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WELCOME TO DUBROVNIK / DOBRO DOŠLI U DUBROVNIK 2019

# WELCOME



GRATIS



Orlandova godina  
The Year of Orlando

2019

Broj /Number

31

DUBROVAČKI  
ORLANDO

*The Statue of Roland - A symbol of Dubrovnik*

70 GODINA/YEARS

*Dubrovačkih ljetnih igara /  
of the Dubrovnik Summer Festival*

UNESCO

*Četrdeset godina u UNESCO-voj obitelji  
Forty Years in the UNESCO Family*





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Naslovnica / Cover photo:  
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Foto / Photo by: Vedran Jerinić





## MATO FRANKOVIĆ

*Gradonačelnik Grada Dubrovnika*  
*Mayor of Dubrovnik*

### POŠTOVANI POSJETITELJI,

dobrodošli u Dubrovnik, grad kao niti jedan drugi. Posve jedinstven, Dubrovnik će Vas očarati svojom čarobnom ljepotom, bogatom poviješću koja izvire iz svake njegove ulice i palače, pomno očuvanom kulturnom baštinom, ali i zvonkom atmosferom dnevnoga života, kojom osvaja i zove na ponovni susret.

Hvala Vam što ste odabrali baš naš Grad, bez obzira u koje doba godine nam došli. Iako je Dubrovnik tijekom ljetnih mjeseci neodoljiv, osvaja i izvan glavne turističke sezone. Možda će Vam baš tada, rasterećen ljetne vreve, u ljepoti tišine svojih ulica, Mira i palača, dopustiti da ga bolje upoznate i da se potpuno prepustite njegovoj, stoljećima klesanoj, ljepoti. No, jedno je sigurno. U Dubrovnik ste doputovali kao gosti, a otići ćete kao prijatelji, jer ovaj je Grad uistinu satkan od neopisivog, od najčvršćeg kamena i najljepšeg stiha. Godina 2019. posebna je za naš Grad jer obilježavamo 40. godišnjicu od kada je čitavi povijesni kompleks Dubrovnika ušao pod zaštitu UNESCO-a, odnosno kada je uvršten na Listu Svjetske

kulturne baštine. U 2019. obilježavamo i 20 godina od skidanja Dubrovnika s Liste ugrožene svjetske baštine kamo je dospio zbog teških razaranja koje je povijesna jezgra pretrpjela tijekom Domovinskoga rata. Tim značajnim obljetnicama prethodila je izložba „Dubrovnik, a Scarred City“, a Grad Dubrovnik ju je, u suradnji s partnerima, u prosincu postavio u sjedištu Ujedinjenih naroda u New Yorku.

Osim toga, u ovoj godini sjećamo se i 10. godišnjice uvrštenja Feste svetoga Vlaha na tzv. Reprezentativnu Listu nematerijalne kulturne baštine, a tijekom čitave godine slavimo i 600 godina od postavljanja Orlandovoga stupa. Uz svetoga Vlaha, našega nebeskog zaštitnika, taj je srednjovjekovni ratnik jedan od simbola Dubrovnika i utkan je u njegovu kolektivnu memoriju.

Naime, tijekom stoljeća ovaj Grad bio je čuven po graditeljstvu, diplomaciji, trgovini, znanosti, ali i po različitim civilizacijskim dosezima, nedostiznim i mnogim puno većim i moćnijim

europskim zajednicama naroda. Današnji Dubrovnik predvodnik je hrvatskoga turizma i promotor postulata održivoga turizma na Mediteranu. Tijekom cijele godine nudi raznolike kulturne i zabavne sadržaje, diči se obiljem vrhunske autohtone gastronomske ponude, jedinstvenim ambijentom i gostoprimstvom. Uživajte u svemu što Vam Dubrovnik nudi i dopustite da Vas zadivi. U ime Grada Dubrovnika i svoje osobno ime želim Vam ugodan boravak kojega ćete se uvijek rado sjećati.



## GRAD DUBROVNIK

DEAR  
VISITORS,

Welcome to Dubrovnik, a city like no other. Completely unique, Dubrovnik will enchant you with its magical beauty, the rich history that runs forth from every street and palace, its well-preserved cultural heritage, as well as the resonant atmosphere of daily life, which conquers hearts and invites return visits.

Thank you for choosing our city, no matter what time of year you have come. Although Dubrovnik during the summer months is irresistible, it also captivates visitors outside of the peak tourist season. Perhaps just then, free of the summer commotion, in the beauty of the silence of its streets, peace and palaces, the city will let you get to know it better and to completely indulge in its centuries-old beauty. But one thing is for sure. You have come to Dubrovnik as guests, and you will leave as friends, because this city is truly made out of the indescribable, the strongest stone, and the most beautiful verse.

2019 is a special year for our city because we are celebrating the 40th anniversary of UNESCO designated

protection for the entire historical complex of Dubrovnik as a member of the World Cultural Heritage List. In 2019 we celebrate 20 years since Dubrovnik was removed from the List of Endangered World Heritage upon which it was placed due to the severe devastation that the historic center suffered during the Homeland War for Croatian independence. These important anniversaries were preceded by the exhibition “Dubrovnik, a Scarred City”, which the City of Dubrovnik, in cooperation with its partners, presented in December 2018 at the United Nations headquarters in New York. In addition, this year we also remember the 10th anniversary of the inclusion of the Festivity of St. Blaise on the Representative List of the Intangible Cultural Heritage of Humanity, and throughout the year, we are celebrating 600 years since the installation of Orlando’s Column on the main square. Along with St. Blaise, our heavenly protector, this medieval warrior is one of the symbols of Dubrovnik and is woven into its collective memory.

Throughout the centuries, this city has been famous for its architecture, diplomacy, trade, science, but also for various civilizational achievements, unattainable for many much larger and more powerful European communities of nations.

Today’s Dubrovnik is the leader of Croatian tourism and promoter of sustainable tourism in the Mediterranean. Throughout the year, it offers a variety of cultural and entertainment events, an abundance of authentic local gastronomic offerings, unique ambiance, and hospitality. Enjoy everything that Dubrovnik offers you and let the city amaze you. On behalf of the City of Dubrovnik and personally, I wish you a pleasant stay that you will always remember fondly.

DRAGI ČITATELJI  
I POSJETITELJI,  
DOBRODOŠLI  
U GRAD  
DUBROVNIK

**K**ozmopolitski otvoreni grad koji će Vas prigrliti i prihvatiti kao svoje građane Svijeta, zbog čega ćete se u veoma kratkom vremenu osjećati kao da ste doma.

U rukama držite magazin «Welcome to Dubrovnik», godišnje izdanje za 2019. s nizom priča kojima Vam želimo odškrinuti vrata u dubrovačku prošlost, te otvoriti vrata sadašnjeg vremena u kojemu kuca bilo ovoga Grada i njegovih stanovnika.

Na svoju bogatu tradiciju i vrijednu spomeničku baštinu je Grad Dubrovnik veoma ponosan, ali i odgovoran u njihovu očuvanju. U obnovu i očuvanje spomeničke baštine ulažu se značajna sredstva, kako bi se nasljeđu naših predaka mogao diviti cijeli Svijet. Obveza je to i zbog četiri desetljeća duge nazočnosti povijesne jezge Grada Dubrovnika na UNESCO-voj listi svjetske baštine, o čemu možete pročitati tekst u ovom Magazinu. Ponosni smo i jer je Festa sv. Vlaha prije deset godina našla svoje mjesto na popisu UNESCO-ve nematerijalne baštine, kao izuzetno njegovanje tradicije u kojoj se štuje nebeski zaštitnik Dubrovnika, sv. Vlaha. Ovo je godina koja se u Dubrovniku obilježava i kao Orlandova godina, budući je na

mjestu na kojemu ga susrećete i danas, ispred Sponze i Crkve sv. Vlaha, prije 600 godina podignut kip viteza koji ima i svoje europske putove, a o čemu je riječ, pročitajte u tekstovima koje smo vam pripremili u ovom broju. Upoznajte se i s Dubrovačkim ljetnim igrama, najvećom hrvatskom glazbeno-scenskom manifestacijom koja već 70 godina počiva na ideji ambijentalnoga teatra kakav je rijetkost u Svijetu, saznajte tko je slikar Josip Pino Trostman i zašto je glazbena diva Tereza Kesovija često nastupala pod reflektorima francuske Olympije, te čime je Orsat Franković zaslužio epitet jednoga od najkreativnijih dizajnera u Hrvatskoj. U Gradu u čijim su korijenima kreativnost, kultura i umjetnost, djeluju i danas brojni mladi stvaratelji okupljeni uz Klub mladih Orlando ili Studentski teatar Lero, dok se neki svojim idejama bore opstati na turističkom tržištu autohtonim suvenirima i proizvodima izrađenima u Dubrovniku. O svima njima donosimo priče. Ukoliko se nađete na Držićevoj poljani, pogledajte savršeno obnovljenu Biskupsku palaču u koju se lani, nakon 30 godina što je bila napuštena, uselio dubrovački biskup, tim činom želeći poslati poruku kako je život u

povijesnoj jezgri poželjan i moguć. Otkrivamo i zanimljivost zašto se u Švicarskoj i danas proizvodi čokolada koja nosi ime Ragusa, te koji je restoran lani okrunjen prvom Michelinovom zvjezdicom u ovom turističkom biseru, a svakako ćete se iznenaditi spoznajom koliko se natjecatelja prijavljuje na izazovni polumaraton po Zidinama u Dubrovniku i obližnjemu Stonu. Saznajte i zašto je Ivo Vojnović mnogim Dubrovčanima najdraži pjesnik i književnik iz 19. stoljeća.

Uz naš magazin «Welcome to Dubrovnik» sigurno Vam neće biti dosadno. Kroz naše priče osjetite koliko smo ponosni i zaljubljeni u naš Grad. Uživajte u čitanju našega Magazina i uživajte u boravku u našem Gradu. Dočekujemo Vas srdačno i želimo Vam iskrenu dobrodošlicu.





Turistička zajednica  
grada Dubrovnika  
Dubrovnik  
Tourist Board

## DEAR READERS AND VISITORS, WELCOME TO DUBROVNIK

**A** cosmopolitan, open city that will embrace and accept you as citizens of the world, where in a very short time you will feel at home.

You are holding the 2019 edition of the “Welcome to Dubrovnik” magazine, presenting a series of stories which unlock the doors to Dubrovnik’s past and open the door of the present time the houses of this city and its people.

The City of Dubrovnik is very proud of its rich tradition and valuable monumental heritage, but it is also responsible for its preservation. Significant resources are invested in the restoration and preservation of the monumental heritage so that the entire world can marvel at the legacy of our ancestors. This is also required by the four decades long presence of the historic center of the city of Dubrovnik on the UNESCO World Heritage List, about which you can read in this issue. We are also proud because the Festivity of St. Blaise found its place on UNESCO’s List of Intangible Heritage, as an exceptional nurturing of the tradition of heavenly patron saint of Dubrovnik, Saint Blaise. This year in Dubrovnik will also be celebrated as Orlando’s year, since 600 years ago, in the place where you can see Orlando’s

Column today, in front of the Sponza Palace and the Church of St. Blaise, was erected a statue of a knight who has his own European paths. To learn his story, read the articles that we have prepared in this issue. Get to know the Dubrovnik Summer Festival, the largest Croatian music and theater event that for 70 years has been based on the rare practice of environmental theater. Find out who the painter Josip Pino Trostman is, why the musician Tereza Kesovija often performed under the lights of the French Olympia, and why Orsat Franković deserves the title of one of the most creative designers in our country. In the city whose roots are based on creativity, culture, and art, today many young creators gather through the Orlando Youth Club or the Lero Student Theater, while some struggle to survive with their ideas on the tourist market of local domestic souvenirs and products made in Dubrovnik. We bring stories about all of them. If you find yourself on Držić’s Square, look at the perfectly restored Bishop’s Palace that the Dubrovnik bishop moved into last year, thirty years after it was abandoned, sending the message with this move that life in the historic center is desirable and feasible. We also present the

interesting story of why Switzerland still today produces chocolate bearing the name of Ragusa, which restaurant was last year crowned with the first Michelin star in this pearl of tourism, and you will surely be surprised by how many competitors sign up for the challenging half-marathons on the Dubrovnik City Walls and in nearby Ston. Also find out why Ivo Vojnović is for many people from Dubrovnik their favorite poet and writer of the 19th century.

You will certainly be entertained and learn something new with our “Welcome to Dubrovnik” magazine. Through our stories you will feel how proud and in love with our city we are. Enjoy reading our magazine and your stay in our city. We receive you warmly and wish you a sincere welcome.



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Reservations: +385 20 312 664  
Srd Hill, Dubrovnik

## GRADSKA KAVANA ARSENAL RESTAURANT

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Pred Dvorom 1, Dubrovnik





Orlandova godina  
The Year of Orlando  
2019



Grad Dubrovnik

Turistička zajednica  
grada Dubrovnika  
Dubrovnik  
Tourist Board

## PROGRAM

### Siječanj

**25. siječnja**  
Predstavljanje programa Orlandove godine

### Veljača

**1. veljače**  
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Izložba „51.2 po mjeri Orlanda“

### 1. veljače

Umjetnička galerija Dubrovnik  
Dječja likovna radionica „600 godina Orlanda/Orlandova godina“

### 8., 9., 10., 16., 17., 23. i 24. veljače

Udruga mladih Orlando  
Radijske i televizijske radionice i program o vitezu Orlando

### 16. i 17. veljače

Udruga mladih Orlando  
Projekt promocije hrvatskih autora i glazbenika u Dubrovniku

### 22. veljače - 5. ožujka

Grad Dubrovnik i TZ grada Dubrovnika  
Međunarodni dubrovački karnevo - 20 godina

### Dom Marina Držića

Likovna radionica za djecu: Orlando, sveti Vlaho i Marin Držić

### Ožujak

**2., 3. i 25. ožujka**  
Udruga mladih Orlando  
Radijske i televizijske radionice i program o vitezu Orlando

### Dom Marina Držića

Likovna radionica za djecu: Orlando, sveti Vlaho i Marin Držić

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Izložba „Orlando u Lukjernici“

### 25. travnja

Udruga mladih Orlando  
Radijske i televizijske radionice i program o vitezu Orlando

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### Facebook grupa Dubrovnik nekad i Foto Adria Dubrovnik

Izložba fotografija na Stradunu „Orlando nekad“

### Dom Marina Držića

Likovna radionica za djecu: Orlando, sveti Vlaho i Marin Držić

### Judo klub "Dubrovnik 1966"

Međunarodni judo turnir "Judo cup Dubrovnik, 2019."

### Plivački klub "Jug"

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Vaterpolski klub Jug - Croatia osiguranje  
Memorijalni vaterpolski turnir "Tomo Udovičić" 2019.

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Projekt promocije hrvatskih autora i glazbenika u Dubrovniku

### 24. svibnja

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Predavanje "Ariostov Orlando i Vetranovićev Pelegrin"  
Dr. sc. Morana Čale

### 25. svibnja

Udruga mladih Orlando  
Radijske i televizijske radionice i program o vitezu Orlando

### Dubrovačke knjižnice

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Dr. sc. Nikša Vazezić

### Studentski teatar Lero

Pričanje bajki i legendi za najmlađe: Pričamo o Orlando

### Dom Marina Držića

Likovna radionica za djecu: Orlando, sveti Vlaho i Marin Držić

### Plesno - edukativna udruga Conviso

Plesna produkcija: Orlando tad i sad

### Umjetnička škola Luke Sorkočevića

Izložba „Orlandova godina“

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Udruga mladih Orlando  
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### 7. - 14. lipnja

Dubrovački simfonijski orkestar  
Ciklus barokne glazbe „Orlando furioso“  
Dirigent: Dmitry Sinkovskiy

### 25. lipnja

Udruga mladih Orlando  
Radijske i televizijske radionice i program o vitezu Orlando

### 30. lipnja

Erasmus student network Dubrovnik  
Predstavljanje edukativne brošure „Orlando na Erasmusu“

### Srpanj

### 6. srpnja

Centar za karijere mladih Dubrovnik  
Projekcija Orlando i vještina

### Tenis klub Ragusa

Međunarodni teniski turnir „Dubrovnik DUD Bowl“ 2019.

### Kolovoza

### 26. - 29. kolovoza

Dubrovački simfonijski orkestar  
"Orlando Piano Week - Piano Recitals"  
Solisti: Andrew Tyson, Steven, Lin, Evan Shinners, Evgeni Bozhanov

Dubrovački muzeji  
Izložba "Orlando - simbol slobode"  
Tenis klub Ragusa  
Međunarodni teniski turnir „Dubrovnik DUD Bowl“ 2019.

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Udruga mladih Orlando  
Autorska predstava dramske sekcije Udruge mladih Orlando

### 25. rujna

Udruga mladih Orlando  
Radijske i televizijske radionice i program o vitezu Orlando

### 29. rujna

Aster kulturno društvo Dubrovnik  
Lutkarska predstava za djecu „Orlando“

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Aster kulturno društvo Dubrovnik  
Lutkarska predstava za djecu „Orlando“

### 18. listopada

Dubrovačke knjižnice  
Predavanje "Crlice iz povijesti dubrovačkog Orlanda"  
Ivan Viđen

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Udruga mladih Orlando  
Radijske i televizijske radionice i program o vitezu Orlando

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### Studeni

**25. studenoga**  
Udruga mladih Orlando  
Radijske i televizijske radionice i program o vitezu Orlando

### Studentski teatar Lero

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Udruga Audiovizualni centar Dubrovnik  
Orlando sanja  
Slikovnica i animirani film temeljeni na pjesmi „Orlando sanja“

### Prosinac

**8. i 22. prosinca**  
Aster kulturno društvo Dubrovnik  
Lutkarska predstava za djecu „Orlando“

### 16. prosinca

Udruga za mlade Maro i Baro  
Radionice i sajam: Orlandova priča za dubrovačka bića

### 25. prosinca

Udruga mladih Orlando  
Radijske i televizijske radionice i program o vitezu Orlando



## PROGRAMI OSNOVNIH ŠKOLA I DJEČJIH VRTIĆA

### DV Pčelica, Mokošica

Slikovnica i CD "Orlando - hrabri vitez"

### DV Dubrovnik

Izložba dječjih likovnih radova

### Osnovna škola Ivana Gundulića

Izložba likovnih i kreativnih radova učenika/ica  
Dramsko - recitatorske izvedbe učenika/ica  
Izložba literarnih radova učenika/ica

### Osnovna škola Marina Getaldića

Školski list „Betino zrcalo“ – tema Orlando  
Dramsko - recitatorske izvedbe učenika/ica  
Izložba likovno - literarnih radova "Orlando u dječjim rukama i mašti"  
Projekt „Orlando simbol slobode“  
Slikovnica „Orlando u riječi i slici“  
Radionica „Roland – a true Pan - European hero“  
Radionica „Orlando u srcu olovke“  
Izrada slikovne zbirke zadataka „Orlandov lakat“

### Osnovna škola Antuna Masle

Izrada slikovnice na temu Orlando  
Izrada stripa

Izrada kipa Orlando

### Osnovna škola Marina Držića

Dubrovnik i njegov Orlando u doba renesanse  
Orlando i drugi kameni čuvari našega grada – pisanje eseja  
Likovno - literarne radionice

### Osnovna škola Mokošica

Izrada stijepe karte Europe na kojoj će označiti gradove u kojima se nalaze najpoznatiji Orlandovi stupovi  
Izrada zbirke pjesama i legendi o Orlando  
Istraživanje zastupljenosti imena Orlando u OŠ Mokošica (uključujući i žensku izvedenicu imena)  
Istraživanje o mjernoj jedinici „dubrovački lakat“  
Učenička zadruha „Tezoro“ – izrađivanje razglednice s motivom Orlando  
Intervju s Goranom Cvjetinovićem o obnovi Orlandova stupa  
Reportaža o tome koji sve objekti i događanja u Dubrovniku nose Orlandovo ime

### Osnovna škola Lapad

Igrokaz - Legenda o Orlando  
Izložba likovnih i kreativnih radova učenika/ica  
Izrada slikovnice o Orlando  
Od Roncesvallesa do Dubrovnika - put povijesne legende o vitezu Rolandu od mjesta njegove smrti do postavljanja i značenja Orlandovog kipa u Dubrovniku  
Izrada web stranice Orlandov lakat s online kalkulatorom mjernih jedinica - pretvaranje standardnih mjernih jedinica duljine u Orlandove lake  
Izložba učeničkih fotografija na temu Orlando  
Radijska emisija „Priča o Orlando“  
Predstava „Orlando od Amora“ prema predlošcima tri učenička rada „Orlando od Amora“, „Moj Orlando“ i „Dubrovačka faca“

Orlando600  
2019yearforlando  
www.dubrovnik.hr

Orlandova godina  
The Year of Orlando  
2019

## PROGRAMME

Orlandova godina  
The Year of Orlando  
**2019**

### January

#### January 25

Presentation of Orlando's Year Programme

### February

#### February 1

State Archives - Sponza Palace  
Exhibition "51.2, as per Orlando's Measure"

#### February 1

Dubrovnik Museum of Modern Art  
Children's Art Workshop "600 Years of Orlando/Orlando's Year"

#### February 8, 9, 10, 16, 17, 23 and 24

Orlando Youth Association  
Radio and television workshops and programme on Orlando the Knight

#### February 16 and 17

Orlando Youth Association  
Presentation of Croatian authors and musicians in Dubrovnik

#### February 22 – March 5

City of Dubrovnik & Dubrovnik Tourist Board  
International Dubrovnik Carnival

House of Marin Držić

Art workshop for children: Orlando, St. Blaise and Marin Držić

### March

#### March 2, 3 and 25

Orlando Youth Association  
Radio and television workshops and programme on Orlando the Knight

House of Marin Držić

Art workshop for children: Orlando, St. Blaise and Marin Držić

### April

#### April 25

Lukjerna Association  
Orlando in Lukjerna – Exhibition

### April 25

Orlando Youth Association  
Radio and television workshops and programme on Orlando the Knight

### April 28 - 30

Du Motion Runners Days Dubrovnik 2019

FB group „Dubrovnik in the Old Days“ & Foto Adria  
„Orlando in the Old days“ photo exhibition, Stradun

House of Marin Držić

Art workshop for children: Orlando, St. Blaise and Marin Držić

Dubrovnik 1966 Judo Club

2019 Judo cup Dubrovnik International Judo Tournament

Jug Swimming Club

2019 International Swimmer's Meeting Zlatni Orlando

Jug Waterpolo Club

2019 Tomo Udovičić Memorial Waterpolo Tournament

### May

#### May 10 and 11

Orlando Youth Association  
Presentation of Croatian authors and musicians in Dubrovnik

#### May 24

Dubrovnik Libraries - Dubrovnik Scientific Library  
"Ariosto's Orlando and Vetranović's Pelegrin"  
Lecture by Morana Čale

#### May 25

Orlando Youth Association  
Radio and television workshops and programme on Orlando the Knight

House of Marin Držić

Art workshop for children: Orlando, St. Blaise and Marin Držić

Dubrovnik Libraries

"Orlando's Column - the Symbol of Maturation of the Commune of Dubrovnik"  
Lecture by Nikša Varežić

Luka Sorokočević Art School

programme on Orlando the Knight

Neptun Rowing Club

2019 Sempres Primus International Rowing Regatta

### November

#### November 25

Orlando Youth Association  
Radio and television workshops and programme on Orlando the Knight

Lero Student Theatre

Theatre play "Orlando"

Dubrovnik Audiovisual Center

Picture book and cartoon based on the song "Orlando sanja" (Orlando Dreams)

### December

#### December 8 and 22

Aster Cultural Society Dubrovnik  
Orlando - Puppet play

#### December 16

Maro and Baro Youth Association  
Workshops and fair: "Orlando's Story for the People of Dubrovnik"

#### December 25

Orlando Youth Association  
Radio and television workshops and programme on Orlando the Knight

Orlando600  
2019yearforlodo  
www.dubrovnik.hr

Art Exhibition - Marking the Year of Orlando  
Lero Student Theatre  
"Let's Talk about Orlando" - Storytelling for the youngest - fairy tales and legends  
Convivo Dance and Education Association  
Orlando Then and Now

### June

#### June 1

Orlando Youth Association  
Presentation of Mobile Web Application "Verbum Orlando"

#### June 7 - 14

Dubrovnik Symphony Orchestra  
Orlando Furioso - Baroque Music Festival  
Music director: Dmitry Sinkovsky

#### June 25

Orlando Youth Association  
Radio and television workshops and programme on Orlando the Knight

#### June 30

Erasmus Student Network Dubrovnik  
Presentation of Educational Brochure: Orlando in the Erasmus Programme

### July

#### July 6

Youth Career Center Dubrovnik  
3D Orlando's skills

Ragusa Tennis Club

Dubrovnik DUD Bowl 2019 International Tennis Tournament

### August

#### August 26 – 29

Dubrovnik Symphony Orchestra  
"Orlando Piano Week – Piano Recitals"  
Andrew Tyson, Steven Lin, Evan Shinnars, Evgeni Bozhanov

Dubrovnik Museums

Exhibition "Orlando - the Symbol of Freedom"

Ragusa Tennis Club

Dubrovnik DUD Bowl 2019 International



Tennis Tournament

### September

#### September 20

Orlando Youth Association  
Original play by the Drama club of the Orlando Youth Association

#### September 25

Orlando Youth Association  
Radio and television workshops and programme on Orlando the Knight

#### September 29

Aster Cultural Society Dubrovnik  
„Orlando“ Puppet play

### October

#### October 13 and 27

Aster Cultural Society Dubrovnik  
„Orlando“ Puppet play

#### October 18

Dubrovnik Libraries  
"Orlando in Dubrovnik - Historical highlights"  
Lecture by Ivan Vidén

#### October 25

Orlando Youth Association  
Radio and television workshops and

Orlandova godina  
The Year of Orlando  
**2019**



# DUBROVAČKI ORLANDO

NAPISAO **MATKO MATIJA MARUŠIĆ**

Početak petnaestoga stoljeća Dubrovnik je bio veliko gradilište. Uz brojna javna i privatna zdanja, koja su se tih godina podizala, posebno mjesto pripada projektu formiranja općinskoga trga, na sjecištu glavnih gradskih komunikacija. Prostor ispred Crkve sv. Vlaha i danas je srce Grada pod Srđem, a u njegovom središtu još uvijek ponosno stoji Orlando. Ovaj plemić s dvora cara Karla Velikog, čiji je lik isprepleten srednjovjekovnim legendama, u renesansi je utjelovio dubrovačku slobodu. Danas, dok se pred njegovim očima odvija neka druga stvarnost, najglasniji je podsjetnik na slojevitost prošlosti Grada. Doista, obilježavanje šest stotina godina postavljanja skulpture, kojoj se i danas divimo, ne bi smjelo proći bez prepoznavanja i vrednovanja istaknutoga mjesta koje joj pripada, ne samo kao umjetničkom djelu, već i kao znaku-simbolu. Na početku petnaestoga stoljeća, u osvjetljenju „zlatnog doba Dubrovnika“, izrada skulpture bila je povjerena istaknutom lombardskom majstoru, Boninu Jakovljevom iz Milana. Bonino je svoja najznačajnija djela ostvario u gradovima duž istočne obale Jadrana, ponajprije u Splitu i Šibeniku, no ova dubrovačka narudžba u mnogočemu odskaje u njegovom opusu. Naime, posrijedi nije bio zadatak interpretiranja sakralnih tema u skulpturi (tada dominantne umjetničke forme), već izrada javne, sekularne skulpture u punom smislu riječi. Boninov Orlando je zamijenio stariju skulpturu istog sadržaja, koja,

očito, svojim oblikom i stilom nije odgovarala potrebama novoga trga koji je izgradnjom Crkve sv. Vlaha dobio reprezentativan izgled. Nova skulptura, naručena odlukom gradskih vlasti 1418., a postavljena već godinu dana kasnije, prikazuje lik mladolikog viteza priljubljenog uz masivno postolje za jarbol na kojem se vijorila zastava sv. Vlaha, patrona Grada. Lik viteza u punoj ratničkoj opremi, s oklopom, štitom i mačem, odlikuje stil kipara Bonina: njegova je skulptura na pola puta između reljefa i slobodnostojećeg ljudskog lika, s blagim licem i pedantno izvedenim detaljima, karakteristikom svih gotičkih prikaza vitezova i, općenitije, velikodostojnika. Okolnosti narudžbe pojašnjavaju njezinu političku i simboličku pozadinu. Kako se smatra, podizanje Orlanda vezano je uz pola stoljeća raniji prestanak mletačke vlasti nad Gradom, i početak uživanja zaštite Hrvatsko-Ugarskog kraljevstva. Lik Orlanda, prema toj interpretaciji, utjelovio bi novostečenu slobodu Dubrovnika. Dok je snažan simbolički naboj skulpture bio razumljiv tek najučenijim slojevima, Orlando je kroz dugu povijest Dubrovnika bio mjesto vjerodostojnosti i pravde. Naime, duljina Orlandovog lakta, u dužini od 51,3 cm, predstavljala je osnovnu mjernu jedinicu Republike, a bila je urezana u prvi skalini ispod Orlanda kako bi se po njoj moglo ravnati. Sa istog su se mjesta izvikivale sve odluke gradskih vlasti i ostale objave od javnog značaja. Kako to navodi toskanski humanist Filip de Diversis, iz čijeg pera potječe najdetaljniji

opis dubrovačke svakodnevnice tog doba, sama je skulptura bila mjestom izvršavanja kazni. Prijestupnici su, vezani za Orlanda, najčešće bivali bičevani. Upravo stoga dubrovačku je skulpturu nemoguće razumjeti izvan njezinog prostornog konteksta, u samom središtu općinskog trga, te ispred crkve gradskog zaštitnika. U tom smislu, posrijedi je jedna od najranijih javnih skulptura u jadranskom prostoru čija „javnost“ na proizlazi samo iz njezinog smještaja, već iz dugotrajnih i važnih funkcija koje je imala u javnim ritualima starog Dubrovnika. Burnu povijest koju lik Orlanda zrcali, pratio je i nemiran život same skulpture. Prvotno je bila okrenuta prema istoku, odnosno ulazu u Grad s morske strane, iz luke. Početkom 1825. godine, netom nakon gašenja Dubrovačke Republike, skulpturu je oborila snažna zimska oluja. Dubrovčani su na ponovno postavljenje Orlanda, na inzistiranje dubrovačkih građana koji se u skulpturi i dalje prepoznavali simbol svojega Grada, čekali čak pola stoljeća. Brojni Dubrovčani novije generacije, pak, pamte fotografije ratnih razaranja početkom devedesetih godina, kada je Orlando, zaštićen drvenom oplatom, odolijevao napadima. Recentnije, nažalost, skulptura odaje znakove propadanja. Nekoliko pukotina na postolju i skulpturi prijete raspadanju na više dijelova zbog čega se s posebnom pažnjom prate daljnje promjene u kamenu i djeluje u cilju njezina očuvanja, čim se čuva i ovaj neotuđiv dio povijesne memorije Grada.



