HAMAMS IN MONTENEGRO AS AN AUTHENTIC ARCHITECTURAL FORM OF ORIENTAL CULTURE: TRANSFORMATIONS AND ROLE IN THE CONTEMPORARY URBAN CONTEXT ON THE EXAMPLE OF THREE EXISTING HAMAMS

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ABSTRACT

Hamams as a living cultural and architectural heritage of decades of Ottoman rule in the Balkans, testify about the culture and ingrained habits of residents who were under the influence of oriental civilization, but also, about a very complex architectural model of monumental characteristics. Hamam, as a symbol of ritual attitude towards water - Islamic cult of „ purification ", over time, it has adapted to existing traditional elements, and as such has survived for centuries as a social medium and city landmark. This research aims to map the remaining hammams in the territory of Montenegro, and to explore their cultural and functional significance in socio-spatial and cultural contexts of the time, but also to explore their significantly modified, existing position and potential in today's context.

An important aspect of the research is focused on the specificity of public bathrooms, as well as architectural and functional entity that has imposed a certain standard of living, but also about how they are constructed and accepted in Montenegro, which is determined and their further destiny. The socio-cultural context in which they originated is very important, which will be analyzed on the examples of the three remaining hamams: Ali Pasha hamam at the Pasha mosque near Pristan in Ulcinj; The Hammam in Old Bar was partially reconstructed after the 1979 earthquake, and the largest of them; Turkish Bath - Banja in Podgorica, which still exist today as important cultural and historical landmarks of the city. The ultimate goal of this paper is directed towards the potential protection of hamams as an important segment of oriental cultural and historical heritage in Montenegro, as well as their possible adaptation to existing or new contents.

KEYWORDS _ *Hamams, cultural heritage, oriental culture, Ottoman influence, Montenegrin context, decontextualization*

INTRODUCTION

Looking at the city as a continuity of changes, in this paper we will going to attempt to identify the problem of hammam transformation, as authentic architectural forms of oriental culture, their existing status and potential in the contemporary context of the city. Starting from the fact that hammams represent a valuable segment of Montenegro's cultural heritage, which survived the turbulent historical stages, it is necessary to analyze the cultural-historical and social context in which they incurred. The need for the area bounded by the limits of today's Montenegro where live predominantly Orthodox population exposed to specific and fundamental research, in order to create the image of influence of Ottoman civilization in the architecture of Montenegro in the period from the fifteenth to the beginning of the twentieth century, served as the starting point of this research, which is specialized for status of the hamam as an important cultural heritage. In territorial and historical terms, Montenegro is a recipient of the influences of different cultures that are located in the immediate environment, but also of all those who have exerted influence in the past, and in that sense, the breakthrough that the Ottoman civilization has made on our soil has resulted in a layering in the culture of the community, inextricably linked to Oriental sources. Islam in this region was not only a new religion, but a religion that regulates the way of life and behavior of their followers, causing profound changes to the material, and the spirits aspect of the life of the faithfuls (Pelidija, 2014: 33).

Focus of the research are the remaining three hamams on the territory of Montenegro, public Turkish baths created in response to the ritualistic ways to use water in Islam, which determined that public baths be active factors of society, on religious but also on a social basis. Universalism of Islam, which is present in the entire life of the people, public and private, i.e. the most direct connection of religion and secular life, can be seen as the starting point of deep penetration and permanent characteristics of regions whose population belonged to the corpus of Islamic believers (Kujović, 2008:8). According to Quran, water willing was the largest form of patronage, therefore all Ottoman cities had a hamam and decorated fountains built by the sultans or wealthy citizens. This kind of facilities with oriental characteristics, was transferred to our region after the form was developed and standardized in predominantly Islamic countries, and as such it is in the original, or partly transformed, is survived until today.

One of the aims of this research is to present the cultural aspects of heritage and to analyze the value system that has enabled these objects, in combination with established traditional elements, to survive for centuries as social media and important actors in society. Collecting data on the remaining hamams in Montenegro, and their categorization, are of great importance, not only for the purpose of general information, but as a basis for possible preservation of cultural heritage and values of architecture making the narrative history of a people. During the research, the case study method of the three remaining hammams was used, as well as the historical method and comprehensive analysis of architectural features, as well as the position of the hammams in relation to the sequence of events that led to the development but also the degradation of the hammam, as an important element of the cultural identity of Montenegrin cities.

