

RESEARCH INSTITUTE OF FILM AND SOUND

NISAVIC SARA

MASTER THESIS PORTFOLIO

RESEARCH INSTITUTE OF FILM AND SOUND  
ULCINJ, MONTENEGRO

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Faculty of Architecture, Czech Technical University  
15121 Department of Spatial Planning  
2017-2018 / summer semester



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assignment

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## 2/ ASSIGNMENT of the diploma project

Mgr. program navazující

Name and Surname: Sara Nišavić

Date of Birth: 6<sup>th</sup> 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.
- Graphic 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 'birds 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 area 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.
  - Elevation 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 two eyelevel visualizations of the interior of the facility.
  - A minimum of three eyelevel 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.

Sara Nišavić

Date and Signature of the Diploma Project Tutor

11.7.2018

[Signature]

Date and Signature of the Dean of FA CTU

3.3.2018

[Signature]



## 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 is a system of abstract mental-spatial phenomena of unstable, non-permanent, semilogical, 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

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.

czech republic

slovenia

croatia

bosnia and herzegovina

serbia

italy

adriatic | sea

MNE

macedonia

albania

greece

otrant

deepest point of adriatic sea





adriatic | sea

## COLCHINIJUM -COLCHINIJUM- ULCINJ

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 Bojana. In the central part of Ulcinj is Šasko 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 sulfuric water (bestowed 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.

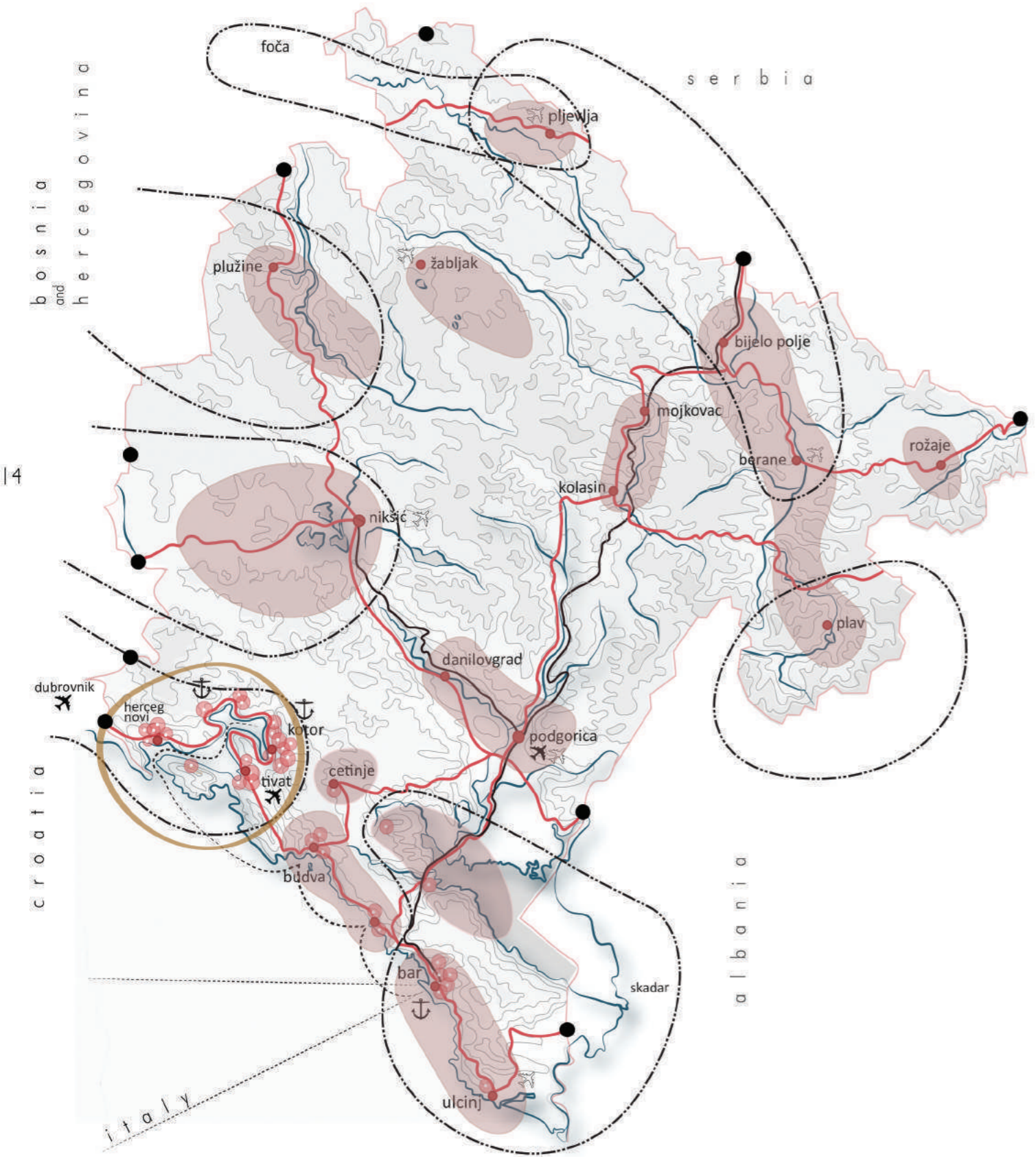
The area of 255 km<sup>2</sup> that Ulcinj makes with its surroundings is a unique example of an unusual beauty: endless sandy beaches, azure blue sea, rivers, lakes, mountains and lush vegetation.

Ulcinj has turned to Otranto and has for twenty-five centuries been defenseless against the tooth 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 Nemanjići, the Balcići, the Mleshes and the Turks, and the East and the West, thus merged into attractive contrasts, leave no one indifferent.

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.





## DEVELOPEMENT traffic and zones

- border crossings ●
- development zone over boundary ●
- development zone ●
- regional conurbation —
- international airport ✈
- secondary | sport airport ✈
- international port ⚓
- main road —
- railroad —
- sea way —

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 Colchinium, and it got its name by the Kolhydians (a tribe of Greek origin), which are considered to be the founders of the old Ulcinj core.



Until 163 BC Ulcinj was ruled by the Illyrian tribe Olciniatas, which was then conquered by the Romans in the 2nd century BC, and the ancient Colchinium, becomes Olcinium.

During the Roman Empire, Ulcinj was given the status of a city with special privileges (Opida 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 Prevalis, which was a part of the Eastern Empire, and the population became Christian.



old map | olcinium

Due to the exceptional geographical position, mild climate and relief, for centuries Ulcinj was the target of the conquerors. This southernmost Montenegrin city is often ruined during wars. The Byzantine emperor Justinianus renewed and established Ulcinj, while the Nemanjići, Balsici, Mlecani and Turks expanded the city with new buildings. In 1183 it was occupied by the great Serbian parish Stefan Nemanja, and in that period Ulcinj became one of the most important coastal guards. As in the era of Duke's rulers (from the seventeenth century onwards), Ulcinj is a recognizable coastal city with mixed Slovene, Albanian and Romanesque settlements.

Ulcinj as not 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 the rule of Duklja 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 Raska state. The political significance of Ulcinj was very pronounced in the Balsic era, especially in the time of Djuradj Stratimirovic Balsic (1385-1403).



old town walls | olcinium

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 failure of the Mongols, the town of Svac (near Ulcinj - now the dead city) was raided, and killed all its inhabitants.



dungeon | olcinium

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 (1482/1483).

Since Ulcinj had significant fortification, strategic, maritime and economic and political significance during the Venecian 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, hamams, fountains, clock towers, hanks and turbets 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 (1571-1880), Ulcinj with its merchant fleet was the main pillar of the Ottoman Empire on the Adriatic. The brave and skillful seafarers of Ulcinj were poorly recognized by the state authorities of the Turks. Until the proclamation of Mehmed Busatlija for the Skadar vizier, Ulcinj was like a small republic. It was recorded that the Skadar vizier, in order to curb the piracy that was then largely spread, deceived the Ulcinj ships in the Valdanos port, after which the Ulcinj officials officially recognized the Turkish authorities.



DULCIGNO, FROM THE NORTH. SKETCHED BY CAPTAIN GAMBIER.—SEE NEXT PAGE.





Halil-Skur's mosque



Turkish fountain | olcinium

During the Montenegrin reign (1880-1918), 107 sail ships were registered in Ulcinj. Ulcinjians were informed by sailors and good shipbuilders.

In the XVII century Ulcinj fleet had 500 trabacles, 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 Alzir settled in Ulcinj, after the Kandi 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.



19th century | olcinium

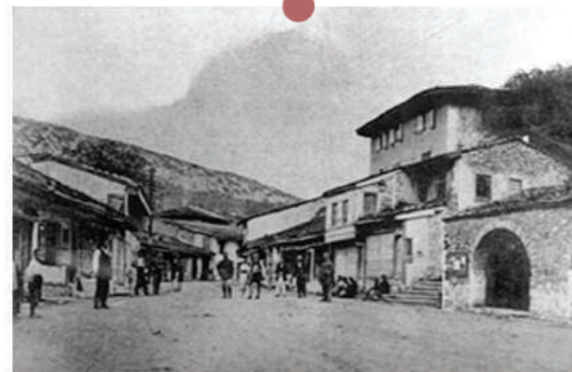
During the First World War, Ulcinj was part of the former Montenegrin kingdom. Although the king and Prince of Montenegro, Nikola I Petrovic Njegos at the beginning of the 20th century moved a part of Christian population to Ulcinj, despite of that Islamic population in Ulcinj still outnumbered Christians.

As in many other cities of the Montenegrin coast and in Ulcinj, the outburst 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 multinational structure of the population that united throughout history and gave resistance to the occupier, especially in the second world war. There are many monuments and busts that can be seen throughout city of Ulcinj that are a reminder to 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 potentials 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.

between the two world wars | olcinium



## ULCINJ - THE LEGEND

As many other towns could be recognized by their historical events, famous persons, fairy tales, or just stories, thus Ulcinj and its people have always been connected with pirates' stories.



droving autor | P. Coronelli





Ulcinj pirates | olcinium

Throughout history for many centuries Ulcinj had been a famous pirates' nest. From the beginning of the XIV century the town had been settled by pirates from Malta, Tunis and Algeria. The whole coast stretching from Ulcinj towards Kotor used to be a pirates' nest. The pirates demonstrated fear and terror on the sea, especially during the XVI and XVII century. The pirates bands were so strong that from day to day they attacked different trading ships which had been sailing under various flags, so that they were robbing and then quickly sailing into their shelters, which they had made along the whole Ulcinj coastline. The biggest damage was done to the Venetian fleet, caused by dangerous attacks of the pirates commanders.

Besides attacking and robbing trading ships the Ulcinj pirates were also known for their trade with black slaves. This was the reason why a great number of the Ulcinj population were black people from different African countries.

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 slaves 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 would, as the people from the Old Town had noticed, stay 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 that she followed him every time when the slave Servet 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 cruelest local heads bought him there, a certain Hasan-aga. 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.

Ulcinj pirates burn their own ships | olcinium



Ulcinjski gusari spaljuju vlastite lade



They had to pay 500 golden thalers and so he could finally, after five years of hard slavery, step onto Spanish land. This was followed by the novel „Don Quixote“ with the story of Dulcinea, that is the woman from Ulcinj. It is uncontested a 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 Dolcinjo“ told either by them or some other captives, from the other side of the sea. This story or legend perpetuated the name of Ulcinj.

However, the most famous and the most frequently told legend among the people of Ulcinj is certainly – even today, the one about the famous pirate Lika Ceni.

The Ulcinjian Lika Ceni was the most famous pirate commander. Every day he attacked different trading ships with his pirate army, and sometimes even fleets. Once Lika Ceni and his company sank a ship which was embarked by pilgrims who had been travelling on 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 Lika Ceni's capture and imprisonment. The sultan also announced that he would award wealthily everybody who managed to catch or kill Lika Ceni. However, at the same time there was another pirate on the sea, who was very dangerous as well, Lambro – or Aralampia, 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 Lambro soon became a real „sea monster“ for many trading ships and sea fleets.

*“The past is over and done. We all stumble on our way to maturity. We all look for love in the wrong arms, happiness in the wrong places. But out of it, you've become real. You've got a heart of immense compassion for the brokenness of others. You are utterly incapable of hypocrisy, and I am deeply in-love with you.”*

Don Quixote to Dulcinea in Man of La Mancha

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

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





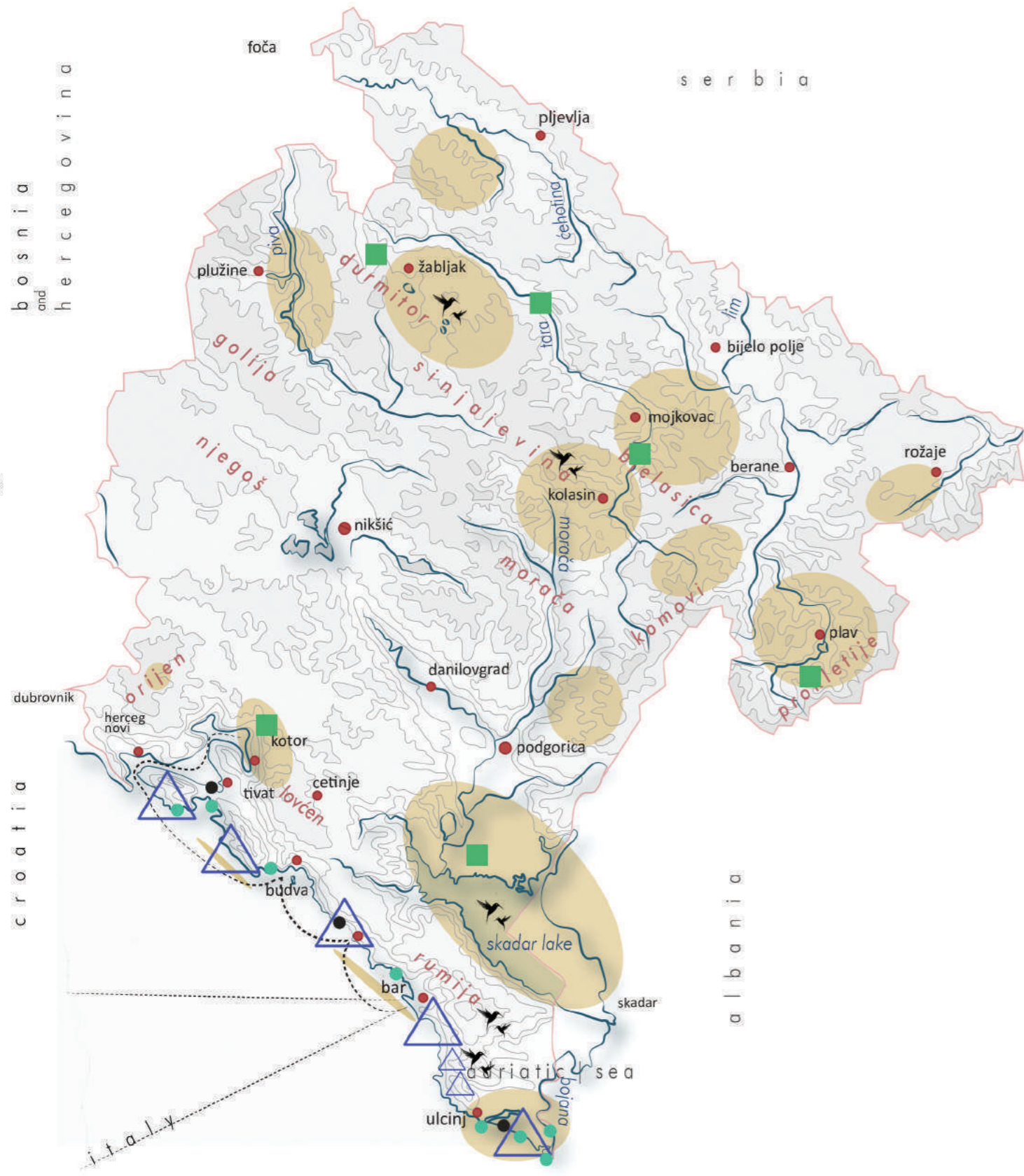
## OUR DIFFERENCES ARE OUR FORTUNE

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 Slovenian tribe's 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 Slovenes 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, Bojana 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 cultured 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.





