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COMPLEX URBARCHITECTONIC STRUCTURES OF PRIŠTINA AND NOVI PAZAR CITIES

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Contemporary urban development has changed the traditional cities all over the world. In our region, the typical Balkan cities of oriental origin, structure and outlook were almost totally transformed in the second half of the 20th century. Modern movement brought new models of urban organization, different communication concepts and a variety of concepts of modern buildings. Among others, the idea of complex urbarchitectonic structures in urban tissue spread under specific influences and models. After a short review of modern urban development and the idea of complex urban structures, this paper explores urban transformation of less researched cities such as Priština and Novi Pazar. The focus is on the phenomenon of complex urbarchitectonic structures built in related cities in a short period from 1969-1989.

Four complex urbarchitectonic structures will be presented: Kičma and complex in JNA Street in Priština and Lučne buildings and Jezero buildings in Novi Pazar.

***Key words:** Priština, Novi Pazar, complex urbarchitectonic structure.*

INTRODUCTION: MODERN MOVEMENT IN URBAN DEVELOPMENT - THE IDEA OF COMPLEX URBARCHITECTONIC STRUCTURES

Modern movement in urban development of European cities was the result of the many urban problems in the late 19th and early 20th centuries. Industrial revolution and industrialization caused sudden urbanization of existing cities and resulted in massive building density inside existing traditional cities and extensive growth of suburbs. Overpopulation and dense construction caused traffic congestion, very poor sanitary conditions, and communication problems in a new era of motor vehicles. New requirements for immediate interventions led to development of a variety of modern urban concepts, starting with ideal cities: Ledoux's Ideal city of Chaux, 'new ideal world' of Robert Owen, and ideal community 'phalange' to live in 'phalansteres' of Charles Fourier. Models for early concepts of the ideal city originated from royal palaces, from Diocletian's palace in Split, to Versailles in Paris, where unique building included different functions and represented a self-sufficient concept - an entire city or community in one building. New building materials and technologies at the end of the 19th century enabled the covering of lit, vast spaces, first presented in the Crystal Palace for the Great Exhibition in London in 1851. The new palace emerged in metal and glass construction. It also influenced covering of entire streets, such as shopping street in Milan, Italy – The Galleria Vittorio Emanuele designed by Giuseppe Mengoni in 1865 (Barnett, 1987). Further development of modern urban idea produced different models of urban growth: interconnecting structures of a linear city (Soria Y Mata), modern Industrial City of Tony Garnier and futurist drawing of new structures of *Citta Nuova* by Antonio Sant'Elia.

Swiss architect Le Corbusier, in his rich opus, offered different urban concepts and modern architectural structures from 1920s to 1950s, where he combined his own admiration for engineering exactitude and aesthetic, his extensive research of vernacular architecture and his valorization of nature and its 'essential joys' sun, space and green. He started his urban studies with the City on Columns (*Ville Pilotis*), and then developed the idea of a modern city in the Contemporary City (*Ville Contemporaine*) for three million inhabitants, where a dense city was elevated above the surface of continuous park. The radical cuts were presented in *Plan Voisin* for Paris where he overwrote existing city tissue with modern structures (Beganović, 2013). It culminated with the Radiant City (*Ville Radieuse*) where urban functions were strictly divided into parallel belts, adopted as the Functionalist City by the 11th CIAM (International Congress of Modern Architecture - *Congress Internationaux d'Architecture Moderne*) in 1933 (Božić, 2002). Some of the conceptual, functional, structural and aesthetic principles presented in the mentioned projects were elaborated in his complex urbarchitectonic structure of dwelling unity - *Unité d'Habitation*. With an extensive program, many functions were concentrated within one unique building containing different functional belts deployed in height. The idea was a self-contained community with 337 dwellings, shopping street on the sixth floor and variety of other functions that made it 'as much 'social condenser' as Soviet commune blocks of 1920s. This total integration of community services recalled the 19th century model of Fourier's *phalanstery*, not only through its size but also in its isolation from immediate environment' (Frampton, 1985). Unity hosted 23 types of dwellings and 26 different communal services including a hotel, a kindergarten and a swimming pool on the top of the building. (Dženks, 1982). First built in Marseille (1947-1952), and later in a few other cities, 'designed as prototype, but proved too expensive and idiosyncratic to become government policy'

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(Barnett, 1987), it had a great influence on modern architecture.

