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228-239 **SNJEŽANA PEROJEVIĆ**

**JERKO MARASOVIĆ'S ARCHITECTURAL DESIGNING ACHIEVEMENTS  
FROM MODERNISM TO CRITICAL REGIONALISM**

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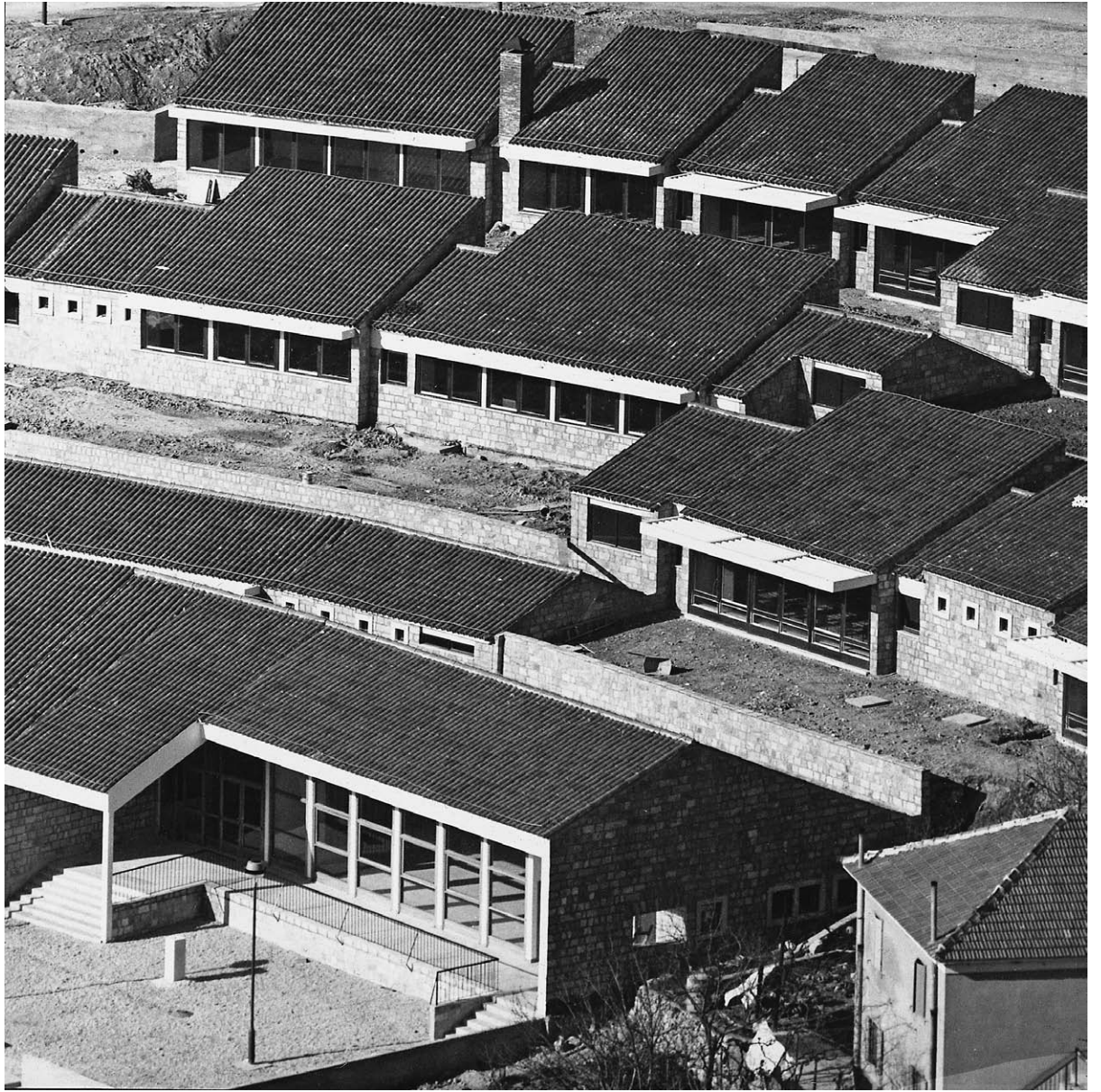


FIG. 1 KAJO GIZDIC (TODAY'S PETAR KRUSIC) PRIMARY SCHOOL IN KLIS

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# JERKO MARASOVIĆ'S ARCHITECTURAL DESIGNING ACHIEVEMENTS FROM MODERNISM TO CRITICAL REGIONALISM

CRITICAL REGIONALISM  
DESIGNING WORK  
MARASOVIĆ, JERKO  
MODERNISM

Jerko Marasović was an outstanding, internationally recognized expert in the field of architectural heritage. However, his designs for new architecture remain largely unknown. This paper aims to consolidate what is known about his lifelong work. Its objective is to analyze and contextualize his architectural contributions, which span the spectrum between Modernism and Critical Regionalism, within the framework of their development. All available graphic and textual materials related to the designs were studied and relevant literature was consulted. To support his affiliation with the direction of Critical

Regionalism, this paper briefly presents its key features and discusses its relevance today. An analysis of Jerko Marasović's designs revealed their generally high quality. He developed his concepts through a profound understanding of the layers and characteristics of Dalmatian architecture, as well as a consistent application of an analytical, rational, and responsible design process, in line with his own scientific ethos. By employing this approach, he created an architecture that can be classified as Critical Regionalism, even prior to the theoretical definition of that direction.

