Czech Technical University in Prague, Faculty of Architecture

2/ ASSIGNMENT of the diploma project

Name and Surname: Sara Nišavić

Date of Birth: 6th December 1994 (06/12/1994)

Academic Year / Semester: 2018 Spring Semester

Department Number / Name: 15000 - Faculty Of Architecture | 15121 Department of Spatial Planning Diploma

Project Tutor: Henry W. A. Hanson IV, RA RLA LEED AP

Diploma Project Theme:

Research Institute of Film and Sound

Assignment of the Diploma Project:

1/description of the project assignment and the expected solution objective

The project explores existential, temporal space framed by the arts. The project shall develop an environment for the creative exploration of film and sound (including music) where both the built environment and the natural environment join together as a provocation of the film and sound on the temporal / experiential axis. The collective institute environment shall promote research with sound, light (shadow), texture, movement and most important dimension of time.

The institute shall have two primary components, one for research and exploration as described above and the other for the sharing / performance with the general public. The research area shall be inhabited year round by no less than 7 and no more than twelve artists in residence and shall provide for their creative needs. The performance area(s) shall be available to the public by invitation and spontaneously. All of the water edge areas shall be protected from any invasive construction and deleterious use.

2/description of the final result, outputs and elaboration scales

1. Portfolio to include at a minimum:
   - Analysis of the site and relevant context,
   - Historical background of the site and description of contemporary development pressures on the site and the local context,
   - Theoretical research summary of experimental film and sound,
   - Developed of a facility program,
   - Case studies and relationship between architecture and senses, how architecture affects and emphasis sensory development, self-creation and exploration,
   - Graphical description of the proposal development process
   - Photographic documentation of development process in models
   - Complete set of final drawings showing the design proposal
   - Structural and material drawings that describe the general construction plus typical representative details.

   - Complete list of all references utilized in the research and development of the project.
   - All images, quotes, diagrams etc. that are from non author sources shall be credited at the place of their inclusion in the portfolio.

   All drawings in the portfolio shall be at a scale that enables clear and legible information about the content.

2. Posters shall comply with the Faculty of Architecture dimension requirements and shall provide an outline description of all phases of the project and final design proposal. The following is considered the minimum requirements for the poster drawings:
   - Graphic and textual vision statement
   - Critical context and site analysis in the development of the proposal. Analysis of the site and immediate surrounding context shall be represented as three dimensional drawing such as axonometric, isometric, perspective.
   - Illustrative 'bird's eye' representation of the overall design proposal at a scale sufficient for people representing the intended functions to be visible.
   - A minimum of two site and building section / elevation or section perspectives at a minimum scale of 1:500. These sections shall extend through the entire site and include the immediate surroundings.
   - A minimum of two building section / elevations that describe the interior functions, inside / outside relationships, immediate surroundings and include activities of users of the facility. These sections shall be at a minimum scale of 1:200.
   - Elevations drawings at a minimum scale of 1:100 of primary exterior facades including their immediate context.
   - A minimum of two construction sections from foundation to sky at a minimum scale of 1:50.
   - A minimum of three visualizations of the interior of the facility.
   - A minimum of three visualizations of the exterior; one of these visualizations must be of the facility from a primary viewing point beyond the limits of the target site.
   - A material and construction diagram of the construction strategy.

3/list of further agreed-upon parts of the project (model)

Model of the building and relevant surrounding site areas at a minimum scale of 1:100. The model(s) shall be constructed exclusively of biodegradable materials.

Date and Signature of the Student

03.03.2018

Date and Signature of the Diploma Project Tutor

04.04.2018

Date and Signature of the Dean of FA CTU

3.3.2018
ABSTRACT

Space and place are among the fundamental concepts in architecture. This research has introduced an extensional space which allows integration into the place.

The boundary space of abstract mental-spatial phenomena of unstable, non-permanent, semiological, which differ and change depending on the user of space and activity in the space. The nature of this space depends on the intellect and sensibility of the observer. It was formed on the basis of the accumulation of the observer’s vivid sensory impressions.

Salvador Dali shows the infinite space, where in the constant void he puts the events. These events are secondary elements and the emptiness is the primary one. In the passage of time, the present events will end, but the emptiness will remain constant.

Making the void in order to integrate activates. Idea was to make space which is not framed by walls but framed by activities and nature. If we permit the explicit permeation of space, activity and art with a constant external influence (of nature and people), we will allow art to inspire great idea.
Montenegro, country located in the west-central Balkans at the southern end of the Dinaric Alps. It is bounded by the Adriatic Sea and Croatia (southwest), Bosnia and Herzegovina (northwest), Serbia (northeast), Kosovo (east), and Albania (southeast). Montenegro's administrative capital is Podgorica, though its cultural centre is the historical capital and older city of Cetinje. For much of the 20th century Montenegro was a part of Yugoslavia, and from 2003 to 2006 it was a component of the federated union of Serbia and Montenegro.
COLCHINUM - COLCHINUM - ULICIN

It is assumed that the Ulcinj city of Montenegro is one of the earliest cities on the Adriatic coast. Because of its morphological and geographical position, it has been attacked many times. It is believed that Ulcinj is inhabited in the 1st millennium BC. Ulcinj occupies the southernmost part of the Adriatic coast, and is located in the southeastern part of Montenegro. Due to its marked natural and geographical characteristics, Ulcinj with its surroundings belongs to the southern subtropical zone of the European Mediterranean.

