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WELCOME TO DUBROVNIK / DOBRODOŠLI U DUBROVNIK

Welcome

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ANDRO VLAHUŠIĆ

*Gradonačelnik Grada Dubrovnika
Mayor of Dubrovnik*

DRAGI POSJETITELJI,

dobrodošli u Dubrovnik, Grad ljepote, sklada, materijalnog i duhovnog bogatstva stvaranog stoljećima.

Posebno sam ponosan što Vam u Gradu, koji se diči povijesnim dostignućima u književnosti, umjetnosti, arhitekturi, diplomaciji i znanosti danas možemo ponuditi izuzetno uzbudljivu sadašnjost i perspektivnu, u svakom pogledu razvojnu budućnost zbog koje će se vrijediti iznova vraćati. Odaberite stoga između zabavnih programa u Revelinu, Lazaretima, Orsuli i drugim jedinstvenim prostorima ili uživajte na kulturnim manifestacijama svjetske razine u sklopu Ljetnih igara i brojnih nezavisnih produkcija, a u svakom ambijentu osjetite snagu povijesti i ljubavi prema Gradu, koja postoji stoljećima.

U ime Grada Dubrovnika i svoje osobno ime želim Vam ugodan boravak i skori povratak u naš Grad!



GRAD
DUBROVNIK

DEAR VISITORS,

Welcome to Dubrovnik, the City of beauty, harmony, and material and spiritual wealth that has been created over centuries.

I am extremely proud that we can now offer – in the City that boasts historic achievements in the fields of literature, the arts, diplomacy and science – an exceptionally exciting present as well as a promising and developing future, in every sense of the word, which will inspire you to come back to Dubrovnik over and over again.

Choose some of the entertainment programmes in Fort Revelin, Lazareti, Orsula and other unique venues, enjoy top quality events within the Dubrovnik Summer Festival and numerous other independent productions, and, in each of these settings, feel the power of history and the love for this City that goes back centuries.

In the names of both the City of Dubrovnik and myself, I wish you a pleasant stay in our City, hoping that you will soon come back!

PONOSNI NA GRAD PROUD OF THE CITY

Dubrovnik je grad čije je značenje i šire i veće od „običnog“ geografskog smještaja na karti Europe. Stoga se umjesto imenom Dubrovnik, često spominje jednostavno kao Grad, s velikim početnim slovom. Zašto je tome tako otkrit će Vam i sadržaj kojega smo ukoristili u ovom ljetnom izdanju našega Welcome-a, magazina Turističke zajednice Grada Dubrovnika, a kojim Vam želimo dobrodošlicu u mediteranski kutak ljepote i sklada. Dubrovčani su ponosni na svoju baštinu i tradiciju, dušu koja je očuvala arhitektonsku, kamenu ljepotu njihova Grada kroz stoljeća. Dubrovnik nikoga ne ostavlja ravnodušnim, jednu stranu svoga lica pokazuje ljeti, ali ništa manje privlačna mu nije ni ona zimska, kada ga kupa kiša s juga i oburuje vjetar sa sjevera. Nudimo i Vama da ga upoznate i zavolite kroz niz zanimljivih priča u ovom broju Welcome-a. Pročitajte zašto je „zarobljenikom“ ljepote Dubrovnika zauvijek postao gradonačelnik francuskog grada Rueil – Malmaison; zašto je boćanje ne samo sport, već način života na Mediteranu; kako Grad ljeti umjetnički razigrava njegove Dubrovačke ljetne igre; kako je u malenom gradiću Stonu opstala najstarija europska solana; zašto morate posjetiti Umjetničku galeriju i fascinantni Park Orsulu u kojemu vlada neki bezvremenski spokoj, a zvijezde su „na dohvat ruke“; kako se u Dubrovniku

vodi briga o starima zanatima – jeste li čuli za boćanje robe; zašto slavimo Jakova Pipunara, sveca nazvanog po zreloj ljetnoj voću; gdje je „skriven“ mali biserčić u srcu Grada, Ljetno kino „Jadran“; što u povijesti Grada znači Kula Gornji ugao i Tvrđava Imperial na Srđu...i još puno toga. Dragi gosti, dobrodošli u Grad...kad ga upoznate, poželjete se u njega i vratiti.

Dubrovnik is a city whose importance exceeds its „ordinary“ geographic position on the map of Europe. Therefore, instead of using the name Dubrovnik, people often mention it simply as the City, with a capital C. The reason they do so can be found also in the contents of the summer issue of Welcome magazine - published by the Dubrovnik Tourist Board - which wishes you welcome to this Mediterranean corner of beauty and harmony. The residents of Dubrovnik are proud of their heritage, tradition and the spirit which has preserved the architectural, stone beauty of their city for centuries. Leaving no one indifferent, Dubrovnik shows one side of its face in the summer, and the other – equally attractive – in wintertime, when it is washed by southern rains and exposed to the north wind.

We invite you to get to know and become fond of it through a number of intriguing stories in this issue of Welcome magazine. Find out why the Mayor of the French town of Rueil-Malmaison became a „captive“ of Dubrovnik's beauty forever; why bowling is rather a way of life on the Mediterranean than just a sport; how the Dubrovnik Summer Festival makes the City artistically exuberant in the summer; how the small town of Ston has managed to preserve Europe's oldest salt works; why you have to visit the Museum of Modern Art and the fascinating Orsula Park with its timeless calm where the stars are „within reach“; why people in Dubrovnik take care of the old trades – have you heard of clothes-dyeing?; why we honour Jakov Pipunar, the saint named after the melon, the ripe fruit of summer; the place where the little pearl - the Jadran open-air cinema - „lies hidden“ in the heart of the City; the historic importance of the *Gornji Ugao* Tower and Fort Imperial on Mount Srđ... and many other things. Welcome to the City, dear visitors! Once you get to know it, you will wish to come back.

LIDIJA CRNČEVIĆ

*Urednica Welcome-a
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Nakladnik / Publisher:



Turistička zajednica
grada Dubrovnika
Dubrovnik
Tourist Board

Tel. / Phone: +385(0)20/323-887
323-889, 323-907
Fax: +385(0)323-725

www.tzdubrovnik.hr
info@tzdubrovnik.hr

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Alfa-2

tel. +385 20 418 453
fax. + 385 20 418 454
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web: www.alfa-2.hr

Glavna urednica / Editor-in-chief:
Lidija Crnčević

Tajnica redakcije / Publishing Secretary:
Andrea Franceschi

Uredničko vijeće / Editorial Board:
Tilda Bogdanović, Pave Brailo,
Aida Cvjetković, Miho Katičić,
Lukša Lucianović,
Đuro Market

Lektori / Proofreaders:
Mirjana Kaznačić
Linda Peričević

Prijevod / Translations:
Dubravka Knežević

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PATRICK OLLIER

gradonačelnik Rueil-Malmaisona

Iskreni prijatelji Hrvatske



Prve dojmove o Dubrovniku Patrick Ollier donedavni ministar za odnose s parlamentom u francuskoj vladi i gradonačelnik Rueil –Malmaisona, grada prijatelja Dubrovniku, opisuje riječima : « *Bio sam izuzetno impresioniran ljepotom Vašeg Grada, snagom, plemenitošću i snažnim povijesnim obilježjem koje je vidljivo u svakom djeliću Grada. Shvatio sam tijekom mog prvog posjeta zašto Dubrovnik ima nadimak biser Jadrana. Bili smo također jako dirnuti ožiljcima rata iz 1992. godine, patnjom koju su pretrpjeli stanovnici Grada, mentalnom i moralnom snagom da se ponovno uzdignu nakon takvog bolnog iskušenja.* »

Rueil – Malmaison francuski je grad, u neposrednoj blizini Pariza, poznat po dvorcu u kojemu je živjela Josephine, prva supruga Napoleona Bonapartea. Krajem 19 st. ovaj gradić bio je i omiljeno okupljalište slavnih impresionista Renoira, Moneta i Maneta koji su svoja djela stvarali na obalama rijeke Seine koja presijeca grad.

Nekoliko godina trajala su nastojanja da Dubrovnik i Rueil-Malmaison postanu gradovima – prijateljima, da bi svečanost potpisivanja Povelje bila upriličena uoči najveće dubrovačke feste, proslave Sv.Vlaha, koncem siječnja 2011. godine. Patrick Ollier nekoliko posljednjih godina objedinjavao je dvije zahtjevne i odgovorne funkcije, onu člana francuske vlade i dužnost gradonačelnika. Osvrćući se na to razdoblje Patrick Ollier kaže:

- S funkcionalne strane gledajući poteškoće koje su se javljale kao posljedica obavljanja dviju tako važnih dužnosti bile su svladive zahvaljujući kompetentnim i efikasnim suradnicima kako u Ministarstvu tako i u gradskoj upravi. Bilo mi je jako teško to što za građane Rueila nisam mogao odvojiti

onoliko vremena koliko sam želio. Da sam u proteklom razdoblju mogao birati između mandata ministra i funkcije gradonačelnika uvijek bih izabrao ovo drugo, jer povjerenje koje su mi ukazali građani Rueila zaista me čini sretnim svakog dana sve više. Ministarski poslovi, koje sam obavljao i koji su bili jako zabijevni, također su me ispunjavali zadovoljstvom, posebno ako su moje odluke bile korisne za građane Rueila.

Patrick Ollier sa suprugom Michèle Alliot-Marie, također bivšom ministricom vanjskih i europskih poslova Francuske, boravio je u Dubrovniku više puta, a njihov dubrovački domaćin, gradonačelnik Andro Vlahušić, trudio se pokazati ono najbolje što naš Grad i okolica nude.

-Oduševljen sam ljepotom kraja, bojama mora i neba, kao i prirodom koja je izuzetno očuvana, kako na Lokrumu, tako u svim mjestima gdje sam se našao, na otoku Mljetu ili Stonu koji je toliko poznat po svojim zidinama i kamenicama. Svojom profinjenošću i ukusom dalmatinska brana usrećila je moje nepce, nepce jednog Francuza – naglašava Ollier.

Grad Rueil-Malmaison potpisao je protokol bratimljenja s brojnim gradovima na četiri kontinenta : Americi, Europi, Aziji i Africi, no ističe kako je u vrlo kratkom vremenu s Gradom Dubrovnikom ostvareno više značajnih projekata suradnje.

« Odnosi između naših gradova vrlo su intenzivni i suradnja se realizira kroz više projekata. Partnerstvom naših Ureda za turizam promoviramo postsezonske projekte boravka građana Rueil – Malmaisona u Dubrovniku, a kao stanovnici gradova



PATRICK OLLIER S DUBROVAČKIM GRADONAČELNIKOM ANDROM VLAHUŠIĆEM
PATRICK OLLIER WITH ANDRO VLAHUŠIĆ, THE MAYOR OF DUBROVNIK

prijatelja naši sugrađani imaju povlaštene cijene kako avio – prijevoza tako i smještaja, i već smo ove zime imali jako dobre rezultate. U Dubrovniku je bilo puno posjetitelja iz Rueil – Malmaisona. Imamo uspjeha i na polju kulturne suradnje, a postoji još niz projekata na kojima radimo. »

Patrick Ollier je kroz proteklo, za Hrvatsku iznimno važno razdoblje završetka pristupnih pregovora s Europskom unijom snažno podržavao nastojanja naše države da ostvari svoj cilj.

« Iskren sam prijatelj Hrvatske koji je pružio ruku prijateljstva Gradu Dubrovniku. Hrvatska velikim koracima ide prema EU, a u tom nastojanju imate svu moju potporu », izjavljivao je Ollier, istovremeno nastojeći zagovarati interese Hrvatske u Europskoj uniji. Sad kad je Hrvatska na pragu ulaska u EU, Patrick Ollier zadovoljno nastavlja raditi na jačanju veza između Rueil – Malmaisona i Dubrovnika , ističući: « *Nema suradnje bez volje obaju gradonačelnika, bez njihove dinamičnosti, angažmana, očekivanja i izazova koje postavljaju pred sebe, bez njihove suvremenosti i nadasve, bez ljubavi prema vlastitome gradu. Gradonačelnik Dubrovnika Andro Vlahušić u mojim očima ima sve ove kvalitete. On je vizionar, koji nema nego jedan cilj, razviti i unaprijediti grad kojim rukovodi, za dobrobit stanovnika, na način da bude bogat grad s najboljom kvalitetom življenja.* »

PATRICK OLLIER

Mayor of Rueil-Malmaison

PATRICK OLLIER SA SUPRUGOM
PATRICK OLLIER WITH HIS WIFE

A True

Patrick Ollier, until recently Minister responsible for Relations with Parliament in the French Government and Mayor of Rueil-Malmaison, Dubrovnik's twin city, describes his first impressions of Dubrovnik in the following words: „I was very much impressed by the beauty of your city, by its power, nobility and the strong signs of history visible in every bit of the city. During my first visit I understood why Dubrovnik was nick-named “Pearl of the Adriatic”. We were also deeply moved by the scars of the war of 1992, by the suffering endured by the city's residents, and by their mental and moral strength in recuperating after such a painful experience.“

Rueil-Malmaison is a French town in close proximity to Paris, well known for a castle in which Josephine, the first wife of Napoleon Bonaparte, lived. In the late 19th century this little town was a favourite meeting place of the famous impressionist painters Renoir, Monet and Manet, who created their works on the banks of the River Seine, which flows through the town.

It took several years of effort for Dubrovnik and Rueil-Malmaison to become twinned. The ceremonious signing of the twinning charter eventually took place on the eve of



Friend of Croatia

Dubrovnik's greatest festival - the celebration of St Blaise's Day - late in January 2011. In recent years Patrick Ollier has fulfilled two responsible functions, that of a member of the French Government and of Mayor. This is how he describes that period:

- „ From the functional point of view, the difficulties that arose as a consequence of fulfilling two highly important positions were solved thanks to competent and efficient colleagues both in the Ministry and in the Mayor's Office. I found it very hard not to be able to dedicate as much time as I wanted to the residents of Rueil. If – in that period – I had been in a position to choose between the mandate of a minister and that of a mayor, I would always have chosen the latter, because the trust which the residents of Rueil placed in me really makes me happier each day. My extremely demanding ministerial service was also rewarding, especially when my decisions were beneficial for the residents of Rueil.

Patrick Ollier visited Dubrovnik several times with his wife, Michèle Alliot-Marie, also a former French Minister of Foreign and European affairs. Their host, the Mayor of Dubrovnik, Andro Vlahušić, did his utmost to show them the most attractive sights of our city and its surroundings.

- „I am enthralled by the beauty of the area, the colours of the sea and sky, as well as by the nature which is preserved exceptionally well, both on the island of Lokrum and in all the places I have visited, such as the island of Mljet and the town of Ston, famous for its city walls and oysters. Dalmatian food, refined and delicious, made the palate of this Frenchman happy”, emphasizes Ollier.

The city of Rueil-Malmaison has signed a twinning protocol with numerous cities on four continents – America, Europe, Asia and Africa. However, Ollier points out that several major joint projects with the city of Dubrovnik have been realised within a very short period.

- „ The relationship between our cities is very intensive, and collaboration is achieved through a number of projects. Through the partnership of our tourist boards, we promote post-seasonal stays of Rueil-Malmaison citizens in Dubrovnik, and - as residents of twin cities - our fellow-citizens have discounts on both air fares and accommodation rates. Already last winter we had very good results, with a large number of visitors from Rueil-Malmaison. Our collaboration in the field of culture has also been successful, and there are several other projects we are currently working on.”

During the recent – extremely important for Croatia – period of completion of negotiations to join the European Union, Patrick Ollier strongly supported our state's efforts to fulfil its goal.

