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**BOSNIA and HERZEGOVINA**

I M P O R T A N C E O F P L A C E

SARAJEVO | 21-23 OCTOBER 2015.

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# ABOUT

*„Our most basic common link is that we all inhabit this planet. We all breathe the same air. We all cherish our children’s future. And we are all mortal.“*

*John F Kennedy*

*„You never change things by fighting the existing reality. To change something, build a new model that makes the existing model obsolete.“*

*Buckminster Fuller,  
philosopher, futurist and global thinker (1895 - 1983)*

Main Goal of this Conference is to promote environmental and sustainable performance measures for existing heritage buildings without adversely impacting their cultural heritage significance. The reuse of heritage buildings has environmental, social, and economic benefits – the three pillars of sustainable development.

Heritage conservation is protecting our history, past, present and future. It is the duty of every one of us. Heritage preservation can be considered as an investment in our community that rewards us today and leaves an invaluable resource for future generations. Cultural heritage professionals recognize the synergistic relationship between conservation and sustainability. However, the role of heritage conservation in achieving sustainability has not been well recognized, nor have heritage needs been well integrated into sustainability initiatives. This failure, in some instances, has led to conflict between heritage conservation efforts and environmental regulation.

The UN Istanbul Declaration on Human Settlements and the Habitat Agenda of 1996 explored the ramifications of Rio for how we organize the global built environment. The 2003 ‘Global Plan of Action’ stated 2:

‘Conservation, rehabilitation and culturally sensitive adaptive reuse of urban, rural and architectural heritage are also in accordance with the sustainable use of natural and human made resources. Access to culture and the cultural dimension of development is of the utmost importance and all people should be able to benefit from such access.’

Local residents will be encouraged to participate in heritage conservation and sustainable tourism development through awareness raising and income generating activities. Training and support will be provided on heritage-related small business development and design of marketable products.

We have recognized that “globalization” engenders, but also understand the futility of resisting its wide spread effects. But architecture will always be “forming” a Place. Architecture is not only the skin in which we are living, it is always a reflection of a specific philosophy of space, movement, life, presence, and has a strong impact on the human spirit. Traditional architecture –our built heritage is deeply associated with nature; it strongly affects our spiritual condition, provides us with a sort of feeling of peace and relaxes. Misunderstanding of heritage has always led to destruction by fashionable trends or internationalist movements, because they are rejecting or marginalizing its own past.

This relation not only to exist but we must add the sense of the relation between memory, territory and the quality of a meaningful life which underlies the associative heritage work in considering the importance of place; we highlight the concepts of community resilience and risk management, key aspects of a response to change, while we define the word “sustainability”, the responsibility of us living people towards the heritage we received and towards the heritage we will leave to our successors, in order to play a pivotal role. All this leads us to a conclusion that there is a need for a new responsible architectural ethical design that will surpass the ego, the pretentious and abstract architectural concepts, but will result in a “dynamic process” through design and buildings life cycle.

The British guidance on the Historic Environment, PPG 15, states that:

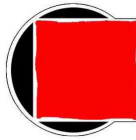
*„The presence of the physical survivals of our past adds to the quality of our lives, by enhancing the familiar and cherished local scene and sustaining the sense of local distinctiveness which is so important an aspect of the character and appearance of our towns, villages and countryside.“*

In addition, many of the large historic buildings are threatened by demolition due to their lack of modern amenities. Thus not only is the context threatened but also the existing historic structures. Many of the estates also had landscapes by well-known designers which are generally not documented and often in poor condition.”

One important dimension of urban protection process is aimed at keeping (preserving) townscapes that people can relate to, where the signs and meanings are clear and the qualities of ambient are recognizable. Most of the conservationists agree that preserving the entire building with its co-relation between structure, interior and exterior is an appropriate course of action.

Every effort needs to adapt to the demands of safety and heritage protection in terms of materials and preservation of the original structure. Any intervention will result in specific changes, causing loss of buildings’ authenticity, which means that one must be very careful when deciding on and implementing an intrusive intervention method.

Each case should generate an answer on its own. Different case studies must provide us with knowledge to be used in all future interventions.



