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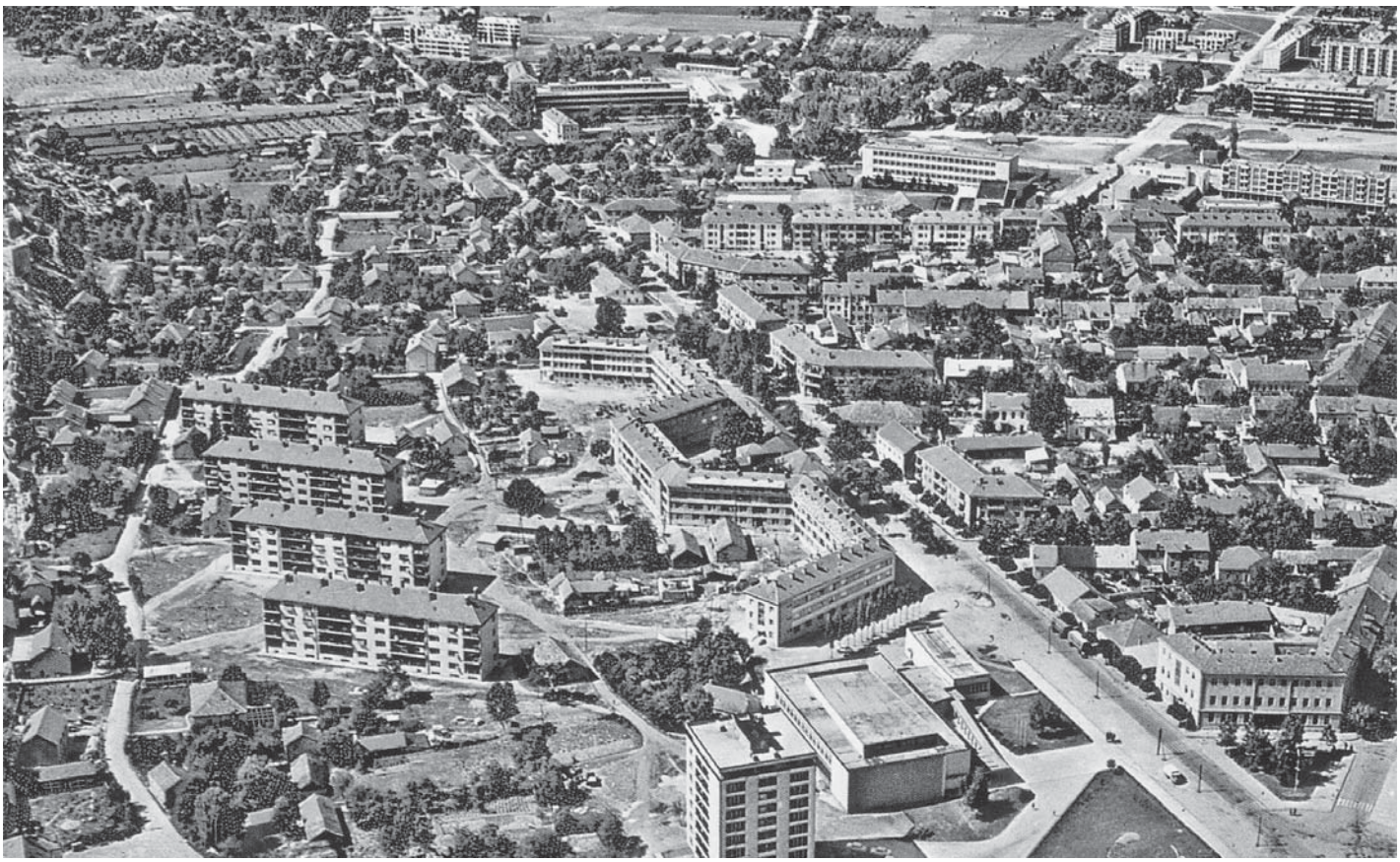

Fig. 1 Meander Building in urban block built according to Seissel's plan, postcards from the 1960s
Sl. 1. Zgrada *Meander* u gradskom bloku izgrađenom prema planu Seissela, razglednice iz 1960-ih

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The Meander Building by Architect Bruno Milić
The Beginning of Modernism in the City of Nikšić

Zgrada *Meander* arhitekta Brune Milića
Počeci moderne u Nikšiću

Meander Building, 1958
Milić, Bruno
modernism
multi-apartment high-rise building
Nikšić, Montenegro

