

PRISPEVEK SLOVENSkih ARHITEKTOV V OBDOBJU MED LETI 1960 IN 1990 V ARHITEKTURI ČRNE GORE

CONTRIBUTION OF SLOVENIAN ARCHITECTS TO THE MONTENEGRO ARCHITECTURE IN THE 1960-1990 PERIOD

Ključne besede

Črna gora; Edvard Ravnikar; Marko Mušič; Janez Kobe, Jugoslavij

Key words

Montenegro; Edvard Ravnikar; Marko Mušič; Janez Kobe; Yugoslavia

Izvleček

Prispevek predstavlja izbrane arhitekturne projekte realizirane med leti 1960 in 1990 v Črni gori, ki so jih zasnovali slovenski arhitekti. Izbrano obdobje zaznamujejo kvalitetni projekti in objekti izvedeni na območju Črne gore. Značilna za ta čas je intenzivna gradnja kulturnih in turističnih objektov. Rešitve so bile izbrane z natečaj, dobitniki le-teh so bili pogosto tudi slovenski arhitekti.

Najpomembnejše slovenske projekte v Črni gori so izdelali Edvard Ravnikar, Marko Mušič in Janez Kobe. Ti projekti so močno vplivali na drugo porajajočo arhitekturo Črne gore. Raziskava objektov in projektov je pokazala, da so izbrani projekti slovenskih arhitektov obogatili arhitekturno dediščino Črne gore. V prispevku uporabljamo izraz "architecture in Montenegro", kar zajema tudi te arhitekture, saj so postale del arhitekturne baze Črne gore. Avtorja izpostavlja, da pri tem ne gre za črnogorsko arhitekturo, saj nima sestavin, ki bi jo umeščale v ta kontekst.

Abstract

This paper examines the contribution of Slovenian architects to the architecture of Montenegro in the period of 1960-1990. This is a period of construction of more quality architectural objects on the territory of the Republic of Montenegro, from the end of the World War II up to the disintegration of the common state of Yugoslavia. The observed time period is characterized by intensive construction of objects intended for tourism and culture. Introduction of an institution of the architectural competition by the Association of Architects of Montenegro, has allowed the arrival of new ideas by architects from other republics of former Yugoslavia. This chance was considerably utilized by Slovenian architects Edvard Ravnikar, Marko Mušič and Janez Kobe, and with their works they have made significant contributions to architecture on the Montenegrin area. The time distance shows that the architectural works of Slovenian architects realized in Montenegro have significantly and permanently enriched the architectural heritage and influenced the development of the architectural thought in the local environment. This study uses the term "architecture in Montenegro", according to the authors' point of view that the architectural opus in this area doesn't have the necessary attributes in order to use the qualification "Montenegrin architecture."

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1. Temporal, spatial and cultural context

In order to consider all the facts, it should be borne in mind that Montenegro is the smallest of the former Yugoslav republics with an area of 13,800 km², and in the analyzed period had a population of approximately 530.000 (according to the Census of 1971). In economic terms, it was one of the underdeveloped republics of the former state.

Architecture in Montenegro, for the first 15-20 years after the World War II, bears characteristics of accelerated construction of industrial facilities and residential areas for the working class, which was otherwise typical for the post-war Yugoslavia. The capital of Montenegro, Titograd (now Podgorica) was completely destroyed in the World War II, and the primacy of the developments were the capacity needed for the republic's administration and modest housing needs of the newly formed working class. Insufficient number of local architects, who were creating intensely, was offset by qualified personnel from other Yugoslav republics, mainly from Serbia. What can be said about the architecture of that time is that it was on the line of ruling modernism and has avoided the socrealism influences [Mrduljaš & Kulić, 2012].

The second wave of intense construction starts from 1960 when, after the first industrialization of Montenegrin towns, emphasis was being placed on touristic facilities, and later also cultural objects. Montenegrin coast, as an important resource in the development, was placed in focus and that required significant planning procedures and hiring of reputable designers, either via direct orders of the project or through architectural competitions. This period, with more or less intensity, lasted until the dissolution of Yugoslavia, and in this period some of the most important architectural works were created. It is important to note the development of the spatial plan "South Adriatic" in the period of 1963-1968, led by renowned urban planner Adolf Ciborovski (author of the urban plan of postwar Warsaw), with whom local urban planners were educated [Belousov, 2009].

