

PROPOSAL FOR THE COMPETITION FOR CONCEPTUAL ARCHITECTURAL DESIGN FOR THE PROMENADE "BUDVA BAY" IN THE MUNICIPALITY OF BUDVA

COMPETITION TASK – HISTORICAL REVIEW

For years the **BUDVA PROMENADE** has had its own visual identity in terms of function and purpose (facilities), which was "relatively" suitable for the needs of tourists and the population. Today, the promenade is an anachronistic zone that burdens passersby with its redevelopment, different and numerous, inconsistent, uniform facilities of temporary objects of debatable aesthetics and seems tiresome with its disintegrated space, so even passersby and tourists feel disoriented moving along the promenade. Both spontaneous and planned development of Budva imposed this function on the coastal zone of the Budva water area. The direction and route of the promenade requires a certain number of guidelines that the tender announcer must take into account:

1. Legal and planning frameworks
2. Natural characteristics and specifics of the coastal part from Stari Grad (hereinafter the Old Town) to Zavala
3. Functional, traffic, connection with the Old Town.

THE OLD TOWN OF BUDVA

"Cities write their history in the walls, in fact, not in the deceptive and corruptible human memory"

Igor Štikš, *Elijahova stolica* (Elijah's chair)

We are obliged to ourselves, to our descendants, to maintain and nurture the history written in the walls, ramparts, without upgrading, changing, collapsing, because that is the only way we will nurture and maintain our identity. The old town is the ideal place to maintain that identity by removing everything that people tried to change it with, but it still resisted for centuries. It is up to us to restore that purity and beauty, to maintain it, and every time we enter the Old Town from the newly built, non-urbanized surroundings of Budva having no identity measure, we find peace, recognize our past, realize who we are, where we come from and where we need to go and recognize ourselves.

Cultural heritage as the content inspiration of the promenade:

It is advisable that the route itself and the visual connection with the Old Town have free views from the majority of the promenade, especially on the extensions, rest areas, side facilities, and create views with the outlines of the ramparts of the Old Town, the Citadel, the Belfry of St. Ivan. This concerns the elements of integration of cultural heritage immanent in the old coastal historical cores. In addition, one should not ignore the views towards the island of St. Nikola, which together with the church of St. Nikola is an age-old symbolism of its kind of Budva's landscape values.

Landscape values:

The promenade, by its very position, is the micro and macro coastal face of the town, visible from all positions: from the sea, from the town waterfront, from the south-east of Zavala and a significant position from Košljun hill. The conceptual designs that will be placed on the promenade will have their "backs" right next to the pedestrian street from the architectural facades of the 5-star hotels and the high-quality green areas of the park part of the Slovenska plaža tourist resort and Hotel Park with an attractive path in the cliffs at the foot of the Zavala rocks and the Guvance beach. A part of these landscape values goes from the seaside to the shallow maritime area of Tunja, extending and being visible up to the island of St. Nikola, which can be experienced from every position of the promenade. The colourful experience of the clear blue sea with a section of white pebbles on the beach is also a unique experience.

A kind of creative question is how to inspire new forms and facilities with existing cultural heritage. Thus, for example, Digital info points should be spatially unobtrusively highlighted and directed towards the facilities of the old town.

This textual account of the history of Budva from prehistory to the present day is presented for the purposes of the competition task of Promenade from the Old Town, along the Slovenian coast to Bečići. Cultural and historical knowledge, construction methods and styles of architecture, materials, structures and volumes of buildings, throughout the Roman, Byzantine, Venetian, Austro-Hungarian eras, and the time of the Kingdom and Socialist Yugoslavia form the essential and substantive basis for the formation of the general structure of the purpose and functions of the space in addition to the binding individual conservation presentations of certain cultural heritage.

At the time of the establishment of the Republic Institute for the Protection of Cultural Monuments of Montenegro in the last century and the registration of the first cultural monuments (1956), as they were then called, five cultural monuments were categorized, today they are called "immovable cultural property".