# THE STATUE OF ROLAND

## (ORLANDO) - *A symbol of Dubrovnik*

BY **MATKO MATIJA MARUŠIĆ**

At the beginning of the fifteenth century Dubrovnik was one big construction site. Along with the many public and private buildings that were erected during those years, there was a special project dedicated to building a municipal square, at the intersection of major city streets. Even today, the space in front of the Church of St. Blaise is the heart of the city beneath Srđ (pronounced "surge") Mountain, and the statue of Roland (Orlando) still proudly stands at its center. This nobleman from the court of Emperor Charles the Great, whose persona is intertwined with medieval legends, embodied Dubrovnik's freedom during the Renaissance. Today, while a modern reality unfolds before his eyes, he is the strongest reminder of the complexity of the city's past. Indeed, the 600-year anniversary of this sculpture, which we still admire today, should not go without recognition and appreciation of its prominent spot, not just as a work of art but also as a sign and symbol.

At the beginning of the fifteenth century, during the Golden Age of Dubrovnik, the prominent Lombardi master Bonino di Jacopo da Milano was entrusted with making the sculpture. Bonino created his most significant works in cities along the eastern coast of the Adriatic, primarily in Split and Šibenik, but this request from Dubrovnik is in many ways set apart from the rest of his opus. Namely, the task was not interpreting sacred themes in sculpture (the dominant artistic form at the time), but the creation of a public, secular sculpture in the full sense of the word. Bonino's Roland replaced an older sculpture of the same subject, which, with its shape and style no longer fit the needs of the new square after the erection of Church of St. Blaise, which

gave the square a new look. The new sculpture, commissioned by a decision of the city authorities in 1418, and installed a year later, shows the figure of a young knight attached to a massive column which serves as a base for a flagpole upon which the flew the flag of St. Blaise, the patron saint of the city. The figure of the knight in full battle gear, with armor, shield, and sword, is the style of the sculptor Bonino: his sculpture is halfway between relief and a free-standing human figure, with a gentle face and painstaking details, characteristic of all Gothic displays of knights and, more generally, dignitaries.

The circumstances of the request for this sculpture clarify its political and symbolic background. It is considered that the erection of Roland is linked to the end of Venetian rule over the city half a century earlier, and the beginning of the protection of the Croatian-Hungarian kingdom. The figure of Roland, according to this interpretation, embodied the newfound freedom of Dubrovnik. However, the powerfully symbolic charge of the sculpture was understandable only to the most well-informed, as during the long history of Dubrovnik, the figure of Roland was a central public place of credibility and justice. Namely, the length of the figure's elbow, measuring 51.3 cm, was the basic measuring unit of the Republic of Dubrovnik, and the measure was carved into the first step below the statue for use in measuring goods and materials. All the decisions made by the city authorities and other important public news were announced from this same place. As stated by the Tuscan humanist Filip de Diversis, from whose pen comes from the most detailed description of everyday life in Dubrovnik at from

that time, the sculpture itself was also the place of execution of punishment. Convicted criminals, tied to the statue of Roland, were most often flogged. That is precisely why it impossible to understand Dubrovnik's sculpture outside of its spatial context, in the very center of the municipal square, and in front of the church of the city's patron saint. In that sense, it is one of the earliest public sculptures in the Adriatic region, whose "publicity" comes not only come from placement, but from the long-lasting and important roles it played in the public rituals of old Dubrovnik.

The tumultuous history that Roland's likeness mirrors followed the life of the sculpture itself. Originally it faced the east, or rather the entrance to the city from the sea side, from the harbor. At the beginning of 1825, just after the fall of the Dubrovnik Republic, the sculpture was knocked over by a powerful winter storm. The people of Dubrovnik, upon the insistence of Dubrovnik citizens who still considered this sculpture the symbol of their city, waited nearly half a century for the re-installment of Roland.

Moreover, many older generations of Dubrovnik citizens, remember photographs of war destruction in the early 1990s, when Roland, protected by a wooden frame, resisted attacks. Unfortunately, more recently, the sculpture has shown signs of deterioration. Several significant cracks have appeared on the stand and sculpture, which is why special attention is being paid to further changes in the stone with the goal of preserving the statue, and with it, an undeniable part of the historic memory of the city.

ŽELEĆI PREDSTAVITI DUBROVNIK  
KAO JEDNU OD TOČAKA NA  
EUROPSKOM PUTOVANJU VJERNOGA  
PALADINA KARLA VELIKOGA, GROFA  
ROLANDA, USKO POVEZANU UZ  
RAZVITAK DEMOKRATSKE MISLI U  
SLOBODNIM EUROPSKIM GRADOVIMA  
SREDNJEGA VIJEKA, UDRUGA  
EUROPSKI DOM DUBROVNIK  
POKRENULA JE 2002. GODINE  
PROJEKT "ORLANDOVI EUROPSKI  
PUTOVI". NJIME SE ŽELJELA SKRENUTI  
POZORNOST NA ČINJENICU DA  
NAKON PROŠIRENJA EUROPSKE  
UNIJE U 2004. GODINI DUBROVAČKI  
ORLANDO OSTAJE JEDINI SPOMEN  
NA VITEZA ROLANDA IZVAN GRANICA  
UNIJE. U ŽELJI DA SE ORLANDO  
ŠTO PRIJE PRIDRUŽI SVOJOJ 'BRACI'  
I TIME USPJEŠNO ZAPOČNE SVOJE  
NOVO EUROPSKO PUTOVANJE,  
U PROJEKT SU SE UKLJUČILI  
MNOGOBROJNI STRUČNJACI  
IZ POVIJESTI, SOCIOLOGIJE,  
KNJIŽEVNOSTI I PRAVA TE UMJETNICI  
IZ NEKOLIKO EUROPSKIH DRŽAVA.  
DIO TE MULTIMEDIJALNE ZBIRKE JE  
I PETOJEZIČNA KNJIGA "ORLANDOVI  
EUROPSKI PUTOVI", KOJA KROZ  
POVEZIVANJE RAZLIČITIH ASPEKATA  
ŠTOVANJA VITEZA ROLANDA OD 8.  
DO 21. STOLJEĆA SLAVI EUROPSKU  
KULTURNU RAZNOLIKOST, DAVAJUĆI  
DUBROVAČKOME ORLANDU, KAO  
POSREDNIKU IZMEĐU SREDOZEMNE  
I SREDNJOEUROPSKE TRADICIJE,  
POČASNO MJESTO.



# ORLANDOVI EUROPSKI PUTOVI

NAPISALA **ADRIANA KREMENJAŠ - DANIČIĆ**

**N**ajveća svetinja Dubrovačke Republike, nekadašnje malene države na istočnoj obali Jadrana, bila je sloboda, a Orlandov stup, kao vidljivi simbol slobode, i danas krase središnji gradski trg. No Orlando, kao uostalom ni Vlaho, svetac zaštitnik, nije Dubrovčanin. Za razliku od sveca, koji je Grad „pohodio“ s istoka, današnje Turske, ovaj je vitez stigao sa zapada europskog kontinenta, današnje Francuske. Dolazeći s potpuno oprečnih strana, našli su se točno na pola puta, u državi na razmeđu Istoka i Zapada, koja je tijekom turbulentnih stoljeća objeručke prihvatila njihovu zaštitu, znajući je cijeniti, darovavši i jednom i drugom središnje mjesto u svome javnom životu.

*Orlando*, kako se naziva u Italiji i Dubrovniku, ili *Roland*, kako glasi poznatija verzija njegova imena, pravi je europski junak. Vjeruje se da je bio nećak cara Karla Velikoga i da je 15. kolovoza 778. godine poginuo hrabro i vjerno štiteći Karla u Roncevalu, prijevoju u Pirenejima, kuda su tijekom narednih stoljeća prolazili brojni hodočasnici prema Santiagu de Composteli. Oni su širili predaje o neustrašivom vitezovima po čitavoj Europi. Koncem 11. stoljeća Roland tako postaje junakom jednoga od najpoznatijih srednjovjekovnih epova, *Pjesme o Rolandu*.

Njemački dio carstva Karla Velikoga preuzeo je neke tradicije Karlove države, između ostalog i određena “carska prava” kojima se ograničavala moć feudalaca, a jačala središnja carska vlast. Carevi su u borbi protiv velikaške samovolje trebali i simpatije građana te su pojedinim gradovima izdavali povelje o “slobodnim carskim gradovima”. Puk je zbog toga cara smatrao “dobrim sucem” i u njegovu pravu tražio zaštitu, čime su jačale građanske slobode i samosvijest. Za svjesno i namjerno oživljavanje štovanja Karla Velikoga posebno je bio zaslužan car Karlo IV. (1316.–1378.). Upravo u njegovo doba pojavili su se u Njemačkoj Rolandovi kipovi, najčešće nadnaravnih dimenzija, kao simboli zaštite i jamstva od Boga dodijeljenoga carskog prava. Iako je većina tih kipova podignuta u gradovima njemačkoga govornog područja, Roland se kao pravni simbol proširio i u Češkoj, Poljskoj i Latviji. Zahvaljujući političkim i trgovačkim vezama Dubrovnika sa Srednjom Europom, 1419. godine na njegovu je glavnom trgu podignut jedini takav kip na Mediteranu. Roland je tako postao vizualni pandan mletačkome lavu, koji se u to doba opasno približavao komuni koja se polako transformirala u državu. Dubrovnik pritom nije zadržao njemačku verziju vitezova imena, već je preuzeo talijansku – Orlando.

Orlandova se uloga u životu malene države nadopunjavala s ulogom svetoga Vlaha, njegova prvog susjeda na trgu Luža. Do pada Republike početkom 19. stoljeća Orlando je tako nosio državnu zastavu sa svečevim likom, a s vrha stupa proglašavale su se vladine odluke, najavljivale svečanosti, oglašavale i izvršavale teške kazne. Od sredine 20. stoljeća s Orlandova se vrha, uz Gundulićevu himnu slobodi i podizanjem bijele festivalske zastave s natpisom LIBERTAS, Dubrovačke ljetne igre proglašavaju otvorenima, čime Orlando i dalje ostaje u epicentru gradskih događanja, ali ovaj put kulturnih.

# ROLAND'S EUROPEAN PATHS

BY ADRIANA KREMENJAŠ - DANIČIĆ



Roland - Bremen

The greatest treasure of the Republic of Ragusa, the small former state on the eastern Adriatic coast, was freedom, and Orlando's Column, as a visible symbol of freedom, today still adorns the central city square. But neither Orlando nor St. Blaise (Vlaho), the patron saint of the city, were from Dubrovnik. Unlike the saint, who came to the city from the east, today's Turkey, this knight arrived from the west of the European continent, today's France. Coming from completely opposite directions, they found themselves halfway, in a small state at the crossroads between the East and West, which, during the turbulent times of those centuries, accepted their protection wholeheartedly, knowing how to appreciate it, granting each character central roles in its public life.

Orlando, as he is called in Italy and Dubrovnik, or Roland, the more familiar version of his name, is a true European hero. It is believed that he was the nephew of Emperor Charles the Great and that he died on August 15, 778, courageously and faithfully protecting Charles in Roncevaux, a pass in the Pyrenees, through which many pilgrims passed while travelling to Santiago de Compostela. They spread the legends about the fearless knight throughout Europe. At the end of the 11th century, Roland thus became a hero of one of the most famous medieval epics, The Song of Roland.

The German part of the empire of Charles the Great took over some of the traditions of Charles' state, among other things, certain "imperial rights" that

restricted the power of feudal people and strengthened the central imperial power. In the struggle against the will of the people and uprisings, the emperors also needed the sympathy of citizens and issued certain cities charters of "free imperial cities". The people therefore considered the Emperor a "good judge" and sought protection in his right, which strengthened civil liberties and self-awareness. Emperor Charles IV (1316 to 1378) is particularly credited with the conscious and deliberate revival of devotion to Charles the Great. It was in his time that Roland's statues began to appear in Germany, most often in superhuman dimensions, as symbols of protection and the guarantee of God's imperial divine right. Although most of these statues were erected in German speaking areas, Roland also

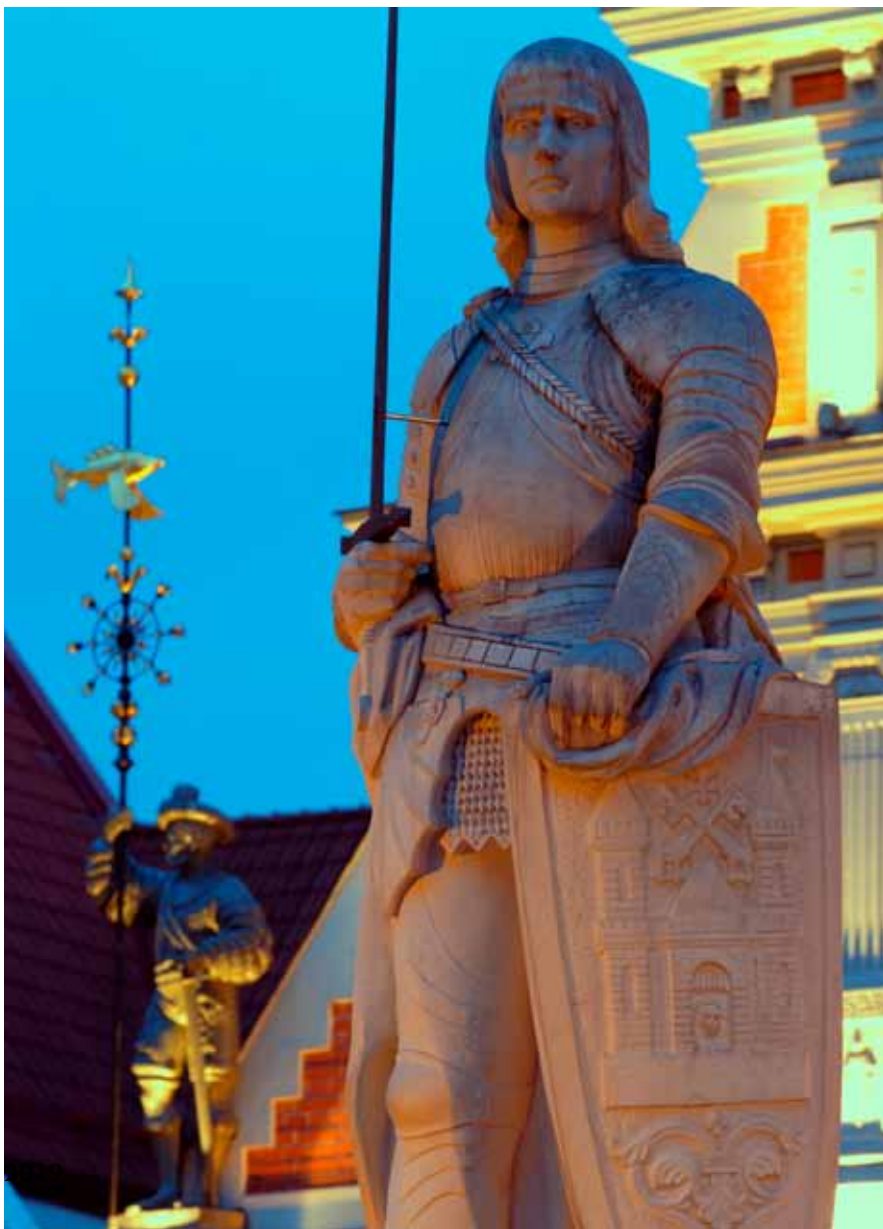


became a legal symbol in the Czech Republic, Poland and Latvia. Thanks to the political and commercial ties of Dubrovnik with Central Europe, in 1419, the only such statue in the Mediterranean was erected in its main square. Roland thus became a visual opponent to the Venetian lion, who was dangerously approaching the commune that slowly transformed into a state. Dubrovnik did not keep the German version of the knight's name, but adopted the Italian version – Orlando.

Orlando's role in the life of the small state was complemented by the role of Saint Blaise, his neighbor on the Luža Square. By the time of the fall of the

Republic at the beginning of the 19th century, Orlando thus carried the state flag bearing the figure of the saint and served as the place from which government decisions were proclaimed, ceremonies were announced, and where more severe punishments were declared and executed. Since the middle of the 20th century, with the raising of the white festival flag with the inscription LIBERTAS to Gundulić's Hymn to Freedom to the top of the flagpole upon Orlando's Column, the Dubrovnik Summer Festival is proclaimed open, and thus Orlando remains in the epicenter of city events, but this time related to culture.

**Roland - Riga**



WISHING TO PRESENT DUBROVNIK AS ONE OF THE POINTS ON THE EUROPEAN JOURNEY OF COUNT ROLAND, ONE OF THE FAITHFUL PALADINS OF CHARLES THE GREAT, CLOSELY RELATED TO THE DEVELOPMENT OF DEMOCRATIC THOUGHT IN THE FREE EUROPEAN CITIES OF THE MIDDLE AGES, EUROPE HOUSE DUBROVNIK LAUNCHED THE ROLAND'S EUROPEAN PATHS PROJECT IN 2002. IT WANTED TO DRAW ATTENTION TO THE FACT THAT AFTER THE ENLARGEMENT OF THE EUROPEAN UNION IN 2004, ORLANDO REMAINED THE ONLY MEMORIAL TO THE KNIGHT ROLAND OUTSIDE THE UNION. IN THE DESIRE TO GET ORLANDO TO JOIN HIS 'BROTHERS' AS SOON AS POSSIBLE AND THUS SUCCESSFULLY LAUNCH HIS NEW EUROPEAN TOUR, MANY EXPERTS FROM HISTORY, SOCIOLOGY, LITERATURE, AND LAW AS WELL AS ARTISTS FROM SEVERAL EUROPEAN COUNTRIES JOINED THE PROJECT. PART OF THIS MULTIMEDIA COLLECTION IS THE ROLAND'S EUROPEAN PATHS BOOK THAT FEATURES FIVE LANGUAGES AND WHICH SHOWS THE CONNECTION OF VARIOUS ASPECTS OF VENERATION OF THE KNIGHT ROLAND FROM THE 8<sup>TH</sup> TO THE 21<sup>ST</sup> CENTURIES AND CELEBRATES EUROPEAN CULTURAL DIVERSITY, GIVING AN HONORARY PLACE TO DUBROVNIK'S ORLANDO AS AN INTERMEDIARY BETWEEN THE MEDITERRANEAN AND CENTRAL EUROPEAN TRADITIONS.



# Dubrovnik

ČETRDESET GODINA U UNESCO-VOJ OBITELJI (1979.-2019.)

NAPISALA **MAJA NODARI**

**D**ubrovnik je ponosni dvostruki nositelj UNESCO-ve zaštite za materijalnu i nematerijalnu baštinu, premda su te dvije kategorije itekako isprepletene, uvjetovane jedna drugom, povezivanjem fizičkog i duhovnog prostora, sukladno suvremenoj međunarodnoj praksi u zaštiti sveukupnog spomeničkog nasljeđa.

Dubrovnik, njegova povijesna jezgra u Zidinama, 1979. godine upisana je na UNESCO-vu Svjetsku Listu po trima tadašnjim visokim kriterijima: univerzalne izuzetne vrijednosti (OUV), integriteta i autentičnosti. Valja podcrtati da je dubrovačka povijesna jezgra ušla na Listu svjetske baštine među prvim urbanim cjelinama - kada je ona još bila temeljena na izboru "best of the best", između ostalih, zajedno s našim Splitom, starim Kairom, Thebom, Kartagom i Medinom, Mont-Saint-Michelom, Versaillesom, Bryggenom u Norveškoj, zatim dolinom Kathmandua u Nepalu, piramidama u Memphisu, katedralama u Chartresu i Aachenu.

Značajna ekstenzija zaštićenog dobra prihvaćena je 1994. godine kada se linija zaštite proširila na predgrađe Pile, Lovrjenac, predio iza Grada, Lazarete, Revelin i otok Lokrum s akvatorijem, s dodatnih 72 ha površine ( uz prvotnih 24,7 ha same jezgre unutar Zidina) i kontaktnim područjem površine 53,7ha

pod zajedničkim brojem u UNESCO-vu Registru HR- 95.

Od 1991.- 1998. godine Dubrovnik je bio na UNESCO-voj Listi ugrožene svjetske baštine u ratnim okolnostima. Nimalo lijep, ali tada, na žalost, potreban status. Specijalizirana agencija UN-a uvažavala je potrebe Dubrovnik. Znak je to poštovanja, svojevrtni pečat dubrovačkoj prepoznatljivosti, kojim se Grad tako ponosno diči.

U eri sve snažnijih globalizacijskih trendova, radosno je 2009. godine odjeknula vijest o upisu Feste svetoga Vlaha na Reprezentativnu UNESCO-ovu Listu nematerijalne kulturne baštine čovječanstva, kao prinos dubrovačke posebnosti jedinstvu svjetskih civilizacijskih i kulturoloških različitosti. Dubrovnik je tako po drugi put, nakon upisa spomeničke cjeline Grada iz 1979. g., ušao u UNESCO-ov Registar na što su Dubrovčani posebno ponosni, zbog milenijske privrženosti svome Parcu i očuvanoj tradiciji.

Za četiri desetljeća pod UNESCO-vim okriljem i Dubrovniku i Svijetu dogodile su se mnoge, korjenite promjene, u kojima galopirajuća ekspanzija kapitala prijeti prostoru i zaštićenoj svjetskoj baštini. UNESCO nastoji prevenirati, a ne djelovati nakon degradacija. Iza kulisa žive atrakcije zvane Dubrovnik, s naglašenim depopulacijskim trendom - traže se alati za očuvanje ukupnog kulturnog krajolika, razmatra se o

potencijalu dubrovačkog prostora u odnosu na turistifikaciju, dogovara se proširenje "buffer", odnosno tampon zone s ciljem dosljedne zaštite urbanog i prirodnog krajolika, uz krucijalni zahtjev izrade procjene utjecaja na baštinu (HIA), kao i Plana upravljanja - strateškog dokumenta koji osigurava odgovarajuće upravljanje zaštićenim dobrom.

Na pitanje što UNESCO-v patronat donosi Dubrovniku, tumačenja su različita, u rasponu od kićenja UNESCO-vim imenom kada to odgovara - do oštrih opomena UNESCO-vih Misija i stručnih tijela kada vitalnoj opstojnosti Grada prijeti opasnost, koja bi mogla imati nepovratni utjecaj na šticešno dobro. I nacionalnoj i lokalnoj zajednici činjenica Dubrovnik trebala bi biti važna i stvarati osjećaj ponosa. Lokalna ga zajednica štiti i čuva da mu se ne dogodi degradacija ili devastacija - da Dubrovnik može pod okriljem UNESCO-a i partnerskim odnosom obostranog povjerenja, biti i dalje dragulj u zajednici svjetske kulturne baštine.

Biti članom UNESCO-ve obitelji svakako je čast, no vrhunski autoriteti smo sami sebi u civilizacijskom odnosu prema naslijeđenome, napose u preuzimanju odgovornosti za ono što smo naslijedili, tim više što je briga za baštinu izravno vezana uz čuvanje identiteta.

# Dubrovnik

## FORTY YEARS IN THE UNESCO FAMILY (1979 - 2019)

BY MAJA NODARI

Dubrovnik is a proud two-time bearer of UNESCO's designation of protected material and immaterial heritage. These two categories are highly intertwined and are conditioned by each other, linking physical and spiritual space, in accordance with contemporary international practice in protecting overall monumental heritage.

In 1979, Dubrovnik, and its historic center surrounded by the city walls, were listed on UNESCO's World Heritage List, having met three demanding criteria at that time: Outstanding Universal Value, Integrity and Authenticity. It should be emphasized that Dubrovnik's historic center was among the first urban areas to be added to the World Heritage List, when it was still based on the choice of "best of the best", along with the Croatian city of Split, Old Cairo, Thebes, Carthage and Medina, Mont Saint-Michele, Versailles, Bryggen in Norway, the Kathmandu Valley in Nepal, the pyramids of Memphis, and the cathedrals in Chartres and Aachen.

A significant expansion of protected sites occurred in 1994 when the designated boundary of the protected zone was expanded to include the outer wall area of Pile, St. Lawrence's Fortress (*Lovrijenac*), the district behind the city (*Iza Grada*), the Lazaretto, Revelin Fortress, and the island of Lokrum with the surrounding seawater, for an additional total area of 0.72 km<sup>2</sup> (including the original 0.247 km<sup>2</sup> of the area within the city walls) and a contact area of 0.537 km<sup>2</sup>.

From 1991 to 1998, Dubrovnik was on the UNESCO List of World Heritage in Danger. Not such a nice list to be on, but at the time, unfortunately, that status was necessary. The specialized UN agency validated Dubrovnik's needs. It is a sign of respect, a kind of stamp of recognition for Dubrovnik's uniqueness, one that the city is proud of.

In the ever-increasing trend of globalization, in 1999 the news of the Festivity of St. Blaise being added to UNESCO's List of Intangible Cultural Heritage of Humanity was celebrated as Dubrovnik's contribution to the collection of the world's unique civilizational and cultural diversity.

After the addition of the Old City to the list in 1979, Dubrovnik entered the UNESCO register for the second time, which made people from Dubrovnik particularly proud because of the millennia of devotion to their patron saint and to the tradition of his celebration.

During four decades under UNESCO protection, both Dubrovnik and the entire world have seen many deep-rooted changes. The intense expansion of capital threatens the area and protected world heritage. UNESCO seeks to prevent decay, rather than acting to restore after degradation. Behind the scenes of the living attraction called Dubrovnik, there is a pronounced trend in depopulation. Tools are sought to preserve the overall cultural landscape, the potential of the Dubrovnik area in relation to tourism

is being considered, and the expansion of buffer zones is being agreed upon with the goal of consistent protection the urban and natural landscapes. Furthermore, the critical request for the development of a Heritage Impact Assessment (HIA) is being met, as well as the development of a Management Plan, a strategic document that ensures proper management of protected heritage.

When asked what UNESCO patronage brings to Dubrovnik, the interpretations are different, ranging from using UNESCO's name when it suits, to the harsh warnings of UNESCO's missions and expert bodies when the vital survival of the city is endangered, which could have irreversible impact on the well-being of the protected heritage.

Dubrovnik should be important and create a sense of pride for the national and local community. The local community protects it from degradation or devastation so that Dubrovnik can be under the auspices of UNESCO and through the partnership of mutual trust can continue to be a jewel in the community of world cultural heritage.

Being a member of UNESCO's family is certainly an honor, but we are the supreme authority for ourselves in the civilizational relationship with our legacy, especially in taking responsibility for what we have inherited, and even more so because conservation of heritage is directly related to the preservation of identity.





# 70 GODINA

**V**eć punih sedam desetljeća Dubrovnik se svakog ljeta pretvara u grad teatar, stavljajući svoje povijesne i prirodne ambijente u službu umjetnosti. Događa se to zahvaljujući Dubrovačkim ljetnim igrama, glazbeno-scenskoj manifestaciji pokrenutoj 1950. prema uzoru na Salzburški festival, čiji je utemeljitelj, slavni redatelj Max Reinhardt, 1932.

## DUBROVAČKIH LJETNIH IGARA

Ljetovao u Dubrovniku, davši svojim izjavama dodatni poticaj lokalnim entuzijastima koji su kazalištem i glazbom željeli oživjeti usnule kulise svoga Grada. No, kada je o ambijentalnom kazalištu riječ, ono što se u Dubrovniku začelo dvadesetak godina poslije uvelike je nadmašilo sve slične europske festivale, kako po broju i raznolikosti korištenih prostora, tako i po načinu na koji su predstave korespondirale s njihovim osobitostima. Tome je presudno doprinijela činjenica da je najveći dio dramskog programa Dubrovačkih ljetnih igara stvaran upravo u tim prostorima, u festivalskim produkcijama koje su okupljale ponajbolje glumce iz Hrvatske i bivše Jugoslavije, a prilagodljivost načelima ambijentalnog kazališta bila je presudno važan kriterij i pri dovođenju gostujućih predstava. Ta su se načela, dakako, mijenjala u skladu s duhom vremena te trendovima i poetikama pojedinih autora, no većini predstava zajedničko je bilo nastojanje da scenografske intervencije svedu na minimum te da ničim ne naruše integritet i autentičnost prostora u koji ulaze. Tijekom sedamdeset festivalskih sezona predstave su izvođene u više od šezdeset prostora, od trgova, tvrđava, palača i ljetnikovaca do parkova, kamenoloma, luka i kupališta, a kako je uglavnom bila riječ o živim dijelovima Grada i okolice, tako su i građani Dubrovnika postali dijelom festivalske priče, prepune anegdota o dodirima i sudarima kazališne fikcije i stvarnoga života.

