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СВЕТИ СТЕФАН



DRUŠTVO
ZA
KULTURNI
RAZVOJ
BAUO

PUTEVIMA TRADICIJE

STUDIJA SUHOZIDA
NA JEGOROVOM PUTU

KNJIGA SAŽETAKA

Budva, 25–27. 4. 2024. godine

PUTEVIMA TRADICIJE

Izdavači

Opština Budva
Društvo za kulturni razvoj „Bauo“

Za izdavače

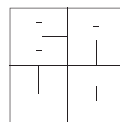
Milo Božović
Dušan Medin

Organizacioni odbor

Jelena Lazić (predsjednica)
Dušan Medin
Milena Bismiljak



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UREDILI
JELENA LAZIĆ I DUŠAN MEDIN

BUDVA, 2024

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UVOD / INTRO

PUTEVIMA TRADICIJE: STUDIJA SUHOZIDA NA JEGOROVOM PUTU

Poštovane kolege, dragi gosti,

Zadovoljstvo je da Vam predstavimo projekat „Putevima tradicije: studija suhozida na Jegorovom putu“, koji realizuje Opština Budva u saradnji sa manastirom Praskvica iz Svetog Stefana i NVO Društvo za kulturni razvoj „Bauo“ iz Petrovca na Moru.

Sadržaj projekta će se realizovati u trodnevnom intervalu, od 25. do 27. aprila 2024. godine, u čijem sklopu će biti održana naučna konferencija u hotelu „Opera“ na Jazu (1. dan), stručna radionica na lokalitetu Jegorov put (2. dan) i okrugli sto sa lokalnom zajednicom, takođe u hotelu „Opera“ (3. dan). Ovo je prilika da zajedno istražimo, raspravimo i promoviramo važnost očuvanja suhozidne tehnike, drevne metode gradnje koja suštinski predstavlja tehniku zidanja kamenom bez upotrebe veziva. Ova tehnika, koja je vjekovima oblikovala pejzaže i činila kulturni identitet mnogih naroda, suočava se sa brojnim izazovima u današnjem svijetu, te je posebno važno prepoznati njenu vrijednost i potencijal.

Kamen je od davnina imao izuzetno važnu ulogu u graditeljstvu i arhitekturi, jer je postao simbol izdržljivosti, trajnosti i snage. Tokom istorije korišćen je za izgradnju monumentalnih građevina, utvrđenja, hramova, dvoraca i drugih arhitektonskih remek-djela, koja su opstala vjekovima i svjedoče o vještinama i kreativnosti ljudi koji su ih izgradili. Kamen, kao prirodni materijal, dio je čovjekove iskonske potrebe da se poveže sa prirodom. Kameni hramovi, dvorci, palate i katedrale često su simboli nacionalnog ponosa i kulturnog nasljeđa. Kamen postoji i kao umjetnička ekspresija. On je

inspiracija za mnoge umjetnike i arhitekta, te služi kao medij za izražavanje kreativnosti i estetike, ali i kao platforma za umjetničke izraze i dekorativne elemente koji obogaćuju arhitekturu. Kamen je nosilac i spiritualne simbolike i povezuje se sa duhovnošću i religijom, te se koristi u izgradnji svetih mjesta i hramova.

U današnjem svijetu simbolika kamena u graditeljstvu može se interpretirati na različite načine, ali njegovi vrijednost i značaj kao temeljnog materijala u kulturnom identitetu ostaju nepromijenjeni.

U toku ova tri dana će se pristupiti multidisciplinarnoj analizi tehnike izgradnje u kamenu – izgradnje suhozida kao važnog dijela kulturnog nasljeđa. Krajnji cilj projekta je pisanje smjernica za rekonstrukciju i održavanje suhozida na teritoriji Opštine Budva, koje će biti predate Upravi za zaštitu kulturnih dobara uz Inicijativu za zaštitu tehnike izgradnje suhozida kao nematerijalne kulturne baštine. Takođe, Opština Budva je usvojila Deklaraciju o zaštiti Paštrovske gore, te je jedan od ciljeva projekta formiranje baze koja će biti dostavljena obrađivačima Studije kulturne i prirodne baštine Paštrovske gore, kao i Studije kulturnog pejzaža Paštrovske gore. Ove studije će biti implementirane u Prostorno-urbanistički plan za Opštinu Budva, kroz direktne smjernice za oblikovanje okućnica ruralnog zaleđa Budve.

Suhozidna tehnika ima dugu istoriju i duboko ukorijenjenu tradiciju u mnogim kulturama i regijama širom svijeta. Od drevnih naroda i civilizacija poput Ilira, preko antičkih Grka i Rimljana, do savremenih zajednica, suhozidne konstrukcije svjedoče o vještini, kreativnosti i povezanosti ljudi s prirodnim okruženjem. Ove građevine nisu samo funkcionalni objekti već i kulturni simboli. One oblikuju identitet i karakter mjesta na kojima su izgrađene.

U našem projektu „Putevima tradicije“ kao studiju slučaja odabrali smo Jegorov put. Prema predanju, put je izgradio monah Jegor Stroganov, koji je bio nekadašnji visoki funkcioner Carske Rusije, zamonašen u manastiru Praskvica. Zavrjetovan na ćutanje, Jegor je zidao put. Sam. Gradio ga je 10

godina, o čemu svjedoči spomen-ploča na njegovom kraju koja se nalazi na Čelobrdi.

Jegorov put spada u nekategorisane lokalne puteve – seoske puteve. Ovo nije klasičan seoski put – staza koji je neko iskrčio u dovoljnoj širini za prolaz zaprege, već je ovo građena konstrukcija u tehnici suhozida. Prvobitni put je išao od Velike plaže u Miločeru do Čelobrda. Dio puta od Miločera do manastira Praskvica presječen je Jadranskom magistralom i trajno uništen. Trasa puta koja je ovim projektom planirana za sanaciju i rekonstrukciju jeste ona od manastira Praskvica do Čelobrda. Put se pruža u pravcu sever–jug i savladava visinsku razliku od 157 m u dužini od 730 m. Usjecan je u stijenu, u krivinama postavljen u kratkim pravim dužinama, a u većim djelovima prati topografiju terena. Interesantno je da na putu postoje kružni segmenti, ravni i popločani, jasno naznačeni, za koje se ne zna jasno zašto su tako izvedeni. Put je omeđen suhomedžama, ponegdje samo sa jedne, ponegdje sa obje strane. Može se zaključiti da je onaj ko je gradio Jegorov put imao inženjersko znanje i vještine. Put je građen proračunato, tačno, statički stabilno, proporcionalno dimenzijama tadašnjih vozila, maksimalno prilagođen konfiguraciji terena i klimi. Za izgradnju puta je u potpunosti korišćen lokalni kamen, pronađen *in situ*, bez veziva.

Turistički potencijal budvanskih sela se umnogome unapređuje aktivacijom ovih kratkih lokalnih puteva u tehnici suhozida, koji su, pored transporta, nosioci kulturne baštine našeg grada. Pored puteva treba obnoviti i suhomedže, katune, mlinove, te očuvati kulturni pejzaž Budve.

Iako su najvrijednija kulturna dobra Crne Gore zaštićena odmah nakon Drugog svjetskog rata, ili u narednim decenijama, evidentno je da je dosad najveća pažnja poklanjana pojedinačnim spomenicima. Stari putevi zaleđa moraju biti mapirani i zaštićeni, kao kulturnoistorijska cjelina, te se mora pristupiti zaštiti cjelokupne oblasti kojoj oni pripadaju. Imperativ naglašen u okviru važeće planske dokumentacije jeste da se svuda gdje je to neophodno postavljaju zaštitni pojasevi radi zaštite pojedinih lokaliteta kao što su izvorišta voda, značajne lokacije biodiverziteta, spomeničko i drugo kulturno nasljeđe,

posebne ambijentalne cjeline i druga prirodna i kulturna dobra. Posebno treba zaštititi nematerijalnu kulturnu baštinu. Uprkos svojoj važnosti i dugoj istoriji, suhozidna tehnika danas se suočava s brojnim izazovima. Brza urbanizacija, promjene u načinu života, tehnološki napredak i klimatske promjene dovode do smanjenja upotrebe ove tradicionalne metode gradnje, a time i gubitka znanja i vještina povezanih s njom. Osim toga, suhozidne konstrukcije često su ugrožene erozijom, urbanim razvojem, zanemarivanjem i nedostatkom svijesti o njihovoj vrijednosti.

Stoga je ovaj projekat važan korak ka prepoznavanju, promovisanju i zaštiti suhozidne tehnike kao nematerijalnog kulturnog dobra. Kroz ovaj panel, predavanje, radionicu i raspravu imaćemo priliku da istražimo različite aspekte ove teme, uključujući njenu istoriju i kulturno značenje, primjenu u urbanom oblikovanju, tehnološke inovacije, savremene izazove i prakse očuvanja.

Na nama je da pokušamo da ovim projektom pokažemo osnov za dalje postupanje za zaštitu tehnike izgradnje suhozida, po uzoru na susjede iz Hrvatske, koji su nam gosti i koji su prihvatili da nam pomognu u našoj misiji. Oni su svoj kamen postavili, na redu smo mi da sačuvamo tradiciju i važan dio kulture Jadrana od zaborava. Sa nama su i predstavnici Ministarstva kulture Crne Gore i Uprave za zaštitu kulturnih dobara, te se nadamo da ćemo imati veoma uspješan projekat.

Cilj nam je da podstaknemo dijalog i saradnju između stručnjaka, istraživača, praktičara, lokalnih zajednica i donositelja odluka kako bismo zajedno radili na očuvanju suhozidne tehnike. Želimo da probudimo svijest o vrijednosti ove tradicije, podstaknemo obrazovanje i obuku u suhozidnoj tehnici, te probudimo inovativne pristupe u očuvanju i revitalizaciji različitih arhitektonskih i urbanističkih oblika u zidanju čistim kamenom.

Projekat pruža jedinstvenu priliku za umrežavanje, učenje i dijeljenje iskustava. Stoga vjerujemo da će rezultirati konkretnim koracima u narednom periodu. Nadamo se da će vaša

prisutnost doprinijeti bogatstvu rasprava i inicijativa koje će proizaći iz ovog projekta.

Još jednom, dobro došli i želimo vam inspirativne dijaloge, plodne ideje i korisne spoznaje tokom naredna tri dana.

*Jelena Lazić, MA
glavna gradska arhitektica
Opštine Budva*

PATHS OF TRADITION: DRY STONE WALL STUDY OD JEGOR'S PATH

Dear colleagues, esteemed guests,

We are delight to introduce you with the “Paths of Tradition: Dry Stone Wall Study on Jegor’s Path” project, implemented by the Municipality of Budva in collaboration with Praskvica Monastery from Sveti Stefan and the NGO Association for Cultural Development “Bauo” from Petrovac na Moru.

The main project’s activities will span over three days, April 25–27, 2024, including a scientific conference in Hotel “Opera”, Jaz (1st day), a professional workshop at the site Jegor’s Path near Sveti Stefan (2nd day) and a roundtable discussion with the local community also in Hotel “Opera” (3rd day). This presents an opportunity for us to collectively explore, discuss, and promote the importance of preserving dry stone wall construction, an ancient building method that fundamentally represents the technique of stone masonry without the use of binding agents. This technique, which has shaped landscapes and cultural identities for centuries, faces numerous challenges in today’s world, making it crucial to recognize its value and potential.

Stone has played an immensely significant role in architecture throughout history, symbolizing durability, longevity and strength. It has been utilized in the construction of monumental structures, fortifications, temples, castles and other architectural masterpieces, which have stood the test of time, bearing witness to the skills and creativity of their builders. Stone, as a natural material, satisfies humanity’s inherent need to connect with nature. Stone temples, castles,

palaces and cathedrals often serve as symbols of national pride and cultural heritage. Furthermore, stone serves as an artistic expression, inspiring many artists and architects, acting as a medium for expressing creativity and aesthetics, and a platform for artistic and decorative elements that enrich architecture. Stone carries spiritual symbolism, intertwined with spirituality and religion, utilized in the construction of sacred places and temples.

In today's world, the symbolism of stone in architecture can be interpreted in various ways, yet its value and significance as a foundational material in cultural identity remain unchanged.