## DIFFERENCES ecology | nature

Montenegro marks 20 years since proclamation of ecological state, prides itself on being the world's 'first 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 refer 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.

- national parks ■
- biodiversity centers ●
- areas of special significance ●
- important bird areas ✈
- zooplankton network ●
- proposed sites for protection △





subtropical zone of the European Mediterranean

## 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 Sasko lake, at the back there is massive mountain of Rumija.

**The area of 255 km<sup>2</sup> 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 recognized 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 greenpeppers and tomatoes). As well as with the home-made brandy and wine.

sas | lake



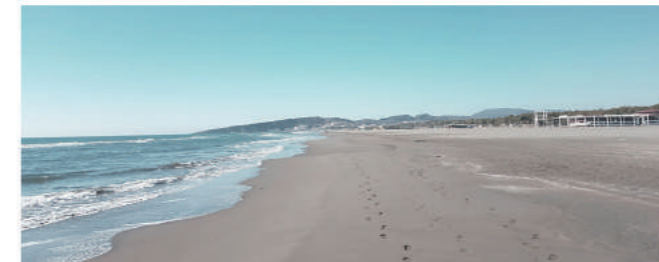
vegetation | autumn



pine | Valdanos bay



big | beach



sulfuric | beach



olive tree forest



salter | bird reserve

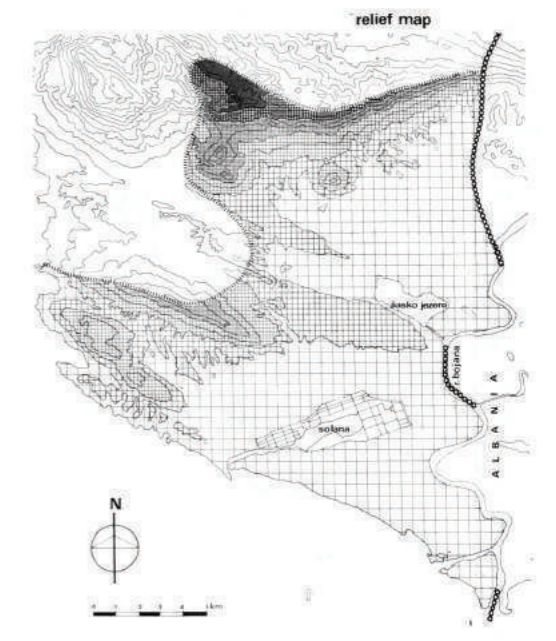
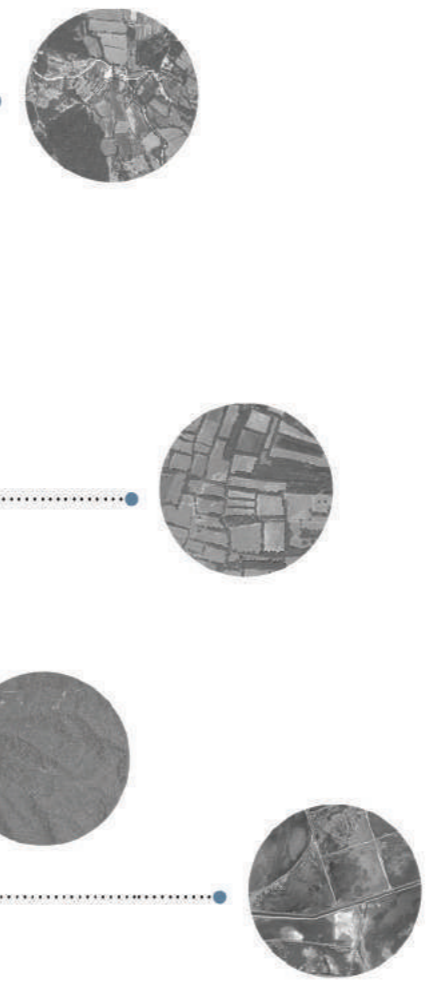
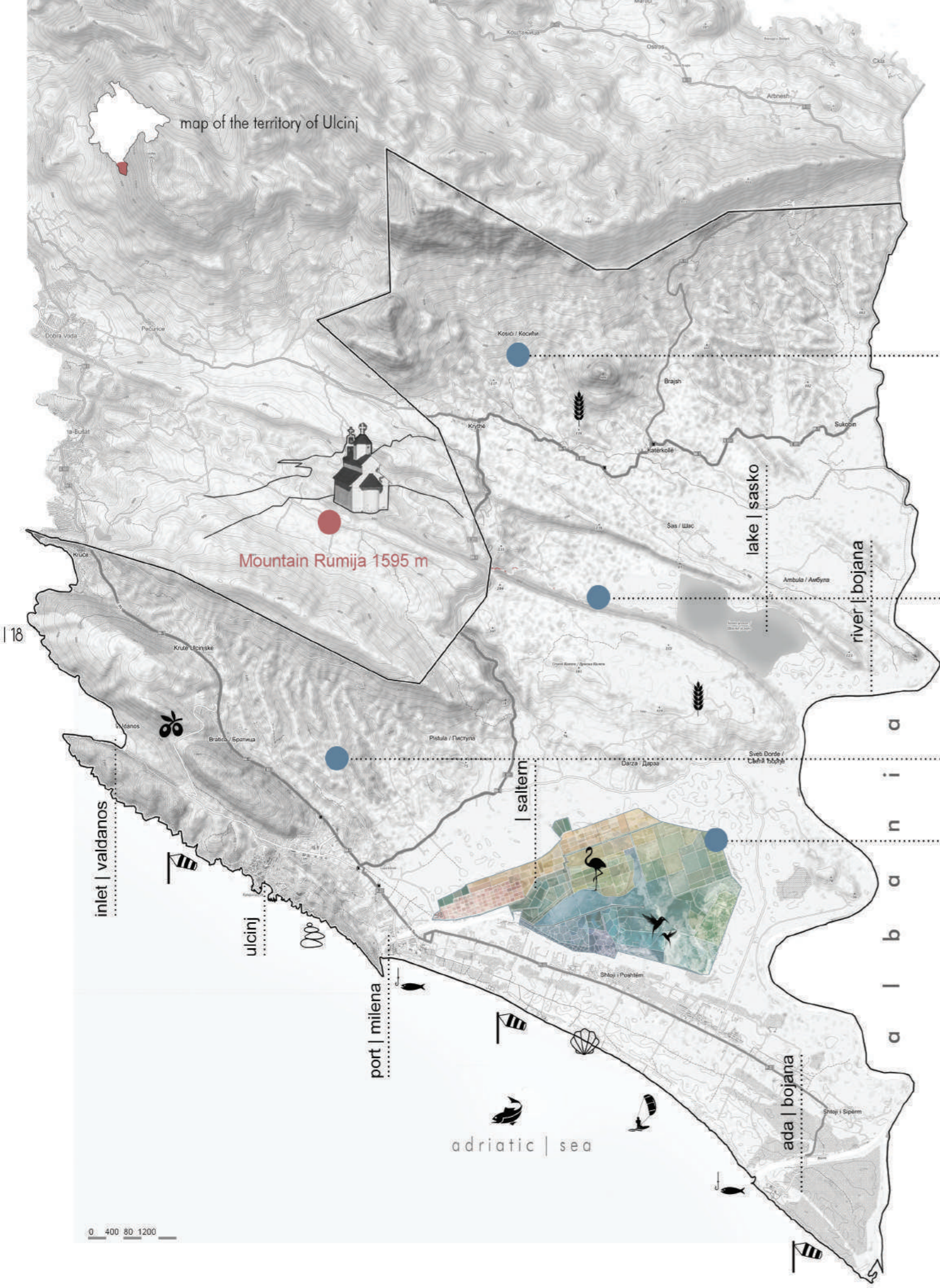




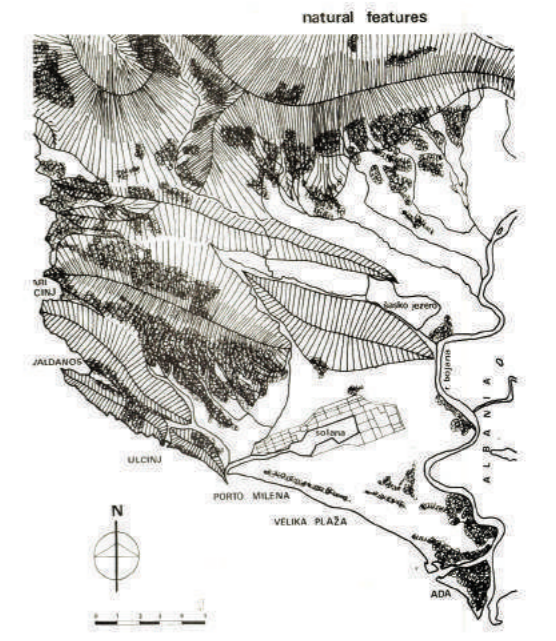
map of the territory of Ulcinj

DIVERSITY  
climate and nature

- 1000 - 1300 altitude
- 700 - 1000 altitude
- 400 - 700 altitude
- 200 - 400 altitude
- 100 - 200 altitude
- to 100 altitude



- main ridges
- existing green areas



- ● ● ● texture of the land
- birds reserve
- olives
- agriculture
- kitesurfing
- healing beach
- fishing
- sand beach

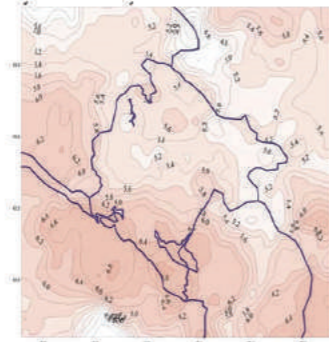




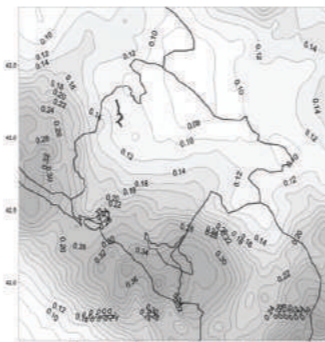
## DIVERSITY climate and seismics

The southern Adriatic belongs to the zones with a pronounced degree of seismicity. The existing but also recent data, as well as numerous historical data on the seismic activity of the Ulcinj autochthonous seismic area, as well as the presence of numerous nearby 1 remote earthquake focal points, generally characterize the area of Ulcinj as a zone with a high degree of seismic danger.

Map of the expected maximum earthquake values



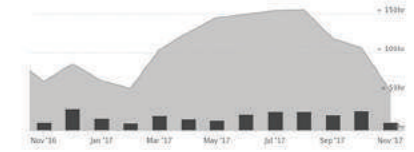
Map of seismic hazards



big | beach

The windier part of the year lasts for 5.4 months, from October 15 to March 27, with average wind speeds of more than 8.2 miles per hour. The windiest day of the year is February 3, with an average hourly wind speed of 10.5 miles per hour.

The calmer time of year lasts for 6.6 months, from March 27 to October 15. The calmest day of the year is June 2, with an average hourly wind speed of 6.0 miles per hour.

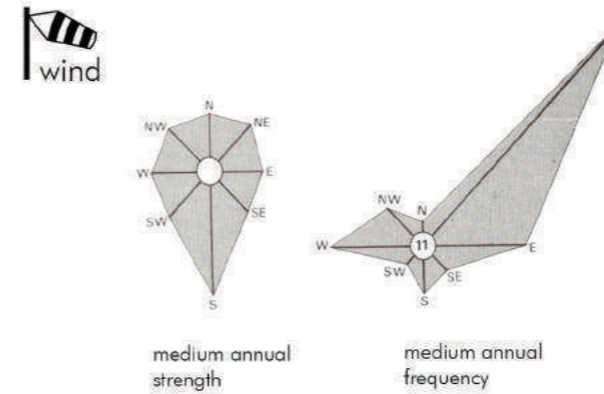


average sun hours



average rainfall amount

**Oscillation** | 2256 hours a year or 6.4 hours per day.  
**Impurities** | falls about 1383 mm of water precipitate. Insolation. Ulcinj belongs to the sunniest places on the Adriatic coast. The average level of annual insolation in Ulcinj is 218 days, and this is approximately 2,706 hours per year or 7.4 hours /day. During summer Ulcinj has got the biggest number of sunny hours – 11 hours per day. The southern coastline, with Ulcinj as part of it, is considered to be the clearest area of the Mediterranean.

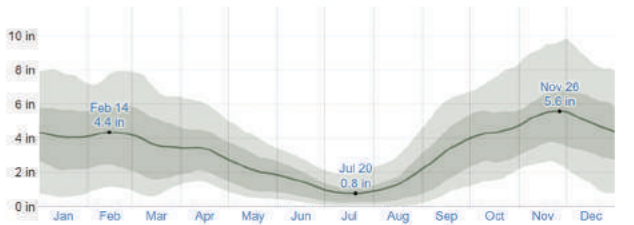


**Bura** [cold Adriatic wind] goes vertically off the shore tops to the sea. It raises water dust, which reduces visibility.  
**Jugo** [warm Adriatic wind] wind goes from the southeast. It blows along the Adriatic to see cyclones over the Adriatic. It brings clouds and rain. Air pressure drops.  
**Maestral** ["good" Adriatic wind] drains summer heat. It is a daily thermal north-western that creates differences in the speed of warming the land and the sea.



fortification in old town

**Waves** shape and size depend directly on strength of wind, but there are waves in ulcin during the whole year. Wind Jugo on the sea creates great waves.



Rain falls throughout the year in Ulcinj. The most rain falls during the 31 days centered around November 26, with an average total accumulation of 5.6 inches.

The least rain falls around July 20, with an average total accumulation of 0.8 inches.

A very unfavorable mediterranean schedule of rainfall during the year seems to be here about the winter of the year (October to March) with about 900 mm in average or 1.100 mm in the rainy season, very humid and opposite it, summer period (June) with about 100 mm in average and only 170 mm rainfall in the rainy season is extremely arid.

15.4.1979. | 06:19



ulcinj after 1979



street in ulcinj 1979.



hotel Jadran | ulcinj 1979.

The Earthquake, the magnitude of 7 degrees of Rihter's and IX degrees of mercury scale occurred on April 15, 1979 at 06:19 or 06:30. Over 1,000 cultural monuments have been damaged, as are thousands of works of art and valuable collections.

