

TWO THIRTEENTH-CENTURY PORTALS IN ISTRIA: MODELS OF TRADITIONAL AND INNOVATIVE USES OF CLASSICAL ART

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The author analyzes two up to now unpublished examples of classical borrowing in medieval Istrian monuments. He states that the three marble relief niches above the portal of the Canon's House are Early Byzantine fragments (6th c) with the date added later (1251). The author also publishes the reconstructed ground floor of this building. The author believes that the motif of the leaf scroll on the portal of the Franciscan church in Pula (1285) was the imitation of the scrolls decorating the near-by Roman Arch of the Sergii family (2nd c). Finally, the author explains how – by forming several small squares – the monocentric classic town of Parentium was transformed into the polycentric medieval town of Poreč.

There is hardly a period in history that has not in one way or another imitated or inherited something from the classical tradition.¹ In Croatian art history the study of Classical influence has focused mainly on the Pre-Romanesque period (the question of classical continuities) and the Renaissance (the question of the rebirth of classical art).² Classical influence has, however, also been felt in the period between these two, which was the period of Romanesque art.³

In this paper I wish to analyze and interpret two up to now unpublished examples of the continuity or better the re-emergence of the classical *substratum* in Istrian thirteenth century art: the portal of the Canon's house in Poreč (1251) and the portal of the Franciscan church in Pula (1285). In both cases the starting point and motivation for the return to classical form was undoubtedly the cult of Antiquity. However, the analysis of these two monuments will show that we are facing here two different methods and two typical divergent approaches to the heritage of Roman culture: the passive re-use of tradition and active innovation.

On the facade of the Canon's house in Poreč the constructive frame of the portal is flat, on the same level as the wall surface, and the portal is sculpturally marked only by three marble *spolia* with niches in relief (6th century) arranged around the arch and bearing a carved inscription and date recording when they were placed on the facade of the church (1251). Along with an artistic appreciation of the quality of classical masonry and of "the value of antiquity", to use A. Riegl's definition, here the architect's primary motivation was undoubtedly to show respect for the local Christian cult and traditions. The Antiquity fragments which originally had a religious function as church furnishings conferred a certain measure of sanctity to the Medieval building into which they were incorporated.

The monumental portal of the Franciscan church in Pula (1285) is an example of the Christian re-use of a classical ornament – the vegetable scroll motif copied from the adjoining (pagan) Roman "Arch of the Sergii" (cca 25 BC)⁴. exclusively as a homage to classical craftsmanship. In this second

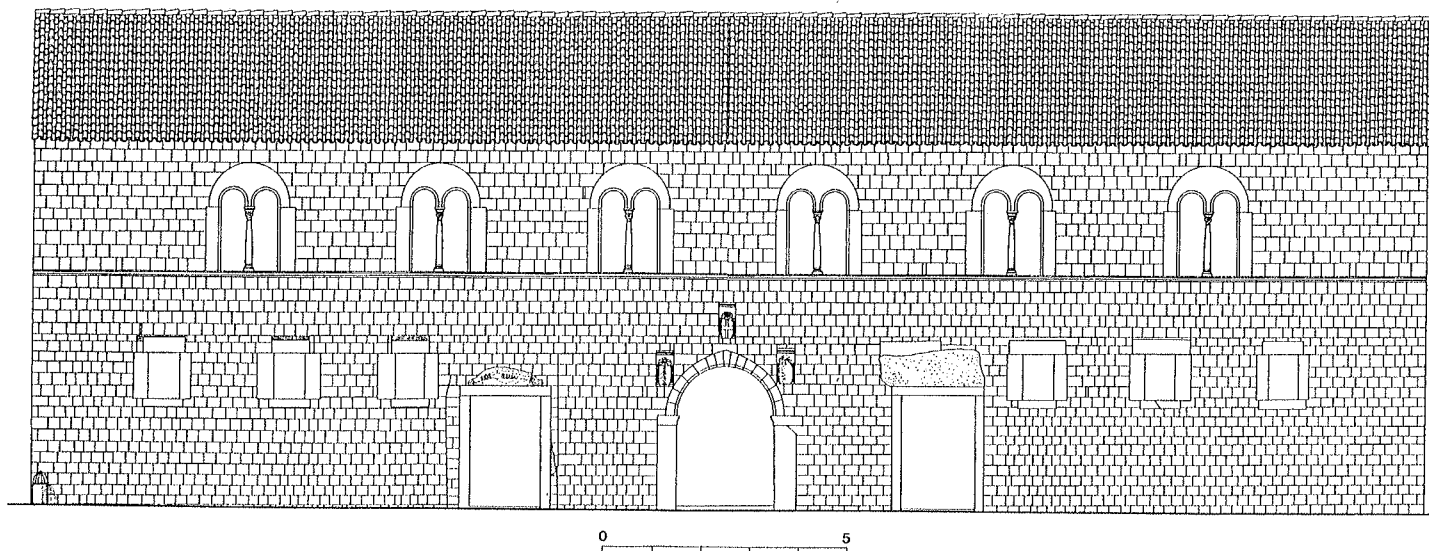


Fig. 1. Poreč, Canon's house, facade (drawing: Institute for Art History, Zagreb)