Reflections of urban transformations on the position of the hammams in Montenegro

The period of occupation of the Balkans by the Ottoman Empire, which lasted for almost five centuries, deeply integrated Islamic culture into existing spatial structures, leaving not only material traces in the form of objects, but spiritual changes in the culture and behavior of the local population. How to spread the Ottoman rule, so the conquered territories has been a major social, economic, cultural and civilizational changes (Pelidija, E. 2014: 9). Thus were created new cities on important geo-strategic locations and in existing structures came to change to the extent that the population was ready to accept the new government and religion. Over time, the existing spatial structures, which did not show a high degree of urbanity, integrated with the new principle of urban planning, creating a new

identity discourse of the Oriental - Islamic city. Bazaar represented the central part of the city with its accompanying sacral and profane objects, within which hamam was often found as an important part of everyday life. In the Balkan, hammams were built by the will of the waqf, or prominent members of society who built religious, educational, and humanitarian structures to save their souls. The cult of water and the taking care of the hygiene body prescribed in Quran provided high standards in the Ottoman cities of the Balkans, in relation to Europe for the period from the XV to the beginning of the XX century, and the adoption of such a ritual through respect Islamic values, baths receive significant role in the function of the city.

Accordingly, the research topic focuses on the issue of tradition, architectural heritage and cultural memory of a city, in the context of the ongoing urban transformations of Montenegrin cities. Not taking the hermetic view of history and historical heritage as dominant, and considering the needs of the cities for its development and expansion, the question is how to integrate the concept of the hammam into the contemporary context of the city, transforming its original function and role, and that they remain based on the preservation of compositional and artistic qualities, which represent the sedimentation of cultural and historical flows in the past.

Montenegrin town went through a numerous of transformations during its historical development, and each of these phases has influenced the status of cultural heritage from the Ottoman period. The first significant cause of the destruction of the hammams, as very important architectural form of the social life of the city, occurred when the Ottoman authorities withdrew from these territories, when a new political and social order came into force. New circumstances change in political regime, as well as former current culture, caused the dominance of the Christian religion and Christian population, as well as a new way of life in the cities, which led to great cultural and social changes that are reflected in the concept of the traditional use of the hammam. The dramatic historical events that followed the fall of centuries-old Ottoman rule, have largely devastated and altered the original functions of Islamic architecture, thereby damaging many hammams on Montenegrin theritory. The public baths were in some way a symbol of the former Ottoman and Islamic identity, and many were destroyed because of the negation and paving of this part of history, while a small part of them still remained as an authentic cultural heritage. *The second cause* of the destruction of this characteristic architectural form of Ottoman culture and the decontextualization of the old city center and associated architectural works from the Ottoman period is the phase of the modernist - *'functional city',* which makes a radical departure from historicism, having a direct impact on the break in continuity of that city. The Hegelian concept of historical determinism in a very clear manner indicates that art and architecture can only fulfill their historical goals by turning back to tradition, which was a widely accepted view in the early twentieth century. The new vision and principles of the 'functional city' have led to the break with the historic city center, which is becoming a place of social marginality and oblivion, which resulted in devastating trend of all those historically valuable objects, who have undergone some form of transformation, changing their original form and function. When it comes to hamams, a mitigating factor in this process is the fact that none of these facilities did not have the status of protected property, and their destruction was legally legitimized.

In this regard, exploring the remains of Islamic architecture in Montenegrin cities, which has survived the influence of the times, numerous changes of government and political regimes, as well as the extremely careless attitude of relevant institutions towards important building of historical significance, hammams fall into the category of endangered buildings, both in terms of written information, as well as in the preservation of the material form. Mosques, as the most important religious buildings, had the highest level of protection when it comes to conservation, however, the largest number of hammams, although they were within their complexes have not managed to avoid destruction. At such a situation encountered in Pljevlja, in the context of complex Hussein Pasha mosque, which has undergone several reconstructions, hammam today does not exist, and is mentioned in the meager traces. In the late Bihor Radulici valley at the end of the seventeenth and the beginning of the eighteenth century, Haidar Pasha Selim has built his saray, hammam, mosque

and turbe. Unfortunately, this Hajdar-Pasha mosque, which was one of the monumental buildings, was set on fire in World War II and today there are only the remains of its walls, minarets and turbets (Kujović, 2008). When we talk about the rest of the north of