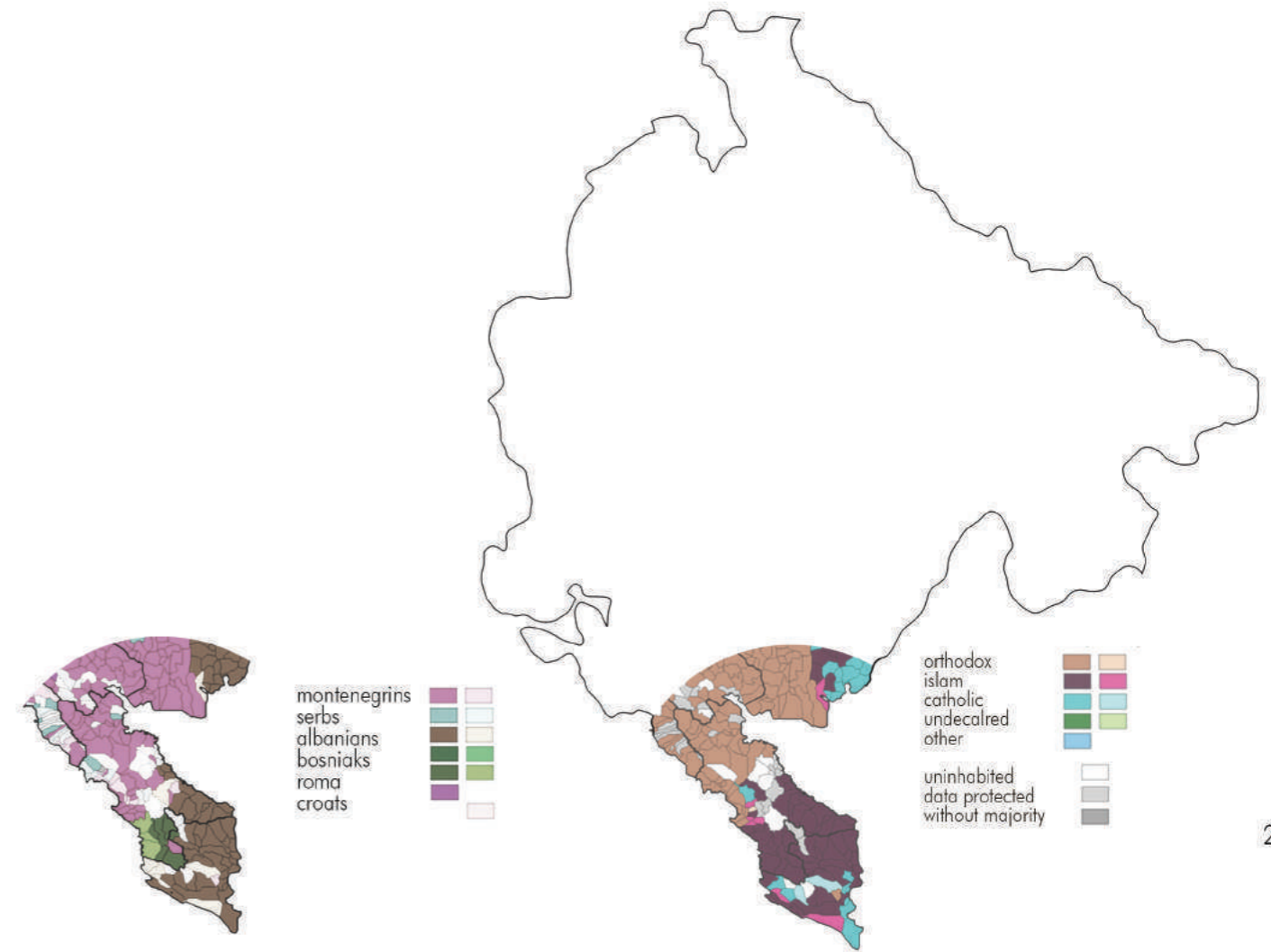




## DIVERSITY

### 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 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.

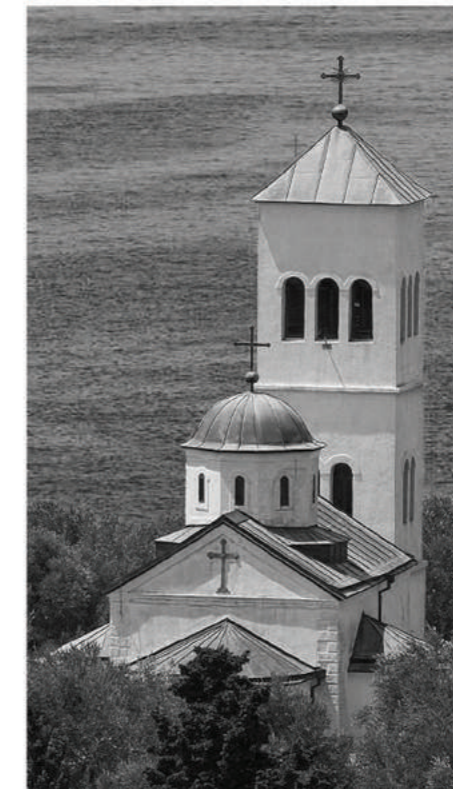


In Ulcinj majority of population are Muslims 71.82%, Orthodox 14.18%, Catholics 11.02% and other 2.28%.

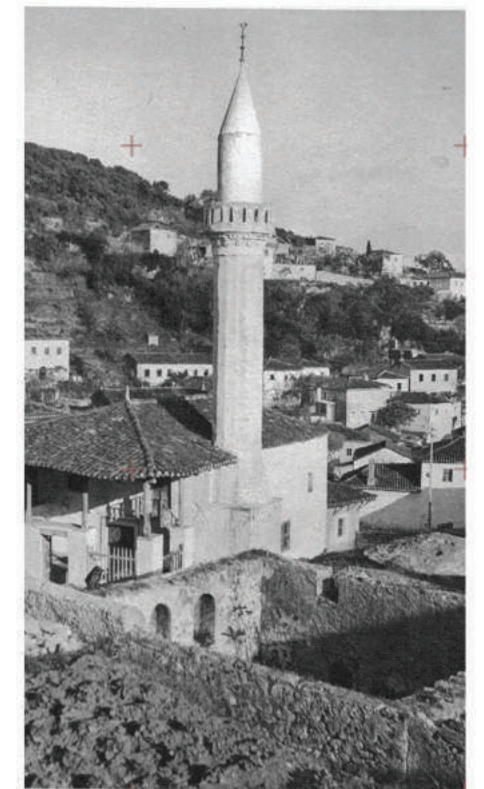
## Church | Mosque



Church of St. Nicholas



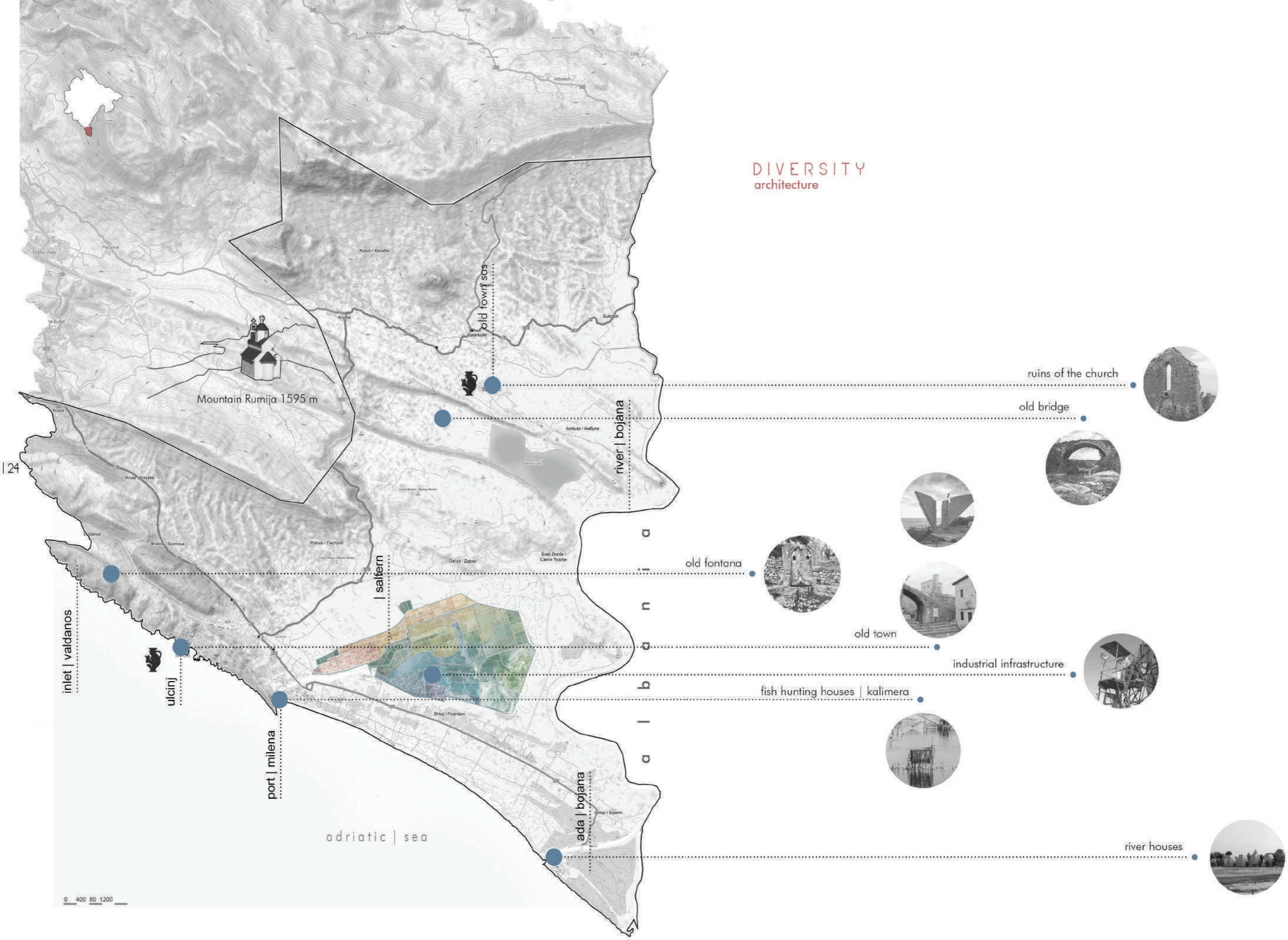
The mosque



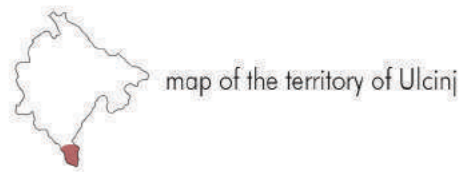
The most mesmerizing monument that stands as a symbol of coexistence between the Western and Eastern culture is beyond doubt the Church-Mosque of Ulcinj, situated in the Old Town. The Church of Saint Maria was built in 1510 by Venetians. Once the place was conquered by the Ottoman Empire, the Church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



DIVERSITY  
architecture







map of the territory of Ulcinj

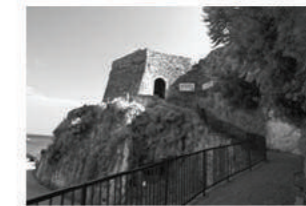
### OLD TOWN ULCINJ | ARCHITECTURE

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 29 ha. Its fortification character is due to its long evolution, started 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.

old town | olcinium



Illyrian wall BC built with large stone blocks in dry technique



Entrance from the Sea



Entrance from the mainland

Early Middle Ages, in Ulcinj are visible through the architectural elements (pillars and capitals of a sacral 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 ramparts, 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 pricked 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.



Venetian era: Citadel



Venetian well



Venetian vase

The Old Town of Ulcinj represents a unique example of the interweaving of the oriental and mediterranean urban and architectural concepts, which is also its dominant urbanistic and architectural characteristic. It consists of two parts, Gornji (Upper), of a military character, dominated by Citadel, and Donji (Lower), a civilian settlement. It is surrounded by ramparts, where some smaller segments belonging to the Middle Ages can be distinguished in the northeastern and southwestern parts, while the dominantly recognizable cultural layers of the ramparts, from roughly squatted squares in a horizontal organization, belong to the Venetian period. The parts built from cut and broken stone indicate the period of Turkish domination of the city.

Historical occasions and natural disasters have influenced the formation of today's appearance of Ulcinj's old town, especially the destruction caused by the earthquake of 1969 and 1979.

During the rebuilding after the earthquake of 1969 and 1979, particularly significant results were given by the archaeological researches carried out in the campaigns: 1953-1958; 1966-1971; 1977-1980, followed by conservation and restoration works.

Old Town of Ulcinj is inscribed in the Register of Cultural Properties of Montenegro and thus placed under the protection of the law, based on established cultural values.



Ottoman Empires - Kazamat (warehouse)

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 Illyro-Greek - I and II centuries (Colchinium, Cicinium, Vicinum, Helcynio), over year 734 (Ulcini, Dulcinium, 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 interweaving 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.



Part of the door Ciborium Family coat of arms Altar



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 Montenegrin coast.



citadel

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 specificities 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 civilizational circles from east to west, based on traditional values, produced a genuine residential texture that is based on the acceptance or interweaving of various cultural influences.



old town streets

The criterion is supported by the appearance of a house that appears in its original form in the most diverse construction types. From a two-part house - as a traditional model with porch of Greek-Ionic influence, in the spirit of the Mediterranean, built on a recognizable stone sub-walnut construction - through a transient type of house - with a porch all along the length or part of the entrance facade, as a particular Mediterranean value - to the most representative model of the five-part scheme of a central plan with a porch in examples where the Oriental-Ottoman organizational principle made a significant impact, which is especially reflected in the way furniture is being fitted and the elements of the equipment (divanhan, musander, hamam) appear.

The common denominator of all types of houses is an original term that is based on the acceptance or interweaving of different cultural influences, the interaction of man and nature in the conditions of construction on the ground in the slope, with the fulfillment of functional constructive demands, which is an extraordinary testimony of the symbiosis of different civilizations and traditions as a new quality of materialized through the development of architecture and urbanism of Montenegro and beyond.



Old Town of Ulcinj is a prominent representative of the natural balance, involving conditions of location and architectural forms at all levels, from the urban matrix to the architectural construction.

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 somewhere conquered by crossing volts which form discontinuous closed squares. This form of network is result of specific steep 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 result, the organization of housing space is characterized by these phenomena:

1. grouping of several housing units organized with the tendency of creating as many free 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 is the phenomenon of joining two or more objects as a whole by forming the 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 Illyro-Greek Cyclops wall, over the Venetian escarpment, to the Ottoman segment port and vault in the Citadel, from the medieval tower of Balsici, through the Venetian palace, to the Ottoman house with musenders, Hammams. Evident symbiosis 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.

#### ULCINJ

1. Illyrian Rampart
2. Bolani Wall
3. Vaults
4. Balsic Tower
5. Church - Mosque
6. Customs House
7. Prince's Palace



#### 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 characters, 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 openings 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 Slaves Square surrounded on the north-east side by the tall bolani Wall. The wall was signed with the name of Johani bolani, the Venetian rector and captain of the city between 1452 and 1456. SLIKU IMASThe 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 colour limestone blocks, all with a rectangular and regular shape, and united with a little quantity of mortar. This stone was imported from Korcula for rabbits and architectural details. For the beams of the houses and the construction of higher floors they used local wood. Moreover, it is evident the cavalier, a raised earth platform, built on the curtain wall, was 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 one 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 Palata Venetia and balšić 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 uses 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 SVACH | ARCHITECTURE

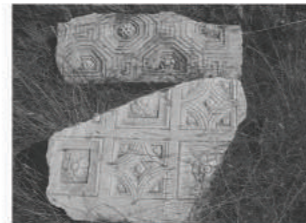
The ancient town Shas or Svač (Svatsh) is located on top of a hill (85m) Shas Hill, which stretches on the North of Lake Shas, and which offers a beautiful view to the lake and to the whole area of the Bojana Delta. According to a legend Shas had as many churches as there are days in a year. The truth is, however, that there were 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 (Shen Gjoni) was built inside the fortress somewhere in the XIII century. The second church, St. Mary (Shen Mrise) was built in the XIV 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. Svatsh achieved its culmination in the Middle Ages, although it was several times invaded by various peoples. The Serbian ruler Stefan Nemanja conquered Svatsh in 1183. In 1242 it was conquered by the Mongols and finally in 1571 the Ottoman empire totally invaded and destroyed it. Since then, Svatsh has belonged to the category of „dead towns“.



