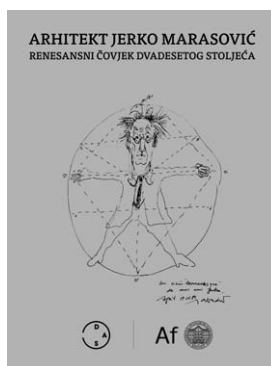


ROBERT PLEJIĆ

ARCHITECT JERKO MARASOVIĆ – RENAISSANCE MAN OF THE TWENTIETH CENTURY

ARHITEKT JERKO MARASOVIĆ – RENESANSNI ČOVJEK DVADESETOG STOLJEĆA



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The book *Architect Jerko Marasović – Renaissance Man of the Twentieth Century* by Katja Marasović and Snježana Perojević and by Zlatko Karač and Branislav Trifunović was published in cooperation with the Split Architects Society and the Faculty of Architecture of the University of Zagreb on the occasion of the hundredth anniversary of the birth of Jerko Marasović (1923-2009), a prominent Croatian architect whose work was particularly significant in the field of research, scientific processing and restoration of Diocletian's Palace and the historical core of Split.

He devised, and applied in practice, his own methodology for processing architectural heritage, and as head of the Department for Architectural Heritage of the Urban Institute of Dalmatia (since 1954), with great support from the city's management structures, he led the systematic revitalization of the historic core of Split in the 1960s. Organizing the work of the respective department, on the basis of innovative methods and approaches to research, was founded on his *par excellence* architectural knowledge, stemming from meticulous urban planning studies, creative spatial solutions and superior structural analysis. By intensively publishing the results (to a good extent thanks to his brother Tomislav) and educating students at the postgraduate level "Building Heritage" study at the Faculty of Architecture in Zagreb, the architectural profession in the sphere of research, restoration and protection of architectural heritage in Croatian areas was promoted from a traditionally collaborative one to a completely equal status one. It was not always easy, but Jerko Marasović's results confirmed that in particularly complex procedures of urban reconstructions or more significant structural analysis, the role of architects within expert teams of conservators, art historians, archaeologists, sociologists and constructors can be a leading one.

In the **Biography** of Jerko Marasović, a broad overview of this successful family from Split, their social and business contacts and their role in the period between the world wars, when Split became the administrative center and the largest port of the new state, was

opened. Jerko's father was a prominent builder and construction entrepreneur from Split, Marin Marasović, and Jerko's uncle was architect Fabijan Kaliterna, the author of visionary spatial and development studies of Split and a key figure in the architectural scene of this period.

In the stimulating atmosphere of international functionalist models promoted in Split in the twenties by architects and Prague students, among whom Josip Kodl stood out with his realizations of clean cubes and flat roofs, the generation of Jerko's second cousins grew up, including Milorad Druzeić (1911), Rikard Marasović (1913) and Miro Marasović (1914), as well as Jerko's first cousin Neven Šević (1917). All of them went to Zagreb to study architecture, and with their professional activities as successful architects, designers, planners and university professors, they left significant traces in Croatia in the period after the Second World War.

In the second chapter, "**Graditeljstvo**" (a Croatian term advocated by Jerko Marasović as a common name for urbanism, architecture and civil engineering) the initial unit is *The Methodology of processing architectural heritage* with an introductory text by Ivo Petricioli. Katja Marasović systematically explains the importance of architectural survey and the study of historical constructions in Jerko Marasović's work, and along with descriptions and explanations, she presents numerous studies of the spatial development of the city of Split, individual city spaces and individual architectural complexes.

