



**CHILDREN DEPARTMENT
IN HERCEG NOVI**

DETSKÉ ODDELENIE
V HERCEGU NOVOM

Photo Foto: Stevan Kordić, 2010

Context in the Works of Nikola Dobrović on the Territory of Herceg Novi

Kontext v dielach Nikolu Dobrovića pre lokalitu Herceg Novi

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V podmienkach súčasných globalizačných trendov, vzniku nového európskeho politického a teritoriálneho kontextu a formulovania kultúrnych regionálnych rozdielov vznikla potreba vytvoriť novú definíciu vlastnej kultúrnej a mestskej identity. Mimoriadne sa prejavila v prostrediach špecifických svojimi geoklimatickými podmienkami, kultúrnym a historickým dedičstvom, ako je pobrežie Jadranského mora. Osobitne sa kládol dôraz na zátoku Boka Kotorska a na Herceg Novi, ako na jej najväčšie a pritom najmladšie mesto. Herceg Novi pozostáva z mestských aglomerácií rozmiestnených pozdĺž dynamickej topografie terénu v úzkej pobrežnej zóne.

Prehodnotenie a analýza rázu architektúry nedávnej minulosti môže v procese redefinície už existujúcej mestskej identity, či budovania novej, poskytnúť odpovede a cenné usmernenia. Je preto mimoriadne dôležité opätovne sa zaoberať referenčnými dielami a autormi druhej polovice 20. storočia, keď sa aj prostredníctvom ich obrovského fyzického nárastu definovala súčasná podoba väčšiny pobrežných jadranských miest.

Hlavným predmetom výskumu, ktorému je venovaný tento článok, je architektonická a teoretická prax profesora Nikolu Dobrovića a jeho pôsobenie v šesťdesiatych a sedemdesiatych rokoch 20. storočia v Hercegu Novom. V regióne Boky Kotorskej je Nikola Dobrović (1897 – 1967) jednou z najvýznamnejších postáv modernej architektúry 20. storočia. Počas svojej všestrannej a medzinárodnej kariéry navrhol veľký počet rôznych objektov, bol povojnovým riaditeľom Ústavu urbanistického plánovania v Srbsku, profesorom Fakulty architektúry na Belehradskej univerzite a v roku 1959 sa stal čestným zahraničným členom Royal Institute of British Architects v Londýne. Narodil sa v roku 1897 v Pécsi a svoje štúdium architektúry ukončil v roku 1923 na Technickej fakulte v Prahe. V období od roku 1934 do druhej svetovej vojny Nikola Dobrović pracoval v Dubrovniku, kde mal možnosť už v samých začiatkoch svojej kariéry navrhnuť niekoľko vil a verejných budov, z ktorých medzi najdôležitejšie patrí Grand hotel na ostrove Lopud, postavený v roku 1935.

Jeho práce pre mesto Herceg Novi pozostávajú z prvých urbanistických plánov mesta, urbanistického plánu centrálnej mestskej zóny, série nedokončených projektov a z mnohých úspešných realizácií, ktoré dokopy predstavujú ilustratívnu odpoveď na daný kontext a nové programové vízie. Vymenované práce vznikali v kontexte dynamickeho vývoja a zmien urbanistických a architektonických paradigiem v povojnovom období.

Hlavným cieľom tohto príspevku je definovať, pomenovať ráz a rozsah prác architekta Nikolu Dobrovića pre Herceg Novi, pričom sa náš výskum zameriaval na analýzu vzťahu jeho tvorby

k regionálnemu kontextu. Toto zameranie sprostredkúva nový pohľad a kritické prehodnotenie celkovej práce architekta, ktorá je referenčným bodom v diskusii o modernej architektúre 20. storočia v skúmanom regióne. Nedávnejšie výskumy sa pritom pozoruhodnou tvorbou tohto autora v Hercegu Novom zaoberali len veľmi okrajovo. Príspevok zároveň prináša aj porovnanie s jeho skoršou tvorbou, vyznačujúcou sa podobnou citlivosťou pre daný kontext, ktorú preukázali už jeho projekty pre Dubrovnik.

Dobrovićov urbanistický plán bol prvým dokumentom systematickeho mestského plánovania v histórii rozvoja mesta, vytvorený na základe organizovanej a kontrolovanej komunikácie s miestnou komunitou a administratívnym vedením. Je prvým priekopníckym krokom smerom k definovaniu nového modelu plánovaného rozvoja mesta Herceg Novi a zátoky Boka Kotorska. Navrhované fyzické štruktúry mesta sú doplnené aj vypracovanými propozíciami sociálno-ekonomického a kultúrneho obsahu mesta. Dobrovićova finálna predstava mesta vychádzala z modelu stredomorského záhradného mesta poskytujúceho široký rozsah priestorových zážitkov a striedajúcich sa atmosférických scenérií, ktoré sú usporiadané ako filmové sekvencie na dlhej a úzkej línii mestskej zóny Hercegu Nového. Každá sekvencia predstavuje konkrétny architektonický celok, ktorý však intenzívne komunikuje so svojim bezprostredným kontextom a je neoddeliteľnou súčasťou celého priestorového usporiadania budúceho mesta.

V období rokov 1951 – 1962 sa Dobrović prostredníctvom mestskej plánovacej činnosti zaoberal súčasne aj tvorbou niekoľkých konceptov a návrhov nových urbanistických programov v rámci dynamickeho povojnového rozvoja miest. Dominantným architektonickým motívom urbanistickej štruktúry Igalo bol plánovaný Rehabilitačný inštitút (súčasný Stredomorské zdravotné strediská s ústrednou budovou situovanou na rovnakom mieste). Dobrović vytvoril pre ústrednú budovu ústavu v Igalo prvý koncepcný návrh. Objekt bol plánovaný pre lokalitu situovanú medzi dvoma existujúcimi kopcami v pobrežnej zóne Igalo. Rovnako tu boli stanovené zóny aj pre ďalšie doplnkové zariadenia v otvorenom rovinatome priestore: parky, dopravné tepny, otvorené bloky na terapie, ako aj terapeutické zariadenia v mori.

V tesnej blízkosti rehabilitačného inštitútu bol situovaný objekt *Oddelenia detskej fyzioterapie*, ktorého výstavba prebiehala už v záverečnej fáze príprav urbanistického plánu, no v súlade s Dobrovićovým projektom. Detské oddelenie bolo postavené v rokoch 1959 – 1962. Doslovne naplňajúc význam svojho

pomenovania, toto „liečebné zariadenie“ obsahovalo lôžkové kapacity na horných podlažiach, v suteréne oddelenie pre hydroterapiu a na prízemí sa nachádzali vstupné priestory so šatňami, laboratórne oddelenie a rôzne typy terapií.

Začiatkom šesťdesiatych rokov Mestský výbor zadal Dobrovičovi zakázku, aby pripravil projektovú dokumentáciu pre novú budovu *Pošty* v meste Herceg Novi. Výstavba objektu bola dokončená v roku 1962. Čoskoro na to bol dokončený aj parter a usporiadanie hlavného pešieho námestia, ktoré sa rozprestiera medzi frontálnou východnou fasádou budovy radnice a západnou fasádou pošty. Tento urbanistický komplex je dôležitou realizáciou spoločensky významnej časti koncepcného návrhu centrálnej zóny mesta vzhľadom na to, že je rozšíreným centrom moci nového politického riadenia. Dobrovičovi sa navrhnutým usporiadaním podarilo dosiahnuť jasné vizuálne a symbolické vyjadrenie tohto vzťahu.

Svojím prístupom k nájdenému, už danému fyzickému kontextu pri realizácii modernizácie budovy *Ludovej rady* Dobrovič ilustroval svoju predstavu mesta Herceg Novi. Pre uplatnenie Dobrovičových dizajnerských zručností a jeho výnimočnú senzitivitu ku kontextuálnemu pôsobeniu a špecifikám prostredia utváraného postupne vo vrstvách predstavujú prítomné prvky fyzického kontextu žiaduci rámec. Tieto jeho schopnosti sa preukázali už skôr, pri jeho rozvážnej rekonštrukcii paláca Sponza v Dubrovniku. Jeho celková vízia centra Hercegu Nového ukazuje, ako je každá architektonická štruktúra do určitej miery autoreferenčná, pričom je zároveň aj neoddeliteľnou súčasťou funkčného prostredia a umeleckého výrazu širšieho urbánneho kontextu.

Na Dobrovičových budovách pre Herceg Novi nebadáť žiadne akademické vymedzenie. Takýto postoj, ktorý možno pozorovať už v jeho prácach vytvorených počas pôsobenia v Dubrovniku, je namierený proti šablónovitému uplatňovaniu

rozpoznateľných proporcionálnych systémov. Príspevok sa ďalej zameriava na jeho intuitívne skúmanie priestorov a foriem architektúry, teda na jeho výnimočnú osobnú citlivosť a kritický prístup k navrhovaniu, vychádzajúcu zo spirituálnych úvah a analýz každého konkrétneho programového problému a lokálneho kontextu. Dobrovičova architektúra a urbanistická prax v Hercegu Novom nemá štruktúrne prvky ucelenej fázy alebo tvorivého obdobia, no predstavuje súčasť jeho povojnového profesionálneho vývoja a finálnej premeny. Základné prístupy k tvorbe a metódy navrhovania definované už jeho prácami v Dubrovniku sa do značnej miery potvrdili aj v Hercegu Novom, no s určitou transformáciou jeho formálneho a umeleckého prejavu smerujúceho k výraznejšej expresivite, charakteristickej pre neskoršiu fázu jeho kariéry. Analýza realizovaných projektov a plánov poskytuje celkový pohľad na autorov prístup k urbanistickému rozvoju pobrežného mesta, ktorý je konzistentnou reakciou na aktuálne dobové architektonické paradigmy a je ich kritickým zhodnotením, predovšetkým prostredníctvom zdôrazňovania úzkych vzťahov architektúry a jej bezprostredného kontextu. Dobrovičova interpretácia týchto paradigiem predstavuje dialóg medzi existujúcimi kontextovými prvkami a urbanistickými víziami nového mesta. S energiou svojho profesionálneho *habitusu* sa stal súčasťou fyzického a predovšetkým kultúrneho kontextu Hercegu Nového. Jeho autorský prínos mal v neskorších obdobiach silný vplyv na tvorbu ďalších architektov pôsobiach v tomto meste, ktorý je rovnako predmetom výskumu autorov tejto štúdie.

Finálnym zámerom tohto príspevku je zvyšovať povedomie o význame architektonického dedičstva 20. storočia ako rovnocenného prvku utvárajúceho mestskú identitu, ako zdroja inšpirácie a tvorivosti budúcich generácií, ale ako aj východiska použiteľného v aktuálnych projektoch budovania urbánnej krajiny pobrežného mesta.

Introduction

The need to redefine a unique cultural and urban identity has been given new impetus in the conditions of current globalization trends, along with the creation of a new European political and spatial context and the expression of cultural-regional differences. It has found particularly expression in settings enriched by a recognisable geo-climatic, cultural and built heritage and socio-economic dynamic context such as the Montenegrin part of Adriatic Coast. The research of this region's architectural heritage from the period of the second half of 20th century has been unavoidable within the current redefinition of new urban and cultural identity. One of its most important and, at the same time, unexplored segments is the design work of Nikola Dobrovič in Herceg Novi, and in particular the question of addressing a specific context.

Context, for our purpose, can be understood as a medium in which a certain process has been conducted and human artefacts have been created, which makes it a constituent in the structure of each process and its result.

As a system of influential factors, context represents an essential resource out of which the concepts and physical forms of architecture are crystalized. This process is carried out through a theoretical and practical method of interpretation – abstracting and translating contextual elements into physical forms and spatial types, i.e. a representation of the crystallization of the impact upon a certain programme.

