

PROMOTION OF THE CULTURAL HERITAGE OF MEDITERRANEAN CITY IN THE SCOPE OF UPGRADING CULTURAL TOURISM

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World and especially European trends of tourist economy are mainly focused on development of diversity in cultural tourism. Cultural tourism is a complex of numerous activities that enables not only the affirmation of cultural-historic motives, but also provides important resources for renewal of cultural-historic monuments, tangible and intangible heritage and resources. Today, there is no serious and ambitious country that does not prefer development of tourism in its development strategies as a planetary phenomenon and development sector. This specially refers to cultural tourism, as a competitive segment, based on local authenticity, unique areas, urban entities and ambiance, different historic layers and monuments, local tradition, myths and customs, affirmative mentality of population, geographic and ecological resources, in brief - complex and original identity of its area and its population. Cultural tourism in Montenegro has a modest tradition and only recently through valuable but sporadic initiatives and encouragements from Europe, attempts to valorise its own potentials, making them competitive through creative projects and programs. It is most certainly that the Montenegrin coast is a deeply settled part of complex Mediterranean cultural sphere that possesses certain characteristics which marks it as a unique cultural space in which different historical, geographic, confessional and other influences from surroundings intersect, predefining it for development of cultural tourism.

This paper represents an effort to create a professional study report, although limited to single destination – city of Budva that treats cultural tourism in correlation with evaluation of renewal and use of cultural-historic and built heritage. From the mentioned reasons and within described context, this paper tends to be a small, but precisely created contribution to the future actions of creating complex tourist offer at Montenegrin coast, especially in Budva as its “capital”, as it is often emphasized with reasonable expectations in public.

Key words: *cultural tourism, cultural heritage, regeneration projects.*

INTRODUCTION

This paper is part of a study limited to one particular destination, dealing with an issue of cultural tourism in correlation with valorisation and optimisation of regeneration and utilisation of cultural and historic architectural heritage¹. Although in the thus far Montenegrin coastal tourist practice there have been valuable and successful partial initiatives and realisations of

contents of cultural tourism and although there is inevitable and educational experience in the domain of protection of cultural and natural heritage, at governmental and local levels so far there has not been any comprehensively created or adequately designed strategy of cultural tourism as part of tourist industry improvement (Marić, I. and Pucar, M., 1997).

One of the most important motives for this paper is the fact that so far there have not been conducted in full expert inventory and investigations of various potentials and values of the Budva cultural and historic heritage, or any analyses of possibilities for its modern revitalisation and utilisation in terms of cultural tourism and tourist industry in general. The

indisputable authenticity of this heritage, particularly of the Budva Old Town, its particularity and character in the context of regional surroundings and the Mediterranean tradition, imply the need for its active protection, to breathe life into it and make an appealing tourist attraction through various forms of presentation and utilisation, experience and memory, so as to create and “crystallise” a recognisable and market competitive and prestigious identity of Budva as a desirable tourist destination and a cultural centre at the same time (Prodanović, S., 1997).

The other motive is a need - through such approach to protection and revitalisation of

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cultural and historic, monument and ambiance recourses – to enrich the present development trend and structure of the tourist offer and expenditure in the Budva area and the broader Montenegrin coast as an integral part of this section of the Mediterranean with new, more sophisticated cultural contents which would be opposing to the prevailing form of mass tourism, today dominating in Budva and its surroundings almost solely in the primary tourist season. This idea leans on a belief that a developed tourist industry means a variety of offers with a selective choice of contents for target groups of various preferences when culture and education are in question. (Đokić, V. and Milić A. V. ed., 2005).

In addition, a significant motive is also a real possibility of creating new innovative contents through an analysis study, with such new ideas deriving from the existing, but poorly utilised, potentials of the tangible and intangible cultural and historic heritage, legends, customs, local environmental and traditional particularities. Finally, a motive for conducting such a study is a necessity to provide a proper and professional elaborate which would be useful in all forms of managing the processes of heritage protection and tourist industry development. For these activities it would be necessary to obtain support from certain international and European institutions like UNESCO, ICOMOS, Europa Nostra, etc.

The basic goals of the paper could be described as following:

- creating an operational model for making the cultural, historic and architectural heritage of the Budva Old Town and its surroundings active and utilised for cultural tourism within the tourist and total economic development of Budva,
- defining principles and criteria of sustainable integrative protection of the Budva Old Town through proper utilisation and management, and
- improving the authentic and recognisable identity of Budva, which would also be of prestigious and competitive attraction to tourists, by promoting the values and particularities of the Budva Old Town.