Over the course of these three days, we will approach a multidisciplinary analysis of stone construction techniques, focusing on dry stone wall construction as a crucial part of cultural heritage. The ultimate goal of the project is to draft guidelines for the reconstruction and maintenance of dry stone walls within the territory of the Municipality of Budva, to be submitted to the Office for the Protection of Cultural Heritage, along with an Initiative for the protection of dry stone wall construction techniques as intangible cultural heritage. Additionally, the Municipality of Budva has adopted a Declaration on the Protection of Paštrovska gora, with one of the project's objectives being the establishment of a database to be provided to the developers of the Cultural and natural heritage study of Paštrovska gora, as well as the Cultural landscape study of Paštrovska gora. These studies will be implemented into the Spatial Urban Plan for the Municipality of Budva, through direct guidelines for shaping the rural hinterland of Budva.

Dry stone wall construction has a long history and deeply rooted tradition in many cultures and regions worldwide. From ancient civilizations such as the Illyrians, through the ancient Greeks and Romans, to modern communities, dry stone wall structures attest to the skill, creativity and connection of people with their natural environment. These buildings are not merely functional objects but also cultural symbols, shaping the identity and character of the places where they are built.

In our project “Paths of Tradition”, we have chosen Jegor’s Path as a case study. According to tradition, the path was built by the monk Jegor Stroganov, a former high-ranking official of imperial Russia who became a monk at the Praskvica Monastery. Bound by silence, Jegor built the path alone. The path was constructed over a period of 10 years, as evidenced by a plaque at the end of the path in Čelobrdo.

Jegor’s Path belongs to uncategorized local roads – rural paths. This is not a typical rural path - a trail someone cleared wide enough for a carriage to pass through, but rather a constructed structure using dry stone wall technique. The original path went from Velika Plaža in Miločer to Čelobrdo. The section of the path from Miločer to the Praskvica Monastery was intersected by the Adriatic Highway and permanently destroyed. The route planned for restoration and reconstruction through this project is the stretch from the Praskvica Monastery to Čelobrdo. The path runs north-south and spans a height difference of 157 meters over a length of 730 meters. The path is carved into the rock, laid in short straight sections around curves and it follows the topography of the terrain in larger parts. Interestingly, there are circular segments on the path, flat and paved, clearly marked, but the reason for their construction is not clearly known. The path is bordered by dry stone walls, sometimes only on one side, sometimes on both. It can be concluded that whoever built Jegor’s Path had engineering knowledge and skills. The path was constructed deliberately, precisely, statically stable, proportionate to the dimensions of the vehicles of that time, maximally adapted to the terrain configuration and climate. Local stone found *in situ* without binding agents was fully utilized for the construction of the path.

The tourism potential of Budva’s villages is greatly enhanced by activating these short local paths using dry stone wall technique, which, in addition to transportation, carry the cultural heritage of our city. Besides the paths, it is necessary to restore dry stone walls, katuns or the summer settlements, mills, and preserve Budva’s cultural landscape.

Despite Montenegro’s most valuable cultural assets being

protected just after the Second World War, or in the following decades, it is evident that the greatest attention has been given to individual monuments thus far. Old inland roads must be mapped and protected as cultural-historical units, and comprehensive protection measures must be taken for the entire area to which they belong. An imperative emphasized in the current planning documentation is the installation of protective belts wherever necessary, for the protection of certain sites such as water sources, significant biodiversity locations, monuments, and other cultural heritage, special environmental units, and other natural and cultural assets. Intangible cultural heritage must be protected, particularly dry stone wall construction techniques. It is up to us to attempt to show with this project a basis for further action to protect dry stone wall construction techniques, following the example of neighbors in Croatia, who are our guests and have accepted to assist us in our mission. They have laid their stone; it is now our turn to preserve the tradition and an important part of the Adriatic culture from oblivion. Representatives from the Ministry of Culture of Montenegro and the Administration for the Protection of Cultural Heritage are also with us, and we hope this turns out to be a very successful project.

Despite its significance and long history, dry stone wall construction today faces numerous challenges. Rapid urbanization, changes in lifestyle, technological advancement, and climate change are leading to a reduction in the use of this traditional construction method, and consequently, a loss of knowledge and skills associated with it. Additionally, dry stone structures are often threatened by erosion, urban development, neglect, and a lack of awareness of their value.

Therefore, this project is an important step towards recognizing, promoting and protecting dry stone wall construction techniques as intangible cultural heritage. Through this panel, lecture, workshop, and discussion, we will have the opportunity to explore various aspects of this topic, including its history and cultural significance, application in urban design, technological innovations, contemporary challenges, and preservation practices.

The project will encourage dialogue and collaboration among experts, researchers, practitioners, local communities and decision-makers to work together on preserving dry stone wall construction techniques. We aim to raise awareness of the value of this tradition, promote education and training in dry stone wall construction techniques and stimulate innovative approaches to the preservation and revitalization of various architectural and urban forms using pure stone masonry.

The project provides a unique opportunity for networking, learning and sharing experiences. Therefore, we believe it will result in concrete steps in the coming period. We hope that your presence will contribute to enriching the discussions and initiatives that will arise from this project.

Once again, welcome, and we wish you inspiring dialogues, fruitful ideas and valuable insights over the next three days.

*Jelena Lazić, MA
Chief City Architect
Municipality of Budva*





PROGRAM
/ PROGRAMME

PRVI DAN | 25. 4. 2024. | HOTEL „OPERA“, JAZ

NAUČNA KONFERENCIJA O SUHOZIDU

10.00 SVEČANO OTVARANJE

Jelena LAZIĆ, MA, glavna gradska arhitektica Opštine Budva

Dušan MEDIN, MA, izvršni direktor Društva za kulturni razvoj „Bauo“, Petrovac na Moru

Muzički program: učenici JU Škola za osnovno muzičko obrazovanje Budva

10.30 KOKTEL DOBRODOŠLICE

11.00 SESIJA I: IZAZOVI ZAŠTITE I VALORIZACIJE SUHOZIDA

Dr Petra ZDRAVKOVIĆ, Uprava za zaštitu kulturnih dobara, Cetinje | Institucionalni i zakonodavni okvir zaštite kulturne baštine u Crnoj Gori

Mr Anita TROJANOVIĆ, Udruga „4 grada Dragodid“, Split | Uloga „Dragodida“ u obnovi i promociji suhozidne baštine

Dragana AĆIMOVIĆ, MA Consulting d. o. o., Podgorica | Suvozidi – (ne)prepoznata vrijednost u procesu prostornog planiranja i uređenja prostora u opštini Budva

12.30 PAUZA

13.00 SESIJA II: SUHOZIDI U KONTEKSTU PROSTORA I ZAJEDNICE

Dragan MIROVIĆ, MA Consulting d. o. o., Podgorica | Suvozid – od potrebe do kulturnog pejzaža i baštine
Dušan MEDIN, MA, Fakultet za kulturu i turizam, Univerzitet Donja Gorica, Podgorica, Društvo za kulturni razvoj „Bauo“ Petrovac na Moru | Suhozidi: okamenjeno nasljeđe

14.00 RUČAK

16.00 SESIJA III: SUHOZIDI KROZ PRIZMU PROŠLOSTI

Jelena LAZIĆ, MA, Služba glavnog gradskog arhitekta,
Opština Budva | *Damnatio memoriae* nad tehnikom
suhozidne gradnje

Miloš ŽIVANOVIĆ, MA, JU Centar za konzervaciju
i arheologiju Crne Gore, Cetinje | Suhozid kao svjedok
prošlih vremena – nekoliko arheoloških primjera

Nikolina RAŽNATOVIĆ, MA, Restart Ing d. o. o., Budva
| Prikaz obnove suhozida na potezu kotorskih bedema
na brdu Sv. Ivan

17.30 PAUZA

18.00 SESIJA IV: HERITOLOŠKI ASPEKTI SUHOZIDA

Mr Dobrila VLAHOVIĆ, Direktorat za kulturnu baštinu,
Ministarstvo kulture i medija Crne Gore, Cetinje
| Kulturna baština između suhozida i betona

Aleksandra KAPETANOVIĆ, EXPEDITIO – Centar za
održivi prostorni razvoj, Kotor | Suhozidne konstrukcije
na katunima u Crnoj Gori

Željko STARČEVIĆ, Agencija za razvoj i zaštitu Orjena
d. o. o., Herceg Novi | Pješački putevi građeni u
kame nu u tehnicu nasuvo – manje poznati dio
kulturne baštine

19.30 VEČERA

DRUGI DAN | 26. 4. 2024. | JEGOROV PUT

RADIONICA NA JEGOROVOM PUTU

10.00 POLAZAK

10.30 RADIONICA NA JEGOROVOM PUTU

14.00 MANASTIR PRASKVICA

15.00 RUČAK (RESTORAN „JADRAN KOD KRSTA“, BUDVA)

19.00 VEČERA

TREĆI DAN | 27. 4. 2024. | HOTEL „OPERA“, JAZ

OKRUGLI STO SA LOKALNOM ZAJEDNICOM

10.00 UVODNA RIJEČ

Jelena LAZIĆ, MA, glavna gradska arhitektica Opštine Budva

Dušan MEDIN, MA, izvršni direktor Društva za kulturni razvoj „Bauo“, Petrovac na Moru

10.30 OKRUGLI STO

13.30 ZAKLJUČNA DISKUSIJA I DODJELA SERTIFIKATA

14.00 RUČAK





PROGRAM
/ **PROGRAMME**

FIRST DAY | 25. 4. 2024. | HOTEL „OPERA“, JAZ

SCIENTIFIC CONFERENCE ABOUT DRY STONE WALL

10.00 OPENING CEREMONY

Jelena LAZIĆ, MA, Chief City Architect, Municipality of Budva
Dušan MEDIN, MA, Executive Director, Association for Cultural Development “Bauo”, Petrovac na Moru
Music Programme: Students of Elementary Music School Budva

10.30 WELCOME DRINK

11.00 SESSION I: CHALLENGES OF DRY STONE WALL PROTECTION AND VALORIZATION

Petra ZDRAVKOVIĆ, PhD, Office for the Protection of Cultural Properties, Cetinje | Institutional and Legal Framework for the Protection of Cultural Heritage in Montenegro
Anita TROJANOVIĆ, MA, Association “4 Cities of Dragodid”, Split | The Role of “Dragodid” in the Restoration and Promotion of Dry Stone Wall Heritage
Dragana AĆIMOVIĆ, MA Consulting Ltd., Podgorica | Dry Stone Walls – (Un)Recognized Value in the Process of Spatial Planning and Spatial Arrangement in the Municipality of Budva

12.30 COFFEE BREAK

13.00 SESSION II: DRY STONE WALLS IN THE CONTEXT OF SPACE AND COMMUNITIES

Dragan MIROVIĆ, MA Consulting Ltd., Podgorica | Dry Stone Walls: From Necessity to Cultural Landscape and Heritage

PATHS OF TRADITION: DRY STONE WALL STUDY ON JEGOR'S PATH

Dušan MEDIN, MA, Faculty for Culture and Tourism,
University of Donja Gorica, Association for Cultural
Development "Bauo", Podgorica – Petrovac na Moru
| Dry Stone Walls: Petrified Heritage

14.00 LUNCH

16.00 SESSION III: DRY STONE WALLS THROUGH
THE PRISM OF THE PAST

Jelena LAZIĆ, MA, Municipality of Budva, Office of the
Chief City Architect, Budva | *Damnatio memoriae*
over Technique Dry Wall Construction

Miloš ŽIVANOVIĆ, MA, PI Center for Conservation and
Archaeology of Montenegro Cetinje | Dry Stone Walls
as Witnesses of Past Times – Several Archaeological
Examples

Nikolina RAŽNATOVIĆ, MA, Restart Ing d. o. o. Budva
| Restoration of Dry Stone Walls along the Kotor
Ramparts on the Hill of St. Ivan

17.30 COFFEE BREAK

18.00 SESSION IV: HERITOLOGICAL ASPECTS OF
DRY STONE WALL

Dobriša VLAHOVIĆ, MA, Directorate for Cultural
Heritage, Ministry of Culture and Media, Cetinje
| Cultural Heritage Between Dry Stone Wall
and Concrete

Aleksandra KAPETANOVIĆ, EXPEDITIO – Center for
Sustainable Spatial Development Kotor | Dry Stone
Walling Constructions in Katuns in Montenegro

Željko STARČEVIĆ, Agency for the Development and
Protection of Orjen Ltd., Herceg Novi | Stone-Built
Footpaths in Dry Stone Walling Technique – Lesser
-Known Part of Cultural Heritage