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## **THE CULTURAL IDENTITY OF “MODERN” NOVI PAZAR**

*Danilo Dragović, Branko Slavković, Komnen Žižić  
State University of Novi Pazar, Serbia*

*danilo.dragovic@yahoo.com, brankoarh@hotmail.com, komnen.zizic@gmail.com*

### **ABSTRACT**

The cities are the product of time. With such a thesis, it can be said that every specific time leaves its characteristic by which a built environment is recognizable. In this sense, the subject of this paper, is the interpretation of the city as built environment with all its specifics, such as built heritage, social-cultural patterns, cultural heritage, etc. Those specifics are a reflection of each environment, and as such, are subjected to extensive research, which relates to the testing of the identity of cities in general. The period after the Second World War in Yugoslavia brings reconstruction of buildings destroyed in the war and planning of new cities in almost all countries of Yugoslavia, according to newly formed modernist style, which have formed the identities of most cities of that period. The work of architects and urban planners of that time formed the situation of cities in Yugoslavia, which is the basic starting point for further interpretation of cities in the 21st century.

This paper examines the degree of identity of the city of Novi Pazar as a specific environment. Specificity is initially reflected in the contextuality of traditional oriental architecture and a modern city. The aims of this paper is to show the influence of modernist activity on architecture and urban planning of the city of Novi Pazar, during sixties and to establish the extent to which modernism has transformed the matrix of the city, as well as the contemporary issues it brought. The research problem is the question of collective identity of the modern city as a product of various influences. Considering that modernism of Novi Pazar is not well known by the general public, especially in the circles of researchers in the field of modernism, it can be said that Novi Pazar is not recognized as a modern city, but as traditional environment, which is the basic hypothesis of this paper.

*Keywords: Modernism, Novi Pazar, Built heritage, Identity, Culture*

### **INTRODUCTION**

During sixties and seventies of the XX century, in Yugoslavia, almost every city or town is built with buildings of social standard, but also single family and individual apartment buildings.

After first consulting of architects and urbanists in Dubrovnik, held in November 1950, the style of design is focused on architectural expression close to modernism of the Western model [1], named Yugoslavian modernism.

On that basis, the design of new settlements or even parts of the city, including new cities, of this period was reflected in “construction of residential buildings with enormous dimensions in height, between four and ten floors and with residential tower up to twenty floors, which is organized in a residential community with a kindergarten, primary school and market in the middle “, which is a compression of the urban areas of new settlements as mentioned Perovic (quoted in [2]). In relation to the new settlements in the cities, towns such as New Belgrade, cities in Serbia, after the development (in some cases the first) of urban plans are transformed in accordance with the present morphology of the city, as well as infrastructure of that area.

As a specific example of a city in Serbia, the paper alleges Novi Pazar, due to its geographical, socio-political and morphological characteristics, in which the Yugoslav modernism was present for since the second half of the twentieth century.

How Yugoslav modernism has marked many cities of the former Yugoslavia, and gave them a specific identity, which is seen through architectural and urban articulation of space, it raises the question of identity of Novi Pazar, which is also marked by modernists. In that sense, the main goal of this paper is that, through research and analysis, show the level of activity in the modernist architecture and urbanism during the sixties of the twentieth century on the territory of Novi Pazar and examine whether, and in which extent the modernist moves have the function of identity of the city today, ie. whether the Novi Pazar is recognized as an environment defined by the architecture of the Yugoslav modernism.

The question of identity is very complex. The concept of identity essential means to identify with something that is philosophically the same<sup>1</sup>, ie. identification with something that determines personal, collective, national or ethnic, local, regional or global, way of recognition or linking<sup>2</sup>. How the focus of this research is a city and built environment, we will not address

1 the identity • the masculine gender identity; the law of identity, log. Every concept, every object is what it is, it means what it means (A = A, reads: A is A); philosophy or system identity, philosophical direction which holds that matter and spirit, physically and mentally, subject and object, thinking and being are not the two basically different things, but identical, equal, just two different ways of impressions and perceptions of a single substance (Spinoza, Schelling , Fechner et al.)