CHARACTERISTICS OF THE BUDVA OLD TOWN CULTURAL HERITAGE

Among the Montenegrin coastal town, Budva stands out not only for its historic and cultural significance, as one of the oldest settlements in the region, but also for its significant architectural and urban values. It has clearly defined and well preserved spatial characteristics related to its origins in the Illyrian – Hellenistic period and later on development in the Roman and Byzantine period. It is a typical well fortified mediaeval coastal town with a military fortification - a citadel, a civilian settlement and a harbour.



Fig. 1 Panoramic view of Old Town of Budva

The Budva Old Town and its ramparts cannot be separated from its natural environment – the sea and rocks that surround it. They were a key reason for the town to be established at that particular point, since they provided the people there with natural protection due to extremely favourable defensive characteristics. Therefore, the very place Budva was built represents its greatest value. It is a part of an exquisite natural ambiance made by Mogren, hill Sveti Spas (St. Saviour), St. Nicolas island and a cape where Budva is situated. The natural and visual qualities of the area had been recognised even in the very distant past, when a choice of a place for founding a town was related not only to its favourable position with regard to easy defence and accessibility for trade, but also to certain rituals, cults and myths, which gave the place a deeper symbolic meaning.

The Budva Old Town ramparts are a relatively consistent, compact and simple range that was being formed during a long period of time. From an urban point of view, the ramparts are a structure typical of old Mediterranean fortified towns. In comparison to other larger centres, the Budva ramparts are of a simple

composition, mostly on a flat terrain, without large oscillations in height and configuration in regard to the fortification forms typology. The promenade on top of the ramparts is not much integrated into the town street network, for which there is not particular need from the point of view of the Old Town population.

The total Old Town area within the walls is 30,228 m² (3.02 ha) and its perimeter is about 785 m. Within these measures, the total length of the ramparts with the promenade is 460 m; the eastern section is 158.5, the northern one is 222.36 m and the western one is 79 m. The rest of 325 m of the Old Town contour is the southern part and the Citadel and there is no promenade. The southern part does not have ramparts with the promenade and this section is about 122 m long. The height of the outer rampart section does not vary much and ranges (measured from the inner point zero of the Old Town to the outer parapet point) from about 7 m do about 12 m. The parapet promenade ranges from 65 cm to 120 cm (mostly about 1 m), and the height of the inner parapet varies from 65 cm to 150 cm, whereas the outer one ranges from 100 cm to 220 cm. The promenade is mostly at an even height from the ground level, with the exception of the western rampart and a section of a northern one above the Square of the Budva Artists, which are somewhat higher. The bastion diameters are: 9.5 m (Tower Repeno), about 9 m (Tower Gradenigo) and about 8 m (the tower to the right from the Main Gates at the western rampart). These measures show that the fortified structures are of relatively small dimensions, which is a significant physical limitation with regard to their present and future utilisation.

Regarding the area inside the ramparts, it can be concluded that the urban structure remained mostly unchanged, especially in regard to the plots and size of buildings. In that context, organization of streets and elongated shape of certain plots helped the few contemporary researchers of historic urban development of Budva to recognize an urban pattern that was typical for the Hellenistic period of urban development (Mijović, 1975). Buildings inside the city walls, as well as the ramparts, were the subject of renewals in different periods. It is evident that certain buildings originate from

later periods of the city, mostly from the 17th to 19th century. This can be seen in higher quality of their construction, as well as in some modest elements of architectural decoration of the late baroque style. Other examples of buildings inside the ramparts, whose origin can be easily dated, as their size and number of floors stand out from urban milieu of the Old city, are represented in the 19th century buildings dating from the short period of Austrian rule, but also in those of the 20th century (Kovačević, 1996). Architectural value of the preserved residential buildings of the Old city is not significant. They were often subject of numerous adaptations and renewals due to destructions and earthquakes that occurred in this area in the past. Despite the changes, they are typical representatives of modest stone houses, built in the Venetian period. Together with the narrow, winding stone-paved streets and small, irregular shaped squares, these elements lend a special ambient value to the Old town of Budva (Radivojević, A., Roter-Blagojević, M. and Đokić, V., 2008).