Architect Bruno Milić (1917-2009) designed one of the first multi-apartment high-rise building in the city of Nikšić, the Meander Building, in 1958. Built in a modernist manner with a strong respect for the context, the Meander Building has a characteristic shape that is unique not only in Montenegro, but also further afield. The traditional elements of Nikšić's city architecture are presented in a new way in the Meander Building without losing its own identity.

zgrada *Meander*, 1958.
Milić, Bruno
moderna
višestambena zgrada
Nikšić, Crna Gora

Arhitekt Bruno Milić (1917.-2009.) projektirao je jednu od prvih višestambenih zgrada u Nikšiću – zgradu *Meander* 1958. godine. Izgrađena u stilu moderne s izrazitim poštovanjem prema kontekstu, zgrada *Meander* ima karakterističnu formu koja je jedinstvena ne samo u Crnoj Gori već i na području bivše Jugoslavije, ali i izvan nje. Tradicionalni elementi gradske arhitekture u Nikšiću predstavljeni su na nov način a da se njezin identitet nije narušio.

INTRODUCTION

UVOD

The work of architect Bruno Milić (1917-2009) in the urbanism and architecture of Nikšić is significant for several reasons. As an associate of Professor Josip Seissel (1904-1987), he participated in the preparation of the first post-war urban plan of Nikšić in the period 1956-58. This plan clearly defined the city zones and enabled the city's logical development in continuity with the first city plan by Josip Šilović Slade (1828-1911) of 1883. In one of the new city zones, Milić designed one of the first multi-apartment high-rise building, the Meander Building, which construction began in 1958. The shape of this building is unique not only in Montenegro and the former Yugoslavia, but also further afield. In the process of analysing the Meander Building, it is interesting to note certain similarities with the form and concept of buildings of Gröndal settlement (1944-1945) in Stockholm, designed by Sven Backström (1903-1992) and Leif Reinius (1907-1995). The Meander Building also has some similarities with the form of buildings of Vällingby settlement (1952-1956) in Stockholm, designed by architect Sven Markelius (1889-1972).

Based on the examples of Scandinavian experience, the Meander Building was built in a modernist manner, but with a strong respect for the context. Milić interpreted the themes of Nikšić's traditional city architecture in the Meander Building in a new way without losing its own identity.

THE DEVELOPMENT OF NIKŠIĆ AFTER WORLD WAR II AND SEISSEL'S PLAN (1956-1958)

RAZVOJ NIKŠIĆA POSLIJE DRUGOGA SVJETSKOG RATA I SEISSELOV PLAN (1956.-1958.)

The first urban plan of the city of Nikšić from 1883, prepared by architect Josip Šilović Slade (1828-1911)[1], was applied in continuity during the first half of the 20th century, as long as historical circumstances allowed it. The Balkan Wars, World War I and World War II left an indelible mark on this region, both in terms of the human victims and the material destruction (Fig. 2).

Nikšić's post-war development required the rapid implementation of urban planning. There was no institution for dealing with the implementation of urban plans and controlled construction of the city after World War II. The organisation of the urban planning service was implemented gradually.

The Council for Urbanism, Communal and Housing Affairs was formed first, then over time it become the Council of Urbanism in 1955. The Municipal Institute for Urban Planning and Design was established in December 1963, and pursued a unique and thoughtful policy of urban and architectural design of the city, ranging from studies and analyses, to detailed projects. Hence, all the post-war urban plans of Nikšić were carried out by design organisations or individuals from outside of Montenegro.

The project studio of the Stojanović Brothers from Belgrade drew up the first post-war urban plan. The Municipal Commission did not accept this plan due to reasonable criticisms.[2]

The Urban Planning Institute of the Faculty of Architecture, Construction and Geodesy in Zagreb carried out the second post-war urban plan for Nikšić in 1954-1958. The author of this plan was the professor and architect, Josip Seissel (1904-1987), assisted by the architects Dragan Boltar (1913-1988), Boris Magaš (1930-2013) and Bruno Milić.[3] It is im-

1 Generally, the shape of the city of Nikšić has a radial form. This is a rare form of city layout, even for European developed environments. The radial matrix is particularly suitable for the morphological concept of small and medium-sized cities. [ĐOKIĆ, 2004: 163]

2 This plan demonstrated the desire for the realisation and regulation of large-scale interventions. The economic conditions in the city were not suitable for such great undertakings, so we can conclude that this plan was not in line with the economic possibilities. Hence, it is not surprising that its adoption was dropped.