The idea of complex buildings elaborated as 'Megastructures: the City as a Building' was the 'idea of an urban area as a large, interconnected building' (Barnett, 1987) usually consisting of covered streets or bridges, plazas and various buildings connected within one structure. In the early 1950s, the influence of science fiction and comic books led to different concepts of Archigram's plug-in, or walking cities and structures in Great Britain. In Japan, the Metabolists developed the idea of enabling the addition of units to the basic structures in a variety of projects such as Kenzo Tange's projects for Tokyo Bay. These ideas spread worldwide in a short period in the 1960s and 1970s. They had a great influence on the architecture of the time: Rudolph's project of enclosure to the Lower Manhattan Expressway, Alison and Peter Smithson's Golden Lane in Coventry, Lynn's and Smith's Park Hill in Sheffield, Bakema's and Van den Broek's superblocks in the project for Tel Aviv 1963 and many more (Frampton, 1986).

Modern architecture spread in former Yugoslavia too, and variety of new complex urbarchitectonic structures were built in large urban centers from Ljubljana (Edvard Ravnikar's Residential Area Ferant Gardens from 1966), Split (Frane Gotovac's Apartment Buildings S3-1 from 1974) to Belgrade (to mention only Mihajlo Mitrović's Western Gate of Belgrade – Residential and Business Center 'Genex' from 1980)(Štraus,1991). In the southern part of the country, close to observed cities, most radical changes were done after International competition for reconstruction of the city of Skopje in 1965, following the devastating earthquake in 1963. The proposal of the Master plan of the metabolist Kenzo Tange won the competition. The project 'was structured around two concepts: the 'City Gate', which was the hub of entry into the capital, comprising all transportation systems, and the 'City Wall', consisting of apartment buildings, simulating a medieval wall, which would incorporate housing to downtown' (The Metabolist Movement, 2011).

URBAN DEVELOPMENT OF PRIŠTINA AND NOVI PAZAR CITIES

Priština and Novi Pazar are examples of oriental cities developed in the Balkan Peninsula during a long period. Theoretically, the term Balkan city best describes urban settlements developed or upgraded from existing settlements during a longer period under the influence of different cultures, but with a final stamp of oriental, or precisely, Turkish period (Kojić, 1976). During five centuries of Ottoman rule, both cities had significant administrative roles in certain periods as regional centers, and then downsized roles in periods of regress such as after war, fire and other disasters. After liberation from the Turks, these cities remained in an undeveloped part of the country, and kept their inherited oriental structure: city center - čaršija with manufacture, trade and most important religious and public buildings, surrounded by neighborhoods – mahalas, long after. In the beginning of the 20th century, introduction of modern ideas of European architecture in urban structures of these cities was modest: some modern buildings were built mostly in city centers, but the overall urban structure remained preserved even after the period of reconstruction of the war-damaged country after World War II. In the new Yugoslavia, Priština became the capital of the Autonomous Province of Kosovo and Metohija, which influenced its rapid growth, more extensive than in Novi Pazar. New architecture followed new social order: modest in the beginning, it offered more complex and creative solutions later on. Even though, a few specific, complex urbarchitectonic structures that will be presented in this paper were built in both cities between 1970s and 1990s.

Urban development of Priština

Traces of settlement in the area of Priština date from prehistoric times, antique Roman times (urban center Ulpiana, reestablished in the 6th century as Iustiniana Secunda) and medieval times (as the capital of Serbian sovereign families Nemanjić and Branković).

The Turks conquered Priština in 1439 and the city kept 'leading trade and administrative role as emperors *has* - center of *Sandžakat* or center of *Vilajet* (region) (Костић, 1922). After *Defter* (Turkish tax book) for 1486/7, the city had 392 houses in 10 *mahalas* (GUP Priština 2000, 1988). In the mid-17th century, Priština was visited by Evlija Čelebi who described it as a pleasant city with 2060 houses, religious and public buildings and *čaršija* of 300 stores (Čelebi, 1967). From the beginning of the 20th century, slow process of modernization started with building of several modern buildings for Turkish administration, followed by regulation of main streets and uncovering of covered *čaršija* in 1930s.