19.30 DINNER

PUTEVIMA TRADICIJE: STUDIJA SUHOZIDA NA JEGOROVOM PUTU

SECOND DAY | 26. 4. 2024. | JEGOROV PUT

WORKSHOP ON JEGOR'S PATH

10.00 DEPARTURE

10.30 WORKSHOP ON JEGOR'S PATH

14.00 PRASKVICA MONASTERY

15.00 LUNCH ("JADRAN KOD KRSTA" RESTAURANT, BUDVA)

19.00 DINNER

THIRD DAY | 27. 4. 2024. | HOTEL „OPERA“, JAZ

ROUND TABLE WITH LOCAL COMMUNITY

10.00 INTRODUCTORY SPEECH

Jelena LAZIĆ, MA, Chief City Architect, Municipality
of Budva

Dušan MEDIN, MA, Executive Director, Association
for Cultural Development "Bauo", Petrovac na Moru

10.30 ROUND TABLE

13.30 FINAL DISCUSSION AND AWARDING
OF CERTIFICATES

14.00 LUNCH





SAŽECI
/ ABSTRACTS

Dr Petra Zdravković
Uprava za zaštitu kulturnih dobara
Cetinje, Crna Gora

INSTITUCIONALNI I ZAKONODAVNI OKVIR ZAŠTITE KULTURNE BAŠTINE U CRNOJ GORI

Sažetak: Kulturna baština, koja se dijeli na materijalnu i nematerijalnu, izraz je vjerovanja, težnji, vrijednosti, dostignuća i iskustava ljudi na određenoj teritoriji i stoga predstavlja izvor saznanja o određenoj ljudskoj zajednici. Radi očuvanja svjedočanstava prošlosti i za sljedeće generacije država ustanovljuje sistem zaštite kulturne baštine i osniva institucije koje su isključivo posvećene ovom zadatku. Začeci institucionalne i zakonodavne zaštite kulturne baštine u Crnoj Gori sežu u sredinu XX vijeka, kada je 1948. godine formiran Zavod za zaštitu i naučno istraživanje spomenika kulture i prirodnih rijetkosti, a 1949. stupio na snagu Zakon o zaštiti spomenika kulture i prirodne rijetkosti u NR Crnoj Gori. Zakonom o zaštiti kulturnih dobara iz 2010. godine, koji umjesto pređašnjeg termina spomenik kulture uvodi termin nepokretno kulturno dobro, uređuju se vrste i kategorije kulturnih dobara, način uspostavljanja zaštite, režim i mjere zaštite, prava i obaveze vlasnika i držalaca kulturnih dobara i druga pitanja od značaja za zaštitu i očuvanje kulturnih dobara. Formiranje Uprave za zaštitu kulturnih dobara rezultat je transformacije ranijih institucija zaštite kulturne baštine. Cilj transformacije dotadašnjih institucija zaštite kulturnih dobara je stvaranje funkcionalnog, efikasnog i djelotvornog sistema trajne zaštite, očuvanje i unapređenje kulturnih dobara, uz obezbjeđivanje održivog korišćenja. Osim državnih institucija, kao akteri od značaja za zaštitu kulturne baštine prepoznaju se i lokalne institucije kulture, kao lokalni sekretarijati nadležni za kulturne djelatnosti i uređenje prostora. Tako se za sve intervencije na kulturnim dobrima, ili onim nad ostalim djelovima kulturne baštine, građani mogu obratiti nekoj od navedenih institucija. Ključni zakon u kontekstu fizičke zaštite kulturne baštine predstavlja Zakon o zaštiti kulturnih dobara. On uređuje vrste i kategorije kulturnih dobara, načine uspostavljanja za-

štite, režim i mjere zaštite, prava i obaveze vlasnika i držalaca kulturnih dobara, kao i druga pitanja od značaja za zaštitu i očuvanje kulturnih dobara. Upravo ovaj akt sadrži sve mehanizme i propisuje procedure zaštite kulturnih dobara, ali i integralne zaštite sveukupne kulturne baštine. Dodatna razrada ovih pitanja definisana je podzakonskim aktima.

Ključne riječi: sistem zaštite kulturne baštine, institucije kulture, zakonodavni okvir, kulturna dobra

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INSTITUTIONAL AND LEGAL FRAMEWORK FOR THE PROTECTION OF CULTURAL HERITAGE IN MONTENEGRO

Abstract: Cultural heritage, divided into material and intangible, is an expression of beliefs, aspirations, values, achievements and experiences of people in a particular territory, and therefore represents a source of knowledge about a specific human community. In order to preserve the testimonies of the past and for future generations, the state establishes a system for the protection of cultural heritage and establishes institutions dedicated exclusively to this task. The beginnings of institutional and legislative protection of cultural heritage in Montenegro date back to the mid-20th century, when in 1948 the Institute for the Protection and Scientific Research of Monuments of Culture and Natural Rarities was formed, and in 1949 the Law on the Protection of Monuments of Culture and Natural Rarities in the People's Republic of Montenegro came into force. The Law on the Protection of Cultural Goods from 2010, which introduces the term immovable cultural property instead of the previous term monument of culture, regulates the types and categories of cultural goods, the manner of establishing protection, the regime and measures of protection, rights and obligations of owners and holders of cultural goods, and other issues of importance for the protection and preservation of cultural goods. The establishment of the Administration for the Protection of Cultural Heritage is the result of the transformation of previous institutions for the protection of cultural heritage. The goal of transforming previous institutions for the protection of cultural heritage is to create a functional, efficient, and effective system for permanent protection, preservation, and improvement of cultural goods, while ensuring sustainable use. In addition to state institutions, local cultural institutions are also recognized as significant actors in the protecti-

on of cultural heritage, such as local secretariats responsible for cultural activities and spatial planning. Therefore, citizens can turn to one of the listed institutions for all interventions on cultural goods or those concerning other parts of cultural heritage. The key law in the context of physical protection of cultural heritage is the Law on the Protection of Cultural Goods. It regulates the types and categories of cultural goods, the ways of establishing protection, the regime and measures of protection, rights and obligations of owners and holders of cultural goods, as well as other issues of importance for the protection and preservation of cultural goods. This act contains all mechanisms and prescribes procedures for the protection of cultural goods, as well as integral protection of the overall cultural heritage. Further elaboration of these issues is defined by sublegal acts.

Keywords: cultural heritage protection system, cultural institutions, legislative framework, cultural goods

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ULOGA „DRAGODIDA“ U OBNOVI I PROMOCIJI SUHOZIDNE BAŠTINE

Sažetak: Udruga „4 grada Dragodid“ osnovana je 2007. godine, a počeci djelovanja sežu još u 2002, kada je održana prva međunarodna suhozidna radionica u selu Dragodid na otoku Visu. Udruga radi na edukaciji i interpretaciji suhozidne baštine u Hrvatskoj putem praktičnih radionica obnove, istraživanja o vještini suhozidne gradnje i njenih nositelja, te inventarizaciji materijalne i nematerijalne suhozidne baštine. Udruga je bila među glavnim akterima zaštite suhozidne baštine kao nematerijalnog kulturnog dobra Republike Hrvatske, a potom i pod kapom UNESCO-ve zaštite. U suradnji s brojnim partnerima, ustanovama i jedinicama lokalne samouprave godišnje sudjeluje u organizaciji nekoliko desetaka radionica diljem Hrvatske, posebno u obalnom području, gdje je najzastupljeniji broj suhozidnih struktura. Organizira tradicionalno natjecanje u suhozidnoj gradnji. Uspješnim provođenjem projekta „Trening za voditelje suhozidnih radionica“ brine o spremnosti članova udruge da vješto i samostalno prenose znanje na brojne polaznike radionica. U protekloj godini udruga je objavila smjernice za obnovu lokvi i bunara na tradicijski način i proširila geoportal Suhozid.hr, koji je baza informacija o brojnim suhozidnim oblicima iz Hrvatske uz bogatu fotodokumentaciju.

Ključne riječi: „4 grada Dragodid“, suhozidna baština, obnova, nositelji, radionice, Suhozid.hr

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THE ROLE OF "DRAGODID" IN THE RESTORATION AND PROMOTION OF DRY STONE WALL HERITAGE

Abstract: The Association "4 Cities of Dragodid" was founded in 2007, with its origins dating back to 2002 when the first international dry stone wall workshop was held in the village of Dragodid, on the island of Vis. The association works on the education and interpretation of dry stone heritage in Croatia through practical restoration workshops, research on the skill of dry stone construction and its practitioners and the inventory of material and non-material dry stone heritage. The association was among the main actors in the protection of dry stone heritage as an intangible cultural heritage of the Republic of Croatia, and later under the auspices of UNESCO protection. In collaboration with numerous partners, institutions, and local government units, it annually participates in organizing several dozen workshops throughout Croatia, especially in the coastal area, where the highest number of dry stone structures are present. It organizes a traditional competition in dry stone wall construction. By successfully implementing the project "Training for leaders of dry stone workshops", it ensures the readiness of association members to skillfully and independently transmit knowledge to numerous workshop participants. In the past year, the association has published guidelines for the restoration of ponds and wells in a traditional way and expanded the geoportal Suhozid.hr, which is a database of information on numerous dry stone forms from Croatia with rich photo documentation.

Keywords: "4 Cities of Dragodid", dry stone heritage, restoration, practitioners, workshops, Suhozid.hr

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SUVOZIDI – (NE)PREPOZNATA VRIJEDNOST U PROCESU PROSTORNOG PLANIRANJA I UREĐENJA PROSTORA U OPŠTINI BUDVA

Sažetak: U prethodnom periodu, od kada je 2007. godine donesen Prostorni plan za teritoriju Opštine Budva, a zatim urbanistički planovi nižeg nivoa, evidentne su drastične promjene u prostoru tradicionalnog kulturnog pejzaža Opštine. Suvozidi, kao nezaobilazni dio istorijskog kulturnog pejzaža, nisu prepoznati kao vrijednost u oblikovanju prostora, što je dovelo do njihovog ubrzanog i nekontrolisanog nestajanja. Veliki pritisak da se prostor što prije valorizuje i izgradi u cilju njegove turističke eksploatacije, kao i primjena novih, efikasnijih i modernijih tehnologija građenja dramatično su promijenili siluetu tradicionalnog kulturnog pejzaža i izazvali nepovratni gubitak istorijskog identiteta prostora sa suvozidima kao njegovim sastavnim elementima. U pojedinoj prostorno-planskoj i urbanističkoj dokumentaciji su, u djelovima koji se tiču zaštite, definisane opšte smjernice sa preporukama za zaštitu kulturnog pejzaža i elemenata tradicionalne arhitekture, u koje spada i očuvanje tradicionalnog načina oblikovanja i ograđivanja terena u nagibu tehnikom suvozida. Međutim, u postupku implementacije planskih dokumenata ove preporuke se uglavnom ne primjenjuju. Nedostatak preciznih uslova za zaštitu, obnovu postojećih i izgradnju novih suvozida, nepoznavanje tehnologije njihovog očuvanja i građenja, nedovoljna zainteresovanost nadležnih institucija i lokalne samouprave (po principu da niko nije nadležan) dovode do zanemarivanja ili potpunog uništenja tradicionalnih suvozida, a na kraju i do nestanka nematerijalne baštine tehnike zidanja suvozida. Savremeni načini građenja i oblikovanja prostora ne mogu se spriječiti, ali se može kroz valorizaciju, afirmaciju i institucionalnu zaštitu značajno doprinijeti zaštiti fizičke i vizuelne izvornosti određenog prostora sa tradicionalnom tehnikom građenja suvozida. Prilikom planira-

nja prostora neophodno je stvoriti osnov za njihovo korišćenje kroz adekvatnu zaštitu, obnovu i namjenu, a samim tim stvara se i mogućnost da kulturni pejzaž i nematerijalna baština nastave da žive. Pritom je veoma važno sačuvati rezilijentnost suvozida kao dijela kulturnog pejzaža, karakteristiku zahvaljujući kojoj se i održao kroz vjekove.