Urban plan of Skopje, which was given through the competition solutions to Kenzo Tange in 1965, as well as the establishment of the prizes from the daily paper "Borba" (same year) had had a significant effect on raising not only professional, but also general cultural awareness on architecture in former Yugoslavia, and so in Montenegro as well. In order to understand the factors that influenced the creation of a positive climate for architecture, it is important to mention the significant echo of the "Borba" prize awarded to an architect in Montenegro, Svetlana Radević, for the building Hotel Montenegro realized in 1967. The project of this hotel represents a winning solution of the anonymous architectural competition which didn't lack influence among the workmen of the profession.

The cultural context created in such a manner had a significant impact on the profession. Union of Architects of Montenegro (SACG), encouraged by such positive developments in the Yugoslav and Montenegrin architectural scene, had promoted the anonymous architectural competitions as the best way to reach high-quality architectural solutions.

Creating such a positive atmosphere had resulted in the fact that it was exactly these architectural competitions that led Slovene architects on the professional scene in Montenegro.

The devastating earthquake that hit the coast of Montenegro in 1979 bore with itself the potential renewal upon modern principles, which gave results on the architectural scene, and prompted the Slovenian architects to contribute [Belousov, 2009].

2. Works of Slovenian architects in Montenegro

Three architects from Slovenia, with five works, gave a significant contribution to architecture in Montenegro with four realized works and one that has not yet been completed and put into operation (House of the Revolution in Niksic).

Multidimensionality in the rhetoric of architectural works [Eisenman, 1987], that exceed the functional-structural and aesthetic dimension and interpret

new ideas about space and meaning, are presented in this paper. Complex treatment of the architectural form, which according to Rudolph [2006] includes six determinants: local context, functionality, regional context, choice of material, psychological aspect and spirit of the time, are strongly interpreted through analyzed modern urban artifacts and advanced architectural ideas.

The fact that all the works were selected as winning on the competition for solutions is an argument in favor of their authors.

Edvard Ravnikar started the presence of Slovenian architects in Montenegro with his winning solution for Hotel Maestral in Pržno (Municipality of Budva) in 1965.

Marko Mušič realized the Memorial House and Cultural Center in Kolašin based on the first prize winning design solution done in 1975. The same year, he provided for an internal competition the construction of Lovcen restaurant. His third object, House of Revolution and Cultural Center in Niksic was provided with the competition solution in 1977. [Košir, 2010].

Janez Kobe is the author of the hotel complex Slovenska Plaža in Budva, which is also a product of the first prize winning design solutions in 1980. The building was realized in 1984 in the first phase and the second one was realized in 1989. He received a federal award of the "Borba" paper for the first phase of realization.

3. Edvard Ravnikar : Hotel Maestral, Pržno.

Hotel Maestral (figure 1) in 1965 won the anonymous Yugoslav competition, and its realization was achieved in 1971. The hotel was primarily designed as a touristic type object. Unpretentious ingrowth into the present neighborhood is the essence of the concept of this solution, as the author himself states: "Finally this position in Pržno allows us to think about the character of the park-hotel. The concept of the hotel is articulated (guest feels more in the space and in nature)" [Ravnikar, 1971:8].

Ravnikar has with this project promoted a caring attitude towards

touristic development, where he rejects the concepts applied in Nice, St. Tropez or Rimini, turning towards the landscape and the promotion of local life [Stiller, 2013].

Although uncommon, the application of red brick facade combined with reinforced concrete elements, characteristic of a particular phase and objects of Edvard Ravnikar, in time it has taken the benchmark effect that is comparable with the red-tiled roofs as on traditionally covered buildings in Sveti Stefan. This contrast of red bricks with greenness demonstrated to be an archetypal moment for this object [Vuksanović & Popović, 2006].

4. Marko Mušič: Memorial House and Cultural Center in Kolašin, Restaurant Lovćen, House of Revolution and Cultural Center of Nikšić.

Memorial House and Cultural Center in Kolašin (figure 2, figure 3) represent the most successful and to this date unsurpassed example of transposition of vernacular architecture in a modern creative expression, not only in Montenegro, but also beyond. The essence of the concept is based on distinct respect for the identity of the environment, both at the micro level and beyond. The urban context has been met with adequate scale and classified masses so that the architectural composition is unpretentious, even though, given the program content that could be expected.