3 Dr Zdravko Ivanovic, who was the first person to deal with research into the urban plans that shaped Nikšić as a city, gives a description of this plan. It extends within the boundaries from the Duklo Bridge over the River Zeta, then along the River Bistrica to the eastern fence of the

portant to note that this urban plan, for the first time, clearly defined and determined the wider and narrower construction zones of the city.[4] This plan had some similarities with Slade's plan regarding the central green belt, in which the construction of social, public and large-scale facilities was foreseen. Seissel's plan also foresaw that the central part of the city should remain as it was built, according to Slade's plan.

In addition to the green zone, Seissel's plan also had a zone of multi-apartment buildings, or a zone of high-rise construction. In this belt, there are block-type buildings with skyscrapers and auxiliary premises. It is a multistorey zone with wide main streets and backstreets where workers from the city's industrial zone live (Fig. 3). Besides this zone, there is a zone of mixed construction – multi-apartment high-rise buildings and single family buildings – and after that zone, a peripheral and satellite suburban settlement with single family buildings. The industrial zone is located outside the settlement, but is directly connected to the city and to transit traffic through a good road connection with the city grid. The territorial expansion of the city was planned towards the River Bistrica to the north, northeast and east of the industrial zone. Within the city limits, the construction of the border with business and commercial facilities would still be retained.

The quality of this urban plan is reflected in the fact that it fully accepted the solutions and basic principles of Slade's urban plan as the basis from which the modern city has evolved. Consequently, there has been a continuity in the development of the city. In addition, the quality of this plan is reflected in the appropriate positioning of buildings of social significance in the continuous zone along the historical core. One of the disadvantages of this plan was the position of the brewery, which remained in the centre of the city, next to a primary school. Then the location of an eight-floor building was problematic because it disturbed the panorama of the city and did not fit into the concept for Sava Kovačević Square and many other things.

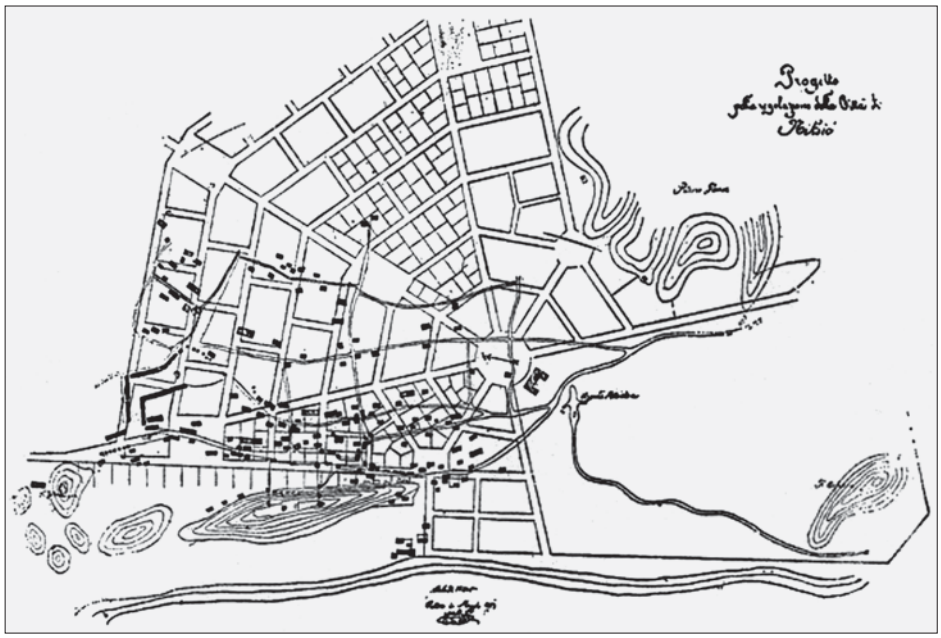
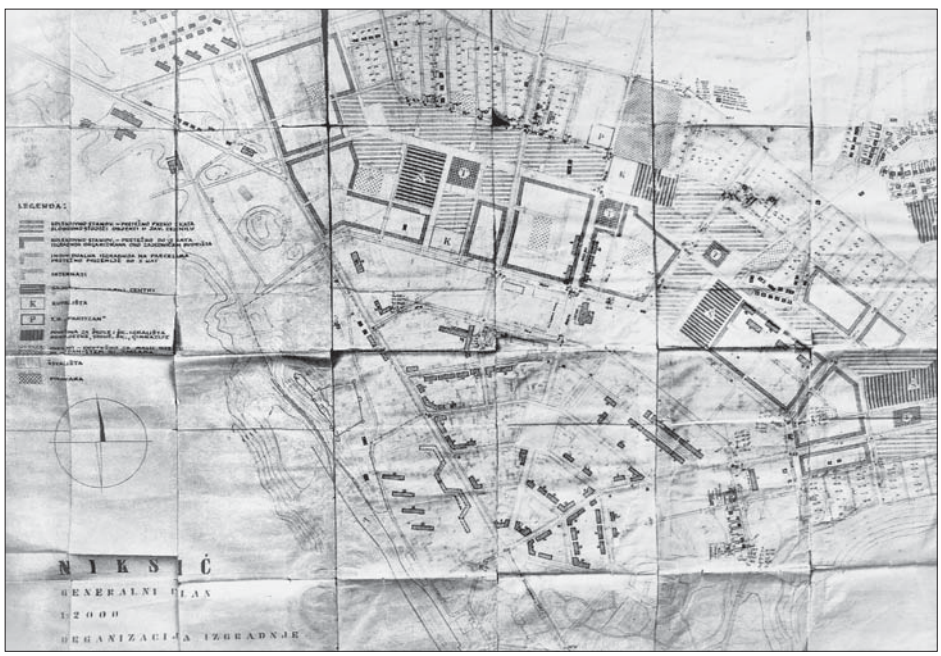