With an eye to the varying explanations of the constituent elements of the context, our accepted scheme defines the context through the union of two basic groups of influential factors in certain settings, these being: the factors of time and place.¹

CONTEXT KONTEXT

PROGRAMME PROGRAM		PLACE MIESTO		TIME ČAS	
general part všeobecná časť	specific part špecifická časť	natural conditions prírodné podmienky	created conditions umelé podmienky	socio-cultural conditions kultúrno-spoločenské podmienky	technological conditions technologické podmienky

**SCHEME DEFINING THE CONTEXT
BY THE UNION OF TWO BASIC
GROUPS OF INFLUENTIAL FACTORS**

SCHÉMA DEFINUJÚCA KONTEXT
ZLÚČENÍM DVOCH ZÁKLADNÝCH
SKUPÍN VPLYVNÝCH FAKTOROV

Source Zdroj: MARUŠIĆ, Darko, 1999.
Projektovanje 2 – sveska 3. Beograd:
Arhitektonski fakultet



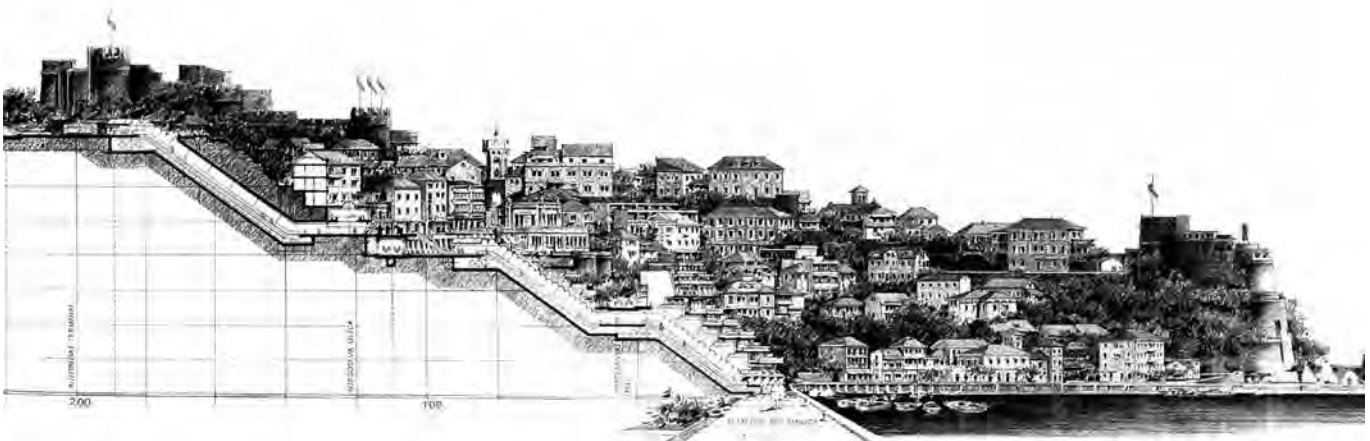
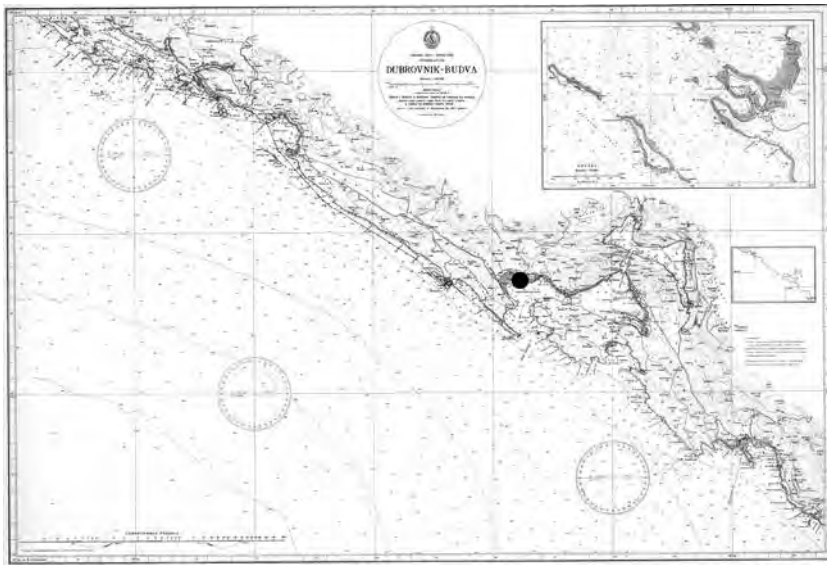
**GRAND HOTEL: SHIFTING OF THE
REGULATION LINE BEHIND
THE EXISTING MONASTERY
AND FORMATION OF THE
MEDITERRANEAN PARK IN FRONT
OF THE BUILDING**

GRAND HOTEL: UPUSTENIE
OD REGULAČNEJ LÍNIE ZA
EXISTUJÚCIM KLÁŠTOROM
A VYTvoreNIE STREDOMORSKÉHO
PARKU V JEHO PREDPOLÍ

Source Zdroj: Private photo archive of
Veljko Radulović

The main subject of this research is the architectural discourse of the architect Nikola Dobrović, enacted during the period of the 1960s and 1970s in Herceg Novi, which addressed important urban situations and completed recognizable modernist architectural achievements in this town and the wider Boka Kotorska region. One of the most important names in modern architecture of in the region, Dobrović was born in Pécs in 1897 and in 1923 completed his studies of architecture in Prague at the Czech Technical University. During the following ten years, in the same town, he designed several residential buildings, the Masaryk Homes for the Elderly (now Krč Hospital), and a Yugoslav students' dormitory.²

In the period from 1934 up to World War II, Dobrović was active in Dubrovnik, where in a relatively brief he was able to design several villas and public buildings, most notably the Grand Hotel on Lopud island, built in 1935. The urban setting and architectural form of the building emerged from the analysis of the relation between the physical and natural context, but also from Dobrović's stance regarding the unity of modern architecture and nature, as the elaboration of principle of modern open-block architecture among natural vegetation.³ Though the Dubrovnik period in his career clearly illustrates a close allegiance to international principles, it is also marked by a critical designing method, particularly in the treatment of major elements from the regional context. Local materials are regularly employed, primarily the stone blocks that form the walls of Dubrovnik's old town, and natural beach pebbles remained a permanent feature of his architectural surfaces. With the combination of international principles and the emancipatory role in small conservative environments, Dobrović's architecture, just in Dubrovnik starts to be recognizably sensitive to the context, but also occupied with personal artistic concerns emerging in the formative period under the influence of contemporary authors.⁴ The expression of architectural surfaces also strongly emphasized the stereometry of composed forms. In turn, the Mediterranean atmosphere and rich architectural heritage of Dubrovnik favoured the specifics of his project design and planning strategies, compared to the immediate Modernist paradigm as well as the existing canons of the present architectural heritage.⁵



NAUTICAL CHART OF THE BOKA AND DUBROVNIK REGION WITH THE POSITION OF HERCEG NOVI, AND A SECTIONAL DRAWING THROUGH THE DYNAMIC TOPOGRAPHY OF THE TOWN

NÁMORNÁ MAPA REGIÓNOV BOKA A DUBROVNIK SO ZAKRESLENÍM POLOHY MESTA HERCEG NOVI A REZ DYNAMICKOU TOPOGRAFIU MESTA

Source Zdroj: Private archive of architect Branislav Jovin

Upon the end of World War II, Dobrović had a diverse and successful professional career in Belgrade, but in 1950 he returned to the Mediterranean region through his engagement on the projects in Herceg Novi.

The bay of Boka Kotorska as a unique coastal region, and Herceg Novi as its largest town, was then the subject of dynamic urban transformations and physical growth, primarily through the development of tourism and *real estate* projects, whose intensification is anticipated in the immediate future and along the wider Adriatic coast.

Herceg Novi, the youngest town in the bay, was composed out of several urban agglomerations located alongside the dynamic topography of the terrain in narrow coastal zone. Free views towards the entrance into the Boka Kotorska, rich Mediterranean flora, extensive and stylistically variegated architectural heritage and the economic potentials of shipbuilding and tourism were the basic elements of the context in which urban and economic development took place in the 20th century.

A re-evaluation and analysis of the nature of architecture from the near past may provide the answers and guidelines in the process of building of a new and redefining an existing urban identity. In this respect, it is particularly important to highlight reference works and authors from the second part of the 20th century, when the majority of coastal towns, especially in the form of their greatest physical growth, underwent the definition of their current urban physiognomy.



EXCERPT FROM THE DIRECTIVE PLAN FOR IGALO, PURPOSE OF PLAN AREA, 1951

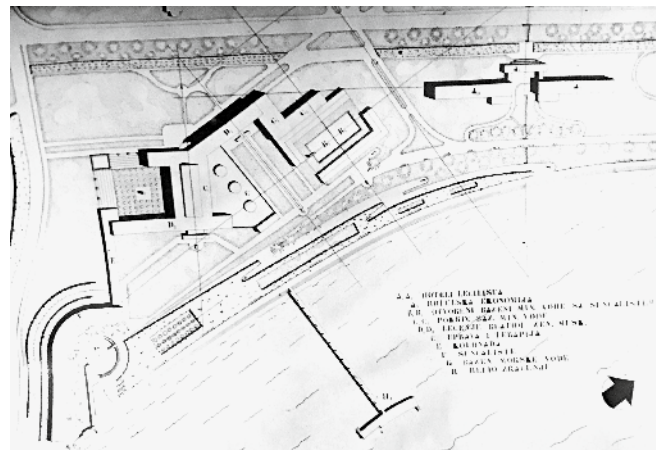
VÝŇATOK Z ÚZEMNÉHO PLÁNU PRE IGALO, ÚČEL PLÁNOVANEJ OBLASTI, 1951

Source Zdroj: Private archive of Relja Živojnović, doctor

INITIAL URBAN DESIGN SOLUTION OF TREATMENT CENTRE AT THE MOUTH OF THE SUTORINA RIVER, CIRCA 1952. BESIDES ACCOMMODATION AND CLOSED THERAPY BUILDINGS, OPEN SPACES FOR TREATMENT WITH MUD ARE ALSO ENVISAGED, AS WELL AS SUNBATHING PLACES, OPEN POOLS WITH MINERAL AND SALT WATER AND ZONES OF "HELIO RADIATION"

URBANISTICKÉ RIEŠENIE PŮVODNÉHO PLÁNU LIEČEBNÉHO CENTRA V ÚSTÍ RIEKY SUTORINA DO MORA, OKOLO ROKU 1952. OKREM UBYTOVACÍCH OBJEKTOV A UZAVRETÝCH BUDOV PRE TERAPIE SÚ TU NAVRHOVANÉ AJ OTVORENÉ PRIESTORY NA BALNEOTERAPIU, AKO AJ PRIESTORY NA OPALOVANIE, OTVORENÉ BAZÉNY S MINERÁLMI A SLANOU VODOU A ZÓNY „HELIO RADIÁCIE“

