

# Imaginarni posjet palači

## An Imaginary Visit to the Palace

napisala  
written by



Anna Puigjaner

arhitekti  
architects



Flores & Prats



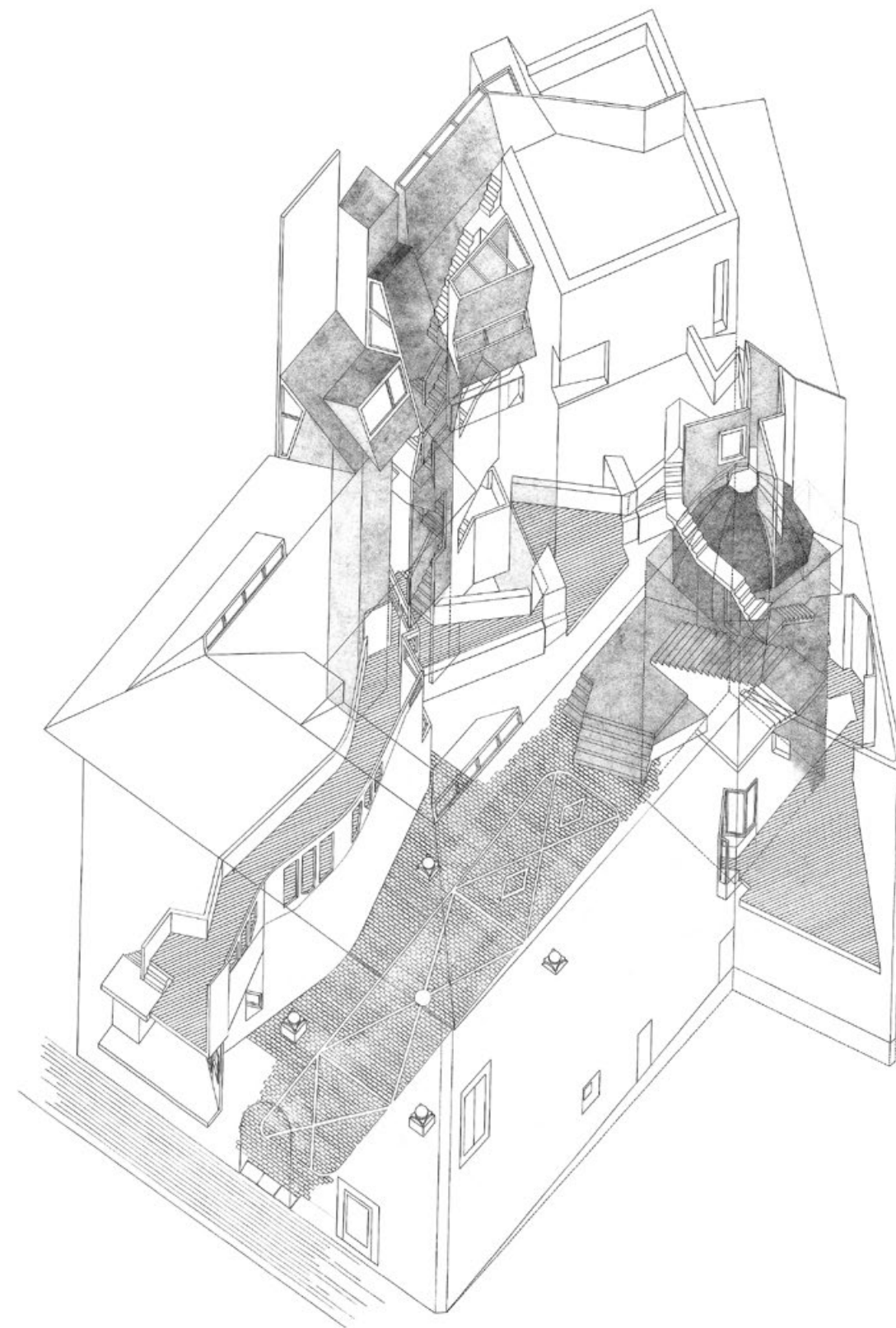
Duch-Pizá

fotografije photographs by  
portreti portraits

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Postoje arhitekture koje je teško opisati riječima. Palača Balaguer jedna je od njih. Potrebno je kročiti u njezine prostorije i osjetiti njena ozračja kako bi se stekla ideja prostora, a uz pomoć slika prelomljenih nestalnom svjetlošću izgradio niz iskustava međuprostora koji je sačinjavaju. Objekt