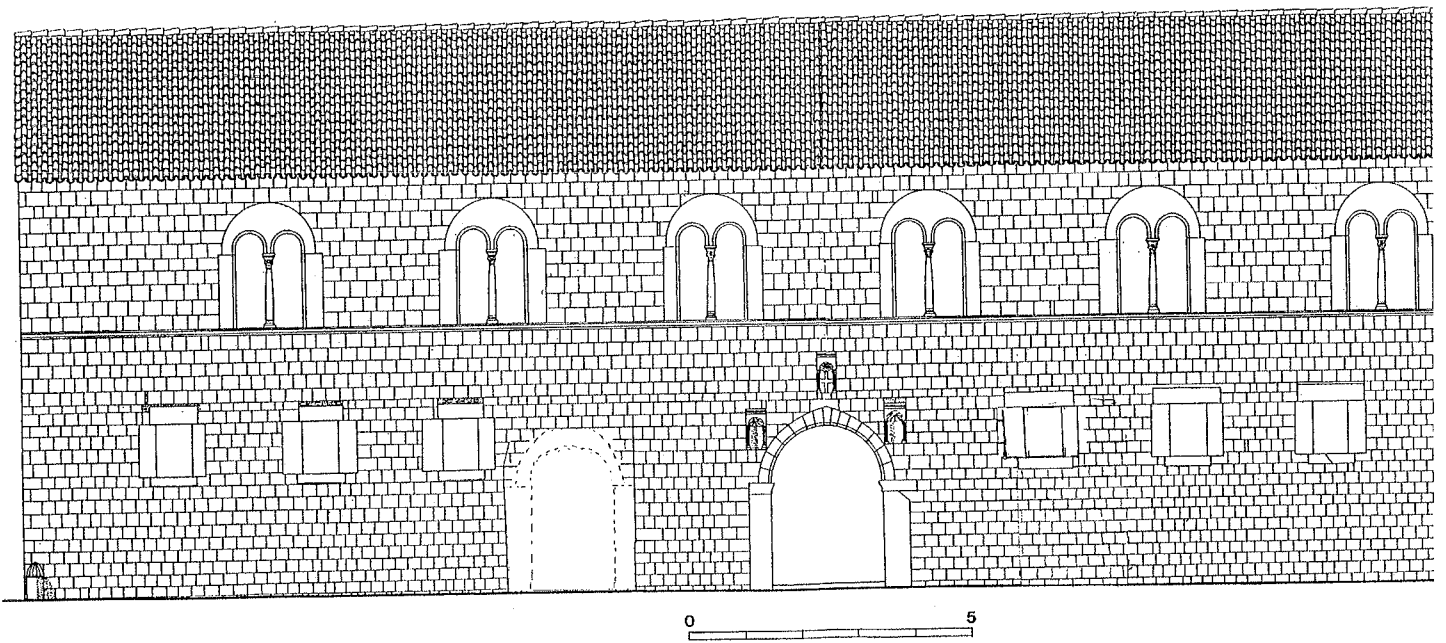


Fig. 2. Poreč, Canon's house, facade, proposed reconstruction (R. Ivančević)

example the sculptor is showing his appreciation of classical carving, but is placing the classical decoration into a new architectural context, using it as an innovative insertion into the new compositional ensemble of the portal.

I PORTAL OF THE CANON'S HOUSE IN POREČ

The simple entrance opening surmounted by a rounded arch is cut into the stone wall in accordance with the strict criteria of Romanesque functionality, and detaches itself from the texture of the facade wall only by the contours of its constitutive parts: the door-posts are monoliths of unequal width, comparatively broad, surmounted by a semi-circular arch composed of radially arranged stone blocks forming a pointed arch on the exterior contour, a typical trait of the transitional Romanesque-Gothic style.⁵ Differing from that absolute flatness, only the inner edge of the arch is marked by a shallow profilation.

