

Esej

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Crta gradi, sjena produbljuje:

Marjan Mušič, Umetnost arhitektonske risbe

Essay

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The Line Builds, the Shadow Deepens:

Marjan Mušič, The Art of Architectural Drawing

Knjiga crteža dopisnog člana Hrvatske akademije znanosti i umjetnosti, arhitekta i slikara Marka Mušiča cjelovit je dokument čovjeka posvećenog arhitekturi, urbanizmu, nastavi, pisanju i nadasve – crtanju. Crteži su to veduta talijanskih ambijenata i spomenika; njemačkih monumenata; dubrovačkih tvrđava i gradskih vizura; ljetnikovaca dubrovačkih gospara; dramatičnih ratnih razvalina Zadra; makedonskih remek-djela bizantske arhitekture; slovenskih zavičajnih pejzaža s rekonstrukcijom Novog Mesta te ambijenta rodne kuće s majstorskim crtežom lika majke. Knjigu je predstavio akademik Tonko Maroević.

Ključne riječi: Mušič; Maroević; Slovenija; crteži.

A book of drawings by Croatian Academy of Sciences and Arts corresponding member, architect and painter Marko Mušič, is an integral document bearing witness to a man dedicated to architecture, urban design, teaching, writing, and – above all else – drawing. They are drawings of views of Italian ambiances and monuments; German monuments; Dubrovnik's fortresses and cityscapes; the summer homes of Dubrovnik's nobility; the dramatic wartime destruction of Zadar; Macedonian masterpieces of Byzantine architecture; Slovenian landscapes with a reconstruction of Novo Mesto and the author's birth house, alongside a masterful drawing of his mother. The book was presented by Tonko Maroević, Fellow of the Croatian Academy of Sciences and Arts.

Keywords: Mušič; Maroević; Slovenia; drawings.

Pred nama je knjiga na koju ne možemo ostati ravnodušni. Na dvije stotine stranica dugačkoga vodoravnog formata dobili smo uvid u izniman stvaralački život, prošli idealnim vremenoplovom ambijenata i spomenika i suočili se s nizom crteža, koji su istodobno evokacija i interpretacija impresivne graditeljske baštine, ali i samostalna likovna ostvarenja.

Razlog za ovaj osvrt, u našoj sredini, na knjigu slovenskoga autora nipošto se ne iscrpljuje u činjenici da je Marjan Mušič bio dopisni član Hrvatske akademije znanosti i umjetnosti i da je nekoliko bitnih poglavlja te knjige posvetio dubrovačkim tvrđavama i dvorcima te zadarskim ruševinama (i da je surađivao kao arhitekt na obnovi splitskog Peristila i Salone). Razlog za prikaz jest zahvalnost zbog užitka kontemplacije otvorenih vizura, zbog divljenja pronicanju u prostorne odnose, zbog empatijskog ulaženja u slojevitost nastanka objekta i njegova življenja u vremenu. Arhitekt i slikar Marjan Mušič evidentno je svojim crtežima ulazio u meritum predstavljenih objekata, duboko shvaćao njihove statičke i konstruktivne razloge te, ništa manje senzibilno, registrirao mijene na njihovim epidermama, površinama, oplutama, fasadama. S crtačkim blokom u ruci mogao je sustavno analizirati strukturu izgradnje i evidentirati sva mjesta mogućih radnih intervencija, ali je isto tako umio i na brzinu fiksirati opći dojam i nadahnutom improvizacijom uhvatiti simboličku vrijednost spomeničke građevine. U knjizi dominiraju crteži meditativnog karaktera, znalački odabrane vizure iz kojih se može razabrati rast cjeline, no ništa manje važni i uspješni nisu ni crteži nastali *en passant*, svojevrsni putorisi, skice i bilješke najneposrednijeg doživljaja, brze reakcije oduševljena gledaoca, izravna i neodgodiva svjedočanstva prave fascinacije viđenim motivom.

Knjiga je dokument samo dijela Mušičeva djelovanja, pa čak ne iscrpljuje ni njegovu crtačku građu, a ipak je i cjelovit monument čovjeka posvećena arhitekturi, urbanizmu, zaštiti spomenika, restauriranju, nastavi, pisanju, tumačenju (a

Before us is a book that will certainly have an effect on every reader. Two-hundred landscape formatted pages give us a view into an exceptional creative life through an ideal time machine of ambiences and monuments, and confronts us with a series of drawings that are simultaneously an evocation and an interpretation of an impressive history of building and independent artistic creation.

The motivation for a review, in our cultural setting, of a book by a Slovenian author is by no means exhausted in the fact that Marjan Mušič was a corresponding member of the Croatian Academy of Sciences and Arts, or that a number of important chapters in this book are dedicated to Dubrovnik's fortresses and castles and Zadar's ruins (or the fact that he worked as an architect on the renovation of Split's Peristyle and Salon). The motivation for this review is gratefulness for the pleasure of contemplating open views, for an examination of spatial relationships, for an empathic investment in the complexity of the creation of buildings and their life in time. The drawings of architect and painter Marjan Mušič make it apparent that he entered the meritum of the buildings presented, deeply understood the motivations of their statics and design, and, with no less sensitivity, registered changes on their epidermides, their surfaces, their skin, their facades. With nothing more than a pad of drawing paper in his hand, he was able to systematically analyse the structure of these buildings and note all points for potential improvement, but he was also able to quickly set a general impression and, inspired by improvisation, capture the symbolic value of these monuments of architecture. The book is dominated by drawings that are meditative in character, expertly selected views that portray the growth of the whole. However, his *en passant* drawings, a kind of travelogue drawing, are no less successful – sketches and notes of the most direct impressions, the quick reactions of a thrilled viewer, candid and immediate testaments to true fascination with a particular motif. The book documents

MARJAN MUŠIČ
UMETNOST ARHITEKTURNE RISBE



Janez Suhadolc, naslovna stranica knjige

Janez Suhadolc, title page

spominje se i glazbeni dar i stečena izvođačka disciplina). Da knjiga dobije dimenziju integralnog svjedočanstva opusa, pobrinuo se njezin priređivač, pravi suautor, inače autorov sin i sam mnogostruko ostvareni arhitekt, akademik Marko Mušič. Više nego desetljetnim zalaganjem, uz nemale teškoće, uspio je privesti kraju barem taj zahtjevni projekt i tako se, još jednom, donekle odužiti znamenitom pretku – ne samo po rodbinskoj liniji.

