



Sjećanje na zemljotres

Moderna galerija „Jovo Ivanović”
Budva, 2019.



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Sjećanje na zemljotres

Moderna galerija „Jovo Ivanović”, Stari grad, Budva
april, 2019. godine



Naslovna strana – Pizana, 15 sekundi poslije zemljotresa / Local port 15 sec after the earthquake

Strana 1 – Stari grad, panorama / The Old Town, panorama

Strana 2 – Stari grad, panorama 2 / The Old Town, panorama 2

- ■ ■ Budva – Stari grad po svom nastanku, jedno je od najstarijih urbanih jezgara na južnom Jadranu. Prvi put se spominje kod Sofokla (V vek p.n.e.), zatim kod Pseudo Skilaksa, Plinija i Konstantina Porfirogenita. U svojoj osnovi nosi antičku šemu ulica, iako je do naših dana sačuvan onaj fond stambenih, poslovnih i sakralnih objekata koji je nastao uglavnom posle velikog zemljotresa 1667. godine.

Glavna spomenička vrednost Budve nisu pojedinačni objekti, već skladna celina starih zidina, Kastela i specifičnih ambijenata. Zemljotresi iz 1979. godine, koji su Budvu pogodili 15. aprila i 24. maja, oštetili su, delimično ili potpuno srušili većinu objekata Starog grada, tako da je život u njemu zamro. Samo pukom srećom niko od oko 1000 građana koji su u njemu živeli nije poginuo. Više od 300 domaćinstava ostalo je bez krova. U okviru 184 objekta srušeno je ili teško oštećeno 80 poslovnih prostora u kojima se odvijala ugostiteljska, trgovinska i zanatska delatnost, uglavnom za potrebe turista. Srušena je zgrada škole, a teško oštećena zgrada muzeja, umetničke galerije i opštinskog arhiva. Velika oštećenja pretrpeli su svi crkveni objekti (ima ih četiri), gradske zidine i stara gradska tvrđava – Kastel Sv. Marije.

Koncept obnove je jasno definisao opredeljenje da se stanovnici Starog grada nakon obnove vrate u svoje domove. Odmah na početku obrade zadatka tim projekatanta se opredelio za potpuno zadržavanje ovakvog osnovnog urbanog sklopa i koncepta koji je zatečen, rukovodeći se pre svega principima zaštite spomenika kulture – da se karakter i kolorit celine ne menja. Predložene intervencije su bile takvog karaktera da se njihovom realizacijom moglo očekivati samo isticanje gradskih vrednosti uz bolje korišćenje.

Zadatak je bio da se stalni stanovnici, brojni turisti, trgovina, zanatstvo, ugostiteljstvo i kultura vrate u konzervatorski, funkcionalno, likovno i tehnički bolju, interesantniju i udobniju Budvu. Izvođenje radova praktično je započelo realizacijom projekta za obnovu gradskih zidina oktobra 1983. godine, a uglavnom završeno apila 1988. godine, kada je Stari grad svečano otvoren. Realizovani su takoreći svi načinjeni projekti sa više ili manje uspeha i sa nešto odstupanja.

Prva arheološka istraživanja koja su bila sondažna imala su za cilj utvrđivanje hronološkog odnosa postojeće arhitekture iznad terena i ostataka one ispod za koju se znalo da postoji. Javili su se brojni novi momenti u vidu vrlo značajnih ostataka starih objekata iz helenističkog, rimskog, vizantijskog i srednjovekovnog perioda Budve.

Zemljotres je otkrio novu dimenziju Budve i povezao nas sa bogatom istorijom koja je neko vreme bila skrivena. Posle uspešne, temeljne i planske obnove život se polako vratio u Stari grad, čega smo i danas svedoci.

prof. dr Mirko Kovačević



Stari grad / The Old Town

- ■ ■ Budva – Old Town in its origin is one of the oldest urban cores on southern Adriatic. It is mentioned for the first time at Sophocles (V century b.c.), then at Pseudo Skylax, Plinius and Constantine Porphyrogennetos. In its bases, it possesses antique street scheme, even though the same fond of residential, business and sacral objects that was formed after the big earthquake in 1667 is preserved until today.