PRINCIPLES OF THE OLD TOWN HERITAGE VALORIZATION AS A RESOURCE OF CULTURAL TOURISM DEVELOPMENT

The basic principles as a starting point in the processes of heritage valorisation, as well as in planning and creating projects and programmes based upon the heritage potentials, particularly those in the cultural tourism domain, are the modern theories and practice of the heritage protection and sustainable development, defined in several most important internationally verified and made operational documents (agendas, declarations, charters, etc.).

Principles of improvement and revitalisation of the areas of historic – urban units in accordance with the sustainable development principles

From the very beginnings of the sustainable development concept and formulating the views on a need for aligning the future social development with the environment preservation, it was noted that the environment, apart from the fact that it should be

ecologically sustainable, it should also be socially desirable, meaning that it should meet the human cultural, material and spiritual needs in a just manner. Therefore, the views are that the cultural sustainable development has to be based upon a development that considers intellectual, moral and aesthetic standards of a community. It should be guided by the principles of cultural diversity, cultural changes, cultural holism, cultural sovereignty and cultural relativism.

Principles of preservation of historic and cultural values of old urban units

In the international framework, there is an opinion that the built cultural heritage creates a great potential, offering new alternatives and new strategies for the future. For that reason, in the last decades of 20th century, the planners increasingly consider historic city centres and cultural and historic units. Although the very physical condition and the areas the units are located are in a rather poor state, providing also poor living conditions, they have still preserved traces of their historic meaning, traditional functions, quality of shape and spiritual values. In addition, the understanding of the protection of human heritage has evolved substantially, so today, as basic elements for creating protection policies for historic cities the traces of changes in utilisation of an area through time are taken into account, as well as connections and continuity that make an individual structure a part of urban context. Modern international charters and declarations do not consider only the most important monuments as significant architectural heritage worthy of the attention of a community, but also groups of smaller structures in old cities and characteristic villages, in their natural and built environment.

Principles of urban renewal and integrative protection of historic cities

Modern approach to the sustainable development of historic cities advocates their urban renewal based upon the respective knowledge and understanding of history and potential resources of the area, aiming at a balanced integration of all the relevant issues within a framework of the planning process. The basic goal of urban renewal is considered

to be finding the ways how to best use the existing urban structures in the spirit of present and future needs. As the architectural heritage is a significant and non renewable resource, in making urban plans on all the levels, there is a need for preserving and regenerating the units of historic and architectural values so as to improve and enrich the human environment. Activities undertaken aiming at urban renewal of old historic cities cores are perceived as complete actions based upon common concept and plan, which help the old urban areas live new existence along with modern living conditions and standards. The integrative protection is thought to contribute harmonising conservation requirements and goals of urban planning, whilst the values and interests of the existing historic fabric have been equalled with other factors within a general planning process.

Holistic principles in planning and revitalising process

In a historic city, which is a multifunctional organism, the sustainable development can be achieved only through a holistic approach, i.e. through an understanding that a city has to be viewed as a built natural environment with a structural fabric, spatial forms, infrastructure, functions and people. Although, on the level of planning, individual designs for particular sections of a city structure can be made, they have to be considered within a contextual whole. That notion requires that development in one area has to be viewed as a continuous process, so that any analyses should be more of a dynamic than static character, i.e. they should treat a community within different parameters. For that reason, conservation planning integrated into urban planning involves a good knowledge of the reality of a place in its physical, social, cultural and economic aspects, regardless the level of a particular plan (general strategic, master or designs for smaller areas).

Integrative principle of architectural heritage protection

This one is based upon the common and profound understanding of the heritage qualities, for purposes of defining its relevant values. The international documents related to the architectural heritage protection emphasise

as a very significant the issue of understanding, interpreting and defining the values of cultural monuments. There is also an issue of a possibility of modern reading and understanding of the creative process and a meaning of an historic work. Consequently, a point of view is proclaimed that as significant architectural heritage worthy of consideration by a community is not only the most important monuments, but also groups of smaller structures in old cities and characteristic villages, in their natural and built environment. New international documents dealing with the issues of architectural heritage valorisation, as an essential source of spiritual and intellectual wealth of the entire human kind, emphasise cultural pluralism, diversity of cultures and heritage and respect of different values in this world of ours. Each period is special in some way, which is reflected in everything designed and built at a particular point. Therefore, in architectural works, products of all periods should be valued equally, meaning that historic changes and elements that have been created during the entire period of life of a structure should be respected.