Fig. 2 Regulatory Plan of Nikšić 1883, arch. Dr Josip Šilović Slade
Sl. 2. Regulacijski plan Nikšića, 1883., arh.dr. Josip Šilović Slade

Although this plan envisaged that, the buildings should have either one or two storeys, the city planners subsequently rebuilt a series of buildings with three or four storeys and with five or six storeys, which was in complete contradiction to the 1958 plan (Fig. 4). The plan from 1958 provided a lot of space for individual buildings, whereas it was possible to easily select premises of various sizes for the construction of social facilities. The plan provided areas for the construction of block buildings, both for individual and for social facilities, which contributed to the de-

Fig. 3 The General urban plan from 1958, arch. J. Seissel, D. Boltar, B. Magaš, B. Milić
Sl. 3. Generalni urbanistički plan iz 1958., arh. J. Seissel, D. Boltar, B. Magaš, B. Milić



Boris Kidrič Ironworks, crossing the Nikšic-Šavnik road. Then it goes along a straight line to the bank of the River Gračanica. From there it extends along the right-hand bank of the river, including the "Budo Tomović" settlement to the bridge over the River Gračanica, then from this bridge to the road to Ozrinici in front of Trebjesa Hill, then on to the source of the River Mrkošnica, and then along this river to the "Small Bridge". From the Small Bridge, it extends via the industrial railway branchline from the ironworks to the main railway, and then from the railway line to the Petrovic houses. Then it extends via the edge of Studenacke glavice to the place where the railway line and the Nikšic-Trebinje road cross and from there along the railway line next to the River Zeta to Duklo Bridge. [Ivanović, 1977: 93]

4 Bojkovic, Bajić, 2015: 44

FIG. 4 MODEL OF THE SEISSEL PLAN FROM 1958
FIG. 4. MODEL SEISSELOVA PLANA IZ 1958.

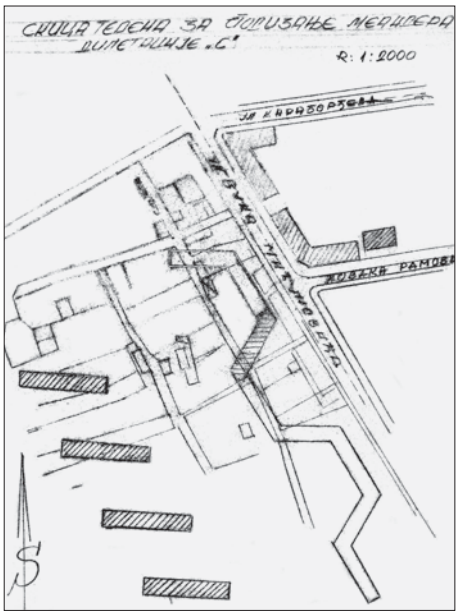


FIG. 5 THE LOCATION OF MEANDER BUILDING
SL. 5. LOKACIJA ZGRADE *MEANDER*

velopment of illegal, unregulated construction in Nikšić, as was the case in other Yugoslav cities of that time.[5]

