

Muzej 21+ Vela Spila | Museum 21+ Vela Spila

# Muzej 21+ Vela Spila

Arhiv simultanih vremena

# Museum 21+ Vela Spila

Archive of the Simultaneous Times

## Međunarodna radionica

24/09/2007 – 30/09/2007  
Vela Luka, Hrvatska

## International Design Workshop

24/09/2007 – 30/09/2007  
Vela Luka, Croatia

**berlage** institute  
postgraduate laboratory of architecture

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Općina Vela Luka u suradnji s  
Berlage Institutom iz Rotterdama

Municipality of Vela Luka with  
Berlage Institute, Rotterdam





**Muzej 21+ Vela Spila**  
**Arhiv simultanih vremena**

**Museum 21+ Vela Spila**  
**Archive of the Simultaneous Times**

**Organizacija / Organized by**

Općina Vela Luka / *Municipality of Vela Luka*  
Tonko Gugić / Gradonačelnik / *Mayor*

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**Voditelj / Head of Workshop**

Vedran Mimica

**Gostujući nastavnici / Guest Tutors**

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**Organizacija / Coordination**

Sasha Žanko, Dinko Radić

**Urednik publikacije / Workshop publication editor**

Salomon Frausto

**Prevoditelj / Translation**

Volga Vukelja, Sasha Žanko and Vedran Mimica

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Reader izradili Vedran Mimica, Sasha Žanko, Mick Morssink, Berlage Institute /

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Arhitektonski fakultet Sveučilišta u Zagrebu / *Faculty of Architecture, University of Zagreb*

Građevinsko-arhitektonski fakultet Sveučilišta u Splitu / *Faculty of Civil Engineering and Architecture, University of Split*

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Srpanj 2007

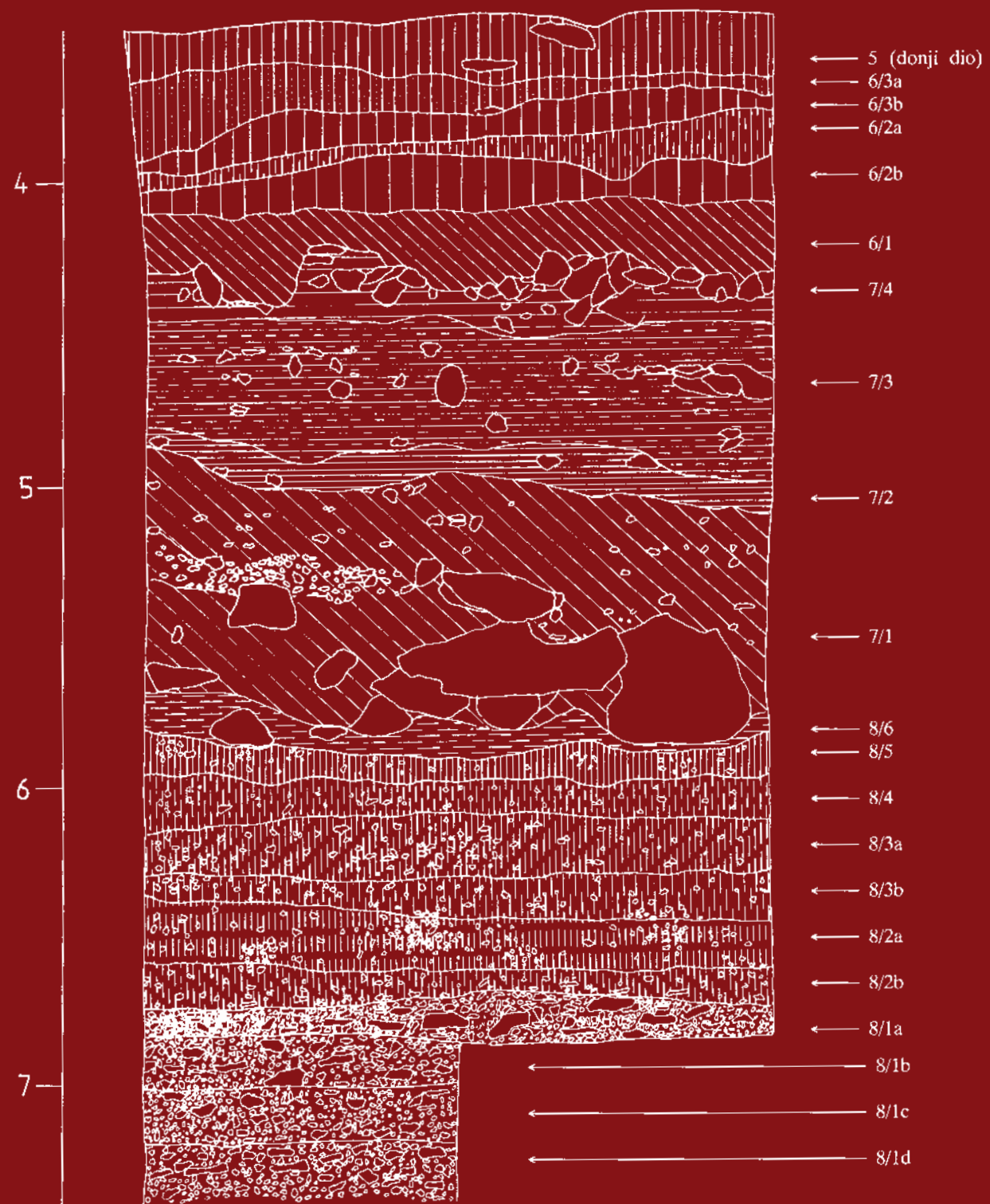
July 2007







# SADRŽAJ CONTENT



Crtež 4. Profil f-g x 5. – Drawing 4. Section f-g x 5

Naslage / Layers

## 8 PROGRAM SCHEDULE

### 10 Gorki Žuvela

Inicijacija *Initiation*

### 11 Vedran Mimica

Poziv *Invitation*

### 12 Vedran Mimica

Ekologija radionice *Workshop Ecology*

### 14 Sasha Žanko

Uvod *Introduction*

## 28 ČITANKA READER

### 30 Dinko Radić

Ponovo na početku novog početka *Again on the Beginning of the New Beginning*

### 48 Neven Čanić

Urbana mreža povijesnih i prirodnih posebnosti okoliša Vele Luke

*Urban Network of Historical and Natural Features of the Vela Luka Surroundings*

### 56 Ivan Kolovrat

Od prezentacije do eksperimenta. Samo je mjena trajna

*From Presentation to Experiment. Change Alone is Constant*

### 60 Leonida Kovač

Arhiv Simultanih vremena *Archive of the Simultaneous Times*

### 66 Gorki Žuvela

Kasandra govori istinu *Kasandra is Telling the Truth*

### 76 Dalibor Martinis

Vela Spila Označena *Vela Spila Marked*

## 86 Kontakt adrese *Contacts*

## 88 Festival arhitekture *Festival of Architecture*

# Program Radionice **Workshop Program**

## 23/09/2007 Nedjelja / Sunday

- 9.30 Mjesto polaska, Luka Gruž, Dubrovnik / *Meeting point Port Gruž, Dubrovnik*
- 10.00 Polazak broda za Korčulu, Jadrolinija "Marco Polo" / *Sailing to Korčula on Jadrolinija "Marco Polo" ship*
- 13.00 Pristanak u luku Korčula / *Embarking in Port of Korčula*
- 13.30 Posjet Lombardi, plaža Bili žal, Cebalo vinski podrum / *Visit to Lombarda, Beach Bili žal, Cebalo vine cellars*
- 16.30 Posjet Korčuli / *Visit to the City of Korčula*
- 18.00 Odlazak busom u Vela Luka / *Bus trip to Vela Luka*
- 20.00 Večera i dobrodošlica Vela Luka / *Vela Luka dinner and welcome*

## 24/09/2007 Ponedjeljak / Monday

- Ujutro / *Morning* Uvod u radionicu: Vedran Mimica, Gorki Žuvela, Dinko Radić, Tonko Gugić, Neven Čanić u Veloj Spili / *Introduction to the workshop by Vedran Mimica, Gorki Žuvela, Dinko Radić, Tonko Gugić, Neven Čanić in Vela Spila*
- Popodne / *Afternoon* Radni plan, raspodjela zadataka po skupinama / *Work plan, allocation of the tasks to the groups*
- Navečer / *Evening* Predavanje Leonida Kovač / *Lecture by Leonida Kovač*

## 25/09/2007 Utorak / Tuesday

- Ujutro / *Morning* Rad u skupinama / *Group work*
- Popodne / *Afternoon* Rad u skupinama / *Group work*
- Navečer / *Evening* Predavanja Vedran Mimica, Gorki Žuvela, Goran Rako / *Lectures by Vedran Mimica, Gorki Žuvela, Goran Rako*

## 26/09/2007 Srijeda / Wednesday

- Ujutro / *Morning* Rad u skupinama / *Group work*
- Popodne / *Afternoon* Rad u skupinama / *Group work*
- Navečer / *Evening* Predavanja Ante Kuzmanić, Veljko Olujić / *Lectures by Ante Kuzmanić, Veljko Olujić*

## 27/09/2007 Četvrtak / Thursday

- Ujutro / *Morning* Prezentacija / *Midterm review*
- Popodne / *Afternoon* Rad u skupinama / *Group work*
- Navečer / *Evening* Predavanja Tadej Glazar, Neven Čanić / *Lectures by Tadej Glazar, Neven Čanić*

## 28/09/2007 Petak / Friday

- Ujutro / *Morning* Rad u skupinama / *Group work*
- Popodne / *Afternoon* Rad u skupinama / *Group work*
- Navečer / *Evening* Rad u skupinama / *Group work*

## 29/09/2007 Subota / Saturday

- Ujutro / *Morning* Izložba + izrada publikacije / *Exhibition + Publication production*
- Popodne / *Afternoon* Završna prezentacija / *Final presentation*
- Navečer / *Evening* Završna prezentacija / *Final presentation*  
Večera sa gradonačelnikom / *Mayor's Dinner*

## 30/09/2007 Nedjelja / Sunday

- Ujutro / *Morning* Izlet na Sušac / *Excursion to Sušac*
- Popodne / *Afternoon* Izlet na Sušac / *Excursion to Sušac*
- Navečer / *Evening* Večera u spilji / *Party / Cave Dinner/ party*

## 01/10/2007 Ponedjeljak / Nedjelja

- Odlazak Vela Luka / *Departure Vela Luka*



## INICIJACIJA

Jednog dana od 21. /bijaše četvrtak/ do 25. septembra<sup>1</sup> 2006. u Veloj Luci održao se skup prijatelja i poznanika koji su željeli prepoznati MUZEJ VELA SPILA.

Pričali su o mezolitiku, paleolitiku, neolitiku, prapovijesti uglavnom. Ali od početka skupa nekako o lukovima i binarno. Pitali su se: ŠTO JE TO MUZEJ. Nastojali su prepoznati muzej kao pojam. Naglasak je bio na pojmovima: kao, isto, drugo i sedmo. Aklamacijom su izražavali želje da proniknu u prošlost, ali prije svega kako bi dokučili svoje vlastito vrijeme i djelovanje. Bio je petak, malo je kišilo.

S poštovanjem Vaši Vedran, Tonko, Neven, Gorki i Dinko

20. 08. 2006.

## INITIATION

On the first day, from 21st (it was Thursday) to 25th September, a group of friends and acquaintances gathered in Vela Luka. They wanted to realize A MUSEUM VELA SPILA and mostly discussed Mesolithic, Palaeolithic, Neolithic, and other prehistory. But from the very beginning a conversation was somehow about the arcs, and binary. They asked themselves: WHAT IT IS A MUSEUM? They endeavoured to recognise a museum as a term, with an emphasis on terms like: the same, alike, other and seventh. By acclamation they expressed their wishes to reach the past; more than anything they seek to comprehend its own time and accomplishments. It was Friday. And it was raining.

Respectfully yours Vedran, Tonko, Neven, Gorki i Dinko

20. 08. 2006.

## POZIV

Napravimo pomak stvaranjem jedinstvenog projekta. Muzej 21+ /Arhiv simultanih vremena na jadranskom otoku Korčuli će biti konceptualiziran i konačno izgrađen kao kulturno okruženje od globalne važnosti. Preklapanjem istraživanja i produkcije u domenama arheologije, umjetnosti, novih medija i ostalih disciplina nastati će 'svjetionik' za navigaciju u budućnosti. Prapovijesni globalni svijet Mediterana preklopit će se s novim globaliziranim svijetom 21. stoljeća stvarujući kritički okoliš kroz izložbe, produkciju, diskusije i performanse. Djelovanje muzeja će anticipirati stvaranje novih temeljenih lokalnih vrijednosti za globalni svijet.

Očekujemo Vašu suradnju u iznimno inspirativnom okruženju Vela Luke.

Vedran Mimica

## INVITATION

Let us make a difference in the construction of a unique project. Museum/Archive 21+ Vela Spila, on Adriatic island of Korčula is conceptualized, and ultimately realized, as a cultural setting of global importance. Overlapping research and production in archeology, art, new media and other disciplines creates a "lighthouse" for the future. Through a critical environment of exhibitions, productions, debates, and performance, the Paleolithic global Mediterranean world will be juxtaposed with a new twenty-first century globalized world. The performance of a museum program will anticipate the creation of new fundamental local values for a globalized world.

Looking forward to working with you in the highly enjoyable Mediterranean environment of Vela Luka.

Vedran Mimica

<sup>1</sup> U čast Ivanu Dragojeviću.





## Ekologija Radionice

Radionica se bazira na Readeru/Čitanci koja je rezultat rada skupine eksperata/entuzijasta iz rujna 2006. Tekstovi Dinka Radića, Nevena Čanića, Leonide Kovač, Gorkog Žuvele, Ivana Kolovrata, prilog Dalibora Martinisa kao i uvodni tekst Sashe Žanko predstavljaju konceptualni okvir za radionicu rujan 2007.

Pozvani studenti arhitekture iz Rotterdama, Ljubljane, Zagreba i Splita te njihovi nastavnici u intenzivnoj dnevnoj razmjeni sa autorima Readera te pozvanim gostima definirati će urbane i arhitektonske aspekte kompleksa Vele Spile kao Muzeja 21 stoljeća, anticipirajući arheološki, kuratorski, umjetnički te konačno socijalni sloj.

Radionica treba definirati projekt razvoja Muzeja 21+ u različitim mjerilima. Projekt u regionalnom mjerilu zapadnog dijela otoka Korčule definirati će mrežu puteva spajajući povijesno i prirodno karakteristične lokalitete s Velom Lukom te s Muzejom 21+ Vela Spila.

U urbanom mjerilu mjesta Vela Luka projekt treba definirati pristupne putove Muzeju 21+ kao i kraj-obrazni/landscape projekt za prostor u neposrednoj blizini Vele Spile.

U arhitektonskom mjerilu Muzeja Vele Spile projekt treba definirati programatske slojeve muzeja kao i prostornu organizaciju.

Na preklapanju arhitektonskog sa kuratorskim konceptom projekt treba detaljno prikazati prostorne performanse Muzejske zgrade te okolnog prostora.

Radionica će biti organizirana kao arhitektonski ured. Vodit će je Vedran Mimica s gostujućim profesorima (Veljko Olujić, Ante Kuzmanić, Tadej Glazar). Rad će biti organiziran u malim skupinama od 4 studenta i voditelj, te će svaka grupa raditi na određenom aspektu projekta.

## Workshop ecology

This workshop is based on the reader produced as the result of the work of experts and enthusiasts in September 2006. Texts by Dinko Radić, Neven Čanić, Leonida Kovač, Gorki Žuvela, Ivan Kolovrat, diagrams by Dalibor Martinis as well as introductory text by Sasha Žanko conceptualize the framework for the Workshop Summer School Vela Spila 2007.

Invited architecture students with tutors from Rotterdam, Ljubljana, Zagreb and Split will define urban and architectural aspects of Vela Spila's archaeological complex into a museum of the twenty-first century. They will work in a daily exchange with the authors of the reader as well as other invited experts anticipating archeological, curatorial, artistic and social layers of the project.

The workshop defines the project of the Museum 21+ development in different scales. Within the regional scale a project would define the network of paths for the western part of island Korčula. The network should link specific historical as well as natural settings, connecting them with Vela Luka and a Museum 21+. Within the urban scale of Vela Luka a project should define the access routes to the Museum 21+ as well as landscape project for the museum complex. Within the architectural scale a project Museum 21+ should define programmatic layers of the museum overlapping with the spatial organization. Juxtaposition of architectural and curatorial concepts should define the institutional performance of the museum and its surroundings.

A workshop will be organized like an architectural office; it will be run by Vedran Mimica and guest tutors Veljko Olujić, Ante Kuzmanić, and Tadej Glazar. The working process will be organized in a groups composed of four students and a tutor. Each group will focus on a particular aspect of a project defined by scale.



Završni rezultat radionice će biti publikacija koja će predstaviti projekt Vele Spile anticipirajući njegovu izgradnju.

Urednik publikacije biti će Salomon Fausto sa Berlage Instituta.

The workshop's end result will be a publication that presents a project Vela Spila/Museum 21+ anticipating its potentials for actual building.

The editor of the publication will be Salomon Frausto from the Berlage Institute.



# Uvod Introduction

Sasha Žanko



U rujnu 2006. održana je 1. Radionica Vela Luka 21+ u organizaciji Općine Vela Luka i Berlage Instituta iz Rotterdama, sa osnovnim ciljem pripreme programa/*Readera* temeljem kojeg bi se pristupilo ispitivanju mogućih prostornih rješenja za prikaz fenomena Vele Spile.

Vela Spila je jedno od najznačajnijih sredozemnih prapovijesnih spiljskih lokaliteta, smještena u neposrednoj blizini mjesta, na brežuljku Pinski rat 130 m iznad velalučkog zaljeva. Općina Vela Luka prepoznaje potencijal lokaliteta Vele Spile koji uz arheološke (znanstvene i turističke) programe može imati i dodatni didaktički karakter koji bi nadopunio postojeće sadržaje. I zato je, uz suradnju sa Berlage Institutom okupila tim stručnjaka koji će sudjelovati u izradi *Readera* – sadržaja koji će objasniti kontekst i razjasniti fenomen spilje, te

In September 2006, the first Vela Luka 21+ workshop was held in conjunction with the Municipality of Vela Luka and the Berlage Institute, Rotterdam. The main aim was to prepare a programme/*reader* that defines spatial solutions and investigates the presentation of the phenomenon of cave.

Vela Spila is one of the most significant prehistoric cave sites in the Mediterranean. It is located in close proximity of a settlement on the Pinski rat hill at an elevation of 130 metres above the bay of Vela Luka. The Municipality of Vela Luka recognizes the potential of the Vela Spila locality which, in addition to archaeological (scientific and touristic) programmes, can also have a didactic character that complements existing programmes. Consequently, in cooperation with the Berlage Institute, municipal authorities have assembled a group of experts who will participate

definirati zadatak za sudionike 2. Radionice Vela Luka 21+ (planirane za rujan 2007.). Koristeći materijale i upute *Readera* postdiplomanti sa Berlage Instituta (i ostalih pozvanih institucija) ispitati će metode – digitalne, virtualne, designom koji nije samo arhitektonski – kojima će se prikazati fenomen spilje.