Dva pisca zauzimaju posebno mjesto u povijesti ambijentalnog kazališta Dubrovačkih ljetnih igara. Dubrovčanin Marin Držić, jedan od najvećih

europskih renesansnih pisaca, sa svojim je djelima prisutan od samih festivalskih početaka. Njegova pastoral *Grižula*, postavljena 1951. u parku Gradac, bila je prva prava ambijentalna predstava Ljetnih igara, a slijedilo ju je još pedesetak produkcija Držićevih djela, između kojih su i legendarna postava komedije *Skup* u parku Muzičke škole - Umjetničke škole Luke Sorokočevića, te nekoliko uprizorenja njegova remek djela, *Dunda Maroja*, koji je izvođen na više lokacija, od Gundulićeve poljane do arheološkog nalazišta na Pustijerni, gdje je potkraj 1970-ih, ispod naslaga građevinskog otpada, iskopan djelić Dubrovnika srušen u katastrofalnom potresu 1667. godine. Drugi „kućni autor“ dubrovačkog festivala bio je William Shakespeare, pisac čije se ime najčešće vezuje uz tvrđavu Lovrjenac koju je još 1952., svojom režijom *Hamleta*, redatelj Marko Fotez promovirao u jednu od najpoznatijih svjetskih šekspirijanskih

pozornica. Uz brojne festivalske i gostujuće produkcije *Hamleta* (režirali su ih, primjerice, Dennis Carrey, Jiri Menzel, Dino Radojević i Joško Juvančić, a danskog princa igrali su, uz ostale, i Rade Šerbedžija, Derek Jacobi, Daniel Day Lewis i Goran Višnjić) na Lovrjencu su izvođeni i *Romeo i Giulietta* (redatelj Franco Zeffirelli), *Otello* (red. Stuart Burge), *Macbeth* (red. Vladimir Habunek) te još neka Shakespeareova djela, koja su svoja izazovna prizorišta našla i na drugim lokacijama, od otoka Lokruma ili pučini otvorenih hridina kupališta Danče (*Oluja*), preko idiličnog ambijenta parka Gradac (*San ljetne noći*, *Na Tri kralja*, *Izgubljeni ljubavni trud*), do monumentalnog baroknog stubišta ispod jezuitske crkve (*Romeo i Giulietta*) ili renesansnog ljetnikovca obitelji Sorokočević u Lapadu (*Mjera za mjeru*). Nezaboravan spoj povijesne kulise (Gundulićev ljetnikovac u Gružu, palača Sponza, Knežev dvor, dvorac Skočibuha) i vrhunskih glumačkih ostvarenja



# ENVIRONMENTAL THEATRE AT ITS BEST



donijelo je nekoliko postava *Dubrovačke trilogije* Iva Vojnovića, pjesnika dubrovačke dekadanse, a ambijenti Dubrovnika dali su nezaboravan obol i uprizorenjima mnogih drugih klasičnih djela, od vratolomne postave Calderonova komada *Život je san* ispod tvrđave Minčete, preko u more uronjene *Tužne Jele* Mata Vodopića, do Sofoklovih tragedija *Kralj Edip* i *Edip na Kolonu* (red. William Gaskill) igranih u sumrak na taraci tvrđave Sv. Ivana, te u praskozorje na obroncima brda Srđa. Početkom 1970-ih na Dubrovačke ljetne igre prodrle su nove kazališne tendencije koje su dodatno doprinijele pretvaranju Dubrovnika u grad teatar. Središnji dubrovački trg ispred palače Sponza osvojio je Luca Ronconi sa svojom legendarnom predstavom *Orlando Furioso*, a redatelj Georgij Paro s djelima barda suvremene hrvatske književnosti, Miroslava Krleža, donio je novu dimenziju ambijentalnog teatra kroz šetnju publike taracama i katakombama tvrđave Bokar (*Aretej*, 1972.), a potom i plovidbom oko otoka Lokruma na uvećanoj replici Kolumbova jedrenjaka Santa Maria (*Kristofor Kolumbo*, 1973.).

Sve propulzivnije interpretacije klasičnih djela od početka 20. stoljeća prate i sve češće postave djela suvremenih autora, nerijetko povezanih s ambijentalnim iskoracima koji bi samo nekoliko godina ranije naljutili kazališne tradicionaliste. No, svi oni koji su vidjeli kako, u ratom devastiranom Hotelu Belvedere svoje prirodno okruženje nalazi virtuozna sondaža postkomunističkog svijeta, *Četvrta sestra* Janusza Glowackog (red. Ivica Boban, 2000.), kako Dürrenmattov *Posjet stare dame* (red. Ivica Kunčević, 2002.) srasta s prostorima zatvorene Tvornice ulja Radeljević u Gružu ili kako Bobo Jelčić i Nataša Rajković u kazališnom hodu kroz turistički manje eksponirane dijelove Grada, od Doma za starije i nemoćne osobe Domus Christi do Poljane Mrtvo zvono, isprepliću povijest i sadašnjost Dubrovnika (*Radionica za šetanje, pričanje i izmišljanje*, 2003.), lako će shvatiti kako vrhunci ambijentalnoga kazališta dubrovačkoga Festivala i dalje počivaju na temeljima koje su postavili njegovi davnašniji utemeljitelji, na pretpostavci o posvemašnjem ispreplitanju istine prostora s istinom života i kazališta.

BY HRVOJE IVANKOVIĆ

Each summer for the last 70 years, the city of Dubrovnik turns into theater, using its historical and natural environment in the service of art. The Dubrovnik Summer Festival, a weeks-long music and drama event which was launched in 1950, inspired by the model of the Salzburg Festival, whose founder, the famous director Max Reinhardt, spent his summer holidays in Dubrovnik in 1932. He encouraged local enthusiasts who wanted to revive the city through theater and music using its backdrops as stages.. But when it comes to environmental theater, what happened in Dubrovnik about twenty





# 70 YEARS OF THE DUBROVNIK SUMMER FESTIVAL



years later far surpassed all similar European festivals, by the number and variety of unique locations and spaces used. Most of the dramatic program of the Dubrovnik Summer Festival was created in these spaces, with festival productions that brought together the best actors from Croatia and the former Yugoslavia. Adaptability to the principles of environmental theater was a crucial criterion in selecting guest performances. These principles, of course, have changed according to the spirit of time and styles of individual authors, but most of the plays shared an effort to minimize intervention in scenography and not to undermine the integrity and authenticity of the space. During 70 festival seasons, performances were held in more than 60 spaces, from squares, fortresses, palaces, and summer residences, to parks, quarries, harbors, and beaches. Since subject matter was mainly about living parts of the city and its surroundings, the citizens of Dubrovnik became part of the Festival's story, full of anecdotes about the contact and collisions of theatrical fiction and real life.

Two writers hold a special place in the history of the Dubrovnik Summer Festival's environmental theater. Marin Držić, one of the greatest European Renaissance writers, has been a part of the program since the Festival's beginnings. His pastoral *Grižula*, performed in 1951 in Gradac Park, was the first real environmental play of the Summer Festival, followed by some 50 productions of Držić's works, including the legendary cast of the comedy *Skup* in the park of the Music School – the Luka Sorkočević School of Arts, as well as several performances of his masterpiece, *Dundo Maroje*, at several locations, from Gundulić Square to the archaeological site at Pustijerna, where in the late 1970s, beneath the layers of construction waste, part of Dubrovnik that was demolished in a catastrophic earthquake in 1667 was excavated.

The second "house author" of the Dubrovnik Festival was William Shakespeare, a writer whose name is most commonly associated with the Lovrjenac Fortress, director Marko Fotez promoted to one of the world's

most famous Shakespearean stages with his production of *Hamlet* in 1952. In addition to many festival and guest productions of *Hamlet* (directed by, for example, Dennis Carrey, Jiri Menzel, Dino Radojević, and Joško Juvančić, with the role of Danish prince played by, among others, Rade Šerbedžija, Derek Jacobi, Daniel Day Lewis and Goran Višnjić), the St. Lawrence Fortress hosted *Romeo and Juliet* (director Franco Zeffirelli), *Othello* (Stuart Burge), *Macbeth* (Vladimir Habunek), and others. Some Shakespeare play were performed in challenging settings in other locations, from the island of Lokrum or upon the sea at the rocky beach of Danče (*The Tempest*), to the idyllic setting of the Gradac park (*A Midsummer Night's Dream*, *Twelfth Night*, *Love's Labour's Lost*), to the monumental Baroque staircase beneath the Jesuit Church (*Romeo and Juliet*) or the Renaissance summer residence of the Sorkočević family in Lapad (*Measure for Measure*).

The unforgettable blend of historic scenery (such as Gundulić's summer residence in Gruž, Sponza Palace, Rector's Palace, Skočibuha Castle) and top performances included several productions of the famous *Dubrovačka trilogije* by Ivo Vojnović, the poet who captured Dubrovnik's decadence. The inimitable surroundings of Dubrovnik formed the setting for productions of many other classical works, from Calderon's piece *Life is a Dream* beneath the Minčeta Fortress, to the play *Tužna Jele* by Mato Vodopić immersed in the sea, to the Sophoclean tragedies of *King Oedipus* and *Oedipus at Colonus* (directed by William Gaskill) played at dusk at the terrace of the Fort of St. John and at dawn on the slopes of Srdj Mountain.

At the beginning of the 1970s, the Dubrovnik Summer Festival

experimented with new theatrical trends that contributed to the transformation of Dubrovnik into the city of theater. The central square in front of the Sponza Palace was conquered by Luca Ronconi with his legendary performance *Orlando Furioso*. Director Georgij Paro with the works of the bard of contemporary Croatian literature, Miroslav Krleža, brought a new dimension to environmental theater, taking the audience on a walk along the roofs and catacombs of Fort Bokar (*Aretej*, 1972), and then sailing around the island of Lokrum aboard a large replica of Columbus's sailboat the Santa Maria (*Kristofor Kolumbo*, 1973).

More and more propulsive interpretations of classical works from the beginning of the 20th century have been followed by increasingly frequent works by contemporary authors, often associated with innovations that only a few years earlier would have enraged theatrical traditionalists. For example, the virtuoso survey of the post-Communist world *The Fourth Sister* by Janusz Głowacki found its natural environment in the war-torn Belvedere Hotel (directed by Ivica Boban, 2000), and Dürrenmatt's *The Visit* (Ivica Kunčević, 2002) became one with the premises of the closed Radeljević Oil Factory in Gruž. o Bobo Jelčić and

Nataša Rajković, in a theatrical walk through less touristy parts of the city, from the Domus Christi Home for the Elderly and Infirm to the Mrtvo Zvono Square, intertwined history and the present of Dubrovnik (*Radionica za šetanje, pričanje i izmišljanje*, 2003) Anyone who witnessed these groundbreaking productions will easily understand how the heights of environmental theater of the Dubrovnik Festival are still based on the vision of its founders, on the assumption of the complete intermingling of the truth of space with the truth of life and theater.







# FESTA SV. VLAHA

*- nematerijalna baština čovječanstva*

NAPISAO **PAVO JANČIĆ**

*Ove godine obilježavamo desetu obljetnicu uvrštenja Feste svetoga Vlaha na prestižni UNESCO-ov popis svjetske nematerijalne baštine. Festa svetoga Vlaha snažna je identifikacijska točka Dubrovnika, njegova neosporna sakralna i svjetovna vrijednost, što je prepoznato i u internacionalnim okvirima*

**H**rvatsku često definiramo kao zemlju živih ostataka davnih običaja i vjerovanja, kao i njihovih transformiranih i ponovno oživljenih oblika. Dubrovnik, kao grad koji je kroz svoju povijest uvijek bio kulturno i civilizacijsko središte ovog dijela Europe, njeguje različite oblike nematerijalne kulturne baštine. Nematerijalna kulturna baština u Dubrovniku obuhvaća tradiciju, jezik, obrte, razne vještine, društvene običaje, prakse, svečanosti, od kojih je najznačajnija upravo Festa svetoga Vlaha. Godine 2009., tri desetljeća nakon upisa spomeničke jezgre Dubrovnika u UNESCO-ov registar zaštićenih kulturnih dobara, Festa svetoga Vlaha proglašena je nematerijalnom baštinom čovječanstva, na ponos Dubrovniku i svim njegovim stanovnicima.



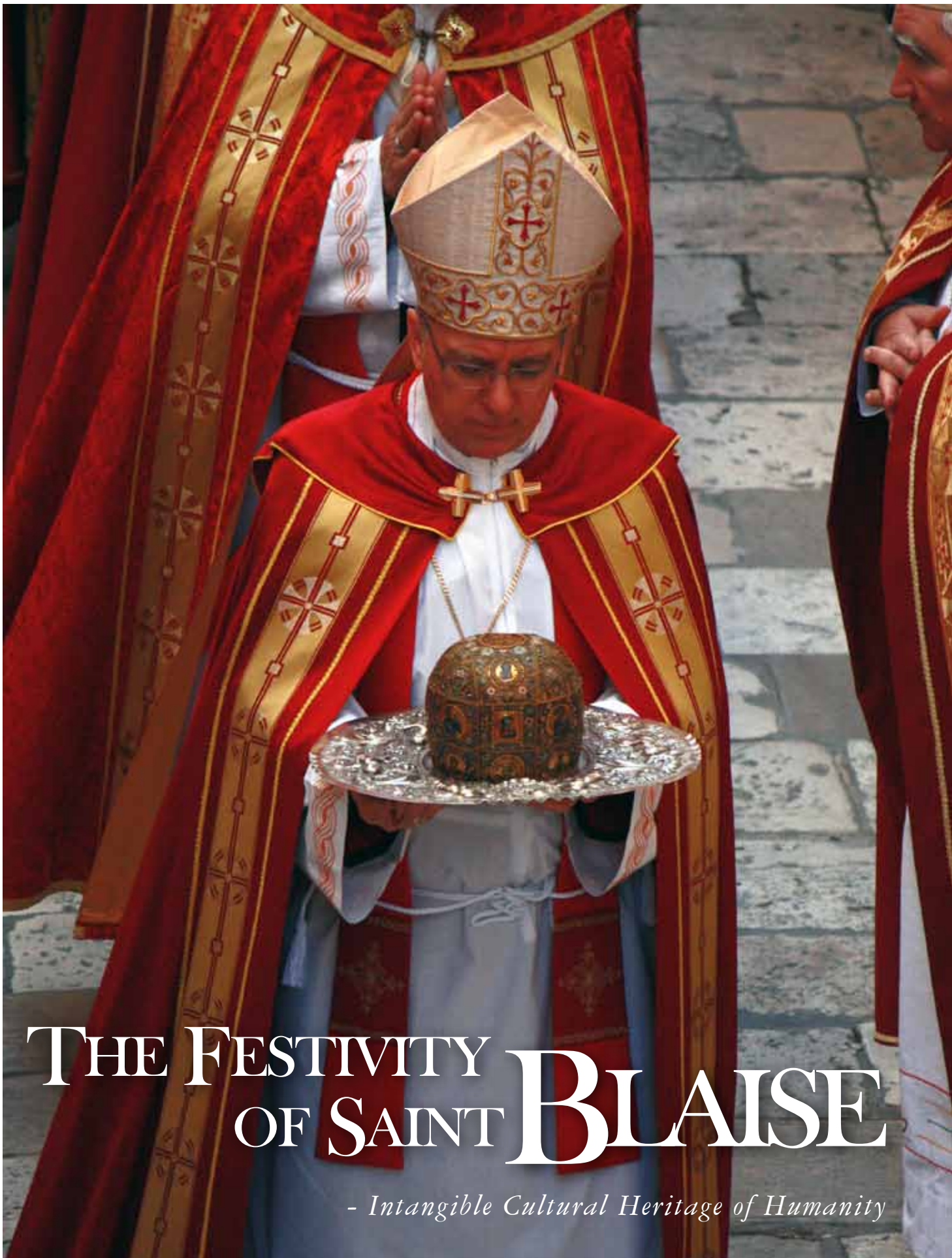
Ovim upisivanjima, Dubrovnik je postao jedan, od zaista rijetkih gradova na svijetu, čija su i materijalna i nematerijalna kulturna dobra zaslužila status univerzalne baštinske vrijednosti. Grad i sveti Vlaho neraskidivo su vezani, njegovo slavljenje tijekom povijesti postalo je simbol dubrovačke neovisnosti i državnosti, a njegova nazočnost u svim vidovima života postala je jedna od glavnih odrednica dubrovačkoga identiteta. Bivši rektor Crkve svetoga Vlaha don Ivo Bjelokosić svojevremeno je o Festi sv. Vlaha napisao: *Štovanje zaštitnika svetog Vlaha ostalo je kroz burna vremena dubrovačke povijesti nepromijenjeno. On je ujedinjavao Dubrovčane, plemića i kmeta, građanina i trgovca, da isto misle i istom teže, jer nije moguće drugačije shvatiti snagu kojom se ova mala državnica mogla očuvati od nasrtanja moćnih, poblepnih i okrutnih neprijatelja i izvršiti tako velebna djela u svakoj grani ljudskog umijeća. U ime svetog Vlaha donosili su se zakoni, kovali se novci s njegovim likom, pod njegovom zastavom su plovili brodovi, upućivali se poslanici u strane zemlje, njegovi kipovi bdjeli su na zidinama, promatrali svakog putnika i došljaka, njegove slike gledale su iz svih kućnih uglova i sprječavale mnoge nepodopštine i zločine...*

Neprocjenjiva je uloga nematerijalne kulturne baštine kao čimbenika u zbližavanju ljudi i razumijevanja među

njima. Posebno je to u Dubrovniku vidljivo tijekom svetkovine svetoga Vlaha, koja tradicionalno počinje 2. veljače na blagdan Svijećnice podizanjem parčeva barjaka, uz puštanje bijelih golubica u znak slobode i mira, a nastavlja se dan poslije velikom svečanom procesijom sa svečevim relikvijama. Ovo javno sudjelovanje u najveličanstvenijem događaju jednoga Grada, predstavlja iskaz pripadnosti, iskaz vjere i nade, znak povezanosti i djelo neraskidivosti Grada i naroda sa svojom katoličkom vjerom i nebeskim zaštitnikom. Dubrovački trombunjeri, festanjuli, obred "grličanja", župni barjaci na Stradunu i dubrovačka tombula dio su tradicije koja se prenosi s naraštaja na naraštaj i duboko su utisnuti u kolektivnu memoriju Grada. Tu tradiciju malena dubrovačka zajednica nudi kao svoj specifični odgovor na suvremena društvena kretanja, pomoću nje objašnjava svoju vezu s prošlošću, njome iskazuje svoj osjećaj identiteta i kontinuiteta, istodobno promičući poštivanje kulturne i vjerske raznolikosti. Koliko su Dubrovčani ozbiljno shvatili važnost uvrštenja Feste svetoga Vlaha na prestižni UNESCO-ov popis, pokazuju brojni projekti kojima vrijedno rade na očuvanju, promicanju, povećanju vidljivosti, kao i revitalizaciji različitih

oblika proslave Feste. Dubrovački muzeji su 2012. godine svoju središnju godišnju izložbu posvetili svetomu Vlaha. Izložbom "Sveti Vlaho u povijesti i sadašnjosti" podigli su razinu svijesti o značenju svetoga Vlaha u dubrovačkom kulturnom okruženju, prezentirajući bogato materijalno i nematerijalno kulturno naslijeđe koje Dubrovnik baštini zahvaljujući štovanju svoga parca. Godine 2016. obilježilo se 1700. godina mučeničke smrti dubrovačkoga parca. Gradsko vijeće Grada Dubrovnika proglasilo je tu godinu Godinom svetoga Vlaha, s bogato osmišljenim vjerskim, obrazovnim i kulturnim programom. Hrvatska pošta tom je prigodom izdala i prigodnu poštansku marku s likom dubrovačkoga parca.

U usporedbi s drugim gradovima u Hrvatskoj i svijetu, Dubrovnik ima ogromni razvojni potencijal, njegova bogata povijest, urbana povijesna cjelina, vjerske svečanosti, povijesni lokaliteti i kulturno stvaralaštvo, iznimna su konkurentna prednost u današnjoj unificiranoj turističkoj ponudi. Nematerijalna baština u koju spada Festa svetoga Vlaha, uspješno nadopunjuje i dodatno osmišljava materijalnu kulturnu baštinu, po kojoj je Dubrovnik čuven u svijetu. Iako u današnjem vremenu tehnološkog napretka, globalizacije i društvene transformacije baština kao kolektivna memorija jednoga naroda i države doživljava različite oblike poništavanja, Festa svetoga Vlaha uspješno opstaje. Ona je u kontinuiranom povijesnom trajanju već više od tisuću godina zadržala svoje tradicionalne i prepoznatljive odlike i vrsnoću izričaja, oblikujući lokalni i nacionalni kulturni identitet, povezujući materijalnu i nematerijalnu baštinu prožimljujućom duhovnom dimenzijom. Upisom Feste svetoga Vlaha na UNESCO-ovu listu, cjelokupna dubrovačka nematerijalna kulturna baština dodatno je valorizirana, promovirana i osnažena, kao sinteza svega dubrovačkoga, kao živi podsjetnik na ono što jesmo i ono odakle dolazimo.



# THE FESTIVITY OF SAINT BLAISE

*- Intangible Cultural Heritage of Humanity*



*This year marks the 10th anniversary of the inclusion of the Festivity of Saint Blaise on the prestigious UNESCO List of Intangible Cultural Heritage. The Festivity of Saint Blaise is a strong identifying point for Dubrovnik, and its indisputable sacral and secular value is also recognized in international contexts.*

The city and Saint Blaise are inextricably linked, as his veneration throughout history has become a symbol of Dubrovnik's independence and statehood, and his presence in all aspects of life has become one of the main determinants of Dubrovnik's identity. During his time, Father Ivo Bjelokosić, the former rector of the Church of Saint Blaise, wrote: *The celebration of the patron of Saint Blaise has remained unchanged throughout the turbulent times of Dubrovnik's history. He united the people of Dubrovnik, the nobles and the peasants, citizens and merchants, to think alike and have the same goals, because otherwise it is not possible to understand the power with which this little state could preserve itself from the destruction of powerful, greedy and cruel enemies while achieving such great works in every branch of humanity. In the name of Saint Blaise, laws were made, money was forged featuring his figure, ships sailed under his flag, emissaries were sent to foreign lands, his statues stood sentry on the city walls, watching ever traveler and newcomer, his likeness watched from every corner of every house and prevented many offenses and crimes ...*

Croatia is often defined as a land of the living remnants of ancient customs and beliefs, as well as their transformed and revived forms. Dubrovnik, as a city that has throughout history always been the cultural and civilizational center of this part of Europe, cherishes various forms of intangible cultural heritage. The intangible cultural heritage of Dubrovnik includes traditions, language, crafts, various skills, social customs, practices, and ceremonies, the most important of which is the Festivity

of Saint Blaise. In 2009, three decades after the inclusion of the Dubrovnik's Old City and its surroundings into UNESCO's World Heritage List of protected cultural assets, the Festivity of Saint Blaise was proclaimed intangible cultural heritage of mankind, to the pride of Dubrovnik and all its inhabitants. With this inscription, Dubrovnik became one of the truly rare cities in the world whose tangible and intangible cultural heritage has earned the status of universally valuable heritage.



Intangible cultural heritage plays an invaluable role in bringing people together and fostering mutual understanding. This is particularly evident in Dubrovnik during the Festivity of Saint Blaise, which traditionally begins on February 2<sup>nd</sup> on Candlemas with the raising of the patron saint's flag, accompanied by the release of white doves symbolizing freedom and peace, and continues the next day with a large ceremonial procession with the saint's relics. This public participation in the most grandiose event of the city is a testimony of belonging, a testimony of faith and hope, a sign of connection and the work of the indivisible nature of the relationship of the city and the people with their Catholic faith and heavenly protector. The Dubrovnik Musketeers, Festivity Grand Masters, the rite of *grličanje* or "Blessing of the Throats", the parish banners on the main street of Stradun and the Dubrovnik *tombola* game are part of the traditions that have been passed from generation to generation and are deeply imprinted in the collective memory of the city. The small Dubrovnik community offers this tradition as its own unique response to contemporary social movements, which explains its connection with the past, expresses its sense of identity, and at the same time promotes respect for cultural and religious diversity.

The people of Dubrovnik have seriously understood the importance of the inclusion of the Festivity of Saint Blaise on the prestigious UNESCO list, and several commendable projects have been dedicated to the preservation, promotion, and revitalization of various forms of celebrations of the Festivity. In 2012, the Dubrovnik Museums dedicated their main annual exhibition to Saint Blaise. The exhibition "Saint

Blaise in History and the Present" raised the level of awareness of the significance of Saint Blaise in Dubrovnik's cultural environment, presenting the rich material and immaterial cultural heritage that Dubrovnik enjoys thanks to the celebration of its patron saint. The year 2016 marked the 1700th anniversary of the martyr's death of the Dubrovnik.. The Council of the City of Dubrovnik proclaimed that year the year of Saint Blaise, with a richly conceptualized religious, educational and cultural program. Marking the occasion, the Croatian Postal Service also issued a commemorative postal stamp with the figure of Dubrovnik's patron saint.

Compared to other cities in Croatia and the world, Dubrovnik has tremendous development potential, rich history, a historic urban core, religious ceremonies, historical sites, and cultural creativity, which are an exceptional competitive advantage in today's tourist market. The intangible heritage of the Festivity of Saint Blaise successfully supplements and further elaborates the material cultural heritage that Dubrovnik is famous for worldwide. Although in

today's era of technological progress, globalization, and social transformation, heritage as the collective memory of one nation and state faces various forms of threat, the Festivity of Saint Blaise successfully survives. For more than 1,000 years in continuity it has maintained its traditional and recognizable character and excellence of expression, shaping the local and national cultural identity, linking material and immaterial heritage with a pervasive spiritual dimension. Through the inscription of the Festival of Saint Blaise on UNESCO's list, the entirety of Dubrovnik's intangible cultural heritage is promoted and strengthened, as a synthesis of everything that is Dubrovnik, and as a living reminder of what we are and what we come from.

BY PAVO JANČIĆ



# BISKUPSKA PALAČA U DUBROVNIKU

*- nanovo otkrivena stara ljepota*

NAPISAO **IVAN VIDEN**

**B**iskupska palača, odnosno palača vlasteoske obitelji Sorkočević (Sorgo) na trgu pred Dubrovačkom katedralom Gospe Velike jedan je od najmonumentalnijih i najboljih primjera stambene kulture staroga Dubrovnika. Ona je to, ne samo po svojoj zanimljivoj arhitekturi, smještaju na jednome od najvažnijih gradskih trgova, otmjeno uređenome interijeru ili umjetninama koje u sebi čuva, već posebno i po svojoj povijesnoj slojevitosti. Naime, ta je palača – kao uostalom i sam Grad – izgrađivana kroz više epoha, u više stilova i od više majstora, spretno sklopivši sve njihove različitosti u skladnu cjelinu. Tako je s vremenom postala puno više od reprezentativne palače jedne moćne vlasteoske obitelji ili spomenik arhitekture - ona je spomenik slojevitoga i istodobno skladnoga razvoja Grada. Palača se nalazi na rubu Pustijerne, gradskoga predjela koji je u Srednjemu vijeku, ali i kasnije, bio rezidencijalna četvrt uspješne dubrovačke aristokracije i bogatoga građanstva obogaćenih brodomom po Mediteranu i trgovanjem po balkanskome zaleđu. Tu su i danas smještene najljepše gradske kuće i palače gotičkoga i renesansnoga vremena koje su preživjele veliki potres iz 1667. godine. Palača je, ustvari, smještena između (uzduž) dviju starih

gradskih komunikacija koje se protežu u smjeru istok-zapad: to su današnja ulica Kneza Damjana Jude i ulica Od Pustijerne. Tome treba dodati da su nekada davno, vjerojatno do druge polovice 15. stoljeća kada je izgrađen gradski obrambeni zid prema luci, sve kuće i palače u tome nizu imale pročelja i ulaze okrenute prema jugu, tj. prema današnjoj ulici Od Pustijerne, a začelja su im bila okrenuta prema luci. U prizemlju Biskupske palače nalaze se ostaci jedne srednjovjekovne ulice, a u susjednoj kapelici Sv. Kuzme i Damjana arheološkim je istraživanjima također pronađen sloj iz Srednjega vijeka, vjerojatno iz 10. ili 11. stoljeća. Dodajmo da je spomenuta kapelica u tim vremenima pripadala lokrumskim benediktincima i tek je od 18. stoljeća postala dijelom kompleksa palače, a trag srednjovjekovnoga vremena je i njezin raskošni kameni portal ukrašen motivima prepoznatljivoga predromaničkoga pletera. Prvi i drugi kat palače u svojoj strukturi i pojedinim elementima uređenja unutrašnjosti čuvaju ostatke renesansnoga stila, odnosno podsjećaju na očito bogato dekoriranu renesansnu palaču koja je kasnije uklopljena u postojeću baroknu. Iz te faze razvoja palače sačuvani su, između ostaloga, pojedini kameni elementi poput zidnoga ormara,

umivaonika, kamina, krune gustijerne te vjerojatno najpoznatiji i najraskošniji drveni rezbareni pozlaćeni i oslikani strop u Dubrovniku s alegorijama Glazbe, Astronomije, Poezije i Slikarstva prikazanih u obličju mladih žena. Uz prostoriju na drugome katu, u kojoj se ovaj strop nalazi, smješten je još jedan manji, ali također raskošan, oslikani i pozlaćeni drveni strop s motivom božice Dijane. Na samome kraju 17. stoljeća, a očito kao rezultat oštećenja od velikoga potresa iz 1667. godine, obitelj Sorkočević odlučila se na preuređenje i dogradnju svoje palače, tada pred gradilištem nove barokne katedrale. Tim je graditeljskim zahvatom uglavnom definirano ono što vidimo i danas: palača je produljena prema zapadu (odnosno prema Katedrali), nadograđen joj je čitav treći kat, zapadno i sjeverno pročelje obloženo je minuciozno klesanom kamenom plastikom i francuskim prozorima, dok je u unutrašnjosti izgrađeno monumentalno barokno stubište koje se proteže čitavom visinom zgrade. I predvorje i stubište oslikani su baroknim iluzionističkim freskama koje žele stvoriti dojam drugačijega prostora i drugačije dimenzije od realne, a u stubištu su još naslikani i likovi muza. Arhitekt ovoga značajnoga zahvata koji je u dubrovački barok unio nove elemente je Tommaso





Maria Napoli (1659.-1725.), iznimno nadareni dominikanac sa Sicilije, kojega je dubrovački Senat tih godina bio angažirao na poslu dovršetka nove Katedrale, ali i na drugim važnim građevinama u Gradu.

Sorkočevići su kroz stoljeća u ovoj palači stvarali i živjeli intenzivan kulturni i umjetnički život. Možda je najpoznatiji stanovnik ove palače bio diplomat i skladatelj Luka Sorkočević (1734.-1789.) koji je u ovoj palači skladao prve simfonije u povijesti hrvatske glazbe, a zajedno s bratom Mihom održavao je akademski salon u koji su zalazili njihovi prijatelji poput znanstvenika

Ruđera Boškovića, skladatelja Julija Bajamontija ili putopisca Alberta Fortisa. Potpuno u duhu svoje posvećenosti znanju i spoznaji, braća Sorkočevići su 1770. na trećemu katu palače uredili otmjenu knjižnicu od orahova drva i radnu sobu s pogledom na Katedralu. Nažalost, obuzet teškom melankonijom, skladatelj vedrih pretklasičnih simfonija Luka Sorkočević počinio je samoubojstvo skočivši na ulicu s trećega kata ove palače; legenda kaže da je taj prozor obitelj potom dala zazidati kao znak tuge i sjećanja na taj tragični čin. Početkom francuske okupacije Dubrovnika 1806. u palaču

se uselio francuski general, a potom ju je skladateljev sin – i sam skladatelj i diplomat - Antun Sorkočević prodao, nakon čega je promijenila nekoliko funkcija dok 1853. nije kupljena za potrebe rezidencije dubrovačkih biskupa. Nažalost, marljivi biskup Toma Jaderlinić (1798.-1855.) koji je bio najzaslužniji da je do kupnje došlo, nije doživio da useli u palaču jer je umro prije dovršetka radova na njezinu preuređenju.