SPATIAL ANALYSIS OF THE MEANDER BUILDING

PROSTORNA ANALIZA ZGRADE *MEANDER*

Construction of the Meander Building began in 1958. Since it is composed of seven interconnected segments, it was built in stages. The last, northernmost segment was built in the mid-sixties.The building which was intended for multi-apartment high-rise building, was built in one of the brand-new urban blocks foreseen by Seissel's plan. The urban block has an approximately regular rectangular shape, with the long sides facing east and west, located where Vuk Mićunović Boulevard borders the city core that was built according to the first urban plan from 1883. To the west, it borders with the railway station and the edge of the hill on which the Bedem Fortress lies. To the south, it borders with the straight Gojko Garčević Street, which connects Sava Kovačević Square with the railway station. To the north, it borders with the remains of the Turkish settlement called Stara Varoš or Old City (Fig. 5).

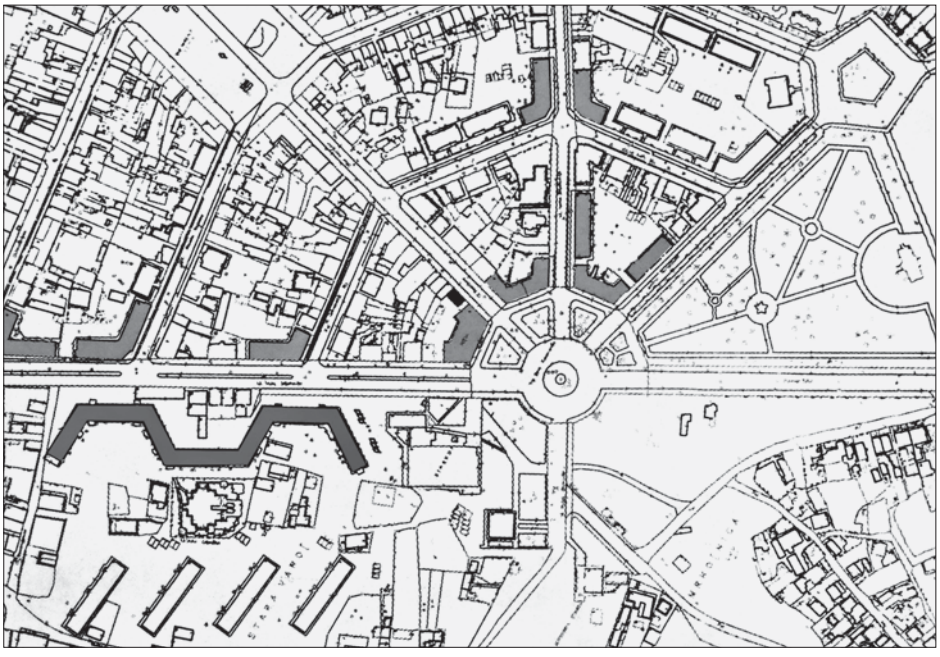
According to the first city plan, it was envisaged that the street from the direction of Sava Kovačević Square would pass through this urban block. From the implementation of the first urban plan until the beginning of World War II, this street was never built. The question arises as to why Seissel's plan did not carry out the construction of this urban block according to Slade's plan. The answer may be that after World War II, it was necessary to start reconstruction of the city in accordance with the requirements of the given moment.

Seissel's plan seemed to offer a new burst of energy and concept for the life of the city, but without erasing the past. On the contrary, the urban core of the first urban plan was completely protected and totally fitted in with the new urban block. The Meander Building, designed by the architect Milić, the Union Building and the residential tower block, designed by the architect Đorđije Minjević (1924-2013), contributed to the transition between the old and new (Fig. 7).

The basic characteristic of the Meander Building is its shape. In the former Yugoslavia, during the post-war period and later on, this remained a unique building precisely because of its shape. The name Meander is justified because the building is associated with the meandering of a river. A river is a dynamic formation, constantly on the move, bringing with it change. As if in a symbolic way, Milić wanted to represent the spirit of change and movement with this building.