GOALS AND CRITERIA FOR CREATING AND SELECTING DEVELOPMENT PROJECTS OF CULTURAL TOURISM

The basic goals of the revitalisation, reconstruction and adaptation project of the Budva Old Town for purposes of the Budva tourist industry improvement make basis for recommendations and guidelines for future activities. These goals yield the criteria for creating particular projects, which may be of use later on in creating other projects, ideas and initiatives that may emerge in the future development of tourism, especially the cultural tourism of Budva. The basic goals of the cultural tourism in the Budva Old Town and its surroundings are:

HERITAGE PROTECTION, REVITALISATION AND PRESENTATION AS A RESOURCE: development of the preventive and professional protection and presentation of the existing cultural and historic architectural heritage, as intangible one through revitalisation, adaptation and active utilisation for purposes of cultural tourism, and initiating new and

necessary research and undertaking measures for its protection and promotion.

VARIETY AND APPEAL OF THE OFFER: increase the number and variety, appeal and frequency, mutual interconnection and complementarity and activity of the contents, activities and manifestations of cultural tourism based upon authentic tangible and intangible heritage, which is flexible and adjusted to spatial and functional characteristics of the Old Town, but without placing it at any risk.

COMPETITIVENESS: increase of the level of all forms of competitiveness of both the existing and new contents of cultural tourism by the use of new comparative but also complementary special features in relation to the broader regional surroundings, tourist market and similar destinations.

SUSTAINABILITY AND PROFITABILITY: reaching a new level of economic and social sustainability of all the activities and programmes of cultural tourism, as well as providing a favourable level of direct and indirect profitability of this type of tourism for purposes of improving the Budva tourist industry.

SPECIALISATION OF THE URBAN STRUCTURE: transformation of the existing, mostly functional culturally and economically extensive and passive urban structure of the Old Town towards creating a complete, constantly vital and appealing cultural centre in a historic and autochthon ambiance.

ACTIVITIES AND CONTENTS HARMONISATION: improvement of the entire level of urban and environmental standards, of the accompanying tourist contents, services and comfort in the Old Town, as well as providing conditions for functional harmonisation of cultural tourism and other activities in the Old Town and in its surroundings (accommodation, hotel and catering industry, entertainment, recreation, etc.)

IDENTITY: improvement, "enhancement" and promotion of the traditional, historic, but also the modern cultural identity of Budva as a recognisable tourist "brand" and a cultural centre at the Adriatic coast.

Having the above stated principles and goals as a starting point, the criteria have been defined upon which particular projects have been selected and created and then proposed herein. These criteria require that the projects here and other potential ones should be as follows:

- as far as motives and subjects are in question, they should be based upon local, authentic and autochthon tangible and intangible cultural, historical and spiritual heritage as development resource, particularly upon its specific and relatively unique characteristics that make them prominent with regard to a competition offer, and should clearly suggest simultaneous and stratified historic and cultural association to both the Mediterranean cultural domain and the Montenegrin tradition, as multinational, multicultural and multiconfessional European territories;
- in their character and programme contents, place and time of occurrence, as well as in their functional and other elements of comfort, should correspond to the predominant and typical preferences of the cultural tourism target groups;
- typologically and thematically linked to the autochthon place in the spatial ensemble of the Old Town and its surroundings;
- in their scope, character and funding to introduce minimal, but precisely balanced and designed construction and shaping interventions and adaptations of the existing structures, which would be strictly aligned with the already stated modern principles of conservation and active revitalisation and with the plan and design documentation verified on an expert level;
- functionally fitting into a small, rather limited physical capacity of the Old Town in its entirety and in parts, as well as to utilise the existing capacities of the communal infrastructure without any major extensions;
- not to endanger other already existing functions, particularly the residence and pedestrian areas, save in some special cases when other city activities of public interest should and may be placed as secondary to the cultural tourism programmes and activities;