## O LOKALITETU

Jedinstvenost arheološkog nalazišta Vele Spile je u postojanju kontinuiranog slijeda dokaza o postojanju čovjeka (*homo sapiensa*) od kraja zadnjeg ledenog doba do danas. Nataloženi slojevi svjedoče o razvoju ljudskog društva u periodu od 35.000 g. pr. Kr. pa do posljednjeg perioda, 2.000 g. pr. Kr. Na slojevima spilje vidi se prijelaz između sedam glavnih vremenskih razdoblja od kraja starijeg kamenog doba do trenutka kada intenzivan život u spilji prestaje i ljudi je više ne koriste kao stanište. Artefakti pronađeni u spilji bilježe život čovjeka: oruđe kojim se služio, posuđe, životinje koje je lovio, ... i danas su prikazani u velalučkoj dvorani Centra za kulturu na razmjerno konzervativan način, prije svega koristeći mnoštvo keramičkih ulomaka. Ti isti artefakti otvaraju mogućnost za rekonstrukciju i praćenje globalnih svjetskih promjena, života u spilji i oko spilje te čitavog velalučkog zaljeva: klime (otapanje ledenjaka, proces podizanja mora), biljnog i životinjskog svijeta. Jednako tako povijest nalazišta Vele Spile dokumentira sociološke promjene predstavljajući razvitak ljudske zajednice tijekom razvoja od preko 20.000 godina. Upravo je tema mogućnosti istraživanja i prikazivanja života i habitata na Mediteranu kroz povijest (artefakti Vele Spile) i budućnost (s početkom u Veloj Spili a živimo je i danas) osnovno pitanje kojim su se bavili stručnjaci okupljeni na 1. Radionici Vela Spila 21+.

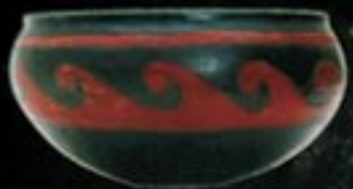
in the production of a reader, which explained the context and the phenomenon of the cave, and defined the participants' task for the Second Vela Luka 21+ Workshop (planned for September 2007). Using the materials and instructions contained within the Reader, post-graduates from the Berlage Institute (and other invited institutions) will investigate the digital, virtual, and design methods, which are not strictly architectural, in order to be used in presenting the phenomenon of the cave.

## ABOUT THE LOCALITY

The unique character of the archaeological locality of Vela Spila lies in the existence of a continual sequence of evidence of the existence of homo sapiens from the end of the last Ice Age to this day. The deposited layers bear witness to the development of human society in the period 35,000 years BC to the last period of 2000 BC.

The layers in the cave show the transitions between the seven main periods of time from the beginning of the early Stone Age to the moment when the intensive life in the cave came to an end and when people ceased to utilize it as their abode. Artefacts found in the cave record the life of man: tools he used, vessels, the animals he hunted... which are today presented in the Cultural Centre of Vela Luka in a relatively conservative manner, using primarily a multitude of ceramic shards. Those same artefacts created the possibility for reconstruction and monitoring of the global changes in the world, of life in the cave, and of the entire bay of Vela Luka: climate (melting of icebergs, process of the rise in the sea level), plant and animal world. At the same time, the history of the Vela Spila locality documents the sociological changes through its depiction of development of human society during the course of more than 20,000 years. It is the very subject of the possibility of research and presentation of life and habitat in the Mediterranean through history (artefacts of Vela Spila) and the future (starting in Vela Spila and still being lived today) which was the fundamental question that experts gathered at the First Vela Spila 21+ Workshop dealt with.





...**Vela Spila**, the most significant prehistoric archaeological site in the Mediterranean region. The Cave interior measures ca. 1500 m<sup>2</sup>, and thus far only small part, i.e. 7.5m, has been explored. The continuous inhabitation has been established from the culmination of the last Ice Age (20,000 B.C.) to the middle Bronze Age (2,000 B.C.), and every now and then to the newer times...





## DISKUSIJA TIJEKOM 1. RADIONICE Vela Spila 21+

Tijekom 1. Radionice diskusija se organizirala oko 3 teme:

- Razvoj koncepta i prostorne realizacije muzeja/ arhiva simultanih vremena
- "Branding" Vele Luke
- Strategija implementacije

### Muzej 21. stoljeća / Arhiv simultanih vremena

Diskusija o mogućem postavu odvijala se na pretstavci da je osnovna intencija koncepta postava simultani prikaz prapovijesnog vremena te suvremenog vremena u odnosu na prapovijesno vrijeme. Povijesno nasljeđe Vele Spile bitno određuju postojeće vrijednosti urbanog konteksta. Pitanje je kako izraziti prisutnost novog Mediteranca u sadašnjosti i budućnosti u odnosu na povijesni kontekst. Potrebno je konceptualizirati kontekst spilje te ga transformirati kroz stvaranje identiteta muzeja.

## DISCUSSION AT THE FIRST VELA SPILA 21+ WORKSHOP

In the course of the First Workshop, discussion centred on three themes:

- Development of the concept and spatial realization of the museum-come archive of simultaneous times
- "Branding" of Vela Luka
- Implementation strategies

### Museum of the 21st century / Archive of simultaneous times.

Discussion about a possible display revolved around the assumption that the basic intention of the display is to provide a simultaneous presentation of prehistoric times, and of contemporary times, in relation to prehistoric times. The historical heritage of Vela Spila is crucially determined by the existing values of the urban context. The question is, how to express the presence of the new Mediterranean in the present and in future time in relation to the his-



Kako definirati program novog muzeja koji će obuhvatiti i prikazati fenomen spilje sa kontinuitetom života u jednom prostoru, ali i mogućnost interpretacije tog fenomena kroz današnje vrijeme? Kako realizirati prezentaciju koju je moguće komunicirati i ukorijeniti u stvarnosti, te postići razmjenu sa posjetiteljem? Kako prikazati paralelna vremena koje bilježi prostor Vele Spile?

Programatski i prostorni odgovor na postavljena pitanja će uvažavati bitnost razmjene i komunikacije, tumačeći *genius loci* kao dinamičnu kategoriju. Upravo zbog ambicije da prikaz fenomena Vele Spile postigne komunikaciju i interakciju koja nije povijesna i «zamrznuta», što karakterizira muzej(ologiju) 19. stoljeća, tijekom diskusije 1. Radionice usvojen je pojam *arhiv simultanih vremena*. *Arhiv* versus *Muzej* naglašava prostorne i programatske smjernice za prikaz fenomena Vele Spile: spilja je već muzej, sa depoom u izgradnji. Prostor spilje je sam po sebi artefakt: svi tragovi pronađeni u sondama vremena predmet su interpretacije prapovijesnog «mega habitata». Sam prostor spilje treba sačuvati kao arheološko aktivno nalazište ali i kao izložbeni artefakt uz minimalne intervencije. Prostor novog muzeja treba osmisliti u neposrednoj blizini spilje kao komplementarni sadržaj novog kompleksa Vele Spile.

Uzimajući u obzir navedene smjernice, tijekom 2. Radionice Vela Spila 21+ postdiplomanti Berlage Instituta te ostalih pozvanih institucija će nastojati odgovoriti na dva osnovna pitanja: gdje se nalazi i što čini muzej Vele Spile.

torical context. It is necessary to conceptualize the context of the cave, and then transform it through the creation of the identity of the museum.

How to define the programme of the new museum which would encompass and present the phenomenon of the cave with the continuity of life in one space, but also the possibility of interpretation of that phenomenon through the present time? How to realize a presentation which can be communicated and rooted in reality, and achieve an exchange with the visitor? How to present parallel times recorded in the space of Vela Spila?

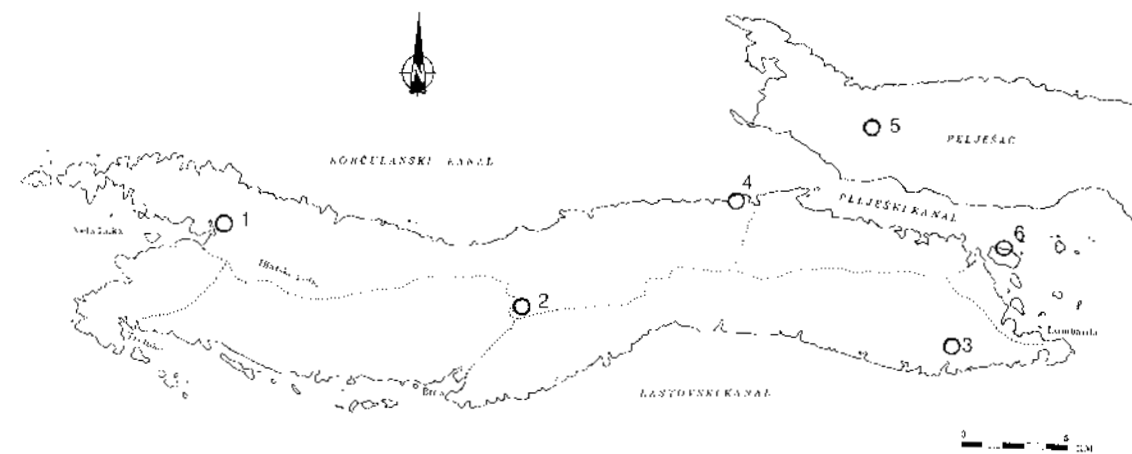
The programmatic and spatial answers to the posed questions will take into account the vital importance of exchange and communication, explaining the *genius loci* as a dynamic category. It is precisely because of the ambition to have the presentation of the Vela Spila phenomenon achieve communication and interaction which are not historical and "frozen", a characteristic of the museum(ology) of the 19th century, that the concept of the *archive of simultaneous times* was adopted in the course of the discussions held during the first Workshop. *Archive versus Museum* stresses the spatial and programmatic guidelines for the representation of the Vela Spila phenomenon: the cave is already a museum, with the depot under construction. The space of the cave is an artefact in itself: all traces found in the process of time are the object of interpretation of the prehistoric "mega habitat". The space of the cave must be preserved as an archaeologically active locality, but also as an exhibition artefact with minimal interventions. The space of the new museum must be conceived in the immediate vicinity of the cave as a complementary facility and a new complex of Vela Spila.

Taking into consideration the given guidelines, the postgraduates of the Berlage Institute and other invited institutions will attempt to answer two fundamental questions during the second Vela Spila 21 + Workshop: where is the Vela Spila museum to be located and what does it do?

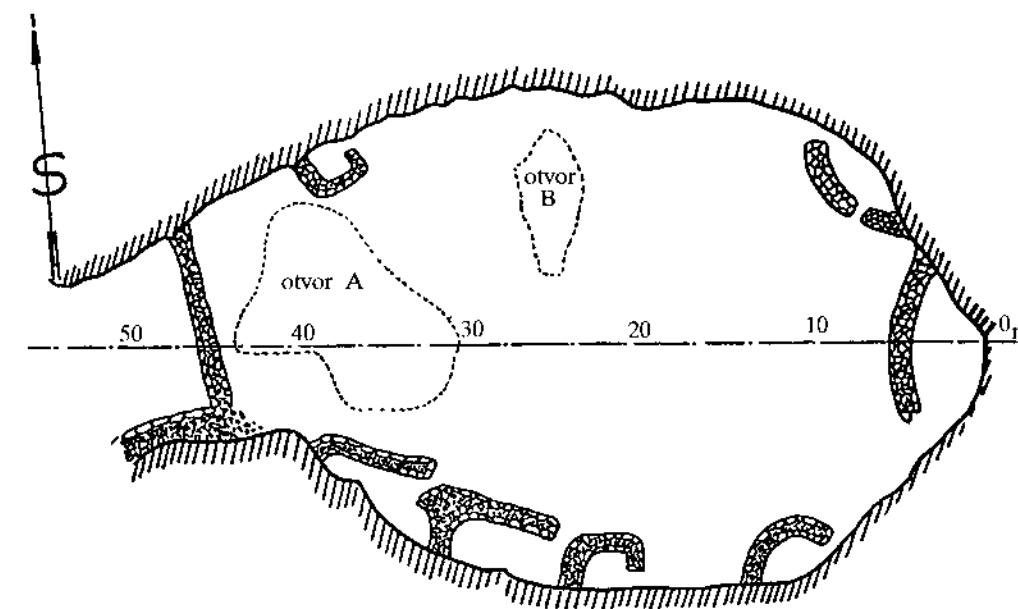




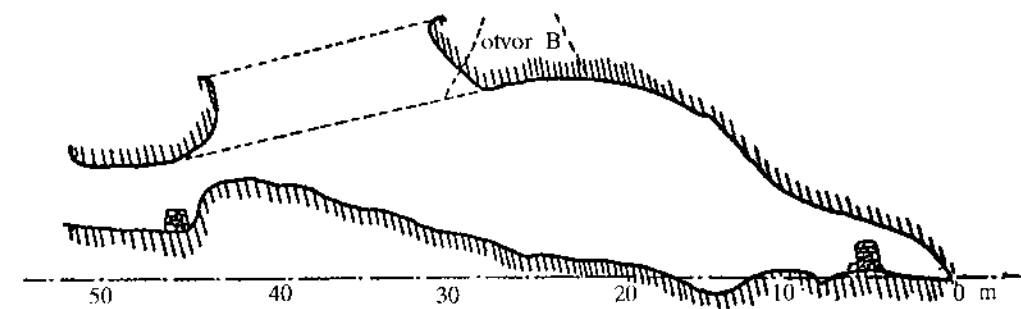
1. Karta srednjeg Jadrana s označenim najvažnijim lokalitetima. – 1. Chart of the central Adriatic with most significant sites. 1 Kopačina (Brač), 2 Markova špilja (Hvar), 3 Grapčeva špilja (Hvar), 4 Vela spila (Korčula), 5 Žukovica (Korčula), 6 Jakasova spila (Korčula), 7 Špilja Gudnja (Pelješac), 8 Špilja Rača (Lastovo), 9 Sušac, 10 Palagruža, 11 Tremeći, 12 Coppa Navigata, 13 Passo di Corvo



2. Karta Korčule i dijela Pelješca s kamenodobnim lokalitetima – 2. Chart of Korčula and part of Pelješac with Stone Age sites. 1 Vela spila (paleolitik - bronzano doba), 2 Pože S knjica (stariji neolitik), 3 Jakasova špilja (srednji neolitik - mladi neolitik), 4 Špilja Žukovica (stariji neolitik - mladi neolitik), 5 Špilja Nakovana (stariji neolitik - eneolitik), 6 Badija (eneolitik)



Crtež 1. Tlocrt Vele spile. Izradio B. Ilakovac. – Drawing 1. Groundplan of Vela Spila by B. Ilakovac



Crtež 2. Presjek Vele spile duž glavne osi. Izradio B. Ilakovac. – Drawing 2. Cross-section of Vela Spila along the main axis



### **Branding Vele Luke**

Dodatni cilj koji se želi postići kroz realizaciju procesa prikazivanja fenomena Vele Spile je mogućnost profiliranja identiteta mjesta Vela Luka, stvaranjem «proizvoda» koji ima vrijednost za prezentaciju širokoj publici. Ovim projektom trebalo bi se preklopiti znanstveni i svakodnevni svijet, trenutno zatvoren fizički i mentalno u ekskluzivni prostor znanstvene razmjene. Vela Spila bi trebala postati nukleus koji prostoru Vela Luke daje novi značaj kroz:

- Stvaranje mogućnosti sudjelovanja mještana te turista kroz program muzeja koji okuplja suvremene sadržaje i javne programe.
- Umreživanje u mrežu arheoloških nalazišta te izložbenih centara.
- Intervenciju na pojedinim lokalitetima Vele Luke i okolice i umreživanje u pješačku i biciklističku mrežu «atrakcija» povijesnih i prirodnih posebnosti neposrednog okoliša Vele Luke.

### **Strategija implementacije**

Strategija implementacije i organizacija aktivnosti definira se s obzirom na ciljne skupine kojoj je namijenjen program Vele Spile:

- Internacionalna te domaća znanstvena i kulturološka publika
- Školska populacija
- Domicilno stanovništvo
- Turisti

Koncept programa i prikaza fenomena Vele Spile kako je opisan tijekom 1. Radionice otvara mogućnost internacionalizacije projekta kroz održavanje godišnjih izložbi te «festivala» gdje će umjetnici te ostali znanstvenici iz tangencijalnih disciplina koristiti prostor i *arhiv* spilje uz temu – kontinuitet sadašnjosti te simultanost vremena.

Program predviđa prikazivanje znanstvenog i umjetničkog sadržaja kroz multimedijalnu interaktivnu prezentaciju koja pretpostavlja razumijevanje fenomena povijesti te umjetničkih koncepata od mlađe generacije te turista.

### **Branding of Vela Luka**

The additional target aimed at to be achieved through the realization of the process of presentation of the Vela Spila phenomenon is the possibility to profile the identity of the town of Vela Luka through the creation of a "product" the value of which would make it presentable to the wider public. This project should enable the overlapping of the scientific and everyday world which at the moment are enclosed, both physically and mentally, into the exclusive space of scientific exchange.

Vela Spila should become a nucleus which would provide Vela Luka with a new significance by way of: creating possibilities for the participation of the townspeople and tourists through a museum programme that would include contemporary agendas and offer public programmes.

becoming a part of the network of archaeological localities and exhibition centres.

intervening in individual localities of Vela Luka and its surroundings and becoming a part of the network of the pedestrian and cycling network of historical and special "attraction" features within the immediate surroundings of Vela Luka.

### **Implementation Strategy**

The strategy of implementation and organization of activities is defined bearing in mind the target groups for whom the programme of Vela Spila is intended: international and domestic public of scientific and cultural provenance, school-age population, domicile population and tourists.

The concept of programmes and presentation of the Vela Spila phenomenon suggested in the course of the first workshop open the possibility of an international project through the organization of annual exhibitions and "festivals" at which artists and scientists from tangential disciplines would use the space and the archive of the cave, and the subject would be continuity of the present and simultaneity of times.



Napokon, koncept simultanog vremena i diskursa zacrtanog tijekom 1. Radionice omogućuje realizaciju popratnih sadržaja koji prihvaćaju javne programe (moguća nadopuna programa postojećeg velalučkog kulturnog centra) jednako kao i prikaz fenomena otoka koji nisu neposredno vezani uz prikaz artefakata nalazišta (npr. maslinarstvo kao osnov ekonomije otoka – doživljaj maslinika na putu prema spilji, mreža arheoloških i prirodnih «atrakcija»...).

Nadalje, jedan od zaključaka 1. Radionice je da bi daljnja implementacija projekta bila olakšana kroz osnivanje institucije čije bi osnovno polje djelovanja bilo usmjereno na realizaciju projekta Vela Spila 21+ (promocija kroz marketing, ispitivanje senzibiliteta lokalne zajednice da prihvati i uključi se u programe predviđene projektom, ...).