Some architecture is difficult to describe with words. The Balaguer Palace is such an example. One has to step into its rooms and feel the ambiances in order to get an idea of the space. A series of experiences of the in-between spaces which make up the palace are created through images interrupted



aksonometrija

axonometric  
projection



Nove organske mase koje Flores & Prats i Duch-Pizà predlažu u projektu, pojavljuju se u unutrašnjosti urednih, već postojećih geometrija

New organic masses, which Flores & Prats and Duch-Pizà suggest in the project, appear in the interior of the pre-existing tidy geometries

by variable light. <sup>1</sup> Renovated as the future headquarters of *Círculos de Bellas Artes*, it is the work by Flores & Prats and the Duch-Pizà group. This building is placed in the very centre of Palma de Mallorca, in the Unió Street, in the immediate vicinity of the intersection with the very busy Born Promenade. A perplexed walker will perhaps overlook the strict appearance of the facade. The coat of arms, mounted on the facade during extensive interventions on the complex in the 18<sup>th</sup> century (ordered by Marquis del Reguer, one of the former owners of the palace), is no longer there.<sup>1</sup> As it is customary in most historical centres of cities, the entire nucleus has been changing and extending for centuries on this original site. Actually, all the already existing parts of the building, such as the court, together with the facade which can be seen from the access street, are added to the original building which used to open towards lateral streets, and its orientation was towards the present entrance. This street was, in fact, a creek bed where water accumulated from upper parts of the city, until it was redirected in the 17<sup>th</sup> century. <sup>2</sup> From the historical point of view, the entire complex can, therefore, be seen as a conglomerate of architecture of overlapping and hiding, a palimpsest in which one type of architecture grows together with another in a natural way, and — in the same way in which new organic masses, which Flores Prats and Duch-Pizà suggest in the project, appear in the interior of the already existing tidy geometries. In their approach, this team of architects used exactly this logic of adding: they would heterogeneously add different layers, thus transforming the logic into the leitmotif of the project. The project that should be perceived as the sum

restauriran kao buduće sjedište institucije *Círculos de Bellas Artes*, rad je arhitekata Flores & Prats i grupe Duch-Pizà, smješten u samom centru Palma de Mallorce, u ulici Unió, u neposrednoj blizini križanja s živahnim šetalištem Born. Smetenom će šetaču strogi izgled fasade možda izmaknuti. Na njoj se više ne može vidjeti ni štit s grbom koji je za vrijeme velikih radova na kompleksu, tijekom 18. stoljeća, dao postaviti markiz del Reguer, jedan od nekadašnjih vlasnika palače.<sup>1</sup> Kao što je to slučaj u većini gradskih povijesnih centara, cijela jezgra se

<sup>1</sup> Većina povijesnih podataka preuzeta je iz članka *Ca don Pep Balaguer* Bartomeu Bestarda, objavljenog u časopisu *Diario de Mallorca*, 5. travnja, 2009.