2 In addition to the etymological meaning, see also S. Radenović interpretation. [4], according to which “the word” identity “is of Latin origin; in ancient Latin, there is the word “go” meaning “the same” and the adjective “identidem” meaning “repeated”, but not the noun “identitas”. Ancient Greek noun “Tautos” that Aristotle uses in

the question of personal identity, as well as issues of national or ethnic identity, but most of the attention will be paid to the identity of the city, as a topic which in Serbia, is neglected to some extent. [3]

In a number of studies on the subject of identity, as stated Backović V and Spasić I.: “in the forefront of the local and regional development, especially the economical, while it is paid much more less attention to the symbolic and emotional aspects of relationships towards the city. However, in the circumstances of complete centralization, what is at work in Serbia today, the question of identity is gaining in importance. The recognition of cities, their uniqueness, on the other hand, the commitment of local people to such rounded identity which satisfied with themselves, are represent an obvious development resource in cities. “[3]

Novi Pazar as a multinational and multicultural environment, has a large number of cultural features, both of those related to properties and degree of cultural awareness of the population, as well as those customary. This is certainly not the only features of culture. Novi Pazar as a city with a rich tradition and historical background has expressed architectural heritage as a sort of memorial culture. If we rely on this heritage as a symbol of the culture of one period, dealing with the issue of identity of the city in this work, we can be positioned in the meaning of the phrase: *Cultural Identity*<sup>3</sup>, as just one type of collective / group identity. The cultural identity according Branimir Stojkovic, who relies on approach of Cabral, is “self-consciousness of members of a group that historically occurs and develops depending on the criteria which that group is establishes in relation to other social groups”[11]. The question of cultural identity of the city, considered through the present architectural heritage of Yugoslav modernism, is the basis of this work.

Accordingly, the essential problem of this research is the question of collective identity of Novi Pazar, ie, the question of whether the Novi Pazar as an environment with the above mentioned characteristics, identifies with architectural and urban concepts of Yugoslav

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dealing with the problem of identity, comes from the word “autos” (myself and I), and later, after translation into Latin as “identitas” is being used in scholastic debates about the nature of the Holy Trinity (see detailed Krstić 2004, Stojkovic, 1999) “

3 In her study, “National identity, ethnicity, (critical) memory culture” Sandra Radenović deals with defining the meaning and taking the notion of cultural identity, where she gives a certain definition of the meaning. In addition, she pointed out the approaches of some authors that more completely define the term itself, like Cabral, Smith, and others. She points to understanding the concept of identity as biosociological quality which is independent of the will of an individual or group, status or relationship to each other, the historic nature of identity and the identity of relativity.

modernism, which are undoubtedly present in this area and which in historical terms have largely defined today's Novi Pazar. When we look at the above mentioned information, taking into consideration that modernism of Novi Pazar is not known among the general public (largely either in the Novi Pazar), especially in the circles of researchers in the field of modernism, which mostly shows the absence and a lack of literature and texts on this subject, it can be said that Novi Pazar is not recognized as a "modern city", but more like a traditional environment, which in a some way, represents a basic hypothesis of this work.

Unlike the literature dealing with the paradigm of socialist modernism in Yugoslavia, which covered the vast majority of the socialist heritage in cities (of Serbia), a few newspaper articles about the architecture of Novi Pazar and articles in the conference papers, about the architecture of traditional houses, are dealing with modernism in this area. In that sense this research represents a certain contribution to the theme of modernism in architecture and urban planning in Serbia. With the issue of identity of Serbian cities, are dealing many authors (Kuljić Stojkovic, Radovic, Smith, Vujovic, Mijatovic, Šešić, and others.), but for further study in this paper, the relevant texts are of certain authors, who are tied for the observed environment. The base for continuation of this work is the exploration of Vera Backović and Ivana Spasic, which deals with issues of attachment to a place and local identity, showing in their study the test results of four<sup>4</sup> observed cities, among which is the Novi Pazar. In addition, this research is based on an analysis of primary sources, project documentation and interviews with the author<sup>5</sup> of the solution of city center of Novi Pazar, bibliographic sources, secondary sources and then from the proceedings, but in the first place, on articles in research relevant for the architecture of Novi Pazar and Novi Pazar in general.

In terms of methodology, this paper relies on the synthesis as the basic scientific method, ie, on the productive synthesis, which seeks positioning of Novi Pazar in context of building during the period of Yugoslav modernism, which constructed so, is observed and examined in the function of identity. In order to confirm the attitudes in this paper, as a feedback system, we

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4 The work is carried out a case study of of four cities which covered: Kragujevac, Uzice, Sabac and Novi Pazar, selected according to the parameters of the census of 2011, according to which these cities represents a functional urban areas of national importance. The selection was carried out because of the specificity of cities and the number of inhabitants, as stated Backović and Spasic [3]. In addition to this selection, Vujovic also uses this database of respondents from the four cities for its study on the identity of Belgrade in the context of urban and regional development of Serbia.