Marko Mušič pisac je uvodnih eseja, popratnih komentara i biografskih natuknica, a pritom je iznimno motiviran i upravo empatijski involviran. Predgovorne tekstove neslučajno je ispisao u kartuziji Pleterje (i to u razmaku od deset godina: 1994. – 2004.). Naime, ti tekstovi crtaču pridaju ulogu sabranog i gotovo obrednog poniranja u srž viđenja, a crtežima pripisuju vrijednost molitve. Doista, crteži Marjana Mušiča pokazuju iznimnu posvećenost strogosti promatranja i disciplini izvođenja, svjedoče kontemplaciju, koja međutim nije kruta i tvrda nego dovodi do gotovo organskog obuhvaćanja vizualnih činjenica nutarnjim, duhovnim obasjanjem. Nije zanemarivo ni primijetiti kako su brojni Mušičevi motivi upravo sakralni objekti, to jest mjesta gotovo analogne prepuštenosti promatrača transcendiranju pojavnosti.

Glazbena darovitost crtača s razlogom je spominjana kao korelativ imanentne ritmičnosti i skladnih odnosa crtačkih kompozicija. Ne samo što Marjan Mušič svojim radovima rekapitulira gotovo sve aspekte arhitektonske povijesti, od antike do baroka, od Bizanta do renesanse, od pučkoga graditeljstva do reprezentativnih palača i dvorova, nego vraća u optjecaj i ishodišno značenje crteža (*le arti del disegno*) kao jezgre i polazišta svih prostornih invencija i vizualnih imaginacija.

Nećemo ulaziti u opise ili podrobna tumačenja pojedinih prizora i veduta, a ne možemo, uostalom, ni konkurirati Marku Mušiču, koji je mjerodavno i meritorno ponudio bogatu argumentaciju i dosjetljivu analizu tehničkih i inspirativnih povoda. Moramo se složiti s autorovim sinom kad kaže da u očevim djelima vidi spoznaje znan-

only some of Mušič's works, and does not even exhaust his opus of drawings. Nevertheless, it is a complete monument to a man dedicated to architecture, urban design, protection of monuments, restoration, teaching, writing, and interpreting (and it even mentions his musical gift and performance abilities). The book's editor and co-author, academician Marko Mušič, the author's son and a fully-fledged architect in his own right, ensured that the book attained the dimension of an integral testimony to his father's opus. After more than ten years of time invested and great difficulties, he succeeded in completing this demanding project, and once more, in repaying at least a part of his debt to his famous predecessor – not only in the familial sense.

Marko Mušič is the author of the introductory essays, commentary, and biographical entries, and he was exceptionally motivated and emotionally involved. Not coincidentally, he wrote the introductory texts in the Pleterje Carthusian monastery (ten years apart, in 1994 and 2004). These texts give the draftsman the role of a composed, nearly ritual penetration into the core of what he sees, and give his drawings the value of a prayer. In truth, the drawings of Marjan Mušič show an exceptional dedication to the strictness of observation and discipline in execution, and they bear witness to a contemplation that was not firm or inflexible, but lead to a nearly organic encompassing of visual facts with an internal, spiritual light. It should also be noted that many of Mušič's subjects are sacred architecture, places in which the observer is left to transcend appearances in nearly the same way.

The musical gift of the artist are mentioned intentionally as a corollary to the immanent rhythmic nature and harmonious relationships of his drawn compositions. The works of Marjan Mušič not only recapitulate nearly all aspects of architectural history, from ancient times to Baroque, from Byzantine architecture to the Renaissance, from folk building to official palaces and residences –



Mati, plava tinta, 13,6 x 17,6 cm

Mother, blue ink, 13.6 x 17.6cm



Novo mesto 1600. Pokušaj rekonstrukcije: zapadna, kopnena strana s Gornjim ili Ljubljanskim vratima, 1956, olovka, 29,2 x 17,8 cm



Novo mesto 1600. Attempted reconstruction: the western, land-facing side with the Upper or Ljubljana Gate, 1956, pen, 29.2 x 17.8 cm

stvenika, iskustvo arhitekta i oko umjetnika. Pohvalu tom oku trebali bismo svakako dopuniti (focillonovskom) pohvalom ruci, to jest iskazati pravo čuđenje sposobnosti paralelnog korištenja istančanih poteza i nježnih mrlja, gustih akumulacija linearnih mreža i opuštenih bjelina, oslobađajućih praznina pozadine što cjelini daju mogućnost odjeka.

Prepustimo se, stoga, putovanju u Italiju s Marijanom Mušičem i razgledajmo – ponovno ili prvi put – znalački kadrirane scene venecijanskoga kanala, padovanske kapele, veronskoga trga, firentinske katedrale, pa sve do napuljskog aragonskog slavoluka (djela Franje Vranjanina). A priređivač nam je ponudio dodatni užitak birajući karakteristične detalje po kojima bolje razabiremo finoću rukopisa i bogatstvo opservacije. Uđimo potom u drugo poglavlje s pogledom na trierska *Porta nigra* i panoramskom skicom katedrale u Wormsu, pa da vidimo sposobnost naznačivanja planova i specifičnih svojstava svakog pojedinog elementa kompozicije.