<sup>2</sup> Most historical data were taken from the article *Ca don Pep Balaguer* by Bartomeu Bestard, published in the magazine *Diario de Mallorca* on the 5th April 2009.





mijenja i proširuje stoljećima. Zapravo, dijelovi zgrade – kao što su dvorište i fasada vidljiva s pristupne ulice – dodani su izvornoj zgradi koja se dotad otvarala bočnim ulicama, a bila je okrenuta sadašnjem ulazu. Ta je ulica, sve dok ga nisu preusmjerili u 17. stoljeću, zapravo bila korito potoka u kojem se nakupljala voda iz povišenog dijela grada. Zbog toga se na cijeli kompleks s povijesnog gledišta može gledati kao

of fragments and interventions, sometimes strikingly visible and opposed to the already existing conditions, and at other times quiet and focused exclusively on the renovation of different elements of the original building. This discontinued logic, paradoxically, maintains continuity with its own process of study in which drafts and models assume consecutive overlapping of layers and sediments, iterations, where transparent

presjek A – A  
section A – A



presjek B – B  
section B – B

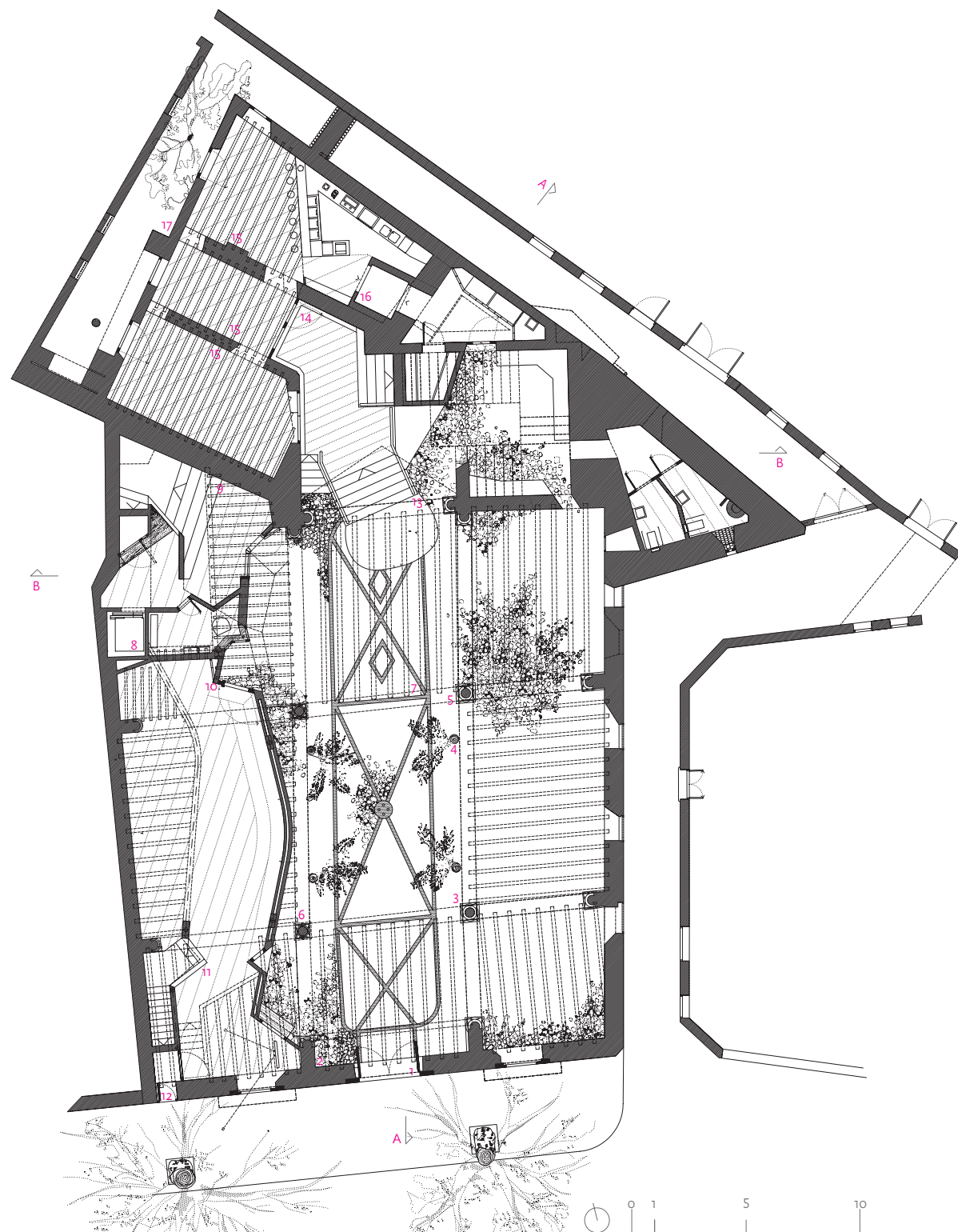


- 1 glavni ulaz
- 2 natkriveni atrij
- 3 nenatkriveni atrij
- 4 postojeće palme
- 5 postojeći stupovi, potpora za lukove
- 6 obnova postojećih lukova
- 7 obnova postojećeg poda
- 8 dizalo za invalide
- 9 stubište
- 10 izložbena dvorana
- 11 stubište izložbene dvorane
- 12 servisna vrata
- 13 izvorno glavno stubište
- 14 ulaz u bar
- 15 prostor restoran-bara
- 16 novo okno dizala
- 17 unutrašnje dvorište sa stablom smokve

- 1 main entrance
- 2 covered patio
- 3 uncovered patio
- 4 existing palm trees
- 5 existing columns, support for arches
- 6 restoration of existing arches
- 7 restoration of existing flooring
- 8 disabled access elevator
- 9 staircase
- 10 exhibition hall
- 11 exhibition hall staircase
- 12 service door
- 13 original main staircase
- 14 bar entrance
- 15 restaurant bar
- 16 new lift shaft
- 17 fig tree patio