5 The first author, architect. Tomislav Milovanovic is available for interview which is interviewed for this research (9.07.2014.) on the subject of solution of the city center in Novi Pazar, while another author, architect Amir Corovic, deceased (1936 - 2009).

have conducted a survey (questionnaire), on the territory of Novi Pazar, by which the we want to gather the opinion of residents about the observed architectural heritage. By comparative analysis of data conducted in this research, with the data obtained in previous studies we can perform the results in order to respond to the research problem.

The work consists of two parts: The first part is the introduction and positioning of architecture and urban planning of Novi Pazar in the context of Yugoslav architectural creativity, and highlighting the specific urban and architectural concepts, as specific examples in this area, while the second section deals with the question of identity of the city, as seen from the point of view of architecture and urbanism. Structurally, the work consists of three parts: 1. The first part, Introduction, which are given area of research, research objectives, basic hypotheses, methods and structure of the work, 2. Part II: Architecture and Urbanism of Yugoslavia and practical analysis of the research topic 3 . The third part, conclude, considering.

## **SOCIO-POLITICAL OPPORTUNITIES OF DEVELOPEMENT OF NOVI PAZAR**

### **Historical and socio-political context**

After the Second World War, in the new social and political conditions came to some important changes of the theory and practice of modern movement in relation to the period between the two world wars. Modern movement became completely dominant direction with a brand new program basis of reconstruction and construction of the new state, which was confirmed at the First Consultation of architects and urbanists FNRJ, which took place from 23 - 25 November 1950 [1].

In the postwar period that followed the end of the war in 1945, as stated by Milan Prosen [5], was “primarily the period in which was necessary to rebuild the demolished architectural fund in the Serbia and Yugoslavia, it was also the moment when it was tried to establish a new conceptual rules that would determine the direction of policy not only social and political but also artistic activity. “ How in Yugoslavia, in the early years of the liberation were operated the groups of architects oriented towards the modern style, as previously was stated by Prosen, the design of new buildings was in many ways related to the achievements of modern architecture. In a way, it was realized “the transferring of form of pre-war modernism in post-war modernism, which marked the architectural production in Serbia and Yugoslavia” [5]. However, since it was necessary to demonstrate the ideology of the new society, modernist effort to reduce all forms to abstract, made this architectural approach inappropriate for presentation of state power and ideology. Just before the Dubrovnik counseling, continuing the process of shaping the theoretical crystallization of Yugoslav architectural expression stands out Neven Šegvić, which states that

“the Yugoslav architectural expression must be characterized by unity and balance of three basic components, functions, forms and structures, because the true architectonical work is born in their unity and dialectical interpenetration “. Placing Yugoslav expression in opposition to the socialist realism of the Soviet model and the functional modernism, Šegvić practically promotes the thesis about the of necessity to establish specificity of the unique Yugoslav architectural expression, whose basis search in vernacular architecture, by not taking on the elements of tradition, but basic concepts, implementing them to a new style, which will become general expression, specific interpretation of the ideological content of of Yugoslav socialist society [1].

In the middle of the sixth decade, when the economic situation improved significantly in the society, the government changed the concept of cultural policy, turning to “ more democratic forms of architecture and urbanism” [6]. This period of social flourishing, is characterized by building the majority of cities in Serbia, and especially by building and development of Novi Pazar, which like most cities has experienced drastic urban transformation due to changed social and ideological premises [7].

### **The development of central zone and plans regulations**

Novi Pazar, the city from the fifteenth century, located on the way to Constantinople, as main connection of Bosnia with the Ottoman Empire, formed as an important trading and crafts center, during its development was transformed into a traditional oriental village with typical residential micro-urban environment and facilities, known as “mahalas” . In the era of the weakening of the Ottoman Empire, Novi Pazar constantly deteriorates in its development, until the “Second World War and the Revolution,” as stated by Amir Corovic in the monography of Novi Pazar (Urbanism of Novi Pazar, in [8]), when experiencing the transformation which significantly influences on the image of the city.

Reshaping Yugoslav cities was mainly based on the models of the modernist, international town planning, which are often in the urban fabric produced a sharp break with the traditional architecture, with some kind of visual uniformity.