After World War II and recovering and reconstruction of war damages, first Master plan was produced in 1950s. Two trends in urban changes took place simultaneously: reconstructions and transformations within existing urban tissue, and outspreading the city and occupation of free spaces with newly designed modern settlements. Transformation of central parts of the city destroyed existing oriental structures of *čaršija*. New city center was based on design of Nikola Dobrović from 1954 (Stojkov, 1996). The rows of uniform apartment buildings along central streets with shops formed stronger block structures alternated with a unique freestanding public building. Whilst the city center was primary scene for modern public buildings, novelties in residential architecture were best represented in new settlements built in the southern part of the city. After application new modern ideas in architecture in the first new settlement Ulpijana (designed by architects Milutin Glavički, Branislav Jovin, Stojan Maksimović and Jovan Mišković in 1964) the further development was directed towards urban aspects of dwelling through relation with surroundings and traffic, as in new settlements Dardanija and Sunny Hill (designed by architects Josip Hitil, Dražen Janković, Darko Kozjak, Miro Pak and Miljenka Stanković-Fischer in 1976 and 1986 (Beganović, 1997).

Urban development of Novi Pazar

Medieval Serbian settlement Ras with marketplace called Pazarište, 11 km away from Novi Pazar, was the first Serbian State capital of the Nemanjić dynasty.

After the Turkish conquest in 1455, a new settlement developed in the valley of the Raška River. It was first mentioned in 1461 as *Yeni Bazar*, meaning New Market, or Novi Pazar. As Evlija Čelebi stated, the founder of Novi Pazar was Isa Beg Ishaković who transformed church on the grain market into a mosque named after him (Kurtović-Folić, 2000, Nešković *et al.*, 1988, and Čelebi, 1967). This suggests the existence of earlier settlement on the site of today's city. According to Evlija Čelebi, in the 17th century, Novi Pazar was *šeher*, i.e. higher level or urban settlement with 3,000 houses in forty to fifty *mahalas*. It comprised various and rich public buildings and *čaršija* of 1,110 stores/shops/manufactures/workshops as one of the largest cities in the Balkans. In the 18th century a stone fortification replaced prior wooden-earth one. From 1877 Novi Pazar became a center of *Novopazarski sandžak* (Sanjak of Novi Pazar), up to 1912. Later, Novi Pazar lost its leading role in the region after a new road was built leading from north to east, away from it (Novi Pazar - Istorija, 2014).

Novi Pazar, with its central, well-developed čaršija and surrounding mahalas, preserved parts of its original oriental structure and outlook until now. Industrialization and

migration to Novi Pazar caused city expansion along rivers and accessing roads. Apartment buildings were built along main central street with stores on the ground floor. Two young, educated local architects, Tomislav Milovanović and Amir Ćorović, were responsible for most of modern developments of Novi Pazar from 1960s onward. After visiting different regional centers of former Yugoslavia, in 1968 they designed the first plan of regulation of central zone with modern vision (Figure 1). They situated a new center on the site of the existing one, preserving only sacral buildings. Analyzing the existing traffic in Novi Pazar, they decided to introduce a concentric street, with wide profile that should unburden the new center of traffic, thus leaving entire central area to pedestrians. Perimeter of the new street was 300 meters and centered on the bastion of city fortress across the Raška River. The center included variety of city squares for main, newly designed public, administrative and service buildings. High residential buildings were punctually spread in the center or linearly interconnected, making a curved frame with covered pedestrian flows. (Milovanović and Ćorović, 1968). The project for the city center has been partially realized, still waiting for its completion.

