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DIPLOMARBEIT

Industrial to Cultural - planing a multidisciplinary cultural center on the abandoned industrial
site of OBOD factory in Cetinje, Montenegro

ausgeführt zum Zwecke der Erlangung des akademischen Grades
eines Diplom-Ingenieurs / Diplom-Ingenieurin

unter der Leitung

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ABSTRACT

The city of Cetinje is the old royal republic of the country of Montenegro, situated between Croatia and Albania on the Adriatic coast. The city is situated between the touristic coastal region and the business centre and capital of Podgorica, and has a huge significance for the Montenegrin identity and cultural life. Historically a centre for administration, arts and religious and political power, after the second world war it was developed as an industrial region, with the refrigeration factory OBOD providing most of the employment of the city.

After the crises of the 1990's and the following economical demise, the population of the city is in decline and the former factory areas are left unused, resulting in a disruption of the informally developed housing areas around them. The idea to reuse these factory buildings as part of a cultural centre first came from performance artist Marina Abramovic and OMA, although investments for the proposal never took off.

The proposed design builds on the Abramovic project, but expands its functions to performance art, theatre, museum and archive as well as teaching and administrative functions of the local university. By opening the site in all directions and using a mixture of orthogonal and organic shaped roads and paths, the new cultural centre will be better integrated in its surroundings and offer local residents easy access to its park; the newly constructed buildings form a connection in scale between the single-family homes of the surrounding and the massive factory halls of the existing site.

KURZFASSUNG

Cetinje ist die alte königliche Hauptstadt von Montenegro, gelegen an der adriatischen Küste zwischen Kroatien und Albanien. Die Stadt befindet sich zwischen der touristischen Küstenregion und der Hauptstadt Podgorica, die gleichzeitig das finanzielle Zentrum des Landes ist. Cetinje hat für die montenegrinische Identität und sein Kulturleben eine große Bedeutung; historisch war es ein Zentrum für Administration, Kunst, religiöse und politische Macht, wurde jedoch nach dem zweiten Weltkrieg als industrielles Zentrum aufgebaut, in dem die Kühlschrankfabrik OBOD den wichtigsten Arbeitgeber darstellte.

Nach den Krisen der 1990er Jahre und dem folgenden wirtschaftlichen Niedergang verringerte sich die Bevölkerung der Stadt und die ehemaligen Fabrikgelände standen leer und unbenutzt, ein Störfaktor für die umgebenden Wohngegenden. Die Idee, die Fabrikhallen als Kulturzentrum wiederzubeleben kam von der Performance Künstlerin Marina Abramovic und OMA, die nötigen Investments wurden aber nie getätigt.

Das vorliegende Projekt baut auf dem Abramovic Vorschlag auf, erweitert die Funktionen jedoch auf Performance Art, Theater, Museen und Archive sowie Lehr- und Verwaltungsfunktionen der örtlichen Universität. Durch eine Öffnung des Geländes in alle Richtungen und eine Mischung aus orthogonalen und organischen Wegen wird das Kulturzentrum in seine Umgebung eingegliedert und bietet den Anwohnern leichten Zugang zu seinem Park; die neu errichteten Gebäude stellen eine maßstäbliche Verbindung zwischen den Einfamilienhäusern und den massiven Fabrikhallen dar.

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1.

Old Royal Capital - CETINJE

1.1 GEOMORPHOLOGIC CHARACTERISTIC

Montenegro (Crna Gora) is a sovereign state in South-eastern Europe. It has a coast on the Adriatic Sea to the southwest and is bordered by Croatia to the west, Bosnia and Herzegovina to the northwest, Serbia to the northeast, and Albania to the south-east. Its capital and largest city is Podgorica, while Cetinje is designated as the Prijestonica, meaning the former Royal Capital City.

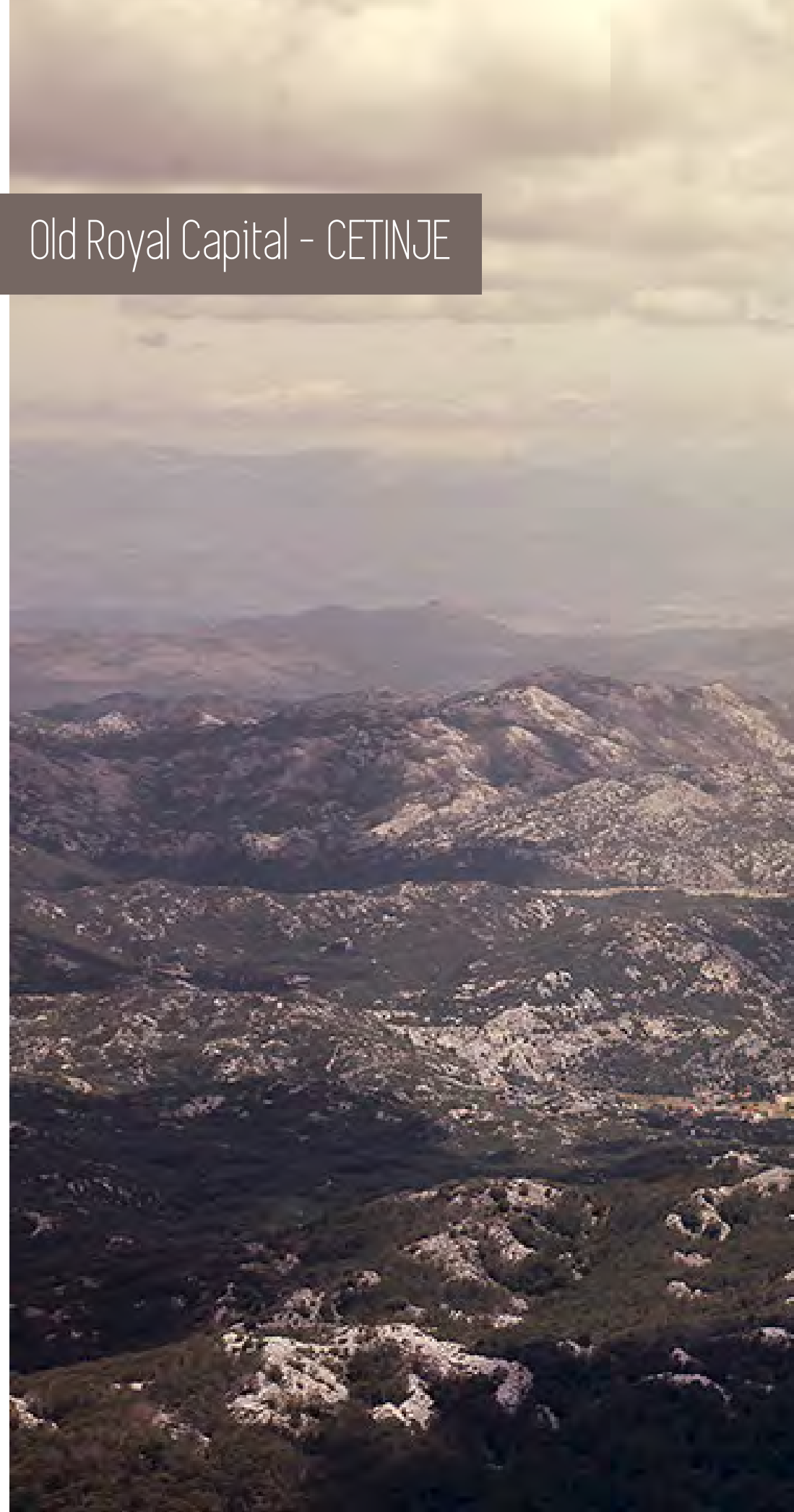
Montenegro consists mainly out of highlands; nearly 60,5 % of its territory is on more than 1000m of altitude, whereas only 6 % of the total territory is agriculturally arable. The territory of Montenegro is split into five geomorphologic entities: Old Montenegro, The Highlands (Brda), Schist Mountains, Central lowland region and Adriatic costal area.

Old Montenegro is a vast karst plateau (altitude 800-1000m), composed mainly of limestone rocks originating from the Jurassic and Triassic time, bent towards the Skadar lake depression. It encompasses the Katun karst as well as the plains of Cetinje, Grahovo, Njegusi and Dragalj. The coastal mountains of Orijen, Lovcen and Rumija divide this region from the seaside line whereas the Golija, Lukavica and Maganka mountains separate it from inland region.

The surface of the region mentioned above has, throughout time, been dilapidated by karst erosion that reflected negatively on the development of traffic connections, water prevention, and its inhabitability. From the earliest times, the life of the inhabitants has been hardened by the regions unforgiving nature. The land of this plateau is dry and the only springs appear either on its brim or remain under it.¹

Situated in the Old Montenegro region, at the base of the mountain Lovcen massif, is the already mentioned former Royal capital of Montenegro, the city of Cetinje, occupying east side of Cetinje field, on the altitude of 640-750m.

The city began its life on the crossroads of east and west, Islam and Christianity being two worlds at the time, which determined its economic and social emergence and established its agency with the costal area of Montenegro, as well as with its hinterland. Founded in the 15th Century, Cetinje is a town of great historical significance for Montenegro, as for centuries it was a center of Montenegrin life and cradle of both its culture and religion.²







+ Hungary

+ Slovenia

+ Romania

+ Croatia

+ Serbia

+ Bosnia and Herzegovina

+ Montenegro

+ Kosovo

+ Macedonia

+ Albania

+ Italy

Adriatic sea

Map of Montenegro and Neighbouring Countries

The Cetinje area is bounded by the Lovcen massif and its slopes, dales of Dobrska and Rijeka Crnojevica that, via belvedere peaks and passes, rest on the Cetinje plain. Surrounded by rocky karst pinnacles that provide protection as well as connection to its surroundings, the Cetinje plain has the appearance of a fortified city. This morphology of the city's relief, its position and availability, has in the past determined sustainability of Cetinje but at the same time represented the impediment for its further development. The plain is framed by a tall chain of hills of a height varying from 700-1000m above the plain level.³

North of the plain one identifies the peaks Sanda, Vrh (Peak) and Granica (Border) and on southwest of the plain the peaks Zelji Drug, Jezerski vrh (Lake top) and Stirovnik. The Cetinje plain itself is divided into several zones e.g. Bajice, Umci, Bogdanovo region, Lower region and Lower plain with Gruda.

The Cetinje plain covers an area of approximately 4.5 square meters, is of elongated shape and inclined towards its Lower region (660m), its highest point being the Bajice plain (760m).⁴

Geologically speaking the plain is of erosive origin with distinct karst topography and is composed mainly of dolomites and limestones. The brim region of the plain consists mainly of carbonate rocks whereas mid and the lower region consist mainly of sand and gravel tied with clay, and therefore has lower bearing capacity.

The climate conditions of Cetinje are determined by many factors, e.g. its altitude, relief and the proximity of both Adriatic Sea and Skadar Lake etc. These conditions are middling continental, with dry and warm summers (approx. temperature 20 C) and wet winters (approx. temperature 2,1 C).



Bird's eye view of Lovcen Massive with Njegoš Mausoleum



Winds dominating in this region are blowing from the direction of northwest, southwest and southeast, although their significance for the climate of this region is lessened by the ravined position of the Cetinje plain.

Cetinje is well known for being one of the rainiest cities in Europe, with an average 1000mm of water sediment on yearly basis and high humidity that ranges from 80 % in winter to 61% in summer season.⁵

Despite the enormous precipitations, due to its karst configuration, the Cetinje plain and its surroundings do not have water flows and even water sources are rare. Also, the swelling of wastewater on Cetinje's sinking terrain threatens to flood the area, as the possibility of water adhesion in precipices is quite restricted. The river Cetina, that used to flow through Cetinje plain has disappeared because of the erosion. In the year 1970 it was determined that a significant amount of Cetinje's water flows underground, at approximately 200m below the surface level.⁶

The average snow cover thickness for this region is 80 cm, although constant streams of warm, south winds and rain prevent it from persisting for a longer period of time.

The illumination of Cetinje plain varies throughout the year, its average being 6,6 h which is as much as in some regions of the seaside belt.⁵

1.2 HISTORICAL BACKGROUND AND URBAN DEVELOPMENT OF CETINJE CITY

According to archaeological findings the territory of today's Cetinje was first inhabited some 12 000 years ago, the oldest known trace of the first settlements being found in Koronjina cave, covering an area of around 15 m², and located in the very hinterland of the Cetinje plain, whereas the first mention of the name Cetinje is documented in the 15th Century. The settlement was named after a Cetina River that, up until the 17th Century, ran through the Cetinje plain, starting from Bajice region and ending in Monastery precipice.

The development of Cetinje as a settlement and the city can be chronologically divided into six historical periods.⁷

First period:	from 15th Century to 1879
Second period:	from 1870 up until the beginning of the World War I (1914)
Third period:	between the two Wars (1918-1941)
Fourth period; SFRY period:	SFRY period; from 1945 until 1979s earthquake
Fifth period:	from 1979 to SFRY dissolution (1991)
Sixth period:	from 1991 until today

The founder of Cetinje was Ivan Crnojevic (1450-1697), Lord of Zeta, (1465-1490) and the representative of the Crnojevic dynasty that, since the earliest time, had the ownership of both Cetinje and Njegusi territories as well as the ownership of the River Crnojevic region.

Ivan Crnojevic chose the base of the Lovcen mountain as a location for his new Royal Capital (the previous one being Obod, located in River Crnojevic region), not for its climate and agricultural preferences, but for its reliefs morphology, that, if needed would provide a good protection and defense from the Ottoman Empire invasions.



For himself, in the year 1482, Ivan Crnojevic built a grand court palace, located on the grounds of today's Cetinje monastery, against the backdrop of Eagles Hill (Orlov Krs) Peak. Two years later he established a church dedicated to the Holy Mothers birth and, in its addition, a Monastery, that became a centre of Zetas (Montenegrin) Metropolitanate. These two establishments represent the early beginnings of Cetinjes urban development.⁸ The last significant ruler of the Crnojevic Dynasty was Djurdje Crnojevic, son of Ivan Crnojevic, who, due to his secret West European connections, in 1496, received an ultimatum by the Ottomans to leave the territory of Montenegro. Upon his leave Djurdje took with him all valuable affects out of the Monastery and the castle.



1. Crnojevic Monastery: 1484. Oktoih Book. Graphic

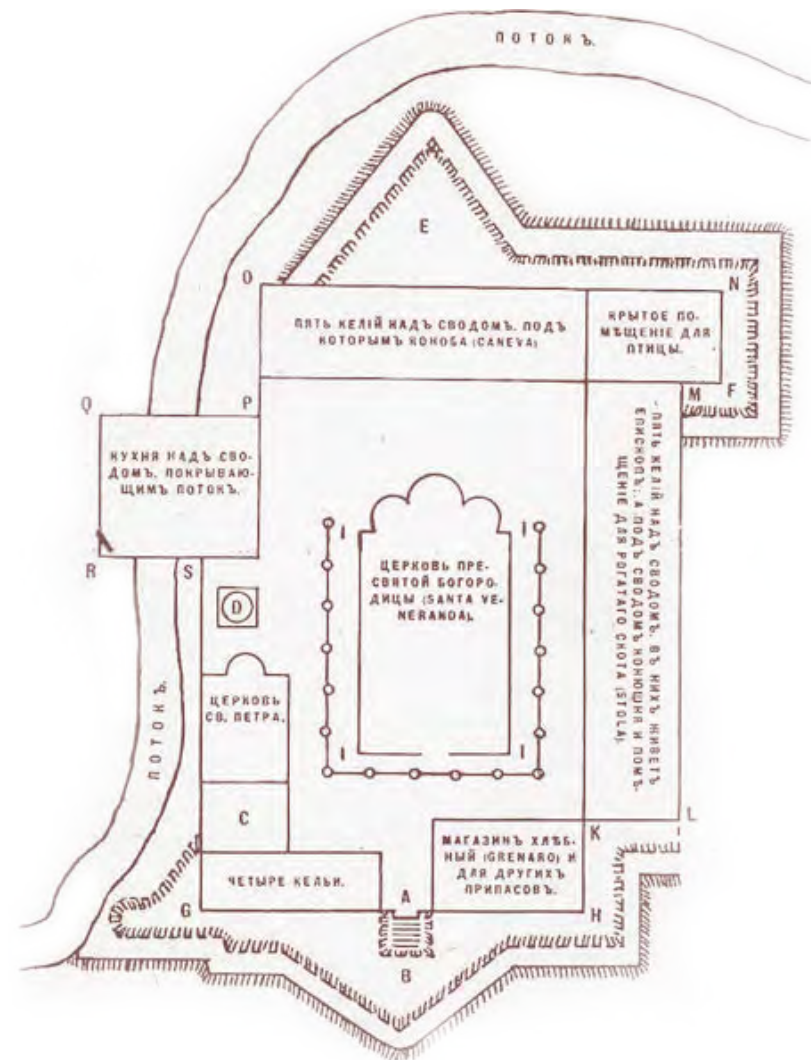
Though short and politically unsuccessful, his reign left an unforgettable mark on Montenegrin and South Slovenian culture, due to the fact that he managed to establish the first printing house in Southeastern Europe, appropriating the tools and the press from Venice. The facility was placed inside the Cetinje monastery and operated, between 1493-1496, under the supervision of the monk Makarije, who, with the help of seven assistants, managed to print out the first Cyrillic books amongst the South-Slavic people (Oktoih, Psaltir, Trebnik).¹³

After the reign of the Crnojevic dynasty came to an end, constant threats of Ottoman and Venice invasions led to a period of both material and cultural deterioration, which lasted for almost two centuries.


By the end of the 17th century, in 1697, Cetinje began to flourish again, under the reign of the Petrovic dynasty. For the city of Cetinje, Zetas (Montenegrin) Metropolitanate and Montenegro in its entirety, this period was particularly significant. With the help of the Russian Orthodox Empire, Montenegrins were planning to establish an independent sovereign country.

The creator of such an idea was Prince-bishop (Vladika) Danilo Petrovic (born 1670, reigned from 1697 to 1735), both spiritual and secular leader of Montenegro, at the time, and the representative of the Petrovic dynasty. Prince-bishop Danilo restored the monastery institution that was established during the reign of the Crnojevic dynasty but decided to shift its place to the location of the pre-existing Crnojevic palace. The new Monastery, a modest establishment in comparison to its predecessor, was dedicated to St. Peter and reassumed its role of both political and spiritual guidance. Symbolically, it was built from Crnojevic castle's leftover stones, representing the Prince-bishops intention to continue the freedom fight of his predecessors.¹¹

The Monastery was destroyed by the Ottoman Empire and restored again by Montenegrin leaders several times in the following 200 years.¹¹



2. Crnojevic Monastery Draft: 1692; by Francesco Barbieri



"Petar II Petrović Njegoš is Montenegro. Montenegro is Njegoš. The two are reflected in each other's mirrors and interconnected to the point of inseparability. Any attempt to write about Njegoš and his literary work is simultaneously an attempt to write about Montenegro, its history and the identity of its people."¹⁴

Preoccupied with the leadership of constant liberation wars and with trying to strengthen the country's unity, Prince-bishop Danilo and his successor Petar I Petrovic Njegos, were unable to dedicate enough time to further the development of Cetinje.¹¹

It was only during the reign of Petar II Petrovic Njegos, that far greater development progress was made.

Petar II Petrovic Njegos (1813-1851), commonly referred to simply as Njegos, was a Prince-Bishop of Montenegro but also a poet and philosopher, whose works are widely considered as some of the most important in Montenegrin and Slavic literature. Venerated as a poet and philosopher, Njegos is well known for his epic poem *Gorski Vijenac* (The Mountain Wrath), one of the most influential works of literature on the territory of former Yugoslavia.¹²

Njegos was born in the village of Njegusi in close proximity of Cetinje. He obtained his education from several Montenegrin monasteries and became the country's spiritual and political leader, following the death of his uncle Petar I Petrovic Njegos. After eliminating the initial domestic oppositions to his leadership, he concentrated most of his efforts on uniting Montenegrin tribes and establishing a centralized state. He introduced general taxation, formed personal guard and implemented series of new laws that, amongst other things, created conditions for future transition from theocratic model of leadership to a secular one.¹³

His taxation policies proved extremely unpopular with Montenegrin tribes and were the cause of several revolts during his lifetime. Similar to his predecessors, Njegos's reign was also marked by constant political and military struggle with the Ottoman Empire and by his attempts to expand the territory of Montenegro while gaining the unconditional recognition from Sublime Porte.¹³



4. Cetinje at the beginning of 19th Century

*(The Sublime Porte, also known as the Ottoman Porte or High Porte, is a metonym for the central government of the Ottoman Empire, by reference to the gate giving access to the block of buildings that housed the principal state departments in Istanbul. Today, the buildings house the provincial Governor of Istanbul.)*¹⁴

Njegos was the first leader to introduce modern political concepts in Montenegro and is also considered as one of the founders of Yugoslavism.¹⁴

Despite the hardened life conditions, Njegos made several significant attempts to further develop the culture of Cetinje. In 1834 he established the first school on the territory of Montenegro and re-established Cetinje's printing house. Both of these institutions were located within Cetinje Monastery.¹¹

On the hilltop, above the Monastery grounds, in 1835, Njegos planned to build a small fortification called *Tablija* that would serve as a defence centre, but this project was never finished. Around the same time, in order to accommodate travellers "discovering" Montenegro, Cetinje's first han (hospitality facility) was built.¹¹

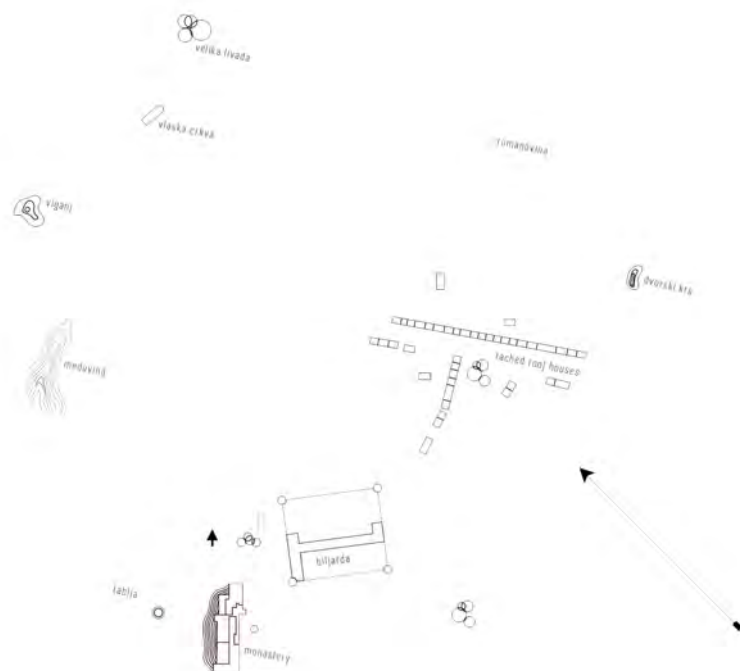
In 1838, Njegos built his own residence, *Biljarda*, after the designs of Russian architect Jakov Ozereckovski.¹¹

The basic architectural concept of *Biljarda* has an appearance that is reminiscent of medieval castle structures. This elongated, stonewalled, one level orthogonal building is surrounded by a tall protective stonewall with corner towers. Njegos adapted several rooms for his personal use but the majority were intended for the purposes of Senate and other governmental agencies, as well as for the hosting of important guests.¹⁵

After the death of Njegos, *Biljarda* kept its function of a ruler's residence up until 1867. At the beginning of the 20th Century *Biljarda* accommodated the ministry, whereas between the two wars it served as a military centre.¹⁵

In 1951 *Biljarda* was adapted to accommodate a memorial museum of Petar II Petrovic Njegos, featuring his work and the relics of his reign.¹⁵

3. Plan of Cetinje, 1860 by Prof. Milo Kovacevic



Njegoš's successor was his nephew Prince Danilo Stankov Petrović (1852–1860); the first one in the Petrović line to abandon his assigned religious role and to establish a secular rule in the principality. As the result of Danilo's several successful military campaigns against the Ottoman armies, the Great Powers (Russia, France and Great Britain) decided to settle the issue of Montenegrin borders with Turkey.

Many scholars interpret this border delineation with Turkey and its international recognition as a de facto international agreement with Montenegrin independence and sovereignty. Fundamental changes that occurred during Prince Danilo's rule consequently induced the growth of the Capital city.

The core region of Cetinje formed around two primary and several secondary streets, was drastically enlarged by the construction of new, simple, stone house structures that gradually led to genuine urbanization.

The assassination of Prince Danilo occurred in 1860 as he was boarding a ship at the port of Kotor and was followed by a long-lasting reign of his successor, Prince Nikola I Petrović Njegoš.

Nikola I Petrović-Njegoš (1841–1921) was the ruler of Montenegro from 1860 to 1918, reigning as sovereign prince from 1860 to 1910 and as king from 1910 to 1918.

The long fight for independence of Montenegro was officially recognised at the Congress of Berlin in 1878 and in the succeeding decades Montenegro enjoyed considerable prosperity and stability. Education, communications and the army expanded greatly (the latter with support from Imperial Russia).

Prince Nikola gave Montenegro its first constitution in 1905, following pressure from a population eager for more freedom. He also introduced west-European style freedom of the press and criminal law codes.

In 1906, he introduced a Montenegrin currency, the perper and on 28 August 1910, during the celebration of his jubilee, he assumed the title of king, in accordance with a petition from the Skupština (Deliberative assembly). Between 1875 and 1914 Cetinje flourished in every sense.

