction in local amenities, and a decrease in the residents' quality of life. Eventually, this menaces life in the historical city center — the withdrawal of the local residents with their authentic everyday life also represents the disappearance of the only true ambassadors of the local heritage, who alone can transmit the authentic experience of the place, the very experience that cultural tourists are looking for. Thus, the domestication of public space in historical city centers should also be understood as the preservation of local people's quality of life, which brings a long-term benefit for the development of tourism. The debate around models for achieving as fair a division of space between tourists and residents as possible is beyond the scope of this study; it was mentioned only as motivation and incentive towards solving this issue.[24]

22 João Rafael Santos, "Public Space, Tourism and Mobility," *The Journal of Public Space* 4, 2 (2019): 29-56. DOI: https://doi.org/10.32891/jps.v4i2.1203.

23 Natalia Yannopoulou, Koblarp Chandrasapth, and Darren Kelsey, "Conflicts Over Authenticity and Overtourism in Destination Branding 'Blame the Bieber effect' in Iceland," in *Research Companion to Language and Country Branding,* eds. Irene Theodoropoulou and Johanna Tovar (London: Routledge, 2020). DOI: https://doi.org/10.4324/9780429325250.

24 I would like to highlight the work of Jillian M. Rickly, "Overtourism and authenticity," *Overtourism. Issues, realities and solutions*, eds. Rachel Dodds and Richard Butler (Berlin, Boston: De Gruyter, 2019), 46-59.

An inspiring framework for researching and rethinking the concept of domestication can be found in the work of Regan Koch and Alan Latham.[25] An analysis of the form of Diocletian's Palace using their heuristics – inhabitation, materiality, atmosphere – reveals that it has all the necessary features for proper domestication. Inhabitation presupposes the possibility for establishing routine activities for residents, while carefully designed urban facilities and the atmosphere of the space must shape the particular manner in which people populate public spaces. The de-touristification of Diocletian's Palace, together with its clear system of public spaces and pedestrian streets, would allow for the establishment of daily routines and rituals for its residents. Urban facilities, in the sense of material support for the domestication of the spaces of Diocletian's Palace, are necessary only on a small scale – the key is to ensure that residents have access to existing facilities that once belonged to them, such as the right to sit on ancient ruins, stone stairs, and in doorways, the ability to place chairs on the picturesque historical pavements of the city's open spaces in order to work and socialize outdoors. An environment in which one is surrounded by ancient ruins that are not cooped up in a museum, but have been left *in situ*, an environment dotted with greenery and dramatic changes of light and shade, not only supports the development of relationships between people, but also with other forms of life, artefacts, and with the environment as a whole. Finally, the scale of the public space in Diocletian's Palace itself contains an air of collective intimacy, which is essential for creating a sense of belonging in public space. In its architectural and urban layout, Diocletian's Palace is a model of a neighborhood as a home, the archetype of collective space as an extension of the residential which has the ability to meet the universal, basic need for living spaces and socialization, irrespective of the changes in the understanding of these phenomena, which change just as society does. (Fig. 8)

Conclusion

With this paper, I wished to draw attention to the domestication of public space for housing in the historical centers of cities. At the same time, I wanted to spotlight Diocletian's Palace as a useful example of how, by designing collective spaces in a proper manner, the deficiencies in existing residential zones can be addressed, not only at a general level, but also in detail, in the design of new areas where it is necessary. In doing so, it is possible to fulfill a precondition for socialization in public space in historical city centers — a strict limitation of commercial and touristic facilities and tourist routes whose dominance presently threatens the local, genuine lifestyle, but in the long term will compromise the very existence of this kind of tourism itself.[26] Moreover, sustainability in architecture begins with preservation, and therefore efforts to preserve as much of the existing residential architecture (as the dominant typology in cities) as possible is directed not only towards increasing the quality of living spaces, but also to the environment and substantial energy savings. Contemporary sustainable technology can supplement inherent sustainable features without compromising unique historic character.[27]

The research on housing design should certainly study the interrelated implications for sociology, economics, tourism, conservation, energy efficiency, but it also should be concerned with the interaction between housing and public space. It should be based on concrete examples

This text mentions the interesting example of Wonderful Copenhagen, the localhood trend which aims to create "a future destination where human relations are the focal point, where the differentiation between destination and home of locals is one and the same. A destination, where locals and visitors not only co-exist, but interact around shared experiences of localhood."

25 Regan Koch and Alan Latham, "On the Hard Work of Domesticating a Public Space," *Urban Studies* 50, 1 (2013), 6-21.

26 It is necessary to carry out research at the city level on the use of public space, according to spatial and temporal criteria. See Šverko, *Grad (ni)je kuća*.

27 https://www.wbdg.org/design-objectives/historic-preservation/sustainable-historic-preservation, last accessed on June 9, 2021.

recorded in built form, such as Diocletian's Palace, the public spaces like enlarged rooms, creating a system of housing based on the greatest possible inclusion of public space in the residential sphere, so that residents do not need to expand their existing residential structures. Although human beings are becoming ever more mobile, the basic physical human scale in terms of housing has not changed at its core: the things that must be done inside four walls do not require a great deal of space, provided that there is a sphere outside these walls for people to expand and nurture their lives.

Housing is maybe the most obvious object of interdisciplinary study. But interdisciplinarity is not an automatic act; it requires the overcoming of the fundamental tensions between disciplines. Every discipline has its specific way of thinking, and its own set of conceptual tools for analysis.[28] It is necessary to find an alternative way of conceptualizing the issue of housing in an interdisciplinary context. Yet, the physical basis for all studies in a spatial context is the living space itself – of the individual, the family, and the community. Both housing and urban design studies are therefore based on concrete examples such as Diocletian's Palace, as a starting point not only for improving the quality of life in a house, but also of life in a city.

ACKNOWLEDGEMENTS

This work has been supported in part by Croatian Science Foundation under the project HRZZ-IP-2019-04-1772.

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