Palača je bila teško oštećena u potresu 1979. nakon čega je uslijedilo njezino stručno istraživanje i dugogodišnja obnova, pa je tadašnji biskup morao iseliti iz Grada. Povratak dubrovačkoga biskupa Mate Uzinića u palaču je gesta kojom biskup sugrađanima kazuje kako svojom prisutnošću u Gradu želi dijeliti njihovu sudbinu, ali i želi pokušati učiniti nešto da se demografsko stanje u kojemu se Grad sada nalazi pokuša promijeniti nabolje. Tako je postupio i to je činio i svaki od sedmorice biskupa i dvojica pomoćnih biskupa koji su od sredine 19. stoljeća živjeli u palači pred Katedralom. Nakon što je u srpnju 2018. palača useljena i uređena s izložbenim postavom koji udomljuje brojne vrijedne umjetnine (slikarstvo, liturgijsko posuđe, namještaj), biskupova je namjera da od ljeta 2019. dva kata Biskupske palače budu otvorena za javnost kako bi se Dubrovčani i njihovi posjetitelji mogli upoznati s vrijednom kulturnom baštinom Dubrovačke biskupije. Nema razloga sumnjati kako će to biti mjesto koje nijedan ljubitelj umjetnosti i baštine u Dubrovniku neće smjeti propustiti.

# THE BISHOP'S PALACE

## IN DUBROVNIK

*- Ancient Beauty  
Rediscovered*

BY IVAN VIDEN

The Bishop's Palace, or the palace of the Sorkočević family (also known by the name Sorgo), is situated on the square in front of Dubrovnik Cathedral, is one of the most monumental and best examples of the historic residences of old Dubrovnik. It is remarkable not only for its interesting architecture, the location on one of the most important city squares, and its sophisticated interiors and valuable works of, but also because of its historical layers. Namely, this palace – just like the city itself – was built through several epochs, in multiple styles by many masters, skillfully incorporating all their differences into a harmonious whole. Thus, over time, it became much more than a representative palace of a powerful land-owning family or a monument of architecture – it is a monument to the layered yet harmonious development of the city.

The palace is located at the edge of the Pustijerna, an area that in the Middle Ages, as well as later, was the residential district of the successful Dubrovnik aristocracy and wealthy citizens who became rich through shipping in the Mediterranean and trading in the Balkan hinterland.



floors of the palace preserve remnants of the Renaissance style, or reminders of the richly decorated Renaissance palace which was later incorporated into the existing Baroque. Among other things, some stone elements such as wall cabinets, washbasins, fireplaces, the crowns of wells, and probably the most famous and finest wooden-carved gilded and painted ceiling in Dubrovnik with allegorical figures of Music, Astronomy, Poetry, and Painting depicted in the form of young women, were preserved from this phase of the development of the palace. Along with the room on the second floor where this ceiling is located, there is another smaller, but also lavish, painted and gilded wooden ceiling with the motif of the goddess Diana. At the end of the 17th century, and apparently as a result of the great earthquake of 1667, the Sorkočević family decided to rebuild and add on to their palace, at the time in front of the construction site of the new baroque cathedral. These renovations mainly defined what is seen today: the palace was extended to the west (towards the Cathedral), an entire third floor was added, the west and north facades were laid with minutely carved stone and French windows, while in the interior a monumental baroque staircase was built extending the entire height of the building. The entrance hall and staircase are painted with baroque illusionist frescoes that create an impression of a different space and dimensions other than reality, while the staircase features painted depictions of muses. The architect of this significant project that introduced new elements in the Dubrovnik baroque style is Tommaso Maria Napoli (1659-1725), an exceptionally talented Dominican from Sicily, whom the Senate of Dubrovnik had engaged during these years for the completion of the new cathedral, as well as but also on other important structures in the city.

The most beautiful houses and palaces of the Gothic and Renaissance times that survived the great earthquake of 1667 are situated here. In fact, the palace is located between (along) the two lines of communication running east-west through the old city: today's Knez Damjan Jude street and Od Pustijerne street. It should be added that sometime long ago, probably up to the second half of the 15th century, when the city's defensive wall was built towards the port, all the houses and palaces in this row had their front façades turned toward the south, i.e. today's Od Pustijerne street, while the

back of the buildings faced the port. On the ground floor of the Bishop's Palace are the remains of a medieval street and in the neighboring chapel of Saints Cosmas and Damian archaeological researchers also found a layer from the Middle Ages, possibly from the 10th or 11th centuries. At the time, the chapel belonged to the Lokrum Benedictines and it only became part of the palace complex in the 18th century, while the trace of the medieval era is found in its gorgeous stone portal adorned with the motifs of pre-Romanesque interlace. In their structure and some elements of interior decoration, the first and second

Throughout the centuries, the Sorkočević family created and lived an intense cultural and artistic life in this palace. Perhaps the most famous inhabitant of this palace was the diplomat and composer Luka Sorkočević (1734-1789) who in this palace composed the first symphony in the history of Croatian music, and together with his brother Miha, held an academic salon attended by their friends such as the scientist Ruđer Bošković, composer Julij Bajamonti, or travel writer Alberto Fortis. Completely in the spirit of their devotion to knowledge and discovery, in 1770, on the third floor of the palace, the Sorkočević brothers decorated an elegant library with oak and a workroom with a view of the Cathedral.

Unfortunately, stricken with terrible melancholy, the composer of the bright Pre-Classic symphonies Luka Sorkočević committed suicide by jumping to the

street from the third floor of this palace; legend says that the family then had the window walled up as a sign of grief and in memory of this tragic act. At the beginning of the French occupation of Dubrovnik in 1806, the French general moved into the palace, and then the composer's son – a composer and diplomat himself – Antun Sorkočević sold the palace, after which it changed several functions until in 1853 it was purchased for the residence of Dubrovnik bishops. Unfortunately, the diligent bishop Toma Jelderlinić (1798-1855), who was most responsible for the purchase, did not have the chance to move into the palace because he died before the renovations works were completed.

The palace was severely damaged in an earthquake in 1979, after which followed its professional exploration and long-term reconstruction, so the bishop at the time

had to move out of the old city. The return of Dubrovnik Bishop Mate Uzinić to the palace is a gesture by which the bishop tells his fellow citizens that with his presence in the city he wants to share their destiny but also wants to try to do something so that the demographic situation in which the city now finds itself changes for the better. This was how he has acted, as did each of the seven bishops and two auxiliary bishops who lived in the palace in front of the Cathedral from the mid 19th century. After the palace was moved into and decorated with an exhibition of many valuable works of art (paintings, liturgical utensils, furniture) in July 2018, the Bishop's intention is that from the summer of 2019, two floors of the Bishop's Palace be open to the public in order for people of Dubrovnik people and for visitors to get acquainted with the valuable cultural heritage of the Dubrovnik Diocese. There is no doubt that this will be a place that no lover of art and heritage in Dubrovnik should miss.



**N**akon otkrića Novog svijeta 1492. godine međunarodna pomorska trgovina Dubrovačke Republike postupno slabi, jer se svjetska trgovina prebacuje iz Sredozemnog mora na Atlantski ocean koji povezuje europske zemlje na atlantskoj obali s prekomorskim kontinentima. Portugalu, Engleskoj i Španjolskoj potrebni su iskusni kapetani i mornari za njihove brodove. Naročito je Španjolska cijenila dubrovačke pomorce i veoma ih je rado primala u svoju službu. Za svoje pomorsko znanje, vještinu i odvažnost nemali broj dubrovačkih pomoraca, koji su se istakli u španjolskoj mornarici, kao npr. Petar Ohmučević, obitelj Olesti - Tasovčić, braća Mažibradić, Mortolosić, dobili su odgovarajuća civilna ili vojna odličja, činove, nagrade i druga priznanja. Uz navedena prezimena dubrovačkih pomoraca, koji su služili u tuđoj mornarici, svakako je najpoznatije ime Vice Bune. Rodio se 1559. godine i podrijetlom je iz lopudske pomorske obitelji. Kao mnogi njegovi vršnjaci nastavio je pomorsku tradiciju svoga oca. Već kao mladić dokazao se svojom prirodnom nadarenošću, te pomorskim obrazovanjem postaje odvažan pomorac, ali i vješt diplomat. Njegov diplomatski talenat nije prošao nezapaženo kod španjolskih kraljeva Filipa II. (1527.-1598.) i njegovoga sina Filipa III. (1578.-1621.), te mu povjeravaju važne položaje u pokrajinama Belgije i u prekomorskim zemljama. Povjesničar i lingvist Franjo Marija Appendini (1768.-1837.) spominje da je Vice Bune kratko vrijeme obnašao dužnost potkralja Meksika. Međutim, nema povijesnog temelja za takvu tvrdnju. Vjerojatno je po nalogu španjolskoga dvora Vice Bune imao neku diplomatsku funkciju, ali sigurno nije bio potkralj Meksika. Naime, postoji popis imena svih

meksičkih kraljeva do 1700. godine na kojem nije navedeno ime dubrovačkoga pomorca. Prilikom povratka iz Meksika 1597. godine, Vice Bune priključio je svoj brod skupini brodova, tzv. „konvoju“ (rečeno današnjom terminologijom), radi uspješne obrane od napada gusara i neprijatelja Španjolske. Na nesreću, zbog jake oluje brodovi su se raspršili i brod Vice Bune, našao se osamljen u blizini zapadne obale Afrike. Napala su ga dva gusarska broda i topovskim hicima teško oštetila njegov brod koji je počeo tonuti. Obzirom na izrazito tešku situaciju u kojoj se našao, zapovijedio je vrlo hrabar pothvat. U more je spustio dva čamca s naoružanim posadama koje su napale najbliži gusarski brod s oba boka. Gusari iznenađeni neočekivanim i odvažnim napadom, poslije kraće žestoke borbe, predali su se. S osvojenim brodom kapetan Bune s posadom zaplovio je i napao drugi gusarski brod koji se dao u bijeg. Nakon potjere dostigli su ga i u borbi osvojili. Prilikom približavanja španjolskoj luci zamalo je nastradao, jer su Španjolci zapucali na njegov brod. Naime, Vice Bune zaboravio je spustiti gusarsku zastavu. Srećom, na vrijeme je uočena greška. U luci mu je priređen svečan doček, a za svoj hrabri podvig dobio je zaslužna priznanja. Manje je poznato da je Vice Bune u doba prekomorskih otkrića dao i svoj doprinos. Prvi je iz Europe oplovio, u dijelu Tihog oceana, otočje koje se kasnije nazvalo današnjim imenom otočje Bismarck i Novi Hebridi (otoci arhipelaga Bismarck i otoci iz skupine Novi Hebridi pripadaju većoj skupini otoka pod zajedničkim nazivom Melanezija ili „crni otoci“ a nalaze se u Oceaniji – nap. D.R.). Kapetan Vice Bune uz obveze koje je obavljao kao visoki dužnosnik u španjolskoj službi, nije zaboravio svoju

domovinu te vrši važne diplomatske i trgovačke poslove za potrebe Dubrovačke Republike. Godine 1600. od Dubrovačke Republike dobio je zlatnu kolajnu kao znak zahvalnosti za pomoć kada je Dubrovniku zaprijetila opća glad. Na zamolbu Senata poslao je 200 kara žita. Dubrovačka Vlada često koristi svoga podanika za raznovrsne pomoći. Rodnom Dubrovniku bio je više puta od koristi svojim intervencijama i angažiranjem kod madridskog dvora i napuljskog potkralja, naročito u doba Lastovske bune (1602.-1606.), kad se Španjolska zauzela za prava Dubrovnika protiv mletačkih posezanja za otokom Lastovo. Senat je Buni godinu kasnije dodijelio konzulat u Napulju. Do svoje smrti Bune je živio u Napulju gdje je neprekidno obavljao mnoge diplomatske poslove, štiteći interese svoje domovine kojoj je bio neizmerno odan. Pored svih službenih obveza bavio se i trgovačkim poslom u kojeg je ulagao puno svoga novca. Imao je trgovačke i poslovne veze u Lisabonu i u gradu Goi u istočnoj Indiji. Umro je u Napulju 1612. godine, a posmrtni ostaci preneseni su na otok Lopud i sahranjeni u Crkvi sv. Trojstva. Na nadgrobnoj ploči uklesan je latinski natpis-epitaf koji završava riječima: (...) „Poslije mnogih napora prijede na drugi život, te po odredbi svoje oporuke bi prenesen ovdje u domovinu“. (...) Pored postojećih dokumenata koji se nalaze u Državnom arhivu Dubrovnika, nema sumnje da bi se u španjolskim arhivima našlo još povijesnih podataka s kojim bi se dodatno upoznali s dužnostima i službama dubrovačkoga pomorca, kapetana Vice Bune podrijetlom s Lopuda, tijekom njegove službe u španjolskoj mornarici i za potrebe španjolske diplomacije.





LOPUDSKI POMORAC I DIPLOMAT  
KOJEGA SU VOLJELI ŠPANJOLSKI KRALJEVI

# VICE BUNE

A SAILOR AND DIPLOMAT LOVED BY SPANISH KINGS

After the discovery of the New World in 1492, the international maritime trade of the Republic of Dubrovnik gradually weakened as world trade shifted from the Mediterranean Sea to the Atlantic Ocean. Portugal, England and Spain needed experienced captains and sailors for their ships. Spain especially appreciated Dubrovnik's seafarers and was very happy to take them into their service. Dubrovnik seafarers who distinguished themselves during their service in the Spanish Navy received civil or military honors, ranks, prizes, and other forms of recognition.

Along with the Dubrovnik seamen who served in foreign navies, certainly the most famous of them all is Vice Bune. He was born in 1559 and came from a naval family from the island of Lopud. Like many of his peers, he continued his father's naval tradition. Already as a young man, he proved himself with his natural talent, and through his maritime education he became a bold sailor as well as a skilled diplomat. His diplomatic talents did not go unnoticed by the Spanish King Philip II (1527-1598) and his son Philip III (1578-1621), as they entrusted him with important positions in the provinces of Belgium and overseas.

While returning from diplomatic service in Mexico in 1597, Vice Bune joined a convoy, in order to provide defense against pirates and enemies of Spain. Unfortunately, because of a severe storm, the ships were strewn about and Vice Bune's ship found itself alone near the west coast of Africa. It was attacked by two pirate ships whose cannons severely damaged his ship which began

to sink. Given the extremely difficult situation he found himself in, he commanded a very brave undertaking. He lowered two boats with armed crews into the sea that attacked the nearest pirate ship from both sides. The pirates were caught by surprise by the unexpected and bold attack, and after a short, fierce battle, they surrendered. With the captured pirate ship, Captain Bune and his crew sailed after and attacked another pirate ship that had fled. After a pursuit, they reached the ship and captured it. While approaching a Spanish port, he almost lost his head because the Spaniards fired on his ship. Namely, Vice Bune forgot to lower the pirate flag! Luckily, the mistake was detected in time and he received a ceremonious reception in the harbor and he was awarded appropriately for his brave undertaking.

It is less known that in the time of overseas discoveries Vice Bune also made his contribution. He was the first European to sail a part of the Pacific Ocean which was later referred to as the Bismarck and New Hebrides Islands (islands of the Bismarck Archipelago and islands of the New Hebrides island group belong to a larger group of islands under the common name of Melanesia or "Black Isles" found in Oceania).

Besides his duties as a senior official in the Spanish service, Captain Vice Bune did not forget his homeland and carried out important diplomatic and trade affairs for the Dubrovnik Republic. In the year 1600, he received a gold chain from the Dubrovnik Republic as a sign of gratitude for help when Dubrovnik was threatened by famine.

At the Senate's request, he sent 200 *kara* of grain (one *kara* = 2/3 tons). The Dubrovnik government often called on its loyal subject for various forms of assistance. His hometown of Dubrovnik repeatedly benefitted from his interventions and engagements in the Royal Court of Madrid and with the King of Naples, especially in the time of the Lastovo Uprising (1602-1606), when Spain upheld Dubrovnik's rights against the Venetian aspirations upon the island of Lastovo. A year later, the Senate gave Bune a consulate in Naples. Until his death, Bune lived in Naples where he continued to work as a diplomat, protecting the interests of his homeland to which he was immensely loyal. In addition to all his official duties, he also dealt in the trade business in which he invested in a lot of his money. He had commercial and business ties in Lisbon and in the city of Goa in eastern India.

He died in Naples in 1612 and his remains were transferred to the island of Lopud and buried in the Holy Trinity Church. A Latin epitaph is engraved on the tombstone, which ends with the words: "After many struggles he passes to another life, and according to the directions of his will, he was transferred here to his homeland".

In addition to the existing documents found in the Dubrovnik State Archives, there is no doubt that there is probably more historical data in Spanish archives that would further shed light on the duties and services of the Dubrovnik seafarer, Captain Vice Bune from Lopud, during his service in the Spanish navy and in service of Spanish diplomacy.



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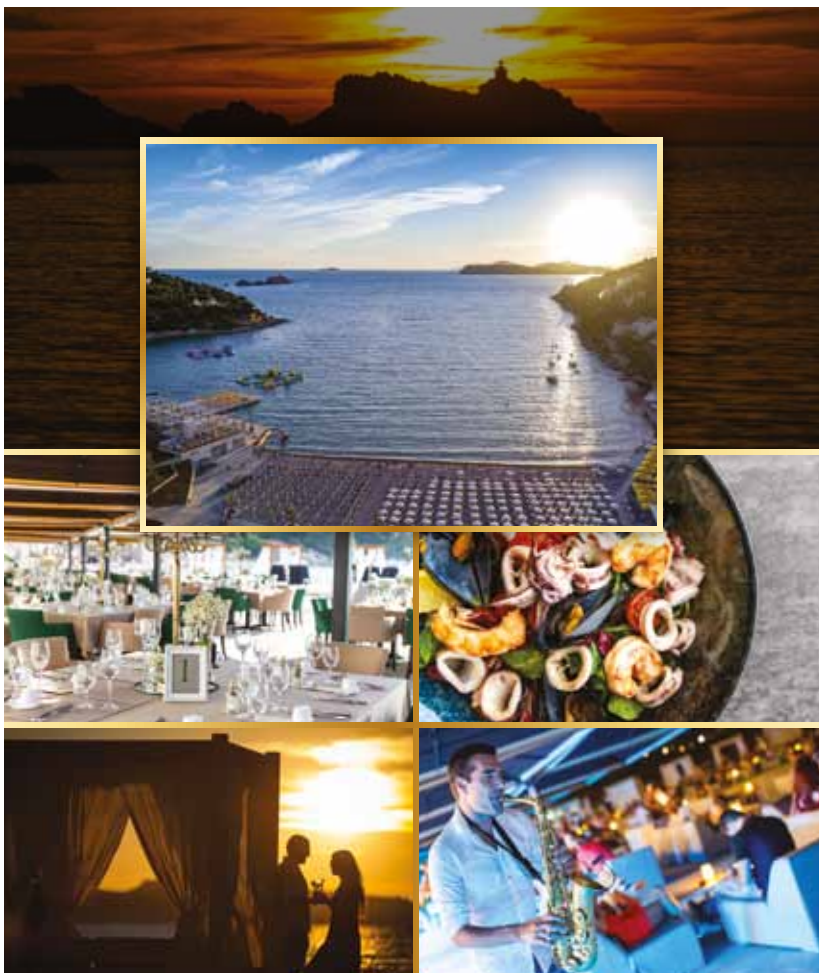
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## JOSIP PINO TROSTMANN

80 godina života, 55 godina slikarstva

NAPISAO ANDRIJA SEIFRIED

Velike obljetnice se obično pokušavaju zaboraviti ili se jednostavno prestanu bilježiti.

Ali, Josip Pino Trostmann, jedan od najvećih hrvatskih živućih kolorista, upravo ove godine je navršio 80 godina života i 55 godina od Diplome na ALU u Zagrebu, u klasi prof. Iva Režeka. Jubileji su to koji se moraju pamtit i bilježiti, posebno kada je riječ o ovom "najdubrovačijem" slikaru, slikaru Grada, slikaru memorije i reminiscencije na Dubrovnik. Josip Pino Trostmann i danas stvara u svom Ateljeu "Florindom" smještenom na samoj šetnici prekrasnog poluotoka Lapad. Sva ljepota u raskošnoj paleti ovog slikara koji varira nekoliko motiva Dubrovnika, onog koji još uvijek opstaje i koji će upravo kroz njegove slike živjeti u nama i s nama.

Njegova *Minčeta*, *Sveti Ivan*, *Lokrum*, *stare dubrovačke kuće*, *pergole*, *Koločep*, *Medarevo*, sve je tu, u Pinovim slikama još uvijek svježije, neokaljano, čak i oplemenjeno tim njegovim izuzetnim koloritom kojim ujedno bilježi te motive da bi ih otrgnuo od devastacije i zaborava...

Kod Josipa Pina Trostmanna vidimo tu ravnotežu između odabranih motiva, osobnog afiniteta i hrabrih iskoraka da istraje na putu "štafelajnog slikarstva" kojeg je odabrao od samih svojih stvaralačkih početaka.

Slike pod Pinovim kistom bilježe upravo tu neprolaznost i istinsku zaljubljenost slikara u motiv koji obrađuje kroz taj "Trostmannovski" sjaj i blještavilo južnoga Jadrana.

Pa i kada slika cvijeće i mrtve prirode taj dah i opojan miris dopire do nas i ukazuje da su Pinove "mrtve prirode" i cvijeće u vazi itekako živi.

Ta rapsodija i "orgijanje" bojama "timbar" su njegove kreativnosti, ustvari iskrenosti... upravo to karakterizira slikarstvo Josipa Pina Trostmanna – iskrenost, prvo prema samom sebi, prema Dubrovniku, i na poslijetku prema ljubiteljima umjetnosti, a posebno njegovog slikarstva.

Pa i kada, po tko zna koji put, poseže za naizgled istim motivom uz kreativnu slikarsku interpretaciju i čaroliju ovog "slikarskog maga" ti motivi (naizgled isti) otkrivaju uvijek i stalno nešto novo. To slikarstvo puno snažne i osebujne poetičnosti unutar korpusa suvremene hrvatske likovne umjetnosti zauzima zasebno istaknuto mjesto. Malo koji slikar do sada obrađuje svoje motive i puni ih poetičnošću koja je samo njegova.

Mislim da nema osobe koja se po prvi put susreće s djelima ovog hrvatskog koloriste, a ako ih i ima, onda već na prvi pogled ostaju zadivljeni i opčarani

svježinom, koloritom i iskrenošću stvaranja. Trostmann je očuvao svježinu, izvornost i ljepotu doživljenog i slikaru bliskog motiva.

Promatrajući Pinove slike sve nam je jasno, tako jednostavno, ali slikar nam ipak ostavlja da u potezima kista osjetimo i iščitamo sliku sami i prepoznamo bit koju nam umjetnik podastire i time nas gotovo "tjera" na promišljanje ljepote koja je još uvijek prisutna makar i samo na slikama ovog velikog umjetnika.

Ne mogu propustiti prigodu a ne citirati dio "pisma-teksta" kojega je sam Trostmann napisao povodom njegove obljetničke izložbe u Dubrovniku i Zagrebu:

"...S balkona mog stana stere se prekrasan vidik od Cavtata na istoku pa preko Lokruma do Grada na zapadu. Koliko prizora ljepote može prirediti sunce od svitanja do zalaska tokom četiri godišnja doba, a tek drama oblaka i sunca? Vatromet s otvaranja Dubrovačkih ljetnih igara upečatljivi je noćni prizor. Toliko oduševljen, stvorio sam mnogo slika "Dubrovnika iz Sv. Jakova s dvije palme" i sretan sam danas kad u osamdesetoj godini mogu cijelu izložbu pod tim naslovom posvetiti mome Gradu..."

# JOSIP PINO TROSTMANN

## *80 Years of Living, 55 Years of Painting*

BY ANDRIJA SEIFRIED



**B**ig anniversaries usually are attempted to be forgotten or just stop being recorded. But Josip Pino Trostmann, one of the greatest Croatian living colorists, turned 80 years old this year and this year also marks 55 years since he received his Diploma from the Academy of Fine Arts in Zagreb, in the class of Prof. Ivo Režek.

These are jubilees that must be remembered and recorded, especially when it comes to this “most Dubrovnik” artist, painter of the city, painter of memories and reminiscence of Dubrovnik. Josip Pino Trostmann is still at work in the atelier “Flora’s House”, situated right on the promenade of the beautiful Lapad peninsula.

All the beauty in the luxurious palette of this painter, who creates various motifs of Dubrovnik, still survives and will live on in us and with us through his paintings.

In his paintings of the Minčeta tower, the St. John fortress, the islands of Lokrum and Kolocep, or old Dubrovnik houses and pergolas everything is still fresh, untouched, untempered, even enriched with exceptional color that captures these motifs in order to rescue them from devastation and oblivion. With Josip Pino Trostmann, we see a balance between selected motifs, personal affinity, and courageous strides to hold steadfastly to the past of “easel art” that he chose from his very creative beginnings.

The paintings under Pino’s brush show the permanence and true love of the painter for the motifs that he elaborates through his “Trostmann” glow and glittering of the southern Adriatic.

Even when painting flowers and still life, that breath and intoxicating scent reaches us and points out that Pino’s still lives and flowers in vases are very much alive.

This rhapsody and orgy of colors are the stamp of his creativity, in fact honesty ... it is precisely this which characterizes the painting of Josip Pino Trostmann – sincerity, first towards himself, towards Dubrovnik, and finally towards art lovers, especially lovers of his paintings. So when, for who knows which time, he reaches for seemingly the same motif, with the creative interpretation and magic, these motifs that are apparently the same constantly reveal something new.

This painting with so much powerful and distinctive poetry occupies a distinct place within the body of contemporary Croatian art. Few painters deal with their motifs and fill them with poetry that is solely their own.

Many people are familiar with the works of this Croatian colorist, however if they encounter his work for the first time, at first glance they are awestruck by the freshness, color and sincerity of creation. Trostmann has kept the freshness, originality and beauty of the experience and of motifs close to the painter’s heart.

Observing Pino’s paintings, everything is clear to us, so simple, but the painter still leaves for us to feel and read the painting for ourselves through the brushstrokes, and to recognize the essence that the artist submits. Thus he almost makes us reflect on the beauty that is still present, if even only in the painting of this great artist.

One cannot miss the opportunity to quote part of the text that Trostmann himself wrote on the occasion of his anniversary exhibition in Dubrovnik and Zagreb:



“... From the balcony of my apartment there is a breathtaking view from Cavtat to the east over Lokrum to the Old City in the west. How many scenes of beauty can the sun make, shining from dawn to dusk through the four seasons, not to mention the drama of clouds and sunshine? Fireworks from the opening night of the Dubrovnik Summer Festival make a striking night scene. So overjoyed, I have created many paintings “*Dubrovnik iz Sv. Jakova sa dvije palme*” (“Dubrovnik from Sveti Jakov with Two Palms”) and I am happy today when at the age of 80 I can dedicate my entire exhibition with this title to my city.”

# TEREZA KESOVIIJA

– glazbena diva čiji je glas osvojio svijet

NAPISALA MAJA RILOVIĆ KOPRIVEC

Kad bih birala pjesmu koja me najbolje opisuje, to bi bila ona o Dubrovniku ili Konavlima – tako o sebi i svojoj svjetskoj umjetničkoj karijeri govori Tereza Kesovija, hrvatska pjevačica, umjetnica koja je poznata daleko izvan granica domovine. Za svih u Hrvatskoj, pa i publiku izvan nje, glazbena podloga koju čuju uz sliku Dubrovnika Terezina je divan glas i njezina strasna interpretacija. Neraskidiva je veza Tereze Kesovije i njezinoga rodnog Grada u kojem je ove godine slavljeničkim koncertom obilježila 60 godina blistave pjevačke karijere i svoj 80. rođendan. Svjetsku karijeru započela je glazbenim obrazovanjem u Dubrovniku gdje je maturirala na odjelu za flautu, i prvi put nastupila kao pjevačica na pozornici kad joj je bilo tek 15-tak godina. Diplomirala je flautu na Glazbenoj akademiji u Zagrebu, no njezin jedinstveni glas bio je njezin

pravi instrument. Glazba, scena, nezaustavljiva energija i emocija Terezina su život i najveća radost. Terezina vrhunska i neponovljiva interpretacija, nastupi iz kojih pršti žar i strast njezin su zaštitni znak i razlog zašto već 60 godina iznova osvaja slušatelje kao i na početku karijere. U svojoj glazbi, ma na kojem jeziku pjevala, Tereza slušatelju pruža sebe, jednako, i svoju radost, i tugu, i optimizam, i nepresušnu energiju. U dugoj i bogatoj karijeri Tereza je nastupala na svim domaćim festivalima, gdje je bila redovito nagrađivana, a ostvarila je i zavidnu međunarodnu karijeru nastupajući na svjetskim pozornicama i festivalima od Italije i Francuske do Rio de Janeira. Dva puta Tereza je pjevala i na Pjesmi Eurovizije, a veliku karijeru ostvarila je i u Francuskoj tijekom 1960-ih i 1970-ih godina.





Tamo je surađivala s poznatim zvijezdama kao što su Serge Lama, Tino Rossi, Gilbert Becaud i Ritta Pavone. Vrhunci njezine francuske karijere dva su solistička koncerta u prestižnoj pariškoj Olympiji 1988. i ponovno 2007. godine. Tijekom jedinstvene karijere Tereza je snimila više od trideset albuma i preko sedamdeset singlica, i različitih nosača zvuka.