## INTRODUCTION

The celebration of the centenary of the birth of architect Jerko Marasović in 2023 was an opportunity to review his life's work. On that occasion, a book was published with a detailed representation of his professional work achievements including his biographical data (Marasović, 2024). As expected, the focus of the review of his work achievements was in the field of scientific research, development of proper methodology for the processing of architectural heritage, and work on protection, restoration, and presentation of architectural heritage. The overall review has shown the versatility of his work, as well as the achieved high quality in every segment he dealt with. Thus, in addition to showcasing his world-renowned work on architectural heritage, primarily concerning Split and Diocletian's Palace, this paper pays particular attention to his designs for new constructions and extensions in their contextual framework. This context encompasses a complex historical and spatial situation, whether regarding architectural elements or construction within predominantly natural environments, ranging from designs situated among mainly vernacular architecture to those within the realm of highly valuable stylistic architecture, including sites listed on the UNESCO World Heritage List. The publication also offers a brief overview of this aspect of Jerko Marasović's work, which raises the need for a more thorough examination of his contribu-

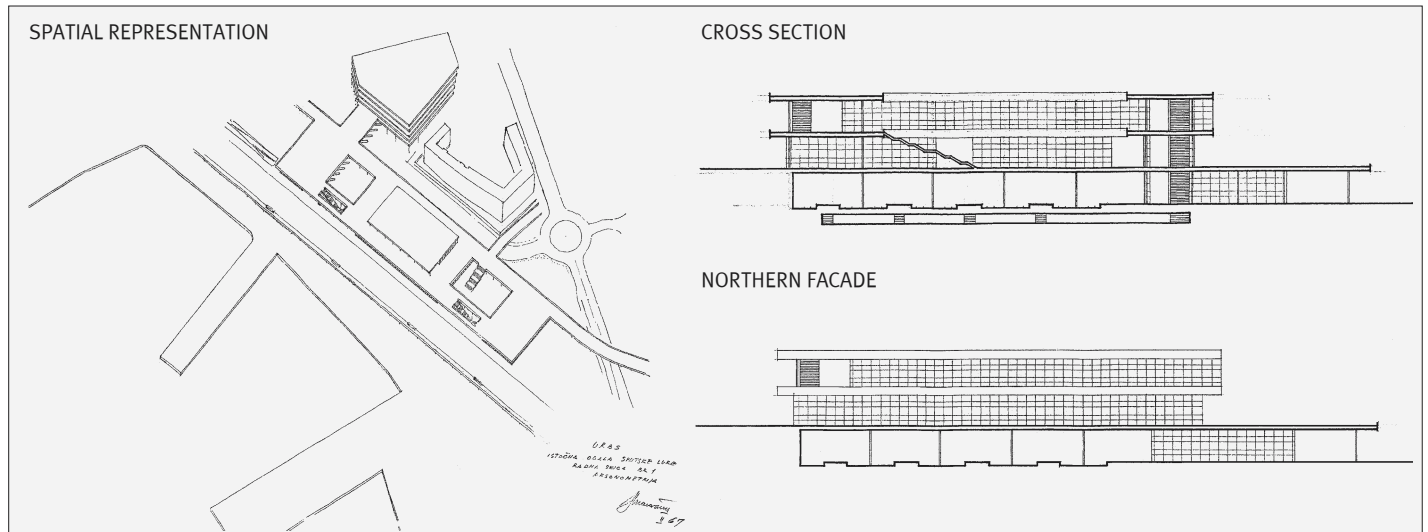
tions and their positioning within the architectural trends of his time. Although not extensive, the quality of this work warrants further discussion, as highlighted in this paper. Some designs are entirely in the spirit of Modernism, primarily focusing on unfinished projects. As expected, the most significant achievements relate to architecture in context, and their analysis questions their placement within the era in which they were created while also contextualizing them within the framework of Critical Regionalism.

## DETERMINING ELEMENTS OF THE DESIGN PROCESS OF JERKO MARASOVIĆ

The key elements that determined his architectural expression were primarily his birth and life spent in Split, which encouraged a lifelong orientation and awareness of the value of the historical remains and architectural layers of this city; but equally his formal education at the Technical Faculty Architecture Department in Zagreb. He graduated in architecture in 1952, and studied under the guidance of several respected modern architects and experts in the field of theory and history of architecture and art, such as, in alphabetical order: Albin, Boltar, Cota, Denzler, Kauzlaric, Mohorovicic, Seissel, Stahuljak, Strizic, Segvic, Turina and Vrkljan (Obad Šitaroci, 2000: 342). Therefore, these two poles – historical architecture and modernist education – defined his architectural vocabulary. Jerko Marasović formed his judgments, attitudes, and conclusions – regardless of the field of activity – based exclusively on a consistent application of scientific methods. He rigorously tested, examined, and analyzed a problem or topic down to its core. Only after this thorough investigation did he draw his own conclusions and take action. He approached his work as both a designer of modern interventions in spaces and as a creator of additions to existing architecture with the same level of diligence and scrutiny. This primarily implies that his architecture cannot be viewed in the light of trends or stylistic tendencies; his architectural response to the problem of the function and context was based, apart from the designing influence of the aforementioned education which certainly defined his designing attitudes, on the application of his own conclusions as to what the response should be in each individual situation.

## DESIGNS IN THE SPIRIT OF MODERNISM

In these designs, executed at the level of preliminary sketches, Jerko Marasović communicated in the language of modernity, situating



his work within various spatial contexts. It is particularly interesting to examine the author's architectural responses to the location, content, and themes involved. The designs are presented across a spectrum, ranging from urban-scale concepts to detailed elements, and are organized chronologically from newer to older. Among these works is a renovation design for a medieval monastery in Poljud, Split, which serves as an example of architectural intervention within existing historical architecture.

**TRANSPORT AND BUSINESS FACILITY ON THE EAST COAST OF THE PORT OF SPLIT (1967)**

Even today, the planning of the east coast of the Port of Split remains a pressing issue, with several urban planning competitions held, none of which have been implemented. This spatially, functionally, and design-sensitive situation has never received an adequate urban-architectural response, and the fragmented planning of individual zones hinders the development of a comprehensive, high-quality solution. In 1967, Jerko Marasović cre-

ated a program study for this area, addressing the challenge of connecting and coordinating the various transportation modes – rail, bus, sea, and stationary traffic – that converge in this space. In his vision, he proposed a multistorey car park to facilitate these interconnected transportation systems (Fig. 2). The solution is comprehensive, with the transportation facility designed in a pure modernist expression, incorporating all the necessary elements. The spatial concept is open, featuring two large voids or atriums that extend through the entire height of the building, thereby allowing for excellent visibility throughout the structure. A restaurant is planned for the rooftop, offering an extraordinary view of the entire Port of Split. The façades are composed of glass, while the floors are accentuated by horizontal solid strokes at the levels of the floor and roof structures.

