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ALTERATION AND CONTINUITY IN MONTENEGRIN ARCHITECTURE

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(M. Sc.Thesis)

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ABSTRACT

The architecture of Montenegro has been upgraded during historical periods in the country and has evolved in line with changes, both economic and cultural. All political changes and continuities have significantly affected the modernization of Montenegro. Architecture in Montenegro, as part of the rich heritage of the former Yugoslavia, carries profound traces of historical and cultural development. In this research, we will focus on understanding the key factors shaping the architectural scene in Montenegro, with a particular emphasis on the period of the former Yugoslavia. Our central thesis suggests that studying architectural achievements within the territory of the former Yugoslavia is crucial for comprehending the evolution of architecture in Montenegro and other former Yugoslav countries. As a result, the architectural landscape of Montenegro reflects the region's diverse historical periods, particularly during the Ottoman and Yugoslavian eras. Each period introduced distinct characteristics, materials, and structural elements that significantly shaped the built environment. Overall Montenegro's architectural evolution underscores the intricate interplay between economic forces, cultural heritage, and urban development.

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KARADAĞ MİMARİSİNDE DEĞİŞİM VE DEVAMLILIK

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ÖZET

Karadağ'ın mimarisi, ülkedeki tarihsel dönemler boyunca gelişmiş ve hem ekonomik hem de kültürel değişimlerle birlikte evrim geçirmiştir. Tüm siyasi değişimler ve devamlılıkler, Karadağ'ın modernleşmesini önemli ölçüde etkilemiştir. Eski Yugoslavya'nın zengin mirasının bir parçası olarak Karadağ'daki mimarlık, tarihi ve kültürel gelişimin derin izlerini taşır. Bu araştırmada, Karadağ'daki mimari sahneyi şekillendiren ana faktörleri, özellikle eski Yugoslavya dönemi üzerine odaklanarak anlamaya çalışacağız. Ana tezimiz, eski Yugoslavya topraklarındaki mimari başarıların incelenmesinin, Karadağ ve diğer eski Yugoslav ülkelerindeki mimarinin evrimini anlamak için kritik olduğudur. Sonuç olarak, Karadağ'ın mimari manzarası, özellikle Osmanlı ve Yugoslavya dönemlerinde bölgenin çeşitli tarihsel dönemlerini yansıtır. Her dönem, yapılı çevreyi önemli ölçüde şekillendiren belirgin özellikler, malzemeler ve yapısal unsurlar getirmiştir. Genel olarak, Karadağ'ın mimari evrimi, ekonomik güçler, kültürel miras ve kentsel gelişim arasındaki karmaşık etkileşimi vurgular.

1. Giriş

Arka plan ve problem tanımı

Karadağ, Güneydoğu Avrupa'da yer almakta olup, Adriyatik Denizi'ne kıyısı bulunmaktadır ve Hırvatistan, Bosna-Hersek, Sırbistan, Kosova ve Arnavutluk ile komşudur. Başkenti Podgorica, eski kraliyet başkenti ise Cetinje'dir. Karadağ, eski Yugoslavya'nın bir parçasıydı ve Yugoslavya, 1991 yılına kadar altı cumhuriyetten oluşuyordu. Ülkenin mimari kimliği, Osmanlı ve Yugoslavya dönemleri de dahil olmak üzere tarihinden önemli ölçüde etkilenmiştir.1929'dan 2003'e kadar Güneydoğu Avrupa'da var olan Yugoslavya, bölgenin siyasi ve kültürel manzarasında önemli izler bırakmıştır. Yugoslavya'nın ideolojisi ve tarihi, bölgedeki mimarinin oluşumunda etkili olmuştur. Yugoslav mimarisi, çeşitli kültürel unsurları bir araya getirerek, sosyo-politik bağlam içinde benzersiz bir kimlik oluşturmuştur. 14. yüzyıldan 20. yüzyılın başlarına kadar Karadağ'ın bazı bölgelerini kontrol eden Osmanlı İmparatorluğu, önemli kültürel ve mimari değişiklikler getirmiştir. Osmanlı yönetimi, yerel geleneklerle bütünleşen camiler, kervansaraylar ve hamamlar gibi İslami mimari unsurları tanıtmıştır. Yugoslav mimarisinin modernist ve brutalist tarzları, beton, çelik ve cam kullanımıyla karakterize edilen işlevsel tasarımlar ortaya koymuştur. Bu tarzlar, sosyalist dönemde ortaya çıkmış olup, Yugoslavya'nın kentleşme ve sanayileşme gibi sosyo-ekonomik koşullarından

etkilenmiştir. Özellikle dünya savaşları sırasında yaşanan savaş olayları, Karadağ'ın mimarisini büyük ölçüde etkileyerek ekonomik zorluklara yanıt olarak kolektif konut gibi işlevsel mimari çözümlere yönelmesine yol açmıştır. Karadağ'ın Akdeniz mimarisi, yerel malzemelerin kullanımı ve doğal çevre ile uyumlu entegrasyonu ile karakterize edilmektedir ve mimari kimliğinde önemli bir rol oynamaktadır.

Çalışmanın amacı ve yöntemi

Bu çalışma, özellikle Yugoslav dönemi sırasında Karadağ mimarisini şekillendiren anahtar faktörleri keşfetmeyi amaçlamaktadır. Nitel araştırma yöntemleri, literatür incelemesi ve Karadağ ile eski Yugoslavya'daki önemli mimari projelerin karşılaştırmalı analizi kullanılacaktır. Araştırma, Osmanlı etkileri, savaş zamanındaki etkiler ve sosyalist dönemin Karadağ mimarisine olan etkisi hakkında soruları yanıtlayacaktır.

Hipotez

Bu çalışmanın temel tezi, eski Yugoslavya'daki mimari başarıların anlaşılmasının, Karadağ ve diğer eski Yugoslav ülkelerindeki mimarinin evrimini anlamak için hayati önem taşıdığıdır. Çalışma, bölgedeki mimari uygulamaların, kültürel çeşitlilik ve tarihsel olaylar tarafından nasıl şekillendiğini vurgulayacaktır.

2. Osmanlı İmparatorluğu Döneminde Karadağ

Karadağ'ın Osmanlı İmparatorluğu dönemindeki tarihsel seyri, direniş, toprak yeniden düzenlemeleri ve jeopolitik ittifaklarla karakterize edilen karmaşık dinamiklere sahiptir. Karadağ'ın Osmanlı egemenliği altındaki deneyimi, şu önemli yönleri açıklayarak ortaya koymaktadır:
Karadağ, engebeli coğrafyasıyla Osmanlı saldırılarına karşı doğal bir kale olarak ortaya çıkmıştır. Ancak bölge tam anlamıyla boyunduruk altına alınamamış, özellikle Karadağ klanları gibi yerel kabileler, kısmi özerkliklerini korumuştur. Eski Karadağ veya Crna Gora olarak bilinen Karadağ'ın çekirdeği, Osmanlı egemenliğinin farklı dönemlerinde dönemsel bağımsızlık veya yarı özerklik sürdürmüştür. Karadağ toplumu, kabile varlıklarına göre karmaşık bir şekilde örgütlenmiş, "Vladikas" olarak adlandırılan kabile liderleri, Osmanlı otoritesine karşı önemli roller üstlenmiştir. Bu liderler hem dini hem de siyasi figürler olarak işlev görmüştür. Zorlu arazi koşullarıyla karşı karşıya kalan Karadağlılar, Osmanlı kuvvetlerine karşı gerilla savaşı stratejileri kullanmıştır. Saldırı ve kaçma taktikleriyle, Osmanlı'nın bölge üzerinde tam kontrol sağlama çabalarını engellemeyi başarmışlardır. Karadağ, zaman zaman Osmanlı İmparatorluğu ile diplomatik antlaşmalara girmiş, geçici barış dönemleri müzakere etmiştir. Bu anlaşmalar genellikle Karadağ'ın özerkliğini vergi veya askeri işbirliği karşılığında kabul etmiştir.
Ortodoks Hristiyan Kilisesi, Osmanlı egemenliği döneminde Karadağ'ın kimlik ve kültürel mirasını korumada önemli bir rol oynamıştır. Cetinje Manastırı gibi manastır kurumları, direnişin ve kültürel korumanın kilit kaleleri olarak ortaya çıkmıştır. Karadağ, zaman içinde toprak sınırlarında dalgalanmalar yaşamış, sahil bölgeleri arasında Budva ve Kotor gibi yerler Osmanlı yönetimi altına girmiştir. 1878 Berlin Kongresi, Karadağ'ın bağımsız prenslik olarak tanınmasını işaret etmiş ve böylece bölgedeki doğrudan Osmanlı egemenliğinin sona ermesini simgelemiştir. Karadağ'ın Osmanlı İmparatorluğu dönemindeki tarihsel hikayesi, direnişin, özerklik ve diplomatik stratejilerin kesiştiği çok yönlü bir etkileşimi temsil eder, bu da onun benzersiz kültürel ve tarihsel kimliğinin gelişiminde önemli bir rol oynamıştır.

2.1. Mimaride Yansımalar

Osmanlı mimari mirasında, taş, tuğla ve ahşabın dikkatli bir şekilde birleşimi, ustalarının özgünlüğünün bir kanıtı olarak durmaktadır. Taşın temel kullanımı yapısal sağlamlığı sağlarken, tuğlanın esnekliği zarif kemerler, kubbeler ve tonozlar oluşturmada kullanılmış, ahşap ise hem dekoratif süslemelerde hem de temel destekte kullanılmıştır. Klasik zirvesinde, mermerin gösterişli kullanımı yerini, kurşun kaplamalı kubbelerin ve minarelerin estetik cazibesi ve pratikliğine bırakmış, özellikle ikonik beyaz ve mavi İznik çinileri ile süslenmiştir. Yüzeylerin süslenmesi, renkli taşların, egzotik ağaçların ve yaldızlı süslemelerin ustaca kullanımıyla zenginleştirilmiş karmaşık geometrik motiflerle konuşur, çeşitli katmanlarla kültürel anlam ve rezonansa katkıda bulunur. Ağaçların dikkatlice yerleştirilmesi, sadece estetik bir iyileştirme olarak değil, aynı zamanda inşa edilmiş yapıların doğal çevre ile uyum içinde olduğunun bir kanıtı olarak hizmet eder. Gerçekten de, Osmanlı kentsel planlama prensipleri, doğa ile uyum içinde varoluşun derin bir ethosunu yansıtır, burada yapıların organik entegrasyonu, çevresel güzellik için derin bir saygının altını çizer. Sadece inşa edilmiş yapılarla değil, insan yaratıcılığı ile doğal dünya arasındaki zamanılayan uyumun da kutlamasını yapan felsefi bir duruşu simgeler. İslam ve Hristiyan mimari motiflerinin sentezi, özellikle karakteristik kubbeleri, kemerleri ve renkli camları ile temsil edilen Osmanlı mimarisi, kültürel etkileşimler arasındaki sürekli diyalogun somut bir göstergesi olarak hizmet ederken, aynı zamanda insan müdahalesi ile daha geniş ekosistem arasındaki zamansız uyumu kutlar (Kuban, 2010). Osmanlı İmparatorluğu, Karadağ dahil egemen olduğu bölgelerin mimarisine derin bir etki bırakmıştır. Bu etki, bugün de Karadağ'daki çeşitli mimari unsurlar, tarzlar ve yapılarla yansımaktadır (Woodhead, 2011).

Karadağ'da Osmanlı tarzı kubbeleri ve minareleri ile karakterize camiler, özellikle Osmanlı yönetimi altında olan bölgelerde bulunabilir. Bu yapılar genellikle İslam mimarisinin tipik zarif basitliği ve geometrik tasarımları yansıtır. Osmanlı mimarları, mühendislik becerileriyle tanınmışlardır ve bu, Karadağ'daki köprülerin ve su kemeri yapılarının inşasında yansır. Osmanlı köprüleri genellikle sivri kemerler ve sağlam taş yapı kullanımıyla öne çıkar. Osmanlı, Karadağ'ın tahkimatlarının gelişimine kalıcı bir etki bırakmıştır. Askeri zorluklara dayanabilecek şekilde tasarlanan kaleler ve savunma duvarları, genellikle Osmanlı mimari prensiplerini sergiler. Osmanlı mimarisi üzerinde Karadağ'daki konut mimarisine etkisi, evlerin ve yaşam alanlarının tasarımında görülebilir. Avlular, gölgeli alanlar ve iç düzenlemeler, Osmanlı esintili özellikleri yansıtabilir. Meydanlar, meydanlar ve pazar yerlerinin düzenlenmesi de dahil olmak üzere Osmanlı kentsel planlama prensipleri, Karadağ'ın belirli kasaba ve şehirlerinin organizasyonuna izler bırakmıştır. Osmanlı mimarisi, genellikle yerel yapı geleneği ile Osmanlı tasarım prensiplerinin birleşimi olarak yorumlanır. Bu tarzların harmanlanması benzersiz bir mimari kimlik yaratır (Suvajdžić, 2014). Osmanlı inşaat teknikleri ve taş gibi malzemelerin kullanımı, Karadağ'daki binaların dayanıklılığı ve estetiğini etkilemiştir. Osmanlı mimarisi, imparatorluğun çeşitli kültürel ve dini etkilerini yansıtır. Camiler, kiliseler ve sinagogların yakın çevrede bir arada bulunması, Osmanlı'nın dini hoşgörü mirasının bir kanıtıdır. Hat, geometrik desenler ve arapça tasarımlar gibi süsleme detayları, Karadağ'daki Osmanlı etkili mimaride yaygındır. Karadağ'ın tarihsel dönemlerinden geçiş yaparken, Osmanlı mimarisi uyarlamalar ve yenilemeler geçirmiştir. Bu süregelen diyalog, mimari tarzların evriminde yansımaktadır.

Osmanlı mimarisinin Karadağ'daki yansımalarını anlamak, bu bölgeler arasındaki tarihsel ve kültürel bağlantının iç içe geçmişliğine dair içgörüler sunar. Bu, Karadağ'ın mimari dokusunda Osmanlı İmparatorluğu'nun kalıcı mirasının bir kanıtıdır.

2.1.1. Husein Paşa camii – Pljevlja

Husein Paşa Camii, orta 16. yüzyılda inşa edilmiş olup geleneksel Osmanlı mimari özelliklerini sergilemektedir. Bu özellikler arasında belirgin bir kubbe ve uzun bir minare bulunmaktadır, ki bunlar Osmanlı cami tasarımının tipik örnekleridir. Cami, adını Osmanlı dönemi askeri komutanı Husein Paşa'dan almaktadır ve Pljevlja'daki tarihsel önemini vurgulamaktadır. Merkezi kubbe ve yarı kubbeler gibi mimari unsurlar, Osmanlı etkisini karmaşık süslemeler ve yapısal tasarımıyla ortaya koymaktadır.

2.1.2. Kalemegdan, Belgrad, Sırbistan - Osmanlı etkisi

Belgrad'daki Kalemegdan Kalesi, Roma, Bizans ve Osmanlı mimari tarzlarının bir karışımını yansıtmaktadır. Osmanlı yönetimi sırasında, kalede camiler, askeri yapılar ve savunma yapıları inşa edilmiştir. Bu eklemeler, Osmanlı minareleri, mihraplar ve karakteristik olarak tasarlanmış kapılar gibi unsurları içermekteydi. Kale, sadece bir tarihi anıt olarak değil, aynı zamanda müzeleri barındıran ve şehrin panoramik manzarasını sunan kültürel bir merkez olarak hizmet vermektedir.

2.1.3. Ganića kulesi, Rožaje

Ganića Kulesi, başlangıçta bir askeri tahkimat olan ve daha sonra bir konuta dönüştürülen yapı, Osmanlı mimari prensiplerini sergilemektedir. Taş ve ahşap kullanılarak inşa edilen kule, Osmanlı tahkimatlarının tipik unsurları olan mazgallar ve sağlam yapının yanı sıra, bölgedeki konut ve askeri mimariye Osmanlı etkilerini yansıtmaktadır.

2.1.4. Stara Varoš - Podgorica'daki saat kulesi

Podgorica'daki Stara Varoš'taki Saat Kulesi, şehrin Osmanlı mirasını simgeler. Erken 18. yüzyılda inşa edilen kule, İtalya'dan getirilen bir saat mekanizmasını içermesiyle Osmanlı mühendislik ve mimari adaptasyonunu göstermektedir. Kule, ahşap bir kürsü ve Barok etkiler gibi unsurları içeren tasarımıyla, Osmanlı döneminde kültürel değişimleri yansıtmaktadır.

2.1.5. Osmanlı etkisindeki konut binaları

Karadağ'daki Osmanlı konut mimarisi, merkezi avluları, ahşap şebekeli perdeleri ve düz çatılarıyla karakterize edilen "konak" veya "kula" adlı avlu evlerini içermektedir. Bu evler, mahremiyet ve konfor için tasarlanmış olup kemerli pencereler ve dekoratif çiniler gibi unsurları içermektedir. Yerel iklimlere ve kültürel tercihlere uyum sağlarken, Osmanlı mimari prensiplerini korumuştur.

2.1.6. Klasik Osmanlı inşaatı ile karşılaştırma

İstanbul gibi önemli Osmanlı şehirleriyle karşılaştırıldığında, Karadağ'daki Osmanlı mimarisi malzeme, ölçek ve kültürel adaptasyonlar açısından bölgesel farklılıklar göstermektedir. Her iki yapıda da kubbeli yapılar, camiler ve savunma tahkimatları bulunmasına rağmen, Karadağ örnekleri genellikle yerel taşları kullanmakta ve daha basit tasarımlar sergilemektedir. Karadağ'daki kentsel planlama, yerel topoğrafyaya uygun işlevsel düzenlemelere odaklanmıştır ve imparatorluk Osmanlı şehirlerinin geniş çarşılarından ve kapsamlı pazar yerlerinden farklılık göstermektedir.

3. Yugoslavya Dönemi

Yugoslavya'nın varlığı, 1945'ten 1990'ların başlarına kadar süren bir dönem boyunca Montenegro, Yugoslavya Sosyalist Federal Cumhuriyeti'nin bir parçası olarak varlığını sürdürdü. Politik olarak, Montenegro, Yugoslavya Komünist Partisi'nin liderliği altında tek parti sosyalist bir sistemde işledi ve önemli kararlar Belgrad'da merkezileşmişti. Ekonomik olarak, planlı bir ekonomi benimsendi ve ana endüstriler devletin kontrolünde işletildi; madencilik, metalurji ve turizm gibi sektörlerde ekonomik büyüme yaşandı. Sosyal olarak, Yugoslavya kapsamlı sosyal refah politikaları uygulayarak sağlık, eğitim ve yaşam standartlarında iyileştirmeler sağladı. Kültürel olarak, çok kültürlülüğü teşvik eden ve etnik gruplar arasında birleşmiş bir ulusal kimlik oluşturma çabaları gösteren politikalar benimsendi. Altyapı gelişimi de bir öncelikti ve ulaşım ağları, kamu hizmetleri ve tesislerine yatırımlar yapıldı. Ancak, politik gerilimler ve ekonomik zorluklar Yugoslavya'nın dağılmasına yol açtı ve bu dönemi sonlandırdı. Yugoslav sosyalist dönemi Montenegro üzerinde derin bir iz bıraktı. Politik, ekonomik, sosyal ve kültürel alanlarda çeşitli etkilere yol açtı. Politik olarak, Montenegro, SFRY'nin altı bileşen cumhuriyetinden biri olarak tek parti sosyalist sisteme entegre oldu ve merkezi Belgrad'da toplanan önemli otoriteye tabi oldu. Ekonomik olarak, kendi kendini yöneten bir model benimsendi ve devlet mülkiyetindeki işletmeler ile işçi yönetimli kuruluşlar arasında denge kuruldu. Sosyal olarak, sosyal refah politikalarına vurgu yapılarak kamu sağlığı, eğitim ve genel yaşam standartlarında ilerlemeler sağlandı. Kültürel olarak, çok kültürlülük ve ulusal birliği teşvik eden politikalar benimsendi, bu da Montenegro'nun toplumsal normlarını ve kültürel kimliğini şekillendirdi. Altyapı gelişimi de bir öncelikti ve ulaşım ağları, kamu hizmetleri ve altyapıya önemli yatırımlar yapıldı.

3.1. Yugoslav Kimliğinin Mimaride Oluşumu

Genel olarak, Yugoslav sosyalist dönemi Montenegro'nun kurumlarını, ekonomik çerçevesini, toplumsal normlarını ve kültürel kimliğini şekillendirdi. Yugoslav mimarisi, 1945-1992 yılları arasında Sosyalist Federal Cumhuriyeti döneminde modernist etkiler, kentsel planlama girişimleri, anıtsal yapılar, sosyal konut projeleri ve bölgesel varyasyonlar ile karakterize edilir. Mimarlar, modern malzemeler ve teknikler kullanarak işlevsel ve yenilikçi binalar inşa ettiler. Bu dönemde, sosyalist tarih ve idealleri kutlayan anıtsal yapılar ve anıtlar da inşa edildi. Sosyal konut programları, uygun fiyatlı konut sağlamayı amaçladı. Yugoslav mimarları, modernist prensiplerle geleneksel Balkan mimari unsurlarını harmanlayarak çeşitli bölgesel tarzlar geliştirdiler. Yugoslavya'nın dağılmasına rağmen, bu mimari miras hala bölgedeki çağdaş tasarım trendlerini etkiliyor. Yugoslavya'nın Montenegro üzerindeki etkileri, ülkenin modern tarihinde belirleyici bir rol oynadı. Politik, ekonomik ve kültürel olarak çeşitli dönüşümler getirdi ve Montenegro'nun kurumsal yapısını, ekonomik yapısını ve toplumsal normlarını derinden etkiledi. Her ne kadar Yugoslavya'nın dağılmasıyla sonuçlanan politik gerilimler ve ekonomik zorluklar yaşansa da, bu dönemin mirası hala Montenegro'nun bugünkü kimliğinde ve gelişiminde izler taşımaktadır.

3.2. Yugoslavya'da Toplu Konutların Şekillenmesine Etki Eden Faktörler

Sosyalist ülkelerde konut sistemleri, serbest piyasa mekanizmalarını sosyal eşitsizliğin ana kaynakları olarak gören ideolojik prensiplere göre tasarlandı. Bu nedenle, parti elitleri, baskın aktör olarak piyasayı, özel mülkiyeti ve özel girişimi ağır şekilde marjinalleştirmeye

çalıştı. Devlet ile özel sektör arasındaki ilişki, güçte belirgin bir asimetriye sahipti ve tamamen formalizasyon ve kurumsal entegrasyon eksikliği içeriyordu (Bojanic, 2017).
Kapitalist ve sosyalist toplumların konut politikalarına ilişkin kurumsal yapıları karşılaştırıldığında, sosyalist model, birçok gelişmiş kapitalist ülkede görülen neokorporatizme göre, devletin konut politikası oluşturumunda dikkate aldığı aktörlerin sınırlı sayıda olması nedeniyle statik olarak tanımlanabilir (Bojanic, 2017).
Sosyalist ülkelerde, konut sektörü sadece bir tüketim sektörü olarak değil, bir üretim sektörü olarak ele alınmadı ve bu durum, sosyalist ekonominin çeşitli etkinliklerine maruz kalmasına neden oldu. Bu yaklaşım, önemli bütçe yüklerine ve ihtiyaçlar ile ekonomik kapasiteler arasındaki büyük uçurumlara yol açarak, hem ekonomik hem de sosyal verimlilik açısından sosyalist konut politikasının başarısızlığına neden oldu (Jovanović, 2015).
Konut sistemleri devlet düzenlemesi ve piyasa süreçlerinin birleşimini içerdiğinden, ideal-tipik sosyalist model, konutun tamamen devlet kurumları tarafından düzenlenen bir sosyal iyi veya kolektif tüketim alanı olarak görüldü (Jovanović, 2015).
Diğer Avrupa ülkeleri içindeki sosyalist bloğa kıyasla, Yugoslavya'nın kendi kendini yönetim sistemi ve sosyal mülkiyet biçimi, resmi ekonomiye daha fazla pazar prensiplerinin entegrasyonunu sağladı. Bu sistem, kişisel gelirlerin ve tüketim modellerinin daha liberal bir rejimini mümkün kıldı ve bunun sonucunda Yugoslavya'daki konut sistemi, diğer sosyalist modellerle doğrudan karşılaştırılamayan benzersiz bir kurumsal yapı geliştirdi (Jovanović, 2015).
Ancak, Yugoslav toplumunun temel rasyoneli karakteristik olarak sosyalist kaldı. Konut sektöründe, Yugoslavya temel sorunlarla karşılaştı: konut sıkıntıları, konutta sosyal eşitsizlikler, gayri resmi ekonominin artan önemi ve yaygın yasa dışı faaliyetler ve yolsuzluklar. Yugoslavya'da olduğu gibi diğer sosyalist ülkelerde de, konut sektörü, geniş ekonomik rolünden yoksun bırakıldı ve sanayileşmeye bağlı olarak ikincil hale getirildi. Gerçek pazar mekanizmaları arz ve talep açısından kurulmadı ve bu da sosyalist toplumların sahip olduğu sosyal olarak mülkiyetli konut sağlama konusunda ekonomik ve sosyal verimsizliklere yol açtı. Politik elitler, özel sektör konut uygulamalarını ve yasa dışı yapılaşmayı tolere etmek zorunda kaldılar (Ljubuncic, 2018).
Devletin konuttaki rolü diğer sosyalist ülkelerden farklı olsa da, Yugoslavya'daki kendi kendini yönetim sistemi, sosyal yaşam üretimi şeklindeki sosyalist temel prensipleri yeniden üretmek için işlev gördü. Politik ve teknokrat elitler, toplu tüketim ve konut dağıtımı alanlarında dahil olmak üzere karar alma süreçlerinde önemli etkiye sahipti (Ljubuncic, 2018).

3.2.1. Yugoslavya döneminde Karadağ'da toplu konutlar

Yugoslav döneminde Montenegro'da toplu konutlar, sosyalist prensipler ve devlet kontrolü tarafından şekillendirildi ve konut sektörünün daha geniş ekonomik rollerinin yerine endüstrileşmeyi önceliklendirildi. Konut, bir mal değil sosyal bir ihtiyaç olarak görüldü ve devlet, sağlanmasında baskın bir rol oynadı. Kendi kendini yönetim sistemi, işçilerin konut kooperatiflerinin yönetimine katılmasına izin verdi, ancak sosyalist prensipleri ve devlet kontrolünü güçlendirdi (Petković, 2018).
Bu yaklaşım, arz ve talep için gerçek pazar mekanizmalarının kurulmaması nedeniyle önemli ekonomik ve sosyal verimsizliklere yol açtı ve yaygın konut sıkıntılarına neden oldu. Politik elitler, konut dağıtımında önemli etkiye sahipti ve bu da eşitsizliklere ve kayırmacılığa yol açtı. Devletin hakimiyetine rağmen, konut sıkıntılarını gidermek için politik elitler, özel sektör uygulamalarını ve yasa dışı yapılaşmayı tolere etti (Petković, 2018).