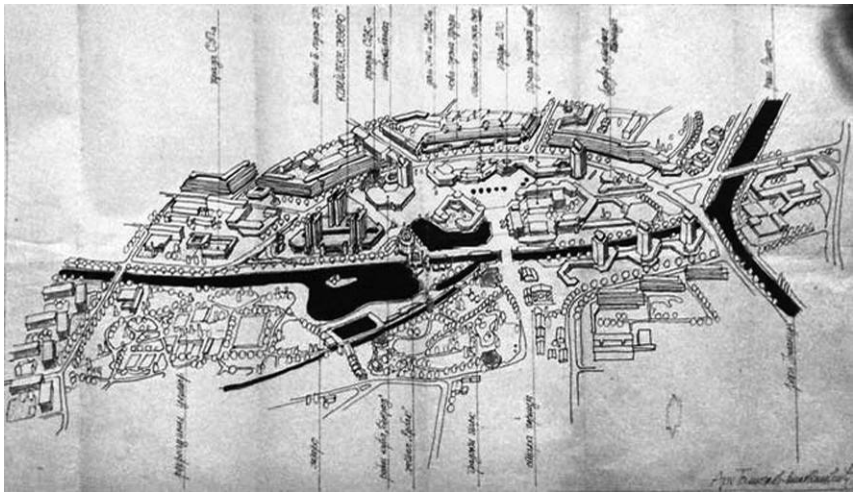

Figure 1. The Plan of modern regulation of the central zone in Novi Pazar (1968) (courtesy of T.Milovanović)

COMPLEX URBARCHITECTONIC STRUCTURES IN PRIŠTINA AND NOVI PAZAR

The complex urbarchitectonic structure is outlined in the first paragraph. Amongst the first modern structures in the observed cities, the ones that meet the following criteria will be presented:

- to be a composite structure comprising many urban and architectonic elements: more building with different functions and shapes (residential, business, trade, services, etc.) interconnected in one structure together with streets, pedestrian areas, walkways, *piazzettas*, playgrounds, parking lots, garages;
- to be a large structure by its volume and by number of comprising units, that distinguishes it from its surroundings, visible in the city tissue;
- to have a specific architectural design and outlook that makes it unique;
- to have a strong overall identity recognizable as city landmarks.

Two of the most significant complex structures by these criteria in Priština are *Kičma* and the Complex in JNA Street (Figure 2). Best representatives meeting criteria in Novi Pazar are *Lučne* and *Jezero* buildings (Figure 3).

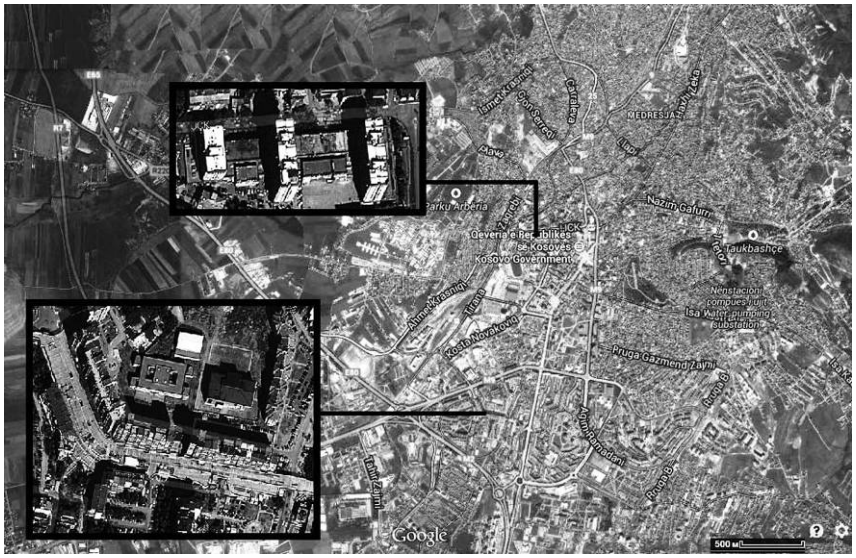

Figure 2. Kičma (down) and Complex in JNA Street (up) in the urban tissue of Priština