The roofs on Dinaric type of houses that is dominant in the north of Montenegro served as an archetype of architectural composition [Tokarev, 2006], [Vuksanović & Popović, 2006].

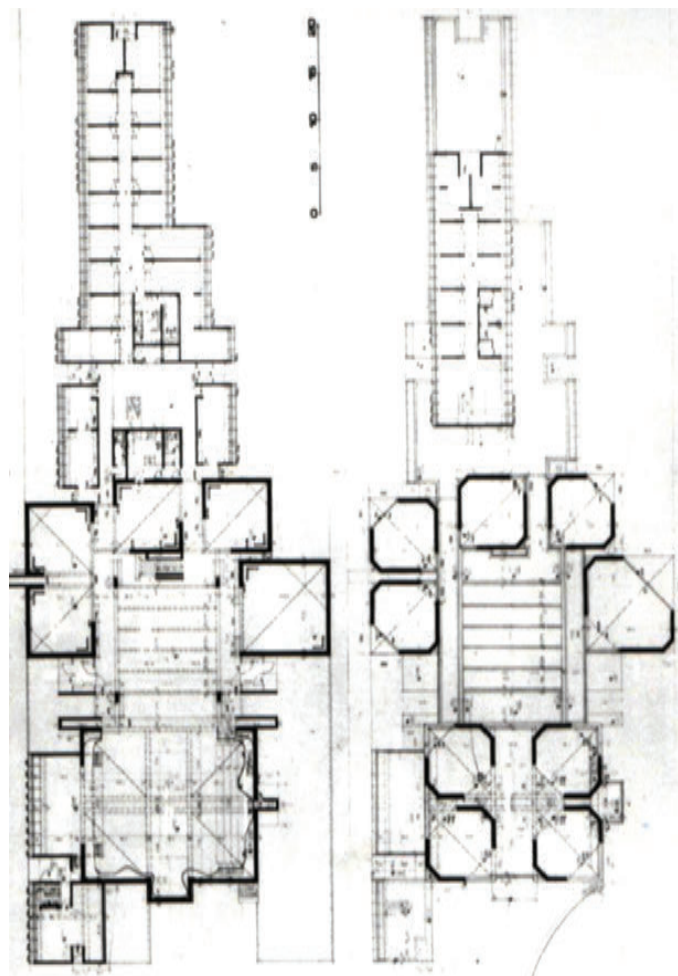
Drawing out the corps of administrative part of buildings had exempted the form of cultural content that is composed by nine differentiated cubes which allowed the essence of architectural expression. By placing the ridge on the cubes diagonally, instead of parallel pages, and indentation of these gave an original and unique solution [Vodopivec & Znidaršič, 2010]. Avant-garde and bold use of white waterproofed mortar on all planes, gave the building a sculptural character amidst the surrounding greenness. Even with no direct influence, the Memorial



Slika 1: : Hotel Maestral, Pržno, arh. E. Ravnikar.
Figure 1: Hotel Maestral, Pržno, arch. E. Ravnikar.

Slika 2: Spomenik in kulturni center Kolašin, arh. M. Mušič [Košir, 2010].
Figure 2: Memorial House and Cultural Center in Kolašin, Arch. M. Mušič [Košir, 2010].

Slika 3: Spomenik in kulturni center Kolašin: tloris in prvo nadstropje [Košir, 2010].
Figure 3: Memorial House and Cultural Center in Kolašin, ground floor and first floor plan [Košir, 2010].





Slika 4: Risbe, M. Mušič. Andrijevica: dinarski tip hiše [Košir, 2010].
Figure 4: Drawings, M. Mušič. Andrijevica: Dinaric type of houses [Košir, 2010]

Centre's ultimate effect leaves a similar impression that the viewer gets from the Sydney Opera with its scattered nuclei within a singular mass. In both cases there is the principle of "group form" which was later defined Fumihiko Maki.

Restaurant Lovćen is built on the way to the cult mausoleum on Lovćen (figure 5).

It is dedicated to the bishop and poet Petar II Petrović Njegoš. Micro-location of the mausoleum was expertly chosen because it dominates the surrounding. Object of multilayered complexity achieved in an unobtrusive form, which is accessed quite deliberately so as not to, in any way, compete with the mausoleum as the primary goal.