The programme envisages the presentation of the scientific and artistic agendas by way of a multimedia presentation which assumes an understanding of the phenomenon of history and the artistic concepts on the part of the younger generation and tourists.

The concept of the simultaneity of times and the discourse laid down during the First Workshop enables the realization of secondary programmes which are open to the public aspects (the additions to the programme of the existing cultural centre of Vela Luka are possible), as well as to the presentation of the phenomena of the island which are not directly linked to the presentation of the artefacts (for instance, olive growing as the basis of the island economy, experience of an olive grove on the way to the cave, becoming a part of the network of archaeological and natural attractions...)

One of the conclusions of the First Workshop was that the further implementation of the project would be facilitated through the formation of an institution. Its main field of activity would be the realization of the Vela Spila 21 + project (promotion through marketing, exploring the sensibility of the local community to accept and involve itself into the programmes foreseen by the project...)







## RADNI PLAN PROJEKTA VELA SPILA 21+

### Rujan 2006

1. Radionica Vela Spila 21+

### Studeni 2006 - Veljača 2007

Priprema Readera kao podloge za prostornu i programsku analizu.

Definiranje nositelja pojedinih dijelova Readera i podjela zadataka:

- arheologija
- muzeologija/art/povijest
- urbanizam/arhitektura
- topografija
- zadatak

## VELA SPILA 21 + PROJECT WORK PLAN

### September 2006

First Workshop of Vela Spila 21 +

**November 2006 – February 2007** - preparation of the Reader as the basis for spatial and programme analysis.

Definition of the tutors of the individual sections of the Reader and distribution of tasks:

- archaeology
- museology/art/history
- urban development/architecture
- topography
- brief

### Ožujak 2007 – Svibanj 2007

Analiza i prikupljanje podataka

### Svibanj 2007 – Lipanj 2007

Obrada i komparacija podataka, predstavljanje – te njihovo uvrštavanje u jedinstveni Reader

### Rujan 2007

2. Radionica Vela Spila 21+  
- sa studentima Berlage Instituta  
i ostalih institucija

### March 2007 – May 2007

data collection and analysis

### May 2007 – June 2007

processing and comparison of data presented through this unique Reader

### September 2007

Second Vela Spila 21 +  
Workshop with students from the Berlage Institute and other institutions







**Čitanka / *Reader***



# Ponovo na početku novog početka

## Again at the beginning of the new beginning

Dinko Radić



U 10,6 m debelim slojevima nataloženim u Veloj Spili, prapovijesnom arheološkom lokalitetu smještenom nad razgranatim velolučkim zaljevom, "arhivirani" su ostaci života od kraja zadnjeg ledenog doba do suvremene epohe, odnosno od vremena kad su se u ovim krajevima pojavili najraniji predstavnici ljudske vrste pa do danas. Istražujući špilju, "čitajući zapise" sačuvane u slijedu stratigrafskih jedinica te istovremeno tumačeći značenja koja proizlaze iz njihovog međusobnog odnosa, prostorne konstelacije, superponiranja i horizontalnih interakcija, postupno otkrivamo priču o prošlosti, o usponima i padovima cijele

Archived in the 10.6 metre-deep strata deposited in Vela Spila, a prehistoric archaeological locality situated above the wide bay of Vela Luka, are the remains of life ranging from the last Ice Age to the modern epoch, i.e. from the times when the first representative of humankind appeared in these parts to this day. By researching the cave, "reading the records" preserved in the sequence of the stratigraphic units, while at the same time interpreting the meanings issuing from their mutual relations, the spatial constellations, the superimposing and the horizontal interactions, we are gradually discovering the story of the past, of the rises and falls of entire humankind,

ljudske vrste, o ovladavanju izradbom svrsishodnijih i učinkovitijih alatki, prilagodbi surovom okolišu, promjeni strategije pribavljanja hrane uvjetovanoj mijenjanjima klime; nadalje, upoznajemo se s procesom podizanja razine mora, nestankom desetaka životinjskih vrsta, cjelovitom preobrazbom biljnog svijeta, odnosno stičemo uvid u niz suštinski važnih procesa koji su neposredno utjecali na oblikovanje prošlosti, a time i na modeliranje budućnosti.

U naslagama Vele Spile arhivirani su i brojni nematerijalni podaci, posebno oni vezani uz poimanje nas samih, percipiranje složenog organizma ljudske zajednice, njenog duhovnog života, odnosa prema nadnaravnom, prema vječnom, prema smrti i prisutnoj nadi u novo utjelovljenje. Rekonstruirana predodžba o zagrobnom, o transcendentnom nastavljanju života, uz pripadajuću ikonografiju i simboliku, tj. cjelovito razvijen religijski sustav, jedva da se u detaljima razlikuje od suvremenih (iz tih vremena naslijeđenih) pandana, a vječito traženje smisla postojanja, uz začudno aktualno objašnjenje tajne rađanja i misterija smrti ne ostavlja prostora razmišljanju u primitivnosti, nerazvijenosti ili nedorečenosti duhovnog života drevnih stanovnika Vele Spile.

Njihovo jednostavno i ničim kontaminirano razumijevanje vlastitog položaja i uloge u prirodi, do nas sačuvano u čistom, gotovo iskonskom obliku, ogoljenom od semantičkih skrama i naslaga intelektualiziranja (umnog lartpurlartizma) osnova su, ali i nadgrađe iz kojeg se tijekom protoka vremena razvijala ukupna društvena i duhovna misao zbirno zvana suvremena Civilizacija.

Vela Spila je oblikom, dimenzijama (50 x 35 x 20 m) i smještajem u prostoru predstavljala gotovo savršeno stanište drevnim ljudima, a zbog suhe unutrašnjosti, okrenutosti prema jugu i dobre osvjetljenosti nametnula se kao sasvim logičan izbor pa bez obzira na sve mijene kroz koje je zajednica prolazila milenijski kontinuitet njene naseljenosti ne začuđuje.

of mastering the production of more functional and effective tools, adaptation to the harsh environment, changes in the strategy of finding food imposed by climate changes. Furthermore, we learn of the rising process of the sea level, the disappearance of some ten animal species, the comprehensive transformation of plant world. In other words we gain an insight into the fundamentally important processes which bore a direct influence on the shaping of the past, and therefore the modelling of the future.

The strata of Vela Spila also contain numerous examples of non-material data, particularly those linked to the perception of ourselves, of the complex organism of human society, its spiritual life, its attitudes towards the supernatural, towards the eternal, towards death and the ever present hope of a new incarnation. The reconstructed conception of life after death, about the transcendental continuation of life with the pertaining iconography and symbolism, i.e. the comprehensively developed religious system barely differs, and only then in details, from their contemporary counterparts (inherited from those times), while the amazingly current explanations of the mystery of birth and death leave no room for deliberations about the primitivism, backwardness or vagueness of the spiritual life of the ancient dwellers of Vela Spila. Their simple and uncontaminated understanding of their own position and role in nature, preserved to this day in a pure, almost primeval, form, denuded of semantic crust and layers of intellectualization (mental l'art pour l'artism), is the basis as well as the superstructure out of which in the course of time the overall social and spiritual thought collectively described as Civilization developed.

With its form, dimensions (50 x 35 x 20 m) and location, Vela Spila offered an almost perfect abode for early man, while its dry interior, the fact that it faces south and enjoys good light, meant that it was a logical choice. Consequently, regardless of all the changes through which the community went, the millennia-long continuity of its occupation is not surprising. The reason for the use of this and other







Razlog korištenja ove i drugih špilja je, osim u ljudskoj potrebi za traženjem elementarnog zaklonu od hladnoće, kiše ili zvijeri, i u morfološkoj građi koja osigurava neposrednu povezanost s podzemljem, prostorom iz kojeg sve nastaje i gdje se sve vraća; u shvaćanju špilje kao poveznice "gornjeg" i "donjeg" svijeta, života i smrti, one točke gdje je cikličnosti gotovo opipljiva.

Ktoničnost je, također, neizostavan dio razmišljanja, jer špilja je i nekropola, mjesto rađanja i umiranja, "usta", prolaz (Krist je rođen u špilji, a u njoj je i pokopan), simbolična maternica, položaj na kojem se obavlja inicijacije, ona je sjecište telurske energije...

caves as abodes lies not only in the human need for a shelter from cold, rain or predatory animals, but also in the morphological make-up which ensures a direct connection with the underground, a space from which everything issues and to which everything returns; a cave is perceived as a link between the "upper" and the "under" world, life and death, the point where cyclicity is almost palpable.

An inescapable element of deliberations is the ktonik aspect – since a cave is also a necropolis, a place of births and deaths, the "mouth", a passage (Christ was born in a cave, and he was buried in a cave), a symbolic womb, a place where all initiations are performed, it is the intersection of tellurian energy...



Ako "prošetamo" od dna prema vrhu milenijских taložina konstatirat ćemo da početak<sup>1</sup> njihovog nastajanja seže u vrijeme nešto starije od vrhunca zadnjeg ledenog doba kad je Korčula tek izdužena, brdovita uzvisina pored koje su protjecale tadašnje Neretva i Cetina da bi u širokoj delti, zajedno, negdje u visini Sušca, utjecale u znatno reducirano, od današnje razine oko 140 metara niže Jadransko more. Aridna stepa, gotovo polupustinja obrasla busenima na hladnoću otporne trave, grmovima pelina i kosternicom te samo na pribrežjima visokim vazdazelenim raslinjem, za kratkog ljetnjeg razdoblja postajala je utočištem stadima divljih konja (*equus hydruntinus*), goveda i bizona, a uz rijeke i padine živjeli su veliki jelene, divlje

<sup>1</sup> Radi opasnosti od urušavanja iskopavanje je u jesen 2006. zaustavljeno na dubini od 10,6 m. Narednih godina očekuje se nastavak, odnosno istraživanje dubljih naslaga za koje se s velikom sigurnošću pretpostavlja da sadrže tragove života neandertalaca.

If we take a "walk" from the bottom towards the top of the millennial sediments we can establish that their beginnings<sup>1</sup> reach into a time slightly earlier than the peak of the last Ice Age, when Korčula was but an elongated hilly elevation alongside which flowed the rivers we today know as the Neretva and the Cetina. The two rivers converge in a wide delta somewhere near Sušac and flow into the greatly reduced Adriatic Sea – about 140 metres lower than it is today. During the brief summer period the arid steppe, almost a semi-desert covered with clumps of cold-resistant grass, bushes of wormwood and yarrow, and with tall evergreen vegetation, but only on the sea-facing side, became a haven for herds of wild horses (*equus hydruntinus*), cattle and buffalo, while

<sup>1</sup> Due to the danger of cave-ins excavation was halted in the autumn of 2006 at a depth of 10.6 metres. It is expected that in the coming years works, i.e. research of deeper layers – which are believed, with a great degree of certainty, to contain traces of life of Neanderthal man – will continue.





svinje, srne te posebno brojne različite močvarne ptice. Strategija preživljavanja stanovnika Vele Spile bila je jednostavna, njen osnov činio je lov krupnih životinja (jelen, konj i govedo), a proizlazila je iz tisućljetnog nemijenanja osnovnih svojstava okoliša: u povoljnom dijelu godine trebalo je pribaviti količinu plijena koja će osigurati život do narednog razdoblja obilja. I tako iz sezone u sezonu sve do godine 14115. prije sadašnjosti kad je katastrofična vulkanska erupcija na Flegrejskim poljima pored Napulja u atmosferu izbacila 50 km<sup>3</sup> materijala poznatog kao *Napolitan yellow tuff*. Vjetrovima nošeni tragovi erupcije u špilji su sačuvani u kompaktnom sloju debljine do 10 cm i označavaju potpun prekid s dotada poznatim svijetom. Razmjere katastrofe možemo samo naslućivati, ali njene posljedice upućuju da je bila popraćena potresima i da se vremenski podudarala s početkom razdoblja globalnog zatopljenja, odnosno razmjerno naglog podizanja

the river valley and slopes provided a habitat for great stags, deer, wild boar, and particularly for large numbers of marshland birds. The survival strategy of the inhabitants of Vela Spila was a simple one. It rested on the hunting of big game (stag, horse and cattle), and emanated from the main characteristics of the environmental conditions which had remained unchanged for millennia: in the favourable part of the year one had to accumulate a sufficient amount of prey to ensure survival until the next period of plenty. And so it went, from season to season, until the year 14115 BC, when a catastrophic volcanic eruption in the Phlegraean Fields near Naples filled the atmosphere with 50 km<sup>3</sup> of material known as *Napolitan yellow tuff*. Wind-swept traces of the eruption were found in the cave in a compact stratum of up to 10 cm in depth, and denote a complete breakdown of the world as it was known up to that point. The scope of the catastrophe can only be surmised but its consequences indicated that it also



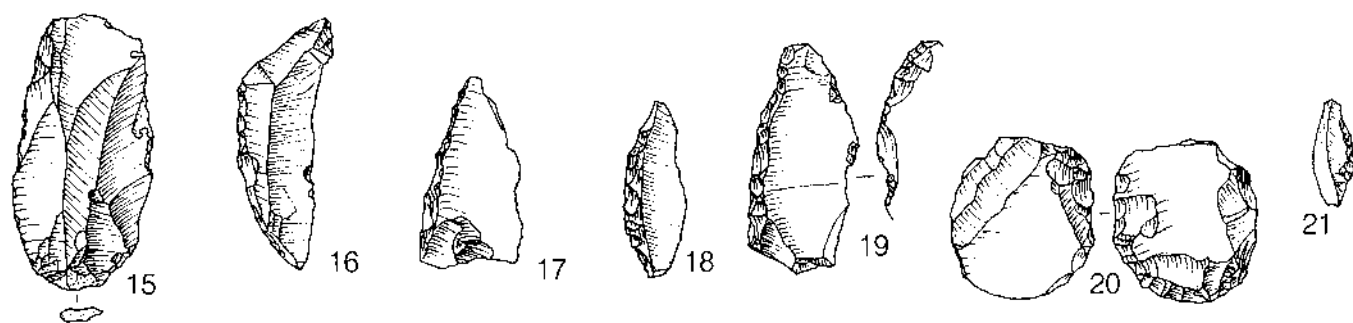
morske razine za preko sto metara (mitski Veliki potop), što je u potpunosti izmijenilo reljef, uništilo biljni svijet, potopilo životinjska staništa, a ljudsku zajednicu dovelo do ruba uništenja. U kakvoj su međuovisnosti usporedni (u naslagama odlično "arhivirani") procesi: otapanje polarnog leda, vulkanske erupcije i izražena seizmička aktivnost, do danas nije u potpunosti razjašnjeno, ali dobro je znan poguban rezultat njihovog udruženog utjecaja na čovjeka.

Život u špilji će se u narednim stoljećima jedva održavati i to uz velike napore, umjesto lova krupnih životinja osnov mu čini sakupljanje jestivih biljnih plodova, puževa i morskih školjkaša te lov sitnih životinja i ptica, a nakon perioda neophodne adaptacije usvojen je i ribolov. Grobovi iz tog vremena govore o čestim bolestima poput kifoze, skolioze, osteoartritisa, o uobičajenoj avitaminozi, potpuno istrošenim zubima, velikoj

caused earthquakes and that, time-wise, it coincided with the beginning of the period of global warming, i.e. of a relatively rapid rise in sea levels of over 100 metres (the mythical Great Flood), which resulted in a fundamental change in the relief, in the destruction of the plant world, flooding of animal habitats, and it brought the human community to the edge of destruction. What are the interdependent relations of concurrent (in strata superbly "archived") processes: melting of the polar ice, volcanic eruptions and increased seismic activity have not been fully explained to this day, but the devastating result of their joint effect on many is very well known.

In the centuries that followed, life in the cave was barely sustainable and very hard. Instead of large game the backbone of life now was the gathering of edible plants and fruit, snails and shell fish, while hunting was involved only small animals and birds. Following the necessary period of adaptation, fish-





Crtez alatki / Drawings of tools

smrtnosti među djecom<sup>2</sup>, općenito o teškoćama prilagodbe novonastaloj otočnoj skučenosti i konstantnom pokušaju iznalaženju novog načina preživljavanja.

Stabiliziranjem vremenskih prilika, nastupanjem klime slične današnjoj, dolaskom mora bliže Korčuli, njegovim uvlačenjem u zaljeve, *garne*, uvale, pretvaranjem nekada udaljenih brda i strmih grebena u pučinske otočiće i hridi te općenito "mediteranizacijom" krajolika Korčula postaje otok, a Vela Spila, od nekadašnje točke daleko u brdima, biva dijelom Sredozemlja, jedno od ishodišta zajedničke (pra)civilizacije i mjesto određivanja njenog sadržaja. U špilji (i špiljama tog doba) nastaje mit, u njima žive jednooki Polifem i nimfa Kalipso, i Piton kojeg je ubio Apolon da bi na njegovom grobu proročica Pitija proricala udišući pare iz podzemlja, špilja je ulaz u Had, labirint, u njoj kureti čuvaju malog Zeusa, Platon promatra sjene, Demetra traži svoju kćerku Perzefonu, Orfej Euridiku... I Vela je Spila sastavni dio tog svijeta, a njenim doprinosima, kojima je obogaćena zajednička nam duhovna i materijalna baština, znanost će se baviti desetljećima, otkrivajući tokove strujanja ideja, proučavajući razloge nastanka osebujnih slikanih ukrasa, uzorka tkanja, novih tipova oruđa, gena utkanih u našim kromosomima, svega onog što je vremenom pod kamenim svodom oblikovano, otkriveno ili po prvi put primijenjeno.

<sup>2</sup> U slojevima starijim od brončanog doba u Veloj Spili nađeno je petnaestak ljudskih ukopa. Iz predneolitičkog razdoblja potječe pet skeleta, jedinih poznatih i najstarijih ljudskih ostataka u ovom dijelu svijeta. Analize osteološkog materijala obavio je dr. sc. Mario Šlaus.

ing was also mastered. Graves from that period tell the story of the prevalent diseases of the times – kyphosis, scoliosis, osteoarthritis, widespread vitamin deficiency, worn and rotten teeth, high mortality of children<sup>2</sup> - in general, they tell us about the hardships of adjustments to the newly created restrictions imposed by an island and a permanent search for a new way of survival.

The stabilization of climatic conditions, the arrival of a climate similar to what we know today, the arrival of the sea closer to Korčula and its penetration into the bays and coves, the transformation of the once-distant mountains and steep reefs into the open sea isles and cliffs; in short, with the „Mediterranization“ of the landscape, Korčula became an island, and Vela Spila – once a point high in the hills – became a part of the Mediterranean, one of the sources of a common (pra)civilization and a place which defined its contents. A myth was born in the cave (and in other caves) – it is in caves that one-eyed Polyphemus and Calypso the nymph lived, as did Python, slain by Apollo, so that on his grave the prophetess Python could breath in the fumes from the underground and tell her prophecies, a cave is the entrance to the Hades, a labyrinth, in it the *kuréti* take care of little Zeus, Plato is observing shadows, Demeter is searching for her daughter Persephone, Orpheus for Euridice... Vela Spila was also a part of that world, and its contributions which have enriched our common spiritual and material heritage

<sup>2</sup> In the strata pre-dating the Bronze Age some 15 graves were found in Vela Spila. Five skeletons date from the pre-Neolithic period – the only known and the oldest human remains in this part of the world. Analyses of the osteological material were carried out by Mario Šlaus, Dr. Sc.