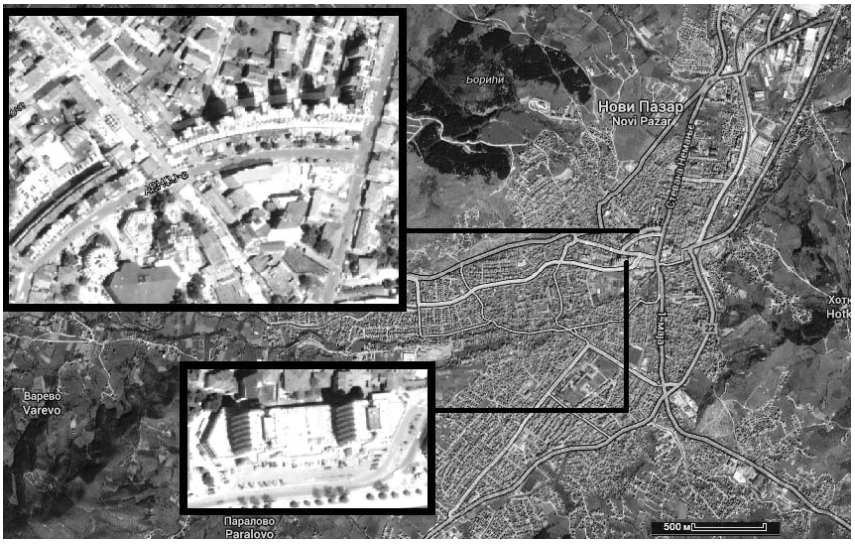

Figure 3. Lučne (up) and Jezero (down) buildings in the urban tissue of Novi Pazar today

***Kičma* complex**

Kičma is a part of newly designed Dardanija settlement. *Trougao* (Triangle) competition was organized in 1972 and five of the most appreciated Yugoslav institutions for urban design were invited to participate. The design of the APZ (Architectural Design Institution) Plan from Zagreb won the competition. The design was finished in 1976, and the first building started in 1974-1977 (Beganović, 1997). The Triangle united two settlements with necessary services and central functions for entire new southern district of Priština (Beganović, 1989).

Architect Dražen Janković from Zagreb designed *Kičma* complex (Spine or *Kurriz* in the Albanian language) in 1983, and the building was completed in 1986 (Figure 4).

The core of the entire design of Dardanija settlement is a complex urbarchitectonic structure, spreading as a spine through the center of triangle-shaped settlement. It connects two centers set on peripheral streets, local center on one side, and district center on the other. Along two intersected axes, a row of nine high buildings (6-17 floors) is set on one side, and six lower (4-6 floors) on the other side of the street.

The position and importance of the location, as well as a dense row of high-rise dwellings allowed more investment in this structure. Two parallel flows are combined on the ground floor: a street with parking lots and the shopping street *Bazar.* Both are covered with the main pedestrian area elevated on the first floor. Elongated pedestrian area is enriched with small *piazzettas,* fountains and variety of urban furniture and revived with stores on the first floor of the high-rises along one side of the street. Lower floors of the high-rises are extended and enriched with balconies, and form covered walkways along the street. The entire walkway is paved in a combination of stone and glass cubes to provide daylight to the ground floor street and *Bazar* (Figure 5).

Lower residential buildings contain multi-story dwellings (not practiced in prior apartment buildings in Priština). Towards settlement, they are enriched with terraces all along the street, but towards pedestrian area, they have accessing galleries on every other floor, (the same concept as on the back of the high-rises). These were the first gallery accesses used in residential architecture of Priština.

The access of the pedestrian street and entrances to Bazar are carefully designed. An access from the northwest side to the pedestrian street is a slight pedestrian ramp combined with stairs forming an elevated gallery over motorcar street and creating the bridge to the side buildings. The entrance to *Bazar* is emphasized with a large city clock on the gallery. The eastern access, adjusted to topography, merges with terrain and naturally descends with rows of stairways from the district center directly onto pedestrian street, flying over ground floor street.

