

WELCOME

to the city of Zadar



Welcome to the city of Zadar, a city of exceptional history and rich cultural heritage, a city of tourism. This guide will offer you a complete tourist offer, from searching for an ideal accommodation, autochthonous gourmand delicacies, cultural monuments, a variety of excursion programs and numerous tourist activities that the city offers by combining the beauty of the past and all the privileges that the modern traveller demands.

The particularity of the city is irresistible for those who respect and admire historical monuments and cultural heritage, artists, tourists and its citizens. Zadar is a city monument, surrounded by historical ramparts, a treasury of the archaeological and monumental riches of ancient and medieval times, Renaissance and many contemporary architectural achievements such as the first sea organs in the world.

Zadar is a city where huge spaces are left for pedestrians. Using your guidebook, your walk along the cobblestone streets of the city will become a walk through history, and also an experience of the contemporary life of the city. When tired, do try to take a break in one of our restaurants, pastry shops or coffee shops that you can find in the gastro offer of this guidebook. Enjoy listening to the concerts, visit the theatre, museums, and exhibitions.

The city of Zadar is an easily reached destination by land, sea and air. It has a good traffic infrastructure through which it is directly connected to other bigger cities of the Republic of Croatia: Zagreb, Rijeka, Split and Dubrovnik, with extraordinary accommodation and contemporary service of numerous marinas.

Whichever way you want to reach Zadar, the natural beauty of the landscape will not leave you equanimous.

The ferry port as well as the new tourist port for cruisers are

located on the peninsula itself (old part of the city), and entering Zadar on a ferry or boat gives you a magnificent view of the whole city, making your arrival in Zadar a unique experience (ferry and ship lines with Preko, Zaglav, Mali Lošinj, Pula, Ancona, Rimmini).

Air transport, even though the airport is small it is contemporary (9 km distance from the center), and connects Zadar with bigger cities of the Republic of Croatia and some European capitals. Other destinations are accessible with changes in Zagreb, the capital of the Republic of Croatia and in the network of international air traffic (Croatia Airlines - Pula, Zagreb and Zürich; Ryanair - London-Stansted, Dublin, Edinburgh, Stockholm and Pisa; Germanwings - Cologne, Stuttgart and Berlin; Sky Europe - Bratislava, Vienna and Prague InterSky – Friedrichshafen).

Situated in the heart of the Adriatic, Zadar is the urban center of northern Dalmatia as administrative, economic, cultural and political center of the region with 92,000 inhabitants.

The coast is particularly indented, the islands and the untouched nature allures many boaters to this regions. The archipelago counts 24 bigger and about 300 smaller islets and rocks, 3 nature parks - Telašćica, Sjeverni Velebit and Vransko jezero and 5 national parks - Paklenica, Plitvice lakes, Kornati Islands, Krka and Velebit classifying Zadar and its surroundings at the very top of the Croatian tourist offer.

Climate

Thanks to its geographical position Zadar is distinguished by its gentle Mediterranean climate (warm and dry summers, mild and rainy winters). The average temperature of the air in summer is 25°C, in winter 7°C, while the summer average temperature of the sea is 23°C.

SHORT HISTORY

Zadar is an ancient city, built in the center of the Croatian Adriatic, full of historical and cultural monuments. It is three thousand years old, a city of old, tumultuous and dynamic history, often destructed, looted, devastated, every time emerging from the ruins stronger, richer and more beautiful.

Zadar appeared for the first time in history in the 4th century B.C. as a settlement of the Illyrian tribe of Liburnians – the name Jader was mentioned, and through history it changed into Idassa (Greek source), Jadera (Roman source), Diadora, Zara (during Venetian rule and later Italian) up to today's name of Zadar.

After the year 59 B.C. Zadar became a Roman municipium, and in 48 B.C. a colony of Roman citizens. During Roman rule Zadar acquired the characteristics of a city with a regular road network, a main square – forum, and next to it an elevated capitolium with a temple.

In the 7th century Zadar became the center (capital) of the Byzantine theme (province) of Dalmatia. At the beginning of the 9th century Zadar was mentioned as seat of bishop Donatus and the Byzantine leader Paulus. At the time a church was erected on the Roman forum, the church of the Holy Trinity, today St. Donat, for which it can be said to be the symbol of the city.

Larger settling of Croats in Zadar was marked in the 10th century. The foundations of the Romanesque church of St. Mary, the church of St. Grisogone and the cathedral of St. Anastasia have been preserved from that period.