At the time as it was tresspassed by the old road Ulcinium – Svacium – Skodra, Svatsh was considered to have been the centre of the area Ana e Malit. Like other middle-aged towns as Skadar, Ulcinj and Drishti, Svatsh forged its own coins with the inscription „sovacii civitas“. 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 sieges of the Ulcinj Old Town is attributed to the Mongols. After they broke Ulcinj, the Mongols devastated the neighboring bishopric city of Svac and killed all its inhabitants. Historical sources say that Svač was rebuilt by Queen Jelena in the 13th century and according to the legend written by Dustinians (1533) and Bici (1610), Svač 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 Milano represent an important cultural and traditional landscape that should be under protection.



On the Bojana River, and on the Porto Milena, there are numerous kalimers. Kalimera is a wooden house with the specific mechanism of hunting fish that has been effectively maintained even today in this area. These are 5 square meters meshes 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 sludge, and when the flock of fish comes with one move of this net is pulled out with fish.



## ADA BOJANA | ARCHITECTURE



## INDUSTRIAL ZONE - SALTERN



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 resting, breeding and wintering area for migratory birds on the east Adriatic coast.

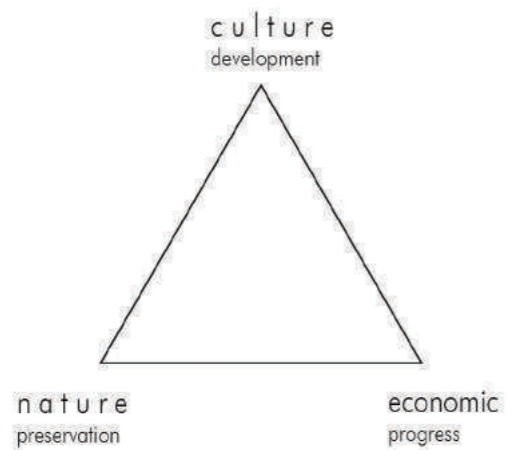


Besides Spain this is the only place in Europe where you can see wild Falmingos but also Dalmatian Pelicans, Osprey, European Honey Buzzard, Lesser Kestrel, Black Kite, Western Marsh-harrier, Greater Spotted Eagle and Peregrine Falcon.

After closing the salad, the infrastructure of the industry that once used it was left on site.



PROJECT IDEA BASED ON  
DEVELOPMENT OF THE CITY IN MEANS OF



ULCINJ  
INSPIRATION

During the studies in Czech republic, my research on master thesis was focused on finding solutions for the revival of less developed Montenegrin municipalities.

My idea is to locate an Film and Sound research institute, situated in the most southern Montenegrin 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.










Institut would be in cooperation with the School of Arts in Cetinje, the Herceg 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 film 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 rule 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.*



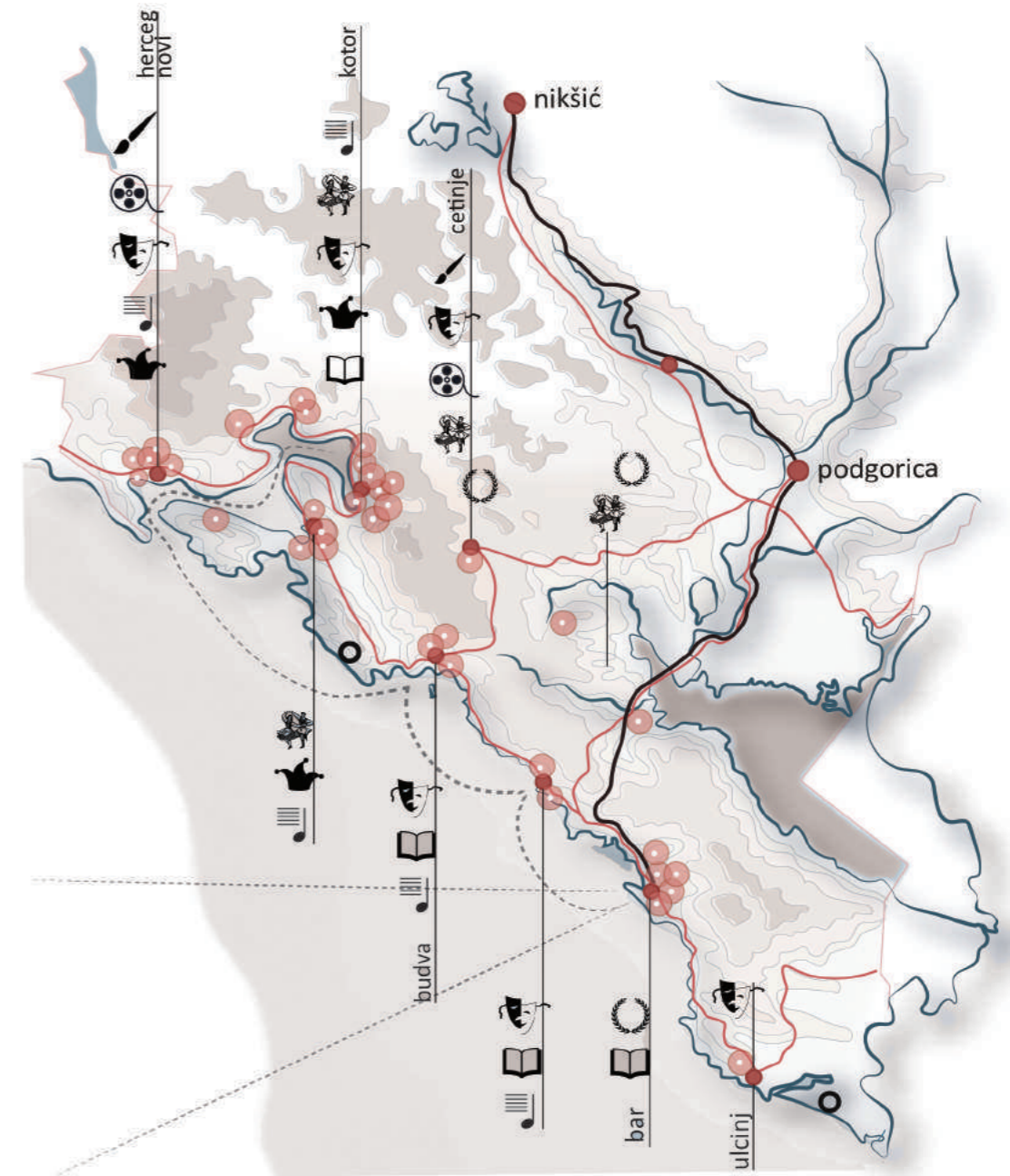


map of cultural contents and manifestations on the coast and in the surrounding areas

- theatre  

  - carnival  

  - film  

  - music  

  - art  

  - literature  

  - tradition  

  - folklore  

-  international summer music festivals

## CULTURE

Ulcinj is the most southern city in Montenegro, it is not situated near main transit roads, according to which Ulcinj is not a random stop, people 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.

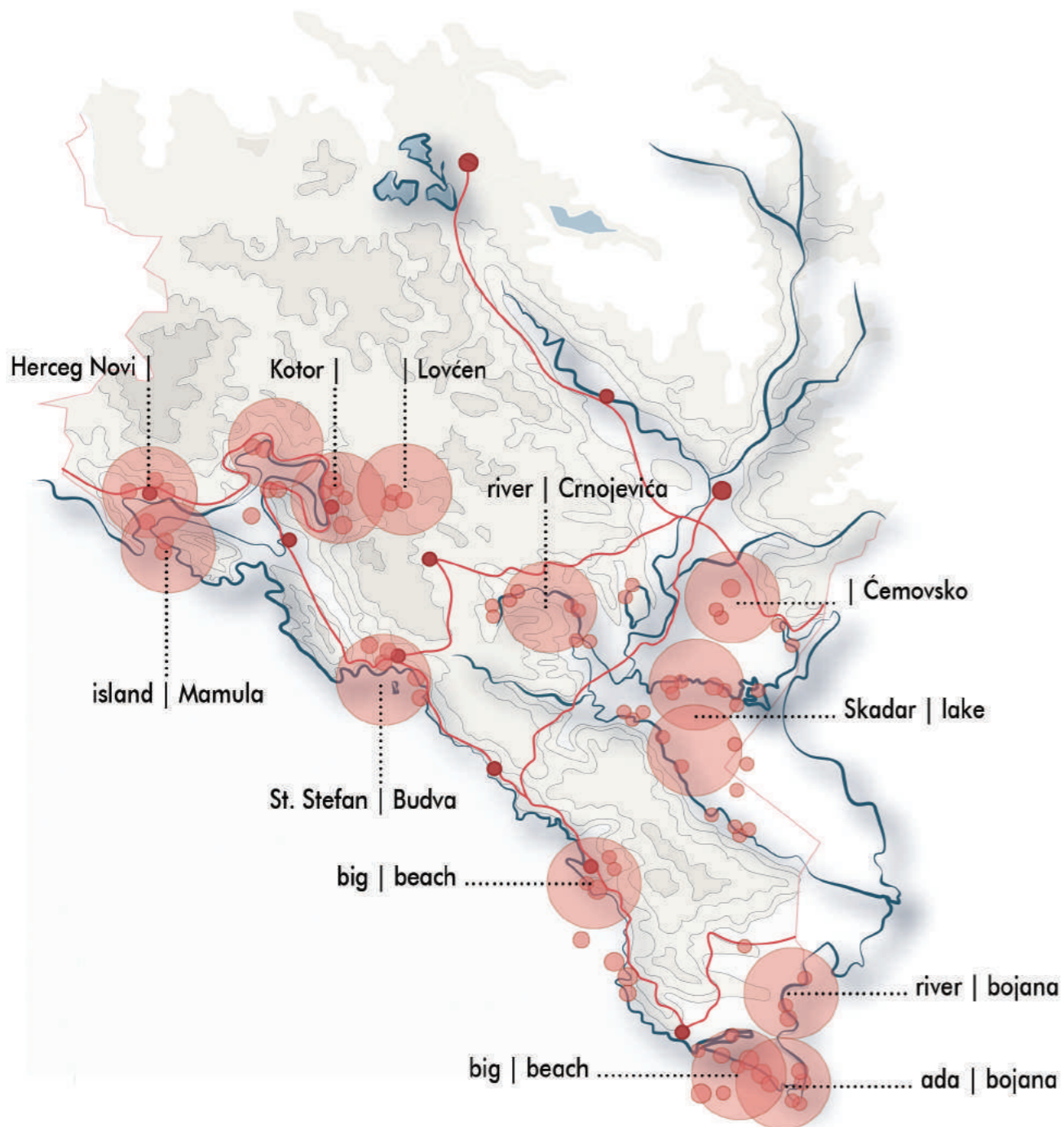






map of film sets at south of Montenegro

The first foreign film shot in Montenegro was the "Damage Mill" from 1921, the Czech authors Vladimir Pospisila Borna and Karel M. Klosa, but the material of this film was lost.



## CINEMATOGRAPHY mne | history

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 Rolf Randolph, recorded the film Der Alte Gospodar (Second Master) in Cetinje, Kotor, Dubrovnik and Split. The recording of the Austrian director Aleksandar Korde - 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 Durmitor", "Men's Excursion" (1964) were also filmed. Following are films such as "Castle in the South" (1933), "Girls in Escape" (1934), Death of Smail-age Cengic, Divljak (1935), Jack Cardiff's Long Boats (1964) and many others.





map of film sets at south of Montenegro

Movie *Dark side of 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 Ermano Olmi, who uses landscapes on Skadar Lake for the film *"Singing behind the paraven"* (2003).

Next year, *"Matilda"* with Jeremy Ayrans 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 Konchalovsky *"Glamor"* was shot, as was *"Good Pop"* with Bob Hoskins. *"Red Dawn"* was filmed in 2007, when he began working on the film *"Blum Brothers"*, starring Oscar-winning actors Rachel Weisz and Edrien Brody. One of the last films recorded in Montenegro is *"L'Homme qui voulait vivre sa vie"* by Erik Lartigoo, produced by Luka Besona.

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 Montenegrin director by Zivko Nikolic abounds in tradition; thematic, picture and tone. His performances of Montenegro stirred 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.

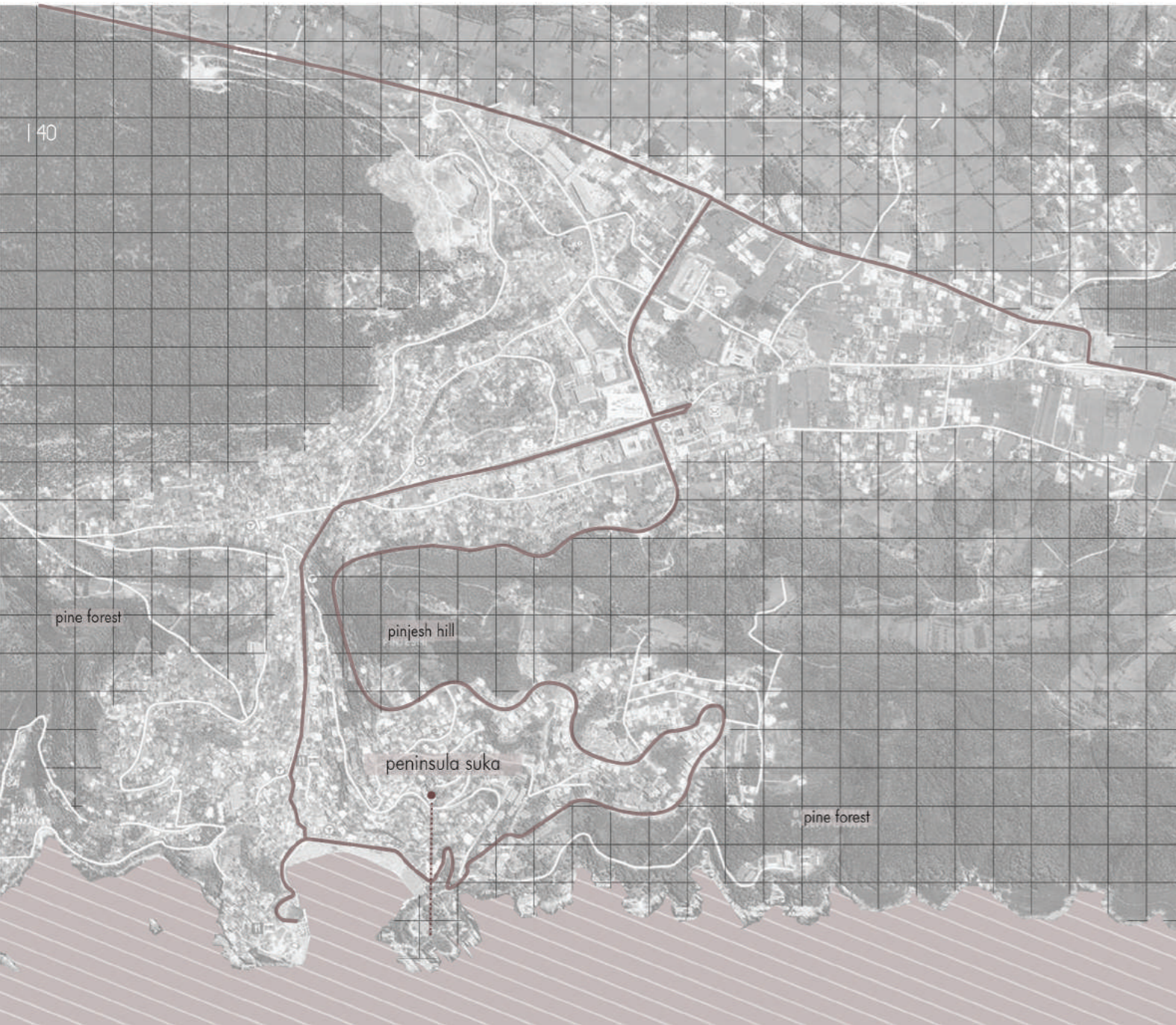
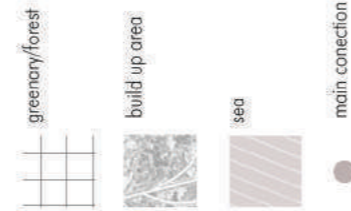