The simple and modest portal is given a certain monumentality by the three added niches, shallow and rectangular, rounded at the top, arranged symmetrically — at the points of an imagined triangle — above and on each side of the portal arch.⁶ Apart from being unusual, even exceptional in the history of Romanesque architecture, the composition of this portal is also remarkable for its "mixed" origin: the niches are in fact *spolia* (three early Byzantine 6th century fragments), a fact which has not been noticed or published up to now. On the facade of this exceptionally long one-story building these three fragments stand out both for their material and their form. The facade is built of grey limestone blocks — as is the arch of the portal — while the door-posts and six Romanesque biforae with sickle-shaped arches on the first floor are of white limestone. In contrast, the three *spolia* monoliths into which the niches were cut are of light grey marble.

A shell is placed on top of each semi-cylindrical niche cut into the marble block, and the arch is supported by half-colonnettes with bases marked off only with a carved line and extremely linear, reduced "leaf-shaped" capitals. Above the arch each marble block has triple low profilations. The only deviation from the uniform flatness of the facade are the frames of the *biforae* openings, cut step-like into the stone, but

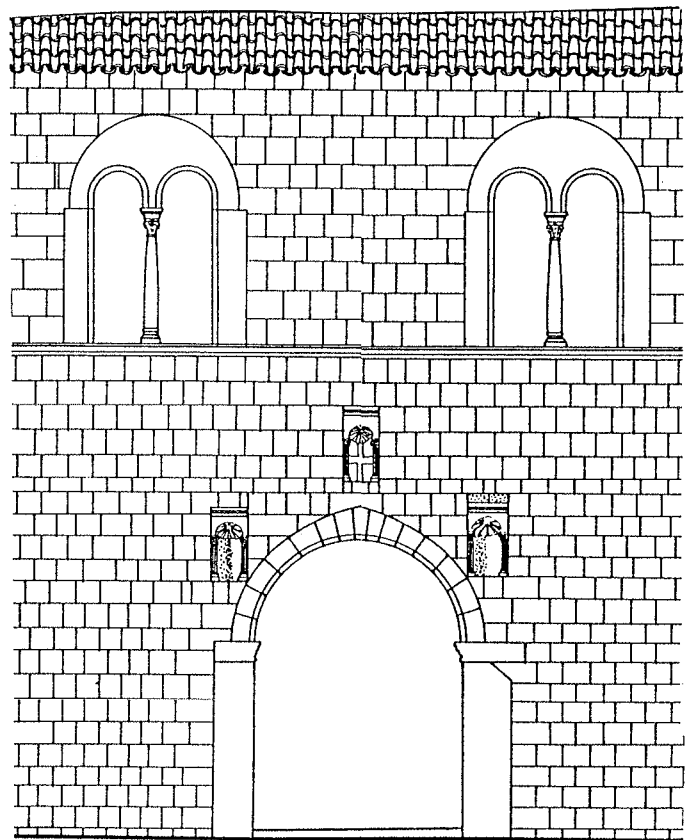


Fig. 3. Poreč, Canon's house, portal

this is also a typically "flat" Romanesque solution, where the effect of depth does not result from the modelling, but rather from the juxtaposition of two parallel planes. The curved interiors of the niches, and even more the soft undulating modelling of the inverted shells are contrasted to the consistently uniform flatness characterizing the main facade as a whole.⁷ It was the opposition of two methods or principles: the predominant flatness of the facade juxtaposed to a different principle represented by the three inserted marble blocks, that prompted

me to analyze the latter more carefully and in turn led me to the conclusion that they are *spolia* of early Byzantine fragments. It should be pointed out that apart from the fact that their material and morphology clearly differ from those of the facade and its apertures, this same morphology can be identified with a series of similar marble reliefs in the famous Euphrasius' basilica in Poreč dating from the 6th century. In his monograph on Poreč (1957) M. Prelog published a marble fragment quite similar in shape (identical flat columns and capitals, similar shells), only larger and more elaborate: with a protruding arch with carved inscription and two symmetrically placed dolphins in low relief.⁸ Also almost identically modelled is the prismatic foot (pillar) of the altar with confession aperture in the lateral apse of the Euphrasius' basilica.⁹

Apart from being inserted on the facade so as to be in harmonious relation with the Romanesque-Gothic portal, these three early Byzantine fragments have also been "adopted" by the building through the date (1251) subsequently carved in the left niche, and the hexameters carved in uncial letters into the right niche, inviting "all the honest folk" to enter the house, because the portal will always be open for them.¹⁰ Placed in the central niche is a cross with broad arms in low relief.