Many renowned intellectuals from other South-Slavic parts came to stay there and made a contribution to the cultural, educational and every other aspect of life. Montenegro's newly procured Kingdom title had a great effect on Cetinje's development.

In the urban context, Cetinje, the new Royal Capital, began to receive the contours of regular geometric shape.

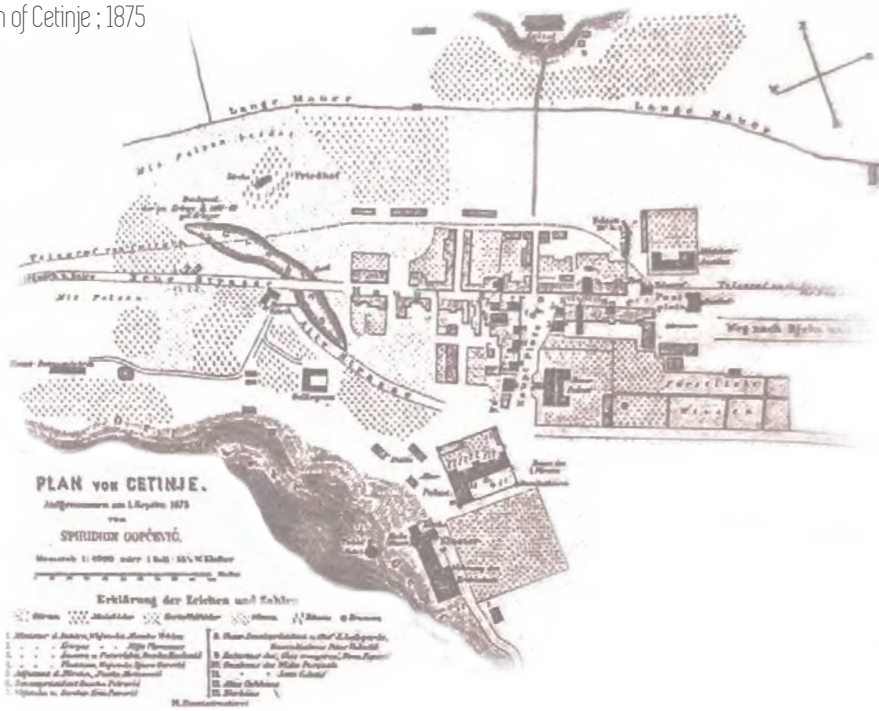
Based on Mr. Gopcević's plan and description of Cetinje from 1875, the city's street network consisted of main longitudinal Katunska Street, intersected by four 4 smaller side streets. Located in the central part, formed at the intersection of the mentioned streets, was a spacious Square. The plan also shows the newly created city area, developing and growing independent of the city's historical core and more towards the mid area of the Cetinje plain.

Cetinje further developed along the orthogonal scheme of the Katunska street axis, extending from northwest to southeast. The Dvorska Street, with the palace square, connected the new city area with the Monastery and the Monastery with Biljarda.¹⁶



5. Panoramic View of Biljarda, Cour and the Historic Core at the End of 19th Century

Plan of Cetinje ; 1875



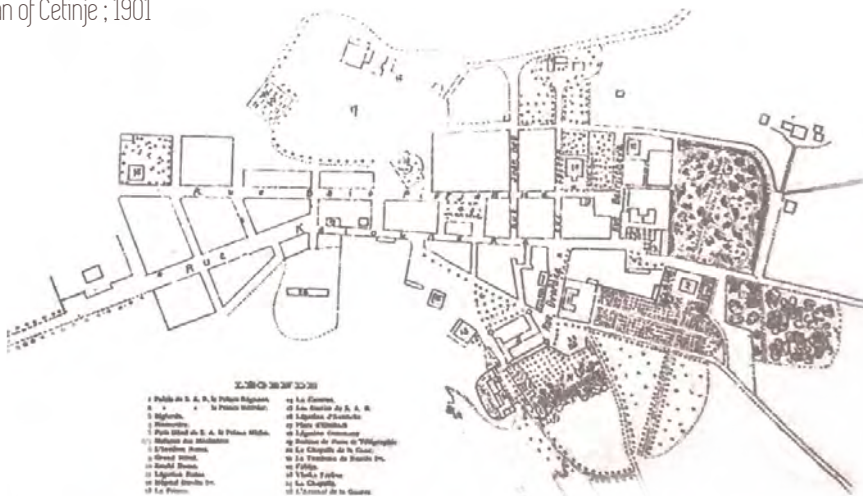
At the time, next to a large number of newly built housing structures, major public facilities were constructed, such as the castle of Prince Nikola in 1871 and the city's Hospital „Danilo I“ in 1875. With Montenegro becoming independent and expanding its territory, the development of Cetinje accelerated and the first real construction expansion began. The character of the city changed, its territory widened, its terrain was levelled and its layout was now orthogonal.

The cities streets became wider and were planted with acacia and linden trees, two parks, palatial and municipal, were created and new public establishments such as Zeta House (1884) and Military flat (1891) were built. In year 1891 the city got its first water fountain and in 1910 it was introduced to electric light.¹⁶

Further urban development of Cetinje was greatly helped by the construction of new roads, connecting the Capital with the surrounding cities of Podgorica, Kotor and Rijeka Crnojevica. The city aimed towards better urban organization, and in 1890 a new town market with stalls was built, resulting in a better supply of the city and controlled sales. According to statistics from 1896, Cetinje now had around 3000 residents, living in 400 modernized homes.

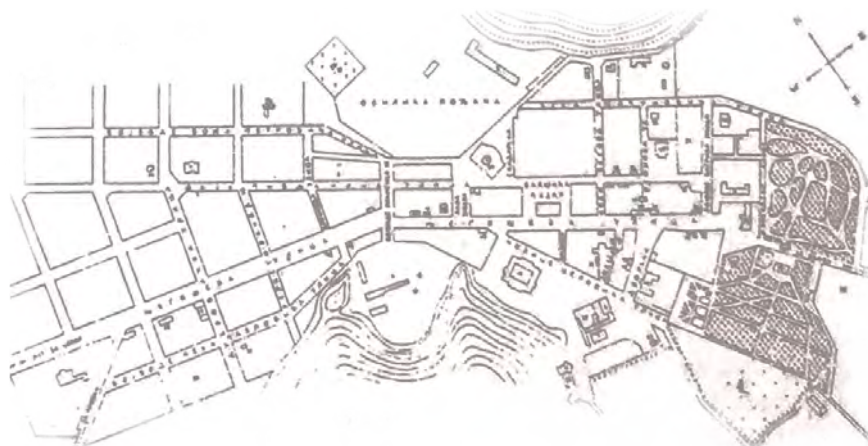
By the end of the 19th and beginning of the 20th Century, the number of Cetinje residents doubled and their new lifestyle was in accordance with that of their European neighbours. The city lived in compliance with European lifestyles, as is illustrated by the fact that in 1911, according to official data, 89% of men and 39% of women were literate.¹⁷

Plan of Cetinje ; 1901



At the time, many European and world powers opened their diplomatic headquarters in Cetinje. At first these institutions were located within rented and renovated, existing structures, but by the beginning of the 20th century new diplomatic residences, embassies, were built. The most significant of these establishments were: the Austrian, French, Russian, English and Italian embassy. In addition to the construction of these foreign diplomatic missions, many important public buildings were built e.g. Blue Castle (1894), Government House (1910), Substation (1910) etc. Tennis was played intensively on a dozen newly built courts, there were many cultural, artistic and choral societies, many sports clubs (football, skiing, skating, etc.), reading rooms, libraries and a theatre with regular shows; new schools were established, as well as many other cultural and public institutions.¹⁷

Cetinje Traffic Network; 1931



From the late 19th century up until the First World War, Cetinje's continued development followed according to an orthogonal urban matrix consisting of closed and regular type blocks, framed by a street network. Houses were built on a street front, side by side, with an internal courtyard, closed of by a lower stone fence.¹⁸

These were usually two level constructions with ,in some cases, an attic. Many foreign builders from the costal regions of Dalmatia, Italy and France influenced the formation and development of such urban concepts, created by, at the time, Cetinje's leading architect Joseph Slade.¹⁷

Although it was the smallest European capital, Cetinje became a well organized and functional urban city, that attracted and became a subject of interest for many foreigners who were happy to come and left behind numerous records, drawings and other documents about Cetinje [8, 9, 10].

In 1904, Mary Durham described Cetinje as a "little red roofed town, a village city, a kindergarten capital, one of the quaintest sights in Europe, so tiny, so entirely wanting in the usual stock properties of a big town a yet so consciously a capital" The English travelogue's compounding of the disparate terms "village" and "city", "kindergarten" and "capital" reveals something fundamental about the capital of Montenegro at the turn of the 20th Century.

The settlement of just 3000 was, in fact, both the size of a village and "consciously a capital". The local pride of that place so keenly aware of it's miniscule size and "consciously cultivating it's identity as a "capital" is palpable in a history written by Pavle Apolonovic Rovinski, a Russian national who lived in Montenegro for a quarter of a century. Rovinski accounts for the 'little town' of Cetinje's singular ability to command "the rapt attention of the entire world" and "play such an important political role" by turning to "the glorious history of Montenegro and the particular spirit of it's people and rulers".

Between these two accounts, one begin to see Cetinje- the diminutive capital of a country whose entire population numbered only 200000 in 1900- putting itself forward onto the stage of world poitics as a n important player.

Above all Prince and later King Nikola I Petrovic Njegos, with a keen sense for maintaining those autochthonous elements fascinating to Western Europeans while simultaneously acquiring new technologies, worked to transform Cetinje into the modern capital of an independant country.¹⁹



Panoramic view of 19th Century Cetinje



Government Establishment



Girl School Mural



19th Century Tennis Courts



King Nikola



Cetinje Firs Plain Testing



French Embassy Facade



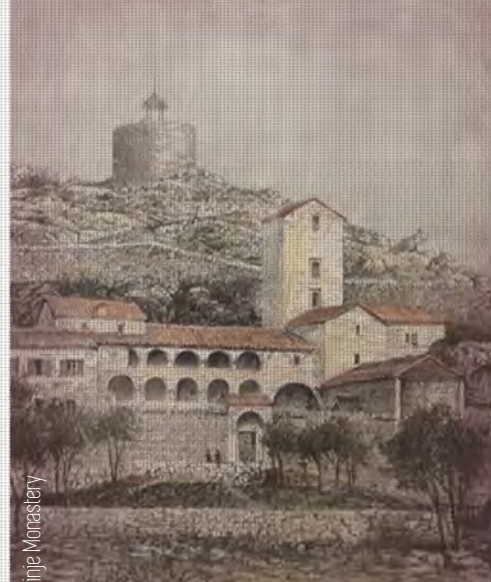
Petrovic Royal Family



Military Barracks



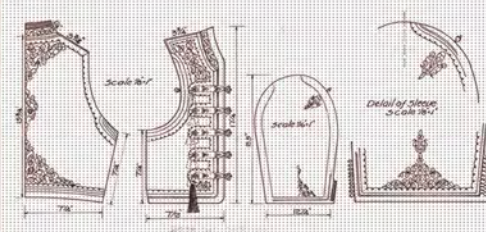
Njegoševa Ulica



Cetinje Monastery

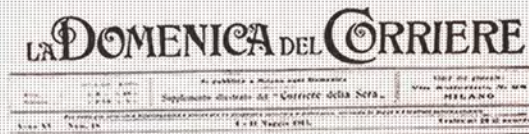


Zvezdara (Old) City Palace



Montenegrin's National Costume

Cetinje as a Royal Capital



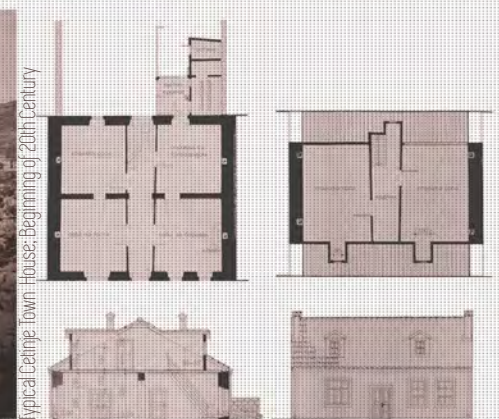
Re Nicola chiamato al venire della regina a Cetinje dal popolo durante alla notizia della resa di Scutari, avvenuta il 21 corr. (Illustrazione di A. Rongoni)



King Nikola and Queen Milena in front of the Castle



View Over Historic Core



Typical Cetinje Town House: Beginning of 20th Century



Golfing Event



Progressive urban and cultural development of Cetinje stagnated during the period of the Balkan Wars and the First World War. In 1916 Montenegro surrendered to Austro Hungarian troops and King Nikola was exiled to France together with his family and government, and never returned.⁷

After the First World War ended in 1918, King Nikola was overthrown, following the decision of Podgorica's deliberative assembly, and Montenegro, losing its sovereignty, became a part of the United Kingdom of Serbs, Croats and Slovenes (Kingdom of Yugoslavia). In the Interwar period, Cetinje expanded its territory, as it was now a centre of the Zeta region, and its architectural and urban development somewhat resumed to its pre-war intensity. Between 1918 and 1944 a number of representative and some even monumental public and housing buildings were constructed. Urbanistically, the development of Cetinje at the time was based on the existing urban matrix formed during previous eras. The sites for newly constructed public buildings are located mostly within the Historic City zone and their construction was entrusted to the most well known architects of that time, such as Nikolaj Krasnov, Dimitrije Leko, Bogdan Nestorovic. Even though some of the buildings dimensions were not in accordance with the moderate and simple existing urban core, their construction resulted in Cetinje becoming a city with European characteristics.¹⁷

Within the City's Historic core alone, around 80 new buildings were constructed, the most representative of which were Njegos school (1934), New York hotel (1930), Police Station (1931), today's Archive of Montenegro, and the Headquarters of Banovina (1932). Apart from the mentioned public establishments numerous housing objects were constructed along the lines of the main city streets and squares. These were mostly three floor constructions, with gable roofs and characteristic roof windowsy plaster facades and terraces with cast iron railings.¹⁵

After the Second World War, during which it was occupied by Italian troops, Montenegro became a part of the Socialist Federative Republic of Yugoslavia (SFRY) and, following a decision of the Montenegrin Parliament, Titograd, today's Podgorica, became its new administrative centre. Cetinje went through a harsh crisis; by neglecting the development of the city's traditional and potential cultural and touristic capacities and only building certain industrial sections, the chance to create a strong basis for more solid prosperity was lost. Due to the transfer of all administrative, governmental, judicial, cultural, educational and trading functions, Cetinje's development began to drastically deteriorate.¹⁵

The city's infrastructure was underdeveloped due to a lack of investments; at the time, a significant number (around 1000) of illegal buildings were constructed, as a result of the slow development of the city's urban planning. These constructions reflected negatively on the future urban development of specifically peripheral city regions. Simultaneously, with the disappearance of the city's former royal capital attributes, a period of industrial expansion in the territory of Cetinje started. Between 1945 and 1980 numerous factories and companies were established such as Sanitas (1945), a medical and veterinarian supply company, auto transportation and bus company Tara and Bojana (1948), and Electro Industry OBOD (1953), at the time a leading producer of refrigeration appliances in the territory of SFRY, and the shoe factory Kosuta (1960); Cetinje became the Industrial, working class capital of Montenegro.¹⁵

Architecture and urban development of the city at the time were significantly influenced by the industrial expansion. Newly realized housing, industrial and public use projects such as the Trading bank building (1963), mixed use Electro distribution building (1961), New Hospital Danilo I (1963) and Health centre (1980), Post office (1977), Housing buildings of the Aerodrom area, Park Hotel and housing units for the OBOD Factory workers Vila (1966), as well as buildings for new departments of the OBOD complex, Electro motor factory (1968), Washing machine factory (1970) and later on Horizontal freezer (1978) and combined refrigerator and vertical freezer (1980) factory, to name a few, were in complete contrast and disproportion with the existing, moderate and mainly traditional architectural language of Cetinje.¹⁵

After the 1979 earthquake nearly 600 both private and public buildings were damaged and therefore numerous revitalization and reconstruction interventions were undertaken. In order to preserve their monumental and ambient value the initial functions of several historically and architecturally significant establishments were changed to cultural, scientific or educational functions, following resolutions of a General urban plan. Unfortunately, some of the interventions that occurred after the first reconstruction wave were not in accordance with the General urban plan parameters, like the demolition of the Park Hotel and the construction of a new, disproportionate Grand Hotel in its Place (1980), as well as several infrastructure interventions that significantly changed and devastated the existing city image, such as the traffic underpass between Cipur church and King Nikolas Castle and in the middle of the city's park zone a large displaced parking lot. After the disintegration of SFRY in 1991, the Federative Republic of Yugoslavia, consisting only of Montenegro and Serbia, was created. The beginning of the 1990's was a time of financial sanctions for FR Yugoslavia, and therefore a critical time for Cetinje's economy.¹¹



El OBOD and other companies and industries¹¹ were strongly influenced by the financial sanctions and despite several attempts to regain financial stability, by the end of the 90's, they stopped working. The number of unemployed residents has only increased ever since and a high percentage of the younger population is leaving the city. The Montenegrin authorities have gradually recognised the importance of Cetinje for the national identity, and on 12th of October 1992 the city regained the status of Old Royal Capital. After a 2006 referendum, Montenegro regained its independence. Institutions such as the residence of Montenegro's President as well as the Ministry of Culture were relocated to Cetinje and situated in the adapted Blue Castle and the latter in what used to be El OBOD Headquarters. According to Royal Capital laws, more transfers of administrative functions from Podgorica to Cetinje are planned, but their execution, due to a lack of financial investments, is progressing slowly.¹¹

With the opening of the Applied Arts University (1988), Dramatic Arts Academy (1994) and the transfer of the Music Academy, an influx of young students started breaking the city's monotonous atmosphere. These Universities are at the moment situated within adapted former diplomatic headquarters of Russia, Turkey and the United Kingdom. In 2012, the construction of a new Faculty of Arts University complex on the old OBOD Factory site began. This is an ambitious project, which will be realized through the cooperation of the Old Royal Capital Cetinje and the Government of Montenegro, and thanks to which the three existing academies - with a range of other contents- will be merged into the most modern artistic center of higher education in the region. Even though a few important infrastructure interventions were made from 1995 until today, taking into consideration the overall neglected state of infrastructure, a significant amount of work is yet to be done. In last ten years most of the development efforts were concentrated on creating a detailed urban plan of Cetinje, improving the city's traffic and other infrastructure, the urban regulation of neglected city areas and on the realization of the significant public project of Cetinje as the city of Culture.¹¹



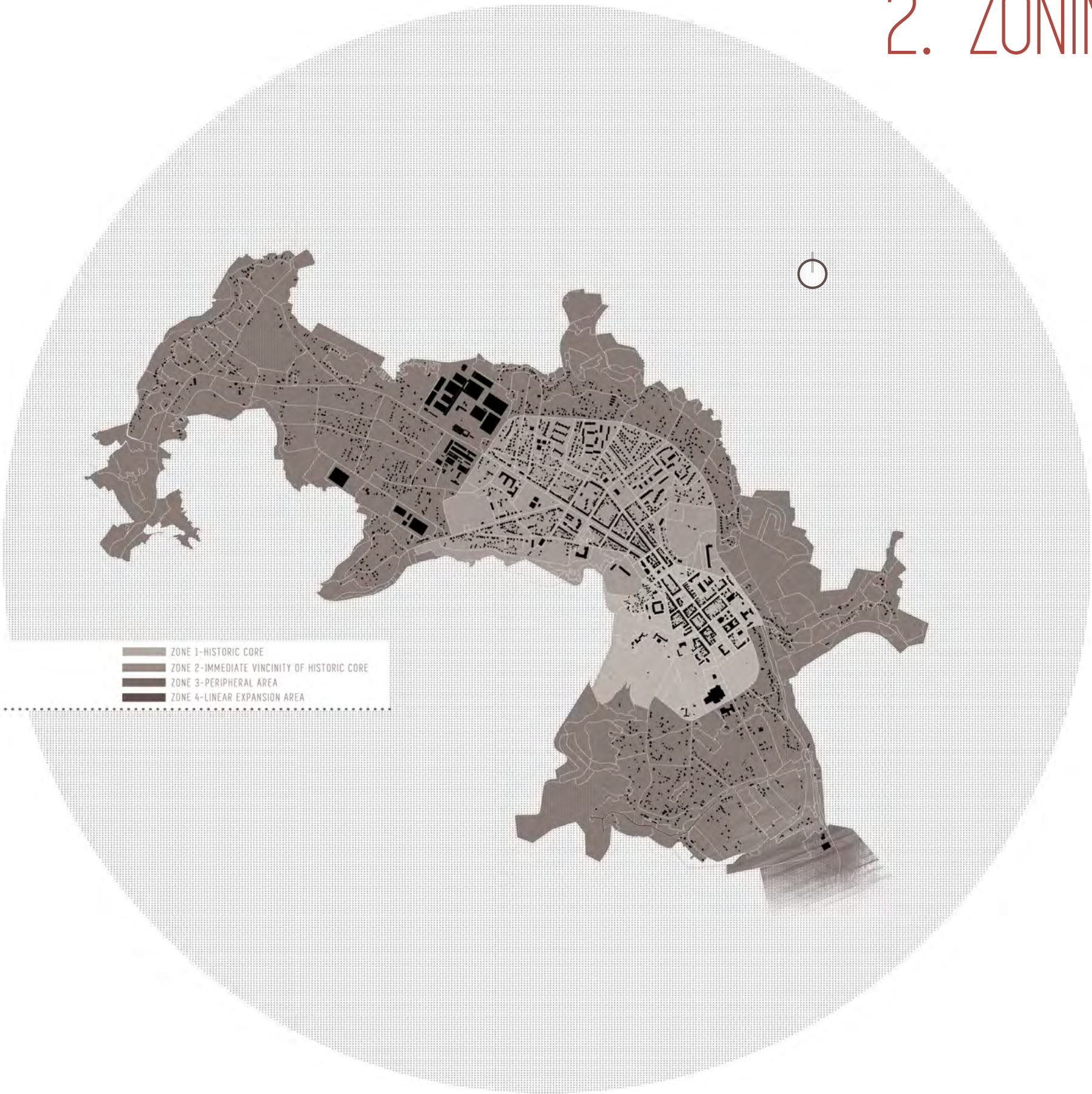
- Arterial Road
- Highway
- Regional Road
- Municipality road
- Administrative division of Cetinje Municipality
- Cetinje Municipality Border

○ Capital City-Podgorica

+ NP Lovcen

+ NP Skadar Lake

2. ZONING



2.1 IDENTIFYING AND ANALYSING SPATIAL AND ARCHITECTURAL CHARACTERISTICS OF THE CETINJE CITY AREA

Based on Cetinjes ambiental and spatial characteristics, 4 typologically and functionally distinctive entities can be differentiated. These also reflect the chronological city expansion.

Historic core of the city	1.
The zone in the immediate proximity of the city center	2.
City outskirts	3.
New linear city expansion zone	4.

