Croatian artist, Josip vanitza, said that he liked best to draw at dusk or in front of weather, when details pale into insignificance and only that which is essential remains. Similarly, the ambition of this project was to reduce the architectural intervention to the "essentials": a barely visible gesture, a sort of "cleansing" that will optimally highlight the immanent yet hidden values. The identity of a public square as the generator ofurbanty and social life rests both on continuity and openness to the new. That was the reason to make an architectural intervention which would dwell on the qualities already present on this historically important site, as well as on personal memories and impressions but at the same time provide enough space for a new way of utilization in the time to come.

Considering the archaeological remains, we integrate them into the living tissue of the square, without falling into the trap of making an "open air museum" out of the most vibrant part of the square. This has been achieved by, on the one hand, carefully reconstructing the archaeological finds beneath the present-day ground level of the square.

The square is articulated as the topography of a continuous surface, creating a smooth and fluid alignment that connects all the different elevations of the square. By the same token, the urban furniture of choice was subcued. The very inclination of the square and its constituent elements - the archaeological anastylosis and the green islands framed by a wooden bench - from the sole urban equipment,