It is interesting to consider the method of composition applied by the architect, who arranged the three *spolia* at the "points" of an isosceles triangle. If we imagine the triangle formed by connecting the tips of the three niches, they will trace the contour of one of those gables set in bold relief on the portals of Early Romanesque churches in Croatia, for example the church of St Peter in Draga Supetarska (Supetarska Bay) on the island of Rab. The position of the niches does not follow the rounded portal arch, for this would require the placement of the lower two niches laterally, at the height of the base of the arch, and of the third just above its apex. In our example, however, the niches

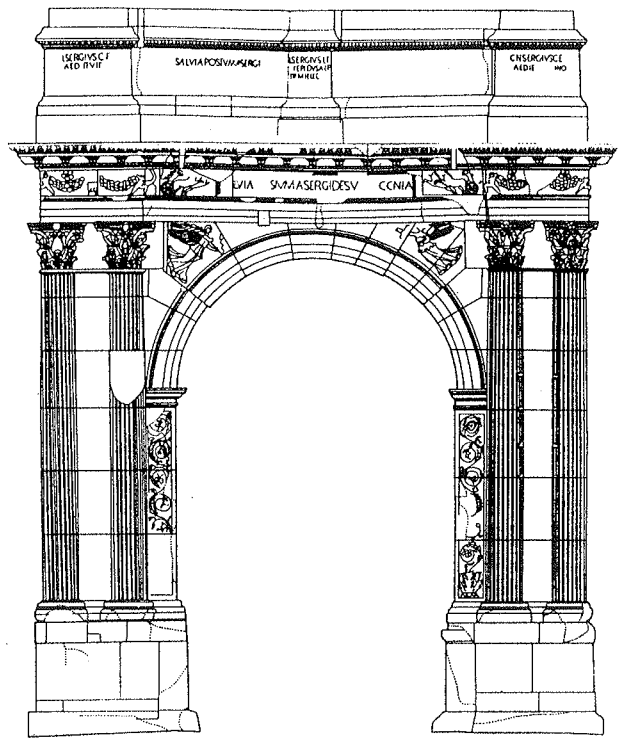


Fig. 5. Pula, Arch of the Sergii

stand approximately half-way between the foot and apex of the arch, with their tips at approximately the height of the apex of its exterior frame. On portals with gables in bold relief, such as the one in Supetarska draga, this is the height at which the vertical edges of the gable begin to slant. When the tips of the niche arches surmounting the Poreč portal are connected, they form a right angle, just as they do in the portal of Saint Peter on the island of Rab.¹¹

This composition, "hidden" to the superficial glance, shows that although the *spolia* morphologically go back to Late Classical or Early Byzantine tradition, their arrangement and its relation to the portal arch — constituting their "hidden" structure — reflects the spirit and tradition of Early Romanesque: the three-nave three-apse Benedictine basilica of St Peter on the island of Rab was built in the second half of the eleventh century, but its west front was structured only after a bay was added to it in the twelfth century.¹²

II PORTAL OF THE FRANCISCAN CHURCH IN PULA

The west portal of the Franciscan church in Pula is the most monumental Medieval portal in Istria. "Although the church is marked by the transitional Romanesque-Gothic style, the portal as a whole can be considered Late Romanesque."¹³ Its multiple frame has a standard step-like profilation with colonnettes and pilasters keeping their rhythm and arrangement from its outer to its inner contour. With its richly articulated carving — the first colonnette is smooth, the second worked in "fishbone" pattern, and the third tordurated, while the outer border begins with motifs of stylized leaves, followed by dentils, then by a row of alternating convex-concave scallops, a row of small low volutes and at the second step a rich sinusoidal scroll of leaves and tendrils spirally curving in op-



Fig. 4. Stipes of an 6th century altar with Euphrasius' inscription



Fig. 6. Pula, Franciscan Church, portal (photo: K. Tadić)



Fig. 7. Pula, Franciscan Church, portal, detail (photo: K. Tadić)

posite directions. However, the Romanesque character of the Pula portal is determined most decisively by its reliance on classical models, reflected not only in the plastic outline of the dentils or the profilation of the bases, but primarily in the lively and “classically” sharply chiselled leaf scroll coming out of the amphoras. Although one can easily find numerous models for all these details in thirteenth century Adriatic and Mediterranean architectural sculpture, it must be pointed out that in its size, rich ornamentation, compositional harmony and sheer beauty of detail this is certainly one of the most notable portals (without figural sculpture) of that period.

Instead of hunting for possible earlier models of individual motifs, it is much more important to stress their creative fusion into a complex ensemble which surpasses the significance of any potential individual model, and makes it the second finest portal in Croatia after Radovan’s portal in Trogir (1240). I also wish to point out the possibility that the Romanesque artist was directly aware of the classical monuments in Pula which are numerous, universally acknowledged for their quality earlier in *Imperium Romanum*, and were even later often used as models by Italian Renaissance architects.