Treće poglavlje posvećeno je kadrovima dubrovačkih utvrda. Riječ je uglavnom o panoramskim vizurama, pogledima sa sjevera, istoka i zapada, no s Bokarom, Lovrijencem, Minčetom ili tvrđavom sv. Ivana kao glavnim naglascima. Masivne zidne plohe tretirane su naglašenom vodoravnošću slojeva, a okolno stijenje, grmlje i ino raslinje naznačeno je vrlo slobodnom gestualnošću. Nemoguće je ne zamijetiti kako nizovi kamenova u Bokaru djeluju poput notnih zapisa na gipkom crtvlju, a krovovi grada (iza Minčete) kao nemirno saće.

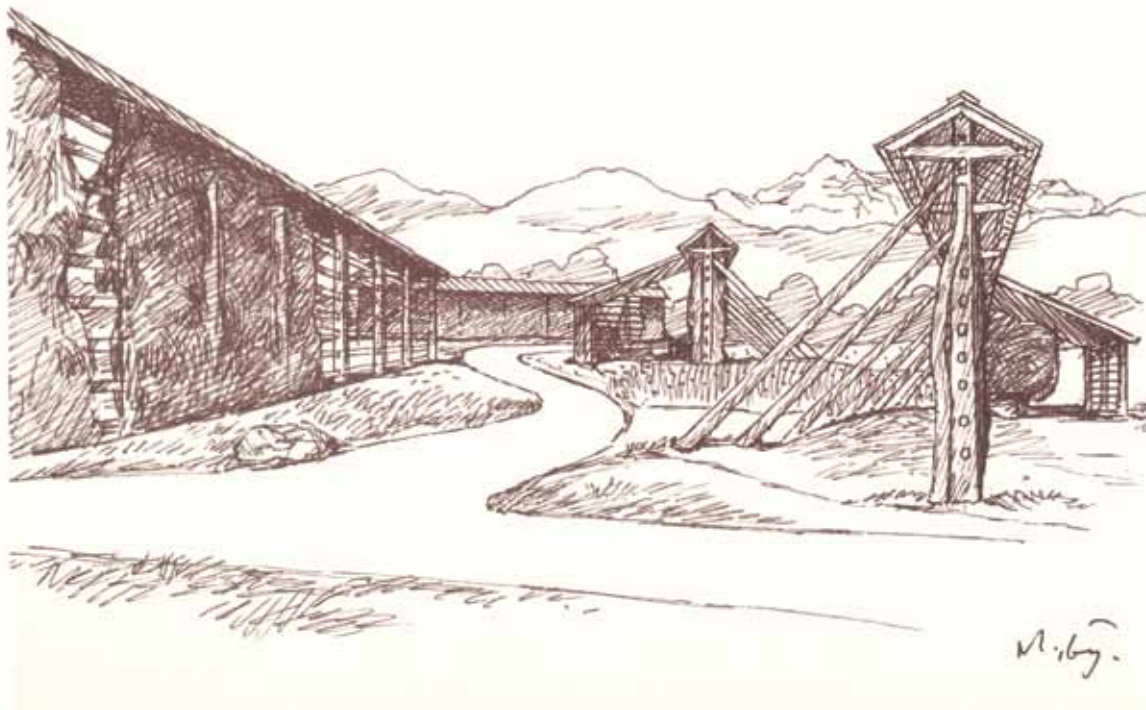
U četvrtom su odjeljku predstavljeni dubrovački dvorci (ljetnikovci), što je priređivač shvatio kao sretan kontrapunkt, kao „komplementarni, radosni motiv, koji dopunja ciklus lijepe, ali mračne, zastrašujuće tvrđavne arhitekture“. Dominira Gradićev ljetnikovac iz Gruža, sagledan iz tri iznimno kompleksne vizure, a svaka je s odgovarajuće distance, koja uračunava prostor-

they represent a renewal of the original significance of the drawing (*le arti del disegno*) as the essence and the outset of all spatial interventions and visual inventions.

We shall not describe or interpret individual scenes and panoramas in detail –of course, our descriptions cannot compare to those of Marko Mušič, who has offered an authoritative, competent, rich argumentation and insightful analysis of technical and inspirational motivations. We must agree with the author's son, who says that his father's works show the knowledge of a scientist, the experience of an architect, and the eye of an artist. Our praise of this eye should certainly be complemented with a (Focillon-esque) praise of the hand – we must show our true wonder at his ability to simultaneously use refined lines and soft blotches, thick accumulations of linear nets and relaxed patches of white, freeing the emptiness of the background and allowing the whole to resonate.

Let us, then, take a trip to Italy with Marjan Mušič and see – again or for the first time – masterfully framed scenes of the Venetian canal, the chapels of Padua, the square of Verona, the Florentine cathedral, to the Aragonese Arch of Naples (the work of Croatian sculptor Francesco de la Vrana). And the organiser of this journey has offered us additional joy through his choice of distinctive details through which we might better understand the finesse of his handiwork and the richness of his observations. We then enter the second chapter with a view of the Porta Nigra in Trier and a panoramic sketch of the cathedral in Worms, allowing us to see his ability to signify elements and specific characteristics of each individual element in a composition.