Ključne riječi: suvozid, suhozid, potkunjice, kulturni pejzaž, zaštita, planska dokumentacija

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DRY STONE WALLS – (UN)RECOGNIZED VALUE
IN THE PROCESS OF SPATIAL PLANNING
AND SPATIAL ARRANGEMENT
IN THE MUNICIPALITY OF BUDVA

Abstract: In the previous period, since the Spatial Plan for the territory of the Municipality of Budva was adopted in 2007, followed by urban plans of lower levels, drastic changes have been evident in the space of the traditional cultural landscape of the Municipality. Dry stone walls, as an indispensable part of the historical cultural landscape, have not been recognized as a value in shaping the space, leading to their rapid and uncontrolled disappearance. The intense pressure to quickly valorize the space and build it for tourist exploitation, as well as the application of new, more efficient, and modern construction technologies, have dramatically changed the silhouette of the traditional cultural landscape and caused irreversible loss of the historical identity of the space with dry stone walls as its integral elements. In certain spatial planning and urban documentation, general guidelines with recommendations for the protection of cultural landscapes and elements of traditional architecture are defined, including the preservation of the traditional method of shaping and enclosing terrain on slopes using dry stone wall technique. However, in the process of implementing planning documents, these recommendations are mostly not applied. The lack of precise conditions for the protection, restoration of existing, and construction of new dry stone walls, lack of knowledge of the technology of their preservation and construction, insufficient interest of relevant institutions and local government (on the principle that no one is responsible) lead to neglect or complete destruction of traditional dry stone walls, and ultimately to the disappearance of the intangible heritage of dry stone wall building technique. Modern methods of construction and spatial shaping cannot

be prevented, but through valorization, affirmation, and institutional protection, significant contributions can be made to the protection of the physical and visual originality of a certain space with traditional dry stone wall building technique. When planning space, it is necessary to create a basis for their use through adequate protection, restoration, and purpose, thereby creating the possibility for cultural landscapes and intangible heritage to continue to thrive. It is very important to preserve the resilience of dry stone walls as part of the cultural landscape, a characteristic thanks to which it has survived through the centuries.

Keywords: dry stone wall, cultural landscape, protection, planning documentation

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SUVOZID – OD POTREBE DO KULTURNOG PEJZAŽA I BAŠTINE

Sažetak: Suvozidi, suhozidi, suvomeđe, podzidi, potkunjice, ublovi, bunje, trimi i druge građevine na području istočnog dijela Jadrana, ali i šire u regionu, Evropi i svijetu, jesu strukture napravljene tehnikom zidanja bez maltera, „usuvo“, koje su postale dio UNESCO-ve nematerijalne baštine, kao što su to i pojedine građevine i kompleksi, kao agrarni i kulturni pejzaži. Prvobitno i prvenstveno kamen se sa lica mjesta uklanjao kako bi se formirala i funkcionalno izdvojila obradiva površina (bašta, njiva, maslinjak, vinograd, livada) ili okućnica. Isti kamen je kao suvozid služio kao granica posjeda ili njegovih djelova, zaštita od erozije, otvoreni i natkriveni ubao, postament katunske nastambe u Crnoj Gori, trim ili bunja u Hrvatskoj. Danas je suvozid sve manje funkcionalna građevina, a sve više turistički motiv, kao vizuelni i estetski doživljaj. Pored kamena na licu mjesta (*in situ*) za određene potrebe korišćen je i pogodan, najčešće pločast kamen iz udaljenijih majdana – pozajmišta građevinskog materijala. Suvozidi su u Crnoj Gori najčešći na karstnim terenima, ali se sreću i na prostorima sa drugačijom geološkom podlogom, na primjer na Jezerskoj površi na Durmitoru. Ima ih od Crne Gore do Srbije, širom Mediterana, ali i u drugim djelovima Evrope i u svijetu. Nalazimo ih od praistorije pa sve do danas, počevši od veličanstvenih megalitskih struktura i tumula. Tehnika zidanja suvozida se kao mentalna mapa, gotovo u svijest i u gene ukodiran građevinski i estetski obrazac, prenosila sa koljena na koljeno i od mjesta nastanka širila migracijama na druga područja. Kao forma i struktura suvozidi su i ovalni i manje-više ortogonalni, linijski i prostorni, spontani i osmišljeni, niski i visoki, neki izgledaju kao organske ili čipkaste strukture. Ukoliko je to proceduralno moguće, Crna Gora treba da se sa tehnikom zidanja suvozida, koja evidentno u njoj postoji, priključi na UNESCO-vu listu nematerijalne baštine čovječanstva.

Ključne riječi: suvozid, UNESCO, baština, kulturni pejzaž, lokalno, globalno, mentalna mapa, struktura

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DRY STONE WALLS: FROM NECESSITY TO CULTURAL LANDSCAPE AND HERITAGE

Abstract: Dry stone walls, also known as dry stone structures, stone fences, stone lines, low walls, drystone or stone walls, found in the eastern part of the Adriatic and beyond in the region, Europe, and the world, are structures made by stacking stones without mortar, which have become part of UNESCO's intangible heritage, along with certain buildings and complexes, such as agrarian and cultural landscapes. Originally and primarily, stones were removed from the ground to create and functionally separate cultivated areas (gardens, fields, olive groves, vineyards, meadows) or courtyards. The same stone served as a boundary of property or its parts, protection against erosion, open and covered barns, the foundation of summer settlements in Montenegro, or stone shelters in Croatia. Today, dry stone walls are increasingly a tourist attraction, serving as a visual and aesthetic experience, as their functionality diminishes. In addition to the on-site stone (*in situ*), suitable, mostly flat stone from distant quarries - borrow pits for construction material, has been used for certain purposes. Dry stone walls are most common in Montenegro in karst areas but can also be found in areas with different geological substrates, for example, on the Jezerska surface in Durmitor. They can be found from Montenegro to Serbia, across the Mediterranean, but also in other parts of Europe and the world. We find them from prehistory to the present day, starting with magnificent megalithic structures and tumuli. The technique of building dry stone walls, as a mental map, almost imprinted in consciousness and genes, was transmitted from generation to generation and from place of origin spread by migrations to other areas. As a form and structure, dry stone walls are both oval and more or less orthogonal, linear and spatial, spontaneous and deliberate, low and high, some look like organic or lace structures. If pro-

cedurally possible, Montenegro should join the UNESCO list of intangible heritage with the dry stone wall construction technique, which is evidently present in it.

Keywords: dry stone wall, UNESCO, heritage, cultural landscape, local, global, mental map, structure

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SUHOZIDI: OKAMENJENO NASLJEĐE

Sažetak: U izlaganju ćemo govoriti o, iako brojnom, skrivenom i pomalo zaboravljenom nasljeđu od kamena – o suhozidima. U pitanju su strukture nastale slaganjem kamena na kamen, bez vezivnog sredstva, koje u tom odnosu opstaju decenijama, nerijetko i vjekovima. Izrađivali su ih oni koji su dobro poznavali ova specifična tradicionalna znanja i vještine, koja su do njih stigla prenošenjem s generacije na generaciju. Znanja i vještine o tehnici gradnje „usuvo“ predstavljaju klasičan primjer nematerijalnog kulturnog nasljeđa, koje je, zajedno sa mnogim drugim elementima baštine, vjerovatno u procesu izumiranja, iz razloga što je sve manje onih koji danas znaju raditi sa kamenom na ovakav način. Izazovi koje savremeni život nosi, pored neznanja i široko rasprostranjene nebrige o prirodnom i kulturnom ambijentu, uključuje i dostupnost raznih drugih materijala, povoljnijih i lakših za obradu od kamena, za koje se stoga mnogi nerijetko odlučuju prilikom gradnje. U nastavku rada prikazaćemo različite primjere današnjeg stanja suhozida sa teritorije Crne Gore, kako pozitivne, tako i negativne. Na samom kraju biće predložene konkretne smjernice za njihovo očuvanje, valorizaciju i prezentaciju, koje bi, sa tim ciljem, trebalo preduzeti. Znanja o ovom korpusu građe, nažalost, u Crnoj Gori nijesu naročito obimna, s obzirom na to da, osim sporadičnih, dosad uglavnom nijesu rađena opsežnija istraživanja ove vrste, uprkos brojnosti, reprezentativnosti i značaju ovog nasljeđa za društvo kroz vrijeme.

Ključne riječi: suhozid, nematerijalna kulturna baština, tradicionalna znanja i vještine, nepraktikovanje, zaborav, Crna Gora

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DRY STONE WALLS: PETRIFIED HERITAGE

Abstract: In this presentation, we will discuss the numerous yet hidden and somewhat forgotten heritage of stone - dry stone walls. These are structures created by stacking stones without any binding material, which endure for decades, often centuries. They were made by those who were well acquainted with these specific traditional knowledge and skills, which have been passed down from generation to generation. Knowledge and skills about the dry stone wall construction technique represent a classic example of intangible cultural heritage, which, along with many other elements of heritage, is likely in the process of extinction because there are fewer people today who know how to work with stone in this way. Challenges brought by modern life, along with widespread ignorance and neglect of the natural and cultural environment, include the availability of various other materials, more affordable and easier to work with than stone, which many people therefore opt for when building. In the continuation of the work, we will present various examples of the current state of dry stone walls from the territory of Montenegro, both positive and negative. Finally, specific guidelines will be proposed for their preservation, valorization, and presentation, which should be undertaken with that aim in mind. Unfortunately, knowledge about this corpus of material in Montenegro is not particularly extensive, as, apart from sporadic instances, there have been no extensive studies of this kind, despite the abundance, representativeness, and significance of this heritage for society over time.

Keywords: dry stone wall, intangible heritage, traditional knowledge and skills, disuse, forgetting, Montenegro

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DAMNATIO MEMORIAE NAD TEHNIKOM SUHOZIDNE GRADNJE

Sažetak: Izraz *Damnatio memoriae* ili „protjeran iz javne uspomene“ označavao je politički čin kojim se javna osoba ili vladar namjerno brisao iz službenih zapisa i spomenika kako bi se uklonio svaki trag o njegovom postojanju. Cilj je bio nestanak sjećanja na nekoga povodom izdaje ili neke druge krivice učinjene prema Rimskom carstvu. *Damnatio memoriae* primijenjen je i na brisanje kulture naroda antičkog Ilirikuma i samim tim tradicionalne tehnike graditeljstva Ilira – građenja „usuvo“. Iliri, drevni narod koji je naseljavao područje današnje Budve i šire regije, bili su vješti graditelji suhozidnih konstrukcija. Njihove gradine, naselja i odbrambene strukture izgrađene su korišćenjem tehnike gradnje kamena na kamen, a mnoge od tih konstrukcija i danas postoje kao svjedoci bogate istorije ovog područja. Suhozidna tehnika Ilira bila je izuzetno važna za njihov način života i preživljavanje. Osim preciznosti u postavljanju kamenja, vještina gradnje suhozida uključivala je i poznavanje prirodnih materijala i okoline u kojoj se živjelo i gradilo. Uprkos napretku tehnologije i modernim metodama gradnje, suhozidna tehnika Ilira ostaje inspiracija i podsjetnik na vještinu i stručnost njenih graditelja, naših predaka. Očuvanje ovog nasljeđa i znanja o suhozidnoj tehnici ne samo da održava vezu sa prošlošću već pruža i mogućnost da se ova drevna vještina prenese na buduće generacije i nastavi oblikovanje pejzaža i identitet regije. Treba težiti tome da danas sami sebe ne osuđujemo na „brisanje pamćenja“ i ne zaboravljamo važnost održavanja kulture Jadrana.

Ključne riječi: *damnatio memoriae*, Ilirikum, suhozidna tehnika, gradine, okolina, nasljeđe, identitet, kulturni pejzaž

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DAMNATIO MEMORIAE OVER TECHNIQUE DRY WALL CONSTRUCTION

Abstract: The term *damnatio memoriae*, or “condemnation of memory”, referred to a political act where a public figure or ruler was intentionally erased from official records and monuments in order to remove any trace of their existence. The goal was the disappearance of memory of someone due to betrayal or other wrongdoing committed against the Roman Empire. *Damnatio memoriae* was also applied to the erasure of the culture of the peoples of ancient Illyricum and thus the traditional building techniques of the Illyrians - dry stone wall construction. The Illyrians, an ancient people inhabiting the area of today's Budva and the wider region, were skilled builders of dry stone structures. Their hillforts, settlements, and defensive structures were built using the technique of stone upon stone construction, and many of these constructions still exist today as witnesses to the rich history of this area. The dry stone wall technique of the Illyrians was extremely important for their way of life and survival. In addition to precision in laying stones, the skill of building dry stone walls also involved knowledge of natural materials and the environment in which they lived and built. Despite technological advancements and modern construction methods, the dry stone wall technique of the Illyrians remains an inspiration and reminder of the skill and expertise of its builders, our ancestors. Preserving this heritage and knowledge of dry stone wall technique not only maintains a connection to the past but also provides an opportunity for this ancient skill to be passed down to future generations and continue shaping the landscape and identity of the region. We should strive not to condemn ourselves to “erasure of memory” today and not forget the importance of preserving the culture of the Adriatic.