The leaf scroll of classical inspiration is certainly one of the most frequent motifs on Romanesque stone carving. The stylization of the scroll on the Pula portal could therefore reflect numerous Italian models (e.g. the portal of Todi cathedral). On the other hand, it bears such resemblance to the type of modeling found on the Roman Arch of the Sergii in Pula that, as in so many other Dalmatian examples (e.g. the portal of Zadar cathedral), one can safely assume that the sculptor of the Franciscan portal was inspired directly by a local Classical model.¹⁴

Thus, although the motif of the vegetable scroll is a “commonplace” in European Romanesque sculpture, and of portal decoration in particular, I believe that the the Arch of the Sergii in Pula was the direct source and model for the portal of the Franciscan church. “This is even more probable because the scroll stands in full sight on the most classical of Pula’s classical monuments, the Arch of the Sergii, and this is one more example of the long-established fact that Romanesque sculptors “learned from classical precepts.”¹⁵

A scroll is placed on the front side of the first external pilaster (step) of the portal of the Franciscan church, just as it is placed on the front of the inner pilaster of the Arch. Although on the portal the scroll emerges from a jug,¹⁶ and on the arch from a cluster of acanthus leaves, both are marked by a dynamic double spiral, by articulated contours and lively carving of the leaves, and finally by a rhythmical alternation of leaf and rosette at the centre.

With respect to the theme of this conference, I also wish to draw attention to one of the classical motifs I mentioned earlier: a continuous series of little volute or wave-motifs which is both classical in itself and applied in a completely classical version: the volutes are quite smooth, flat and raised only slightly (three millimeters) from their ground. Identical versions of this motif can be found on several classical architectural stone fragments exhibited in the Archeological Museum of Istria in Pula.¹⁷ This ornament shows no trace of the interlace ornaments dominant in Croatian Pre-Romanesque and Romanesque sculpture, which is characterized by much higher relief and the division of the vertical segment of the volute into at least two parts.¹⁸ Thus this continuous series of volutes on the Franciscan portal could also be a direct replica of some classical monument located in Pula.

III ROMANESQUE VS CLASSICAL ELEMENTS IN THE URBAN STRUCTURE OF POREČ

In conclusion, I would like to use this occasion to add some remarks to my views on Classical and Medieval structures in the urban shape and composition of classical *Parentium* and Medieval Poreč,¹⁹ analyzing it as an example of a large-scale

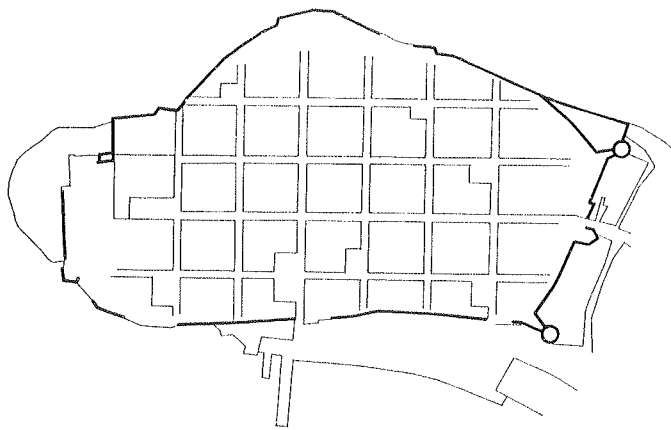


Fig. 8. Medieval structure of Poreč. Small squares as witnesses to a "policentric" organism; to be compared with the "monocentric" classical scheme with a single Forum (by R. Ivančević)

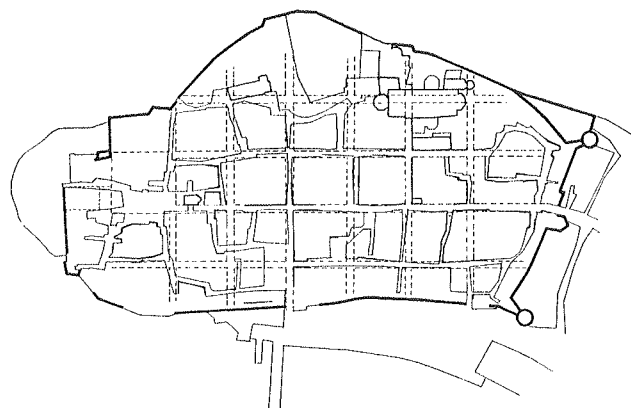


Fig. 9. Contemporary shape of Poreč and its relation to the original classic structure of the roman colonia (by R. Ivančević)

combination of traditional and innovative models, and comparing it to the urban structure of Pula which is dominated by another Classical model.