The third chapter is devoted to scenes of the fortresses of Dubrovnik. These are mostly panoramas, views from the north, east, and west, but with the main focus on Bokar, Lovrijenac, Minčeta, and Sveti Ivan Fortress. The massive wall surfaces

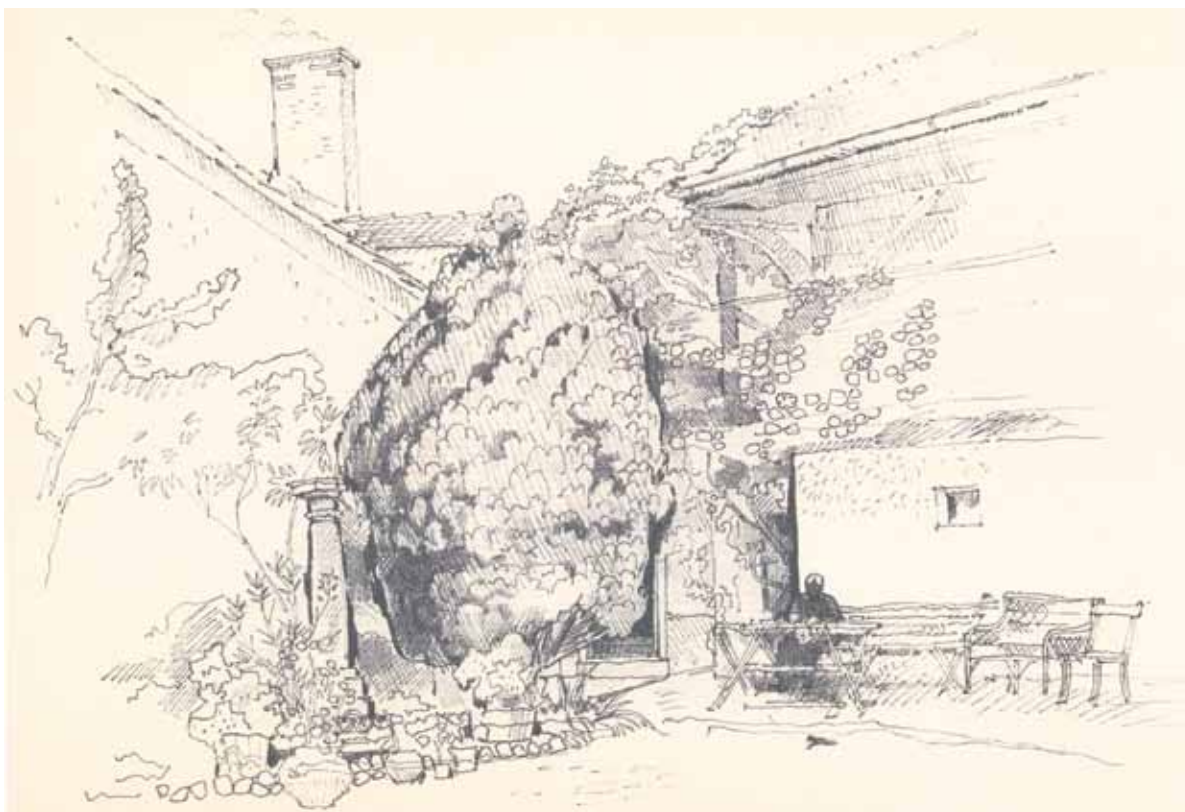


Motiv kozalaca iza sela Breg na Sorškem polju,
1969, sepia flomaster, 25,4 x 16,8 cm

Motif of snakeshead flowers behind the village of
Breg on Sorško field, 1969, sepia marker,