Özetle, Yugoslavya döneminde Montenegro'da toplu konutlar, devlet kontrolü, sosyalist politikalar ve kendi kendini yönetim sistemi ile karakterize edildi ve bu durum önemli verimsizliklere ve eşitsizliklere yol açtı. Politik ve teknokrat elitlerin etkisi, birlikte sosyalist bir çerçevede adil konut çözümleri sağlamanın zorluklarını ortaya koydu (Petković, 2018).

3.2.2. Karadağ'da kolektif konut örnekleri

Yugoslav döneminde Karadağ'da kolektif konut örnekleri çeşitli bölgelerde farklı tasarım ve işlevselliklerle geliştirilmiştir:

1. Blok V, Podgorica**:** 1970'ler ve 1980'lerin başında Podgorica'nın genişlemesi sırasında geliştirilmiş, büyük apartman blokları, yeşil alanlar ve ortak tesislerle karakterizedir. Fonksiyonalist prensiplere dayanan tasarımı, pratik ve verimli yaşam alanları sunmayı hedefler (Petrović, 2016).
2. City Kvart, Podgorica: Yugoslav döneminin sonlarında geliştirilmiş, yüksek ve orta yükseklikte apartman binaları, ticari alanlar ve ortak tesislerin bulunduğu bir karma kullanım alanıdır. Şehir nüfusunun artan konut ihtiyaçlarına yanıt vermek amacıyla tasarlanmıştır (Milićević, Pejović, 2017).
3. Stari Aerodrom, Podgorica: Yakındaki havaalanı ve endüstriyel tesis çalışanlarını barındırmak üzere geliştirilmiş, basit ve fonksiyonel tasarımlı büyük apartman bloklarından oluşur. Okullar, oyun alanları gibi ortak tesislerle kendi kendine yeterli bir topluluk oluşturulması hedeflenmiştir (Milićević, Pejović, 2017).
4. Centar, Nikšić: Karadağ'ın önemli endüstriyel şehirlerinden Nikšić'te, çelik fabrikası gibi tesislerin işçilerini barındırmak için geliştirilmiş büyük konut bloklarından oluşur. Utiliter mimari anlayışıyla, yaşam koşullarını geliştirmek ve ortak alanlarla hizmet sunmak odaklanmıştır (Koprivica, 2015).
5. Nova Varoš, Podgorica**:** 1960'lar ve 1970'lerde geliştirilmiş, hızla artan şehir nüfusunun konut ihtiyaçlarını karşılamak için tasarlanmış bir konut bölgesidir. Dönemin fonksiyonalist yaklaşımına uygun olarak inşa edilen çok sayıda apartman bloğu, okullar, parklar, sağlık merkezleri ve mağazalar gibi ortak tesisler içerir (Petrović, 2017).

Bu kolektif konut örnekleri, Yugoslav döneminde Karadağ'da sosyalist mimari idealler doğrultusunda fonksiyonalite ve verimliliği ön planda tutarak, topluluk ve kolektif refahı teşvik etmeyi amaçlamıştır. Devlet tarafından planlanan ve uygulanan bu projeler, konut sıkıntılarını gidermeyi ve yaşam standartlarını iyileştirmeyi hedeflemiş, sosyalist çerçevedeki zorluklara rağmen Karadağ'ın kentsel peyzajını şekillendirmede önemli rol oynamıştır.

3.3. Yugoslav Mimarisine Örnekler

Yugoslavya Krallığı ve özellikle sosyalist Yugoslavya'nın kültürel mirasında modernist mimari önemli bir yer tutar. Yugoslav modernist mimarisi, tarihsel bağlamı içindeki poetik ve politik etkileşimi vurgulayarak, genellikle küresel modernizmin yerel adaptasyonları ve mimari özerkliği gibi büyük tarihçi anlatıları tarafından gölgede bırakılmıştır. 20. yüzyılın ikinci yarısında Yugoslavya'da mimarlık ve kentleşme, çağdaş bağlamda ve günümüzde global standartlara uygun yaratıcı değerler elde ederek modern toplumun önemli bir itici gücü olarak ortaya çıkmıştır. Yugoslavya'nın dağılması ve bağımsız cumhuriyetlerin sonraki gelişim yolları, sosyalist dönemin mevcut altyapısı, mimarisi ve kentleşmesi ile derinlemesine iç içedir.

Bu dönemin Yugoslavya'sında mimari ve kentsel planlama çabaları, özgürleşme ve ağ kurma ilkelerine, yaratıcı özgürlüğe ve yazarlığa, deneyime ve araştırmaya dayanmaktadır.

Montenegro'da modernist döneme ait mimari özellikle yeni okul binaları, hastaneler, sosyal tıbbi tesisler, sivil toplum kuruluşu binaları ve oteller gibi dünyevi yapılarla zenginleşmiştir. Bu yapılar genellikle ulusal tarzda tasarlanmıştır ve halk Neimar geleneğini yansıtan folklorik unsurları içermiştir.
Montenegro'daki dini mimari özellikle Ortodoks Kilise binalarından oluşur ve bu binalar genellikle Ortaçağ mimari geleneği olan Romanesk ve Raška mimari okullarını takip eden ulusal tarzda tasarlanmıştır. Montenegro'daki mimariyi etkileyen çeşitli faktörler göz önüne alındığında, resmi kurumsal bağlam ve sonuç olarak ortaya çıkan yönergelerin ve trendlerin bu karmaşık alanı nasıl şekillendirdiği açıkça görülmektedir.

3.3.1. Otel Podgorica, Podgorica

1964 yılında Hotel Podgorica'nın inşası için bir yarışma düzenlendi. Proje, konaklama birimleri, kafeler, restoranlar ve teraslar gibi ana tesislere odaklandı, ek büyük tesisler planlanmadı. Yarışmayı kazanan Svetlana Kana Radević, bu başarıyla hem Karadağ'da hem de Yugoslavya genelinde önemli bir mimar olarak tanındı. Hotel Podgorica, Morača Nehri'nin dik güneydoğu kıyısında, Osmanlı dönemi kalıntılarına karşı konumlanmıştır ve organik mimarisiyle dikkat çeker. Tasarımı, bölgenin yatay ve dikey doğal özelliklerini göz önünde bulundurarak şekillendirilmiş ve her odada Akdeniz güneşinden en iyi şekilde yararlanmak için güneydoğuya yönlendirilmiştir.
Otelin konut bölümünde kullanılan kama şeklindeki yarıklar, iç mekanlara görsel çekicilik katmakta ve otelin iç mekanlarını dış çevreyle bütünleştirmektedir. Yapımında Morača Nehri'nin yerel çakıl taşları kullanılmış, bu da geleneksel inşaat yöntemlerine ve yerel çevreye duyarlılığı yansıtmaktadır. Hotel Podgorica'nın alçak ve sade dikey ölçeği, Podgorica'nın mimari geleneğine saygı gösterirken işlevselliği ve doğal çevresiyle uyumu vurgular.
Hotel Podgorica, modernist mimari ilkeleriyle yerel gelenekleri başarıyla harmanlayarak Karadağ ve Yugoslav mimari tarihinde önemli bir dönemi temsil etmektedir (Alihodžić, 2021).

3.3.2. Niksic'teki devrimin evi

Dom Revolucije (Devrim Evi) için asıl tasarım brief'i 7,230 metrekarelik bir alanı kapsıyordu, ancak tasarım sürecinde bu alan 21,738 metrekareye genişledi. Dom Revolucije, İkinci Dünya Savaşı'nda hayatını kaybedenler için bir anıt olarak ve aynı zamanda Yugoslavya'nın sanayi merkezlerinden biri olan Nikšić şehri için bir simge ve kültür merkezi olarak tasarlandı. Yapının inşası 1989 yılında durduruldu ve Devrim Evi hiç tamamlanamadı.
Bu geniş kompleks, kapalı bir tiyatro, yazlık bir amfi tiyatro, konferans merkezi, sinema, eğitim tesisleri, ofisler, galeriler, stüdyolar ve radyo-televizyon için daireler gibi birçok bölümü barındırmayı amaçlıyordu. Ayrıca ulusal bir restoran, kütüphane, gençlik merkezi ve kafe de planlanmıştı. Hedef, vatandaşların aktif bir şekilde katılımını sağlayarak, hayatın zaferini ve sosyal birliği ölümün karşısında kutlayan bir anıtın ayrılmaz parçaları haline gelmelerini sağlamaktı.
Sloven mimar Marko Mušič tarafından tasarlanan proje, günümüzde 25 milyon Euro'ya denk gelen bir maliyetle gerçekleştirildi ve Nikšić'in, Yugoslavya'nın ikinci büyük şehri ve önemli bir sanayi merkezi olan nüfusunun dörtte birini aynı anda barındıracak kadar büyüktü. Yapımı sırasında 400 tondan fazla çelik kullanıldı ve beton üst yapının desteklenmesi için kırmızı metal kirişler kullanıldı, hepsi parlak mavi cam bir jeodezik

kabukla kaplandı. Nikšić'teki Anıt Evi'nin inşası, Yugoslavya'nın dağılmasına yol açan artan çatışmalar nedeniyle 1989 yılında durduruldu (Vučković, 2018).

3.3.3. Çağdaş sanat müzesi, Belgrad

Belgrad'daki Modern Sanat Müzesi, 1958 yılında kurulmuş ve Sava Nehri'nin sol kıyısında, Yeni Belgrad'da konumlanmıştır. Ivan Antić ve Ivanka Raspopović tarafından tasarlanan müze, 1961-1965 yılları arasında inşa edilmiş ve 1965 yılında Belgrad Ekim Ödülü'ne layık görülmüştür. Müze, iç ve dış mekanları sorunsuz bir şekilde entegre eden bir mimari konsepte sahiptir ve modern müze mimarisi açısından önemli bir örnek olarak kabul edilmektedir.

Müzenin tasarımı, orijinal öneriden hafif saparak altı yapısal alan etrafında modüler bir yapı üzerine kurulmuştur. Bu yapı, müzenin işlevselliğini ve iç mekanlarda hareketi tanımlayan 24 sütunun 6x4 konfigürasyonunda yer alır ve düzlem düzeni diyagonal matris ile belirlenmiştir, bu da onu modernist geleneğe sıkıca yerleştirir.

İç mekanda, müze üç farklı bölgeye ayrılmıştır: yer seviyesinde bir heykel parkı, merkezi bina çekirdeği ve sunumlar ile dersler için ayrı bir alan bulunmaktadır. Tasarım, organik bir kentsel yapıya benzer bir hareket akışını teşvik eder ve spiral hareket prensipleri doğrultusunda iletişimi kolaylaştıran kademeli iç mekanlar kullanır.

Müzenin tasarımında dikkat çeken bir diğer özellik, eğimli çatıdaki çatı pencerelerinden içeriye doğal zenith ışığın filtrelenmesidir. Bu tasarım, sergi alanlarının aydınlatılmasını yaratıcı bir şekilde çözerken binanın kristal formunu da ortaya çıkarır. Cephe, beyaz mermer ve cam kaplamalarla kaplanmıştır ve bu da müzenin rafine estetik ifadesine katkıda bulunur.

Genel olarak, Belgrad'daki Modern Sanat Müzesi, sadece mimari yeniliği ve çevresiyle entegrasyonuyla değil, aynı zamanda modern müze tasarımının öncü bir örneği olarak kültürel peyzajdaki önemli rolüyle de öne çıkmaktadır.

4. Karadağ'ın Modern Tarihine Ekonomik Bakışın Başlangıcı

Montenegro'nun modern tarihi, özellikle Yugoslavya'nın dağılmasının ardından Miloseviç rejimi, Bosna Savaşı ve NATO'nun bombardımanı gibi önemli zorluklarla dolu bir dönemi işaret eder. 2006'da Montenegrinler Sırbistan'dan ayrılıp bağımsız bir devlet olarak ortaya çıkmışlardır. Bağımsız Montenegro'nun stratejik hedefleri NATO ve AB üyeliği üzerine odaklanmış olup, Montenegro 5 Haziran 2017'de NATO'ya katılmıştır. Montenegro ekonomisi temel olarak hizmet odaklıdır ve turizm ile alüminyum üretimi önemli katkı sağlar. Elektrik üretimi, madencilik ve metal işleme gibi endüstriyel sektörler ülkenin sanayi üretiminin yaklaşık %70'ini oluşturur. Ormanlık alanların ülkenin yüzde ikiden fazlasını kaplaması nedeniyle ormancılık ekonomi için kritik bir rol oynar, ancak ticari balıkçılık geniş sahil şeridine rağmen ihmal edilir. Montenegro, görece küçük nüfusuyla tiyatrolar, sanat galerileri, müzeler ve kütüphaneler de dahil olmak üzere zengin kültürel kurumlar geliştirmiştir. Tarihi başkent Cetinje, tarihi binalarıyla ünlü olup, beş ayrı komplekse sahip Milli Müze'yi barındırır. Bu müzeler arasında sanat, etnografik ve tarihi müzeler bulunur. Cetinje Manastırı, ortaçağ el yazmalarının önemli bir koleksiyonuyla kültürel bir simgedir. Kotor'daki arşivler ise araştırmacıları ve tarihçileri cezbeden değerli tarihi belgelere ev sahipliği yapar. Perast ve Herceg Novi'de de önemli müzeler bulunmaktadır. Nikšić ve Podgorica'da ise tarihi kalelerde yer alan iyi donanımlı sanat galerileri kültürel peyzajı zenginleştirir. Montenegro'nun bu kapsamlı kültürel ve ekonomik evrimi, benzersiz ulusal kimliğini kurma yolundaki çabalarını ve NATO ve AB gibi geniş uluslararası çerçevelere entegrasyon çabalarını vurgular.

4.1. Karasal Kalkınma Üzerine Karadağ Ekonomisinin İncelemesi

Karadağ ekonomisi küçük ve açık bir yapıya sahiptir, bu da dış sermaye girişlerine dayalı büyüme için son derece duyarlı olduğu anlamına gelir. Ülke, kamu malları ve hizmetlerinin sunumunda ölçek ekonomilerini elde etmede zorluk yaşayarak ulusal kurumların sürdürülmesiyle yüksek maliyetlerle karşı karşıyadır. Piyasa ekonomisine geçiş, devletin ekonomik etkisini azaltmayı gerektirir; bu da devlete ait işletmelerin yeniden yapılandırılması ve kamu harcamalarının akılcılaştırılması anlamına gelir. Karadağ'ın 2025 yılında AB'ye katılma hedefi, Avrupa Komisyonu'nun İlerleme Raporu'nda belirtilen ekonomik sorunlarla, yani artan kamu borcu, mali açıklar, dış dengesizlikler ve yüksek işsizlik oranları gibi konularla karşı karşıyadır.
Sürdürülebilir büyümeyi teşvik etmek için Karadağ, eğitim, beceri geliştirme ve mali sektörün direncini önceliklendiren üretkenlik artırıcı politikalar benimsemelidir. Mali konsolidasyon yoluyla ekonomik zayıflıkları ele almaya ve kamu ile dış borçları azaltmaya odaklanmak kritik önem taşır; ayrıca finansal sektörün güçlendirilmesi, özel sektör kredileri ve yatırımlarının iyileştirilmesine destek olur. Karadağ'ın küresel ekonomiye başarılı entegrasyonu, mali disiplini korumaya, ekonomik uygulamalarda sürdürülebilirliği teşvik etmeye, bağlantıyı artırmaya ve esnek politika yaklaşımlarını sürdürmeye bağlıdır.

4.2. Mevcut Kamu Çalışmaları Yönetmelikleri ve Karadağ'ın Küresel Ölçekte Ekonomik İncelemesi

Bu bölümde, Karadağ'ın kentsel planlama, inşaat ve mimari gelişimi düzenleyen mevzuat çerçevesi ele alınmaktadır. Mekansal planlama yasası, önceden izinsiz yapıların yasallaştırılmasını kapsar ve gelecekteki inşaat projelerine rehberlik eder. Mimarlık
geliştirme için devlet yönergeleri, yüksek kaliteli inşa edilmiş çevrelerin geliştirilmesini hedeflerken, kültürel ve doğal peyzajların korunmasına yardımcı olur. Bu yönergeler, profesyonel dernekler, akademik kurumlar, sivil toplum kuruluşları ve kültürel miras kurumlarının katkılarıyla oluşturulur, sürdürülebilir kalkınma konusunda bütüncül bir yaklaşımı temsil eder.
Hükümet tarafından on yıllık periyotlarla yayımlanan bu yönergeler, mimari gelişimin stratejik bir yol haritasını sunar; çevresel sürdürülebilirlik, kültürel koruma ve mevcut doğal alanların geliştirilmesini vurgular. Bu yönergeler, Karadağ'ın kentsel ve kırsal peyzajlarını şekillendirmede önemli bir rol oynar, sorumlu inşaat uygulamalarını teşvik eder ve yeni gelişmelerin mevcut doğal ve kültürel varlıklarla uyum içinde entegre olmasını sağlar.

4.3. Karadağ'da Modern Mimarinin Örnekleri

Montenegro'da son yıllarda modern tasarımı geleneksel Akdeniz unsurlarıyla harmanlayan çeşitli çağdaş mimari örnekler geliştirilmiştir. Porto Montenegro, Tivat'ta bulunan lüks bir marina ve konut kompleksi olarak öne çıkar. Regent Hotel, Porto Montenegro içinde klasik ve modern tasarım unsurlarını birleştirerek sofistike ve şık bir mimari sunar. Luštica Bay, Luštica Yarımadası'nda bulunur ve modern tasarımı geleneksel malzemeler ve tarzlarla uyumlu bir şekilde doğal peyzajla bütünleştirir. Bečići'deki Hotel Splendid, lüks ve modern tasarımıyla tanınırken, Luštica Bay'deki The Chedi ise minimalist zarafeti ve çevreye uygun malzemeleriyle öne çıkar. Kumbor'daki Portonovi, Herceg Novi'ye yakın lüks konut ve otel kompleksi olarak, modern Akdeniz tarzından ilham alırken sofistike ve konforlu bir atmosfer yaratır. Budva'daki Dukley Gardens ise lüks daireler ve villalarla Adriyatik

Denizi'ne muhteşem manzaralar sunar. Bu projeler, Montenegro'nun modern kentsel peyzajına katkıda bulunur, yenilikçi tasarımı, lüksü ve işlevselliği bir araya getirir.

4.3.1. Capital Plaza

Montenegro'da modern mimarinin önemli örneklerinden biri Podgorica'daki Capital Plaza'dır. Bu karma kullanım kompleksi, ülkenin ekonomik ve mimari gelişimini simgeler. Modernist tasarım ilkelerini benimseyen Capital Plaza, pürüzsüz hatları, cam ve çelik malzemeleriyle çağdaş bir görünüm sunar. Ofisler, lüks daireler, perakende mağazaları ve eğlence alanlarını içeren geniş bir alanı kapsar, böylece modern şehir planlamasının önde gelen örneklerinden birini oluşturur. Ayrıca, sürdürülebilirlik odaklı yaklaşımla enerji verimli sistemler ve çevre dostu malzemeler kullanır. Capital Plaza, Montenegro'nun mimari ve ekonomik ilerlemesinde önemli bir rol oynamaktadır, küresel mimarlık trendleriyle uyumlu bir şekilde.

5. Sonuçlar ve Tartışma

5.1. Montenegrin Mimarlıkta Değişim ve Devamlılık

Montenegro'nun mimari tarihi, özellikle Osmanlı ve Yugoslav dönemlerinde olmak üzere çeşitli tarihi dönemlerin etkilerini barındırmaktadır.

Osmanlı dönemi (15. yüzyıl - erken 20. yüzyıl):Osmanlı döneminde Montenegro mimarisi, İslami gelenekler ve Osmanlı İmparatorluğu'nun sosyo-kültürel normları tarafından derinden etkilenmiştir. Bu dönemde çok sayıda cami, kervansaray ve hamam inşa edilmiş olup, günlük yaşam ve dini uygulamalar için önemliydi. Mimari bileşenler şunları içeriyordu:

- Malzemeler: Genellikle taş ve ahşap kullanılmış, detaylı ahşap işçiliği ve taş oymacılığı yaygındı. Çatılar genellikle geleneksel kırmızı kiremitlerle kaplanmıştı.
- Yapısal unsurlar: Montenegro'daki Osmanlı yapıları genellikle büyük kubbeler, kemerler ve minarelerle karakterize edilir. Avlular ve bahçelerin kullanımı da yaygındı, konut ve kamu binalarında sakin ve fonksiyonel alanlar sağlıyordu.
- Dekoratif unsurlar: Süsleme unsurları arasında karmaşık çini işleri, hat sanatı ve çiçek motifleri yer alıyordu; bu unsurlar İslam sanat geleneğini yansıtıyordu. İç mekanlar genellikle zengin halılar ve detaylı ahşap panellerle süslenmişti.

Yugoslav dönemi (20. yüzyıl): Yugoslav dönemi, özellikle II. Dünya Savaşı sonrası, modernist ve brutalist mimari etkileriyle belirginleşmiştir, zamanın sosyalist ideolojileriyle uyum içinde olmuştur. Bu dönemin mimarisi, işlevsellik ve verimlilik üzerine odaklanmıştır, şehirleşme ve konut sıkıntılarını çözmek için büyük konut projelerine ağırlık verilmiştir.

- Malzemeler: Yugoslav dönemi beton, çelik ve camın yaygın kullanımını görmüş, yerel malzemeler arasında nehirlerden gelen çakıllar da organik mimari tasarımlarda kullanılmıştır.
- Yapısal unsurlar: Bu dönem mimarisi büyük, etkileyici yapılarla ve fonksiyonalist tasarımlarla karakterizedir. Yüksek katlı konut binaları, hükümet binaları ve kamu tesisleri yaygındı, basit geometrik formlar ve minimal süsleme özellikleri taşırdı. Önceden üretilmiş elemanların kullanımı hızlı inşaatı mümkün kılmıştır.
- Dekoratif unsurlar: Dekoratif öğeler minimalistikti, modernist yaklaşımla uyumlu olarak. Ancak bazı binalar sosyalist temaları ve tarihi anlatıları yansıtan mozaik sanat ve duvar resimleri içermiştir. İç mekanlar genellikle geniş pencereler ve çatı pencereleri ile doğal ışıklandırma üzerine odaklanmış, açık düzenler sergilemiştir.

Montenegro'nun mimari geçmişi, Osmanlı detaycılığından Yugoslav işlevselliğine kadar uzanan evrimsel bir süreç sunmaktadır. Bu mimari miraslar, sadece tasarım estetiklerindeki değişimleri değil, aynı zamanda Montenegro'nun kentsel ve kırsal peyzajındaki kültürel süreklilikleri ve dönüşümleri de yansıtmaktadır.

5.2. Karadağ'ın Mimari Gelişimine Ekonomik Etkiler

Karadağ'ın mimari evrimi, farklı tarihî dönemlerdeki ekonomik geçmişiyle derin bir şekilde bağlantılıdır. Osmanlı döneminde ekonomi tarım ve ticarete dayanıyordu ve bu dönemde inşa edilen camiler, kervansaraylar ve hamamlar gibi yapılarda kullanılan taş ve ahşap malzemeler, İslam kültür normlarını yansıtan karmaşık tasarımlar ve dekoratif unsurlarla zenginleşmiştir.
Yugoslavya'nın II. Dünya Savaşı sonrası sosyalist döneminde hızlı sanayileşme ve kentleşme yaşandı. Bu dönemde kullanılan beton, çelik ve cam gibi modern malzemeler, endüstrileşmiş inşaat tekniklerinin ve işlevsel tasarım ilkelerinin simgesi haline geldi. Toplu konutlar ve altyapı projeleri önceliklendirilmiş, mimari tarz ise modernist ve brutalist unsurlarla belirlenmiştir.
Yugoslavya'nın dağılmasının ardından, Karadağ ekonomik istikrarsızlık ve piyasa ekonomisine geçişle karşı karşıya kaldı. Bu süreçte turizm ve hizmet sektörlerine yönelik ekonomik reformlar benimsenmiş, bu da geleneksel ve çağdaş mimari tarzların birleşimini yansıtan yapıları beraberinde getirmiştir.
Günümüzde ise Karadağ'ın mimari trendleri sürdürülebilirlik ve kültürel mirasın korunması üzerine odaklanmaktadır. Çevresel faktörleri ve toplumsal ihtiyaçları göz önünde bulunduran tasarımlar, şehir gelişimi ve mirasın korunması yoluyla ülkenin ekonomik hedeflerini yansıtmaktadır.

6. Sonuç

Montenegro'nun mimari peyzajı, özellikle Osmanlı ve Yugoslav dönemlerinde önemli dönüşümler geçirmiştir. Osmanlı döneminde, İslam geleneğinin etkisiyle Montenegrin mimarisi karmaşık süsleme unsurları, geleneksel malzemeler olan taş ve ahşap kullanımı ile camiler, kervansaraylar ve hamamlar gibi yapılarla şekillenmiştir. Bu dönem, Osmanlı İmparatorluğu'nun kültürel ve dini etkilerinin Montenegro'da mimari bir sentezi oluşturduğu bir dönem olarak görülmektedir.
Yugoslav dönemi ise modernist ve brutalist mimari tarzların hakim olduğu bir dönemdir. Fonksiyonalist tasarımlar, beton, çelik ve cam gibi endüstriyel malzemelerin kullanımı ve minimalist dekoratif unsurlar bu dönemin mimari özelliklerini belirlemiştir. Sosyalist Yugoslavya'nın ekonomik ve siyasi ideolojileri, Montenegro'nun mimari gelişimini etkileyerek endüstrileşme ve kentleşmeyi teşvik etmiştir.
Montenegro'nun mimari evrimi, geniş çaplı sosyo-politik ve ekonomik dönüşümlerle yakından ilişkilidir. Ekonomik etkiler, tarıma dayalı Osmanlı ekonomisinden sosyalist Yugoslavya'daki endüstriyel dönüşüme kadar mimari gelişimi şekillendirmede önemli bir rol oynamıştır. Günümüzde ise sürdürülebilir kalkınma, turizm ve kültürel koruma gibi alanlarda ekonomik dinamikler, Montenegro'nun mimari trendlerini etkilemeye devam etmektedir.
Montenegro'nun mimari evrimi, ekonomik güçlerin, kültürel mirasın ve kentsel gelişimin karmaşık etkileşimini vurgulamaktadır. Bu etkileri anlamak, politika yapıcıların ve kentsel planlamacıların Montenegro'nun inşa edilmiş çevresinde mimari koruma, ekonomik büyüme ve sürdürülebilir kalkınmanın karmaşıklıklarını daha iyi yönetmelerine yardımcı olabilir.