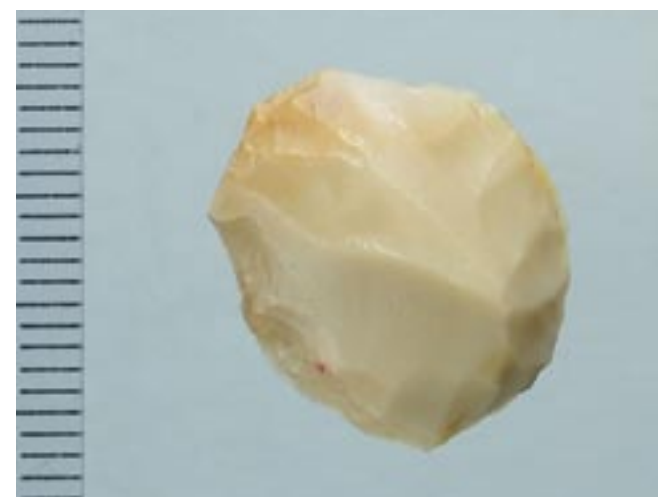
Dolaskom mora podnožje špilje postaje Luka, ishodište plovidbe, tijesno vezano uz svaku točku svake obale i ideje ponikle u vremenu kad je navigacija značila način življenja, dio procesa učenja, usvajanja, prihvaćanja.

Krajem sedmog milenija prije Krista moreplovci s Istoka, ove krajeve uvode u novo razdoblje, mlađe kameno doba, tj. u epohu tijekom koje ljudsko društvo doživljava vjerojatno najveće promjene u cjelokupnom vremenu svog trajanja. Špilja postaje točka posredovanja, prijenosa ideja, tehnologije pa i ljudi između Istoka i Zapada, pored nje prolaze liparski opsidijan, *impresso* utisci, garganski kremen, sipontiano način obrade, Scalloria ukrasni stilovi, Passo di Corvo krivulje, danilski ritoni, kroz nju slikane spirale i meandri, ulaze na dalmatinske otoke, nastavljaju dalje prema središnjoj Bosni, sjevernoj Dalmaciji, Istri, ali i obratno.

will be the subject of scientific research for decades to come, unravelling the currents followed by ideas, studying the reasons for the emergence of specific painted decorations, weave patterns, new types of tools, genes woven into our chromosomes, everything that was shaped, discovered or applied for the first time beneath that stone vault.

With the arrival of the sea, the base of the cave became a port, a starting point of sailing closely linked to every point of every shore and idea born in the times when navigation was a way of life, a part of the process of learning, of absorbing, of accepting.

Towards the end of the 7th millennium BC, navigators from the east took these parts into a new period, the Late Stone Age, i.e. the epoch in the course of which human society underwent probably the most fundamental changes in the entire span of its existence. The cave became a place of mediation, of transfer of ideas, technologies, even of people between East and West. Passing by are obsidian from the Liprai Islands, *impresso* imprints, Gargano flint, the Sipontiano method of treatment, Scalloria decorative styles, Passo di Corvo curves, rythons of the Danilo Culture and spirals and meanders characteristic of it, and going to the islands of Dalmatia, and on towards Central Bosnia, Northern Dalmatia, Istria – but also the other way round.

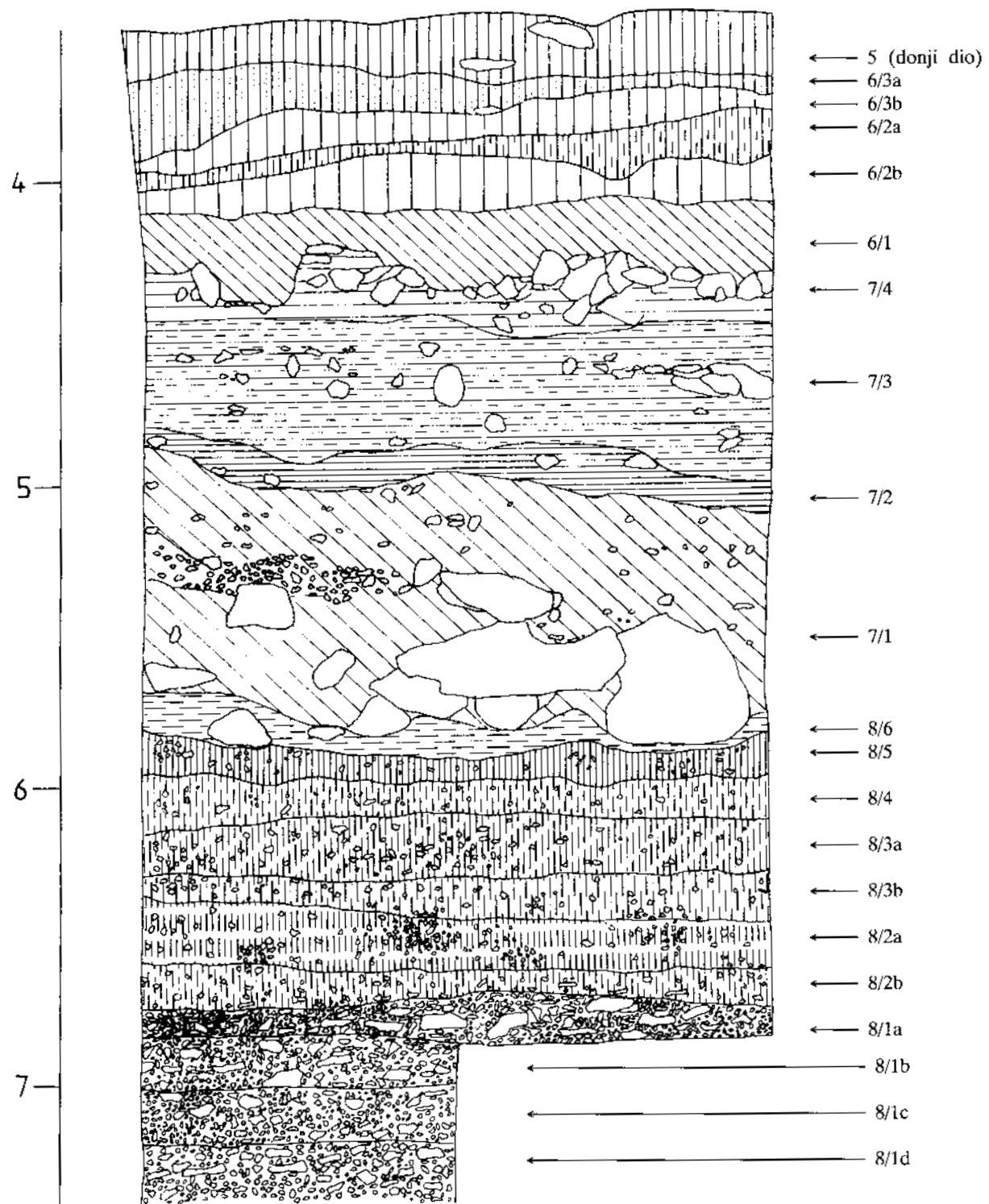


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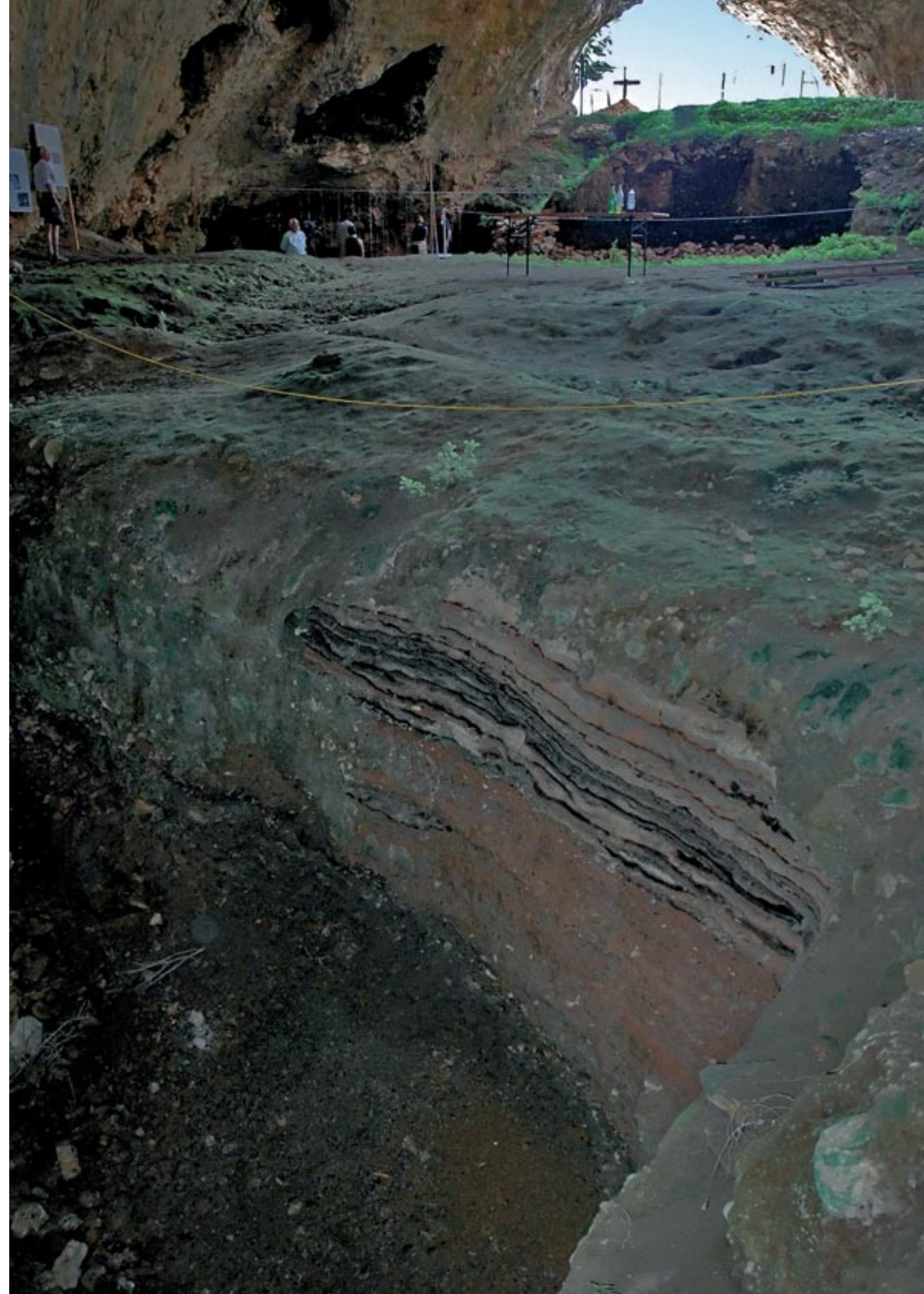


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Crtež 4. Profil f-g x 5. – Drawing 4. Section f-g x 5





Neolitička revolucija, nije značila samo početak uzgajanja životinja i obrađivanja njiva, nego je lovca do tada pupčanom vrpcom vezanog uz lovinu, uz totem, pretvorila u ratara ovisnog o hirovima prirodnih sila, ukidajući mu stara božanstva, donoseći nova, dajući im lica oblikovana prema našoj predodžbi o silini elementarnih pojava. Jedna od (sporednih, ali za arheologiju prevažnih) posljedica nastupanja mlađeg kamenog doba je i otkrivanje alkemijske pretvorbe zemlje uz pomoć vode, vatre i zraka u novi medij - keramiku, podatnu za pečenje, utiskivanje, štibanje, urezivanje, oblikovanje u formu recipijenta čija stijenka postaje nositelj nove ornamentike, niza do tada nepoznatih motiva pa i novih ukrasnih tehnika, općenito dekorativnog sustava primjerenog stočarima i poljodjelcima.

Mlađe kameno doba (u usporedbi s onim starijim i srednjim) smatra se razdobljem obilja, blagostanja i stabilnosti, a idiličan pastoralni život negdašnjih stanovnika do danas budi predodžbu o Zlatnom dobu, o davnom gotovo slučajno dosegnutom i hotimice izgubljenom Raju, o vremenu kad je mit

The Neolithic revolution meant not just the beginning of animal farming and land cultivation, it also turned the hunter - who up to that time was tied by an umbilical cord to his prey - into a farmer dependant on the whims of natural forces, doing away with their old deities, introducing new ones and giving them faces shaped in accordance with our perceptions of the force of elemental phenomena. One of the (indirect but for archaeology crucially important) consequences of the advent of the later Stone Age was the discovery of the alchemic transformation of earth with the aid of water, fire and air into a new medium - ceramic - suitable for sealing, imprints, pinching, incisions, shaping into a form of receptacle the wall of which became a medium for new ornamentation, a range of motifs previously unknown, even new decorative techniques, in general of a decorative system suited to livestock breeders and farmers.

The Late Stone Age (in comparison with the Early and Middle periods of the epoch) is regarded as a period of wealth, wellbeing and stability, while the idyllic pastoral life of those ancient people evokes a vision of the Golden Age, of the ancient Paradise at-

još sastavni dio stvarnosti, kad su ljudi i bogovi izmiješani hodali zemljom uređujući društvo i određujući sadržaj njegove vrijednosti. Ali, kao i uvijek, svako novo vrijeme u sebi nosi klicu vlastite propasti pa tako i neolitik, jer se upravo tada čovjek po prvi put u potpunosti prilagođava okolišu, već postaje činitelj mijenjanja Prirode, uvođenja novih biljnih i životinjskih vrsta, narušavanja sklada, fine ravnoteže, a ponekad vodeći se mjerilom vlastite koristi (i nepogrešivosti) pokušava biti sam Kreator te uzima za pravo ispravljati Njegovo djelo.

Nakon mlađeg kamenog doba slijede naredne prapovijesne epohe (bakreno, brončano i željezno doba) tijekom kojih život u špilji ne posustaje, naprotiv to je vrijeme njegovog najvećeg intenziteta očitovanog kvantitativnim vrhuncem keramičke produkcije i proizvodnje hrane. Špilja je i dalje mjesto intenzivnog života (i smrti), stjecište različitih utjecaja pa i onih iz geografski znatno udaljenih krajeva.

tained almost by accident and lost on purpose; a time when myth was still an integral part of reality; when people and gods mingled and walked this Earth organizing society and determining the content of its value. But as ever, each new time carries within itself the germ of its own downfall, and the Neolithic was no exception. For it was then that man for the first time failed to fully adapt himself to the environment. Instead he became a factor in the changing of Nature: he introduced new plant and animal species, thus disrupting the harmony, the delicate balance; and sometimes, guided by the criteria of his own benefit (and infallibility) he attempted to be the Creator Himself, and assumed for himself the right to correct His work.

The Late Stone Age was followed by other prehistoric epochs (Copper, Bronze and Iron Ages) throughout which life in the cave went on uninterrupted. Indeed, it was a time when it was at its most intensive, reflected in the quantitative peak of ceramic production and food production. The cave continued to be a centre of intense life (and death), a place where different influences met, including those from geographically quite distant parts.



Ulomak posude srednji neolitik / A part of Neolithic pottery



Ulomak posude, bakreno doba / A part of Copper age pottery



Motivi istraživanja minulih vremena (konzerviranja, restauriranja, arhiviranja artefakata i relikvija) leže u pokušaju objašnjenja načina i razloga nastanka, na pr. minijaturnog vrha kremenog lovačkog oružja, kod kojeg je na samo malo više od centimetra dužine i nekoliko milimetara širine sačuvana začudna minucioznost i preciznost obradbe sa ciljem postizanja krajnje svrsishodnosti i učinkovitosti (a time i povećavanja čovjekovog izgleda za preživljavanje). Ta, ali i brojne slične rukotvorine, završni su produkti stotina tisuća godina usavršavanja i razvijanja ne samo tehnologije izradbe alatke nego i fine motorike ljudske šake sposobne danas prebirati po tipkama klavira ili držati kirurški skalpel.

Značaj mogućnosti sofisticiranog oblikovanja oružja i oruđa kao i utjecaj te sposobnosti na proces intelektualnog razvitka čovječanstva neposredan je i nemjerljiv, a ne bi bilo pretjerano reći da je sam današnji Čovjek, njegov um, produkt potrebe da se osmisli, napravi, poboljša i dalje razvija spomenut predmet. Važnost (razvitka i usavršavanja) te alatke u minulom dobu može se usporediti s ulogom mikročipa u modernom svijetu, odnosno s onim činiteljem koji izravno uspostavlja nove gospodarske odnose, mijenja socijalne standarde, bitno utječe na oblike komunikacije, na transfer znanja, usmjeravanje tijeka civilizacije, njeno uvođenje u budućnost, i (nadamo se) poticanje razvoja naše kreativnosti, na isti način kako je to milenijima činio minijaturni kremen vrh lovačkog oružja<sup>3</sup>.

Razlozi proučavanja Vele Spile, opravdanja napora usmjerenog k otkrivanju odlika poputbine dobivene od samog Početka, leže u neophodnosti pronicanja u vrijeme vlastite budućnosti u cijelosti sadržanom u prvom impulsu svijesti udahnutom nam prije tridesetak tisuća godina, a datih nam činom Kreacije koja je stvorila bića (jedina u poznatom Svemiru) sposobna misliti kreativno, razmišljati apstraktno, kreirati.

<sup>3</sup> Do sad je u Veloj špiji nađeni nekoliko stotina predmeta koji su mogli poslužiti kao vrhovi lovačkog oružja. Ta je kolekcija najveća u ovom dijelu Europe.

The motifs of research of times gone by (conservation, restoring, archive-type storage of artefacts and relics) lie in the attempt to explain the ways and reasons for the emergence of, for instance, the miniature hunting weapons made of flint which, in barely more than a centimetre in length and a few millimetres in width, show an amazingly minute and precise treatment of material, the aim being to achieve the ultimate functionality and efficiency (and with it an increase in man's chances of survival). Those and numerous other similar artefacts are the final products of hundreds of thousands of years of development and perfection, not only of technologies of tool production but also of the fine motorics of the human hand, which today is able to skim over the keys of a piano, or hold a surgical scalpel. The significance of the ability to shape sophisticated forms of weapons and tools, as well as the ability to influence the process of intellectual development of mankind is direct and immeasurable, in fact, it would be no exaggeration to say that Man of today, his mind, are the product of the need to conceive produce, improve and further develop a said artefact. The importance (of development and perfection) of that weapon in times gone by can be compared to the role of a microchip in the modern world, or rather to the factor which establishes new economic relations, changes social standards, bears a crucial influence on forms of communication, transfer of knowledge, guidance of the course of civilization and its introduction into the future and (it is to be hoped) the encouragement of our creativity in the same way as the miniature flint tip of a hunting weapon.<sup>3</sup>

The reasons for researching Vela Spila, the justification of the efforts directed towards discovering the characteristics of the "luggage" originating from the very Beginning, lie in the need to delve into the time of our own future that is contained, in its entirety, within the first impulse of consciousness breathed into us some 30,000 years ago, and given to us through the act of Creation that produced beings (the only ones in the known Universe) able to

<sup>3</sup> Up to now several hundred artefacts have been found in Vela Spila which could be used as tips for hunting weapons. This is the largest such collection in this part of Europe.