Okućnica, na paspaturi, vrt rodne kuće, 1954,
olovka, 27,8 x 19,6 cm

Yard on passe-partout, Garden of family house,
1954, pen, 27.8 x 19.6cm



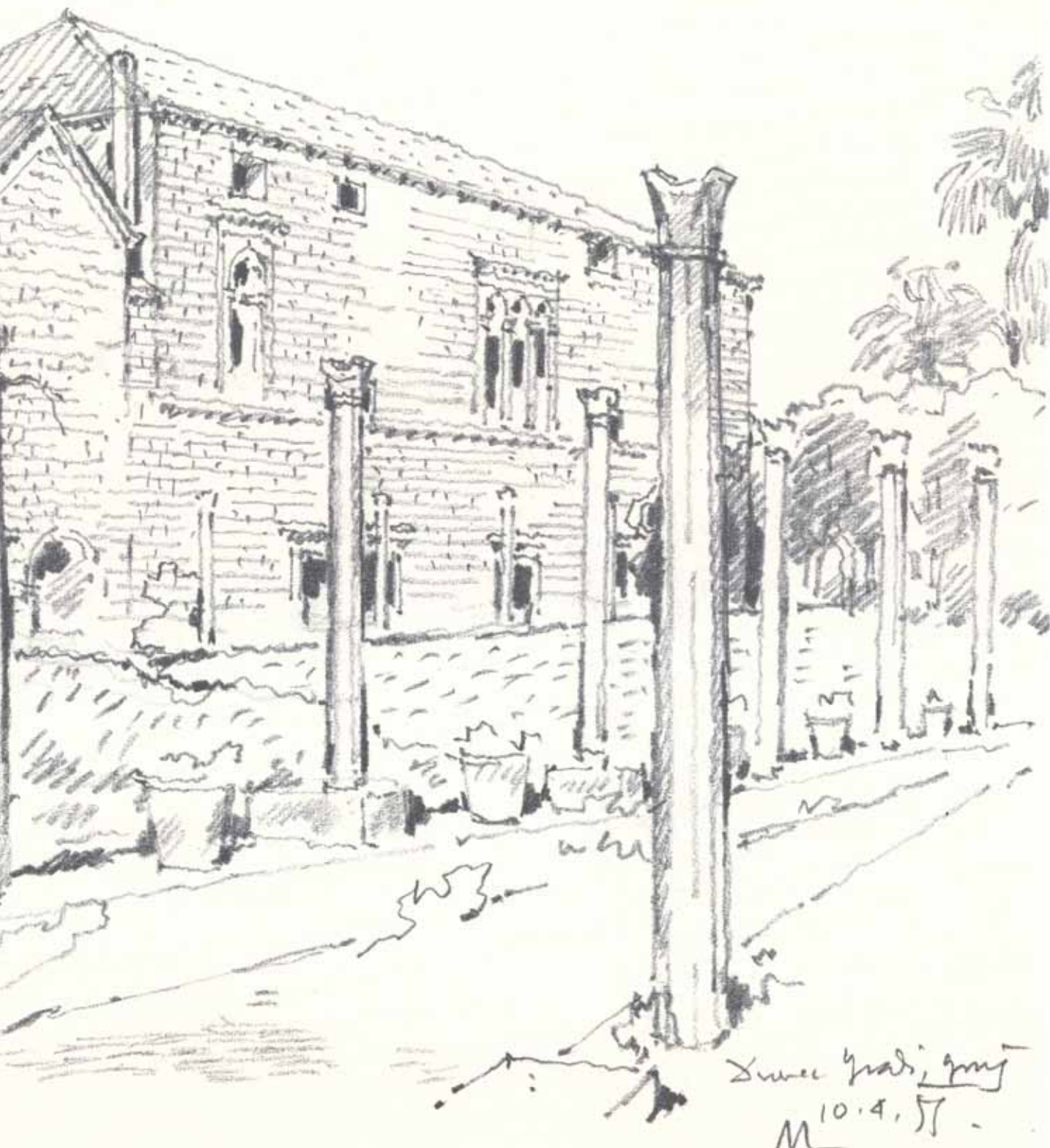


Dubrovačke Kaše





Gradiničev ljetnikovac u Gružu 10. 4. 1955., olovka, 35,3 x 24,7 cm



Gradinič's summer residence in Gruž, 10 April 1955, pen, 35.3 x 24.7cm



Bokar i Lovrijenac, 25. 4. 1955, olovka 36 x 24,6 cm



Bokar and Lovrijenac, 25 April 1955, pen, 36 x 24.6 cm

are treated with accented, horizontal layers, and the surrounding rocks, bushes, and other plant growth are marked with free strokes. It is impossible not to notice how the series of stones in Bokar seem like notes on a flowing staff, and the roofs of the buildings (behind Minčeta) like a restless honeycomb.

The fourth section presents Dubrovnik's summer residences, which the artist found to be a good counterpoint, a "complementary, joyous motif to complete the cycle of beautiful but dark, terrifying fortress architecture". Gradić's summer residence in Gruž dominates, seen from three exceptionally complex vantage points, each from an appropriate distance that accounts for the spatially articulated garden with colonnades and flower beds. For the summer homes of Pucić and Gundulić, he chose typical scenes with deep perspective, making these portrayals exceptionally dynamic.

Under the title *Ruins of Zadar*, he presents eight drawings, wide in range, showing dramatic views of the ruined centre of the city, out of which (luckily) peer the preserved, dominant vertical strokes of the bell tower of the cathedral, the Church of St. Mary, and the dome of the Church of St. Donatus. Evidently inspired by the call to bear original witness, Marjan Mušič regularly places damaged, bare walls (or piles of collapsed stone) in the foreground, however this only emphasises the architectural dignity of the aforementioned historical and monumental buildings (and the appropriate facades of the Church of St. Mary and St. Chrysogonus, and the wounded belly of the Church of St. Laurence). The artist's inner builder marked (and suffered) the evidence of the ravages of war with special poignancy, and we see no romanticist pleasure in ruinism.