Historic city core

Accommodates the oldest area of Cetinje, characterised by an orthogonal street network framing small block structures situated in the Cetinje plain and interconnected with a green oasis, the main city parks, descending towards the plain. Njegoseva street, which expanded towards Lovcen street, is a main axis of Cetinjes initial spatial development. Numerous educational, cultural, administrative and residential structures are situated here, not only representative architecturally but also of great historic importance. Unfortunately, the majority of these structures are either in bad shape or in desperate need of reconstruction, which reflects poorly on the visual character of this area.²⁰

The immediate proximity of the city center

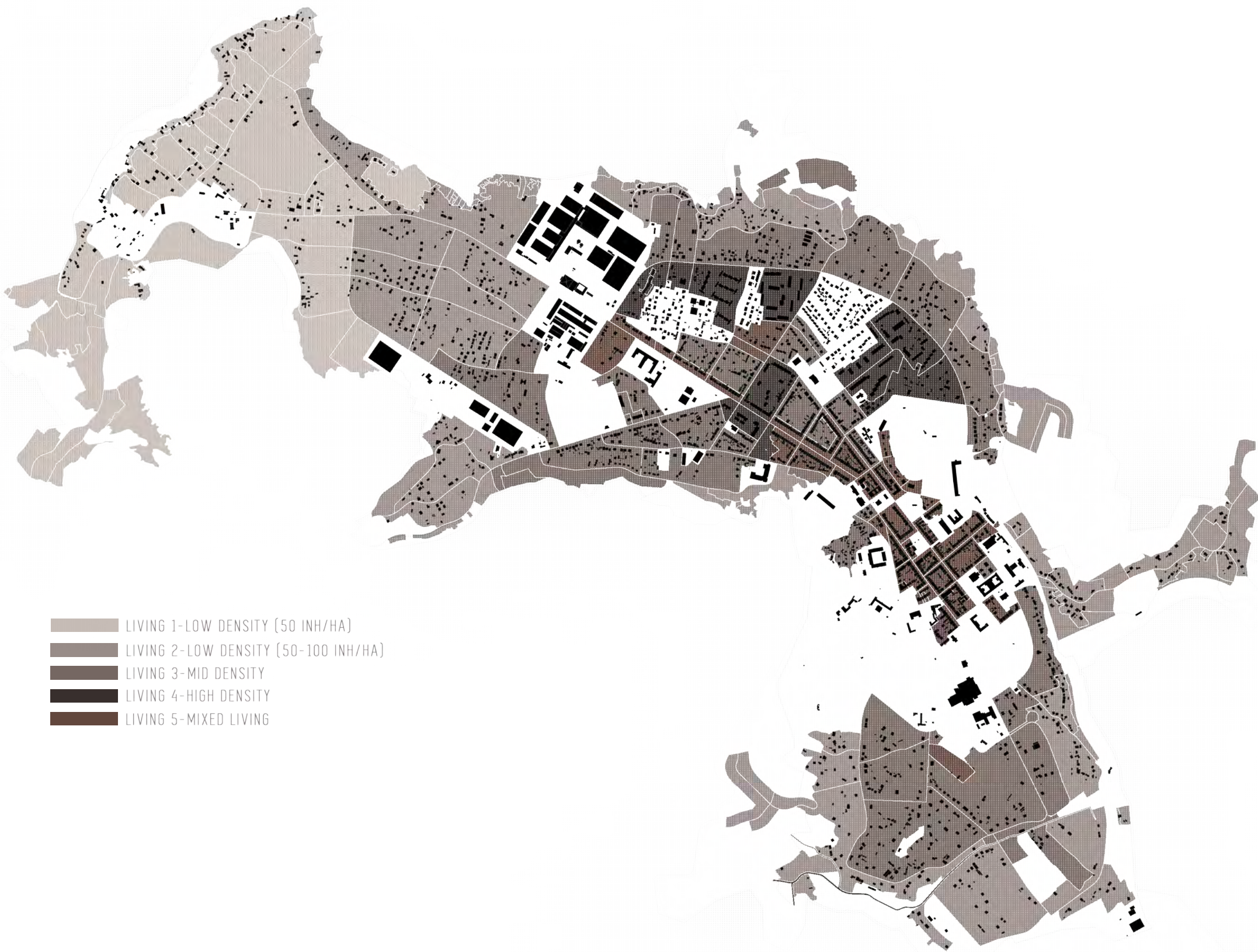
The 'Montenigrin Heroes Boulevard' extends from Njegoseva street towards Lovcen street, the direction in which the historic core expanded. It consists of the city's Gymnasium and housing structures that are typologically very similar to the ones in Njegoseva street, forming a front along the Boulevard and all the way to Lovcenska street, connecting Cetinje with Lovcen mountain. The first partition of the Boulevards front accommodates compact housing blocks; expanding in the direction of Mojkovacka street, these compact blocks somewhat disintegrate, becoming less and less compact and framed only partially by the orthogonal street net. These blocks were initially planned for single family living but have in time been replaced by collective living. This zone also accommodates some of the non-housing structures and locations that offer vial contents such as sport and recreation, education and health.²⁰

City outskirts

The territory of Cetinje expanded in its final expansion phase towards the rim areas of the Cetinje plain. These, the city outskirts, have more of a rural character and accommodate predominantly smaller housing units of irregular form and structure, which occupy allotments more substantial than those accommodating housing in the other two previously mentioned zones. The steep character of the city outskirts further obstructs the possibility of developing a street network that would create easy access and connect the mentioned allotments, which is why the existing street network is insufficiently developed and in a poor, deteriorating state. The area is also characterised by a low-density development level with a large number of non-built surfaces, mostly either dishevelled or green and rarely used, as they were planned to be, agriculturally. This is the consequence of the trending haphazard development of housing units on allotments that, according to city's spatial plan, were intended for agriculture. The largest industrial sites such as Obod, Kosuta and Bojana are situated within this zone. At the time of their construction they were the sole structures, seen when entering the City and positioned between urban areas and what used to be agricultural- and forest area with housing being only sporadically present.²⁰

New linear city expansion zone

The logical expansion route for the city of Cetinje is along the rural road leading in and out of the city, which passes through rocky, completely unused terrain, only passing a small number of car dealerships, gas stations and mechanics.²⁰



- LIVING 1-LOW DENSITY (50 INH/HA)
- LIVING 2-LOW DENSITY (50-100 INH/HA)
- LIVING 3-MID DENSITY
- LIVING 4-HIGH DENSITY
- LIVING 5-MIXED LIVING

1:50000

LAND - USE PLAN

Research of its historic data shows that the city of Cetinje has a long tradition of culture, education, openness and hospitality. This sense of community, nurtured throughout centuries, is therefore reflected in the spatial and architectural formation of Cetinje. Mainly characterized as a cultural and historic city, today Cetinje has more than 55 protected monuments. There are 15300 inhabitants in the territory of Cetinje, but the number is decreasing as a result of economic decline and unemployment. Despite its declined economic development, Cetinje city is still an economic center of Cetinjes administrative region, and due to it being the former royal capital, as previously mentioned, it enjoys a special status.

The map on the right shows the distribution of land-uses such as residential, commercial, cultural, industrial etc. on the territory of Cetinje:

as this city's primary activity, living encompasses 60 % of the built structures on the Cetinje plain. Housing blocks vary in their type and size, from closed to semi-opened, from predominantly single-family houses to collective living blocks, with the housing development rate dropping from city's centre to its periphery. The city's central activities, places of cultural, historic and also religious significance, bars, hotels and shops are concentrated mainly within the already mentioned historic city core, which is most urban and populated zone of Cetinje city. Situated in this area are also the two universities and the academy whose role along with that of cultural-touristic landmarks presents the core of Cetinje's functions. ²¹



- EDUCATION
- CULTURE
- CENTRALFUNCTIONS
- TOURISM
- HEALTH CARE
- SPORTS AND RECREATION
- RELIGION
- INDUSTRY
- MIXED FUNCTIONS

1:50000



GREEN CITY ZONES

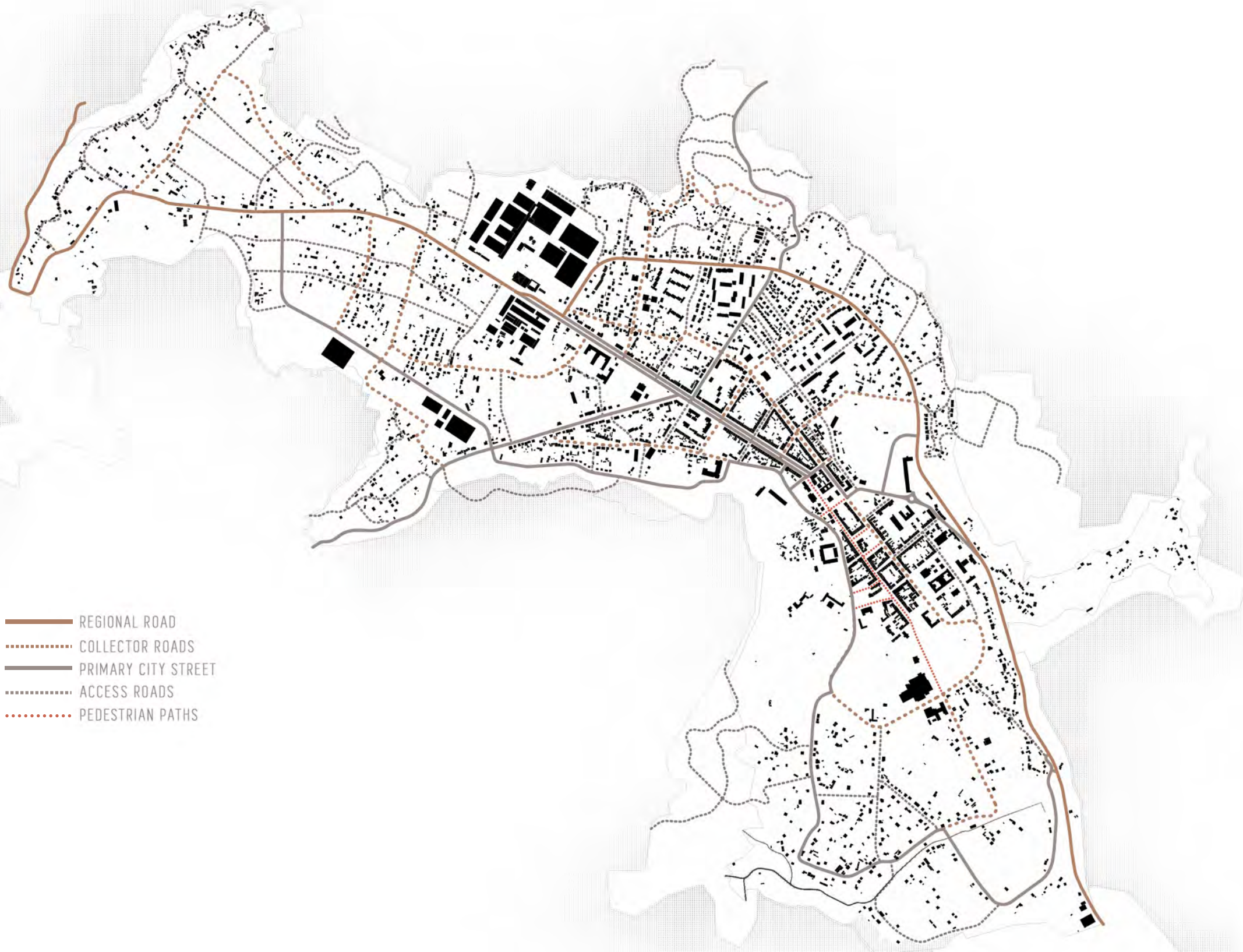
The city's largest free green areas, forest zones, are situated around the rims of the Cetinje plain whereas the city's significant parks, such as 13 July Park, Njegos Park and Vladicina Garden as well as its recreational and sport locations such as Eagles Rock, Summer stage and Obilica stadium are situated in close proximity to the city's historic core. As mentioned the former industrial sites are situated in the outskirts city zone and correlate with housing units and green surfaces. Without even taking into consideration the contamination level, the positioning of these sites is considered negative, due to their structure and size, which is not in accordance with the city's architectural ambiance.²¹



- WOODS
- PARKS AND PUBLIC GREEN ZONES
- OTHER GREEN SURFACES

STREET NETWORK

The main roads of the orthogonal traffic network, the historic Njegoseva street and Montenegrin Heroes Boulevard, Baja Pivljanina street and newer Mojkovacka street (continuing onto regional road R1 on the Cetinje Plain) are longitudinally oriented (direction north-west to north-east). The named historic roads are both starting from the historic core and are continuing along the city's central area. Njegoseva street extends to the Boulevard of Montenegrin Heroes and continues throughout the Industrial zone of upper Cetinje and Bajice area, whereas Baja Pivljanina street ends in the residential area of the second city zone.²¹



- REGIONAL ROAD
- COLLECTOR ROADS
- PRIMARY CITY STREET
- ACCESS ROADS
- PEDESTRIAN PATHS

2.2 Visual Markers

Recognizable locations are singled out on the map on the right, selected through subjective analysis of Cetinjes spatial and architectural qualities and visual markers. The majority of these places are concentrated within the city's historic core, which once again confirms its position and significance.

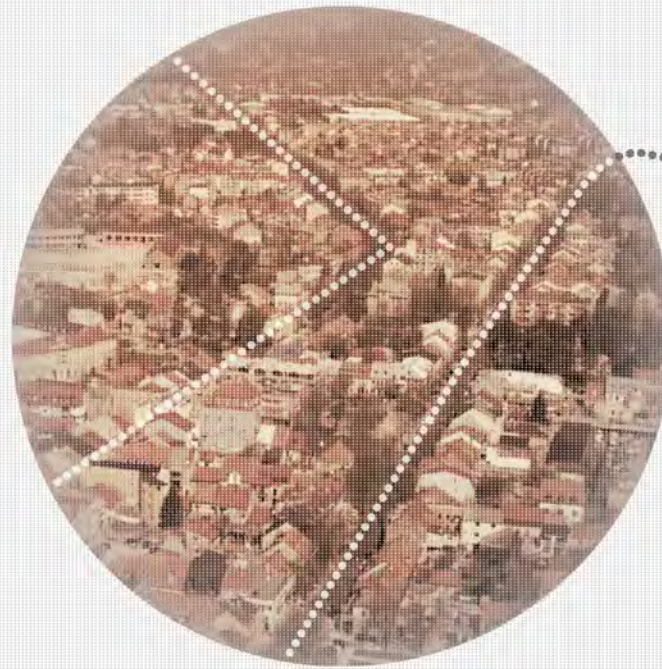
The extracted streets-linear markers are the main axes of movement within the city, acting as a connector between landscape and landmark markers. The primary linear marker, the Boulevard of Montenegrin Heroes, connects the former Industrial area, situated in the upper parts of the Cetinje plain, with the historic core of Cetinje.

Lost due to the economic demise and consequential seize of industrial activity, the identity of the former factories such as the Fridge Factory Obod, Shoe Factory Kosuta and Transport Systems Factory Bojana is yet to be newly defined.

Any city, irrelevant of its size, is defined and represented by its center (or centers). The city center is where the city's population integrates and merges into a community. "Activating" the former industrial sites of the upper Cetinje plain would revive and repurpose this abandoned and obsolete city area. The development and organization of this new potential center would be influenced by economic, cultural, political and sociological factors.²³

Present brown field locations are abandoned and unpreserved, which reflects poorly on the visual character of the city. Without a user and functions, the location is left without a purpose. For it to be of value again, it would first need to accommodate and provide for a large number of versatile users.

Making an intervention on such a location would consequently influence the number and type of its users, their needs, activities and impressions. In urban surroundings consisted of a number of "non-places", such as the subjected industrial area of Cetinje, creating a place with a specific identity would provide for the unique character of the entire location.





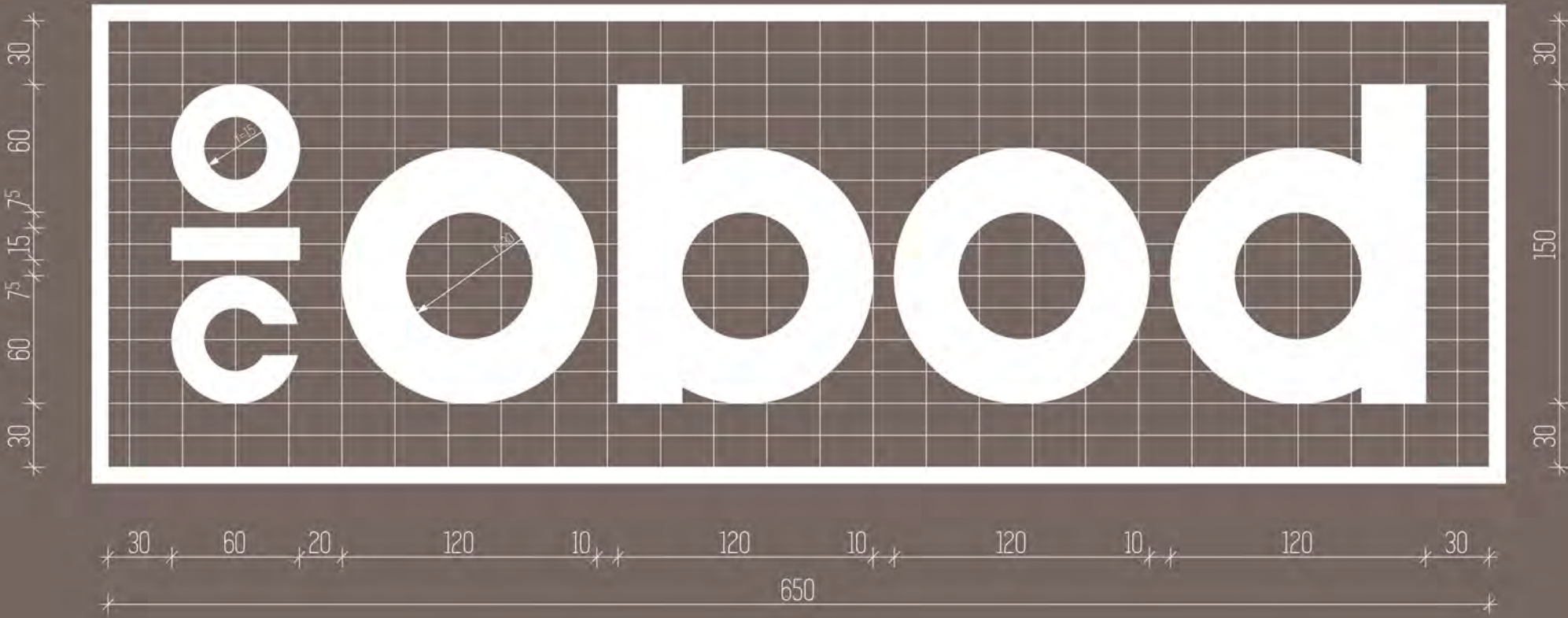
- LINEAR MARKERS
- BROWNFIELD LOCATIONS
- LANDMARKS
- LANDSCAPE MARKERS



HISTORIC CORE

OBOD COMPLEX









3.

ANALYSIS

3.1 History, urban context and architectural quality

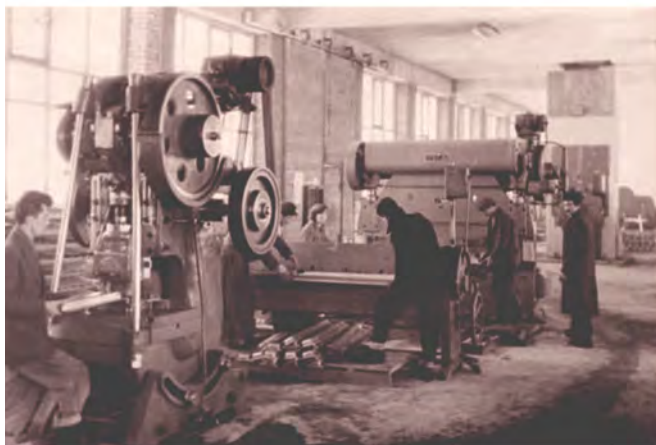
The OBOD Factory is located in the outskirts zone Cetinje, in the so called former industrial city zone. It was founded in the early 1950s in what back then was the post WWII Federative Republic of Yugoslavia.() The reason for forming the Obod Cetinje Electrical Industry was the intention of the Yugoslavian authorities to strenghten the ideological foundation by transforming the population of Cetinjes rural regions into class-conscious proletariat. During the 1950s, OBOD was mainly producing soap and shoe paste; it wasn't before the 1960s that the Factory expanded its production scope rose to domestic appliances such as refrigeration systems and lighting fixtures.²⁴

From the mid-1960s, OBOD started building new factories at the northern exit of the city, and all production was moved there. Throughout several phases, an industrial compound covering an area of 140 000m² was built, accomodating arround thirty hangars grouped into 12 clusters, with a total surface area of 50,000 m².²⁴

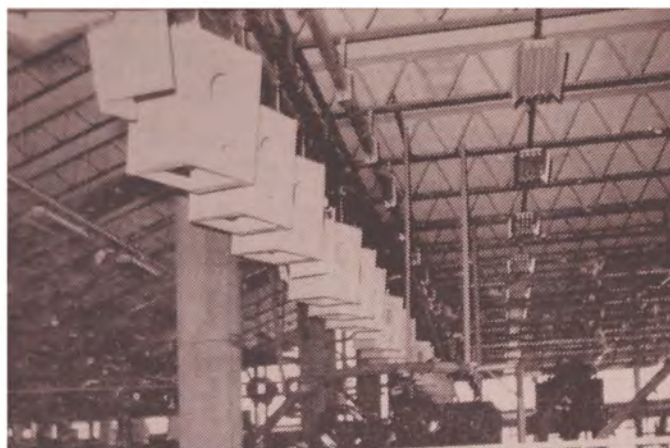
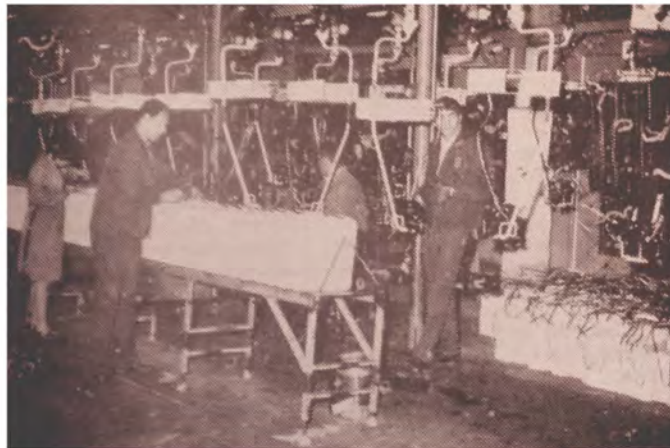
Cetinje, at the time, was a city without an industrial background, which meant that it lacked the proper infrastructure as well as an adequate workforce. However, thanks to its engineering experts, good management team and workers, the OBOD factory successfully produced high-quality goods by using modern equipment and applying up-to-date working practices. OBOD's refrigerators and washing machines, the only industrial technical goods ever manufactured in Montenegro, were very popular throughout Yugoslavia. New job opportunities attracted people from the surrounding areas to the city, creating a new working class. During the late 1980s, at its production peak, OBOD employed about 5,000 workers, and was the primary employer for the population of Cetinje.²⁵

The entire local economy gradually became directly or indirectly tied to OBOD, and the town slowly grew to identify itself with the factory, which had become a symbol of the country's industrial development. The crisis and the break-up of Yugoslavia led to the demise of the Montenegrin economy; due to the closing of its markets, the inability to procure raw materials and poor managing, in a very short timeframe, the once strong OBOD disintegrated, taking with it the town's entire economy. One-third of the inhabitants of Cetinje became unemployed, and a failed attempt at privatising and transforming the factory only made the situation worse; the company finally went under in 2002. All that remained of Yugoslavia's former industrial giant were the abandoned factory hangars, and the nostalgic memories of Cetinje residents, who had spent their working lives at OBOD.²⁵

1953



1973





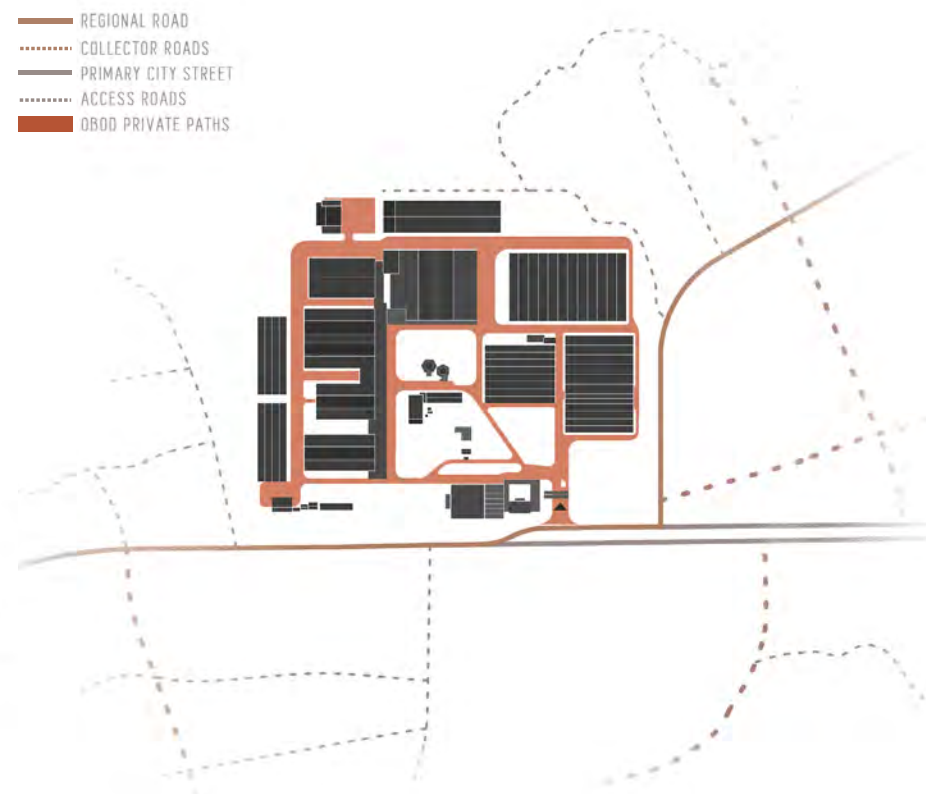
3.2 Obod - Brownfield

Although the term brownfield is nowadays widely used, it does not have a single widely recognized definition. Its meaning varies and is mostly formulated at the level of individual countries. As a relatively new concept, dominant use over the past two decades in the US and Europe has still not resulted in the definition of a precise meaning.

The most commonly cited brownfield definition comes from the Environmental Protection Agency (U.S. EPA) in 1997: „Brownfields are abandoned, idled, or under-utilized industrial and commercial facilities where expansion or redevelopment is complicated by real or perceived environmental contamination“. Brownfield developments hold a central place in architectural and urban planning incentives as they imply rehabilitation of brownfield sites and their conversion into new and healthy urban environments. Most cities in the world are faced with the issue of having a significant number of unused surfaces, which often occupy attractive land but are largely environmentally unfriendly. Areas that have been known as unified and uniform spatial components during the industrial era now have the opportunity to become, through their upgrade, new carriers of urban identity, key landmarks, areas where social processes are taking place, and visually dominant sites.²⁶

OBOD Cetinje Electrical Industry, together with the other abandoned former industrial structures of Cetinje is a brownfield site, whose adaptive reuse, decontamination and reactivation could change and bring a new life to not only the visual and functional identity of Cetinje but to that of the whole of Montenegro.