Source Zdroj: Private archives of Relja Živojnović

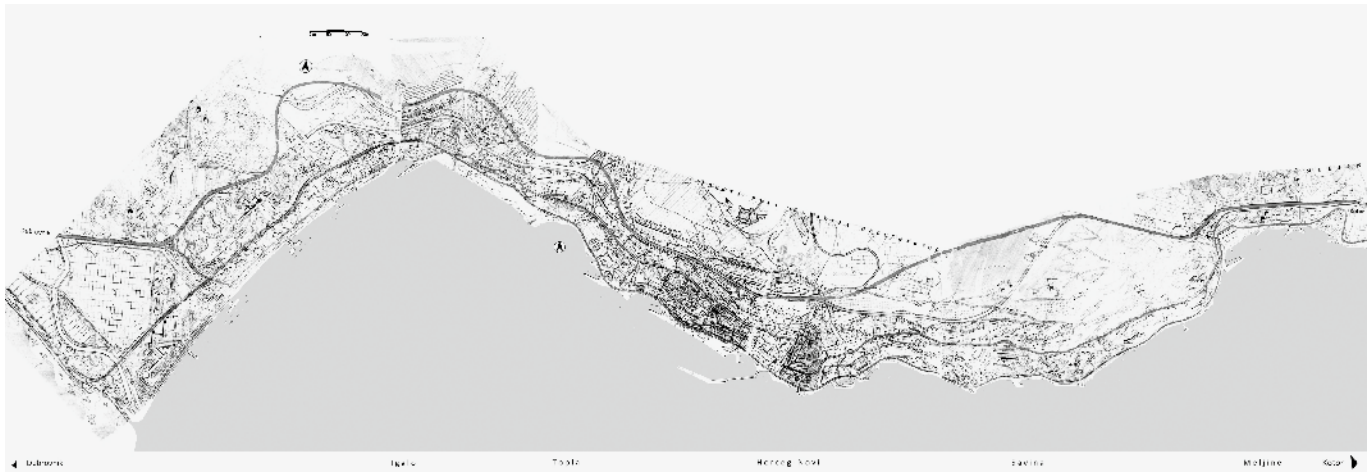


As such, the general goal of this paper is to define and explain the character and scope of the works of Nikola Dobrović in Herceg Novi, through the analysis of their relation towards the regional context. This project can also bring forth additional insights and critical consideration of his overall work, which is a benchmark in the discourse of 20th century modern architecture in this region. Recent researches have only to a limited extent exposed this noteworthy author's practice in Herceg Novi.

Nikola Dobrović's thirteen-year relation with Herceg Novi started in 1950, owing to his engagement by physician Dr. Svetozar Živojnović, the initiator and founder of treatment activities in Igalo, nowadays integrated into the health system under the name "Mediterranean Health Care Centre".⁶ Born in Sombor in Vojvodina, Živojnović was Dobrović's friend and colleague from his student days in Prague, whose arrival in pre-war Herceg Novi was linked to the analyses of the therapeutic potential in Igalo and started intensive activities towards the design of the first healing centre for rheumatic diseases in these areas.⁷ Živojnović not only initiated the urban planning for Herceg Novi's future development, but also the development of Igalo as a healing centre. For this visionary undertaking he engaged Dobrović, who officially joined this endeavour in 1951.

The regulatory urban plan for Herceg Novi from the year of 1961 – the dynamics of space and topography

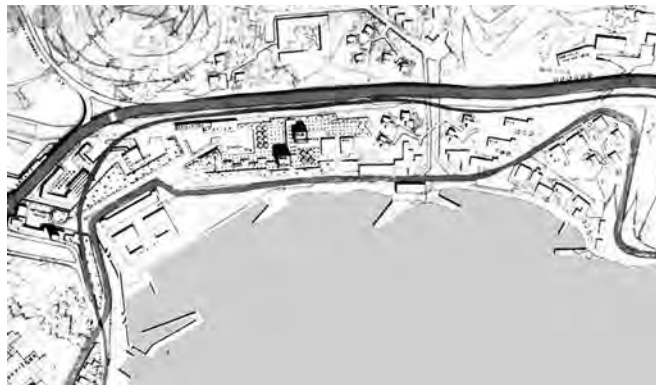
Dobrović provided his first observation in 1950 in the formulation of urban physiognomy and its basic problems, describing the Boka Kotorska as a special urban entity, which due to the complexity and quality of its natural and cultural context requires the preparation of comprehensive planning studies. Much of his formative period, shaping his professional viewpoint, happened during Dobrović's term in Dubrovnik. In this historical town with its unique built heritage, marked by a characteristic topography, climate and vegetation, and above all contextually close to the conditions in Herceg Novi, he confirmed his obsession with the elements of the Mediterranean natural



1961: A) DRAFT PRELIMINARY DESIGN OF HERCEG NOVI WITH CHARACTERISTIC SEGMENTS ; B) SAVINE – EASTERN SLOPES ALONG WITH THE OLD TOWN, WHERE TOURIST FACILITIES, HOTELS AND RESORTS HAVE BEEN PLANNED AND C) MELJINE RAILWAY STATIONS

1961: A) NÁČRT PREDBEŽNÉHO NÁVRHU HERCEG NOVI S CHARAKTERISTICKÝMI SEGMENTMI; B) SAVINE – VÝCHODNÉ SVAHY POZDĹŽ STARÉHO MESTA, KDE BOLI PLÁNOVANÉ TURISTICKÉ ZARIA DENIA, HOTELY A LETOVIŠKÁ A C) ŽELEZNIČNÉ STANICE V MELJINE

Source Zdroj: Private archive of Veljko Radulović



context.⁸ The concept design of the planning of Herceg Novi from 1962 is the first spatial development plan in the history of this town.⁹

The Plan represented the final phase of urban design within this area, initiated by the creation of the Directive Urban Plan for the establishment and construction of Igalo as a healthcare and tourist destination, as the first result of the joint consideration of a climate treatment centre with Dr Živojnović. The Directive Plan was the initial planning document, presenting basic studies and conceptual designs with guidelines for further planning elaboration.¹⁰ In it, Dobrović clearly confirmed his “interest in socio-medial aspects of contemporary architecture”, analysed by Ljiljana Blagojević in her published research on the work of Dobrović and Zloković in the context of the Mediterranean coast.¹¹

The Urban Plan of Igalo defines the concept of a climate-spa treatment centre with new tourist zones, limited growth of the existing urban fabric, and new complementary contents, such as large areas of botanical gardens, gym centre, hospital complex, railway station and other municipal facilities.



PART OF THE PLAN FOR THE CENTRAL TOWN ZONE

ČASŤ PLÁNU CENTRÁLNEJ MESTSKEJ ZÓNY

Source Zdroj: Private archives of Relja Živojnović, doctor

The General Urban Plan of Herceg Novi was the final document made by Dobrović in 1961, which contains the urban design solutions of Igalo and the centre of Herceg Novi. Created during the fifties, the plan addresses around ten kilometres of the coastal zone of the Herceg Novi municipality, elaborating the concepts of arrangement and development of the territory and the main urban sets. The longitudinal territory of the municipality is designed in relation to the shore from one side and the carefully planned route of the Adriatic motorway from the other. The motorway, part of the regional transport concept, is both the main connection with Dubrovnik and Kotor, and the central transport artery of the town. Dobrović envisaged the need of intensifying transport connections of the region by waterways and new routes for modernised electric rail lines.¹² The proportions of his urban interventions are visible in the transport studies for the Directive Plan of Herceg Novi, where the author suggested a new maritime route created by turning the Prevlaka peninsula into an island at the point of its narrowest land section – a waterway to be used for the passage of vessels on the Dubrovnik – Herceg Novi route.

The analysis of graphic material and the textual explanation of the plan, primarily its tracing of vehicular and pedestrian routes, indicates a clear adaptation to the dynamic topography of the coastal part of Herceg Novi: both the emphasised transverse descent towards the sea and the longitudinal organisation in parallel with the coast. Thus, the positioning of several tunnels is dependent on the route of the main Adriatic road and the underground vehicular-pedestrian passages in the zone of the old town.¹³ Terraces and plateaus on the town slopes were promoted in town squares and belvederes for the ornamentation of the surrounding setting of Boka Kotorska. By integrating two proportions of town design, town planning and architectural-urban scale, the author established relations with two levels of context: the immediate and the wider, city – or regional. Most illustrative is the detailed elaboration of the arrangement of the central town zone, envisaged as a linear sequence of several spatial sets and central contents: from the local-government building of the then Public Committee (now the Municipal Parliament), through the main pedestrian square, the Post Office building (which was designed later by Dobrović himself and still serving its purpose), the Culture Centre, municipal part, public baths and pool, and the “Boka”¹⁴ hotel and its park. All buildings along this axis are an integral part of a single urban unit with clearly defined architectural and functional roles.

The analysis of the spatial presentation of the central zone of Herceg Novi reveals a tendency to incorporate characteristics of the topographic into the matrix of two-dimensional links between functions and architectural sets, achieved by elaborated communication. In this way, a three-dimensional system is achieved that integrates town planning and designing, in the function of building a comprehensive “plastic composition”.¹⁵ All buildings in the town centre represent complete architectural sets and identities, while their positions and roles in the system of vegetation-enhanced topography and planned communication form a genuinely organic connection. A special world of spatial experience characteristic for this part of the project may be interpreted as a form of new monumentality in urban centres, which was one of the central architectural topics of the 1950s.¹⁶

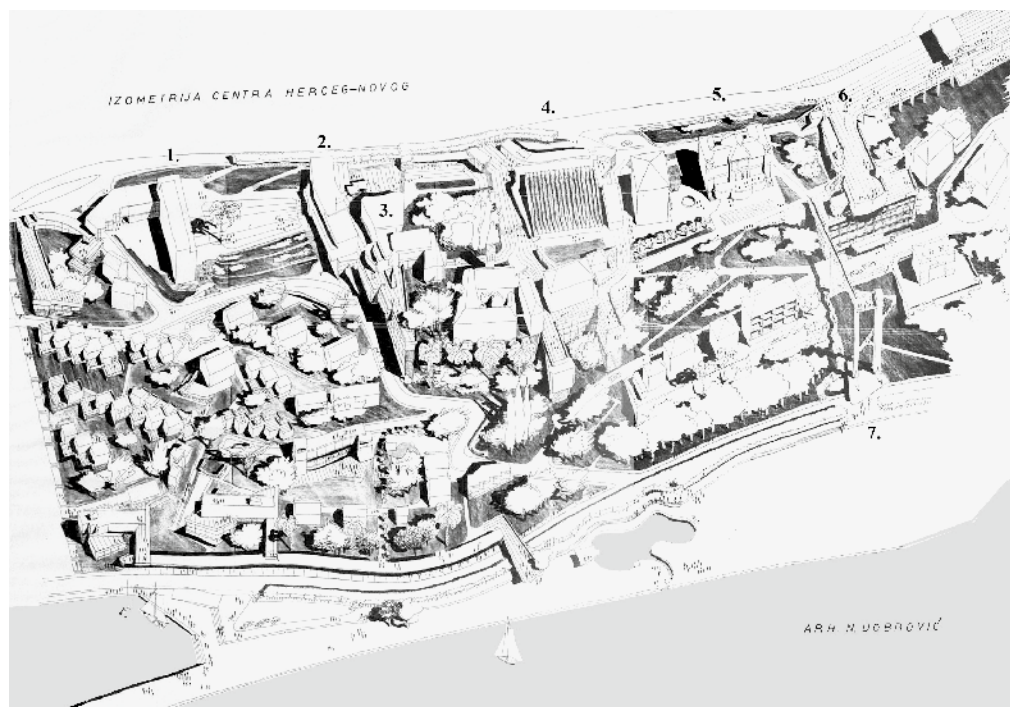
SPATIAL LAYOUT OF THE CENTRAL TOWN ZONE OF HERCEG NOVI, PRELIMINARY SKETCH BY NIKOLA DOBROVIĆ. NUMERATION CONDUCTED BY THE AUTHORS:

1. BUILDING OF THE NATIONAL COMMITTEE,
2. POST OFFICE,
3. CULTURE CENTRE,
4. MUNICIPAL BATHROOM,
5. BOKA HOTEL,
6. TERRACE OF THE RUDNIK HOTEL AND THE BEGINNING OF THE CENTRAL PEDESTRIAN STREET,
7. SYSTEM OF GANGWAYS AND LIFTS TO THE COAST

PRIESTOROVÉ USPORIADANIE CENTRÁLNEJ MESTSKEJ ZÓNY HERCEG NOVI, KRESBA NÁVRHU NIKOLU DOBROVIĆA, ČÍSLOVANÉ AUTORMI.