The area of the urban block was moved by means of a façade that extended onto Vuk Mićunović Boulevard. The pockets of space formed in the front and back yards gave the

FIG. 6 THE SHAPES OF THE BUILDINGS AS A MOTIF FOR THE SHAPE OF THE MEANDER BUILDING, URBAN PLAN OF CITY CENTER FROM 2006
SL. 6. OBLICI ZGRADA KAO MOTIV ZA OBLIK ZGRADE *MEANDER*, URBANISTIČKI PLAN CENTRA GRADA IZ 2006.



5 After the development of this urban plan, the Municipality of Nikšić entrusted the revision of the plan to a special expert commission consisting of the architects Somborski, Maksimovic and Radovanovic, who concluded that the plan should be complemented with a preliminary project of a sewerage system, a preliminary water supply project and a preliminary project of city levelling.

Fig. 7 Urban block with the Meander Building, arch. B. Milić; Union Building and residential tower (Đ. Minjević), postcard from 1962. The last, northernmost segment of the Meander Building is almost finished.
Sl. 7. Gradski blok sa zgradom *Meander*, arh. B. Milić; zgrada Doma sindikata i stambeni neboder (Đ. Minjević), razglednica iz 1962. Posljednji, najsjeverniji segment zgrade *Meander* gotovo je dovršen.

opportunity to form intimate spaces with trees and a small park, both of which were intended for the inhabitants of the building and for all the city's residents (Fig. 8).

If we carefully analyse the shape of the Meander Building, we will see that it is defined by the shape of buildings that were previously built on the corners of the centre of the city's urban blocks. The shape of these buildings seems to represent the fragments that Milić linked to the chain-shaped Meander Building. In this way, communication with the past was accomplished in an interesting way (Fig. 6).

Continuity was kept through the interpretation of the already established construction patterns, in accordance with the requirements of that particular time. In addition, in terms of materialisation and façade design, Milić was consistent in his interpretation of the enclosed architectural patterns. The building was two-storey with a four-sided roof, just like the existing buildings. It seems that house of the Zirojević family, located on the eastern edge of the Sava Kovačević Square, served as a model for interpreting these observed aspects in a new way (Fig. 9).

One special feature of the building is the staircases that extend out from the façade and are lit with large windows. The windows of the residential units form long horizontal strips that divide the building into storeys. The washrooms and auxiliary rooms have round windows. It is interesting to note that in the central part of the building, Milić formed a vast passageway that connects the front and inner courtyards on the ground floor. This is a practical solution because the building is very long, but this is also reminiscent of a *portun*, a typical element of city houses built according to the first urban plan from 1883.

Functional Analysis of the Meander Building

Funkcionalna analiza zgrade *Meander*

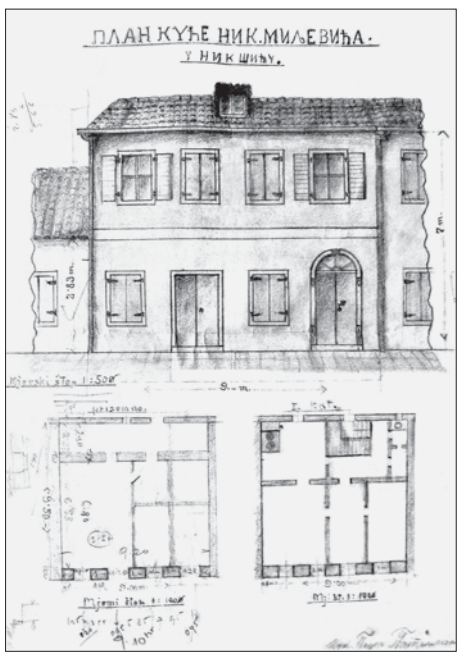
The shape of the Meander Building is composed of seven linearly connected fragments. The chain of these fragments forms three semi-hexagons, a form that would be especially applied in the work of the architect Slobodan Vukajlović (1934-2006), which was also carried out in Nikšić.

The ground floor of the rectangular wide section contains two groups of residential units that are actually identical and symmetrically located in relation to the passageway. We can see the solution of a studio that is about 25 m² large and contains a hallway, a bathroom and a bedroom. The second apartment has a toilet, bathroom, kitchen, living room and one bedroom. The size of the apartment is about 62 m². The apartments can be reached through the main entrances positioned along the passageway. The entrance is spacious and well-lit. It has a single-sided staircase that is illuminated through the windows on the façade. The passageway contains four smaller storage rooms for the needs of the four apartments on the ground floor (Fig. 11).