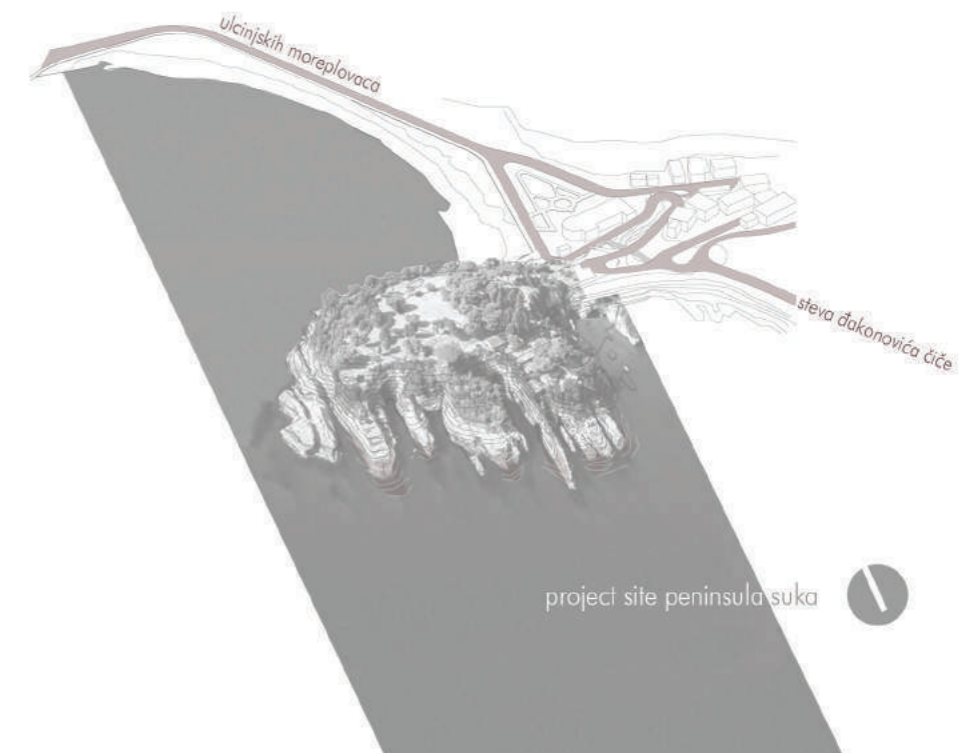
map of ulcinj

## LOCATION



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 lineary around main road. Connection between these two parts is by main steep streat which goes between two hills to the sea. Norther part of the town is build up on flat ground and is growing on east in direction of mail road. Southern part of town is build up into the hills which urbanism is affected by con- ture lines of sight, streats are narrow and steep. Coast of the town is consistent of two peninsulas surrounded by pine forest between wich there is Small beach (main town beach).

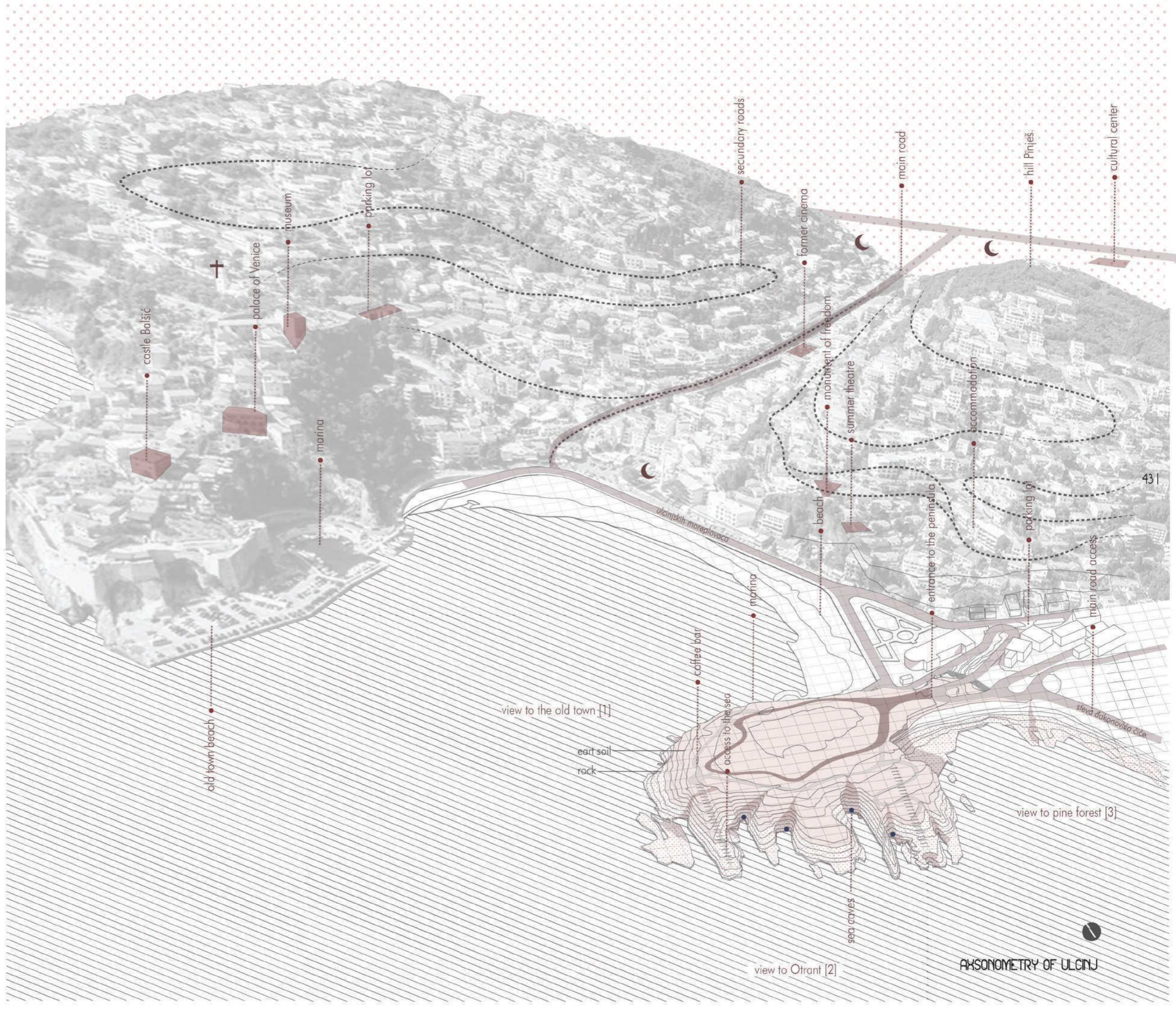
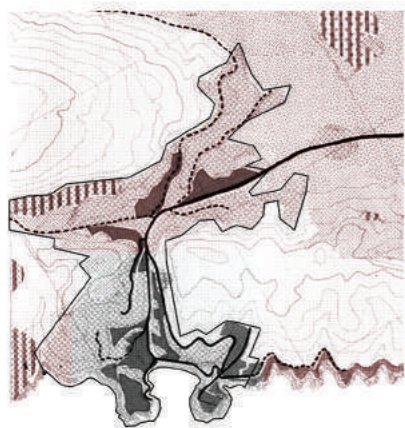
Site for Film and Sound research institute is peninsula Suka. It is 28 M high rock above the main beach, covered by pine forest .





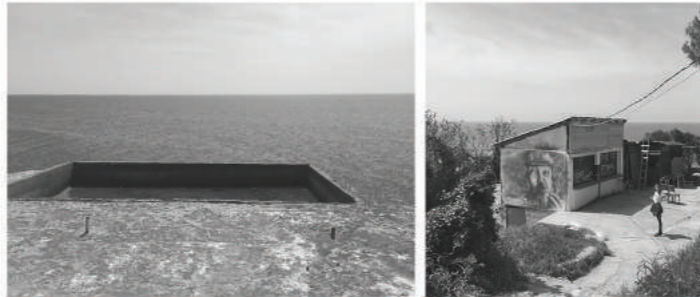


boundaries of build up area  
shopen area





site pictures

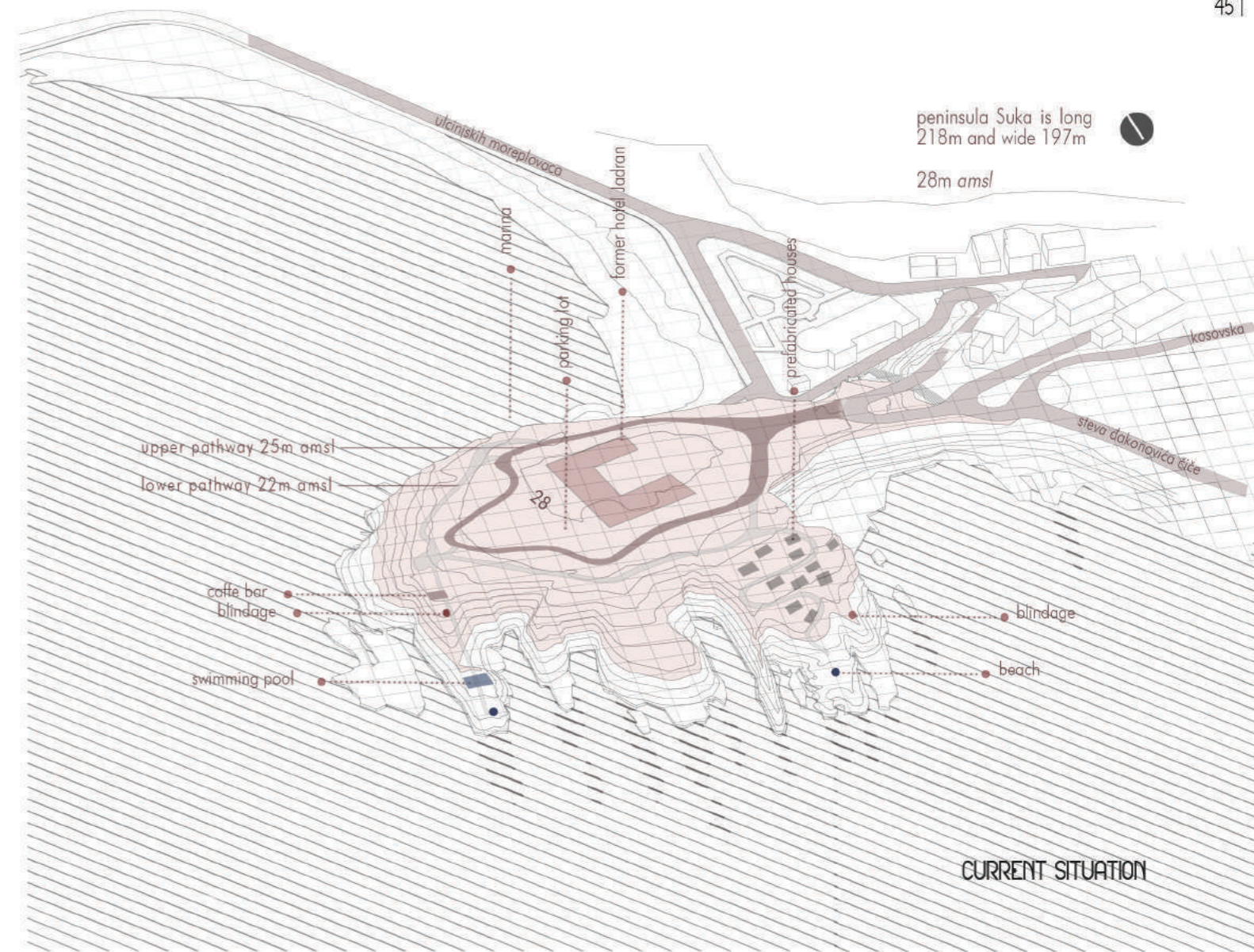


Entrance to peninsula Suka is near to crossing of street Ulcinjskih moreplovaca which goes trough town center and street Kosovska which is on border of build up area of town.

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

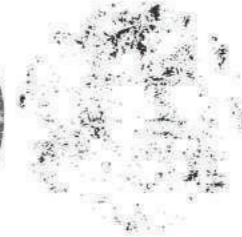
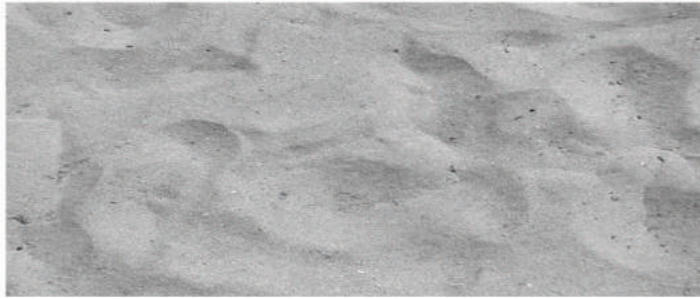
There are two main pathways on Suka upper which goes to parking plot big 500 m<sup>2</sup> and lower one goes trough housing and to existing coffe bar on east side of peninsula.

There are two rocky beaches, one close to coffe where is also swimming pool which was build during the time when there was hotel. also two blndage are still on peninsula.