- The old town of Budva as a unique monument of architectural heritage
- Citadel with city ramparts and bastions
- Church of Santa Maria in punta
- Cathedral of St. Ivan
- Church of St. Trinity

Later, the list was expanded to include: the Ancient Necropolis, Napoleon's Bridge and dozens of fortresses, churches and monasteries in the area of Maini, Brajići, Paštrovići and Petrovac.

History of cultural heritage with cultural characteristics

Official catalog processing from the Official Gazette of Montenegro, No. 67 dated October 19, 2017

Old Town - Budva

Ancient sources, written monuments and a wealth of archaeological material point to Budva as one of the oldest urban settlements on the Adriatic, over 2,500 years old. In ancient times and in the Middle Ages,

the term Budva as a toponym had several versions: Buthoe, Budua, Butua, Butoba, Budova and Civitas Antiqua, i.e. the Old Town.

The wealth of archaeological material from the Bronze Age period gives an evidence for very lively connections of the prehistoric cultures of this part of the Adriatic coast with the Aegean. In the period of the Early Iron Age, the emergence and subsequent ethnic differentiation of the Illyrians, who inhabited the interior of Montenegro, took place. The most powerful tribe and tribal alliance of the Ardieja, who originally lived in the north of Montenegro, gradually spread to the very coast of today's Montenegrin coastline. A former island, on the site of today's Old Town, Budva becomes an emporium, an important place of trade between the Illyrians and the Hellenes. Budva experienced a sudden development of town life, especially in the second half of the 3rd and the first half of the 2nd century BC. The economic power of Budva in the 1st century AD declines and the town stagnates. Pliny the Elder mentions Budva as *Oppidium civium Romanorum Butuanum*, i.e. town of Roman citizens. In the 1st century AD the town expands. Its inhabitants, civil servants and merchants from Italy, Greece and Asia Minor and Romanized natives, build comfortable houses, fountains, sanctuaries, public baths. Luxurious archaeological finds, such as glass from Sidon found in the Budva necropolis, give evidence for a very active trade exchange with craft workshops from trade centers around the Mediterranean. With the onset of the economic crisis that affected the Roman Empire in the 3rd-4th century, the town of Budva also became noticeably poorer. With the division of the Roman Empire in 395, Budva is located on the very border of East and West. After the devastating earthquake that affected the Budva area in 518, Budva was ruled by the Byzantine emperors. There is indication that the Avars attacked, plundered, and even inhabited Budva as early as the 6th century, so that at one time the bay of Budva was also called *Avarorum sinus*. In the early Middle Ages, these areas were inhabited by Slavs. Historiography records information about the Saracen devastation and destruction of Budva in 841, and the reconstruction of the town by the local Romani population with the help of the Slavs. While Budva belonged to the Dukljan State, the Christianization of the Slavs took place, which lasted until the end of the 9th century. It is assumed that the oldest preserved church in Budva, Santa Maria in Punta, a Benedictine monastery, was built then. With the entry of Duklja into Nemanja's state in 1195, the strong Duklja political and state tradition was suppressed by giving privileges to the coastal cities, especially during the 13th century, when Slavic newcomers systematically entered the town patriciate-Cives Maiores. Serbian medieval rulers encourage the cultural and economic rise of coastal towns, including Budva, and in return they engage prominent individuals from this region in diplomatic missions. During the time of the Nemanjići, i.e. the rule of King Dušan, the Statute of the City of Budva was created, as the first legislative act that provided Budva with a certain independence.