Zadani istraživački zadatak je rekonstrukcija svih aspekata života ljudi, od početka do današnjice, te pokušaj projekciranja budućnosti, tj. društvenih odnosa proizašlih iz dosadašnjeg razvitka. Ostvarenje postavljenog cilja, možda i *in situ*, prikaz cjelokupnosti dosega ljudskog uma, ovisi prije svega o našem razumijevanju niza procesa tkanih milenijima, koji u konačnici daju danas dosegnut stupanj duhovnog razvitka, ali i o tehnološkim mogućnostima njegovog prezentiranja, odnosno interaktivnog predočavanja svih mijena, uspona i padova (prvenstveno tehnološkog napretka, jer ljudsko društvo od paleolitika do danas ni ne pokazuje izraženiji socijalni napredak) didaktički kombiniranog s promjenom klime, reljefa te biljnog i životinjskog svijeta.

Vela je Spila "arhiv" razvitka, mjesto gdje se iz sloja u sloj, iz faze u fazu, iz kulture u narednu kulturu prati ciklički razvitak civilizacije, prvenstveno temeljnih odrednica njene materijalne osnove, jer ova, kao ni jedna druga špilja na Mediteranu bogatstvom cjelovitog slijeda slojeva omogućava uočavanje finih, ali važnih prijelaza među razvojnim stupnjevima, nudeći jedinstvenu mogućnost prepoznavanja svojstava onog prethodnog koji će činiti presudan (dijalektički) impuls pri oblikovanju narednog.

Zavojnica vremena u Veloj se Spili propela u luk dug preko dvadeset tisuća godina, u protok vremena omeđen samo ljudskim stremljenjem k novim dosezima i umom koji teži prevladavanju okova sputavanja nas smrtnih, prolaznih, vezanih uz ograničen prostor. I na kraju, luk se neminovno zatvara, čistoća početka nadgrađena milenijskim iskustvom dovela nas je – ponovno na početak – nadamo se novog ciklusa, novog početka!

think creatively, to deliberate in an abstract manner, to create.

The given research task is the reconstruction of all aspects of life of human kind, from the beginnings to this day, and an attempt to project the future, i.e. social relations resulting from the development undergone to this day. The realization of the given aim, possibly even *in situ*, the comprehensive presentation of the overall achievement of the human mind, depends primarily upon our understanding of a range of processes that took millennia to weave, and which ultimately resulted in the level of spiritual development that we have today. It also depends upon the technological possibilities for such a presentation, i.e. for the interactive presentation of all the changes, rises and falls (of primarily technological advances, since human society has shown no distinct social advance from the period of the Palaeolithic to this day) didactically combined with the changes in climate, relief and the plant and animal worlds.

Vela Spila is an "archive" of development, a place where the cyclic development of civilization – primarily of its material basis – is followed from stratum to stratum, from phase to phase, from culture to culture. Through the wealth of its comprehensive sequence of strata this cave, like no other cave in the Mediterranean, enables one to observe the delicate but significant transitions between degrees of development, thus providing a unique opportunity to identify the properties of the preceding one, which will provide a crucial impulse in the shaping of the one which comes.

The curve of time in Vela Spila rose into an arc over 20,000 years long, into a passage of time the only boundaries of which are human aspirations towards new achievements, and the mind striving to overcome the confines of we who are mortal, transient, tied to a restricted space.

And finally, this arc inevitably closes, the purity of the beginning superimposed by the superstructure of experience acquired through the millennia brought us back to the beginning – it is to be hoped – of a new cycle, a new beginning!







# Urbana mreža povijesnih i prirodnih posebnosti okoliša Vele Luke

## Urban network of special historical and natural features of the surroundings of Vela Luka

Neven Čanić



Područje zapadnog djela otoka Korčule zauzima ca. 70 km<sup>2</sup>, a uključuje Blatsko polje sa srednjevjekovnim gradićem Blato od ca. 4500 stanovnika, područje malog naselja Potirna i područje dubokog zaljeva u kojem je smještena Vela Luka, naselje od 4500 stanovnika nastalo unatrag 150 godina, i završava u svom sjevero-zapadnom dijelu zaseokom Gradina.

Područje je isprepletano cestama i putevima koji omogućuju lokalnom, pretežno težačkom, stanovništvu komunikaciju s maslinicima, vinogradima i farmama povrća. Glavni proizvodni brand je proizvodnja maslinovog ulja s ograničenim geografskim podrijetlom, a u novije vrijeme seoski i priobalni turizam Mediterana kakav je nekad bio. Sintagma «Mediteran kakav je nekad bio» je realnost ovog podneblja. Na ovim prostorima vrijeme je

The area of the western part of the island of Korčula extends over an area of c. 70 km<sup>2</sup>, and includes the Blato Range together with the small, medieval town of Blato (c. 4500 inhabitants), the area of the small settlement of Potirna, and the deep bay within which nestles Vela Luka – a port-town with some 4500 inhabitants established 150 years ago, culminating in its north-western part with the hamlet of Gradina.

The area is criss-crossed with roads and tracks enabling the local, predominantly farming, population to access their olive groves, vineyards and vegetable farms. Their main production brand is the production of olive oil with a limited geographic origin, and lately rural and coastal tourism on the Mediterranean as it once was. The syntagm “The Mediterranean as it once was” is the reality of these parts. Here, time is slower, and life flows in its unchanged rhythm.



usporeno, a život teče svojim nepromijenjenim ritmom. Obrada agrarnog prostora vrlo sporo se modernizira i još uvijek je tradicionalna.

Na takvom prostoru, u kojem je ritam života podređen poljoprivrednoj proizvodnji i determiniran tipičnom mediteranskom klimom, nalazimo bogat civilizacijski kontinuitet življenja. Arheološki lokaliteti na ovim prostorima protežu se kroz vremenska razdoblja od zadnjeg ledenog doba preko paleolitika, neolitika, ilirskih gradina, rimskih vila rustika, srednjeg vijeka pa sve do danas. Najveći i najznačajniji od njih «Vela Spila», špilja udaljena deset minuta vožnje od centra Vele Luke svjedoči civilizacijski kontinuitet od 20,000 godina. Ostali ne manje važni jesu ilirski lokalitet Kopila s nekropolom na obroncima Blatskog polja, te ilirski i rimski lokaliteti kod Potirne,

The cultivation of agricultural land is modernizing at a very slow pace and remains traditional.

In such an environment, in which the rhythm of life is subject to agricultural production and determined by a typical Mediterranean climate, the continuity of life to be found is very rich. Archaeological localities of the area extend across periods ranging from the last Ice Age, through the Palaeolithic, Neolithic, Illyrian hill forts, Roman Villae Rusticae, the Middle Ages, down to this day. The largest and most significant of all is the locality of Vela Spila, a cave situated some ten minutes' ride from the centre of Vela Luka, which bears witness to a civilizational continuity of 20,000 years. The other localities include the Illyrian Kopila with a necropolis on the slopes of the Blato Range, Illyrian and Roman localities near Potirna, the Roman and medieval locality of Gradina, the







nadalje rimski i srednjovjekovni lokalitet Gradina i rimski i srednjovjekovni lokalitet s crkvom Sv. Kuzme i Damjana, koja je sagrađena na području rimskog gospodarskog kompleksa, *ville rustice* i ranokršćanskebazilikeizVI-VIIstolječanazapadnom djelu Blatskog polja. U svom pretežno sjeverno-zapadnom agrarnom dijelu otoka isprepletenom maslinicima ograđenim suhoziđem, nailazimo na dosta malih objekata, poljskih kućica «vrtuljaka» površine 4-5 m<sup>2</sup>, koji specifičnom tehnologijom gradnje kupole bez uporabe vezivnog tkiva čine ovo područje još interesantnijim. Vrtuljci su služili i služe težacima za sklanjanje od iznenadnih nevera i sličnih vremenskih nepogoda.

Prostorne intervencije na ovom dijelu otoka Korčule predeterminirane su činjenicom da je agrarni prostortrebalo oteti kršnom i brežuljkastom terenu, meliorizirati ga, kako bi egzistencijalni kontinuitet uopće bio moguć. Za održivost razvoja potrebne intervencije koje bi dodatno afirmirale ove prostore bile bi osuvremenjivanje cestovnih

Roman and medieval locality with the church of SS. Cosmas and Damian, which was built on the site of a Roman Villa Rustica and an early Christian basilica dating from the 6/7<sup>th</sup> centuries at the western side of the Blato Range. In the mostly agricultural north-western part of the island, criss-crossed with olive groves bordered by drystone walls, we come upon a number of smaller structures: dome-shaped field huts locally known as “vrtuljak”, of an area of 4-5 m<sup>2</sup>, whose specific technology of dome construction without the use of any bonding material make this an even more interesting area. People used, and still use, these structures as shelters in the event of sudden rains and storms.

The spatial interventions in this part of the island of Korčula were predetermined by the fact that the agricultural land had to be wrested from karst and hilly terrain, and improved in order to make existential continuity possible. To implement interventions that would enable a sustainable development which would bring further recognition to these areas it is

prometnica, proširivanje putova, «maslinove ceste», te bolje povezivanje s dva urbana centra Blatom i Velom Lukom, a time i s muzejskim centrom **Vela Spila 21+**.

Muzejski centar Vela Spila 21+ sastojao bi se od centralnog muzejskog prostora na predjelu lokaliteta Vela Spila i manjih prostornih intervencija (muzejskih laboratorija) na lokalitetima Kopila, Potirna i Gradina. Tome treba pridodati muzejski laboratorij na pučinskom otoku Sušcu, udaljenom 16 nautičkih milja od mjesta Vela Luka, neizmjerljivo važnom lokalitetu, koji je praktički nenastanjen (svjetionik i dvije kamene zgrade u blizini ruševina rane srednjovjekovne crkve i samostana, te jednom izrazito longitudinalnom stazom koja se proteže od rane srednjovjekovne crkve do zgrade svjetionika, koju arheolog Dinko Radić zove mjesečeva šetnica. Tri četvrtine otoka obraslo je niskom vegetacijom. Otok je izrazito bogat neolitičkim nalazištima, i treba ga kao takvog očuvati za vremena koja dolaze.

necessary to modernize roads, widen the tracks, the “olive road”, and ensure better communication with two urban centres – Blato and Vela Luka, and through it with the **Vela Spila 21 + Museum Centre**.

The Vela Spila Museum, Centre 21 + would comprise the central museum area situated in the Vela Spila locality, and smaller spatial interventions (museum laboratories) in the localities of Kopila, Potirna and Gradina. There would also be a museum laboratory on the island of Sušac, some 16 nm from Vela Luka, an exceptionally important locality in itself, practically uninhabited (a lighthouse and two stone buildings in the vicinity of the ruins of an early medieval church and monastery, and a distinctly longitudinal path extending from the early medieval church to the lighthouse – which archaeologist Dinko Radić calls the Moon Walk. Three-quarters of the island is covered by low vegetation. The island is replete with Palaeolithic localities and as such must be preserved for future times.



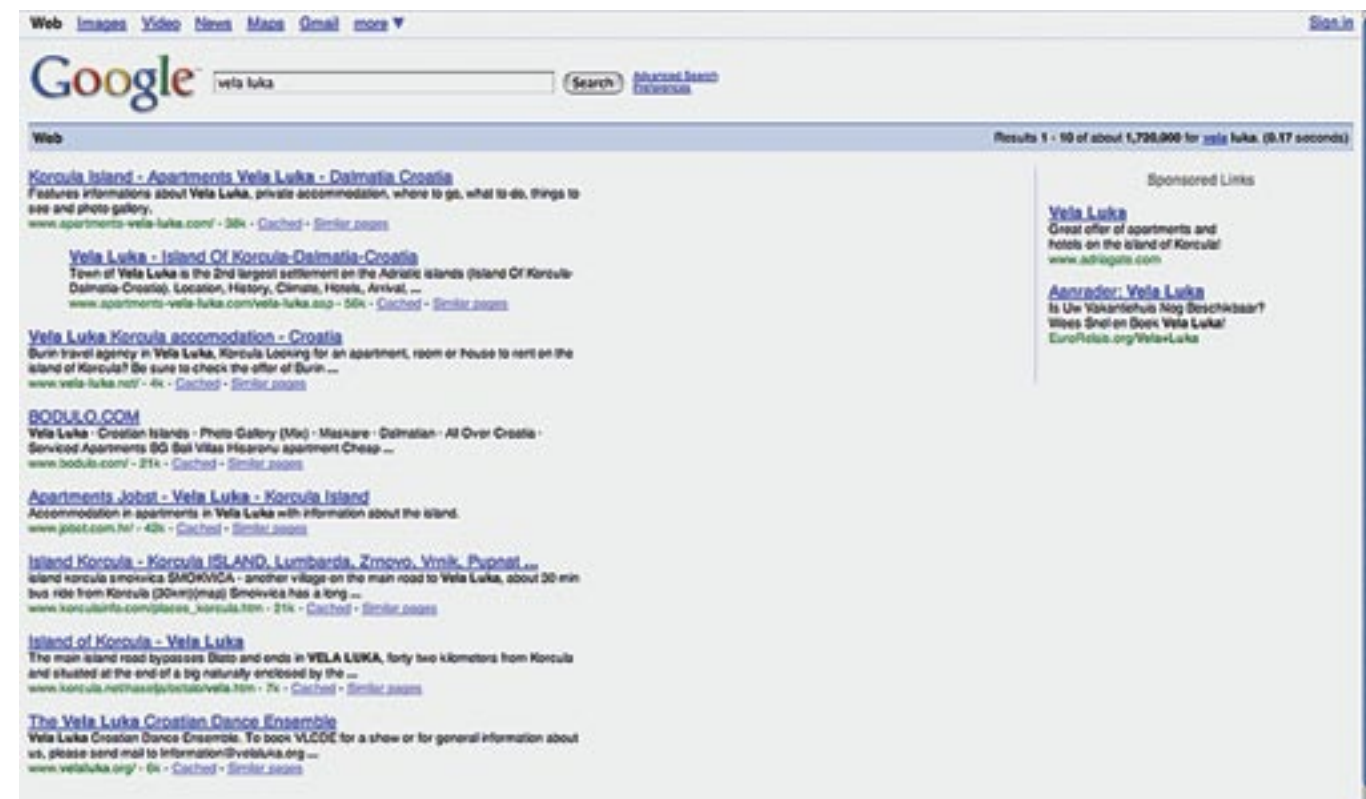


Osnova projekta je Vela Spila, središnji suvremeno artikulirani prostor muzejskog multidisciplinarnog laboratorija – multimedijalni centar, galerijski prostor, edukativni centar, restoran, knjižara ..., s muzejskim laboratorijima – arhitektonskim intervencijama manjeg obujma na lokacijama: Muzejski laboratorij Kopila 21+, muzejski laboratorij Potirna 21+, muzejski laboratorij Gradina 21+ i muzejski laboratorij Otok Sušac 21+. Dakle, projekt koji kulturološki definira čitavo područje zapadnog dijela otoka Korčule i garantira održivost budućeg razvoja.

Svaki od ovih muzejskih laboratorija 21+ umrežen je u muzejski centar **Vela Spila 21+**. Prostor koji bi se sastojao od multimedijalnog centralnog laboratorija povezanog sa svijetom internetskom vezom, uključivao bi i jednosobni apartman, koji bi koristili kustosi, tehničari ili gostujući umjetnici. Mogućnost uporabe modularnog principa gradnje i artikulacija osnovnog modula osnažila bi vizualni identitet branda Vela Spila 21+.

The backbone of the project is Vela Spila, the central, contemporarily articulated space of a multi-disciplinary museum laboratory – a multi-medial centre, gallery premises, an educational centre, a restaurant, a bookshop... with museum laboratories - involving smaller scale architectural interventions at the following localities: Kopila 21 + Museum Laboratory, Potirna 21 Museum Laboratory, Gradina 21+ Museum Laboratory, and the Island of Sušac 21 + Museum Laboratory. Consequently, it is a project which culturologically defines the whole of the western part of the island of Korčula and provides a guarantee for the sustainability of future development.

Each of those museum laboratories 21 + is linked to the Vela Spila 21 + Museum Centre. The premises, that would comprise a multi-medial central laboratory with an Internet link to the world, would also have a single-room apartment to be used by custodians, technicians or visiting artists. The possible use of a modular principle of construction and the articulation of the basic module would provide a further boost to the visual identity of the Vela Spila 21 + brand.



Interaktivni transparentni ekran za pretrazivanje arhiva muzeja Boijmans Van Beuningen / Interactive Transparent Display of Boijmans Van Beuningen Museum Archive

### Zašto muzejski laboratorij **Vela Spila 21+**?

**Vela Spila 21+** jest prostor u kojem se svakodnevno arhiviraju i obrađuju novi podaci, ujedno je i interaktivan multidisciplinarni centar koji koriste suvremeni umjetnici uporabom multimedijskog laboratorija 21+, kako bi njihovi uradci bili na licu mjesta ubilježeni u vremenski ulazni obrazac (entry point in time). Takvom sinergijom arheološkog i kulturološkog istraživačkog rada i kreativnog procesa suvremenih umjetnika perpetualno uvjetujemo održivi kumulativni razvoj kreativne misli, čiji rezultati pomažu, obogaćuju i održavaju kontinuitet života i turistički razvoj na otoku i široj regiji.

### Why the Vela Spila 21 + Museum Laboratory?

Vela Spila 21 + is a space in which new data is being stored and processed on a daily basis; it is also a multi-medial inter-disciplinary centre used by contemporary artists by way of multi-medial laboratory 21 +, so as to have their works entered into the entry point in time. Through such a synergy of archaeological and culturological research work and creative processes on the part of contemporary artists we create conditions, on a continual basis, for the sustainable cumulative development of creative thought, the results of which assist, enrich and sustain the continuity of life and tourist development both on the island and in the wider area.