Pula, like Zadar, is one of those cities whose Classical urban structure remained unchanged not only throughout the Middle Ages, but all the way down to the present. These towns are excellent examples of Classical continuity because they are mutually contrasted: Zadar as a perfect embodiment of a strict *castrum* type of city, a totally rationalized system of *cardo* and *decumanus*, of orthogonal crossing streets and the repetition of identical rectangular blocks of housing (*insulae*). On the other hand, located as it is on the foot of a hill, Pula has a segmented, circular and radial arrangement of streets. However, both towns have preserved their Classical structures.

Poreč also seems at the first glance even today a perfect model of continuity of a classical shape. Although originally built on a consistent classical orthogonal system of streets and housing blocks, Roman *Parentium* underwent an apparently small but structurally important change in the Middle Ages. It retained the classic Roman network of parallel streets crossing at right angles, but developed a new system of assembling locations: instead of two large squares typical of former Roman towns, — one of religious character, located at the tip of the peninsula, the other profane (commercial), placed next to the harbour — in the Middle Ages several small squares appeared at the cross-

ings. Most interesting among them is the triangular square flanking the south facade of the Franciscan church (14th c) resulting from the need for a space for outdoor preaching so important for this *preaching order*. In fact, the first space to be used as such an "inner square" announcing the beginning of Early Medieval particularism was the rectangular atrium of Euphrasius' basilica (6th c) instead of the fact that it was half-private and only during the day open to the public and belonged to the community. All these small interventions transformed the original Roman model of *Parentium* and created a new structure of Poreč: the monocentric Roman imperial city was transformed into a polycentric, typically feudal structure, a Medieval town, consisting of relatively independent small units connected in an *additive* manner.

* * *

The interpretation of these three Istrian examples can thus remind us of three basic models of Classical-Medieval interaction. The first — the Canon's house in Poreč — represents the direct *continuity* of use and re-use of classical monuments, buildings and ambiances; the second — the Franciscan portal in Pula — sees Antiquity as a model, *taking over* and duplicating its motifs (*mutatis mutandis*); the third — the urban model of Poreč — is the result of *transformation*, a process in which any classical property can be used just as a starting point, a basis for a new departure.

¹ Among others see, for example: PANOFSKY E. *Renaissance and Renaissances in Western Art*, New York 1969 and GREENHALGH, M., *The Classical Tradition in Art*, New York 1978, both with very comprehensive bibliographies.

² The relationship between Classical and Pre-Romanesque (in terms of "old" or "early" Croatian) art as a process of continuity has been extensively interpreted in several works and on numerous occasions especially by E. DYGGVE and M. PRELOG. Cf. DYGGVE, E., *The History of Salonitan Christianity*, Oslo 1952 and PRELOG, M., *Između antike i romanike (Between Antiquity and the Romanesque)*, Zagreb 1995. See also my recent contribution to the theme concerning the small Pre-Romanesque churches articulated inside with niches as continuity of roman family mausoleums from Antonini epoche (2nd c., Isola Sacra, Ostia or necropolis under apsis of St. Peter's church, Rome). IVANČEVIĆ, R., *Predromaničke crkvice raščlanjene nišama — kontinuitet antičkih obiteljskih mauzoleja*, Zbornik radova znanstvenog skupa Radanje hrvatskog kulturnog pejzaža, Zagreb, 1996.

³ Cf. FRANKOVIĆ, E., *Prilog upoznavanju odnosa romaničke prema antičkoj umjetnosti u Dalmaciji (On the relation of romanesque to the classic art in Dalmatia)*, Peristil 2, Zagreb, 1957, discussing the vegetal and figurative reliefs of romanesque portals of Zadar Cathedral reproducing the motifs of a classic architrave incorporated in the exterior of the church.

⁴ Cf. MUTNJAKOVIĆ, A., *Slavoluk Sergijevaca (Arch of the Sergii)*, Pula-Rijeka, 1989, p. 13. The author offers a thorough analysis of the monument as well as a complete bibliography. The arch was constructed about 25 B.C., inspired and modelled after the triumphal arches which Emperor Augustus

had just begun to build (Rome 29 B.C., Rimini 27 B.C., Aosta 25 B.C.). However, it has a different function because it was erected by "Silvia Posuma Sergi with her own money" as a "family memorial" dedicated to three members of the Sergi family, (op. cit.). The Arch was originally built as the external decorative frame of the eastern city gate.

⁵ It was first published in a monograph by Milan Prelog, a Professor at Zagreb University: PRELOG M., *Poreč, grad i spomenici (Poreč, the Town and its Monuments)*, Belgrade 1957, pp. 133-134. The architectural design of the main facade contains the dimensions of each stone (fig. 244) and there are also photographs of the two niches with inscriptions (fig. 245 and 246). Note: by mistake, on the scale the length of 0,5 m is marked as 1 m!