1. BUDOVA NÁRODNÉHO VÝBORU,
2. POŠTA,
3. KULTÚRNE CENTRUM,
4. MESTSKÝ KÚPEL,
5. HOTEL BOKA,
6. TERASA HOTELA RUDNIK A ZAČIATOK CENTRÁLNEJ PEŠEJ ULICE,
7. SYSTÉM ULIČIEK A VÝŤAHOV SMERUJÚCICH K POBREŽIU

Source Zdroj: Agency for Construction and Development of Herceg Novi



All main terraces are connected to the shore by passageways, sloping and vertical elevators, while the complement to pedestrian traffic is envisaged as a cable car leading to the highest town fortress “Španjola”. Thus, the town structure has been interwoven with pedestrian traffic and its accompanying systems, which are at the same time the symbols of the progress of a new socialist society.

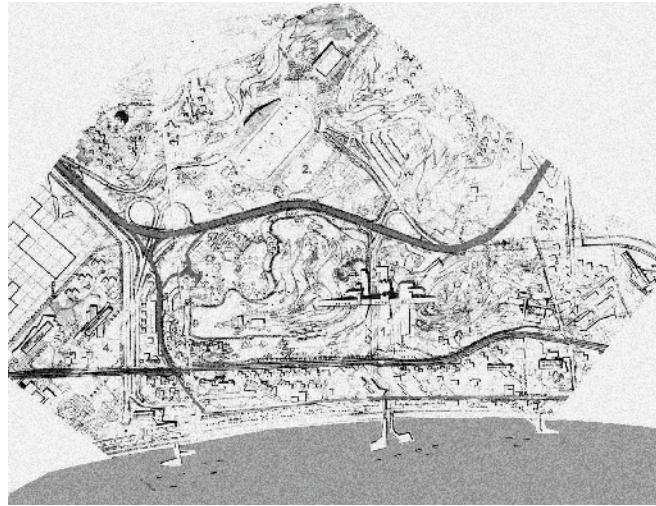
In the positioning of the main town functions, Dobrović was led by a pragmatic, functional approach, as a constituent part of his interpretation of modernity.¹⁷ As a result, the favourable views and notable isolation of the Savina hillside provide arguments for the placement of numerous hotels, resorts, sanatoria and residential buildings, while similarly favourable views, ventilation conditions and equal distance from all parts of the town are determining factors for the location of educational functions.¹⁸

It is possible to recognise the high level of completeness in the specific aspects of the town plan, in this case traffic systems, from the detailed elaboration of underground garaging, especially in the zones under numerous viaducts, to the system of air transport including possibilities for air access, the position of paths for hydro-planes in the riverbed of Sutorina, as well as helicopter transport, especially for the purpose of treatment functions of the medical facilities in Igalo.

As for the main inputs i.e. systematized needs of the developing town, Dobrović received them from various commissions of the Public Committee of Herceg Novi Municipality, while expert communication with the author was conducted through the Urban Council.¹⁹

However, the investment volumes necessary for Dobrović’s visionary actions largely exceeded the possibilities of the era: not only were they never implemented, but actually rejected as unrealistic. The high level of modernity and advanced urban standards could not have been accepted by local community to the necessary extent of limited and conservative surveillance. Current urban conditions in the settlement were rather modest and the possibility of reaching Dobrović’s vision of the future was extremely limited.²⁰

With his occasional ignoring of immediate circumstances, economic potentials and problems, Dobrović constructed an idealised vision of an urban composition, relying on the natural elements of the context: views, water, wind, flora, geological soil profile, but primarily on the complex relief topography, as the accentuated element of the natural context of Herceg Novi.²¹ His uncompromising modernity fits in with Henri Lefebvre’s urbanist “blind field”: “with a clear conscience [he] has changed *praxis* with his presentation of the space, social life, groups and their social relations of production”.²²



SITUATION OF THE CENTRAL BUILDING OF THE FUTURE INSTITUTE (IN THE MIDDLE) AND AND THE CHILDRENS' DEPARTMENT (ON THE RIGHT)

SITUÁCIA S UMIESTNENÍM CENTRÁLNEHO OBJEKTU BUDÚCEHO INŠTITÚTU (UPROSTRED) A DETSKÉHO ODDELENIA (V PRAVO)

Source Zdroj: Private archives of Relja Živojnović

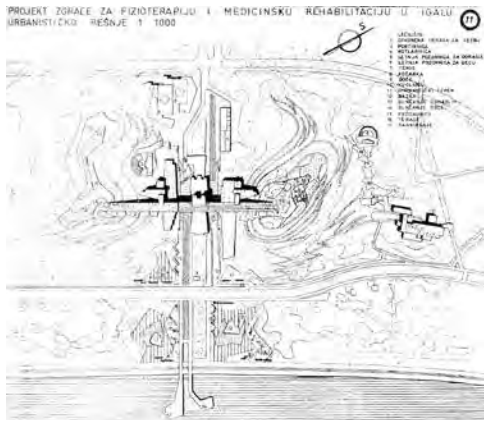
Though ideologically conditioned, Dobrović's work in Herceg Novi did not transmit any clear ideological and political message of his time. Guided primarily by modernistic principles of eliminating closed blocks and placing free objects in greenery, such that their positions, mutual relations and relationship toward the immediate context make a comprehensive image of the town scenery, it is exactly that scenery which is the basis of Dobrović's internal impression of the town, i.e. of the characteristic *genius loci*. Such an impression lies at the heart of his projects and plans for Herceg Novi and represents his basic creative principle.²³

In the end, the final urban goal was the model of a Mediterranean garden city, with an endless array of spatial experiences and ambience sequences, ordered like movie scenes running through the long and narrow outline of Herceg Novi. Dobrović anticipated and partially determined the current character and method of use of the basic zones of Herceg Novi's part of the bay, primarily related to the routing of the Adriatic main road, the organization and disposition of the main city centre towards the land and the sea, and the main zonal distribution of city functions, especially the tourism and therapeutic services in Igalo. His spatial plan was the first systematized planning document in the history of the development of this city, and moreover created in an organized and controlled communication with local community and managing administration.

Though the plan was accepted by the Planning Committee of the People's Board of Herceg Novi, i.e. a professional body, it was never adopted by the People's Board, i.e. the Municipal Assembly.²⁴ However, its main proposals were implemented during later stages of town planning. It was the failure to adopt his plan, and the intensification of non-regulated construction of individual residential facilities on the territory of Igalo, in contradiction to his planning assumptions, that stimulated Dobrović to leave Herceg Novi and Živojnović to do the same with the Igalo Institute.²⁵ Dobrović reexperienced his urban-development disappointment from Dubrovnik years previously, which he described at that time as "sad distraction and terrifying chaos".²⁶ Moreover, the situation marked the anticipation of the pivotal urban conflict between the treatment centre and private housing zones, which has strongly affected the urban development of Igalo up to the present.

Unaccomplished projects – the context and the new programmes

Between 1951 and 1962, through his urban planning activity, Dobrović was engaged as well in the creation of several concepts and main designs for the new programmes associated with the dynamic growth of towns in post-war Yugoslavia. The main architectural motif of the urban composition of Igalo was the future Institute for Rehabilitation (today the Mediterranean Health Centre with its central building in the same location). The location was the result of its environmental potential and the architectural features of future building, as well as the requirements for its medical programme. Its central building was envisaged between the two existing hills, in the coastal zone



SITUATION PLAN AND THE BASIS OF THE RAISED GROUND FLOOR OF THE INSTITUTE FOR REHABILITATION FROM 1961

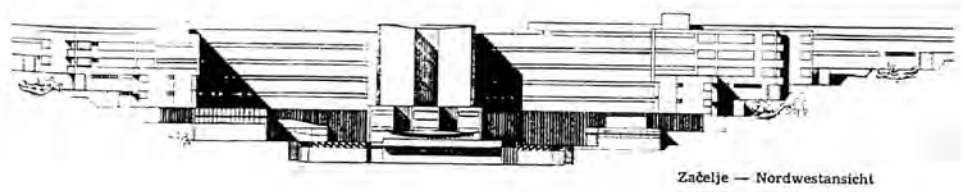
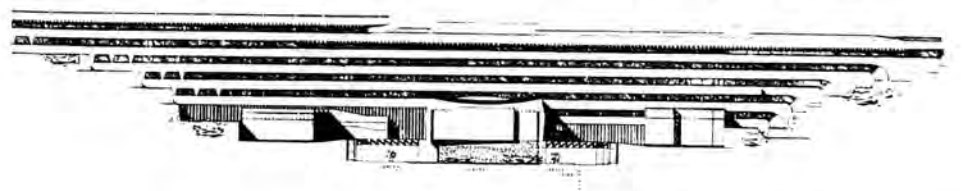
SITUAČNÝ PLÁN A ZÁKLADY VYVÝŠENÉHO PRÍZEMIA REHABILITAČNÉHO ÚSTAVU Z ROKU 1961

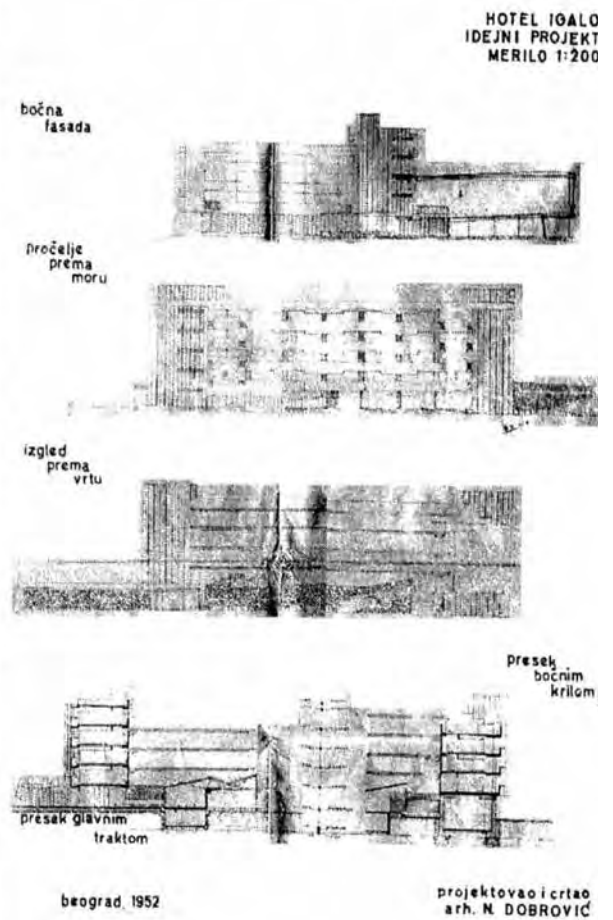
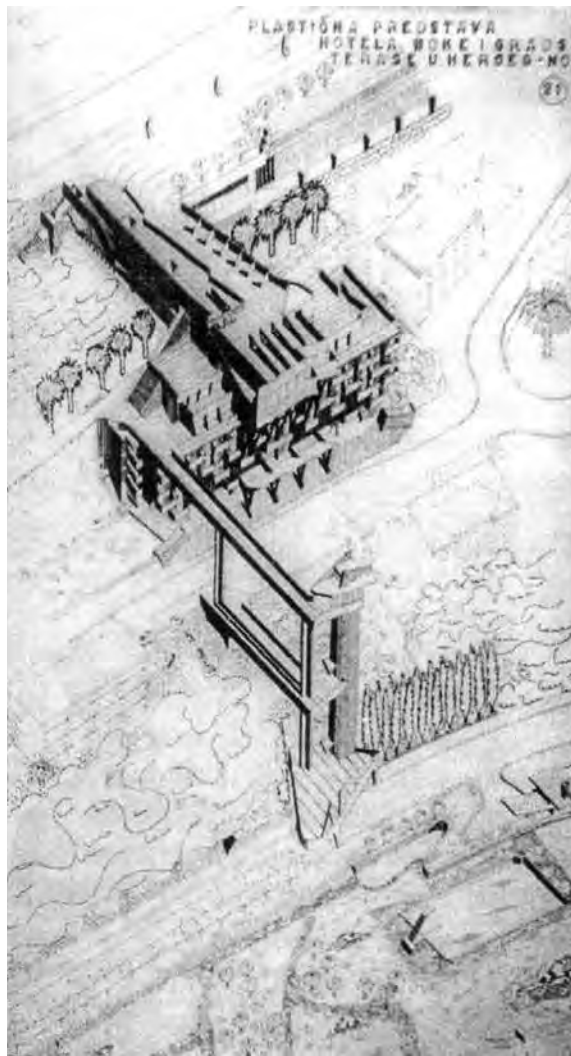
Source Zdroj: Documentation of Relja Živojnović