**NATIONAL ARCHAEOLOGICAL MUSEUM AND INSTITUTE IN THE AREA OF ZVONČAC IN SPLIT (1960)**

In 1960 Jerko Marasović created a proposal (Fig. 3) for the placement of the National

FIG. 2 PROGRAMME STUDY OF THE TRANSPORT AND BUSINESS FACILITY ON THE EAST COAST OF THE PORT OF SPLIT – SPATIAL REPRESENTATION

FIG. 3 NATIONAL ARCHAEOLOGICAL MUSEUM AND INSTITUTE IN SPLIT FROM 1960, PRELIMINARY SKETCH

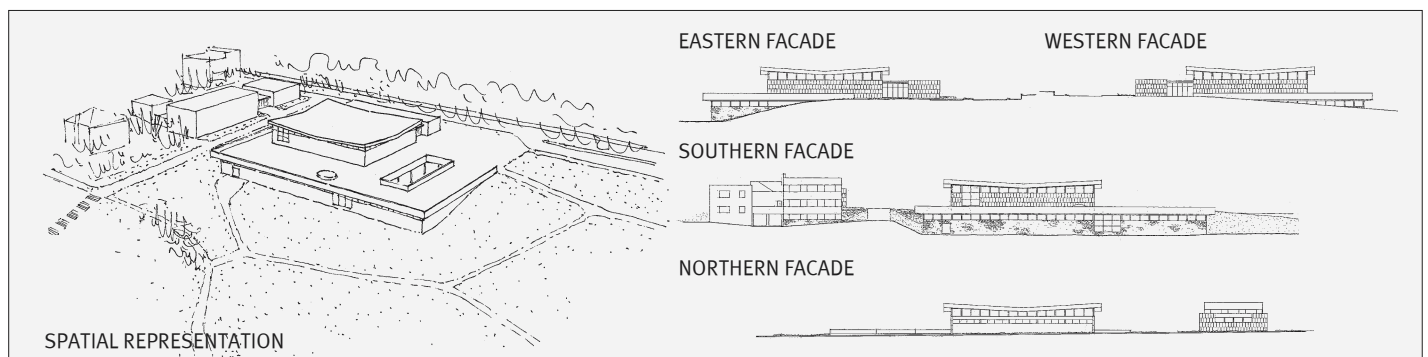
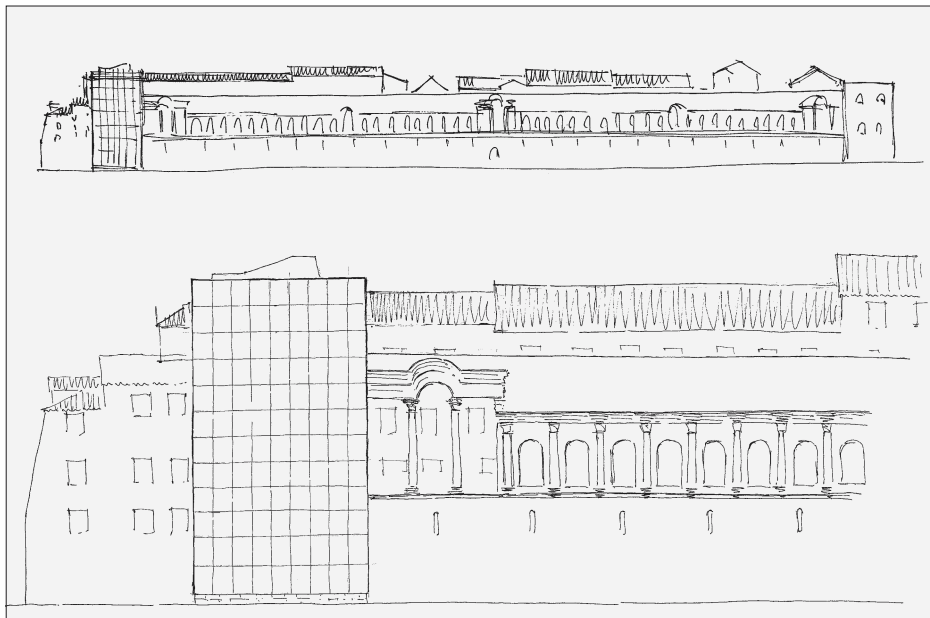


FIG. 4 SKETCH OF A VIEW OF THE TYPOLOGICAL RECONSTRUCTION OF THE SOUTH WESTERN TOWER OF DIOCLETIAN'S PALACE FROM 1958, DETAIL



Archaeological Museum and Institute in the Zvončac area of Split.

The design is marked by clear lines and an emphasis on horizontality, reflecting a careful consideration of the terrain's topography. From the sketch, it is evident that the architect envisioned a base constructed with rustically treated stone, while other parts of the façade are adorned with vertically arranged stone slabs, harmoniously integrated with horizontal glass strips and large rectangular surfaces in appropriate locations. Inside the building, an atrium lined with columns is positioned prominently. Marasović emphasizes the division between the ground floor and the first floor with pronounced horizontal lines, which are proportioned in a Renaissance manner relative to the scale of the building. The central cube, likely serving as the exhibition hall, is topped with an inverted hipped roof featuring a very slight slope. All these elements indicate a coherent modernist design for the building.

#### TYPOLOGICAL RECONSTRUCTION OF THE SOUTHWESTERN TOWER OF DIOCLETIAN'S PALACE (1958)

Particularly noteworthy is the sketch solution for the typological reconstruction of the southwestern tower of Diocletian's Palace, which the architect developed in 1958. This detail is part of a broader proposal for the arrangement of the southeast corner of the Palace. Based on the proposed design (Fig. 4), one gains insight into the architect's approach to designing in such a sensitive context – specifically, the replacement of the long-de-

stroyed tower of Diocletian's Palace, located in the very heart of the City of Split.

Jerko Marasović boldly envisions a typological reconstruction in a completely modern manner; he captures the archetypal simplicity and monolithic volume of the former ancient defensive tower and interprets these qualities as a significant marker in space, defining a pure prism. Although the sketch does not specify the materials or colors, a rasterized façade featuring vertical panels is apparent. Even if stone were used, it would be presented in a modernist interpretation, serving merely as cladding – a surface – without the traditional stacking of stone in horizontal rows characteristic of historical construction methods. Despite the simplified spatial representation of the tower with a view of the southern city façade (within the context of Diocletian's Palace), the architect carefully addresses the necessary transition where the building meets the ground. With his 'croquis' solution, he ensures that the design maintains a contemporary architectural sensibility.