# Od prezentacije do eksperimenta. Samo je mjena trajna From presentation to experiment. Change alone is constant

Ivan Kolovrat



Definicija muzeja (od starogrčkog - *musío* – sjedište, svetište Muza) 21 stoljeća – „Vela Spila - Muzej 21+“ sa svojim nalazištima, prapovijesno arheološkim lokalitetima o životu čovjeka na ovim prostorima od kraja zadnjeg ledenog doba do danas, iako sadržajno predodređena i naizgled okrenuta

The definition of a museum (from the old Greek – *musio* – the seat, the sanctuary of Muses) of the 21st century – the Vela Spila Museum 21 +, although by its very character, the prehistoric archaeological localities about the life of man in these parts from the end of the last Ice Age to this day, is contextually



prošlim vremenima, usmjerava nas istovremeno na razmišljanje o „sada i ovdje“, o budućnosti, na međuvremensku interakciju ne samo vremena, na razumijevanje i odnose ljudi i prostora ovog podneblja. Pruža nam istovremeno i mogućnost globalnijeg sagledavanja mjena u dužim vremenskim razmacima, i njihov utjecaj na razvoj čovjeka i okoliša. Poboljšavajući način življenja čovjek je osigurao time i uvjete opstanka, promijenio odnose u lancu prirodnog razvoja, nametnuo svoje uvjete i na koncu se mjenjao sam.

Upravo ta mogućnost sublimacije, fleksibilnosti i inovacije čovjeka, dovela nas je do sadašnjice. Razvojem alata, a nadalje razumijevanjem konteksta njihove primjene i učinka na život, razvila se i svijest o posebnosti postojanja. Mjena je svijesno kod čovjeka postala konstanta razvoja. Život nije lanac nepovezanih događaja, već interakcija sa okolinom koja je puno više od gole mogućnosti preživljavanja.

predefined and ostensibly oriented towards times past, it concurrently stimulates us to ponder the “here and now”, the future, the interaction between times – involving not just mere periods of time, the understanding and relationships between people and environment of these climes. It also provides us with an opportunity for a more global perception of changes over extended spans of time, and their influence upon man and his environment. While improving his living conditions and ensuring conditions for his own survival, man has in the process changed relations in the chain of natural development, imposed his own conditions and, ultimately, was himself changed.

It is this very possibility of sublimation, flexibility and innovation inherent to man that has brought us to the present day. With the development of tools, and above all through an understanding of the context of their application and effect on life, awareness of the singularity of existence was developed too.



Sadržajno „Muzej 21+“ će nas sigurno, ako dozvolimo, odvesti u prošlost, koju nismo znali ili možda jesmo, koji možemo smjestiti u zgradu kao izložbene eksponate, ili u arhivu i time „ispuniti“ ulogu muzeja, ali zasigurno jedna od interesantnijih mogućnosti korištenja muzejskog blaga, svjedoka mjena, je dozvoliti njima da mjenjaju nas.

Ostati u tom pokretu mjena koji su oni inicirali i nastaviti ga. Razvijati alate i vještine, upravo kao što su i ti drevni ljudi - naši preci - radili, poboljšavajući time život sada u skladu sa našom okolinom. Razviti ideju muzeja ne kao statični niz tematsko, kronološko složenih eksponata smještenih u prezentacijskim prostorima ili arhivima, pasivno izloženih, već ostaviti mogućnost experimentu, demonstraciji, osmišljavanju prostora muzeja i bez prostora muzeja.

Razumjeti „prostor“ u smislu prostora u kojem živimo, ne kao prostor ograničen zidovima. Uključiti okoliš u „muzejski prostor“. Povezati ne samo stru-

The change became a conscious constant of man's development. Life is not a chain of unrelated events, but an interaction with the environment which is far more than just a possibility for survival.

In terms of contents, Museum 21 + will undoubtedly, if we allow it, take us into a past which we did, or did not, know, which we can fit into a building as exhibition items, or into an archive, thus “fulfilling” the role which a museum has. But surely one of the most interesting possibilities for the utilisation of museum treasures, those mute witnesses to change, is allowing them to change us.

To become a part of that motion of changes which they initiated, and to perpetuate it. To develop tools and skills just like those ancient people – our ancestors – did, improving through it our life, now in the harmony with our environment. To develop the idea of a museum not as a static array of exhibits arranged thematically and chronologically in their neat presentation areas or archives, passively displayed, but to



ku već otvoriti mogućnost raznim disciplinama, institucijama, grupama i pojedincima da sudjeluju u kreiranju dinamičnog i živog konteksta. Osmišljavati nanovo sadržaje muzeja o prošlim vremenima izvan prošlih vremena, muzej sa sadržajem bez sadržaja. „Oživjeti“ drevne ostatke čovjeka, drevne ljuštore školjaka, puževa, jelena, divljih svinja, ... i njima omogućiti da ispričaju svoju priču opstanka.

U trajnoj potrazi za novim sadržajima, ostaviti mogućnost i sadržaju da nađe nas.

leave an option for experiment, demonstration, and to enable the conception of a museum space without the space of a museum. To understand “space” in the sense of the space in which we live, and not as a space enclosed and therefore restricted by walls. To integrate the environment into a “museum space”. To form links not just within the profession but to open up opportunities for different disciplines, institutions, groups and individuals to partake in the creation of a dynamic and living context. To devise anew the contents of the Museum of Times Gone By outside those distant times, a museum with contents without content. To “revive” the ancient remains of man, ancient sea shells, snails, deer, wild boar... and enable them to tell us of their own story of survival.

In the everlasting search for the new contents, leave the possibility for the contents to reach us.



# Arhiv Simultanih vremena

## Archive of the Simultaneous Times

Leonida Kovač



Razmišljajući o arheološkom lokalitetu Vela Spila koji svojim sadržajem označuje jednu od esencijalnih točaka svjetske kulturne baštine, kao neizbježno referentno mjesto u postupku reprezentacije toga mjesta nameće se misao jednog od najutjecajnijih historičara i filozofa dvadesetog stoljeća - Michela Foucaulta. Na doslovno koincidenzijskoj razini pojmova: Vela Spila jest arheološki lokalitet, a Foucault svoju znanstvenu metodu naziva arheologijom. Među Foucaultova kapitalna djela koja su nedvojbeno promijenila paradigmu ne samo historiografije, već i humanističkih znanosti uop-

In considering the archaeological locality of Vela Spila, the contents of which denote one of the essential points of the cultural heritage of this world, the unavoidable place of reference that imposes itself in the process of representing the locality is the thought of Michael Foucault, one of the most influential historians and philosophers of the 20th century. At the literally coincidental level of concepts // notions // ideas: Vela Spila is an archaeological locality, and Foucault defines his own scientific method as archaeology. Among Foucault's most important works which have undoubtedly changed the paradigm of not only his-

će, ubrajaju se dva naslova koja sadrže pojam arheologije. Posrijedi su *Riječi i stvari: arheologija humanističkih znanosti*<sup>1</sup> (1966.) i *Arheologija znanja* (1969.) Problematizirajući podrijetlo znanstvene spoznaje i obračavajući posebnu pozornost taksonomiji, odnosno imenovanju koje nastaje na temelju opažanja, Foucault eksplicite tvrdi kako je svijet riječi taj koji stvara svijet stvari, odnosno kako je stvarnost, pa tako i ona povijesna, učinak diskurza koji proizvodi određena značenja. Tako, govoreći o Veloj Spili proizvodimo ne samo kulturalna značenja koja pripisujemo lokalitetu koji je ujedno i povijesni artefakt u smislu znanstvenoga dokaza, i prirodni fenomen koji egzistira i egzistirat će mimo bilo koje diskurzivacije, već modalitetima njezine reprezentacije istodobno redefiniramo granice pojedinih znanstvenih disciplina. U podtekstu svake redefinicije trebalo bi moći razaznati pitanje što znanost jest? Što je to arheologija? Što povijest, što antropologija, što sociologija, što etnologija, i nadalje, kakav je odnos tih takozvanih društvenih znanosti spram onih prirodnih, primjerice, geologije, zoologije, botanike, i ako hoćemo, genetike? Naša je civilizacija, utemeljena na genealogiji znanosti prosvjetiteljske provenijencije, još uvijek sklona identifikaciji pojedinih fenomena po načelu binarnih opozicija, a jedna od tih temeljnih opozicija jest ona priroda - kultura. Danas je posve jasno da je i sam pojam prirode kulturalno proizveden. Citirat ću Foucaulta: "Da bi se pojavila povijest prirode nije bilo potrebno da se priroda zgusne, da se pomračí, da umnoži svoje mehanizme dok ne dobije onu mračnu težinu povijesti koju možemo samo konstatirati i opisati, a da je pri tome ne možemo ni mjeriti, ni izračunati, ni objasniti: trebalo je - i to je upravo suprotno - da Povijest postane Prirodna. Povijest živog bića nije ništa drugo nego samo to biće upleteno u semantičku mrežu koja ga povezuje sa svijetom". Svojom pojavnošću Vela Spila upućuje nas upravo na ključni pojam živog bića, i zahtijeva izbavljenje toga živog bića, odnosno same sebe kao živog bića, iz procesa mortifikacije koji su imanentni našoj kulturi odnosno civilizaciji.

<sup>1</sup> Engleski prijevod: *The Order of Things: An Archeology of Human Sciences*

toriography but also of humanistic sciences in general, are two titles that include the concept of archaeology: *Riječi i stvari: arheologija humanističkih znanosti*<sup>1</sup> (1966) and *Arheologija znanja* [*Archaeology of Knowledge*, 1969]. By problematizing the origins of scientific cognisance and paying special attention to taxonomy, or rather to the designation based on observation, Foucault explicitly claims that it is the world of words which creates the world of things, i.e. that reality, including historic reality, is the result of a discourse which produces certain meanings. And so, when talking about Vela Spila we produce not only cultural meanings we attribute to the locality - which is both a historical artefact in the sense of a scientific proof, and a natural phenomenon which exists and will continue to exist regardless of any discursivization - but we are also redefining the boundaries of an individual scientific discipline with the modalities of its representation. In the subtext of every redefinition one should be able to discern the question of "what is science?" What is archaeology, what is history, what is sociology, what is ethnology, and furthermore what is the relation between what is known as humanities and natural sciences like geology, zoology, botany and, if you will, genetics? Our civilization, founded on genealogy of science of enlightening provenance, is still prone to the identification of individual phenomena on the principle of binary opposition, and one of the fundamental of such oppositions is the one nature - culture. Today, it is quite clear that even the very notion of nature is culturally produced. Allow me to quote Foucault: "For the history of nature to appear it was not necessary for nature to condense, to dim, to multiply its mechanisms until it acquired the dark weight of history which we can but establish and describe, while at the same time we can neither measure it, calculate it, nor explain it; what was required was the very opposite - History needed to become Natural. The history of a living being is nothing else but this being being entangled in the semantic net which links it with the world." Through its phenomenon Vela Spila points us precisely towards the crucial notion of a living being, demanding the salvation of that living

<sup>1</sup> English translation: *The Order of Things: An Archeology of Human Sciences*





Svaki pokušaj rekonstrukcije, odnosno tumačenja onoga što je u Veloj Spili pronađeno, istodobno je legitiman i arbitraran, jer svaka je činjenica (pa tako i materijalni artefakt koji potječe iz jednog vremena u kojemu ne postoji kategorija pisanog svjedočanstva) podložna beskonačnoj igri interpretacije. Vela Spila, paradoksalno i doslovce jest ishodište i monument. Ishodište u smislu neiscrpnog rudnika artefakata, odnosno arhiva koji čuva dokumente iz nekih nama nedokučivih vremena; monument u smislu znaka koji simboličkim jezikom govori o značenju mjesta na kojemu se nalazi. Modalitetima reprezentacije Vele Spile kao živog bića koje postoji u kontekstu vlastite povijesnosti, a jedan tih modaliteta je i takozvani muzeološki pristup, bilo bi nužno omogućiti permanentni proces dekonstrukcije i rekonstrukcije upravo te, foucaultovske, semantičke mreže koja samu Spilu, a ujedno i njezine prošle, sadašnje i buduće korisnike povezuje sa svijetom. Pitanje koje mi se ovdje nameće jest što je muzealizacija? Konkretno, muzealizacija artefakata. Odgovorila bih - mortifikacija; i kao temeljni problem tzv. muzeološke koncepcije prezentacije arheološkog lokaliteta Vela Spila postavila imperativno izbjegavanje te mortifikacije koja se manifestira u činu prezentacije tzv. nedvojbenih znanstvenih istina, u ponudi gotovih odgovora. Mortifikacijski učinak u postupku muzeološke reprezentacije Vele Spile moguće je izbjeći jedino postavljanjem pojma povijesnog vremena i beskonačnih prostornih dimenzija u funkciju temeljnog predmeta interesa, ili ako hoćemo kapitalnog izložka u samoj Veloj Spili i u njezinom širem teritorijalnom kontekstu. Povijesno je vrijeme varijabilno: kondicionirano je simultanim supostojanjem različitih vremena - vremena koja se manifestiraju u činu događanja nekog događaja i u činu recepcije određenog događaja koji se događa u nekom naknadnom ili paralelnom vremenu, i u nekoj, fenomenološki, drukčijoj dimenziji. Pitanje koje bi reprezentacija arheološkog lokaliteta ovakve raskošne stratigrafije trebalo permanentno postavljati publici, ili preciznije, korisnicima, glasi: koje sve dimenzije egzistencija ima i koju funkciju među njima ima ona vremenska?

being - or rather of itself as a living being - from the processes of mortification which are immanent to our culture, and to our civilization.

Every attempt at the reconstruction, i.e. at the interpretation of what has been found in Vela Spila, is at the same time legitimate and arbitrary since every fact (including a material artefact originating from a time in which no category of written testimony existed) is subject to an endless game of interpretation. Paradoxically and literally, Vela Spila is a source and a monument. A source in the sense of an inexhaustible mine of artefacts, an archive preserving documents from times incomprehensible to us; a monument in the sense of a sign speaking in a symbolic language of the significance of the place in which it is located. Through the modalities of representation of Vela Spila as a living being existing within the context of its own historicity (and one of those modalities is what is known as a museological approach) it would be crucial to ensure a permanent process of deconstruction and reconstruction of that very Foucaultish, semantic grid, which links the Spila itself, as well as its past, present and future users, with the world. The question that comes to my mind here, is what is musealization? And specifically, the musealization of artefacts. And my answer would be: mortification; and furthermore, I would pose the imperative avoidance of that mortification manifested in the act of presentation of the so-called indisputable scientific truths, in the supply of ready-made answers, as the fundamental problem of what is the so-called museological concept of presentation of the Vela Spila archaeological locality. The mortification effect in the process of museological representation of Vela Spila can be avoided only by laying down the concept of historical time and the infinite spatial dimensions as the fundamental subject of interest, or, if you will, as the main exhibit both in Vela Spila itself, and in its wider territorial context. Historical time is variable: it is conditioned by a simultaneous coexistence of different times - times which are manifested in the act of an event taking place, and in the act of perception of a specific event taking place in some subsequent or parallel time, and in some phenome-

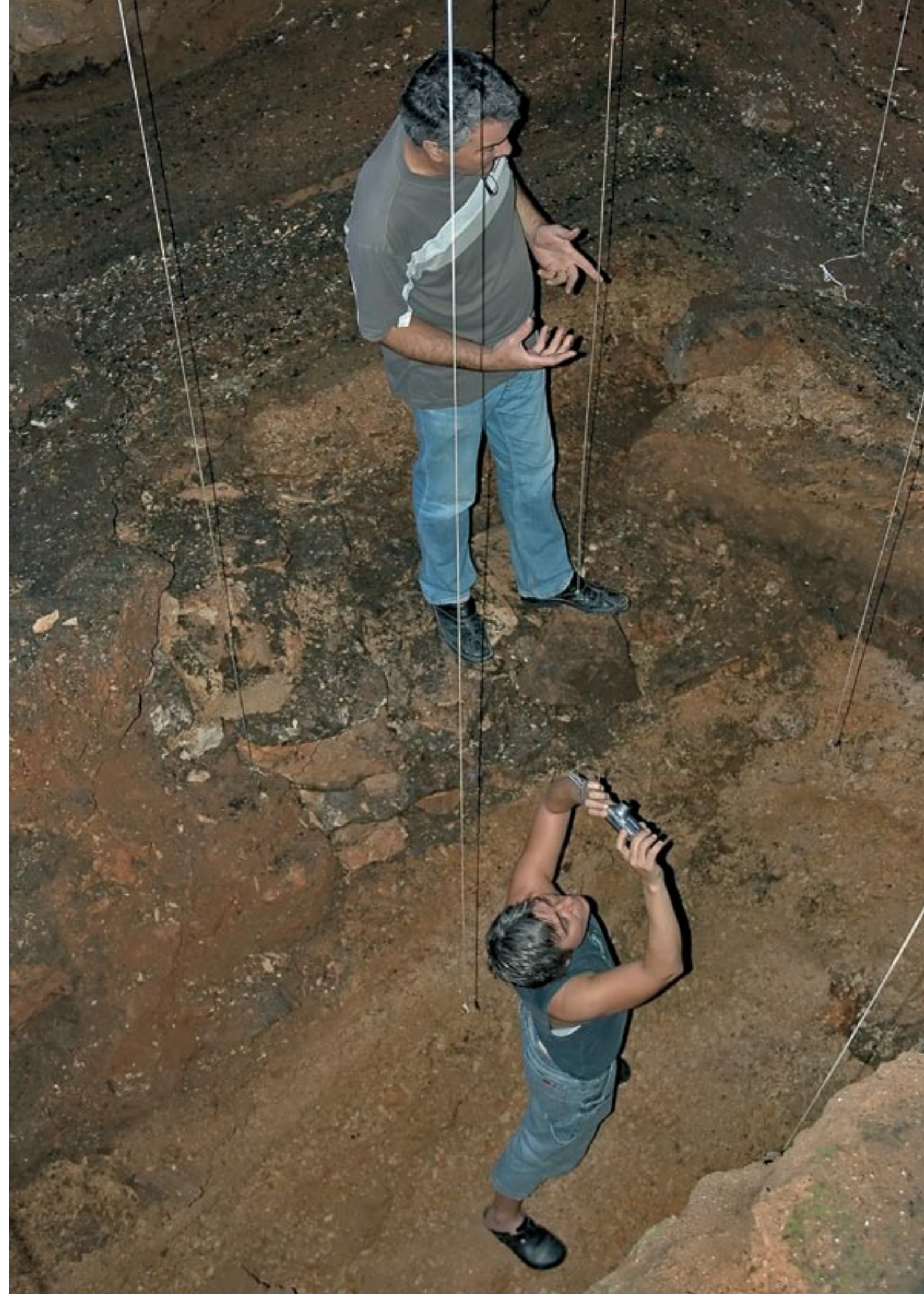


Stoga je umjesto radnog naziva projekta reprezentacije Vele Spile - Muzej 21. stoljeća, primjereniji naziv *Arhiv simultanih vremena*. Termin simultana vremena upućuje, među ostalim i na individualno vrijeme koje istodobno postoji unutar i na samom rubu povijesnog vremena. Arhiv jest prenapučeno mjesto, ali mjesto u kojemu uvijek ima prostora i razloga za pohranu novih svjedočanstava. Ma u kojem formatu ona postojala.

nologically different dimension. The question which a representation of an archaeological locality of so sumptuous a stratigraphy should be constantly asking the public, or to be more precise, the users, is: what kind of dimensions does existence possess, and which function among them does the dimension of time have? Consequently, instead of the working title of the representation project of Vela Spila - *Museum of the 21st century*, a more appropriate name would be the *Archive of Simultaneous Times*. The term "simultaneous times" points to, among other things, the individual time existing within and at the edges of historical times. An archive is an overcrowded place, but also a place in which there is always room and reason for the storage of new testimonies. In whichever form they may exist.