AUTHENTIC PHOTOGRAPHY OF THE LOCATION AND PHOTOMONTAGE OF DESIGNED FACADE, LONGITUDINAL CROSS-SECTION, FRONT FACADE DESIGN AT THE BACK OF THE BUILDING OF THE INSTITUTE FOR REHABILITATION IN IGALO

AUTENTICKÁ FOTOGRAFIA LOKALITY A FOTOMONTÁŽ NAVRHOVANEJ FAŠÁDY, POZDĹŽNY REZ, NÁVRH FAŠÁDY ZADNEJ STRANY BUDOVY REHABILITAČNÉHO INŠTITÚTU V IGALU

Source Zdroj: Vuktorić-Lazar, Marta, 2002. Beogradsko razdoblje arhitekta Nikole Dobrovića. Beograd: Plato, p. 95.





SURVIVING ORIGINAL DRAWINGS OF BOKA AND IGALO HOTELS

PŔVODNÉ KRESBY HOŤELOV V BOKE A V IGALO

Source Zdroj: Vuktorić-Lazar, M., 2002, p. 95

of Igalo. The zones for complementary facilities in the open space were also specified: parks, lanes, open blocks for therapy procedures and therapy devices in the sea.

The building of the *Children's Institute* was located in close proximity, intended following Dobrović's project in the final phase of development. All elements of the healthcare complex have a connection with greenery, forming a garden complex with individual buildings linked by footpaths, a model applied by the author in the basis of the plan for Herceg Novi. The specificity of the architectural concept of this building was determined by the insistence that each floor had direct access to the ground level. "Stretched" between the two neighbouring hills, it remains in direct spatial and functional connection with its immediate natural context. The first functional connection with the surrounding land and the exploitation of its potentials was achieved by the placement of footpaths, open swimming pools and rehabilitation devices, available from each floor of the future building. At the same time, on the ground level there are free zones for pedestrian passage, intensifying the experience of dynamics and the visual tension of this static building through the impression of a bridge construction.

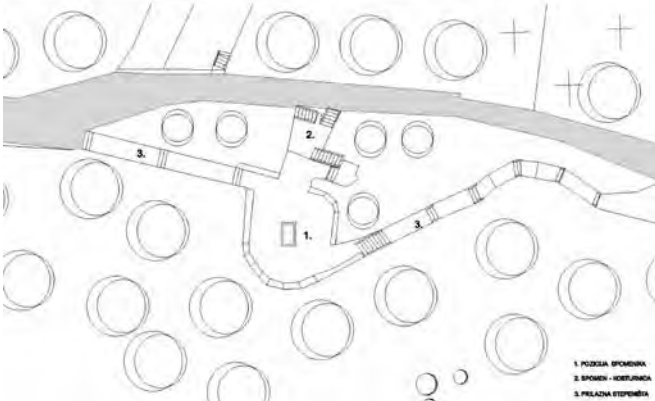
The main accommodation block, located in five floors, is of an extended shape. It comprises the rooms for patients, grouped according to the appropriate programme. Each room has its balcony exit, while the long corridors are deliberately planned for the function of daily walks and active movement in case of bad weather conditions. These horizontal corridors are directly connected at their ends with the outdoor footpaths, to achieve a more comfortable functional connection between internal and external space. The roof surfaces of the sixth floor are intended for hydro-therapy treatment and outdoor patient activities.



NATIONAL TOURIST POSTCARD OF IGALO FROM 1972 SHOWING THE ENTRANCE GATEHOUSE OF THE INSTITUTE

NÁRODNÁ TURISTICKÁ
POHLADNICA IGALO Z ROKU 1972
ZOBRAZUJÚCA VSTUPNÚ BRÁNU
ÚSTAVU

Source Zdroj: Archives of the
Mediterranean Health Centre in Igalo



UPPER LEFT AND CENTER: GRAPHIC ANALYSIS OF THE MONUMENT'S COMPOSITION. UPPER RIGHT: SCULPTURE "BEZMETKOVIĆ". BOTTOM: THE OSSUARY TODAY

VLAVO HORE A UPROSTRED:
GRAFICKÁ ANALÝZA KOMPOZÍCIE
PAMIATKY. VPRAVO HORE:
SKULPTÚRA „BEZMETKOVIĆ“. DOLU:
DNEŠNÝ VZHLAD OSUÁRIA

Source Zdroj: BAČIĆ, Dubravko, 2003.
Spomenik Viktoru Dyku na Lopudu
arhitekta Nikole Dobrovića. *Prostor*,
11, p. 45 and private archive of Veljko
Radulović



Modernist principles such as the functional roof terrace, the partially open ground floor, the horizontal band division of the facade, and the skeleton framing construction system were integrated with elements of the natural context and the urbanist vision of town landscape towards a pragmatic satisfaction of the project programme.

Even from his years in Dubrovnik, Dobrović worked towards a synthesis of global and local, trendy and traditional. This “subversive modernity” on Dobrović’s part relied on the critical method of matching his recognizable and seemingly uncompromised modernistic attitude to the specific contextual situation.²⁷

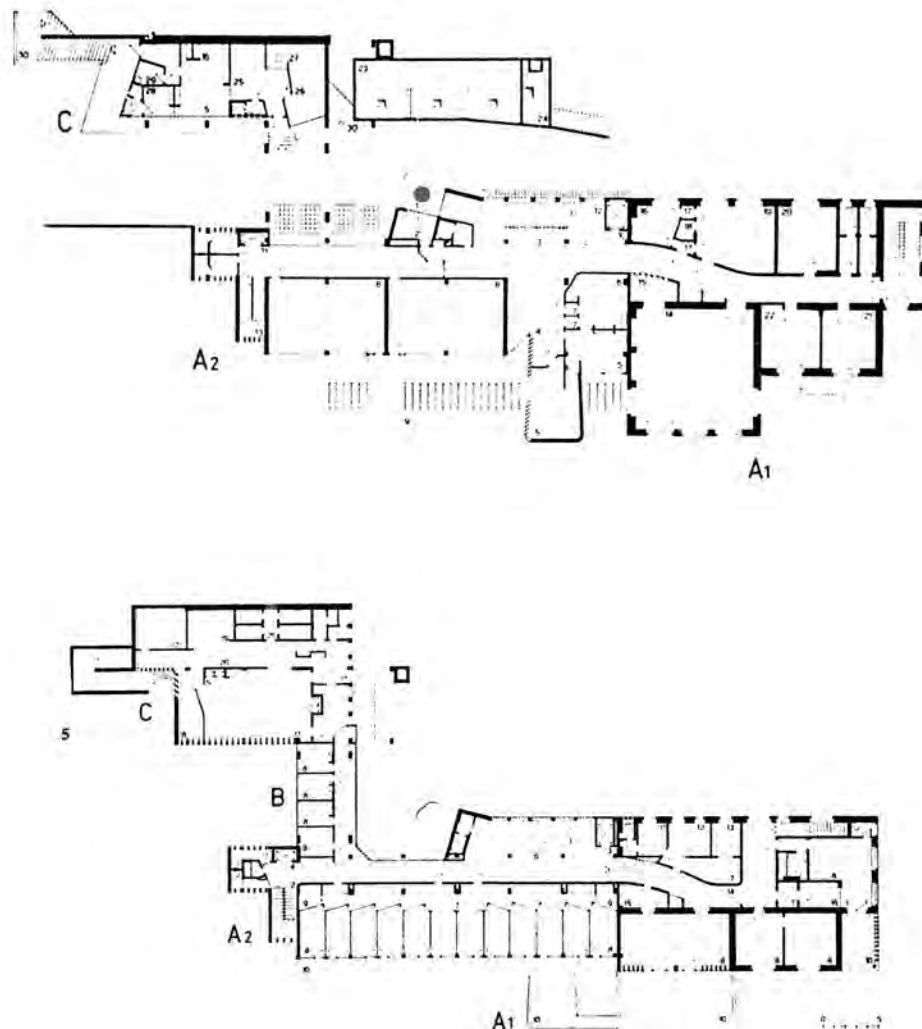
Additionally, Nikola Dobrović created several conceptual architectural projects for public buildings in Herceg Novi, on the basis of the development process that assumed the addition of several hotels, a bus station, Town Inn, the new “Boka” hotel in the town centre, and the Culture Centre and Republic Swimming Centre.²⁸

Only a few drawings for new hotels “Boka” and “Igalo” have survived in the local archives out of all these projects. The condition of these drawings provides only a limited insight into architectural concept of these buildings, but the specificity of visual and formal expression, with the treatment of the location topography, is certainly unmistakable.

PROJECT OF THE CHILDRENS' DEPARTMENT IN HERCEG NOVI (GROUND FLOOR, FIRST FLOOR)

PROJEKT DETSKÉHO ODDELENIA V HERCEGU NOVOM (PRÍZEMIE, PRVÉ POSCHODIE)

Source Zdroj: Babić, Lilijana, 1967. Dječije odjeljenje za fizikalnu terapiju u Igalu. *Arhitektura i urbanizam*, 43, p. 33.