However, the “urban revolution” of Novi Pazar, starting from the sixties, got its specific expression initially based on the morphology of the terrain and distinctive cultural heritage (Figure 1 - left), but primarily in “the modernist unorthodox staged conception of urban structure.” [7].

In the postwar period, Novi Pazar with inherited morphology, received the first urban master plan, which was elaborated by Belgrade architect Jozef Kortus, 1956. “This plan, (...), is a synthesis of thought in urban conditions and opportunities of Novi Pazar” [8]. His plan stipulates and defined a circular radial pattern of the city, with the most significant innovation,

the relocation of the city's functional areas. However, this plan has experienced a number of problems, primarily because of excessive movement of population (of the planned 13 thousand, the city is inhabited by 25 thousand, and soon 40 thousand), which led to intense unplanned construction. It was not until 1963, when he founded the Institute for Urbanism, city planning begins to build.



Hotel "Vrbak" - Novi Pazar



"Lučna zgrada" - Novi Pazar

*Figure 1. Novi Pazar, presumably between the two wars - in the upper left (there is no exact year of photographing) Novi Pazar today - up right, the Hotel "Vrbak" - lower left, "the old arched" building - bottom right (Municipal Archives "Ras", Novi Pazar)*

Among the builders of Novi Pazar, there stands out the two architects, Tomislav Milovanovic and Amir Corovic, who, as stated by Popadic, "relying on their own research of the current urban planning practices as well as the interpretation of the architectural heritage of Novi Pazar, and critically reacting to the often stereotyped plans for urban design of Yugoslav cities, (...), they produce a very characteristic urban vision "of new city district", which performs the synthesis of

all public functions in city [7].

According to the detailed urban plans that were made for Novi Pazar, it was envisaged the reprogramming of functional city zones, allowing the habitable zone of individual housing to be displaced outside the borders of the city center, [10] with clear separation by the “demarcation line” (Figure 2) [7], which represents collective housing (See figure 1 to the right, the complex of arched building intended for residential housing). It is meant to be a “landmark in the city which must constitute such an architectural and urban structure whose visual identity overcome former modernist recipes that have been shown to lead to uniformity, serial buildings and visual standardization”, as Popadic quotes [7].



Figure 2. Novi Pazar, “City center district” - the central core of Novi Pazar in 1968.y. Authors T. Milovanovic and A. Corovic (Photos of the scale model. From the archives of the project author) – up, plan of buildings performed over time, as well as segments that had not been implemented by the end - down.

Ultimately, the authors produced a solution that, though unfinished, departs from the usual modernist orthogonal concepts, ie, a solution based on a radial urban matrix scheme, which, bordered by the building with high number of storeys, combines all the basic urban functions with public character (municipalities, courts, bank, ...). These markers in the city center are mostly defined the picture of Novi Pazar, considering that in context of small buildings of two storeys, are appearing as distinct dominant in the area, contributing to the greatest extent to the identity and image of the city of Novi Pazar.

### **THE QUESTION OF THE IDENTITY OF THE CITY**

Speaking about the image of the city which is seen through the eyes of visitors, passers-by, or through the eyes of the inhabitants of a city, we can say that all the occupants of the city are attached to their place of permanent or temporary residence. This confirms the theorists Christian Norberg Schultz, who "In his book *Genius loci*, aptly supplements Heidegger's (Martin Heidegger) definition of habitation and demonstrates the extent to which individual identity results from belonging to a place. He also shows how human beings create objects of identification in the process of building and how they refer to discovery of identity. At the end of the chapter on Prague, Norberg-Schulz formulates an idea that makes it possible to approach the problem of the relationship between architecture and identity directly, without preliminary conceptual definitions (which tend to be extremely complicated in the case of such a vague concept as identity). The author examines the transformations that take place in the city as it adjusts to new functions, including institutional roles. "[12].

In changed social premises of the sixties, as well the seventies and eighties, Novi Pazar is built according to the new concept of the city, gaining a new image, which today represents a significant landmark of the city.