#### RENOVATION OF THE MEDIEVAL MONASTERY IN POLJUD IN SPLIT WITH AN ADDITION OF THE SCHOOL (1965-1968)<sup>1</sup>

Jerko Marasović created a conceptual design for the renovation of the Franciscan monas-

<sup>1</sup> Designer: Jerko Marasović; consultant: Neven Šegvić; associate: Davor Radovniković; Investor: Province of sv. Jerolima (Eng. *Saint Jerome*) Đ Zadar; Developer: Urbanistički biro – Split (Eng. *Urban Planning Office – Split*), Odjel za povijest graditeljstva (Eng. *Department of architectural history*).

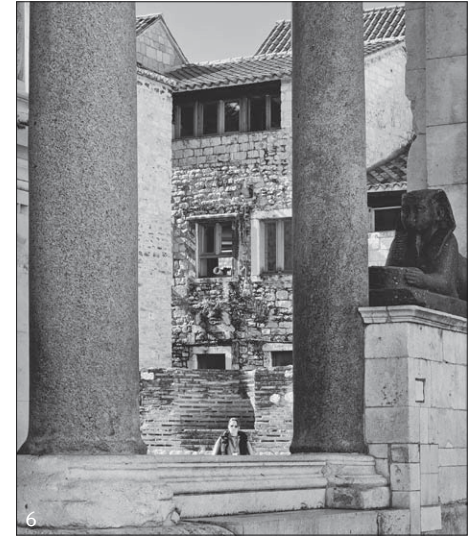
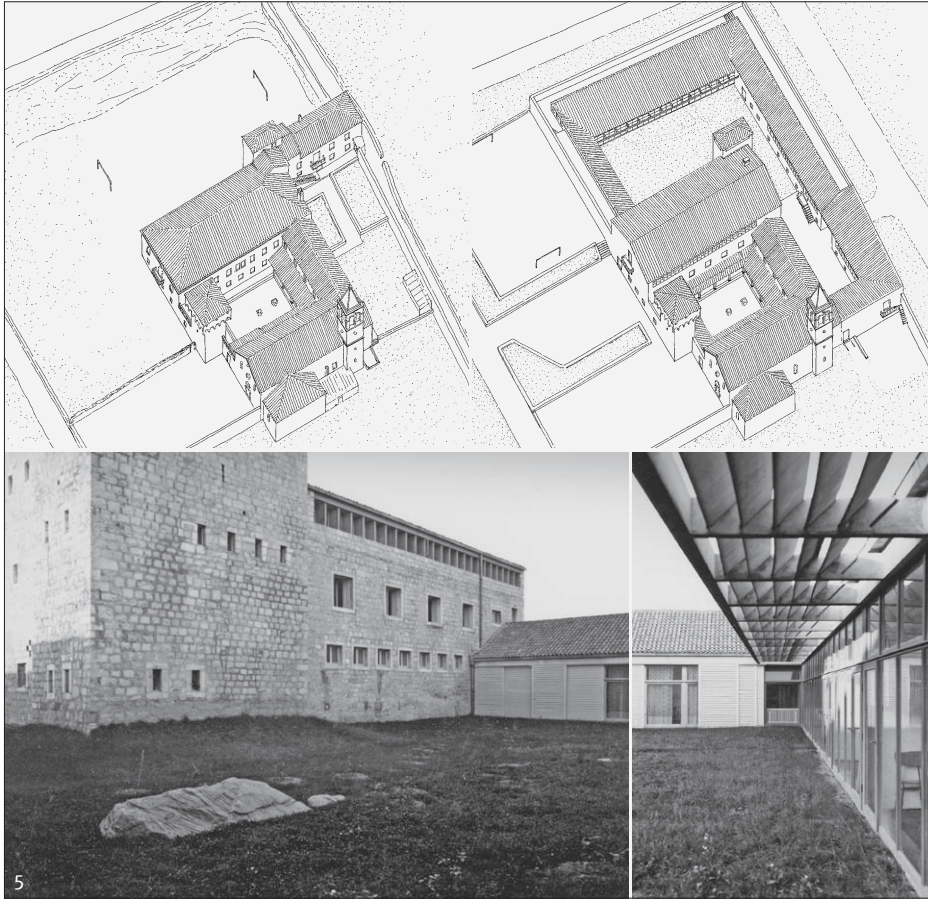


FIG. 5 SPATIAL REPRESENTATION OF THE CONDITION BEFORE AND AFTER IMPLEMENTED WORK ACCOMPANIED BY DESIGN DETAILS OF SCHOOL SPACES

FIG. 6 VIEW OF THE 1957 UPGRADED AND RENOVATED NORTHERN FACADE OF THE FORMER URBAN PLANNING INSTITUTE OF DALMATIA

tery complex in Poljud, with an addition of a school positioned north of the monastery complex. The oldest parts of the monastery complex date from the 15<sup>th</sup> century, and in the 19<sup>th</sup> and 20<sup>th</sup> centuries, upgrades were carried out but they damaged: *'... the value of the entire complex and they brought confusion in the stylistic authenticity of the original architecture'* (\*\* 1973a: 84).

The monastery complex needed renovation, as well as an upgrade with new spaces, including an addition of school facilities. Considering the value of the historical complex, the design included: *'... in addition to the reconstruction of the monastery, the integration of the newly built part of the school into the existing complex by its organic extension towards the north'* (\*\* 1973a: 84).

At the same time, the aforementioned inappropriate additions were removed from the monastery complex (Fig. 5).

The design of the added spaces of the school is simple and in the expression of a more emphasized modernist vocabulary – the school spaces are designed as single-story buildings covered with a single-pitched roof, oriented

towards the courtyard and bordered by a fence wall, forming a space like a cloister. Such organization of space shows the author's reading of the typology of monastery architecture and its interpretation in contemporary expression.