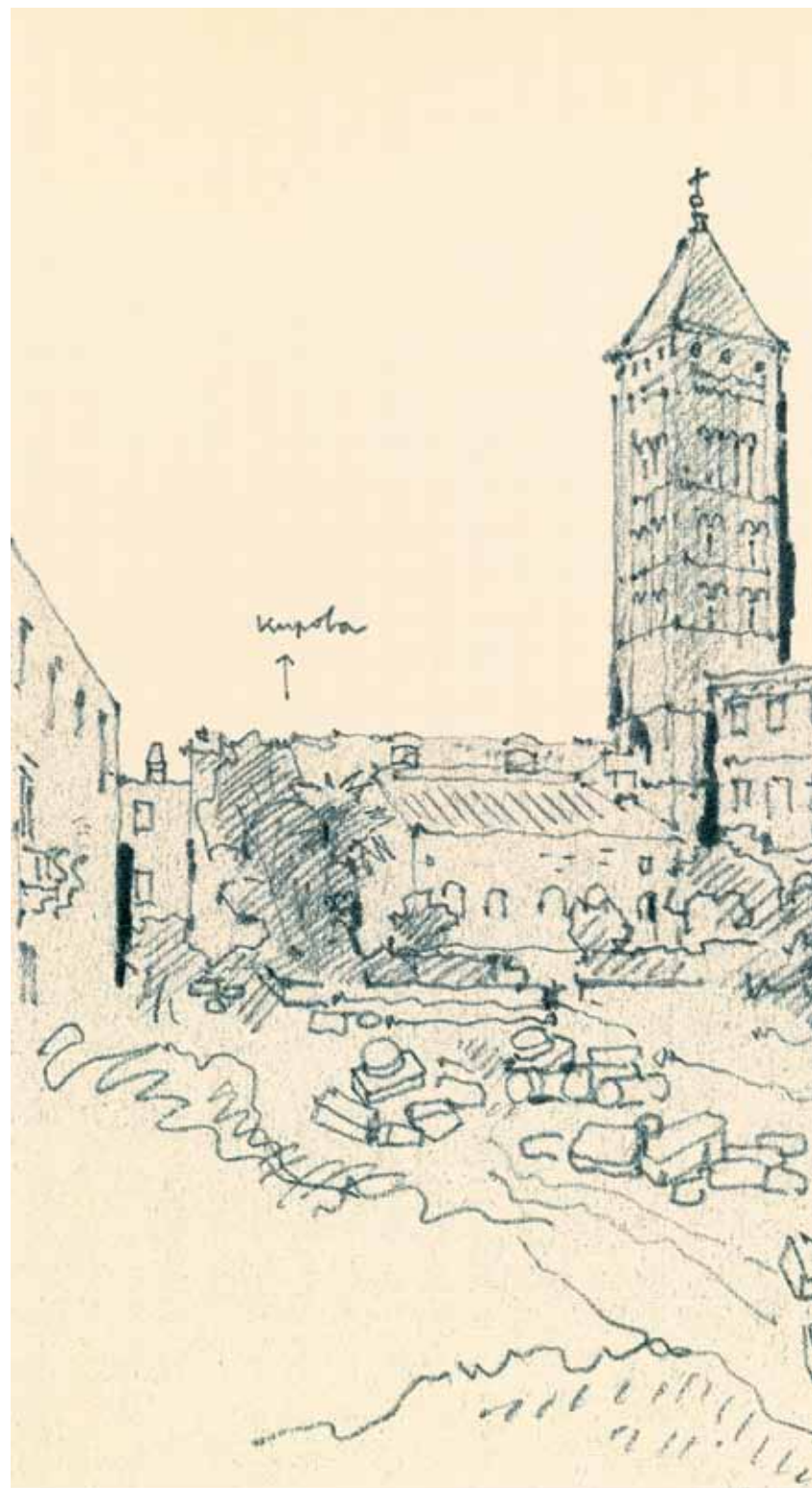
The Architecture of Macedonia is the sixth part, and is especially interesting for its wealth of motifs from church furnishings and details of house architecture to representative creations of secular, residential architecture and masterpieces of Byzantine construction (the Church of St. Sophia in Ohrid

no artikuliranje vrta s kolonadama i lijehama. Kod Pucićeva i Gundulićeva ljetnikovca odabrani su karakteristični kadrovi perspektivnih bjegova u dubinu, čime je predstava izrazito dinamizirana.

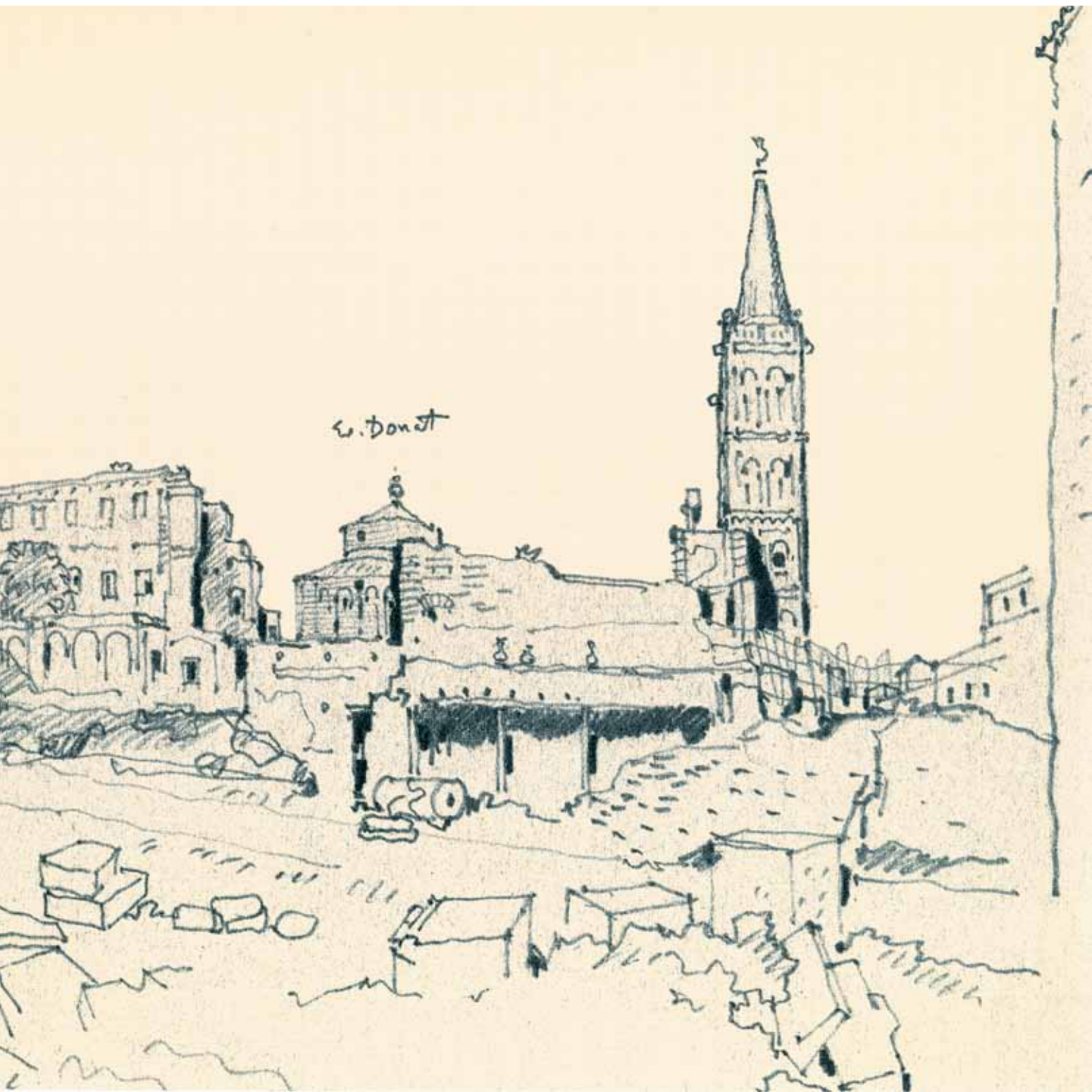
Pod naslovom *Razvaline Zadra* okupljeno je osam crteža široka raspona, dramatičnih pogleda na razrušeno središte grada iz kojega (srećom) izviruju sačuvane dominantne vertikale zvonika katedrale, crkve sv. Marije i kupole sv. Donata. Evidentno potaknut zovom autentičnog svjedočenja, Marjan Mušić u prvi plan redovito stavlja okrnjene i ogoljele zidove (ili nakupine urušenog kamena), no utoliko više dolazi do izražaja arhitektonsko dostojanstvo spomenutih povijesnih i spomeničkih okomica (i odgovarajućih pročelja sv. Marije i sv. Krševana te ranjene utrobe sv. Lovre). Graditelj u crtaču s posebnom je emotivnošću pratio (i patio) evidentiranje ratnih šteta, te ne vidimo romantičarskoga užitka u ruinizmu.