To achieve unobtrusive position, the object is extremely reduced and

spatially constrained. Doubly encoded, it is both resting on the mystique and tradition. Traditional gathering place in Montenegrin settlements (threshing floor) (figure 6), is an obvious inspiration to Mušič's work and a strong connection with the local tradition. This space is in addition to being a possible gathering site, has a lookout on the rich landscape and is also the roof for restaurants contents (figure 7).

Restaurant area goes far beyond mere utilitarianism of the facility and it represents a connection to a mythical shelter or the cave as the first human habitat [Košir, 2010].

Use of the material on the part that makes the façade represents a blend of traditional and contemporary. Dry-wall of stone is contrasted with natural concrete and glass, which gives a great effect in the ambient, confirming the importance of the past and giving the object a time stamp of an era in which the architectural work was created.

House of Revolution in Nikšić (figure 8) is the third work of Marko Music in Montenegro, also acquired by a first prize in a tender decision. Initial solution, given in the competition, was significantly expanded with new content and entered into an unrealistic investment which needed approximately 24.000m² area for construction. This resulted in the building still not being finished, and its fate still uncertain. Its demolition was even proposed, but the Ministry of Culture strongly opposed this, trying together with the architect Music to provide the object with an adequate function with respect to the oversized space for which the author of the project cannot be held responsible.

Designed far ahead of its time, considering its architectural composition and also by the applied materials, though unfinished, the building represents a significant emphasis of the city of Nikšić. Blue reflective glass proved to be a successful solution in the rich greenery that surrounded the building. Although incomplete in functional terms, it operates with its full capacity in the urban environment as an architectonic form. Dom

House of the Revolution in Nikšić is an example of ambiguity in architectural form that has a character which is

Slika 5: Lovćen, mavzolej posvečen škofu in pesniku Petru Petroviću Njegošu II.
Figure 5: Mausoleum on Lovćen. It is dedicated to the bishop and poet Petar II Petrović Njegoš.

Slika 6: Tradicionalno zbirališče v črnogorskih ruralnih naseljih (gumno).
Figure 6: Traditional gathering place in Montenegrin settlements (threshing floor).

Slika 7: Restavracija Lovćen, pogled na strehe, arh. M. Mušič.
Figure 7: Restaurant Lovćen, roof for restaurants contents, arch.M. Mušič.



not relative or accidental, but basic and essential [Quatremere de Quincy, 1788].

5. Janez Kobe: The hotel complex Slovenska plaža in Budva

After the devastating earthquake in Montenegro in 1979, numerous hotel facilities were torn down. It was a chance to build more modern catering facilities. Without a doubt, the hotel complex Slovenska Plaza built in Budva was a totally new concept of a hotel-town, which secured its first prize at the Yugoslav competition, 1980. [http://www.lba-arhitektura.com/dokumentacija.html]. It was realized in two stages (first in 1984 and second in 1989).

Integration into the structure of Budva old town is primary quality of the architectural design of the complex Slovenska plaža. Including the spatial concept of Mediterranean streets and little squares made the effect which can be characterized as an example of respect for what is familiarized as the "Genius loci". Visually, the old town of Budva and the Slovenska plaza complex integrated a much wider area that in this space suggested interpolation of the future structures of the same scale of architectural design [Tokarev, 2006] [Vuksanović & Popović, 2006]. Hotel Slovenian

beach at the time of construction, represented a "new science of space" [Hillier, 1984], a new paradigm that interprets humanity, dialogue, scale, and complexity of urban processes.

6. Conclusion

Analyzing the previous elaboration it can arguably be concluded that the Slovenian architects in the observed period gave significant contribution to architecture in Montenegro. One of the most significant facts is the information that all objects deserved their construction with first prizes from competition solutions. Four objects were realized due to anonymous competition solutions at the Yugoslav (federal) level and one had won the internal-call contest (restaurant Lovcen).

Four of the five facilities are in operation while the House of revolution and the cultural center in Niksic are not active because of additional, unrealistic requires from investors to significantly increase the size and investments. Although incomplete and functionally non-engaged, this facility is an important city mark with its avant-garde form, so there are increasing efforts being made to put the object into operation.

With the time distance, as an important determinant for the

evaluation of architectural structures, it can be argued that each of the five buildings bear their particularity that was favored by the jury who selected them in competitions.