Montenegro, the situation is the same, the existence of the hamam is possible, but without concrete confirmation or material evidence. Niksic, as a city that has long been under Ottoman rule, carries a hammam in pale memories of their natives, but the traces of its existence end there. The coastal cities had a slightly different course of their history, with most coastal cities managing to preserve their autonomy, and their original characteristics, due to the very short period of Ottoman rule in the area. However, although under the Ottoman rule they mostly retained their cultural and architectural heritage, part of the towns of the Montenegrin coast (Bar, Ulcinj), they were still largely formed during the Turkish rule. Ottoman influences have persisted for the longest time in these parts of Montenegro, which may be one of the reasons why two hamams are best preserved in this area, one in Ulcinj, one in Bar, which can validly testify to this type of tradition in our area, and serve as a comparative model of a modest lifestyle in Montenegro, as opposed to the wealthy hammams in Istanbul.

In this regard, the remaining three hamams will be explored below, in order to estimate their historical cycle from the beginning until today, which ultimately aims at re-examining their current status and potential in the contemporary Montenegrin urban context. The preservation of cultural heritage in general, and not only of Islamic heritage, arises as a problem of current management of cultural property, which legitimizes the degradation of a cultural area of exceptional national importance. Therefore, the first step is just identifying the current situation and potential of these facilities, and focusing on methods to preserve and protect the Ottoman cultural heritage in Montenegro, in combination with the methods of rehabilitation, all with the aim of building a network of important Islamic monuments and sites in the Balkans (Pelidija, 2014: 35). Also, with the understanding that the concept of Turkish bathrooms in Montenegro has no perspective to come to life in its original form, except as a tourist attraction, because of the very ethnic items that never fully embraced traditional rituals that accompanied the Islamic population, it is necessary to analyze the possibilities of their contemporary interpretation, in order to promote the value of a culture, and of a specific architectural entity, as a prevailing factor for the further conservation or transformation of existing hamams. In this regard, the concept of „living heritage"[1] is recommended as a conservation model because variability indicates that the urban 'tissue' is alive. The approach focuses on the connection between communities with cultural heritage in continuity, taking tangible and intangible heritage as a unity, within the framework of continuity, with each new generation has the task to review and renew the inherited values of the past, and reinterprets them reflecting the concept of cultural diversity. Accordingly „a living heritage" is not only taking care of the physical structure, more comprehensive treatment of c ultural property in order to valorize it as an identity marker city.

Ali Pasha hamam at the pasha mosque near Pristan in Ulcinj

Ulcinj, because of its geomorphological position and orientation towards the sea, was strategically very important city in Montenegro during the Ottoman regime, and as evidenced by the large number of historical monuments from that period, including Ali Pasha Hamam, as part of a complex of Ali Pasha's Mosque (Figure 1), one of the six mosques located in this city. Ali Pasha mosque, consisting of open porch supported on four pillars, rectangular area of mosque and 16 meters high minaret, which today has the status of an immovable cultural property, with Ali Pasha Hamam in its complex. It is believed that was built by residents on behalf of the Kilic Ali Pasha in 1719, as a segment of the complex, in the vicinity of which his house is located, which is today protected as a cultural heritage (Malbaša, 2004:

[1] The use of the term *living heritage* is becoming increasingly popular within the discourse of heritage, which is based on continuity and change as the dominant concept of relation to heritage. Recently, especially after the 2005 Convention, this topic has been used to identify the heritage characterized by the concept of "continuity"; but also the continuity of community connections. While ICCROM implemented the Living Heritage Sites program, UNESCO adopted the 2003 Convention on the Safeguarding of the Intangible Cultural Heritage (ICH), both of which promote the concept of a living - changing tradition. (Gamini Wijesuriya, ICCROM).