Za svoj umjetnički rad Tereza Kesovija je nekoliko puta bila nagrađivana prestižnim društvenim nagradama 1999. godine, a odlikovana je i Visokim odličjem za doprinose u kulturi (Chevalier des Arts et Lettres), koju dodjeljuje predsjednik Republike Francuske, a ubrzo potom uručena joj je i Svjetska Zlatna povelja za humanizam i mir. Dobitnica je i glazbene nagrade Porin, a rodni Dubrovnik dodijelio je Terezi Kesoviji 2009. godine Nagradu grada Dubrovnika za životno djelo. O svom životu napisala je dvije knjige: To sam ja, (o životu i karijeri), i Libertas, (ratnog sadržaja), no njezina dojmjliva životna priča još nije pri kraju jer Tereza još nastupa. Jedini razlog zbog kojeg se prije nekoliko godina kratko povukla sa scene bila je teška bolest koju je Tereza, naravno, pobijedila.

**Tereza Kesovija** neprikosnovena je glazbena diva čija je najupečatljivija karakteristika njezina jedinstvena energija. Sama kaže kako je pjesme o Dubrovniku najbolje opisuju:

„Ne moram tražiti izvan tog mog mikroraja, koji je moje kraljevstvo. Svaka pjesma koju sam otpjevala Konavlima ili Dubrovniku svaki me put gane i u svakoj od tih pjesama ja sam na Stradunu ili šecem Konavoskim poljem. To sam ja i svaka moja pjesma je tu negdje. U prostoru u kojem si živio i bio sretan.“

To je Tereza Kesovija – emocija koja pršti s pozornice.

# TEREZA KESOVIIJA

– *A Diva whose Voice Enchanted  
the World*

BY MAJA RILOVIĆ KOPRIVEC

“If I had to choose a song that best describes me, it would be about Dubrovnik or Konavle.” These are the words of Teresa Kesovija, a Croatian singer and artist known far beyond the borders of her homeland, speaking about herself and her international career. For everyone in Croatia and for audiences further afield, the music heard in the background along with a picture of Dubrovnik is Tereza’s wonderful voice and her passionate interpretation. There is an irrefutable connection between Tereza Kesovija and her native city, which this year held a gala concert to celebrate 60 years of her brilliant singing career and her 80th birthday.

She began her career with music education in Dubrovnik, graduating in flute studies, and she performed as a singer on stage for the first time when she was only 15 years old. Playing the flute, she graduated from the Zagreb Academy of Music, but her unique voice was her true instrument. Music, the stage, unstoppable energy and emotion are Tereza’s life and greatest joy. Teresa’s distinctive interpretation, performances bursting with fire and passion, are her trademark and the reason she wins over audiences time and again, just like at the beginning of her career. No matter what language she sings in, Tereza gives herself to the listener, with joy, and sorrow, and optimism, and inexhaustible energy. In her long and rich career, Tereza has performed at all the Croatian festivals, where she regularly won awards, and she also created an enviable international career performing on world stages and festivals from Italy and France to Rio de Janeiro. Tereza sang twice at the Eurovision Song Contest, and she had a great career in France during the 1960s and 1970s. There she collaborated with famous stars such as Serge Lama, Tino





Rossi, Gilbert Becaud and Rita Pavone. The pinnacles of her French career were two solo concerts in the prestigious Paris Olympia in 1988 and then again in 2007. During her unique career, Tereza has recorded more than thirty albums and over 70 singles.

Tereza Kesovija has received several prestigious awards for her artistic work and in 1999 she earned the High Prize for Cultural Contribution (Chevalier des Arts et Lettres), awarded by the President of the Republic of France. Shortly thereafter she was presented the Golden Charter for Humanism and Peace by the International League of Humanists. She is also the winner of the Porin Music Prize, and in 2009 her native Dubrovnik awarded Tereza

Kesovija the City of Dubrovnik Award for Lifetime Achievement. She has written two books: *To sam ja (This is me)*, about her life and career, and *Libertas*, which focuses on the Homeland War for Croatian independence. Remarkably, her impressive life story is not over yet because Tereza is still performing. The only reason she briefly withdrew from the scene a few years ago was a serious illness that of course, Tereza overcame. Tereza Kesovija is an undisputed music diva whose most characteristic feature is her unique energy. Of herself she says that her songs about Dubrovnik best describe her: "I do not have to look beyond my micro-region, which is my kingdom. Every song that I sang for Konavle or Dubrovnik moves me every

time, and in each of these songs I am on Stradun or I am walking in a field in Konavle. That is me and every one of my songs is here somewhere, in the place where I have lived and have been happy."

This is Tereza Kesovija – emotion that bursts from the stage.



# ORSAT FRANKOVIĆ

- snažno ime hrvatskoga dizajna



Orsat Franković grafički je dizajner s diplomom Studija dizajna Arhitektonskog fakulteta Sveučilišta u Zagrebu i magisterijem MA(RCA) Royal College of Art u Londonu. Osnivač je i kreativni voditelj Studija Laboratorium i kasnije Studija Flomaster s dvadeset petogodišnjim iskustvom rada na razvoju kreativnih koncepata kombiniranjem oblikovnih metodologija i interdisciplinarnog pristupa u radu. Autor je niza zapaženih rješenja u oblikovanju vizualnih komunikacija, a veliki dio profesionalnoga angažmana posvetio je polju kulture i suradnji s civilnim sektorom. Dobitnik je brojnih relevantnih međunarodnih nagrada i priznanja poput ICOGRADA Excellence Award, AICA, ZGRAF Grand Prix, European Design Award te niza drugih.

DOK ČITAM IMPRESIVAN ŽIVOTOPIS PRED OČIMA MI SE VRTE NEKI OD PROJEKATA KOJE JE ORSAT FRANKOVIĆ OSTVARIO U DUBROVNIKU. VIZUALNI IDENTITET DUBROVAČKIH MUZEJA, TURISTIČKE ZAJEDNICE GRADA DUBROVNIKA, SERIJU IDENTITETA, PA TAKO I PLAKATA DUBROVAČKIH LJETNIH IGARA, IDENTITET NOVOG MUZEJA DOMOVINSKOGA RATA,

AMBALAŽU ZA PRVO DUBROVAČKO KRAFT PIVO REPUBLIKA ILI ETIKETU ZA ŠIPAN, JEDINO VINO KOJE SE PROIZVODI IZ VINOGRAĐA NA PODRUČJU GRADA. SURADIVAO JE S ART RADIONICOM LAZARETI NA OBLIKOVANJU PLAKATA ZA NEKE NJIHOVE PROGRAME POPUT IZLOŽBE UŽASI ZAVIČAJA ILI DIZAJNU KNJIGA POPUT DOMA ANE OPALIĆ.

Još mi se jedan projekt čini važnim istaknuti jer je proizveo pomak paradigme i po prvi put ovdje spojio privatni sektor i nezavisnu umjetničku scenu. To je projekt nastao u sklopu rada na cjelovitom vizualnom identitetu One Suite Hotela kad nam je, među ostalim, povjeren odabir i prezentacija umjetničkih radova u hotelu. Tako je nastao projekt Art in One kao poziv privatnom investitoru u turizmu da pristane na ideju da svoj hotel opremi,



odnosno u njemu izloži, radove 11 lokalnih suvremenih umjetnika koji se mahom bave problematiziranjem učinaka turizma i svega što za njim ide na njihov (i naš) neposredni životni prostor. Odluka investitora da osviješteno djeluje kroz vraćanje duga zajednici i prepoznavanje važnosti održivosti u njoj, samo po sebi je dobar moment, a činjenica da će turisti biti suočeni s tom našom traumom neposredno, u prostoru primarno namijenjenom hedonizmu i dokolici, u plaćenju spavaćoj sobi, pretvara prostor antagonizma u prostor dijaloga. Evo, u ovom se projektu donekle vidi kako dizajn može biti alat društvene promjene, kaže Franković.

U SKLOPU PROJEKTA NASTAO JE I KATALOG „ART IN ONE” ORIGINALAN SUVENIR, TE JEDINSTVENA PONUDA HOTELSKIH PREDMETA NA KOJIMA DOMINIRA LOGO ONE ...MAJICE, ŠUGAMANI, DEKE, ŠALICE, TORBE. SJETIM SE I FRANKOVIĆEVE AMBALAŽA ZA DOMAĆE KEKSE, BEŠKOTINE . KOLIKO JE TURISTIMA BITAN DIZAJN U ODABIRU SUVENIRA?

Kod nas postoji neka mantra o kroničnom nedostatku suvenira koje onda treba proizvesti, a neki ih dizajneri trebaju oblikovati. A što su suveniri? Materijalizirano pamćenje, utjelovljenje uspomena, sentimentalna slika osobnih iskustava, pa kako možete očekivati da vam to netko drugi može oblikovati? U statističkom prosjeku, turisti, kao i ljudi općenito, danas imaju premalo vremena za bilo što, pa tako i za kritički odnos prema vlastitim uspomena. Ako provjerite na lokalnom tržištu shvatit ćete da se traže trivije, neka samorazumljiva opća mjesta, minimalnih dimenzija i uz minimalni trošak - magneti s tipičnom vizurom Grada ili njegovim alter egom, temom iz planetarno popularne serije Game of Thrones.

NAKON 25 GODINA RADA, NIZA PROJEKATA I NAGRADA ŠIZAZOVI SU STALNI I SVEPRISUTNI?

U profesionalnom smislu, svaki novi projekt je izazov, nekad veći, nekad manji. Bez izazova stvari se odrađuju po uvriježenim obrascima, šablonski, dakle ponavlja se, a to nije korektno prema onome za koga ili što radite. Kad osjetim da nemam izazova prestat ću se baviti ovim poslom. Sve ostalo bila bi prevara.

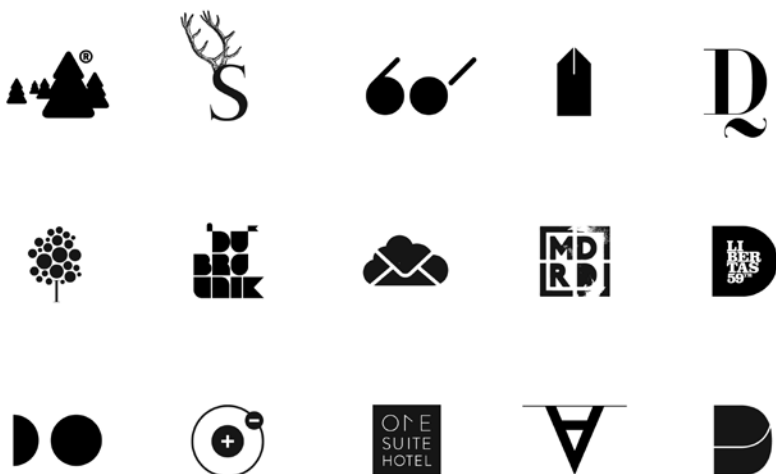
No nisu naručeni projekti ili natječaji jedina mjesta mogućih izazova. Uvijek postoje mogućnosti za kreativni angažman izvan uobičajenih obrazaca profesionalnog djelovanja i nerijetko takve vrste angažmana predstavljaju taj izazov koji nas drži napetima i zainteresiranima za djelovanje. Takvi projekti su primjerice sudjelovanje u programskom inkubatoru kandidacijskog tima Dubrovnika za Europsku prijestolnicu kulture ili u organizacijskom timu Unseen mini film festivala.

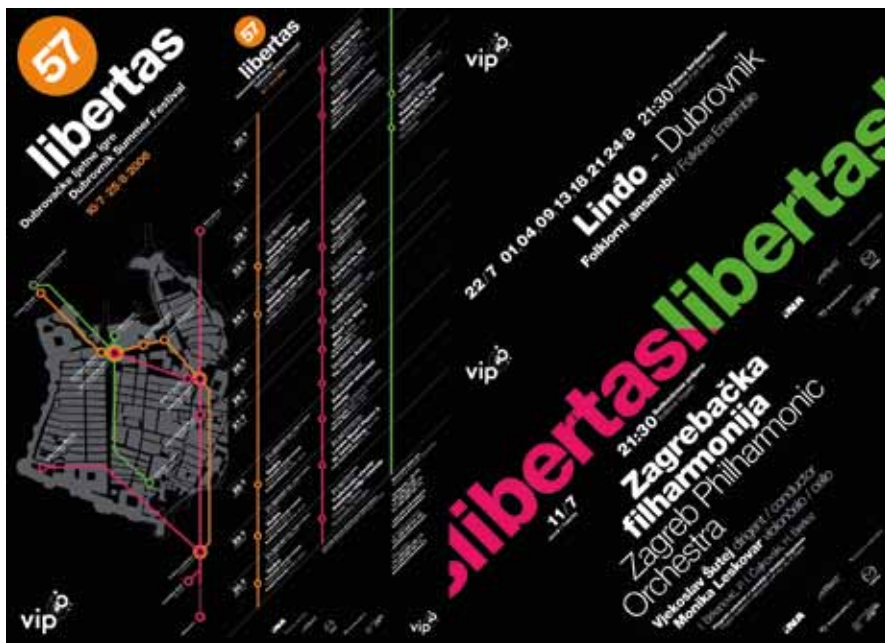
DIO SI AUTORSKOG TIMA KOJI JE PRIJE DVIJE GODINE POKRENUO UNSEEN MINI FILM FESTIVAL U CAVTATU , ŠTO STE ŽELJELI POSTIĆI, JESTE LI ZADOVOLJNI?

Ovo je jedan od projekata koji je narastao negdje na tragovima sudjelovanja u projektu kandidature Dubrovnika za Europsku prijestolnicu kulture i te neke uložene energije niza ljudi koji su osvijestili probleme i shvatili potencijale zajedničkog djelovanja na dobrobit zajednice. Unseen mini film festival je decentralizacijski projekt koji povezuje nezavisnu scenu, institucije u kulturi, institucije lokalne vlasti, turističku zajednicu i privatni sektor te u manju, kulturno izoliranu sredinu dovodi umjetnike i proizvodi kulturni program izvan centara umjetničke proizvodnje. Pojednostavljeno rečeno, Cavtat koji nema kino sad je dobio svoj filmski festival. Prve reakcije su dobre, postoji interes publike, umjetnika, ali i institucija koje su prepoznale vrijednost ove inicijative pa se čini da projekt ima budućnost.

PRED NAMA SU 70-TE DUBROVAČKE LJETNE IGRE, IZ PRESS UREDA NAJSTARIJEG HRVATSKOG FESTIVALA OTKRILI SU NAM DA PLAKAT RADI ORSAT FRANKOVIĆ.

Kad govorimo o oblikovanju plakata kulturnih manifestacija, poput primjerice Ljetnih igara, onda govorimo





o prostoru koji se potencijalno otvara proizvodnji novih vrijednosti. Tome pristupati kao nekoj komemoraciji svečarskog raspoloženja, praznika kulturnog ljeta okićenog zastavama Libertas koje vijore na maestralu, pa sve to prošarano redom drame, redom glazbe i redom baleta čini se potpuno autističnim u ovoj realnosti u kojoj živimo i u kojoj se taj festival pokušava održati. Naprotiv, o tome treba misliti kao o prostoru za postavljanje pitanja: o identitetu, našim mitovima o njemu, o toj slobodi sa zastave, kulturnoj i puno široj, gdje je ona danas i što je ograničava, o Gradu i što on znači danas nama, u što se pretvorio, o građanima, o turizmu koji će u ovom obliku sam sebe progutati ili konačno o komercijalizaciji svega. Plakat je prostor za komunikaciju, a komunikacija se ne treba svesti na isključivo skretanje pažnje na određeni događaj ili proizvod dok pred nama stoji prostor otvoren za pokretanje dijaloga u zajednici i mislim da ga treba shvatiti upravo tako. Negdje na tom tragu razvija se i ideja za plakat idućih, okruglih, sedamdestih Igara. Posjetit ćemo ponovo ta mitska scenska mjesta, urezana u pamćenje i

potražiti novi pogled na njih, propitati njihov, ali i naš potencijal, zapitati se gdje smo i kuda idemo. Nećemo ponovo slaviti prošlost nego tražimo buduće mogućnosti.

**O**rsat Franković is a graphic designer with a degree in Design from the Faculty of Architecture of the University of Zagreb and Master of Arts from the Royal College of Art in London. He is the founder and creative head of Studio Laboratorium and later Flo/master Studio, with twenty-five years of experience developing creative concepts by combining design methodologies and interdisciplinary approaches to his work. He is the author of a number of notable solutions in shaping visual communications, and he has devoted much of his professional engagement to the field of culture and cooperation with the civil sector. He is the winner of many relevant international awards and recognitions such as ICOGRADA Excellence Award, AICA, ZGRAF Grand Prix, European Design Award, and many others.

# An Interview with ORSAT FRANKOVIĆ

- A Leading Name in Croatian Design

As I read through Orsat Franković's impressive resume, I can picture some of the projects that he has worked on in Dubrovnik: the visual identity of the Dubrovnik Museums, the Dubrovnik Tourist Board, posters for the Dubrovnik Summer Festival, the identity of the new Homeland War Museum, the packaging for the first Dubrovnik craft beer Republika, or the label for Šipán, the only wine produced from vineyards kept in the city. He cooperated with the Art Workshop Lazareti to design posters for some of their programs such as the exhibition *Užasi zavičajja* or the design of books like *Doma* by Ane Opalić.

One recent project seems important to highlight because it for the first time joined the private sector and the independent art scene. This project came about as part of the work of the integral visual identity of the One Suite Hotel when, among other things, we were entrusted with choosing and presenting art works in the hotel. This is how the Art in One project came into being as a call to a private investor in tourism to agree to the idea of furnishing, or exhibiting in the hotel, works by 11 local contemporary artists who are mostly concerned with the effects of tourism and the consequences affecting our immediate collective living space. The decision of the investor to act conscientiously through returning the debt to the community and recognizing the importance of sustainability is a good moment in itself, and the fact that tourists will be faced with this trauma directly, in the space primarily intended for hedonism and leisure, in the paid bedroom, transforms the space of antagonism into a space for dialogue. Here, in this project, it can somewhat be seen how design can be a tool of social change, says Franković.

AS PART OF THE PROJECT, THE CATALOG ART IN ONE WAS CREATED AS AN ORIGINAL SOUVENIR, AS WELL AS A UNIQUE OFFER OF HOTEL ITEMS DOMINATED BY THE ONE LOGO ... T-SHIRTS, TOWELS, BLANKETS, MUGS, BAGS. I ALSO REMEMBER FRANKOVIĆ'S PACKAGING FOR HOMEMADE BISCUITS, BEŠKOTINI. HOW IMPORTANT IS DESIGN TO TOURISTS WHEN CHOOSING A SOUVENIR?

For us here there is a mantra about the chronic lack of souvenirs that need to be produced, and then designer need to make them. But what are souvenirs? Materialized memory, the embodiment of memories, a sentimental image of personal experiences, so how can you expect someone else to shape this? In the statistical average, tourists today, as well as people in general, have too little time for anything, even for a critical relationship towards their own memories. If you check the local market you will find trivial, self-explanatory generalized items, of minimal dimensions and at minimal cost – magnets with a typical view of the city or its alter ego, a theme from the world popular Game of Thrones series.

AFTER 25 YEARS IN BUSINESS, A SERIES OF PROJECTS AND AWARDS, WHAT IS A CHALLENGE FOR YOU IN YOUR WORK?

In the professional sense, every new project is a challenge, sometimes bigger, sometimes smaller. Without challenges things are done in the usual patterns,

templates, therefore there is repetition, and this is not appropriate towards what you are working for or what you are doing. When I feel that I have no challenges, I will stop doing this work. Anything else would be a fraud.

But contracted projects or competitions are not the only place for potential challenges. There are always opportunities for creative engagement beyond the usual patterns of professional activity, and often such engagements present the challenges that keep us alert and interested in working. Such projects include, for example, participation in Dubrovnik's candidacy team for the European Capital of Culture or in the organizational team of the Unseen Mini Film Festival.

YOU ARE PART OF THE CREATIVE TEAM THAT LAUNCHED THE UNSEEN MINI FILM FESTIVAL IN CAVTAT TWO YEARS AGO, WHAT DID YOU WANT TO ACHIEVE, ARE YOU SATISFIED?

This is one of the projects that grew somewhere upon the foundation of participating in the project for Dubrovnik's candidacy for the European Capital of Culture and some of the energy invested by a series of people who uncovered problems and realized the potential for joint action for the benefit of the community. The Unseen Mini Film Festival is a decentralization project linking an independent scene, cultural institutions, local government institutions, the tourist board and



the private sector, and in a smaller, culturally isolated environment attracts artists and produces a cultural program outside the artistic production centers. Simply put, Cavtat, which does not have a movie theater, now has its own film festival. The first reactions were good, there is interest from audiences, artists, but also institutions that have recognized the value of this initiative and *it seems that the project has a future.*

BEFORE US IS THE 70TH DUBROVNIK SUMMER FESTIVAL, FROM THE PRESS OFFICE OF THE OLDEST CROATIAN FESTIVAL THEY REVEALED THAT ORSAT FRANKOVIĆ IS MAKING THE POSTER.

When talking about shaping posters of cultural manifestations, such as the

Summer Festival, then we are talking about the space that potentially opens up the production of new values. To approach this as a commemoration of the ceremonial mood, the summer holiday of the cultural summer decorated with Libertas flags that flap in the maestral wind, all of this mixed up with a bit of drama, a bit of music, and a bit of ballet, seems completely autistic in this reality in which we live and in which this festival is trying exist. On the contrary, this should be thought of as a space for asking questions: about identity, our myths about it, about the freedom from the flag, cultural and even wider, where it is today and what is it limited by, about the City and what it means to us today, what it has become, about citizens, about tourism that in this form will swallow itself or

ultimately, the commercialization of everything. The poster is a space for communication, and communication should not be reduced to focusing exclusively on a specific event or product, while before us there is an open space to initiate a dialogue in the community and I think it needs to be understood exactly in this way.

Somewhere on this track the idea for the poster of the next, jubilee, seventieth Summer Festival develops. We will visit these mythical stages engraved in memory again, and search for a new view of them, question them, as well as our potential, wonder where we are and where we are going. We will not celebrate the past again, but search for future opportunities.







  
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**U** 2019. obilježavamo 90 godina od smrti jednog od dubrovačkih književnih velikana - Iva Vojnovića (1857. – 1929.), pjesnika sutona Dubrovnika i svijeta koji nepovratno nestaje.

NAPISALA **KATJA BAKIJA**

Vojnovićev dubok i slojevit odnos s rodnim Gradom, gradom njegovih nadahnuća, iznjedrio je najvrijedniji dio njegova opusa kojim je zauvijek zaustavio vrijeme *kad je Knez još vladô*, ali svjestan neminovnih promjena *na taracu* doveo i one koji mogu zaboraviti i nastaviti živjeti. "Dubrovnik grad

# R. Sutona

## – 90. GODINA OD SMRTI IVA VOJNOVIĆA

pjesnika, rođen s Marinom Držićem, slavu dosegao s Ivanom Gundulićem, a umro s Ivom Vojnovićem.“ zapisao je u prigodi posjeta našem gradu veliki Augustin Tin Ujević omeđivši tako Dubrovnik veličinom njegovih pjesnika i njihove književne ostavštine. Vojnović u književnost ulazi novelom *Geranium* koju je 1880. godine objavio u Šenoinom *Vijencu* i potpisao pod pseudonimom Sregej. P., a njegov dramski prvijenac *Psyche* (1889.) označio je zaokret u hrvatskom kazalištu i književnosti i priskrbio mu atribut začetnika moderne hrvatske drame.

U dramama s tematikom iz dubrovačkoga života *Ekvinocijo*, *Dubrovačka trilogija* (*Allons enfants*, *Suton*, *Na taraci*), *Maškarate ispod kuplja* Vojnović je najbolje iskazao snagu svog spisateljskog genija. U *Ekvinociju*, gruškoj priči o teškom životu ljudi

vezanih uz more koje daje, ali i uzima, o ženama koje čekaju i nadaju se, na tragu Mata Vodopića i njegove *Tužne Jele*, ostvario je preduvjete za svoje veliko djelo *Dubrovačka trilogija*. Svakako treba spomenuti pjesničku zbirku, refleksivne *Lapadske sonete* koji pjesnički okviruju *Trilogiju*.

U svom remek-djelu *Dubrovačka trilogija* Vojnović, za njega kao pripadnika vlastele nikad prežljivi gubitak slobode, prikazuje na pozornici koja pokriva cijelo jedno stoljeće. Vojnovića percipiramo kao pjesnika sutona upravo po njegovoj *Trilogiji* koja je raskošni i sjetni triptih umiranja slobode, nestajanja jednog svijeta i najava neminovnih društvenih mijena. Taj suton nekadašnje slave Vojnović prati kroz tri jednočinke - tri struka lovorike, pelina i vrijesa, kako ih naziva u posveti ocu, od ulaska Francuza u Grad (*Allons enfants!*), preko komornog drugog dijela u kući Mare Beneše i intimne drame njene najmlađe kćeri Pavle (*Suton*) do

trećeg djela (*Na taraci*) koji se zbiva u posljedopodnevnom i predvečernjim satima jednog dana 1900. godine kad dolaze oni “koji su sve zaboravili”.

Djelima iz *dubrovačkog ciklusa* ishodište je autorov doživljaj Grada, njegovih ljudi, govora, ugođaja, temperamenta - čitav jedan univerzum koji stvara kompleksni, impozantni, raskošni književni i intimni Vojnovićev svijet kojemu se moguće uvijek ponovo vraćati, upoznavati ga i čitati na nov način.

Ivo Vojnović zasigurno je i hrvatski pisac s najobimnijom korespondencijom. Pronađeno je i sačuvano preko 2000 njegovih pisama, točnije 2356 što je jedinstveni primjer u korpusu hrvatske književnosti. Umjetnički je stvarao pola stoljeća i tijekom tog razdoblja intenzivno se dopisivao sa svojim suvremenikima. Sva pisma koja je Vojnović pisao obitelji, ali i kolegama piscima, dramaturzima, glumcima, ljudima koji su bili poput njega vezani uz književnost i kazalište, objedinio je Tihomil Maštrović u trosveščano izdanje kojemu su nakladnici Nacionalna i sveučilišna

knjižnica u Zagrebu i Ogranak Matice hrvatske Dubrovnik. Pisma su pronađena kod privatnih vlasnika, u arhivima, zakladama, kazališnim pismohranama od Dubrovnika i Zagreba do Beograda, Novog Sada, Zadra, Šibenika, Splita, Križevaca i Bjelovara pa sve do europskih gradova Praga, Nice... Vojnovićevo dopisivanje svakako pruža uvid u Vojnovićev život, kontakte i prijateljstva, njegov odnos s bližnjima, pisma otkrivaju njegove stavove o umjetnosti, razmišljanja o svojim i drugim književnim djelima i svakako su još jedan „prozor“ u bogat vojnovićevski književni svijet. Od obitelji najviše je pisama upućeno njegovoj majci uz koju je bio posebno vezan, bila je središte njegova svijeta te bratu Luja i ta pisma otkrivaju nam intimni svijet Vojnovićev, njegovu ljudskost i toplinu. Od književnika dugo se dopisivao s Ivom Andrićem, Milanom Begovićem, s Milivojem Dežmanom, s glumcima Ivom Rajićem koji mu je bio prijatelj i Ninom Bach Vavrom koja je na pozornici oživjela njegova snažna ženska lica. Pisma je izmjenjivao s tadašnjim dramaturgom zagrebačkoga kazališta Nikolom Andrićem te Milivojem Dežmanom, Julijem Benešićem, dvije stotine razglednica i pisama uputio je Josipu Bachu, redatelju i ravnatelju drame HNK u Zagrebu. Dopisivao se i s Ljubom Babićem i Brankom Gavellom, čije je uprizorenje *Maškerate ispod kuplja* nazvao genijalnim.

Vojnovićev trag u dubrovačkoj i hrvatskoj književnosti, u našoj kulturi i sjećanjima, dubok je i poticajan. Vojnović je pisao i živio književnost i kazalište, a svojim je djelima otvorio nove, europske obzore hrvatskoj književnoj riječi. Svako vrijeme ima svoje zore, praskozorja i sutone kroz koje prohodimo kako najbolje umijemo, a pisci kakav je Vojnović pomažu nam da ne zalutamo.

# IVO VOJNOVIĆ

## – *Poet of Dubrovnik's Twilight*

BY KATJA BAKIJA

In 2019, we mark 90 years since the death of one of Dubrovnik's literary greats – Ivo Vojnović (1857 – 1929), a poet of the twilight of Dubrovnik and of a world that is irreversibly disappearing. Vojnović's deep and layered relationship with his hometown, the city of his inspiration, was the source of the most valuable part of his opus. His works look back on the time “when the Rector still ruled”, but are aware of the inevitable changes “on the terrace,” the title of one of his greatest works.

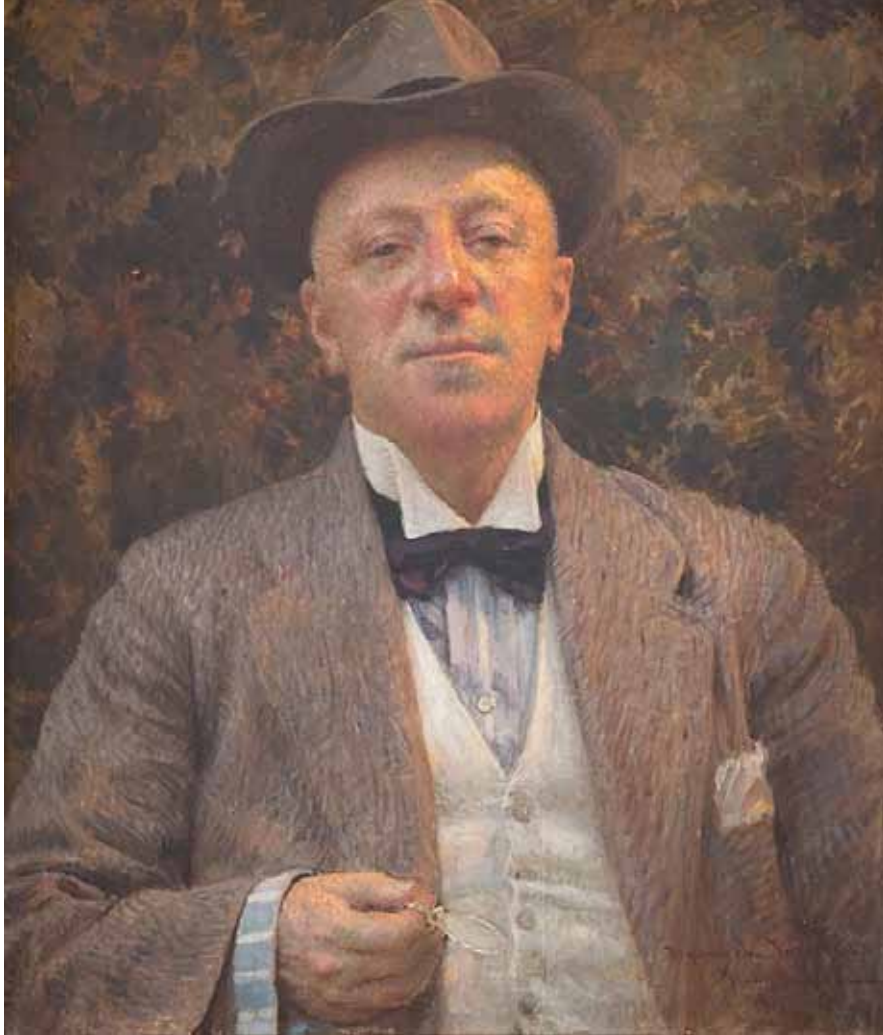
“Dubrovnik, as a city of poets, was born with Marin Držić, reached fame with Ivan Gundulić and died with Ivo Vojnović”, wrote the great Augustin Tin Ujević upon a visit to our city, thus binding Dubrovnik to the greatness of its poets and their literary legacy.