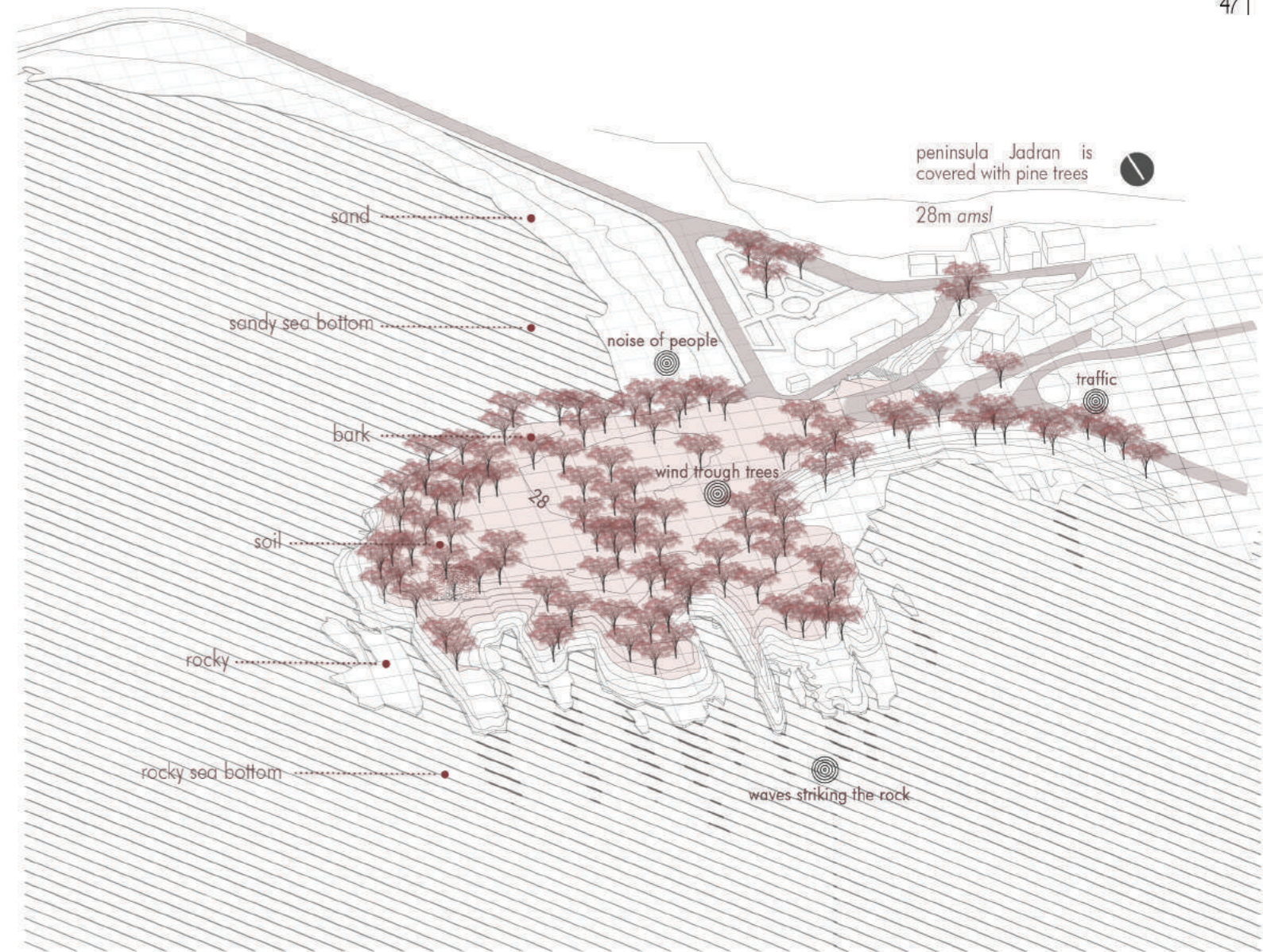
texture



filtration of light under the forest ceiling



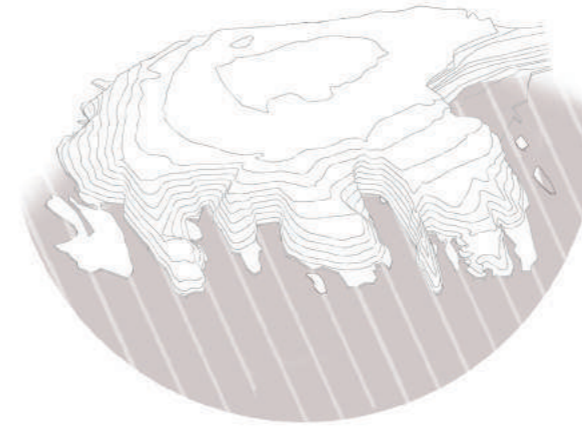
reflection of the light from sea to the rocks



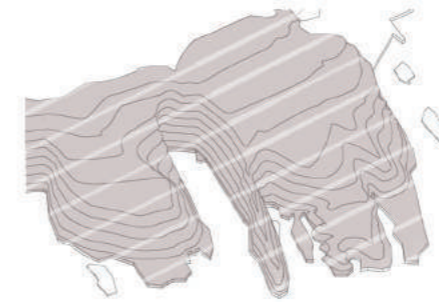
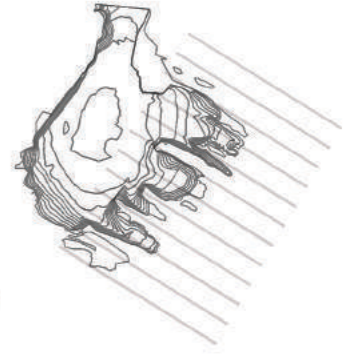


# CONCEPT

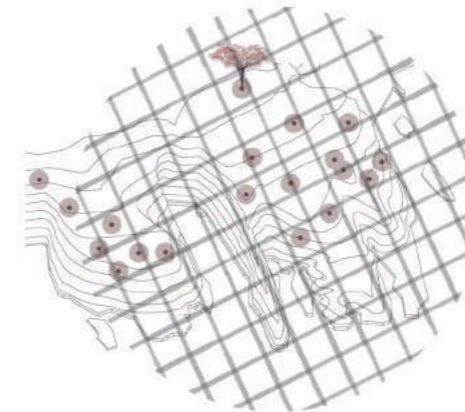
Architecture here is not subordinate to nature nor is it a violation. She is in harmony with her. Both architecture and nature have the left emptiness (possibility) to develop further and take it without disturbing them and not interfering with one another. as the coast and the sea, there is a clear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



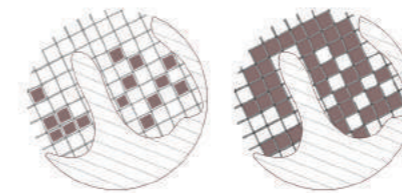
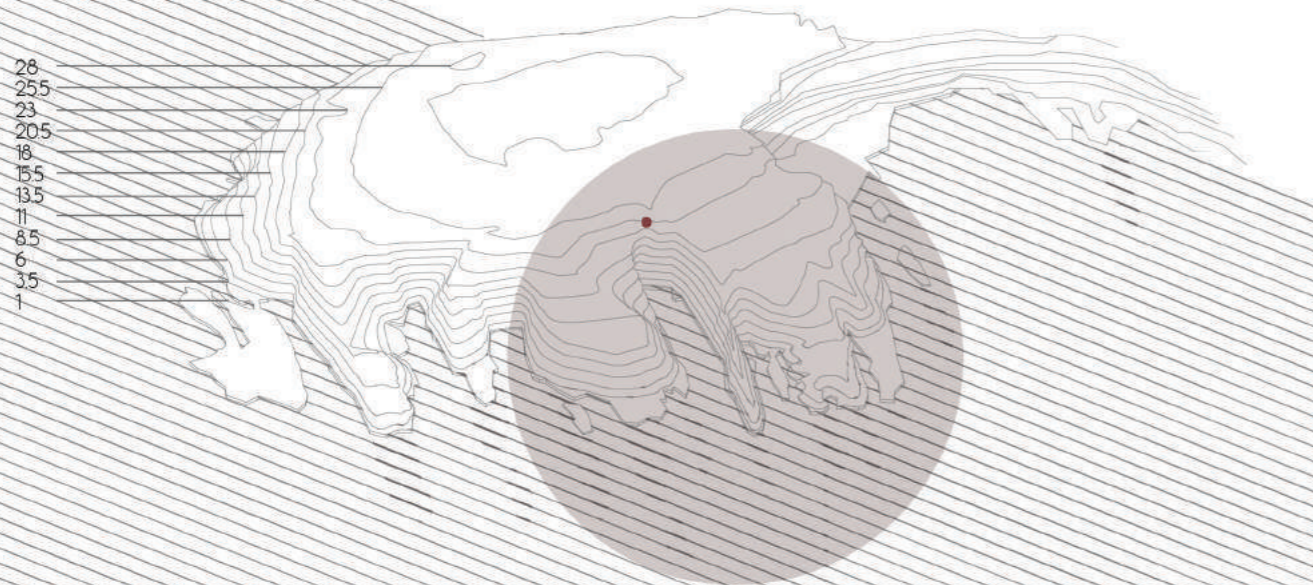
● following direction of natural shape of the peninsula



● following direction of contour lines of the peninsula



● following existing position of trees



space occupied by trees | space left to build up



● matrix similar as street and squares in old town





## BOUNDARIES I

### 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 provokes a certain mood, idea, emotion, concentration ..

The ultimate architectural satisfaction lies in the prohibited parts of the architectural work in which the boundaries of the perverted 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 homogeneous society.

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

But..

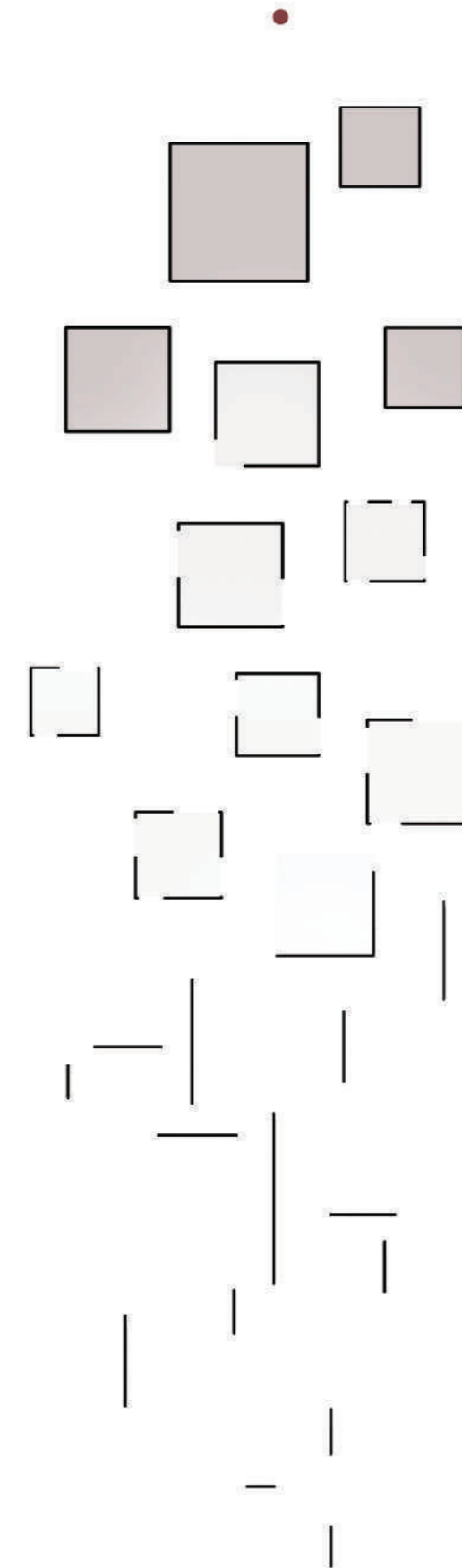
The boundary space is a system of abstract mental-spatial phenomena of unstable, non-permanent, semilogical, which differ and change depending on the user of space and activity (events) in the space. The nature of this space depends on the intellect and sensibility of the observer. It was formed on the basis of the accumulation of the observer's vivid sensory impressions. 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 shows 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 horizons by encouraging the development of new ideas (future).

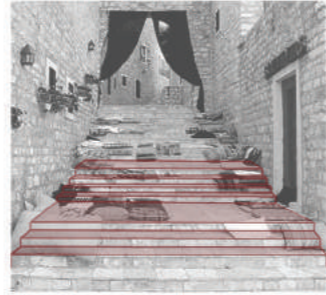




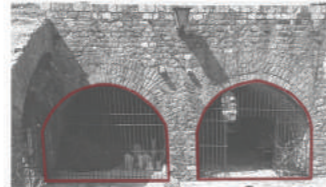
basic cube shape



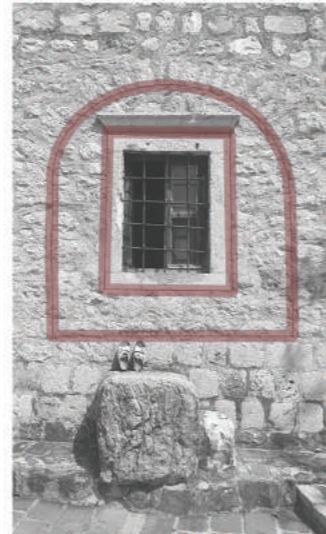
stairs as an important element of gathering



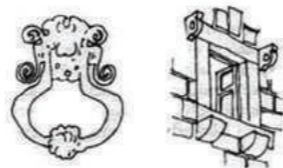
arched openings in the ground floor



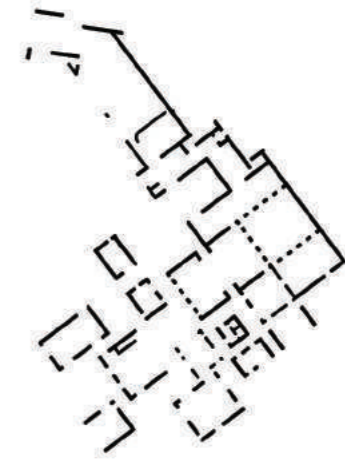
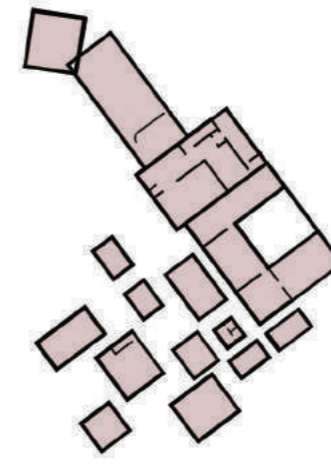
the openings changed through the epochs



window details



aksonometry | old town 1982



WIPE THE BORDERS BETWEEN INSIDE AND OUTSIDE • PERFORATED WALLS BY OPENINGS  
| respect and synchronization of nature and architecture |



MAKING DIFFERENT SCENOGRAPHIES  
| overlaying images, sounds shadows  
•  
creation of unique fickle cadres |







54 | 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 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...create(s) 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 live experiences, scents, movements, sounds that are present in "the flesh of the world" Pallasmaa. They are us. When poetic images(we) 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 causal and rational logic, these images are more sensory and cause communication by emotion.

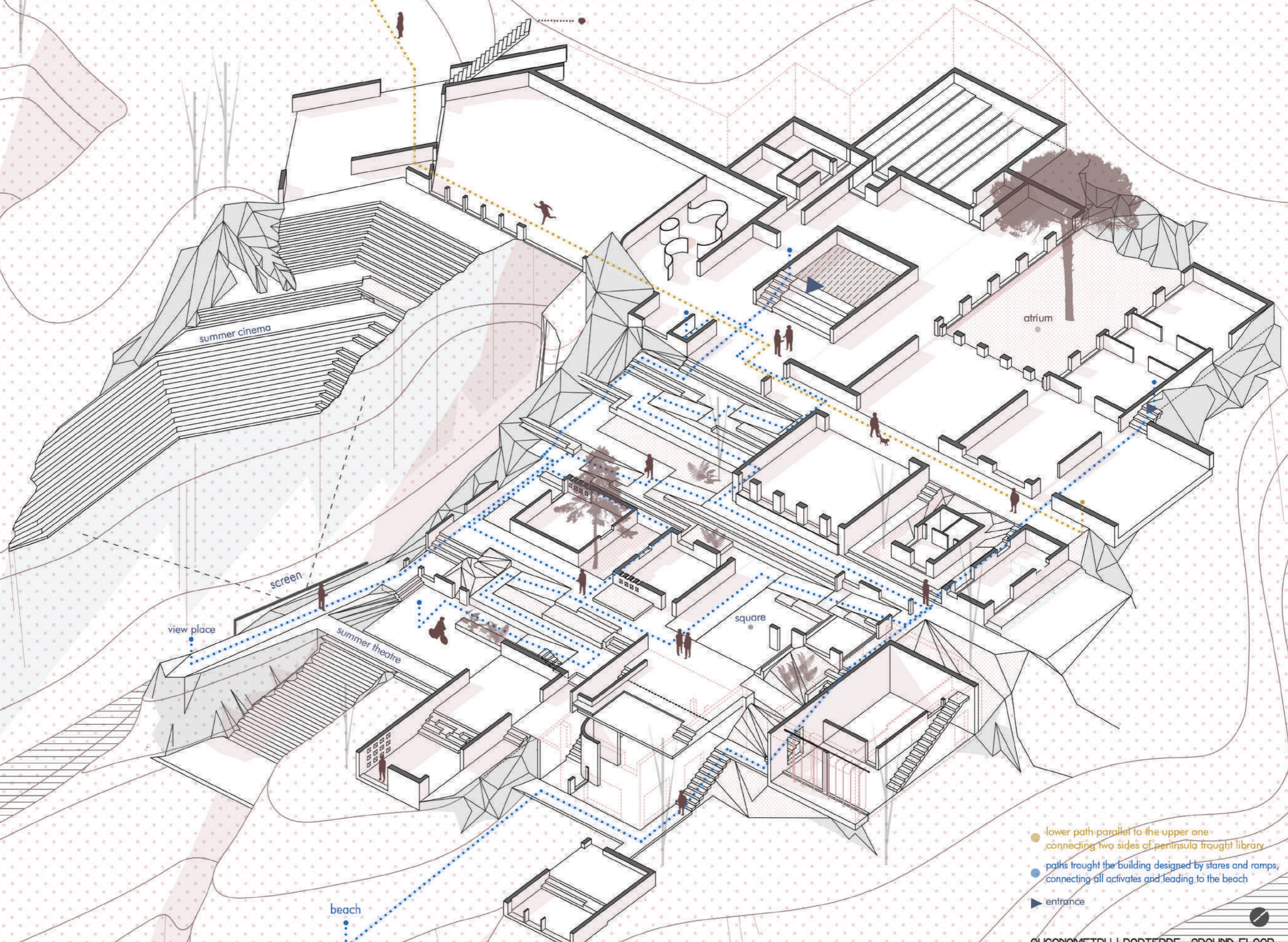
55 | Than architecture is not just a discipline that articulates space and geometry, its influence is conditioned by the integration of various aspects and experiences in a single entity. Material reality is the cause of our psyche and fatness, and it is only part of a "poetic image" Pallasmaa.