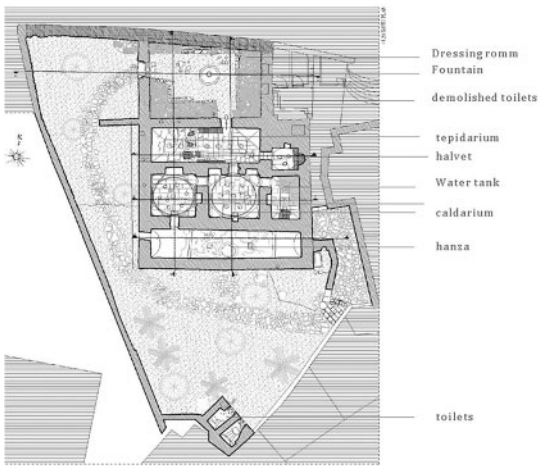
98), although it is completely devastated. There is some discrepancy in the literature on the year of the Pasha's mosque and hammam construction. According to some sources, the mosque is dedicated to the legendary Kapudan-pasha, the conqueror of Ulcinj, Ali-pasha Kilic (Uludz Aliya), while as the builder of the hammam in 1743. mentions the Yusuf-pasha of Skadar (Malbaša, 2016:98). According to other sources, the construction is related to the same legator who built the hammam and faucet in 1719: "It opened with happiness and progress for the people, for a long time," it says on the mosque wall. Hammam with the mosque is located at the suburbs of the Old Town, and the whole complex is called the harem, and is composed of a mosque, on its west side hamam and on its eastern turbe. Plan of hammams and surrounding yard (ZZSK SR Crne Gore, Projekat rekonstrukcije TIKA- Opšta dokumentacija, Cetinje, 2016: 59) site, which give it special ambient and urban value (Figure 2).





Figure 1: Wider location of Ali Pasha Hamam in Ulcinj (http://213.149.105.122/geoportal/visiosviewer/mapviewer.page); **Figure 2:** Eastern side of the hammam in new urban context, street view (photo by D. Komatina, 2020)

This freer distribution of facilities, which is not symmetrical and regular, is a consequence of the conditions of the Figure 3. Ali Pasha Hamam belongs to the developed type of 'single' hamam (Saglamma, 2013:19), which is consist of two distinctly separate parts. Older part consist of a group of rooms in the basic function of hamam, such as kapaluk, mejdan and halvat (Figure 3). The second part consists of an entrance hall-fountain - shadrvan, dimension 7.5m x 6.5m, which is today without the roof cladding (Figure 4, 7). Originally, this place was longer, but there were changes following the route of the Budo Tomovic road passing by the hammam. Entering into hamam (the preparation room, then the rest after the bath, the massage room, and finally the bathing) is from shadirvan.



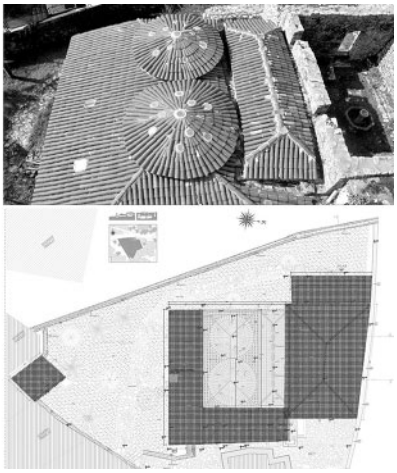


Figure 3: Plan of hammams and surrounding yard (ZZSK SR Montenegro Project of reconstruction TIKA, Cetinje, 2016: 59), **Figure 4:** Rooftop plan of reconstruction (ZZSK SR Montenegro Project of reconstruction TIKA, Cetinje, 2016: 55)

There was also a toilet, a premises for fireboxes and a water tank. All premises, are warmed through the floor that was placed on the piles of bricks – hanza , with a hypocaust system as the Romans (Figure 3). Ceramic pipes for smoke extraction and wall heating are installed in the walls. Although proportionally small in size, all premises have a dome or vault (ZZSK SR MN, 2016:99). Over the area of kapaluk and halvet standing dome above the shallow drum, with the transfer of loads over pendentives. Other areas are covered with barrel vault. Hamam is built of stone and the entire complex is enclosed by a stone wall (Figure 4). Hammam was damaged during a powerful earthquake that occurred in 1979. on the territory of Ulcinj municipality, after which it was partially rehabilitated and recovered (Malbaša, 2004). An important project of reconstruction of the hamam, that enabled it to be in such good shape today, occured in 2016, signed by the Protocol on Cooperation between the Organization of TIKA, the Directorate for the Protection of Cultural Property of the Ministry of Culture of Montenegro, the Municipality of Ulcinj and the Islamic Community Center in Ulcinj. During the reconstruction, the accent is put on the original information, which are supported by accurate measurements and analogies (Figure 5), but also with a few very degrading interventions, such as new toilets outside the hammam.