⁶ The portal opening is 2 m wide, 2,76 m high, and each of the marble blocks of the three *spolia* is 71 cm high and 40 cm wide.

⁷ Originally the ground floor was used as a cellar and had four simple and small rectangular windows right and three left. On the left side was another small portal ("dead's door"). The first window adjoining the main portal at one side and the small portal on the other side have been recently turned into two doors with narrow stone frames. The proposed reconstruction of the ground floor facade published here is based on the stone fragment of a window frame *in situ* right (for the window) and outline traces of the stone frame of the small portal in the wall construction left.

⁸ Op. cit. p. 98, fig. 164: the fragment is dated in the 6th c and is now stored in the baptistery.

⁹ Op. cit. fig 208, p. 112. Euphrasius' inscription carved on the arch supported by identical colonnettes is published on p. 113. Identical also is the foot (*stipes*) of the altar in the apse of the north nave. Cf. the colour reproduction of the detail of the *stipes* in the south apse in PRELOG, M., *Euphrasius' Basilica in Poreč*, Zagreb 1986, fig. 2. Although the shell inside the arch is also reversed, pointing downwards, its lower part is not concave like a niche, but flat because it has a rectangular confessional aperture, in a simple frame surmounted by a triangular gable with the relief of a cross and two doves.

¹⁰ In the niche to the left six lines carved in larger uncial letters read: *Anno M.C.C.L.I. indic. V...c.fvne .c.opus* (?) For the eight-line Latin inscription — verse in the niche on the right, beginning with "The portal will always be open ..." see PRELOG op. cit. p. 134: *Porta Patens Este Nulli Claudari Honesto - Sitis Securi Quod Non Patet Haec Via Furi*

¹¹ Placed at a right angle are also the sides of the gable which was added to Radovan's portal (1240) in Trogir in the fourteenth century.

¹² See JURKOVIĆ, M., *Crkvena reforma i ranoromanička arhitektura na istočnom Jadranu (Church Reform and Early Romanesque Architecture of the Eastern Adriatic)*, Starohrvatska prosvjeta 20, Zagreb 1991.

¹³ IVANČEVIĆ, R., *Gotička arhitektura Istre, Crkve (Gothic Architecture in Istria, Churches)*, doctoral dissertation defended in 1965 at the Faculty of Philosophy in Zagreb, Part I, pp. 86-87.

¹⁴ *Ibid.*

¹⁵ *Ibid.*, p. 87. "It is precisely because it was so monumental that this large portal had no influence or reflex on later Istrian architecture and sculpture."

¹⁶ The jug has a round body (decorated with flower petals raised in relief) placed on a tall base, with a long narrow neck and two curved handles.

¹⁷ See the fragments Cat. no. 183 and 187. They decorate the front part of the profilations on raised architectural eaves or cornices; the cornice profilation decorated with undulating lines of small volutae is only 5 cm high; the length of the individual "wave" is 9 cm.

¹⁸ In the Archeological Museum in Pula one can see numerous different variants of these motifs transformed into interlace patterns known as "crabs". These vary from standard forms and functions which are just one of many decorative elements on stone beams and gables of the altar screen (the interlace proper, dentils, the chessboard-motif etc.), in parallel lines or chains, to compositions in which they are the sole decoration covering the entire width of the beam, as in the altar screen from Šijane. As far as I know, this is an exception in the interlace relief *corpus* in Croatia; equally exceptional are the variants of this motif reduced to a small stick with a circle at the top (like a row of flattened cherries or children's candy on sticks) found on a fragment exhibited in the same hall.

¹⁹ IVANČEVIĆ, R., *Odnos antičkog i srednjovjekovnog rastera Poreča (The Relation of the Classical and Medieval Urban Structure of Poreč)*, *Peristil* 6-7, Zagreb 1963-1964, pp 5-12.

DVA PORTALA XIII STOLJEĆA U ISTRI: MODEL TRADICIJSKOG I INOVACIJSKOG ODNOSA PREMA ANTICI

SAŽETAK

Interpretirajući dva dosad neobjavljena primjera kontinuiteta antičkog substrata u umjetnosti XIII stoljeća — portal kanoničke kuće u Poreču i portal franjevačke crkve u Puli — autor analizira dvije različite metode pristupa antičkoj baštini u srednjem vijeku i dva karakteristično različita odnosa tradicije i inovacije u spomenutim djelima. U oba je slučaja kult starine pretpostavka preuzimanja antičkih fragmenata ili motiva, ali polazište umjetnika je različito.