Accomplished projects – material evidence of visions

Dobrović managed to achieve a materialisation of his design scheme and part of his town plan vision of Herceg Novi in several accomplished building projects. The first achievement took place in the context of his pioneering design during the construction of the present Institute in Igalu. In the early fifties, he constructed a small-scale architectural etude in the form of the reception desk of the medical zone of the Institute, destroyed in later construction work in 1972.²⁹ Here, the simple functional solution of the porter's lodge was hidden behind a wall canvas formed from offcuts of local blue-red stone from the nearby mine in Morinj. A roof slab "hovered" over it, and in the form of a partially lifted swing, it opens a view of this building. Additionally, outlining our perception of the complexity and dynamics of the visual impression is the stone panel diagonally placed on the facade. The use of stone fragments, despite the 'cyclopean' associations, does not create impression of visual strength, tectonics, nor of confirmation of the law of gravity, but is a special artistic expression of the envelope and its tactility. This is also confirmed by the "pause in material" – a visual cut, which gives the sense of the breakup in stone and ground contact. In the first completed part in Igalu, Dobrović drew upon his own interpretation of Gottfried Semper's postulates and the use of the wall as a fabric.³⁰

The next development was also of modest scale: the memorial complex to the dead of World War II, at Savinska Dubrava in Herceg Novi, which started with construction in 1953.³¹ As a freestanding structure, it was intended to be noticeable from all parts of the town and thereby achieve a "far-reaching effect", the role which the author also imprinted on other projects of this character.³² Not only should the work send a symbolic message, but also mark the topography



COMPOSITION AND SHAPING OF THE VOLUME IN THE SENSE OF A CINEMATIC PERCEPTION OF THE OBJECT

KOMPOZÍCIA A TVAROVANIE NÁMETU V ZMYSLE FILMOVEJ PERCEPCIE OBJEKTU

Source Zdroj: Stevan Kordić

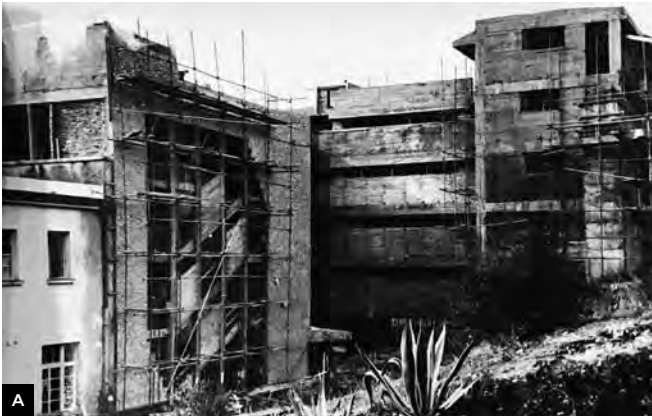
and achieve a highly visible role in the silhouette of the town structure and overall vision of the town's plan and conception.

The resulting spatial composition consists of the central monument – a lengthened high pedestal topped with a sculpture of a Yugoslav soldier in combat, facing south from the plateau – a belvedere, access paths and an ossuary, the latter forming the link between the plateau and the road. Highlighted vertical elements are highly typical for Dobrović's memorial architecture, from his Prague years up to the monument to the drowned Czech poet and statesman Viktor Dyk on the island of Lopud.³³ Its spatial impression is achieved by the viewer's movement, creating a series of successive "movie sequences", which the author used extensively since his Dubrovnik period.³⁴ Further extending the semantic and narrative effect of this architecture is functional reason of its conception, as a communication node – link with the plateau "Bezmetkovič"³⁵, and the monument on the top of the composition, a monument dedicated to the revolutionary battle, located at the plateau above the ossuary, which is a counterpoint of the monument's vertical form.

The role of the new socio-political context can also be recognised in the relation of this monumental complex to its closest major landmark, the church on the top of Savinska Dubrava hill. The monument becomes a "symbolic negative" to the church, and its domination is achieved by the hypertrophic dimension and central position on the plateau, placing the viewer on the margin, while the concept is in the middle.³⁶

Here we recognise a new ambivalence in Dobrović's design method, respecting certain contextual elements, directly transposing them into the new spatial system, while at the same time, leaving certain parts, in this case architectural heritage, well outside of it, perhaps even placed into opposition as bearers of a symbolic content not related to the author's vision and social engagement.

Dobrović's greatest achievement in Herceg Novi, *Children's Physical Therapy Department*³⁷, was built in the period 1959 – 1962 and is located in the framework of the then Institute in Igalo.³⁸ An extension of a former pre-war telephone central office,³⁹ it forms a complex composition, grounded



A) BUILDING UNDER CONSTRUCTION, PART OF THE BUILDING OF THE EXISTING TELEPHONE CENTRAL STATION IS VISIBLE

B) THE BACK APPEARANCE OF THE BUILDING UNDER CONSTRUCTION, MAIN STAIRCASE

C) THERAPEUTIC BLOCK FACADE DETAIL

A) OBJEKT V ŠTÁDIU VÝSTAVBY, TU VIDIEŤ ČASŤ OBJEKTU EXISTUJÚCEJ TELEFÓNNEJ ÚSTREDNE

B) POSLEDNÝ VZHLAD BUDOVY VO VÝSTAVBE, HLAVNÉ SCHODISKO

C) DETAIL TERAPEUTICKÉHO BLOKU FASÁDY

Source Zdroj: Private archive of Relja Živojnović



in two basic building units, placed in parallel and joined by the connecting wing, with an internal access street underneath, leading to the main entrance into the building. A landscaped park area in front of the building is in turn linked with the forest-park behind the building. The southern terrace is connected, through a series of terraced plateaus, with the park in the front, while the partially covered terrace to the rear is in direct contact with the forest. This connection is also intensified by the accessing bridge – a gangway forming an additional relationship between the upper floors with the rear surrounding areas. Here, in shaping the spatial concept, Dobrović also started from the basic mass of parallelepiped form and geometric images adjusted to the respective contents. As the functional requirements increase, and the immediate topography grows more varied, the volumetric composition of the building becomes more complicated, in each of its parts for reasons of internal necessity.⁴⁰

In the terminology of Functionalism, this building as “healing device” contained patient beds on the upper floors, a hydrotherapy department in the basement, and the admissions section with cloakroom, laboratory department and various types of therapies placed on the ground floor. The main inpatient ward is oriented to the front park and faces south to catch the mild West wind – the so-called mistral, characteristic for this part of the bay.

The building was constructed in reinforced concrete, with the frame cast on-site in a wooden formwork. The concrete walls are plastered and covered in heavy beach pebbles placed in cement plaster.



PHOTO TAKEN IMMEDIATELY UPON THE COMPLETION OF THE BUILDING, 1962. THE FACADE "FABRIC" FROM BEACH PEBBLE INCORPORATES THE VOLUME OF THE EXISTING TELEPHONE CENTRAL STATION INTO THE NEWLY BUILT ARCHITECTONIC ENSEMBLE. (TWO FRONT WINDOWS AND DOOR BELONG TO THE EXISTING, EXTENDED BUILDING)

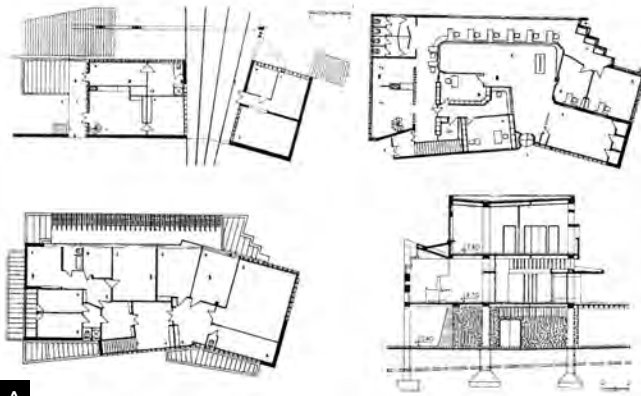
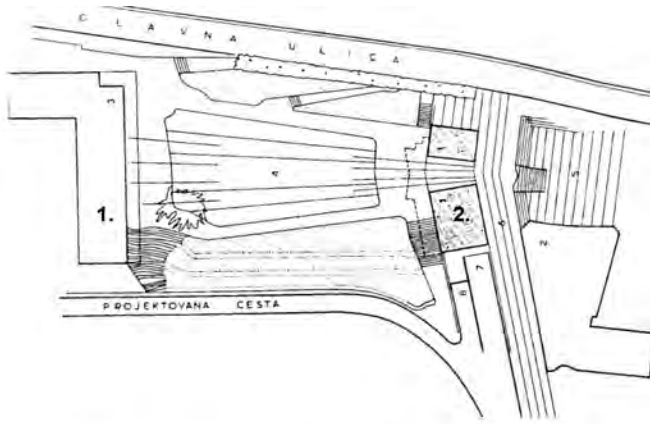
FOTOGRAFIA ZAZNAMENÁVAJÚCA STAV IHNEĎ PO DOKONČENÍ STAVBY V ROKU 1962. „TKANINA“ FASÁDY Z PLÁŽOVÝCH KAMENKOV ZAČLEŇUJE OBJEM EXISTUJÚCEJ TELEFÓNNEJ ÚSTREDNE DO NOVOVZNIKNUTEJ ARCHITEKTONICKEJ ŠTRUKTÚRY (DVE FRONTÁLNE OKNÁ A DVERE PATRIA K EXISTUJÚCEJ ROZŠÍRENEJ BUDOVE)

Source Zdroj: Private archive of Relja Živojnović

Merging the built volume with the topography, through gradual adjustment of basic corpuses and functional solutions for the levelling of the undulating terrain and connection of internal areas with the external Mediterranean park, are noticeable contextual responses. Another level of synthesis is obvious in the linking of visual impressions with the tactile character of the space, e.g. the use of beach pebbles for surfacing the contact areas of the pools and paths of the hydrotherapy department, all in the function of activation of peripheral blood circulation, which is one of the prerequisites for psychiatric treatment. The tactility and colourfulness of the resulting 'activated' surfaces intensify the impression of completeness and interference of spatial parts of the building, both interior and exterior, while on the symbolic level, they establish relations with the wider context, extending the association to the neighbouring atmosphere of the Igalo beaches.

The lack of transparency and simplicity of the skeleton system, as well as the sensitive relation with the elements of the natural context, provide the key features of this work and its identity in relation to the current architectural paradigm of that period. Moving space, arrangements of facades and a sculptural treatment of architecture and space offer Dobrović's terms illustratively depicting the methods of constructing a new building.

In the early 1960s, Dobrović was hired by the Public Committee to develop project documentation for the new *Post Office building* in Herceg Novi. Construction of the building finished in 1962. Soon after, the parterre arrangement of the main pedestrian square, running between the east front of the Municipality building and the west facade of the *Post Office building*, was completed.⁴¹ This urban complex represents the achievement of a socially important segment of the concept design of the town's central zone, considering that it is an enlarged centre of power of the new political order. Dobrović managed to reach a visual and symbolic relation among these sets, placed perpendicular along the town road, by increasing horizontal floor surface, which continues under the front of both buildings. Constructed in lines of beach pebbles and reddish local stone, the parterre is visible beneath the facade porch of the Municipality, as well as the planned lower porch on the Post Office's west front. Further connection with direct local characteristics is made evident in the structural arrangement of the Post Office, which implies a volumetric "fracture" and the communication flow through the building, positioned at the joint of imagined lines going through the Municipality building, encountering at the spatial centre of gravity of the Post Office building. By means of the planned spatial concept, this communication extended further across the square in front of the Culture Centre and towards the town's tourist centre.