The added sections to the renovated monastery buildings on the top floor are executed in a bold and contemporary manner, clearly indicating that they are new additions. This is exemplified by the use of window strips – a detail that the author frequently employed when working on extensions to existing historical architecture, similar to his renovations of buildings within Diocletian's Palace for the former Urban Planning Institute of Dalmatia (Fig. 6).

The façades of the school tracts are fully opened with glass walls, and protection from sunlight is addressed through the use of brise-soleils and sliding blinds (Fig. 5).

This architectural approach effectively realizes the programmatic requirements for modern, well-equipped living, working, and auxiliary spaces for monks and boarding schools (\*\* 1973a: 84).

### ON THE ESSENCE AND TODAY'S RELEVANCE OF CRITICAL REGIONALISM

The focus of this paper is to assess Jerko Marasović's work within the framework of Critical Regionalism. To achieve this, the paper offers a review of the fundamental principles and evolution of this architectural approach. It aims to explain and contextualize Marasović's works through this theoretical lens, as well as within the relevant cultural and temporal contexts. Critical Regionalism was covered and popularized by Kenneth Frampton in his essays (Frampton, 1983a, 1983b) and he added it as a separate chapter in the revised and expanded edition of the book *Modern Architecture: a Critical History* (Frampton, 1985: 313-319). The essence of the view of what Critical Regionalism is, can be perfectly summed up by the following quote: *'After all, Frampton defines Critical Regionalism as a design position that mediates between local and global developments, but also as an approach that carries a certain resistance without being regressive.'* (Avermaete et al, 2019: 2). Therefore, it is clear that it is not about a design approach (basically) but about a reaction to the globalized world and architecture, including negative aspects of uncritical use of postmodern historical forms. As stated by Eggener (Eggener, 2002: 228) *'If critical regionalism was found difficult to define much beyond this and to be lacking in stylistic unity, this was because it was method or process rather than a product, and the process varied widely according to individual situations.'* However, simultaneously to the emergence of this theory, the society began to change rapidly on the global level, the use of computers became available to the general population, which would drastically change the civilization. The period from the early 1980s to the late 2000s *'was at the root of the transformation of "serious" and "necessary" architecture of the 1970s into star architecture'* (Koolhaas et al., 2014: 84). The last decade has brought an incredible information technology development, and consequently an even more pronounced globalization; but also the automation of human work with a consequent loss of many jobs in certain professions; changes in geopolitical forces, economies, markets and production; the expansion of tourism with its, often disastrous, impact on local environments; large migrations of the population from regions affected by difficult political circumstances, as well as climate changes – all these are elements that arouse a certain doubt and even resistance to the concept of 'progress'. In the context of such circumstances, architecture faces not only the

speed of changes that encompass all aspects of life, but also general globalization and especially climate changes.

Of course, the question arises in regards to the relevance of Critical Regionalism today. Alexander Tzonis, along with Liane Lefaivre the author of its name, changed it to Critical Re(gion)alism already in 1990 at the seminar 'Context and Modernity. The Delft International Working Seminar on Critical Regionalism', was held at the Faculty of Architecture of Delft University of Technology (Mota, 2018: 47). On the same occasion, Hans van Dijk stated that 'too many negative and incorrect meanings have become attached to this pair of notions for it to serve as a trustworthy vehicle for an idea anymore, let alone an attitude, code of ethics or a source of hope' and expectation'.

Awareness of the need to preserve unbuilt space, but also natural resources, non-renewable energy sources, the reduction of greenhouse gas emissions and waste (in which the construction sector has a large share), and thus the need to recycle the existing architecture – requires a more rational approach to construction and an active architectural contribution to sustainability. The search for the principles of sustainable construction inevitably leads to the research of historical architecture. Primarily, vernacular architecture has always emerged as a response deeply influenced by local conditions. Constructed with materials readily available on-site, it is fully adapted to the topography and geography of its environment. This type of architecture is rational and resource-efficient, making it a steward of soil and natural resources. Thus, it can be defined as *'macrobiotic'* architecture.

The emergence of Critical Regionalism in the 1980s was prompted by the need to question and redefine globalized (modernist) architecture, focusing on smaller environments that valorized their local social and cultural values through architecture. Today, its evolution can be primarily associated with seeking solutions within the framework of sustainability. Lefaivre and Tzonis share this perspective. In this context, and while respecting local specificities at all levels – from construction and design techniques to social and cultural

<sup>2</sup> Unfortunately, it is only a few designs, as expected, since his lifelong work was dedicated to architectural heritage, so the largest number of his design accomplishments are related to works on restoration of historical architecture.

<sup>3</sup> Designers: Jerko Marasović, Petar Galic; staticar: Boris Krstulović; associates: Mira Markotić, Gordana Simat (Beg); Investor: Zajednica za financiranje osnovnog obrazovanja (Eng. *Community for the funding*



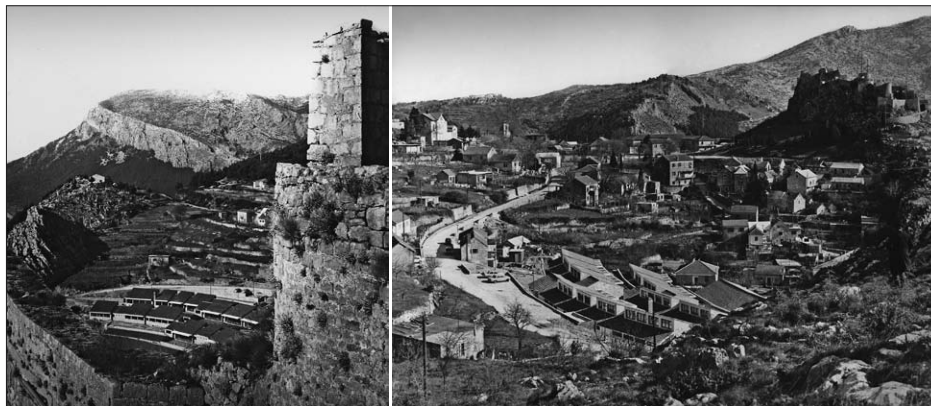


FIG. 7 VIEW FROM THE FORTRESS TOWARDS THE SCHOOL (ON THE LEFT) AND VIEW OF THE BUILT SCHOOL WITH THE KLIS FORTRESS IN THE BACKGROUND (ON THE RIGHT)

implications – all interconnected through the concept of sustainability, Critical Regionalism remains relevant as a “method or process”. It continues to be an architectural approach that honors local particularities, while now also contributing to sustainability, thus enhancing its global significance. It could be said that this architectural approach, which originally emerged as a form of resistance to globalization, has evolved into a methodology that promotes global improvement.