In order better to 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.



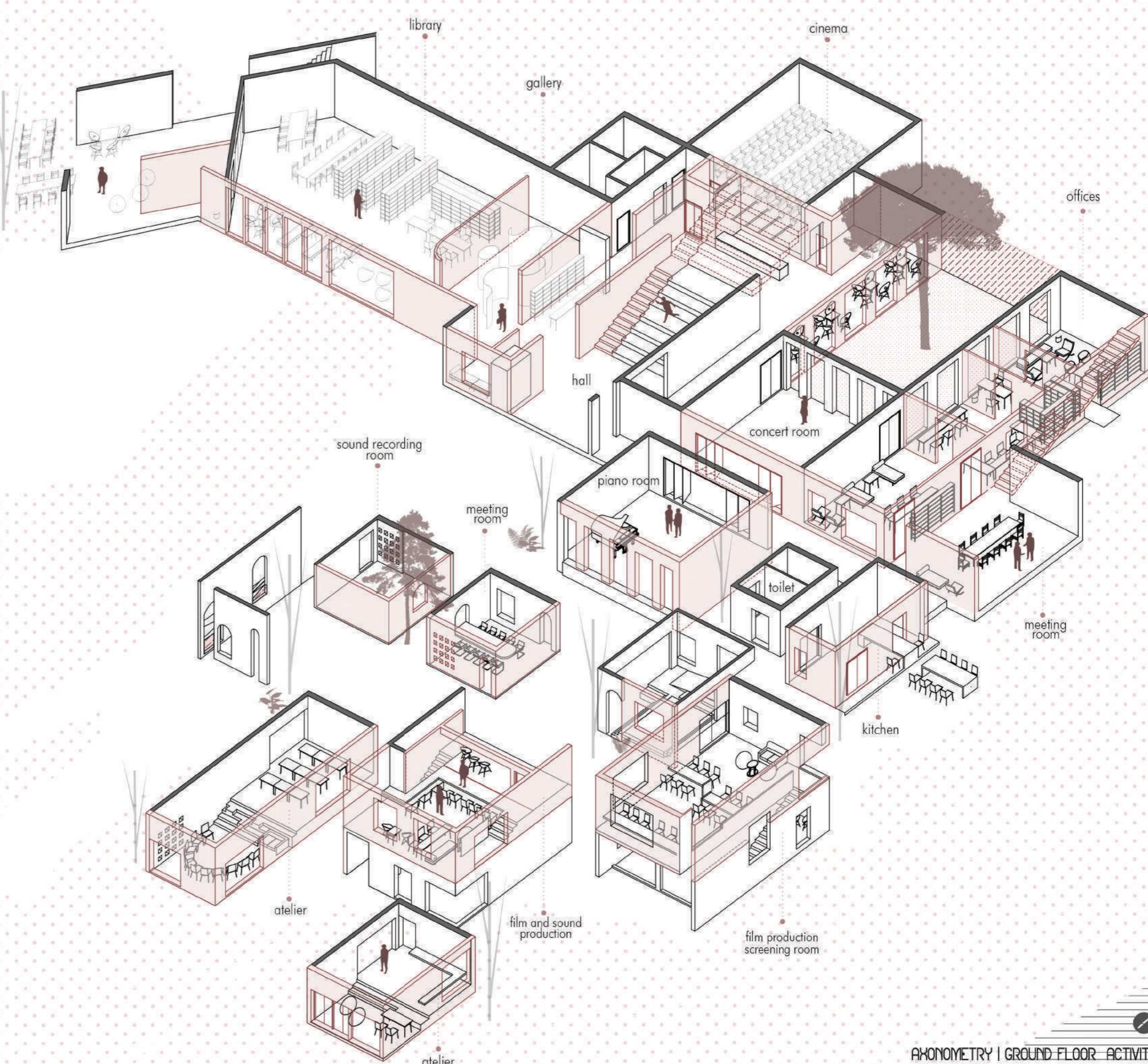




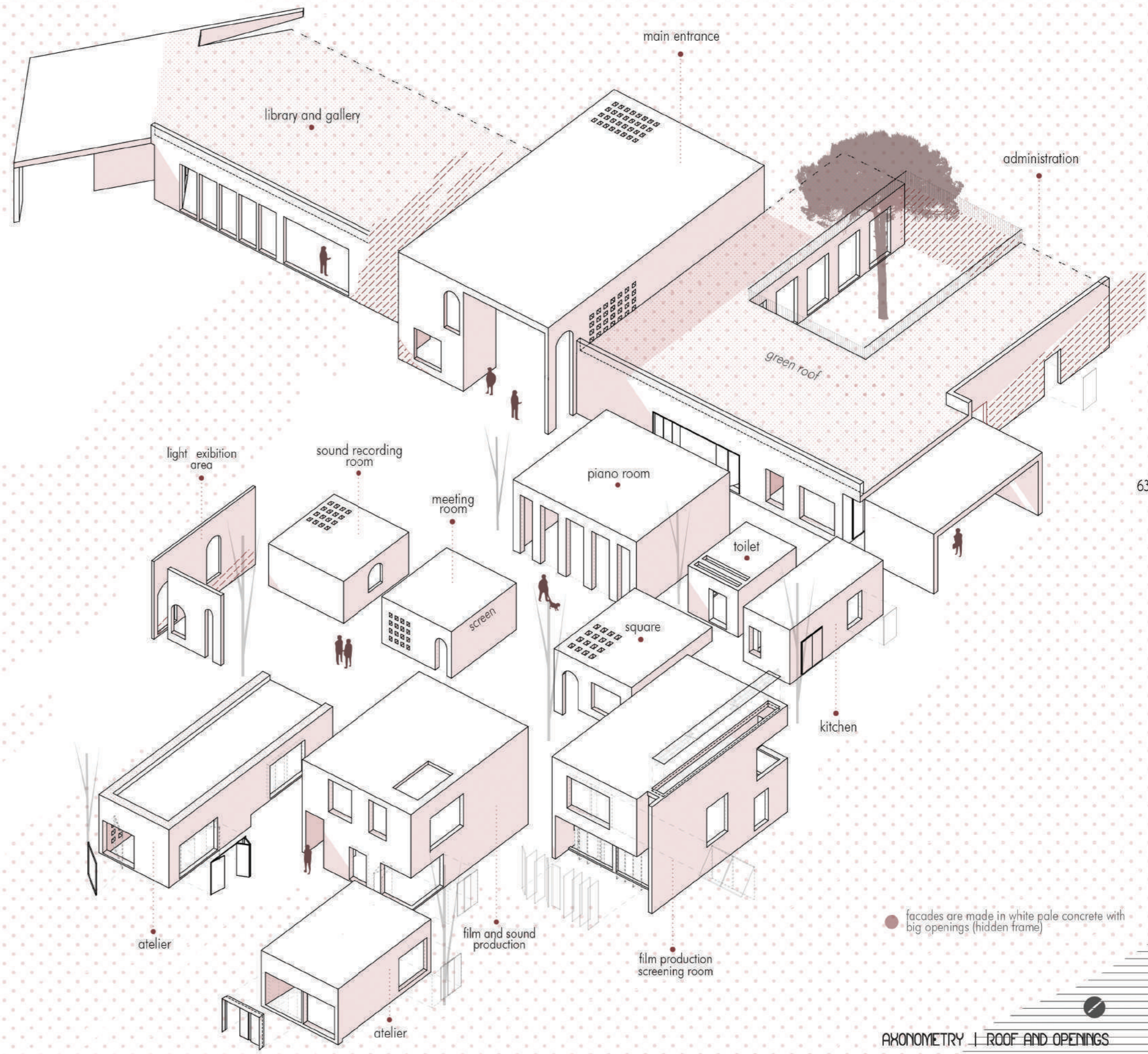


- lower path parallel to the upper one connecting two sides of peninsula through library
- paths through the building designed by stairs and ramps, connecting all activities and leading to the beach
- ▶ entrance



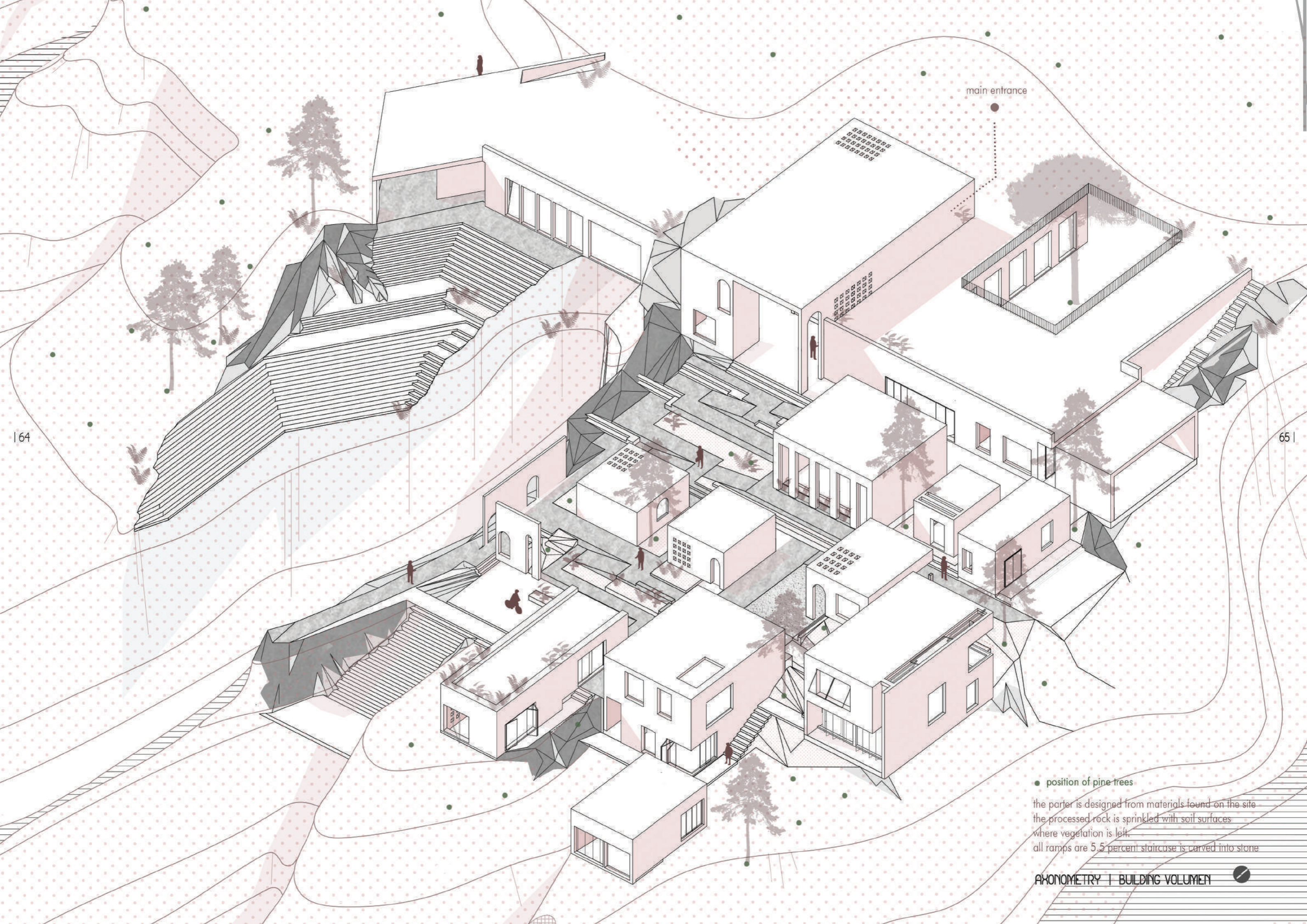






● facades are made in white pale concrete with big openings (hidden frame)





main entrance

164

65 |

● position of pine trees

the parter is designed from materials found on the site  
the processed rock is sprinkled with soil surfaces  
where vegetation is left.  
all ramps are 5.5 percent staircase is carved into stone





PAVILIONS - ROOMS  
PARK - CORRIDORS  
ACTIVATES - INSIDE | OUTSIDE  
COHESION







168

691

A

A

	m <sup>2</sup>
● projection	
1 entrance hall	85
2 reception, cloak room	90
3 gallery	80
4 library	180
5 terrace	40
6 summer cinema	
7 cinema room	90
8 cafeteria	100
9 atrium	
10 concert room / classroom	75
11 piano room	75
12 registration	
13 waiting room	145
14 offices	
15 meeting room	45
16 kitchen	25
17 sound recording room	30
18 discussion room	30
19 film and sound production	160
20 film production	160
21 atelier	120
22 summer amphitheatre	