- „I am a true friend of Croatia who offered the city of Dubrovnik a friendly hand. Croatia is advancing towards the European Union very fast, and you have my full support in your endeavours,” claimed Ollier, trying at the same time to advocate the interests of Croatia in the European Union. Now that Croatia is about to join the EU, Patrick Ollier contentedly continues to reinforce the connections between Rueil-Malmaison and Dubrovnik. He claims that: „There is no collaboration without the will of both mayors, without their dynamism, commitment, expectations, the challenges they set themselves, their modernity, and, above all, without the love of their own city. In my opinion, the Mayor of Dubrovnik, Andro Vlahušić, has all these qualities. He is a visionary with a single goal – to develop and improve the city he is responsible for, for the benefit of its residents, so that it can become a wealthy city with the highest standard of living.“

ISPOD OTVORENOG FESTIVALSKOG NEBA



Love će se godine, po 63. put, 10. srpnja, uz zvuke Gundulićeve i Gotovčeve Himne slobodi na Orlandov stup uspeti festivalski barjak znamenata Libertas, kako bi ceremonijalnim inicijacijskim činom zavijorio još jedno jedinstveno dubrovačko festivalsko ljeto. Tijekom 47 festivalskih dana pred međunarodnim auditorijem nastupit će više od 2000 umjetnika iz dvadesetak zemalja svijeta kako bi riječju, pokretom i sazvučjima dosegli onu prepoznatljivu artistsčku neodoljivost Dubrovačkih ljetnih igara, jednog od najstarijih i najuglednijih europskih ljetnih festivala. Tu artistsčku neodoljivost ne dugujemo samo prestižnim umjetnicima sa svih kontinenata, nego i Gradu, ravnopravnom sukreatoru nezaboravnih glazbenih i scenskih izvedaba. Naime, ono što - prije svega - Igre izdvaja iz najbiranijeg svjetskog festivalskog društva je činjenica da se njihovi programi odvijaju na više od pedeset otvorenih scenskih prostora. Tako poljane i ulice, crkve i perivoji, tvrđave i same Zidine Grada postaju prizorištem začudnog susreta između umjetnika i kulturnopovijesnog ambijenta. I upravo to prožimanje, pod zvjezdanim festivalskim nebom, rađa jedinstven i neponovljiv umjetnički događaj. To suautorstvo ambijenta i umjetnika

glavni je razlog što se mnogi svjetski glasoviti artisti i ansambl i vjerno vraćaju Dubrovniku. A još uvijek živi povijesni Grad milenijske kulturne tradicije, i zna im uzvratiti rastvarajući pred njima bogatstvo svojih prelijepih prostora i pružajući im ljubav i sudionništvo u umjetničkome činu koje se tako jasno razaznaje onim jedinstvenim drhtajem što iz gledališta smjera prema pozornici, kako bi zaokupio umjetnika, te se s njim sjedinio u kolektivnom artistsčkom činu. Ovogodišnji festivalski program, koji se odvija u okviru 60. jubileja Europske udruge festivala, kojoj su Igre suosnivačem, omeđuju dva jedinstvena glazbena događaja. Nastup Zagrebačke filharmonije, pod ravnanjem velike dirigentske zvijezde maestra Kitajenka, uz proslavlenu mladu hrvatsku violončesticu Moniku Leskovar u gotičko-renesansnoj Dominikanskoj crkvi, te nastup zvijezda najvećih svjetskih opernih podija Inve Mule i Lea Nuccija, uz Slovensku filharmoniju, te pod dirigentskom palicom mo Ivana Repušića pred Crkvom svetog Vlaha. Unutar tog moćnog okvira održat će se tijekom Festivala čitava niska koncerata među kojima je potrebno izdvojiti pijanistički recital Daniela Barenboima u atriju Kneževoga dvora, Mozartov Requiem u izvođenju The Choir of King's College i Orkestra Hrvatske radiotelevizije pod glazbenim vodstvom Stephena Cleoburyja, koncerte Nigela Kennedyja, Richarda Galliana s Piazzola Forever Septetom, Los Romerosa, Freiburškog

komornog orkestra, Puhačkog kvinteta Emanuela Pahuda, Venecijanskog komornog orkestra, violiniste Feng Ninga, klaviriste Pierre-Laurent Aimarda...

U dramskoj sastavnici Festivala reprizirat će se prošlogodišnje uspješnice Festivalskog dramskog ansambla poput Stullijeve Kate Kapuralice u režiji Darija Harjačeka, u skučenom dvorištu najstarijeg dijela Grada, te Kralja Edipa, u režiji Eduarda Milera na impresivnim terasama Parka Glazbene škole Luke Sorkočevića. U premijernom dijelu ovogodišnjeg dramskog programa Tomaž Pandur će nas uspeti na teatarski karizmatiku tvrđavu Lovrjenac, kako bi nam podario jedinstveno dubrovačko autorsko čitanje Euripidove Medeje. S druge strane Oliver će Frlić uspeti Festivalski dramski ansambl na tvrđavu Svetog Ivana gdje će nam uprizoriti Buchnerovu Dantonovu smrt viđenu iz već umornog 21. stoljeća. Naravno, iz dubrovačke ambijentalne vizure. U premijernom bloku pridružiti će im se autorskim projektima Saša Božić i Davor Mojaš.

Plesnu sastavnicu čine nastupi Folklornih ansambala Lado iz Zagreba, te Lindo iz Dubrovnika. Tu je i gostovanje Budva grad teatra s plesnom predstavom Božanstvena komedija u koreografiji Edwarda Cluga. Prepoznatljivom festivalskom miljeu doprinijet će otvaranja izložbi, promocije knjiga, te brojni drugi popratni programi.

Zato vam valja od 10. srpnja do 25. kolovoza biti u Dubrovniku!



DUBROVAČKE LJETNE IGRE PREPOZNATLJIVE SU PO SVOJIM AMBIJENTALNIM PREDSTAVAMA
THE DUBROVNIK SUMMER FESTIVAL IS FAMOUS FOR ITS PLAYS STAGED IN NATURAL SETTINGS



BENEATH THE OPEN FESTIVAL SKY

The Festival flag with the Libertas inscription will be hoisted up Orlando's Column once again this year for the 63rd time on the 10th July to the sounds of Gundulić's and Gotovac's *Hymn to Liberty* to ceremoniously open one more unique Dubrovnik festival summer.

During the 47 days of the festival international audiences will have the opportunity to see more than 2000 artists from some twenty countries endeavouring to conjure up - through word, dance and music - the recognizable artistic magic of the Dubrovnik Summer Festival, one of the oldest and most renowned in Europe.

We owe this artistic magic not only to prestigious artists from all continents but also to the City itself - equal co-creator of unforgettable musical and theatrical events. Namely, what - above all - differentiates the Dubrovnik Festival from the world's other finest institutions of the same kind is the fact that its performances take place in more than fifty open-air festival venues. The squares, streets, churches, gardens, forts and walls of the City thus become places of an amazing merging of the artists and the cultural and historic setting. This particular intertwining under the starry festival sky results in a unique and unforgettable artistic event. This co-authorship of the setting and the artists is the main reason why many world famous artists and ensembles return faithfully to Dubrovnik. This living historic City with its thousand year old cultural tradition knows how to reciprocate, opening up the wealth of its beautiful venues for them, offering them love and participation in the artistic act

so clearly characterized by that unique shiver that comes from the auditorium to the stage overwhelming the artist and blending with him in a collective artistic creation.

This year's festival programme - celebrating the 60th anniversary of the European Festivals Association that was co-founded by the Dubrovnik Summer Festival - will open and close with two unique music events: a concert by the Zagreb Philharmonic with the renowned young Croatian cellist Monika Leskovar under the baton of the great conducting star Maestro Kitayenko, which will take place at the Dominican Church built in Gothic and Renaissance style, while the closing concert - taking place in front of St Blaise's Church - will feature two of the world's finest operatic stars Inva Mula and Leo Nucci accompanied by the Slovene Philharmonic conducted by Maestro Ivan Repušić. Worth mentioning among numerous other festival concerts are Daniel Barenboim's piano recital in the Rector's Palace Atrium; Mozart's *Requiem* performed by the Choir of King's College and the Croatian Radio and Television Orchestra conducted by Stephen Cleobury; and performances by Nigel Kennedy, Richard Galliano with the Piazzolla Forever Septet, Los Romeros, the Freiburg Chamber Orchestra, the Emmanuel Pahud Wind Quintet, the Venetian Chamber Orchestra, the violinist Feng Ning, the pianist Pierre-Laurent Aimarda, etc.

The theatre programme will include two repeat performances - last year's Festival Drama Ensemble hit plays: Stulli's *Kate Kapuralica* directed by Dario Harjaček, taking place in a small courtyard in the



oldest part of the City, and *Oedipus, the King*, directed by Eduard Miler, staged on the impressive terraces of the Luka Sorkočević Music School Park. This year's premieres will feature the theatre director Tomaž Pandur, who will take us to the theatrically charismatic Fort Lovrjenac in order to present us with his unique Dubrovnik staging of Euripides' *Medea*. In addition to this, Oliver Frlić will take the Festival Drama Ensemble to St John's Fort, where he will direct Buchner's play *Danton's Death* from the viewpoint of the already weary 21st century and, of course, in the Dubrovnik setting. Premieres will also include projects by Saša Božić and Davor Mojaš.

The dance programme will feature the Lado Folklore Ensemble of Zagreb and the Lindo Folklore Ensemble of Dubrovnik, as well as a guest performance by the Budva Theatre - the ballet *The Divine Comedy* choreographed by Edward Clug.

Other festival events will include exhibitions, book presentations and many other programmes.

This is the reason why you should be in Dubrovnik from 10 July to 25 August!

MIH

Tko je čovjek čija je bista u atriju Kneževa dvora? Tko je bio taj Miho Pracat da ima spomenik u najljepšoj dubrovačkoj palači, središtu političke uprave drevne Republike?

Bogati veletrgovac i pomorac, koji je sve svoje velebno bogatstvo ostavio dubrovačkoj komuni, odgovorit će danas svaki turistički vodič, svaki Dubrovčanin. Iako to nije bio običaj, Dubrovnik mu se za dobročinstva odužio spomenikom talijanskog kipara Jacomettija. On je jedini čovjek kojemu je Dubrovačka Republika u svom tisućljetnom trajanju 1633. godine podignula spomenik mada je republikanskom duhu Dubrovnik bilo suprotno uzdizati bilo kojeg pojedinca.

– jedini pučanin ovjekovječen u kamenu

O PRACAT



Miho Pracat rođen oko 1522. godine, bio je pučanin, običan građanin Republike s otočića Lopuda koji u početku karijere nije imao previše poslovne sreće. No, u kolektivnoj svijesti ostala je utisnuta legenda o maloj gušterici koja mu je promijenila život. Razočaran poslovnim neuspjesima Pracat je, gledajući guštericu kako se uporno penje po zidu kuće i pada, ali se ipak i dalje pokušava uspeti sve dok ne uspije, spoznao snagu upornosti i našao nadahnuće za još jedan trgovački posao – i uspio! Postao je iznimno bogat, gradio je brodove, bavio se bankarstvom, veletrgovinom, kupovao brojne nekretnine u Dubrovniku, otkupljivao kršćane koje su Turci odveli u ropstvo, a velike donacije davao je Crkvi i u humanitarne svrhe. Ogromno

bogatstvo stekao je trgujući žitom za španjolskog kralja. Predaja kaže da su tijekom jedne velike oskudice u Španjolskoj, brodovi Miha Pracata probili gusarsku opsadu i gladnom narodu Karla Petoga donijeli žito, pa ga je vladar primio u posjet za jutarnje toalete što je u to doba bila posebna čast. Ponudio mu je da izabere bogatu nagradu za učinjena djela, no Pracat mu je odgovorio: „Dovoljno sam imućan da ne tražim bogatstva; časti ne želim, jer sam vladar svojih brodova; naslova ne pitam, jer sam građanin Dubrovačke Republike. Ali neka mi, Vaše Veličanstvo, pokloni ovaj ručnik da ga čuvam kao uspomenu na Vašu milost.” Taj se ubrus i danas restauriran čuva u Riznici Dubrovačke biskupije, kao potvrda životne priče ovog

ponosnog Dubrovčanina. Miho Pracat umro je 1607. godine i sahranjen je u klosturu Male braće u Dubrovniku. Uporan i spretan u pomorstvu i trgovačkim poslovima, lukav i naoko skroman u odnosima s velikim silama, Miho Pracat bio je pravi izdanak i sin Dubrovačke Republike. Njegov spomenik u Kneževu dvoru, palači državnosti Dubrovačke Republike, spomenik je postignućima građanina uređene male državnice. Uporne poput gušterice koja je na kamenu izgradila bogatstvo i sklad, a da od velikih političkih sila svoga doba nikada nije tražila previše, uvijek se vješto čineći i previše skromnom da bi ikoga ugrozila.

MIHO PRACAT

– *the only plebeian immortalized in stone*

Who is the man whose bust stands in the Rector's Palace Atrium? Who was Miho Pracat and how did he deserve to have his statue in Dubrovnik's most beautiful palace, the administrative centre of the ancient Republic? Every tourist guide and resident of Dubrovnik will nowadays reply: he was a rich merchant and seafarer who left his enormous wealth to the Dubrovnik commune. Although it was not customary at the time, Dubrovnik reciprocated Pracat's benefaction by dedicating a statue to him made by the Italian sculptor Jacometti. He is the only man to whom the thousand year old Dubrovnik Republic put up a monument (in 1633), although the republican spirit of Dubrovnik was against extolling any individual. Born around 1522, Miho Pracat was a plebeian, an ordinary citizen of the Republic from the Island of Lopud, who did not have much luck at the beginning of his business career. However, the legend of a small lizard who changed his life remained deeply implanted in the collective memory. Disappointed by the repeated failure of his business, Pracat – watching a little lizard persistently attempting to climb the house wall, falling down, trying over and over again until it eventually climbed to the top – realised the power of persistence, found the inspiration for another business venture and succeeded! He became extremely rich, built ships, was engaged in banking and wholesale trade, bought real estate in Dubrovnik, paid ransom for Christians enslaved by Turks, and gave huge donations to the

Church and to charities.

Pracat made a fortune providing corn for the Spanish King. Legend has it that during a great food shortage in Spain the ships of Miho Pracat broke the pirate siege and brought corn to the hungry people of Charles the Fifth, so that the king granted Pracat an audience during his morning toilet, which was considered a great honour at the time. The king offered Pracat a great reward for what he had done, but Pracat replied: „I am rich enough not to ask for wealth and desire no honours because I am the ruler of my ships; I request no title because I am a resident of the Dubrovnik Republic. However, I kindly ask Your Majesty to present me with this towel as a remembrance of your grace.“ The towel has been restored and is now kept at the Dubrovnik Bishop's Palace treasury, testifying to the life story of this proud man of Dubrovnik. Miho Pracat died in 1607 and was buried in the Friars Minor Cloister in Dubrovnik. Untiring and dextrous in seafaring and trade, shrewd and apparently modest in his relationships with the great powers, Miho Pracat was a true scion and son of the Dubrovnik Republic. His monument at the Rector's Palace, the seat of Dubrovnik Republic statehood, is a monument to the achievements of the residents of this well organised little state, which - as persistent as the little lizard – accumulated wealth and created harmony out of stone, never asking too much from the then great political powers, and always pretending to be too modest to put anyone in danger.





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KULA GORNJI UGAO

Dubrovnik je javnosti predao još jedan dokaz svojih mudrih i slavni stoljeća.

Usred Grada opasnog zidinama otkriveno je i znalački prezentirano očekivano, no ipak iznenađujuće otkriće: jedinstvena sačuvana industrijska zona, srednjovjekovna ljevaonica metala pod Minčetom s kraja 15. stoljeća. Svjedočanstvo kako se u Dubrovniku ne samo trgovalo, već i proizvodilo.



Veliko otkriće omogućilo je zajedničku prezentaciju kompleksa ljevaonice s unutrašnjošću Kule Gornji ugao, koja je vrsnom obnovom poslužila kao muzej pokretnih arheoloških nalaza.

Dubrovnik je, pak, dobio novu atrakciju, novi sadržaj u sklopu velebnih gradskih zidina. Nad lokalitetom ljevaonice, prema zamisli istraživača i glavnog projektanta dr. Željka Pekovića, izvedena je armiranobetonska ploča, koja služi kao sportsko igralište, dok se povijesna ljevaonica razgleda dojmljivo i ugodajno osvijetljena s prozirne metalne uzdignute staze koja vodi do svih njezinih nevjerojatno zanimljivih dijelova.

Društvo prijatelja dubrovačke starine nudeći ove sezone nov, primamljiv, ali pomalo izolirani sadržaj, najavljuje nastavak projekta, posebnu turu od Kule Arcimon, sjevernim predzidom do Minčete i sjajno prezentiranog lokaliteta ljevaonice, predzidom do Tvrdave Bokar gdje se misli osnovati muzej dubrovačkog topništva, zaključno do arheološkog lokaliteta „Na Andriji“. Prava kulturološka poslastica!