6.1. Karadağ Mimarisinde Değişim ve Süreklilik Analizinden Elde Edilen Öneriler

Montenegro mimarisindeki değişimleri ve süreklilikleri analiz ederek, ülkenin gelişimiyle ortaya çıkan değişikliklerin yanı sıra modernizasyonun izlerini gözlemledik. Mimari

tasarımda modern tarzın ön planda olduğu konut ve ticari binalarda, dini yapıların tasarımında bu yaklaşımın eksik olduğunu fark ettik. Aşağıdaki sorular üzerinden belirlediğimiz öneriler ve cevaplar, bu konuları ele almaktadır:

1. Günümüzdeki mimarlar, cami veya kiliseleri modern prensiplere göre nasıl tasarlarlar? Günümüzdeki mimarlar, cami veya kiliselerin tasarımını modern prensiplere uygun olarak geliştirerek yaklaşırlar. Bu yaklaşımda, çağdaş ibadet uygulamalarına uygun işlevsel alanlar oluşturmayı hedeflerler. Aynı zamanda çeşitli etkinlikler için çok yönlü topluluk merkezleri olarak hizmet verebilecek yapılar tasarlarlar. Sürdürülebilir tasarım uygulamalarını önceliklendirirler, enerji verimli aydınlatma, doğal havalandırma sistemleri ve güneş panelleri gibi yenilenebilir enerji kaynaklarını entegre ederler. Dahası, katılımcılık önemlidir; mimarlar, çeşitli ibadet edenlere ve topluluk üyelerine açık ve hoşgörülü mekanlar tasarlarlar, sosyal etkileşimi ve katılımı teşvik ederler. Kültürel hassasiyet, mimari unsurların ve estetiklerin entegrasyonunda rehberlik eder, toplumsal kimlik ve mirası yansıtır.
2. Yeni yapılan dini binaların gözlemlenen eksiklikleri nelerdir ve nasıl iyileştirilebilirler? Yeni yapılan dini binaların gözlemlenen eksiklikleri genellikle sürdürülebilirlik eksikliği, gelişen ibadet uygulamalarına ve topluluk ihtiyaçlarına uyum sağlamada esneklik eksikliği, yerel mimari tarzları veya kültürel motiflerle estetik uyumsuzluğu, yaşlı veya engelli ibadet edenler için erişilebilirlik zorlukları ve dini törenlerden öte çeşitli etkinlikleri destekleme kısıtlamaları olarak öne çıkmaktadır. Bu binaları iyileştirmek için sürdürülebilirlik, enerji verimli teknolojiler ve sürdürülebilir malzemeler konularına öncelik vermek, esneklik sağlamak, yerel estetikleri ve kültürel kimliği entegre etmek, erişilebilirlik özelliklerini iyileştirmek ve binaları kapsayıcı ve çok yönlü topluluk alanları haline getirmek kritiktir. Yerel toplulukları tasarım sürecine dahil etmek, binanın belirli ihtiyaçlarına ve toplumun beklentilerine daha uygun bir yapı oluşturmada yardımcı olabilir.
3. Bu konularda genç mimarlar ne yapabilir? Genç mimarlar, enerji verimli teknolojiler ve sürdürülebilir malzemelerin entegrasyonuyla sürdürülebilirlik savunusunda etkili olabilirler. Gelişen ibadet uygulamaları ve topluluk ihtiyaçlarına uyum sağlayan esnek tasarım çözümleri geliştirebilir, yerel mimari tarzları ve malzemelerini entegre ederek kültürel hassasiyeti teşvik edebilirler. Tüm ibadet edenlere erişilebilir mekanlar tasarlamak için evrensel tasarım prensiplerini savunabilirler. Tasarım sürecinde yerel topluluklarla işbirliği yapmak, yapıların belirli toplum ihtiyaçlarını karşılamasını sağlayabilir ve nihayetinde sürdürülebilir, kültürel olarak anlamlı, kapsayıcı ve toplumsal etki yaratan dini binaların oluşturulmasına katkıda bulunabilirler.

Bu özet, Montenegro mimarisindeki değişiklikler ve günümüzde karşılaşılan mimari zorluklar üzerine yapılan analizin önerilerinden gelen önemli noktaları kapsar.

Bilim Kodu : 80109
Anahtar Kelimeler : Karadağ, mimarlık, değişim, devamlılık, gelişim

Sayfa Adedi : 101Montenegro, Architecture, Alteration, Continuity, Development

Danışman : Prof. Dr. Ali İhsan ÜNAY

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CONTENTS

Page

Page

LIST OF TABLES

Table **Page**

LIST OF FIGURES

Figure **Page**

Figure **Page**

Figure **Page**

Figure **Page**

ABBREVIATIONS

The abbreviations used in this study are presented below with their explanations.

Abbreviation	Definition
AXIS	A Military Coalition that Initiated World War II
EU	The European Union
FRY	Federative Republic of Yugoslavia
NATO	Collective Security System
SFRY	Socialist Federative Republic of Yugoslavia
SOE	State Owned Enterprises
TIKA	Turkish Cooperation and Coordination Agency
UNSCR	United Nations Security Council Resolution

1. INTRODUCTION

Background and problem definition

Montenegro is located in South-eastern Europe. It has a coast on the Adriatic Sea to the south-west and is bordered by Croatia to the west, Bosnia and Herzegovina to the northwest, Serbia to the northeast, Kosovo under UNSCR 1244 to the east and Albania to the southeast. Its capital and largest city is Podgorica, while Cetinje is designated as the Prijestonica, meaning the former Royal Capital City (Poulsen, vb., 2022).If we examine the history of Montenegro, we can notice that it was part of the former Yugoslavia.

Yugoslavia was the name for three successive states in Southeastern Europe, which bore that name from 1929 to 2003 (Panić, 2013). What is meant by the name former Yugoslavia is the territory of the country that was called the Socialist Federal Republic of Yugoslavia (SFRY) until June 25, 1991. More specifically, it consisted of six republics that were part of the federation: Bosnia and Herzegovina, Montenegro, Croatia, Macedonia, Serbia (including the provinces of Kosovo and Voyvodina) and Slovenia(Veladžić, 2019). The declaration of independence of Slovenia and Croatia on June 25, 1991 practically ended the existence of the SFRY. By April 1992, two more republics, Macedonia and Bosnia and Herzegovina, had adopted declarations of independence, leaving only Serbia and Montenegro in the federation(Pirjevec, 1995). On April 27, 1992, these two remaining republics proclaimed the Federal Republic of Yugoslavia (FRY). In 2003, the Federal Republic of Yugoslavia was reorganized and renamed the State Union of Serbia and Montenegro. This union actually formally ceased to exist after the declaration of independence of Montenegro on June 3, 2006 and Serbia on June 5, 2006 (Pirjevec, 1995).

Yugoslavia as a set of ideologies had its own mechanics and economy, which were formed and functioned through the discourses of architecture and the visual.The more than two centuries long history of Yugoslav ideology and more than seven decades of Yugoslavia's existence have left a permanent and hard-to-remove mark on the political and cultural space of Central and Southeastern Europe.The communities of South Slavic ethnic groups, which have been part of it since 1918, as well as the history of Yugoslav ideology in the domain of society, played a significant role in the formation of architecture in that

territory(Pirjevec, 2018). Yugoslav identity is expressed through architecture, intersecting with other discourses producing knowledge and power, and architecture as a discipline enabled the combination of different cultures in the state.Functional, technical, formal, stylistic and aesthetic aspects of Yugoslav architecture are traditionally shaped throughout history, so they cannot be viewed outside of the social, cultural and political context in which they were created(Džalto, 2019).

It is an undoubted fact that Yugoslav architects were well informed about the happenings on the international architectural scene, as their works testify. Many believe that dealing with Yugoslav architecture is a necessary inclusion. They also add that Yugoslavia is a kind of reminder that architecture can experience full momentum only in the presence of a strong social and political consensus regarding architecture to transform society(Kulić et al., 2012).

As Yugoslavia itself formed its architectural identity through historical events and their influence, it is important to look back at some of these events. The Ottoman Empire left an indelible mark on the architecture of the countries that would later be part of the Kingdom of Yugoslavia, and later Socialist Yugoslavia, on which countries we will focus the most.The world wars left a great impact on all countries in the world, thus the economic situation of Yugoslavia directly influenced the development of architecture, which was then more based on collective housing (Kulić, 2019).

The existence of Turks in the Balkans is as old as that of the Slavs. Monuments and ruins from ancient times point to various Turkish tribes that came to the Balkans before the Ottoman Empire. Some of the names given by these Turkish tribes to the cities, rivers, mountains, villages, hills and plateaus in the Balkans are still used today. The Ottoman Empire, which entered the region in the 14th century, not only developed the most permanent relations of the Turks with the Balkans, but also brought about great changes in the political, economic and social life of the region. From the middle of the 14th century to the beginning of the 20th century, the Ottoman Empire was the greatest political power that shaped the history of the Balkans. With the capture of Çimpi Castle near Gallipoli in 1352, the Ottomans took their first step into the Balkans. During the approximately 345 years of progress, the Ottomans dominated most of the Balkans (Türbedar, 2020: 52). The Ottoman period was a defining one in the history of the country—Slavic, Byzantine,

Arabic and Turkish cultures combined. The Ottoman Province of Montenegro was created in 1514 from the remains of the Principality of Zeta that belonged to the Province of Scutari. The first known governor of the province was Skenderbeg Crnojević, son of Ivan Crnojević, who governed from 1514-1528. Although the Ottoman Empire controlled the lands to the south and east from the fifteenth century, they were unable to subdue Montenegro completely because of stubborn resistance by the population, the inhospitable terrain, and use of diplomatic ties with Venice. The province disappeared when the Montenegrins expelled the Ottomans in the Great Turkish War of 1683-1699 (also known as War of the Holy League)(Temizer,Premović, 2021).

Nicholas I greatly expanded and modernized the principality in the 20th century, winning recognition of independence from the Ottoman Empire in 1878. The constitution is signed in 1905, the country becomes a kingdom in 1910, and Cetinje quickly became more important as Montenegro's capital, with a succession of embassies established there. Montenegro started the Balkan Wars of 1912 and 1913 to definitely expel the Ottomans from the region, and joined Serbia in the First World War. In 1918, the country was added to Serbia and remained so until the country was invaded and declared independent by the Nazis in 1941. After liberation by Yugoslav partisans in 1944, during which Podgorica was heavily damaged, Montenegro became a republic within the Socialist Federal Republic of Yugoslavia. Podgorica became Titograd in honor of President Josip Tito and the city was rebuilt. Yugoslavia's collapse in 1992 meant that Montenegro was left alone with Serbia in the new Federal Republic of Yugoslavia (Poulsen, vb, 2022).

Prime Minister Milo Đukanović started to cut ties with Serbia in 1996, replacing the dinar with the German Mark (and later the euro) to loosen economic ties with Belgrade and becoming much more independent. During NATO's 1999 Kosovo campaign, Montenegro was also targeted though damage was limited.While tensions with Serbia remained, Montenegro continued on the path towards separation. The Federal Republic of Yugoslavia was replaced by the union of Serbia and Montenegro in 2003, but soon enough the peaceful and fair EU-monitored referendum in 2006 showed a 55% majority in favor of complete independence from Serbia. Montenegro subsequently became independent on June 3, 2006(Poulsen, vb, 2022).

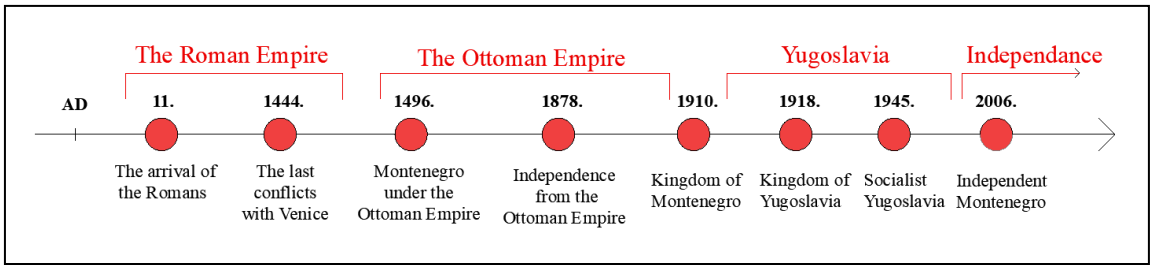

Figure 1.1. Timeline of history of montenegro

Montenegro is a real blend of Eastern and Western cultural influences – mostly Ottoman. One of the basic building styles in Montenegro is Mediterranean architecture.Mediterranean architecture has a long history - whether we are talking about a special style of construction and its variations present throughout the region or specifically about the many advanced civilizations and their heritage that marked this part of the Old Continent. Thanks to these civilizations, numerous examples of Mediterranean architecture and its style have flourished here, creating an immortal heritage, especially visible in countries such as Greece, Italy and Montenegro(Albijanić, 2022).

One of the main features of the Mediterranean style in architecture is the fact that the building material used during the construction is available in the immediate vicinity.Mediterranean style in architecture must represent a complete unification of interior and exterior design.The feature that the Mediterranean style stands out is its closeness to the natural. The whole region is filled with structures with unobtrusive dimensions, always in proportion to the vast expanse of land and sea. There is always a subtle balance, a line between the architectural form itself and the space that surrounds it. A structure that looks like an inherent part of the space, not something that has been upgraded. This type of harmonious presence is maintained only with the help of factors such as dimensions, shapes, sizes, light and colors, which are characterized by a uniform approach(Rajković, 2012).

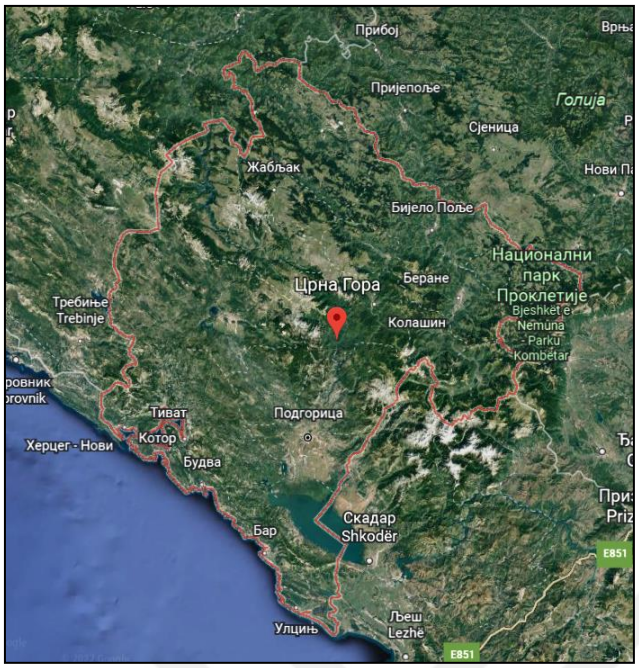

Figure 1.2. Borders of Montenegro (Google Earth, 2022)

Aim and method of the study with research questions

Building upon the findings in the literature, it becomes evident that the architecture of Montenegro is best elucidated through examples created within the Yugoslav context. The economic conditions prevailing in Yugoslavia at the time played a pivotal role in shaping the architectural development of the present-day states, including Montenegro. By examining structures erected on the former Yugoslav territory, we can glean valuable insights into the influences that have molded the architectural landscape in Montenegro and other former Yugoslav countries. Through the exploration of the interplay between economic factors and architectural choices, we aim to illuminate the relationship between them, thus gaining a deeper understanding of the architectural milieu in Yugoslavia. The cultural diversity and multi-ethnic nature of Yugoslavia have significantly impacted architectural practices, leading to the integration of various regional and traditional elements into the design of buildings.

In this study, the data collection method, one of the qualitative research methods, will be used. After a detailed review of the literature, significant architectural projects in the territory of Montenegro and the former Yugoslavia will be examined and the relationship between the development of the country and architecture will be compared, as well as the

factors that influenced the architectural identity of that country. A comparative research method will be used which allows the subject to be approached from a critical point of view, provides a clearer understanding of the subject and gives flexibility to the study with the data collection tools it contains.

The thesis will aim to answer the following questions that arise during the research:

1. Ottoman Period:
- How did Ottoman influences shape Montenegrin architecture?
- Which architectural elements persisted and continued to evolve even after the Ottoman rule?
2. World Wars Period:
- How did wartime events impact Montenegrin architecture?
- What changes in style, materials, or functionality were observed during this period?
3. Yugoslavia:
- How did the socialist era influence Montenegrin architecture?
- Are there noticeable continuities or new styles during the Yugoslav period?

In pursuit of the research objectives, measurable criteria sourced from the literature will be utilized. These criteria include:

- Conducting an analysis of the stylistic characteristics of architecture.
- Examining the utilization of materials and construction techniques.
- Investigating functional changes in architecture.
- Collecting and analyzing architectural examples from various regions of the former Yugoslavia.

Hypothesis

Architecture in Montenegro, as part of the rich heritage of the former Yugoslavia, carries profound traces of historical and cultural development. In this research, we will focus on understanding the key factors shaping the architectural scene in Montenegro, with a particular emphasis on the period of the former Yugoslavia. Our central thesis suggests that studying architectural achievements within the territory of the former Yugoslavia is crucial

for comprehending the evolution of architecture in Montenegro and other former Yugoslav countries. This hypothesis stems from the belief that various influences, cultural diversity, and the multi-ethnic context of the former Yugoslavia significantly impacted architectural practices, reflected in the integration of diverse regional and traditional elements into building design and other architectural projects.

2. MONTENEGRO DURING THE OTTOMAN EMPIRE

Montenegro's historical trajectory during the Ottoman Empire is characterized by intricate dynamics, featuring epochs marked by resistance, territorial realignments, and geopolitical alliances. The following elucidates salient facets of Montenegro's experience under Ottoman rule:

Montenegro, characterized by its rugged topography, emerged as a natural bastion against Ottoman incursion. The region, however, eluded complete subjugation, with local tribes, notably the Montenegrin clans, retaining a measure of self-governance. The nucleus of Montenegro recognized as Old Montenegro or Crna Gora, maintained intermittent independence or semi-autonomy throughout diverse periods of Ottoman dominion.Montenegrin society was intricately organized into tribal entities, with tribal leaders, denominated as "Vladikas," assuming pivotal roles in opposing Ottoman authority. These leaders served dual functions as both religious and political figures.Confronted with arduous terrain, Montenegrins employed guerilla warfare strategies against Ottoman forces. Employing hit-and-run tactics, they adeptly impeded Ottoman efforts to exert complete control over the region.Montenegro intermittently engaged in diplomatic treaties with the Ottoman Empire, negotiating transient periods of accord. These agreements often acknowledged Montenegrin autonomy in exchange for tributes or military cooperation(Vukmanović, 1994).

The Orthodox Christian Church played a pivotal role in safeguarding Montenegro's identity and cultural heritage during the era of Ottoman dominance. Monastic institutions, exemplified by the Cetinje Monastery, emerged as pivotal bastions of resistance and cultural preservation.Montenegro witnessed fluctuations in its territorial boundaries over time, with periods of Ottoman influence engendering alterations in territorial control. Coastal regions, including Budva and Kotor, fell under the sway of Ottoman governance.The Congress of Berlin in 1878 heralded Montenegro's recognition as an independent principality, signifying the cessation of direct Ottoman dominion in the region.Montenegro's historical narrative during the Ottoman Empire epitomizes a multifaceted interplay of resistance, autonomous agency, and diplomatic stratagem, pivotal in the cultivation of its distinctive cultural and historical identity(Jovićević, 2021).

Ruling the territory of Montenegro, the Ottoman Empire left a significant impact on that area. The Ottoman Turkish language has contributed to the vocabulary of the Montenegrin language. Certain words and expressions have Ottoman origins, reflecting linguistic influence.Ottoman influence can be observed in traditional Montenegrin clothing and textiles. Elements such as embroidery patterns and clothing styles have been influenced by Ottoman fashion.The Ottoman Empire's tolerance for religious diversity has influenced the coexistence of different religious communities in Montenegro. This historical tolerance is reflected in the peaceful cohabitation of various religious groups in the region.Ottoman traditions have influenced social and cultural practices in Montenegro. Customs related to hospitality, family structure, and celebrations bear traces of Ottoman cultural norms.Ottoman influence on trade routes and economic practices has left a mark on Montenegro's economic history(Kaser, Kaser, 2008).Commercial ties and market practices established during Ottoman rule have influenced the region's economic development.Elements of the Ottoman legal and administrative systems have influenced governance structures in Montenegro. Certain principles of local administration and legal practices have Ottoman roots.Montenegro's museums and cultural institutions often feature exhibits showcasing Ottoman artifacts, providing a tangible representation of the historical and cultural exchange between the Ottoman Empire and Montenegro.It's important to note that the Ottoman influence in Montenegro is not a one-sided imposition but rather a result of centuries of cultural exchange and coexistence. The Ottoman legacy, intertwined with local traditions, has contributed to the diverse and rich cultural tapestry of Montenegro.Ottoman architecture, characterized by domes, minarets, and intricate designs, is evident in some structures in Montenegro. Mosques, bazaars, and other Ottoman-style buildings showcase the architectural influence on the landscape(Ćirković, 2004).

2.1. Reflection on Architecture

In the realm of Ottoman architectural heritage, a meticulous amalgamation of stone, brick, and timber stands as a testament to the ingenuity of its craftsmen. The foundational use of stone provides structural solidity, complemented by the malleability of brick in crafting elegant arches, domes, and vaults, while timber lends both decorative ornamentation and essential support.During its classical zenith, the opulent embrace of marble gave way to the practicality and aesthetic allure of lead-capped domes and minarets, adorned with the intricate beauty of polychrome glazed ceramic tiles, most notably exemplified by the

iconic white and blue Iznik tiles. The adornment of surfaces with elaborate geometric motifs, enriched by the judicious use of colored stone, exotic woods, and gilded accents, speaks to the refinement of Ottoman artistic sensibilities, with calligraphic inscriptions adding layers of meaning and cultural resonance(Goodwin,1997). Each architectural masterpiece emerges as a harmonious synthesis of art and utility, where the deliberate placement of trees along thoroughfares serves not only as an aesthetic enhancement but also as a testament to the Ottoman appreciation for the integration of built structures with the natural environment. Indeed, Ottoman urban planning principles reflect a profound ethos of harmonious coexistence with nature, wherein the organic integration of edifices within their surroundings underscores a deep-seated reverence for the innate beauty of the landscape.Beyond mere construction, Ottoman architecture embodies a philosophical stance that underscores the intrinsic connection between human creativity and the natural world. Its synthesis of Islamic and Christian architectural motifs, epitomized by its distinctive domes, arches, and stained glass, serves as a tangible manifestation of the enduring dialogue between cultural influences, while simultaneously celebrating the timeless harmony between human intervention and the broader ecosystem (Kuban, 2010).

The Ottoman Empire has had a profound influence on the architecture of the regions it once governed, including Montenegro. This influence is reflected in various architectural elements, styles, and structures that continue to shape the built environment(Woodhead, 2011).

Ottoman-style mosques with characteristic domes and minarets can be found in Montenegro, particularly in areas that were under Ottoman rule. These structures often reflect the elegant simplicity and geometric designs typical of Islamic architecture.Ottoman architects were renowned for their engineering prowess, and this is reflected in the construction of bridges and aqueducts in Montenegro. Ottoman bridges often featured pointed arches and sturdy stone construction.The Ottomans left a lasting impact on the fortifications of Montenegro. Forts and defensive walls, designed to withstand military challenges, often showcase Ottoman architectural principles.Ottoman influence on residential architecture can be seen in the design of houses and living spaces. Courtyards, shaded areas, and interior layouts may demonstrate Ottoman-inspired features.Ottoman urban planning principles, including the layout of streets, squares, and marketplaces, have left a mark on the organization of certain towns and cities in Montenegro.Ottoman

architecture in Montenegro often reflects a fusion of local building traditions with Ottoman design principles. This blending of styles creates a unique architectural identity(Suvajdžić, 2014). Ottoman construction techniques and the use of materials such as stone and wood have influenced the durability and aesthetics of buildings in Montenegro.Ottoman architecture reflects the diverse cultural and religious influences of the empire. The coexistence of different religious structures, such as mosques, churches, and synagogues, in close proximity is a testament to the Ottoman legacy of religious tolerance.Ornamental details, such as calligraphy, geometric patterns, and arabesque designs, are common in Ottoman-influenced architecture in Montenegro.As Montenegro transitioned through various historical periods, Ottoman architecture underwent adaptations and renovations. This ongoing dialogue between past and present is reflected in the evolution of architectural styles.

Understanding the reflection of Ottoman architecture in Montenegro provides insights into the historical and cultural interconnectedness of these regions. It's a testament to the enduring legacy of the Ottoman Empire on the architectural tapestry of Montenegro (Roberts, 2007).

2.2. Architectural Examples from the Ottoman Period in Montenegro

Montenegro, as a former part of the Ottoman Empire, retains elements of Ottoman architecture today. This thesis seeks to showcase the diversity of Montenegrin architecture within the context of the country's economic development. It's essential to highlight examples from the Ottoman period in Montenegro and compare them with iconic Ottoman architecture from the empire's core.

Given the significance of sacred structures in Ottoman architecture, the Husein Pasina Mosque stands out as one of Montenegro's most notable landmarks(Batur, 2002). By examining this mosque, we can understand the economic implications of Ottoman architectural influence, especially when compared with masterpieces like the Selimiye Mosque, attributed to the renowned architect Mimar Sinan.

Furthermore, the Ottoman legacy is evident in various other architectural works across Montenegro, including bridges and administrative buildings. Studying these structures

sheds light on how Ottoman architectural principles have shaped Montenegro's urban landscape and contributed to its cultural identity and economic growth.

2.2.1. Husein Pasha's mosque - Pljevlja

Husein Pasha's Mosque in Pljevlja is a notable Ottoman architectural landmark in Montenegro.

Husein Pasha's Mosque, also known as Pljevlja Mosque, was built in the mid-16th century during the Ottoman period.The mosque exhibits traditional Ottoman architectural features, including a prominent dome and a minaret. These elements are characteristic of Ottoman mosque design.The central dome is a significant feature of the mosque, emphasizing the Ottoman influence on religious architecture. The minaret, a tall slender tower, is designed for the call to prayer and is a common feature of mosques(Suvajdžić, 2014).