Ljudski zub, 8 milenij prije Krista / *Human tooth 8000 BC*





# Kassandra govori istinu

## Cassandra is Telling the Truth

Gorki Žuvela



19.3.2007. na odlasku iz Vela Luke, umjesto pozdrava Dinko Radić reče: „treba tuć veslon po moru“ jasno, izrečeno viškim – luškim govorom.

### Muzej +21

Muzej nije metafora, kronične zaraženosti muzeja traže poduku biologije hiperdimenzionalnosti, kako prevladati predrasude o nevidljivim dimenzijama, ali nadasve prijevode u stvarno, jer metafore postaju stvarnost. Danas postoje oni koji vjeruju u stvarnost i oni koji ne vjeruju u stvarnost. U ovom našem projektu moguć je sraz prapovijesnog i suvremenog, jer postoji mogućnost da svakodnevno

On March 19, 2007, on his departing Vela Luka, Dinko Radić said in lieu of a farewell: “One needs to hit the sea by the oar” – and said it, naturally, in the vernacular of Vela Luka.

### Museum 21+

A museum is not a metaphor. Chronic museum infections require instruction in the biology of hyperdimensionality, in how to overcome the prejudices regarding invisible dimensions, but most of all they need translations into reality – since the metaphors do become reality. Today, there are those who believe in reality and those who do not. In this project of

utvrđujemo, prepoznajemo prošlo u akceleratorima ili vjerujemo u C14. Torte presjeka prapovijesnog množe se u dimenzije, zapravo one čekaju čitače dimenzija. Sve zaražene riječi i zaražene misli, prepustimo mravojedima („metaforu usvojiti“). Sveprisutno prošlo je ulog, ono je javni spis. Ono je točka-dimenzija u Crtozemlji, Crtoživot kao dimenzije presjeka, torte, kako to vehementno zovu, nazivaju, sazivaju prehistoričari... I tako u toj nataloženosti živi njihova i naša milost. Prapovijesni čovjek i suvremeni čovjek, dva prijatelja koja vjeruju jedan drugome. Samo prošlo i suvremeno-stvarno čine okvir za integralno. Prapovijesna povijest i suvremena umjetnost, u ovom slučaju su inicijacija za prepoznavanje stvarnog.

Susretao sam se, ali i susretat ću se sa oklopima. Moja sloboda zaborava u potrazi je za C14. U Veloj Spili C14 vjerno očekuju prijatelji. Ili, za Roland Barthesa, uživanje u tekstu je pravljenje vlastitog teksta na račun tuđeg teksta. Nježno rečeno mi smo agenti interpretativne zajednice slobodnih radikala, „biološki rečeno“ fuzije – buđenja, protoni i neutroni, udružuju se na različite načine kako bi stvorili puno nestabilnih čestica. Oni se mogu vidjeti u experimentima, u akceleratorima, ali prije svega u našim glavama. Čutim se kao nestabilna čestica stvarnog pokušaja interferiranja prapovijesnog i arta. Danas je poznato da interferirati znači utjecati na razne sustave. I takvo uplitanje kvantne teorije u stvarne dijaloge može interferirati, zalijepiti i razviti standardne modele. To je zapravo gluonsko polje koje lijepi dimenzije prapovijesti i arta.

Muzej je forma za simetrije. Simetrija razvija integralni okvir za čestice, koje se razvijaju iz sna, iz znanja, iz malo milosti. Očito prapovijesničar, raz-

ours a confrontation of the prehistoric and the contemporary is possible – because on a daily basis we are able to establish, identify the past in the accelerators, or believe in C14. The cross-section cakes of the prehistoric multiply into dimensions, in fact they are waiting for the readers of dimensions. Let us leave all the infected words and infected thoughts to ant eaters (“a metaphor to be adopted”). The omnipresent past is a deposit; it is now a public document. It is a point – a dimension in the Lineland, a Linelife as dimensions of a cross-section, of a cake – as prehistorians vehemently name it, call it... And so theirs and our grace live in those sediments. Pre-historic man and contemporary man, two friends trusting in each other. Only the past and the contemporary do truly make a framework for the integral. Pre-historical history and contemporary art are in this case an initiation for identification of the real.

I did meet, and will continue meeting armours. My freedom of oblivion lies in the search for C14. In Vela Spila C14 is awaited by faithful friends. Or, for Roland Barthes, enjoyment of a text is making one's own text at the account of somebody else's text. To put it gently, we are agents of the interpretative community of free radicals. To put it biologically, fusions – awakenings, protons and neutrons are coming together in a variety of ways in order to create a multitude of unstable particles. They can be seen in experiments, in accelerators, but first and foremost in our heads. I feel like an unstable particle of a real attempt at mutual interference of prehistory and art. Today, it is known that to interfere means to have an influence on different systems. Even such involvement of quantum theory into a real dialogue can interfere, bond together and develop standard models. This is a gluonic field which bonds dimensions of prehistory and art.







mišlja kao umjetnik. Očito umjetnik razmišlja kao prapovijesničar. Očito prapovijesni čovjek razmišlja kao umjetnik. Očito ovaj projekt je potencija stvarnosti. Ili možda promaknemo bolje prepoznati našu nadređenu stvarnost. Umjetnost je važan i snažan način građenja suradnje i razumijevanja, ali i iznenađenja.

Prostor Vele Spile je prostor u pravcu od Monte Gargana do Neretve koji usmjerava morska struja, provjereno. Ali prostor Vele Spile kao prostor Arhiva +21 i Muzeja +21. Dobro je usvojiti riječi. Prapovijest i suvremena umjetnost u pojmu riječi. Proces i nadređenost daju uvid u stvarno. To je hiper

*A museum is a form of symmetry. In turn, symmetry develops an integral framework for particles which grow from a dream, from knowledge, from a little bit of grace. Quite clearly, an artist thinks like a prehistorian. Quite clearly, a prehistoric man thinks like an artist. Quite clearly, this project is the involution of reality. Or perhaps we miss better identifying our superior reality. Art is an important and powerful way of building up cooperation and understanding, but surprises too.*

*The space of Vela Spila is a space on the line from Monte Gargano to the River Neretva, guided by a sea current, for certain. But the space of Vela Spila*

prostor, tu prepoznajemo hiperdimenzije. U prostoru za arhiv u objektu Arhiva+21 i Muzeja +21 nalaze se neistraženi i istraženi artefakti, dostupni raznim specijalistima istraživanja fenomena Vela Spila, ali dostupni znatiželjnim građanima. To je ujedno mjesto okupljanja i rada na raznim znanstvenim projektima. Jasno, tu je Biblioteka i razni oblici elektronske prezentacije. Sam prostor Vele Spile je hiperkondenzirano stanje, ona je objedinjujući element, objedinjuća čestica, ali i zrak prema kojem moramo imati odgovornost i platonsku neutralnost.

as the space of Archive + 21 and Museum + 21. It is good to adopt words. Prehistory and contemporary art in the phenomenon of a word. A process and superiority provide an insight into the real. This is a hyper-space; it is here that we identify hyperdimensions. In the premises for the archive within the Archive+21 and Museum+21 building there are artefacts researched and unresearched, accessible to various specialists investigating the phenomenon of Vela Spila, but also to curious citizens. It is at the same time a place of gathering and work on a variety of scientific projects. Naturally, there is a library and





U prostoru za produkciju Arhiva+21 i Muzeja +21, tj. drugi dio objekta, drugi dio čestica tima okuplja prapovijesne znanstvenike i suvremene umjetnike. Što znači da europske prapovijesne institucije i europski muzeji suvremene umjetnosti, formiraju zajednički Board.

Dakle, prapovijesni znanstvenici i suvremeni umjetnici definiraju projekt produkcije u prostoru za produkciju. Savjet institucija prapovijesnih znanstvenika i suvremenih povjesničara umjetnosti i suvremenih umjetnika predlaže, dogovara projekt produkcije. Ovakvi sadržaji produkcije projekta događaju se trijenalno. Kompetencije Savjeta su dogovori i izbori tima i tema projekta produkcije. Bumo vidili.

Jedan jelen, kosti jelena iz Vele Spile, reanimacijom briše razlike između prapovijesti i suvremene umjetnosti, jelen je lakmus, ali ujedno i plod sjene koja se dogodila njegovim životom i našim čitanjem presjeka, torte, iz crtoživota. Nema razloga da se prestane razmišljati o tome kako bi stvari mogle postati boljima, možemo crtoživot pretvoriti u pojam izmicanja, jer integrirati izvore prepoznavanja, mogućnosti i razlika, postaju uvjetovane. Vela Spila postoji, prapovijesnjari postoje, institucije suvremene umjetnosti postoje, prapovijesne institucije postoje, suvremeni umjetnici postoje. Prema tome, poteškoća se sastoji u prepoznavanja interesa. Postoji krajnji skepticizam i entuzijizam, u određenoj mjeri, ja se dobro snalazim u ideji funkcionalne utopije. Moj podstanar stalno me vuče za rukav, znate on je malo naivan, ali što se može, on je moj podstanar.

Sljedeće ispisano rado bi ispisao bijelom bojom. Dakle, kuća Arhiva 21+ i Muzeja +21. To je jedan objekt bliže luci prapovijesnoga stanovnika Vele Spile, ali u pravcu prema Veloj Spili. Stalno sam u zamci, usmene predaje, priče o kući, ali kuća je kuća. Zamka, ali ne zagonetka, ne samo želja, ne samo ufanje, ostavljam „ne napuštam“ drugima, boljima s pozdravom: budite uspješni. Sad mi se čini, ovih zadnjih par rečenica, printao bi malo tamnije bijelo.

different forms of electronic presentation. The area of Vela Spila itself is a hypercondensed condition; the cave is an all encompassing element, an all encompassing particle, but also the air towards which we have a responsibility and must retain Platonic neutrality.

In the production area of the Archive+21 and Museum+21, i.e. in the other area of the facility, the other part of the team particles combines prehistoric scientists and contemporary artists. Which means that European prehistoric institutions and European museums of contemporary art form a joint board.

In other words, prehistoric scientists and contemporary artists are defining a project of production in the production space. The Council of institutions of prehistoric scientists and contemporary art historians and contemporary artists is proposing and negotiating a production project. Such contents of the project production take place triennially. Within the competences of the Council are discussions about and selection of the team and the themes of the production project.

Deer bones from Vela Spila – erasing the differences between prehistory and contemporary art by way of reanimation; deer is the litmus-paper as well as being the product of the shadow that occurred in his life, and through our reading of the cross-section of the cake. There is no reason to stop thinking how things could become better; we can turn the Linelife into a notion of evasion, for by integrating the sources of identification, possibilities and differences things become conditioned. Vela Spila exists, pre-historians exist, institutions of contemporary art exist, and contemporary artists exist. Consequently, the difficulty lies in identifying the interests. There is a certain amount of ultimate scepticism and ultimate enthusiasm; I myself am doing fine within the idea of functional utopia. My subtenant keeps buttonholing me; he is a little naive, you see, but what can you do, he is my subtenant.

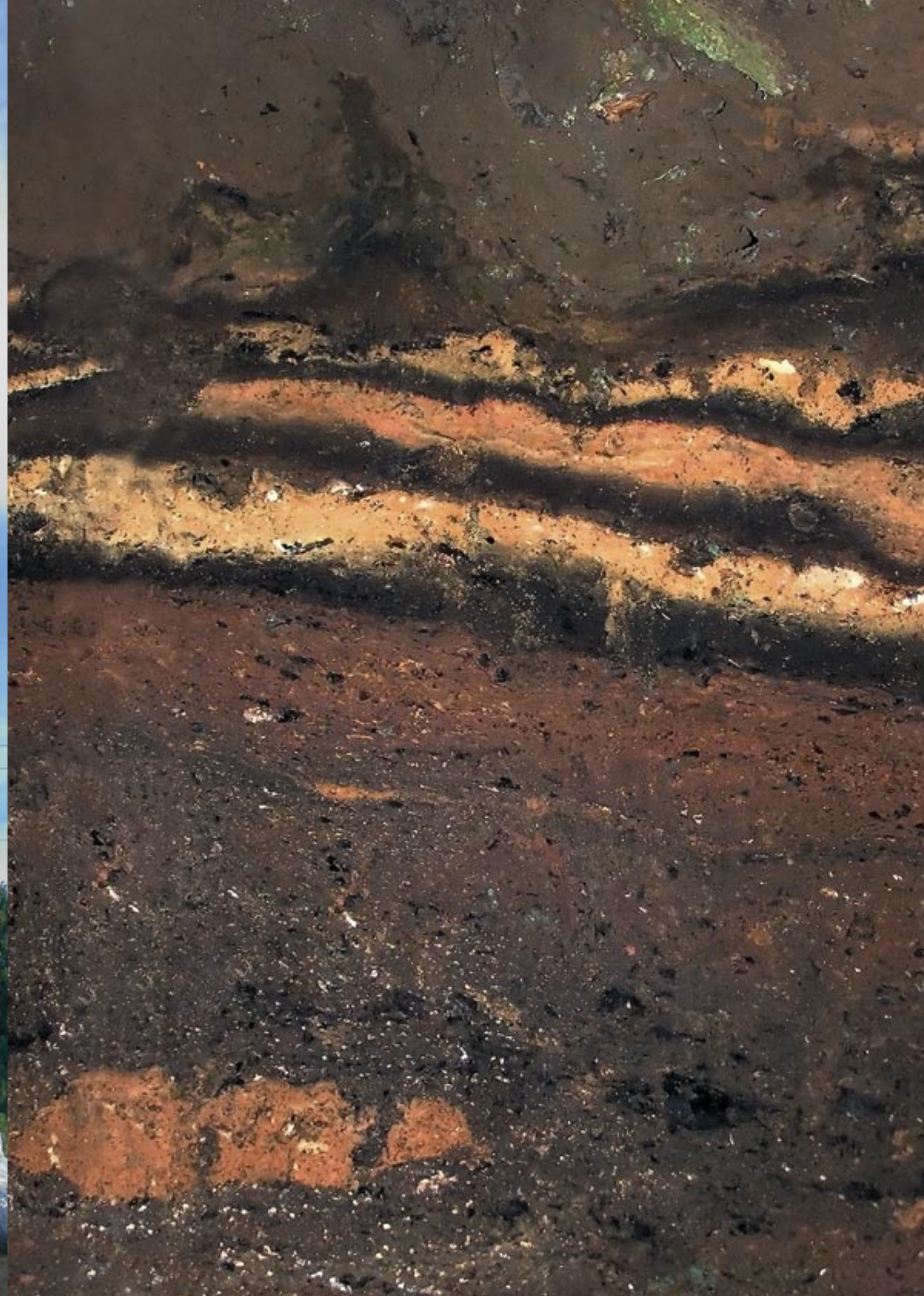


Ulog i dometi Vele Spile, traži svjedoke, agente umreženosti. Vela Spila predaje se, besplatno, na određeno vrijeme. Moram posuditi, red plovidbe, jer sami trenutak kad brod zatrubi i otplovi, starta pamćenje, starta zaborav, traje putovanje i nemogućnost prekida putovanja. Kapetan upravlja brodom i ja sam za njega teret. A brod na provi ima ispisano ime: VELA SPILA. Pridružite se, ulaz je slobodan. Vjerujem u trajni oblik glagola oslobađanja. Dragi susjedi iz susjedstva. Plodni zrak je žute boje.

The next lines I would like to write in white paint. Now, the house of Archive+21 and Museum+21. It is a building located closer to the port of the prehistoric inhabitants of Vela Spila, but in the direction of Vela Spila. I am constantly in a trap of the story about a house, though a house is a house. A trap but not a riddle, not a mere desire, not mere hope and belief; I leave it – not abandon it – to others, to the better ones, with the salutations: be successful. Now, it seems to me, I would rather print these last few sentences in a slightly darker white.

The role and the reaches of Vela Spila – it seeks witnesses, agents of networking. Vela Spila is being given, free of charge, for a certain period of time. I must borrow the sailing schedule because the very moment when a ship blows its horn and sails away, memory begins, oblivion begins, the voyage continues and so does the inability to stop the voyage. A captain runs the ship and for him I am a burden. And the ship has a name written on its prow – VELA SPILA. Join in, entrance is free. I believe in the continuous form of the verb freeing. Dear neighbours from the neighbourhood. Fertile air is of the colour yellow.