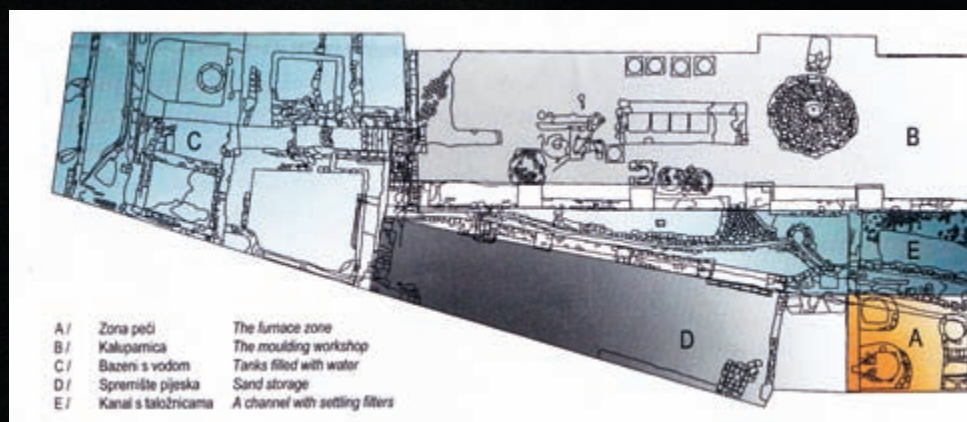
Sve je počelo 2003. godine, namjerom Društva prijatelja dubrovačke starine, koje revno skrbi o dubrovačkom fortifikacijskom sklopu, da obnovi Kulu Gornji ugao. Ta je četverouglasta kula zajedno s prvotnom Minčetom flankirala fortifikacijski element zvan „klijesta“, a u 15. stoljeću te dvije kule, sukladno razvoju obrane, izravno se povezuju gradskim zidom, pa tako „klijesta“ kao obrambeni element nestaju, no postaju dio Grada koji će dobiti iznimnu i važnu ulogu. Arheološka istraživanja, a onda i otkrića vođena unutar Kule Gornji ugao rezultirala su postupnom otkriću metalurške ljevaonice, koja je na radost istraživača, arheologa potpomognutih arheometrijom kao „forenzikom“, povjesničara, arhitekata i konzervatora za trogodišnjeg trajanja istraživanja (2005.-2008.) iznjedrila pravo industrijsko čudo!

Cijela ta gospodarska, metalurška zona koja se prostire na oko 600 četvornih metara, sačuvala je sve tragove svog proizvodnog procesa. Pronađeni su ostatci arhitekture ljevaonice sa svim njezinim originalnim sadržajima: talionicom, kaluparnicom, bazenima s vodom, kanalom s taložnicama te

spremištem pijeska. Tu se pripremao barut, lijevala se bronca, oblikovala zvana, uporabni predmeti, no najvažnija je proizvodnja bilo oružje - topovske kugle i tanad različitih veličina, koje je Dubrovačka Republika izvozila na Sredozemlje i Balkan.

Bilo je to gotovo idealno mjesto za vitalni gospodarski pogon Grada - Države, pod okom i kontrolom vlasti, zaštićen gradskim zidinama, a opet odvojen od stambenoga dijela Grada, kako bi se stanovništvo zaštitilo od dima, mirisa, ali i požara.

Ljevaonica pod Minčetom funkcionirala je sve do 17. stoljeća, a u zemljanom nasipu kojim je bila zatrpana nakon Velike trešnje 1667. godine pronađeno je i puno nalaza keramike.



THE GORNJI UGAO TOWER

Dubrovnik has opened to the public yet more proof of the wisdom of its glorious past. In the heart of this walled City, an expected, yet astonishing discovery has been revealed and expertly presented: a uniquely preserved industrial zone, a medieval foundry under Fort Minčeta from the late 15th century. The discovery proves that, apart from being a trade centre, Dubrovnik was a city in which production also took place. Everything began in 2003, when the Society of Friends of Dubrovnik Antiquities, which zealously takes care of the Dubrovnik fortification complex, decided to restore the *Gornji Ugao* Tower (the Upper Corner). Together with the original Minčeta Fort, this quadrangular

fort flanked the fortification element called *kliješta* (pincers). In the 15th century, following the development of defence structures, both forts were directly connected with the city wall. The *kliješta* consequently disappeared as a defence element, and became an outstandingly important part of the City. Archaeological research and explorations within the *Gornji Ugao* Tower carried out during a three year period (2005 – 2008) resulted in the gradual discovery of a metallurgic foundry, which – much to the delight of the researchers, archaeologists who used archaeometry as „a forensic method“, historians, architects and conservationists – unearthed a true industrial miracle!





All traces of the production process of the entire economic and metallurgic zone, covering an area of some 600 square metres, have been found intact. Remains of the foundry architecture have been discovered with all its original segments: a forge, the mould-casting section, water basins, a sedimentation channel and a sand depository. This is where gunpowder was prepared, bronze was cast, bells were moulded and tools made. However, most important was the production of weapons – cannonballs and bullets in various sizes, which the Dubrovnik Republic exported to the Mediterranean and the Balkans. It was an almost ideal location for the vital economic drive of the City-State, under the eye and control of the authorities, protected by the city walls, and yet separated from the residential area, in order to protect the inhabitants from the smoke, smell, as well as from fire.



The foundry under Fort Minčeta was functional until the 17th century, and a large number of ceramic objects was discovered in the earthen embankment under which the foundry was buried after the great earthquake in 1667. This major discovery has enabled a presentation of the foundry complex together with the interior of the *Gornji Uga* Tower, which – owing to excellent restoration – now serves as a museum of movable archaeological finds. Dubrovnik has got another attraction within the magnificent city wall complex. Following the idea of the researcher and chief designer, Dr. Željko Peković, a reinforced-concrete slab - which now serves as a sports ground - was laid over the foundry site, while

the impressively illuminated historic foundry can be seen from a transparent elevated passage leading to each of its incredibly interesting sections. In its promotional campaign featuring this new, but somewhat isolated attraction, the Society of Friends of Dubrovnik Antiquities has announced a continuation of the project – a special tour which starts from the Arcimon Tower, along the northern outer wall up to Fort Minčeta and the outstandingly presented foundry site, continues along the outer wall up to Fort Bokar - where a museum of Dubrovnik artillery will be established – and ends at the *Na Andriji* archaeological locality. A true cultural delicacy!



REZIDENCIJALNA PALAČA NA PLOČAMA

Umjetnička galerija Dubrovnik osnovana je 1945. godine, neposredno nakon Drugog svjetskog rata. Njezin osnivač i prvi ravnatelj bio je Kosta Strajnić, slikar, povjesničar umjetnosti i konzervator, kritičar, neformalni pedagog i animator, osobnost izuzetne važnosti za likovni život Grada. Iako je u samom početku u zbirci imala i umjetnine autora iz ranijih epoha, ubrzo se Galerija konsolidirala kao muzej moderne umjetnosti sa zbirkom koja vremenski započinje od kraja 19. stoljeća, s pionirima hrvatske moderne, dubrovačkim umjetnicima Bukovcem i Medovićem, a djela starih majstora prešla su u zbirku Gradskog muzeja u Kneževu dvoru. Tri godine

nakon osnutka, 1948., Galerija se preselila na današnju lokaciju, u palaču Banac na Pločama. Galerija je, dakle, smještena u kući koja izvorno nije građena kao muzej, već je za tu funkciju adaptirana desetak godina nakon gradnje. Zgrada je sagrađena kao reprezentativna rezidencijalna palača dubrovačkog brodovlasnika Boža Banca, 1939. godine.

Galerijska zbirka zasniva se na djelima domaćih, tj. dubrovačkih i hrvatskih umjetnika kao i onih s područja bivše Jugoslavije. Među sakupljenim i čuvanim umjetninama djela su gotovo svih najpoznatijih dubrovačkih i nacionalnih slikara, grafičara i kipara, a posebno se ističu imena začetnika



hrvatske moderne umjetnosti, Vlaha Bukovca, Mata Celestina Medovića, Ivana Meštrovića, Emanuela Vidovića... Nižu se nadalje gotovo sva relevantna imena domaćih autora 20. stoljeća. Kroz fundus Galerije moguće je pratiti gotovo sva ona obilježja i mijene koje je moderna i suvremena hrvatska umjetnost, u većem ili manjem dosluhu s aktualnim europskim događanjima, proživljavala u razdoblju od kraja 19. stoljeća do danas. Od umjetnosti s obilježjima i odbljescima impresionizma i secesije, različitih ekspresionističkih i kolorističkih inačica autentičnog lokalnog prizvuka, začetnika socijalno intoniranog slikarstva grupe Zemlja iz tridesetih godina 20. st., naivne umjetnosti ruralnog i urbanog predznaka, apstraktnog izraza organskog i geometrijskog tipa pedesetih i šesdesetih godina... do predstavnika konceptualne umjetnosti sedamdesetih i postmodernih slikarskih tendencija osamdesetih godina, sve do posve suvremenih inačica umjetnosti proširenih medija koje uključuju fotografiju, video, izvedbene umjetnosti, instalacije...

Od 2000. naovamo, fundus Galerije obogaćen je sa 774 umjetnine, tj. gotovo trećinom cjelokupnog popisa, i danas ima oko 2500 radova. Nizu novih djela domaćih autora u fundusu pripadaju i djela stranaca, konkretno ona belgijskog umjetnika svjetske reputacije Jana Fabrea koji je tri svoja rada donirao Galeriji nakon samostalne izložbe 2006. godine. Nakon nekoliko zahvata poduzetih 2004., Galerija je bila spremna primiti i najzahtjevnije sadržaje, a kao prvi pokazatelj te predispozicije, u ljeto 2008. postavljena je izložba Picassovih grafika u suradnji s Kunstmuseumom Mülheim an der Ruhr i jednom švicarskom kolekcijom. Program Umjetničke galerije Dubrovnik, analogno koncepcijskoj zadatosti Kuće, odvija se u vremenskom rasponu od kraja 19. stoljeća do danas te u prostornom rasponu od lokalne i nacionalne do međunarodne umjetnosti. Uz domaće umjetnike iz navedena razdoblja Galerija predstavlja i svjetske autore moderne i suvremene umjetnosti. Neovisno o sadržajima, osobnostima, epohama, stilovima, medijima itd., stručni tim Galerije za cilj si je

postavio dosizanje i održavanje visoke kvalitativne razine, kako samog umjetničkog materijala tako i njegova predstavljanja. Zadatak i funkcija Galerije, koja je u stvarnosti muzej moderne i suvremene umjetnosti, jest djelovati kao ogledno mjesto art-prezentacije, kao vjerodostojan parametar vrijednosti, odnosno kao važan faktor u remetropolizaciji Grada. U tom smislu u Galeriji su dosad održane izložbe s najznačajnijim domaćim i svjetskim umjetničkim imenima. Od potonjih valja spomenuti moderne klasike poput Picassa i Giacomettija, te suvremene umjetnike kao što su Jan Fabre, Olafur Eliasson, Pipilotti Rist, Cindy Sherman, Bill Viola, Douglas Gordon i brojni drugi. Tijekom lipnja i srpnja u Umjetničkoj galeriji Dubrovnik izlaže znameniti američki fotograf Steve McCurry, a u kolovozu će se dubrovački gosti moći upoznati s izborom vrijednih djela iz galerijskog fundusa. Važno je istaći da ovaj postav Umjetničke galerije Dubrovnik dobrim dijelom omogućuje uvid u značaj hrvatske moderne i suvremene umjetnosti uopće.

RESIDENTIAL PALACE AT PLOČE

The Dubrovnik Museum of Modern Art was established in 1945, shortly before the end of World War II. Kosta Strajnić - painter, art historian, conservationist, art critic, unofficial pedagogue, animator and a major figure in the City's art life – was the founder and first director of the Museum. Although at the very beginning the Museum had works of art from earlier periods in its collection, it was consolidated as a museum of modern art shortly afterwards. Its collection included works made from the end of the 19th century onwards, featuring the Dubrovnik artists Bukovac and Medović, the pioneers of modern Croatian painting, while works by the old masters were moved to the City Museum collection at the Rector's Palace. Three years after its foundation, in 1948, the Museum of Modern Art moved to its present-day location, the Banac Palace at Ploče. The museum was thus placed in a building which was not originally purpose-built, but was adapted for the purpose some ten years after construction. The building had been constructed as a representative residential palace for the Dubrovnik ship-owner Božo Banac in 1939. The Museum collection is based on works by local, i.e. Dubrovnik and Croatian artists, as well as by those from the former Yugoslavia. It includes works by almost all the major Dubrovnik and Croatian painters, graphic artists and sculptors - highlighting the originators of modern Croatian art Vlaho Bukovac, Mato Celestin Medović, Ivan Meštrović, Emanuel Vidović... and almost all the important Croatian 20th century artists.

The Museum holdings enable visitors to get acquainted with almost all the features and phases of the Croatian modern and contemporary arts, which were more or less in accordance with contemporary European trends from the late 19th century until today. The styles include works characterized by impressionism and art nouveau, various expressionist and colouristic style versions with local overtones, works by the founding members of the socially-oriented Earth Group from the 1930s, naive art with both rural and urban characteristics, abstract paintings of the organic and geometric type from the 1950s and the 1960s, conceptual art from the 1970s and post-modern painting from the 1980s, as well as the most recent art styles within the wider media including photography, video, the performing arts and installations... Since 2000, 774 works of art have been added to the Museum holdings, i.e. almost one third of the entire collection, so that the current number of items is around 2500. Apart from works by Croatian authors, the Museum holdings include works by foreigners such as the world famous Belgian artist Jan Fabre, who donated three works to the Museum after his one-man exhibition in 2006. After several structural alterations carried out in 2004, the Museum was ready to take on the most demanding programmes. The first event of the kind, which took place in the summer of 2008, was an exhibition of Picasso's graphic works put on in collaboration with the Art Museum of Mülheim an der Ruhr and a collection from Switzerland.

In accordance with its concept, the Dubrovnik Museum of Modern Art's programme covers the period from the late 19th century until today, featuring local, national and international artists. In addition to Croatian artists from the aforementioned period, the Museum presents international modern and contemporary artists. However, regardless of topics, personalities, époques, styles, media, etc., the Museum's team of experts aims at reaching and maintaining the high quality of both works of art and their presentation. The aim and purpose of this museum of modern and contemporary arts is to operate as a model venue for art-presentation, as a credible parameter of values, i.e., as a major factor in the City's re-metropolitanization. Within this context, the Museum has organised exhibitions by the most important Croatian and international artists. The latter have included the modern classics such as Picasso and Giacometti, as well as the contemporary artists Jan Fabre, Olafur Eliasson, Pipilotti Rist, Cindy Sherman, Bill Viola, Douglas Gordon and many others. In June and July the Museum of Modern Art will put on an exhibition by the famous American photographer Steve McCurry, while in August visitors will have the opportunity to see a selection of valuable works from the Museum holdings. It is worth mentioning that this display of the Museum of Modern Art offers a thorough insight into the importance of both Croatian modern art and contemporary art in general.





- *Po mjeri Mediterana*

Jedna od bitnih karakteristika mediteranskoga načina življenja je biti na otvorenom, na ulicama i trgovima. U Dubrovniku takva konstatacija vrijedi još i više. “Ništa u ovom gradu nije građeno da bi se, poput zgrada u Beču, Parizu ili Rimu, gledalo iz kočija”, davno je već zapisano o životu unutar dubrovačkih gradskih zidina. “Ovo je grad u kojemu je kontakt čovjeka i ambijenta u masi kamena znao ostaviti prostor pješaku. Ovo je grad pješaka.”

Razumljivo je stoga da je u tom Gradu po mjeri ljudskoga koraka, uz tržnicu, brojne dućane, restorane i kavanice na otvorenom, uz večernje glazbene izvedbe i predstave ambijentalnoga teatra na Dubrovačkim ljetnim igrama, jedan kutak u noćnome Dubrovniku ostao rezerviran i za -

filmske projekcije na otvorenom. Kada uđete u stari dio Grada kroz Vrata od Pila i krenete desno iza Velike Onofrijeve česme do ulice Od puča, pa uđete još dublje kroz neku od prvih desnih uličica, doći ćete do Ljetnoga kina Jadran, koje sasvim primjereno nosi ime mora koje oplakuje Grad. Kino “Jadran” u tom prostoru postoji od kraja 50-ih godina prošloga stoljeća. Uz “Jadran”, bila su još dva ljetna kina u Dubrovniku, no oba su se ugasila.

Ljetna kina nekad su postojala u svim većim jadranskim mjestima. U godinama kada je odlazak u kino bio jedina mogućnost za gledanje nekoga novijeg filma, kada nisu postojali golemi LCD televizori i kućna kina, odlazak u kino značio je izlazak za cijelu obitelj, pogotovo u ljetnim mjesecima.

Kino projekcije u Dubrovniku imaju dugu tradiciju. Zahvaljujući putujućim kinematografima, filmovi su se ovdje prikazivali od samog početka 20. stoljeća. Zapisano je kako je prvi putujući kinematograf u Dubrovnik došao 1906. godine. Filmske projekcije izazvale su veliko zanimanje Dubrovčana, ali i prosvjede jer je lokalni list napisao kako građani negoduju da se u prikazanim filmovima “vidjelo tako pornografičnih prikaza, da su smučivale i stare ljude”. Bilo bi zanimljivo očima današnjega gledatelja vidjeti kako je izgledala tadašnja skandalozna “pornografičnost” koja je izazvala toliko uzbuđenje branitelja čudoređa. Nakon dužih ili kraćih boravaka putujućih kinematografa, prva stalna kino dvorana u Dubrovniku, Kinematograf “Admirinda”, otvoren je 1908. godine.