The mosque is named after Husein Pasha, an Ottoman military commander and statesman. The construction of such religious and cultural structures was often commissioned by influential figures during the Ottoman era. Husein Pasha's Mosque stands as a testament to the cultural and historical heritage of Pljevlja and the broader Montenegrin region. It reflects the coexistence of different cultural and religious influences in the area. The mosque is likely to feature intricate decorative details, such as geometric patterns, calligraphy, and traditional Ottoman motifs. These elements contribute to the aesthetic richness of the structure. The mosque, along with other Ottoman-era structures in Montenegro, contributes to the diverse cultural landscape of the region, highlighting the historical connections between Montenegro and the Ottoman Empire (Roberts, 2007).

Figure 2.1. Husein Pasha's mosque and the surrounding landscape. (Suvajdžić, 2014)

Figure 2.2. Decorative architectural elements on the mosque(Suvajdžić, 2014)

Figure 2.3. Dome of the mosque (Suvajdžić, 2014)

Husein Pasha's Mosque spans 17.20 meters in length and 13.10 meters in width, with walls 112 cm thick, constructed from finely dressed stone meticulously arranged in regular horizontal rows. The minaret and the domes above the mihrab wall, however, were built

using marl instead of stone. The central space of the mosque is crowned by an artistically shaped, high blue dome with a span of 10.85 meters, surrounded by four additional semi-domes (nim kube). The interior of the mosque is well illuminated by 25 harmoniously crafted and evenly spaced windows, allowing visitors to appreciate the painted decoration that represents the pinnacle of Islamic art. This interplay of color and light is especially prominent in the area beneath the dome, illuminated by eight small windows, making the high blue dome truly imposing(Hodžić, 2018).

The northwest wall of the mosque is spanned by a massive portico, divided into three sections, supported by four circular columns above which are pointed arches. To the right of the mosque entrance rises a fourteen-sided minaret on a quadrangular base, featuring a ringed, exquisitely crafted balcony at the top—known as a sherefe—from which the muezzin calls the faithful to prayer. This slender, tower-like minaret is considered the tallest in the Balkans, standing at 42 meters high. It contains 110 spiral steps from the base to the sherefe and culminates in a steep, pointed roof structure topped with an alem—a highly decorative finial (Šašić, 2018).

In the architectural design of the Pljevlja Mosque, three elements stand out particularly: the drum of the main dome, the small domes above the mihrab wall, and the intricate dome system applied over the portico. The drum of the main dome is reinforced externally at the corners with pilasters, a structural solution pioneered by the chief architect of the Ottoman Empire, Koca Mimar Sinan. This allowed for grand dimensions, bold construction, aesthetic elegance, and rich interior decoration of the most monumental Ottoman imperial foundations (Šašić, 2018).

Figure 2.4. Fountain of the mosque(Hodžić, 2018)

To comprehensively analyze the influence of Ottoman architecture on the construction of this mosque, we will compare it with one of the most significant masterpieces of Ottoman architecture, the Suleymaniye Mosque.

The Suleymaniye Mosque, constructed between 1550 and 1557, stands as the most important Ottoman building in Istanbul and the largest work by the architect Sinan. Commissioned by Sultan Suleiman the Magnificent, the mosque was intended to surpass all previous grand mosques in Istanbul in both size and elegance. At the age of sixty, Sinan reached the pinnacle of his architectural career with the Suleymaniye Mosque. Upon its inauguration, the mosque's dome was the widest, measuring 26.5 meters, and the highest, at 53 meters, of all Ottoman mosques (Faroqhi, 2004).

Figure 2.5. Suleymaniye mosque and the surrounding landscape(Kuban, 2010)

The two minarets flanking the facade of the mosque each feature two balconies, while the two additional minarets, positioned at the far end of the courtyard on either side of the porch, are distinguished by three balconies each. The minarets closest to the entrance are constructed from porphyry, whereas the remaining twelve columns, made of pink granite, alternate with ten columns of white marble, all exemplifying the crystallized order. The capitals of these columns are crafted from white marble, with gilded edges on their stalactites. The cloister gallery is surmounted by twenty-four domes, intricately painted with ornamental designs and floral motifs. The largest dome, situated midway along the porch in front of the entrance to the nave, features pendentives adorned with white marble stalactites and gilded crystallizations(Kuban, 2010).

The windows of the porch are characterized by quadrangular bays, surmounted by ogee arches and richly decorated with royal blue glazed tiles. These tiles are intricately inscribed with sacred verses from the Quran in pure white Arabic script. Centrally located within the courtyard is a modest fountain, designed in the shape of a parallelogram with four vertical faces and covered by a zinc roof. The fountain's sober yet elegant decoration includes an

emerald green painted metal grill and an openwork lattice of geometric rosettes, above which runs a frieze of white marble carved with broad leaves, their hearts subtly tinted aquamarine(Kuban, 2010).

Figure 2.6. Dome of the mosque(Kuban, 2010)

Figure 2.7. Fountain of the mosque(Kuban, 2010)

2.2.2.Kalemegdan, Belgrade Serbia - the influence of Ottoman architecture

Figure 2.8. View of Kalemegdan (Ćirković, Stojančević, 2002)

Kalemegdan Fortress, situated in Belgrade, Serbia, represents a significant historical and cultural landmark. Positioned strategically at the confluence of the River Sava and the Danube, its origins trace back to the Roman period when it was known as Singidunum. Over the centuries, Kalemegdan has undergone multiple transformations, serving as a stronghold for various civilizations including the Byzantines, Serbs, Hungarians, and Ottomans, the latter of whom fortified it extensively during their rule, dubbing it Fikir-Bey's Castle (Ćirković, Stojančević, 2002).

Architecturally, Kalemegdan reflects a fascinating blend of styles influenced by its diverse history, encompassing Roman, Byzantine, Ottoman, and Austro-Hungarian elements. Notable features include well-preserved walls, towers, gates, and ramparts, each bearing testament to its multifaceted past.Beyond its architectural significance, Kalemegdan has evolved into a cultural epicenter. It houses several museums, notably the Military Museum and the Belgrade City Museum, which offer insights into Serbia's military history and the broader heritage of the city. Moreover, the fortress serves as a recreational oasis, attracting

locals and tourists alike with its panoramic views of the rivers and the city skyline. It provides a serene backdrop for leisure activities such as strolling and picnicking, as well as hosting various events and festivals throughout the year (Petrović, 2014).

Figure 2.9. The situation of urban planning in Kalemegdan today (Institute for the Protection of Cultural Monuments of the City of Belgrade. (n.d.)

Ottoman Influence on Kalemegdan, although not predominant in the structure of the fortress, has left several characteristics that reflect the architectural imprint of the Ottoman period.During the Ottoman rule, several mosques and other religious buildings were constructed on Kalemegdan. These structures, though often simple, incorporated characteristic Ottoman architectural elements such as the mihrab (a niche in the wall indicating the direction of Mecca), the minbar (a pulpit), and minarets. Additionally, the Ottomans built various military installations, including powder magazines, barracks, and watchtowers. These structures were essential for maintaining military control over Belgrade and its surroundings. Many of these buildings were functional and durable, constructed from robust materials to withstand attacks(Petrović, 2000).

The building in the lower part of Kalemegdan, currently known as the Soldier's Kitchen, was constructed in the first half of the 19th century to serve the needs of the Turkish garrison's kitchen. It was built in a decorative style using stone and brick. During the landscaping of the Lower Town Park of the fortress, the remains of the original structure were conserved. A free reconstruction of the building for contemporary use was completed in 1973. Since 1976, the Soldier's Kitchen has housed the offices of the Archaeological Institute, specifically its research project dedicated to the Belgrade Fortress. This facility is used for processing and, for the time being, storing all archaeological finds from the Belgrade Fortress, as well as maintaining all plans and photographs from the research activities(Institute for the Protection of Cultural Monuments of the City of Belgrade, n.d.).

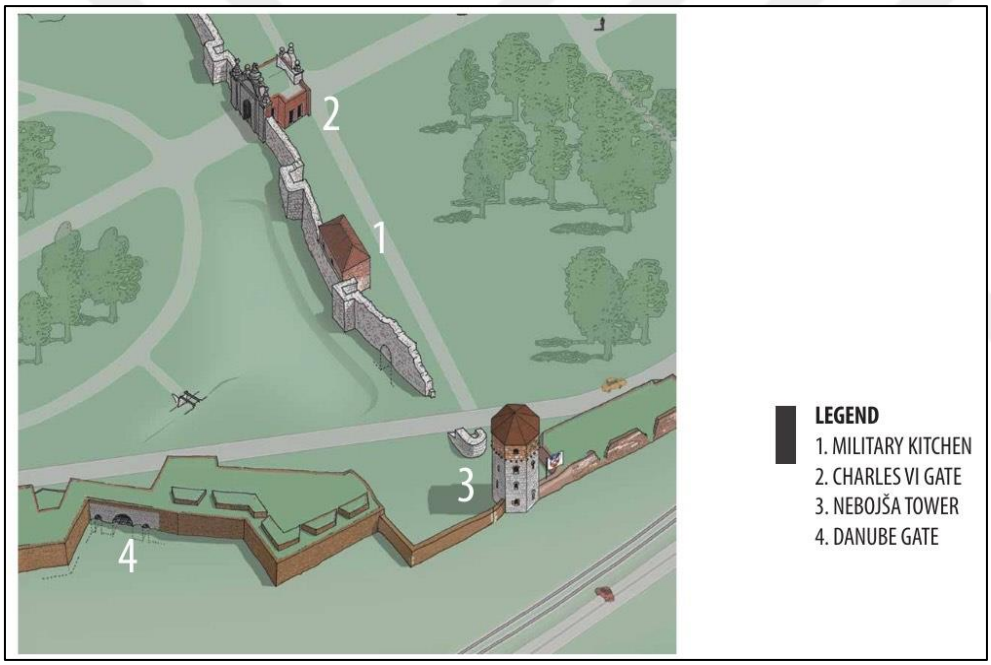

Figure 2.10. Military kitchen with surrounding facilities (Institute for the Protection of Cultural Monuments of the City of Belgrade. (n.d.)

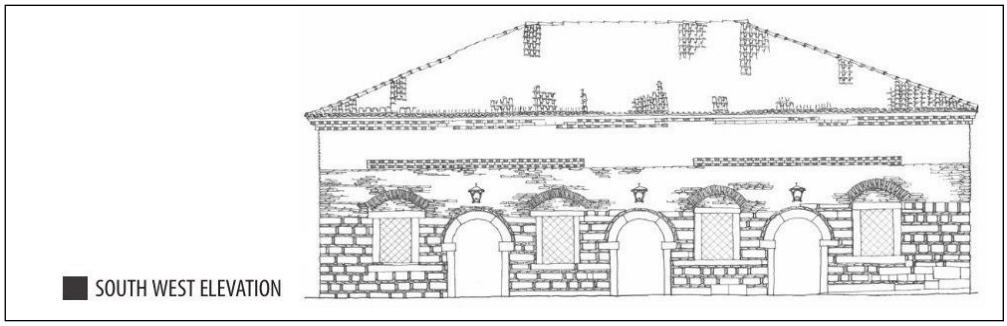

Figure 2.11. South west elevation of Military kitchen (Institute for the Protection of Cultural Monuments of the City of Belgrade. (n.d.)

The Outer Stambol Gate is located on the Great Ravelin of the southeastern front of the Belgrade Fortress and was constructed in the mid-18th century. The structure is built from dressed stone and features a semi-cylindrical vaulted interior. Flanking the interior are two rooms intended for guards. The gate itself is fitted with massive wooden doors, reinforced with wrought iron plating. The design of the Outer Stambol Gate is straightforward and devoid of architectural ornamentation, serving as a testament to the utilitarian architecture of the Ottoman period(Institute for the Protection of Cultural Monuments of the City of Belgrade. (n.d.).

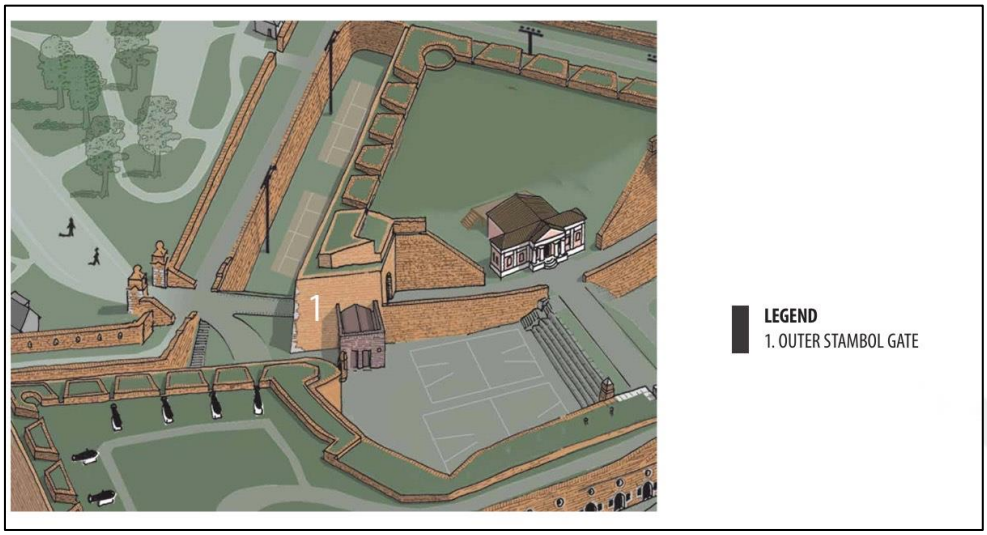

Figure 2.12. Position of Outer Stambol Gate (Institute for the Protection of Cultural Monuments of the City of Belgrade. (n.d.)

Figure 2.13. Stambol Gate today

The Clock Tower is an addition to the fortress built in the Ottoman style. This tower, serving as a clock, represents a typical Ottoman architectural element. Constructed during the 17th century, it has remained one of the recognizable symbols of Kalemegdan. The gate, located in the southeastern wall, served as the main communication route for the Upper Town. It was likely constructed during Cornaro's reconstruction of the walls between 1690 and 1717, when the southeastern wall, within which it is integrated, was fortified. The passage through the gate is vaulted with a semi-cylindrical arch made from dressed stone blocks, and on both sides, there are two side rooms and two niches in the Oriental style. The main facade of the gate extends from the line of the wall and is designed with Baroque elements. Its decorative aspect is achieved through the use of two semi-circular pilasters with stone balls and a gently profiled cordon cornice, above which are three semi-circular tympanums. During the Baroque reconstruction of the fortress from 1717 to 1739, the gate was bricked up, and communication with the Upper Town took place via a new Baroque gate built next to it. After 1740, when the city returned to Ottoman rule, the Clock Gate was restored to function, acquiring its name from the tower beneath which it is located. The tower has a square base, which transitions into an

octagonal shape in the upper sections. It is topped with a roof structure in the form of an eight-sided prism. The roof covering is made of copper and possesses all the characteristics of Baroque architecture. A spiral staircase without intermediate floors is set against the inner walls of the tower. This design arose from the need to keep the central space free to house the complex clock mechanism, after which the tower is named (Institute for the Protection of Cultural Monuments of the City of Belgrade. (n.d.).

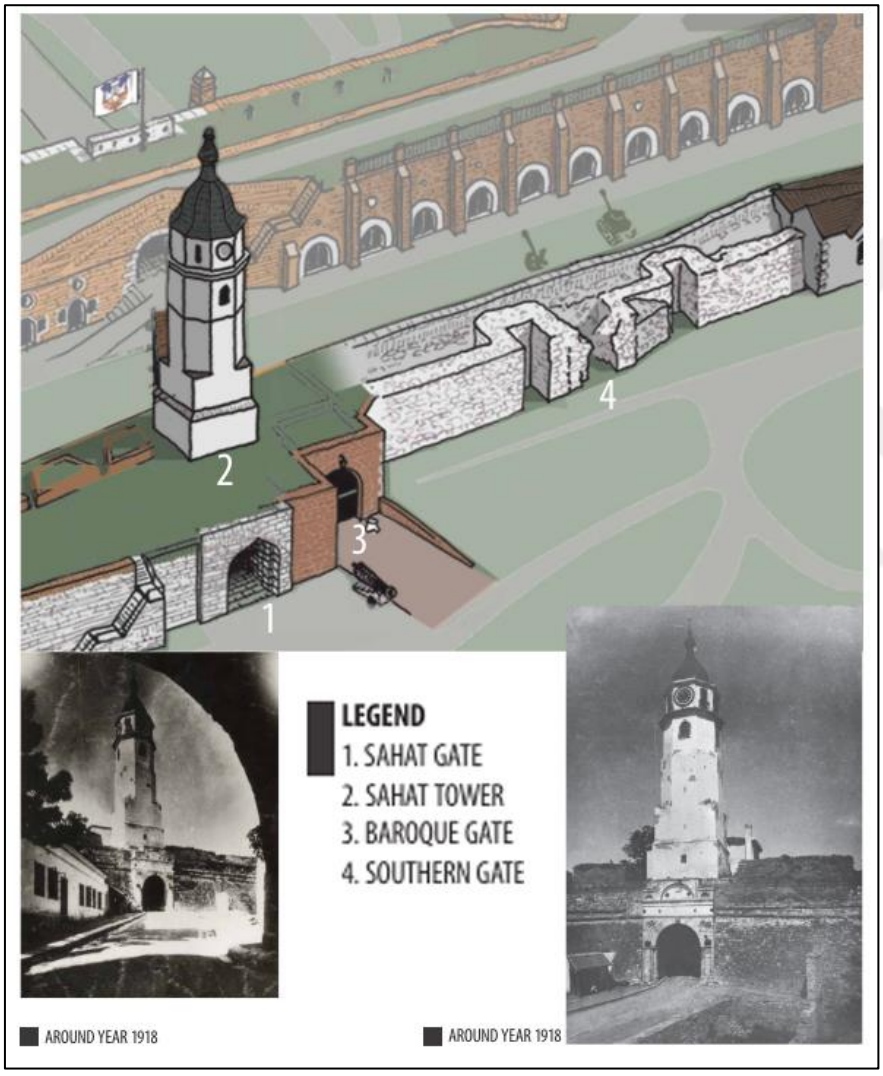

Figure 2.14. Situation of the clock tower with 3 gates (Institute for the Protection of Cultural Monuments of the City of Belgrade. (n.d.)

Figure 2.15. Clock tower with 3 gates today (Institute for the Protection of Cultural Monuments of the City of Belgrade. (n.d.)

Ottoman engineers improved and strengthened the fortress to meet military needs. This included the construction of additional defensive walls, bastions, and towers characteristic of Ottoman military architecture.Ottoman architecture often included rich decoration and ornamentation, incorporating geometric shapes and calligraphy. This style can be observed in certain details that may have been part of Ottoman additions to the fortress.Ottoman builders often emphasized water supply systems. On Kalemegdan, there are water fountains that were part of the Ottoman water supply infrastructure.Ottoman additions could include internal rooms and military structures reflecting the Ottoman way of life and military needs of that period (Institute for the Protection of Cultural Monuments of the City of Belgrade. (n.d.).

Figure 2.16. The Fountain of Mehmed-Paša Sokolović in Kalemegdan

2.2.3.Ganića tower, Rozaje

Today's copy of the Ganić tower, which was probably built in 1797, is a symbol of the Rožaje house from the Ottoman era.Its original purpose was to be a military fortification, while it later served as a residence for the Ganić family.It was built on the left bank of the river Ibar. Around the tower was built a wall on two sides, two meters high and 50 cm wide. There were several buildings in the courtyard, and there was also a mutvak-bakery for baking bread. The courtyard door was made of wood, in two parts, 2.5 meters high. At that door, there was an opening called "kapidžik" which was used to enter and exit the courtyard.The tower was built of stone and wood. The part that was built of stone consisted of a basement, ground floor and first floor. The walls were of rough stone, and clay, loam mixed with chaff and chopped straw, served as a binder. The width of the foundation is 2 m, and the dimensions of the building are 8 x 8 meters. There were openings on each floor, measuring 0.40 x 0.40 m, and the purpose of these openings was to serve as loopholes, when needed. On the inside, the windows were somewhat larger, and on the upper side they had a vaulted, semicircular shape with beech warmer and mussels. There were three windows on each floor, one facing west (towards the courtyard gate) and two facing south. The outside of the tower gave the impression of a large building, due to the thickness of the walls, and the interior was limited and cramped.To enter the first floor, wooden stairs were used, with 11 steps, with a beautiful fence. In time, the first floor was turned into a

bedroom, and a hammam (bathroom) was built in one part. There were two extensions-niches on the tower, one on the east side measuring 0.70 x 0.60 m.Stairs, which were made of wood, led from the first floor to the second floor, called the veranda, which was made of wood. The veranda was built of hewn beech beams.The tower was covered with shingles (wooden roofing), and on top of the roof of the tower was a wooden spike 1.5 m long (Hadžić, 2012).

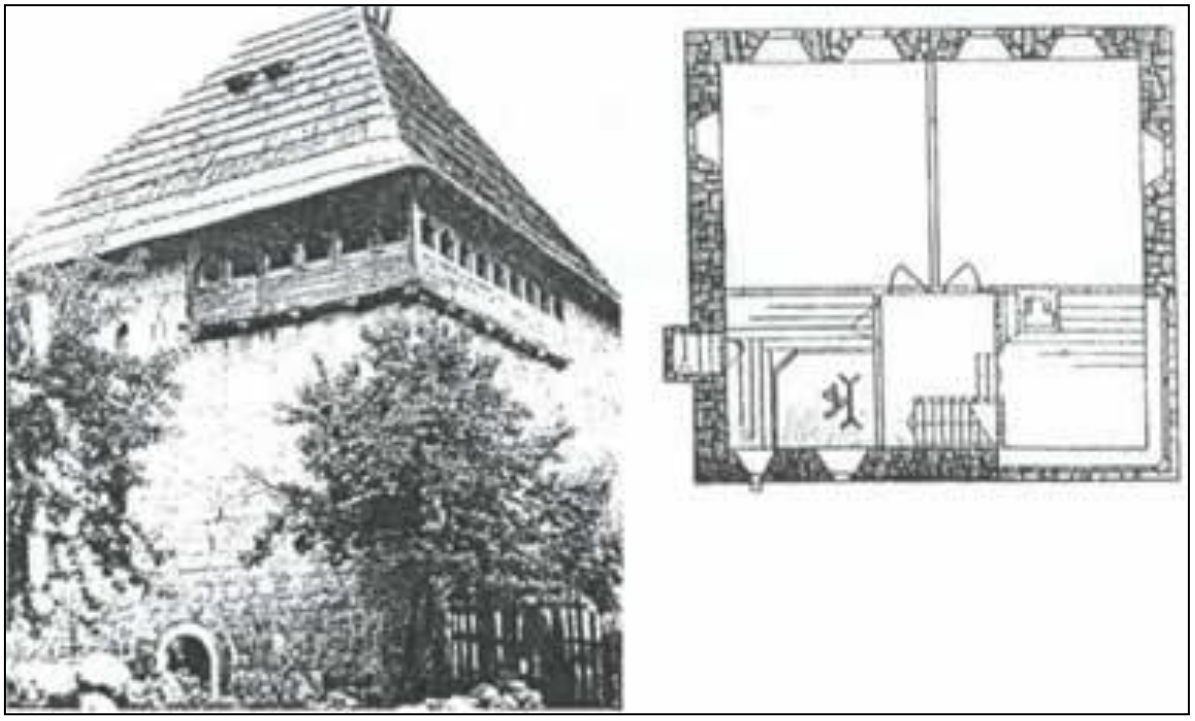

Figure 2.17. First floor plan, Ganica Kula(Hadžić, 2012)

Figure 2.18. Cross section of the object (Euro Projekt)

Figure 2.19. Renovated facade, Ganića Tower(Euro Projekt)

2.2.4. Stara Varoš - clock tower in Podgorica

The indisputable symbol of Stara Podgorica and a kind of sign of its recognition, the Clock Tower, was built at the beginning of the XVIII century and it was built by Hadži-Hafiz-pasha Osmanagić, who, according to legend, brought a watch from Italy and built a bell whose echo could be heard at a distance of several kilometers.The clock tower is 16 meters high and the wooden podium is divided into four levels, which receive daylight through stone openings in the wall.There were no ramparts on the east side of the Old Town, but a trench was dug, walled with stones, eight meters wide and three meters deep.Around 1890, after the liberation of Podgorica from the Turks, a cross was placed on top of the building, which has stood on the Clock Tower ever since, and which was removed during the 2017 reconstruction financed by the Turkish organization "Tika" (Agović, 1970).