Keywords: *damnatio memoriae*, Illyricum, dry stone wall technique, hillforts, environment, heritage, identity, cultural landscape

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SUHOZID KAO SVJEDOK PROŠLIH VREMENA – NEKOLIKO ARHEOLOŠKIH PRIMJERA

Sažetak: Poseban vid graditeljstva, poznat pod nazivom suhozid ili suvozid, srijećemo još kod najranijih ljudskih zajednica koje su naseljavale prostore Balkana. Zidanje neobrađenim ili lomljenim kamenom bez upotrebe vezivnog sredstva dalo je svojstven pečat dinarskom podneblju, u kojem se prirodno prostire i današnji prostor Crne Gore. Prirodni resursi i stečeno umijeće majstora doveli su do zadivljujućih masivnih građevina, poput kiklopskih zidova sačuvanih na nekoliko ilirskih lokaliteta u Crnoj Gori. Na osnovu bogate arheološke građe poznati su i drugi građevinski poduhvati rađeni u tehnici suhozida. U bronzanom i gvozdenom dobu masivni zidovi građeni od naslaganog kamena bili su nezaobilazni elementi tzv. praistorijskih Gradina sa, u to vrijeme, važnom odbrambenom funkcijom. Posebno su istaknuti i suhozidni zidovi koji su imali ulogu u oblikovanju pejzaža i podjeli agrarnih imanja, odnosno, uređenju pašnjaka ili plodnih livada od praistorije do srednjeg vijeka. Podzide, urađene u tehnici suvozida, funkcionalno su primjenjivane i kod rimskih seoskih imanja (latifundija), ali su diktirale i raspored kuća kod srednjovjekovnih naselja. Na kraju predstavljamo i nekoliko primjera antičkih i srednjovjekovnih komunikacija, čije su strme strane rješavane suhozidnim podzidama sličnim onim na Jegorovom putu. Ovim se, na primjeru nekoliko arheoloških nalazišta u Crnoj Gori, predstavlja značaj suhozida u graditeljskom nasljeđu, kao i raznovrsnost i razvoj ove tehnike tokom istorije.

Ključne riječi: suhozid, praistorija, rimski period, srednji vijek, arheologija, pejzaž, put

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DRY STONE WALLS AS WITNESSES OF PAST TIMES – SEVERAL ARCHAEOLOGICAL EXAMPLES

Abstract: A particular type of construction, known as dry stone walling or dry stone masonry, can be traced back to the earliest human communities inhabiting the Balkans. Building with uncut or broken stones without the use of binding material has left a characteristic mark on the Dinaric landscape, including the present territory of Montenegro. Natural resources and the acquired skills of craftsmen have led to the creation of impressive massive structures, such as Cyclopean walls preserved at several Illyrian sites in Montenegro. Based on rich archaeological evidence, other construction endeavors using dry stone walling techniques are known. In the Bronze and Iron Ages, massive walls built from stacked stones were indispensable elements of so-called prehistoric Gradinas, serving important defensive functions at the time. Particularly notable are dry stone walls that played a role in shaping landscapes and dividing agricultural estates, regulating pastures or fertile meadows from prehistory to the Middle Ages. Dry stone substructures, constructed using dry stone walling techniques, were functionally applied in Roman rural estates (latifundia), but also dictated the layout of houses in medieval settlements. Finally, we present several examples of ancient and medieval communications, where steep slopes were managed with dry stone substructures similar to those on Jegor's Road. Through several archaeological sites in Montenegro, this highlights the importance of dry stone walls in the building heritage, as well as the diversity and development of this technique throughout history.

Keywords: dry stone wall, prehistory, Roman period, Middle Ages, archaeology, landscape, road

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PRIKAZ OBNOVE SUHOZIDA NA POTEZU KOTORSKIH BEDEMA NA BRDU SV. IVAN

Sažetak: Tehnika izrade suhozida podrazumeva zidanje kamenim materijalom bez veziva. Tehniku je razvijalo lokalno stanovništvo u ruralnim područjima i rezultat je odnosa čovjeka i prirodnog okruženja. Koristeći nasleđena znanja i veštine, kreirane su zidne strukture od kamena koje se potpuno integrišu u dato prirodno okruženje. Suhozidi su rasprostranjeni duž Mediterana i šire, stvarajući živopisne pejzaže, a deo njih nalazimo i na teritoriji Crne Gore. Izrada suhozida najčešće se vezuje za ruralna područja, gde su našli najširu primenu: u ograđivanju imanja, izgradnji ekonomskih objekata, zaštiti useva od životinja, formiranju poljoprivrednog zemljišta na strmim terenima i sl. Ovaj rad obrađuje primer istraživanja i obnove suhozida koji čine deo infrastrukture fortifikacione arhitekture bedema iznad Starog grada Kotora, smeštenih na brdu Sveti Ivan. Na kotorskim bedemima izrada suhozida imala je funkciju zaštite komunikacija od odrona zemljanog i kamenog materijala, što je česta pojava s obzirom na konfiguraciju terena. Unutrašnje komunikacije utvrđenja na brdu spajale su značajne vojne punktove, a činile su ih staze u vidu serpentina, koje su služile za brzi protok ljudstva i teškog naoružanja. Iz tog razloga staze su morale biti uvek prohodne, te je izrada suhozida bila rešenje za uklanjanje i deponovanje materijala kako bi se komunikacije održavale čistim i prohodnim. U radu ćemo prikazati način obnove trase suhozida duž unutrašnjih komunikacija gornjih bedema, na delu od Severnih gradskih vrata do kaštela na brdu Sv. Ivan, te predstaviti primenu suhozida u savremenoj zaštiti graditeljskog nasleđa. Veština izrade suhozida predstavlja važan deo kulturne baštine, koja nosi znanje o specifičnostima prirodnih resursa, kao i umeće gradnje u skladu sa prirodnim i istorijskim kontekstom. Očuvati ovu vrstu nasleđa višestruko je važno

ne samo iz aspekta očuvanja tradicije već i zbog primene u savremenoj građevinskoj praksi, posebno u prirodnim i istorijskim okruženjima.

Ključne riječi: kotorski bedemi, rekonstrukcija, suhozid, prirodni resursi, održivi razvoj

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RESTORATION OF DRY STONE WALLS ALONG THE KOTOR RAMPARTS ON THE HILL OF ST. IVAN

Abstract: Dry stone walls, also known as dry stone masonry, dry stone structures, or drystone, are constructions made by stacking stones without the use of mortar. This technique was developed by local populations in rural areas and reflects the relationship between humans and the natural environment. Utilizing inherited knowledge and skills, stone structures were created to seamlessly integrate into the surrounding natural landscape. Dry stone walls are widespread throughout the Mediterranean and beyond, creating picturesque landscapes, with some found within the territory of Montenegro. Originally, dry stone wall construction was primarily associated with rural areas, where it found wide application: enclosing estates, constructing economic buildings, protecting crops from animals, forming agricultural land on steep terrain, and more. This paper examines a case study of research and restoration of dry stone walls that are part of the infrastructure of the fortification architecture of the ramparts above the Old Town of Kotor, located on the Hill of St. Ivan. On the Kotor ramparts, dry stone wall construction served the purpose of protecting communication routes from soil and rockslides, a common occurrence given the terrain configuration. Internal communication within the fortification on the hill connected significant military points, consisting of serpentine paths that facilitated the rapid flow of personnel and heavy weaponry. For this reason, the paths had to remain passable, and dry stone wall construction was a solution for removing and depositing material to keep the routes clean and accessible. The paper will present the method of restoring the dry stone wall route along the internal communications of the upper ramparts, from the Northern city gates to the castle on Hill of St. Ivan, and introduce the application of

dry stone walls in contemporary heritage protection. The skill of dry stone wall construction represents an important part of cultural heritage that carries knowledge about the specificities of natural resources and the art of construction in harmony with the natural and historical context. Preserving this type of heritage is crucial not only for maintaining tradition but also for its application in modern construction practices, especially in natural and historical environments.

Keywords: Kotor ramparts, restoration, dry stone wall, natural resources, sustainable development

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KULTURNA BAŠTINA IZMEĐU SUHOZIDA I BETONA

Sažetak: Naslijeđe suhozida predstavlja važan aspekt kulturnog identiteta posebno u ruralnim područjima. Zato je njegovo očuvanje od posebnog značaja. Upotreba kamena kao tradicionalnog materijala i vještina njegove obrade imaju ključnu ulogu ne samo u formiranju suhozida već i tokom sprovođenja konzervatorskih mjera na nepokrenim kulturnim dobrima. Zakonom je propisano da prilikom sprovođenja konzervatorskih mjera na kulturnom dobru prednost se daje tradicionalnim tehnikama, zanatima i materijalima. Ovaj rad ističe suhozide kao simbole tradicionalnog načina gradnje koji su oblikovali prostor i život zajednice kroz vjekove. S druge strane, betonske strukture predstavljaju savremene arhitektonske forme koje su postale dominantne u urbanim sredinama, ali i u istorijskim ambijentima. Ova istraživanja upoređuju i analiziraju ova dva oblika graditeljskih materijala i tehnika, ističući njihov uticaj na kulturnu baštinu i identitet zajednice. Kroz interdisciplinarni pristup koji uključuje više aspekata ovaj rad pruža uvid u dinamiku između tradicionalnih i savremenih graditeljskih praksi te podstiče na razmišljanje o važnosti očuvanja tradicionalnih materijala, tehnika i zanata u zaštiti autentičnih vrijednosti našeg kulturnog nasljeđa posebno u eri nekontrolisane urbanizacije, kada beton postaje sve dominantniji u prostoru.

Ključne riječi: kulturna baština, tradicionalne tehnike, zanati i materijali, suhozid, beton

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CULTURAL HERITAGE: BETWEEN DRY STONE AND CONCRETE

Abstract: The legacy of dry stone walls represents a significant aspect of cultural identity, particularly in rural areas, making their preservation critically important. The use of stone as a traditional material and the expertise in its craftsmanship play a vital role not only in the construction of dry stone walls but also in implementing conservation measures on immovable cultural assets. Legislation mandates that traditional techniques, crafts, and materials are given priority during conservation efforts on cultural properties. This paper highlights dry stone walls as symbols of traditional building methods that have shaped the space and life of communities over the centuries. Conversely, concrete structures represent modern architectural forms that have become prevalent in urban settings, as well as in historical environments. This research compares and analyzes these two types of building materials and techniques, emphasizing their impact on cultural heritage and community identity. Through an interdisciplinary approach that incorporates multiple aspects, this work provides insights into the dynamics between traditional and contemporary building practices and encourages reflection on the importance of preserving traditional materials, techniques, and crafts in protecting the authentic values of our cultural heritage, particularly in an era of uncontrolled urbanization, where concrete increasingly dominates the landscape.

Keywords: cultural heritage, traditional techniques, crafts and materials, dry wall stone, concrete

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SUVOZIDNE KONSTRUKCIJE NA KATUNIMA U CRNOJ GORI

Sažetak: U Crnoj Gori, koja je pretežno planinska zemlja i u kojoj se stanovništvo tokom istorije dominantno bavilo stočarstvom, na svim planinama od primorja do sjevera nalazimo na još uvijek aktivne ili napuštene katune – privremena, sezonska naselja stočara. Karakteristike prostora i način života na katunima uticali su na njihovo oblikovanje. Kolibe i ostale konstrukcije na katunima predstavljaju primjere najjednostavnijih formi tradicionalne arhitekture, rađene od materijala koji su dostupni na lokaciji i u okruženju. Osnovni građevinski materijali od kojih su građene ove konstrukcije jesu kamen i drvo. Drvo se koristilo u zonama koje su bogatije šumom, a kamen u kraškim i visočijim zonama. Kod jednog broja katuna sa drvenim kolibama uočeno je da postoje ostaci starijih koliba od kamena. Konstrukcije koje su rađene od kamena na katunima su po pravilu suvozdne. Malter kao vezivo koristio se samo na rijetkim objektima, i to tek od kraja XIX vijeka. Konstrukcije koje su rađene u suvozidu na katunima obuhvataju: kolibe za boravak i preradu mlijeka, druge pomoćne objekte uključujući staje, torove za stoku, ublove za vodu, kotare za sijeno, podzide dolova ili staza i dr. Iako su izuzetno jednostavne, suvozdne konstrukcije na katunima imaju karakteristike koje zavise od zone u kojoj se nalaze, vrste kamena i sloga, načina na koji se uklapaju u teren koristeći često i žive stijene, pa tako posjeduju arhitektonske, estetske i ambijentalne vrijednosti. Iako su posljednjih godina sprovedene aktivnosti vezane za istraživanje i promovisanje kulturne baštine katuna, oni još nisu formalno zaštićeni. Takođe, ni umijeće suvozdne gradnje još uvijek nije prepoznato kao nematerijalno kulturno dobro, iako su inicijative za uspostavljanje zaštite podnijete 2019. i 2021. i Uprava za zaštitu kulturnih dobara ih je prihvatila. Suvozdne konstrukcije katuna predstavljaju veoma značajan segment kulturne baštine i pejzaža

crnogorskih planina, te bi trebalo nastaviti aktivnosti koje bi dovele do njihove adekvatne zaštite.