Main monumental value of Budva lays not in the singular objects but in the harmonies entity of the old walls, Kastelo and specific ambient. Earthquakes in 1979, that hit Budva on the April 15 and May 24, damaged partially or crushed completely most of the buildings in Old Town. Hence, life in it stood still. It is a lucky coincidence that not one of the 1000 citizens that lived there was killed. More than 300 households lost the roofs over their heads. From 184 buildings, 80 business objects where catering, trading and crafting took place, primarily for the tourists needs. School building was knocked down, museum building was heavily damaged, as well as art gallery and municipalities archive. Great damaged occurred on all church objects (four of them), town walls and old fortress – Saint Mary's Kastel.

Concept of the restoration clearly defined the dedication to return the inhabitants of the Old town into their homes. Right on the beginning of task processing, the team of architects decided to completely keep the basic urban composition and the existing concept, while guiding with principles of protection of monuments of culture – not to change the character and colour of the entity. Suggested interventions were of such character that, with their realization, one could only expect the accentuation of town's values, with better usage.

The task was to return the inhabitants, numerous tourists, traders, crafts, catering services and culture in the conserved, functional, artistic and technically improved, more interesting and comfortable Budva. Work practically begin with realization of the project for the restoration of town walls in October 1983 and ended, in most part, in April 1988, when the Old Town was ceremonially open. Practically all of the projects planned were realised with more or less success and with some deviations.

First archaeological researches with a probe, whose main purpose were to establish chronological relation of the existing architecture above the terrain and the remains of one under, whose existence was known. Numerous new moments appeared in a form of the remains of the old objects from Hellenistic, Roman, Byzantine and Medieval period of Budva.

Earthquake revealed the whole new dimension of Budva and connected us with rich history that was hidden for quite some time. As we are witnessing today, after successful, thorough and planned restoration life slowly returned to the Old Town.

prof. Mirko Kovačević, PhD



Hotel „Plaža” / The Hotel Plaža



Ispred Starog grada / In front of the Old Town

- ■ ■ Samo ribari znaju kakva je zapravo prava boja ribe. Tek izvađena iz mora riba ima neopisiv kolorit i sjaj pigmenta prilagođen dubini koji brzo blijedi na svjetlosti dana. Milo Milunović je iz svoje barake koja se nalazila na Slovenskoj plaži, tamo gdje su danas nabacani eloksirani kavezi, izlazio u zoru i sačekivao ribare da bi ovjekovječio njihov ulov na platnima. U to vrijeme više je ljudi bilo posvećeno kreativnosti sadašnjeg-svakodnevnog, a manje megalomaniji budućeg.

Tako je tog uskršnjeg, nedjeljnog jutra budvanski fotograf Niko Šuljak izašao na rivu da fotografiše tek ulovljene hobotnice. Izabrao je crno-bijeli film da bi naglasio konture pipaka. U trenutku dok je izoštravao sliku kroz objektiv svog „nikona“, strašan huk koji se pretvorio u neopisivu buku ispunio je prostor, fotograf je podigao objektiv i ugledao Stari grad kako nestaje u oblaku prašine. Pritisnuo je okidač i pojurio ka gradu koji nestaje. Unutra je bilo sve što je imao, njegova porodica i njegov svijet. Dok se zemlja tresla probijao se kroz ruševine i ljude koji su bježali napolje, nije znao da li su njegovi živi. Vrijeme se razvuklo, vječnost koja nikako da prođe.

Vrijeme traume je usporeno. Ličnost kao da se dijeli na onaj dio koji posmatra i koji proživljava katastrofu – disocijacija, cijepanje svijesti. To je odbrana koja čuva od preplavljenosti strahom kada se stvaraju pukotine u duši kao i na površini zemlje.

dr Srđa Zlopaša

- ■ ■ Only fishermen can tell what a true color of the fish is. Just caught and taken from the sea, the fish has indescribable colors and pigment glow that are well adjusted to the depths and fades quickly on the light of the day. At dawn, Milo Milunović used to leave his barrack in Slovenska beach, where we today have anodized cages, and waited for the fishermen so he could capture their prey on canvases. During that period of time, more people were dedicated to the creativity of everyday and less to the megalomania of the future.