After the period of the Nemanjići's rule, a stormy period begins for Budva. During the internal unrest during the reign of the Balšići (1361-1392), the town suffered, and its ramparts were demolished. In the following period, Budva was briefly ruled by: Radič Crnojević, Sandalj Hranić and, finally, Đurđe Stracimirović. Budva then passed into the hands of the Venetians, who handed it over to Balša III. The town was under the administration of the Balšići from 1403 with minor interruptions until 1419, when it was again taken over by the Venetians. For a short time, the town was held by the despot Đurađ Branković, and in 1442 it finally fell to Venice, under which it remained until the fall of the Republic in 1797. The Republic of Venice, as the strongest maritime power in the Mediterranean, began to manifest its territorial aspirations already at the end of the 14th century with the first Turkish incursions into this area. During the 16th and 17th centuries, Budva became the scene of constant conflicts between Turkish and Venetian forces, and the target of Turkish robbers. In a severe earthquake in 1667, the town was completely

destroyed. In the following centuries, Budva fell under several foreign administrations. From 1797 to 1806, Budva was under the occupation of Austria, then from 1806 to 1807 it was ruled by the Russian-Montenegrin administration, and between 1807 and 1813 it was under French occupation, and then, again, under Austrian, under which it remained until 1918, when it became part of the Kingdom of Yugoslavia. During the Second World War, the town was occupied by Germans and Italians. Budva was liberated on November 22, 1944.

Urban genesis

Although just begun, archaeological discoveries have confirmed hypotheses about the location of the town and with the help of written sources today we can say that knowledge about ancient Budva is no longer a complete scientific secret. Budva is mentioned as an emporium in the 4th century BC. n. e. in *Periplus*, Pseudo Xylaxas. Archaeological objects from the Budva necropolis reliably indicate this. The gate from the ancient period and the direction of the street coincides with today's Njegoševa (main) street. Key city locations besides the defensive fortress were the port-dock on the west side of the town, as well as the arsenal with warehouses. However, despite these discoveries after the 1979 earthquake, it is complex and difficult to determine the urban stratigraphy of the Old Town. We follow the chronology, growth and development of the town with a series of engravings and local archaeological fragments, as well as rare written sources. There were many catastrophic earthquakes, and the first was recorded in 518. In long and frequent cycles of change of power, the entire Middle Ages is covered by unreliable data about the appearance of the town. Only with the establishment of the Venetian administration in 1442 can we speak more reliably about urban planning, town organization, type of construction, materials, communal rules, etc. The Budva Statute from the time of Emperor Dušan in 1350 makes a great contribution to this. In the time of Venice, more precisely in 1499, the form of the town that has been preserved to this day was established, namely the fortification ramparts that surrounded the peninsula immersed in the sea with the dominant Kastiom of St. Maria, today the Citadel. The beginning of the formation of the pier can be traced back to the 15th century, and the pier took its current form in the middle of the 19th century during the Austro-Hungarian administration.

In addition to the ancient and then medieval land road and later the via Zenta, the town's main traffic communication was by sea, and this marine culture was dominant in the craft life of the town, trade, food, short and long liner shipping. In the typology of medieval towns by the art historian Pavle Mijović, Budva, Ulcinj and Risan belong to large cities, because in their internal structure these cities represent a larger organized social entity with autonomous administration, as the remains of the Roman Municipium. They had differentiated layers of citizens, those who were rich and participated in the governing bodies of the city and those who were without rights and property. Such a social structure conditioned the concept of building the city, with the fact that the Citadel-a military defense fortification always dominated the city. The catastrophic earthquake in 1667 was completely devastating for the city, but the Venetian administration immediately repaired and rebuilt the fortifications and the Castle of St. Mary (on the Citadel). The houses were mostly made of wood, because it was suitable for the craftsmanship of that time, and wood was easy to find as a raw material. However, this also caused the entire city to perish in fires. It was only in the 17th and 18th centuries that profane architecture began to be built with stone, namely ground floor houses or one-story houses. The first known recording of the Budva city plan was recorded in 1838, when the Austro-Hungarian administration carried out a cadastral survey of its territories. At that time, a pier was formed on the northern side, a breakwater and an access pier were built, and later the second pier, Školjera, and the port was deepened. A hospital was built in front of the

city walls on the north side. From that plan, a completely different urban structure of the city can be read from today. In that Budva, there are much fewer squares and free spaces, and much more gardens or *potkutnjice*, as they are called by people. While the city center below the Citadel in the area of the churches is kept in a representative form with a square, a market and the main town gathering, until then the inner tangle of winding streets often changes depending on the wealth of the residents and their fluctuation.