In 1202 the city was conquered and burned by the Crusaders and Venetians. The first Gothic churches in Dalmatia, St. Francis and St. Dominic, were built after that time, and the gold-plated silver sarcophagus of St. Simeon must be distinguished among the treasures of the period.

The 15th and 16th centuries are characterized by significant activities of Croatian writers who wrote in the national Croatian language (Petar Zoranić, Brne Krnarutić, Šime Budinić, Jerolim Vidulić ...).

The Austrians (1797) took over the government of Zadar after the Venetians, to be followed by the French (from 1806 to 1813). After a short time of French rule, Zadar remained under Austrian rule until 1918. With the Treaty of Rapallo, Zadar fell under Italian rule, and after the II World War it was annexed to Croatia (within the framework of the Federation of Yugoslavia). In 1991 Croatia abandoned Yugoslavia and Zadar remained in the independent Republic of Croatia.

Today Zadar is a preserved monument of various historical times and cultures that have placed their boundaries and visible outlines of their urban appearance.

CULTURAL MONUMENTS



A tumultuous and hundreds of years old history, destruction and rebuilding have left their scars and numerous legacies, today's valuable city heritage. Numerous churches and cultural monuments have been preserved from all historical periods and artistic architecture of all styles is visible, from the Roman period across the Middle Ages to contemporary architecture. There are around 70 historical monuments in the historical city nucleus, while the other parts in the surrounding district count to over 600 immovable cultural monuments.

We will introduce some of the most significant cultural monuments of the old nucleus:

The Church of St. Donat

The symbol of the city of Zadar, and the most famous monumental building in Croatia from the early Middle Ages (9th century). A round pre-Romanesque church that up to the 15th c. was called the church of the Holy Trinity, and since then it has been carrying the name of St. Donat, after the bishop that had it built.

The church was first mentioned in the mid-10th c. in the documents of the Byzantine emperor Constantine Porfirogenet. Due to its extraordinary acoustic characteristics, the church is today used for musical programs (Musical Evenings in St. Donat).

The Forum

Located in front of the church of Saint Donat and the Archbishop's Palace. It is a municipal square from the Roman era, built from the 1st century BC to the 3rd century AD, 45 by 90 metres in size. It represents a very developed example of the forum complex, and is one of the most important among the Adriatic ancient cities. The inscription with the name of Augustus' proconsul for Illyricum, Tamfil Vaale, carved on the well of the Forum, testifies that the complex construction was started as early as the second decade of the 1st century BC.

The forum is the name given to all main squares in the



cities of the ancient Roman Empire, where the public life of the city unfolded. There was initially an about 2 metre high capitol on its south-western section, in the midst of which a temple dedicated to Jupiter, Juno and Minerva rises, while a monumental pillar is preserved to its north-western side, used in the Middle Ages as a "Pillar of Shame".

Saint Anastasia's Cathedral

It is the biggest cathedral in Dalmatia. Its oldest parts date from an early Christian basilica, and today's appearance as a Romanesque church dates from the 12th century. During the Crusader's siege and the seizure of the city in 1202, the cathedral was damaged and later reconstructed and extended. The portals are richly decorated in reliefs. The main portal has a lunette relief in the Gothic style and an inscription from 1324 dedicated to the archbishop Ivan. Its bell tower was built in the 15th and 19th centuries and mainly in the neo-Romanesque style.

The Church of St. Simeon

At first, it was an old Christian three-nave basilica, then a Gothic construction and later an interesting monument of provincial baroque. On the main altar there is a silver chest of Saint Simeon from the year 1380. The chest is a goldsmith's work of great value. Queen Elizabeth had it made for the relics of Saint Simeon. It was made by a goldsmith Franjo from Milan, who lived in Zadar. South from the church there is a Roman column placed there in 1729. It consists of two columns from a city temple that had until then been preserved on the Forum.

The Church and Monastery of St. Mary

The monastery of St. Mary is considered to have been founded in 1066 by the Zadar noblewoman Čika. The big three-aisled church of St. Mary was built in 1091 in the early Romanesque style. Its loveliest part is the bell-tower, originally a Romanesque bell-tower of the so-called Lombard type. The Permanent Exhibition of Church Art, with objects that date from the 8th to 18th c., is one of the most valuable in Croatia.

The Church and Monastery of St. Francis

It is the oldest Dalmatian church built in the Gothic style (1283). It represents the so-called Gothic monastery church characterized by a one-aisled space with an elevated altar. In the 18th century the church changed appearance.