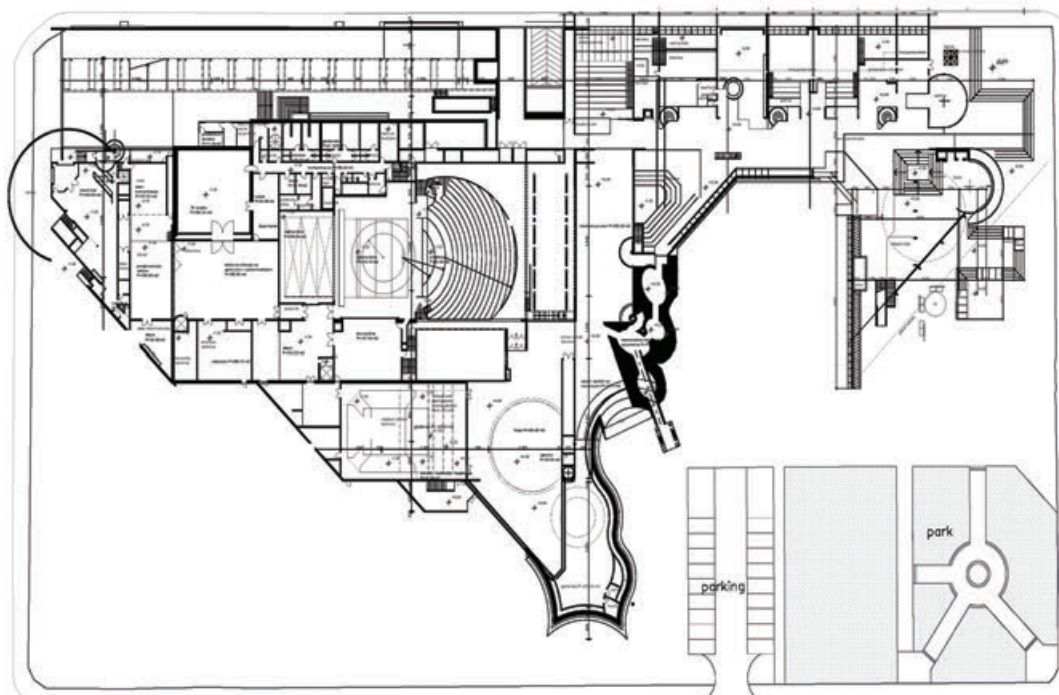
Hotel Maestral in Pržno still demonstrates its responsible relation toward the environment landscape, which has made it one of the architectural paradigms on the Montenegrin coast.

Memorial House and Cultural Center in Kolasin is a so far unequaled example of transposition of dinar houses in the north of Montenegro and a good fit into the existing urban milieu. By the same principle, the Restaurant Lovcen was created, and its essence is based on local traditions in terms of memory, treating the spatial patterns and use of materials. Memorial Centre and Cultural Centre in Niksic was conceived and built as a town house of great importance, as its form and structure demonstrated.

The hotel complex Slovenska Plaza in Budva, in the period of its design and construction, was an avant-garde return to composing hotels on the principle of Mediterranean settlements and integration in the old city core with its composition and urban characteristics. This building

Slika 8: Hiša revolucije, Nikšić, tloris, arh. M. Mušič.

Figure 8: House of Revolution in Nikšić, ground floor plan, arch. M. Mušič.



still persists in the area as a modernly treated extension of the existing in Budva before its construction. Complex Slovenska plaza, next to Hotel Podgorica, is the only facility that has received the prestigious "Borba" award at the federal level because it previously earned the same award in Republic of Slovenia.

If there is a common qualitative benchmark to be pointed out in all five objects then it could be characterized as high respect of the context in which they were built. Meanwhile there is not the principle of mimicry but deeply thoughtful creative process, always different for each of the objects.

For a relatively small area of Montenegro and the period under examination, five built facilities designed by Slovenian architects are an important contribution. Their treatment in professional and cultural public shows that they are among the most valuable pieces of architecture in Montenegro, not only in the observed period, but in general. House of Revolution and Cultural Center in Kolasin, by Marko Music should be pointed out in this, as ones of the top architectural achievements in Montenegro, which have overcome spatial and temporal boundaries.

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