Between the two world wars, with the start of tourism, a radical change of the medieval urban matrix began with the demolition and introduction of large physical structures in both horizontal and vertical dimensions, resulting in a significant change in the silhouette of the town.

By declaring it a cultural monument in 1952, a protection regime was established and a certain control over changes in the city was instituted by the Republic Institute for the Protection of Cultural Monuments of Montenegro from Cetinje. A catastrophic earthquake in 1979 destroyed 70% of the town. A completely new planning documentation was made with a recording of the existing state of ruin, five stylistically chronological and other studies and analyses, an urban project of the town, complete projects of infrastructure, external decoration of the town and the contact zone, and individual projects of each structural unit, as well as individual projects of all buildings in the structural unit. The restoration of the Old Town took place from 1982 to 1987. Constructive renovation and construction of the building up to the "rough work" stage was organized and under the control of the state and social construction operatives, and the artisanal works were carried out by the owners of the buildings themselves.

Until the 19th century, i.e. until the arrival of Napoleon, the town was built with a maximum of one-story buildings made of stone, with sometimes cobbled streets with cisterns, without running water. European technological and civilizational development took place during the Austro-Hungarian rule, from 1814 to 1916 and it resulted in upgrading the floors in a way that they often added two and three floors to medieval ground floor buildings. In the interior layout of the house, there were bourgeois-style living rooms, kitchens with wood-burning brick stoves and bedrooms for household members. Some houses had only a toilet without a bathroom with sewage pipes dug into the stone to the septic tank, which was located under the pavement.

History, description of the appearance of the cultural inheritance and its individual parts in the Old Town

Citadel; Ramparts with bastions

Decision on placing under protection No. 876/56; census number 261.

Citadel:

The history of the Citadel is also the history of the creation of the city of Budva. Illyrian and Hellenic, then Roman culture, Byzantium and the Slavs, the Nemanjići, Balšići, Venetian, French, Russian and Austro-Hungarian empires were woven into it. The Yugoslav state in the 20th century, on the trail of today's Montenegro, gave this area a central historical function: war and defense, as well as religious and social.

Archaeological research after the earthquake suggests that the main social and religious life took place at the foot of the Citadel. Archaeological research has not been completed, but recorded mixed movable finds indicate that we can expect an older sacred building from the ancient period on the site of the early

Christian basilica. During the Middle Ages, there were wars, robberies, but also demolitions due to natural forces and earthquakes. Reliable historical data date only from the time of the Venetians who built the Kaštel fortress, in the period from 1425 to 1459 in the form that is still mostly found today. Kastel is named after the church dedicated to St. Mary. The time of its construction, however, has not been determined exactly. During the Venetian administration, the Citadel had a dominant fortification function and became the nucleus of city life. During the period of Austro-Hungarian administration, important changes took place at the Citadel. With the construction of the barracks in 1836; the fortification is adapted exclusively to the military function. In that period, the fortification becomes a completely autonomous architectural and functional entirety, dominant in relation to the rest of the city, with all the accompanying facilities: platforms for cannons and artillery, warehouses for ammunition, dormitories for soldiers, a bakery, a water tank and other facilities. Then not only the demolition of the church of Santa Maria in Castio did come, but also the conversion of the castle of St. Maria occurred. After the First World War, the building was taken over by the Kingdom of Yugoslavia, and after the Second World War by the Yugoslav People's Army (JNA). The building was used for similar purposes until the 1960s, when some communal services moved into it, and it was also used for residential purposes until the devastating earthquake in 1979. Rehabilitation and reconstruction was carried out, as was the case for the entire Old Town, with the funds of Yugoslav solidarity, and in 1992 the JNA sold the Citadel to a private person, contrary to the Law on the Protection of Cultural Monuments.