- interconnected into a unified dispersed network of cultural tourism attractions and sites, which are well spatially interconnected and marked, and in terms of themes and contents, they reflect and represent a unique local spirit in which Budva and Pastrovici, the Montenegrin coast, Montenegro itself and its backs can be identified;
- be able to be developed individually, in stages, partially and gradually so that realisation of one set of projects does not interfere with the already established functions of those previously completed;
- not particularly demanding in terms of management and organisation, actually, to be mostly dependent on the local human resources and the existing or newly introduced forms of organisation and institutions in Budva, in the coastal area and Montenegro, as well as to be realised through both private initiatives and various forms of private – public partnerships;
- self-sustainable in the balance of all the costs, yielding direct and indirect financial and social positive effects on the Budva tourist industry on the whole;
- stimulating in their contents and character, and their effects on protection and promotion of cultural and spiritual heritage and cultural tourism, as well as in accordance with the international criteria for support, so that they could get support from international and European organisations, institutions and funds.

Strategic concept of cultural tourism development is best described in an expression “integral ambiance – a network of attractions” which has been created upon characteristics of the existing state and the previously defined goals of cultural tourism development and the criteria for creating and selecting the appropriate projects. The first part of the expression (“integral ambiance”) derives from characteristics of the spatial structure of the Budva Old Town and the concentration of numerous monuments situated on a small and physically limited area. The second part of the expression (“network of attractions”) denotes orientation towards a greater number of smaller, in themes and space interconnected projects and programmes of cultural tourism.

Therefore, the strategic concept “integral ambiance – a network of attractions” means creating, arranging and presenting the contents and motifs and conducting the cultural tourism activities, which is all to provide for their development in a form of space-time network within a unified heritage unit and authentic ambiance of the Budva old Town and its immediate surroundings, through revitalisation, motivated functional utilisation of all its monuments, public areas, structures and intangible cultural heritage.

PROJECTS OF REVITALISATION, RECONSTRUCTION AND ADAPTATION OF THE ARCHITECTURAL AND MONUMENT HERITAGE OF THE BUDVA OLD TOWN

According to all the previous analyses and particularly to the defined goals, as well as the selection criteria, projects of the Budva Old Town revitalisation and adaptation of the architectural and monument heritage have been presented for purposes of improving the tourist offer, or better still, for cultural tourism development. The described projects aim, above all, at promotion, animation and presentation of both the already known and the not so known local, Budva and coastal cultural heritage and traditions as basic resources of cultural tourism, thus mostly focused on the area of the Old Town and its surroundings. Particular focus is on the projects that provide activities all year round and not only for the top tourist season.

This time, the selected projects will be presented, which pertain to two basic categories – those based upon the potential of the existing architectural and monument heritage within the Old Town, i.e. projects based upon the potential of the existing architectural and monument heritage on the ramparts.

Projects based upon the potential of the existing architectural and monument heritage within the Old Town

Projects of an early Christian basilica plateau renovation and arrangement

Despite the fact that only the foundations and the parapet level of the walls have been preserved, the early Christian basilica is one of the most valuable monuments in the Budva Old Town. It does not only represent an exquisite and authentic architectural and cultural heritage, but a unique place of powerful spiritual and symbolic energy, as well. It was built in the late 5th and early 6th century, before the Christian church Great Schism in 1054, and is a rare building of old Christian architecture and a sacred place which even today radiates with a unique ecumenical Christian spirit.



Fig. 2 Area around the Early Christian basilica according to the renewal project

The project of the basilica plateau restoration and arrangement has a triple goal. Firstly, to enable the necessary additional archaeological investigations of the site and its immediate surroundings. Secondly, to provide proper and professional conservation, protection and presentation of all the elements of the basilica (walls, floor mosaics, etc.) Thirdly, to create a representing and functionally new and attractive place, a plateau meant for modern and special manifestations of cultural and religious character, serving as an authentic tourist spot in Budva and its Old Town. The projects anticipate a construction of a special plateau in a shape of a glass slab on a stainless steel frame construction, placed above the revealed basilica floors, which would protect the mosaics on the one hand, and on the other, would make a vast and functional

platform for holding various cultural manifestations. In addition, a symbolic architectural reinterpretation of the original volume and form of the basilica is envisaged (Bojm, 2005), based on new research information and on a special architecture competition for individual authors, according to the protection services programme and requirements.