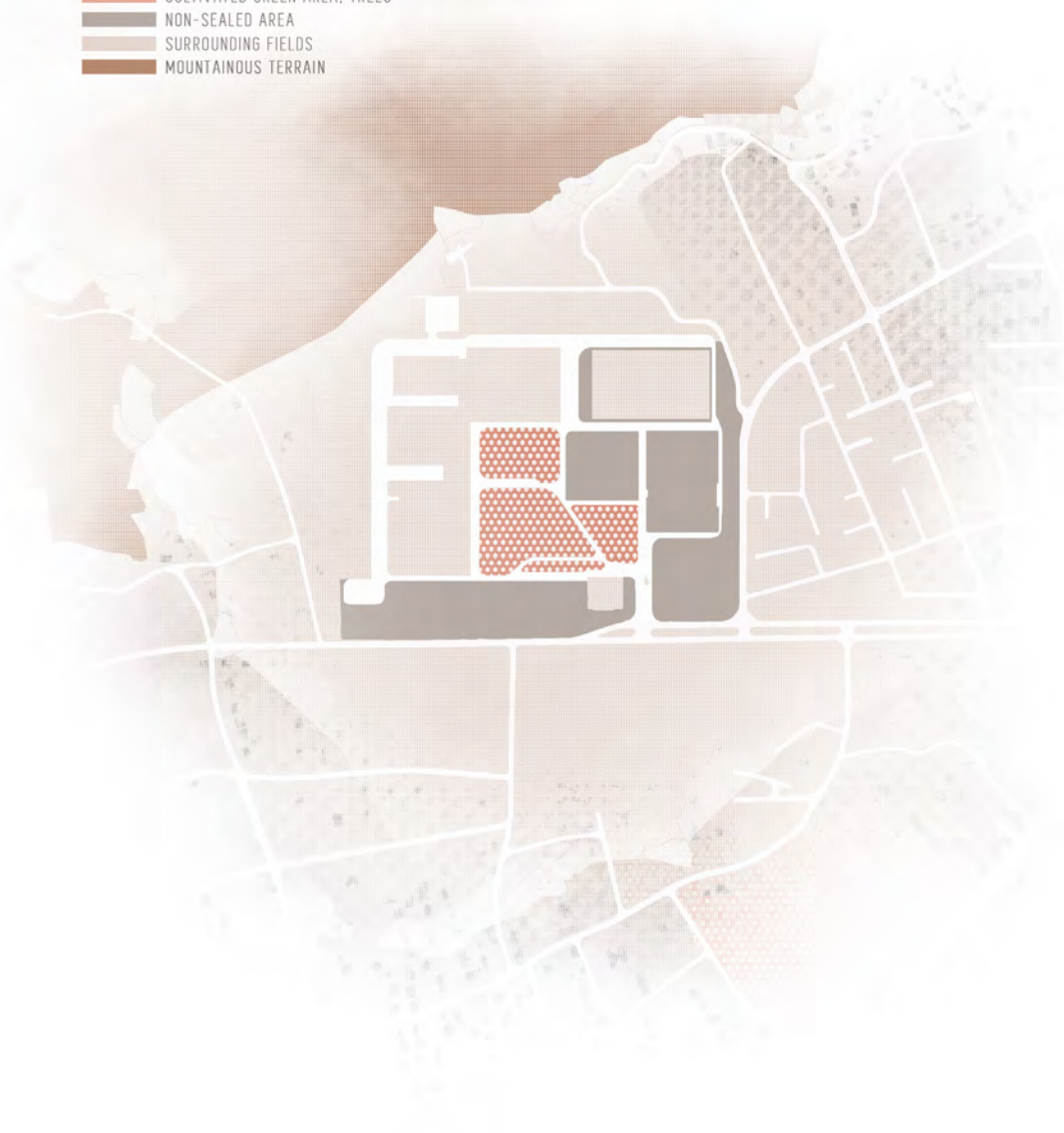




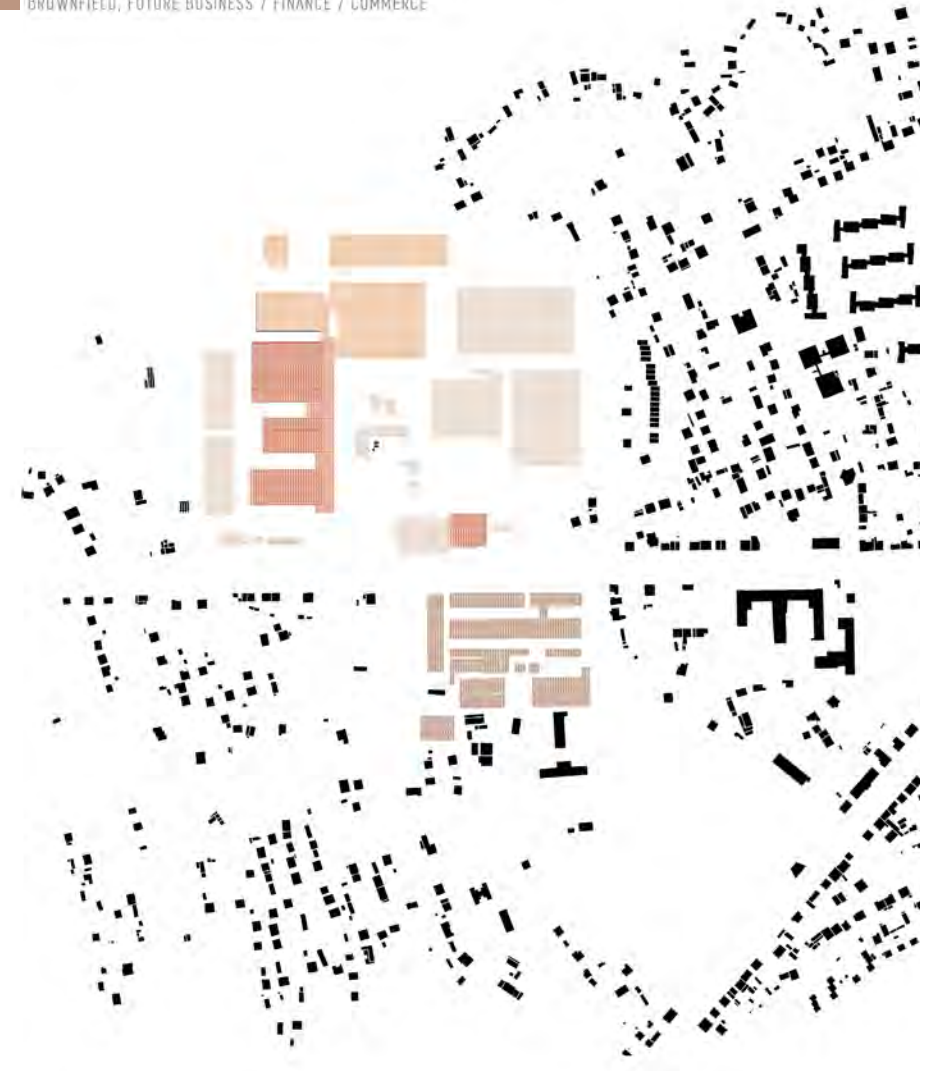
An analysis of the functions surrounding the site of the former OBOD factories reveals an overwhelmingly residential area, with the industrial sites in the middle as an almost foreign object. The density of the housing is mostly light, with an increase towards the main streets; besides necessary functions, such as a school and a cemetery, this is a normal and functional residential area - only the massive industrial sites act as a separation between the housing estates; due to their completely different scale they also disturb the more organic positioning of the houses, as they bring a more strict orthogonal direction with them.

The two main roads in this area are representative of Cetinje's traffic infrastructure - one is a linear boulevard connecting the area to the city centre, while the other is a more organic, curved road between various housing entities. All of the secondary roads have a more informal character, due to the structure of the housing developments as well as the mountainous surroundings. Once again, the structure within OBOD's site is quite alien to the area, although it is a well functioning infrastructure, which even incorporates a park and attempts to emulate a more semiformal design through the use of a 45° road through its centre.

- CULTIVATED GREEN AREA, TREES
- NON-SEALED AREA
- SURROUNDING FIELDS
- MOUNTAINOUS TERRAIN



- BROWNFIELD, REVITALIZED
- FACTORY BUILDINGS, REPLACED DUE TO FUNCTION
- FACTORY BUILDINGS, REPLACED DUE TO STRUCTURAL REASONS
- BROWNFIELD, FUTURE BUSINESS / FINANCE / COMMERCE



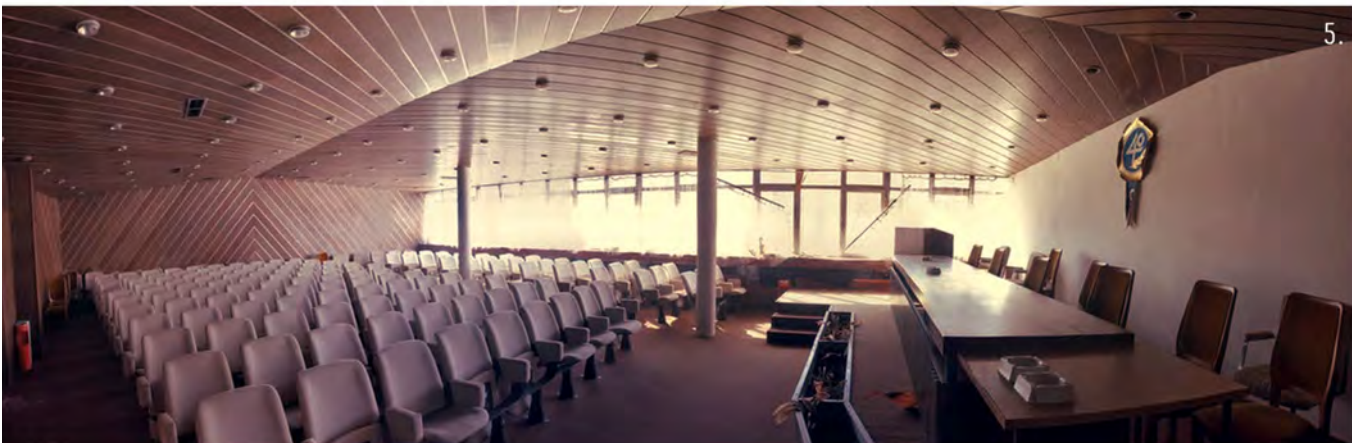
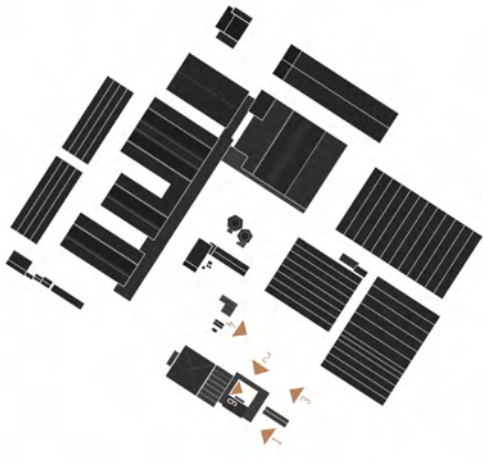
Although the area is residential and part of the city of Cetinje, it is quite suburban in character, meaning besides the roads and the houses themselves, all of the surfaces are non-sealed, and for the most part have not been cultivated, the only notable exception being the aforementioned graveyard. Above the site of OBOD's factories, mountainous terrain builds a natural border to the area of the city, allowing only typically strong mediterranean plants to grow in the karst limestone ground, which doesn't hold water. The park on the factory site is therefore the only cultivated public park in the whole area, meaning it would automatically become a focal point for the residents of the adjacent houses if it were to be revitalised.

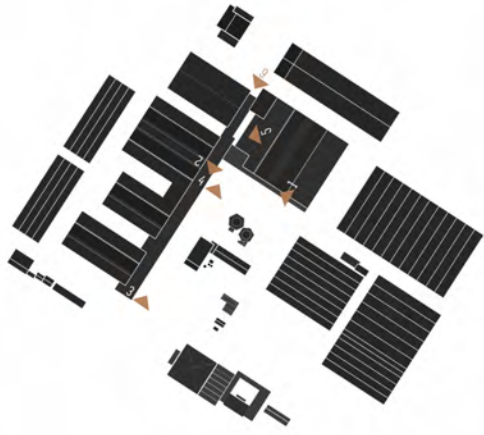
Turning to the structures themselves, it becomes apparent that the factory halls on the left possess the most architectural quality; the saw-tooth roofs allow for plenty of light to fall in and make for a strong outline, which is instantly recognizable and unique to the region. These, along with the pavilion at the front of the site are the core of the establishment, and should be kept, in order to preserve some of the character, which was so important to the development of the city throughout the second half of the 20th century. Other buildings, towards the mountains, are already deteriorated and contaminated to the point that they should be torn down; other factory halls from different eras have been built with less care and simpler structures and therefore have no redeeming qualities outside of their initial use.

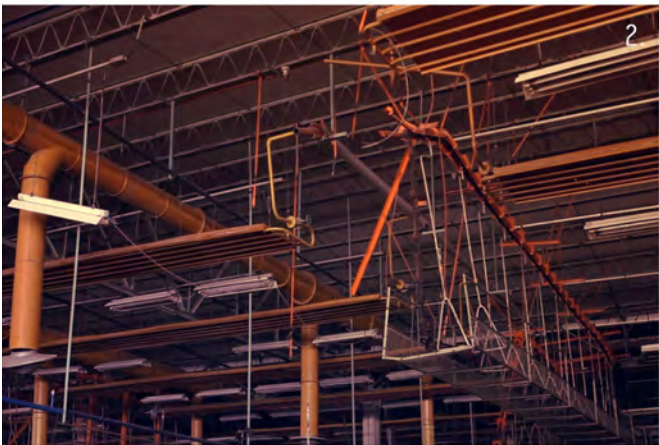
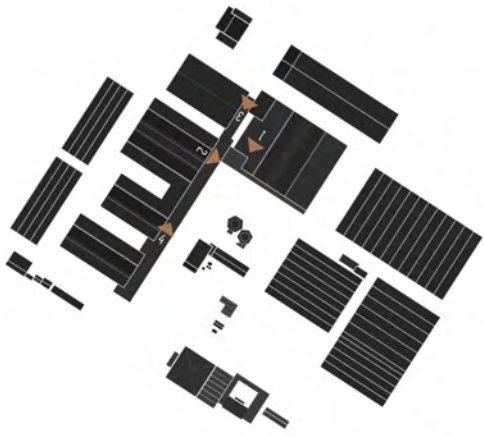
Finally, the structures across the road, also currently unused, should be developed at a later stage as part of a master plan for the entire area, and could serve complimentary functions such as retail, business and finance.

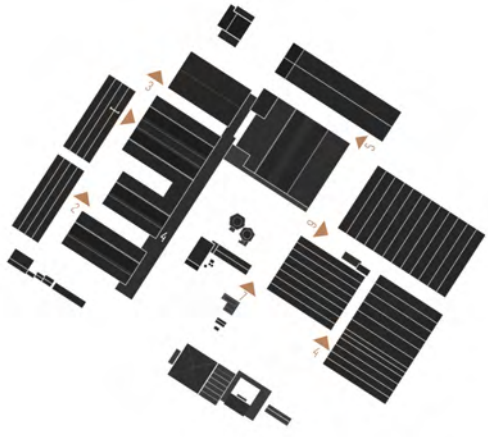












4. CONCEPT





4.1 Idea

The first plan to reinvigorate the area of OBOD factories came from performance artist Marina Abramovic and was presented at the 2012 architecture Biennale together with Rem Koolhaas and his office OMA.

Born in 1946 in Belgrade, Marina Abramovic has become one of the most important performance artists of her generation. After studying at the Fine Arts Academy in Belgrade, she pioneered the art form of performance art and is the only one of her peers to still conceive and perform new pieces today; almost always, the medium and the subject of her works is the human body, and more specifically, her own body. This can result in works presented in performances, video, photography, sound or sculpture and always provides for an intense viewing experience, as for example in her seminal work „The Artist is Present“, during which she spent 700 hours sitting on a chair in the middle of an exhibition of her own work in MoMA, New York. ²⁷

After being the recipient of a number of awards for her life's work, such as the Austrian Commander cross for her contribution to art history, the golden lion for best artist at the Venice Biennale, various honorary doctorates as well as teaching obligations in Europe and North America, she has focused on establishing the Marina Abramovic Institute (MAI), which seeks to teach her method of performance art through collaborations with schools and workshops throughout the world. ²⁸ The expansion of the institute would include institutes in Hudson NY, Manchester, Moscow, Niigata (Japan) and Nagarjunakonda (India), meaning the Cetinje Institute would be a centre for activities in continental Europe. ²⁹

Unfortunately, investments for the proposal never took off; financing was to be split between public and private sources, with half the spaces going to light industrial production and different industries, such as film production. Also planned were retail spaces, a boutique hotel as well as bars and leisure spaces. The vision was for the centre to be a „generator of change, a massive driving force for reanimation, revitalisation, thawing, 'clearing' and 'airing'; for the 'confluence of clear waters'; as a motivator of cultural development in Montenegro itself and of its linking up as a network with individuals, groups, institutions, ideas and initiatives in the modern international cultural context [...]“²⁹

In order to design a successful cultural centre on this site, the Abramovic Project can be used as a solid basis for a reimagining of the functional program, so that a sustainable and well integrated design can be conceived.

4.2 Functions



10. Marina Abramovic on site in Cetinje

The site and the whole city of Cetinje is obviously an ideal place for in-depth workshops, teaching and studying, reflection and practice; due to its immediate contact with nature and the rough and wild mountainous terrain, it offers a unique setting for artists who seek privacy without disruption and, at the same time, a community of their peers.

Therefore, an emphasis on performance art, as proposed by Marina Abramovic, as well as visual arts in a broader sense, such as painting, sculatural and video and sound art should be made.

In order to root the centre in the community surrounding it, rooms for teaching and research should be made available to the local university; this could include studies of wildlife and nature, as well as architectural studies such as the preservation of the many monuments of Cetinje.

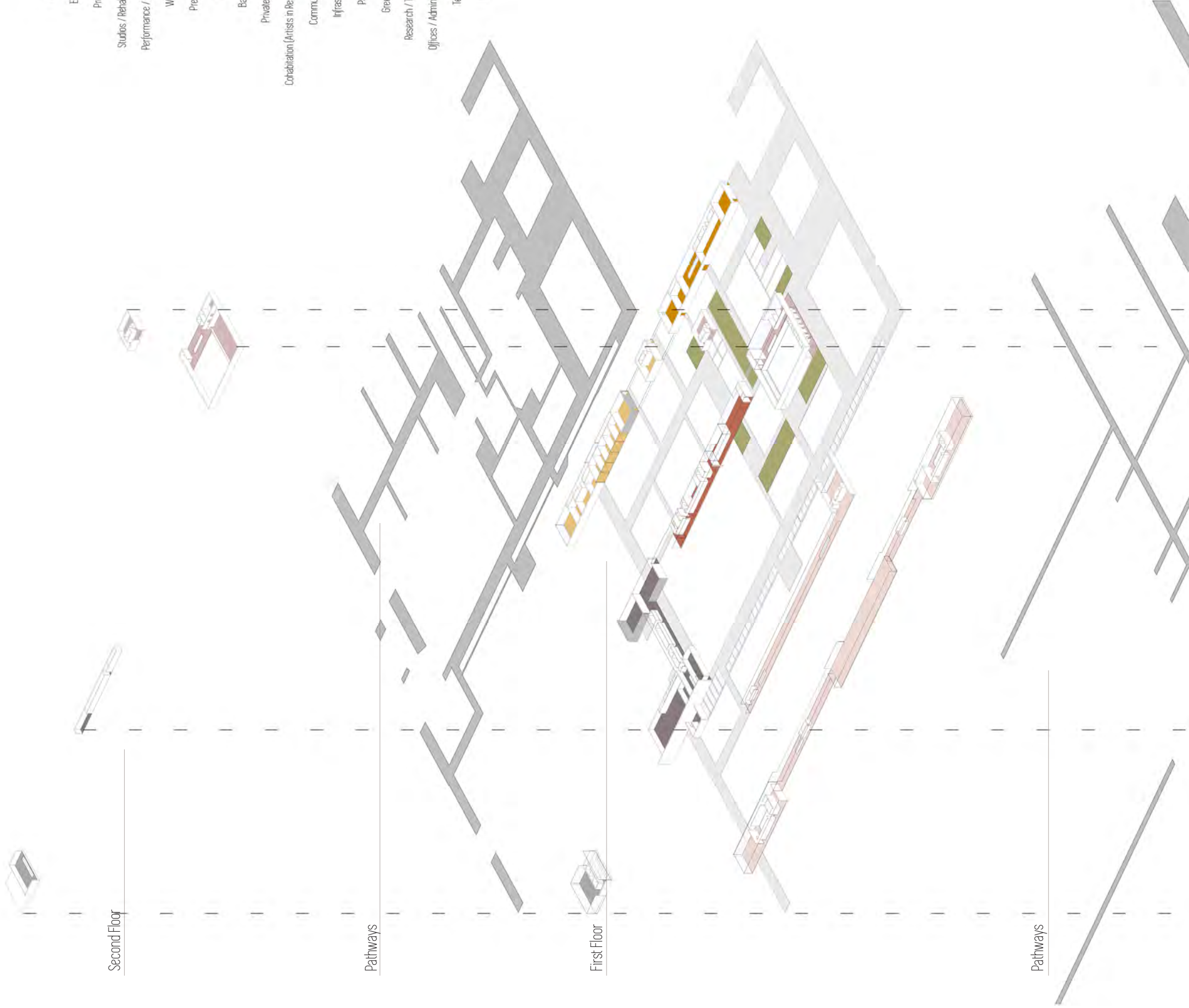
Finally, in order to create a sense of community and maintain the centre year-round, housing units for artists in residence should be created, so that artists working on long-term projects can make the space their own and create a personal connection to the site. By opening up the site to the public, making the central park area accessible, interaction between the locals of Cetinje and the artists in residence would be enabled, resulting in a livelier neighbourhood.

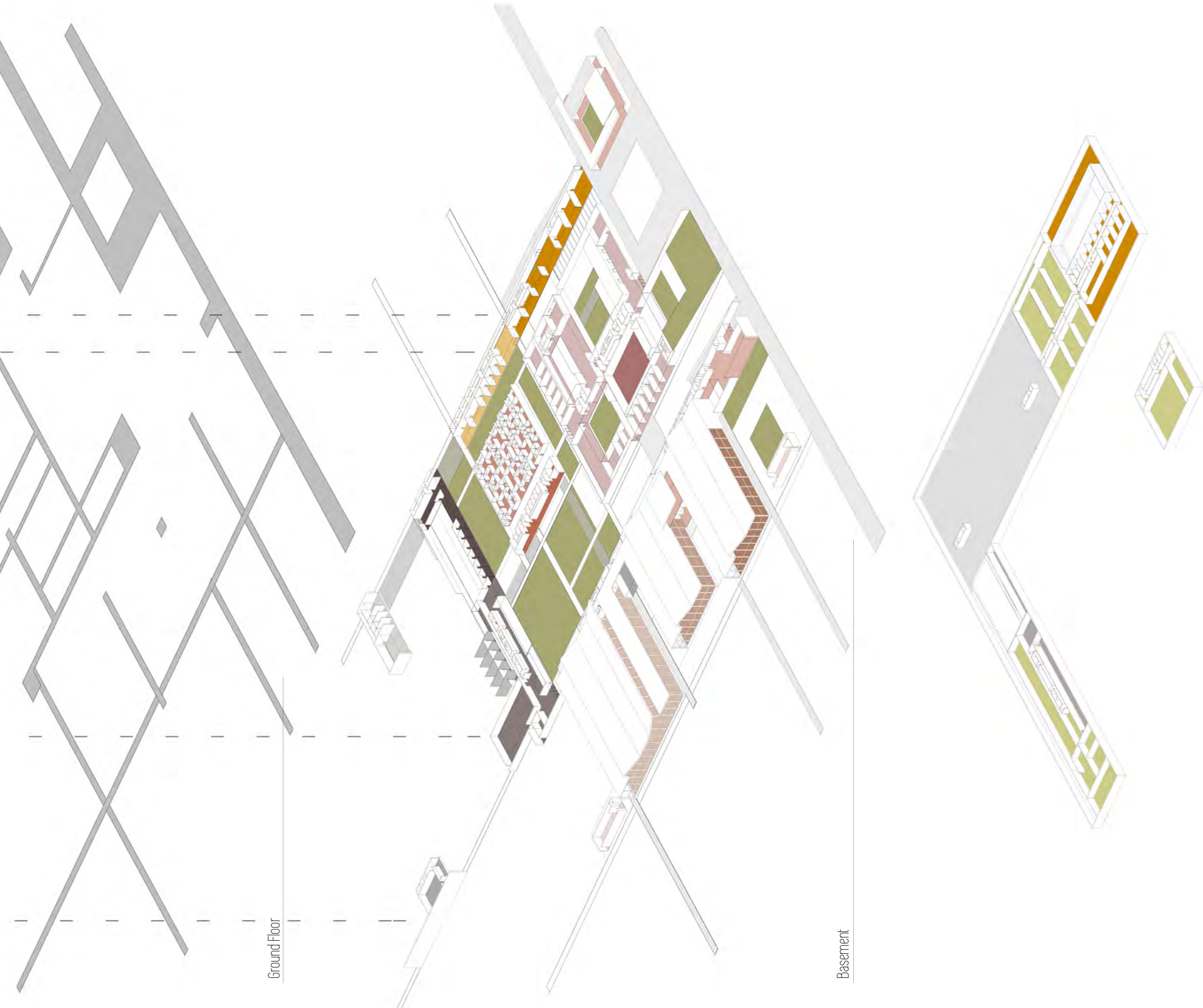
To summarize, the main functions identified are:

Performance Art
Visual Art
Teaching
Community Spaces

The main challenge of the design will be to group these functions in a way that offers both privacy and community, allows for spaces of contemplation, but also projects openness, so that the project will be accepted and embraced by the locals. This will be a factor in the development of accessways and paths, but also in the overall scale of the buildings, since the existing structures are in stark contrast with the surrounding single-family homes. It will therefore be important to find the right mixture between the two scales, and create a facade that shows off the interior functions, while not looking foreign or alien on approach.