Figure 2.20. Clock Tower in Podgorica(https://www.alamy.com/stock-photo-sahat-kula-an-ottoman-clock-tower-in-podgorica-montenegro-94837852.html)

Figure 2.21. Clock Tower in Podgorica

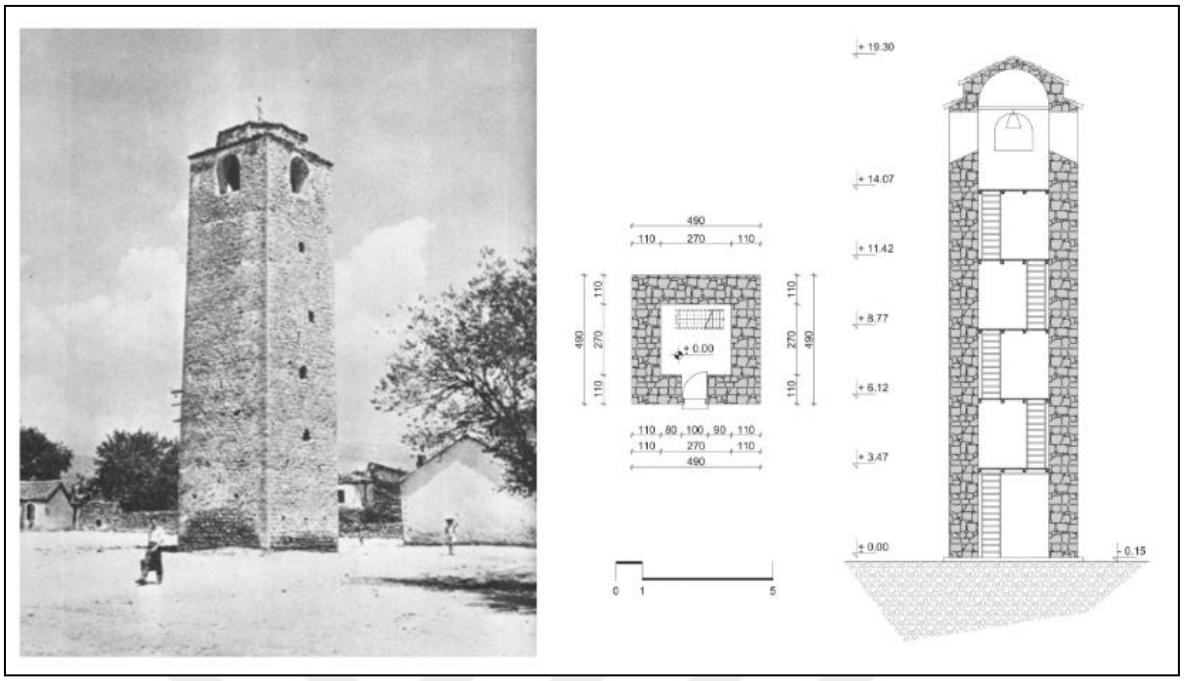

Figure 2.22. Plan and cross-section of the clock-tower in Stara Varoš-Podgorica 2018 (Drawing by R. Alihodžić)

2.2.5.Ottoman-influenced residential buildings

During the Ottoman era, residential architecture in the territories that later became Yugoslavia was significantly influenced by Ottoman design and construction principles. The Ottoman architectural style left a lasting impact on various types of residential buildings. Ottoman-style courtyard houses, known as "konak" or "kula" in the Balkans, were prevalent. These houses typically featured a central courtyard surrounded by rooms, with a layout that provided privacy and protection.Traditional Ottoman residential buildings often included distinctive windows with wooden lattice screens (mushrabiyas) and projecting balconies. These architectural elements provided ventilation, privacy, and a sense of aesthetics.Ottoman-style houses typically had flat roofs, and chimneys were commonly integrated into the structures. The flat roofs allowed for additional living space and sometimes served as outdoor terraces.Wooden elements, such as carved doors, window frames, and balconies, were prominent in Ottoman residential architecture. These details showcased craftsmanship and added decorative features to the buildings.In urban areas, Ottoman-influenced residential buildings often had multiple stories. Each floor served different functions, with living quarters on the upper levels and storage or workshops on the lower levels (Han, 2004).

Ottoman architecture in the Balkans often utilized stone as a primary building material. Stone structures provided durability and stability, especially in regions prone to earthquakes.Arched doorways and windows, reminiscent of Ottoman architecture, were commonly incorporated into residential buildings. These arches added elegance and architectural interest.Decorative tiles and mosaics featuring geometric patterns and floral designs were used to adorn the interiors and exteriors of residential buildings (Belkıs, 2015).

The latest phase of Islamic culture, known as Seljuk-Ottoman culture, extends to the Balkans and is distinctive in its approach to residential architecture. Unlike the densely packed neighborhood structures typical of other Islamic cultures, the planimetric organization of Ottoman mahalas follows a hierarchical approach. This design prevents houses from being crowded together, instead arranging them with ample space to form courtyards, gardens, and orchards between them. In this way, an Ottoman house is surrounded by a garden, while an Arab or Persian house is organized around an inner courtyard with greenery (Özgüven, 2018).

Over time, the house, originally located in the center of the garden, gradually moved closer to the street, with upper floors projecting over it. Towards the street, the house remains closed off, but it opens towards the courtyard through a wooden loggia—an open or semi-open vestibule that connects to the other living spaces. This vestibule is unique in that it serves not only as a passageway but also as a living area. It represents an open or semi-open extension of the house towards nature, facilitating the integration of open and enclosed spaces(İbrahim, Demir, 2017).

In the initial stages, houses were single-story, with later developments incorporating two stories. Generally, the ground floor accommodated the kitchen, storage rooms, and winter living quarters, while the upper level housed summer living spaces. Architecturally, the design featured multi-gabled sloped roofs, with the ground floor constructed of stone and the upper floor of timber framing. The windows on both levels followed standardized dimensions, repeating in a periodic rhythm(Topal, Kaya, 2020).

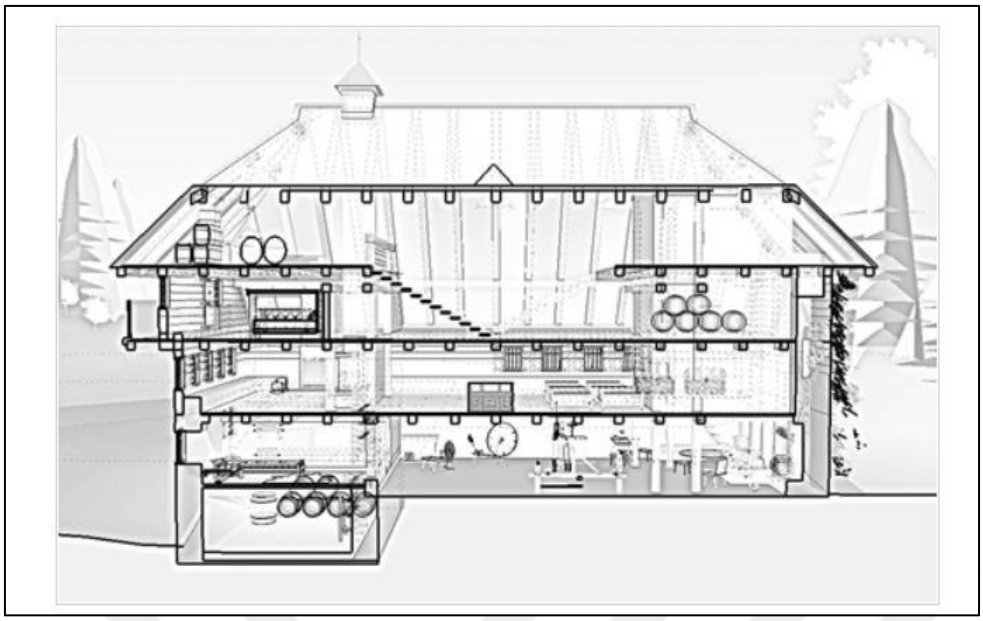

Figure 2.23. Longitudinal section of a typical house (Balkan Architectural Heritage Association. (n.d.)

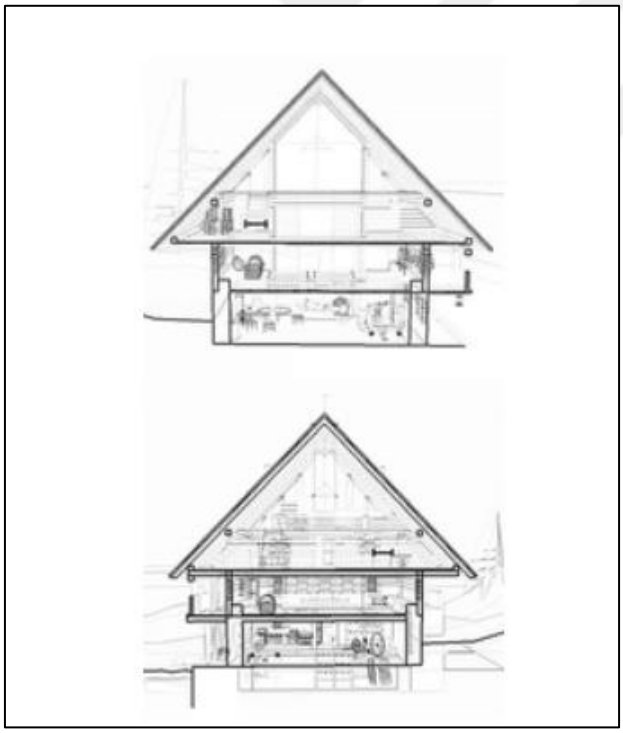

Figure 2.24. Cross section of a typical house (Balkan Architectural Heritage Association. (n.d.)

Figure 2.25. The appearance of a typical house during the Ottoman period(Bosnae.info, 2018)

Figure 2.26. Yards of typical houses during the Ottoman period(Bosnae.info, 2018)

Figure 2.27. Interior of a typical house during the Ottoman period(Bosnae.info, 2018)

2.2.6.Result to comparison with classic Ottoman construction

When comparing Ottoman construction in Montenegro and Balkan with classic Ottoman architecture found in the heart of the Ottoman Empire, such as in Istanbul or other major cities, several distinctions and similarities become apparent.

Materials and local influences

Classic Ottoman construction in the core regions of the Empire prominently featured marble, intricate tilework, and wooden elements. In contrast, Montenegrin Ottoman construction often utilized stone extensively, a reflection of the region's natural resources and environmental factors. The local craftsmanship and available materials significantly influenced the overall aesthetic of these structures.

Architectural elements

Characteristic elements of classic Ottoman architecture include domed structures, large courtyards, and elaborate minarets, often adorned with geometric patterns and intricate calligraphy. While mosques in Montenegro share some of these characteristics, local

adaptations based on available craftsmanship and regional preferences can be observed. Design elements may be more restrained or feature a blend of Ottoman and local styles.

Scale and magnificence

Imperial mosques and buildings in major Ottoman cities often display grandiosity and magnificence, exemplified by the Suleymaniye Mosque in Istanbul. In Montenegro, although mosques may not reach the same scale, they convey a sense of grace and simplicity. The scale of construction is often more modest, reflecting the regional context and economic situation.

Urban planning

Ottoman cities were meticulously planned with a focus on functionality and aesthetics, integrating bazaars, caravanserais, and mosques as integral parts of urban planning. In Montenegro, the urban layout might not have mirrored the grand bazaars and extensive marketplaces found in larger Ottoman cities. However, the principles of central communal spaces and functional design are still evident.

Defensive architecture

Ottoman fortifications, such as the Rumeli Fortress, showcased advanced military architecture. Similarly, forts and defensive structures in Montenegro and Balkan reflect the Ottoman emphasis on strategic locations and defensive capabilities, adapted to the local topography.

Cultural adaptations

In major Ottoman cities, architecture reflects the cultural and imperial identity of the Empire, with influences from Islamic, Byzantine, and Persian traditions. In Montenegro, Ottoman architecture often adapted to local cultural nuances, incorporating elements from the region's existing architectural traditions and creating a distinctive blend.

In summary, while Montenegrin Ottoman construction shares fundamental architectural principles with classic Ottoman architecture, it displays regional variations influenced by

local materials, craftsmanship, and cultural contexts. These adaptations contribute to the unique character of Ottoman architecture in Montenegro.

3. THE PERIOD OF YUGOSLAVIA

During the period of Yugoslavia, Montenegro was a constituent republic within the Socialist Federal Republic of Yugoslavia (SFRY), which existed from 1945 until its dissolution in the early 1990s. Politically, Montenegro operated within a socialist system under the leadership of the League of Communists of Yugoslavia, with significant power centralized in Belgrade. Economically, Montenegro participated in a socialist planned economy characterized by state ownership of key industries and a system of workers' self-management. This period witnessed economic development in sectors such as mining, metallurgy, and tourism. Socially, Yugoslavia implemented comprehensive social welfare policies, leading to improvements in healthcare, education, and living standards for Montenegrin citizens. Culturally, Yugoslavia promoted the ideals of multiculturalism and unity among its diverse ethnic groups, including Montenegro, fostering a sense of shared identity. Infrastructure development was also a priority, with investments made in transportation networks, utilities, and public facilities. Despite these advancements, political tensions and economic challenges ultimately led to the breakup of Yugoslavia in the early 1990s, marking the end of this period and the beginning of a new chapter in Montenegro's history (Lampe, 2000).

The Yugoslav socialist era exerted a profound influence on Montenegro, impacting various aspects of its political, economic, social, and cultural spheres. Politically, Montenegro operated as one of the six constituent republics within the Socialist Federal Republic of Yugoslavia (SFRY), characterized by a single-party socialist system and significant authority held by the League of Communists of Yugoslavia. Economically, the period witnessed the adoption of a self-management model, fostering a blend of state-owned enterprises and worker-managed establishments across industries such as heavy industry, mining, tourism, and agriculture. Socially, emphasis was placed on social welfare policies, resulting in advancements in public health, education, and overall living standards. Culturally, the era promoted ideals of unity among Yugoslavia's diverse ethnic and religious communities, reflected in policies aimed at fostering national cohesion and multiculturalism. Infrastructure development also featured prominently, with substantial investments made to modernize transportation networks, utilities, and public infrastructure. Overall, the Yugoslav socialist era left an enduring mark on Montenegro, shaping its institutions, economic framework, societal norms, and cultural identity (Kulić, 2019).

Yugoslav architecture, spanning from 1945 to 1992 during the Socialist Federal Republic of Yugoslavia (SFRY), is characterized by its modernist influence, urban planning initiatives, monumental structures, social housing projects, and regional variations. Architects embraced modern materials and construction techniques to create functional yet innovative buildings. The period saw the construction of monumental buildings and monuments celebrating key events and figures in socialist history. Social housing programs aimed to provide affordable housing with communal amenities. Yugoslav architects experimented with blending traditional Balkan architecture with modernist principles, resulting in diverse regional styles. Despite the dissolution of Yugoslavia, the legacy of its architecture continues to influence contemporary design in the region (Kulić, 2019).

3.1. The Formation of Yugoslav Identity in Architecture

The two World Wars exerted significant influence on Montenegro, fundamentally shaping its trajectory in the 20th century. During World War I, Montenegro, then part of the Kingdom of Montenegro, aligned with the Allied Powers, yet suffered military occupation and economic devastation as a consequence. Subsequently, Montenegro was integrated into the Kingdom of Serbs, Croats, and Slovenes, later known as Yugoslavia, marking a period characterized by political instability and a loss of autonomy. In World War II, Montenegro faced further upheaval as it fell under Axis occupation, resulting in considerable human loss and widespread destruction. Resistance movements, notably the Partisans, emerged to combat occupying forces. Post-war, Montenegro became a constituent republic of the Socialist Federal Republic of Yugoslavia under communist rule. This era witnessed rapid industrialization and social transformation, albeit at the cost of Montenegro's autonomy and cultural distinctiveness. In sum, the two World Wars played pivotal roles in shaping Montenegro's political, social, and economic landscape, leaving enduring legacies on its modern history(Ignjatovic, 2007).

Throughout the two World Wars and the intervening interwar period, Montenegro's architectural landscape experienced notable transformations, mirroring the socio-political and economic circumstances of the era. The onset of World War I yielded minimal architectural progress, primarily marked by modest construction endeavors, largely military in nature. Following the war and Montenegro's integration into Yugoslavia, architectural developments showcased a fusion of modernist elements with traditional

Balkan architectural motifs, notably observed in urban hubs like Podgorica and Nikšić. However, World War II inflicted extensive damage upon Montenegro's architectural heritage, with numerous structures succumbing to the ravages of conflict. Post-war reconstruction efforts prioritized the restoration of infrastructure and the revitalization of urban centers, guided by socialist architectural principles following Montenegro's assimilation into the Socialist Federal Republic of Yugoslavia. Characterized by an emphasis on functionality and communal living spaces, socialist architecture manifested in the construction of new cities and housing complexes. In essence, Montenegro's architectural narrative during this period reflects a dynamic interplay between historical continuity, wartime destruction, and the evolving socio-political ideologies of the time (Ignjatovic, 2007).

Looking at the development of architecture in the former Yugoslavia from the Congress of Berlin, through the Balkan Wars, up until the early 1930s, one can observe a prevalence of folklore and eclectic architecture. However, after the 1930s, buildings strongly manifested the principles of modernism in architecture. By the time of the Second World War, modernism had somewhat solidified as the dominant form of architectural production, allowing the ideas of Yugoslav unity to find their identity through a universal and abstracted language, thus nullifying the differences between national entities. This situation was interrupted by the outbreak of the Second World War. Post-war Yugoslavia, as a socialist state initially based on the principles of Soviet communism, with a multi-ethnic, multilingual, and multireligious population, and a similar pre-war territory, faced the task of continuing to create a common identity for the southern Slavs, initiated in the pre-war period. With the fundamental change in the social order, from a monarchy based on the principles of capitalist production to a socialist system where the state controls the means of production, the possibility of continuing to create a Yugoslav nation based on pre-war principles no longer made sense. Therefore, the pre-war modern architecture could be essentially accepted in terms of program and function, but it had to find a new form as a sign of the nation's unity in the new social system and with "new ideals." The post-war state, essentially based on the communist system, with later transformations of "workers' self-management," as well as the way of involving the "masses" in the decision-making process, transformed into a quite unusual system of social organization compared to the rigid Eastern communist societies on which it was based, as well as compared to Western states based on the principles of the free market. This intermediate positioning of the new

state between the communist and capitalist worlds inevitably influenced the approach to architecture, where the "architectural language" was neither typical for socialist societies of that time, nor for totalitarian regimes that explored architectural stylistic areas for the mediation of their ideology (Pirjevec, 2018).

Among all communist states, the distinction between typical and exceptional buildings was perhaps narrowest in Yugoslavia. The country benefited from an unusually high number of unique architectural talents and exhibited significantly variable standards in mass construction. This situation partly reflected the relatively robust federalism of the Yugoslav state: although it lacked full democratic freedoms, it nevertheless granted considerable autonomy in various spheres, including architecture. Yugoslav buildings represented a genuinely exceptional blend of influences and inspirations, drawing from both international and domestic currents. While many of these structures have been altered or damaged, particularly during the state's dissolution, they have not been entirely forgotten. Their diversity has facilitated widespread recognition and publicity (Ćirković, 2004).

The unique modernism that emerged in Yugoslavia during this period was influenced by the country's increased openness to international trends after 1948. However, the primary catalyst for this movement was the abundance of local talent. Modernism had previously thrived in interwar Yugoslavia, similar to its development in Turkey, Czechoslovakia, and other modern nations established post-World War I. During the years of alignment with the Soviet Union from 1945 to 1948, domestic innovators were sidelined in favor of drab neoclassicism that pleased Stalin. After the break with the Soviet Union, these innovators were encouraged to continue their work, serving as a visible representation of Yugoslavian independence(Kulić, Mrduljaš, Thaler, 2012).

In the social context of the Kingdom of Yugoslavia in the late 1920s and early 1930s, modern architecture unexpectedly gained significant influence, representing a wide range of cultural values with a pronounced political dimension. This broad scope allowed it to become a central discursive representation of Yugoslavism in architecture, reflecting both cultural systems and national and state identity. It served as a "demotic" model, promoting the idea of an ideally conceived, "natural" national society (Gesellschaft) and its foundational value system (Kulić, 2019).

However, the complex mission of modernist architecture was far from straightforward. Although modern architecture rejected "superficial decorativeness" and the typical rhetoric of neo-styles, it was not a blank slate. Instead, the connotative meanings within the context and circumstances of its development were often incompatible with the values it was intended to represent as a Yugoslav phenomenon. Consequently, any representation of Yugoslav identity using established modernist syntax and vocabulary necessitated sophisticated strategies for re-signifying and nationalizing these elements. The belief in the conceptual, structural, and morphological equivalence of ancient. Yugoslav and contemporary modernist architecture was affirmed by architectural modernism. This was crucial in constructing a Yugoslav identity that was intended to be both authentic and primordial, while also being an integral part of Western civilization(Kulić, 2019).

3.2.Factors Shaping Collective Housing in Yugoslavia

Housing systems in socialist countries were designed according to ideological principles that viewed free market mechanisms as key sources of social inequality and private property as the primary basis of exploitation. Consequently, the party elite, as the dominant actor, sought to heavily marginalize the market, private property, and private initiative. The relationship between the state and the private sector (civil society and the market) was characterized by a pronounced asymmetry of power, lacking full formalization and institutional integration (Bojanic, 2017).

In comparing the institutional structures relevant to housing policy in capitalist and socialist societies, the socialist model can be described as statist, due to the limited number of actors whose interests were considered by the state in housing policy formation, unlike the neocorporatism seen in many developed capitalist countries(Bojanic, 2017).

In socialist countries, the housing sector was treated exclusively as a consumption sector rather than a production sector, exposing it to various inefficiencies of the socialist economy. This approach resulted in significant budgetary burdens and large disparities between needs and economic capacities, leading to the failure of the socialist housing policy in terms of both economic and social efficiency (Jovanović, 2015).

As housing systems combine state regulation and market processes, the ideal-typical socialist model emerged as an extreme version, where housing was viewed as a social good or a sphere of collective consumption entirely regulated by state institutions (Jovanović, 2015).

Compared to other European countries within the socialist bloc, Yugoslavia's self-management system and form of social ownership enabled a greater incorporation of market principles into the official economy. This system allowed for a more liberal regime of personal incomes and consumption patterns, resulting in a higher standard of living. As a result, the housing system in Yugoslavia developed a unique institutional structure that was not directly comparable to other socialist models(Jovanović, 2015).

However, the core rationale of Yugoslav society remained characteristically socialist. In the housing sector, Yugoslavia encountered the same fundamental issues: housing shortages, social inequalities in housing, the increasing significance of the informal economy, and widespread illegal activities and corruption. In Yugoslavia, as in other socialist countries, the housing sector was stripped of its broader economic role and made subordinate to industrialization. Genuine market mechanisms of supply and demand were never established, leading to economic and social inefficiencies in the provision of socially-owned housing, which was typical of socialist societies. The political elite had to tolerate private sector housing practices and illegal construction (Ljubuncic, 2018).

Although the state's role in housing was different from other socialist countries, the self-management system in Yugoslavia still functioned to reproduce the basic principles of the socialist mode of social life production. The political and technocratic elites had significant influence over decision-making, including in areas of collective consumption and housing distribution (Ljubuncic, 2018).

3.2.1. Collective housing in Montenegro during the period of Yugoslavia

During the Yugoslav era, collective housing in Montenegro was shaped by socialist principles and state control, prioritizing industrialization over broader economic roles for the housing sector. Housing was viewed as a social good rather than a commodity, with the state playing a dominant role in its provision. The self-management system allowed

workers to participate in the management of housing cooperatives, yet it still reinforced socialist principles and state control (Petković, 2018).

This approach led to significant economic and social inefficiencies, as genuine market mechanisms for supply and demand were never established, resulting in common housing shortages. Political elites had considerable influence over housing distribution, leading to inequalities and favoritism. Despite the state's dominance, an informal housing sector grew as the political elite tolerated private sector practices and illegal construction to address housing shortages(Petković, 2018).

In summary, collective housing in Montenegro during Yugoslavia was characterized by state control, socialist policies, and the self-management system, leading to significant inefficiencies and inequalities. The influence of political and technocratic elites, combined with the growth of informal housing, highlighted the challenges of providing equitable housing solutions in a socialist framework(Petković, 2018).

3.2.2. Examples of collective housing in Montenegro

1. Blok V in Podgorica:

- Description: Blok V is a well-known residential area in the capital city, Podgorica. It was developed in the late 1970s and 1980s as a part of the city’s expansion.
- Features: This area is characterized by large apartment blocks, green spaces, and communal facilities. The design reflects the principles of functionalism, typical of socialist architecture, focusing on providing practical and efficient living spaces (Petrović, 2016).

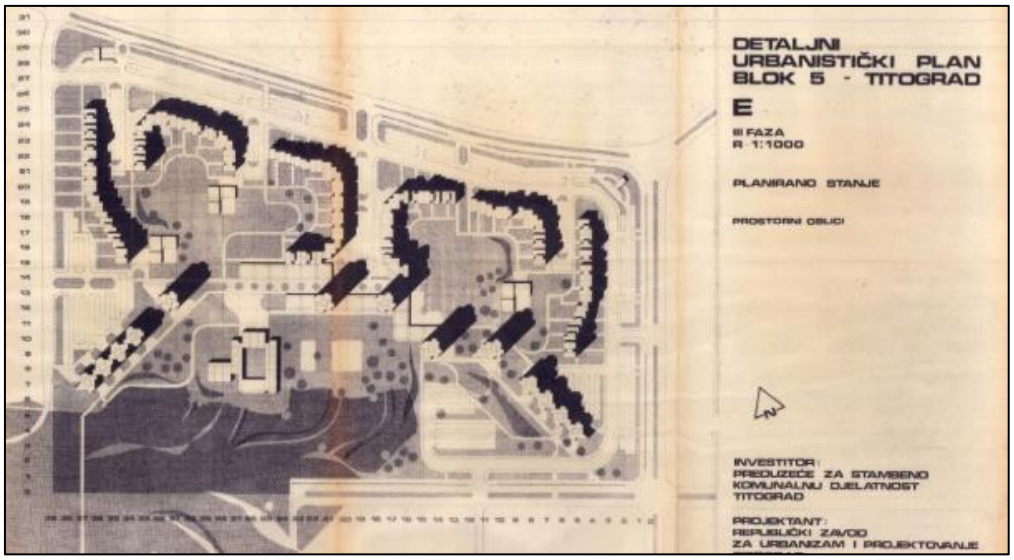

Figure 3.1. Detailed urban plan Block 5 - Titograd, 1976. (Source: Republic Institute for Urban Planning and Design)

Figure 3.2. Block 5, second half of the 1990s. (Source: Republic Institute for Urban Planning and Design)

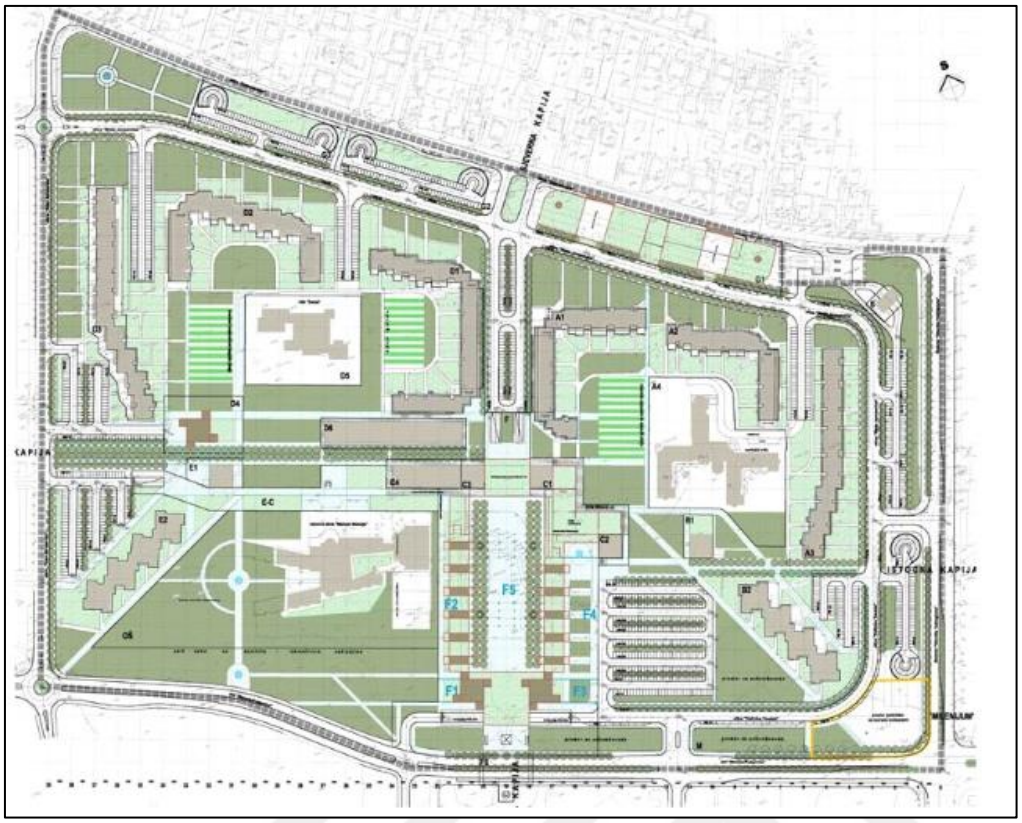

Figure 3.3. Detailed urban plan Block 5, 2010. (Source: Republic Institute for Urban Planning and Design)

Figure 3.4. Block 5, 2024. (Source: Republic Institute for Urban Planning and Design)

2. City Kvart in Podgorica:

- Description: Originally developed during the late Yugoslav period, City Kvart is another significant residential complex in Podgorica.
- Features: The area includes a mix of high-rise and mid-rise apartment buildings, commercial spaces, and communal amenities. It was designed to cater to the housing needs of the growing urban population and is still one of the most vibrant parts of the city today (Milićević, Pejović, 2017).