Project of structuring and opening the Roman baths

The restoration of the Old Town has left the remains of the Roman baths out of the public reach and without any possibility to be viewed from a square in front of the St. John's church. Above the baths, on a construction made of reinforced concrete, the present stone pavement of the square was placed, with three rectangular openings, which are today blocked by improperly designed flower containers. The present entrance into the baths, in a shape of a staircase, is covered with a wooden platform on which there is a sidewalk café during the summer season, so that, for the time being, the baths are inaccessible. The height of an underground room, where are the remains of the Roman baths, allows an easy view on them from the inside, provided a proper accessibility is made available.

The project of structuring and opening the Roman baths anticipates removal of the flower containers, then making of at least two new rectangular openings on the square outside the St John's church and the reconstruction of the square pavement, so that the new stone flags, in a different colour from the existing ones, would make a pattern of the Roman baths ground plan, which is underground, below the

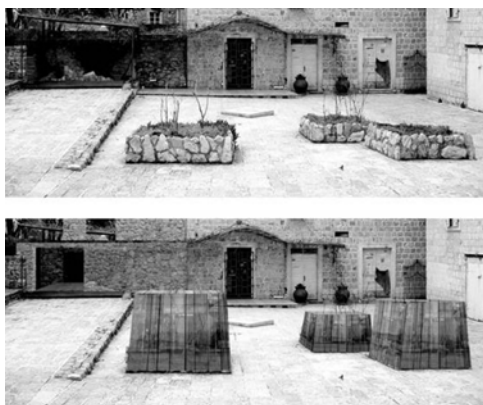


Fig. 3 Square above the Roman baths, present state (up) and according to the renewal project (down)

square. Also envisaged are: the structuring and arrangement of aesthetic lighting of the underground rooms, the baths in their entirety, which may be used as an exhibition area according to a special plan; then opening the existing entrance into the baths, with constructing a flat eaves and placing the glass walls – panels around the entrance section, with special glass doors on the level of the square above.

Project for housing classical capitals and other classical architectural stone fragments in the Garden of Cadmus and Harmony

The plateau of Cadmus and Hermione is between the wall towards the beach and the Holy Trinity church plateau, the palm trees and the grave of Stefan Mitrov Ljubiša. There is also an empty construction lot by the wall towards the city beach (which citizen's called the Richard's Head), between two buildings. The once existing openings and a door on this wall are built up today, so we may assume that there was a ground level structure or an entrance to the Old Town from the coast, from an erstwhile harbour.

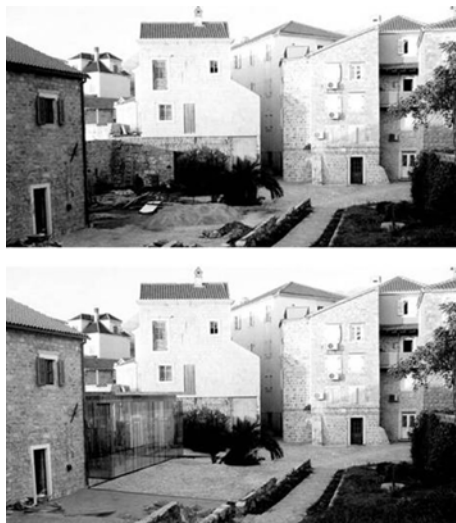


Fig. 4 Lapidarium, present state of the place (up) and according to the renewal project (down)

Having in mind the special character of this ensemble of the Old Town, encompassing the churches of Holy Trinity, Santa Maria in Punta, St. Sava of Jerusalem, St Ivan, the foundations of an early Christian basilica dating from 6th century and the Roman baths, as well as the area in between, the Garden of Cadmus and Harmony, in the thematic terms, should

represent an *ancient, pre-ancient and special mythological segment* of the whole ensemble. So, on the empty construction lot, it is possible to design an area for housing the stone fragments and the contents which would present these ancient elements of the Budva history and identity. For purposes of their protection from disintegration and for more proper presentation, it would be possible to build a special, transparent ground level structure of glass, with a flat roof terrace, as a small "Budva Museum of Stone Fragments" or an "Ancient Pavilion". The flat roof of the structure may be utilised as an open space for promotions and performances.