The old altar is situated behind the main church altar from 1672, with choir stalls richly decorated with carvings in flower Gothic style from 1394, a work by Giacomo da Borga Sansepolcra.

The vestry, connected to the stalls is important for Croatian history because the Zadar Peace Treaty between the Venetian Republic and the Hungaro-Croatian king Louis of Anjou was signed here, by which treaty the Venetians renounced to their rights over Dalmatia.

In a well-arranged treasury next to the vestry there is a collection of church art with numerous exhibits, among which the most valuable is a crucifix from the 12th century. A Renaissance cloister built in 1556 is situated to the south of the church and it has a rich library.

The Church of St. Chrysogonus

A three-nave basilica with a lavishly decorated semicircular apse, in the Romanesque style, was named after Saint Chrysogonus the martyr, a patron saint of Zadar.

The interior of the church is adorned by frescos in the Romanesque-Byzantine style.

Saint Chrysogonus is protector of the city and therefore placed in the City Coat of Arms.

The church and the bell tower are the only preserved parts of the formerly large Benedictine abbey whose foundations were laid in the early Middle Ages. The basilica itself is a Romanesque building erected in the same period and with the same artistic forms as the cathedral. It was consecrated by the first archbishop of Zadar, Lampridije, in 1175. The basilica and the cathedral, taken as a whole, represent a crown example of Romanesque art in the architectural heritage of Dalmatia. Many important documents and written works of art were recorded in the course materials bookshop of this abbey, including, among others, the works of art containing notated music writings, a gradual from the 1st century, an antiphonal from the 14th century, a book of rites from the 15th century, the missal of the abbot Venier, etc...

The Church of St. Andrew and St. Peter

The one-aisled church of St. Andrew is characterized by its simple façade from the 17th c. and the remains of Romanesque and Byzantine frescoes dating from the end of the 12th c., while the side walls and apse were built in the 5th c. The church of St. Peter with antique elements is connected to its apse.

The Church and Monastery of St. Michael

A Gothic portal decorated with reliefs from the 14th c. dominates the façade of the church of St. Michael. Inside there is a painted crucifix in semi-relief dating from the 13th c. The monastery contains a small collection of works of art.

The Remains of Church Stomorica

Today only the foundations have remained of the once six-leaf pre-Romanesque church (first dedicated to St. Ursula). It then had a cupola and at the place of an apse there was a rectangular extension for the bell tower. It was demolished in the 16th c. Archaeological research of the church started in 1883, after which she was buried again and again redug in 1966 and preserved. The story says that the ground plan of this church resembles a key, symbolizing the keys of St. Peter.

The Arsenal (The Armory)

The Arsenal was built by the Venetians as a storehouse for arms for the military fleet. It was built next to the city walls and called the Big Arsenal, in order to differ from the Small Arsenal, which was only a few hundred meters distant. Military boats would stop here and fill their supplies. The original construction has completely been preserved, and all contemporary supplements have been realized in cooperation with National Trust officers. The outer walls date from the 18th c., the concrete construction and the roof grates date from the fifties of the past century. With the fall of Venice, the Arsenal lost its original function but remained a storehouse.

The space was returned to life after the reconstruction in 2005, when the investments of Arsenal Holdings Ltd. opened the space to the citizens of Zadar and their guests. The space functions as a town square in a closed area (www.arsenalzadar.com).

The Land Gate

It was built in 1543 according to the designs of the Venetian architect Michele Sanmicheli. It was, at the time, the main entrance to the city. There was a wooden bridge on stone columns from the Customs' Gate (today part of the fish restaurant in the small port) to the Land Gate. The central arch of Land Gate is distinguished by the chiselled figure of St. Grisogone on his horse (the coat of arms of the city of Zadar), and above it the monumental lion of St. Mark (the coat of arms of the Venetian Republic).

Captain's Tower

It is situated on the Square of the Five Wells and represents a rare example of medieval fortifications from the 13th c. In Venetian times the city was governed by the city Prince and the city Captain. The Venetians built a palace for the accommodation needs of both, and part of the palace has been preserved to this day and reconstructed in the shape of a pentagonal tower. Today's entrance on the southeast side is of a newer date, around the mid-18th c. while the final part of the tower, terrace and cupola were built in the 17th c. The openings on the west side and the vaults that divide it into floors were built later. The tower was used for some time as a prison, while today it is an exhibition area for the needs of Zadar HADLU (Croatian Academy of Arts).