– *Tailor-made for the Mediterranean*



Ulaz u kino dvoranu nalazio se u ulici Između polača, koja i danas nosi to ime.

Uz Ljetno kino "Jadran", danas unutar gradskih zidina postoje i zimske kino dvorane. No, želite li doživjeti nešto posebno, pođite u ljetni "Jadran". U terasasto postavljenom gledalištu, smještenom između obiteljskih kuća iz kojih će do vas možda povremeno doprijeti i glasovi njihovih stanara (no neće vam to smetati ukoliko ste se ubacili u ljetnu nižu životnu brzinu Mediterana), u tom ambijentu iz onih vremena kada su sekunde otkucavale sporije, projekcije najnovijih svjetskih filmskih naslova doživjet ćete na jedan poseban način. Rijetko je to još preostalo mjesto na kojem se, kako je napisao pjesnik, "zvijezde s filmskog platna tako divno druže s onima s neba."

One of the basic features of the Mediterranean way of life is being in the open-air, in the streets and squares. This statement is even more applicable to Dubrovnik. According to old texts portraying life within the Dubrovnik city walls „Nothing in this city was built to be looked at from a coach, unlike the buildings in Vienna, Paris and Rome. This city, where man and his environment come together in this mass of stone, was wise enough to leave room for pedestrians. This is a city of pedestrians“.

So it is understandable that in this city designed for everything to be within walking distance – along with a vegetable market, many open-air shops, restaurants and cafés, as well as outdoor concerts and plays within the Dubrovnik Summer Festival – a small part of night-time Dubrovnik was reserved for open-air film shows. When you enter the Old City through the Pile Gate, turn right behind the Large Onofrio Fountain, walk through *Od Puča* Street and continue through some of the first alleys to the right, you will reach the Jadran (*Adriatic*) Open-air Cinema, appropriately named after the sea which washes the city. The Jadran Cinema has been located there since the late 1950s. Apart from the Jadran, Dubrovnik had two other open-air cinemas, but both of them have been closed down.

All major towns on the Adriatic used to have open-air cinemas. At the time when cinemas were the only places where one could see a new film, when there were no large LCD television sets and home cinemas, paying a visit to the cinema was an outing for the entire family, especially in the summer.

Cinema shows in Dubrovnik have a long tradition. Thanks to travelling film-projectionists, films have been shown here since the early 20th century. According to old newspapers, the first travelling projectionist came to Dubrovnik in 1906. Film shows aroused great interest among the residents of Dubrovnik, but also caused protests. A local newspaper wrote that the townspeople complained that „the films included so many pornographic scenes that even old people were bewildered“. It would be amusing to see from the present-day perspective what the then scandalous „pornography“ - which caused so much excitement among the defenders of morality - looked like. After several longer or shorter sojourns of the travelling projectionists, the first permanent cinema hall, named Admirinda, was opened in Dubrovnik in 1908. The cinema entrance was located in *Između Polača* Street, which still has the same name.

Today, apart from the Jadran Open-air Cinema, there are also several indoor cinemas within the city walls. However, if you wish to experience something special, come to the Jadran Open-air Cinema. In its terraced auditorium, situated between residential buildings - from which you might occasionally hear residents' voices (but you won't mind that if you've attuned yourself to the slower summer Mediterranean pace of life) - and in its setting reminiscent of an age when time passed more slowly, you will experience the world's most recent film hits in a special way. It is one of the few surviving places where, as a poet once wrote, „the stars of the screen socialize so wonderfully with those in the sky“.

KAKO JE ANDRO UMIO LICE SVETE ORSULE

Koliko ste daleko od samog sebe? Jeste li smrznuti u nesprenom raskoraku između onog za što živite i kako živite. Vrijeme curi dok virite svoje želje kroz ključanicu, pa tonete sve dublje u apatiju. I uvijek nadete čvrst razlog za ono što nije, a moglo bi vam bit'. Andro Vidak bi vam rekao: „Ne kukaj, zavrni rukave i oznoji se za ono što vrijedi. Pa ako treba i krepaj - krepaj, ma ne molaj!“
Dokaz koliko ozbiljno misli ono što govori pronaći ćete na jednom od najljepših vidikovaca na Jadranu.

U zadnjih sedam godina, svaki put kada bih se zaustavio na ovom mjestu koje nosi ime Sv. Orsule, gotovo nije bilo dana, a da nisam vidio Andra kako dole nešto kopa, čupa, udara macom... Pitao sam se :“ Kakva luda volja goni ovoga čovjeka, da kosi i udara, po ovom “i bog ga je zaboravio” bokunu strme padine?“
A Andro je uz podrške i poruge, golim rukama, metar po metar, mladuo Orsulino lice. Njegova priča posveta je dobroj namjeri, upornosti pojedinca i svetici obrasloj u draču.



ANDRO VIDAK POKRETAČ OBNOVE PARKA ORSULE
ANDRO VIDAK THE INITIATOR OF THE RESTORATION
OF THE ORSULA PARK

„Sad, već davne 2003. godine, odlučio sam utvrditi stanja u zemljišnim knjigama za pojedina atraktivna mjesta u neposrednoj blizini Grada koja su bila potpuno van područja interesa krupnog kapitala, ležala zapuštena i zaboravljena. Razmišljao sam kako bih poštenim radom, jer to je jedini kapital s kojim sam raspolagao, mogao, krenuvši od čiste nule, stvoriti nešto na duži rok. Ruševine crkvice Sv. Orsule otkrio sam na jednom od svojih brdskih istraživanja. Rekao sam sebi, ovo je i dragi Bog zaboravio, to je to.” započeo je svoju storiju Vidak koji je sebi tražio pozornicu, a danas nakon stotina radnih sati i žuljeva na rukama, dobio kako sam zna reći - prirodni amfiteatar koji ispred sebe ima 270 stupnjeva čiste fantazije. No prije fantazije pod magistralom, na 270 stupnjeva širine rasprostirala se drača i makija, a ispod nje hrpa kamenih gromada, građevnog i ostalog otpada. Drača je pogledu skrila i ruševnu crkvicu Sv. Orsule, inače spomenik nulte kategorije. Prvi put kad se do crkvice probio, Andro je na mjestu nekadašnjeg oltara zatekao haubu Stojadina. Sličica je to koja najbolje opisuje stanje lokaliteta 2003. godine. Krenula je tada četverogodišnja borba s birokracijom i tonom papira., kako bi dobio dopuštenje za početak čišćenja terena. Mnogi su u to doba s podsmijehom gledali njegov juriš na vjetrenjače, ali on za to nije mario...Strpljivo je čekao službene potvrde o razminiranosti, a potom je preko 1000 radnih sati uz pomoć vjernih prijatelja, proveo čisteći i paleći šikaru i nagomilano smeće, otkrivajući lokalitet. „To je bio nevjerovatno uzbudljiv period jer ozbiljna arhivska građa o Orsuli nije postojala. Lokalitet je stotinama godina ležao neistražen i zapušten. Svaki očišćeni metar terena donosio je novo otkriće. Probio sam put do crkvice, otvorio je, obavijestio konzervatorski odjel i pozvao ih na teren. U arhivu sam pronašao zapis kako je crkvica građena po oporuci Dubrovkinje Tolle del Silvestro iz 1348



godine. Stari Dubrovčani uvijek su svoje crkve i kapele gradili na mjestima od osobita značaja i poruke. Uz kult svete Orsule vezuje se legenda iz 4. stoljeća o britanskoj kraljevskoj kćeri, mučenički silovanoj i ubijenoj od Huna. Postoje arhivski zapisi i usmena predaja o zlostavljanim mladim djevojkama, ponajviše sluškinjama koje su služile kod dubrovačke vlastele, koje su, kad bi zanijele protiv svoje volje, što je bila velika sramota, krišom noću bježale iz Grada i baš na ovom mjestu se bacale u ponor. Da se zaključiti da je crkvica posvećena imenom ove svetice, baš iz toga razloga“, pripovijeda nam Andro. Tik uz crkvicu prolazi stari dubrovački karavanski put, jedina kopnena veza Dubrovnika sa svijetom kroz stoljeća. Idealno orjentirana u smjeru istok - zapad, pročeljem i vratima precizno poravnatim s mjestom s kojega putnik po prvi put ugleda gradske zidine, ova crkvica simbolizira drevni ulaz u Grad. U godinama koje su uslijedile, Vidak je golim rukama, uz pomoć vjernih prijatelja, okrenuo brdo naopako. Renovirali su i konzervirali ostatke crkvice Sv. Orsule, uredili gledalište kapaciteta 300 sjedećih mjesta, osigurali struju, primarnu protupožarnu zaštitu, pošumili lokalitet. Nije to bila

megalomanska intervencija u prostoru, Andro je radio kako mu je prostor to prirodno dopuštao, jer kako sam kaže - priroda je sila kojoj se moramo pokloniti. Kamen po kamen, međa po međa, staza po staza. Pazio je na svaki detalj. Dubrovčani su itekako prigrlili Androv projekt. Orsula je primjer i spomenik radu, čistoj ljubavi prema onomu što je ovaj Grad u suštini - tiha i gosparska serenada ljepoti, životu, moru, suncu i kamenu. Riječ je o fantastičnoj ideji, dugogodišnjem predanom i strastvenom, fizičkom i intelektualnom radu, malog običnog čovjeka bez političkog i novčanog zaleđa. Andro je tako sebi i Gradu napravio pozornicu na kojoj ljeti priređuje glazbeno- kulturni program. Nakon 7 godina upornog rada, nebu je ponovo otkrio lice Svete Orsule i uspio ne biti malen ispod zvijezda. Pa ako vam vrijeme curi, dok virite na svoje želje kroz ključanicu, evo vam savjet, prošetite do Orsule i otrgnite se apatiji. Dovoljno je sjesti podno stare Crkvice, podariti Gradu, Lokrumu i Cavtatu jedan zaljubljen pogled, te s plahim maestralom na licu zahvaliti na svom tom blagu što „višnji nam Bog je do“, a Andro vratio u život.

HOW ANDRO WASHED THE FACE OF ST ORSULA

How detached are you from yourself? Are you frozen in the clumsy gap between what you live for and the way you actually live? Time runs out while you peek at your desires through a key-hole, so you sink deeper and deeper into apathy. And you always find a good reason for doing nothing, but you still could. Andro Vidak would tell you: „Don't complain, roll up your sleeves and work hard for what is important. If you have to give your life for that – do so, but don't give up!“

The proof that he truly means what he says can be found in one of the most beautiful belvederes on the Adriatic. For the last seven years, every time I stopped in the place named after St Orsula (local name for Saint Ursula), there wasn't a day when I didn't see Andro digging something, yanking something out, striking something with his mallet... I wondered: „What kind of a strange will urges this man to toil on this „god-forsaken“ piece of steep hillside?“ However, Andro – to the accompaniment of both encouragement and ridicule – rejuvenated Orsula's face with his bare hands, metre by metre. His story is a dedication to good intentions, a man's persistence and to a



saint overgrown with thorny bushes. „Way back in 2003, I decided to check the land-ownership records for attractive locations in close proximity to the City, which – of no interest to big business companies – lay neglected and forgotten. I wished to find a way to realise a long-term project, starting from scratch, with my only capital being honest work. I discovered the ruins of St Orsula's Church during one of my cliff explorations. I said to myself, this place is god-forsaken, this is it.“ This is how Vidak began his story. Initially looking for a stage – after several hundred working hours and blisters on his hands – he got himself „a natural amphitheatre overlooking 270 degrees of sheer magic magic“. However, before this magic below the Adriatic Highway was created, the place

had been overgrown with brambles and dense undergrowth covering heaps of huge stones, construction waste and all sorts of junk. Thorn bushes were hiding the ruins of the little Church of St Orsula – a cultural heritage monument, by the way. When he got through to the church for the first time, Andro found the bonnet of a *Stojadin* (a type of motor-car) on the site of the one time altar. This scene best describes the condition of the locality in 2003. He then began his four-year struggle against bureaucracy and a ton of papers, in order to obtain permission to start clearing the terrain. At the time there were many people who mocked Andro's tilting at windmills, but he didn't care... He patiently waited for the official mine clearance confirmation, and after that spent more than 1000

working hours – with the help of his faithful friends – clearing and burning off undergrowth and piles of garbage, and uncovering the site. „It was an incredibly exciting time because there were no serious archival records about Orsula. The site had lain unexplored and neglected for centuries. Each cleared metre of terrain brought a new discovery. I cut a pathway to the church, opened it, informed the Historic Buildings Conservation Department and invited them to the site. I learned from the archival records that the church had been constructed after the will and testament of a Dubrovnik woman, Tolla del Silvestro, from 1348. Ancient residents of Dubrovnik always built their churches and chapels in places that had a special meaning and message. The cult of Saint Orsula is connected with the 4th century legend of a British princess raped and killed by the Huns. There are both archival records and oral tradition about abused young girls, mostly maidservants of the Dubrovnik aristocrats. When they became pregnant against their will – which was considered a great disgrace at the time – they secretly ran away from the City

in the night and threw themselves into the abyss in this very place. One can conclude that the church was named after Saint Orsula for that particular reason“, explains Andro.

Close to the church passes an ancient Dubrovnik caravan route, Dubrovnik's only land connection with the world for many centuries. With an ideal East – West orientation, its facade and entrance precisely aligned with the place from which a traveller gets his first glimpse of the city wall – the church symbolises the ancient entrance into the City.

In the years that followed Vidak, with his bare hands and with the help of his faithful friends, turned the hill upside down.

They restored and conserved the remains of St Orsula's Church, created an auditorium with 300 seats, provided electricity and primary fire prevention, and afforested the site. It was not megalomaniacal interference with the landscape; Andro worked in accordance with the nature of the place. In his own words – nature is a force we must obey. Rock by rock, stone wall by stone wall, pathway by pathway. He took care of every detail. The people of

Dubrovnik warmly welcomed Andro's project. Orsula is an example of - and a monument to - work, to the pure love of that which this City is, in essence – a silent and gentle serenade to beauty, life, the sea, sun and stone. It is a fantastic idea, a dedicated and passionate physical and intellectual work over many years by this ordinary man who had neither political nor financial support. Andro thus created for himself and the City a stage on which he organises musical and cultural programmes in the summer. After seven years of hard work he again unveiled the face of Saint Orsula, and managed to achieve something important.

Therefore, if your time is running out, while you peek at your desires through a key-hole, here is a piece of advice for you: take a walk to Orsula and throw off your apathy. It is enough to sit below the little old church, bestow an amorous look on the City, Lokrum and Cavtat, and - with a soft breeze on your face – to express gratitude for all the wealth which „The Lord in Heaven has given us“, and which Andro has brought back to life.



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TVRĐAVA IMPERIAL



Kad se u zamislama francuskih inženjera Blanc-a i Sebè-a rađala skica jedne obrambene utvrde nad Gradom početkom 19. stoljeća, svakako im je na umu bila njezina neosvojivost u bonapartovskom stilu. Veliki je Napoleon bio itekako svjestan pomorske važnosti i strateškog položaja, ali nadasve poznate civilizacijske vrijednosti Dubrovnika, kad je njegova vojska 1806. godine ušla na dubrovački teritorij i pobijedila u sukobu s ruskim i crnogorskim četama. U sljedeće dvije godine došlo je do postupnog ukidanja dubrovačkog suvereniteta i usprkos ozbiljnim diplomatskim naporima vlastele, konačno ukinuće nekad slavne Republike sv. Vlaha proglasio je 31. siječnja 1808. godine ambiciozni general Marmont, kasnije maršal, Napoleonov miljenik i poznanik još iz školskih dana,

a tada zapovjednik francuskih trupa u Dalmaciji i Albaniji. Tim je činom ugašena višestoljetna republikanska samostalnost i aristokratska slava nekad snažne Dubrovačke Republike kao i njezin državni ustroj, te nametnuta moć i uprava francuske velesile. Svjestan vrijednosti dobivenog, Napoleon osigurava pola milijuna franaka za izgradnju utvrda i luka na osvojenom prostoru, a u svibnju 1811. godine šalje u Dubrovnik kapetana Eprona s odabranim francuskim povjerenstvom za fortifikacije.

Tvrđava Imperial sagrađena je kao plod Napoleonovih imperijalnih ambicija, moći i taštine. Izuzetnu ranjivost Grada uočili su osvajači baš s vrha brda Srđa, odakle se okolina najdalje vidi i najbolje nadzire. S tog, posebno odabranog mjesta pružala se beskrajna zemljopisna širina i pogled

podno, na pravu koncentraciju lijepog.

Pa, iako užitak, što ga tvrđava pruža pogledom na Grad, na to pravo vizualno tkanje graditeljske ljepote i sinteze duge i turbulentne povijesti, nije osvajaču bio na kraj pameti, sreća je naša danas da imamo tvrđavu Imperial, naš *'belvedere'*, utvrdu protiv zaborava. Jer njegova je želja ista željama svih osvajača, to je želja za osvajanjem, za vladanjem. No, to je vladanje bez ljubavi, a samim tim i osuđeno na propast.