tlocrt prizemlja ►

ground floor plan ►

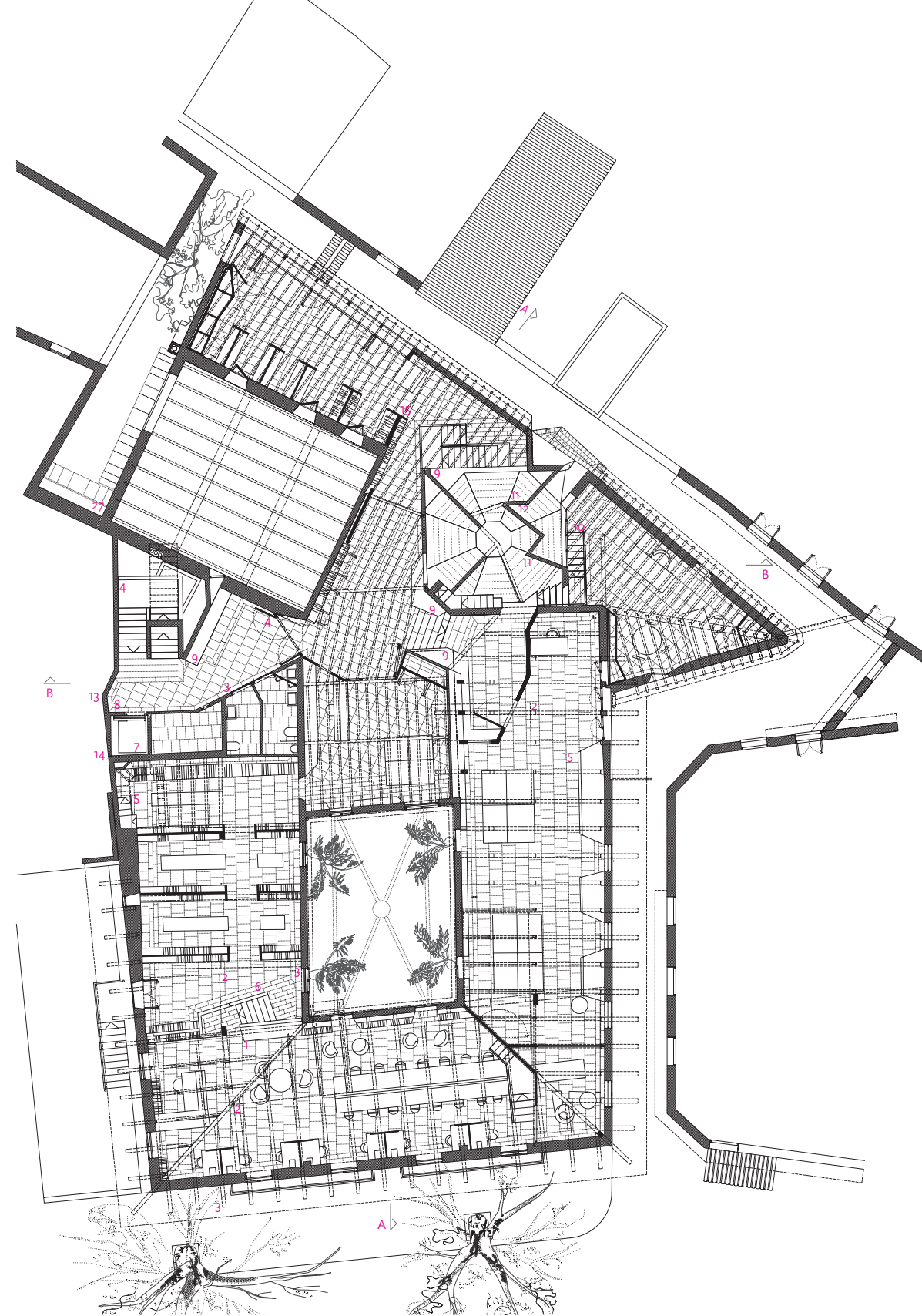


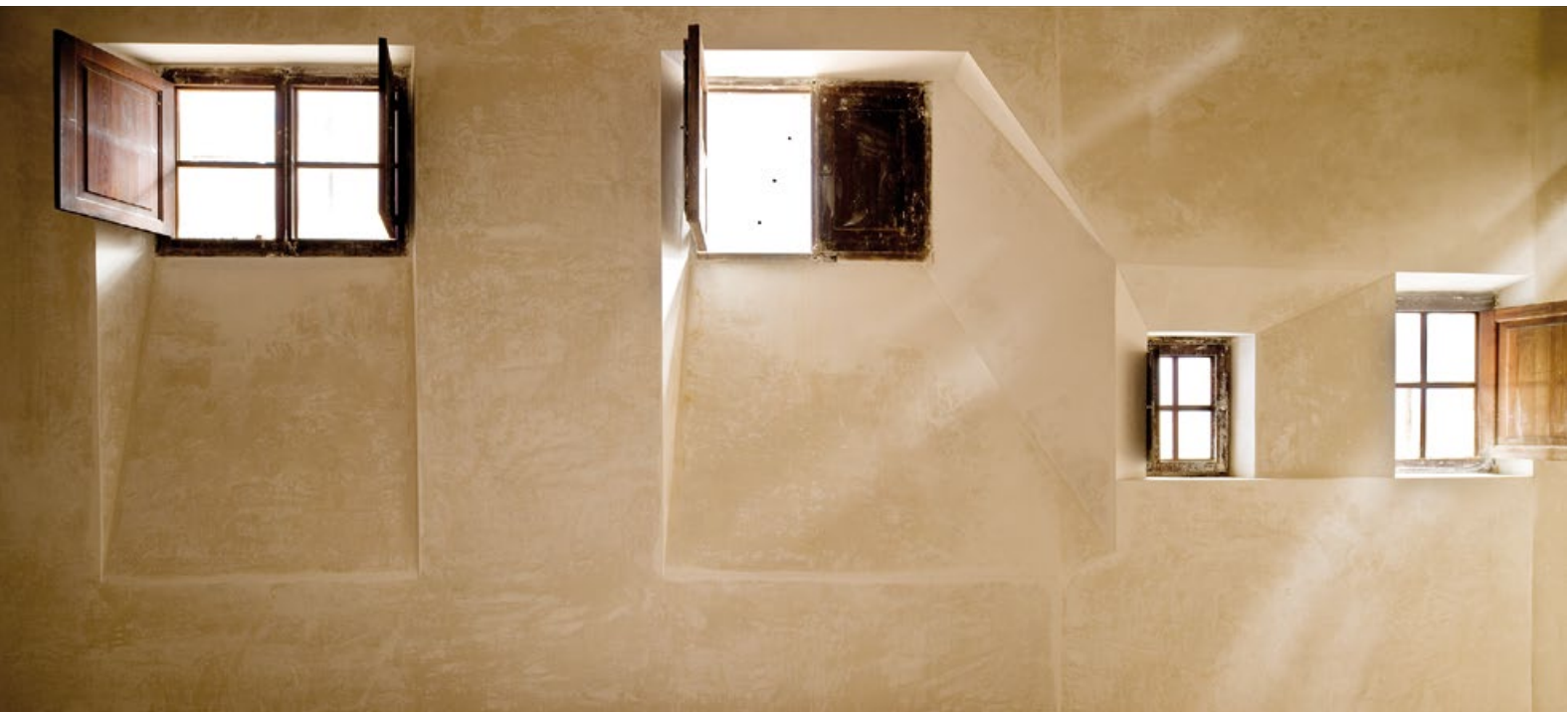
- 1 atelier/radionica
- 2 projekcija krovnog prozora
- 3 projekcija drvene konstrukcije
- 4 betonski rukohvat
- 5 drveno stubište prema potkrovlju
- 6 ručno izrađen rukohvat dizala
- 8 nova središnja vertikalna komunikacija
- 9 betonska klupa
- 10 drveno stubište prema terasi
- 11 svjetlarnik
- 12 betonski krov
- 13 novi betonski zid
- 14 postojeći zid
- 15 pod od ploča travertina