Vojnović made his literary debut with the novel *Geranium* published in 1880 in Šenoa's *Vijenac*, a famous literary magazine of the time, under the pseudonym Sergey. P. His dramatic debut *Psyche* (1889) marked a turning point in Croatian theatre and literature

and positioned him as the creator of modern Croatian drama.

In dramas with themes from daily life in Dubrovnik, Vojnović best showed the power of his writing genius. *Ekvinocijo*, (Equinox) is a story about the difficult life of people who are connected to the sea – a force that gives, but also takes away, and about women who wait and hope. Along with the story of Mato Vodopić and his *Tužna Jele*, (Sad Jele) Vojnović fulfilled the preconditions for his great work *Dubrovačka trilogija* (Dubrovnik Trilogy). Of course, mention should be made of his collection of poems, the reflective *Lapadske sonete* (Lapad Sonnets) that poetically frame his *Trilogy*.

Vojnović was a member of the noble class that has never fully recovered from mourning the loss of freedom after the fall of the independent Republic. In his masterpiece the *Dubrovnik Trilogy*, he depicts an entire century on stage. Vojnović is perceived as a poet of the twilight precisely because of his *Trilogy*, a luxurious and sentimental triptych of the slow death of freedom,



the disappearance of an entire cultural world, and the announcement of inevitable social changes. Vojnović follows that twilight of former glory through three acts – three sprigs of laurel, wormwood and heather, as he calls them in memory of his father, from the entry of the French into the city (*Allons enfants!*), through the second act in the house of Mare Beneša and the intimate drama of her youngest daughter Pavle (*Suton*) to the third piece (*Na taraci*), which takes place in the afternoon and the early evening hours of one day in 1900, with the arrival of those “who have forgotten everything”.

The works of the Dubrovnik cycle are inspired by the author’s experience of the city, its people, speech, atmosphere, and temperament – a whole universe that creates a complex, imposing, luxurious and intimate literary world of

Vojnović, an author that can always be returned to, reintroduced and reread in a new way.

Ivo Vojnović is certainly the Croatian writer the most voluminous correspondence. Exactly 2,356, of his letters have been found and preserved, which is a unique example in the corpus of Croatian literature. Artistically, he was active for half a century and during that period he communicated with his contemporaries intensely. All of the letters Vojnović wrote to his family, as well as to his colleagues who were writers, dramatists, actors, people who like him were tied to literature and theater, were collected by Tihomil Maštrović into a three volume edition published by the National and University Library in Zagreb and Matica hrvatska Dubrovnik. The letters were found in private ownership,

archives, foundations, theater archives from Dubrovnik and Zagreb to Belgrade, Novi Sad, Zadar, Šibenik, Split, Križevci and Bjelovar, all the way to the European cities of Prague, and Nice. Vojnović’s correspondence certainly provides insight into his life, contacts and friendships and his closest relationships. His letters reveal his attitudes about art, thoughts about his own and others’ literary works, and certainly another “window” into Vojnović’s rich literary world.

Among his family, the most letters were sent to his mother, to whom he was particularly attached (she was the center of his world), and to his brother Lujo, and these letters reveal the intimate world of Vojnović, his humanity and warmth. With regards to writers, he had a long correspondence with Ivo Andrić, Milan Begović, Milivoj Dežman, the actors Ivo Rajić, who was his friend, and Nino Bach Vavro, who on stage embodied his powerful female roles. He exchanged letters with the playwright of the Zagreb Theater Nikola Andrić and Milivoj Dežman, Julije Benešić, he sent two hundred postcards and letters to Josip Bach, play director and Director of the Croatian National Theater in Zagreb. He also corresponded with Ljubo Babić and Branko Gavella, whose take on *Maškerate ispod kuplja* he called genius.

Vojnović’s mark on Dubrovnik and Croatian literature, and in our culture and memories, is profound and stimulating. Vojnović wrote and lived literature and theater, and with his works he brought Croatian literature to new, European horizons. Every time has its daybreaks, dawns, and twilights through which we find our way as well as we can, and writers like Vojnović help us not to falter.

**K**ad je asteški vladar Montezuma u zlatnom peharu ponudio konkvistadora Hernana Cortesa svojim omiljenim pićem čokoladom, nije ni slutio da će uživanje u čokoladi ubrzo preplaviti Europu. Iako joj ime doslovno znači gorka voda, a do 17. stoljeća njome se sladila samo europska elita, danas je poslastica sladokusaca širom svijeta. Stablo kakaoa, glavnog sastojka čokolade naziva se *Theobroma cacao*, što znači hrana bogova. Ovisnik o čokoladi, Casanova, smatrao ju je eliksirom ljubavi.

U Europi prvu tekuću čokoladu počeli pripravljati španjolski redovnici, onu za jelo prvi su proizveli Englezi 1842., a mliječnu Švicarci. Poznato je da se u Švicarskoj proizvodi najbolja čokolada na svijetu, a i da su Švicarci njezini veliki konzumenti. Prosječan Švicarac pojede 11 kg čokolade godišnje. Među poznatijim proizvođačima čokolade u Švicarskoj, poput Lindta, Tobleronea, Milke, Nestlea, Godive je i jedan od najvećih, Choccolats Camille Bloch SA. Camille Bloch je proizvodnju čokolade započeo u Bernu 1929. godine. Obiteljski posao nastavio se do danas u Courtelaryu u regii Chasseral u Bernskim Jurama. Treću generaciju sada vodi Daniel Bloch stvarajući nove čokoladne okuse u skladu s dugogodišnjom tradicijom kompanije. Njegovih 180 djelatnika proizvede oko 3.700 tona čokolade godišnje, od čega se 20 % izvozi.

Munjevit uspjeh postigao je Camille Bloch 1942. u doba nestašice kakaoa, zamijenivši ga djelomično smravljenim i čitavim lješnjacima kojima je punio čokoladu. Tako pomiješana masa lješnjaka i čokolada slagala se naizmjenice u slojeve i rezala u četvrtaste štange. Kad je vlasnik tvornice birao naziv novog proizvoda odlučio se za ime Ragusa po starom nazivu grada Dubrovnika. Prisjetio se svog posjeta gradu u čijim ljepotama je toliko uživao za vrijeme svog odmora na jugu Dalmacije. Svidjelo mu se kako je staro ime Dubrovnika zvučalo na hrvatskom, ali i na drugim jezicima. Našao je da je ugodno uhu i pamtljivo na svim jezicima. Samo povijesni znalci ime čokolade vezuju za Dubrovnik. Ostalim ono zvuči

## Švicarska čokolada



NAPISALA / BY AIDA CVJETKOVIĆ

### – okus uspomene na Dubrovnik

talijanski te ga povezuju sa sicilijanskim gradom Ragusa. To na nekim mjestima čak čini i sveznajući Google.

Od 50-ak vrsta čokolade proizvedene u Švicarskoj Camille Bloch čokolade zauzimaju 18., a čokolada Ragusa 12. mjesto. Ona još nosi sve izvorne karakteristike prvotnog proizvoda. U njezinoj proizvodnji se koriste istim receptom i istim načinom proizvodnje, uz primjenu moderne tehnologije. Pravi se od najkvalitetnijeg kakaoa iz kontroliranog uzgoja, uvezenog iz Gane u Zapadnoj Africi i iz Perua u Južnoj Americi. Čak je zadržala i isti četvrtasti oblik.

I novi brendovi Camille Bloch čokolade koriste ime Ragusa. Tako je Ragusa Noir na tržište lansirana 2008., a Ragusa Blond 2014. godine. Slijedili su Ragusa Blond Muffins, Ragusa Strudel, Ragusa Classique, Ragusa Mousse, Avocado Ragusa. Kompanija je i svoj zrakoplov nazvala starim imenom Dubrovnika, Ragusa. Reklamirajući Ragusa čokoladu 2014. organizirala je Ragusa Blond Rocks Tour, a 2015. Ragusa Friends Tour. Pasiju za čokoladom

Choccolats Camille Bloch SA podijelio je s ljubiteljima slastica u Visitor Center Chez Camille Bloch otvorenom 28.10.2014. s posebnim odjelom za Ragusa i Torino brend. Čokoladu Ragusa reklamira Lara Gut švicarska alpska skijašica, proslavljena spustašica. U toj disciplini na Olimpijadi u Sočiju 2014. osvojila je brončanu medalju. Slasticu Ragusa Švicarci nazivaju čokoladom s karakterom.

**W**hen the Aztec ruler Montezuma offered the conquistador Hernan Cortes his favorite chocolate drink, served in a gold goblet, he had no idea that the enjoyment of chocolate would soon overtake Europe. Although its name literally means bitter water, and it was only enjoyed by the European elite until the 17th century, today it is a delicacy for those with a sweet tooth around the world. The cocoa bean, the main ingredient of chocolate, is called *Theobroma cacao*, meaning the food of the gods. Casanova, a chocolate addict, considered it the elixir of love.

Spanish monks made the first liquid chocolate in Europe; chocolate that could be eaten was produced by the English in 1842, and the first milk chocolate was produced by the Swiss. It is well known that Switzerland produces the best chocolate in the world and that the Swiss are big consumers. The

vacation in the south of Dalmatia. He liked how the old name of Dubrovnik sounded in Croatian, but also in other languages. He found that he was easy on the ear and memorable in all languages. For others, it sounds Italian and they link it to the Sicilian city of Ragusa. In some places, even the all-

even retained the original rectangular shape.

Even the new Camille Bloch chocolate brands use the name of Ragusa. Thus, Ragusa Noir was launched onto the market in 2008 and Ragusa Blond 2014, followed by Ragusa Blond

Muffins, Ragusa Strudel, Ragusa Classique, Ragusa Mousse, and Avocado Ragusa. The company even named its airplane after the old name for Dubrovnik. As part of an advertising campaign, in

# ragusa

## The Swiss Chocolate Named for Old Dubrovnik

average Swiss person eats 11 kg of chocolate annually.

Among the more famous chocolate producers in Switzerland, such as Lindt, Toblerone, Milka, Nestle, and Godiva, one of the largest is Chocolats Camille Bloch SA. Camille Bloch started producing chocolates in Bern in 1929. The family business continued until today in Courtelary in the region of Chasseral. The third generation is now led by Daniel Bloch, creating new chocolate flavors in keeping with the company's long-standing tradition. His 180 employees produce about 3,700 tons of chocolate annually, of which 20% is exported.

Camille Bloch achieved rapid success in 1942 during the time of cocoa shortages, replacing it with partially ground and whole hazelnuts with which he mixed in with chocolate. This mixed hazelnut and chocolate mixture was layered alternately and cut into bars. When the owner of the factory chose the name of the new product, he decided to name it Ragusa, after the old name of the city of Dubrovnik. He recalled his visit to the city whose beauty he enjoyed so much during his

knowing Google makes this connection.

Of the 50 kinds of chocolate produced in Switzerland, Camille Bloch chocolates occupy 18th place, and the chocolate of Ragusa is in 12th place. It still carries all the original features of the original product. The same recipe and the same production methods are used, with the application of modern technology. It is made of the highest quality cocoa from controlled production, imported from Ghana in West Africa and Peru from South America. Ragusa chocolate has

2014 Ragusa Chocolate organized the Ragusa Blond Rocks Tour and in 2015 the Ragusa Friends Tour. Chocolats Camille Bloch SA shares its passion with all sweet lovers at the Visitor Center Chez Camille Bloch which opened on October 28, 2014, with special sections for the Ragusa and Turin brands. Lara Gut, the Swiss alpine skier and acclaimed downhill skier, promotes Ragusa chocolate in advertising campaigns. She won the bronze medal in Women's downhill skiing at the Sochi 2014 Olympics. In Switzerland, Ragusa sweets are called chocolate with character.





## HRVATSKO SRCE KUCALO JE ZA VATRENE

Mala nacija, nogometna velesila – tim riječima popratili su brojni mediji uspjeh hrvatske reprezentacije na Svjetskom nogometnom prvenstvu u Rusiji. Nogometna groznica koja je tresla

svijet posebnom se jačinom osjetila u hrvatskim gradovima u kojima su se golovi Vatrenih pratili na otvorenim prostorima i trgovima. Na prostoru Luže postavljen je za vrijeme trajanja prvenstva ogroman ekran na kojemu

su Dubrovčani, ali i brojni posjetitelji i turisti, u hrvatskim kockastim majicama navijali za našu reprezentaciju. Uspjeh nogometaša ujedinió je hrvatsku naciju koja je srebrni pehar vatrene reprezentacije proslavila kao da je najzlatniji na svijetu.





## CROATIAN HEARTS BEAT FOR FOOTBALL

A small nation, a football powerhouse – these were the words that many media outlets used when covering the success of the Croatian national football team at the 2018 FIFA World Cup in Russia. The football fever that shook the world was especially felt in Croatian cities

where the goals of the *Vatreni* (or “the fiery ones”, as the Croatian national football team is called) were watched in public spaces and squares. During the World Cup championship, a huge screen was erected at Luža Square at one end of the main street of Stradun in the Old City, where people from

Dubrovnik, as well as the many visitors and tourists wearing checkered Croatian jerseys, cheered on the national football team. The success of the football players united all of Croatia, which celebrated the silver cup won by the national football team just as if it had been first-place gold.

MLADI DUBROVAČKI KREATIVCI,

BRAČNI PAR LENA ŠUTIĆ

I PERO KLAIĆ

NAPISAO IGOR MLINARIĆ



# Ljubav

“**H**oćemo popit pivu?”  
- iako ne zvuči baš romantično, upravo taj „ulet“ promijenio je život dvoje mladih kreativnih ljudi. Lena Šutić je taman došla iz New Yorka provesti ljeto doma, odmoriti se od obveza i užurbanog života kojeg je živjela u Americi. Pera Klaića je sreća u jednom kafiću, a zahvaljujući društvenim mrežama pao je dogovor. „Jer koja cura iskrenih namjera ne bi pristala na pivu?“ smije se Pero.

«Pošli smo na tu pivu - ja sam pila Somersby. Iza smo zakisili do 3 ujutro na klupici ispred Kapelice. Od tog dana više se nismo razdvajali...»

Možda vam zvuči nerealno ili patetično, ali Lena je već tu večer znala da je on taj. Pričali su o prijateljima, obitelji, braku, životu, umjetnosti ... Sve je bilo tako spontano i lako. Dogodio se klik. Jednostavno su se poklopili. Iako je Lena u tom trenutku i dalje svoj život vidjela u New Yorku i budući da je samo nekoliko mjeseci ranije dobila prihvatno pismo prestižne School of Visual Arts za nastavak studija, Pero joj je promijenio planove. Nikad nije požalila, kaže.

**J**Ljubav je ipak ljubav. Pero je svoj zanat izučio na Braču u klesarskoj školi u Pučišćima, školi koja je osnovana 1909. , i jedina je u Hrvatskoj, i jedna od nekoliko u Europi u kojoj se uči ručno obrađivati kamen starorimskim alatima. Logičan slijed je bio fakultet restauracije, gdje je nadopunio svoja znanja i vještine.

«Moj otac ima kamenoklesarsku radionicu, a prve korake u poslu napravio sam s nonom. S njim sam pomagao obnavljati kuću u Konavlima koja je uništena tijekom Domovinskoga rata. Malo po malo naučio sam se poslu i to je ono što ja najviše volim raditi. Otkad znam za sebe radim s kamenom i tako će biti dok sam živ.»

Lena se školovala u Milanu i New Yorku. Moda, dizajn, fotografija ... Na različite je načine ispoljavala svoju kreativnost. S obzirom na to da je jako dobro pisala i na hrvatskom i na engleskom jako brzo je uplovila u svijet medija, a njezine kolumne možete pronaći na različitim modnim i lifestyle portalima.

Već na samom početku bilo im je jasno da veza na daljinu ne dolazi u obzir i zato su se prepustili trenutku i odlučili uživati u upoznavanju i njihovom prvom zajedničkom ljetu. Kad je došlo vrijeme za odlazak u Ameriku, Lena je samo ostala. Pero je bio i više nego dovoljan razlog da svoj stan u Brooklynu zamjeni životom u Gradu u kojem je odrasla.

«Emocije su bile prejake. Tako nešto se ne događa svaki dan i bilo mi je jasno da to ne želim ostaviti zbog života u New Yorku.» Amerika nudi mnoštvo mogućnosti i voljela je Lena taj život, ali čini se da Pera voli puno više. Nije puno vremena prošlo od upoznavanja do vjenčanja. Znali su da je to to, drugih putova nije bilo. Želja da se osamostale i preuzmu odgovornost za sebe bila je jaka kod oboje i znali su da svoju kreativnost moraju usmjeriti u neki zajednički projekt. Zajednički su došli i na ideju da stvore simbiozu svoje dvije ljubavi - kamena i dizajna. Da naprave mjesto gdje će zajedno moći raditi ono što vole. Uz pomoć europskih fondova nabavili su stroj za

printanje i uredili prostor. Proces je dugo trajao, hrvatska birokracija zna ljudima zagorčati život, ali oni su imali cilj i izborili se s papirologijom i krajem lipnja napokon otvorili vrata svoje «Craft & Stones» butige.

Dubrovnik je grad od kamena, i dok se gradio svi furešti koji su dolazili, da bi ušli u Grad morali su sa sobom donijeti jedan kamen. Ta priča ih je inspirirala i danas oni žele da svi koji dolaze, iz Grada za uspomenu odnesu komadić gradivnog tkiva Grada kojeg su posjetili. To je onaj autohtoni, možemo reći, najuvjerljiviji suvenir koji iz Dubrovnika možete odnijeti sa sobom gdje god da živite.

Zanimljivo je da svi koji dođu u Leninu i Perovu butigu mogu i sami pokušati oblikovati kamen i naučiti par stvari o kamenoklesarskom zanatu, pa vam osim suvenira, ovaj mladi bračni par nudi doživljaj i iskustvo, što su prepoznali mnogi koji su ih dosad sreli.

Dok je Pero zadužen za kamen, Lena je svoju ljubav prema kulturnoj baštini, povijesti i dubrovačkome

# zapisana u kamenu

jeziku prenijela na majice i torbe.

Sabrala je ono što joj je najzanimljivije i prezentirala svijetu na jednostavan i svima dostupan način.

«Moj tata skuplja stare fotografije, radi u biblioteci i svakodnevno se bavi kopanjem po arhivima i tako pronalazi fotografije i slike koje svjedoče o nekim prošlim vremenima.» Glumice, pisci, boemi... različiti ljudi koji su u svoje vrijeme voljeli i posjećivali Dubrovnik, sada se nalaze na majicama i torbama koje su u ovo naše moderno vrijeme ponovno dobile pažnju i zaista mnogi mladi rado nose takve stvari.

Dubrovački jezik specifičan je i jako poseban. Nitko u Hrvatskoj ne govori kao mi, stoga i mnogi Dubrovčani s ponosom nose majice s dubrovačkim izrazima i riječima od kojih smo neke skoro i zaboravili. U radu s ljudima nikad nije dosadno, uvijek se nešto novo nauči, a svaki dan iznenadi. Zabavno je bilo kada im je jedna Argentinka objasnila da u njezinoj domovini «fjaka»

znači isto što i u našoj. Naravno, djevojka je kupila majicu.

Situacija u kojoj nam Grad na momente izgleda kao nekakav tematski park u kojeg ljudi dolaze zbog lokacija na kojima su snimani Game of Thrones i Star Wars, Lena je iskoristila i ironično se poigrala motivima iz filma. To je dio turističke ponude Dubrovnika, ali ponekad se čini da ljudi dolaze samo zbog toga, što je neprihvatljivo.

«Nemamo mi ništa protiv takvih serija i filmova, ali ljuti nas kada ljudi koji dolaze u Dubrovnik ne znaju ništa o povijesti Grada. Grada koji je prvi u svijetu ukinuo ropstvo, 300 godina prije ostalih. Grada od kojeg je Svijet preuzeo model kako bi «karantena» trebala izgledati. Grada koji je među prvima u Svijetu imao vodovod, a iz kojega mi i danas pijemo vodu, prvu ljekarnu u Europi koja i danas radi. Dubrovačka Republika prva je na svijetu priznala Sjedinjene Američke Države. Trgovina, diplomacija, sloboda ... Toliko je toga,

toliko značajnih stvari ne samo za Grad, nego i Svijet, to je ono što nas pokreće da ljudima pokažemo da smo puno više od filmskoga seta“, suglasni su Lena i Pero.

«Mi smo htjeli lupiti kontru i pokazati ljudima da se može drukčije. Super je kad te stranci pohvale, a još je ljepše kad te pohvale domaći ljudi koji prepoznaju naš trud i volju da ponudimo nešto novo, svježije i autohtono, i to unutar Zidina», govori Lena.

S obzirom na to da «Craft & Stones» butiga na prvu izgleda kao mala galerijica, morali su staviti natpis «this is not a museum, you can touch everything» što bi često nasmijalo ljude i opustilo ih. U moru kineskih suvenirnica Lena & Pero su mala iskra koja otvara vrata i put za sve one koji ne trče za brzom zaradom, već njegujući ono što imamo povijest, kulturu i naš jezik šalju poruku dalje u svijetu, pričajući priču o ponosnom Gradu od kamena, koji je najviše od svega cijenio slobodu. A upravo je sloboda da samostalno rade i stvaraju, u svom Gradu, za ovo dvoje mladih ljudi, nepresušni izvor inspiracije i vječna nit vodilja.

Ono što osjećaju jedno prema drugome, i ono što osjećaju prema svome kraju, sve to prenijeli su u svoj posao i to će osjetiti svi koji ih posjete. Ljubav, Ponos,

Grad i Kamen ... izgleda jednostavno, a u njihovom slučaju i jest.





# AT Love

“Let’s get a beer!” Although it does not sound very romantic, that “pick-up line” changed the lives of two young creative people. Lena Šutić had recently come back from New York to spend the summer at home in Dubrovnik, to take a rest from the obligations and busy life that she lived in America. She met Pero Klaić in a cafe, and thanks to social networks, an agreement was reached. “Because what girl with good intentions wouldn’t agree to a beer?”, says Pero, laughing.

“We went out for that beer – I drank Somersby. Afterwards we stayed out talking until 3 a.m. on a bench in front of the Kapelica chapel. From that day on, we never separated ...”

It may sound hard to believe, but Lena already knew that evening that Pero was the one for her. They talked about friends, family, marriage, life, art ... Everything was spontaneous and easy. They just clicked. Although at the time Lena still saw her life in New York, having received an acceptance

letter just a few months earlier from the prestigious School of Visual Arts to continue her studies, Pero changed her plans. She has never had any regrets, she says. Love is love, after all.

Pero studied his craft at the stone masonry school in Pučišće on the island of Brač. The school was founded in 1909 and is the only one of its kind in Croatia, as well as one of only a few in Europe where the craft of manual stone working using Roman tools is taught. Pero continued his studies at university, studying conservation and restoration, where he deepened his knowledge and honed his skills.

“My dad has a stone carving workshop, but I took my first steps towards this work with my grandfather. I helped him renovate a house in Konavle that was destroyed during the Homeland War. Little by little, I learned about the work and that’s what I like to do the most. Since I can remember, I have been working with stone and so it will be as long as I live.”

Lena was educated in Milan and New York. Fashion, design, photography ... She channelled her creativity in different ways. Since she writes well both in Croatian and English, she quickly entered into the world of media and her columns can be found on various fashion and lifestyle web sites.

Already at the very beginning it was clear that a long distance relationship was not an option so they lost themselves in the moment and decided to enjoy getting to know each other and their first summer together. When the time came to go back to America, Lena simply stayed in Dubrovnik. Pero was more than enough reason to trade her Brooklyn apartment for life in the city where she grew up.

“The emotions were too strong. Something like that does not happen every day and it was clear to me that I did not want to leave everything because of my life in New York.” America offered many opportunities, and Lena enjoyed her life there, but it seems that she loves Pero much more.

Not much time passed from their first meeting to the wedding. They knew that this was it, there were no other options. The desire to become independent and to take responsibility for themselves was strong for both and they knew that had to direct their creativity towards some common project. Together they came up with the idea of creating a symbiosis of their two loves – stone and design. They made a place where together they can work on what they love. With the help of European Union funds, they acquired a printing machine and fixed up the space. The process took a long time (Croatian bureaucracy can make people's lives difficult), but they had a goal and they finished all of the paperwork and finally opened the doors of their Craft & Stones boutique at the end of June.

Now, in addition to the souvenirs offered in their shop, anyone who comes by can try carving some stone themselves and learn a little bit about stone masonry.

who loved and visited Dubrovnik in their time, are now imprinted on shirts and bags that have gained new attention in our modern times. Many young people really love to wear such things.

The Dubrovnik dialect is very specific and special so many people from Dubrovnik are proud to wear t-shirts with local Dubrovnik phrases and words, some of which we have almost forgotten. Working with people is never boring, one always learns something new and every day brings surprises. It was fun when one Argentine woman explained to her that in her homeland “fjaka” means the same thing as it does here. Of course, the girl bought the shirt.

Since the city sometimes looks like some theme park that people visit because of locations where Game of Thrones and Star Wars were filmed, Lena ironically played with motifs from the series.

“We wanted show people that things can be done differently. It’s great when foreigners praise you, and it’s even nicer when local people praise and recognize our effort and enthusiasm to offer something new, fresh and authentically local, all within the city walls”, says Lena.

Since at first the “Craft & Stones” shop looks like a small gallery, they put up a sign that said “This is not a museum -- you can touch everything”, which would often make people laugh and relax. In the sea of souvenir shops with mass produced items made in China, Lena and Pero are a small spark that opens the door and the way for entrepreneurs who are promoting our history, culture and language. They send a message out into the world, telling the story of the proud city of stone that most of all cherished its freedom. For these two young people, it is precisely the freedom to work independently and to create in their city that is their inexhaustible source of inspiration and is eternally their guiding light.

# Story Written in Stone

In ancient times, during the construction of Dubrovnik’s city walls, all visitors to the city were required to bring one stone with them in order to enter the city. This story has inspired them and today, they want everyone who comes to visit to take back with them a piece of the city’s building material as a souvenir. This is an authentic and memorable souvenir that you can take back from Dubrovnik to wherever you might live.

While Pero is in charge of the stone, Lena’s love of cultural heritage, history and the Dubrovnik dialect has inspired her line of t-shirts and bags.

“My dad collects old photographs, works in the library, and explores the archives on a daily basis and he often finds photographs and images that testify to some times past.” Actors, writers, bohemians ... different people

“We don’t have anything against these productions, but it makes us angry when people come to Dubrovnik and don’t know anything about the history of the city. Our city was the first to abolish slavery, 300 years before others. This is the city from which the rest of the world took the model of the idea of “quarantine”. Our city was among the first in the world to have a public water system, from which we still drink water even today, as well as one of the first pharmacies in Europe which is still in operation today. The Dubrovnik Republic was one of the first in the world to recognize the independence of the United States. Trade, diplomacy, freedom ... Dubrovnik has contributed so many things to the world, and we would like to remind our visitors that we are much more than just a movie set”, said Lena and Pero.

What they feel for each other, and what they feel toward their hometown, they have transferred into their work and will be felt by everyone who visits them. Love, Pride, the City, and Stone ... it looks simple, and in their case it is.



**R**estaurant 360 Dubrovnik, smješten na atraktivnoj lokaciji, na očuvanim srednjovjekovnim Zidinama grada upisanog na UNESCO-

vu listu zaštićene svjetske baštine, u ožujku 2018. je postao prvi dubrovački restoran okrunjen Michelinovom zvjezdicom, a chef Marijo Curić je skromno tada rekao: "Ovo nije uspjeh pojedinca, nego cijelog tima ljudi koji ovdje rade."

Zvjezdica o kojoj sanja svaki chef tako je postala stvarnost za Marija Curića, koji inspiriran okusima Dubrovnika i namirnicama Mediterana, ali koristeći tehnike klasične francuske kuhinje, kreira jela s velikom tehničkom preciznošću.

U svojim jelima Marijo stavlja naglasak na harmoniju okusa i raznolikost tekstura nastojeći da se u svakom jelu predstavi i osjeti barem jedan lokalni sastojak, odnosno lokalna namirnica i njezin temeljni okus. Dubrovački kuhar Marijo Curić je na poziciji Executive chefa Restauraanta 360, od 2015. godine, a nove tehnike i trendove prati stažiranjem kod svjetski poznatih chefova kao što su Claude Bosi (Bibendum), Brett Graham (Ledbury), Philip Howard (Elistan Street), Yu Sugimoto (The Square), Marcus Wereing (Marcus), Enrico Bartolini (Devero). U kuhinji restorana Restaurant 360 zaposleno je 18 kuhara i pomoćnih kuhara, te slastičara, a voditelj restorana Rudolf Papac zajedno s Marijom Curićem, nadgleda i koordinira tim od ukupno 46 ljudi.