The Edifice of the Zadar University

A former Institute of St. Dimitri with a chapel

It is a dominant point of Zadar panorama from the sea, a monumental building on the New waterfront built at the beginning of the 20th century in the Neo-classicist style for the purposes of the Institute of St. Dimitri. Within the Institute, the chapel of St. Dimitri was also recently renovated.

St. Dimitri's Chapel is an unusual example of Neo-Classical architecture in Dalmatia. It was completed in 1906 by Viennese architect Karl Susan, and has an unusual central cupola.

Zadar is an ancient university city: as early as in 1396 the Uni-



versity was founded here, which was active until 1807, and since then other institutions of higher education performed their activities until the foundation of the renewed University of Zadar in 2002. The tradition of more than 600 years (the founder of University Iadertina was the supreme head of the Dominican order Raimund de Vinies form Capua) speaks for itself and it classifies this city with the oldest university cities in Europe.

The Gold and Silver of Zadar

Permanent Exhibition of Church Art

Within the architectural framework of the church of St. Mary, the monastery of St. Mary, whose buildings were heavily damaged during the Second World War, a representative exhibition was formed in 1972 – the Permanent Exhibition of

Church Art, one of the most valuable exhibitions in Croatia, popularly called The Gold and Silver of Zadar.

The Gold and Silver of Zadar was initiated in 1951 by the Croatian writer Miroslav Krleža, and in 1976 it became a permanent exhibition of church art within the Benedictine convent of St. Mary in Zadar, one of the first capital buildings of Croatian culture. Krleža wrote one of his best essays on the exhibition, praising Zadar's gold.

In a space of 1200 m² and 8 modern equipped exhibition rooms, glitters the gold and silver of Zadar, with the reconstructed interior of the early Christian church of St. Nediljica from the 11th c., manuscripts, sculptures, embroidery, tapestry, reliefs, etc., proof of the rich past of Zadar from the 8th to the 18th c. and especially the Middle Ages when Zadar was a very important

cultural center. Joy and hope, patience, suffering and belief from the tumultuous past of this region are woven into the reliquaries, chalices, sculptures, paintings and embroidery.

This priceless treasure was protected by the Benedictine nuns throughout the centuries and during the Croatian War for Independence, and some valuable exhibits (laces, church textile with golden thread embroidery) were made by their own hands.

The particular value, charm and importance of the exhibited works is that they were mostly done by local known and unknown artists or artists that are connected to Zadar and the Zadar region. The Permanent Exhibition of Church Art in Zadar is ranked alongside the big cultural capitals for only in the large European centers can one see such valuable church art in one place.

People's Square

Narodni trg (People's Square - historically Noblemen's Square) is the centre of public life in Zadar from the Renaissance until today. On the site of the Large Square, platea magna, the foundations of municipal institutions were laid in the early Middle Ages. Afterwards, the Municipal Loggia and the Church of St. Peter the New were erected here. They were destroyed by the authorities during the Venetian reign in the 15th century. The 16th century saw the building of Gradska straža with the city clock tower, while a new Loggia was erected on the site of the old one.

On the northern side of the Square is the Town Guard Loggia from 1562, designed by a Venetian architect Michele Sanmicheli in the late Renaissance style. The large central clock tower was erected at the beginning of the 19th century with a surrounding stone barrier and railing with holes for cannons. Next to it is the small, well preserved pre-Romanesque church of St. Lawrence with an atrium. It is the oldest preserved building dating from the 11th century. It can be visited from behind the cafe bar "Sveti Lovre".

On the southern side of the People's Square is the Municipal Loggia (Gradska loža), first mentioned in the 13th century; it was rebuilt in 1565, similar in aspect to some other works of Michele Sanmicheli. This building once was the city's courthouse, council chambers and library. It was restored after being heavily damaged in the World War II. With its huge windows and high ceilings, it nowadays serves as a stunning exhibition space, hosting events such as the international photography triennial "Man and the Sea" and the triennial of contemporary Croatian art "The Blue Salon".

The Pedrini Baroque Palace was destroyed by the fascist authorities during the Italian rule, and today's City hall building was erected in 1935.

The Ghirardini Palace in Romanesque style with a balcony from the 15th century in gothic style stands to the east, just outside the square.



After the world-known Sea Organs, Zadar has become wealthier with one more urban installation. On Istarska obala, at the very end of the Zadar peninsula, next to the famous Sea Organs, shines the Greeting to the Sun made by the same architect Nikola Bašić.