Odmah po ulasku vojske Grad je bio pretvoren u vojno taborište generala Lauristona, samostani u vojarne, a mnoge crkve su poslužile vojnicima za smještaj. I danas prepoznajemo brojne ožiljke što ih je ostavila vojnička čizma na kamenom obrazu ovih naših svetinja.

Tvrđavu Imperial su osmislili francuski graditelji, ali su je nepune dvije godine svojim žuljima gradili



domaći meštari, te ponovo nadograđivali kasnije za austrijske vladavine. Zato je i ostala do danas prkosna i moćna postavši sigurnom oazom naših hrabrih branitelja u Domovinskom ratu protiv još jednih osvajača, ovaj put s istoka, ali s istim namjerama i jednakom lakomošću. Pa ipak, istopile su se osvajačke ambicije i ovih posljednjih, srbočnogorskih okupatora i njihovih vojskovođa pred domoljubima u obrani svoga praga. A htjeli su ga pregaziti, podrediti sebi i tako mu umanjiti uzvišenost u nedostatku vlastite.

Tvrđava Imperial stoji poviše nas kao još jedna povijesna prepoznatljivost, prepuštena Gradu, ali i Grad prepušten njoj. To je utvrda slobode koja je u ono olovno vrijeme nedavne nam prošlosti bila utočište i zaštita svojih branitelja, budno oko i čuvar Grada.

FORT IMPERIAL

Ovaj simbol je dostojan predstavnik svog vrijednog sadržaja koji s ponosom čuva i pokazuje: Muzeja Domovinskog rata s izložbom i prikazom napada na Dubrovnik i njegovo područje, hrabrosti i stradanja, ljubavi i patnje u obrani svoje Domovine. Namjera je ovog postava sačuvati povijesno pamćenje na Domovinski rat 1991. i 1992. godine i pokazati ga svijetu koji nam nije vjerovao i to baš u Tvrđavi Imperial – simbolu stradanja i herojske obrane Grada i njegovih žitelja.

Čestitke za njezin 200. rođendan!

While pondering over the design of a fortification above the City in the early 19th century, the French engineers Blanc and Sebè definitely bore in mind its invincibility in the Bonapartean style. The great Napoleon was fully aware of the maritime importance, strategic position and above all the well-known cultural value of Dubrovnik when his army entered Dubrovnik territory in 1806 and defeated the Russian and Montenegrin forces. During the following two years, Dubrovnik sovereignty was gradually dissolved. In spite of the serious diplomatic attempts of its aristocrats, the once glorious Republic of St Blaise was eventually abolished on 31 January 1808 by the ambitious General, later Marshal, Marmont, Napoleon's favourite and school mate, who at the time was serving as the commander of the French troops in Dalmatia and Albania. This was the end of the centuries-old republican independence and aristocrat glory of the one time powerful Dubrovnik Republic. The French superpower abolished the existing

governmental system and imposed its own authority and administration. Aware of the value of what he had gained, Napoleon provided half a million Francs for the construction of fortifications and harbours in the conquered area, and in May 1811 he sent Captain Epron with a hand-picked French fortification commission to Dubrovnik.

Fort Imperial was built as the result of Napoleon's imperial ambitions, power and vanity. The conquerors realised that the City was extremely vulnerable from the top of Mount Srđ, from which one could best see and control the surrounding area. This carefully chosen place offered an endless perspective and view of what lay below, a truly immense beauty.

Although the pleasurable view from the fort over the City – this real visual amalgamation of architectural beauty interwoven with its long and turbulent history - was the last thing on the conqueror's mind, we are now lucky indeed to have Fort Imperial, which is our „belvedere“, the stronghold which doesn't allow us to forget. He desired that which all conquerors do – to conquer and rule. Yet it is rule without love, which is thereby doomed to failure. As soon as the army entered the City, it was turned into a military camp by General Lauriston, the monasteries became barracks and many of the churches were used for the accommodation of soldiers. Nowadays we can still see many scars left by the soldiers' boots on the stone countenance of our sacred buildings.

Although designed by French architects, Fort Imperial was constructed over a period of almost two years by the

calloused hands of local builders, who later extended it during Austrian rule. This is why it has remained defiant and powerful, becoming a safe oasis for our brave defenders during the Croatian War of Independence in their fight against other conquerors. Those who came from the east this time, but with the same intentions and equal greed. However, the conquering ambitions of these latest ones - the Serbian and Montenegrin occupying forces and their commanders - were dispersed by the patriots defending their homes, these same patriots whom the aggressors intended to crush and subdue and thus deprive them of their dignity, a quality which they themselves lacked.

Fort Imperial rises above us like one more historic attraction, reconciled to the City, which in return is reconciled to the fort. This stronghold of freedom, which offered refuge to its defenders during the troubled times in the recent past, carefully watches over the City and protects it. This symbol is a worthy representative of the treasure it proudly houses and shows: The Croatian War of Independence Museum with its exhibition depicting the attack on Dubrovnik and its surrounding area, as well as the courage, hardships, love and suffering experienced while protecting the homeland. The display aims at preserving the historic memory of the Croatian War of Independence in 1991 and 1992, and showing it to the world - which did not believe us at the time - in this particular venue – Fort Imperial, the symbol of suffering and heroic defence of the City and its people. Congratulations on the Fort's 200th birthday!

ČOVJEK JE KLJUČ

Dubrovačku turističku povijest u posljednjih više od 150 godina stvarali su mnogi: tisuće i tisuće ljudi koji su radili u ovoj djelatnosti i svatko je od njih na svoj način ostavio vidljiv trag, dao svoj doprinos turizmu i Dubrovniku. Svi oni, poznati i nepoznati, svojim radom, znanjem, htijenjem i zalaganjem ozbiljno su doprinijeli stvaranju turističkog Dubrovnika, njegova imidža i branda. Pridonijeli su stvaranju legende o Gradu i njegovu turizmu. Oni su živjeli i radili turizam. Ovaj istinski, pravi, naš, prepoznatljiv, visokovrijedan, dubrovački. Priznat i poznat u cijelom svijetu. U ediciji pod naslovom Oni su stvarali dubrovački turizam, čiji je izdavač Udruga za očuvanje tradicije dubrovačkog turizma „Dubrovački izlog“, spominju se ljudi, turistički djelatnici koji su svoj rad i viziju ugradili u razvoj dubrovačkog turizma. Od njih su učile generacije.



DINO ROMANI

ĐINO ROMANI

Ugostitelj i hotelijer, veliki znalac ovog posla, Đino Romani, još za života je postao legenda. Odgojio je brojne naraštaje ugostitelja, barmena i hotelijera. Struci je davao dignitet u punom i pravom smislu te riječi. Vazda je bio spreman pomoći, savjetovati, uputiti, pohvaliti, ali i pokuditi, kada je za to bilo potrebe. Uvijek je to činio dobronamjerno i s mjerom kao pravi Dubrovčanin. Turizam čine ljudi za ljude, često je govorio. Turizam su ljudi, ozbiljni i odgovorni, obrazovani i načitani, zaljubljenici u struku i posao koji rade. Ključnim je držao obrazovanje. „Uspješan turizam započinje u školskoj klupi“, znao je reći, ali je praktičan rad, po njemu, bio iznad svega. Jer, tek radom u struci, čovjek

SREĆKO KRISTIĆ

Srećko Kristić je bio bečki student koji je uvijek mislio i gledao daleko naprijed. Turizam mu je bio u genima, a napose hotelijerska struka. Bio je direktor mnogih hotela i drugih objekata diljem bivše države, ali je njegov rad u Hotelu Excelsior ostao nezaboravljen. Prvi čovjek ovog čuvenog dubrovačkog hotela bio je u razdoblju od 1954. do 1962. godine. Vrijedi istaknuti da se je u to vrijeme u sastavu Hotela Excelsior nalazio Labirint bar, te Restorani Jadran i Lokrum. Dok je Srećko Kristić bio direktor legendarnog „Excelsiora“, počinje se graditi nova zgrada ovog hotela, što je od izuzetnog značenja za svekoliki budući turistički razvitak Dubrovnika.

Na rodnom Lopudu pohađao je osnovnu školu, a gimnaziju u Dubrovniku. Višu hotelijersku školu završio je u Beču i Brnu (1937.-1939.). Poslije Drugog svjetskog rata završio je Višu ekonomsku školu – smjer ugostiteljstvo, u Opatiji.

dostiže punu kvalitetu, i poslovnu i osobnu, a stečeno znanje se najbolje i najlakše primjenjuje u radu s gostima. Osnovnu i srednju školu završio je u Dubrovniku, a Ugostiteljsku školu u Opatiji. Radio je u Hotelu Excelsior, najprije kao konobar, zatim kao upravitelj restorana. Kada je otvoren Hotel Plat u Platu, 4. lipnja 1967., Đino Romani je postavljen za direktora i vodio je ovaj poznati hotel punih 15 godina, sve do 1983. Te godine, tadašnji direktor hotela Villa Dubrovnik Neno Kljunak odlazi u mirovinu, a na njegovo mjesto dolazi Đino Romani. Ubrzo postaje i direktor jednog od najvažnijih segmenata velikog Hotelsko – turističkog poduzeća Dubrovnik – Hoteli Ploče, u čijem su se

Nastavio je obiteljsku tradiciju. Naime, njegova obitelj imala je na Lopudu dobro uhodani ugostiteljsko – hotelski objekt – Hotel Kristić sa 72 postelje. Odlično je govorio i pisao tri svjetska jezika – engleski, francuski i njemački. Njegov odnos prema gostima i osoblju bio je poseban – zračio je sigurnošću i povjerenjem, a to su osjećali i gosti, i zaposlenici. Naročito je plijenio pozornost mladih i starijih dama – što nije nimalo čudno, jer je Srećko Kristić bio naočit čovjek. Sve te svoje vrline i prednosti znao je koristiti na pravi način, a to je, između ostalog, i preduvjet uspješnog rada u turističkoj djelatnosti. Svojim primjerom, stalno je pokazivao i dokazivao, kakav bi trebao biti direktor jednog dubrovačkog hotela. Njegovo otmjeno, mogli bismo napisati, aristokratsko ponašanje, te neizbježna lula, koja je bila njegov zaštitni znak, činilo ga je pravim hotelijerom gentlemanom. Bio je

sastavu nalazili hotelski objekti najviše kategorije: Belvedere, Villa Dubrovnik, Argentina i Excelsior. Tu odgovornu dužnost obavljao je sve do odlaska u mirovinu 1988. godine.

Čuvena je njegova rečenica vezana uz ugostiteljsko posluživanje: „Što treba donesi, što smeta ukloni.“

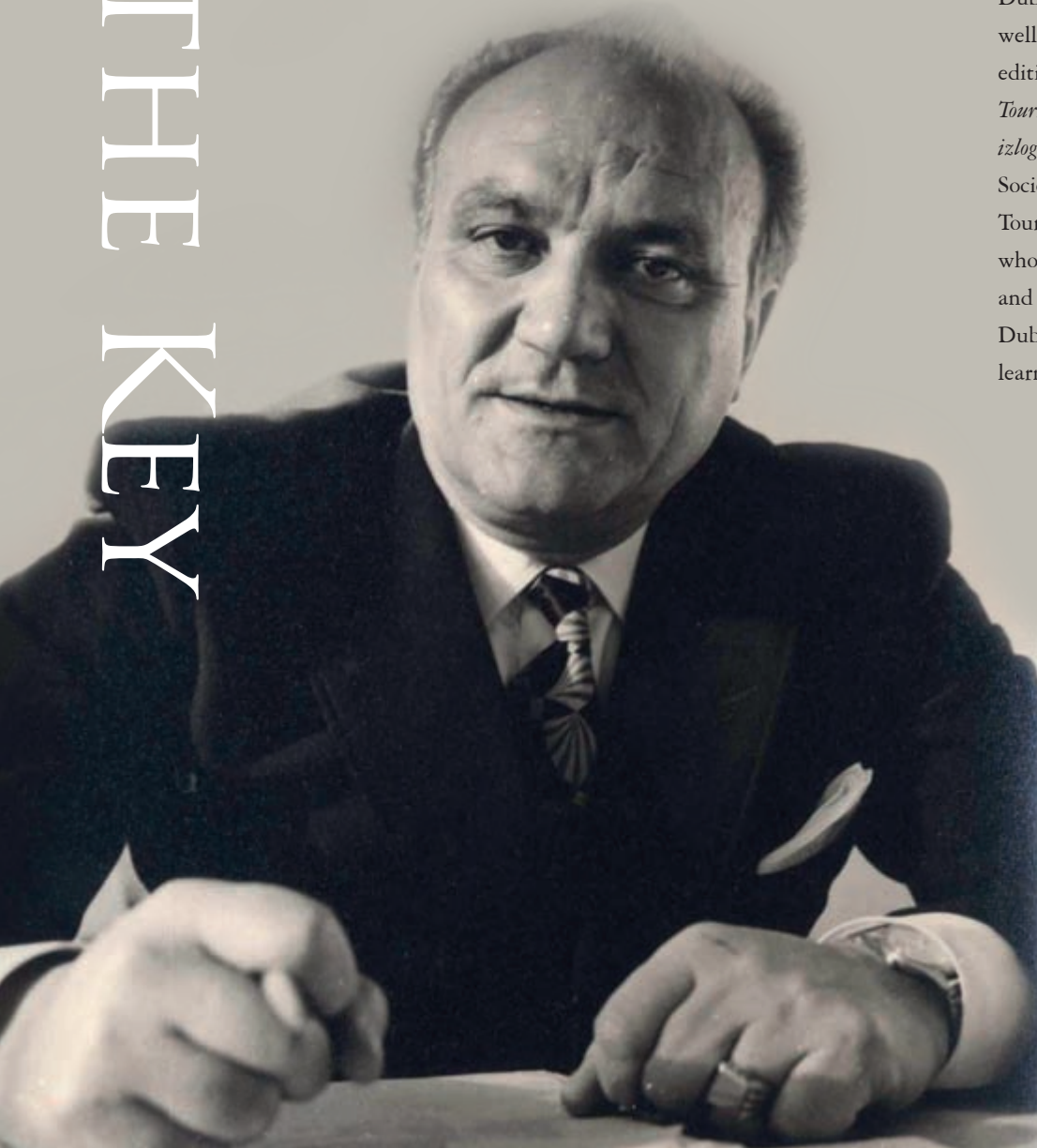
Bio je i predavač stručnih predmeta u Ugostiteljskoj školi u Dubrovniku. Sudjelovao je u brojnim akcijama čiji je cilj bio unapređenje ugostiteljske struke, a vodio je i mnoge tečajeve i natjecanja za barmene. Odlično je govorio nekoliko stranih jezika. Ostavio je dubok i neizbrisiv trag u ugostiteljstvu i hotelijerstvu Dubrovnika. Đino Romani je veliko ime dubrovačkog i hrvatskog turizma.

nezaboravan predstavnik hotelijerstva i turizma jednog vremena, u kojem su i gosti, i zaposlenici, bili na jednoj višoj ukupnoj razini u usporedbi s današnjim turističkim trendovima i kretanjima. Srećko Kristić je govorio: „Male stvari čine čuda, a čovjek je ključ – preduvjet ovog, a i svakog drugog posla.“

Iako je bio dovoljno obrazovan, često je zimske mjesece koristio da bi nastavio učenje u inozemstvu, naročito u Švicarskoj, znajući da je obrazovanje temelj razvoja, da treba slijediti nova znanja i pratiti nove tehnologije. Bio je preteča onoga što se danas naziva cjeloživotno učenje. Isto je tražio i od svojih zaposlenika. Najbolji među njima su odlazili u Englesku i Švicarsku, gdje su učili struku i strane jezike.

U svemu je Srećko Kristić bio daleko ispred vremena u kojem je živio i radio. Kratko rečeno – čovjek i hotelijer kojeg se ne zaboravlja.

MAN IS THE KEY



For more than 150 years the tourist history of Dubrovnik has been created by many: thousands and thousands of people who have worked in this field. Each of them has left his own visible mark, giving his contribution to tourism and Dubrovnik. All of them, known and unknown - investing their work, knowledge, willingness and effort – have contributed considerably to the creation of the tourist Dubrovnik, its image and brand, and have had their share in creating the legend of the City and its tourism. They have both lived tourism and worked in it. This sincere, genuine, our own, recognisable, top-quality, Dubrovnik tourism acknowledged and well-known all over the world. The edition entitled *They Created Dubrovnik Tourism* - published by the *Dubrovački izlog* (Dubrovnik's Shop-window), Society for Safeguarding the Dubrovnik Tourism Tradition - mentions people who have embedded their work and vision into the development of Dubrovnik tourism. Generations have learned from them.