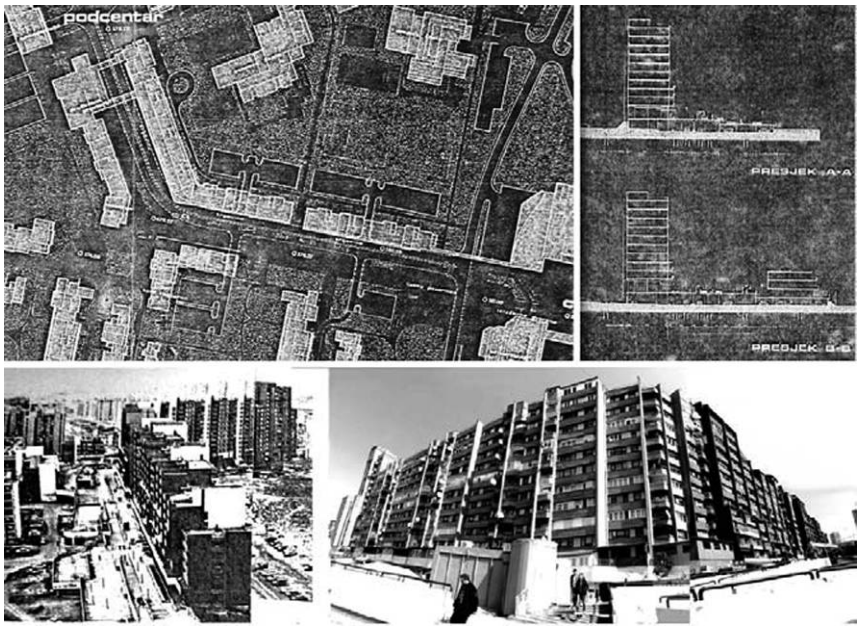

Figure 4. Kičma - original design of the complex structure: plan and cross-sections from 1976, aerial view from 1988, and actual view of row of high buildings.

Figure 5. Features of Kičma: access from the east, pedestrian area, back of high buildings with accessing galleries (first row), access from the north-west and covered street (middle row) and Bazar (down)

Bazar, carefully and richly decorated with marble floor and glass ceiling, emphasizes the curved layout of the complex. Entrances to *Bazar* on both sides are gradual – one side covering shopping parts opens to the settlement and leads to dual-side shopping in the central part of *Bazar*. Middle access to the settlement is surrounded with opulent composition of

stairways enriched with modern fountains.

The high buildings rise gradually, which, together with position of the whole structure, gives dynamic to the whole complex. Facades are finalized in green, with yellow paint and red brick details.

In time, different changes were made to the buildings, from enclosing the balconies, transforming the accessing galleries into individual entrances and adding one or two-floor apartments on top of the buildings, to installing gable roofs on the flat-roof buildings.

The complex urbarchitectonic structure of *Kičma* comprises 494 dwelling units, 36-102 sqm large, with total of 29,580 sqm, approximately 200 shops/services/other premises, 15-60 sqm large, with total of 7,905 sqm, 2,015 sqm of storage space, and 63 parking lots. The street for motor vehicles is separated from the elevated pedestrian walkway and covered shopping street.

Complex in JNA Street

The complex in JNA Street was completed in 1989 (Figure 6). As it was constructed not much later than *Kičma* complex, it was popularly named *Qafa* (only in Albanian language), which means Neck. The simple association with the name of *Kičma* (Spine), the name *Qafa* is now widely recognized and used by the citizens of Priština.

The complex in JNA Street was built in one of the oldest parts of the city, in the central zone. It was designed by architectural office Osnova from Belgrade, on limited area, provided by displacement of the JNA street residents into newly built Dardanija settlement. It is situated in one of the oldest streets in Priština known under its Turkish name *Divan - jol* (Talk Street). The new complex replaced existing traditional houses with yards, which occupied expensive site in the city center and were already surrounded with higher buildings from different periods of urban development of Priština. Lack of ambiental and structural values in the existing settlement, united with the changing socio-economic circumstances of market economy required intervention and led to this project.

The expensive and limited location demanded rational planning of high-rises and almost total occupation of the site with building. The complex includes two 13-storey and one 7-storey apartment buildings atop a shopping center and one underground floor designed for garages. The structure of the shopping center is a combination of simple square shapes adopted to available site, and repeated on the first floor. Premises of the ground floor are orientated towards walking terrace, elevated a few steps from pavement of JNA Street. Communication between JNA Street and back yard/parking place on the ground floor is enabled through four transverse passages. The first floor, accessed by stairways from passages, is organized around central shopping street. Premises are different sizes to adopt a variety of functions – from business to restaurants, shops and services. Residential buildings emerge from this structure as cuboid volumes with edged corners.

Figure 6. The complex in JNA Street: side view of the complex, scheme of ground floor of shopping center, view and access to upper shopping floor (middle row), front view, external shops and detail of facade (down)

Designed and built in the period of lower housing funding than in the previous decade, it is simpler in program and outlook. Residential buildings, as vertical elements of the complex, are covered with beige bricks and brown colored walls, decorated with horizontal lines; simple architecture without many details and elaboration. In contrast, the shopping mall as a horizontal element of the complex is in glass towards main streets. The access to parking lots and underground parking garages is on the backside, very simple in beige bricks.