Archive	Exhibition	Production	Studios / Rehabilitation	Performance / Practice	Workshop	Preparation	Theatre	Backstage	Private Storage	Cohabitation (Artists in Residence)	Communication	Infrastructure	Pathways	Green Fields	Research / Teaching	Offices / Administration	Technical	Parking
Visual Art	Performance Art														Learninn			



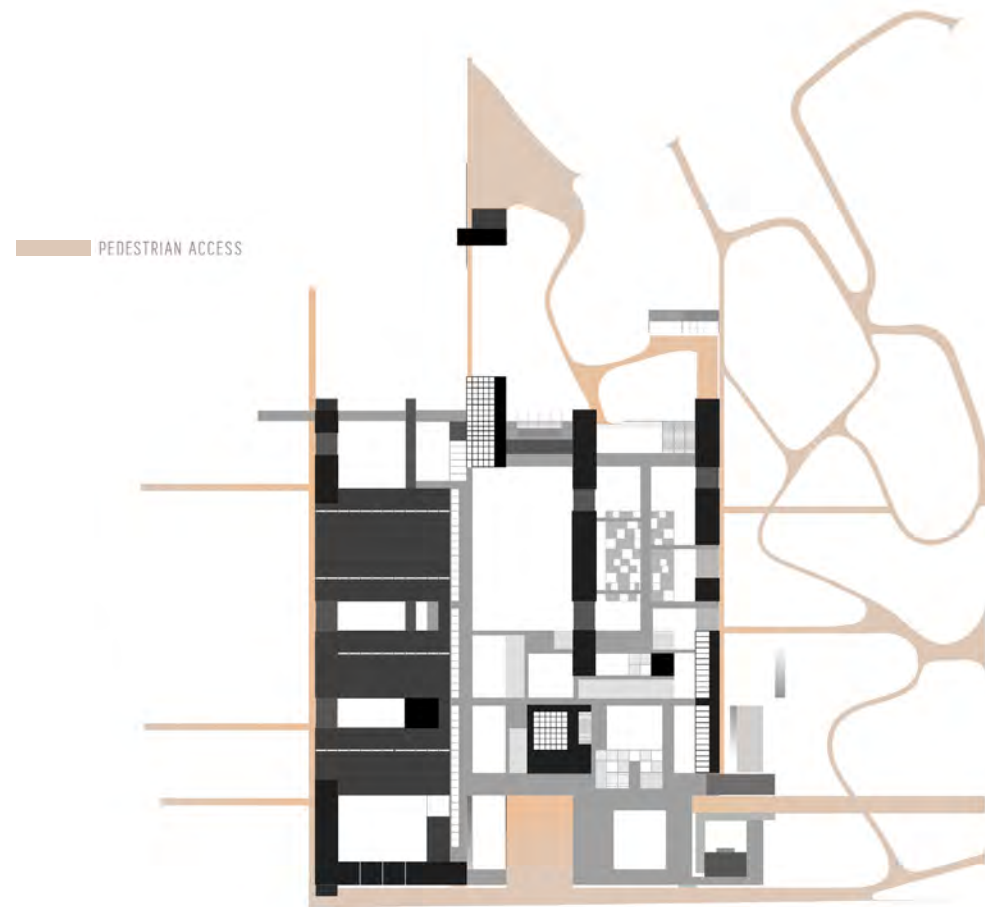


Ground Floor

Basement

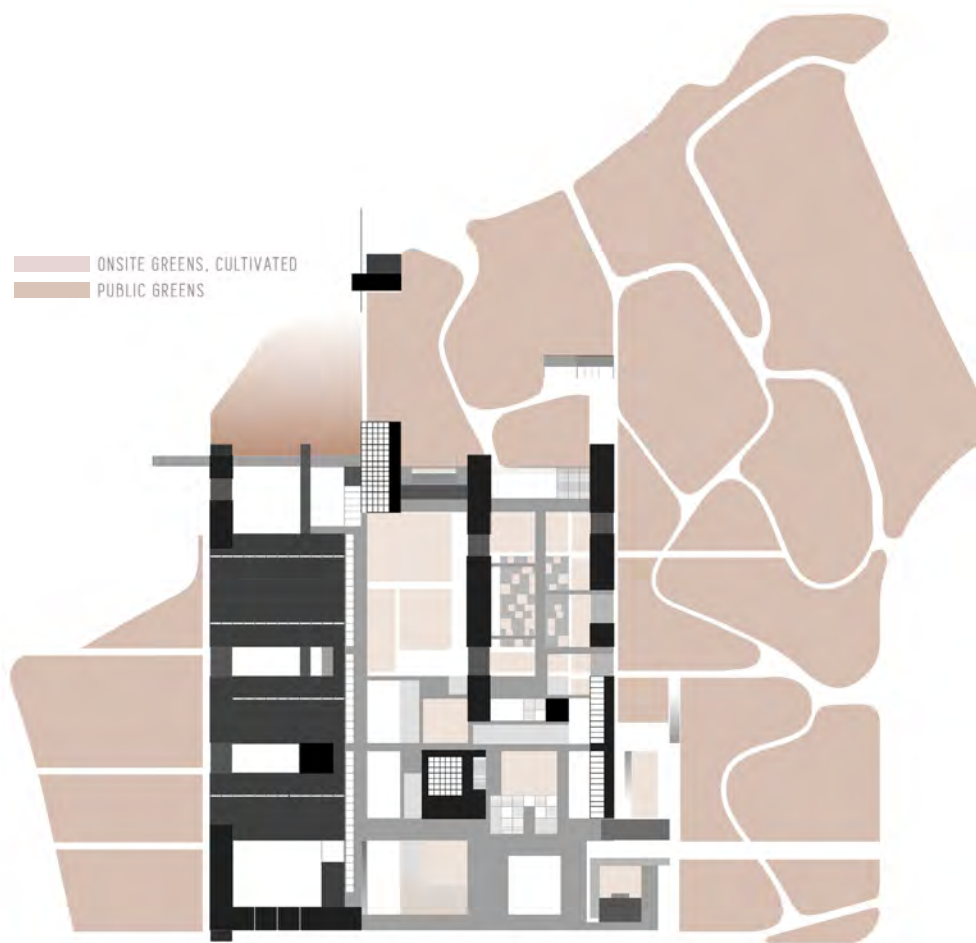


Access by road is essential and should, at the same time, be fairly discreet, so as to not interrupt the scenery and clutter up the carefully created public spaces. Since Montenegrin society is very heavily dependant on cars as a mode of transportation, an aptly sized parking garage would allow for plenty of visitors to arrive easily, while also ensuring the space transfer of art objects in and out of the complex during the often rainy winter season. By creating access to the garage by ramps from the main road and the back of the building, traffic could flow by the site and easily turn to park without disrupting visitors arriving on foot or bike. Especially deliveries would greatly benefit from a continuous road running through the garage.



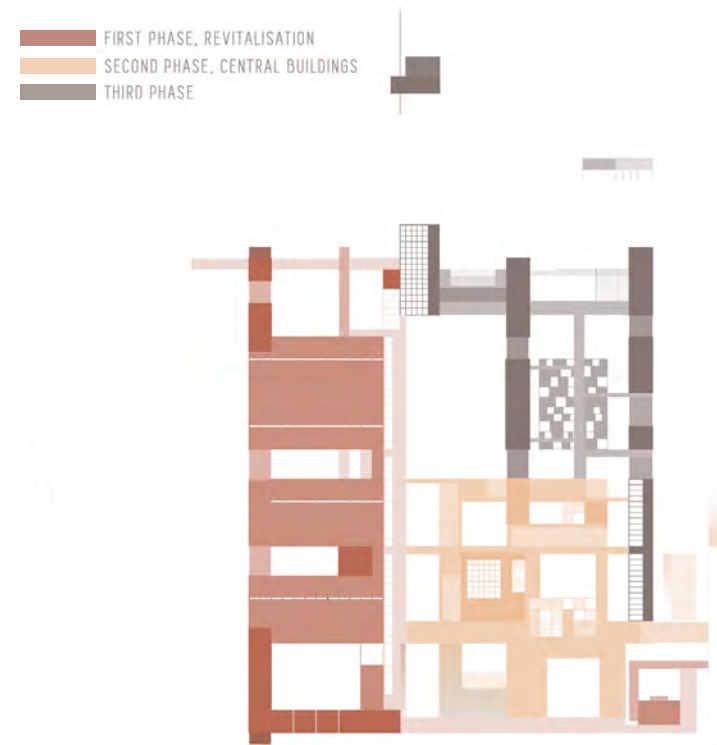
Pedestrian access is essential to the success of the design, since the centre should not only attract artists and the people working in it, but also locals and visitors. Since Cetinje is so close to the touristic coastal region, which is one of the fastest growing touristic regions in Europe, there is a market for a huge number of tourists looking to spend a day immersed in culture, away from the sea: Cetinje already offers plenty of historical monuments and museums, so visitors scrolling through the city should be encouraged to discover this area by plenty of interesting and inviting paths.

This will be achieved by designing these access paths in a natural, organic shape, reminiscent of the paths through the adjacent mountains; these will intersect with the orthogonal paths protruding from the site, symbolizing the union between the two different systems of design aesthetic.



Through the paths, green areas are defined, resulting in different, organically shaped fields, as they are found throughout the surrounding suburbs. As they have a more informal character, they should be filled with typically local grass plants and trees, such as pines and linden. As they approach the site, the flora could become more cultivated, until they reach the fully orthogonal fields between the paths of the cultural centre.

Inside the confines of the site, green areas should still have a natural feel, but since they are restricted by limestone or concrete walkways they would have a more cultivated and organized feel. The main ramp at the front of the building leading up to the walkways of the first floor is also green, as are several fields on the first floor. Trees on the biggest green square are kept, while the smaller new green areas are replanted with trees following the orthogonal raster and degrading into more loose patterns on the bigger spaces available.



Taking the size of the site into account, it becomes obvious that allowing for several phases of construction is necessary, allowing for one section of planning to be completed and functioning before the next step is undertaken. The first phase would be the revitalisation of the factory buildings and the cantine, creating the museum, archive and production spaces which would function as a separate entity; as a second step, the theatre along with the garage would be built, while the third step would be the remaining buildings towards the back, closing the courtyard and central park.

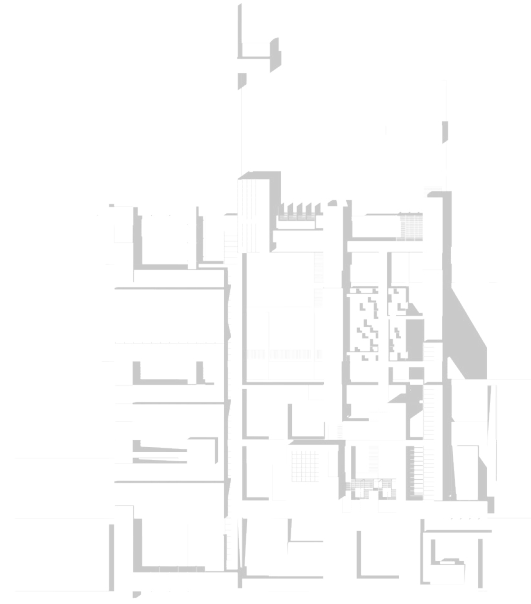
CONCLUSION

5.





5.1 Plans and Sections





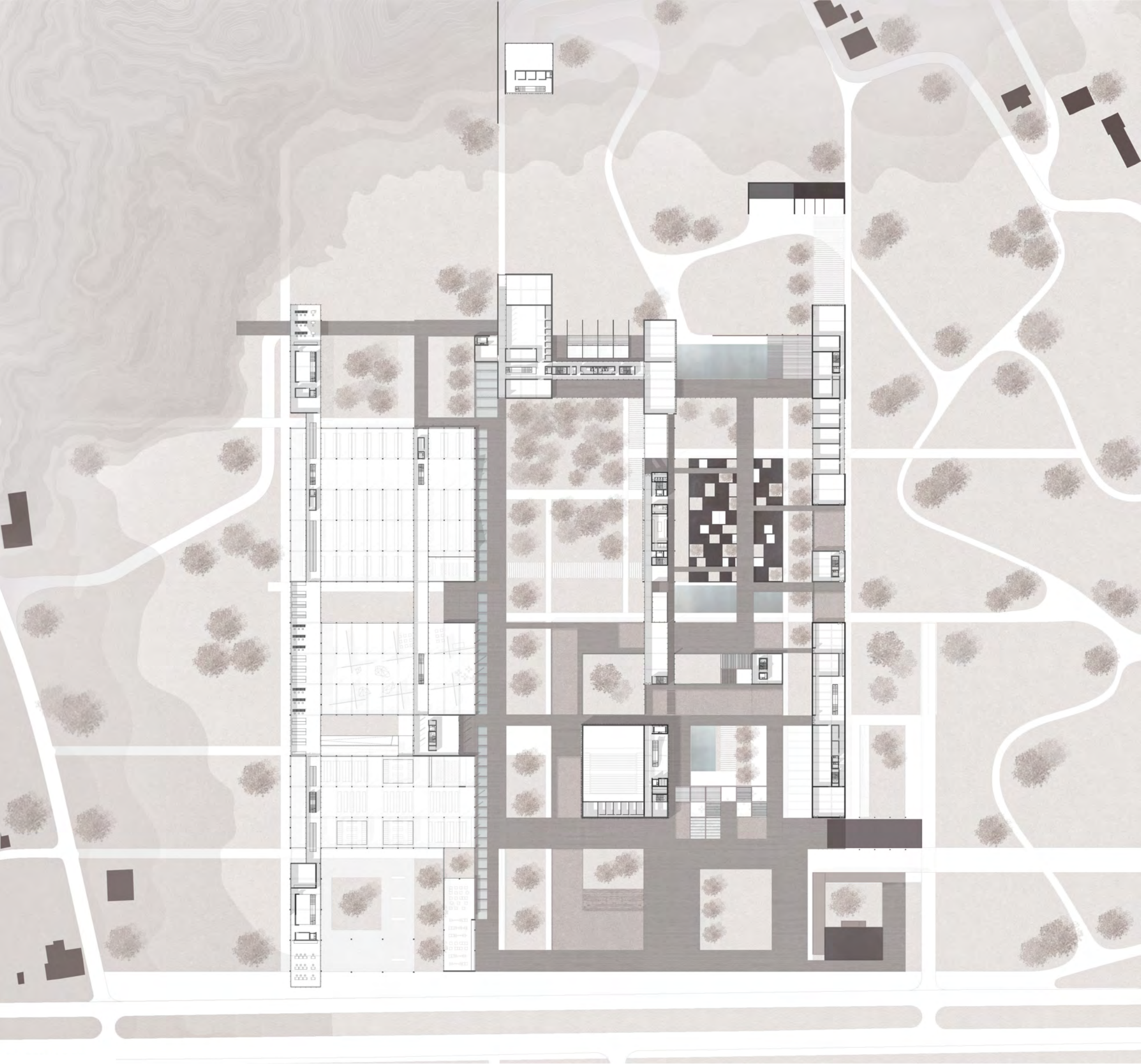
Ground Floor, 1:1500





First Floor, 1:1500





Second Floor, 1:1500





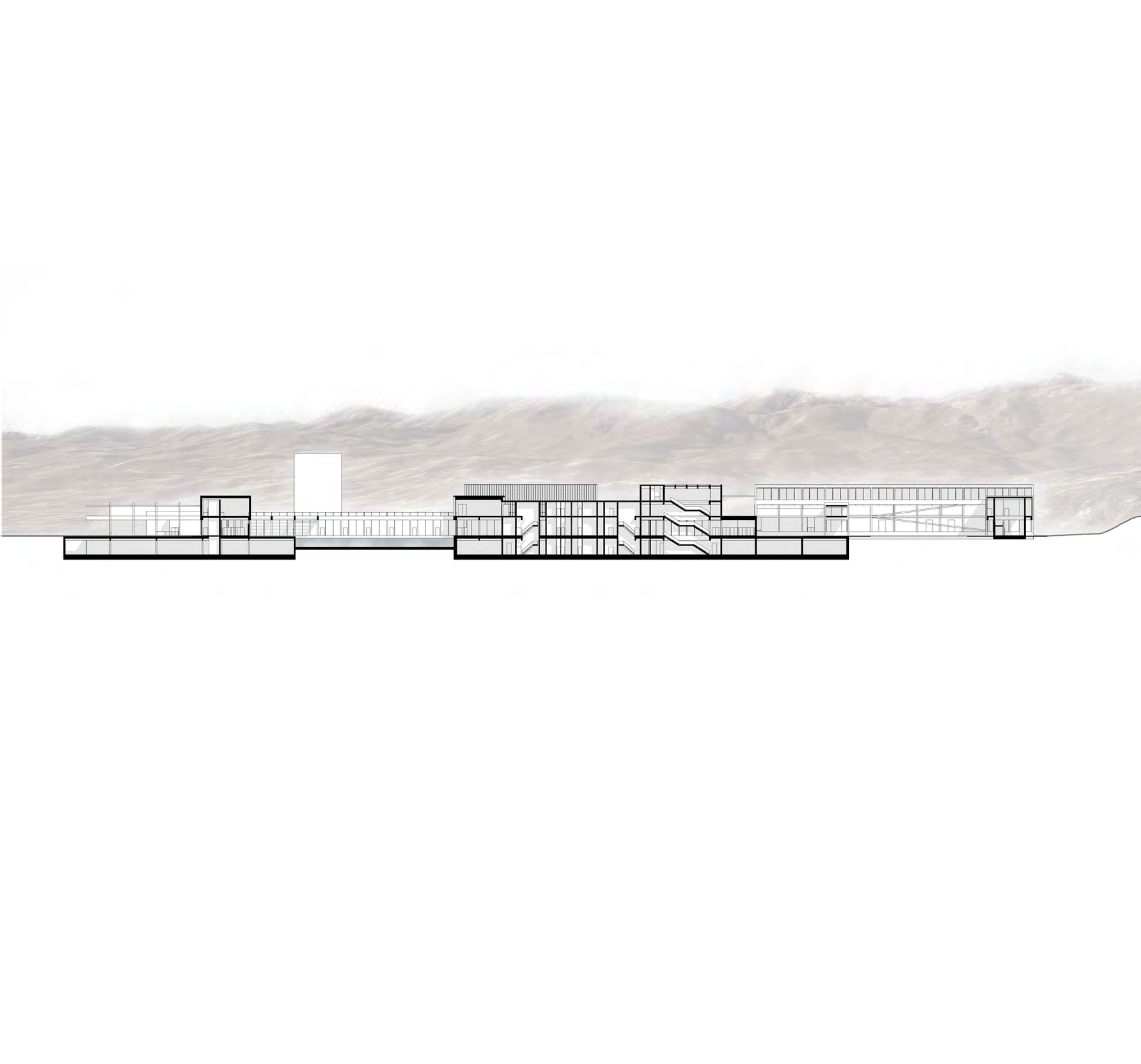
Basement, 1:1500

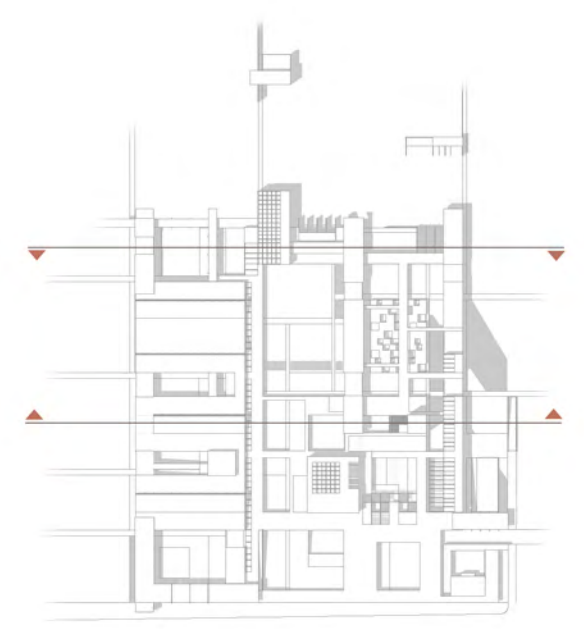
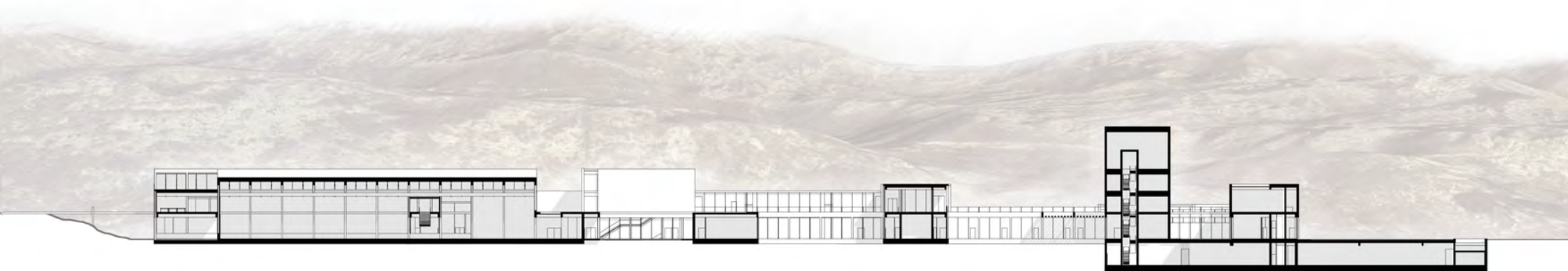




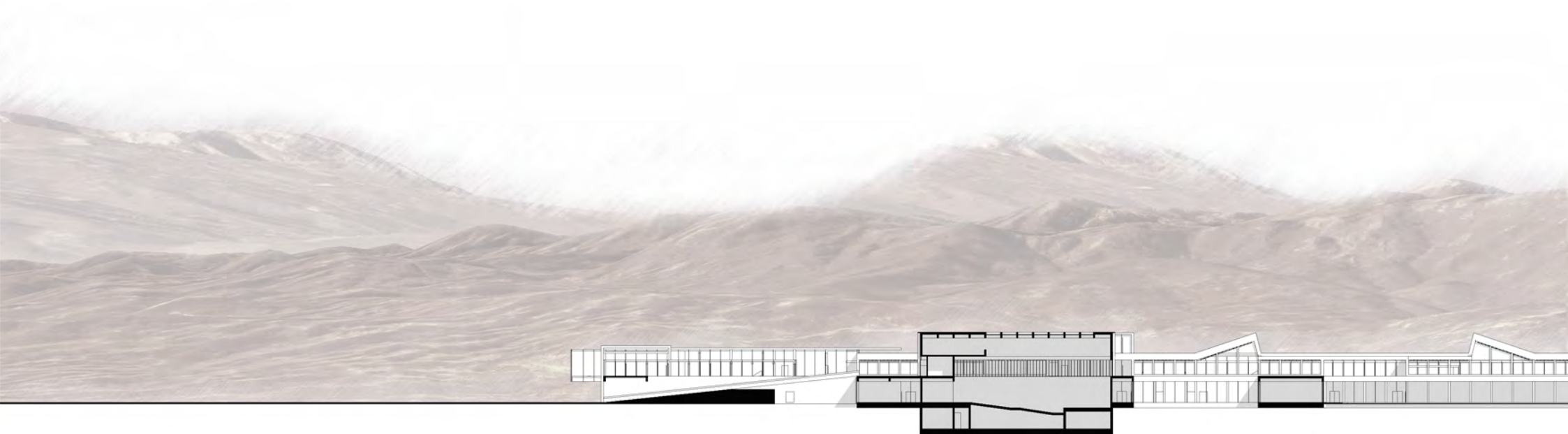
5.2 Plans, Sections and Visualisations of Individual Functional Entities

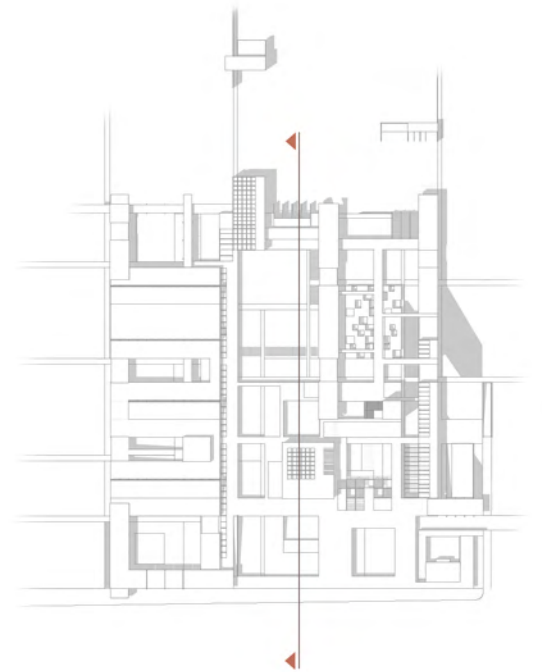
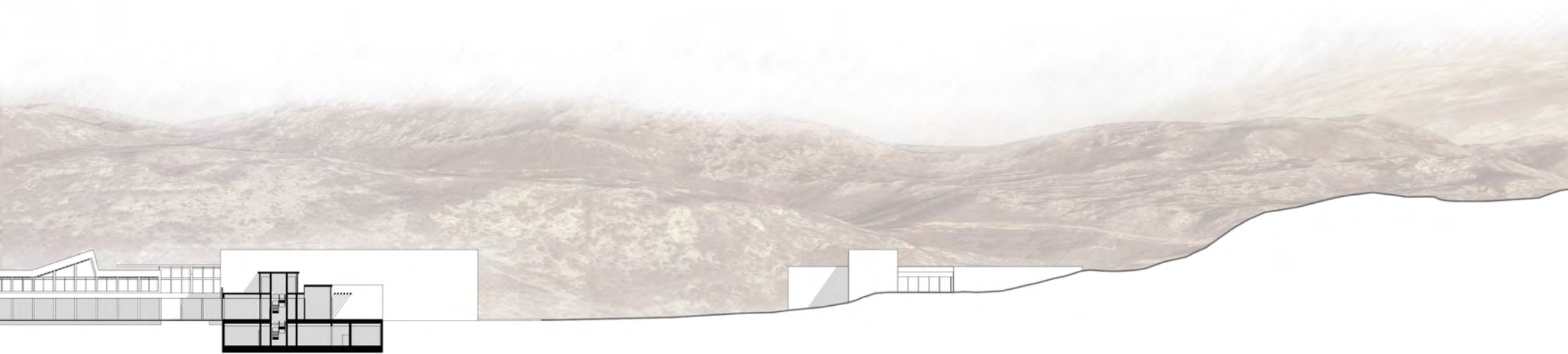