Figure 3.5. Plan solution of a two-room apartment, City Kvart (Source: Studio 4b, private arhive)

Figure 3.6. Urban plan of the City Kvart of Podgorica (Source: Studio 4b, private arhive)

Figure 3.7. City Kvart, Podgorica, 2023. (Source: Studio 4b, private archive)

3. Stari Aerodrom in Podgorica:

- Description: This neighborhood was developed to accommodate the employees of the nearby airport and other industrial facilities.
- Features: The area includes several large apartment buildings, characterized by simple, functional designs. There are also schools, playgrounds, and other communal facilities aimed at creating a self-sufficient community (Milićević, Pejović, 2017).

Figure 3.8. Stari Aerodrom, large apartment buildings (Private archive A. Hodzić)

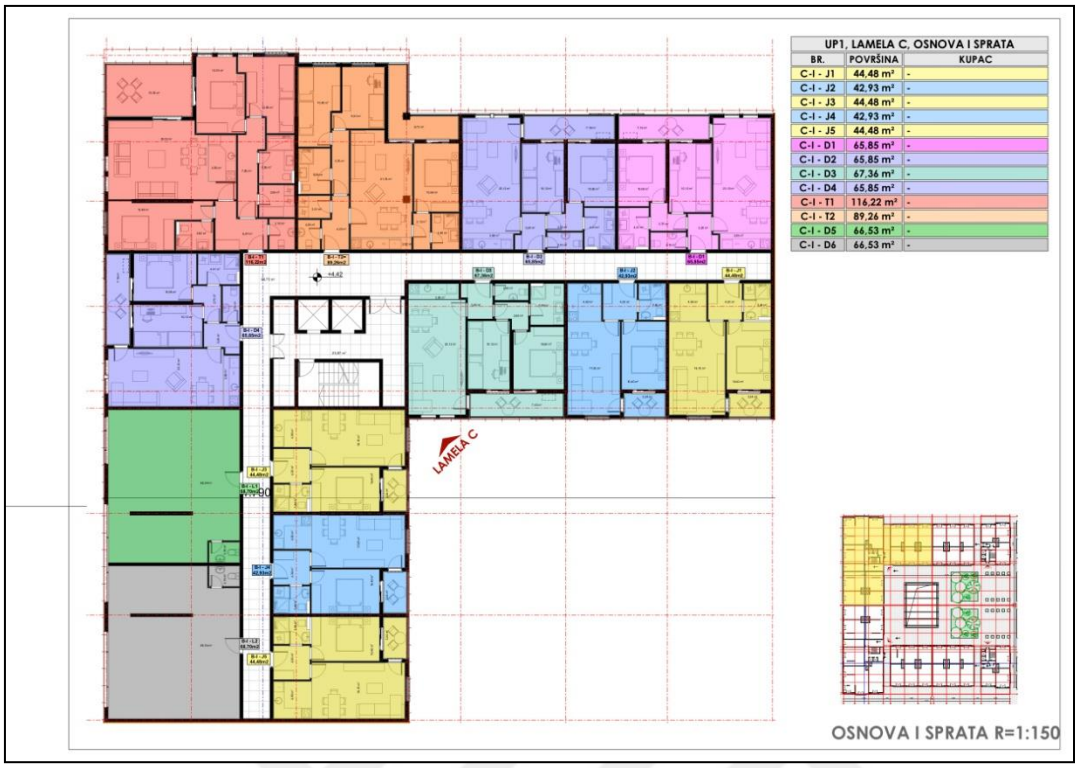

Figure 3.9. View of the collective residential building, Stari Aerodrom (Source: Studio 4b, private archive)

Figure 3.10. Construction of a park at the Stari Aerodrom (Source: Studio 4b, private archive)

4. Centar in Nikšić

- Description: In Nikšić, one of Montenegro's major industrial towns, Centar is a prominent example of collective housing from the Yugoslav era.
- Features: The area includes several large residential blocks, designed to house workers from the nearby steel mill and other factories. The architecture is utilitarian, focusing on providing adequate living conditions with communal spaces and services (Koprivica, 2015).

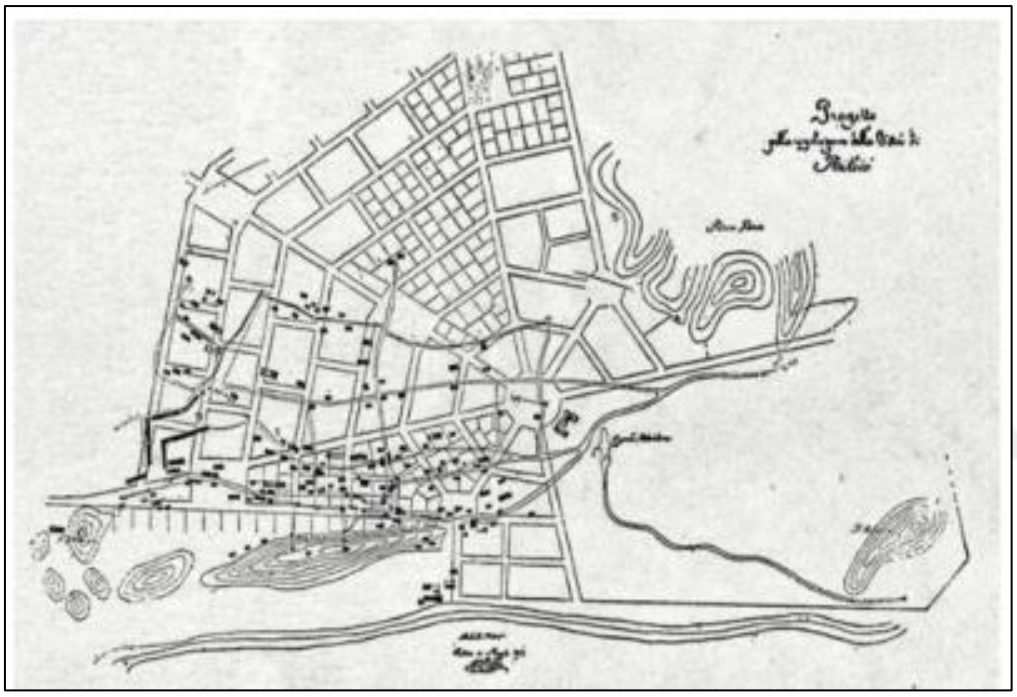

Figure 3.11. Urban plan of the city (Koprivica, 2015)

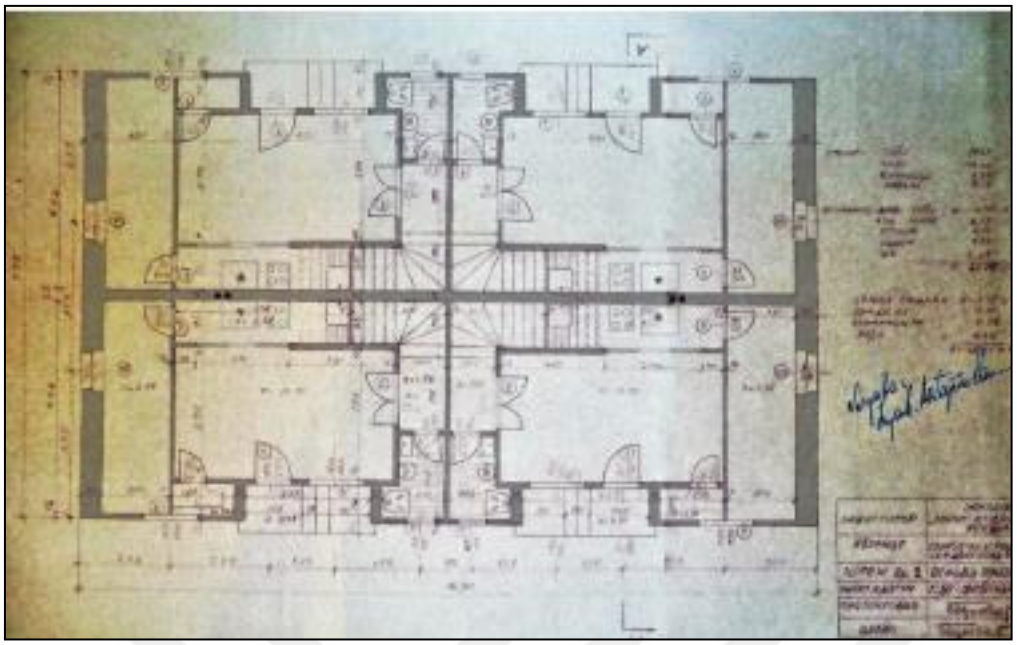

Figure 3.12. Typical organization of the apartments (Bojković, 2019)

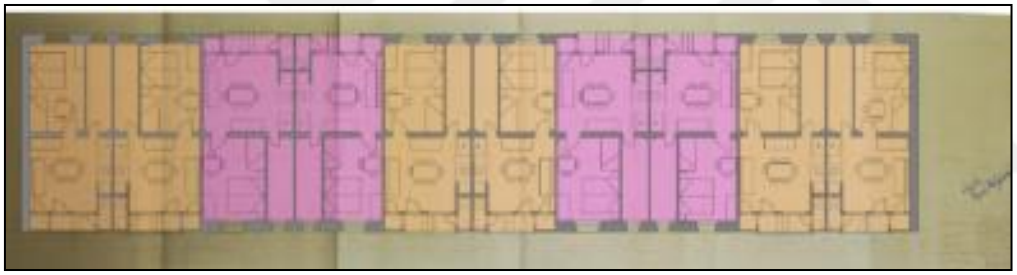

Figure 3.13. Typical organisation of the apartments (Bojković, 2019)

Figure 3.14. The facades of a typical workers building (Bojković, 2019)

5. Nova Varoš in Podgorica

- Description: Nova Varoš is a residential district in Podgorica developed during the Yugoslav period, specifically in the 1960s and 1970s, to address the housing needs of the rapidly growing urban population. It was designed to house workers from various industries and government employees.
- Features: The district features numerous apartment blocks built with a functionalist approach typical of the era. The area includes communal facilities such as schools, parks, healthcare centers, and shops, which were intended to create a self-sufficient living environment for the resident (Petrović, 2017).

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Figure 3.15. A panoramic view of Nova Varoš with the central town square in the 1950s (Petrović, 2017)

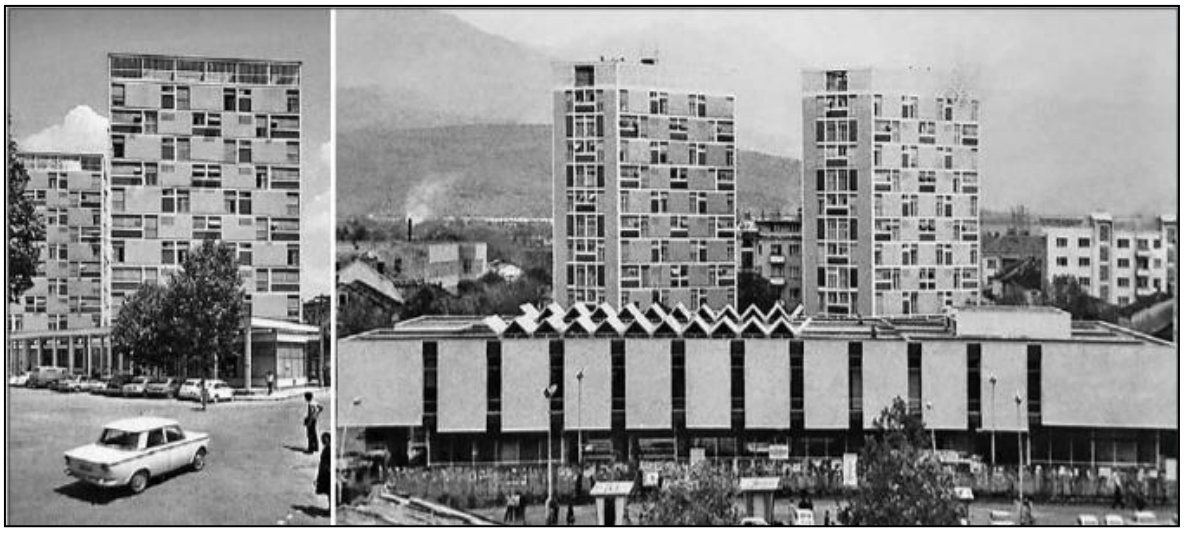

Figure 3.16. Skyscrapers with a business annex at the end of the 1960s (Petrović, 2017)

Collective housing in Montenegro during the Yugoslav period was characterized by its functionalist approach to architecture, prioritizing practicality and efficiency over aesthetics. The buildings were designed to be simple and robust, emphasizing durability and ease of maintenance. Many of these housing projects included communal facilities such as playgrounds, schools, healthcare centers, and green spaces, reflecting the socialist ideal of fostering community and collective well-being. These projects were typically planned and executed by state-owned enterprises, with minimal input from private developers. The state controlled all aspects of housing production, from design to allocation.

These examples of collective housing highlight the emphasis on providing affordable, practical living spaces for the working population. Driven by socialist principles, the projects focused on communal living and state control, aiming to address housing shortages and improve living standards. Despite the challenges inherent in the socialist framework, these initiatives were instrumental in shaping the urban landscape of Montenegro during the Yugoslav era (Ćirković, 2015).

3.3. Examples of Yugoslavian Architectures

Modernist architecture constitutes a significant part of the cultural heritage of the Kingdom of Yugoslavia, and particularly socialist Yugoslavia. The intrinsic connection between Yugoslav modernist architecture and its raison d'être within its historical context—

specifically, the interplay between the poetic and the political—has often been overshadowed by grand historiographical narratives focusing on local adaptations of global modernism and architectural autonomy as components of the modern project.In the second half of the twentieth century, architecture and urbanism in Yugoslavia emerged as key drivers of modern society, achieving creative values comparable to global standards, both in their contemporary context and today. The disintegration of Yugoslavia and the subsequent development trajectories of the independent republics are deeply intertwined with the existing infrastructure, architecture, and urbanism from the socialist period.The architectural and urban planning efforts of this era in Yugoslavia were grounded in principles of emancipation and networking, creative freedom and authorship, and a commitment to experimentation and research(Kulic, 2009). In Montenegro, the corpus of secular architecture from this period is notably populated with new school buildings, hospitals, social medical facilities, civic association buildings, and new hotels. Besides academic constructions, secular buildings were often designed in the national style, particularly its folkloric variant, reflecting the folk Neimar tradition.The body of sacred architecture in Montenegro is predominantly composed of Orthodox Church buildings, which account for approximately three-quarters of the total, in stark contrast to the significantly fewer Roman Catholic and Islamic mosque structures. These Orthodox church buildings were designed in the national style, inspired by the medieval architectural tradition, most frequently following the Romanesque and Raška architectural schools. Given the diverse factors that influenced architecture in Montenegro, it is evident that the official institutional context and the resultant guidelines and trends played a significant role in shaping and directing this complex field (Žunjić, 2021).

3.3.1. Hotel podgorica in Podgorica

In 1964, a competition for the construction of the Hotel Podgorica was announced and executed. The design primarily focused on accommodation units, cafes, restaurants, and terraces, without planning for additional significant facilities. The chosen location was a steep, southeastern bank of the Morača River, across from an area containing the remains of an Ottoman fortress, separated by the Ribnica River from the newer parts of the city.

The first prize of the competition was awarded to Svetlana Kana Radević, a recognition that established her as a prominent architect not only in Montenegro and Yugoslavia but

also internationally. Hotel Podgorica is regarded as an unparalleled architectural achievement in Montenegro. It exemplifies organic architecture, respecting both the horizontal and vertical characteristics of the terrain. The hotel's impressive architecture is accentuated by robust terraces and a southeast orientation, which ensures that each room is illuminated by Mediterranean sunlight.

In the residential part of the hotel, wedge-shaped slits from the hallway create impressive visual sequences, breaking the monotony from the reception to the rooms. The building's articulated function and form are achieved through an open permeation approach, integrating the hotel's interior with its surroundings. Pebbles from the Morača River were used as the dominant building material, highlighting the rootedness in the local environment and traditional construction methods.

The hotel's vertical scale, limited to the height of the ground floor and first floor, reflects the fundamental characteristics of old Podgorica. This adherence to local architectural norms ensures the hotel is a building devoid of glamour, yet profoundly humane and pleasant. Given these attributes, Hotel Podgorica should be viewed not merely as an architectural fragment but as a historical mirror reflecting the comprehensive culture of construction and the natural stone conglomerates of the riverbanks.

In summary, Hotel Podgorica serves as a testament to the harmonious integration of modernist principles with local architectural traditions, embodying a significant period in Montenegrin and Yugoslav architectural history (Alihodžić, 2021).

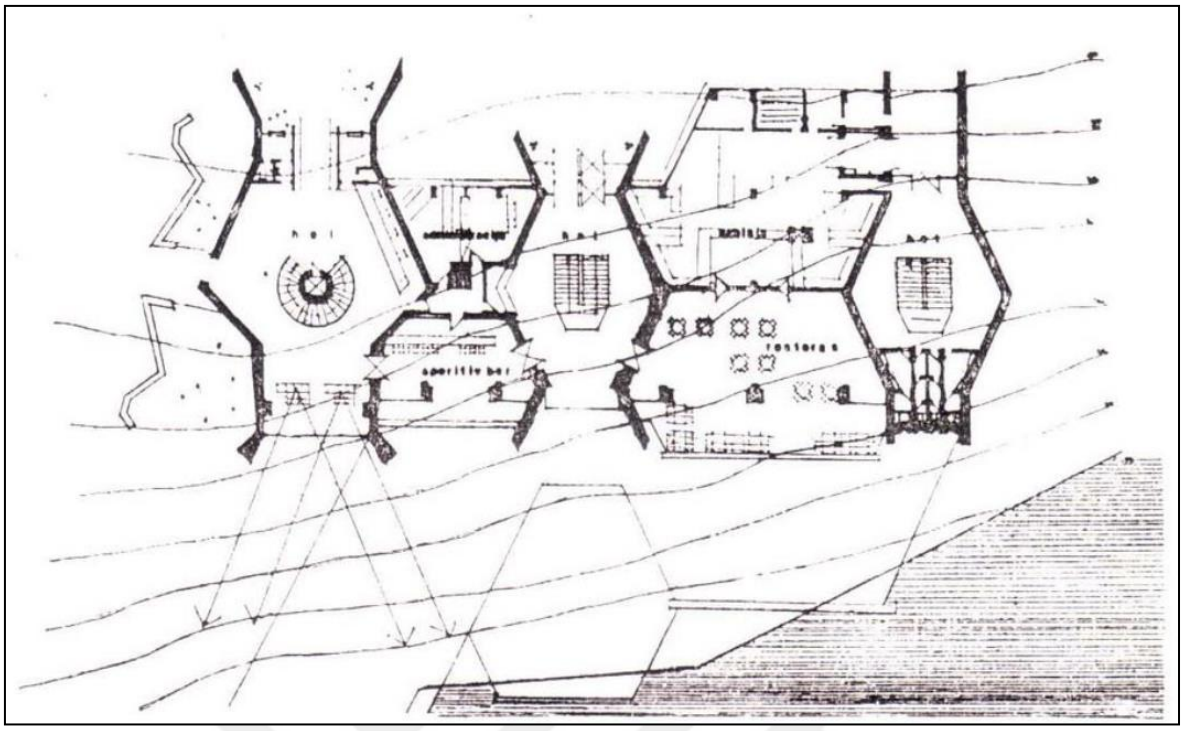

Figure 3.17. High ground floor plan(https://architectuul.com/architecture/hotel-podgorica)

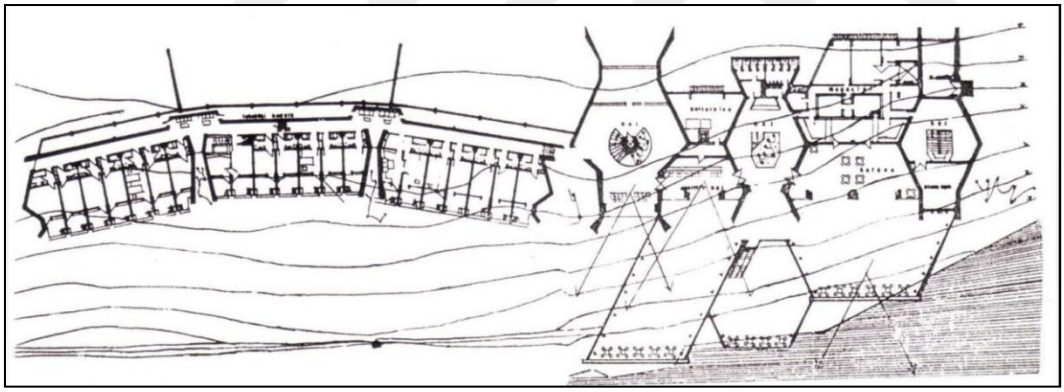

Figure 3.18. Low ground floor plan (https://architectuul.com/architecture/hotel-podgorica)

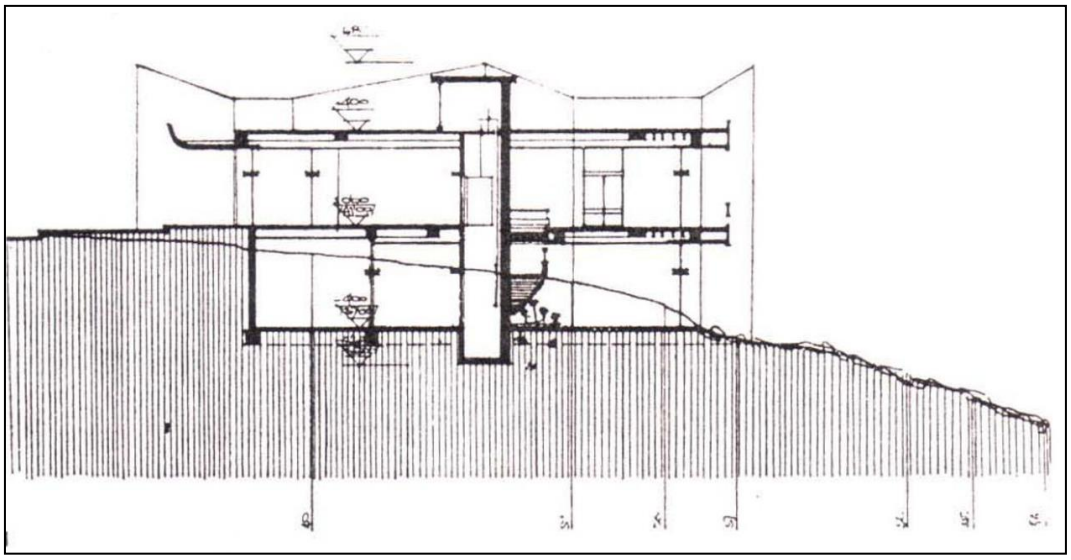

Figure 3.19. Longitudial section A-A (https://architectuul.com/architecture/hotel-podgorica)

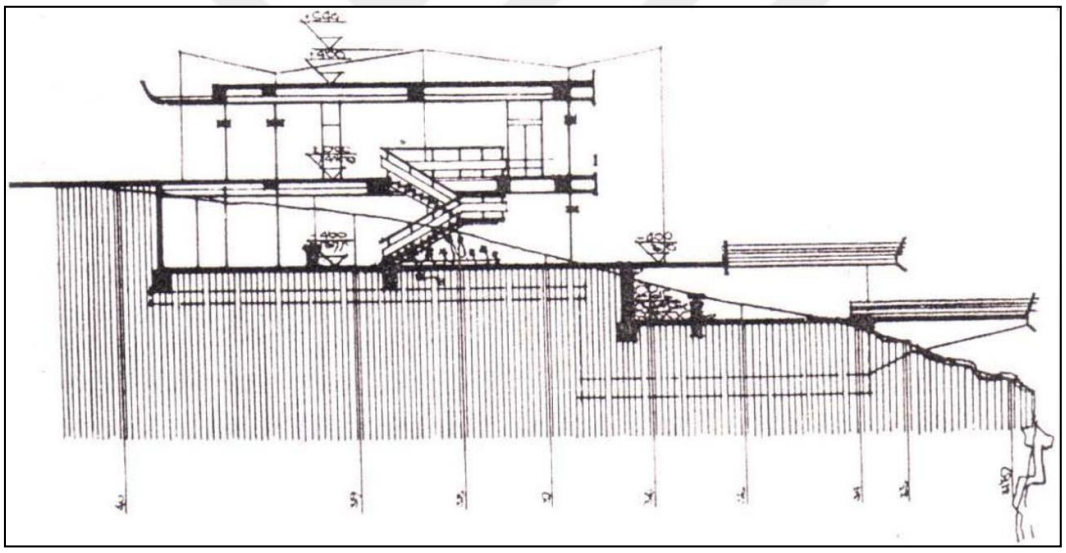

Figure 3.20. Longitudinal section B-B (https://architectuul.com/architecture/hotel-podgorica)