Plain architecture allowed only minor changes such as enclosing the balconies. Service floor with storage premises is adapted for residing. Curtain wall is installed on one part of the upper floor of the shopping center.

The whole structure comprises 266 dwelling units, 16-104 sqm large, with a total of 15,744 sqm, and 132 shops/services/other premises, 15-600 sqm large, parking floor with 269 individual garages, open shopping walkway and covered shopping street.

Lučne (Curved) Buildings

Architect Tomislav Milovanović designed *Lučne* (Curved) buildings as a complex of 3 buildings along new street, framing the city center. Only two of them have been built so far, named Old and New. Long, slightly curved, the buildings cut existing city tissue, introducing geometry in originally organic street and plot pattern. Imitating a fortress wall, by framing center, they divide new center from the rest of the original residential area. This is even more emphasized since the center is not completed and some parts of the existing city tissue remained on both sides of *Lučne* buildings.

Lučne buildings were supposed to provide covered walkway from one side of the center to another. Not physically connected, they are united by their position, form, proximity, continuity and outlook. New promenade should continue trade tradition of Novi Pazar's *čaršija* with modern shops and other premises on the first two floors (Figure 7).

Old *Lučna* building was first completed in 1969. It consists of a row of five buildings, three floors high above two floors of the shopping premises. The complex structure of two concentric tracts with semi-floors is emphasized with playful facade coated with pearly pebbles from the Danube River. Both sides are decorated with rows of curved balconies, as the author says, one kilometer of the facade flowerpots was installed on the building to compensate for lost gardens.

The ground floor is drawn inside the building and supported by columns narrowed at the bottom, thus forming pedestrian shopping street with luxury large duplex shops. Windows and entrances to shops and apartments are processed with specific angular frames (Figure 8).

New *Lučna* building comprising nine residential buildings and two rows of shops was completed ten years later (1979). Larger than the old one, it has radial annexes on the back of the main structure and an angular addition along side street. Some structures are higher than the others, and reminiscent of

Figure 7. Lučne Buildings - Outlook and original site drawing (courtesy of T.Milovanović)

Figure 8. Old Lučna building: outlook, side view showing double tract, back of buildings and shopping street

fortress bastions. Elaborate concrete structures are designed as specific building decorations forming a gallery of original details. Angular parts and rows of shops exposed to streets are specially designed in concrete, thus forming various urban spaces.

The front of New *Lučna* Building is elaborate as the front of the old one, while the back looks very different covered with red bricks and yellow painted details. Concrete arches support radial tracts over supplying backstreet.

Here, the shopping street supported on rows of shops exposed to the front and side streets, is added to the front all along the main building. The shopping street is also a frequent walkway where transparent cover provides daily light (Figure 9).

In time, many changes were made on the building – from enclosing the balconies, changing details of shops, to addition of entirely new apartments as additional floors on the top of buildings.

Old *Lučna* Building consists of 102 dwelling units, 17 luxury shops and covered semi-open shopping street. New *Lučna* building houses 230 dwelling units, 63 shopping/ restaurant/ service/ administrative premises, and closed covered shopping street.

Jezero complex

Jezero (Lake) complex is designed by Sandžakprojekt Novi Pazar, by architect Tomislav Milovanović, as a complex of 3 towers over doubled shopping center above the internal street but in 1986 only the first stage was completed: two southern residential buildings over the shopping center. It is situated by the Raška River beside the planned, but never realized, artificial lake and was named after it.

In this complex, the shopping center is organized in a hexagonal elongated shape on two floors, surrounded by accessing galleries on both floors. In the middle of the structure, there is a pedestrian cross-link. Two residential high-rises are in the form of cell structure inscribed in squares – a simple basic shape but very expressive in outlook. Final treatment in concrete, colored balconies fences and glass adds to the final composition, visually connects the buildings with the *Vrbak* hotel. Cylindrical concrete details of spiral stairways break emphasized horizontality and get along with cylindrical structures of the high-rises (Figure 10).