- 1 studio/workshop
- 2 projection of a skylight
- 3 projection of the wooden structure
- 4 concrete railing
- 5 wooden staircase to the attic
- 6 hand-crafted railing
- 7 elevator
- 8 new vertical communication core
- 9 concrete bench
- 10 wooden staircase to the terrace
- 11 light well
- 12 concrete roof
- 13 new concrete wall
- 14 existing wall
- 15 travertine flooring slabs

◄ tlocrt drugog kata

◄ 2<sup>nd</sup> floor plan





U dijalogu s već postojećim, pojavljuje se splet nabora, ožiljaka i oblika koji stvaraju nove međuprostore

In a dialogue with the pre-existing, a tangle of folds, scars, and shapes appears, producing new interspaces

na konglomerat arhitektura preklapanja i prikrivanja, poput palimpsesta u kojem jedna arhitektura srasta s drugom na prirodan način, na isti način na koji se nove organske mase koje Flores Prats i Duch-Pizà predlažu u projektu, pojavljuju u unutrašnjosti urednih, već postojećih geometrija. Ekipe arhitekata pristupila je projektu upravo s tom logikom dodavanja, tako što su različite slojeve heterogeno dodavali, pretvarajući tu logiku u lajtmotiv projekta koji bi se trebao shvatiti kao zbroj fragmenata i intervencija, ponekad izrazito vidljivih i suprostavljenih već postojećem stanju, a katkad tih i usredotočenih isključivo na restauraciju različitih elemenata izvorne zgrade. <sup>1</sup> Ta diskontinuirana logika, paradoksalno, održava kontinuitet s procesom studije, u kojem skice i modeli poprimaju uzastopna preklapanja slojeva i naslaga, iteracija — gdje se transparentna informacija o planovima na nabacanim pergamentnim papi- rima gomila i prilagođava, neprestano se mijenjajući, sve dok

information about plans, on piled up parchment papers, is accumulating and adjusting to its shapes, continuously being changed, until it finds its final position in space. <sup>1</sup> In this way, the project is impregnated by passing of time, the time which stops. Phases and time of the projects are stretched<sup>2</sup>, privileging this important process of reconstruction and transformation of the matter. Exactly this *ad hoc* logic which is dissolved or reacts with the already existing circumstances makes it hard to rationalise and verbalise that which can be perceived, due to its own nature, exclusively through experience of visiting the space. <sup>2</sup> When they pass the spartan and geometric facade, visitors reach the court, a kind of *boîte-à-surprise*, which proceeds in a series of elements containing their own and autonomous