The genesis of the construction of the Citadel:

Until the Austro-Hungarian administration, there was a church of Santa Maria in Castio in Castelo. The area of Castia had the function of a small town, a fortress and a religious center. On the northern side, there was a huge rampart wall that was destroyed during the Austro-Hungarian period, the then administration, leaving the eastern bastion and the western tower in its original form, "inserted" the barracks as a completely new central rectangular cube. At the same time, it carried out the entire remodeling of several levels of the plateau and the tower, adapting them to their new needs for the function of a warehouse, bakery, ammunition storage, and more.

After the 1979 earthquake, in which it was completely destroyed by the sea, the Citadel was rebuilt and structurally repaired. The internal layout of the Citadel and its contents have been repurposed. The urban planning project from 1985 designated the entire area for the needs of culture, but it was not implemented due to the sale to a private person.

Ramparts with Bastions

Ramparts were always built according to the prevailing weapons of the time. So in Budva we have the outline of ramparts with prongs and openings from the time of cold weapons to ramparts with a crown and walkways, manholes and loopholes with cannons.

Based on the unpublished stratigraphy of Dr Mirko Kovačević (research and field documentation is located in the Cetinje Administration and the Republic Institute in Belgrade) in archaeological research conducted from 1983 to 1988 several historical layers can be read on the ramparts: from the 2nd century AD, the 6th century, the 13th century and the 15th century. There are architectural layers from the time of Rome, Byzantium and the Middle Ages, when Venice shaped the ramparts in the form as they are today. In the entire period of two and a half millennia, the ramparts have suffered several times from earthquakes and wars, and they have also been restored and reconstructed several times. Even in ancient times, through

the Middle Ages and until the First World War, when aviation and long-range weapons were already developed, ramparts were the key and most important safety factor. In addition, numerous engravings from the Middle Ages, mostly from the Venetian period to the 19th century, indicate the constant transformation of Budva's walls. The current form of the ramparts was completed in 1495 during the Venetian administration, i.e. the rector of the city, Nikola Mem. A drastic change occurred after the Second World War, when the northern part of the rampart towards the pier was destroyed by bombing and three new ports, atypical for this type of fortification, were opened, but after the earthquake in 1979, two of them were bricked up and only one porthole remained.

Bastions – turrets

As part of the ramparts, bastions were built at the corners: Murava, Gradenigo and Repeno. Their function, in addition to constructive, is dominantly operational control and warehouse for storing ammunition. Each tower controlled the long sides of the ramparts and was an observation post over the surroundings.

The Gradenigo bastion from 1498 is the most beautiful representative of the Venetian way of building, style and aesthetics, while the Murava and Repeno towers are much simpler, architecturally more modest, older than the 15th century, or during the reconstruction after the earthquake in 1667, they were rebuilt with less attention to their appearance. There was another bastion in the middle of the western rampart, which was not rebuilt after the aforementioned earthquake.

The genesis of the construction of the Walls

Fragmentary outlines from the 2nd century AD, testify to the earliest period of the ramparts. Later in the period from the 14th to the 17th century there was a dominant bastion at the entrance to the city; of which only a blind door remains today, there was also a trench between the city (then an island) and the mainland west of the city, as evidenced by the old engravings of Budva.

Description of cultural heritage:

Citadel:

The Citadel fortress is located on the highest and southernmost part of the Old Town of Budva, whose eastern, southern and western walls are also the southern ramparts of the Old Town. These ramparts are distinctive walls of the Venetian construction system, partially preserved with escarpments, guardhouses, loopholes, cortinas and corridors, tower houses, made of hewn and pressed stone with processed arched openings.

At Castelo you can see the remains of the church of Santa Maria in Castio, while Castio itself has a series of rooms on three levels. On the north side, between the eastern bastion and the western tower and the preserved part of the northern rampart wall, there is a large barracks building, a rectangular cube built in 1836. To the south and west, the topography of the terrain, i.e. natural rocks from the sea influenced the shaping of the southern and western rampart walls of the Castel.

The interior of the barracks building is organized on three levels, with typical Austrian vaults, which are brick-built in places and a movable bridge on chains, characteristic of this type of fortification.