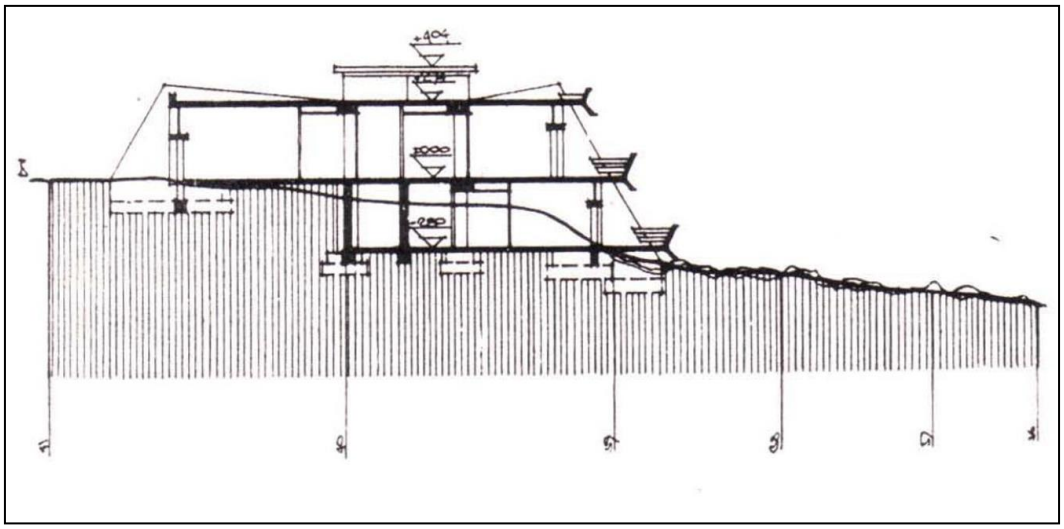

Figure 3.21. Cross section (https://architectuul.com/architecture/hotel-podgorica)

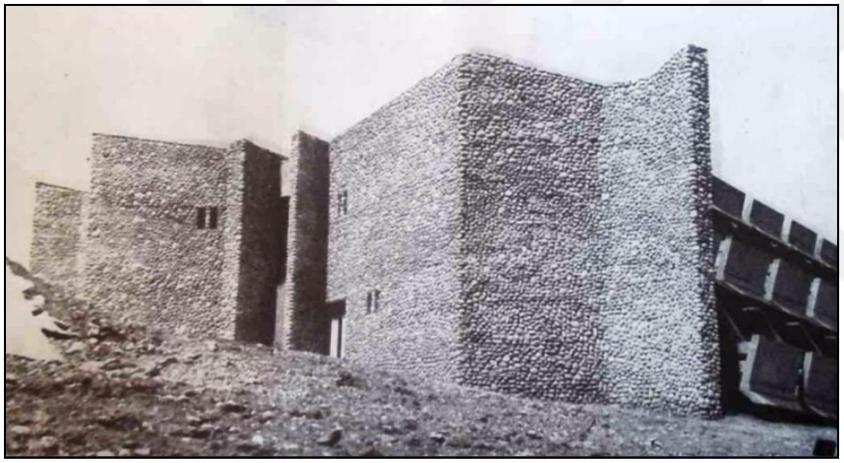

Figure 3.22. South Facade, 1967. (https://architectuul.com/architecture/hotel-podgorica)

Figure 3.23. North West facade, 1967. (https://architectuul.com/architecture/hotel-podgorica)

Figure 3.24. Situation of Hotel Podgorica(Alihodžić,2021)

Figure 3.25. The balconies of Hotel Podgorica faced the river as the building followed its bend (Alihodžić,2021)

3.3.2. The home of revolution in Niksic

The original design brief for the Home of Revolution (Dom Revolucije) stipulated a surface area of 7,230 square meters. However, during the design process, the surface area expanded to 21,738 square meters. Dom Revolucije was conceived as a memorial to those who perished during the Second World War, as well as a landmark and cultural center for the city of Nikšić, which was one of the industrial hubs of Yugoslavia at the time. Construction work on the building ceased in 1989, and the House of Revolution was never completed.This extensive complex was intended to house a covered theater, a summer amphitheater, a conference center, a cinema, educational premises, offices, galleries, studios, and apartments for radio and television. Additionally, it was planned to include a national restaurant, a library, a youth center, and a café. The aim was to create a social hub within a monumental structure, enabling citizens to participate actively, thereby becoming integral parts of a memorial that celebrated the victory of life and social unity over death.Designed by Slovenian architect Marko Mušič, the project cost the equivalent of €25 million in today's terms and was large enough to accommodate 7,000 people

simultaneously, representing a quarter of the population of Nikšić, Montenegro's second-largest city and a significant industrial center in Yugoslavia. The construction utilized over 400 tons of steel, featuring red metal trusses to support the concrete superstructure, all covered by a geodesic shell of bright blue glass.The construction of the Memorial House in Nikšić was interrupted in 1989 due to the escalating conflicts that precipitated the disintegration of Yugoslavia (Vučković, 2018).

Figure 3.26. The Home of Revolution (Gradnja.rs, 2016)

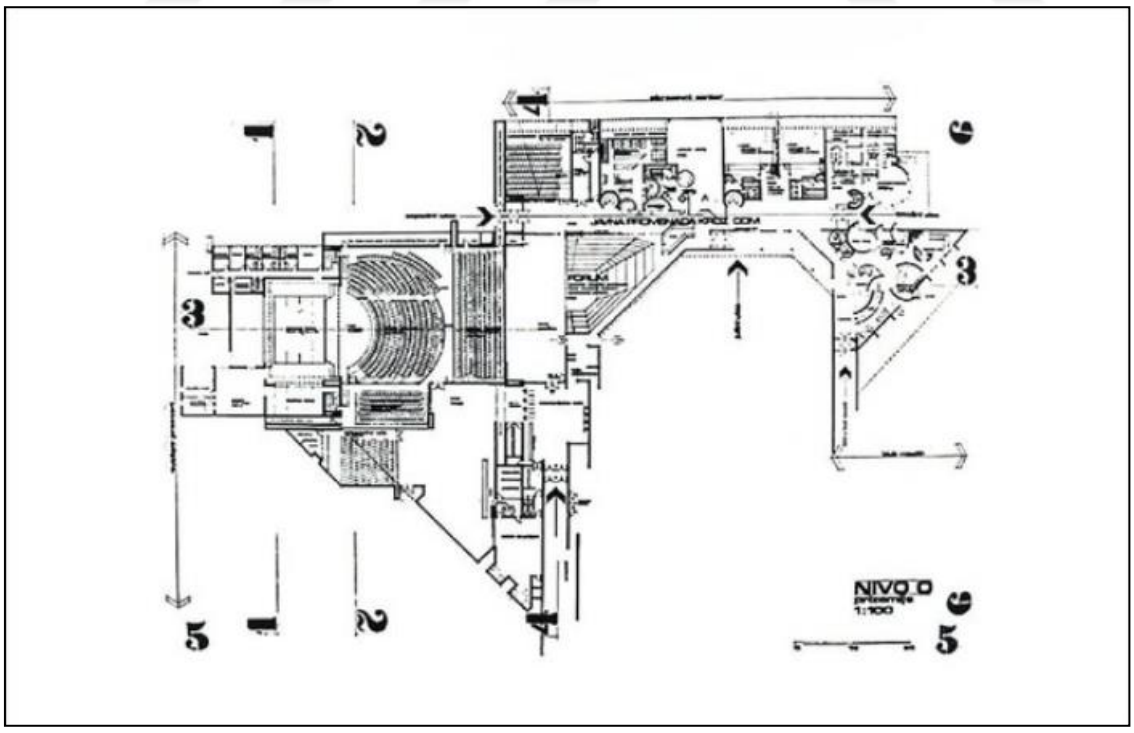

Figure 3.27. Plan of Home of Revolution in Nikšić, Montenegro (Mitrovic, 2021)

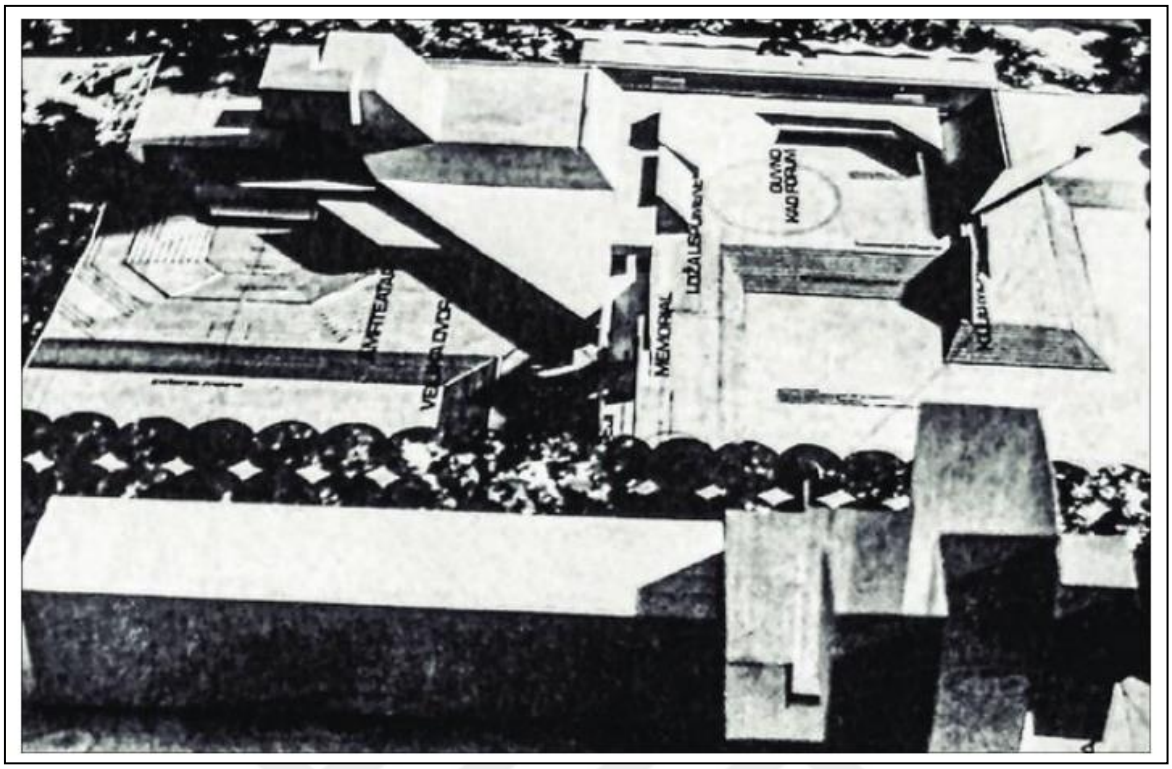

Figure 3.28. Model photo of Home of Revolution in Nikšić, Montenegro (Mitrovic, 2021)

Figure 3.29. Degradation of Home of Revolution in Nikšić, Montenegro

3.3.3. Museum of contemporary art, Belgrade

The Museum of Contemporary Art in Belgrade, founded in 1958, is situated in New Belgrade on the left bank of the Sava River. The building was constructed between 1961 and 1965, following the design of architects Ivan Antić and Ivanka Raspopović. Their

innovative design was awarded the October Prize of the city of Belgrade in 1965. The structure exemplifies a unique architectural concept that seamlessly integrates its interior with the exterior while adhering to all essential museum principles. As a result, it stands as one of the most significant examples of modern museum architecture(Đorđević, 2017).

The Museum of Contemporary Art in Belgrade deviated slightly from its initial proposal, implementing a constructive module structured around a matrix of six structural fields, as opposed to the originally planned five. These six equal cubes not only dictate the function and form of the museum but also define the pathways within it. The architectural design utilizes an optimal square module, characterized by 24 pillars arranged in a 6x4 configuration at an axial distance of 9.5 meters, overlaid with a diagonal matrix, creating a plan "diagram." This nearly Euclidean geometric approach places the architecture firmly within the modernist tradition (Đorđević, 2017).

However, the spatial experience within the museum is further enriched by its division into three successive zones, collectively evoking the impression of an organic urban structure. Architects Antic and Raspopovic envisioned the museum experience as a composite movement encompassing the ground-level sculpture park, the central building core, and a separate volume for presentations and lectures. Additionally, the cascading design of the interior spaces facilitates logic of communication based on principles of spiral motion (Đorđević, 2017).

Natural zenith light permeates the interior spaces through skylights on the beveled roof, ingeniously addressing the challenge of exhibition space illumination while defining the building's form as crystalline – a correct modular multiplied unit. The facade, clad in white marble and glass, contributes to a refined aesthetic expression (Đorđević, 2017).

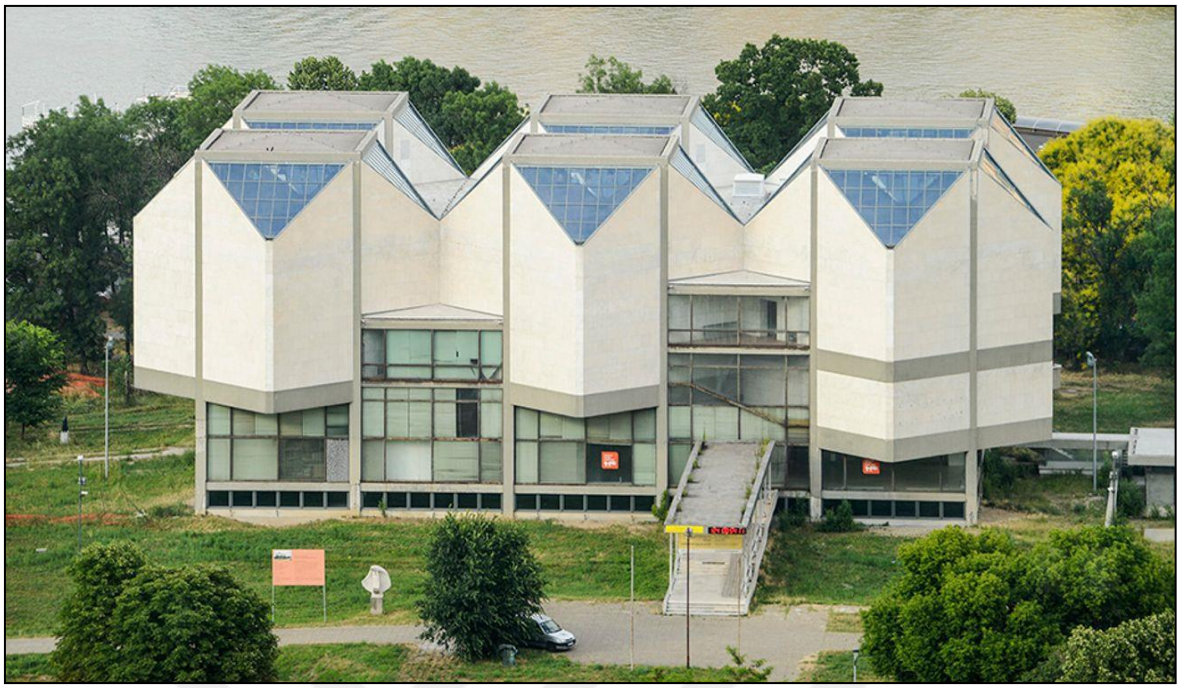

Figure 3.30. The exterior of the Museum of Contemporary Art, Belgrade (Đorđević, 2017)

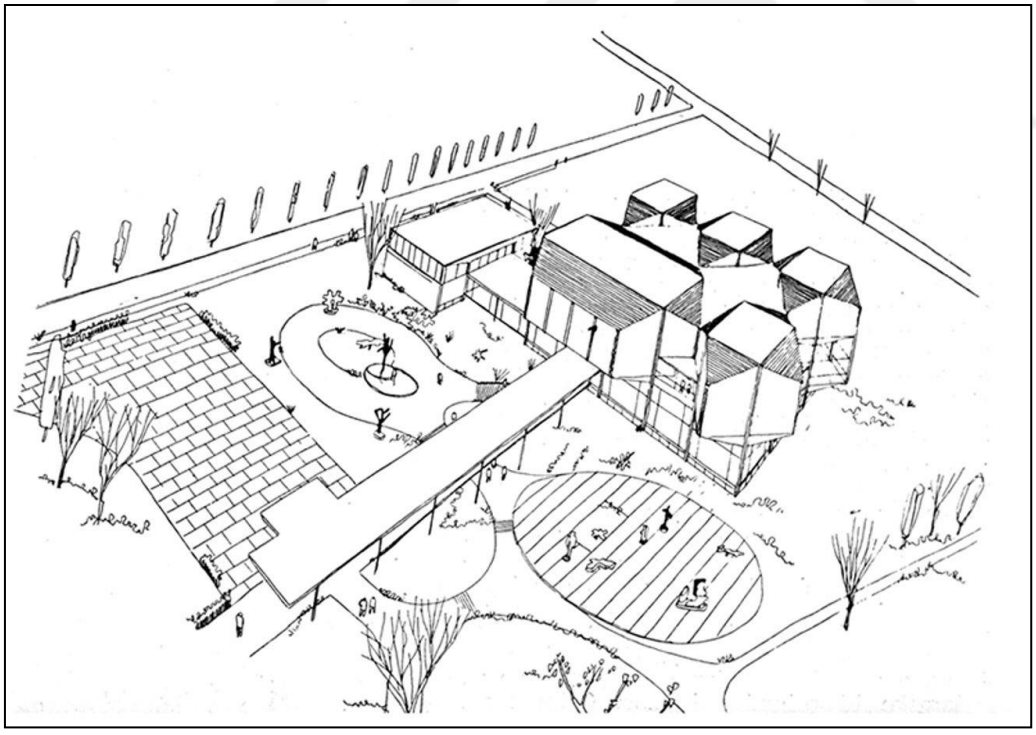

Figure 3.31. Situation and landscaping of the Museum of Contemporary Art, Belgrade (Đorđević, 2017)

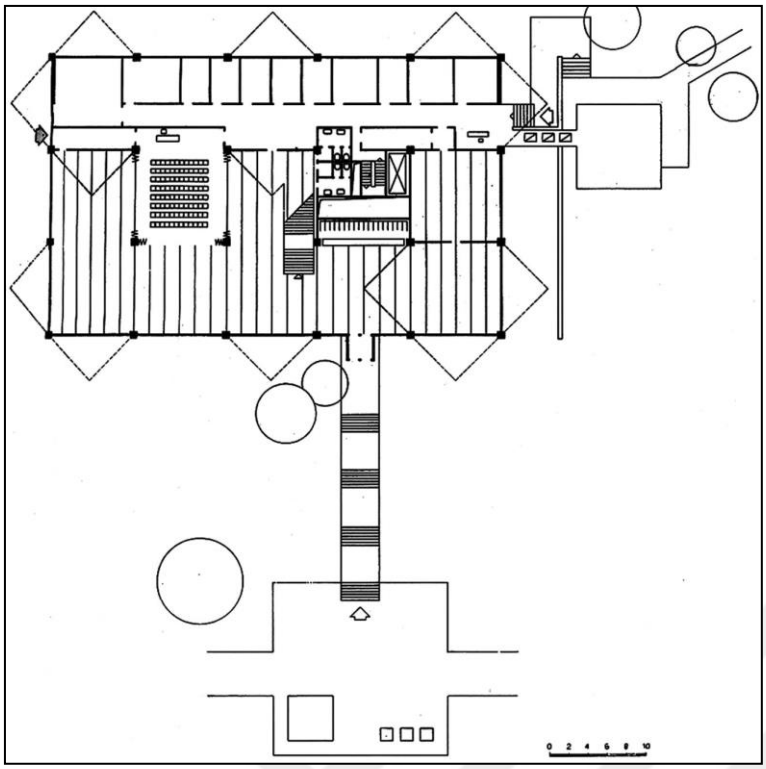

Figure 3.32. The ground floor plan of the Museum of Contemporary Art, Belgrade (Đorđević, 2017)

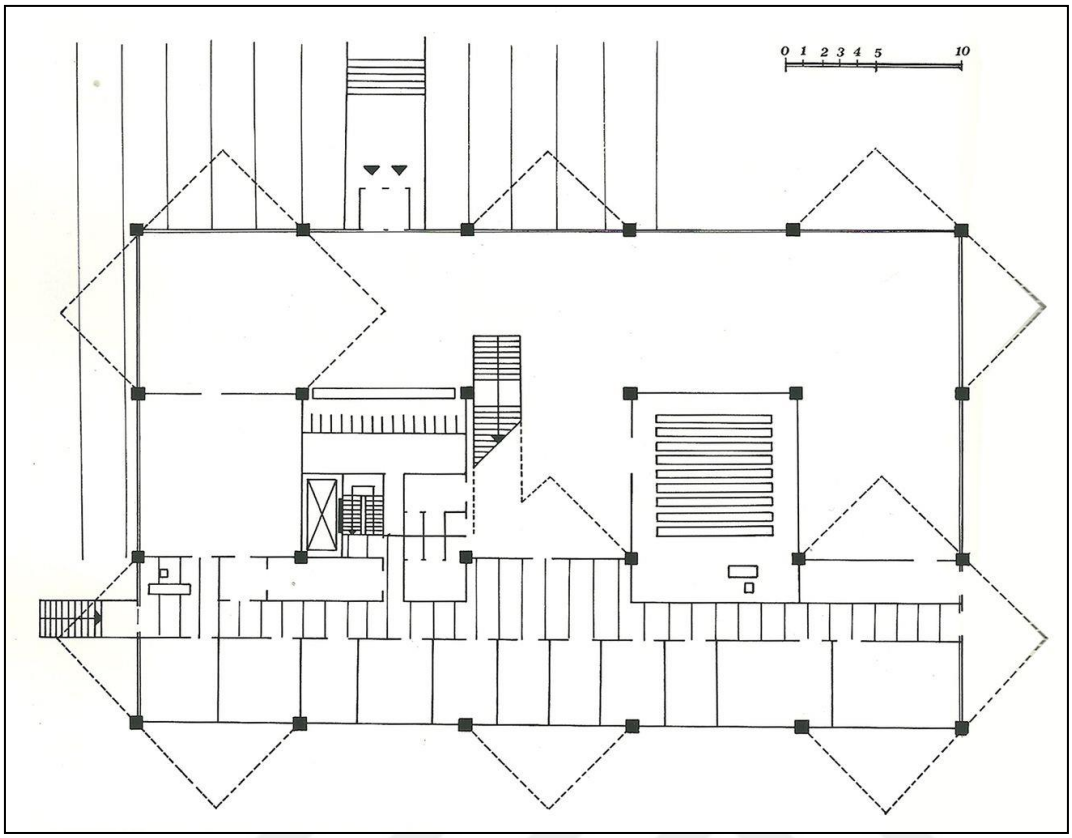

Figure 3.33. The first floor plan of the Museum of Contemporary Art, Belgrade(Đorđević, 2017)

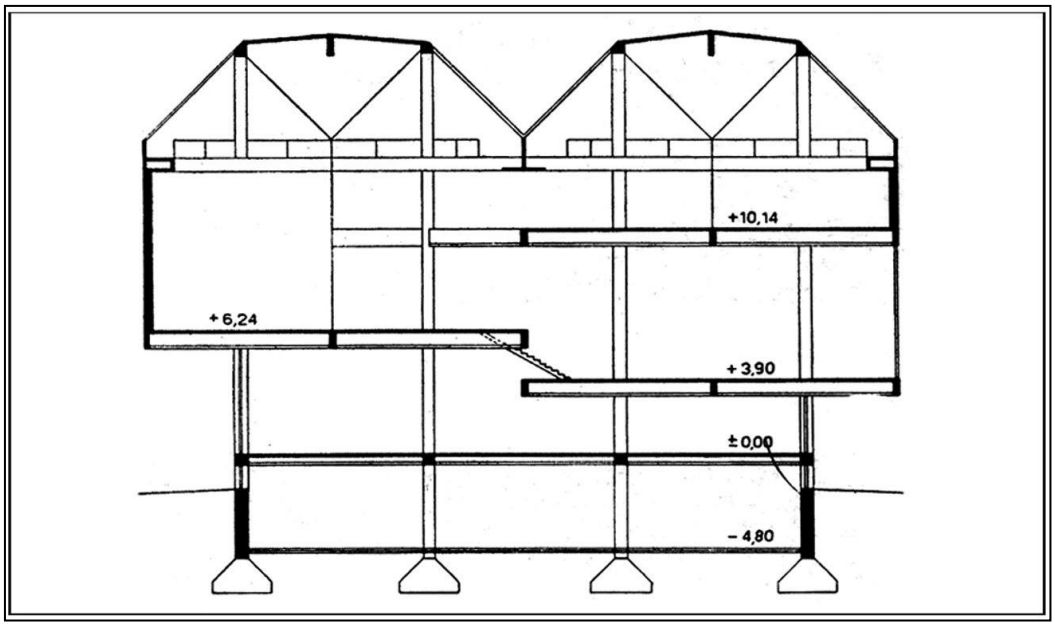

Figure 3.34. Longitudinal section of the Museum of Contemporary Art, Belgrade(Đorđević, 2017)

Figure 3.35. Facade during construction (Đorđević, 2017)

Figure 3.36. The final appearance of one of the facades (Đorđević, 2017)

4. BEGINNING OF MODERN HISTORY OF MONTENEGRO - ECONOMIC VIEW

The modern history of Montenegro, particularly the period following the disintegration of Yugoslavia, represents one of the most turbulent eras in Montenegrin history. As the former Yugoslav republics gradually pursued independent paths, Montenegro navigated through significant challenges including the Milosevic regime, the Bosnian war, and NATO bombing. In 2006, Montenegrins voted in a referendum to secede from Serbia, leading to Montenegro's emergence as an independent state. The strategic goals of independent Montenegro have focused on NATO and EU membership, with Montenegro joining NATO on June 5, 2017.The Montenegrin economy is primarily service-oriented, with significant contributions from tourism and aluminum production. Key industrial sectors include electricity production, mining, and metal processing, which collectively account for about 70 percent of the country's industrial output. Other notable industries encompass wood, textiles, and food processing. With woodlands covering more than two-fifths of Montenegro, forestry plays a crucial economic role, although commercial fishing remains negligible despite the country's extensive seacoast.Despite its relatively small population, Montenegro has developed a rich array of cultural institutions, including theatres, art galleries, museums, and libraries, along with an independent Academy of Arts and Sciences. Cetinje, the historical capital, is renowned for its historic buildings and houses the five-complex National Museum of Montenegro, which includes separate art, ethnographic, and historical museums. The Cetinje Monastery, with its significant collection of medieval manuscripts, is another cultural landmark.Additionally, the archives in Kotor contain valuable historical documents, attracting researchers and historians. Museums of note are also found in Perast and Herceg Novi. Both Nikšić and Podgorica feature well-stocked art galleries situated in historic castles, further enriching the cultural landscape of Montenegro.This comprehensive cultural and economic evolution highlights Montenegro's journey towards establishing a unique national identity and its ongoing efforts to integrate into broader international frameworks such as NATO and the EU (Allcock,2022).