<sup>2</sup> The first project which included only the outer side of the roof began in 1996. Complete renovation of the building was carried out from 2001 to 2003. The construction started in April 2009.

ne pronade konačnu poziciju u prostoru. <sup>1</sup> Projekt je na ovaj način impregniran prolaskom vremena, vremena koje se zastavlja. Faze i vrijeme projekta su razvučeni<sup>2</sup>, afirmirajući važan proces preustroja i transformacije materije. Upravo ova *ad hoc* logika koja reagira na već postojeće, otežava racionalizaciju i verbalizaciju onoga što se po svojoj prirodi može shvatiti isključivo iskustvom posjeta prostoru. <sup>2</sup> Kada posjetitelj prođe spartansku i geometrijsku fasadu, dolazi do unutarnjeg dvorišta, do svojevrsnog *boîte-à-surprise*, nakon kojeg se nižu elementi s vlastitom i autonomnom geometrijom mreže, pomalo nakrivljene, koja predstavlja prijašnje stanje. U unutrašnjosti nastaje osobit i izražajan kozmos čiji se odsjaj miješa s postojećim i u njemu se otkriva čim se udubimo u oniričke elemente koje sačinjavaju tijela stepenica koje se protežu od prvog kata do krova. Neka tijela protkana su gestama i detaljima kao da sadrže kratku povijest, naraciju koju će posjetitelj biti sposoban rekonstruirati čim uđe u prostore. <sup>1</sup> Kao što nas Frances A. Yates podsjeća u svom izvanrednom djelu *Art of memory*,

<sup>2</sup> Prvi projekt koji je obuhvaćao samo vanjsku stranu krova počeo je 1996. Potpuna obnova zgrade provodila se između 2001. i 2003. Izgradnja je započela u travnju 2009.



geometry of a net, slightly inclined, which represents former existence. In the interior, a peculiar and expressive cosmos is created; its reflection is merged with the existing one, and is revealed in it as soon as we immerse into the onirist elements which create the body of stairs, stretching from the first floor to the roof. It is as if some bodies, embroidered with gestures and details, contain a short history, a narration which visitors will be able to reconstruct as soon as they step into the rooms. <sup>1</sup> As Frances A. Yates reminds in the extraordinary work *Art of Memory*, among the mnemotechnical methods of the classical antiquity, there was a special one that consisted exactly of connecting architectural elements and elements of discourse.