### DESIGNS IN THE SPIRIT OF CRITICAL REGIONALISM

The method itself is what defines the design process of Jerko Marasović. His most significant architectural achievement – the primary school in Klis – originates from the 1970s, a time before the theory of Critical Regionalism was even articulated, yet it can still be classified within that architectural direction. It is important to emphasize that Jerko Marasović did not arrive at this architectural style by applying new architectural theories, nor does he originate from post-colonial contexts where the Critical Regionalism approach was often imposed from outside (Eggner, 2002: 228). Instead, his architecture developed on the periphery of the architectural avant-garde movements of the time, situated within a distinctly different political, social, and economic context than that which was pivotal for the development of the theory. Marasović's work emerges purely as a result of his own knowledge. As a researcher of architectural

heritage and a scholar, he possesses an exceptional understanding of the architecture of the Dalmatian area, including its construction logic and evolution. He is adept at assessing its values and layers and truly comprehends the local architectural language. From these insights, he approaches design and produces high-quality architecture.<sup>2</sup>

### KAJO GIZDIĆ (TODAY'S PETAR KRUŽIĆ) PRIMARY SCHOOL IN KLIS (1971-1972)<sup>3</sup>

The preliminary design of the primary school in Klis, near Split, was created in 1970, signed by Jerko Marasović as a designer and Pero Galić as an associate. The location was set in a complex context of outstanding natural features and cultural values – a terraced, concave slope, positioned west of the extremely significant historical architecture of the Klis fortress.<sup>4</sup> The rest of the surrounding construction was of a modest character (Fig. 7). In the technical description of the preliminary design, the authors use the simplest vocabulary to describe the concept:

*‘In accordance with the terrain configuration, the building rises in steps. The outline of the building follows the arc of isohypses, thus assimilating best into the natural environment. By adapting the building to the existing houses and terrain, the exterior walls will be finished in accordance with the finishing model of other walls of the existing buildings in Klis. The roofing will be made of roof tiles.’*

What can be distinguished from text is the designing method as well as selected designing elements – authors ‘read’ the context – of the natural terrain features, but also of the surrounding construction; they recognize and valorise the existing architectural vocabulary and draw their design accordingly. They start exclusively from the analysis of the local situation and define design parameters based

*of basic education*), Split; Developer: Urbanistički zavod Dalmacije (Eng. Urban Institute of Dalmatia), Odjel za graditeljsko naslijeđe (Eng. Department of Architectural Heritage).

<sup>4</sup> Since the construction of the school, the spatial situation has changed, and this paper presents photographs from that period to accurately visualise the peculiarities of the location, which were the key starting point for the design concept itself.

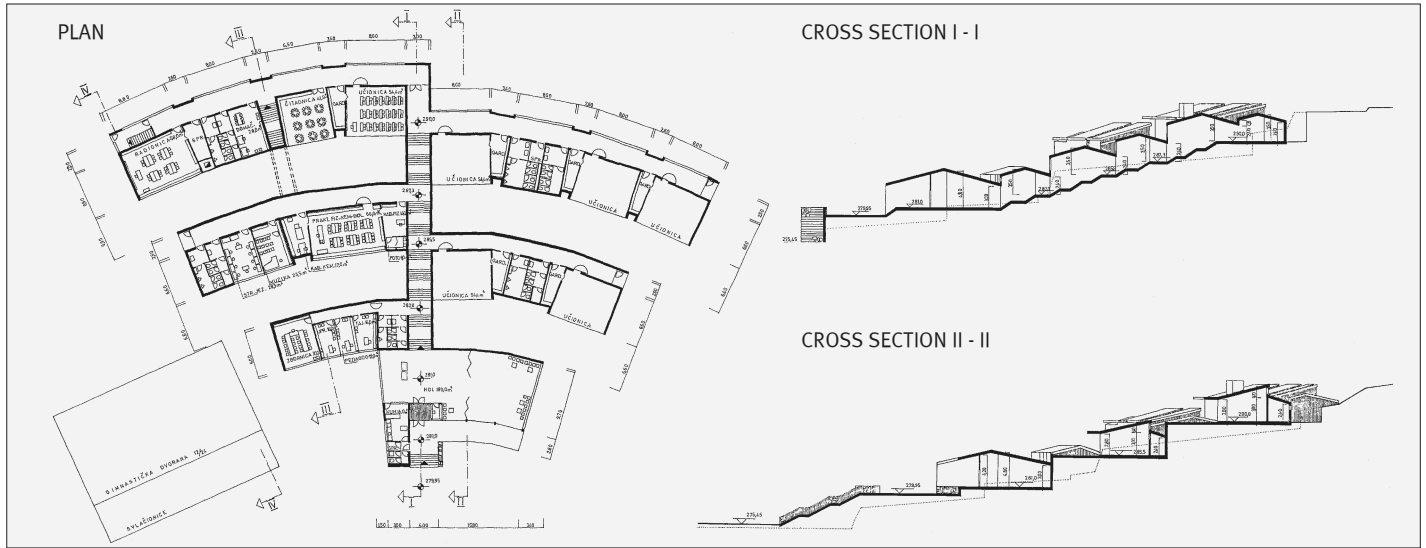


FIG. 8 PLAN AND SECTIONS I-I AND II-II THROUGH THE SCHOOL COMPLEX

on its foundations.<sup>5</sup> The logic of the concept seems self-evident, and the design and layout of the assembly looks as a part of the topography of the terrain itself. The floor plan layout (Fig. 8) of the school's fan-shaped contents logically not only follows but also rests on the natural shape of the terrain, while at the same time defining it.