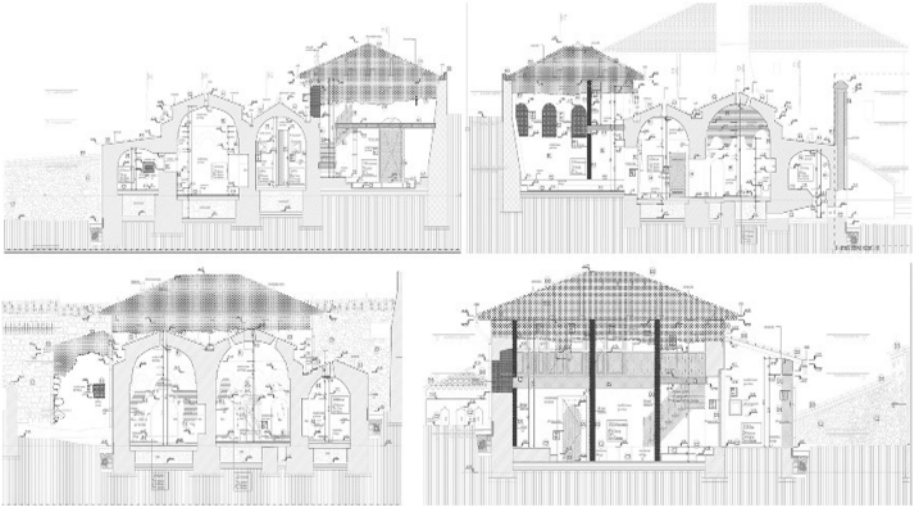


Figure 5: Longitudinal sections /east and west side); Cross section through vestibile with a shadrvan and caldarium (ZZSK SR Montenegro Project of reconstruction TIKA, Cetinje, 2016: 56-61)

Several interventions were carried out, starting with the north side of the building, which was damaged as a result of the enlargement of the street Budo Tomović. On the front of the western part of the building are the remains of a partially demolished wall, leaning against the right corner of the dressing room. The shape of the existing final stone level, indicates the fact that the existing wall is also completed in this line, as an integral part of the hall (ZZSK SR MN. 2016:106). Due to the construction of the retaining construction wall for the needs of tangent road, the dressing room is damaged and cut down. Reconstruction was carried out on the wall with openings, which was extended to the south due to forming the premises. The holes in the dressing room walls give information about the existence of wooden beams, their dimensions and the floor height defined by the position of these holes in the wall. On the west side of the tepidarium (Figure 6), where there is a difference in the level of the substrate, and where there is an opening on the facade for ventilation, two toilets have been taken as a starting point for the construction of which have been confirmed by comparison with similar hamams in the region. After the measurements were made, the closed windows were opened and the parts of the building damaged during the course were repaired. The domes are plastered and the openings (“elephant eyes”) on the outside are closed with glass shutters (Figure 6). The

architectural plans of all premises were kept in authentic form (Figure 7)**.** It is envisaged to construct a roof with wooden structure in relation to the existing positions. The roof over the dressing room and eaves were remodeled, and connected to the rest of the roof structure as a whole. A chimney that once existed was added analogously to the part of the water heating tank.





Figure 6: Interior view (halvati, tepidarium and dome with elephanmt eye) (photo by D. Komatina, 2020), **Figure 7:** Shadrwan and Hanza of a mosque in the background (photo by D. Komatina, 2020)

THE HAMMAM IN OLD BAR

Turks conquered the Bar in 1571, and kept it until 1878 after the Berlin Congress, and this historical data indicates a very significant period in which the Ottomans developed city, and the testimony of that time remains in preserved remains within the Old City of Bar. One of the most important buildings from that period is Bar hammam, although it is not historically related to the exact date of construction, it is considered to have been built during the period of the Ottoman rule in Montenegro in the second half of the eighteenth century. That water is one of the necessary elements of Islamic culture is indicated by the fact that the Ottoman authorities built a water supply system in the seventeenth century, as well as an aqueduct that brought water from a distance of almost 3 km from the city.

The Turkish hammam had a very important role in the function of the then city, as evidenced by their urban disposition, in which the hammam leaned against the then significant and busy street within the city walls (Figure 8).





Figure 8: Wider hammam location in Old Town of (http://213.149.105.122/geoportal/visiosviewer/mapviewer.page)

It was made according to the wellknown ancient system, which consisted of the apoditerium (a place for pre-bath preparation), a *hypocaust* (sauna and bath area), and a prefurnium (a place for water heating) (Zagarčanin, 2008: 73)(**Figure 9**). Its frame dimensions are 10m x 17m, h = 12m. There was a toilet in the west room, while the first room was a sort of dressing room with niches under the sitting benches.