In the southern part of Ulcinj, in the length of 30 kilometers, the Adriatic Sea flows into the eastern part of the river Bujana. In the central part of Ulcinj is Staklo lake, and Ulcinj bay is enclosed by the massive mountain of Rumija.

With close to 20km of beach, 15km of fine sand, with over 6000h of cultivable land, 88,000 trees of olive, with healing properties of sand, mud and mineral sulfurous water (testified by eminent domestic and foreign experts and institutes) Ulcinj represents a respectable economic and tourist potential for the development of all kinds of tourism (elite, nautical and health), and agriculture as a comparative branch.

The area of 255 km² that Ulcinj makes with its surroundings is a unique example of an unusual beauty: endless sandy beaches, azure blue sea, rivers, lakes, mountains and lush vegetation. Ulcinj has turned to Otranto and has for twenty-five centuries been defenseless against the attacks of time, through the age-old influences of various cultures and civilizations fused into one unit.

Today, after 25 centuries of existence, Ulcinj is a city where the traces of stone and spirit have been left by the Illyrians, the ancient Greeks, the Romans, the Byzantines, the Romans, the Bulgars, the Moslems and the Turks, and the East and the West, thus merged into attractive contrasts, leave no one indifferent.

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Urban development is planned in accordance with spatial possibilities and limitations so as to prevent as much as possible spatial conflicts and to provide better quality and more attractive natural and created environment as well as to create conditions for economic development that is to be as just as possible in a social sense. Within the creation of new quality structure of the urban space, preservation and improvement of cultural heritage and preservation of natural values and biological diversity are most important.
HISTORY OF ULCINJ

According to historical data Ulcinj is certainly one of the oldest cities on the Adriatic coast. It is considered that Ulcinj is more than 2,000 years old. In this area, the cultures of Orient and the West have collided for centuries, which, according to the richness of historical heritage, is felt at every step.

As the traces of the first settlements in Ulcinj appear in the second century AD, it is considered that Ulcinj was founded by the Illyrians, a people of Indo-European origin. At the time of the free Illyrian state, Ulcinj experienced the biggest bloom. The original name of Ulcinj was the Colchium, and it got its name by the Colchians (a tribe of Greek origin), which are considered to be the founders of the old Ulcinj core.

Until 165 BC Ulcinj was ruled by the Illyrian tribe Olcinidus, which was then conquered by the Romans in the 2nd century BC and the ancient Colchium, becomes Ulcinium.

During the Roman Empire, Ulcinj became a city with special privileges (Oleidia civium romanorum), so that later Ulcinj would become a city with an independent status - Municipium. After the division of the Roman Empire, Ulcinj belongs to the province of Pavia, which was part of the Eastern Empire, and the population became Christian.

Due to the exceptional geographical position, mild climate and relief, for centuries Ulcinj was the target of the conquerors. This southeastern Montenegrin city is often ruined during wars. The Byzantine emperor Justinianus renewed and established Ulcinj, while the Nemanjićs, Bosnian Mlecani and Turks expanded the city with new buildings.

In 1183 it was occupied by the great Serbian patriarch Stefan Nemanja, and in that period Ulcinj became one of the most important coastal guards. As in the era of the Mlecani rulers (from the seventeenth century onwards), Ulcinj is a recognizable coastal city with mixed Slovene, Albanian and Romanesque settlements.

Ulcinj as a permanent capital of the rulers and rulers of Zeta and Primorje, the owners of Zeta and Primorje in that city only had their own residences.

Especially rule of Duklija and the state of Nemanjić, Ulcinj is given a medieval character. Ulcinj was then a significant trade and maritime center with the autonomy of the city within the Zeta state. The political significance of Ulcinj was very pronounced in the Bosnian era, especially in the time of Djuraj Snatićević Bosnijak (1383-1403).

In one attack at the end of the 13th century, Ulcinj was also attacked by the Mongols who carried out the unsuccessful siege of the city. After the fall of the Mongols, the town of Sutovac (near Ulcinj) - now the dead city - was razed, and killed all its inhabitants.

After the collapse of the state of Zeta, in 1405, Ulcinj occupied the Venetians and ruled it for 150 years. Ulcinj was under Turkish control until 1571, when it definitely fell into Turkish hands. In relation to neighboring cities on the coast, Ulcinj was very late under Ottoman rule, even 90 years after Herceg Novi (1482/1485).

Since Ulcinj had considerable fortifications, strategic maritime and economic and political significance during the Venetian Republic, these strategic goals continued to be developed by Turkish conquerors as well. However, during the Turkish rule of the city, Ulcinj gets a completely oriental look. In the city mosques, fountains, clock towers, banks and turbehs are being built. Everything in town is adapted to new masters.

Ulcinj was also known as the site of a long and rich maritime and trade tradition. The maritime of this city has reached its greatest climb in the 17th, 18th and 19th centuries. Maritime trade of Ulcinj with its own ships has taken place with bigger ports and shopping centers of the Adriatic, Levant and Mediterranean.

During the Turkish rule (1571-1800), Ulcinj with its merchant fleet was the main pillar of the Ottoman Empire on the Adriatic. The brave and skilful seafarers of Ulcinj were poorly recognized by the state authorities of the Turks. Until the proclamation of Mehmed Bajraktar for the Skadar viceroy, Ulcinj was like a small republic.