Rows of classrooms are placed alternately east and west of the centrally placed communication 'spine'. In this way, the volume of the whole complex is divided into smaller parts, and the larger volumes of the school contents are adapted to the smaller scale of the surrounding residential architecture. The sections clearly show the fusion of the building with the terrain (Fig. 8). A particular contribution can be seen in the design of the roof surfaces (Fig. 1), which with their inclination follow the incline of the slope, and additionally 'shred' the volume of the school – the higher, single-pitched roofs of the classroom units penetrate through the lower, double-pitched roof surfaces that cover communications and spaces between the classrooms. At the same time, a vertical surface is created, shaped like a strip of clerestory windows (author's characteristic element), letting light through.

This building won the 'Borba' award for the best architectural achievement in Croatia in 1977.

The text of the jury's award explanation (Segvic, 1978: 101) precisely valorises the features of this design:

*'On the historical site of Klis, under the Klis fortress, the authors realized a design considering a range of factors; from purely utilitarian functional ones to highly cultural*

*ones. The authors managed to bring the space of an eight-year school into the agglomeration, without damaging its outline or its structure, and by adding new segments, and emphasizing it with the object's content, not its forms. The school in its core is treated as a life and culture related environment of everyday life.*

*In addition, the authors, using the method of architectural participation, opened a possibility of further upgrading and free development of the environment by determining its general outlines. They assumed the emphasis of personal architectural culture or temperament to be the social devel-*

5 'Architects simply relied on themselves, trying to create architecture according to the task, not architecture according to this or that architecture. They were clearly not interested in any 'Tyrolean' stylizations of Dalmatian architecture, but did what they thought needed to be done.' (Segvic, 1978: 103)

6 'The bulldozing of an irregular topography into a flat site is clearly a technocratic gesture which aspires to a condition of absolute placeness, whereas the terracing of the same site to receive the stepped form of a building is an engagement in the act of 'cultivating' the site.' (Frampton, 1983b: 26)

7 Frampton summarizes them in seven points – criticism of modernism and preference for a 'small' rather than a 'large' scale; architecture that consciously defines its own boundaries, and places the focus on the terrain it defines; which is 'tectonic' and not 'scenographic'; which takes into account all the specifics of the location; which is aware of the meaning of all sensory perception of space, and not just sight; critical of the sentimental application of vernacular elements, but will occasionally reinterpret them while remaining open to external influences; it flourishes in marginalized communities that manage to resist the pressure of globalization (Frampton, 1985: 327).

8 Designers: Jerko Marasović as head designer and co-designers: Mira Markotic, Slaven Rozic and Petar

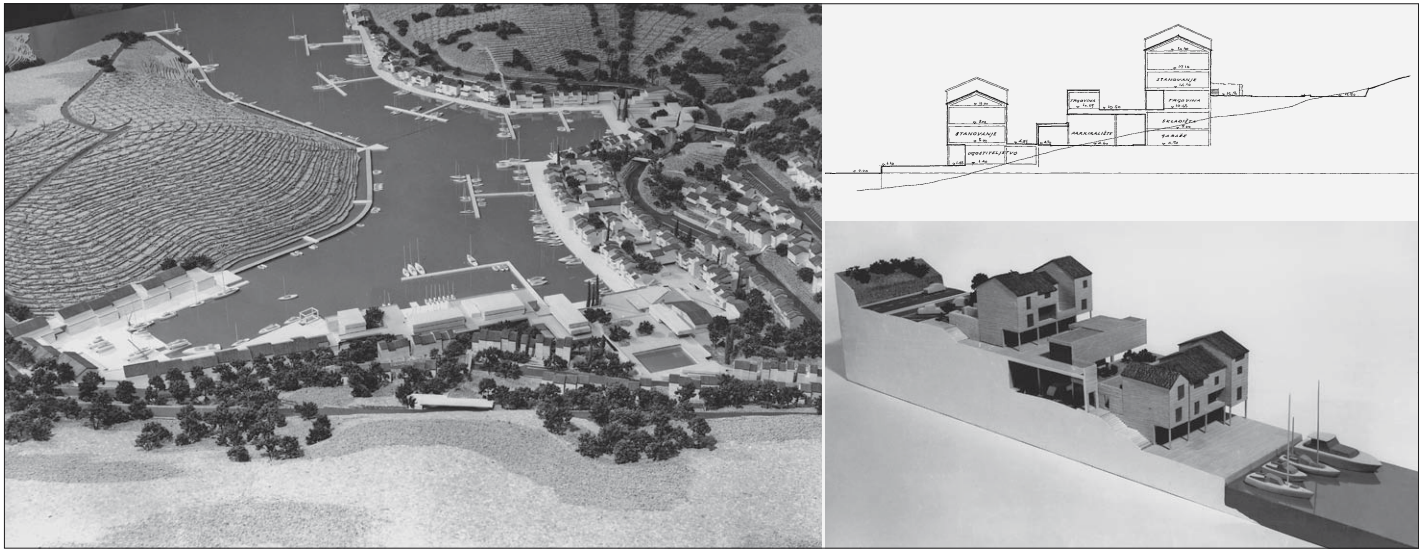


FIG. 9 MODELS OF THE MARINA KREMIK COMPLEX AND OF THE DETAILS, ACCOMPANIED BY THE URBAN PLANNING CROSS SECTION

opment in the broadest sense of the word of such a small suburban agglomeration. With a modest choice of local materials, expressive means and details, they showed an unpretentiousness that surely represents one of the paths of contemporary architecture. This is exactly where we saw a contemporary tendency of the democracy of architecture.'

From the above, it can be concluded that the concept arose from a deep understanding of the context and respect for its 'limitations' and peculiarities, unencumbered by trends. An extremely careful attitude towards topography<sup>6</sup> is noticeable, which is one of the key

topics of Critical Regionalism, and the aforementioned explanation of the jury clearly emphasizes the local conditioning of the design and its socio-cultural meaning and contribution. These are all elements that the school's architecture shares with the features of Critical Regionalism.<sup>7</sup>

#### KREMIK MARINA NEAR PRIMOŠTEN (1972)<sup>8</sup>

The 1970s were a time of significant development of tourism on the east coast of the Adriatic. The authors of the urban planning design of the marina recognized the potential dangers for space and quality of life brought by the seasonality of tourism. They proposed a solution that ensured year-round use of the space, and thus quality coexistence between tourism and the local community.<sup>9</sup> The architecture follows the topography of the terrain, and special attention is paid to an attractive view to the opposite vineyard (Fig. 9). The concept is thoughtful and innovative – a distinct value is provided by the complete separation of the pedestrian zone and traffic road; the entertainment life is connected to the coastal part, and shopping facilities in the shopping street to the parking lot; all ground floors of tourist and residential houses are intended for public purposes (\*\*\*) 1973b: 38). The typology of the marina's residential contents foresees smaller volumes that reinterpret local traditional architecture with a contemporary expression, and do not fall under the "populism"<sup>10</sup> of designs like the French marina Port Grimaud.<sup>11</sup> Accompanying contents of a larger size are placed in modernistically designed volumes. Unfortunately, only the nautical part of the content was realized and this interesting concept never had an opportunity to be verified through its usage.