SREĆKO KRISTIĆ

ĐINO ROMANI

The caterer, hotelier and great connoisseur of this trade, Đino Romani, became a legend already during his own lifetime. He trained many generations of caterers, barmen and hoteliers, and gave dignity to the profession in the full and proper sense of the word. Đino Romani was always ready to help, advise, instruct and praise, but also to criticize when it was necessary. He always did it well-meaningly and moderately, like a true man of Dubrovnik.

He often said that tourism is created by people for people. Tourism is made up of people - serious, responsible, educated and well-read people, enthusiasts of their trade and job. Đino Romani believed education to be of essential importance. He used to say that „successful tourism begins at the school desk, but practical work is the most

important“. Because, only by working within his profession, does a person achieve top quality, both on a business and personal level, while the acquired knowledge is best used working with the guests.

He completed his elementary and secondary education in Dubrovnik and graduated from the Catering School in Opatija.

He worked at the Excelsior Hotel as a waiter at first, and later as a restaurant manager. When the Plat Hotel was opened in Plat, on 4 June 1969, Đino Romani was appointed manager. He ran this prestigious hotel for 15 years, until 1983. That year, the then manager of the Villa Dubrovnik Hotel, Neno Kljunak retired, and Đino Romani succeeded him. Soon afterwards, he also became manager of one of the

major segments of the huge Dubrovnik hotel and tourist company – the Ploče Hotels, which included top category hotels: Belvedere, Villa Dubrovnik, Argentina and Excelsior. He served in this responsible post until his retirement in 1988.

His motto regarding catering became well-known: **”Bring what’s needed, and take away what’s in the way”**. Đino Romani taught technical subjects at the Dubrovnik Catering School, took part in numerous campaigns aimed at improving the catering trade, and conducted numerous courses and competitions for barmen. He spoke several languages fluently. A great name in Dubrovnik and Croatian tourism, Đino Romani left a deep and indelible imprint on the catering and hotel trade of Dubrovnik.

SREĆKO KRISTIĆ

Srećko Kristić was a Viennese student who always thought and looked far ahead. Tourism was in his genes, particularly the hotel trade. He was manager of many hotels and other establishments all over the former state, but his work at the Excelsior Hotel is unforgettable. Srećko Kristić served as manager of this famous Dubrovnik hotel from 1954 to 1962. Worth mentioning is that at the time the Labyrinth Bar was a part of the Excelsior Hotel, and so were the restaurants *Jadran* and *Lokrum*. While he was manager of the legendary Excelsior, the construction of a new hotel extension began, which was of major importance for the entire future tourist development of Dubrovnik. Srećko Kristić attended elementary school in his native Lopud and grammar school in Dubrovnik. He graduated from the Catering College in Vienna and Brno (1937 – 1939). After World War II, he graduated from the Catering Department of the College of Economics

in Opatija. Srećko Kristić continued his family tradition. Namely, on the Island of Lopud his family had the well-established Kristić Hotel with 72 beds. He spoke and wrote fluent English, French and German. He developed a special relationship with the guests and personnel, and radiated with confidence and trust, which both the guests and employees appreciated. He especially attracted the attention of young as well as elderly ladies, which was not at all surprising, because Srećko Kristić was a handsome man. He knew how to use his virtues and advantages in the right way, which – among other things – is a prerequisite for successful work in the tourist industry. By his example he constantly showed and proved what a manager of a Dubrovnik hotel ought to be. His elegant, one might say, aristocrat manners and his trademark pipe made him a true gentleman hotelier. He was an unforgettable representative of hotel management and

tourism at a time when both guests and employees were on an altogether higher level than present day tourist trends and development.

Srećko Kristić used to say: **„Small things make miracles, while man is the key – the prerequisite of this and any other job.“**

Although highly educated, he often spent winter months improving his knowledge abroad, particularly in Switzerland, aware of the fact that education is the basis of development, and that new knowledge and technologies should be acquired. He was a forerunner of that which we now call lifetime learning, and required the same from his employees. The best among them went to England and Switzerland in order to study trade and foreign languages.

All things considered, Srećko Kristić was far ahead of the time in which he lived and worked. To put it briefly – a man and hotelier one does not forget.

BOJE DUBROVAČKE KOLORINE

NIKŠA DOMIĆ U RADIONICI SA SVOJOM MAMOM

U Pilama je još davne 1926. godine otvorena mastionica odjeće. Posao koji je nekada cvjetao, u ponešto izmijenjenom obliku, ali uz tradicijske spone koje sežu gotovo devet stoljeća unazad, postoji i danas. S razlogom ga je upravo na tom mjestu pokrenuo nono današnjeg vlasnika Nikše Domića.

- Na tom je mjestu od ranije postojao naziv „kolorina“ od talijanskog naziva colori, što je ukazivalo na davnašnje bojanje odjeće upravo na tom mjestu – priča Nikša Domić čiji je djed iz starih zapisa pronašao da se u tim kućicama, odnosno vapnenačkim kućicama nad morem u predjelu Kolorine u doba Dubrovačke Republike, štavila i bojila koža. Stari su Dubrovačni naime, sve tzv. „šporke“ poslove željeli staviti na periferiju Grada. Predio Kolorine, priča Domić, bio je idealno mjesto i zbog blizine mora, pa je njegov nono upravo na tom mjestu otvorio bojadisaonicu i kemijsku čistionicu. U to se vrijeme sve radilo ručno, s dvije maštele benzine. Nikša Domić i danas ima uspomenu na to vrijeme – centrifugu staru 90 godina u kojoj se tkanine napola sušilo, a nakon toga ispiralo i sušilo na otvorenom. Tako je nekad izgledalo kemijsko čišćenje kaputa. Uz ljepotu podsjećanja na stara vremena, Dubrovnik čuva i zapise koji ukazuju i na opasnosti toga danas deficitarnog zanimanja.





Još 1926. godine, nedugo nakon otvorenja, u kemijskoj čistionici obitelji Domić izbio je požar zbog čega je na tom mjestu postavljena i vatrogasna sirena.

- U to je vrijeme imati kemijsku čistionicu bio opasan posao jer se radilo s benzinom. Inspirirati robu nad benzinom, umakati i centrifugirati bilo je vrlo opasno. Unatoč zahtjevnom, fizički teškom, a ponekad i opasnom poslu, u to vrijeme radilo se mnogo. Najviše je bilo bojanja odjeće, ali i tapita. Dolazili su ljudi iz cijele Hrvatske, ali i iz Hercegovine, kao i Konavljani.

- Oni su u svakodnevnom životu upotrebljavali rašu za konavosku nošnju. Raša se u mastionicu donosila u balama, a Konavoke su je kasnije nosile kao dotu mužu. Vuna je u to vrijeme bila bogatstvo – govori Nikša Domić koji je naslijedio nonov obrt i prilagodio ga današnjem vremenu.

Tekstilna industrija, bojanje odjeće i kemijsko čišćenje se modernizacijom promijenilo. Svih tih godina Mastionica i kemijska čistionica Domić zadržala je kvalitetu klasičnog rada. Jedan od primjera je stari kotao na drva koji se ložio. Tu se posebice vodilo računa o načinu rada s vunom koja se mastila postupno i u više navrata prokuhavala jer tako osjetljiv materijal ne trpi nagle promjene temperature, ali ni jake centrifuge koje se koriste u današnjem vremenu.

- To je puno kvalitetniji način rada od onoga danas. I odjeća, kao i materijali su bili znatno kvalitetniji jer nije bilo sintetičkih i plastičnih tkanina – priča Nikša Domić i naglašava kako se način rada s vremenom ipak mijenjao i prilagođavao tržištu i zahtjevima potrošača. Tako je mastionica obitelji Domić tijekom vremena počela bojiti i kožu, što radi i danas.

- Nastavio sam raditi do danas, ali dijelom na moderniji način. Neke stvari su ostale iste, kao što je bojanje kože koja se mora obrađivati na klasičan način, dok se kemijsko čišćenje radi prema standardima Europske Unije, ekološkim strojem koji ne šteti okolišu. Bojanje je i danas tradicijsko i deficitarno zanimanje – a u cijeloj Hrvatskoj obavlja se još samo u dvije bojadisaonice - u Splitu i Zagrebu gdje bojaju samo pamuk i jeans, dok vunu i rašu masti samo bojadisaonica obitelji Domić u Dubrovniku. Nikša Domić volio bi da su za ovaj posao zainteresirani i mladi ljudi - da dođu, vide način rada i eventualno se odluče za ovaj obrt koji izumire. Vrata svoje bojadisaonice rado otvara i slučajnim namjernicima i turistima kako bi im svakodnevnim življenjem barem na trenutak približio način života nekadašnjega Dubrovnika.

COLOURS OF DUBROVNIK'S KOLORINA

Way back in 1926 a clothes-dyeing shop was opened in Pile. The trade which once blossomed – in a somewhat different form - still exists, following an almost nine century long tradition. The grandfather of the shop's present day owner Nikša Domić started it with good reason in the very same place.

- The area was originally called Kolorina - that comes from the Italian word *colori* - which shows that clothes were once dyed in this particular place, says Nikša Domić. His grandfather learned from old records that leather used to be tanned and dyed in the small limestone houses above the sea in Kolorina during the Old Dubrovnik Republic. Namely, the people of Old Dubrovnik wished to locate all the so called „dirty“ trades in the outskirts of the City. Domić explains that Kolorina was an ideal location also because of the proximity of the sea, so his grandfather opened his dyeing and dry-cleaning shop in that particular place. At that time everything was done by hand, with two buckets of petrol. Nikša Domić still has a memento of that time – a 90 year old spin-drier in which the clothes were half-dried, and later rinsed and dried in the open air. This is how they dry-cleaned coats in the past. Apart from fond memories of olden times, Dubrovnik also keeps records about the dangerous side of this job, which is nowadays in short supply.



In 1926, shortly after the opening of the dry cleaner's owned by the Domić family, a fire broke out, after which a fire siren was installed there.

- At that time, owning a dry cleaner's was a dangerous job, because they worked with petrol. It was extremely dangerous to rinse clothes over petrol, and to dip and spin-dry them. In spite of the demanding, difficult and sometimes dangerous sides of the job, they worked hard at that time. They mainly dyed clothes as well as carpets. Customers included people from the whole of Croatia, as well as those from Herzegovina and Konavle.

- They used *raša* (a type of cloth) for the Konavle folk costume on a daily basis. *Raša* was brought to the clothes-dyeing shop in bales, and the women of Konavle later brought it to their husbands as a dowry. Wool was extremely expensive at the time - says Nikša Domić, who inherited his grandpa's trade and adapted it to the present day.

The process of modernization changed the textile industry and the dyeing and dry cleaning of clothes. All these years, the Domić dyeing and dry-cleaning shop has preserved the quality of working in the classical way. One example of this is an old boiler which used to be fired up. Special care was taken in working with wool, which was dyed gradually and boiled several times, because this delicate fabric should neither be exposed to sudden temperature change, nor dried in the powerful spin-driers used nowadays.

- It was a much higher quality method than the one used today. The quality of both clothes and materials was considerably higher because there were no synthetic and plastic fabrics, explains Nikša Domić, accentuating the fact that in time the method of work nevertheless changed and adapted to the market and customers' demands. Thus they began to dye leather too, and still do today.

- I continued the trade, and partially modernized it. Some things remained the same such as dyeing leather, which has to be treated in the classical way. However, I adapted the dry cleaning method to European Union standards and now use an ecological machine which does not pollute the environment.

Dyeing continues to be a traditional and rare occupation. In the whole of Croatia there are only two dyer's shops: in Split and Zagreb, where only cotton and jeans are dyed, while wool and *raša* are dyed only at the Domić dyer's shop in Dubrovnik.

Nikša Domić would be happy if young people showed interest in this trade. He would like them to visit him, to see the method of work, and perhaps decide to become engaged in this trade which is dying out. He gladly opens the door of his shop to chance visitors and tourists in order to, at least for a moment, show them the way of life in Dubrovnik as it once was.



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ČUDO PRIRODE U STONU

Berba SOli

Kad se, u ranu zoru, prve zrake sunce probiju iznad Solane Ston, berači kreću na posao.

Bazen se otvori, sol uzgrne na četiri crte takozvana arbakuna, a između ubace šine. Sol se potom lopatama ubacuje u drvene vagonete. U nadrealnoj bjelini čuje se samo zvuk lopata, berači ne znaju ni sami koliko puta zamahnu njome, jer u jedan vagonet stane tona soli. Kad se vagonet napuni, guraju ga iz bazena, no pri tom nerijetko ispadne sa šina. I na to su navikli, nije lako 1000 kilograma vratiti na šine upirući nogama koje propadaju u sol, no nakon nekog vremena vagon uspješno vraćaju i sastavljaju kompoziciju. „Na čelu joj je lokomotiva stara 70 godina, star, ali pouzdan model, koji je bučan i glasno štekće dok vuče nekoliko tona tereta za sobom. No, bez problema uzgura uz uzbrdicu do vrha skladišta. Tamo se sol istrese u sušionicu, i do podneva, kad se bazen pobere, hrpa bijelog kristala pretvara se u bijelo brdo. Sol se prirodnim putem ocijedi i osuši i već za četiri dana može se pakirati“, priča nam vlakovođa koji sjedi na neobičnom stroju.

Sol se ovdje prizvodi na tradicionalan način, kao u doba Dubrovačke Republike. Jedina promjena u višestoljetnoj proizvodnji je što se sol nekad nosila u vrećama na leđima, a danas se krca u vagonete. Dvadesetak berača, a ima među njima iskusnih Stonjana, te puno mladih, treba imati snage, nije lako brati sol, osobito kad nakon nekoliko sati zapeče sunce. Najteže je prvi dan dok se ekipa ne uigra, poslije sve ide lakše. Fascinantna berba soli privlači turiste, gledaju, fotografiraju. „Pa to je atrakcija, ljudi dođu pa ne vjeruju da se to tako radi, ja sam jednom doživio da su mislili da se snima film, a da su u bazenu statisti“, priča Senio Medi, glavni tehnolog Solane Ston.

Za glavnoga tehnologa posao počinje u svibnju. Tada se more iz Stonskoga kanala pušta u solanu - podijeljenu u plitke, međusobno povezane bazene.



Morska voda se zagrijava sunčevom energijom i postupno isparava.

„Od puštanja morske vode do pojave prve soli, kad je vrijeme naklono, bez velikih oborina i sa što više sjevernoga vjetrova, prođe 40–45 dana. Svaki dan se sol promiješa, da se prilikom kristalizacije ne bi zaljepila za dno bazena“, objašnjava Senio Medi. Istinsko čudo prirode! Uspjeh ovisi o moru, suncu i vjetru, a uvijek ga mogu poremetiti obilne kiše koje nerijetko unište urod pa i berba zbog toga može kasniti.

Po bazenu se ubere od 30 do 100 tona soli. Zbog načina proizvodnje stonska je sol specifična, vrhunske kvalitete, gotovo slatka. „To je jedina sol kojoj nije potreban aditiv, ona je uvijek prospita. Ako gledate sol ubranu prije pet godina ili prije dva dana vidjet ćete da je ona potpuno suha i prospita, a gorčine nema“, ponosno priča vlasnik Solane Sveto Pejić.

Temelji Solane Ston stariji su od 4000 godina, a današnji oblik potječe iz 14 stoljeća. Sol život znači, a u doba Dubrovačke Republike proizvodnja i trgovina solju bila je važna gospodarska grana. Osamnaest kristalizacijskih bazena nose imena svetaca, a danas se koristi njih 9 – Sveti: Frano, Nikola, Baltazar, Marija, Antun, Josip, Ivan, Petar i Pavao. Jedini koji

nije nazvan po svecima je Mundo, u doba Republike iz njega se sol dijelila siromašnima, onima koji je nisu mogli platiti.

Nažalost, zub vremena, rat i potresi učinili su svoje, pa je zbog dotrajalosti bazena trenutačno 90% uroda industrijska sol, tek 10% koristi se u prehrani. Budućnost najstarije europske solane ovisi o obnovi, odnosno popločavanju bazena kamenom. Preduvjet je to za proizvodnju solnoga cvijeta, čiste ekološke soli iznimno tražene u svijetu. Popločavanje, za koje bi se koristio kamen iz bazena Lazar iz kojeg se u doba Republike vadila najčistija sol i slala na bečki dvor, košta 350 tisuća eura. Prije nekoliko godina u Likovnoj koloniji prikupljeno je 350 umjetničkih slika - svaka slika košta tisuću eura, koliko je potrebno za 10 metara četvornih kamena. Svaki kupac slike postaje donator čije će ime, kad bude popločan, biti uklesano u bazenu Mundo. Popločavanjem bazena dobit ćemo eko sol, solni cvijet, a solana će ostati vječit spomenik. „Kupnjom slike pomaže se revitalizaciji Solane Ston, ali se postaje i dio povijesti. I ne samo to - obitelj donatora do kraja života dobivat će stonsku sol“, pun entuzijazma završava Sveto Pejić priču o čudu prirode u Stonu.