It was recorded that the Skadar viceroy, in order to curb the piracy that was then largely spread, declared the Ulcinj ships in the Vlachia port, after which the Ulcinj officials officially recognized the Turkish authorities.
During the Montenegrin reign (1880-1918), 107 sail ships were registered in Ulcinj. Ulcinjans were informed by sailors and shipbuilders.

In the XVI century Ulcinj fleet had 500 ships, which were sailing in the Mediterranean Sea. Many wars often threatened the development of the Ulcinj fleet. Ulcinj was also known by the pirates in the 14th century. 400 pirates from Malta, Tunis and Aitaf settled in Ulcinj after the Kondi war (1669), and Ulcinj turned into a dangerous pirate nest, which remained characteristic of the city during the 17th and the 18th centuries.

After nearly 300 years, at the beginning of 1878, Ulcinj was freed from the Turks, and after the decision of the Berlin Congress on November 10, 1880, Ulcinj was incorporated into the Principality of Montenegro.

During the First World War, Ulcinj was part of the former Montenegrin kingdom. Although the King and Prince of Montenegro, Nikola I Petrovic Njegos at the beginning of the 20th century moved a part of Christian population to Ulcinj, despite of that Islamic population in Ulcinj still outnumbered Christians.

As in many other cities of the Montenegrin coast and in Ulcinj, the outbreak of the Second World War was felt. In 1941, the German and Italian troops conquered whole of Montenegro, and held it until the collapse of Nazism in late 1944, when the Partisan troops liberated the most powerful city on the Montenegrin coast - Ulcinj.

In addition to its rich cultural and historical heritage, this ancient city is also known for its multi-ethnic and multi-national structure of the population that united throughout history and gave resistance to the occupiers, especially in the second world war. There are many monuments and busts that can be seen throughout the city of Ulcinj that are a reminder of these very important historical days.

After the Second World War, the restoration of all the cities on the Montenegrin coast, even Ulcinj, began. The great tourist potential that Ulcinj and its surroundings still have today is a great chance for a successful development of the most important branch of economy in Montenegro - tourism.
Even today you can hear stories told by the old Ulcinj settlers that by 1878 a hundred black people had lived in Ulcinj. You will also hear that among the stones there was also the famous writer Cervantes who was responsible for the fact that one of the Ulcinj's squares was named The Slaves' Square.

This slave, as the people from the Old Town had noticed, stayed awake until late at night in his cell, constantly thinking over and writing. By day he would always sing so that girls often came out to their windows in order to listen to him. For one of the girls, as tradition suggests, this was not enough, so she followed him every time when the slave Stonet went for a walk along the paths which were allowed to him. Thus love was born between the local girl and the unknown slave.

A couple of years later one foreigner came and brought a lot of money and freed the slave, who then took the beautiful girl from the Old Town with him. According to another tradition the owner took Miguel to Algeria, that is to Berberia, with which the people of Ulcinj had close relationships. One of the closest local heads bought him there, a certain Mosavago. It was from there that Cervantes managed to escape thanks to the Spanish friars who had been paying the ransom for their countrymen on the Mediterranean.

They had to pay 500 golden ducat coins, so he could literally, after five years of hard slavery, step onto Spanish land. This was followed by the novel "Don Quixote" with the story of Dulcinea, the woman from Ulcinj. It is unconfirmed fact that prior to his liberation in September 1580 and before he set up for Spain, Cervantes had been defending himself from the accusations that he had collaborated with the Berberian pirates. Perhaps he came to Ulcinj with them or he was listening to stories about the "harbour Dočinje" told either by them or some other captives, from the other side of the sea. This story or legend perpetuated the name of Ulcinj.

Moreover, the most famous and the most frequently told legend among the people of Ulcinj is certainly—until today, the one about the famous pirate Luka Ceni.

The Ulcinjian Luka Ceni was the most famous pirate commander. Every day he attacked different trading ships with his pirate army, and sometimes even fleets. Once Luka Ceni and his company sank a ship which was embarked by pilgrims who had been traveling to a pilgrimage to Mecca. This was such a misfortune that was heard not only in Ulcinj but much further, too.

Namely, as the Turkish sultan heard about this unhappy event, he ordered Luka Ceni's capture and imprisonment. The sultan also announced that he would award wealthily everybody who managed to catch or kill Luka Ceni. However, at the same time there was another pirate on the sea, who was even more dangerous as well, Lambero or Aramopia, the name he was called by too. Since he originated from Greece, he knew the sea quite well and therefore he was claimed to be a very skillful pirate. Very dangerous and notorious Lambero soon became a real "sea monster" for many trading ships and sea traders.

Nowadays the legend about Luka Ceni is still mentioned among people as an unusual event, so that the Ulcinjians tell this story from generation to generation emphasizing that thanks to destiny once the most notorious villain from Ulcinj became a captain.

The news about Lambero's misdeeds soon reached the Turkish sultan himself. As the damage caused by Lambero and his company was enormous, the sultan soon announced that he was going to reward significantly everybody who caught or killed Lambero. However, time passed and the sultan was not able to find Lambero. The only thing he could do at that moment was to send a message to Luka Ceni and to pardon him for every felony provided that he managed to destroy Lambero. The sultan soon did as he had said, and Luka Ceni gloriously accepted this invitation, obliging himself in front of the sultan "to either catch Lambero or get killed himself".