A

A) SITUÁČIA, SUTERÉN, PRÍZEMIE A PÔDORISY. REZ
 B) DYNAMIKA BUDOVY POŠTY DOSIAHNUTÁ ZLÚČENÍM OBJEMU A ZDÔRAZNENIA RYTMU SEKUNDÁRNYCH STAVEBNÝCH PRVKOV

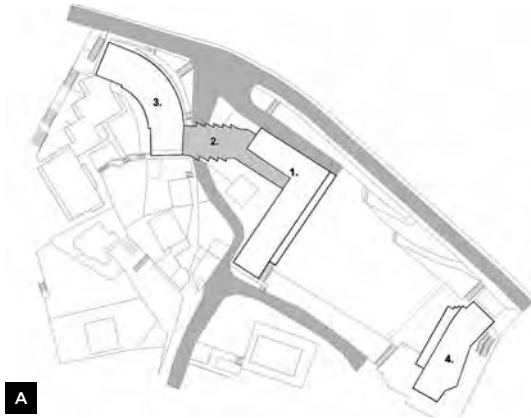
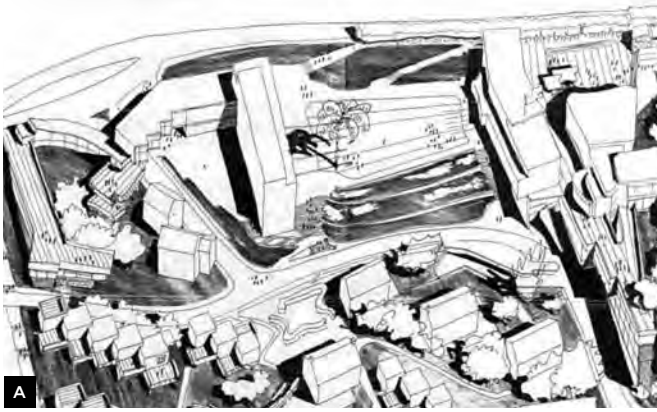
B

Source Zdroj: Vukotić-Lazar, M., 2002, pp. 136 – 138, and private archive of Veljko Radulović

By acting in the given physical context, Dobrović outlined the present form of Herceg Novi in the implementation of the reconstruction of the building of People’s Board. Presence of the elements of physical context represented a desirable framework for the presentation of Dobrović’s design skills and his specific feeling for contextual behaviour in the extensively layered built environment – as revealed even earlier in his reconstruction of the Sponza Palace in Dubrovnik.⁴² The overall vision of the centre of Herceg Novi implied that each architectural set is auto-referenced to some extent, but also contributes an integral part to the functional and aesthetic environment of the wider urban context. In the case of the addition, Dobrović formulated it as a communication and spatial node at the parting point of the main town street toward the sea. This functional act promotes the addition itself in the role of the bridge above the planned side of the street heading toward the Adriatic. At the same time, it becomes an architectural framework for framing view at the bay entrance, which was clearly opened at that point.

This instrumentarium represents the final transformation of the expressive stance here, of an artistic complexity fully equal to the architect’s Dubrovnik period. At the same time, he further expanded the concept of spatial continuity and cinematic movement in the visual perception of the environment. With these frameworks, Dobrović also shifted the principles of the Modernist discourse to which he originally belonged.⁴³ In this aspect, it is important to stress that Dobrović’s contextuality is not related to the level of visual and formal simulation of the immediate regional architectural topography. Similarly, confirmation is also provided in the theses of contemporary architectural theoretician and practitioner Bernard Tschumi, for whom a certain work can be predominantly conditioned by its context, without being “contextual” in an immediately visual sense.⁴⁴

There are no elements of academic determination in Dobrović’s buildings in Herceg Novi. Such an attitude, made clear even earlier during his Dubrovnik phase, is directed against the stereotypical imposition of recognisable proportional systems. This method is one additional component to his intuitive search through architectural spaces and forms, i.e. to his arrival at a special personal sensibility and critical design practice based on the spiritual speculation and analysis of



A) BASIC ORGANISATION OF RECONSTRUCTION OF THE ANNEX TO THE PUBLIC COMMITTEE BUILDING AND LAYOUT OF TWO LATER INSERTED-CONNECTED STRUCTURAL GRIDS ON THE GROUND FLOOR.
1. PUBLIC COMMITTEE, 2. ANNEX, 3. RESIDENTIAL BUILDING AND 4. POST OFFICE
B) D) PHOTOS OF TODAY'S STATE OF THE BUILDING
C) ANNEX TO THE PUBLIC COMMITTEE BUILDING – FIRST FLOOR LAYOUT AND THE REAR FACADE ELEVATIONS

A) ZÁKLADNÉ USPORIADANIE REKONŠTRUKCIE PRÍSTAVBY: OBJEKTY VEREJNÉHO VÝBORU A USPORIADANIE DVOCH NÁSLEDNE VYBUDOVANÝCH – PRÍPOJENÝCH ŠTRUKTURÁLNYCH SIETÍ NA PRÍZEMÍ.
1. VEREJNÝ VÝBOR, 2. PRÍSTAVBA, 3. OBYTNÁ BUDOVA A 4. POŠTA
B) D) FOTOGRAFIE DNEŠNÉHO STAVU OBJEKTU.
C) PRÍSTAVBA K OBJEKTU VEREJNÉHO VÝBORU – DISPOZÍCIA PRVÉHO POSCHODIA A NÁKRESY ZADNEJ FASÁDY

Source Zdroj: Veljko Radulović and Sanja Paunović Žarić

MAP OF DOBROVIĆ'S
PROFESSIONAL ACTIVITIES IN
HERCEG NOVI

MAPA DOBROVIĆOVÝCH
PROFESIONALNYCH AKTIVIT
V HERCEG NOVI

Source Zdroj: Private archive of
Veljko Radulović



each concrete programme problem and local context. In addition, Dobrović backed up the achievements in his practice with considerable theoretical work, in which he often stressed the intellectual aspect of his architecture, thereby presenting a perception and valorisation of this work if only to a certain part of the audience.⁴⁵ With the energy of his professional *habitus*, he became a part of the physical, and above all, of the cultural context of Herceg Novi, thus achieving a strong impact on the authorial expression of architects working in this town at later stages, which form the subject of the current research carried out by the authors.

Conclusion

Dobrović's architectural and planning practice in Herceg Novi has no shared structural elements of the complete phase or his wider creative period, but is a part of his post-war professional development and final transformation. The basic designing stances and methods defined in his Dubrovnik period were largely confirmed in Herceg Novi, with a certain transformation of his formative and artistic expression into the more emphasized expressiveness characteristic for the later phase of his career. The analysed achievements and projects shed light on overall image that the author constructed in his approach to urban development of this coastal town, which is consistent with his individual architectural response to it and at the same time matches his critical views of current architectural paradigms, primarily through establishing relations with an immediate context. With their interpretation, Dobrović embarks upon a dialogue between the intensively existing contextual elements and the unique urban vision of the new town. Specific architectonic postulates of Nikola Dobrović may be clearly recognized in his work in Herceg Novi, up to the extent of their integration into cultural context of the town. In such a sense, this research managed to draw attention to the introduction of the elements forming the contemporary urban identity of Herceg Novi, and thus a new valuation of cultural layers from the town's recent past.

Moreover, the emancipatory mission of Nikola Dobrović on the Adriatic coast left an important trace in these areas, and initiated a theoretical discussion on the design and construction methods in these contextually specific areas. The completeness of the spatial vision of Herceg Novi was re-confirmed by the extensively elaborated proposals of the significant socio-economic and cultural contents of the town, which achieve the desired goal – a vision of a Mediterranean garden city with a continuing series of spatial experiences and sequential environments, building upon one another as movie sequences on the long narrow urban passageway of this coastal town. Each sequence represents a concrete architectural whole, a self-referential architectural complex which is at the same time in an intensive relation with the immediate context, being an integral part of the overall urban vision.

The analysis of environmental characteristics and their potentials provided an opportunity for Dobrović to anticipate, through his work, even the current and unclear urban problems facing Herceg Novi, primarily the unregulated and inefficient traffic system of the town and its inconsistent urban identity.

A similarly critical method of reviewing all contextual elements and establishing their clear relations should be an integral part of architectural practice even today, which would improve the urban and cultural aspects of Adriatic towns and at the same time raise the issue of a new architectural identity, free from traditional heritage stereotypes and their quasi-modern interpretations.

The result would be a form of architecture resistant to predominant culture, which, at the same time, cannot be reduced to any purely formal structure separated from ambiguity of place and time, or context.

1 MARUŠIĆ, Darko, 1999. *Projektovanje 2 – sveska 3*. Beograd: Arhitektonski fakultet, p. 2.

2 Nikola Dobrović (1897 – 1967) is one of the most important names in modern architecture of the 20th century in the former Yugoslavia. In his extensive international career, he designed a significant number of realised buildings, as well as serving as the post-war Director of the Urban Planning Institute of Serbia, Professor at the Faculty of Architecture, University of Belgrade, and in 1959 as an honorary corresponding member of RIBA London. His studies in Prague, as one of the centres of the then European avant-garde, but also as a composite, architectural and urban complex with a rich historical heritage, was an important context in the formative period of the Dobrović's career. Dobrović was educated along classical principles, but in immediate contact with the activities of the Czech avant-garde and architectural cubism. Upon completion of his studies, he acquired intensive practical experience in the offices of Otto Wagner's former pupils and became familiar with new construction technologies (reinforced concrete, skeleton structure system and refabricated materials). Simultaneously with the practising of functionalistic principles, in the works from this period, an early inclination to artistic personal architectonic expression may be recognized DAMLJANOVIĆ, Tanja. (1995 – 1996). *Prilog proučavanju praškog perioda Nikole Dobrovića*. Beograd: Saopštenja, pp. 237 – 251. The impact of such a multifaceted cultural context can be followed through all stages of his career IVANIŠIN, Krunoslav, 2000. *Arhitekt Nikola Dobrović i vizija demokratskog grada*. Radovi instituta za povijest umjetnosti, 24. Zagreb: Institut za povijest umjetnosti. Adopting the principles of the international style, Dobrović enthusiastically embraced Modernism at the very beginning of his career, while in the late stage, using architectural vocabulary, he returns to the world the cubist theories of space, through the "strong potentials of a diagonal, and more importantly, he produces a dynamic, energy-packed matter that explodes in different possibilities and is visually moved by

their own internal forces" ŽANTOVSKA-MURRAY, Irena, 1997. *The Burden of Cubism: The French Imprint on Czech Architecture, 1910 – 1914*, *Architecture and Cubism*. Edition Eve Blau, Nancy J. Troy. Montreal: Centre Canadien d'Architecture/Cambridge. Mass: The MIT Press, pp. 47 – 57.

3 Permeation of the geometric and the organic matrix of the context have also been identified in Dobrović's explanation of this aspect of the project: "The regular paths that lead to the coast and the hotel beach are routed through the olive trees. Sporadic colourful foliage of trees achieved the unity of modern architectural park architecture of the facility and the park itself" of MILINKOVIĆ, Marija, 2007. *Kritička praksa arhitekta Nikole Dobrovića: Dubrovački period (1934 – 1943)*. Master thesis. Beograd: Arhitektonski fakultet, p. 40.

4 Ivanišin concludes: "It should also be seen as a modern adaptation of the Bekleidung tradition – which describes a process of literally 'enrobing the structure' – as theorized by Gottfried Semper and translated into the physical world by Otto Wagner and his apprentices, Josip Plečnik most notably" of IVANIŠIN, Krunoslav, THALER, Wolfgang and BLAGOJEVIĆ, Ljiljana, 2015. *Dobrović in Dubrovnik – A venture in Modern Architecture*. Berlin: Jovis books, p. 41.

5 The Dubrovnik period of Dobrović's career has been described in details in several books and scholarly papers. Among them are: BLAGOJEVIĆ, Ljiljana, 2007. *Novi Beograd: Osporeni modernizam*. Beograd: Zavod za udžbenike; IVANIŠIN, Krunoslav, 2000. *Arhitekt Nikola Dobrović i vizija demokratskog grada*. Radovi instituta za povijest umjetnosti, 24. Zagreb: Institut za povijest umjetnosti. Ivanišin, K., Thaler, W. and Blagojević, L., 2015, Milinković, M., 2007 and other.

6 Svetozar Živojinović, a medical doctor and Dobrović's friend and colleague from the Faculty in Prague, upon his arrival in pre-war Herceg Novi joined the analyses of the healing potential of the nearby Igalo and started to build the first treatment centre for rheumatology in

these areas of MAGYAR, Csaba, 2003. *In Memoriam: Primarijus dr Svetozar Živojinović*. Herceg Novi: Boka-zbornik radova iz nauke, kulture i umjetnosti [ur. Pestorić, V.], GB-HN, p. 89. Relja Živojinović, Svetozar's son, testifies about relations with Dobrović in his conversation with V.R. in Herceg Novi, in May 2010.

7 Doctor Živojinović studied medicine in Zagreb, Vienna and Prague, and after World War II was working as a general practitioner in Herceg Novi Magyar, C., 2003, p. 89. According to the son of Svetozar, Relja Živojinović, the wife of Dobrović was Svetozar's relative.