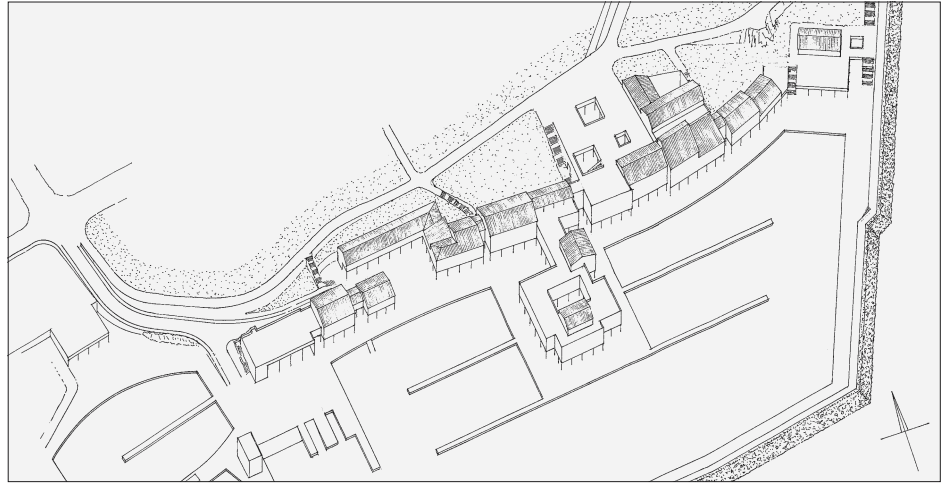
Galic; designs of maritime works and roads design institute "Obala" from Split.

9 A unique complex of a residential marina was planned to include: 750 moorings as well as accommodation capacity on dry land for 400 vessels, tourist accommodation with 300 commercial apartments and 200 hotel beds and a village with 200 apartments, with all the necessary accompanying facilities for all the above purposes (\*\*\*) 1973b: 38).

10 'It is necessary to distinguish at the outset between critical regionalism and the simplistic evocation of a sentimental or ironic vernacular. I am referring, of course, to the nostalgia for vernacular which is currently being conceived as an overdue return to the ethos of a popular culture; for unless such a distinction is made one will end by confusing the resistant capacity of Regionalism with the demagogic tendencies of Populism.' (Frampton, 1983a: 149)

11 The picturesqueness of the Port Grimaud residential marina, built according to the design of François Spoerry, was gladly accepted, but essentially it was architecture as scenography: 'Some would criticize this style of architecture and this development as pastiche or simply as a stage-set around which the everyday activities of boating take place.' (Oldham, 1993: 185). Everything is exclusively subordinated to tourist content, and the design arbitrarily combines elements of the traditional architecture of Provence, as well as of Greek islands, Italy, Spain...

FIG. 10 SPATIAL REPRESENTATION OF THE PROGRAMME SKETCH AND OF THE ZENTA MARINA



### ZENTA MARINA IN SPLIT (1978)<sup>12</sup>

The programme sketch envisages a residential marina, smaller in scale than the Kremik<sup>13</sup> marina. Judging by the attached spatial representation (Fig. 10), it can be concluded that the starting points related to the arrangement of contents and designs were similar – public contents are located on the ground floors, which are divided by porches; promenades and multi-level ‘squares’ attached to them; residential facilities are placed in smaller volumes designed somewhat in the light of Critical Regionalism and are organically interwoven with larger volumes of accompanying facilities of modernist design.

Both marina designs show the author’s responsibility towards the space, but also towards the local community. They aimed at mitigating the negative impacts of unplanned or uncontrolled tourism on both society and the environment. Their design approach is careful and respectful of the natural context, characteristics that align them with the principles of Critical Regionalism.

### CONCLUSION

*L’architecture est un mélange de nostalgie et d’anticipation extrême. (Eng. Architecture is a mixture of nostalgia and extreme anticipation) – Jean Baudrillard, on the door of a restored church in Sarlat by Jean Nouvel*

By studying designs of Jerko Marasović’s new construction, their architectural and social value is discussed, both at the time of their creation and today. This sheds new light on the life’s work of this outstanding expert in the field of research, restoration, preservation and presentation of architectural heritage, as his work is perceived exclusively in that context. His earlier works belong to the modernist expression. In his later ones, recognized peculiarities classify them in the direction of Critical Regionalism, which is argued by looking at the essence of the direction, and also at its current position and relevance.

It can be concluded that Jerko Marasović’s architectural designs align with the definition proposed by Baudrillard.

[Translated by Ivana Bavčević,  
univ. mag. edu. philol. angl. et philol. ital.]

<sup>12</sup> Designer: Jerko Marasović; maritime solution – designers: Nenad Marasović, Bruno Donati; associates: Vladimir Marčić, Dasa Vuletić; Developer: Urbanistički zavod Dalmacije (Eng. Dalmatian department of urban planning), Odjel za graditeljsko naslijeđe (Eng. Department of architectural heritage)

<sup>13</sup> Since the location is positioned in the City of Split, there was no need to provide designs for residential areas as in the case of the Kremik marina.

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## ILLUSTRATION SOURCES

- FIGS. 1-5,  
7, 8, 10 URBS Archives (former 'Urbanisticki zavod Dalmacije' / Urban Planning Institute of Dalmatia in Split)
- FIG. 6 Author, 2024
- FIG. 9 \*\*\* 1973b: 38 (models), URBS Archives (cross section)

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