After some time there was the duel in which Luka Ceni managed to kill Lambero. In exchange for this service and obedience, the Turkish sultan spared the life of Luka Ceni, and even awarded him with the title of a captain. Famous Ulcinjans, the descendants of Luka Ceni have also been distinguished captains.
OUR DIFFERENCES ARE OUR FORTUNE

Montenegro was inhabited in the prehistoric times, the first and the oldest population spoken by ancient writers were Greeks and Illyrian tribes. The Roman conquest of the Balkan peninsula caused only a partial Romanization of the Illyrian population. The Slavic tribes' invasion at the beginning of the Middle Ages was the starting point for geographic distribution and formation of peoples in the Balkan Peninsula. The dissolution of Slavic tribes in the sixth and seventh centuries caused great changes in the old inhabitants who took on the influence of the Romanized population. Such ethnic heterogeneity has become even more complicated by Turkish conquests and their long presence in most of today's Montenegro. During that period, Islamization of a part of the Christian population of the settlements of the Albanians of the Skadar Lakes, Bayona and Ulcinj came to an end.

In the area of Ulcinj, cultures of the Orient and the West collided, which, by the richness of historical heritage, feels at every turn. The presence of the Illyrians; the Romans, the Byzantines and the Venetians has given this city a mosaic of history and culture. Such demographic changes are easily explained by the national character of the Montenegrin population.

Through the centuries of cultural diversity, Ulcinj is the perfect blend of Oriental and Western and a place where unity lives and is happy to visit all religions and nations. In 2009, the Ulcinj Science Prize Council awarded Ulcinj a prestigious "Swiss Tourism Award" in the "Cultural Destination" category as the best multicultural destination in Montenegro.
Montenegro marks 20 years since proclamation of ecological state, prides itself on being the world's 'final ecological state'. Montenegro signed 'the Declaration of ecological state' in Zabljak on 20th September 1991. According to the declaration: "by establishing the state relation with the nature, the Montenegrin Assembly committed all generations to refers to nature as to the health source and inspiration for freedom, as well as to devote to its preservation in the name of their own survival and future descendants." The document was represented at the UN Conference on environment and development, in Rio de Janeiro in 1992 and was included in documents of the Conference.
DIVERSITY - CLIMATE - NATURE

Ulcinj is surrounded by 30 kilometers long coast of the Adriatic Sea directly across the Otrant, on the eastern part it is river Bojana. In the central part of Ulcinj is Saska lake, at the back there is massive mountain of Rumija.

The area of 235 km² that Ulcinj makes with the surrounding is a unique example of cohesion: sandy beaches, azure blue sea, green rivers, lakes, wetlands, mountains and lush vegetation.

Three vegetation belts have been created under the influence of such a climate: the first belt with permanently green vegetation (up to an altitude of 300 m) dominated by trees like the olive tree, the fig tree, the citrus (tangerines, oranges, lemons), almonds, kiwis.

The second belt consists of: chestnuts, pomegranates, vine and grains and the third belt is made of: pears, apples, plums etc. The coastal belt is decorated by pine trees, agaves, palm trees and other beautiful plants. Ulcinj is widely recognised on the tourist market for its huge areas of agricultural land, a clean and unpolluted environment that no industry or anything else has ever spoiled, being exploited by the hard-working residents, who produce ecological food.

The Ulcinj agricultural products (water melons, tangerines, oranges, kiwis, figs, pomegranates, then peppers and tomatoes). As well as with the home-made brandy and wine.
The southern Atlantic is noted for its remote, pristine beaches and clear blue waters. The coastline is characterized by a diverse range of ecosystems, from mangroves to coral reefs, and supports a rich marine life. A variety of marine species, including whales, dolphins, and various fish species, can be found in the region. The coast is also home to a number of indigenous communities, who have long relied on the ocean for their livelihood.
DIVERSITY
religion and nationalities

Montenegro has been historically at the crossroads of multiculturalism and over centuries this has shaped its unique form of co-existence between Muslim and Christian population. Montenegrins have been, historically members of Orthodox Church. The second largest religious denomination religion in is Islam, which is 19% of the total population of the country. One third of Albanians in Montenegro are Catholics while two other thirds are mainly Sunni Muslims. In 2012, a protocol passed that recognizes Islam as an official religion in Montenegro.

In Ulcinj majority of population are Muslims 71.82%, Orthodox 14.18%, Catholics 11.02% and other 2.28%.

Church | Mosque

The most mesmerizing monument that stands as a symbol of coexistence between the Western and Eastern culture is beyond doubt the Church-Mosque of Ulcinj, situated in the Old Town. The Church of Saint Maria was built in 1510 by Venetians. Once the place was conquered by the Ottoman Empire, the Church turned into a Mosque. The Mosque bears the name of Sultan Selim II.
OLD TOWN ULCINJ | ARCHITECTURE

Due to its exceptional cultural value, the Old Town of Ulcinj was protected in 1961 as a cultural asset of national importance. It belongs to the farthest southeastern zone of the Montenegrin coast, located on a sloping limestone of approximately 20 ha. Its fortification character is due to its long evolution, starting almost two and a half millennia earlier, when the first civilizations hit the base of the city. Discovery of the remains of the so-called Cyclops walls indicates the existence of the first settlement in this area in the 4th or 5th century B.C., before the new era. Archaeological research found that in the ancient times a smaller structure had existed in this area, and in the Middle Ages the fortress served as an observation point.