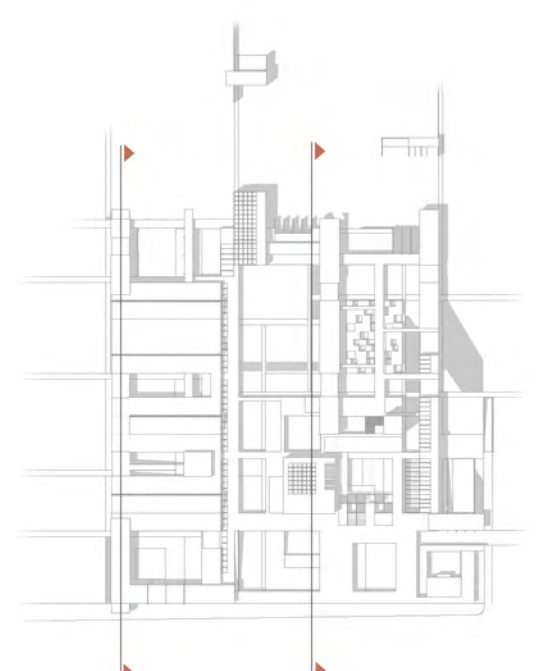
Section, 1:1000





Section, 1:1000

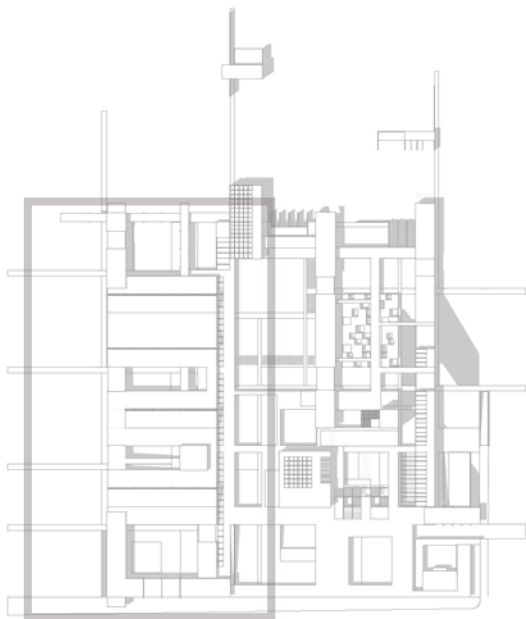


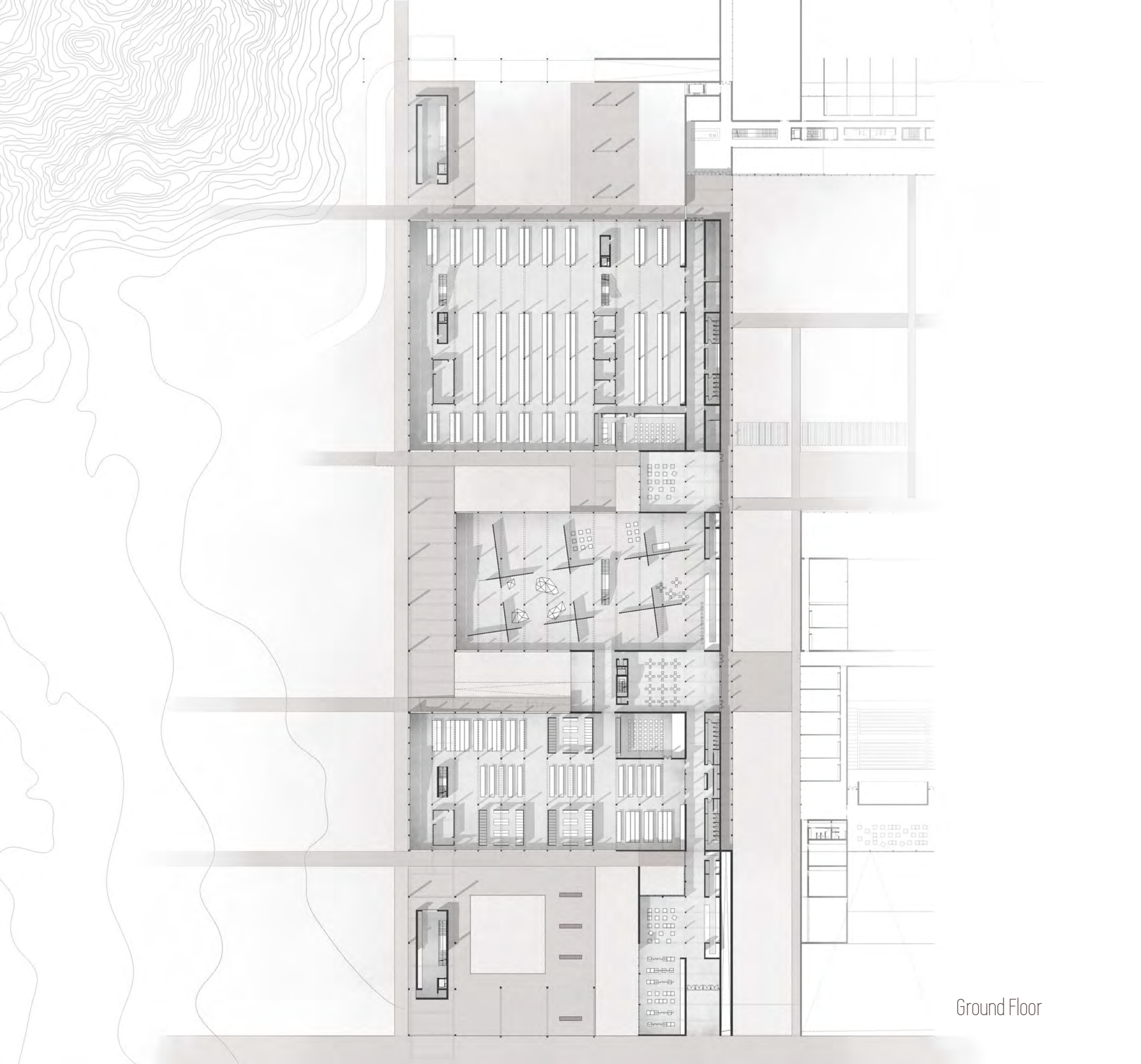


Section, 1:1000

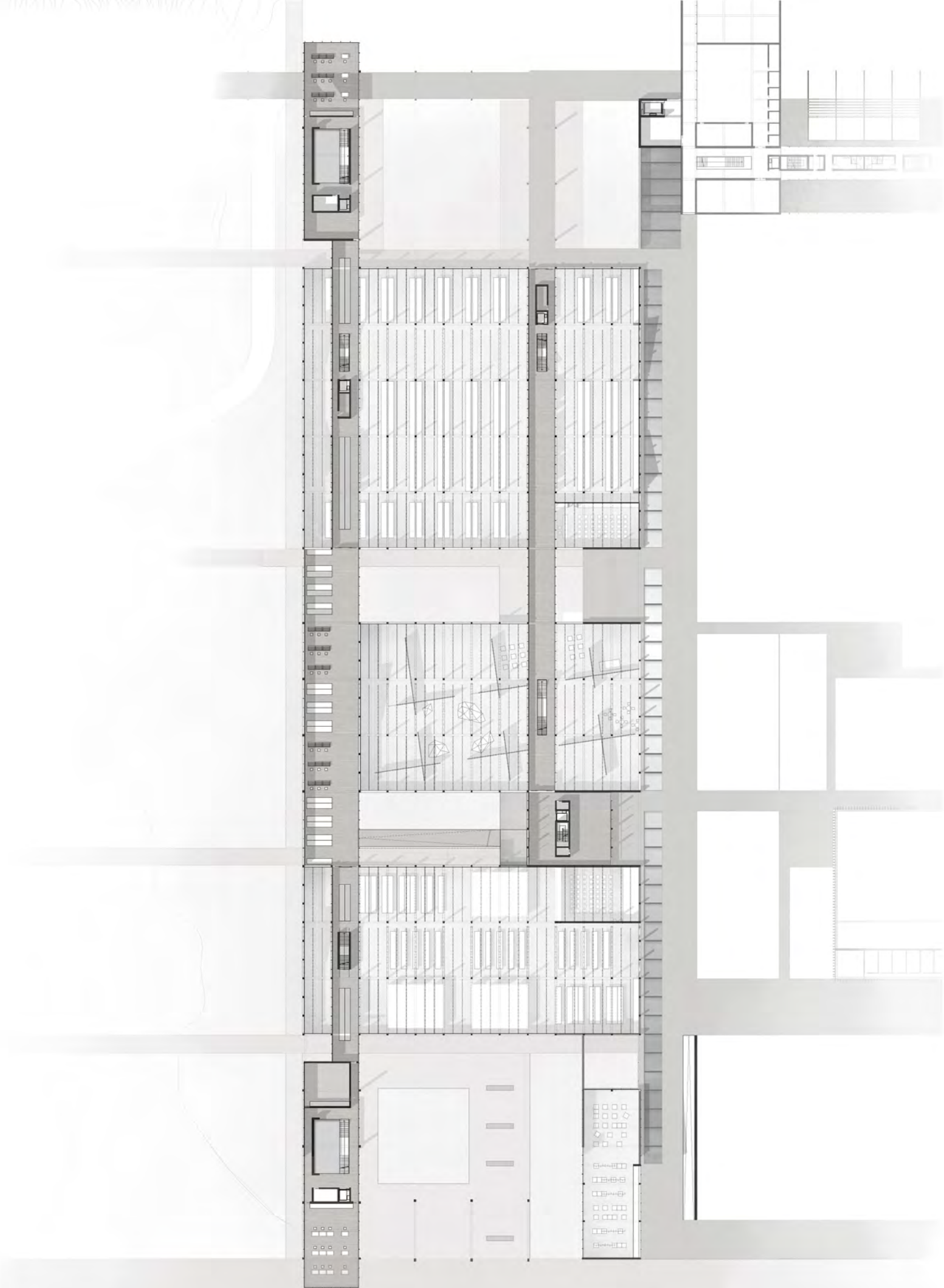
This part of the centre hosts a museum, archive as well as spaces for the production of art, all located in the old factory halls of OBOD. Through the saw-tooth roof, there is plenty of indirect light, and the industrial architecture makes for perfect surroundings and a modern, gallery-like atmosphere. On the first floor, all three factory halls are connected by a walkway, allowing visitors to observe and interact with artists and teachers.





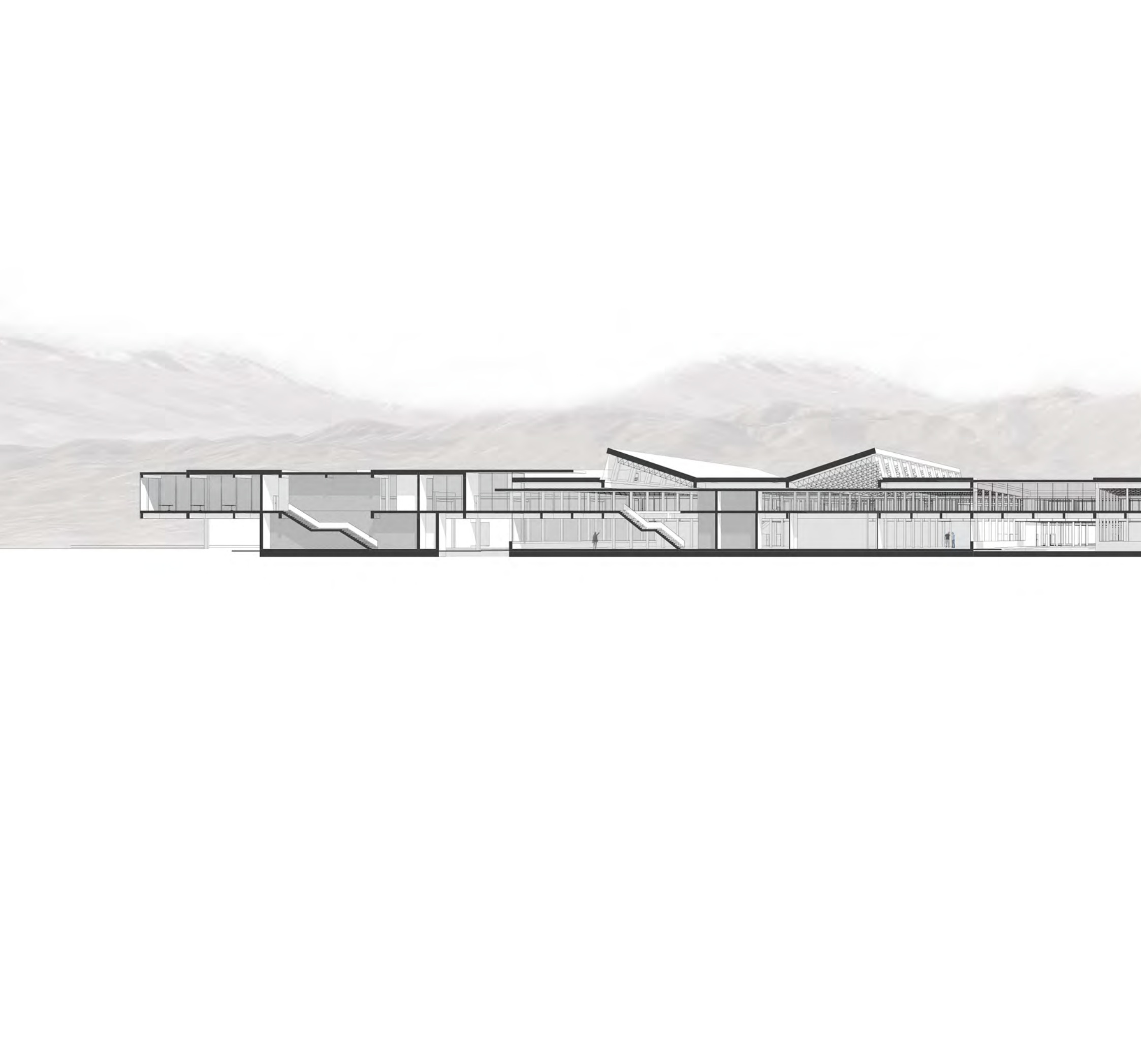


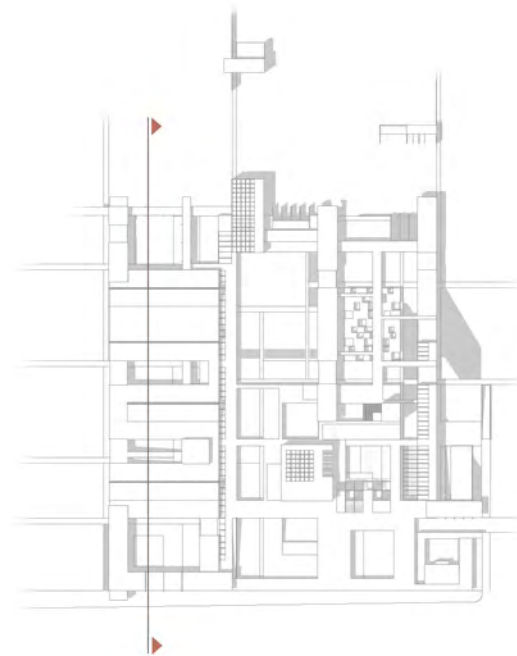
Ground Floor



First Floor



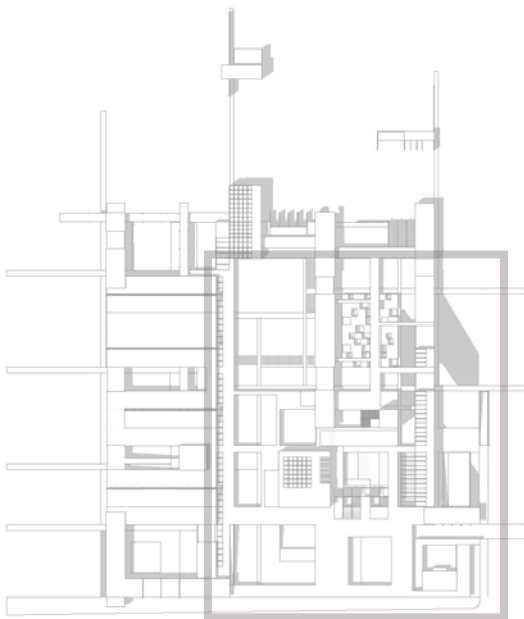




Section, 1:500

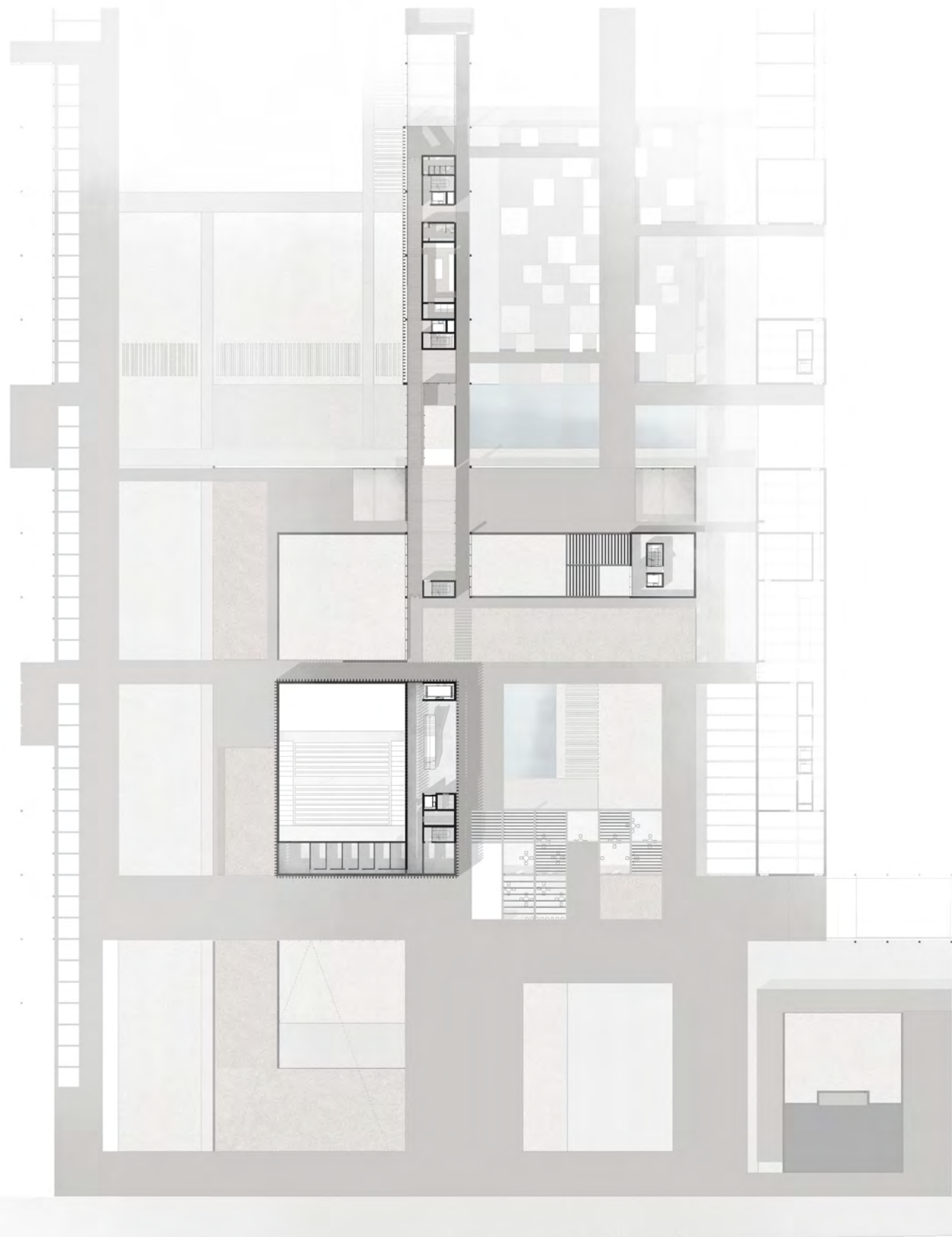
The newly constructed buildings house a fully functioning theatre with complimentary practice- and preparation rooms, housing for artists in residence, offices for administration as well as research labs for the local university, specializing in monument restoration. It also features the existing cantine, repurposed as an info point and welcome centre, and an access to the underground level via ramp.