In the barracks building, there are main catering rooms on two levels, and restaurant and kitchen services are located in the cistern and the eastern bastion. Free spaces and functions of large rooms are in an undefined state. The area of the old "Donjon" type tower has been adapted into three levels of apartment content, contrary to the conservation rules of the profession.

The total open space of the Citadel is about 2600 m² and the closed space is 620 m². Additional approx. 200 m² was obtained through additions and adaptation of some areas.

Ramparts:

The ramparts have a circumference of 785 m and contain layers from the ancient origins of Budva to the 20th century. Today's ramparts on the western and northern sides have fragmentary outlines from the 2nd century AD and they are not consistent with the ramparts from the period of the 14-17 centuries when there was a dominant bastion at the entrance to the city; of which only a blind door remains today, there was a trench between the city (then an island) and the mainland west of the city. The basic construction of the ramparts is a single wall from the period of cold weapons and a double wall with infills and a walkway at the crown of the ramparts. The promenade was often built on cantilever arcades, which was cheaper to build, but the wall did not have the mass to withstand cannon shells. On the northeastern and eastern ramparts, the walkways were built on buttress walls with arcades, while the walkways on the northern and western sides were built on double walls approximately 1.5-2 m wide and filled with stone slag. The highest height of the ramparts is up to approx. 12 m, on the western side. The southwest side of the ramparts, according to the configuration of the ground itself and the sea coast, is also, in some parts, the facade of certain residential buildings and the monastery of the church of Santa Maria in Punta. The total length of the rampart is 580 m, of which the length, including the part of the walking path, is 460 m. The length of the eastern rampart is 158 m, the northern 224 m, the western 79 m and the southern 122 m. The height of the ramparts on the outside is 7 m on average, and on the west side 12 m. The walkway is 70-110 cm wide, and the parts of the inner parapet are 70-165 cm, and the outer parapet is 100-230 cm. The diameter of the bastions is: Repeno – 9.5 m; Gradenigo – 9.0 m; Turf – 8 m; At the western end of the ramparts, as well as at the corners on the northern side and the Repeno towers, watchtowers-observatories were "pulled out", and over the Great Gate, "Porta di terra", and the Pisan Gate, mashikules were constructed.

Bastions-Torrete:

The Gradenigo Tower is located on the north-western side of the rampart, 9 m in diameter, it has distinct stylistic qualities of typical Venetian construction with an escarpment and a large Venetian coat of arms with a winged lion - an exceptional stone-carving and sculptural work. On the crown of the bastion there are loopholes, arranged between the four lateral arched openings-gun turrets, while in the central part, above the Venetian coat of arms, there is a guard with loopholes on a semicircular console. The platform for the cannons is built over a stronger Romanesque vault with lateral spherical niches for cannonballs on the ground floor of the bastion.

The Murava Tower - on the southwest side of the rampart, 8 m in diameter, has a Romanesque character in shape, powerful in mass and form, without aestheticization and stylization. In the 1979 earthquake, it completely cracked. With an exceptional static conservation solution, it was returned to its original state with an emphasized "seam", the rejoining of the separated wall mass. Two cannons with loopholes are part of the crown of the bastion.

The Repeno Tower - on the north-eastern side of the rampart, 9.5 m in diameter, with a guardhouse and an unfinished architectural form. She also served the cannons and controlled the entrance to Budva Bay.

Old town - Budva

Defensive, socio-historical, religious function and contents of the Old Town are described in this Study and in special studies of the revaluation of four churches: Santa Maria in Punta, St. Saba Saints, St. Ivan and St. Trinity. All the described buildings of fortifications and churches with the residential part of the city form one urban unit. That whole is morphologically consistent with the form and ancient traces in the part of the fortifications and the Forum of the city.

Description of the urban-architectural complex of the Old Town

On the medieval urban matrix of the Old Town, houses of profane architecture were built mainly in the 19th and 20th centuries with the addition of terraces, large window openings with Korčula stone thresholds and sheds, plastered facades in strong colour tones. In several cases, piazzas, or floors of buildings, were raised across the street with vaults, which indicates, in addition to the rationalization of space, urban inventiveness and architecturally interesting assemblies.

