

Zoran Podrug (Poki)

(11. svibnja 1972. – 19. siječnja 2021.)
(11th May 1972 – 19th January 2021)



Zoran Podrug ili, za sve one koji su ga poznavali još od školskih dana, jednostavno Poki, restaurator Arheološkog muzeja u Splitu, napustio nas je 19. siječnja 2021. u zoru. Njegova iznenadna smrt ostavila nas je u nevjerici i šoku, a otrježnjenje u surovoj stvarnosti osjećamo neprestano jer nam nedostaje njegova topla ljudska prisutnost u Muzeju i naročito u Restauratorskoj radionici, gdje tuga i žal za Pokijem nadilaze okvire poslovnih odnosa, a njegovo prazno radno mjesto obilazimo u tišini.

Poki je rođen 11. svibnja 1972. u Splitu. Tu je završio osnovnu i srednju školu, u Centru za primijenjenu umjetnost i dizajn, smjer Grafičkog dizajna, gdje maturira 1990. g. Iste godine upisuje Prirodoslovno-matematički studij u Splitu, smjer Likovne kulture. Već tijekom studiranja počinje surađivati s Arheološkim muzejom u Splitu, u vrijeme kad je Branko Penđer, dugogodišnji voditelj Konzervatorsko-restauratorskog odjela, okupljao u Muzeju talentirane mlade crtače zbog povećane potrebe crtanja kamene i druge građe. Bilo je to vrijeme opsežnih radova na izdavanju rezultata revizijskih istraživanja Manastirina, koje je naš Muzej pod vodstvom ravnatelja dr. sc. Emilija Marina provodio u međunarodnoj suradnji s École française de Rome. I za Pokija je to bila poticajna i plodonosna atmosfera u kojoj je s kolegama Julijom Žuvelom, Darkom Vukšićem, Janom

Zoran Podrug or simply 'Poki', as he was known to all of us since our school days together, a conservation specialist in the Archaeological Museum in Split, left us at dawn on 19 January 2021. His unexpected death left us all in a state of shock and disbelief, and we feel the sobering, harsh reality constantly because we miss his warm human presence in the Museum and especially in the Restoration Workshop, where the sorrow and grief over Poki surpass the bounds of mere on-the-job relations, and we walk by his empty workplace in silence.

Poki was born in Split on 11 May 1972. He completed his primary and secondary education in the city of his birth, graduating from the Centre for Applied Art and Design, with a focus on Graphic Design, in 1990. In that same year he enrolled in the University of Split, Science and Mathematics Faculty, with a major in Fine Arts. He began to collaborate with the Archaeological Museum in Split already as a student, when Branko Penđer, the long-time manager of the Conservation and Restoration Department, was gathering talented young illustrators in the Museum due to the increased need for the drawing of stone and other materials. This was a time marked by extensive efforts to publish the results of revisionary excavations at Manastirine, which the Museum, under the leadership of director Emilio Marin, Ph.D., was conducting as a part

Buljem i naročito s Brankom Penđerom pridonosio stvaranju velike baze dokumentacijskih crteža kamenih arhitektonskih spomenika koji su i danas itekako relevantni.

Ostvareni kontakti i suradnja povremeno su se nastavili da bi se od 2000. godine Poki za stalno zaposlio na mjestu preparatora i crtača Arheološkog muzeja u Splitu. U početku je radio u Saloni, gdje se u netom obnovljenim prostorima u Tusculumu lako uklopio u rad s arheologinjom Mirom Topić i restauratoricom Ivankom Vukšić, te su kao uigrani tim uspjeli u kratko vrijeme obraditi golemu građu iz koje je izdvojen materijal za izložbu *Augusteum u Naroni*, koja je postala i dio stalnog postava Arheološkog muzeja Narona. Stotine predmeta prošle su preko njegovih ruku da bi bile prvo restaurirane, a zatim i dokumentirane. S lakoćom je uspijevaao minimalnom crtom prikazati detalj i voluminoznost delikatnoga stolnog posuđa, razigrane scene na diskovima lucerni, grubu teksturu kuhinjskih lonaca i debelih amfora.

Augusteum je dobro upoznao sudjelujući u konzervatorskim radovima na zidovima samog hrama i mozaika koji su *in situ* prezentirani unutar novosagrađenog Arheološkog muzeja Narona. Ondje je s kolegama konzervatorima-restauratorima Ivom Donelijem, Borkom Vješnicom i Brankom Penđerom proveo s prekidima gotovo dvije godine (od kolovoza 2005. do svibnja 2007.) u zajedničkom radu. S Brankom Penđerom radio je godinama poslije stvarajući virtualne prikaze i 3D kompjutorske rekonstrukcije kompleksa *Augusteuma* u Naroni s okolnim građevinama. Te je radove prezentirao na 3. Susretima restauratora u Zadru 2011. godine, kao i DVD o radovima u Naroni, s plakatom. Često je i rado surađivao s kolegama iz Narona izrađujući razne crteže, grafičke i digitalne radove.

Nakon Salone prelazi u Restauratorsku radionicu Arheološkog muzeja u Splitu, gdje je sebi uredio radni prostor unutar male crtaonice pokraj radnih prostora za restauratore. Povremeno je preparatorsko-restauratorski obrađivao raznoliki materijal iz opsežne muzejske građe, ali je ipak najviše vremena posvetio izradi crteža. Kolege kustosi i restauratori prepoznali su njegov talent pa se često „čekao red“ kako bi upravo on izradio crteže određenih predmeta. Njegovi radovi objavljeni su u svakom *Vjesniku za arheologiju i historiju dalmatinsku*.