The construction was done with broken and pressed stone. Under the stone slab floor is a hypocaust preserved from a series of lower columns between which warm air circulated. Ceramic pipes supplied the area with hot and cold water, which circulated along the walls. The hall was vaulted by a semi-arched vault with openings for light and ventilation. The covering was done with a tile embedded in the plaster (Bošković, 2013: 52). Both in the dome and in the vaults, there are smaller openings that were used for lighting and ventilation (Figure 9, 10).

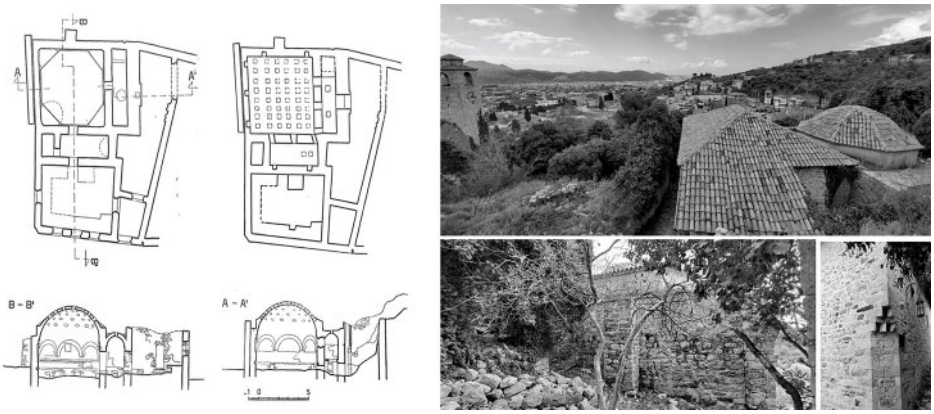


Figure 9: Ground floor of the hammam and a display of the underfloor heating system; Longitudinal and cross section plan of hammam (Bošković, 2013: 51), **Figure 10:** Panoramic view of the hammams in the Old Bar (photo by D. Komatina. 2020),

The heating was done via a stove that was placed under the water pool on the east side of the square bathing area. A chimney that extracted steam and smoke from the whole system, made of roughly pressed quadrants of greenish sandy shale, and of the same material, was made the arch. The walls were made from the outside of a broken and roughly finer piece of stone, though quite irregularly and with a lot of plaster (Bošković, 2013: 52). The southern area of the building is interesting because of its very large window openings, bridged by segmental arches on the culvert, whose recesses are plastered. Similarly vaulted are and doors. The southwestern part of the building is cut, and above the notch are seen ejected zigzags, which transitions from the oblique part to the corner (Bošković, 2013:52), made of quilted white and black limestone quadrants. This hamam was also damaged during the 1979 earthquake, when it suffered significant damage, but it is important that

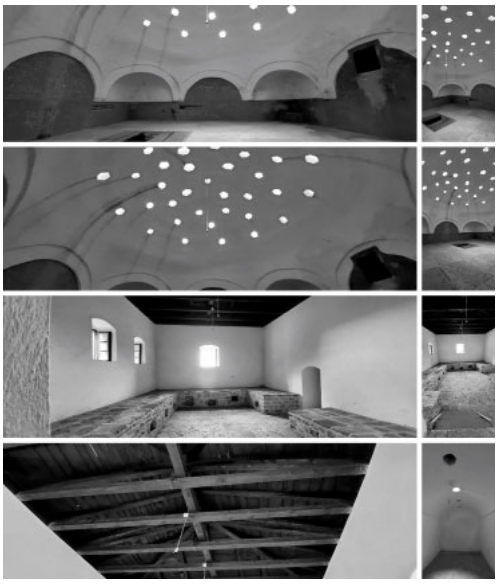


Figure 11: Interior view and the main square area is covered by a domeon the tromps with „elephant eye" (photo by D. Komatina, 2020)

the dome remained preserved in its original form.After the earthquake, the hammams and a large number of structures within the Old Town, which as a whole has the status of a cultural property, were rehabilitated. This allowed the hammam to be in a highly preserved state today, open to the public as a tourist attraction of the Old City of Bar (**Figure 11**).

Precise information about the reconstruction were not known. The floors are covered with stone slabs, the roof is made of tiles, the openings of wooden frames with glass. The façade wall was reconstructed in an authentic irregular stone style.