A reciprocal link between the city's inhabitants and buildings that make up the urban environment, on the basis of the preceding paragraph can say many things. The connection of inhabitants to their place of residence is strong, regardless of location. This attitude is confirmed by Vera Backović and Ivana Spasic, who in the study of attachment of residents to a place of residence, invent motives or essential features by which people in those observed communities are identified. They cite, quoting Vujovic, that "the identity of the city, just like any other identity can be seen from the outside, like a vision about it which someone have, but also from the inside, subjectively, as a kind of self-consciousness of their inhabitants" [3], based on which they have carried out their research from the aspect of the city's identity, through the perception of those who live in it. According to the survey, Novi Pazar was seen as a traditionalist (traditional) environment with cultural and historical monuments, cultural customs and mentality of the

population as their basic features, according to which the residents of Novi Pazar are identified. Although the goal of this research was to find a connection with the place of residence, ie. to declare themselves through surveys and interviews about the model of identification, an important aspect left absent, which is covered by this study, and which largely complements the previous study of those two authors. This aspect refers to the period architecture of the sixties onwards, which serves as the city's identity.

Male 59.8%			Female 40,2%	
City 79.3%			Country 12%	Suburbs 8.7%
Short 4.3%	Hourly 18.5%	Few hours 41.3%	Whole day 35.9%	
15-18 y.o. – 7.6%	19-30 y.o. – 78.3%		31-45 y.o. – 8.7%	46-65 y.o. – 5.4%

*Figure 3 – Chart of structure of examined participants*

In a survey conducted during the previous period, where 460 respondents have participated. In approximately half-relation (male / female: 55.8% / 40.2%), respondents were mostly residents of the central zone of the city (78.3%), staying / spending their time to the fullest extent throughout the day in the town or city center. (city center: 53.3%). Age structure shows a large number of younger people who responded to the questionnaire, age span of 19 - 30 years (78.3%), while the number of elderly is very small (31 to 45 - 8.7%, 46 to 65 - 5.4%, over the age of 65 - 0%).

In the context such is Novi Pazar, one must ask the question: What is the first association of the city ?, in order to obtain the first reactions from the fellow citizens, seeking to first contextualization of the problem. Of course, due to the large number of possible associations, the survey is limited to few possible options, which corresponds to that situation situation. The possible responses are related to the built environment, as well as the cultural, customary, and mental characteristics of the population. The greatest emphasis in the responses was placed on traditional food and drink, as well as places of worship, while the architecture of buildings of the city center is at a low scale.

In a further iteration of the survey, it was necessary to choose the answer that best describes Novi Pazar as a built environment, where respondents in a very large percentage could describe their community to others. To the question: Describe your city to others, even 53.3% of respondents said that Novi Pazar is, “a city with a mixed-built facilities (small houses, apartment buildings, towers and skyscrapers) with narrow streets and town centers.” [13] The aim of this question was to indicate the importance of architecture in creating the identity of

their city.

This transition from the broader picture is caused to the respondent, despite of similar choices, as it was the question about the association of the city, to choose the answers related to the built environment and architecture of the buildings as a symbol of the city, where the most them choose the architecture of cultural and historical monuments (40.2%), rather than the architecture of buildings of the city center (8.7%), which represent the modernist legacy in the city, as their primary option. In this regard, respondents were asked about the city symbol. Even 72.5% of citizens believe that the city has its own symbol, where for the verifying of thinking about the symbol of the city, they have offered exclusively answers related to the built environment and facilities. The table gives an overview of answers, as well as decision to choose them. Respondents could give more than one answer, and therefore the table gives a summary of complete responses.