Ključne riječi: suvozid, katuni, tradicionalna arhitektura, kulturna baština, kulturni pejzaž, zaštita

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DRY STONE WALLING CONSTRUCTIONS IN KATUNS IN MONTENEGRO

Abstract: In Montenegro, a predominantly mountainous country where the population has historically been predominantly engaged in animal husbandry, we find active or abandoned mountain pastures called “katuns” on all mountains from the coast to the north. The characteristics of the space and the way of life in these mountain pastures have influenced their shaping. Cabins and other constructions in mountain pastures represent examples of the simplest forms of traditional architecture, built from materials available on-site and in the surroundings. The basic construction materials used for these constructions are stone and wood. Wood was used in areas with abundant forests, while stone was used in karst and higher altitude areas. In some mountain pastures with wooden cabins, remains of older stone cabins have been observed. Constructions built of stone in mountain pastures are typically dry stone walling. Mortar as a binding material was used only in rare cases, and only from the late 19th century onwards. Stone constructions in mountain pastures include cabins for dwelling and milk processing, other auxiliary buildings including barns, cattle sheds, water wells, hay racks, retaining walls for water springs or paths, etc. Although extremely simple, dry stone walling constructions in mountain pastures have characteristics that depend on the zone in which they are located, the type of stone, and the manner in which they blend into the terrain, often using natural rock formations, thus possessing architectural, aesthetic, and ambient values. Despite recent activities related to the research and promotion of the cultural heritage of mountain pastures, they are not yet formally protected. Similarly, the skill of dry stone walling has not yet been recognized as intangible cultural heritage, although initiatives for its protection were submitted in 2019 and 2021, and accepted by

the Cultural Heritage Protection Administration. Dry stone walling constructions in mountain pastures represent a very significant segment of the cultural heritage and landscape of Montenegrin mountains, and efforts should continue to adequately protect them.

Keywords: dry stone walling, mountain pastures, traditional architecture, cultural heritage, cultural landscape, protection

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PJEŠAČKI PUTEVI GRAĐENI U KAMENU U TEHNICI NASUVO – MANJE POZNATI DIO KULTURNE BAŠTINE

Sažetak: U radu je stavljen akcenat na zidane pješačke puteve XIX vijeka sa prostora sjeverozapadnog dijela Crnogorskog primorja, odnosno, pripadajućeg mu brdsko-planinskog zaleđa, budući da je ova vrsta gradnje ostala mnogo bolje očuvana na otvorenim prostorima, dalje od zahvata savremene urbanizacije i privrednih aktivnosti uopšte. Tako gledajući, ovu vrstu baštine danas najbolje štiti ne sistematično održavanje, turističko interesovanje, zakoni, norme, planovi, kaznena politika i slično nego nedostatak ekonomskog interesovanja za zone u dubljem zaleđu, dalje od obale mora i savremenih saobraćajnih komunikacija. Odabran je XIX vijek, budući da preostali pješački putevi ogromnom većinom pripadaju upravo rečenom razdoblju, a vezuju se za austro-ugarsku upravu od hercegnovskog Konfina do budvanskog Kufina, odnosno, krajem vijeka i do rijeke Željeznice kod Bara. Ove pješačke komunikacije su rađene prvenstveno iz vojnostrategijskih razloga, ali su ujedno imale veliki značaj za domaće stanovništvo, kako u fazi gradnje u kojem je bila angažovana i lokalna radna snaga, tako i u kasnijoj eksploataciji i povezivanju do tada saobraćajno veoma izolovanih krajeva. Pri tome treba razlikovati državnu austrougarsku (carsku) gradnju od gradnje lokalnih pješačkih komunikacija izvedenih tokom vlasti Austrougarske, ali za lokalne potrebe. Zajednička sudbina i jedne i druge je postepeno propadanje nakon gubitka ekonomskog i vojnog značaja ove mreže. Bitno je zaštititi i sačuvati najreprezentativniji dio naslijeđene graditeljske baštine, a put ka tome je usko povezan sa iznalaženjem današnjeg ekonomskog interesa, ovog puta svakako ne kao puke saobraćajne infrastrukture već kao dio baštine u kojoj crnogorski turistički sektor može prepoznati potencijal za proširenje i diverzifikaciju ponude.

Ključne riječi: pješački putevi, suvozidna gradnja, Austrougarska, baština, zaštita i očuvanje, turizam

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STONE-BUILT FOOTPATHS IN DRY STONE WALLING TECHNIQUE – LESSER-KNOWN PART OF CULTURAL HERITAGE

Abstract: This paper focuses on stone-built footpaths from the 19th century in the northwestern part of the Montenegrin coast and its hinterland, as this type of construction has remained much better preserved in open spaces, away from the influence of contemporary urbanization and economic activities in general. Consequently, this heritage is best protected today not by systematic maintenance, tourist interest, laws, norms, plans, punitive policies, and the like, but by the lack of economic interest in areas further inland, away from the sea coast and modern transportation routes. The 19th century was chosen because the remaining footpaths predominantly belong to this period, mainly associated with Austro-Hungarian administration from the Herceg Novi Confinium to the Budva's Kufin, and by the end of the century, to the Željeznica River near Bar. These footpaths were primarily built for military-strategic reasons but also had great significance for the local population, both during the construction phase, which involved local labor, and in later exploitation and connection of previously very isolated regions. It is important to distinguish between state Austro-Hungarian (imperial) construction and the construction of local footpaths carried out during the Austro-Hungarian rule but for local needs. The common fate of both was gradual decay after the loss of economic and military significance of this network. It is essential to protect and preserve the most representative part of the inherited architectural heritage, and the path to that is closely related to finding today's economic interest, this time not merely as transportation infrastructure but as part of the heritage in which the Montenegrin tourism sector can recognize the potential for expansion and diversification of offerings.

Keywords: footpaths, dry stone walling, Austro-Hungary, heritage, protection and preservation, tourism





BIOGRAFIJE
/ BIOGRAPHIES

// PETRA ZDRAVKOVIĆ

Petra Zdravković je završila osnovnu i srednju školu u Baru, a studije arheologije na Filozofskom fakultetu u Beogradu, gdje je 2018. završila i doktorske studije, sa prosječnom ocjenom 9,7. Kao članica stručnog tima i organizator učestvovala je u mnogobrojnim kopnenim i podvodnim arheološkim projektima na teritoriji Crne Gore, kao i u zemljama regiona. Koautorka i autorka je većeg broja publikacija i radova, koje se dominantno bave temom podvodne kulturne baštine i zaštite kulturnog nasljeđa. Članica je brojnih strukovnih udruženja, ali i komisija iz domena zaštite kulturne baštine, uključujući Odbor za arheologiju Crnogorske akademije nauka i umjetnosti i Nacionalnu komisiju za UNESCO. Trenutno obavlja funkciju v. d. pomoćnice direktora Sektora za sprovođenje mjera zaštite u Upravi za zaštitu kulturnih dobara. Petra Zdravković completed elementary and high school in Bar. She studied archaeology at the Faculty of Philosophy in Belgrade, where she completed her PhD studies in 2018, with an average grade of 9.7. As a member of the expert team and organizer, she participated in numerous terrestrial and underwater archaeological projects in Montenegro, as well as in neighboring countries. She is a co-author and author of a large number of publications and papers, predominantly dealing with the topic of underwater cultural heritage and cultural heritage protection. She is a member of numerous professional associations and commissions in the field of cultural heritage protection, including the Committee for Archaeology of the Montenegrin Academy of Sciences and Arts and the National Commission for UNESCO. Currently, she serves as the acting assistant director of the Sector for the Implementation of Protection Measures in the Office for the Protection of Cultural Properties.

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// ANITA TROJANOVIĆ

Anita Trojanović rođena je 25. srpnja 1992. godine u Dubrovniku. Nakon mature 2011. godine u Umjetničkoj školi Luke Sorkočevića u Dubrovniku upisuje studij Krajobrazne arhitekture na Agronomskom fakultetu u Zagrebu. Tokom studija sudjeluje na brojnim međunarodnim radionicama i natjecanjima. Diplomirala je 2017. godine. Radi u Studiju LandA d. o. o. u Dubrovniku kao krajobrazni arhitekt, u kojem ima priliku raditi na brojnim projektima diljem Hrvatske. Suautorica je triju znanstvenih članaka. Djelujući kroz udrugu Dragodid kao predsjednica, organizirala je brojne suhozidne radionice u Konavlima. Aktivno se bavi speleologijom i uživa u poljoprivredi kao nositeljica obiteljskog poljoprivrednog gospodarstva u Pavljem Brdu, gdje živi s obitelji. Anita Trojanović was born on July 25, 1992, in Dubrovnik. After graduating in 2011 from the Art School of Luke Sorkočević in Dubrovnik, she enrolled in the Landscape Architecture program at the Faculty of Agriculture in Zagreb. During her studies, she participated in numerous international workshops and competitions. She graduated in 2017. She works at Studio LandA d.o.o. in Dubrovnik as a landscape architect, where she has the opportunity to work on numerous projects throughout Croatia. She is a co-author of three scientific articles. Acting through the Dragodid association as president, she organized numerous dry stone workshops in Konavle. She is actively involved in speleology and enjoys agriculture as the owner of a family farm in Pavlje Brdo, where she lives with her family.

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// DRAGANA AĆIMOVIĆ

Dragana Aćimović diplomirala je na Arhitektonskom fakultetu Univerziteta u Beogradu (Srbija). Pohađala je postdiplomске studije na Arhitektonskom fakultetu u Beogradu iz oblasti urbanističko i prostorno planiranje i urbanističko projektovanje. Profesionalno iskustvo stekla je u Institutu za arhitekturu i urbanizam Srbije – IAUS (Beograd, Srbija) i u Urbanističkom zavodu Beograda (Beograd, Srbija). Od 2007. godine nastavila je svoj profesionalni rad u Crnoj Gori, u Zavodu za izgradnju Budva, Centru za arhitekturu i urbanizam – CAU iz Podgorice i u MA Consultingu iz Podgorice, čiji je osnivač i izvršni direktor. Od 2019. angažovala ju je Vlada Crne Gore na izradi više prostorno-urbanističkih planova, kao rukovodioca i člana tima za prostorno i urbanističko planiranje. U svom višegodišnjem radu na izradi i reviziji strateških i ostalih planskih dokumenata stekla je veliko iskustvo u vezi sa izazovima sa kojima se suočava prostorno i urbanističko planiranje u Crnoj Gori. U istom periodu širila je profesionalna saznanja kroz proučavanje regionalnih, evropskih i svjetskih rješenja u prostornom i urbanističkom planiranju, koja je primjenjivala i u praksi, u skladu sa lokalnim strategijama i legislativom. Autor je i koautor više stručnih radova iz oblasti graditeljskog nasljeđa i urbanizma na teritoriji Crne Gore i Srbije. Članica je Savjeta za reviziju planskih dokumenata na teritoriji Crne Gore. Dragana Aćimović graduated from the Faculty of Architecture, University of Belgrade (Serbia). She attended postgraduate studies at the Faculty of Architecture in Belgrade in the field of urban and spatial planning and urban design. She gained professional experience at the Institute of Architecture and Urbanism of Serbia – IAUS (Belgrade, Serbia) and at the Urban Planning Institute of Belgrade (Belgrade, Serbia). Since 2007, she has continued her professional work in Montenegro, at the Institute for Construction of Budva, the Center for Architecture and Urbanism – CAU in Podgorica, and at MA Consulting in Podgorica, of which she is the founder and CEO. Since 2019, she has been engaged by the Government of Montenegro in

the preparation of several spatial-urban plans, as a team leader and member for spatial and urban planning. In her years of work on the preparation and revision of strategic and other planning documents, she gained extensive experience regarding the challenges faced by spatial and urban planning in Montenegro. During the same period, she expanded her professional knowledge through studying regional, European, and global solutions in spatial and urban planning, which she applied in practice, in accordance with local strategies and legislation. She is the author and co-author of several professional papers in the field of architectural heritage and urban planning in Montenegro and Serbia. She is a member of the Council for the Revision of Planning Documents in Montenegro.