The whole town is on the rock and almost at the same level, so there are no significant unevenness. The medieval ground floors were often built with red earth with large blocks of pressed stone, and different stone blocks are often visible on the higher floors, which indicates the staged growth of the city and the different origin of the stone. In the 20th century, some balconies appeared, usually on powerful stone consoles. Roof crowns were always solved in the same way with dropped stone slabs (bottles). Winding, irregular and narrow streets, as well as blocking the sun and visors are regulated by the provisions of the Statute. Care was taken to ensure that the window was not opposite the window on the other side of the street, and that the drips did not fall on the neighbor's side.

The urban plan from 1985 deviated from conservation norms in several cases. / Villa Balkan; Villa Medin; Villa Belgrade / and corrected some "spatial errors". The old town of Budva is now a structurally, sanitary and hygienically improved town with modern infrastructure, and all the houses are made of reinforced concrete "jackets", with reinforced concrete ceilings and seismic panels.

The old town is 30,228 m² in size, 785 m in circumference, without the ground floor it has 45,000 m² of usable area. During the archaeological excavations in 1980-1985, there were epoch-making discoveries of potential cultural heritage:

- Early Christian three-nave basilica with a mosaic floor (V-VI century)
- Entrance to the ancient city, IV century BC
- Roman baths
- Ancient pavement
- Elements of an ancient building, II century AD
- Villas Urbana

None of these discoveries, with the exception of Vila Urbana, has been professionally processed or registered in the legal procedure with the status of cultural heritage.

GUIDELINES - OUTLINE

CULTURAL AND NATURAL HERITAGE THAT SHOULD BE INTEGRATED INTO THE PROMENADE BY CONSERVATION AND EXPOSURE TREATMENT.

The Law on the Protection of Cultural Heritage implies that cultural property is protected, valorized and presented for the purpose of education and deepening awareness of the duration of civilization in a certain area. Of the large number of cultural assets in Budva, none is adequately presented.

In the Promenade project program, a conservation study should be decisively done with guidelines for the development of project studies for each individual cultural heritage.

The specification was formed according to spatial order from the beginning of the promenade.

1. BRIJEG OD BUDVE WITH RAMPARTS AND BASTIONS

Brijeg od Budve is a border point between the land and the sea, a kind of observation post over the sea and the open sea, the cape of the Old Town, Santa Maria and the Citadel. On the western side there are attractive rocks of the hillside SPAS and Ponte od Mogren, of exceptional landscape value. These views are quite degraded in facilities and unedited. They imply valorization.

2. ANCIENT NECROPOLIS WITH VILLA URBANA The displaced segment, the necropolis with graves and pedestals for two cippus, presents the necropolis that is under the Avala Hotel. The hypocaust from Villa Urbana and the mosaic (70 m²) should be conserved, a presentation project should be made with all visual, informational and light panels, inscriptions, etc. (Project under construction)

This segment of the necropolis is part of Budva's main square, and the Promenade practically begins with it.

In the distant past, the area of the square was the sea, which was flooded by the mild erosion of the Spas hill, so Ancient Budva became a peninsula. It would be necessary to conduct an archeological survey of that area. Some engravings from the XVI century point to the assumption that there were two rampart-revelin belts.

3. PORT OF PISANA. It was created by Silvestro Pissani in 1471. It would be necessary to investigate the morphology of the port of Budva with the special issue of creating a breakwater project and defining a protection zone against extreme waves and sea level rise. Certainly, it is a space that is understood to be part of the promenade. This area of the Port of Budva is part of DSL 43, which deals with the expansion of the Port. This study was not adopted, so the preparation was suspended in accordance with Article 217 of the Law on Spatial Planning and Building Construction (Official Gazette of Montenegro, No. 64/17, 44/18,63/18,11/19 and 82/20).