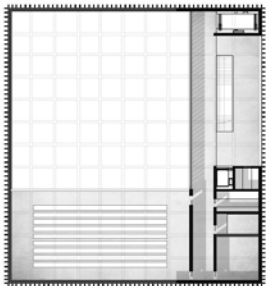


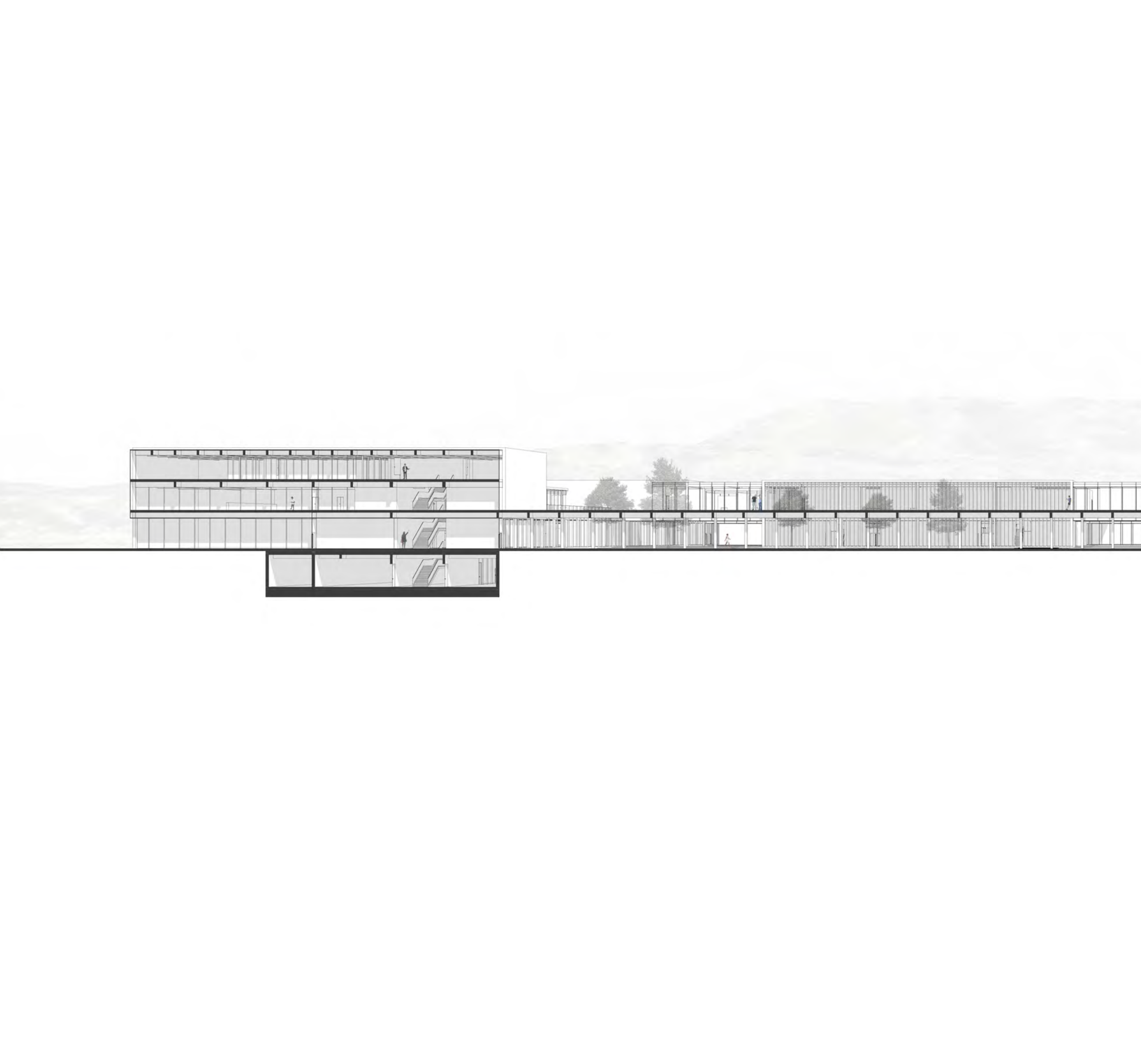


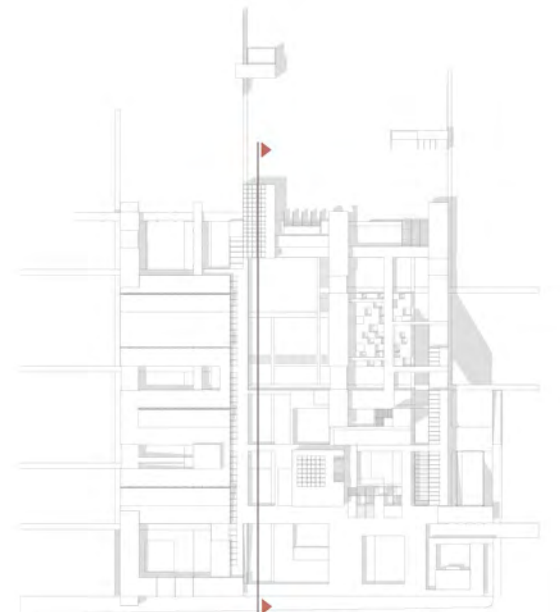
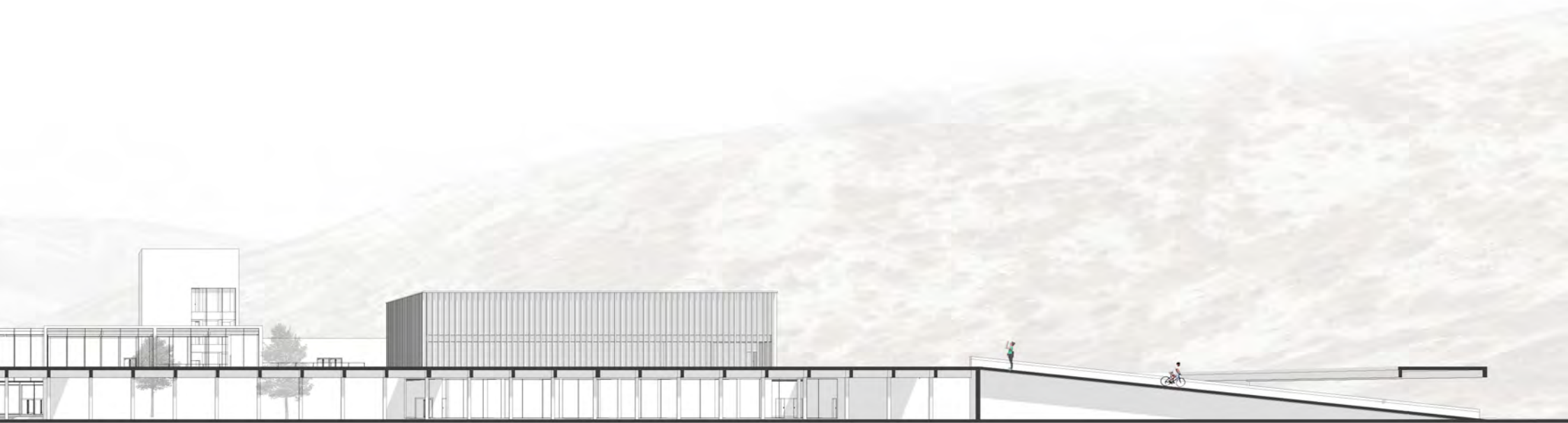
Ground Floor



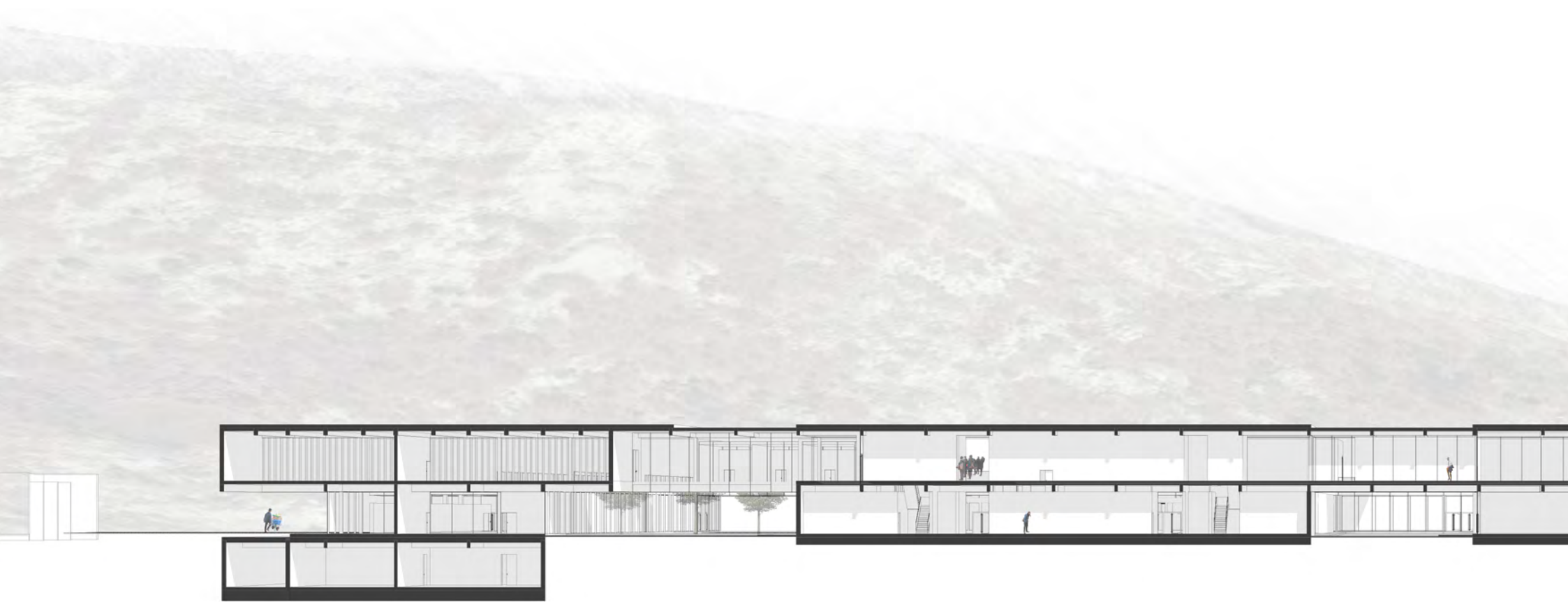
First Floor

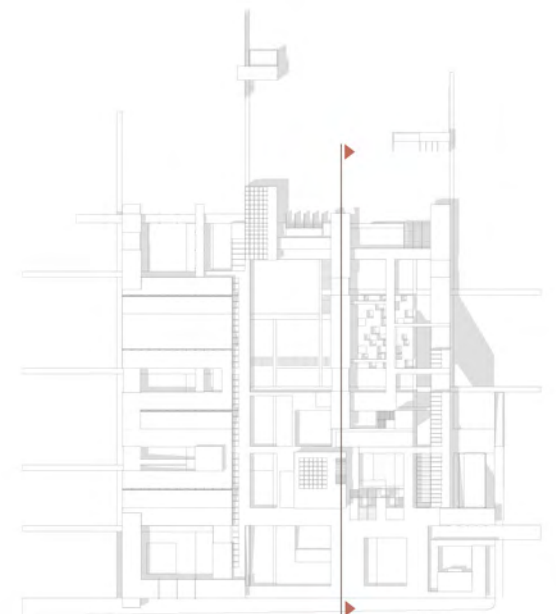






Section, 1:500





Section, 1:500

Materials used on surfaces should represent both the rural context and natural resources of Montenegro and the industrial background of the buildings. This means concrete and screed are to be used and contrasted with more naturalistic materials such as limestone and pine wood, with patinated steel as a reminder of the origins of the buildings.

The surrounding paths make use of limestone terraway, limestone floor plates and concrete, to gradually fade from the surrounding untouched fields onto the more rigid orthogonal pattern of the site.



Paths - Limestone Terraway

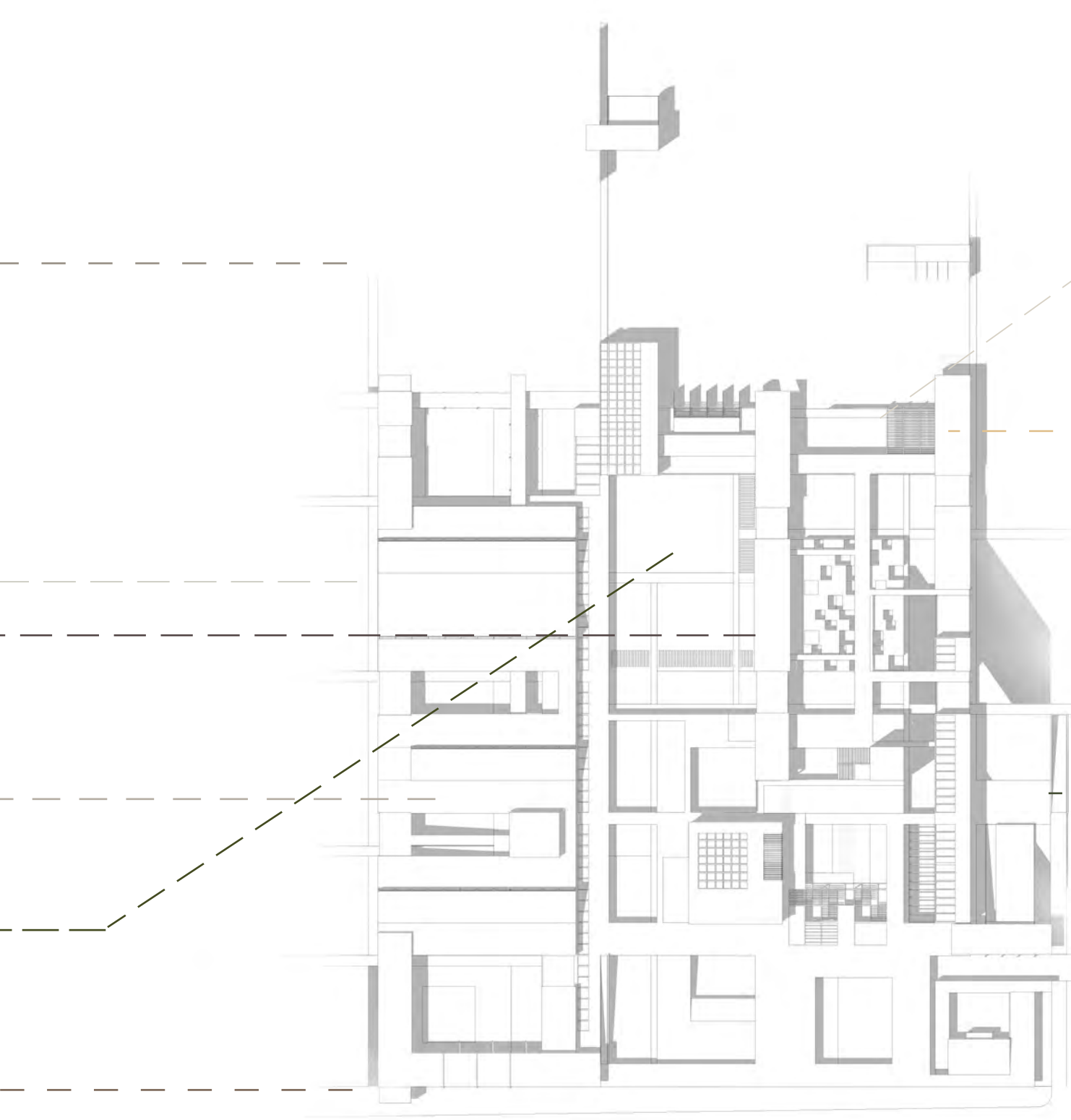
White Concrete

Dark Steel

Screed

Indigenous Trees - Pine and Lunden

Patinated Steel



Limestone Tiles



Pine Wood

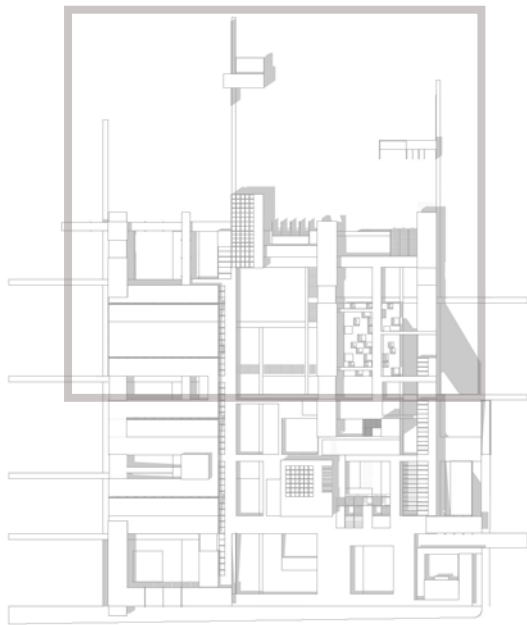


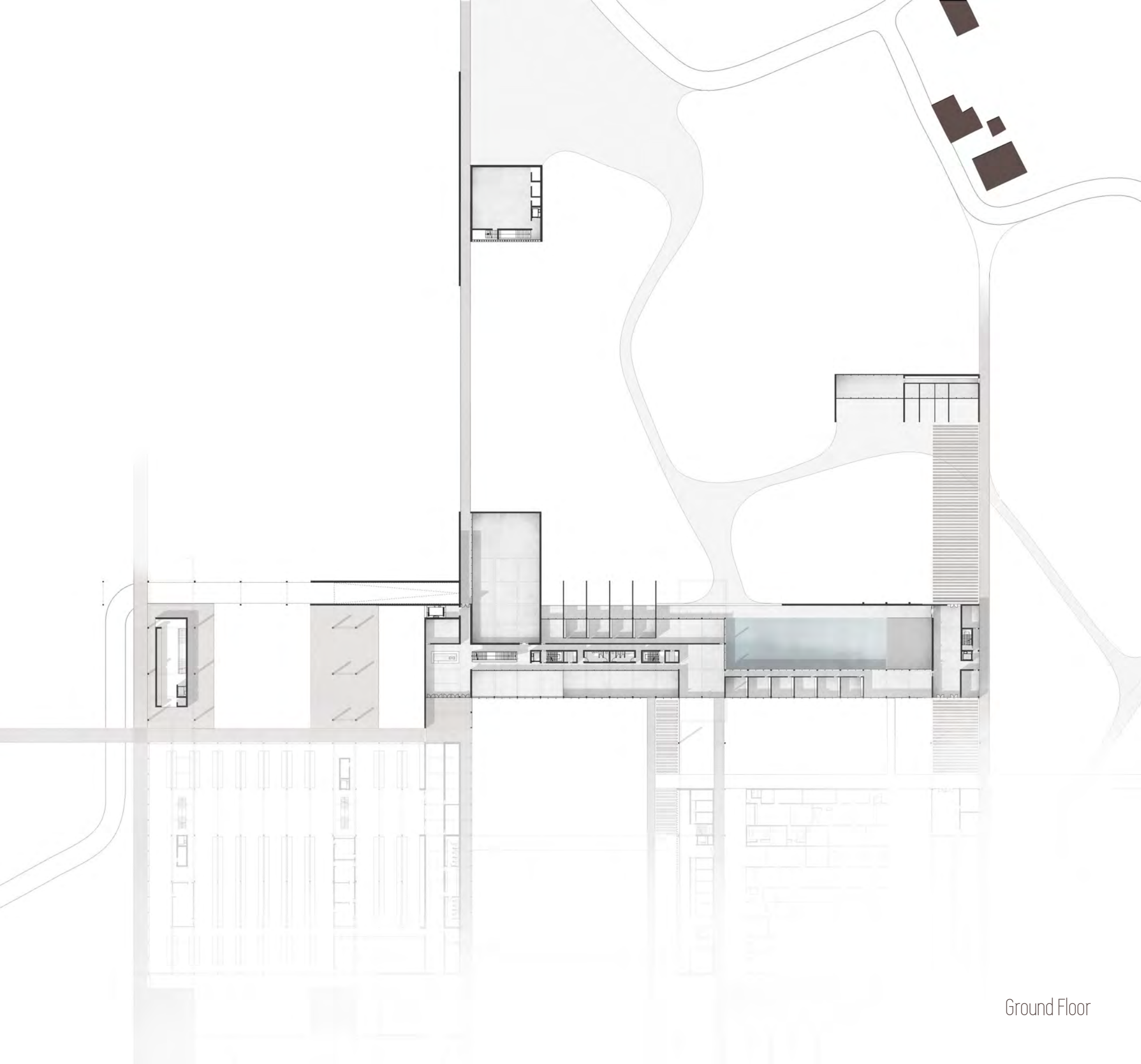
Grass



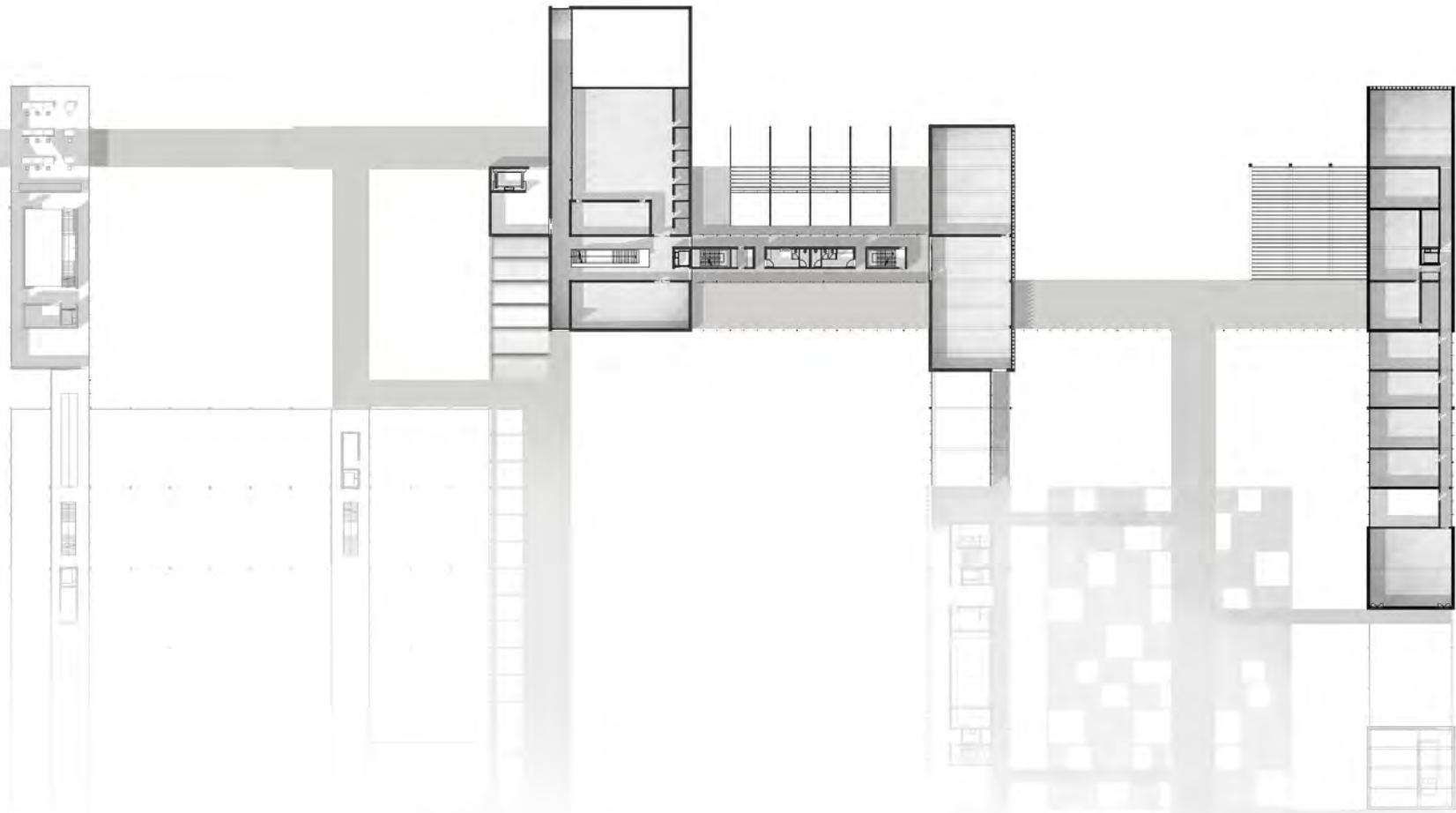
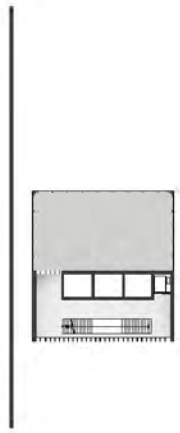
The back part of the project, towards the mountainous surrounding, houses a performing space, as well as practice, preparation and therapy rooms for the performers. With a direct view of the mountains, artists can practice their routines in complete privacy while being in touch with nature. Two additional spaces located at the foot of the mountain offer smaller, more intimate rooms for performances, lectures or meetings.