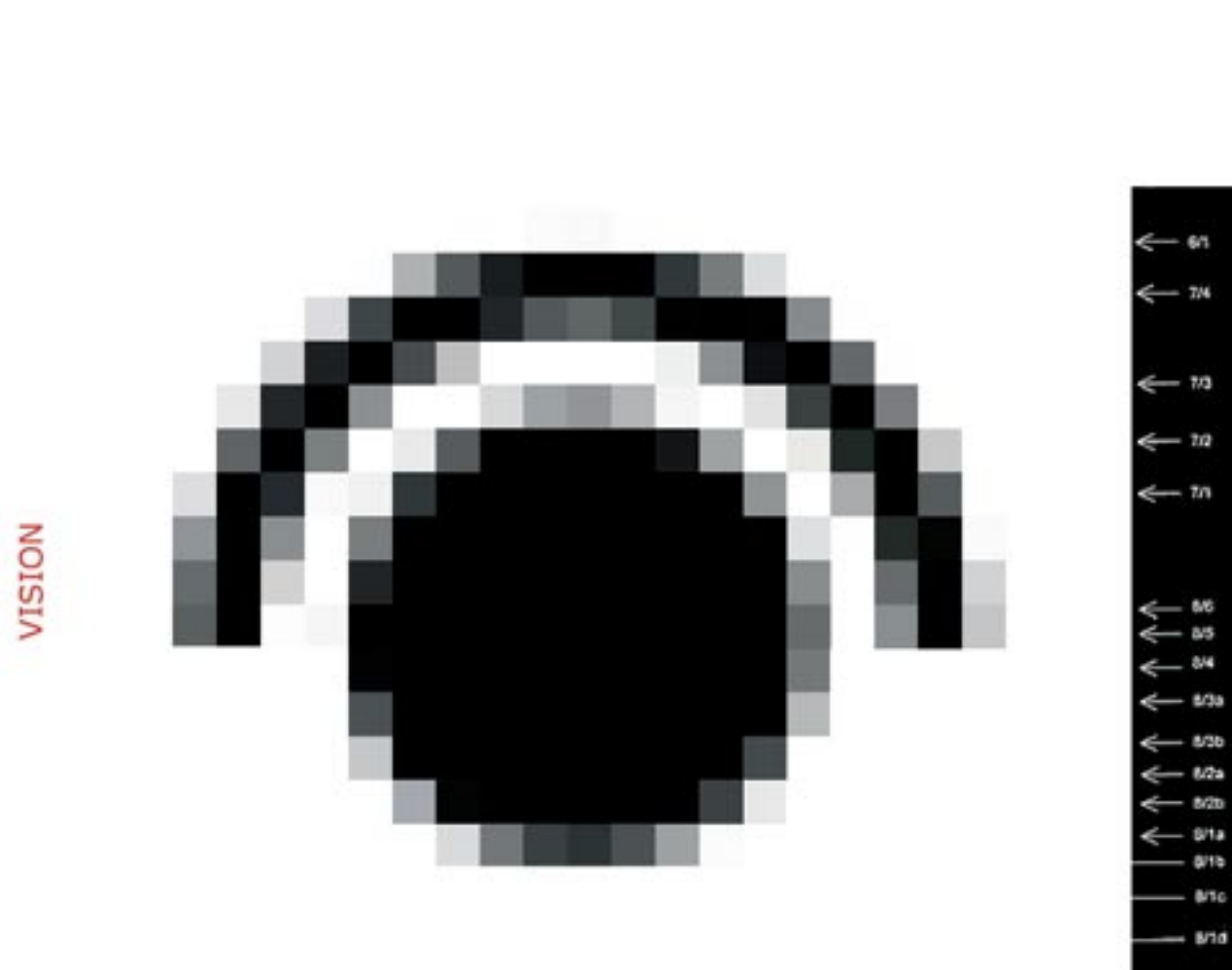




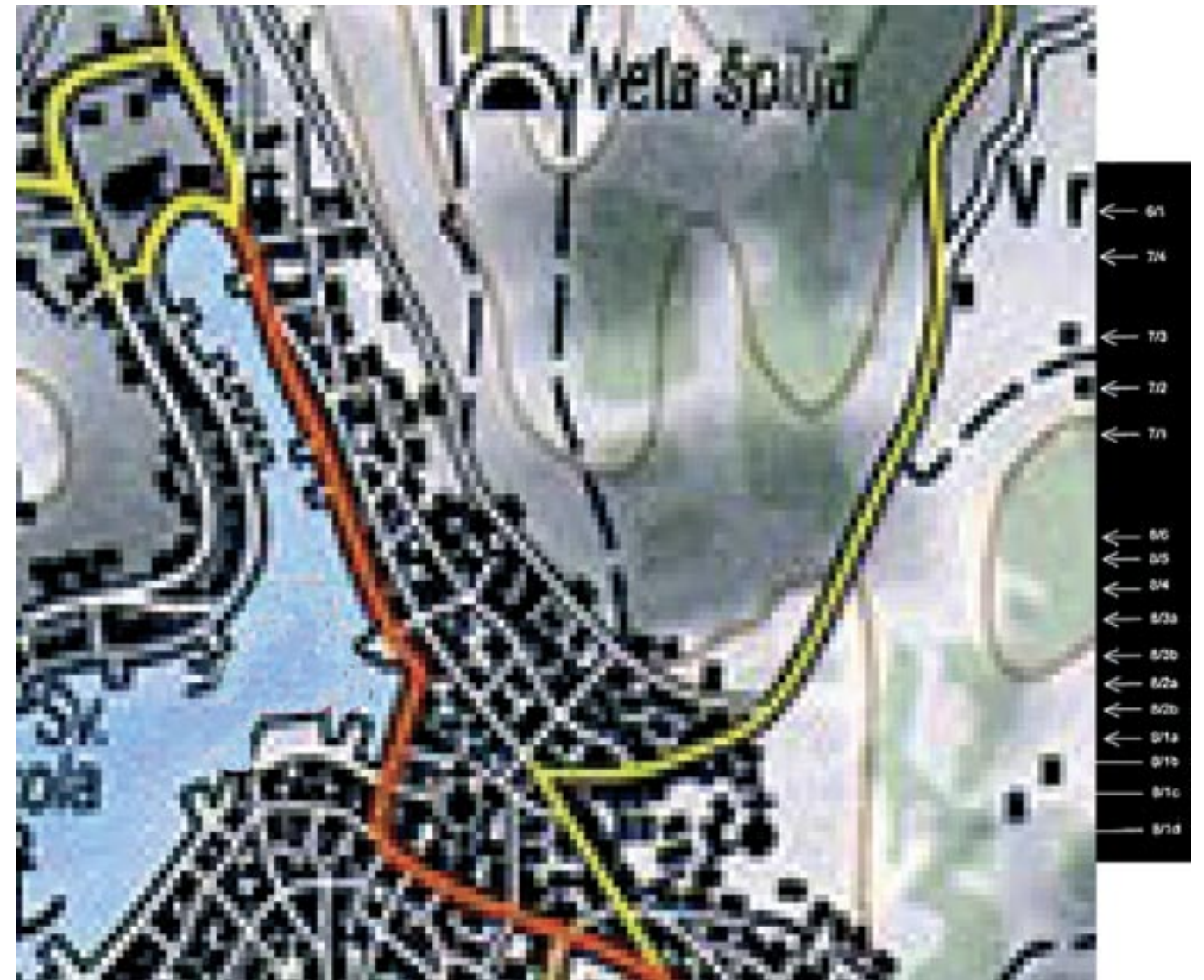
# Vela Spila Označena

## Vela Spila Marked

Dalibor Martinis

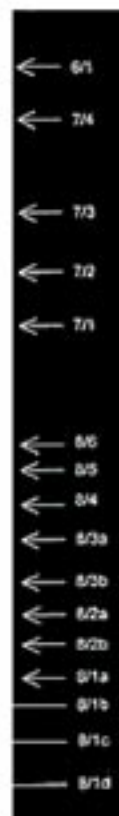
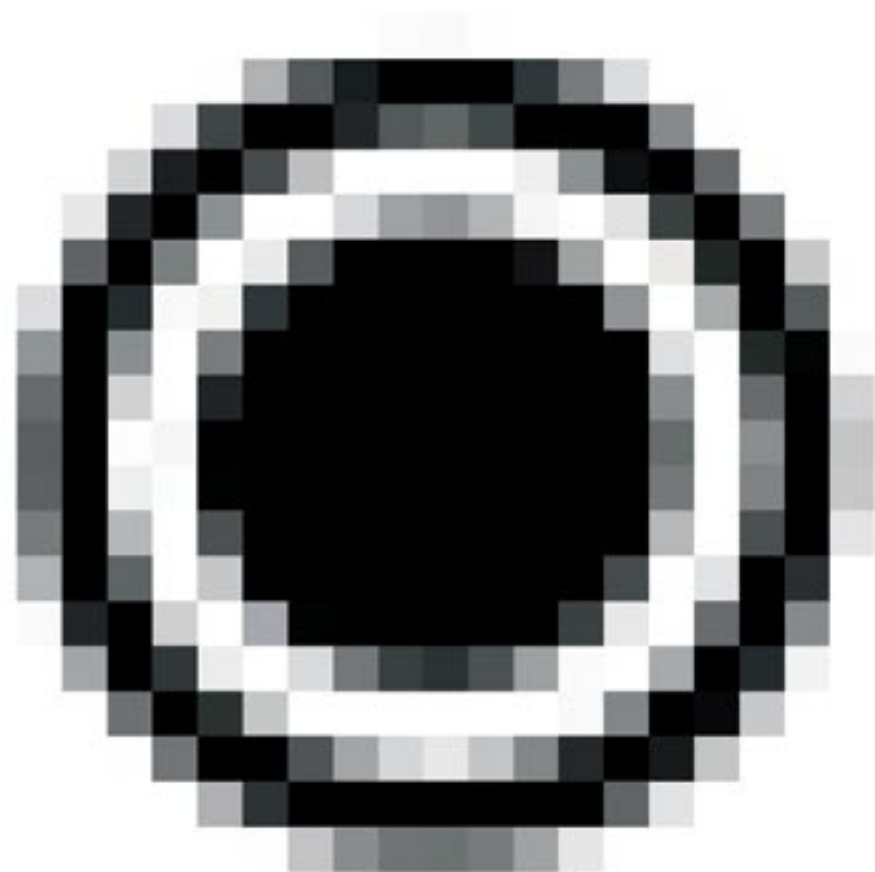




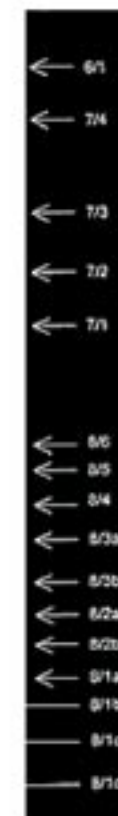
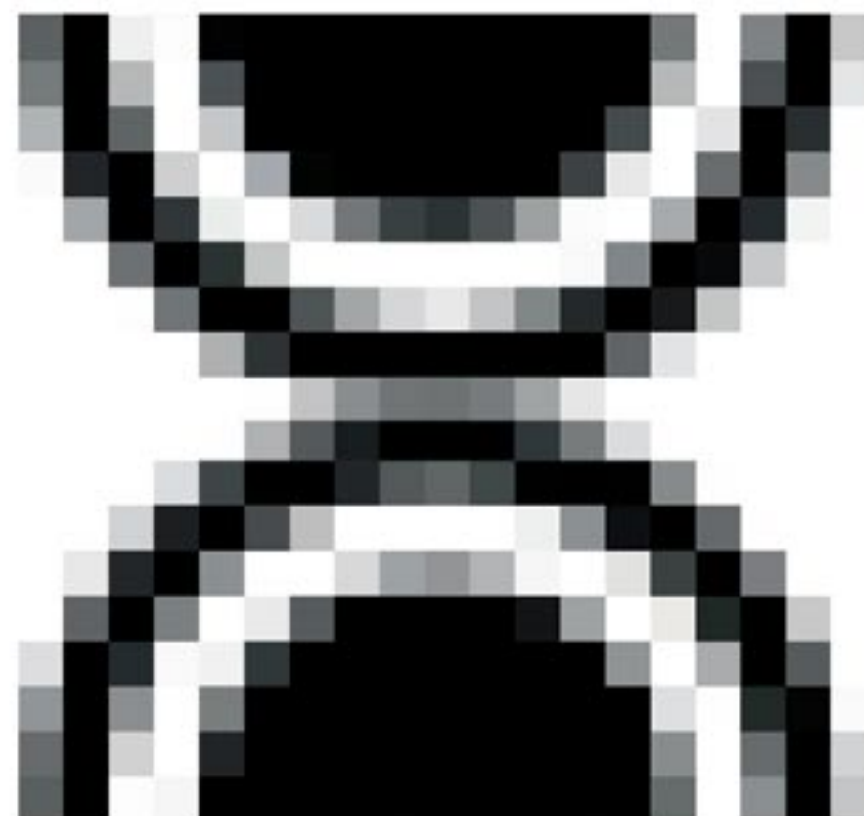




TOPOS

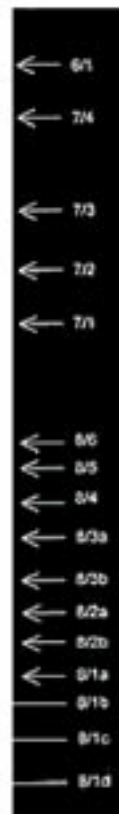


CHRONOS





VELA SPILA



BELOW ABOVE



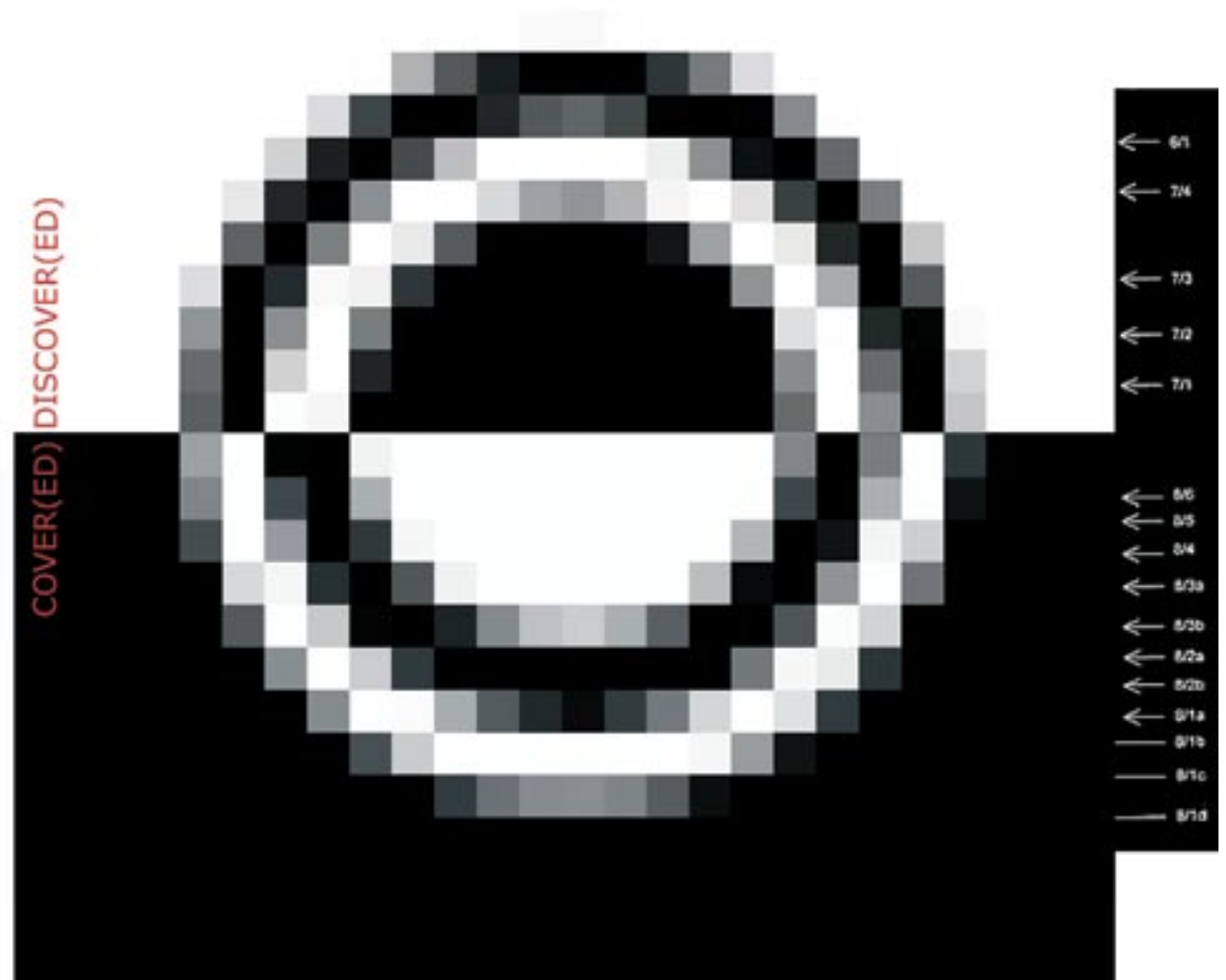


SOURCE OF ENERGY



- ↑ 6/1
- ↑ 7/4
- ↑ 7/3
- ↑ 7/2
- ↑ 7/1
- ↑ 8/6
- ↑ 8/5
- ↑ 8/4
- ↑ 8/3a
- ↑ 8/3b
- ↑ 8/2a
- ↑ 8/2b
- ↑ 8/1a
- 8/1b
- 8/1c
- 8/1d

COVER(ED) DISCOVER(ED)



- ↑ 6/1
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- ↑ 8/6
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- ↑ 8/3b
- ↑ 8/2a
- ↑ 8/2b
- ↑ 8/1a
- 8/1b
- 8/1c
- 8/1d



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Sve pozvane škole su dobro došle na III. Festival arhitekture u Dubrovniku od četvrtka 20-og do nedjelje 23 Rujna. / *All participating schools are invited to visit the third festival of architecture in Dubrovnik, from Thursday 20th till Sunday 23rd of September.*

### III. FESTIVAL ARHITEKTURE 3rd FESTIVAL OF ARCHITECTURE

DUBROVNIK, rujan / september 2007

**tema / topic:** JUG/SJEVER / SOUTH/NORTH

**predavanja / lectures:**

rujan / September 21 – 23, 2007 / tvrđava Revelin / *Revelin fortress*, Dubrovnik

**radionica / workshop:**

rujan / September 17 – 23, 2007 / tvrđava Revelin / *Revelin fortress*, Dubrovnik

**organizator / organizer:**

Grad Dubrovnik / *the City of Dubrovnik*

**suorganizator / co-organizer:**

Društvo arhitekata Dubrovnika / *Dubrovnik Architects' Society*

**organizacijski odbor / organization committee:**

Grad Dubrovnik / *the City of Dubrovnik*  
Pred dvorom 1, 20000 Dubrovnik, Hrvatska / *Croatia*

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e: [vanda@post.t-com.hr](mailto:vanda@post.t-com.hr) (Vanda Ivanković Kontić)

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

**predavanja / lectures:**

**uvodno predavanje / introductory lecture:**

NIKE SUDAREVIĆ, pročelnica Upravnog odjela za zaštitu okoliša i prostorno uređenje Grada Dubrovnika / head of the City of Dubrovnik Environmental Protection and Urban Planning Department

**predavači / invited speakers:**

YANNIS AESOPOS. Atena / *Athens*

JOHAN ANRYS (51N4E). Brussels

MAX BOSSHARD (BOSSHARD & LUCHSINGER). Luzern

IZASKUN CHINCHILLA. Madrid

LUCA GALOFARO (IAN+). Rim / *Rome*

MARKUS MIESSEN. London

HRVOJE NJIRIĆ. Zagreb

GORAN RAKO. Zagreb

FRANCOIS ROCHE. Pariz / *Paris*

JOSE LUIS VALLEJO, BELINDA TATO (ECOSISTEMA URBANO). Madrid

### PROGRAM / PROGRAMME

**otvaranje / opening:**

**20.9.2007. četvrtak / Thursday**

21.00 Knežev dvor / *Rectors Pallace*

**pozdravni govor / opening address:**

DUBRAVKA ŠUIČA. Gradonačelnica Dubrovnika / Dubrovnik Mayor

cocktail / *reception*

**predavanja / lectures:**

**21.9.2007. petak / Friday**

17.30 – 22.00 Tvrđava Revelin / *Revelin fortress*

17.30 – 18.30	NIKE SUDAREVIĆ
18.30 – 19.30	YANNIS AESOPOS
20.00 – 21.00	FRANCOIS ROCHE

**22.9.2007. subota / Saturday**

17.30 – 22.00 Tvrđava Revelin / *Revelin fortress*

17.30 – 18.30	IZASKUN CHINCHILLA
18.30 – 19.30	MAX BOSSHARD
20.00 – 21.00	GORAN RAKO
21.00 – 22.00	JOHAN ANRYS



## Bilješke **Notes**

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