TURKISH BATH - BANJA IN PODGORICA

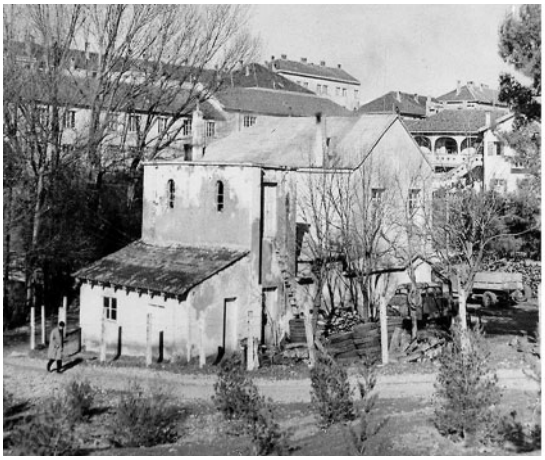
The site of the famous Turkish bath in Podgorica, known as Banja, is located on the left side of the Ribnica River, near the city center (Figure 12). It represents the architectural heritage of the Ottoman rule, but is also one of the few objects that destroyed it in World War II, which largely determined its current status. There is no written information about the original hamam located on this site. Historical traces begin with the reconstruction of this old hammam into a modern Turkish bath, which was opened to the public on March 16, 1926. as evidenced by the notice in the Daily newspapers in Montenegro.





Figure 12: Location of Turkish Bath - Bookstore Karver (http://213.149.105.122/geoportal/visiosviewer/mapviewer.page), **Figure 13:** Hamam and Mill before demolishing the dome, 1933 Institute for the Protection of Cultural Monuments of Montenegro

The information provided in this brief notice provides us with an insight into the responsible persons who influenced this reconstruction. However, information about the architect or builder is unknown([3]). Facility is designed in two one-storey architectural units of different bases, interconnected by the third ground floor (Mrvaljević, Čukić, Radunović, Radović, 2011). The sophisticated architecture was dominated by three domes combined with gabled roofs (Figure 13). As a result of the bombing of Podgorica 1944, two domes were replaced with four-sided roofs, until reconstruction in 1999 (Figure 14). The biggest transformation this hammam has been able to survive is the alteration of the roof construction due to the building of the bridge at that location. How much was the city's future in focus ahead of the city's past in the 'functional city' period, indicates that the Banja during the period of the city's expansion, with the new traffic dispositions, underwent a completely architectural transformation with the new layout of the roads. With the abolition of the dome, which was a nuisance routing new roads, its original role, position within the city, but also its functions are completely changed.Namely, the new bridge that connects the two banks of the River Ribnica, was planned just above the building of the former hammam, and instead of demolishing the building, the architects decided to remove the roof structure that did not fit them in height and to build a bridge on the building itself. Project documentation for the reconstruction of the hammam, as well as the landscaping around the hammam, was made in 1999 by the project organization of the Faculty of Civil Engineering of University of Montenegro (Figure 15).



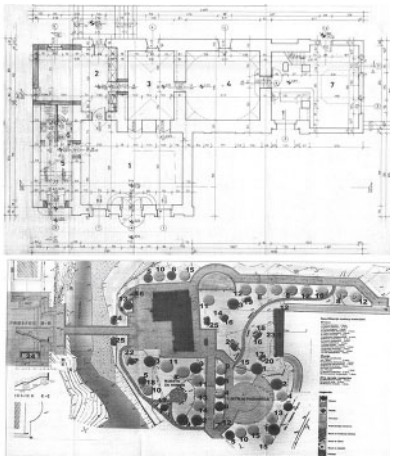


Figure 14: Hamam after renovation in the late 50's, early 60's (Private archive from: Anesa Dervanović), **Figure 15:** Ground floor plan and landscaping plan reconstruction in 1999 (Private archive D.Vuksanović)

With this project, the former hammam gets a whole new look and atmosphere, positioned under the still unnamed bridge on Ribnica. Landscaping included the construction of an outside amphitheater, a pedestrian crossing over Ribnica, paving in front of the building, access from the main road and a walking area with benches along Ribnica (Figure 15). The front façade is embellished with elongated triangular profiles above the central entrance and two circularly shaped windows on the upper side (Mrvaljević, Čukić, Radunović, Radović, 2011). The property has undergone several changes since the original function was canceled, from the "Risto Stijovic" Gallery in the 1970s, the Cultural Art Society "Stanko Dragojevic", to the present Karver Bookstore, while the rest of the building's surface is occupied by coffee and multifunctional area in the upper floor of the building. All this points to the fact that the partial preservation of the hammam during history but also its position with respect to the urban structure of the city, allowed the building survives to this day in those functions which occurred as the needs of the city and its inhabitants. In this sense, Podgorica's hamam is today a cult place of the city, under the bridge, and an important marker of the city's cultural map (Figure 16).