The Greeting to the Sun consists of three hundred multi-layered glass plates placed on the same level with the stone-paved waterfront in the shape of a 22-meter diameter circle. Under the glass conduction plates there are photo-voltage solar modules through which symbolic communication with nature is made, with the aim to communicate with light, just like the Sea Organs do with sound.

Simultaneously with the „most beautiful sunset in the world“ the lighting elements installed in a circle turn on, and, following a particularly programmed scenario, they produce a marvelous, exceptionally impressive show of light in the rhythm of the waves and the sounds of the Sea organs.

The photo-voltage solar modules absorb the sun energy and then transform it into electrical energy by releasing it into the distributive voltage power network. It is expected for the entire system to produce around 46.500 kWh yearly, being, actually, a small power plant

The Greeting to the Sun

from which energy will be used not only for the Greeting to the Sun installation, but also for the lighting of the entire waterfront. This energy will be three times cheaper than the actual one, and the project itself is a unique example of connecting the use of renewed energy sources, energy efficiency and city space arrangement.

In cooperation with prof. Maksim Klarin from Zadar Maritime School, the names of the saints after which present and previous churches on the peninsula have been named are carved in the ring surrounding the Greeting to the Sun. They are sanctae Anastasiae, sancti Donati, Simeonis Ivsti, Chrysogoni and Zoili, and also Hieronymi, Lucae, Platonis, Eliae... Next to their names and the date of their feast day are the declination and the altitude of the sun, the length of the sunlight on that day and in that place on the waterfront. Thus the connection is emphasized between Zadar and the Saint Grisogonus Calendar, who contributed greatly in marking time and astronomic navigation at its very beginnings.

The Greeting to the Sun installation, as a model of the solar system with its appertaining planets, is connected to the Sea Organs whose sound is transposed into a show of light that starts performing on the Zadar

waterfront after sunset. In creating the lighting effects, the installation will be able to receive other outer, spontaneous impulses through modem connection, while the lighting pictures will adapt to different occasions.

The attractiveness of the Sea Organs, for which the esteemed Zadar architect Nikola Bašić has received numerous international and national awards, has charmed not only Zadar and Croatia, but also the entire world, and there is no doubt that Zadar has acquired a new and excellent attraction with its Greeting to the Sun.

St. Grisogonus Calendar

The names and numbers carved on the ring surrounding the installation on the waterfront - Momentum to the Sun - are part of the St.Grisogonus Calendar, developed in Zadar and found in 1964 in the Bodleian Library in Oxford. It dates from 1292 or 1293, and is among the oldest of such documents in the world, and possibly the first to have astronomy data written in Arabic numbers. Besides the calendar with the feast days and names of saints, it also has the astronomy part which shows the sun efemeride, the coordinates of the heavenly bodies, their angle distances from determined immovable flat surfaces, straight lines or points.



Maraschino



The Royal pearl of the Maraska Inc. production crown is, without a doubt, Maraschino - the original and noble liqueur originating from Zadar. At the beginning of the 16th Century, the pharmacists of the Zadar's Dominican monastery, devised their own recipe and produced their very first herbal liqueur naming it rosolj (lat. Ros solis). In subsequent liqueur production attempts the original recipe was gradually changed and perfected. The stem and leaves from young and tender branches of the maraska tree were added into the distilling process in addition to the initial juicy maraska cherry fruits pulp. So the liqueur was given another name Maraschino, the aromatic drink of unusual harmony that was, for a long time, considered to be a medicinal potion.

In 1768, a young scientist, Francesco Drioli came to Zadar from Istria and founded a liqueur company. He introduced contemporary machinery to the production process bringing the distillation of sour cherry maraska to perfect purity and aroma. In 1803 Drioli factory was proclaimed the exclusive workshop, receiving the special coat of arms garnished by an imperial eagle and became the official liqueur supplier of reigning European courts of that era. From then on, Maraschino became a worldly known product present in all European courts.

Maraschino liqueur was being sold in special square shape bottles having a short bottle neck. These bottles

were initially produced in a well known city of Murano near Venice, and later, after 1869 in the new glass factory in Zadar. The present company, Maraska Inc. uses these historical bottles as a model for the Maraschino bottles we use today in order to maintain its image and its distinctive visual identity. In a way, it is also certain homage to its predecessors since the original Maraschino and noble liqueurs culture was gradually being created in a continuous course through time.