8 "Shaped paths leading to the coast and the hotel beach, passing among olive trees. The unity of the modern landscaped park, the architecture of the buildings and the park itself, was achieved by the vivid interspersed trees and their crowns" of DOBROVIĆ, Nikola, 1950. *Urbanizam kroz vekove 1: Jugoslavija*. Beograd: Naučna knjiga, p. 40. In his post-war study 'Dubrovnik Castles', Dobrović assigned the natural context, i.e. the garden surfaces, a vital role for development and accomplishment of the "democratic urbanistics", as the field to exercise public interest Ivanišin, K., 2000, p. 127.

9 DABOVIĆ, Boro, 1982. *Urbanizacija i stanovištvo u: Herceg Novi sa okolinom – monografija grada*. Herceg Novi: SIZ za turizam, p. 21.

10 See in detailed archive material of Archives Division of Herceg Novi: Information on the development of the urban plan of Herceg Novi, April 1961.

11 BLAGOJEVIĆ, Ljiljana, 2015. *Itinerari: Moderna i Mediteran. Tragovima arhitekata Milana Zlokovića i Nikole Dobrovića*. Beograd: Službeni glasnik i Arhitektonski fakultet, p. 97.

12 DOBROVIĆ, Nikola, 1961. *Technical reports and explanation of conceptual design of arrangement of Herceg Novi* (unpublished text). Herceg Novi: Archive fund of Municipality of Herceg Novi, 1945 and further, no. 147/69, p. 24.

13 Dobrović, N., 1961, p. 27.

14 The most important hotel in Herceg Novi before the World War II, it served as the social and cultural centre of the town. The three-story building, built in the academic style of the early 20th century and surrounded by a Mediterranean park, was destroyed in an earthquake in 1979.

15 Dobrović, N., 1961, p. 31.

16 "Contrary to pseudo monumentality of the historic styles and architecture of the totalitarian regime, the new monumentality follows the development of plastic ideas of Hans Arp, Joan Miro and Fernand Leger, reflected on the creation of new town centres, as places of collective emotional events" Blagojević, L., 2007, p. 83. The term "new monumentality" was first established by Siegfried Giedion, who explained it as "eternal need of the people to own symbols which reveal their inner life, their actions and their social conceptions". See in the text: Siegfried Giedion, The need for a new monumentality in ZUCKER, Paul, 1944. *New architecture and city planning*. New York: Philosophical Library, p. 552.

17 Ivanišin, K., 2000, p. 128.

18 Savina is the eastern slope along the old town centre of Herceg Novi. Today it is a tourist zone with hotels and accommodation facilities.

19 Archives funds:

- Minutes of the meeting of Urban Committee of People's Board of Herceg Novi as of 23/05/1962. Archives fund of Municipality of Herceg Novi, 1945 and further, Secretariat for Construction, no. 147/61.
- Programme of residential construction NOO Herceg Novi for period 1957 – 1961.
- "Report on perspective development of trade, hospitality, tourism, transport and traffic for the next 10 years", submitted for the Council session held on 7th July 1956.
- Information on the creation of Urban Plan of Herceg Novi, April 1961, Archives fund of Municipality of Herceg Novi, 1945 and further, no. 45.

- Technical reports and explanation of conceptual design of arrangement of Herceg Novi, author: Nikola Dobrović, unpublished text, Herceg Novi, 1961, Archive fund of Municipality of Herceg Novi, 1945 and further, no. 147/69.
- Minutes from the meeting of the Council for Urbanism, held on 02/10/1962.
- Programme of municipal construction for the period of 20 years, Herceg Novi, 1957.
- 20** Testimony of the architect Milorad Petijević. Interview conducted by V. R. in H. N. May 2010. Petijević (1928 – 2015) is Dobrović's associate on projects in Herceg Novi, and a supervising engineer for the construction of the Children's Department in Igalo.
- 21** "The author did not try to imagine his plan in accordance with the number of inhabitants defined in advance... On the contrary, the author started from the given surface i.e. space, which should have been incorporated in global spatial plan. He also started from its potential and possibility, which are contained in the power of one logically invented urban conception" Dobrović, N., 1950, p. 56.
- 22** LEFEBVRE, Anri, 1974. *Urbana revolucija*. Beograd: Nolit, p. 72.
- 23** "Town scenery is a new type of spatiality. ... developing in front of the eyes of the observers like a film. ... The dynamics present here and reflected in all parts of the town matches the nervous system of the modern human being, the being to whom the contemporary urbanism should have educational effects. ...The new social arrangement will have its stylistic mirror, its spatial character, in the built settlements, understood in this manner... The classless society will assume its spatial character in settlements wherein a capable town planner, an author will present a continuous series of spatial units in their complete interference and merging" of DOBROVIĆ, Nikola, 1954. Što je gradski pejzaž: njegova uloga i prednost u savremenom urbanizmu. *Čovjek i prostor*. **20**, p. 3.
- 24** According to Milorad Petijević and Relja Živojnović, the ambition of the proposed solutions provoked distrust over the lack of realism in the evaluation of his work. Dobrović demonstratively left one of the meetings of the committee after hearing the objections of the committee members related to his proposals. See the Minutes of the meeting of the Urban Committee of the People's Board of Herceg Novi, as of 23/05/1962 Archives Fund of Municipality of Herceg Novi, 1945 and further, Secretariat for Construction, State Archives of Montenegro, Division Herceg Novi, non-systematized.
- 25** According to Relja Živojnović. Conversation of Veljko Radulović, March 2017.
- 26** In the text *Let's Save Dubrovnik*, Dobrović describes urbanist situation of post-war Dubrovnik: "When leaving Dubrovnik, each time I carried a deep pain and mournful feeling, having seen how in recent twenty years there was no control of the construction in this town, especially since its liberation. ...I was appalled when I saw that all these new constructions as a whole, and in their mutual relation, in the relation with the old town, tectonic formation of the terrain, the existing architectonic perceptions and contemporary urbanist principles, represent a sad confusion and a terrifying chaos" of PEROVIĆ, Miloš, 1980. *Spasavajmo Dubrovnik*. In: Dobrović, N. (ed.). Beograd: Urbanizam Beograda **58**, p. 124.
- 27** Researchers of Dobrović's work put forward a hypothesis that the autonomy of a modern building in relation to the spatial context was proposed by him to his idea of the "continuity of spatial reality", i.e. of organic connection with architecture, natural and urban context Milinković, M., 2007, p. 40.
- 28** Perović, M., 1980, p. 24.
- 29** The research did not determine the exact term of creation. The list of constructed buildings made by M. Perović states 1958 as the construction year Perović, M., 1980, p. 24.
- 30** On the interpretation and application of Gottfried Semper's theory in Dobrović's design procedure Blagojević, L., 2015, p. 184.
- 31** The monument complex is still operational and is protected as a cultural landmark.
- 32** Dobrović writes: "There are settings, which, to a full extent, provide tacit and time indefinite mutual transmission between monuments, men and architectural frame... Monument exceeds scope and outreach of the sculpture if observed from an urbanity point of view" of PEROVIĆ, Miloš and KRUNIĆ, Spasoje, 1998. *Nikola Dobrović: Eseji, projekti, kritike*. Beograd: Arhitektonski fakultet i Muzej Arhitekture, p. 328.
- 33** BAČIĆ, Dubravko, 2003. Spomenik Viktoru Dyku na Lopudu arhitekta Nikole Dobrovića. *Prostor*. **11**, p. 45.
- 34** Perception of the complex spatial experience is developed in the passage of time. The act of movement was promoted by Dobrović as a basic fact of the experience of spatial continuity, carefully developing visual impressions and the cinematic course of object- perception. He explains his theoretical concept of the "moving space" in modern architecture through perceptive observation and visual experience of space, drawing on Henri Bergson's thesis on the cinematographic nature of perception, which he stresses as one of the main tasks of a modern architect. The movement of space is achieved through the dynamics of architectural shapes and space formed among them. In turn, the dynamics of an urban or architectural ensemble is perceived in the form of the continuous film impression Dobrović, N., 1960, pp. 10 – 11 and Perović, M. and Krunić, S., 1998, p. 116.
- 35** The author of the monument is the well-known Montenegrin sculptor Luka Tomanovic. Available at: www.mnmuseum.org Accessed 14 May 2011.
- 36** Milinković, M., 2007, p. 146.
- 37** According to the testimony of the architect Milorad Petijević, Dobrović's associate during the construction of the facility, and Ljiljana Babić, this building represents an extensive renovation of the former cable stations, a small cubic object containing the technical equipment for operating the telegraph line between Herceg Novi and Italy, and through Italy with other European countries. The Children's Department has not been in use for over three decades; it is closed and not maintained; nor is it under any legislative heritage protection from the Montenegrin government of BABIĆ, Ljiljana, 1967. Dječije odjeljenje za fizikalnu terapiju u Igalu. *Arhitektura i urbanizam*. **43**, p. 32.
- 38** The programme for the new building implied an inpatient hospital for afflicted children and all modern devices for physical therapy adjusted to children and their specific needs Babić, L., 1967, p. 22.
- 39** Babić, L., 1967, p. 22.
- 40** The inspiration for many compositional and artistic motifs of this building are found in the solution of conflict arising from the mutual association, merging and separation of basic volumes, i.e. in the process of "architectural conformation of structural and shaped anomalies" Babić, L., 1967, p. 28. Ambivalences and complexities of the perception of Dobrović's work are also obvious in the analyses of Bojan Kovačević, who critically addresses the visual and spatial mannerism of this building, while Ranko Radović affirms it as the culmination of Dobrović's oeuvre. KOVAČEVIĆ, Bojan, 1999. *Zgrade Generalštaba u Beogradu arhitekta Nikole Dobrovića*. Master thesis. Beograd: Arhitektonski fakultet, p. 67. RADOVIĆ, Ranko, 1979. Nikola Dobrović – ili o povećanju s vremenom. *Urbanizam Beograda*. **52**, p. 28.
- 41** Both buildings still have the same function, the main building of the municipal administration and the main Post Office in Herceg Novi.
- During the past decades, there have been minor changes in the organization seemingly due to the fact that these two buildings do not enjoy any architectural protection.
- 42** Milinković, M., 2007, p. 36.
- 43** The motif of the stairs on the roof pitch symbolically reflects the use of the roof surface, which, joined with the partially open ground floor and horizontal window lines, identifies this group as a work in line with the modernist discourse.
- 44** He defines three categories which determine origin of work: context, concept and programme. The theoretical implication of such a practice represents the inseparability of the terms of context and concept (or a diagram, as currently alternative term). The term concept includes the spatial and socio-cultural arrangement of things. For Tchumi, it participates in the creation and activation of the "place" in the specific context of TCHUMI, Bernard. *Concept versus Context versus Content*. In: W. Enrique, (ed.) 2006. *Tchumi on Architecture*. New York: The Monacelli Press, pp. 131 – 149. By accepting this statement, we assign to the concept the role of the frame for contextual interpretation, while the relation among them can be: proportional, indifferent, but also a conflict one. It thus ensues that a certain work can be predominantly conditioned by its context, without being "contextual" in a visual sense.
- 45** "However, from the harmony of the statistical balance (which nowadays titillates the mind of every provincial) to the balance of such complex dynamic elements, embroidered with all possible attainments of human reality (which tear the soul of our closest ones) there is a long road which most of our nationals have still not crossed. It is a domain of 'Faustian meditations', and not a playground of organic senses" of IVANIŠIN, Krunoslav, 1997. *Arhitektura faustovskih meditacija*. *Čovjek i prostor*. **1 – 2**, p. 41.