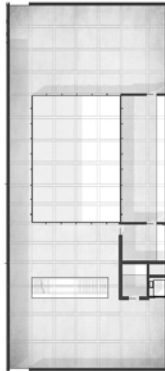




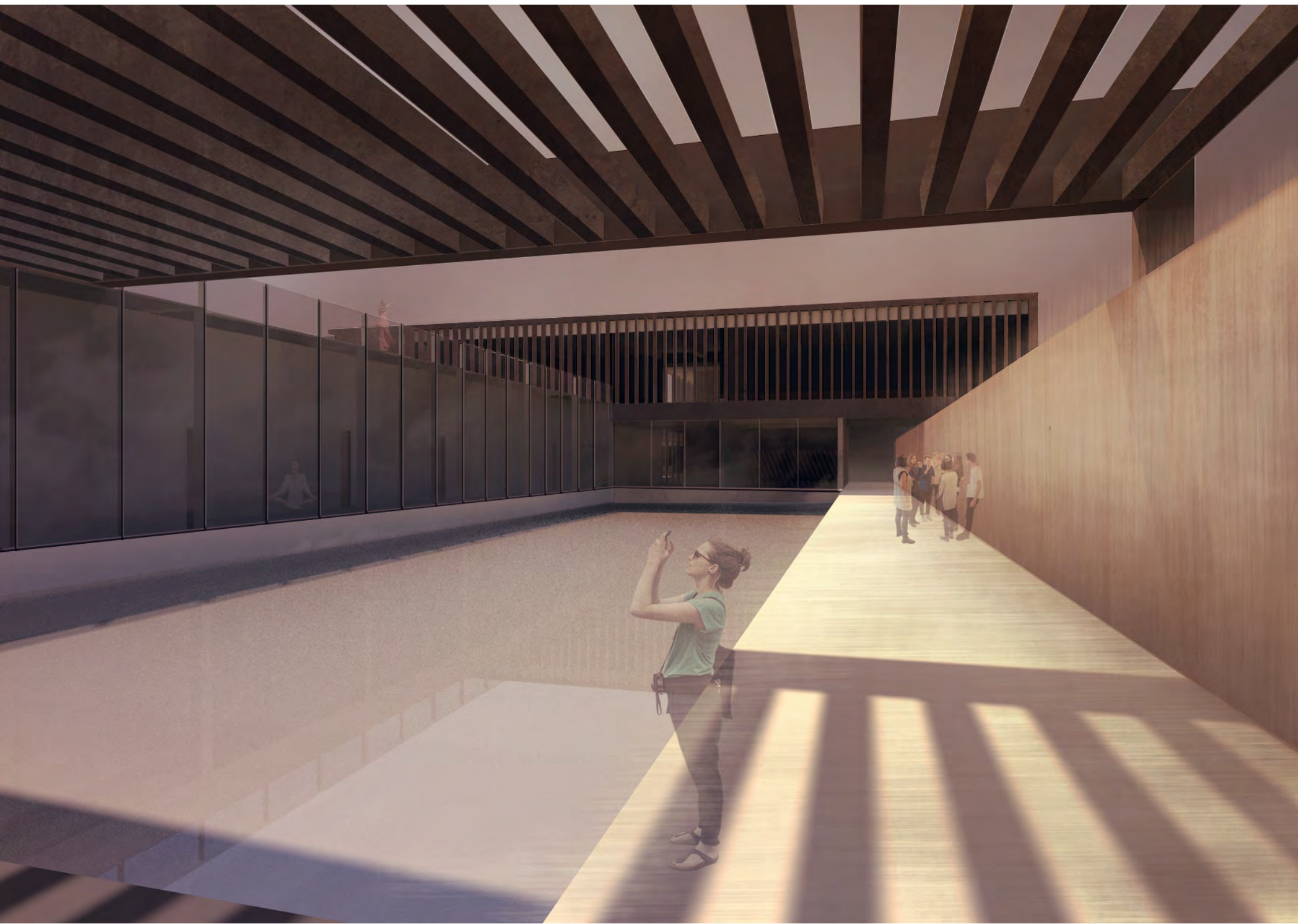
Ground Floor

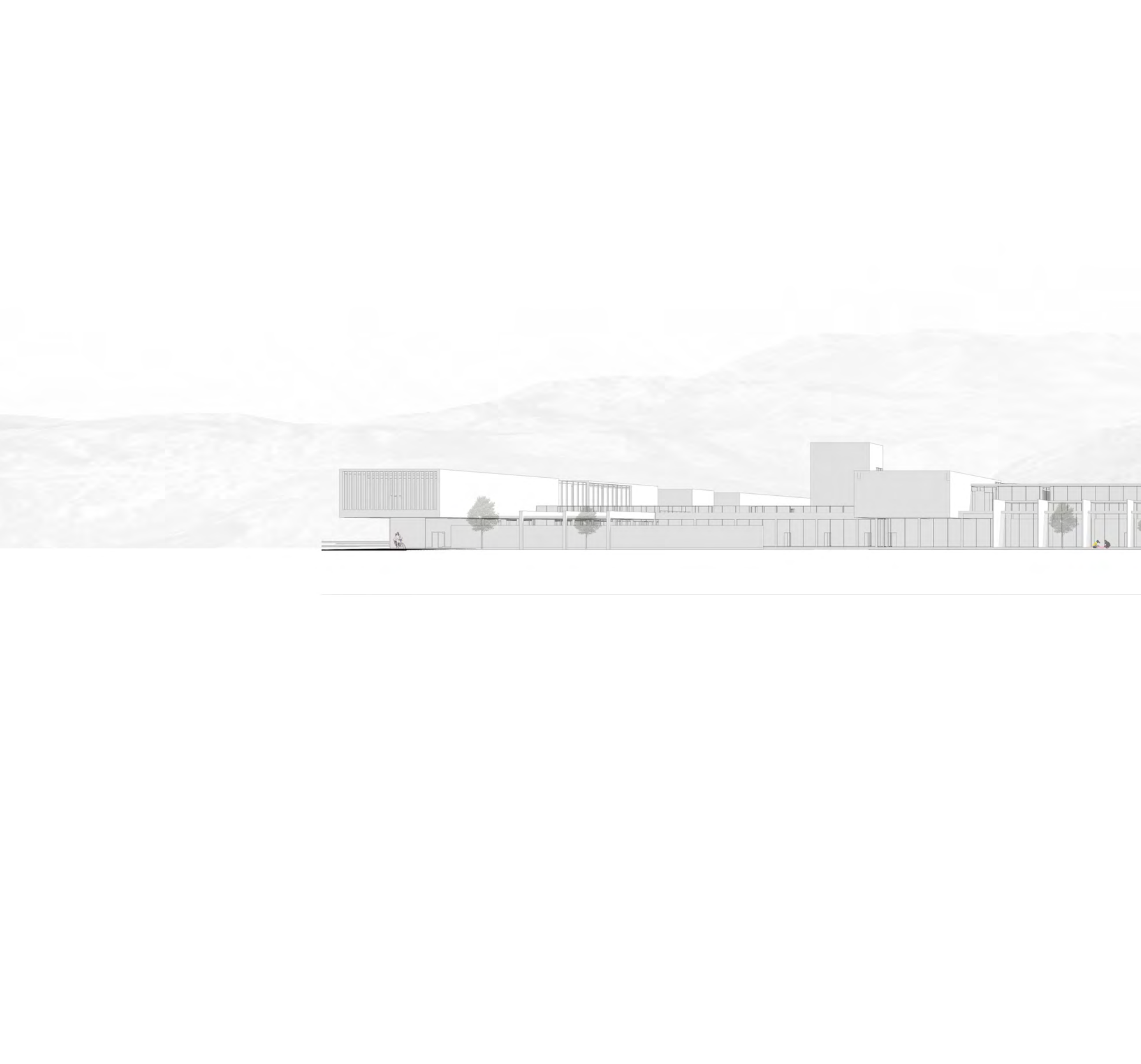


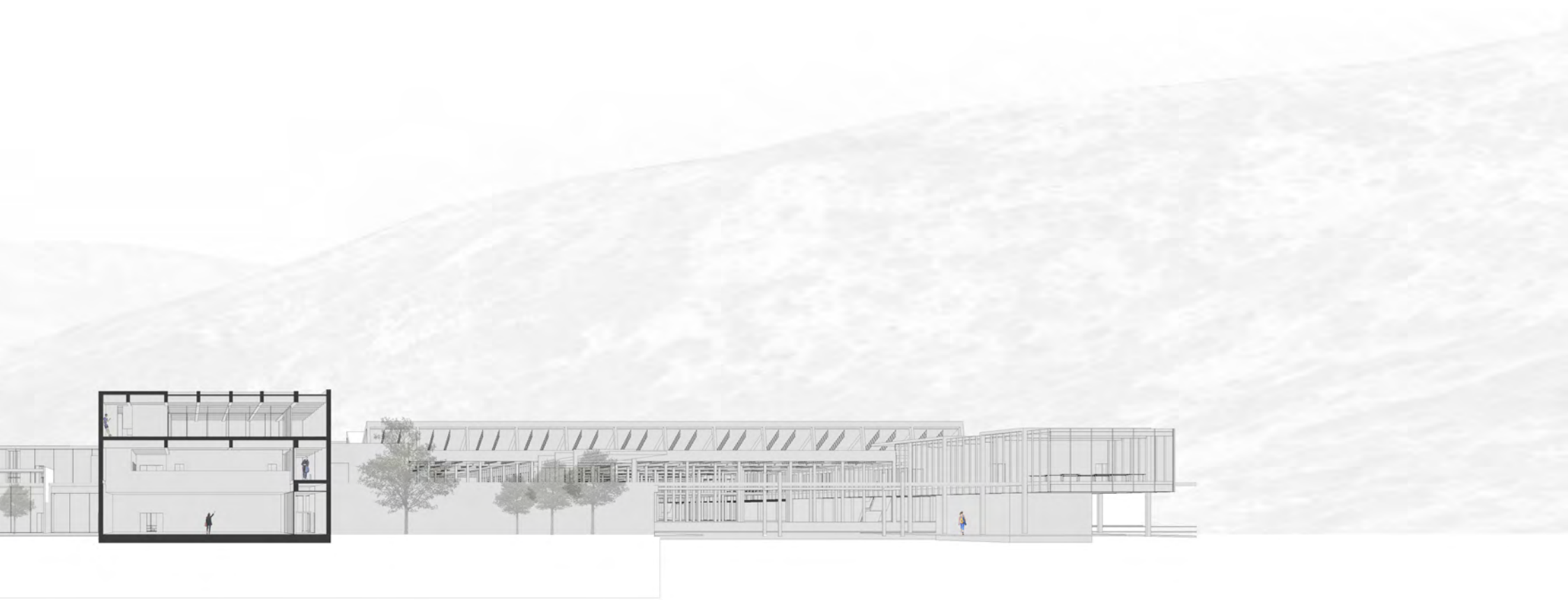
First Floor



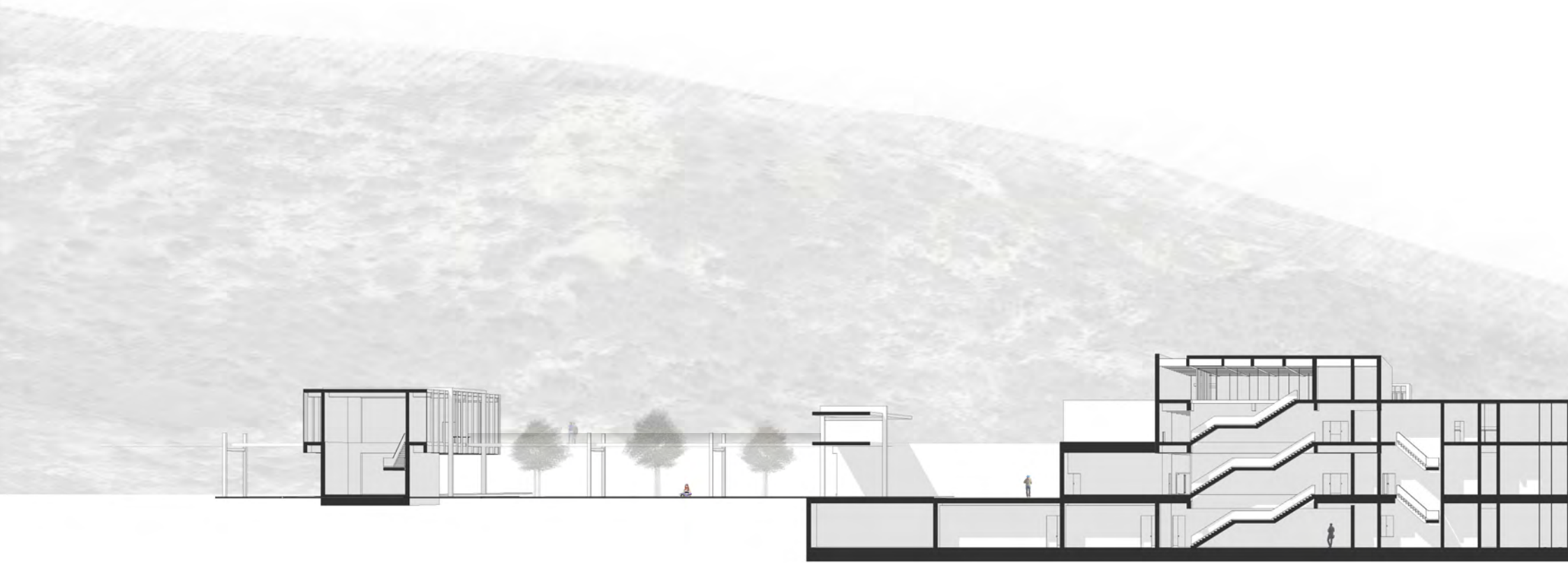
Basement

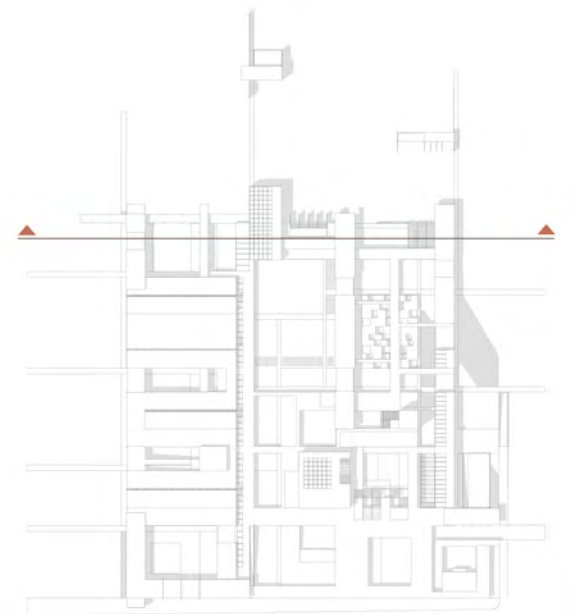






Section, 1:500

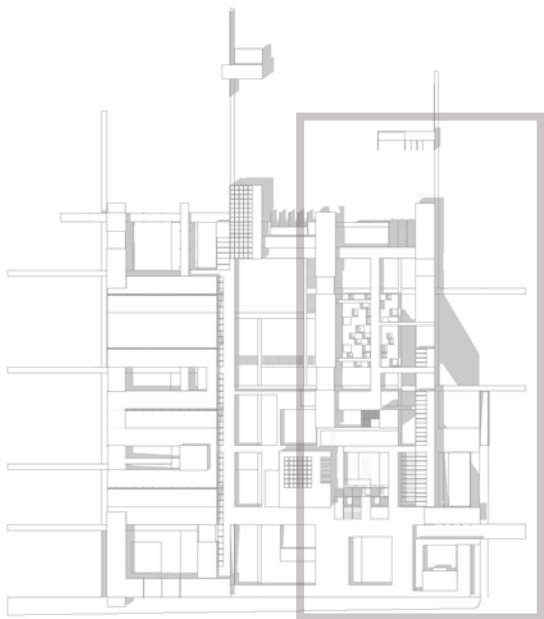


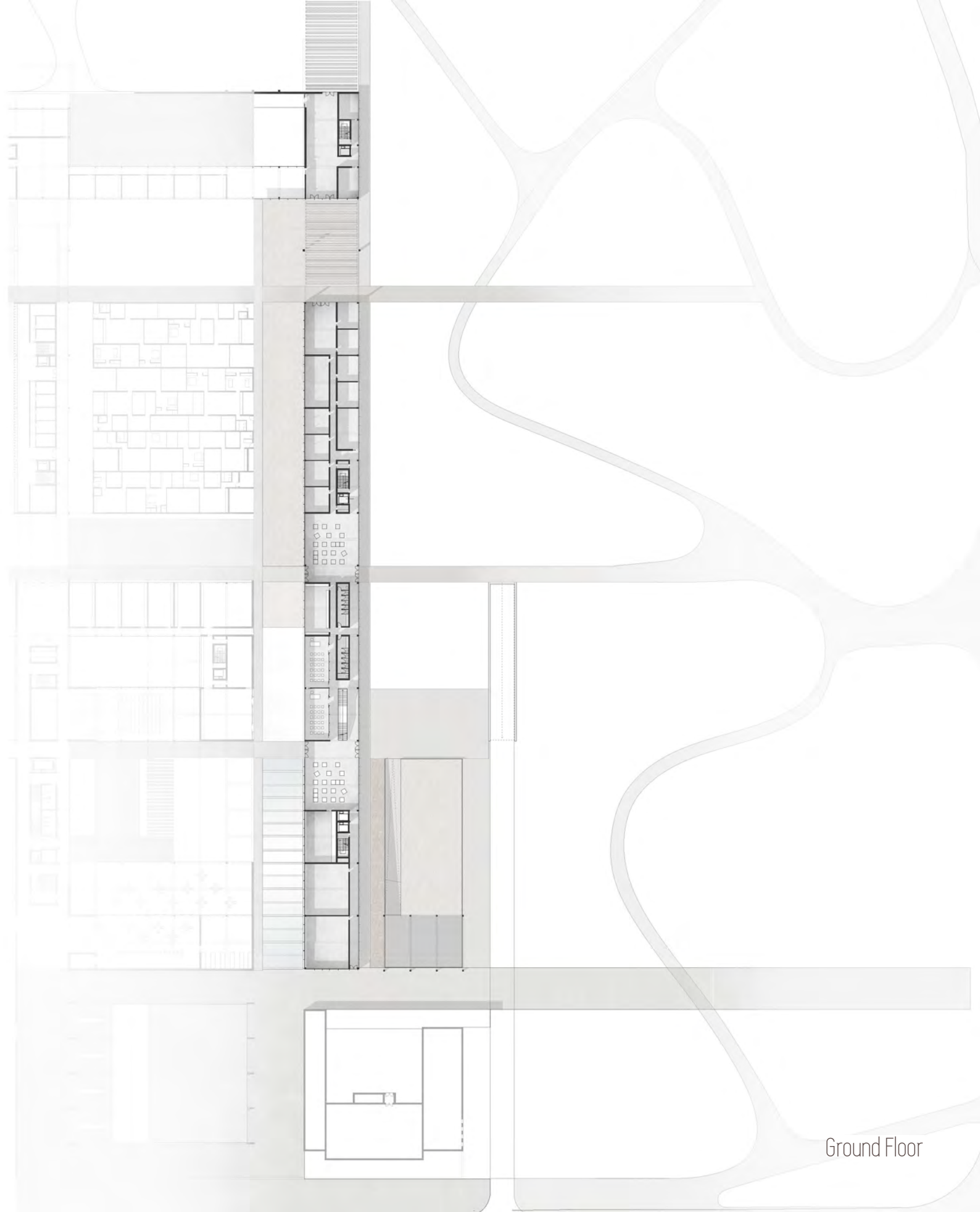


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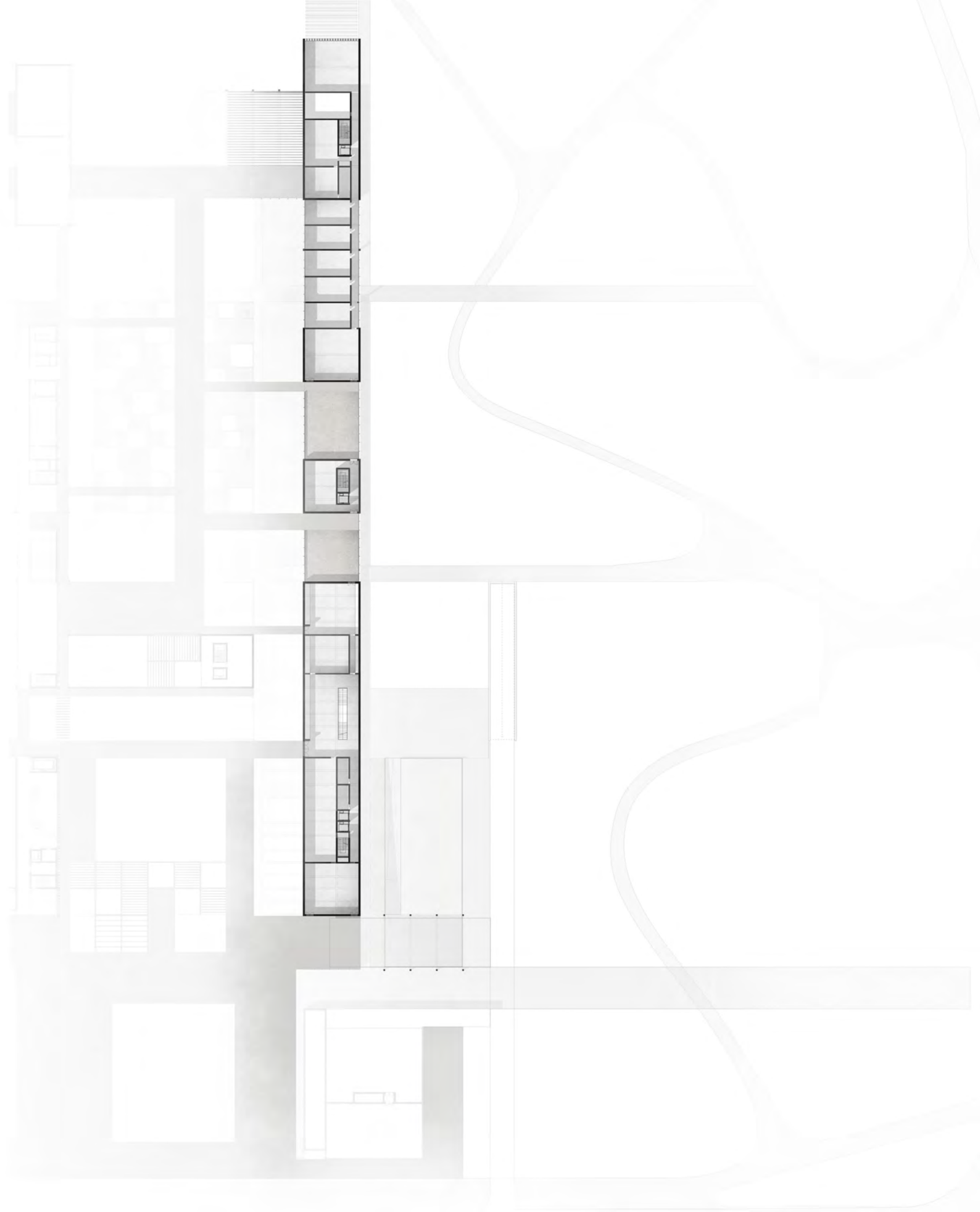
In order to connect the cultural centre to the surrounding housing area, organically shaped paths are used on the fields next to the site; these are interlocked with the orthogonal paths protruding from the site. An atrium allows light to fall into the basement rooms which need them.



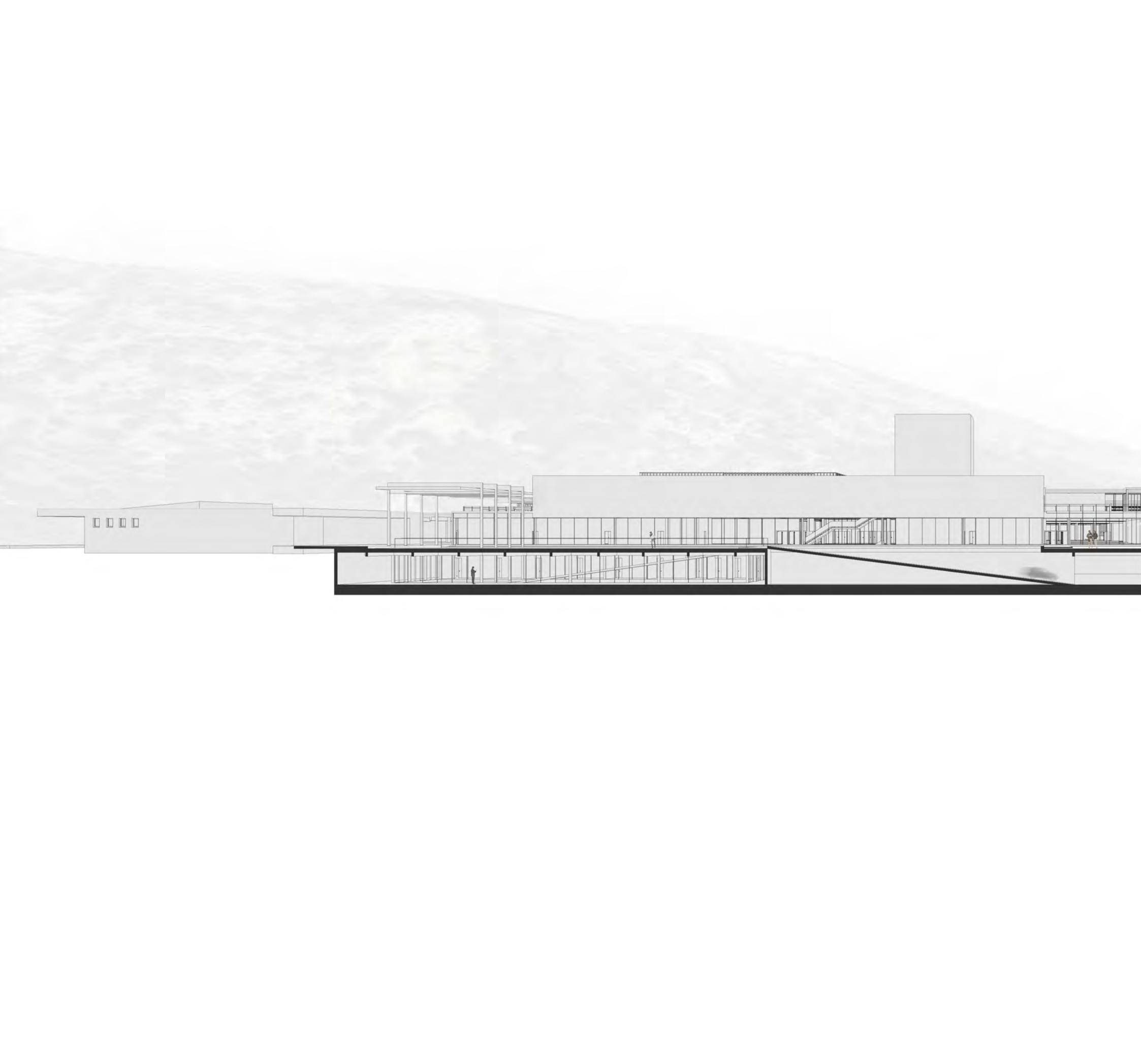


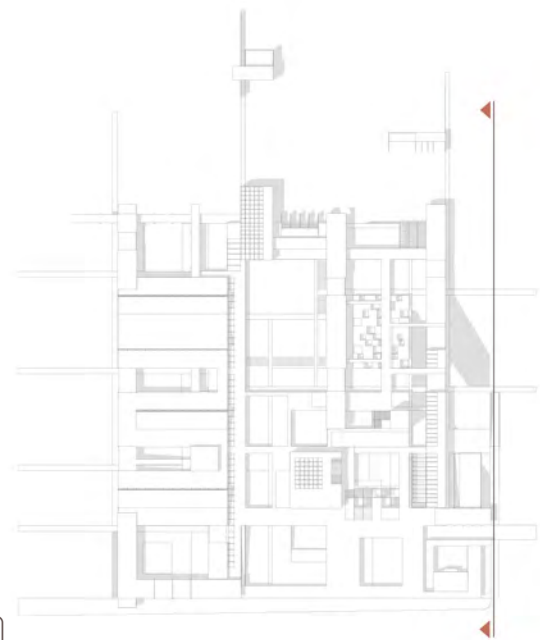


Ground Floor



First Floor



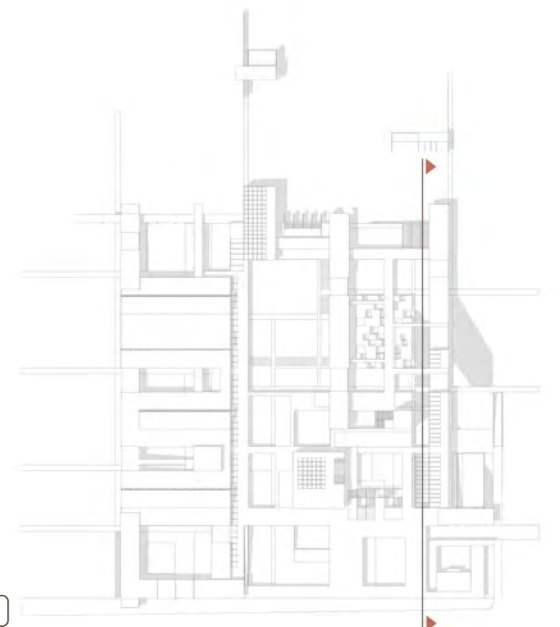


Section, 1:500





Section, 1:500



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