Francesco Drioli was very aware of how important the visual identity could be, specially the identity of a high quality product that deserved to be an obligatory part of various protocols performed in numerous world capitals. So he decided to start with a special bottle wickering technique done by hand, placing in this way a unique product in a unique casing. The special Maraschino taste and unique way of bottle wickering Maraska uses to this day. As a result, enjoying Maraschino taste may take you back in time when it indulged the hedonistic demands of the highest society of that time.

At the beginning of 19th Century the leading liqueur producer was Girolamo Luxardo. By the middle of the century many smaller family liqueur producers emerged in Zadar as well as the liqueur manufacturers from Šibenik such as Vlahov, Magazin, Pivac and Miličić making the Zadar the European capital of liqueur production. This became the most important industry in

Zadar and to this day its identity symbol is Maraschino. «That was in that city that produces Maraschino» says Balzac in his novel «Voyage into the life».

Maraschino, as a prestigious drink, became popular very quickly in all European courts. It was respected and enjoyed by the British king George IV and the queen Victoria, the French kings Louis XVIII, Charles X and Louis Philippe, the Russian tsar Nikola I, Napoleon Bonaparte, marshal Marmont.

The London newspaper «The Morning Post» from June 17th 1779, printed a notice intended for a higher and lower aristocracy, that the large quantities of Maraschino of a superb aroma have just been imported from the Zadar's royal supplier.

Tradition went on and in 1871 Queen Victoria ordered English war ships to retreat from the Mediterranean Sea and load Maraschino supplies for the needs of the British court. The very next year the courts of Vienna, the residence of the Austro-Hungarian Monarchy, Kingdom of Denmark, Bavaria and many others supplied itself with Maraschino.

On September 26th of 1887 the British heir to the throne, still a Prince of Wales at the time, and later the king George IV, visited the factory in Zadar. He called Maraschino the king of all liqueurs and records show that he placed a large order of Maraschino.

There were many famous Maraschino admirers such

as the great seducer Giacomo Casanova, film director Alfred Hitchcock, writers and artists Rudyard Kipling, Somerset Maugham, George Bernard Shaw, Charles Baudelaire, Ernest Hemingway, Orson Wales, Charlie Chaplin, just to name a few. There was also a large shipment of Zadar's Maraschino found in stock on the sunken luxurious cruise ship Titanic.

Maraschino entered an American market finding most admirers in European immigrants and it had cult status in particular with Americans of Italian origin. The prohibition era was a lucrative time for Maraschino sales in America. It was positioned as one of the best liqueurs in the world. Due to the unique sour cherry maraska that makes it noble, the unique recipe and the way of hand bottle wickering, Zadar's Maraschino rightfully owns a special place on the throne amongst other liqueurs. The Holy See recognized Maraschino's qualities interpolating it into its state protocol. In fact, Maraschino is the only Croatian product that may be bought in Vatican. Maraschino, through time, has managed to keep its authenticity, originality and uniqueness. We believe that Maraschino is on its way to returning to the famous paths of its own history, conquering once again the international heights it once occupied and reclaiming the market position that it so richly deserves. This is our future, deep-rooted in our history and eagerly anticipating tomorrow.

The Sea Organ

The Sea Organ is situated near the new cruiser quayside on the city quay and are recognizable as particularly shape in a series of stairs descending towards the sea. The stairs extend for about seventy meters along the quayside, and under them, at the level of the lowest low tide and running vertical to the coast, 35 tubes of various sizes have been placed and they climb to the cobblestones and end in a canal (service corridor).

On the tubes there are LABIUMS (whist) that produce music in 7 chords and 5 tones. Above the canal there are perforated stones through which goes sound, at pressured by the sea. This is a place that links ideas and skills with the energy of the sea, waves, low and high tide, a place to relax, reflect and talk along with the continual concert of mystic sounds of the

Orchestra of Nature. The Sea organs were made in 2005 following the project of architect Nikola Bašić and many other experts.

The consultant for sea hydraulics was prof. Vladimir Andročec from Zagreb Faculty of Civil Engineering, the tubes arranged by Goran Ježina from Murter, the famous artistic workshop for making organs - Heferer from Zagreb made 35 labiums for every tube, and their musical arrangement was performed by prof. Ivica Stamač from Zagreb.

The Croatian architect Nikola Bašić received the European Award for Public Urban Area in Barcelona in 2006 for the Zadar Sea Organ project as best among 207 candidates for projects throughout all of Europe.