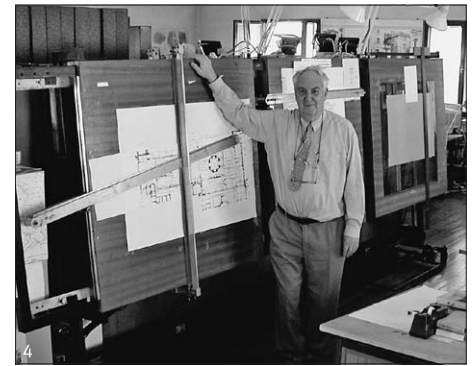
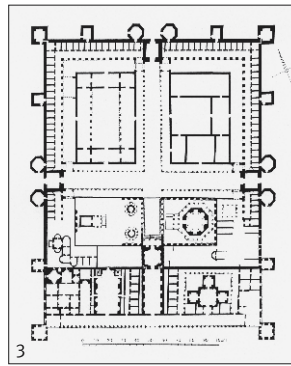
In the extensive and very personal text *Motive and method of Jerko Marasović*, Branislav Trifunović recalled joint cooperation and stimulating discussions, highlighting Jerko's reconstruction of the Church in Gradina in Solin.

In the section **Studies, projects and realizations**, Katja Marasović analyzed the circumstances and peculiarities of the works in Diocletian's Palace, the Amphitheater in Pula, as well as the renovation projects of historical buildings and complexes, churches and monasteries and urban projects, accompanied by

numerous drawings and photographs. In this part, one can also read about *The projects of contemporary architecture and marinas* by Snježana Perojević. Marasović's original architectural projects and realizations were analyzed and valued for the use of elements of a purer modernist expression or elements of a kind of critical regionalism.

The part **Pedagogical work** is a very exhaustive and multi-layered contribution by Zlatko Karač, which contains facts about the history of the study as well as witty comments about his own student experiences. It focused on Marasović's work at the post-graduate study "Architectural Heritage" of the Faculty of Architecture University of Zagreb. The study took place in Split, in the northwest tower of the Palace, which Jerko arranged as a study center of international recognition for various forms of education and training in the domain of heritage protection. These spaces have grown into a sort of Split *acupuncture point* of architectural events, and since 2003, has enabled the continuity of education in the courses of research and protection of the architectural heritage of the Study of Architecture University of Split. According to Karač, he was a charismatic professor of key architectural courses who continuously educated eight post-graduate generations (1975-1991) and two more after the post-war reconstruction of the Study (since 1997), a total of about 250 students. Former students who are still active are irreplaceable experts, on whose education, scientific research and professional management of the most complex monument restorations rest today.

In the part **Cooperation with distinguished experts**, Katja Marasović wrote about cooperation and friendly relations with Cvito Fisković, Ejnar Dyggve, Branimir Gabričević and Ivo Petricioli. Einar Dyggve, a world-renowned Danish architect and archaeologist, was a great role model for Jerko Marasović, because both architects acted as leading researchers in archaeological endeavors. They maintained their sincere friendship and mutual respect through constant correspondence and occasional meetings.



Sheila McNally, American archaeologist and art historian was responsible for starting the project “Diocletian’s palace joint excavation project” of the Urban Institute of Dalmatia and the University of Minnesota. Tomislav Marasović recalled the project launched in 1968 with the support of the prestigious Smithsonian Institute from Washington. The research lasted ten years, led by Jerko Marasović from the Urban Institute and Sheila McNally as the main American researcher, and the results were published in Croatian and English.

In the chapter **Other areas of activity**, Katja Marasović detailed and documented numerous lesser-known details about architect Marasović’s systematic pursuit of photography, meteorology, design and invention. A particularly demanding task, which he set himself, was the design and production on his own of a mechanical device for creating a constructed perspective in 1984. Jerko, not wanting to wait for the computers to become sufficiently capacitated, started using this device to create spatial representations of the historical stages of the development of Split. The bulky system of levers, weights and steel cables with three drawing boards placed vertically in front still works perfectly today. For new generations of students, facing with Jerko’s device is often associated with Vrancić, *Machinae novae* and *Cinquecento*, and as a monument to the vision of a genius engineer, it leaves no one indifferent.

Shipbuilding is a separate whole, in which we follow in detail Jerko’s dedicated work on designing and building ships. With the ship *Maistral*, which he built according to his own design, at the age of 44, he began his regular, persistent, almost ritualistic sailings along the Adriatic.