Dobar ugled se gradi ujednačenošću svih segmenata među kojima je najvažnija hrana, ali ništa manje značajna nije ni kvaliteta usluge, servis, potom i lokacija na kojoj se restoran nalazi. Svaki chef se nada Michelinovoj zvjezdici, priželjkuje ju, a kada se ona i ostvari, uvijek je osjećaj sreće pomiješan s iznenađenjem i odgovornošću. Restaurant 360

Dubrovnik je lani u ožujku dobio svoju zvjezdicu, na nama je da je zadržimo i budemo još bolji – rekao je chef Marijo Curić koji radi na pripremi novog jelovnika za predstojeću sezonu, te, nakon zimske pauze, za otvaranje restorana u ožujku 2019. godine. Među internacionalnim i prestižnim priznanjima, okrunjenima Michelinovom zvjezdicom, nalazi se i Wine Spectator Best of Award of Excellence 2018., nagrada koju je dobilo svega 1 215 restorana iz cijeloga Svijeta, a Restaurant 360 Dubrovnik jedini je iz Hrvatske, ali i šire regije.

Prema službenom pojašnjenju Wine Spectatora, vodećeg svjetskog magazina posvećenog isključivo vinima i restoranskoj sceni, ova kategorija znači da restoran nudi ekstenzivnu selekciju etiketa i širok dijapazon najboljih godišta vina iz raznorodnih vinskih regija. Vinska karta u Restauraantu 360 Dubrovnik broji 466 etiketa, a koncipirana je prema sortama uz jasnu razdiobu internacionalne od hrvatske & regionalne liste uz pomnu selekciju relevantnih i raritetnih svjetskih vina. Naglasak je stavljen na autohtone hrvatske sorte te sorte okolnih regija. U ponudi je i 70 vina na čaše. Restoran je već godinama u sustavu Coravin tehnologije, a u restoranu je zaposleno 5 sommeliera sa završenim drugim i trećim stupnjem WSET-a.



# Restaurant 360\*

*– prva dubrovačka kuhinja s Michelinovom zvjezdicom*



**R**estaurant 360 Dubrovnik, located within the structure of the preserved medieval city walls listed on the UNESCO World Heritage List, became the first Dubrovnik restaurant in March 2018 to be crowned with a Michelin star. The star that every chef dreams of has become a reality for Marijo Curić, who creates dishes with great technical precision inspired by the flavors of Dubrovnik and Mediterranean ingredients, using classical French cuisine techniques. Chef Curić modestly said at the time: “This is not the success of an individual, but the entire team of people who work here.”

In his meals, Marijo emphasizes the harmony of tastes and variety of textures, striving to present at least one local ingredient in each dish, or rather, a local ingredient and its essential flavor.. He has held the position of Executive Chef of Restaurant 360 since 2015 and he follows new techniques and trends through internships with world renowned chefs such as Claude Bosi (Bibendum), Brett Graham (Ledbury), Philip Howard (Elistan Street), Yu Sugimoto (The Square), Marcus Wereing (Marcus), and Enrico Bartolini (Devero). There are 18 chefs employed in the Restaurant 360 kitchen, as well as sous chefs and pastry chefs. Restaurant

manager Rudolf Papac, together with Marijo Curić, oversees and coordinates a team of 46 staff.

A good reputation is built on consistency in all areas, among which the most important is food, but no less important is the quality of service, followed by the location.. Every chef hopes and wishes for a Michelin star, and when it becomes a reality there is always a sense of happiness mixed with surprise and responsibility. “Restaurant 360 Dubrovnik got its star in March of last year and it is up to us to keep it and to be even better,” said Chef Marijo Curić. He is preparing a new menu





# Restaurant 360\*

*– The First Dubrovnik Restaurant with a Michelin Star*

for the upcoming season, and after the winter break, for opening the restaurant in March 2019.

Among prestigious international awards, crowned by the Michelin star, there is

the Wine Spectator Best of Award of Excellence 2018, a prize awarded to only 1,215 restaurants from the entire world, and Restaurant 360 Dubrovnik is the only one from Croatia and the wider region.

of the best vintages from various wine regions. The wine menu at Restaurant 360 Dubrovnik includes 466 labels and is conceived according to varieties from Croatia, the region and around the world, with a careful selection of relevant and rare world wines. Emphasis is placed on local Croatian varieties and varieties of surrounding regions. There are also 70 wines available by the glass. The restaurant has been using the Coravin technology system for years and there are 5 sommeliers employed in the restaurant that have completed second and third degree WSET diplomas.

According to the official explanation of Wine Spectator, the world's leading magazine dedicated exclusively to wines and the restaurant scene, this category means that the restaurant offers an extensive selection of labels and a wide range



BY LIDIJA CRNČEVIĆ



NAPISALA MARTA VUKADIN

**V**rata svog doma javnosti su Orlandovci otvorili 15. svibnja 1999. i nazvali ga *Udruga mladih Orlando*. Zamišljeno kao mjesto koje bi bilo samo njihovo, tijekom dvadeset godina smijeha, igre, filmova, predavanja, izložbi i ponajviše dobre glazbe, *Orlando* je višestruko opravdao povjerenje mladih. Kroz Udrugu je prošao čitav niz generacija, kreativnih pojedinaca, više ili manje uspješnih vodstava. No, svi su imali „ono nešto“; originalno i drukčije, upravo na neki svoj jedinstveni način.

U dugogodišnjem postojanju imao je *Orlando* i svojih teških trenutaka, pa ih je tako dug prema ZAMP-u Hrvatskog društva skladatelja skoro doveo do - zatvaranja. Bio je to ujedno i razlog izostanka održavanja koncerata i ostalih programa Udruge. Ipak, članovi su odlučili boriti se te je 2017. postignut dogovor, ali i suradnja koja se razvija kroz glazbene slušaonice studentskoga sveučilišnog radija - UNIDU.

Volonterska, neprofitna udruga s velikim, iskrenim srcem, nastavlja koračati dalje. Broji 42 člana, prvenstveno glazbenika, koji svojim radom svakodnevno

pridonose glazbenom stvaralaštvu i kulturnoj sceni Dubrovnika i čitave Dubrovačko-neretvanske županije. S glazbom je uvijek započinjao i završavao dan u *Orlandu* pa je tako i danas. Brojni dubrovački bendovi svoje su prve koncerte i glazbene note tamo zapisali. Poneki su se zadržali na glazbenoj sceni i u prostorima Udruge, a poneki su svoj glazbeni put odlučili nastaviti negdje drugdje. Od glazbenih sastava koji danas djeluju, treba istaknuti: *Valetudo, Silente, Embassy 516, Otpisani klan, Last Caress, Shizofrenia, Zimogroz, Dubrovački bubnjarski kolektiv, Ivan Bončić*



## — središte zarazne kreativnosti

*kvartet, Dajpal, O'Hara bend i Pelegrin.*

Neki od njih su članovi Udruge od samog osnutka i ove godine zajedno će proslaviti okrugli rođendan - 20 godina postojanja. Velika je to brojka koja zahtijeva i podrazumijeva određenu odgovornost Udruge, od čega njezini članovi ne bježe. Ove se godine obilježava i *Orlandova godina*. No, osim imena, viteza Orlanda i *Udrugu mladih Orlando* vezuje i činjenica da i jedan i drugi trebaju - hitnu obnovu. Prostori Udruge, nekoć dio kompleksa bivše Opće bolnice Dubrovnik, a danas prvi susjedi Sveučilišnog kampusa, trebaju žurnu rekonstrukciju koja

prvenstveno znači - popravak krova. Nećemo pogriješiti ako kažemo - zgrada ima dušu, ima ljude koji je drže živom, odiše toplinom i veseljem, ali za rad mladih glazbenika i svih ostalih članova kao i onih koji će poželjeti bar na kratko biti dijelom ove lijepo priče, potreban je prostor, suh i siguran od nevremena. Otvoreni, nasmijani i onako, kako smo rekli na početku teksta, uvijek „svoji“, „Orlandovci“ nastavljaju i dalje raditi na brojnim projektima u suradnji s Gradom Dubrovnikom, Dubrovačko-neretvanskom županijom kao i s brojnim udrugama. Nakon dvadest godina

postojanja, kao jedna od najstarijih udruga mladih s područja Dubrovačko-neretvanske županije, *Udruga mladih Orlando* i dalje će pokazivati da ono što rade i čime se bave ne obogaćuje i oplemenjuje samo njihove živote, već čitavu zajednicu, i to kroz različite vidove kulturnoga stvaralaštva. Konačno, ovdje možete osjetiti istinsko bilo i dušu Grada Dubrovnik, a količina zajedništva i zarazna kreativnost ovih mladih ljudi zasigurno će vam izmamiti osmijeh na lice.



# Orlando

## YOUTH ASSOCIATION

BY MARTA VUKADIN

The “Orlandoans” opened the door of their home to the public for the first time on May 15, 1999 and they called it the Orlando Youth Association. Conceived as a place that would be just theirs, during twenty years of laughter, games, movies, lectures, exhibitions and mostly good music, Orlando has repeatedly earned the trust and respect of young people. Generations of creative individuals have passed through the Association, under more or less successful leadership. But everyone had that “something”; original and different, in some unique way.



In its many years of existence Orlando had its difficult moments, and the obligation towards the music copyright protection (ZAMP) of the Croatian Composers' Society brought it very close to – closing. This was also the reason for the lack of concerts and other programs of the Association. However, the members decided to fight and in 2017 an agreement was reached, as well as cooperation that is being developed through music listening sessions of the University's student radio – UNIDU.

A voluntary, nonprofit association with a big, sincere heart, it continues to move forward. It includes 42 members, primarily musicians, who contribute to the musical creativity and cultural scene of Dubrovnik and the entire Dubrovnik-Neretva County through their musical creation.

At Orlando, the day always started and ended with music, and so it continues today. Many Dubrovnik bands held their first concerts and wrote their

first music notes here. Sometimes they stayed on the music scene and in the scene of the Association, and some decided to continue their musical journey somewhere else. From the music groups that are currently active, the following should be noted: Valetudo, Silente, Embassy 516, Otpisani klan, Last Caress, Shizofrenia, Zimogroz, Dubrovački bubnjarski kolektiv, Ivan Bonačić kvartet, Dapal, O'Hara bend and Pelegrin. Some of them have been members of the Association since the very beginning and this year they will celebrate a big birthday – 20 years of existence..

This year is also the anniversary of the club's namesake – the knight Roland, known locally as Orlando. The knight Orlando and the Orlando Youth Association are also tied together by the fact that both of them need urgent renovation. The premises of the Association, formerly part of the complex of the former Dubrovnik General Hospital, today neighboring



the University campus, needs urgent reconstruction, which primarily means repair of the roof. We will not make a mistake if we say that the building has a soul, it has people who keep it alive, and it exudes warmth and joy, but for the work of young musicians and all the other members, as well as those who will at least for a short time be part of this beautiful story, a space that is dry and safe from inclement weather is needed.

Open, smiling and always just a bit different, "Orlandoans" continue to work on many projects in cooperation with the City of Dubrovnik, Dubrovnik-Neretva County, as well as with numerous associations. After twenty years of existence, as one of the oldest youth associations in the area of Dubrovnik-Neretva County, the Orlando Youth Association will continue to show that what they do and what they work on through various forms of cultural creativity not only enriches and refines their own lives, but also the lives of the entire community. Finally, here you can feel the true existence and soul of the city of Dubrovnik, and the community and contagious creativity of these young people will surely bring a smile to your face.

## – *A Center of Infectious Creativity*



*LERO- opća imenica kojom se označuje specifičan dubrovački spadalo, bobem, čovjek koji govori sam sa sobom, koji se veseli, koji vidi više i drnkčije od drugih, premda, kao da je zatvoren u sebe, koji je mangup, farabut, otkačenjak osobenjak. (koji je izvor ove definicije?)*

U izvornom značenju Lero je bog ljubavi spomenut ni više ni manje nego u Gundulićevoj “Dubravki”, drami o slobodi Dubrovnika i Dubrovačke Republike (Mira Muhoberac, Lerovnica, Studentski teatar Lero 1968. – 2013., Dubrovnik, 2011.).



## U DUBROVNIKU VEĆ 50 GODINA ŽIVI STUDENTSKI TEATAR

Opisi imenice lero jako su važni kako bi se u potpunosti shvatio "Studentski teatar Lero". Kraj šezdesetih godina nekolicinu je ljudi nagnao da ožive imenicu lero i daju joj na važnosti. Prvi je to napravio Feđa Šehović 1968. godine dajući to ime svome kazalištu uz obrazloženje: "Osjećali smo nešto zajedničko s tadašnjim hippyjem u svijetu, ali razmišljajući o kazalištu i vlastitoj pobuni, Lero nam se učinio mnogo bližim, jer on je tipični naš otkačenjak i individualist, naša metafora slobodna, razbarušena duha." (Feđa Šehović, Lero u knjigu stavljen 1968.-2013., Dubrovnik, 2013.)

Godine 1969., ne bi vjerovali, na tržištu se pojavljuje linija sokova s nazivom Lero, brand koji nije bio popularan samo na području Jugoslavije, već i izvan granica ondašnje države. Dubrovački trubaduri 1970. godine izdaju LP ploču "Mi prepuni smo ljubavi" s pjesmom "Dalmatinski Lero", koja tih godina postaje zaštitnim znakom veselih ljetnih dubrovačkih noći. Hotel Lero otvara se 1971. godine i dan danas je miljenik, kako domaćeg, tako i stranog turističkog tržišta. Nabrajajući ovih par slučajnosti da se zaključiti kako lero nosi sreću, dugotrajan život i popularnost. No, vratimo se „našem“ Leru.

U Dubrovniku, koji oskudijeva cjelogodišnjom kazališnom ponudom, profesor Feđa 1968. godine s nekolicinom studenata, zaljubljenika u kazalište osniva „Studentski teatar Lero“. Prve Lerove kabaretske produkcije u Studentskom centru u Pilama bile su popularne i posjećene. Ekipa studenata se pomalo rasipala, a ponovna jačina Lera javlja se 1976. godine kada se rađa tandem Mojaš - Gozze, redatelj - scenograf. Njih dvojica, dva mlada zaljubljenika u kazalište, drugi diplomirani scenograf i zaposlenik gradskog kazališta, grade i tvore Lero v identitet kroz naredna desetljeća.

Lero cijeli svoj vijek ima specifičan i

autohtoni način interpretacije, govori na svoj način o suštini sadašnjosti i problemima kojima se gledatelj intimno ili javno bavi.

Zahvaljujući ljetnom kulturnom životu Grada, Lerov rad zapažaju i brojni kritičari koji ljeti obilaze Igre. Tada *Lerovci* igraju svoje predstave u Lazaretima, ali samo za odabranu publiku: glumce iz Festivalnog dramskog ansambla, prijatelje i kritičare. Sve se više piše o Leru i on postaje dijelom šire scene, posjećuje tada mnogobrojne alternativne festivale diljem Jugoslavije, a i poneke visokobudžetne renomirane festivale. Rad Lera prepoznali su pripadnici kulturnog svijeta i postali njegovi prijatelji i suradnici: Jakša Fiamengo, Momčilo Popadić, Marin Carić, Anatolij Kudrijavcev, Miljenko Foretić, Milan Milišić i mnogi drugi. Zatvorene Lero ve predstave bile su oaze za dobra druženja, duge razgovore i nova poznanstva.

Lero je imao razne periode, sukladno vremenu u kojem se produciralo. Ima dosta naslova koji nikada nisu bili predstavljeni javnosti, već su se igrali zdušno iz ljubavi prema igranju i prema Leru. Dugogodišnji prostor u ulici Ilije Sarake na broju 7 bio je „lerovski kantun“, Lerovo mjesto utopije, gdje su mnoge generacije srednjoškolaca stvarale na sceni pod redateljskom palicom Davora Mojaša i dobivale status *Lerovca* koji se ne gubi nikada. A *Lerovac* znači biti: glumac, binski radnik, redatelj, kostimograf, krojač, scenograf, transportni radnik, pjevač, vozač, tajnik, plakater i uvijek spreman za akciju. Moglo bi se reći jednom *Lerovac* - uvijek *Lerovac*. Kada se napusti izravno sudjelovanje u njegovom stvaranju *Lerovac* postaje gledatelj predstava koje gostuju u Hrvatskoj i Svijetu, širi priču o Leru onima koji ga još nisu upoznali, pomaže financijski...

Lero ve predstave nikad odigrane pred publikom, njegovi recitali posvećeni



Leonardu Cohenu, Beatlesima, Johnu Lennonu, happeninzi, predstave odigrane samo jedan put kao popratni materijal imaju odlično smišljene plakate koji su uvijek bili prožeti dozom humora i ironije. Osamdesetih, dok je Lero dijelio prostor sa studentskim časopisom Laus, plakati su imali svoju posebnu poetiku. Zadnjih godina ulogu dizajnera preuzima mlada grafičarka Nora Mojaš. Na njezinim plakatima ima puno nestvarnog, poetičnog i oniričnog. Oni na najbolji način preslikavaju današnju poetiku Lerova izričaja koji ponovno slijedi dubrovački tijek događanja. Dubrovnik koji se utopio u jednu novu avanturu turizma i plače za svojom prošlosti. Tako Lero igra po predlošcima Iva i Eugeni je (Gjene) Vojnović, Nikole Nalješkovića, Marina Držića, Milana Mišića, Luka Paljetka... Uz plakate poseban je i sadržaj programskih knjižica u kojima redatelj može biti i Kolektiv, kostimi su iz Lerova ormara, mirisi iz Lerova drugog ormara, a rekvizita iz Lazaretski Ispod kuplja fundusa.

Mnogi *Lerovci* danas su uspješni ljudi u kulturi i izvan nje, sveučilišni profesori, arhitekti, fotografi, teatrolozi, slikari, mornari, glazbenici, pravnici, turistički vodiči, novinari i glumci. Doris Šarić Kukuljica - možda najnagrađivanija hrvatska glumica u novijoj povijesti kazališta, neponovljivi Predrag Vušović Pređo, Mia Begović, Mirej Stanić, Izmira Brautović, Nataša Dangubić i Srđana Šimunović iskonski su *Lerovci*, danas profesionalni glumci zaposleni u hrvatskim visoko pozicioniranim kazalištima.

**LERO** – a general term for the unique Dubrovnik good-for-nothing bohemian, the man who talks to himself, who is happy, who sees more and differently than others, as if closed within himself, who is an imp, a rascal, a nonconformist weirdo ...

## 50 YEARS OF THE

In the original sense, Lero is the god of love mentioned in Gundulić's play *Dubravka*, the drama about the freedom of Dubrovnik and the Dubrovnik Republic, as noted by historian Mira Muhoberac.

Understanding the full meaning of the character of "lero" is very important in order to fully understand the Lero student theater. At the end of the 1960's, several people began to revive the noun lero and give it importance. The first was Feđa Šehović who in 1968 gave the name Lero to his theater with the following explanation: "We felt something in common with the hippies in the world at the time, but thinking about theater and our own rebellion, Lero seemed much closer to

us because he is the typical oddball and individualist, our metaphor for freedom, a disheveled spirit."

Believe it or not, in 1969 juice drink called Lero appeared on the market, a brand that was not only popular in the former Yugoslavia but also beyond its borders. In 1970 the popular band *Dubrovački trubaduri* (Dubrovnik Troubadours) released the LP album "Mi prepuni smo ljubavi" ("We Are Full of Love") with the song "Dalmatinski Lero" ("Dalmatian Lero"), which became an anthem of happy Dubrovnik summer nights during those years. Hotel Lero

opened in 1971 and even today is a favorite of both domestic and foreign tourists. Summing up these coincidences, we can conclude that "lero" signifies happiness, longevity, and popularity.

But let's get back to "our" Lero. In 1968, when a year-round theatre program was lacking, Professor Feđa and a few students who also loved theater founded the Lero student theater. The first Lero cabaret productions at the Student Center at Pile were popular and well attended. The group of students slowly dispersed, but in 1976 the new strength of Lero was found with the team of Mojaš and Gozze, director and scenographer. The two of them, one a young theater



lover, the other a university educated set designer and employee of the city theater, built and created Lero's identity over the next decades.

Throughout its existence, Lero has had a unique local style, which speaks in its own way about the essence of the present and the problems that it deals with intimately or publicly.

Thanks to the city's summer cultural life, Lero's work has been noticed by many critics. At the time, *Lero* actors put on their plays at the Lazaretto, but

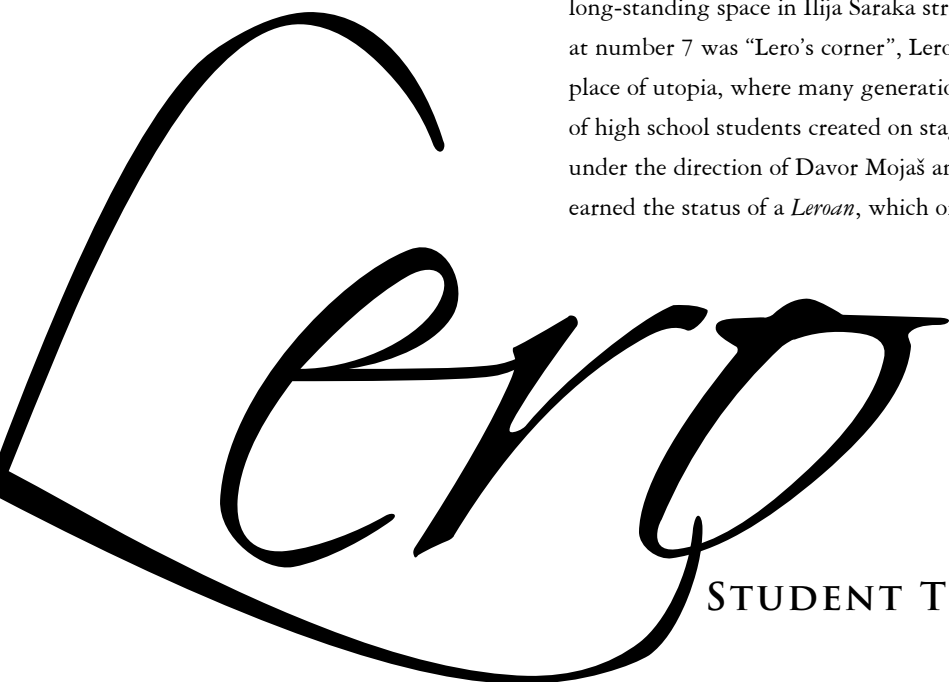


performances were an oasis of good company, long conversations and new acquaintances.

The Lero company had different periods, according to the times. There are plenty of titles that have never been presented to the public, but rather they were performed passionately with love towards the stage and to Lero. The long-standing space in Ilija Saraka street at number 7 was "Lero's corner", Lero's place of utopia, where many generations of high school students created on stage under the direction of Davor Mojaš and earned the status of a *Leroan*, which one

Lero's performances that were never put on in front of an audience, its recitals dedicated to Leonard Cohen, the Beatles, or John Lennon, even the "happenings" that were performed only once, all had well designed posters permeated with humor and irony. In the 1980s, while Lero shared a space with the Laus student magazine, the posters had their own special poetry. In later years, the role of designer was taken over by the young graphic artist Nora Mojaš. Her posters featured the unreal, poetic, and ironic. They best illustrate Lero's poetic expression that once again follows the current life in Dubrovnik -- the Dubrovnik that has drowned in a new adventure of tourism and weeps for its past. In addition to the posters, the performance programs, costumes, props and sets are also remarkable artifacts which have been preserved.

Today, many *Leroans* are successful figures in culture and beyond, university professors, architects, photographers, dramatists, painters, sailors, musicians, lawyers, tour guides, journalists, and actors. Doris Šarić Kukuljica – perhaps



## STUDENT THEATER IN DUBROVNIK

only for selected audiences: actors from the Summer Festival drama ensemble, friends and critics. More and more was written about Lero and it became a part of the wider scene, its members performing at numerous alternative festivals of the time throughout Yugoslavia, as well as some of the high-budget renowned festivals. The work of Lero was recognized by members of the cultural world and they became friends and associates: Jakša Fiamengo, Momčilo Popadić, Marin Carić, Anatolij Kudrijavcev, Miljenko Foretić, Milan Milišić, and many others. Lero's private

never loses. Being a *Leroan* means being an actor, stage hand, director, costume designer, tailor, scenographer, transport worker, singer, driver, secretary, poster maker, and always being ready for action. One could say once a *Leroan*, always a *Leroan*. When one ceases to directly participate in the creative process, a *Leroan* becomes an audience member at performances in Croatia and throughout the world, spreads the story of Lero to those who have not yet come into contact with the theater group, and helps financially.

the most awarded Croatian actress in the recent history of theater, the inimitable Predrag Vušović Pređo, Mia Begović, Mirej Stanić, Izmira Brautović, Nataša Dangubić, and Srđana Šimunović are originally *Leroans*, today professional actors employed in high-ranking Croatian theater companies.





## DUBROVAČKE I STONSKE ZIDINE

– izazovi za (polu)maratonce Svijeta

**Z**idine čuvaj gradove. Tako se najlakše može objasniti njihova uloga. Barem ona nekadašnja. Nizanjem stoljeća, ona se itekako promijenila. I ne radi se o samo jednoj ulozi! Kamen Dubrovačkih i Stonskih zidina svjedok je kako prošlih vremena, tako i sadašnjosti u kojoj Zidine imaju višestruke uloge. Od povijesnog spomenika, prvoklasne turističke atrakcije, preko doslovne uloge filmske i foto kulise pa sve do - trkače staze. Zidine kao trkača staza jedna su od uloga koju imaju i Dubrovačke, i Stonske zidine. Kaže se da sport povezuje ljude i narode, a u ovom kraju sport čini da čak i zidine gradove više povezuju negoli dijele.

Sportsko-rekreativna manifestacija *Du Motion - Runners' Days Dubrovnik* u dva travanjka dana nudi program koji uključuje poznati Dubrovački polumaraton, humanitarnu utrku građana 5K, Dječju utrku i nezaobilaznu Utrku Zidinama. Broj trkača za Utrku Zidinama ograničen je na 100 hrabrih koji prolaze dužinom staze od 2,5 kilometara, sa startom i ciljem na Stradunu, srcu povijesne jezgre. Među najbolje očuvanim fortifikacijskim građevinama Svijeta, Dubrovačke zidine koje su se počele graditi u 8. stoljeću, a današnji izgled poprimile u 15. i 16. stoljeću, 2019. godine peti će put biti izazov za sportaše ljubitelje trčanja.

Pedesetak kilometara od Dubrovačkih udaljene su Stonske zidine koje su nakon Kineskog zida, najdulji sačuvani fortifikacijski sustav na Svijetu. Stonskim zidinama već 11 godina prolazi *STONE WALL MARATHON* koji uključuje tri trkačke discipline - maraton, utrku dugu 15 km i onu dugu 4 km. Svaka od njih natjecatelje kroz 2 kilometra vodi na kamene Stonske zidine iz vremena Dubrovačke Republike. Taj strmi izazov nagradi svakoga tko se na njega odvaži vizurama od kojih zastaje dah; veličanstvenim pogledom na najstariju europsku solanu, krovove Stona te uzgajališta školjki u Malostonskom kanalu.

# DUBROVNIK AND STON CITY WALLS

## – *A Challenge for the World's (Half) Marathoners*

NAPISAO/BY MISLAV ČIMIĆ

Graditelji Zidina ovih dvaju povijesnih gradova vjerojatno nisu ni slutili da će jednog dana njihova zdanja biti staze kojima će u trku prolaziti sportski entuzijasti iz svih krajeva Svijeta, ne bježeći pritom od prijatelja, već tjerani željom za sportskom rekreacijom i natjecanjem na doista jedinstvenim lokacijama. Dubrovačke i Stonske zidine kao panoramske trkaće staze iz godine u godinu privlače sve veći broj sportaša; i profesionalnih, i onih rekreativnih. Svih jednako oduševljenih posebnim iskustvom trčanja po stoljetnom kamenu uz nezaboravan pogled. Ne iznenađuje stoga što se mnogi od njih vraćaju i iznova trče iste staze po Zidinama za svoju dušu. Vraćaju se jer pritom upijaju i nešto od duše kamena po kojem hitro gaze.

**W**alls guard cities; this has always been the easiest way to explain their role. At least, until now. Over the centuries, their role has changed significantly. And it's not just one role! The stones of the city walls of Dubrovnik and the nearby town of Ston are witnesses to past times, as well as to the present day, in which walls have multiple roles, including historical monuments, first class tourist attractions, film sets, photo backdrops, and even running tracks. The walls as racetracks are one of the roles played by the Dubrovnik and Ston city walls. It is said that sports connect people and

nations, and in this region, it seems that even walls do more to connect than to divide.

The sports and recreation event *Du Motion - Runners' Days Dubrovnik* offers a program during two days in April that includes the famous Dubrovnik Half Marathon, a 5K charity race for the general public, a children's race, and the unforgettable Run the Wall race. The number of runners for the Run the Wall race is limited to 100 brave competitors who run the 2.5 km long track with the start and finish on the main street of Stradun, in the heart of the historic center. Among the best-preserved fortifications in the world, the Dubrovnik city walls that were built in the 8th century, with their present-day appearance dating to the 15th and 16th century, will for the fifth time in 2019 present a challenge for athletes who love to run.