4.1.An Economic Review of Montenegro Development on a World Scale

Montenegro's economy, characterized as small and open, is notably susceptible to external shocks due to its heavy reliance on foreign capital inflows for growth stimulation, as highlighted by the World Bank. The high costs associated with developing and maintaining national institutions are exacerbated by Montenegro's limited capacity to exploit economies of scale in providing public goods and services. As Montenegro transitions to a market economy, it necessitates a reduction in the state's economic footprint. This transition involves restructuring state-owned enterprises (SOEs) and rationalizing public spending to minimize state costs and foster a conducive environment for private sector development.

Montenegro, aiming to join the EU by 2025, faces significant economic challenges as outlined in the European Commission's Progress Report. The report raises concerns about the country's rapidly increasing public debt, high fiscal deficits, substantial external imbalances, and high unemployment rates. The fiscal sustainability of Montenegro is threatened by the combined impact of large investments in public infrastructure and the implementation of costly social spending programs.

To accelerate growth in the coming decades, Montenegro must adopt productivity-based policies that enhance knowledge, skills, and the sustainability of fiscal and financial sectors. An urgent priority is to address economic vulnerabilities through fiscal consolidation and a reduction in public and external debt, ensuring fiscal discipline. Strengthening the financial sector is crucial to supporting the recovery of private sector credit and investment.

Additionally, Montenegro needs a more aggressive and comprehensive strategy to develop and enhance the skills required by the private sector to drive future growth. Key elements for Montenegro's successful integration into the global economy include fiscal prudence, sustainability, connectivity, and flexibility (Bogetić et al., 2012).

4.2. Current Public Works Regulations and an EconomicReview of MontenegroDevelopment on a World Scale

Law on spatial planning and construction of facilities

This law regulates the system of spatial planning, manner and conditions of construction of facilities, legalization of illegal facilities and other issues of importance for spatial planning and construction of facilities.

State guidelines for the development of architecture

In order to improve the quality and culture of spatial and architectural design and create high-value built space, as well as create conditions for improving the quality of the built environment, preserving the identity and recognizability of natural and cultural landscapes and encouraging sustainable development, state guidelines for architectural development.

The state guidelines for the development of architecture contain, in particular: recommendations for the design and materialization of buildings, in relation to the ambient properties of the area.

State guidelines for the development of architecture are prepared by the Ministry in cooperation with professional associations, academic institutions, non-governmental organizations and the administrative body responsible for the protection of cultural property.

State guidelines for the development of architecture are issued by the Government for a period of ten years (Paragraf).

4.3. An Examples of Modern Architecture in Montenegro

In recent years, Montenegro has seen the development of several notable examples of contemporary architecture, reflecting a blend of modern design with traditional Mediterranean elements. Given that these complexes and buildings are relatively new, detailed information about their architectural features is limited in Montenegrin archives.

However, it is crucial to highlight them as they undeniably dominate the contemporary architectural landscape in Montenegro today.

One prominent project is Porto Montenegro in Tivat, a luxury marina and residential complex. This development includes apartments, villas, hotels, restaurants, and shops, representing a pinnacle of modern urban planning in Montenegro (Porto Montenegro, n.d.).

Figure 4.1. Porto Montenegro (Porto Montenegro, n.d.)

The Regent Hotel, situated within Porto Montenegro, exemplifies a fusion of classic and modern design elements, offering sophisticated and elegant architecture (Regent Porto Montenegro, n.d.).

Figure 4.2. The Regent Hotel (Regent Porto Montenegro, n.d.)

Another significant development is Luštica Bay, located on the Luštica Peninsula, which features marinas, golf courses, hotels, residential units, and commercial spaces. The architecture in Luštica Bay harmonizes contemporary design with traditional materials and styles, seamlessly integrating with the natural landscape (Luštica Bay, n.d.).

Figure 4.3. Luštica Bay (Luštica Bay, n.d.)

In Bečići, the Hotel Splendid stands out as a prestigious hotel known for its luxury and modern design, blending contemporary architectural elements with high hospitality standards (Hotel Splendid Conference & Spa Resort, n.d.).

Figure 4.4. Hotel Splendid (Hotel Splendid Conference & Spa Resort, n.d.)

Similarly, The Chedi in Luštica Bay epitomizes luxury within the complex, showcasing minimalist elegance with high-quality materials, aligning with the surrounding environment (The Chedi Luštica Bay, n.d.).

Figure 4.5. The Chedi Hotel, Luštica Bay (The Chedi Luštica Bay, n.d.)

Portonovi in Kumbor is another luxurious residential and hotel complex near Herceg Novi. The architecture of Portonovi is contemporary yet inspired by traditional Mediterranean style, creating a sophisticated and comfortable atmosphere (Portonovi Montenegro, n.d.).

Figure 4.6. Portonovi Marina in Kumbor (Portonovi Montenegro, n.d.)

Additionally, Dukley Gardens in Budva, located on the Zavala Peninsula between Budva and Bečići, consists of luxury apartments and villas with modern designs and stunning views of the Adriatic Sea (Dukley Gardens, n.d.).

Figure 4.7. Dukley Gardens in Budva (Dukley Gardens, n.d.)

These projects collectively contribute to Montenegro's modern urban landscape, showcasing a combination of innovative design, luxury, and functionality. When it comes to the combination of innovative design, luxury and functionality, the multipurpose facility Capital Plaza in Podgorica should be mentioned.

4.3.1.Capital plaza

One notable example of modern architecture in Montenegro is The Capital Plaza in Podgorica. This complex is a mixed-use development that combines residential, commercial, and business spaces, symbolizing the country's economic progress and architectural innovation.

The Capital Plaza features contemporary architectural design with sleek lines and a combination of glass and steel materials. Its design reflects modernist principles with an emphasis on functionality and aesthetics.

The complex includes office spaces, luxury apartments, retail shops, and entertainment facilities. This multi-functional aspect is a hallmark of modern urban planning.

Modern architectural practices emphasize sustainability, and The Capital Plaza incorporates energy-efficient systems and environmentally friendly materials (Real Estate Montenegro. (n.d.).

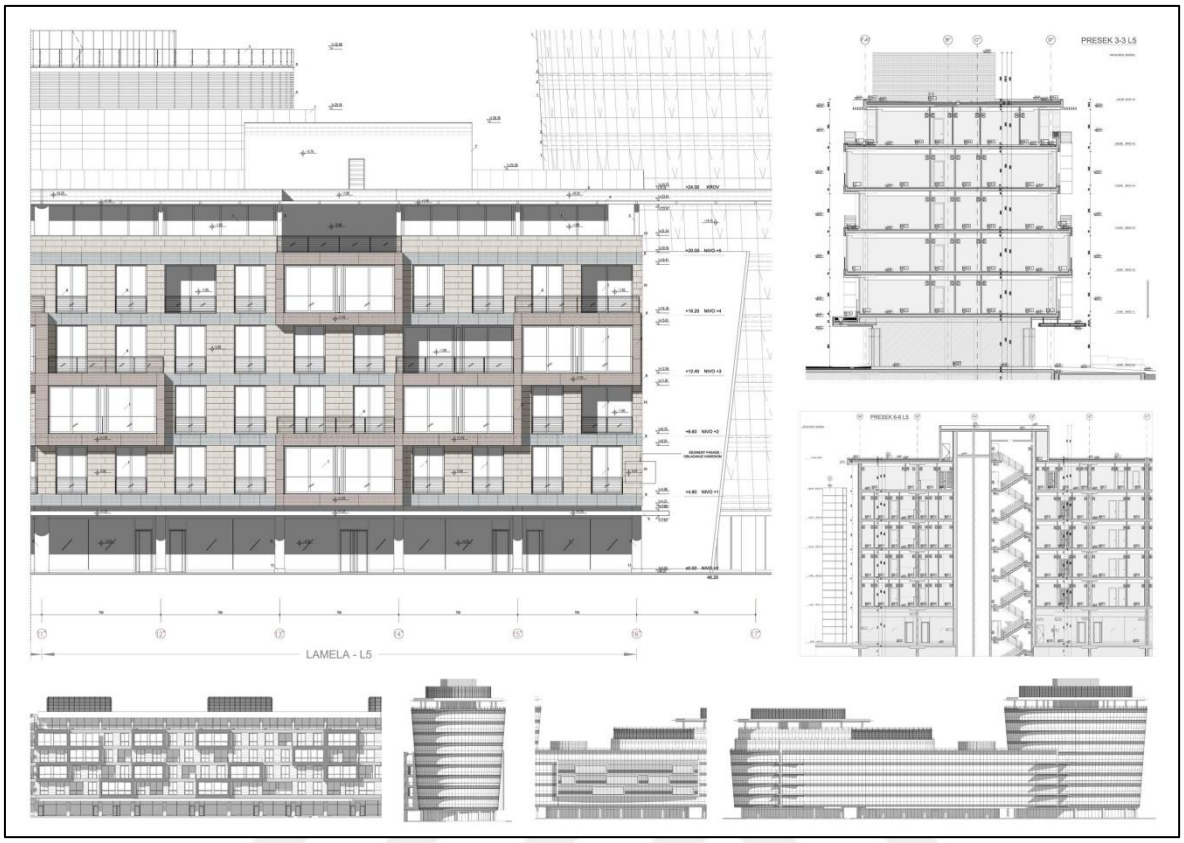

Figure 4.8. Facades and sections of the building (Real Estate Montenegro. (n.d.)

Figure 4.9. Exterior view of Capital Plaza (Real Estate Montenegro. (n.d.)

Figure 4.10. Exterior view of the business part of Capital Plaza(Real Estate Montenegro. (n.d.)

Figure 4.11. Residential part of Capital Plaza(Real Estate Montenegro. (n.d.)

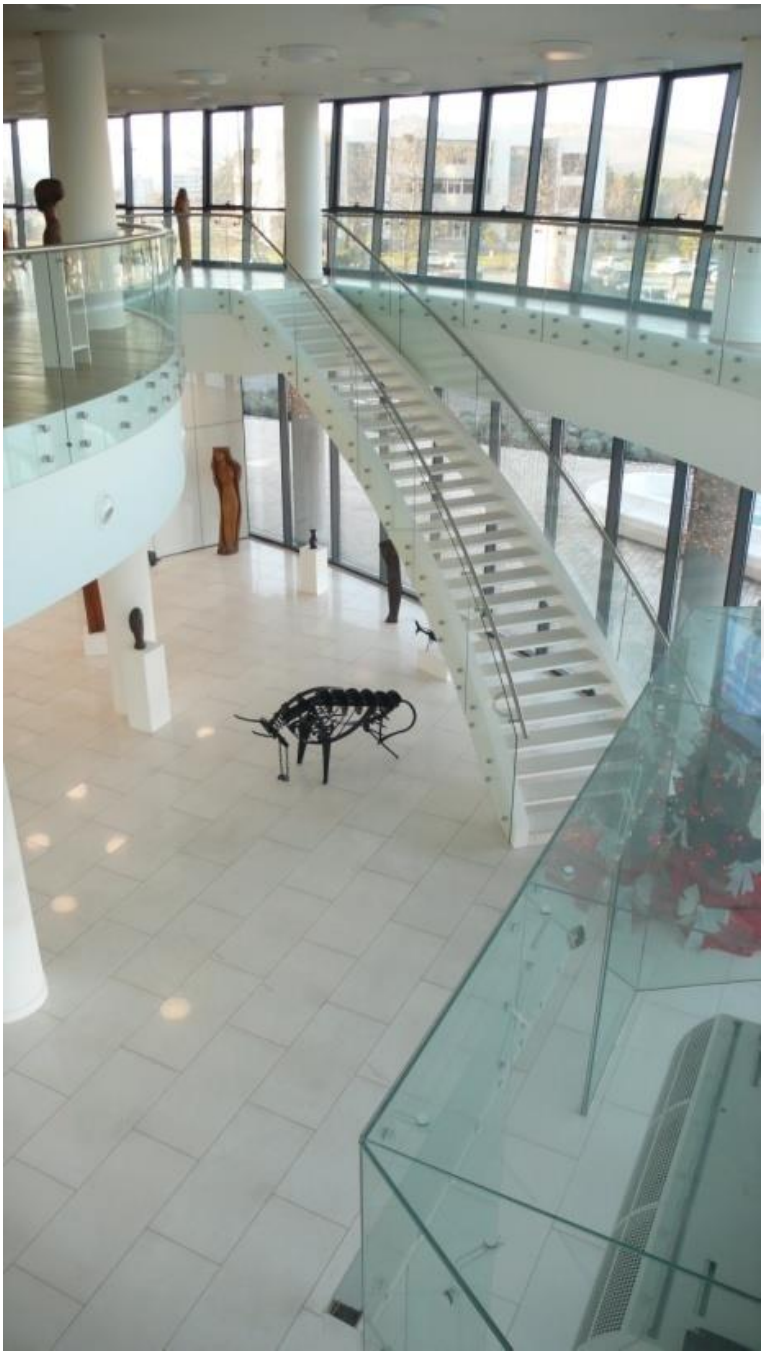

Figure 4.12. Interior of the business part of Capital Plaza (Real Estate Montenegro. (n.d.)

5. RESULTS AND DISCUSSION

5.1.Alteration and Continuities in Montenegrin Architecture

Table 5.1. Tabular presentation of changes over two periods

	OTTOMAN PERIOD	PERIOD OF YUGOSLAVIA
Structural Elements	large central domes; smaller semi-domes; square bases; minarets; central courtyard; fountains or gardens; multi-story structures; archways and arches	concrete construction; grid systems; steel reinforcement; steel beams and columns; curtain walls; windows and skylights; functional flat roofs; roof gardens and terraces; flexible interior layouts; minimalist interiors; foundation systems; earthquake-resistant design;
Decorative Elements	Zink tiles, primarily blue, turquoise, and red; floral and geometric patterns; calligraphy;muqarnas	façade treatments; wooden elements; reliefs and murals; balconies and railings; color accents; distinctive roof shapes; cornice details; windows and doors; integrated landscaping; wood paneling
Functional Components	sahn; the mihrab; the minbar; madrasas and ımarets	standardized housing units; balconies; communal facilities (playgrounds and parks; community centers); public buildings (cultural centers, museums); educational buildings; bridges and overpasses; cultural and recreational facilities;
Materials	stone; wood; brick; plaster;terracotta tiles; wooden shingles	reinforced concrete; precast concrete; steel; glass; aluminium; brick and blocks; stone; wood; ceramics

Explanation for Table 1: The architectural landscape of Montenegro reflects the region's diverse historical periods, particularly during the Ottoman and Yugoslavian eras. Each

period introduced distinct characteristics, materials, and structural elements that significantly shaped the built environment.

Ottoman period (15th Century to Early 20th Century)

During the Ottoman period, Montenegrin architecture was profoundly influenced by Islamic traditions and the socio-cultural norms of the Ottoman Empire. This era saw the construction of numerous mosques, caravanserais, and public baths (hammams), which were integral to daily life and religious practices. The key architectural components included:

- Materials: Predominantly stone and wood were used, with intricate woodwork and stone carvings being common. Roofs were often covered with traditional red tiles.
- Structural Elements: Ottoman structures in Montenegro typically featured large domes, arches, and minarets. The use of courtyards and gardens was also prevalent, providing serene and functional spaces within residential and public buildings.
- Decorative Elements: Decorative elements included elaborate tile work, calligraphy, and floral motifs, reflecting Islamic artistic traditions. Interiors were often adorned with rich carpets and intricate wood paneling.

Yugoslavian period (20th Century)

The transition to the Yugoslavian period marked a stark contrast in architectural style and philosophy. Particularly post-World War II, this era was characterized by modernist and brutalist influences, aligning with the socialist ideology of the time. The architecture from this period focused on functionality, simplicity, and mass housing projects to address urbanization and housing shortages.

- Materials: The Yugoslavian period saw the widespread use of concrete, steel, and glass. Local materials like pebbles from rivers were also incorporated, particularly in organic architectural designs.
- Structural Elements: Architecture during this period emphasized large, imposing structures with functionalist designs. High-rise residential buildings, government

offices, and public facilities were common, featuring simple geometric forms and minimal ornamentation. The use of prefabricated elements facilitated rapid construction.

- Decorative Elements: Decorative aspects were minimalistic, in line with the modernist approach. However, some buildings incorporated mosaic art and murals that depicted socialist themes and historical narratives. Interiors often showcased open spaces with natural light, facilitated by large windows and skylights.

Montenegrin architecture evolved significantly from the Ottoman to the Yugoslavian period. The Ottoman era was characterized by intricate decorative elements and the use of traditional materials, reflecting Islamic cultural influences. In contrast, the Yugoslavian period embraced modernist and brutalist principles, focusing on functionality, the use of modern materials, and minimalistic design to align with socialist ideals. These distinct architectural styles not only represent different historical and cultural influences but also illustrate the broader socio-political transformations within Montenegro.

This points to significant changes and continuities in Montenegrin architecture, emphasizing how different eras and ruling powers left their unique traces on the built environment of the region.

Figure 5.1. Mapping the Locations of Analyzed Objects in the Thesis on a Map of Former Yugoslavia

5.2. Economic Influences on Montenegrin Architectural Development

Montenegro's architectural evolution has been intricately intertwined with its economic landscape across different historical epochs. From the Ottoman era through Yugoslavia's socialist period to contemporary times, economic dynamics have profoundly shaped architectural styles, construction methods, and urban planning initiatives.

During the Ottoman rule, Montenegro's economy was closely aligned with the broader Ottoman Empire, emphasizing agricultural production and trade. This economic backdrop laid the foundation for the construction of mosques, caravanserais, and public baths, reflecting Islamic cultural norms. The availability of materials like stone and wood facilitated intricate designs and decorative elements, defining the architectural aesthetic of the era.

In the socialist era of Yugoslavia post-World War II, Montenegro underwent rapid industrialization and urbanization. The socialist economic model prioritized mass housing projects and infrastructure development, fostering the emergence of modernist and brutalist architectural styles. Concrete, steel, and glass became ubiquitous, symbolizing the shift towards industrialized construction techniques and utilitarian design principles.

Following the dissolution of Yugoslavia, Montenegro faced economic challenges amid political instability and transition to a market economy. Despite these hurdles, the country pursued economic reforms, focusing on tourism, services, and foreign investment. This economic diversification influenced architectural trends, blending traditional styles with contemporary designs tailored to the burgeoning tourism sector.

In recent years, Montenegro's economic agenda has shifted towards sustainable development and cultural preservation. This transition is mirrored in architectural trends emphasizing environmental sustainability, heritage conservation, and community-centric design approaches. Investments in infrastructure and urban planning have reshaped Montenegro's built environment, reflecting aspirations for economic growth and prosperity.

In summary, Montenegro's architectural journey is intricately intertwined with its economic narrative. Economic factors such as trade, industrialization, and tourism have left an indelible mark on architectural styles, materials, and urban landscapes, shaping the country's cultural identity and built heritage.

6. CONCLUSION

Based on the results it is evident that Montenegro's architectural landscape has undergone significant transformations across different historical periods, particularly during the Ottoman and Yugoslavian eras. During the Ottoman period, Montenegrin architecture was deeply influenced by Islamic traditions, with key features such as intricate decorative elements, traditional materials like stone and wood, and the incorporation of mosques, caravanserais, and public baths. In contrast, the Yugoslavian period ushered in modernist and brutalist architectural styles, characterized by functionalist designs, the use of concrete, steel, and glass, and minimalistic decorative elements.

These architectural shifts reflect broader socio-political and economic transformations within Montenegro. Economic influences have played a crucial role in shaping architectural development, from the agrarian economy of the Ottoman era to the industrialization and urbanization of socialist Yugoslavia. Economic dynamics continue to influence architectural trends today, with a focus on sustainable development, tourism, and cultural preservation.

Overall, Montenegro's architectural evolution underscores the intricate interplay between economic forces, cultural heritage, and urban development. By understanding these influences, policymakers and urban planners can better navigate the complexities of architectural preservation, economic growth, and sustainable development in Montenegro's built environment.

To comprehensively summarize our research, we will address the primary questions upon which this thesis is based in the following section.

1. How did Ottoman influences shape Montenegrin architecture?

Ottoman influences significantly shaped Montenegrin architecture by introducing Islamic architectural traditions and elements. Key features included intricate decorative designs, the use of traditional materials like stone and wood, and the incorporation of structures such as mosques, caravanserais, and public baths. These elements contributed to a distinct architectural style that blended local building techniques with Ottoman aesthetics,

reflecting the broader cultural and religious influence of the Ottoman Empire in Montenegro.

2. Which architectural elements persisted and continued to evolve even after the Ottoman rule?

Even after Ottoman rule, several architectural elements persisted and continued to evolve in Montenegrin architecture. These elements included the use of traditional materials such as stone and wood, intricate decorative motifs, and the incorporation of public and religious structures like mosques and baths. Additionally, the layout and design principles of Ottoman urban planning, characterized by narrow streets and closely built structures, remained influential. These enduring elements were adapted and integrated into new architectural styles, reflecting a blend of historical continuity and modernization.

3. How did wartime events impact Montenegrin architecture?

Wartime events had a profound impact on Montenegrin architecture, leading to significant destruction and subsequent reconstruction. During periods of conflict, such as the Balkan Wars, World War I, and World War II, many historical buildings and infrastructure were damaged or destroyed. The necessity for rebuilding in the aftermath of these wars prompted the adoption of new architectural styles and materials. For instance, post-World War II reconstruction in the socialist era saw the introduction of modernist and brutalist styles, characterized by the use of concrete and functional design, reflecting the socio-political ideologies of the time. Additionally, wartime devastation often necessitated the preservation and restoration of remaining historical structures, which contributed to a renewed appreciation for cultural heritage in architectural practice.

4. What changes in style, materials, or functionality were observed during this period?

During wartime periods in Montenegro, architecture underwent significant transformations in style, materials, and functionality. Architectural styles shifted towards utilitarian and defensive designs, featuring fortified structures and simplified ornamentation due to resource constraints and the need for resilience against attacks. Traditional materials like stone and timber remained prominent, but there was also increased use of reinforced concrete and metal for military constructions, chosen for their durability. Buildings were

adapted to serve military purposes, with existing structures repurposed as barracks, hospitals, or command centers, and civilian architecture often incorporating makeshift defensive features. These changes reflect how architecture dynamically responded to the demands of wartime, emphasizing functionality and durability over purely aesthetic considerations.

5. How did the socialist era influence Montenegrin architecture?

The socialist era significantly influenced Montenegrin architecture by promoting functionalism, modernism, and communal living ideals. Ideologically, it emphasized practicality and efficiency, leading to the construction of standardized housing blocks and public buildings designed to serve collective needs. Urban planning under socialism focused on creating egalitarian spaces with large public squares and communal amenities, shaping the layout of cities and towns. Architecturally, this period introduced modernist aesthetics characterized by simple forms, flat roofs, and the use of concrete and glass, with minimalistic ornamentation reflecting utility and collective identity. Industrialization influenced construction techniques, emphasizing prefabricated elements and mass production to meet housing demands quickly. Today, many socialist-era buildings continue to define Montenegro's urban landscape, adapted to modern needs while preserving their historical significance.

6. Are there noticeable continuities or new styles during the Yugoslav period?

During the Yugoslav period, Montenegrin architecture exhibited a blend of continuity and new styles. Traditional architectural influences and materials persisted, reflecting local cultural heritage and historical continuity. At the same time, the era introduced modernist architectural principles characterized by functionalism, geometric forms, and the use of materials like concrete and steel. Socialist realism also left its mark, featuring monumental designs and symbolic elements aligned with socialist ideology. Urban planning during this period emphasized infrastructure development, housing projects, and public spaces designed to support socialist societal goals. Overall, the Yugoslav period in Montenegro saw a synthesis of traditional continuities with new architectural styles and urban planning strategies influenced by socialist ideals and modernist trends, shaping the region's built environment significantly.

6.1. Suggestions Derived from Analyzing Alteration and Continuity in Montenegrin Architecture

Through the analysis of the thesis, we have observed the continuity of architecture as well as the changes that have arisen with the country's development. Evident are changes that can be interpreted as progress or modernization in architecture. However, we have also noticed that some buildings have lost significance in their design and planning, adhering to outdated principles and styles. Modern style dominates the design of residential and commercial buildings, but is lacking when it comes to religious buildings. The following questions were identified, and corresponding suggestions and answers were provided to address the issue.

1. How would present-day architects design a mosque or church according to modern principles?

Present-day architects approach the design of mosques or churches according to modern principles by integrating several key strategies. They focus on creating functional spaces that can accommodate contemporary worship practices while also serving as versatile community hubs for various activities. Sustainable design practices are prioritized, incorporating energy-efficient lighting, natural ventilation systems, and renewable energy sources like solar panels to minimize environmental impact and operational costs. Inclusivity is another critical aspect, with architects designing spaces that are accessible and welcoming to diverse worshippers and community members, fostering social interaction and engagement. Cultural sensitivity guides the integration of architectural elements and aesthetics that reflect and honor the cultural identity and heritage of the community. Technological advancements are also integrated to enhance the functionality, safety, and sustainability of these modern religious structures, ensuring they meet current needs while allowing for future adaptability and resilience.

2. What are the observed shortcomings of newly built religious buildings and how can they be improved?

The observed shortcomings of newly built religious buildings often include a lack of sustainability, limited adaptability to evolving worship practices and community needs, aesthetic disconnect from local architectural styles or cultural motifs, accessibility

challenges for elderly or disabled worshippers, and constraints in supporting diverse activities beyond religious ceremonies. To improve these buildings, it is crucial to prioritize sustainability through energy-efficient technologies and sustainable materials, enhance flexibility in design to accommodate various uses, integrate cultural and local aesthetics to foster community identity, improve accessibility features, and ensure the buildings serve as inclusive and multifunctional community spaces. Engaging the local community in the design process can also enhance relevance and ownership, ultimately creating religious buildings that better meet contemporary demands while respecting cultural heritage and enhancing community engagement.

3. What can young architects do regarding these issues?

Young architects can significantly impact the improvement of newly built religious buildings by advocating for sustainability through the integration of energy-efficient technologies and sustainable materials. They can innovate flexible design solutions that accommodate evolving worship practices and community needs, while also promoting cultural sensitivity by integrating local architectural styles and materials. Ensuring accessibility and inclusivity in design is crucial, advocating for universal design principles that cater to all worshippers. Engaging in community collaboration throughout the design process helps ensure that the building meets the specific needs and aspirations of the community it serves. By educating peers and stakeholders about these principles, young architects can foster a holistic approach to religious building design that is sustainable, culturally resonant, inclusive, and socially impactful

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