Sudjelovao je u izradi tehničke dokumentacije tijekom arheoloških istraživanja u Lori, na Gospinu otoku u Solinu, na trasi EKO – Kaštelanskog zaljeva u Saloni, na terenu Teatar – Hram.

Tijekom godina nekoliko je puta pohađao specijalizirane seminare, uglavnom vezane za digitaliziranje crtane građe, izradu 3D modela i obuku za rad na totalnoj stanici. Sve tehničko njemu je bilo blisko i sretno se nadopunjavalo na njegov veliki likovni talent.

Izradio je nebrojeno mnogo likovnih priloga i tabli, zemljopisnih karata, priredio mape za objave, skenirao stare karte i fotografije. S lakoćom se služio svim kompjuterskim programima namijenjenima crtanju, rado je kolegama grafički dizajnirao izgled postera za Susrete restauratora, pozivnice za izložbe, ko-

of international cooperation with the École française de Rome. This also proved to be a conducive and fruitful atmosphere for Poki, in which, together with his colleagues Julijo Žuvela, Darko Vukšić, Jan Bulj and, in particular, Branko Penđer, he contributed to the creation of an immense database of documentary illustrations of architectural stone monuments which are still more than relevant to this day.

These contacts and collaborations continued occasionally, only for Poki to be hired full time in 2000 at the post of preparator and illustrator for the Archaeological Museum in Split. Initially he worked in Salona, where at the then recently restored premises in the Tusculum he easily acclimated to work with archaeologist Mira Topić and restoration specialist Ivanka Vukšić, and as a well-honed team they managed to process an enormous quantity of material, in which the materials for the exhibition “The Augusteum in Naroni” stand out, later becoming a part of the permanent display of the Archaeological Museum of Narona. Hundreds of exponents passed through his hands to be first restored and then documented. With practiced ease and minimal line work, he managed to portray the detail and volume of a delicate tableware vessel, the playful scene on the discus of an oil-lamp or the coarse texture of kitchen pots and thick amphorae.

He became well acquainted with the Augusteum by participating in conservation works on the walls of the temple itself and the mosaics which are presented *in situ* within the newly-constructed Archaeological Museum of Narona. He spent almost two years (from August 2005 to May 2007) in joint work with his fellow conservation/restoration specialists Ivo Donelli, Borko Vješnica and Branko Penđer. He worked with Branko Penđer for years afterward, creating the virtual displays and 3D digital reconstructions of the *Augusteum* complex in Narona with the surrounding buildings. He presented this work at the 3rd Restoration Specialist Meetings in Zadar in 2011, and on a DVD about the work in Narona, together with a poster. He frequently and enthusiastically worked with his colleagues from Narona, creating various drawings, graphic and digital works.

After Salona, he moved to the Restoration Workshop of the Archaeological Museum in Split, where he arranged a work space for himself inside the small drafting room next to the work premises for the restoration specialists. He occasionally did preparation and restoration work on a variety of materials from the extensive museum inventory, but he nonetheless dedicated the most time to drawings. His colleagues, curators and restoration specialists, recognized his talent, so they often waited for “his number to come up” so that he would be the one to draw specific items. His works have appeared in every volume of *Vjesnik za arheologiju i historiju dalmatinsku*.

He participated in drawing up the technical documentation during archaeological excavations at Lora, at Gospin Otok in Solin, on the EKO-Kaštela Bay route and in Salona, and at the Theatre-Temple area.

rice i oznake za knjige, plakate ili službene muzejske blagdanske čestitke koje su često bile prožete laganom humorom crtom.

Za potrebe dječjih radionica u Saloni vješto je izradio nekoliko crteža/bojanke sa stiliziranim prikazima lokaliteta. Na žalost, i ova je ideja ostala na razini prototipa i nije se stigla razviti.

Poki nas je napustio u naponu stvaralačke snage, kad se njegov talent mogao najbolje ostvariti u budućim maštovitim radovima, posebno na području virtualnih stvarnosti i novih tehnologija. Ostat će nam samo sjećanje na naša druženja, razgovore o muzejskim, domoljubnim, kulturnim i umjetničkim temama, na naša srednjoškolska sjećanja, prijateljstva, ženidbe, djecu...

Dragi naš Poki, nikada te nećemo zaboraviti.

Ivanka Vukšić

Voditeljica Konzervatorsko-restauratorskog odjela

Over the years, he attended specialist seminars, mainly dealing with the digitization of illustrated materials, creation of 3D models and training for work on total stations. He was at home with anything technical and enthusiastically refined his considerable artistic talent.

He made countless illustrations, plates and maps, prepared maps for publication, and scanned old maps and photographs. He deftly used all digital drawing software, and he gladly did the graphic design for his colleagues for the Restoration Specialist Meetings and for museum exhibitions, invitations, book covers and the occasional bookmark and official museum holiday greeting cards that were often imbued with a light humorous touch.

For the needs of children's workshops in Salona, he skilfully made several drawings/colouring books with stylized portrayals of the various sites. Unfortunately, this idea never got past the prototype stage and was never developed.

Poki left us at the peak of his creative power, when his talent could have been best channelled into future feats of imagination, particularly in the fields of virtual reality and new technologies. He will be remembered for the times we spent together and conversations on topics ranging from the museum, patriotism, culture and the arts to our secondary school reminiscences, friendships, marriages and children...

Dear Poki, we will never forget you.

Ivanka Vukšić

Manager of the Conservation and Restoration Department

Prijevod / Translation: Apostrof d.o.o.