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// DRAGAN MIROVIĆ

Dragan Mirović je osnovne akademske studije završio na Arhitektonskom fakultetu Univerziteta u Beogradu, Srbija. Postdiplomske specijalističke akademske studije iz arhitekture završio je na Arhitektonskom fakultetu Univerziteta Crne Gore u Podgorici. U profesionalnom radu učestvovao je u izradi niza prostornih i urbanističkih planova svih vrsta, kao i studija na prostorima Crne Gore i Srbije, od kojih su pojedini za zaštićena područja: NP „Durmitor“ (Crna Gora), Park prirode „Golija“ (Srbija), Morsko dobro (Crna Gora), NP „Prokletije“ (Crna Gora). Na arhitektonskim, urbanističkim i arhitektonsko-urbanističkim konkursima u nekadašnjoj zajedničkoj državi Jugoslaviji kao koautor i saradnik osvajao je nagrade i otkupe. Autor je i koautor više stručnih radova iz oblasti planiranja prostora, zaštite životne sredine, graditeljskog nasljeđa i turizma. Svoje profesionalno iskustvo stekao je u PIM Projekt „Ivan Milutinović“ (Beograd, Srbija), PZ Imel (Beograd, Srbija) i u Centru za planiranje urbanog razvoja – CEP (Beograd, Srbija). Na poziv Zavoda za izgradnju Budva 2007. godine dolazi da radi i živi u Crnu Goru, u Budvu. Svoju profesionalnu karijeru nastavlja u Centru za arhitekturu i urbanizam – CAU iz Podgorice (Crna Gora). Od 2011. godine zaposlen je u firmi za prostorno planiranje, urbanizam i projektovanje MA Consulting d. o. o. iz Podgorice (Crna Gora), kao osnivač i vodeći planner. Od 2019. godine angažovala ga je Vlada Crne Gore kao člana stručnog tima na izradi više prostorno-urbanističkih planova kao eksperta za urbanizam, turizam, demografiju i druge oblasti od značaja za prostorno planiranje. U slobodno vrijeme bavi se speleologijom, planinarenjem i fotografijom. Instruktor je planinarstva – speleologije.

Dragan Mirović completed his undergraduate studies at the Faculty of Architecture, University of Belgrade, Serbia. He completed his postgraduate specialist academic studies in architecture at the Faculty of Architecture, University of Montenegro in Podgorica. He has participated in the preparation of numerous spatial and urban plans of all types, as well as studies in the

areas of Montenegro and Serbia, some of which are for protected areas: NP "Durmitor" (Montenegro), Nature Park "Golija" (Serbia), Public Enterprise for Coastal Zone Management (Montenegro), NP "Prokletije" (Montenegro). As a co-author and collaborator, he has won awards and purchases in architectural, urban planning and architectural-urban planning competitions in the former Yugoslavia. He is the author and co-author of several professional papers in the field of spatial planning, environmental protection, architectural heritage, and tourism. He gained his professional experience at PIM Project "Ivan Milutinović" (Belgrade, Serbia), PZ Imel (Belgrade, Serbia) and at the Center for Urban Development Planning – CEP (Belgrade, Serbia). At the invitation of the Institute for Construction Budva in 2007, he came to work and live in Montenegro, in Budva. He continued his professional career at the Center for Architecture and Urbanism – CAU in Podgorica (Montenegro). Since 2011, he has been employed at MA Consulting Ltd. in Podgorica (Montenegro), as the founder and leading planner in the field of spatial planning, urban planning, and design. Since 2019, the Government of Montenegro has engaged him as a member of the expert team in the preparation of several spatial-urban plans as an expert in urban planning, tourism, demography, and other areas relevant to spatial planning. In his free time, he enjoys caving, mountaineering, and photography. He is a mountaineering – caving instructor.

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// DUŠAN MEDIN

Dušan Medin diplomirao je arheologiju na Filozofskom fakultetu Univerziteta u Beogradu, a master studije menadžmenta u kulturi i medijima završio je na UNESCO Chair in Cultural Policy and Management na Univerzitetu umetnosti u Beogradu i Univerzitetu Limijer Lion 2. Trenutno je na doktorskim studijama. Ima višegodišnje radno iskustvo u civilnom sektoru u Crnoj Gori i Srbiji. Radio je i u javnoj službi: Opštini Budva (2016–2017), JU Muzeji i galerije Budve (2017–2018) i OJU Muzeji Kotor, gdje je bio i direktor (2018–2019). Raniji je projekt-menadžer i aktuelni izvršni direktor petrovačkog Društva za kulturni razvoj „Bauo“. Saradnik je u nastavi na Univerzitetu Donja Gorica (2020–) i predavač turističkim vodičima na Univerzitetu Adriatic (2019–). (Ko)autor je brojnih naučnih i stručnih knjiga i radova o kulturi i nasljeđu Crne Gore, urednik više desetina posebnih izdanja, kustos i organizator niza izložbi, koordinator i član rukovodećeg tima mnogih domaćih i međunarodnih projekata. U središtu njegovog naučnog rada su kulturno nasljeđe i kulturna istoriografija, naročito Crnogorskog primorja, kulturne politike i menadžment u kulturi. Dušan Medin graduated in archaeology from the Faculty of Philosophy at the University of Belgrade, and he completed his master's studies in cultural management and media at the UNESCO Chair in Cultural Policy and Management at the University of Arts in Belgrade and University Lumière Lyon 2. He is currently pursuing his doctoral studies. He has years of work experience in the civil sector in Montenegro and Serbia. He has also worked in public service: Municipality of Budva (2016–2017), Public Institution Museums and Galleries of Budva (2017–2018), and Public Institution Museums Kotor, where he was also the director (2018–2019). He was previously a project manager and is currently the executive director of the Society for Cultural Development “Bauo” in Petrovac. He is a lecturer at the University of Donja Gorica (2020–) and a lecturer for tourist guides at the University Adriatic (2019–). He is the (co)author of numerous scientific and professional bo-

oks and papers on the culture and heritage of Montenegro, editor of several special editions, curator and organizer of numerous exhibitions, as well as a coordinator and member of the management team of many domestic and international projects. Cultural heritage and cultural historiography, especially of the Montenegrin coast, cultural policies and cultural management are at the center of his scientific work.

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// JELENA LAZIĆ

Jelena Lazić je arhitekta i urbanista iz Budve, rođena u Zrenjaninu 1983. godine. Osnovnu školu i gimnaziju završila je u Budvi, kao đak generacije, a osnovne i master studije na Fakultetu tehničkih nauka u Novom Sadu. Po povratku u Budvu 2008, jedanaest godina posvećeno radi na kreiranju urbanističkih planova sa konstantnom težnjom za uspostavljanjem ravnoteže između tradicionalnog mediteranskog šarma i savremenih urbanističkih potreba. Godine 2019. pokreće sopstveni projektni biro i bavi se projektovanjem objekata različite namjene. Bila je učesnik u projektu rekonstrukcije graničnog prelaza Božaj – Hani i Hotit (CONNECTA BCP OSS Bozaj – Hani i Hotit), dio Rute 2 SEETO, dio indikativnog proširenja Glavnog TEN-T koridora na susjedne zemlje i dio Mediteranskog TEN-T glavnog koridora. Njen rad u urbanizmu i arhitekturi odražava duboko poštovanje prema nasljeđu grada. Član je Inženjerske komore Crne Gore. Osim arhitekture i urbanizma, uspješno je vodila NVU „Primorska“, sa kojom je organizovala razne izložbe (na kojima je bila i učesnik), konkurse i festivale. Objavljivala je tekstove u kojima pronalazi vezu između urbanog oblikovanja grada i kulturne baštine. Uspješno je vodila dječju radionicu animiranog filma, u kojoj su djeca Budve uz međunarodne mentore stvarala animacije na različite teme iz budvanske istorije i kulture. Pokrenula je inicijative za zaštitu važnih djelova Budve: Miločerskog parka, brda Spas, Paštrovske gore i Jegorovog puta. Pored poznavanja arhitekture i urbanizma, strast prema istraživanju istorije i kulture Budve nije ostala nezapažena. Imenovana je za glavnog gradskog arhitektu Opštine Budva 2023. godine i na toj poziciji se i danas nalazi. Dio je radnog tima mnogih urbanističkih planova koji su trenutno u izradi – Prostornog plana Crne Gore, Prostorno-urbanističkog plana za teritoriju opštine Budva, Strateški plan razvoja opštine Budve 2024–2028, Programa razvoja kulture opštine Budva 2023–2028. i sl. Majka je troje djece: Theodore, Milice i Dunje. Jelena Lazić is an architect and urban planner from Budva, born in Zrenjanin in 1983. She com-

pleted elementary school and high school in Budva, graduating as the top student, and her undergraduate and master's studies at the Faculty of Technical Sciences in Novi Sad. Upon returning to Budva in 2008, she dedicated eleven years to creating urban plans with a constant aim of balancing traditional Mediterranean charm with contemporary urban needs. In 2019, she started her own design studio and engaged in designing buildings for various purposes. She participated in the project of reconstruction of the Božaj - Hani and Hotit border crossing (CONNECTA BCP OSS Bozaj - Hani and Hotit), part of Route 2 of the SEETO, part of the indicative extension of the Main TEN-T corridor to neighboring countries, and part of the Mediterranean TEN-T main corridor. Her work in urban planning and architecture reflects a deep respect for the heritage of the city. She is a member of the Chamber of Engineers of Montenegro. Besides architecture and urban planning, she successfully led the NGO "Primorska", organizing various exhibitions (in which she also participated), competitions, and festivals. She has published texts that find a connection between urban design and cultural heritage. She successfully led a children's workshop for animated film, where children from Budva, with international mentors, created animations on various topics from Budva's history and culture. She initiated initiatives for the protection of important parts of Budva: Miločer Park, Spas Hill, Paštrovska Mountain, and Jegor's Path. In addition to her knowledge of architecture and urban planning, her passion for researching the history and culture of Budva has not gone unnoticed. She was appointed as the Chief City Architect of the Municipality of Budva in 2023 and still holds that position today. She is part of the working team for many urban plans currently being developed – Spatial Plan of Montenegro, Spatial-urban plan for the territory of the Municipality of Budva, Development Strategy of the Municipality of Budva 2024–2028, Program of Development of Culture of the Municipality of Budva 2023–2028, etc. She is the mother of three children: Teodora, Milica and Dunja.

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// MILOŠ ŽIVANOVIĆ

Miloš Živanović je master arheolog sa stručnim zvanjem istraživač savjetnik u konzervatorskoj djelatnosti. Diplomirao je arheologiju na Filozofskom fakultetu u Beogradu 2010. godine, gdje je 2012. stekao zvanje master, odbranivši rad s temom *Zanatska proizvodnja u kasnoantičkoj Dokleji*. Pripravnički staž obavio je 2013. u JU Muzeji i galerije Podgorice. Od 2014. zaposlen je u JU Centar za konzervaciju i arheologiju Crne Gore. Učestvovao je na značajnom broju domaćih i međunarodnih radionica, stručnih seminara i konferencija. Bio je član brojnih interdisciplinarnih timova koji su radili na arheološkim istraživanjima kulturnih dobara i arheoloških lokaliteta u Crnoj Gori i okruženju. Učestvovao je u izradi interdisciplinarnih studija; autor je i koautor nekoliko izložbi u oblasti arheološke baštine Crne Gore; koordinator programa o arheologiji na Danima nauke 2014. i 2015. godine; autor nekoliko naučnih publikacija u domaćim i međunarodnim stručnim časopisima. Član je Društva arheologa Crne Gore (DACG), Srpskog arheološkog društva (SAD) i Association internationale pour l'histoire du verre (AIHV). Od realizovanih projekata kojima je rukovodio izdvajaju se: Arheološka rekonosciranja opština Kolašin, Mojkovac, Bijelo Polje; Arheološka istraživanja lokaliteta Dokleja, Brskovo, ranohrišćanske bazilike u Budvi, Crkve Sv. Marije u Svaču, Medunske tvrđave. Projekti u kojima je učestvovao kao član ekipe obuhvataju znatan broj arheoloških istraživanja, od kojih se izdvajaju: rimska vila u Mirištu u Petrovcu, Stari grad Bar, Starčevo – Livade u Pančevu, manastir Ilovica na Miholjskoj Prevlaci kod Tivta, konak Manastira Sv. Nikole u Vranjini, Dupljaja – grad kod Bele Crkve, rimski grad Stobi kod Gradskog, pećina Trlica u Pljevljima, Vrbička pećina u Nikšiću, sjeverna i zapadna nekropola Dokleje i drugi. Milos Živanović is a master archaeologist with the professional title of research advisor in conservation activities. He graduated in archaeology from the Faculty of Philosophy in Belgrade in 2010, where in 2012 he

obtained a master's degree by defending a thesis on Craft Production in Late Antique Doclea. He completed his internship in 2013 at the Public Institution Museums and Galleries of Podgorica. Since 2014, he has been employed at the Public Institution Center for Conservation and Archaeology of Montenegro. He has participated in numerous domestic and international workshops, expert seminars and conferences. He has been a member of numerous interdisciplinary teams working on archaeological research of cultural assets and archaeological sites in Montenegro and the surrounding area. He participated in the preparation of interdisciplinary studies; he is the author and co-author of several exhibitions in the field of archaeological heritage in Montenegro; coordinator of programs on archaeology at the Days of Science in 2014 and 2015; author of several scientific publications in domestic and international professional journals. He is a member of the Archaeological Society of Montenegro (ASM), the Serbian Archaeological Society (SAD), and the Association internationale pour l'histoire du verre (AIHV). Among the completed projects he led, the following stand out: Archaeological reconnaissance of the municipalities Kolashin, Mojkovac, and Bijelo Polje; Archaeological research of the sites Doclea, Brskovo, Early Christian basilica in Budva, Church of St. Mary in Svatch, Medun Fortress. Projects in which he participated as a team member include a significant number of archaeological research projects, including: Roman Villa Mirista in Petrovac, Old Town Bar, Starchevo – Livade in Pančevo, Ilovića Monastery on the Miholjska Prevlaka near Tivat, Convent of the Monastery of St. Nicholas in Vranjina, Convent of the Monastery of St. Nikita in Vranjina, Duplja – the city near Bela Crkva, Roman city Stobi near Gradsko, Trllica cave in Pljevlja, Vrbica cave in Nikšić, the north and west necropolis of Doclea and others.