Early Middle Ages, in Ulcinj are visible through the architectural elements (pillars and capitals of a sacred structure). The Venetian rule in the city from 1421 to 1571 introduced new elements into the architectural and urban structure of Ulcinj. They were erecting and renewing the defensive ramps, the gates of the city and the tower. During this period, the middle part of the southern wall and the adjacent part of the walls from the west and east sides are reconstructed together with the tower. During this period, the middle part of the southern wall and the nearby part of the walls from the west and east sides were rebuilt together with the tower. The citadel from the north and west is surrounded by tall escarpments, which cover the rock on which the city rests. The stone, as the basic building material, was mostly used in pointed and broken form. The city had the seal of the East Adriatic and Venetian urbanism with Gothic and Renaissance palaces, churches and squares. Under the Turkish rule Ulcinj is again experiencing transformation which gave the city architecture a specific oriental character, which is predominant in its appearance today.

The cultural layers of the Old Town of Ulcinj and their diversity represent the urbanistic and architectural specificity which defines its cultural value. Architectural assets were created during several different historical periods: from Ilirio-Greek - 1 and II centuries (Golčinum, Cilicium, Vicinum, Helicynum), over year 734 (Ulcinj, Dulcinum, Licini, Dolcignum), medieval - during 11th, 12th and 13th centuries, Venetian - from 1412 to 1571, to Ottoman - from 1571 to 1878.

The special value of the Old Town of Ulcinj is a combination of these types of architecture with the geomorphological context, which makes it a special example of human interaction with the environment. The identity value of the Old Town of Ulcinj reflects the intertwining of various cultural influences, which - in the period from the 1st century BC until the end of 19th century - model the architectural values, and belong to both Latin-Venetian West and the Byzantine-Ottoman East.
The essential and universal value of this urban whole is reflected in the preserved cultural layers that were created during several historical periods, which is indicated by archaeological remains and architectural structures. It includes the harmony of multifunctional and multicultural values which manifest themselves in the originally preserved urban matrix and fortification layers of the Citadel and the ramparts.

The found urban and architectural ensemble is a testimony to the cultural tradition and civilization that has worked in the area over the past period. It is also an exceptional example of traditional settlements of this type that continuously developed and adapted to the natural configuration of the terrain at one of the most recognizable points of the Montenegro coast.

The Old Town of Ulcinj, with its Citadel and the walls presents a multifunctional and multicultural urbanistic and architectural ensemble that, in the abundance of diversity of forms and architectural techniques, is based on the interweaving of various cultural influences, spatially organized in specific topographical conditions of the location and the climatic specifics of the Mediterranean. Such a statement is confirmed by evident architectural layers, from the urban matrix to the individual architectural constructions, from fortifying buildings to residential forms, which are related to the functional requirements of certain epochs and the influence of the east and west in the field of shaping the fortification structure and the development of residential architecture.

Housing culture and architecture of the Old Town of Ulcinj, is the most valuable parameter on this basis. The demands of the housing culture of different historical circles are present: east to west, based on traditional values, produced a genuine residential texture that is based on the acceptance or interweaving of various cultural influences.

The city streets network developed as a natural consequence of the need to make connections and access to housing blocks and fortifications, with the relief shape of the terrain itself and the existence of two entrance gates playing an important role. Curvy, irregular and narrow streets are nowhere constricted by crossing roads, which form discontinuous closed squares. This form of network is well suited to the specific site location, and at the same time fulfills the functions of the communication within the settlement. In the streets network itself, three main north-south roads can be spotted, which essentially provide connection between the southern and northern gates, i.e. the direction of further expansion of settlements outside the fortification.

As a whole, the organization of housing space is characterized by these phenomena:

1. Grouping of several housing units organized with the tendency of creating as many fine facades as possible, in addition to the specific terrain, caused the appearance of an "irregular" texture in the network of streets;
2. Formation of a set which consists of facilities placed side by side frontally on the street;
3. Grouping of several objects oriented to a common courtyard or a smaller square.

A particular specificity of the phenomenon is the joining of two or more objects as a whole by forming a passageway and the above organization of housing content.

As a final result, the housing culture of the Old Town of Ulcinj is a unique example of the interaction of architectural forms, a product of multicultural permeation and spatial organization over a period of two thousand years, preserved to this day.

Statements of authenticity and/or integrity
Authenticity and integrity of the urbanistic and architectural ensemble the Old Town of Ulcinj is reflected in the preserved urban concept, despite certain changes at the level of individual objects.

The original multicultural and multifunctional expression of the Old Town is reflected in the fact that, on a relatively small spatial arrangement there are architectural designs and forms of large civilizations which were created in different periods and during long time ranges, from the Iliric-Greek Cyclops wall, over the Venetian assemblage, to the Ottoman segment part and vault in the Citadel, from the medieval tower of Balbi, through the Venetian palace, to the Ottoman house with musinders, Hammams, Evident symptom of different civilizations and traditions confirms the cultural continuity - the duration of space over time in its original expression, which is based on the acceptance or interweaving of various cultural influences.