On that Easter, Sunday morning photograph from Budva Niko Šuljak came to the seafront to take photos of caught octopuses. He selected a black and white film to enhance the contours of the tentacles. In the very moment when he sharpened the image through the lens of his “Nikon”, a terrible noise which turned to indescribable racket filled the space; photograph took his lens up and saw the Old Town disappearing in the cloud of dust. He pushed the trigger and ran towards the disappearing town. Everything he had was in there, his family and his entire world. While the ground was shaking he was running through the ruins and people that were escaping, he didn't know if his family was alive. Time stretched, eternity that wasn't about to go by.

Trauma time is slow. It is as the person splits into the part that watches and the part that lives the catastrophe – dissociation, splitting of the consciousness. It is a defense that saves from the overwhelming fear when cracks appear, on the soul and on the ground surface.

dr Srđa Zlopaša



Stari grad / The Old Town



Ispred Starog grada / In front of the Old Town



Stari grad / The Old Town



Stari grad / The Old Town



Stari grad / The Old Town



Crkva Sv. Nikole na Školju / The Church of St Nicolas on the islet



Manastir Gradište / The Gradište Monastery



Manastir Gradište / The Gradište Monastery

Porijeklo izloženih fotografija

Predstavljeni materijal dio je fotodokumentacije koja se čuva u JU Muzeji i galerije Budve, a prikupljen je putem poklona i istraživanjem. Najvećim dijelom čine ga fotografije koje je godinama sakupljao Budvanin Ante Urban i nakon izložbi poklanjao Ustanovi, zatim fotografije iz arhiva Uprave za zaštitu kulturnih dobara Crne Gore, fotografije sa internet portala

<https://www.torontopubliclibrary.ca/search.jsp?Ntt=montenegro+earthquake+1979>, te fotografija koju je poklonila Tanja Lekić. O autorstvu izloženog materijala djelimično postoje podaci. Tako su fotografije iz poklon zbirke većinom radovi budvanskih fotografa Nika Šuljaka, Voja Svitlice, dok su radovi preuzeti s internet portala djelo fotoreportera Borisa Sprema.

Source of the exhibited photographs

The displayed material is a part of the photo documentation that the Museums and Galleries of Budva safeguard and which has been collected through donations and researches. The majority is donated by Ante Urban, a collector from Budva, after his photo exhibitions; some are found in the Administration for the Protection of Cultural Properties of Montenegro, few of them are from the web page

<https://www.torontopubliclibrary.ca/search.jsp?Ntt=montenegro+earthquake+1979>, and one photo is donation of Tanja Lekić. The authorship of the photographs is not fully known. The donated photographs are mainly taken by local photographers Niko Šuljak and Vojo Svitlica, while the internet images are the work of Boris Spremo, a photojournalist.

Izdavači / Publishers:
JU Muzeji i galerije Budve / PI Museums and Galleries of Budva
JU Narodna biblioteka Budve / PI Public Library of Budva

Za izdavače / For the publishers:
mr Lucija Đurašković
Mila Baljević

Glavna i odgovorna urednica / Editor in chief:
mr Lucija Đurašković

Organizator / Organizer:
Spomen dom „Stefan Mitrov Ljubiša” / Memorial home “Stefan Mitrov Ljubiša”

Za organizatora / For the organizer:
Marijana Martinović

Kustosi izložbe i autori izložbene postavke / Curators and authors of the exhibition setting:
Marijana Martinović
Đorđije Bato Boljević

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prof. dr Mirko Kovačević
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Prevod na engleski jezik / Translation into English:
Milica Stanić Radonjić, MA

Lektura i korektura / Proofreading:
Miroslav Karović

Dizajn / Design:
Darko Mandić

Štampa / Print:
Opus3, Podgorica

Tiraž / Circulation:
150

CIP - Каталогизacija y publikaciji
Национална библиотека Црне Горе, Цетиње
ISBN 978-86-433-0084-8 (Muzeji i galerije Budve)
ISBN 978-9940-736-14-9 (Narodna biblioteka Budve)
COBISS.CG-ID 38407952

ISBN 978-9940-736-14-9