Na fasadi kanoničke kuće u Poreču (1251.) jednostavni ulaz oblog luka usječen je u zidnu plohu po strogim kriterijima romaničke funkcionalnosti i izdvaja se od tekture zida samo obrisom konstruktivnih dijelova: širokim monolitima do vratnika s plosnatim impostima i klinasto slaganim kame-novima koji formiraju polukružni luk, kojem je vanjski obris šiljast, što je tipična oznaka okvira otvora prelaznog romaničkogotičkog stila. Portal je plošan i ne izlazi iz ravnine zidne

plohe, a akcentiran je samo s tri mramorna bloka s plitkim reljefom niša sa školjkom raspoređena trokutno uokolo luka, za koje autor konstatira da su ranobizantska spolja VI st., što do sada nije bilo uočeno. U njih je prilikom sekundarne upotrebe uklesan latinski natpis u stihu i datacija. Uz likovni kriterij valorizacije umijeća i kriterij "vrijednost starosti" (A. Riegl "Alterswert"), u ovom je slučaju za korištenje antičkih fragmenata primarno bilo poštivanje kulta lokalne kršćanske tradicije, a uz to, sekundarnom upotrebom fragmenata što su nekoć bili u sakralnoj funkciji i kanonička je zgrada na izvjestan način bila "posvećena". Raspored triju fragmenata kompozicijom podsjeća na trokutne zabate iznad polukružnih luneta ranoromaničkih portala (npr. Sv. Petar u Supetarskoj Drazi).

Autor usput upozorava da fasada kuće kanonika — najmonumentalnija zrelo romanička stambena zgrada sačuvana na istočnoj obali Jadrana sa šest bifora na katu — nije sačuvana

u izvornom stanju, jer su joj u prizemlju naknadno otvorena dva portala. Objavljuje, također, idejnu rekonstrukciju fasade, odnosno izvornu kompoziciju prizemlja koje je na desnoj strani (umjesto novog portala) imalo jedan pravokutni prozor, identičan s preostala tri i s njima u nizu (od kojeg je *in situ* sačuvan široki nadprozornik, djelomično oštećen), a na lijevoj strani, bio je drugi romanički portal širi od recentnog, ali uži i niži od glavnog, vjerojatno također završen polukružno, od kojeg je ostala u zidu vidljiva fuga jednog dovratnika. Ovaj drugi portal česta je pojava u romaničkoj i gotičkoj stambenoj arhitekturi i po tradiciji služio je prvenstveno za iznošenje tijela pokojnika iz kuće. Više romaničkih fasada XIII st. s dva nejednaka portala identificirao je I. Petricioli u Zadru.

U oblikovanju monumentalnog portala glavne fasade franjevačke crkve u Puli (1285.) kipar preuzima motiv lisnate vitice s nedalekog Luka Sergijevaca, iz I st. Ovo citiranje dekorativnog motiva s poganskog spomenika na kršćanskom spomeniku protumačivo je isključivo po kriteriju valorizacije antičkog likovnog umijeća od strane srednjovjekovnog kipara. To je standardni primjer poštivanja umjetničke tradicije majstora unutar likovnog zanata, ali u novoj namjeni i s inovacijskim uklapanjem u novu kompozicijsku cjelinu portala. Autor upozorava da se i motiv valova (rakovica, kuka

ili "pasjeg skoka") na okviru portala franjevačke crkve javlja u klasičnom obliku i veoma plitkog reljefa, kakove nalazimo na fragmentima antičkih arhitektonskih vijenaca u Arheološkom muzeju Istre u Puli.

Kao treću temu odnosa antike i srednjeg vijeka autor podsjeća na svoj raniji prilog o odnosu antičke i srednjovjekovne urbane strukture Poreča (1964), analizirajući ga kao primjer dijalektičkog tradicijsko — inovacijskog modela odnosa prema antici u velikom mjerilu, jer zadržava osnovu uličnu mrežu *cardo* i *decumanusa*, paralelnih i okomitih ulica što se sijeku pod pravim kutem, ali oslobađanjem prostora na raskršćima za male trgove i južno od franjevačke crkve (također kraj XIII. st.) za trokutni "propovjednički" trg, pretvarajući model monocentričkog antičkog grada u model policentričkog grada, po tipično srednjovjekovnom strukturalnom "aditivnom" načelu, koji veće cjeline gradi zbrajanjem relativno samostalnih dijelova (u ovom slučaju "mjesnih zajednica", nalik okupljanju stambenih četvrti u bratovštine). Nasuprot tome, autor podsjeća na antičku urbanističku sliku Pule koja je zbog konfiguracije terena atipična za rimsko urbano planiranje — koncentričnim ulicama koje slijede izohipse brijega i radijalne poprečno, ali se zadržala u srednjem vijeku i u kontinuitetu do danas kao monocentrički grad.