Today
All this area is the city's museum. The church, founded in 1510, in the north area, converted into a mosque by the Ottomans, without changing the typically Venetian character, contains within it different typical heirlooms: badges, everyday objects, historical maps, decorative elements, jewellery, decorations, etc. The most interesting part is ancient customs. It is nowadays the head office of the Museum of Ulcinj. The original interior frescoes on the ground floor have been recently restored. Another important element is the bishop's Palace. Fresco remains are still present inside. Frames of various openings were precisely reconstructed. Covered passage on the north facade and some喷s were changed so that the building can be adapted to new purpose. Currently it hosts the ethnographic section of the museum with interesting remains and documents about the old town. Most of these buildings are scattered around Stoves Square surrounded on the north-east side by the tall balconies. The wall was signed with the name of Jahori bakshe, the Venetian rector and captain of the city between 1452 and 1456. SUKHIMAS The name has been done with red bricks between the stone blocks of the wall. All around the city the defensive Venetian walls are preserved in particular in the north and south areas. They are recognizable thanks to the typical linear decoration and cold grey limestone blocks, all with a rectangular and regular shape, and united with a little quantity of mortar. This stone was imported from Korcula for rabbets and architectural details. For the beams of the houses and the construction of higher floors they used local wood. Moreover, it is evident the coffers, a raised earth platform, built on the curtain wall, designed to mount artillery and to command the surrounding ground.

Towards the sea the walls present many buttresses for cannons overlooking the sea and the continuous walkway around the entire defensive perimeter is still visible. Here, behind the wall, near the second gateway to the city, reachable only after a long flight of stairs, there are archaeological remains of particular interest, in particular a medieval church, it is different from the other ones towards the hinterland which has no steps because the goods that were brought from the mainland in the town could be easily transported there. In this area two important Venetian setting buildings are also identified: the Falata Venetia and balsico Castle, both hardly restored after a big earthquake. Today the Venetian presence in Ulcinj is clear, thanks to the restoration after the 1979 aforementioned earthquake, because all the intervention has been done, maintaining and preserving all the elements of the Serenissima domain: the palaces, the church, the administration buildings and the defensive elements. They are now enhanced, thanks to the institution of the local History Museum in Ulcinj, which owns the Venetian buildings as expositive areas, and it is dedicated to the restoration and preservation of the same, and also it pays special attention to exposing all the elements of movable heritage which date back to the Serenissima period.
OLD TOWN SVATI | ARCHITECTURE

The ancient town Shoa or Svati (Svatih) is located on top of a hill (83m) in Shoa Hill, which stretches on the North of Lake Shoa, and offers a beautiful view of the lake and to the whole area of the Bojana Delta. According to a legend, Shoa had as many churches as there are days in a year. The truth is, however, that there was found the ruins of only about ten ancient churches, among which two can be regarded as monumental, although they were ruined. The Church of St. John (Sveta Gora) was built inside the fortress somewhere in the XIII century. The second church, St. Mary (Sveta Mira) was built in the XV century outside the fortress, towards the North-East. It used to be 16.6 m long, 7.1 m wide and it was made in the Gothic style.

Due to its different style of construction, experts believe that it had actually been a monastery. Svatiach achieved its culmination in the Middle Ages, although it was several times invaded by various peoples. The Serbian ruler Stefan Nemanja conquered Svatiach in 1183. In 1242 it was conquered by the Mongols and finally in 1571 the Ottoman empire totally invaded and destroyed it. Since then, Svatiach has belonged to the category of „dead towns“.

At the time as it was transversed by the old road Ulcinium – Stracid – Shoaia, Svatiach was considered to be the centre of the area. All the middle-aged towns as Skadar, Ulcinj and Drittani, Svatiach forged its own coins with the inscription „svatich civilitas“. This money is of special value as it shows how the old town used to look like in the Renaissance style, with three-floor houses, colonnades and towers.

One of the unsuccessful siege of the Ulcinj Old Town is attributed to the Mongols. After they broke Ulcinj, the Mongols devastated the neighboring bishopric city of Shoa and killed all its inhabitants. Historical sources say that Svatiach was rebuilt by Queen Jelena in the 13th century and according to the legend written by Dusinians (1533) and Bli (1610), Svatiach had as many churches as the year there are, even today the foundations of a dozen of them can be found. The Venetians put Ulcinj under its protection in 1423 and remained under their authority until 1571 when it was attacked and devastated fell into the hands of the Turks.

KALIMERA

Installations for Kalimera fishing in Porto Miliono represent an important cultural and traditional landscape that should be under protection.

On the Bojana River, and on the Porto Miliono, there are numerous kalimeras. Kalimera is a wooden house with the specific mechanism of hunting fish that has been effectively maintained even today in this area. There are 5 square meters nets on wooden sticks of 10 meters length, and at the other end of the staple is weight. The net descends to the bottom of the river and stays there integrated with the grass and sedge, and when the flock of fish comes with one move of this net is pulled out with fish.

INDUSTRIAL ZONE – SALTEN

Solana A part of the Bojana-Buna Delta, the salt flats of Ulcinj in Montenegro with its 1 500 hectares are not only one of the largest salinas in the Mediterranean. The lagoon which was re-shaped to harvest salt is also the most important nesting, breeding and wintering area for migratory birds on the east Adriatic coast.

Besides Spain this is the only place in Europe where you can see wild Fulmarus but also Dalmatian Pelican, Caspian Tern, Western Marsh-Harrier, Greater Spotted Eagle and Peregrine Falcon.

After closing the salted, the infrastructure of the industry that once used it was left on site.
During the studies in Czech republic, my research on master thesis was focused on finding solutions for the revival of less developed Montenegro municipalities.