među mnemotehničkim metodama klasične antike postojala je jedna posebna koja se sastojala upravo u povezivanju arhitektonskih elemenata i elemenata diskursa. Tako Ciceron u svom *De Oratore* ovu metodu opisuje na sljedeći način: pripovjedač, istovremeno i posjetitelj zgrade, mogao bi osmisliti priču projicirajući u svaki element dijelove povijesti koja bi se upravo mogla rekonstruirati posjetom zgradi. Na taj način, kao što se to odigralo prilikom restauracije Palače Balaguer, elementi počinju artikulirati fragmente simfonijskog diskursa: [...] osobe koje žele izvežbati ovu vještinu (pamćenja) moraju odabrati mjesta i oformiti mentalne slike stvari kojih se žele prisjetiti te pohraniti slike na ta mjesta, tako da poredak mjesta očuva poredak stvari, dok će slike ovih stvari označavati stvari same, a mi ćemo se koristiti mjestima i slikama sporadično kao voštanom pločom za pisanje i slovima zapisanim u nju.<sup>3</sup> No, vratimo se na trenutak našem imaginarnom posjetu. Nakon što smo prošli ulaz i stigli u dvorište, s naše lijeve strane vijugava linija približava se lukovima koji okružuju dvorište te se otvara pri kraju, ustupajući mjesto stubištima, svakom po strani. Na kraju dvorišta pojavljuje se drugo stubište, izvorno sagrađeno u 18. stoljeću, prekriveno prozorima i krovnim lanternama pri vrhu. Uspinjući se, posjetitelj može vidjeti kako se, u dijalogu s već postojećim, pojavljuje splet nabora, ožiljaka i oblika koji stvaraju nove međuprostore; prostore koji podsjećaju na misteriozne prostore i sablasno svjetlo između slojeva kupola. Na taj se način *pochés* prostori pretvaraju u središnje elemente projekta. Ostatak tako biva sveden na ono bitno. Nove forme ne objašnjavaju same sebe, ali na određeni način otvoreno se poigravaju s onim postojećim, uvrću se, približavaju i sudaraju s otprije postojećim. Na pola puta do krova, prema svjetlu, prozor poput gusjenice okružuje unutarnju lunetu suprotstavljajući se tektonici zida koji tako podržava kamenu gredu te nismo sigurni je li riječ o zidu ili gredi. Na ovaj uzlazni način završava vertikalni posjet kroz prazninu zgrade. Dolazimo do vanjske strane krova. Tamo skala novih slomljenih krovova oponaša one iz stražnjih okružja, na način da se, gledano iz zraka, izvorna vanjska strana krova prelama u dodiru s novim tijelima stubišta. Baš u toj točki, krovovi su izlomljeni kako bi se stopili s obližnjim gradskim krovovima. Čak i na tom mjestu, igra pokrova s novim i starim podsjeća nas na princip palimpsesta koji je zgrada stoljećima stvarala, neraskidivo od vlastitog konteksta i povijesti.

<sup>3</sup> Yates, Frances, *The art of memory*, The University of Chicago Press, 1996., str. 2

And so Cicero, in his *De Oratore*, describes this method in the following manner: a narrator, at the same time a visitor of the building, could conceive a story by designing parts of history in each and every element, and this history could be reconstructed exactly by visiting the building. In this way, as it was the case with the renovation of the Balaguer Palace, elements start to articulate fragments of a symphonic discourse: [...] *persons desiring to train this faculty (of memory) must select places and form mental images of the things they wish to remember and store those images in the places, so that the order of the places will preserve the order of the things, and the images of the things will denote the things themselves, and we shall employ the places and images respectively as a wax writing-tablet and the letters written on it.*<sup>3</sup> But, let us return for a moment to our imaginary visit. After we have passed the entrance and reached the court, a meandering line to the left of the visitors is coming close to the arches which surround the court, and opens up at the far end, ceding space to staircases, one on each side. Another staircase emerges at the far end of the court, originally built in the 18th century, covered with windows and roof lanterns near the top. When visitors climb the stairs, they can see that, in a dialogue with the pre-existing, a tangle of folds, scars, and shapes appears, producing new interspaces. Spaces that remind of these mysterious areas and eerie light between the layers of the domes. In this manner, *pochés* spaces transform into central elements of the project. The rest is thus reduced to the essential. New forms do not explain themselves, but they openly toy with the existing circumstances in a certain way: they twist, come close, and collide with the already existing. Halfway to the roof, in the direction of light, a window encircles the interior lunette like a caterpillar, thus being in opposition to the tectonics of the wall, which supports a stone beam densely, and, therefore, we are not certain whether this is a wall or a beam. With this ascending mode, the vertical visit through the void of the building finishes. We reach the outer section of the roof. There, a range of new fractured roofs imitate the ones in the background and this, if observed from above, in such a manner that the original outer section of the roof folds up in contact with the new bodies of staircases. And exactly in this point, the roofs are fractured so that they can merge with all the other nearby city roofs. Even here, the play of roof tiles with the new and the old reminds of the principle of palimpsest, which the building was creating for centuries in constant connection with its own context and history.

<sup>3</sup> Yates, Frances. *The art of memory*. The University of Chicago Press, 1996, page 2.