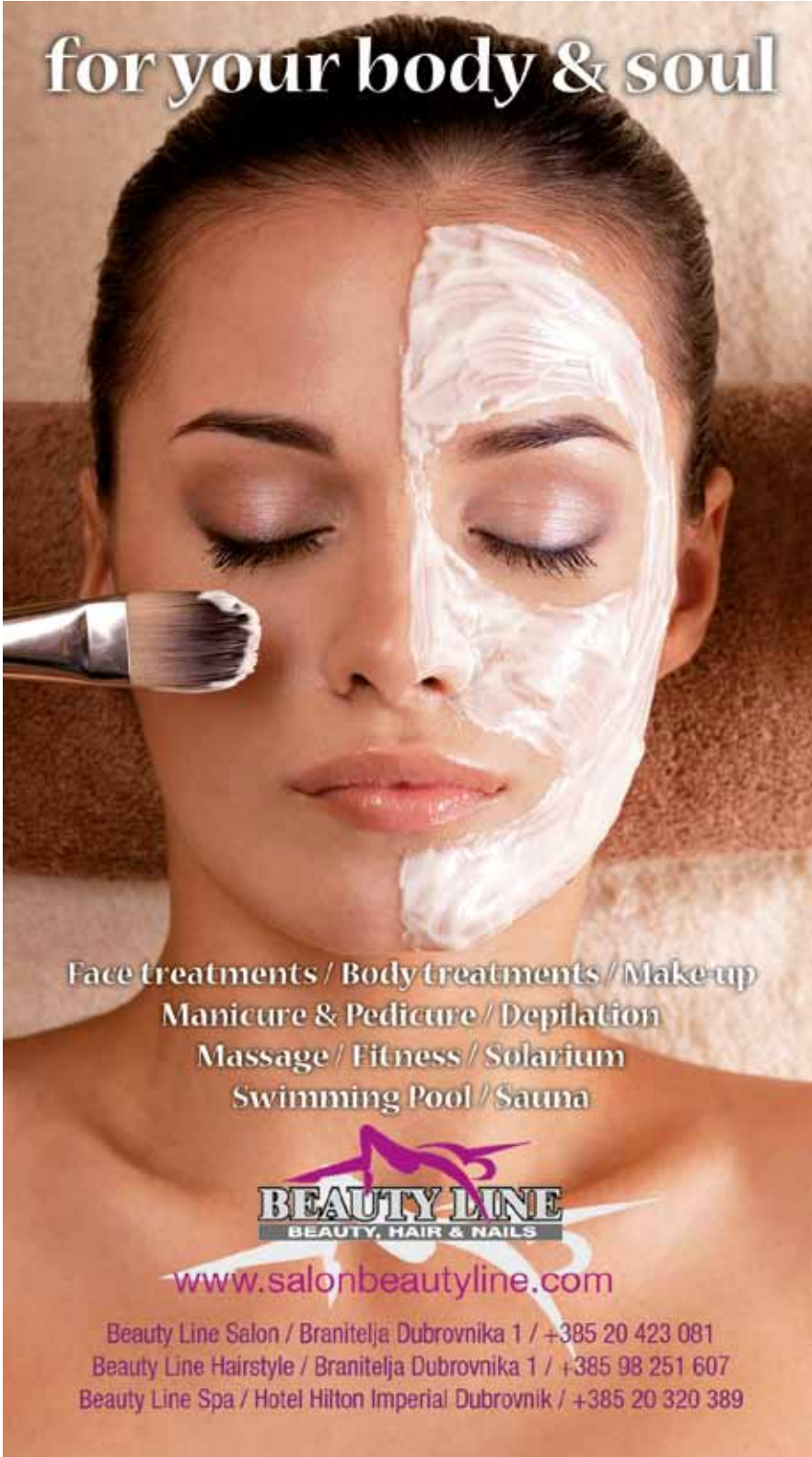
About fifty kilometers from Dubrovnik are the Ston city walls, the longest preserved fortification system in the world after the Great Wall of China. The STONE WALL MARATHON has been taking place for on the Ston walls for 11 years, featuring three running disciplines – a marathon, a 15 km race, and a 4 km race. Each of these races takes competitors along 2 km of Ston's stone city walls that date back to the time of the Dubrovnik Republic. This steep challenge rewards anyone who decides to take up the challenge with breathtaking views; a magnificent view

of the oldest European salt works, Ston's red tiled rooftops, and the shellfish farms in the channel of Mali Ston. The builders of the city walls of these two historic towns probably did not even dream that one day their structures would be the paths upon which sport enthusiasts from all over the world would run, not running to escape the threat of an enemy, but rather pushed by the desire for sports recreation and competition in truly unique locations. As panoramic racing tracks, the Dubrovnik and Ston walls attract ever more athletes from year to year, both professional and amateur. They are equally enthusiastic about the special experience of running upon centuries-old stone with an unforgettable view. Unsurprisingly, many of them return and run the same paths on the walls just for themselves. They come back because they absorb something of the soul of the stone as they run.



# DOGAĐANJA U DUBROVNIKU 2019.

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**24. SIJEČNJA – 2. VELJAČE 2019.**

## **FESTA DUBROVNIK**

Humanitarna zabavno – glazbena manifestacija već se dugi niz godina održava koncem siječnja, uz tradicionalnu dubrovačku zimsku proslavu – Festu sv.Vlaha i Dan Grada Dubrovnik. Zabavno glazbeni program redovito je sačinjen od ponajboljih hrvatskih izvođača, uz likovne izložbe, radionice i kušaonice regionalnih vina, Festa za krajnji cilj ima humanitarnu namjenu pomoći najpotrebnijima i obnovi Crkve sv.Vlaha.

**2.- 10. VELJAČE 2019.**

## **FESTA SV. VLAHA**

[www.dubrovnik.hr](http://www.dubrovnik.hr)



Sveti Vlaho jest baština svijeta, zaštićena nematerijalna baština UNESCO-a od 2009. , jedinstvena festa koja se već 1047 godina slavi na jednak način, katoličkim obredima i veličanstvenom procesijom ulicama stare gradske jezgre , ali i nizom zanimljivih događanja, jer je blagdan sveca kojeg štujemo od relikvije do trpeze , ujedno i Dan Grada Dubrovnik, koji za sve njegove građane ima vrlo posebno značenje, a vizualnom atraktivnošću i snagom kulta sveca zaštitnika plijeni pozornost posjetitelja.

**1.– 5. VELJAČE 2019.**

## **DUBROVAČKI KARNEVO**

[www.tzdubrovnik.hr](http://www.tzdubrovnik.hr)



Dubrovački karnevo glavnom svog programa posvećen je djeci i mladima, ali tradicija feste na posljednji dan poklada i maškarane zabave na kojoj se s nestrpljenjem iščekuju samostalne i grupne maske, koje se bave temama aktualnih političkih i društvenih događanja, održala se do danas, pa je svi s nestrpljenjem očekuju..... Na Dubrovačkom karnevalu najatraktivnije maske bit će nagrađene bogatim fondom nagrada, jer će žiri na svakoj od maškarata birati najbolje!

**7. – 13. TRAVNJA 2019.**

### **TIŠINA MOLIM, DUBROVNIK I FILM SE VOLE...**

[www.tisinamolim.com](http://www.tisinamolim.com)

Ovaj filmski događaj u Dubrovniku oduševio je posjetitelje, prije svega izložbom o povijesti filmskih snimanja kreirane na principu „Augmented Reality“ putem koje su se turisti i građani Dubrovnika imali prigode upoznati sa svim poveznicama Grada Dubrovnik i filmske kulture posljednjih stotinu godina, te ostalim, raznovrsnim i atraktivnim sadržajima za sve generacije, što je poticaj organizatorima za kreaciju programa za 2019. godinu s brojnim iznenađenjima.

**26.- 28. TRAVNJA 2019.**

### **AKLAPELA –SMOTRA KLAPA**

[www.aklapela.hr](http://www.aklapela.hr)



Aklapela je godišnja smotra najvrjednijih klapskih ostvarenja kroz održavanje nekoliko komornih koncerata odabranih hrvatskih muških i ženskih klapa. Namjera je omogućavanje koncertnih izvedbi na način istovjetan ili blizak izvornom načinu stvaranja i izvođenja tradicionalne hrvatske klapske pjesme.

**12. – 26. TRAVNJA 2019.**

### **DUBROVAČKO GLAZBENO PROLJEĆE**

[web.dso.hr](http://web.dso.hr)



Dubrovačko glazbeno proljeće prvi je put organizirano 2017. godine od strane Dubrovačkog simfonijskog orkestra. Radi se o ciklusu koncerata klasične glazbe koji se ove godine održavaju od 12. do 26. travnja, s ciljem obogaćivanja kulturne ponude Grada Dubrovnika.

**22. – 28. TRAVNJA 2019.**

### **DUBROVNIK FESTIWINE**

[www.dubrovnikfestiwine.com](http://www.dubrovnikfestiwine.com)



Regionalni vinski festival Dubrovnik FestiWine koji će se u travnju održati po peti put, nudi mogućnost kušanja lokalnih vina, upoznavanje punine okusa crnih i bijelih vina uzgojenih na suncem i solju okupanim padinama Pelješca i plodnom tlu konavoskog vinogorja. Festival će okupiti više od 100 regionalnih vinara koji će imati mogućnost svoja vina predstaviti brojnim vinskim profesionalcima i posjetiteljima. Uspješnost vinara ocjenjivat će međunarodni ocjenjivački sud. Kroz stručne radionice, pod nazivom Vino u turizmu, naši i inozemni stručnjaci prenijet će svoja znanja i iskustva u cilju što uspješnijeg uključivanja vina u turističku i ugostiteljsku ponudu.

**28. – 29. TRAVNJA 2019.**

### **DUBROVAČKI POLUMARATON**

[www.dubrovnikinternationalhalfmarathon.com](http://www.dubrovnikinternationalhalfmarathon.com)



Atraktivnost ovog sportskog događaja temeljena je na činjenici da je Dubrovnik – grad domaćin dio UNESCO –ove svjetske zaštićene kulturne baštine, smješten na terenu vrlo atraktivnom za maratonsko trčanje, a posebno što će se 2K (dvokilometarska ) utrka s ograničenim brojem sudionika održati na Dubrovačkim zidinama, najznačajnijoj dubrovačkoj atrakciji. Ruta polumaratona duga je 21.1 km, kreće s Ploča, prolazi područjem od Pila do Kantafiga s okretom pokraj ACI marine u Komolcu i ciljem na najljepšem mogućem mjestu – na Stradunu. S motom „Više od utrke“ ovo događanje, kako je zamišljeno, bit će više od samog sportskog događanja, putem trčanja promovirat će se zdravi stil života, sve u “zagrljalju” povijesnih spomenika, uz klapsku pjesmu i blagoslov sveca zaštitnika Dubrovnika – sv.Vlaha – kao elemenata zaštićene nematerijalne baštine u okrilju UNESCO–a.

**7. – 18. LIPNJA 2019.**

Ciklus barokne glazbe

### **ORLANDO FURIOSO**

[web.dso.hr](http://web.dso.hr)



Orlando Furioso u organizaciji Dubrovačkog simfonijskog orkestra održavat će se od 7. do 18. lipnja 2019. u Dubrovniku. Riječ je o ciklusu barokne glazbe.

13. –16. LIPNJA 2019.

## LE PETIT FESTIVAL DU THEATRE

[www.lepetitfestival.com](http://www.lepetitfestival.com)



Le

Petit Festival du Theatre je poseban i prepoznatljiv kulturni događaj na kojem se predstavljaju umjetnici i umjetnički talenti iz cijeloga svijeta. Le Petit Festival svake godine podiže zastor otkrivajući kreacije pažljivo izabranih i talentiranih umjetnika bilo da su oni pjesnici, glumci, plesači ili nešto sasvim drugo, te je proteklih godina u sklopu ovog festivala u Dubrovniku sudjelovalo stotinjak umjetnika iz cijeloga svijeta.

21. LIPNJA 2019.

## GLAZBENO – SCENSKI FESTIVAL “ANA U GRADU”



Kratki festival Ana u Gradu predstavlja mladu umjetnicu, vrsnu violončelisticu prepoznatljivog glazbenog stila Anu Rucner u dvojakoj ulozi klasične glazbenice i crossover instrumentalistice. Fantastičan koncert u praskozorje prvog dana ljeta i Svjetskog dana glazbe 21.lipnja izniman je umjetnički događaj i jedinstven doživljaj izlaska sunca na vrhu brda Srđ.

21. LIPNJA – 5. SRPNJA 2019.

## MIDSUMMER SCENE



Midsummer Scene je etablirani festival teatra na engleskom jeziku koji koristeći jednu od najljepših ambijetalnih pozornica - dubrovačku tvrđavu Lovrjenac uprizaruje internacionalnoj javnosti poznate Shakespearove drame, realizirane kroz suradnju engleskih i hrvatskih kazališnih umjetnika.

28. LIPNJA – 5. SRPNJA 2019.

## MEĐUNARODNI FESTIVAL OPERNIH ARIJA – TINO PATTIERA

[web.dso.hr](http://web.dso.hr)



Festival nosi ime i organizira se u znak sjećanja na svjetski poznatog opernog pjevača, tenora Tina Pattiera, veliko i slavno ime europskih i svjetskih opernih kuća prve polovice 20. stoljeća. Na festivalu, koji ponovno donosi Dubrovniku velike svjetske arije, izvode se djela najznačajnijih opernih autora uz gostovanja znanih međunarodnih opernih zvijezda.

1. SRPNJA – 31. KOLOVOZA 2019.

## LJETO NA ELAFITIMA, U ZATONU I ORAŠCU

[www.tzdubrovnik.hr](http://www.tzdubrovnik.hr)

U organizaciji Grada Dubrovnika i Turističke zajednice grada Dubrovnika, na Elafitskim otocima, u Zatonu i Orašcu upriličit će se, kao i već dugi niz godina dosada, zabavno-glazbeni programi s ciljem obogaćivanja turističke ponude. Za tradicionalnih pučkih festa i blagdana na Koločepu, Lopudu i Šipanu, kao i u Zatonu i Orašcu osmišljeno je tridesetak priredbi za dobru zabavu i ugodnu atmosferu.

10. SRPNJA – 25. KOLOVOZA 2019.

## 70. DUBROVAČKE LJETNE IGRE

[www.dubrovnik-festival.hr](http://www.dubrovnik-festival.hr)

Dubrovačke ljetne igre i ove će godine okupiti ponajbolje dramske, glazbene, baletne, folklorne, likovne i filmske

umjetnike iz cijeloga svijeta. Zasnovane na bogatoj i živoj baštini Grada Dubrovnika, Igre 70. godinu za redom, u razdoblju od 10. srpnja do 25. kolovoza postaju sjecište hrvatskog i svjetskog duha i kulture.



4. –14. KOLOVOZA 2019.

## LJETNA ŠKOLA FILMA ŠIPAN

[sipan-film.com](http://sipan-film.com)

Na otoku Šipanu svakog ljeta održava se ljetna filmska škola i filmski festival pod nazivom “Ljetna škola filma Šipan”. Manifestacija ima međunarodni karakter budući da filmovi, sudionici u programu i gosti festivala stižu iz Njemačke, Hrvatske, Bosne i Hercegovine, Slovenije i Velike Britanije. Pod pokroviteljstvom Grada Dubrovnika, filmski festival u Šipanskoj Luci traje od 4. do 14. kolovoza, a na njemu se prikazuje desetak odabranih filmskih naslova. “Ljetna škola filma Šipan” u obzir uzima specifičnu situaciju jednog dalmatinskog otoka. Zimi zatvorena sredina, u ljetnim mjesecima kroz kino komunicira sa cijelim svijetom. Školarci sa Šipana stvaraju skupa sa vršnjacima iz Meksika, Engleske, Francuske, Njemačke, Slovenije, Bosne i Hercegovine, SAD-a, Italije, Brazila, Finske. Za domaću pozornost ovog projekta proteklih godina pobrinula su se zvučna imena gostiju i predavača iz samog vrha hrvatske i regijske kinematografije.

27. SRPNJA – 20. RUJNA 2019.

## 6. MEĐUNARODNI GLAZBENI FESTIVAL DUBROVNIK U POZNO LJETO

[web.dso.hr](http://web.dso.hr)



Festival koji će trajati do polovice rujna,

u pozno dubrovačko ljeto, pokrenuo je Dubrovački simfonijski orkestar kako bi glazbeno – kulturna živost u UNESCO-vom Dubrovniku bila prisutna i nakon završetka Dubrovačkih ljetnih igara. Dubrovački simfonijski orkestar, devedesetogodišnji vitalni nositelj dubrovačke glazbene scene, prestižna imena europske glazbe, najbolja ostvarenja slavni skladatelja u očaravajućem ambijentu Kneževog dvora prava su poslastica za ljubitelje glazbene umjetnosti.

**1.-12. LISTOPADA 2019.**  
**STRADUN CLASSIC**

[web.dso.hr](http://web.dso.hr)



Marija Pavlović, Artist in residence

**18. LISTOPADA – 8. STUDENOG 2019.**  
**JESENI GLAZBENI MOSKAR**

[web.dso.hr](http://web.dso.hr)

Jesenski koncerti Dubrovačkog simfonijskog orkestra obuhvaćeni su novim festivalom - Jesenjim glazbenim moskarom. Festival, upravo kako mu ime i govori, nosi pravu lepezu raznolikih glazbenih događanja.

**14. – 20. LISTOPADA 2019.**  
**GOOD FOOD FESTIVAL 2019**

[www.tzdubrovnik.hr](http://www.tzdubrovnik.hr)



Niz novosti i zanimljivih programa gastronomskog predznaka sadržano je u jedinstvenom projektu TZ Grada Dubrovnika, koji je u jesenskom listopadu donio iznimnu dopunu ponude za turiste i goste Grada, ali postao omiljen među stanovništvom. U svom novom izdanju Good Food Festival donosi prezentacije kulinarskih specijaliteta tipičnih za naše

podneblje, edukativne programe za djecu, kušanje regionalnih vina, kulinarske radionice, te događanja poput „Večere s poznatim chefom“, radionice pripremanja dubrovačkih gulozeca, posebne menie u dubrovačkim restoranima, „Eat&Walk“ gastro ture i druga iznenađenja.

**PROSINAC 2019. – SIJEČANJ 2020.**  
**DUBROVAČKI ZIMSKI FESTIVAL**



Jedinstvena mjesta svjetske kulturne baštine poput Peskarije, Pila i Lazareta će živnuti u novom ruhu okićena blagdanskim rasvjetom. Dovedite djecu na klizalište ili na predstavu „Božićna bajka“, zagrijte se kuhanim vinom, uživajte u priklama (fritulama) ispred Katedrale ili zaplešite pod šatorom pored Orlandova stupa. Zabavite se u kazalištu, posjetite galerije i muzeje, naučite kako se rade tradicijske dubrovačke slatke delicije.

**ADVENT U GRADU**



Paljenjem Božićne rasvjete i prve adventske svijeće, započinje program Dubrovačkog zimskog festivala - Advent u Gradu. Jedinstvenost Dubrovnika vidljiva je i u mjesecu darivanja. Božićni sajam postavljen je na najljepšoj dubrovačkoj ulici – Stradunu, na kojem će se predstaviti tradicijski obrtnici koji će izložiti svoje rukotvorine, božićne ukrase, ali i ugostiteljsku ponudu božićnih kolača i slastica. Probajte i vi zapjevati tradicionalnu dubrovačku kolendu, kojom se od davnina u Dubrovniku na Badnji dan i na Staru godinu čestita i želi radosne blagdane!

**DOČEK NOVE GODINE**



Brojni posjetitelji Dubrovnika dočekat će novu 2020. godinu uz spektakularan glazbeni program, koji započinje već u jutarnjim satima Stare godine. Novogodišnji program obuhvaća raznovrsni zabavni trodnevni program, u kojem će svatko naći nešto zanimljivo. Nova godina će započeti već tradicionalnom Novogodišnjom utrkom od 10 km, a posebna poslastica je svečani koncert Dubrovačkog simfonijskog orkestra uz kamenice i pjenušac prvog dana Nove godine u podne.

# 2019 DUBROVNIK EVENTS

**24 January – 2 February 2019**

## **DUBROVNIK FESTA 2019**

This multi-day event traditionally opens the official program of celebrations around the holiday of St. Blaise and the Day of the City of Dubrovnik.

**2 – 10 FEBRUARY 2019**

## **FESTIVITY OF ST. BLAISE**

[www.dubrovnik.hr](http://www.dubrovnik.hr)



Ever since the year 972, when people began to celebrate it, the feast day of St Blaise, Dubrovnik patron saint, has been a quite special festival, typical of Dubrovnik. A series of church and secular concerts, exhibitions, book presentations and theatre guest performances are dedicated to the patron saint of Dubrovnik, whose statues look at us from the city walls and gates and whose caring hand guards Dubrovnik on his palm.

**1 – 5 FEBRUARY 2019**

## **DUBROVNIK CARNIVAL 2019**

[www.tzdubrovnik.hr](http://www.tzdubrovnik.hr)



Our ancestors also had fun, and so should we... is a proverb which one can hear in Dubrovnik in February during the carnival, the time when everything is allowed, when people become someone else or show their true face... Experience the special atmosphere of the Dubrovnik carnival festivities characterized by jokes, laughter, merriment, joy, satire... feel the special spirit of the City at carnival time!

**7 – 13 APRIL 2019**

## **QUIET PLEASE, DUBROVNIK AND FILM LOVE EACH OTHER...**

[www.tisinamolim.com](http://www.tisinamolim.com)



This Dubrovnik film event thrilled visitors, especially with the exhibition on the history of film making created on the principle of Augmented Reality through which tourists and Dubrovnik locals had the opportunity to become acquainted with all of the links between the City of Dubrovnik and film culture over the last hundred years, as well as other varied and appealing options for all ages. The organizers have had great incentive to create an interesting program for 2019 which will hold many surprises

**26 – 28 APRIL 2019**

## **AKLAPELA (DALMATIAN SONGS FESTIVAL)**

[www.aklapela.hr](http://www.aklapela.hr)

Aklapela festival of the best Croatian vocal groups nourishes the authentic vocal singing, a festival named by a pun of the words klapa and a cappella. Unlike other numerous established music festivals that are successfully held in Dubrovnik, Aklapela is an entirely national musical product and, with visionary artistic leadership, has the potential to become a referent value of Croatian ethno-music.

**12 – 26 APRIL 2019**

## **DUBROVNIK MUSICAL SPRING**

[www.dso.hr](http://www.dso.hr)

Dubrovnik musical spring is a new musical event organized by the Dubrovnik Symphony Orchestra. This is a cycle of concerts of classical music that will be held from 12 to 26 April 2019. It is designed to enrich the cultural offer of Dubrovnik.

**22 - 28 APRIL 2019**

## **DUBROVNIK FESTIWINE**

[www.dubrovnikfestiwine.com](http://www.dubrovnikfestiwine.com)



Tourist orientation of Dubrovnik and Dubrovnik-Neretva County represents a tremendous privilege and challenge to local winemakers. It brings thousands of curious visitors to their cellar each year, and many of them are knowledgeable about wine. The central event of the project „Wine Tourist Network – WiNe“ is Regional wine festival – Dubrovnik FestiWiNe which will be held in Dubrovnik again in April. The festival will gather more than 100 regional winemakers who will have the opportunity to present their wines to numerous wine professionals and visitors. Domestic high quality wines of authentic varieties represent powerful, underutilized competitive advantage of this area.

**28 - 29 APRIL 2019**

## **DUBROVNIK HALF MARATHON**

[www.du-motion.com](http://www.du-motion.com)



The attractiveness of this new sporting event is based on the fact that Dubrovnik – the host city is part of the UNESCO's world Heritage. The terrain is very attractive for marathon running, especially 2K (two-kilometer long) race with a limited number of participants held at Dubrovnik walls, Dubrovnik's most important attraction. Half marathon route is 21.1 km long, starts at Ploče, passes through the Pile up till Kantafig in Gruž,



with a turn near the Marina Komolac and finish in the best possible venue - Stradun. With the motto "More than a race" this new event, as planned, will be more than just a sporting event, through running healthy lifestyles will be promoted, all in "hugs" of Dubrovnik historical monument, with Klapa songs and blessings of Dubrovnik's patron saint - St. Blaise - as protected elements of intangible heritage in the UNESCO's.

**7 – 18 June 2019**

Cycle of baroque music  
**ORLANDO FURIOSO**

<http://web.dso.hr/hr/>  
Orlando Furioso, organized by the Dubrovnik Symphony Orchestra, will be held from 7 to 18 June 2019 in Dubrovnik. It's a cycle of baroque music.

**13 – 16 JUNE 2019**

**LE PETIT FESTIVAL  
DU THEATRE**

[www.lepetitfestival.com](http://www.lepetitfestival.com)  
This is a small festival, but a special and distinctive cultural event in which artists represent and artistic talents from around the world. Le Petit Theatre du Festival every year raises the curtain revealing creations carefully selected and talented artists whether they are poets, actors, dancers, or something else.

**21 JUNE 2019**

**MUSIC SCENE FESTIVAL  
"ANA IN TOWN"**

[www.anagradu.com](http://www.anagradu.com)  
The festival Ana in Town celebrates a young artist, a cellist with a recognizable musical style, Ana Rucner in a double role as classical musician and crossover instrumentalist. A fantastic concert at the dawn of the first day of summer and World Music Day on June 21st is an exceptional artistic event and unique view and experience of sunrise at the top of the Srdj Mountain.

**21 JUNE – 5 JULY 2019**

**MIDSUMMER SCENE**

[midsummer-scene.com](http://midsummer-scene.com)



Midsummer Scene is an established theatre festival held in English that uses one of the most beautiful stage ambients – Dubrovnik's St. Lawrence Fortress – which is the stage for Shakespeare's most well-known dramas, realised through the cooperation of British and Croatian theatre artists.

**28 JUNE - 5 JULY 2019**

**11<sup>TH</sup> INTERNATIONAL  
OPERA ARIAS FESTIVAL  
„TINO PATTIERA“**

[web.dso.hr/](http://web.dso.hr/)

The festival is named after and organized in the memory of the world famous tenor Tino Pattiera, one of the major singers at the opera houses both in Europe and worldwide in the first half of the 20th century. The International Operatic Aria Festival Hommage Tino Pattiera was founded aiming to become another permanent operatic event in our city, to complete the operatic milieu of Dubrovnik, and to present the most beautiful operatic output of the greatest composers to its audiences.

**1 JULY –31 AUGUST 2019**

**SUMMER EVENTS PROGRAM  
IN DUBROVNIK  
SURROUNDINGS**

[www.tzdubrovnik.hr](http://www.tzdubrovnik.hr)

For many years the City of Dubrovnik and Dubrovnik Tourist Board have been organizing music and entertainment programs on the Elafiti islands, and in Zaton and Orašac in order to present tourists the Mediterranean melody, folklore and folk traditions that have been cherished for ages. Within special programs with traditional folk festivities and holidays guests will be able to enjoy some thirty performances this summer such as: Dalmatian vocal groups concerts, folklore performances, classical music concerts and performances by Croatian music entertainers which will be held on Koločep. Lopud, Šipan, in Zaton and Orašac.

**10 JULY–25 AUGUST 2019**

**70<sup>TH</sup> DUBROVNIK  
SUMMER FESTIVAL**

[www.dubrovnik-festival.hr](http://www.dubrovnik-festival.hr)

Dubrovnik Summer Festival is undoubtedly the largest and most representative cultural manifestation, not only in Dubrovnik, but in all of Croatia. It is held since 1950 and lasts every year

from 10 July to 25 August.



**4 – 14 AUGUST 2019**

**ŠIPAN SUMMER  
FILM SCHOOL**

[sipan-film.com](http://sipan-film.com)

Each summer on the island of Šipan the summer film school and film festival called "Šipan Film Summer School" is held. The event has an international character since the films, participants in the program, and festival guests come from Germany, Croatia, Bosnia and Herzegovina, Slovenia, and the United Kingdom. Under the auspices of the City of Dubrovnik, the film festival in Šipanska Luka lasts from August 4th to 14th, and ten selected films are shown. "Šipan Film Summer School" takes into account the specific situation of a Dalmatian island. In winter it is a closed environment, and in the summer months through cinema the island communicates with the whole world. School children from Šipan have the opportunity to be creative together with their peers from Europe and the around the world.

**27 AUGUST – 20 SEPTEMBER 2019**

**MUSIC FESTIVAL –  
DUBROVNIK IN LATE  
SUMMER**

[www.dso.hr](http://www.dso.hr)

The end of August and almost whole September in Dubrovnik are reserved for great classical music concerts. For the seventh year the Dubrovnik Symphony Orchestra organizes the International Late Summer Music Festival Dubrovnik, which brings internationally acclaimed artists to the town. The music director of the festival is Austrian conductor Christoph Campestrini and this year festival takes place from 27 August until 20 September 2019.

**1 -12 OCTOBER 2019.**

**STRADUN CLASSIC**

[www.dso.hr](http://www.dso.hr)

Marija Pavlović, Artist in residence

**18 OCTOBER – 8 NOVEMBER 2019**  
**AUTUMN MUSIC VARIETY**

[www.dso.hr](http://www.dso.hr)

Dubrovnik Symphony Orchestra autumn concerts are covered with a new festival – Autumn Music Variety. Festival, as the name says, brings us a variety of music events.

**14 -20 OCTOBER 2019**  
**GOOD FOOD FESTIVAL 2019**

[www.tzdubrovnik.hr](http://www.tzdubrovnik.hr)



A number of new and interesting gastronomic programs are found within this unique project of the Dubrovnik Tourist Board, which has become an exceptional supplement to the regular tourism offerings for tourist in the autumn month of October and has become a favourite among the locals, as well. The new edition of the Good Food Festival brings presentations of culinary specialties typical for our region, educational programs for children, tastings of regional wines, culinary workshops, and events such as “Dinner with a famous chef”, workshops on preparing Dubrovnik delicacies, special menus in Dubrovnik restaurants, an “Eat & Walk” culinary tour, as well as other surprises.

**December 2019 – January 2020**  
**DUBROVNIK WINTER FESTIVAL**

[www.tzdubrovnik.hr](http://www.tzdubrovnik.hr)



The Dubrovnik Winter Festival is an event which reveals a new aspect of the City of Dubrovnik, featuring magical lighting highlighting its timeless beauty and uncovering the rich diversity of artistic expression through special events, entertainment programs, colourful cuisine with a touch of tradition, and ancient customs.

**ADVENT IN THE CITY**

The program of Dubrovnik’s winter festival

– Advent

in the City – begins with the lighting of the first Advent candle. The uniqueness of Dubrovnik is also visible during the month of giving. This year’s Christmas market will be set up on the most beautiful street in Dubrovnik, Stradun, where traditional craftsmen will present their handicrafts, Christmas decorations, and traditional Christmas cakes and sweets will be offered as well. Try to sing the traditional holiday songs, the Dubrovnik kolenda (carols), which have been sung on Christmas Eve and on New Year’s Eve since olden times, offering congratulations and wishing everyone a joyful holiday!

**NEW YEAR’S EVE**

Dubrovnik’s many visitors will bring in New Year’s 2020 while entertained by a spectacular music programme which will already begin in the morning hours of December 31st, New Year’s Eve. The New Year’s program includes a diverse, entertaining three-day program, in which everyone will find something interesting. The New Year will begin with the traditional New Year’s Day 10 km race, and a special treat will be a concert of the Dubrovnik Symphony Orchestra, paired with oysters and champagne, beginning on New Year’s Day at noon.





# GOOD FOOD

*Festival*

Dubrovnik 2019

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THE BEST  
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OCTOBER 14 – 20

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Turistička zajednica  
grada Dubrovnika  
Dubrovnik  
Tourist Board

[www.tzdubrovnik.hr](http://www.tzdubrovnik.hr)



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