Arhitektura Makedonije šesta je dionica, jedna od posebno zanimljivih zbog bogatstva motiva što idu od crkvene opreme i detalja kućnih konstrukcija preko reprezentativnih ostvarenja profane, stambene arhitekture do remek-djela bizantskoga graditeljstva (crkva sv. Sofije u Ohridu i sv. Pantelejmona u Nerezinama). Crtajući vanjštine spomenutih crkava, Mušić je proniknuo njihovu nutarnju strukturu te znalačkim pretapanjem plana naznačio ulančanost i rast konstruktivnih elemenata. Cjelinu zaokružuje pogled na Ohridsko jezero s grafičkom razigranošću predstavljenih vezova i mreža, čamaca i stupića.

Sedmu cjelinu predstavlja *Piranska akropola*, što već svojim naslovom poantira specifičnost vizure, pogled na crkvu sv. Marije, smještenu na vrhu mjesnoga brežuljka, a fiksiranu iz gotovo „žalbe“ perspektive, to jest s razine na kojoj građevni-



Ruševine Zadra, 1953, olovka 28,2 x 19,4 cm



Ruins of Zadar, 1953, pen, 28.2 x 19.4 cm

na sjeda na tlo. Veduta Tartinijeva trga izvanredna je scenografija, dostojna Serlioove idealizacije.

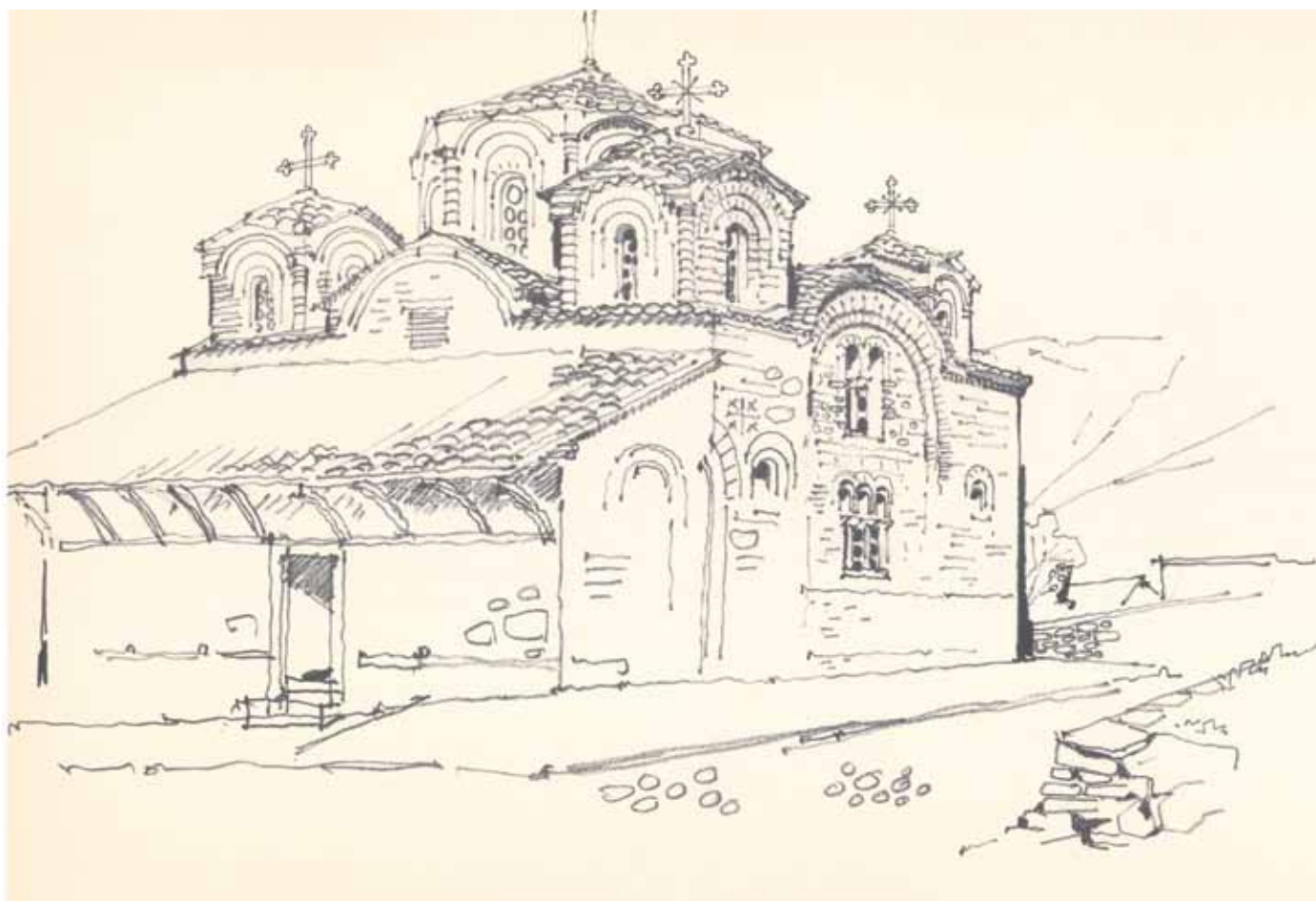
Naravno, osobito afektivnu vrijednost ima *hommage* zavičaju, rekonstrukcija izgleda Novoga Mesta oko 1600. godine. Ostavimo li čak po strani topografsku egzaktnost i preciznost evociranih elemenata, čistoća i sažetost, jezgrovitost i lapidarnost vode nas asociacijama dürerovskih protega. Najškrtnija, najskromnija, naizgled najmanje efektna *Arhitektura slovenskoga kozolca* nudi nam zapravo izrazito ambicioznu ideju kako bi običan sjenik mogao postati izvorištem ili ishodištem regionalne (recimo: endemske) arhitekture, polazištem razmišljanja o funkciji i mjeri adekvatnima ambijentu. Pa i likovno gledajući, rešetke i police dugačkih vodoravnih linija strukturirane su nalik modernističkim geometrijskim, apstraktnim kompozicijama (čak s razmjenom prostoručnih crta i linija izvedenih ravnalom – što je tradicionalno „neortodoksno“).