Due to the breadth of his interests and successful activities in various areas, many recognized in him the qualities of a true Renaissance man.

The memories of contemporaries contain the texts of the final chapter of the book. David Grove, English urban planner, Jukka Jokhilekto, a Finnish architect and urban planner, and Jean-Louis Paillet, a French architect and historian, were Marasović’s collaborators

and friends, and with great respect they point out his working energy and firm belief that with thoughtful design, large parts of Split’s historic core and Diocletian’s Palace can be arranged and equipped for contemporary use. Academician and archaeologist Nenad Cambi placed Jerko’s work together with that of Robert Adam, Vicko Andrić, Georg Niemann and Ernest Hebrard, emphasizing the invaluable wealth of documentary material that Jerko left to the city and science. Miljenko Domijan, art historian and conservator in his own special, direct way recorded frequent contacts and cooperation with “sjor Jerko”.

Architects, students of Jerko Marasović – Lemja Chabouh Aksamija, Zlatko Jurić, Vedran Mimica, Željko Peković, Snježana Perojević, Robert Plejić, Ivo Šprljan and Ivo Vojnović, today’s Doctors of Science and professors, in their memories of their post-graduate studies, bring warm, somewhat nostalgic notes and highlight Marasović’s uncompromising scientific approach and a unique breadth of knowledge, experiences and skills.

The appendix to the book contains list of professional and scientific activities of Jerko Marasović, as well as published works and awards, prepared by Katja Marasović and Emanuela Tomelić, Ivan and Josip Bošković and Dražica Kekez. Attached is **The content and processing of architectural survey of the existing state** made in 1983 by Jerko and Duško Marasović, which, as a methodological manual, was accepted and used in the work by numerous institutions and experts in our country and beyond.

The book with 418 large format pages and more than 600 illustrations was carefully and precisely designed by Professor Viktor Popović. It will be especially useful to all those who study the architectural heritage of Split and Dalmatia as a valuable source of information and a reviewed guide through the rich archive that Jerko Marasović created during almost 60 years of intensive activity. Katja Marasović did a very demanding editorial job excellently, and the members of the editorial board included, among others, Ivan and Marija Bošković, and Kate Bošković as proofreader, members of Jerko Marasović’s

CARICATURE ON THE COVER:
UN VISION “LÉONARDESQUE” DE MON AMI JERKO.
SPLIT 19 APRIL 1986 BY ARCHITECT SALVADOR
MORENO DE ALBORÁN PERALTA
FIG. 1 EJNAR DYGGVE AND JERKO MARASOVIĆ ON
THE SPLIT WATERFRONT IN 1958 (URBS ARCHIVE)
FIG. 2 THE TEN-METER SAILBOAT MAISTRAL
DESIGNED AND BUILT BY JERKO MARASOVIĆ
IN 1963-1970 (MARASOVIĆ FAMILY ARCHIVE)
FIG. 3 RECONSTRUCTION OF THE ORIGINAL
APPEARANCE OF DIOCLETIAN’S PALACE,
JERKO MARASOVIĆ 1989
(MEDITERRANEAN CENTER ARCHIVE)
FIG. 4 JERKO MARASOVIĆ AND HIS DEVICE
FOR CREATING A CONSTRUCTED PERSPECTIVE
(MEDITERRANEAN CENTER ARCHIVE)
FIG. 5 JERKO, TOMISLAV, MIRJANA MARASOVIĆ
AND IVO PETRICIOLI IN RAVENNA IN 1957
(ARCHIVE OF THE PETRICIOLI FAMILY)

immediate family, so the book was also a complex family undertaking.

The impressive life energy of Jerko Marasović, his commitment to work and research, always with the support of his family, left deep traces in many areas of his activity, indebted to this community and the architectural profession in general. As the initiator and manager of grandiose undertakings, no longer possible today, which lasted for decades, he contributed to the city of Split, with its historical transformations and successful processes of research, protection and restoration of architectural heritage during the twentieth century, taking a prominent place on European architectural maps.