My idea is to create an Film and Sound research institute, situated in the most southern Montenegro municipality, that would be the initiator of all cultural events in this part of the coast and that should enable Montenegro to promote and position itself as a desirable European brand for shooting films. I found the inspiration in Czech Republic which film industry promoted its culture and tradition which lead to enormous profit from tourism.

Institute would be in cooperation with the School of Arts in Český Krumlov, the Fenera Novi Film Festival (international festival), music and theatre happenings which will help Ulcinj to develop also as a cultural center. As an important aspect of culture, the field has the exceptional potential that make some area or destination visible on the map of the world. Cinema activity itself can influence the overall increase in favorable and highly visible percentages social income of the state.

The most important role of arts as architecture and film means is preservation of culture and its development according to nowadays needs of people, which would improve lifestyle and increase possibilities.
CULTURE

Ulcinj is the most southern city in Montenegro, it is not situated near main transi' roads, according to which Ulcinj is not as random stop, speople go there by intention. Although Ulcinj has a rich history and cultural heritage, there are always larger centers that offer more, and in accordance with the present happenings and needs, they develop cultural content, which is not the case with Ulcinj.
The first foreign film shot in Montenegro was the "Damaraja Milja" from 1921, the Czech authors Vladimir Prasvile Romo and Karel M. Klida, but the material of this film was lost.

**CINEMATOGRAPHY**

The history of foreign appearances in Montenegro has not happened recently. Outrun directors and actors, the true stars of their time, have been recording with us still in the first years after the First World War.

In the following year, in 1922, the German team, led by Roll Randolf, recorded the film Der Alte Hospodar (Second Master) in Cetinje, Kotor, Dubrovnik and Split. The recording of the Austrian director Aleksandar Korda - The Flooded World and the Master of the Sea was also recorded.

Films with Montenegrin themes such as "Law of the Black Hills" (1928), "Fantoma Dumitor", "Men's Excursion" (1964) were also filmed. Following are films such as "Castle in the South" (1933), "Girls in Escape" (1934), Death of Small-age Cengic, Divljak (1933), Jack Cardiff's Long Boats (1964) and many others.
Movie Dark side of the Sun was shot in Yugoslavia during the summer of 1988. As editing neared completion civil war tore apart the region. In following years Montenegro wasn't destination for sets of foreigner movies.

The re-discovering of Montenegro as a film destination, after fifteen years of wars and sanctions, began with the arrival of Italian director Emmanuele Olmi, who uses landscapes on Lake Skadar for the film "Singing behind the porcelain" (2003).

Next year, "Matilda", with Jeremy Irons is in the lead and Russian film "Heart in the well", directed by Alberto Negrin. In Budva and Sveti Stefan in 2006, a film by Russian director Andrei Konchalovskiy "Glamor" was shot, as was "Good Pop" with Bob Hoskins. "Red Oven" was filmed in 2007, when he began working on the film "Blum Brothers", starring Oscar-winning actors Rachel Weisz and Edbert Brody. One of the last films recorded in Montenegro is "L'Homme qui voulait vivre sa vie" by Erik Lustig, produced by Luca Boccia.

Montenegro's old towns have barely changed in hundreds of years and are the perfect setting for movie directors attempting to re-create the feeling of old Europe in their films. But it's not just the cobblestone streets and fortresses, the tiny country's glorious beaches and rugged mountains that make it an endlessly versatile and popular place to shoot all kinds of films.

Another very important item that inspires and describes Montenegro as a film destination is its history and tradition especially interesting for a domestic producers.

Every film of Montenegro director by Zivo Vukolic abounds in tradition: thematic, picture and tone. His performances of Montenegro stined up debates, differed in their interpretation, and they were often incomprehensible. In general, his work has initiated numerous discussions, but images of ordinary people pay special attention.
Town of Ulcinj is consistent of two parts: part of the town organized by the coast which is older, and part behind Pinjash hill organized linearly around main road. Connection between these two parts is by main steep street which goes between two hills to the sea. Neither part of the town is build up on flat ground and is growing on east in direction of road. Southern part of town is build up into the hills which urbanism is affected by contour lines of sight, streets are narrow and steep. Coast of the town is consistent of two peninsulas surrounded by pine forest between which there is Small beach (main town beach).

Site for Film and Sound research institute is peninsula Suko. It is 28 M high rock above the main beach, covered by pine forest.
Entrance to peninsula Suka is near to crossing of street Učiteljska moreplovača which goes trough town center and street Kosovska which is on border of build up area of town.

Whole area of peninsula was plot for hotel Jadran that was lost in 1979. in earthquake. The peninsula was given to people who lost their houses in earthquake for a permanent shelter, but still today there is housing on east part of peninsula.

There are two main pathways on Suka upper which goes to parking plot big 500 m² and lower one goes trough housing and to existing cafe bar on west side of peninsula.

There are two rocky beaches, one close to cafe where is also swimming pool which was build during the time when there was hotel, also two blindage are still on peninsula.
filtration of light under the forest ceiling

reflection of the light from sea to the rocks

peninsula Jadran is covered with pine trees
25m deep

rocky
rocky sea bottom

soil

bark

noise of people

traffic

waves striking the rock
Architecture here is not subordinate to nature nor is it a violation. She is in harmony with her. Both architecture and nature have the left emptiness (possibility) to develop further and take it without disturbing them and not interfering with one another. As the coast and the sea, there is a clear boundary between them.
BOUNDARIES | CONCEPT

People feel space. Its width, depth, mystery, simplicity, consistency, containment, color, brightness, isolation. Space all the time affects us - it intensifies, diminishes or directly provides certain mood, idea, emotion, concentration.