Deseto se poglavlje nazivlje *Moj dom*, a odnosi se na crteže rodne kuće Mušič-Clarici u Novome Mestu. Izvanredno situirajući i kontekstualizirajući prisni ambijent u okružje grada, a istodobno štiteći njegovu intimu, Mušič je zaokružio put do

and the Church of St. Pantaleon in Nerezine). Drawing the exteriors of these churches, Mušič comprehended their internal structure, and indicated the concatenation and growth of their constructive elements through his expert use of perspective. This section is rounded off with a view of Ohrid Lake, with a playfully drawn scene of docks and nets, boats and posts.

The seventh chapter presents the *Acropolis of Piran*, and the very title alludes to a unique panorama – a view of the Church of St. Mary, located on the top of a local hill, fixed from nearly a worm’s-eye view, or rather from the level at which the structure touches the ground. The view of Tartini Square is an excellent example of scenography worthy of Serlio’s idealisation.

Of course, the author’s homage to his home, a reconstruction of the appearance of Novo Mesto, Slovenia from around 1600 AD, holds a particular emotional charge. Ignoring even the topographic exactness and the precision of the elements he evokes, his purity, conciseness, brevity, and terseness lead us with associations of Dureresque extent. The most humble, the most modest, the seemingly least impressive *Architecture of the*



Sv. Pantelejmon u selu Nerezih, 1952,
olovka, 28,9 x 18,9 cm

Church of St. Panteleimon in the village of Nerezi, 1952,
pen, 28.9 x 18.9 cm



Napulj, Castell Nuovo. Srednji dio: F. Laurana, 1953, olovka, 25 x 20 cm

Naples, Castell Nuovo. Central part: F. Laurana, 1953, pen, 25 x 20 cm

sebe, koji vodi preko niza prijeđenih postaja na drugim stranama. Dosjetljiv je komentar priređivača, sina, koji u apologiji domaćega vrta vidi autorov mogući skromni (ali dostojni) odgovor na vrtove i parkove dragih mu dubrovačkih vrtova i parkova. Konačno, posljednji crtež u knjizi predstavlja lik majke, u kojemu je opravdano prepoznata i stanovita „meštrovićevska“ stilizacija.

Intimistička i privatna poanta dobrodošla je kao apogej knjige u kojoj izlazi na vidjelo složen i razgranat lik čovjeka posvećena stvaralaštvu, ali nipošto nas ne bi smjela zavesti da se udaljimo od objektivnosti procjene, po kojoj djelo Marjana Mušiča predstavlja potrebu da se i crtežima promišlja i svjedoči integritet prostora što smo ih naslijedili.

Slovenian hayloft actually offers us the especially ambitious idea of how a simple hayloft may have become the source or origin of regional (let us say: endemic) architecture, a starting point for thinking about function and measure adequate to one's surroundings. Even artistically speaking, the gratings and shelves with their long, horizontal lines are structured like modern geometric, abstract compositions (even with the exchange of freehand lines and ruler-drawn lines – which is traditionally “unorthodox”).

The tenth chapter is entitled *My Home*, and it features drawings of the Mušič-Clarici house in Novo Mesto. By exceptionally situating and contextualising the familiar atmosphere in the city surroundings while simultaneously protecting its intimacy, Mušič has rounded off the path back to himself, which led through a series of stops on the other pages of the book. The editor, his son, comments insightfully that he believes this vindication of a domestic garden may be the author's modest (but appropriate) answer to the gardens and parks of Dubrovnik, which he loved so well. Finally, the last drawing in the book is of the author's mother, in which a particular “Meštrovićesque” stylisation has been justifiably recognised.

This intimate, private point is welcome as the apogee of this book, which brings to light the complex, multifaceted character of a man dedicated to creativity. This should not, however, draw us away from the objectivity of our estimation that the work of Marjan Mušič represents the need for drawings to be used to analyse and bear witness to the integrity of the spaces we have inherited.