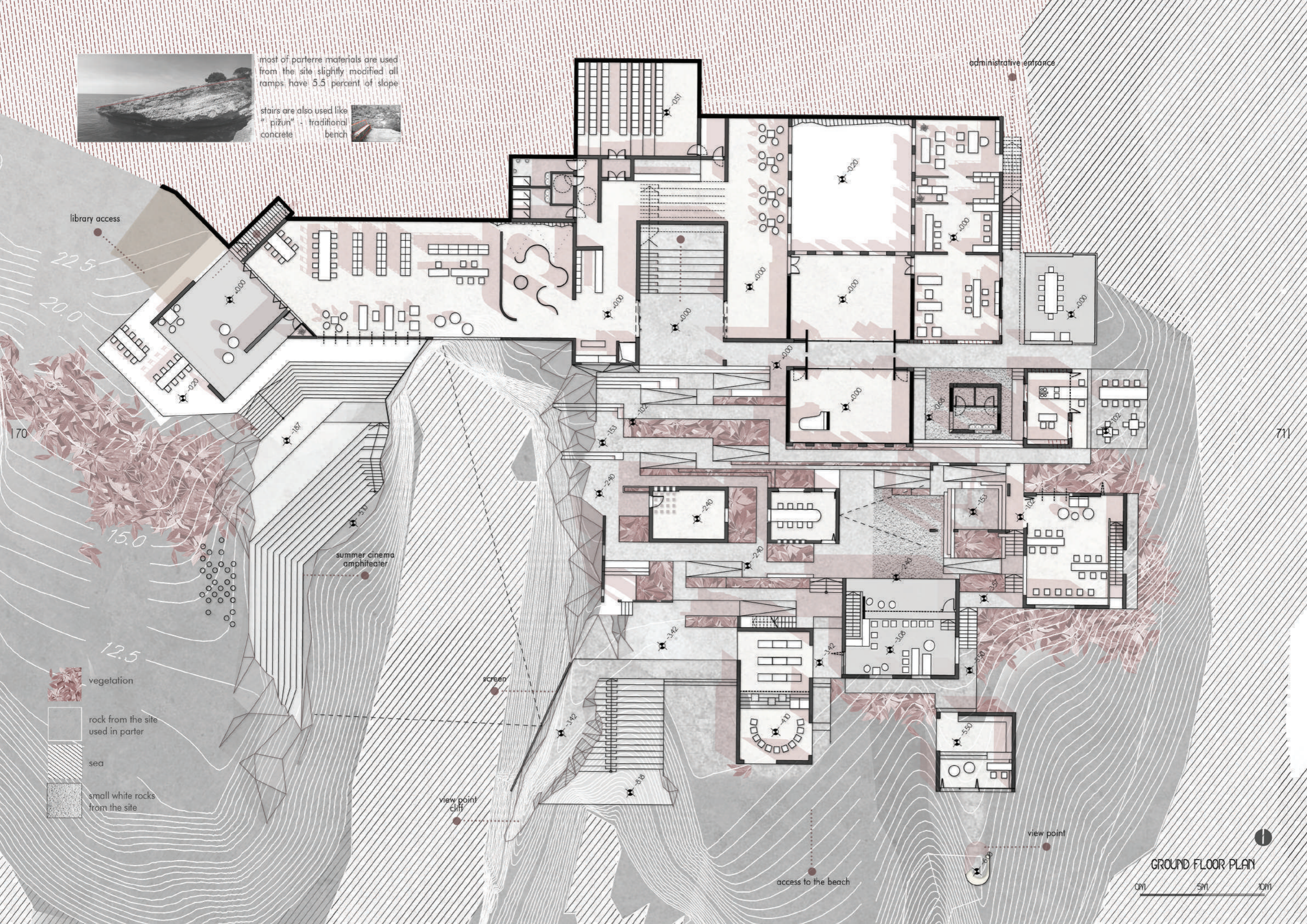
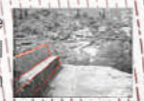
GROUND FLOOR PLAN  
0M 5M 10M








most of parterre materials are used from the site slightly modified all ramps have 5,5 percent of slope

stairs are also used like "pizun" - traditional concrete bench



-  vegetation
-  rock from the site used in parter
-  sea
-  small white rocks from the site

GROUND FLOOR PLAN

0M 5M 10M





INTERIOR OPEN TO EXTERIOR  
WINDOWS AND DOORS  
- FRAMES BETWEEN IN | OUT





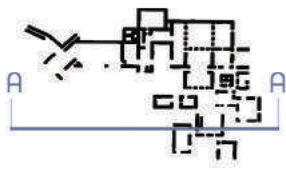


SECTION

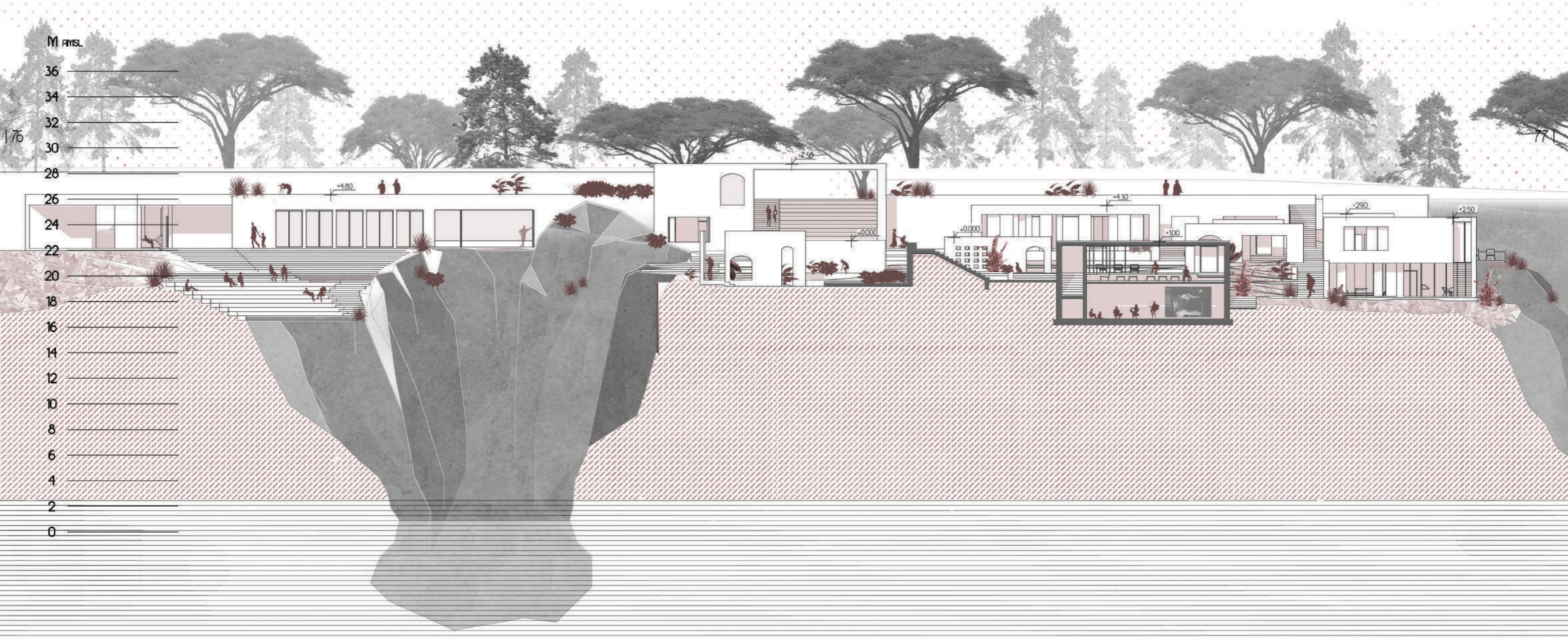
M AMSL







SECTION





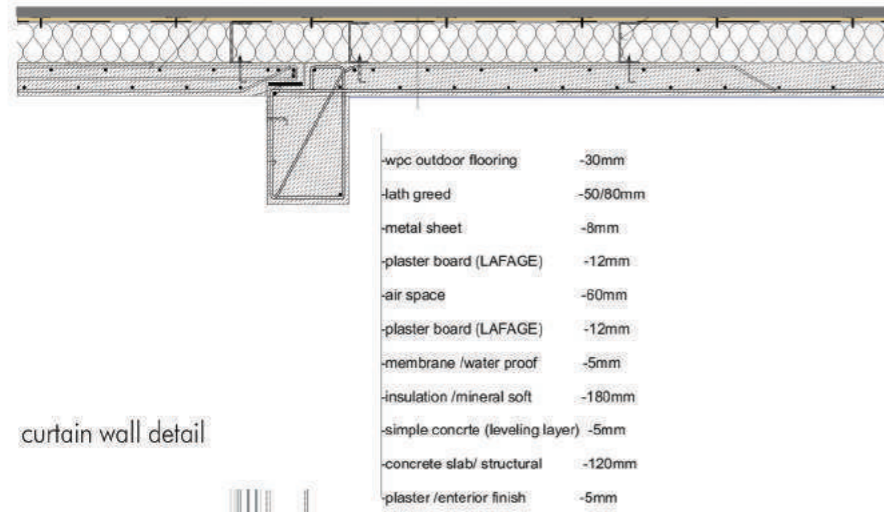


178

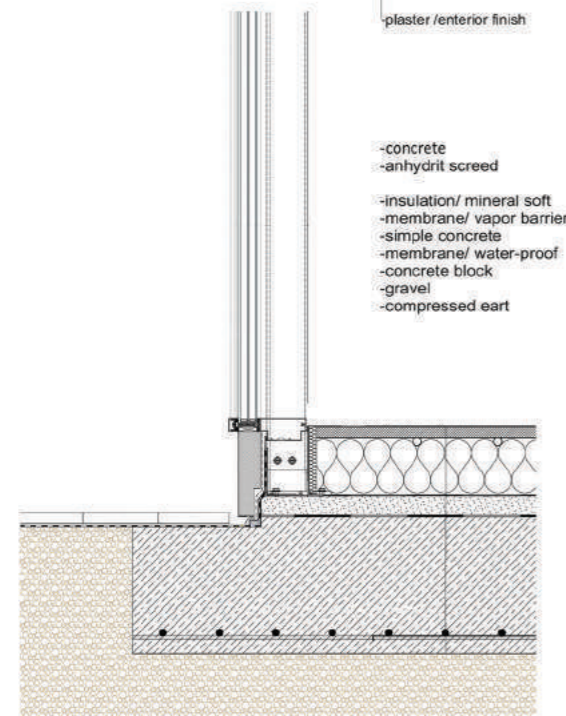
179



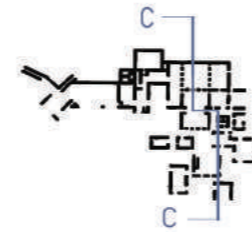
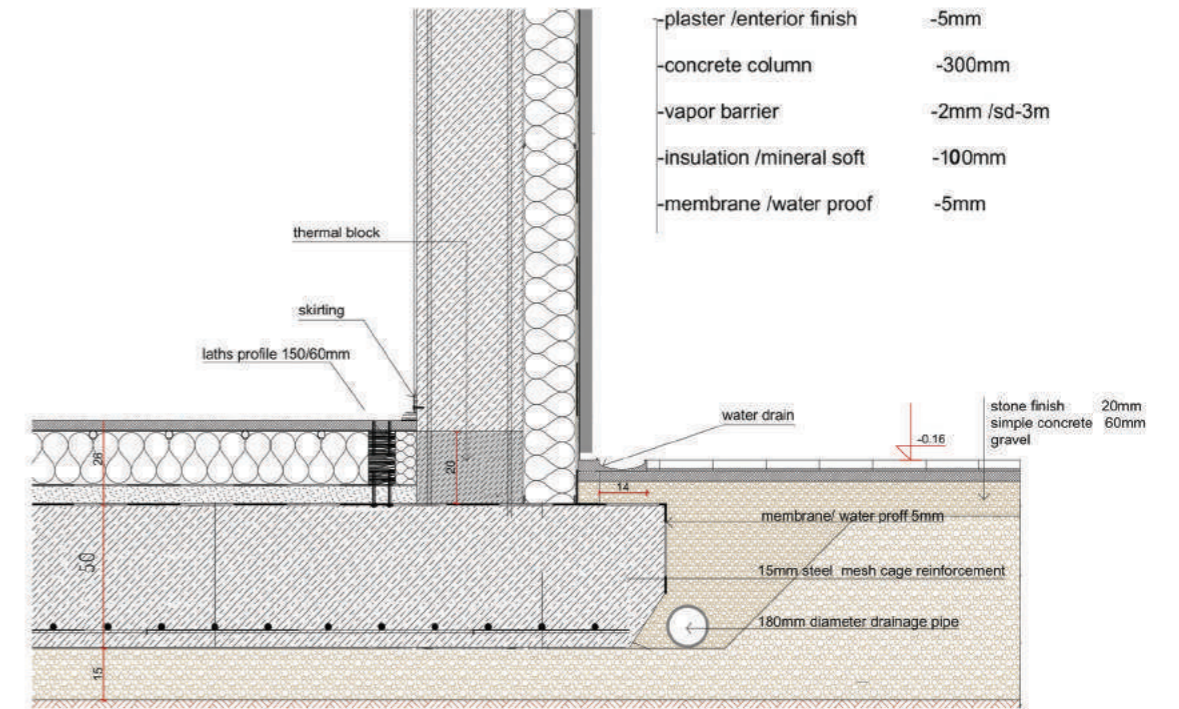
roof detail / dilatation



curtain wall detail

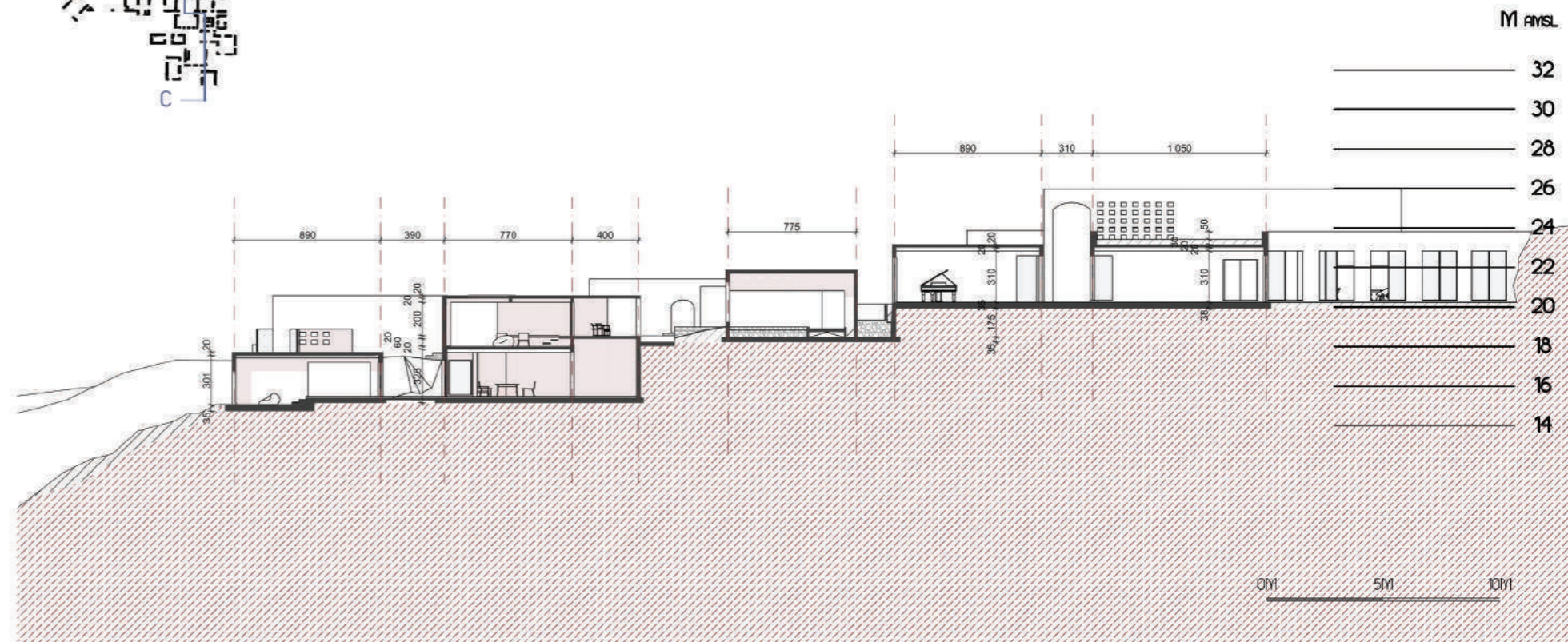


fondation detail



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 depends on the soil : on the stabile rock soil is used a slab 30 cm thick, while in the mixed soil fondation slab goes to 50 cm thick. the ground site for foundations is terraced prepared.

The other part of the building is 60 meters long, dilated 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).





VISUALIZATIONS





# ENTRANCE

concept | removed and added cube





















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