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// NIKOLINA RAŽNATOVIĆ

Nikolina Ražnatović je master inženjer arhitekture i konzervatorica. Osnovne (2014) i master studije (2019) završila je na Arhitektonskom fakultetu Univerziteta u Beogradu. Deo master studija provela je na Università luav di Venezia, gde je stekla praktično znanje iz oblasti restauracije istorijskih objekata. Trenutno je student doktorskih studija na Arhitektonskom fakultetu Univerziteta u Beogradu. Radno je angažovana u firmi Restart Ing d. o. o. u Budvi, kao arhitekta-konzervator, a osnivač je i predstavnik NVO Centar za proučavanje i zaštitu kulturnog nasleđa Crne Gore. Kao saradnik učestvovala je na brojnim projektima rekonstrukcija u starim gradovima u Kotoru, Baru, Ulcinju, Budvi, kao i u istorijskom jezgru Cetinja. Članica je udruženja Europa Nostra i ICOMOS Srbija. Nikolina Ražnatović is a master architect and conservator. She completed her undergraduate (2014) and master's studies (2019) at the Faculty of Architecture, University of Belgrade. As part of her master's studies, she spent time at the Università luav di Venezia, gaining practical knowledge in the field of historic building restoration. Currently, she is a doctoral student at the Faculty of Architecture, University of Belgrade. She is employed as an architect-conservator at Restart Ing Ltd. in Budva, and is the founder and representative of the NGO Center for the Study and Protection of Cultural Heritage of Montenegro. As a collaborator, she has participated in numerous reconstruction projects in old towns such as Kotor, Bar, Ulcinj, Budva, and the historic core of Cetinje. She is a member of Europa Nostra and ICOMOS Serbia associations.

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// DOBRILA VLAHOVIĆ

Dobriła Vlahović je magistrirala na Arhitektonskom fakultetu UCG, na odsjeku za graditeljsko nasljeđe, a završila osnovne studije konzervacije i restauracije. Profesionalno iskustvo stekla je radeći najsloženije poslove u sistemu zaštite kulturne baštine, Republičkom zavodu za zaštitu spomenika kulture Crne Gore, Upravi za zaštitu kulturnih dobara i Ministarstvu kulture i medija, gdje trenutno vrši funkciju generalne direktorice Direktorata za kulturnu baštinu. Stekla je najveće stručno zvanje u konzervatorskoj djelatnosti – konzervator savjetnik. Predavač je na interdisciplinarnom studijskom programu konzervacije i restauracije UCG, na predmetu Zaštita kulturne baštine, a kao ekspertkinja iz oblasti kulturne baštine članica je brojnih nacionalnih i međunarodnih tijela, među kojima su Nacionalna komisija za UNESCO i ICOMOS, Komitet Savjeta Evrope za kulturnu baštinu i pejzaž i dr. Autor je i koautor brojnih stručnih i naučnih radova iz oblasti kulturne baštine objavljenih u zemlji i inostranstvu, a tokom svog profesionalnog rada posebno se zalagala za primjenu i očuvanje tradicionalnih materijala, zanata i vještina u procesu revitalizacije kulturne baštine. Dala je puni doprinos u realizaciji brojnih projekata, čiji je rezultat unapređenje konzervatorske djelatnosti i stanja kulturne baštine. Dobriła Vlahović completed her Master's at the University of Montenegro's Faculty of Architecture, Department of Building Heritage, after finishing her undergraduate studies in conservation and restoration. She gained professional experience by handling the most complex tasks within the system for the protection of cultural heritage at the Republic Institute for Protection of Cultural Monuments of Montenegro, the Administration for the Protection of Cultural Goods, and the Ministry of Culture and Media, where she currently serves as the General Director of the Directorate for Cultural Heritage. She has earned the highest professional title in conservation activity—conservation advisor. She teaches at the interdisciplinary study program of Conservation and Restoration at UCG, specifically in Cultural

Heritage Protection, and as an expert in the field of cultural heritage, she is a member of numerous national and international bodies, including the National Commission for UNESCO and ICOMOS, the Council of Europe Committee for Cultural Heritage and Landscape, among others. She is the author and co-author of numerous professional and scientific works in the field of cultural heritage published domestically and internationally. During her professional career, she has especially advocated for the application and preservation of traditional materials, crafts, and skills in the process of revitalizing cultural heritage. She has made substantial contributions to the implementation of numerous projects, which have resulted in the improvement of conservation activities and the condition of cultural heritage.

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// ALEKSANDRA KAPETANOVIĆ

Aleksandra Kapetanović je arhitektica-konzervatorica, koordinatorica sektora za kulturno nasljeđe i jedna od osnivačica nevladine organizacije EXPEDITIO – Centar za održivi prostorni razvoj iz Kotora, Crna Gora. Diplomirala je na Arhitektonskom fakultetu Univerziteta u Beogradu, završila postdiplomske studije iz oblasti kulturne baštine u Slovačkoj i Italiji, a trenutno je na doktorskim studijama geografije na Prirodoslovno-matematičkom fakultetu Sveučilišta u Zagrebu. Praksu je sticala u Regionalnom zavodu za zaštitu spomenika kulture Kotor. Kroz više od dvadeset godina rada u nevladinom sektoru ima iskustvo u sprovođenju projekata u oblasti kulturne baštine i održivog razvoja, koji imaju za cilj da, kroz multidisciplinarni i participativni pristup, doprinesu zaštiti prostora i ukupnom razvoju civilnog društva. Autorka je i koautorka brojnih publikacija i radova iz oblasti kulturne baštine, organizovala je veći broj radionica, okruglih stolova i konferencija, i učestvovala u izradi konzervatorskih projekata, studija zaštite kulturne baštine, preliminarnih tehničkih procjena, menadžment planova sa fokusom na participativni proces i učešće javnosti u procesu zaštite kulturne baštine. Posebno se bavi temama kulturnog pejzaža, tradicionalne arhitekture i svjetske baštine. Istraživanjima kulturne baštine katuna bavila se kao saradnica na projektima Istorijskog instituta Univerziteta Crne Gore i Laboratorije za geografiju životne sredine (GEODE) Francuskog nacionalnog centra za naučna istraživanja (CNRS). Trenutno je angažovana kao saradnica Regionalne razvojne agencije za Bjelasicu, Komove i Prokletije, na projektu vezanom za katune kao potencijalni globalno značajni sistem poljoprivredne baštine – GIAHS.

Aleksandra Kapetanović is an architect-conservator, coordinator of the cultural heritage sector, and one of the founders of the non-governmental organization EXPEDITIO – Center for Sustainable Spatial Development based in Kotor, Montenegro. She graduated from the Faculty of Architecture at the University of Belgrade, completed postgraduate studies

in the field of cultural heritage in Slovakia and Italy, and is currently pursuing a doctoral degree in geography at the Faculty of Science of the University of Zagreb. She gained practical experience at the Regional Institute for the Protection of Cultural Monuments in Kotor. With over twenty years of work in the non-governmental sector, she has experience in implementing projects in the field of cultural heritage and sustainable development, aimed at contributing to the protection of space and overall civil society development through a multidisciplinary and participatory approach. She is the author and co-author of numerous publications and papers in the field of cultural heritage. Furthermore, she organized numerous workshops, round tables, and conferences, and participated in the preparation of conservation projects, cultural heritage protection studies, preliminary technical assessments, management plans with a focus on participatory processes and public participation in the cultural heritage protection process. She is particularly interested in cultural landscape, traditional architecture, and world heritage topics. She has conducted research on the cultural heritage of mountain pastures as a collaborator on projects of the Historical Institute of the University of Montenegro and the Laboratory for Environmental Geography (GEODE) of the French National Center for Scientific Research (CNRS). She is currently engaged as a collaborator of the Regional Development Agency for Bjelasica, Komovi, and Prokletije, on a project related to mountain pastures as a potential globally significant agricultural heritage system – GIAHS.

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// ŽELJKO STARČEVIĆ

Željko Starčević je diplomirani arheolog, zaposlen u Agenciji za razvoj i zaštitu Orjena na zaštiti i valorizaciji kulturnih dobara Parka prirode „Orjen“. Planinar, instruktor markacista PSCG (pješački putevi i staze), pokretač, predavač i demonstrator na više volonterskih radionica gradnje u kamenu u tehnici nasuvo, koje su se odvijale u hercegnovskom i kotorskom zaleđu, ali i u Hrvatskoj, u Konavlima. Pokretač je i glavni realizator dvogodišnje volonterske izgradnje pješačkih serpentina preko prevoja Malo Vratlo, jedinstvenog pješačkog i panoramskog puta dugog 1.200 metara, rađenog isključivo u tehnici gradnje nasuvo. Pokretač je i edukativno-zabavnog, sad već tradicionalnog događaja Otvoreno prvenstvo Crne Gore u gradnji suvomeđe, koje ima za cilj prenos znanja i vještina gradnje u tehnici nasuvo. Učesnik je više projekata koji su imali (i) temu zaštite kulturnog pejzaža, odnosno suvomeđe: AGRISCAPE&ME Posmatranje ptica i ekoturizam, Region Krš, Otvorite granice za pustolovine i nove mogućnosti putovanja..., kao i XVII međunarodnog suvozdinog kongresa, održanog u Cavtatu 2021. godine. Željko Starčević is an archaeologist employed at the Agency for the Development and Protection of Orjen, working on the protection and valorization of cultural assets in the Orjen Nature Park. He is a mountaineer, instructor of trail markers at the Mountaineering Association of Montenegro (PSCG) and the initiator, lecturer, and demonstrator at several volunteer workshops on stone construction in dry stone walling technique, held in the hinterland of Herceg Novi and Kotor, as well as in Croatia, in Konavle. He initiated and was the main implementer of a two-year volunteer project to build footpath serpentine paths over the Malo Vratlo pass, a unique footpath and scenic route 1,200 meters long, constructed exclusively in dry stone walling technique. Furthermore, he initiated the educational and entertaining event, now a traditional one, the Open Montenegrin Dry Stone Walling Championship, aimed at transferring knowledge and skills in dry stone walling tech-

nique. He has participated in several projects focusing on the protection of cultural landscapes, including dry stone walls: AGRISCAPE&ME Birdwatching and Ecotourism, Krš Region, Open Borders for Adventures and New Travel Opportunities..., as well as the XVII International Dry Stone Congress held in Cavtat in 2021.

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BILJEŠKE / NOTES

Lektura i korektura
Stanka Janković Pivljanin

Prevod, lektura i korektura (engleski)
Milica Stanić Radonjić

Dizajn i tehničko uređenje
MM Digital d. o. o. Budva

Štampa
Golbi, Podgorica

Tiraž
200

CIP - Каталогизacija у публикацији
Национална библиотека Црне Горе, Цетиње

ISBN 978-9940-828-10-3 (DKR „Bauo“)
COBISS.CG-ID 29175044