Salt Gathering

When at the crack of dawn the first rays of sun appear above the Ston Salt Works, salt gatherers start to work. A salt pool is opened, salt is heaped up into four so-called *arbakun* lines, between which rails are placed. After that the salt is shovelled into wooden trucks. In this surreal whiteness only the sound of shovels can be heard. The gatherers have no idea how many shovelfuls it takes to fill a truck, the capacity of which is one ton. When a truck is full, they push it out of the pool.

The trucks often happen to slip off the rails, but the gatherers are used to that. It is not easy for them to push 1000 kilograms back on to the rails straining with their legs sinking into the salt, but after some time they manage to bring the truck back and assemble a train. „It is pulled by a 70 year old, but reliable, locomotive that yelps loudly while carrying a cargo of several tons. It climbs effortlessly up to the top of the storehouse. There, the salt is placed into a drying room, and by noon – when all the salt from the pool is

gathered – the pile of white crystal turns into a white hill. The salt is drained and dried in a natural way, and after four days it can already be packaged“, explains the chief guard, sitting on this unusual engine.

Salt is produced here in the traditional way, like it used to be at the time of the Dubrovnik Republic. The only change in this centuries-old production is that people once carried salt in sacks on their shoulders, while it is nowadays transported in trucks. Among some twenty gatherers there are several

experienced locals from Ston, as well as many young ones. This job requires a lot of strength. It is not easy to gather salt, particularly after several hours, when the sun is beating down. The first day is the hardest, but when the team becomes coordinated everything becomes easier. The fascinating salt gathering attracts tourists, who watch and photograph it. "It is an attraction indeed. People come here and don't believe that this is the way the work is actually done. I happened to see a group of tourists who believed that a film was being made, and that the people in the pool were extras", says Senio Medi, chief technologist of the Ston Salt Works. The chief technologist's work begins in May, when sea water from the Ston Channel is let into the salt work area – divided into shallow and mutually connected pools. The Sun's energy warms up the sea water, which gradually evaporates.

„If it doesn't rain heavily and if the north wind blows often enough, it takes 40-45 days from letting the sea water into the pools till the appearance of the first salt. The salt is stirred on a daily basis in order not to stick to the pool bottom during crystallization,” explains Senio Mendi. It is a true wonder of

nature! Success depends on the sea, sun and wind. It can always be threatened by heavy rains that often destroy the crop, and the gathering can thereby be delayed.

From 30 to 100 tons of salt is gathered per pool. Because of the production method, the Ston salt is specific, top quality and almost sweet. „The only salt which does not require additives, it is always loose. If you compare the salt gathered five years ago with that gathered two days ago, you will see that it is completely dry and loose, yet without a bitter taste,” explains the Salt Works owner Sveto Pejić proudly.

The foundations of the Ston Salt Works are more than 4000 years old, whereas its present day form originated in the 14th century. Salt means life, and salt production and trade was a major branch of the economy at the time of the Dubrovnik Republic. The eighteen crystallization pools are named after saints, while nine of them are still in use: St Francis, St Nicolas, St Balthazar, St Mary, St Anthony, St Joseph, St John, St Peter and St Paul. The only pool which was not named after a saint is called Mundo, out of which salt was given to the poor who could not afford it at the time of the Dubrovnik Republic.



Unfortunately, the ravages of time, war and earthquakes have taken their toll. Because of the worn-out condition of the pools, at the moment 90% of the crop is industrial salt, while only 10% is for human consumption. The future of Europe's oldest salt works depends on restoration, i.e. paving the pools with stone. It is a prerequisite for the production of salt flower, the pure ecological salt which is in great demand all over the world. Stone from the Lazarus pool will be used for the paving, at a cost of 350 thousand Euros. This is the pool from which the purest salt used to be gathered and sent to the Court of Vienna at the time of the Dubrovnik Republic.

Several years ago the Art Colony collected 350 paintings, each of which cost one thousand Euros, which is the amount needed for 10 square metres of stone. Everyone who buys a painting becomes a donor, whose name will be carved in the Mundo pool after the paving is completed. By paving the pool we shall obtain ecological salt, the salt flower, while the salt works will remain an everlasting monument.

„By purchasing a painting one helps the revitalization of the Ston Salt Works, but also becomes a part of history. And not only that – the donor's family will be supplied with Ston salt for the rest of their lives“, says Sveto Pejić with enthusiasm, completing the story of Ston's wonder of nature.





Felena

VIOLONČELISTICA

Tinejdžerica s dnevnim rasporedom

Batinić

«Jelena, najbolje da pričekamo tvoj nastup s Dubrovačkim simfonijskim orkestrom i Državno natjecanje u Varaždinu, pa da onda razgovaramo za Welcome, slažeš li se?» - tako je izgledao naš susret sredinom ožujka. A sredinom travnja ovako: «Kad se možemo naći?» - «Do petka sam po cijeli dan u školi, u petak imam kratku stanku, ali popodne komornu glazbu pa orkestar» - odgovara Jelena. I tako nam je jedino preostao vikend. Kišno vrijeme kao i gotovo cijelo proljeće osunčao je veseo osmijeh sedamnaestogodišnje Jelene Batinić, učenice drugog razreda Srednje glazbene škole u klasi prof. Vande Đanić, s kojom sam se našla na subotnjoj kavi. Sa svojim gustim rasporedom ipak izlazi na kraj jer, po savjetu profesorice iz psihologije, piše dnevni plan. «Inače bi nastala zbrka od obveza».

Iako obično priča o mladim glazbenim talentima započinje kako su instrument dobili u ruke već s pet, najkasnije sa šest godina, s Jelenom to nije slučaj: «Htjela sam svirati kontrabas, ali nisu imali dovoljno mali instrument za mene pa sam odustala. Razmišljala sam i o violini - tri prijateljice i brat su je svirali! - i o

klaviru. Onda sam s deset godina ponovo pokušala, ali je već bila kasna jesen i sva mjesta su bila popunjena. Međutim, baš tada je došla nova profesorica i tako sam ja sasvim slučajno počela svirati violončelo. Profesorica Vanda je u meni probudila veliku ljubav za glazbu i na lijep način me potakla da vježbam. Zajedno biramo program koji ću svirati, ne nameće mi isključivo svoj izbor. A budući da iza svake skladbe stoji neka priča uvijek se informiram o povijesnom kontekstu i uvjetima u kojima je napisana, što mi o njoj daje sasvim drugačije viđenje» - kaže Jelena. Rezultati njihovog zajedničkog rada su brojni školski nastupi, dva s Dubrovačkim simfonijskim orkestrom, regionalna, državna i međunarodna natjecanja s kojih se Jelena uvijek vraća s nekom od nagrada. Najsvježije je već spomenuto u Varaždinu na kojem je osvojila drugu nagradu. O toj atmosferi govori: «Čelisti se lijepo druže, članovi žirija i nastavnici drugih natjecatelja su pristupačni, uvijek čestitaju i pohvale sve što je bilo dobro». Tako se Jelena družila i s

Anom Rucner, našom medijski izrazito popularnom violončelisticom koja je prošle jeseni u Dubrovniku započela Festival Ana u Gradu. Jelena komentira: «Ona je draga i topla osoba, lijepo je iskustvo bilo svirati s njom u Kneževom dvoru u kojem imam prilike nastupati samo jednom godišnje na Završnom koncertu. Izvodile smo nešto moderno, note su bile pune nekih znakova, imala sam tremu zbog kamera i mikrofona. Darovala mi je karbonsku kutiju za violončelo što je baš prava zaštita za moj novi instrument, pogotovo kad putujem. Dobila sam lijepu crnu kutiju, po mojoj želji, sa zelenim šarama». Jelena nema ništa protiv popularizacije violončela, ali osobno nikad ne bi voljela svirati crossover ili nešto slično jer joj je klasika puno draža. I to razdoblje romantizma, a od skladatelja Šostakovič! Iako se zbog violončela Jelena morala odreći košarke, smatra da ima sasvim normalan život poput svojih vršnjaka u kojem ima mjesta i za odlaske na gotovo sve koncerte koji se u nas nude «jer je to vrlo važno za formiranje svakog glazbenika.» I Jelenina budućnost je u glazbi.



CELLIST

Jelena Bačak

Teenager with a daily schedule

Jelena, we'd best wait for your performance with the Dubrovnik Symphony Orchestra and the Varaždin National Competition, and give an interview to the Welcome magazine afterwards. Is that all right with you?" – that was the gist of our meeting in mid March. In mid April, however, our conversation was as follows: „When can we meet?“ – „I'll be at school all day until Friday. On Friday I'll have a short break, but in the afternoon I'll be busy playing chamber music and rehearsing with the orchestra after that“ – replied Jelena, who turned out to be available only for the weekend. The cheerful smile of seventeen year old Jelena Batinić – a second grade music school student in the class of Professor Vanda Đanić, whom I met on Saturday over a cup of coffee - brightened up that rainy day as well as almost the entire spring. She manages to cope with her busy schedule, however, because – on the advice of her psychology teacher – she writes out a daily schedule for herself. „Otherwise, my obligations would turn into a complete mess.“

Although stories of young talents usually begin with them being presented with their first instrument at the age of five or six at the latest, things happened differently in Jelena's case: „I initially wished to play the double bass, but – since they didn't have a sufficiently small instrument for me – I gave up. I was also thinking about playing the violin – three friends of mine and my brother played it! – and the piano as well. When I was ten, I tried again, but it was already late autumn when they don't take on new pupils. However, a new professor had just arrived, so I began to play the cello quite by chance. Professor Vanda inspired my great love of music and gave me much encouragement to rehearse. We decide about my repertoire together and she never imposes her own choice of music pieces on me. Bearing in mind that there is a story behind every composition, I always look up the historical context and conditions in which it was composed, which gives me a completely different insight“ - claims Jelena. Their work has resulted in numerous school performances, two concerts with the Dubrovnik Symphony Orchestra and regional, national and international competitions from which Jelena always returns with an award. The most recent one is the aforementioned Varaždin Competition, in which she won Second Prize. Describing the atmosphere in a competition, Jelena says: “Cellists have

a good time together, the members of the jury and other competitors' teachers are nice, always congratulating and praising good performance”. Jelena thus met Ana Rucner, an extremely popular Croatian cellist, who established a festival entitled *Ana u Gradu* (Ana in the City) in Dubrovnik last autumn. In Jelena's words: “She is a sweet and warm person, and it was a lovely experience to play with her at the Rector's Palace, where I usually have the opportunity to perform only once a year, in the end-of-year concert. We played a modern piece, the scores were filled with uncommon denotation, and I had stage fright because of the cameras and microphones. She presented me with a carbon cello case, which provides proper protection for my new instrument, particularly when I travel. I myself chose a beautiful black case with green trim.” Jelena has nothing against the popularisation of the cello. However, she is not at all interested in playing *crossover*, or similar styles, because she prefers classical music, particularly from the period of romanticism, while her favourite composer is Shostakovich! Although Jelena had to give up basketball because of the cello, she believes she leads a completely normal life, just like her peers, which includes having the time to go to almost all the concerts that take place here „because they are extremely important for the formation of every musician.“ And Jelena's future is music.



DUNDO ĐELO I MALI RASPJEVANI DUBROVNIK
UNCLE ĐELO AND THE LITTLE SINGERS OF DUBROVNIK

VELIKI I MALI

U ovome Gradu, tijekom druge polovine dvadesetoga stoljeća, kao da je sve što je trebalo imati neku posebnu glazbenu vrijednost, svakako moralo na neki način imati i „čarobni dodir“ maestra Đela Jusića koji, nakon pola stoljeća blistave skladateljske karijere, sebe u šali voli nazvati „živućim autorom“.

Ono što je Đelo sa svojim VELIKIM Dubrovačkim trubadurima učinio na domaćoj i svjetskoj glazbenoj sceni, to je u još dosljednijem trajanju uspio i s vješto vođenim dječjim zborom Mali raspjevani Dubrovnik! Zapravo se taj brojni pjevački ansambl ne treba ni nazivati zborom, jer se uz takav naziv ne mogu najcjelovitije prisposobiti sve individualne kvalitete koje u svojoj glazbenoj, ali – rekao bih - i duhovnoj dimenziji, desetljećima pronosi. I što se repertoara tiče, koji je sastavljen od samih hitova – s vremenom dječjih (i ne samo dječjih!) evergreena, pa evo i zbog polustoljetnog trajanja i stotina pjevača koji su kroz njega prošli, zapravo i nije MALI. Naime, davno je već prošlo vrijeme kad su mu prvi raspjevani članovi dovodili vlastitu dječicu na «prove», sada već dovode i unuke! To «mali», međutim, uvijek razumijevamo kao od milja pa, eto, može proći! Ono što Đelovi «tići» zasigurno jesu – to je

DUBROVNIK, u svakoj pori kojom dišu sve te mnogobrojne pjesme – uvijek i iznova pričajući o Gradu i svim skrovitim ili svima znanim detaljima njegova svakodnevnog bića. I nesporno su RASPJEVANI, kao što je i sva Đelova muzika! Ustvari, Mali raspjevani Dubrovnik je kao neka rajska akademija kroz koju dubrovački anđelci izrastaju u kvalificirane Trubadure! Neki od njih i u diplomirane!

Početak sedamdesetih meteorski uspon popularnosti doživjeli su mladi dubrovački glazbenici Ljubomir Bucu Pende i Srđan Gjivoje, do danas zapamćeni kao duo Bucu i Srđan. Počeli su prije 40 godina, najprije izvodeći (izrazito uvjerljivo) pjesme s repertoara inozemnih zvijezda, naročito u to vrijeme već svjetski poznatih Paula Simona i Arta Garfunkela. Uslijedile su, posebno za njih pisane, pjesme Đela Jusića i Josipa Sliška, da bi se uspješna karijera dubrovačkog dvojca nastavila i Bucovim autorskim skladbama. A kad se Srđan počeo baviti biznisom, pa kasnije i otišao u Ameriku, Bucu je nastavio koncertnom i stvaralačkom aktivnošću, okruživši se krugom vrsnih suradnika, od međunarodno poznatog gitarista Ljuba Majstorovića s kojim i danas surađuje, te Dragiše Nikolića i Frana Matušića, do mladog dubrovačkog gitarista Điva Brčića.

Proslavljena diva hrvatske glazbene scene Tereza Kesovija već je nizom velikih koncerata dostojno obilježila pola stoljeća vlastite karijere, a istoj se okrugloj obljetnici približava i „usamljeni trubadur“ Ibrica Jusić, pa i najčuvenija dubrovačka Klapa Maestral.

Da ne bi baš sve u ovom osvrtu bilo u dodiru s „dundom Đelom“, vrijedi spomenuti i desetu obljetnicu istinskih amaterskih zaljubljenika u klapsku pjesmu – Mješovite klape Mareta, koju je osnovao izvorni „dubrovački poklisar“ Antun Simatović! Tijekom dosadašnjeg djelovanja „Mareta“ je održala više od stotinu cjelovečernjih koncerata, nastupila na brojnim festivalima, klapskim susretima i humanitarnim priredbama. U svojim festivalskim nastupima „Mareta“ je do sada osvojila četrnaest nagrada među kojima se posebno ističe šest nagrada s prestižnog Festivala dalmatinskih klapa u Omišu. Lani je „Mareta“ osvojila prvu nagradu stručnog žirija na Festivalu klapa Dubrovačko-neretvanske županije i drugu nagradu stručnog žirija u Večeri mješovitih klapa 45. Festivala dalmatinskih klapa Omiš 2011., te zauzela drugo mjesto u superfinalu Omiškog festivala u kojem su nastupile najuspješnije muške, ženske i mješovite klape! Mareta je i ovogodišnji laureat Nagrade Grada Dubrovnika!



It seems that everything that was supposed to have some special musical value in the City during the second half of the 20th century definitely had to somehow have „the magic touch“ of Maestro Đelo Jusić, who – after half a century of a brilliant composing career – likes to jokingly call himself „a living author“.

What Đelo managed to achieve with his BIG Dubrovnik Troubadours on both the national and international music scene, he still continues to do as the skilful leader of the “Little Singers of Dubrovnik” (Mali raspjevani Dubrovnik) children’s choir. This huge ensemble of singers should not actually be called a choir, because the term cannot completely define all the individual qualities it has been promoting for decades, both in the musical and spiritual sense. In view of its repertoire - consisting entirely of hits and (not only children’s) evergreens - and its half-century history and the hundreds of singers that have been its members, the ensemble can hardly be considered LITTLE. Namely, the time when the first ensemble members brought their own children

to “rehearsals“ is long gone, and now we can already talk about their grandchildren! We have always liked to see that „little“ as a nick-name, so it can stay like that! However, one thing for sure is that Đelo’s „little birds“ are DUBROVNIK, with every fibre of their being, telling us over and over again about their City and both the well-known and hidden details of its everyday life. And they really are SINGERS whose voices are as tuneful as all Đelo’s music. The Little Singers of Dubrovnik

are actually reminiscent of a heavenly music academy in which Dubrovnik’s little angels train to become qualified Troubadours; some of whom actually qualify with academic degrees!