Figure 16: Hamam today (photo by E. Alihodžić Jašarović, 2020)

CONCLUSIONS

Considering that the definition of a city is synonymous with a continuous process, it imposes a continuity of development in harmony with the historical situation, as an imperative in the genesis of the city. The city's past should be a preparation for entering the future, and the best way is to preserve the architectural, cultural and memory values of the city. Starting with the view that hamam

as an authentic product of a culture symbolizes the originality of architecture, which represents the accumulation of all that makes the *genius loci* and *the zeitgeist* in which they are incurred, in this sense it is necessary to build their future on the permanent preservation and protection of this kind of cultural and historical heritage. Preserved physical structures thus confirm urban historicity and testify to the existence of earlier cultures.

For this reason, the purpose of this research is twofold, and in addition to mapping the remaining Ottoman-era hamams in the territory of Montenegro, it includes identifying their existing status and status in today's urban context, but also analyzing potentials for the protection and valorisation of objects as a cultural property by principles *'living heritage'.* Although most of the hamams during the turbulent historical events on the territory of Montenegro have been destroyed or have undergone significant conversion and devastation, their significance is undeniable, and they need to be protected in order to make their architectural value an integral part of their identity and cultural - tourist offer of the modern Montenegrin city. The importance of Turkish baths is not only in the historical values that testify to the presence of one culture and one people in the area, but also in a very authentic building system, constructive techniques and methods of heating and cooling, but also specific lighting.

Also, their importance lies in the fact that they have survived changing functions and adapting to the new needs of people and cities over time, as witnessed by completely different three scenarios of mapped and processed hamams. In this sense, hamams are becoming a kind of example of intercultural communication, which can become one of the important points on the map of cultural tourism of Montenegro.

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Abbreviations

- TIKA – Turkish Agency for Cooperation and Coordination
- ZZSK SR MN – Institute for the Protection of Cultural Monuments of the Federal Republic of Montenegro

Captions of visual material

- **Figure 1.** Wider location of Ali Pasha Hamam in Ulcinj (http://213.149.105.122/geoportal/visiosviewer/mapviewer.page)
- **Figure 2.** Eastern side of the hammam in new urban context, street view (photo by D. Komatina, 2020)
- **Figure 3.** Plan of hammams and surrounding yard (ZZSK SR Montenegro, *Project of reconstruction TIKA,* Cetinje, 2016: 59)
- **Figure 4.** Rooftop plan of reconstruction (ZZSK SR Montenegro, *Project of reconstruction TIKA,* Cetinje, 2016: 55)
- **Figure 5.** Longitudinal sections /east and west side); Cross section through vestibile with a shadrvan and caldarium (ZZSK SR Montenegro, *Project of reconstruction TIKA,* Cetinje, 2016: 56-61)
- **Figure 6.** Interior view (halvati , tepidarium and dome with „elephant eye") (photo by D. Komatina, 2020)
- **Figure 7.** Shadrwan and Hanza of a mosque in the background (photo by D.Komatina, 2020)
- **Figure 8.** Wider hammam location in Old Town of (http://213.149.105.122/geoportal/visiosviewer/mapviewer.page)
- **Figure 9.** Ground floor of the hammam and a display of the underfloor heating system; Longitudinal and cross section plan of hammam (Bošković, 2013: 51)
- **Figure 10.** Interior view and the main square area is covered by a dome on the tromps with „elephant eye" (photo by D. Komatina, 2020)
- **Figure 11.** Panoramic view of the hammams in the Old Bar (photo by D. Komatina. 2020)
- **Figure 12.** Location of Turkish Bath - Bookstore Karver (http://213.149.105.122/geoportal/visiosviewer/mapviewer.page)
- **Figure 13.** Hamam and Mill before demolishing the dome, 1933 (Institute for the Protection of Cultural Monuments of Montenegro)
- **Figure 14.** Hamam after renovation in the late 50's, early 60's (Institute for the Protection of Cultural Monuments of Montenegro)
- **Figure 15.** Ground floor plan and landscaping plan- reconstruction in 1999 (Institute for the Protection of Cultural Monuments of Montenegro)
- **Figure 16.** Hamam today (photo by E. Alihodžić Jašarović, 2020)