

Il più interessante è qui il collegamento orizzontale di Šuplja gromila in Croazia con edifici sacrali caucasici e italiani con il progressivo metodo di costruzione a sbalzo che si interseca con la verticale della croce a Sebenico in Croazia. Rappresenta questa croce anche un collegamento temporale?

### **The architecture of Kras: The Adriatic from Italy to Greece and the Black Sea to the Mediterranean**

#### **Summary**

Franz Hohenwart defined the karstic region (with all the karstic typology) as the area between the Udine plain and the Greek islands: the Slovene Kras, Istria, Dalmatia with the islands of Hvar, Korčula and the hinterland of Dubrovnik (Konavle), down to the Greek island of Zakynthos, and including Herzegovina, Montenegro and Albania. This region covers the entire Adriatic eastern coast.

Stone is the basic common building material, especially as the culture of architecture in the system of dry stone walling. All constructions have to be built intelligently and carefully. The square root of three is used in the construction of corbelling, for its constructional and economic solidity.

The square root of three (according to Pythagoras: the square of the hypotenuse of a right-angled triangle equals the sum of the square of the other two sides) is familiar in mathematics today but our ancestors used a simplified method, with three sticks of equal length. Three equal lengths can only compose an equilateral triangle. The height of the triangle is the most important thing: more height means more material, more work and less effective heating. A lower construction means less solidity but in practice such constructions cannot be found: they have all collapsed over time.

The construction principle of drystone walling means overlapping lengths and overhanging in space. Overlapping closes the vertical cleft between two elements, shutting the empty space, for drainage of water and to serve as a counterweight. Overhanging composes a false dome, as the usable room in architecture. In cross-section, three aspects can be seen: the construction (corbelling), the frame and the filling.

Architecture in stone is essentially different in Italy, Slovenia, Croatia and Greece: not in terms of construction, in the use of corbelling, but in outer shape and partially also in use. A *hiška* provides shepherds with shelter (the Kras has an extremely hard climate, with very cold mornings) but a *bunja*, for instance, has a multi-cell composition and the deeper cells (the smallest) are provided for the animals only. A Greek *tholos* is also a stall for livestock.

There are *hiška* in Italy as well as in Slovenia, *kažun* in Istria, *komarda* on the island of Krk, *bunja* in Dalmatia and on the islands, *vrtnjak* and *toreta* on Korčula, *kučarica* in Konavle near Dubrovnik. They are different objects with the same material and the same construction. They are common among between nations that differ in language, politics and history.

There is a most interesting horizontal link between Šuplja gromila and some Caucasian and Italian sacral monuments in corbelling, drawing a cross with its centre in Šibenik, Croatia, in the space. Is it the crossroad in the time too?