The famous Croatian music diva Tereza Kesovija has already marked her career half-century with a series of great concerts. The „lonely troubadour“ Ibrica Jusić will soon celebrate the 50th anniversary of his career too, and so will Dubrovnik’s most famous vocal group Maestral...

However, in order to show that not everything in this article is connected with Uncle Đelo, let us mention the 10th anniversary of some true enthusiasts of amateur vocal music - the Mareta Vocal Group, founded by Antun Simatović, a member of the original line-up of the Dubrovački Poklisari! The Mareta Vocal Group has given more than a hundred all-evening concerts and has taken part in a large number of festivals, vocal group gatherings and humanitarian events. For its festival performances Mareta has been awarded fourteen prizes, the most

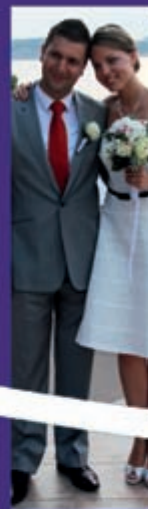
important including six prizes at the prestigious Dalmatian Vocal Groups Festival in Omiš. Last year Mareta won First Prize from the jury at the Dubrovnik-Neretva County Vocal Group Festival, Second Prize in the Mixed Vocal Groups Evening within the 45th Dalmatian Vocal Groups Festival in Omiš (2011), and was ranked second in the Super Finals of the Omiš Festival, featuring the most popular male, female and mixed vocal groups! This year Mareta was awarded the City of Dubrovnik Prize!

In the early 1970s, the young Dubrovnik musicians Ljubomir Bucu Pende and Srđan Gjivoje, nick-named the Bucu & Srđan Duo, launched their exceptionally successful careers. Forty years ago they began to perform (very convincingly) hits by international stars Paul Simon & Art Garfunkel, who were world famous at the time. Bucu & Srđan later started to perform songs which Đelo Jusić and Josip Sliško wrote for them, and eventually ones that Bucu composed himself. When Srđan started out in business, and later left for America, Bucu continued to appear in concerts and to compose. He surrounded himself with a number of fine musicians, including the internationally renowned guitarist Ljubo Majstorović, with whom he still collaborates, Dragiša Nikolić, Frano Matušić and the young Dubrovnik guitarist Đivo Brčić.

KLAPA MARETA



BIG AND LITTLE



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– SLATKO VOĆE TOPLOG JUGA

Pipun

Pipun je jednogodišnja biljka koja bi se po svojoj pripadnosti mogla smatrati povrćem, međutim prema namjeni i gastronomskim kriterijima spada u voće. Javlja se pod raznim nazivima kao: pipun, dinja, melon, pekun i pepun. Plod pipuna je ovalnog oblika. Obično je dug 15-22 cm, a težak 1-2 kg. Ima jako lijep miris i okus. Sorte pipuna dijele se u tri skupine: rebrasti pipuni (sa žutom ili narančastom bojom mesa); mrežasti pipuni (na čijoj je površini svjetlomeđa mrežasta izbočina, a boja mesa svijetložuta do zelena) i pipuni glatke kore (izrazito su duguljastog oblika, vrlo slatkog mesa).

Smatra se da pipun potječe iz Azije. U Kini je bio poznat već 1000. g. p. n. e. U Bibliji se spominje da su Izraelci, kada su napustili Egipat i s Mojsijem četrdeset godina lutali pustinjom, žalili za svojom omiljenom hranom među kojom se posebno spominje pipun. Plod pipuna sadrži 95% vode, 1% bjelanjčevina, 5,5% šećera, 1 g biljnih vlakana, limunsku kiselinu i eterično ulje. Od vitamina sadrži jako puno karotena, vitamin B i vitamin C, a od minerala bogat je: kalijem, fosforom, magnezijem, kalcijem, željezom, cinkom i bakrom. Energetska vrijednost u 100 grama iznosi 100 kJ (24 kcal) što ga čini zdravom, niskokaloričnom namirnicom.



Pripremanje:

Pipun ima jako pozitivne učinke na zdravlje organizma: štiti organizam od kardiovaskularnih bolesti i starenja, potiče rad bubrega, te pomaže u smanjenju tjelesne težine. Zbog visokih razina karotena koje sadrži, pipun se smatra antikancerogenom hranom.

U finoj gastronomiji, pipun ima široku primjenu. Zbog svojih sastojaka i niskih kalorijskih vrijednosti, sirovi pipun postaje nezaobilazna namirnica u zdravoj prehrani. Koristi se kao hladno predjelo (*razne salate, pjenice, uz pršut te razne sireve*), hladne aromatizirane juhe od pipuna, voćne salate u desertnim jelima, razna osvježavajuća pića i sorbete. Za osvježavajući ljetni napitak, u sok od svježe iscijeđenog pipuna dodaje se mineralna voda. Odlična hladna kašica dobija se miksanjem pipuna i oljuštene breskve u koju se može dodati med i limun po želji. Narezan pipun često se kombinira s jogurtom, nasjeckanim listićima mente i nekoliko kapi meda, a voćna salata se može servirati u polovici izdubljenog pipuna ili u zdjelicama s raznim dodatcima (*sladoledom, tučenim slatkim vrhnjem, pjenušcima, arancinima i broštulanim mjendelima*). U egzotičnim kuhinjama, pipun se pirja na kockice za razna jela od riba i peradi.

Stari Dubrovčani na blagdan Sv. Jakova Pipunara (*crkvice se nalazi u ulici Sv. Nikole u Gradu*) pripremali su brojna jela od pipuna koji se uzgajao i koristio u velikim količinama.

Jedno od jednostavnih jela od pipuna je salata od pipuna i račića s koprom. U ovoj salati prožimaju se nenametljivi okusi svježih namirnica koje su tipične za mediteransko podneblje. Ovo je izvrsno, osvježavajuće samostalno jelo ili atraktivno hladno predjelo na svečanim večerama.

Pipun se prereže, sjemenke odvoje, a meso isiječe na uzdužne ploške. Oguljeni krastavci prerežu se napola po duljini uz vađenje sjemenki, a potom isijeku na ploške ili štapiće. Očišćeni račići (*kozice*) kratko se prokuhaju u kipućoj vodi s dodatkom soli i limunova soka.

U zdjelu se stave komadi pipuna i krastavaca te ohlađeni račići, a potom sve poškropi limunovim sokom, maslinovim uljem, sjeckanim svježim koprom, svježe mljevenim paprom i na kraju posoli. Sve se lagano izmiješa i pusti marinirati na hladnom mjestu oko sat vremena.

Salata se složi u tanjur za posluživanje u obliku neke piramide ili se posluži u izdubljenom pipunu, ukrasi grančicama kopra, malo nakapa maslinovim uljem i hladna posluži.



SALATA OD PIPUNA I RAČIĆA S KOPROM

(Normativ za 5 osoba)

MELON, SHRIMP AND DILL SALAD

(For 5 persons)

- pipun - Melon	75	dag
- račići (<i>očišćeni</i>) - Shrimps (<i>cleaned</i>)	37	dag
- krastavci (<i>svjež</i>) - Cucumbers (<i>fresh</i>)	40	dag
- kopar - Dill	7	dag
- ulje (<i>maslinovo</i>) - Oil (<i>olive</i>)	0,8	dl
- limun - Lemon	20	dag
- sol - Salt	2,5	dag
- papar - Pepper	0,3	dag

– SWEET FRUIT FROM THE WARM SOUTH

Melon

Melon is an annual plant which, according to its classification may be considered a vegetable, although, according to its use and gastronomic criteria, it belongs to the fruit family. In our country it has several names: *pipun*, *dinja*, *melon*, *pekun* and *pepun*.

The oval-shaped fruit is usually 15-22 cm long and weighs 1-2 kg. It has a very pleasant smell and taste. Melon varieties can be divided into three groups: cantaloup (with yellow or orange flesh), honeydew melon (with light brown net-like veins on the skin and light yellow to green flesh) and the smooth skinned variety (with a pronouncedly elongated body and very sweet flesh).





Melon is believed to have originated in Asia. It was known in China as early as 1000 BC. The Bible mentions that the Israelites – after they had left Egypt and wandered with Moses through the desert for forty years – longed for their favourite food, particularly melon.

Melon contains 95% water, 1% proteins, 5,5% sugar, 1 g vegetable fibres, citric acid and essential oil. It abounds with carotene, vitamins B and C, and is rich in potassium, phosphorus, magnesium, calcium, iron, zinc, and copper. Its energetic value in 100 g amounts to 100 kJ (24 kcal), which makes it a healthy, low-calorie food. Melon has highly positive effects on health: it protects from cardiovascular diseases and slows down the ageing process, stimulates kidneys and facilitates weight loss. It is considered an anti-carcinogenic food because of the high level of carotene.

Melon is widely used in gourmet gastronomy. Owing to its properties and low caloric value, raw melon has become a key component of healthy food. It is used as a cold hors-d'oeuvre, (in various salads, mousses, and served with different kinds of cheese), in cold, aromatic melon soups, fruit salads, desserts, cooling drinks and sorbets.

In order to make a refreshing summer drink, add some mineral water into freshly squeezed melon juice. You can make a delicious puree mixing melon and peeled peach, and adding some honey and lemon zest if desired. Sliced melon is often combined with yogurt, chopped mint leaves and a few drops of honey, while fruit salad can be served in one half of a scooped out melon, or in small bowls together with ice-cream, whipped cream, champagne, *arancini* (candied orange peel) and *broštulani mjenduli* (candied almonds). In exotic cuisines, cubed melon is stewed in various fish and poultry dishes. On St Jacob Pipunar's Day (a small church dedicated to this saint is situated in Sv. Nikola Street in the Old City), people in Dubrovnik in the olden days used to prepare a large number of dishes based on melon, which was grown and used in huge quantities.

One of the simpler melon dishes is melon, shrimp and dill salad. This salad features the unobtrusive tastes of fresh ingredients typical of the Mediterranean area. It can be served as a delicious and refreshing main course, or as an attractive cold hors-d'oeuvre at festive dinners.

Preparation:

Cut melon into halves, remove the seeds and cut the flesh into slices. Cut the peeled cucumbers into halves lengthwise, remove the seeds, and cut into slices or sticks. Briefly cook the cleaned shrimps in boiling water with some salt and lemon zest. Put the slices of melon and cucumbers into a bowl, add the cooled shrimps, and season with lemon zest, fresh chopped dill, freshly ground pepper and salt. Mix lightly and leave to marinate in a cool place for about an hour. Serve the salad on a serving plate arrayed in the shape of a pyramid, or in a scooped out melon. Decorate with sprigs of dill, drizzle with olive oil and serve cold.



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BO

Boćanje je u dubrovačkome kraju jedna od najpopularnijih športskih grana, ako ne i najpopularnija, jer gotovo da i nema mjesta od Ponte Oštro do Imotice i kraja Pelješca, gdje se ne igra ili natjecateljski ili iz zabave. Dok se ta svojevrsna igra u Dalmaciji zove „igra na balote“, u dubrovačkome kraju, kako smo to nedavno saznali od odvjetnika Darka Kacige, se različito zove. U Gradu Dubrovniku, Župi i Konavlima se kaže: „igrat na boča“, u Zatonu „igrat na baloča“, a u Dubrovačkom primorju „igrat na bočava“. Nedjeljna razbibriga (ali i za razne svece, praznike op.a.), posljednjih je godina poprimila i izuzetan športski i natjecateljski duh, pa je boćanje postalo jedan od najmasovnijih športova, s brojnim klubovima i igračima. Trenutno se – kaže tajnik Boćarskog saveza Dubrovačko-neretvanske županije Luko Hendić - s područja Dubrovačko-neretvanske županije u raznim ligama natječe 46 boćarskih klubova s ukupno 597 igrača. Ono što boćanje čini drukčijim od drugih športskih igara jest da je to igra i starih i mladih, čeljadi raznih profesija i zvanja. Povijest ove igre svoje korijene vuče iz antičke Grčke, odakle je prenesena u

Rim, a od tuda u druge mediteranske zemlje, pa i u Hrvatsku. Prema nekim povijesnim izvorima boćanje je bila jedna od glavnih igara u starom Egiptu, 2.500 godina prije Krista. U Dalmaciju i Dubrovnik ova je igra, kako je ustanovio istaknuti športski kroničar Dalmacije Jurica Gizdić, došla iz Venecije u vrijeme kada je ona upravljala Dalmacijom. Za boćanje se uistinu može reći da se u Dalmaciji igra od stoljeća sedmog, te da je to šport svih generacija,

ĆANJE

Igra od koje se nije odustajalo ni na brodovima

šport s najjačim korijenjem na dalmatinskom, pa tako i na dubrovačkom području.

Zanimljivost je i to da su pomorci na parnim brodovima, jedrenjacima i trabakulama, a za što postoje pisani dokumenti, igrali bočama od tankih brodskih konopa. I to na palubi u vrijeme mirnog vremena. Takve boče mogu se danas vidjeti u Pomorskom muzeju u Orebiću.

Natjecateljsko boćanje na dubrovačkom području, kako nam je rekao tajnik Luko Hendić, organizirano djeluje osnivanjem Dubrovačkog boćarskog saveza 20. travnja 1974. U pokretanju saveza najzaslužniji su bili prvi predsjednik Baldo Radović i tajnik Niko Brbora. Te je godine Boćarski savez imao čak 18 klubova. Najveći broj klubova u Savezu bio je 1988., čak pedeset! Dubrovački boćarski savez u početku je inicirao osnivanje boćarskih saveza u Metkoviću, Pločama, te Korčuli. Danas u Županiji, ističe Hendić, postoji više od 100 otvorenih boćarskih igrališta, međutim boćarske zatvorene dvorane su rijetke, pa nedostaju uvjeti za rad u zimskom razdoblju. Boćarske dvorane u Srebrenom i u Metkoviću s četiri staze za sada su jedine, a na Brgatu je dvorana za boćanje s dvije staze.



BOWLING

The game they kept playing even on ships

Bowling is one of the most popular sports in the Dubrovnik area, perhaps the most popular, because there is almost no place – from Ponta Oštro to Imotica and the end of Pelješac Peninsula – where people don't play bowls, either in competitions or for fun. While in Dalmatia this specific game is called *igra na balote* (the bowling game), in the area of Dubrovnik - as we recently learned from the lawyer Darko Kaciga – it has a different name. In the city of Dubrovnik, Župa and Konavle people use the expression *igrat na boča* (play *boccia*), in Zaton *igrat na baloča*, and in Dubrovačko Primorje *igrat na bočava*. A Sunday pastime (also played on different saints' days and holidays – author's note), the game has in recent years acquired an exceptional sporting and competitive spirit, so that bowling has become one of the most widespread sports, with numerous clubs and players. Luko Hendić, Secretary of the Dubrovnik-Neretva County Bowling League, claims that at the moment 46

bowling clubs with 597 players from the Dubrovnik-Neretva County compete in different leagues. What makes bowling different from other sports is the fact that it is a game for both old and young people of all professions and occupations.

The game originated in Ancient Greece, from which it was taken to Rome, and later to other Mediterranean countries, including Croatia. According to some historic records, bowling was one of most important games in Ancient Egypt, 2.500 years BC. According to research by the renowned sports chronicler of Dalmatia, Jurica Gizdić, the game came from Venice at the time when Dalmatia was under its rule.

One could truly say that bowls have been played in Dalmatia ever since the seventh century, and that it is a sport for all generations, with the longest tradition both in Dalmatia and the Dubrovnik area. Curiously enough - according to surviving records - seamen used to play bowls made of thin ship ropes on steamboats, sailing ships and

two-masted coasters. On deck, while the weather was calm, mind you! Bowls of this kind can nowadays be seen at the Orebić Maritime Museum.

Luko Hendić informed us that competitive bowling in the Dubrovnik area began with the founding of the Dubrovnik Bowling Union, on 20 April 1974. The most credit should be given to the first president Baldo Radović and secretary Niko Brbora for starting the Union. That year the Bowling Union had as many as 18 clubs. The largest number of clubs was recorded in 1988 - fifty in total! The Dubrovnik Bowling Union at first initiated the foundation of bowling unions in Metković, Ploče and Korčula. Mr. Hendić claims that there are more than 100 open-air bowling courts in the Dubrovnik-Neretva County. However, bowling halls are rare, and there are no conditions for playing bowls in winter time. Bowling halls with four-lane alleys now exist only in Srebreno and Metković, while Brgat has a bowling hall with a two-lane alley.



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