The shopping center contains shops, restaurants, services, offices, agencies, but also some school premises, medical services

Figure 9. Features of New Lučna building: outlook, front and side view (middle), back of the building and shopping street (down)

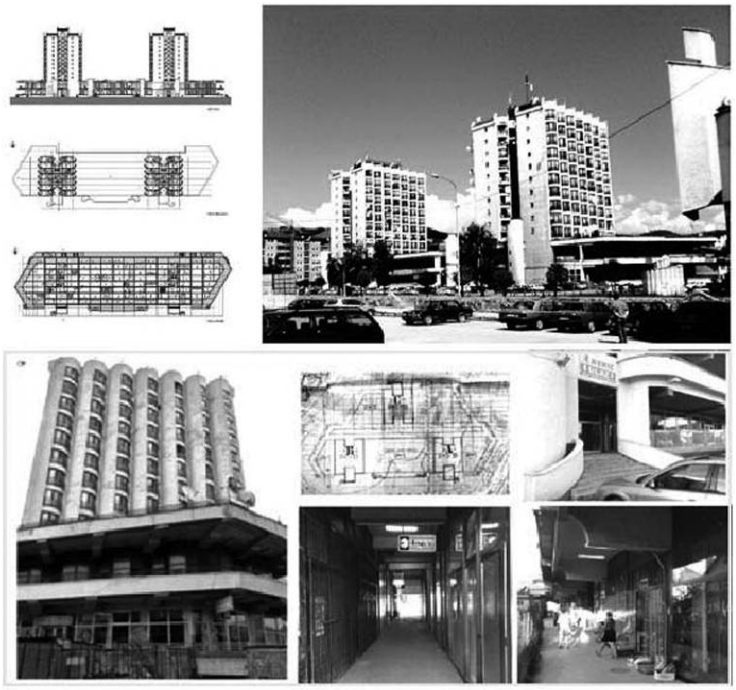

Figure 10. Jezero buildings complex: ground and typical floor, southern elevation (up left), outlook (right), side view (down left), (courtesy for CAD drawing arch. E.Hamidović), original concept (middle), (courtesy of T. Milovanović), entrance and views of shopping center (down and right).

and children's playrooms. Flexible places enable different possibilities for the use of the premises. Only minor changes were made on this complex.

Jezero complex consists of 120 dwelling units in both high-rises, 90 premises for different functions on two floors of the shopping center with surrounding galleries.

CONCLUSION

The influence of Modern movement in architecture and urban planning spread all around the world, transforming cities, removing differences, and creating universal values. In our region traditional Balkan cities of oriental origin embraced changes and created specific urbarchitectonic complexes that became examples of tradition of modern architecture. Along with modern influences on their design, from *Unité d'Habitation*, Lijnbaan Street (designed by Van den Broek and Bakema in 1953), Galleria Vittorio Emanuele, Belgrade Palace (by .Pešić in 1974) and many more, some local traditions were applied, like city walls, covered trade streets of *čaršija*, connection with nature in dwelling units etc., whose presence is more evident in concepts than in outlooks, universally adoptable, and transformed in universal architectural language of modern architecture. In a limited number of presented complexes in observed cities, some similarity can be found distinguishing two basic types: linear, elongated street-like forms of *Kičma* and *Lučna*, being walls or spines, and compact form of complexes in JNA Street and *Jezero* – with residential buildings over shopping centers with similar contents and even more similar building concept. Undoubtedly, all of them are complexes with different contents, multifunctional, larger than surrounding ones, with specific, various architectural articulation and strong individuality and identity. Their relation with history is also specific, not only regarding applied concepts, reminders or resemblances, but also regarding the size of the settlements. For example, *Kičma* has more dwellings in comparison with the number of houses in the 15th century Priština; a single building is larger than the entire town was. Furthermore, it has almost a quarter of the number of dwellings and 2/3 of the number of shops of the 17th century Priština. With its size and contents, it is almost a self-sufficient entity, but still open to surroundings and flows of communication. Even though *Lučna* building might look overdesigned in its dimension and appearance in the city today, in figurative sense it witnesses magnitude of famous ancient Novi Pazar.

Whether designed by Yugoslav architects in Priština, or local architects, as in Novi Pazar, these complexes became an essential part of the images of these cities. Despite strong individuality and identity, which characterize these significant landmarks of both cities, many connections with the mentioned complexes can be found in the region and farther, which confirms universality of modern architecture.

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