Projects based upon the potentials of the existing architectural and monument heritage on the ramparts

The Murava gates project

The Murava gates are an exquisite and exclusive point at the ramparts, being utilised in various ways throughout the history of Budva – one of the four oldest town gates. There is a great view on the gates from the sea. However, they are not accessible from the ramparts, but are from the Old Town, along a street. The area is good for placing a wide slab – a pier above the sea, which can be covered. During the summer season, when the weather is favourable, the place is suitable for chamber concerts, small performances, monodramas, debates, etc. Alternatively, this pier can be completely closed in glass, shaped as a transparent structure of a cubic form (area of about 40 m²), overhanging the sea, well lit from the inside, so that by night it could be seen as a special attraction both from the sea and the ramparts. In this way, a special area is made, with extraordinary ambience surrounding, suitable for utilisation all year round, for concerts, performances, lectures, or exclusive diplomatic, business or scientific gatherings.



Fig. 5 External addition to the Gate of Murava

The Repeno tower project

The Repeno tower is a spot on the ramparts with the best view on the surroundings (islands of St Nikola and St Stefan, beaches, Paštrovska villages and the countryside at the Budva backs, the mountains, etc.). The place, in the two existing towers or on the ramparts outside, is suitable for installing several strong telescopes for detailed observation of the countryside. However, these two small towers can be made part of a chain of small exhibition areas in the total of six small rampart towers (a "Gallery of Small Towers").

Below a special domed structure, in the middle of the Repeno tower, it is possible to install a telescope for observing the night sky both in and out of the summer season. The Repeno tower is suitable for groups between 15 and 20 tourists. The place is also suitable for chamber concerts and monodramas. The bastion back wall is suitable for video performances and for placing a large exhibition glass box. Such a glass box could be also placed on the other side of the wall, as it could be viewed from the northern ramparts, from a spot behind the Port Office building.

The Piskara gates – the arcaded piazzetta project

These gates are among the most important entrances to the Old Town today. From the inside the ramparts, to the left and right, there is an arcade which may be utilised as glassed and well lit niches for a permanent exhibition area easily viewed from a piazzetta on the right to the door. Such an exhibition area could present large photographs or models and the visual documentation presenting nine Orthodox monasteries of the Budva region. In a case it is not utilised only for public exhibitions of cultural subjects, this space may be leased and yield commercial benefit. The space also is suitable for installing some additional video screens for multimedia presentations of diverse cultural heritage and tourist offer of Budva and Montenegrin coast.

It was obvious that apart from the presented projects many more could have been created. The view of the author of this paper is that it would necessary to go through with the projects that could be effected and whose realisation could already be evaluated and



Fig. 6 Position of the telescope at Repeno Tower

envisaged, using the available resources, as well as with a support from the existing domestics and international funds meant for the development projects of cultural tourism and protection of architectural, monument and natural heritage, above all at the Adriatic, Mediterranean, the Balkans and in Europe.

CONCLUSION

The expected effects of this paper can be divided into information – documentation, expertise, creative and organisational. With regard to information effects, the paper provides a series of systematised information and knowledge, which enable new valorisation of cultural, monument and other resources focused on the development and forms of cultural tourism in Budva and its surroundings, but in a well based communication with various international and national institutions and organisations dealing in the field of protection of natural and cultural heritage and cultural tourism.

The effects in expertise relate to a synthesised scientific and professional view and a model of integration of knowledge put into practice within two fields: heritage and tourism protection, or more precisely, their integration and formulation as a multidisciplinary expert, professional and industrial activity.

The creative effect of the paper is a result of idea generation for actual projects in cultural tourism, based upon cultural and historical and other resources within contexts of modern trends of a stratified tourist market.

The effects that contribute to the innovative and modernised organisation of activities in the field of cultural tourism derive from recommendations related to the proposed

projects and the general framework of organisation.

In general, the suggestions and recommendations contained herein are of the guidelines nature and can be used in making partial decisions in the public domain (municipal, local and national public companies and institutions), in the private domain (private owners and leaseholders on plots, structures and common areas, providers of various services, etc.) and in the third domain (NGO's, associations, etc.), or in various PPP (*public-private partnership*) arrangements. It should be even desirable in the process of creating strategies and policies of the Budva cultural tourism. At the same time, the paper can be used as an operational basis for co-ordination and programme defining of any project tasks for any of the individual projects and interventions in the area of spatial and thematic work scope within the private, public or PPP arrangements. The proposed solutions and recommendations given herein could be realised to a great extent by just following the regulatory framework of the actual laws of the Republic of Montenegro. The proposed projects could be also realised partially, within the actual local activities and the partnership arrangements between the local authorities and private factors in the domain of tourist industry, or within the Budva and Montenegro cultural institutions.

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