The ultimate architectural satisfaction lies in the prohibited parts of the architectural work in which the boundaries of the permitted and prohibited are violated.

The rules, limitations, obstacles, prohibitions we set to ourselves by constructing them unconsciously on the basis of everyday life and the environment in which we are located and not allow freedom of the diversity that is valuable in today's increasingly homogenized society.

Even the glass wall is not transparent enough. The border is a ban, blockade (of perspective, voices, smell...), imposed engagement. The border is the end, it asks the question of what is inside and what is outside. It divides inside (private) to become extraneous.

But...

The boundary space is a system of abstract mental-spatial phenomena of unstable, non-permanent, serendipitous, which differ and change depending on the user of space and activity (event) in the space. The nature of this space depends on the intellect and sensibility of the observer. It is formed on the basis of the accumulation of the observer's vivid sensory impressions. This space is like an ecotone (a transitional zone between two adjacent ecosystems that contains the characteristics of both ecosystems), a place of increased energy and information flow, meetings, exchange of ideas, concentration of people, diversity of activity.

Here the question inside and outside is not clearly solved, the extension of the space clearly emphasizes their integration. It creates the outside out there and creates it inside. Continuity. Fusion reduces the independence of elements emphasizing the important elements of the whole. Other elements become transitional spaces between the main ones, create levels of openness (ie closeness), allow a different expression.

Salvador Dali showed the infinite space, wherein the constant void he puts the events, which are secondary elements (the emptiness is the primary one), because in the passing of time the present events will be erased.

Letting space to flow is made the necessary gap (enough space), it remains to erase the "mental" boundaries in order to place the necessary event in the emptiness. Support circulation.

This type of space is impossible to control (support) without specific activities, which by mutual interaction and integration continue to expand the horizon by encouraging the development of new ideas (future).
basic cube shape

stairs as an important element of gathering

arched openings in the ground floor

the openings changed through the epochs

window details

VARIATION BETWEEN INSIDE AND OUTSIDE
perforated walls by openings
respect and synchronization of nature and architecture

MAKING DIFFERENT SCENOGRAFIES
overlaid images, sounds, shadows
creation of unique fickle cultures
The project explores existential, temporal space framed by the arts. The project shall develop an environment for the creative exploration of film and sound (including music) where, but the built environment and the natural environment join together as a provocation of the film and sound on the temporal / experiential axis. The collective institute environment shall promote research with sound, light (shadow), texture, movement and most important dimension of time.

The Institute shall have two primary components, one for research and exploration as described above and the other for the sharing / performance with the general public. The research area shall be inhabited year round by no less than 7 and no more than twelve artists and shall provide for their creative needs. The performance area(s) shall be available to the public by invitation and spontaneously. All of the water edge areas shall be protected from any invasive construction and deleterious use.

**POETIC IMAGES**

We should look at architecture as a physical and sensual thing to dwell in, rather than the always changing, commercial image that allows a de-sensualization and de-eroticization of the human relation to reality in our culture. "Art is an origin because it is the beginning of truth," Heidegger. The purpose of art is to set up a world for somebody to be. Art allows a person's consciousness to expand. It is important to the poetic image because it gives a greater understanding to our reality—we learn from it. "If a work of architecture... creates a strong fundamental mood that is powerful enough to affect us, it may possess the qualities of a work of art." Zumthor: Architecture is art because it makes space which is evoked, mediated and expressed through poetic images. These images are line experiences, scents, movements, sounds that are present in "the flesh of the world" Bataille. They are us. When poetic image(s) are presented through art, we begin to observe and study aspects of ourselves, with an emphasis on a particular element of interest to the observer. These artistic gears of us also have their own lives and their stability (especially in architecture), transformed and developed through various associations of users or the audience. Contrary to the casual and rational logic, these images are more sensory and cause communication by emotion.

Thus architecture is not just a discipline that articulates space and geometry. Its influence is conditioned by the integration of various aspects and experiences in a single entity. Material reality is the cause of our psyche and fineness, and it is only part of a "poetic image" Bataille.

In order to better explain the phenomenon of poetic image through architecture (space), primarily as a reality in direct physical contact with users, but also as part of a poetic image, I will deal with architecture as an art and its causative-consequence connection with other arts, especially Movie.
INTERIOR OPEN TO EXTERIOR
WINDOWS AND DOORS
- FRAMES BETWEEN IN | OUT
Building is consisted of ten independent pavilions, wherein a reinforced concrete structure, construction elements are reinforced concrete wall 30 cm thick. Reinforced concrete roof slab 22 cm thick. For two-floor pavilions wide 9m a 12 cm thick slab is supported with 40 cm high ribs set to every 3 m. Dimensions of the foundation depend on the soil; on the stable rock soil is used a slab 30 cm thick, while in the mixed soil foundation slab goes to 50 cm thick. The ground site for foundations is terraced prepared.

The other part of the building is 60 meters long, divided in two parts due to roadside seismic movements at the site, there is also a reinforced concrete structure with reinforced wall which is supporting 25cm thick longitudinal beams with transverse ribs of 40 cm height. Roof plate is 12 cm thick supported by ribs. Slab is covered with 20 cm of soil for a green roof (grass).
ENTRANCE
concept | removed and added cube
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