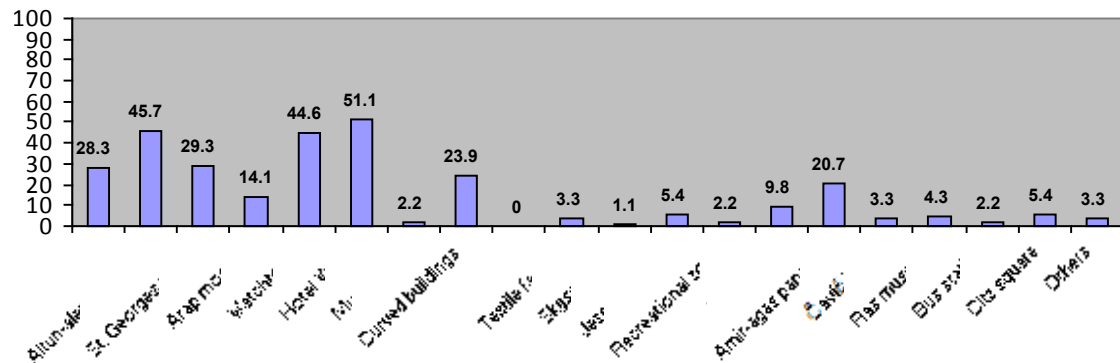


Figure 4 – List of city symbols with percents of opinion

An interesting fact from the survey, is the high percentage of respondents who believe that Hotel Vrbak (51.1%) should be the symbol of the city or that it is already, which is uncommon in the context of current practice. After that are objects of oriental heritage, specifically City Watchtower (44.6%) and Altun-alem mosque (45.7%). It is followed by the sacral architecture of the monasteries. It is also unusual the fact that Curved buildings drawn, some attention, for which there is the odious opinion among the population, but the survey responses show that even 23.9% of respondents believe that they should be the symbol of the city. Other listed buildings and parts of the city are occupy a small percentage of interest.

This all shows that the architectural heritage is not left out of the awareness of citizens, which further confirms 56% of respondents who believe that the architectural heritage is important for the image of the city.

Novi Pazar contains an important architectural heritage, which, each from its own period (oriental, socialist, modernist, the legacy of the transition period) has left a significant mark on the image of the city, whether in architecture or urban planning. Respondents were asked about the presence of said architectural heritage, to whom pleaded so that they find that the Oriental heritage is the most prevalent, followed by modernist, while for the socialist there exists a dilemma and uncertainty. The legacy of the transition period is considered unimportant, given that a large percentage of the respondents said it was not present. These results generally show a clear picture where according it is evident that the citizens of Novi Pazar are well acquainted for their city, and that have an idea about about the structure of the city as a whole.

What is important for this study, is architecture and urban planning of the city center, which has brought significant changes in the functioning of the city, as well as the way of life in the city. The solution of the city center in 1968. is made by local architects (Tomislav Milovanovic and Amir Corovic), as 48.4% of respondents know about them or that even 49.5% of respondents do not know. As it stated in the previous section, Novi Pazar, described as oriental communities, had its image and identity, which is largely canceled and amended by the drafting and implementation of the solution for the central area of the city. In this regard, respondents were asked the question of the quality of life in the central city area, where the vast majority (about 51%) said that level of quality is high, which in next iteration, with the question: Do you think that the city center of Novi Pazar, if it was completed as an idea, would affected the greater level of awareness of the city, was confirmed, given that approximately 71.8% of respondents believe that it affects the image and identity of the city of Novi Pazar.

## CONCLUSION

Novi Pazar as a city with strong modernist heritage in the the central city zone has a specific image of the city, which is generally not recognized by their fellow citizens, but also beyond. This view is supported by research conducted during this study in order to demonstrate the importance of the architectural heritage of modernism. According to the respondents, the main conclusion is that the citizens of Novi Pazar are identified mostly by their cultural patterns, historical heritage of religious architecture primarily. The survey shows that citizens are aware of the existence of the modernist architectural heritage, but even though the the daily life of the city adjusts the matrix resulting over this period, respondents do not identify with objects that are typical for the central city zone. The characteristic architecture of the hotel Vrbak, arched

buildings, the buildings of the Court, the Bank, serves as an urban rappers, meeting places, waiting points, but have no function of identity and belonging. Possible reasons are lack of knowledge of the history of the city development, lack of awareness about the factors that led to the transformation of the image of the city that is still active, or even a general lack of interest. What is an additional problem for the better and more reasonably drawing of conclusions is expressed in percentage of the young population of respondents (78.3% of 19 - 30 years) who have not lived during the heyday of of Novi Pazar, and it is possible that they do not have a real system of values in reasoning the importance of architectural heritage of this period. So this study could gain in weight, it is necessary to conduct a survey in the the wider circles of citizens, with the aim of collecting opinions from the older population, who inherited built legacy of modernist Novi Pazar. Also, it is necessary to conduct a survey in transformed and expanded form further, beyond the borders of of Novi Pazar, which is necessary to point out the existence of a characteristic architectural heritage of the city, and then to check the general opinion in this way.

In any case, because of the presence and action of on the citizens of of Novi Pazar, their habits and overall systems of functioning it can be argued that despite the rejection of expressed architecture and urban concepts from the period Yugoslav modernism, which are the subject of this paper, they represent a strong an element that performs the function of the identity of a city.

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