Fig. 8 The Meander Building
Sl. 8. Zgrada *Meander*

Fig. 9 Zirojević House on Sava Kovačević Square
Sl. 9. Kuća *Zirojević* na Trgu Save Kovačevića

Fig. 10 Plan of a two-storey typical house
Sl. 10. Tlocrt tipične dvokatnice



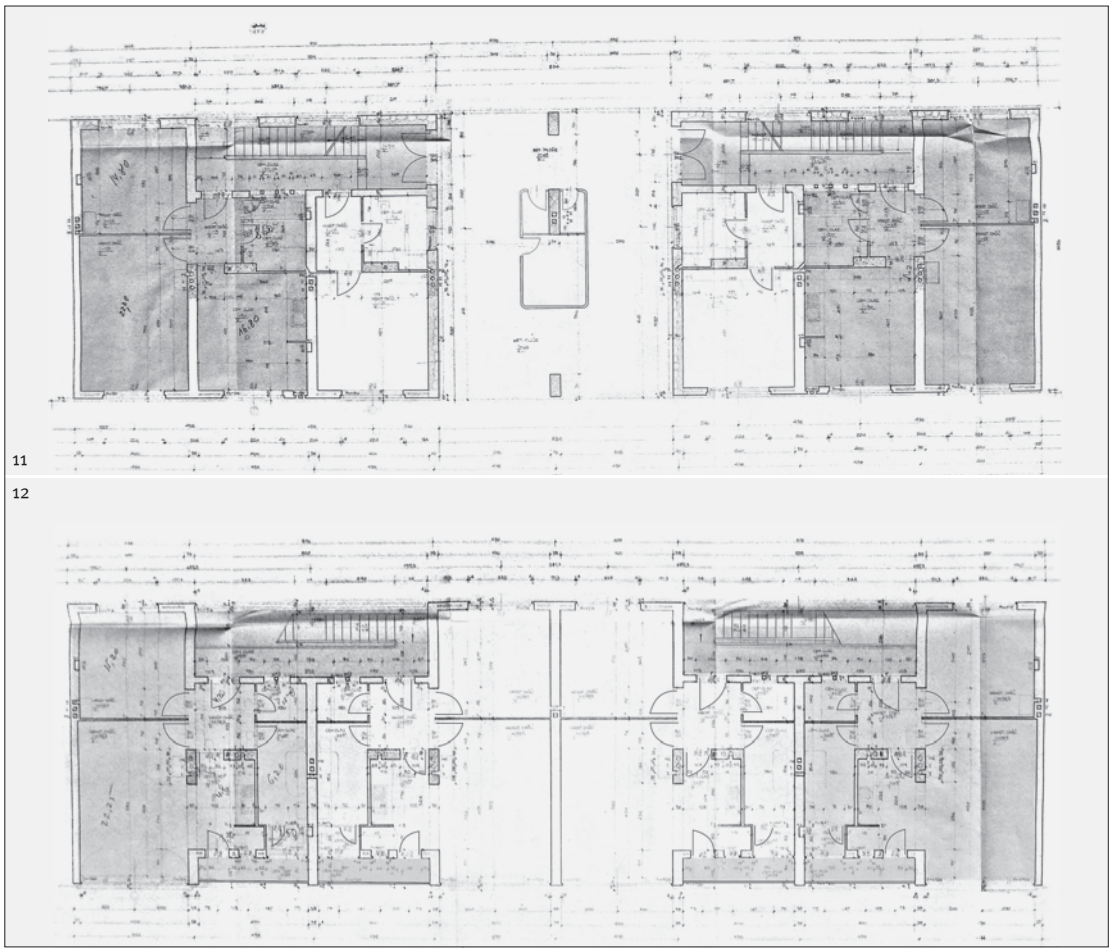


Fig. 11 Ground floor of rectangular wide section
Sl. 11. Prizemlje pravokutnoga širokog dijela

Fig. 12 The first and second floor of the wide section
Sl. 12. Prvi i drugi kat pravokutnoga širokog dijela

The first and second floors of the rectangular wide section consist of four comfortable one-bedroom apartments with an area of about 62 m². The apartments contain a storage room, bathroom with toilet, a kitchen with pantry, a living room and one bedroom. These apartments also have an advantage over the one-bedroom apartments on the ground floor, since they have balconies. The apartments are symmetrically positioned in accordance with the construction scheme (Fig. 12).

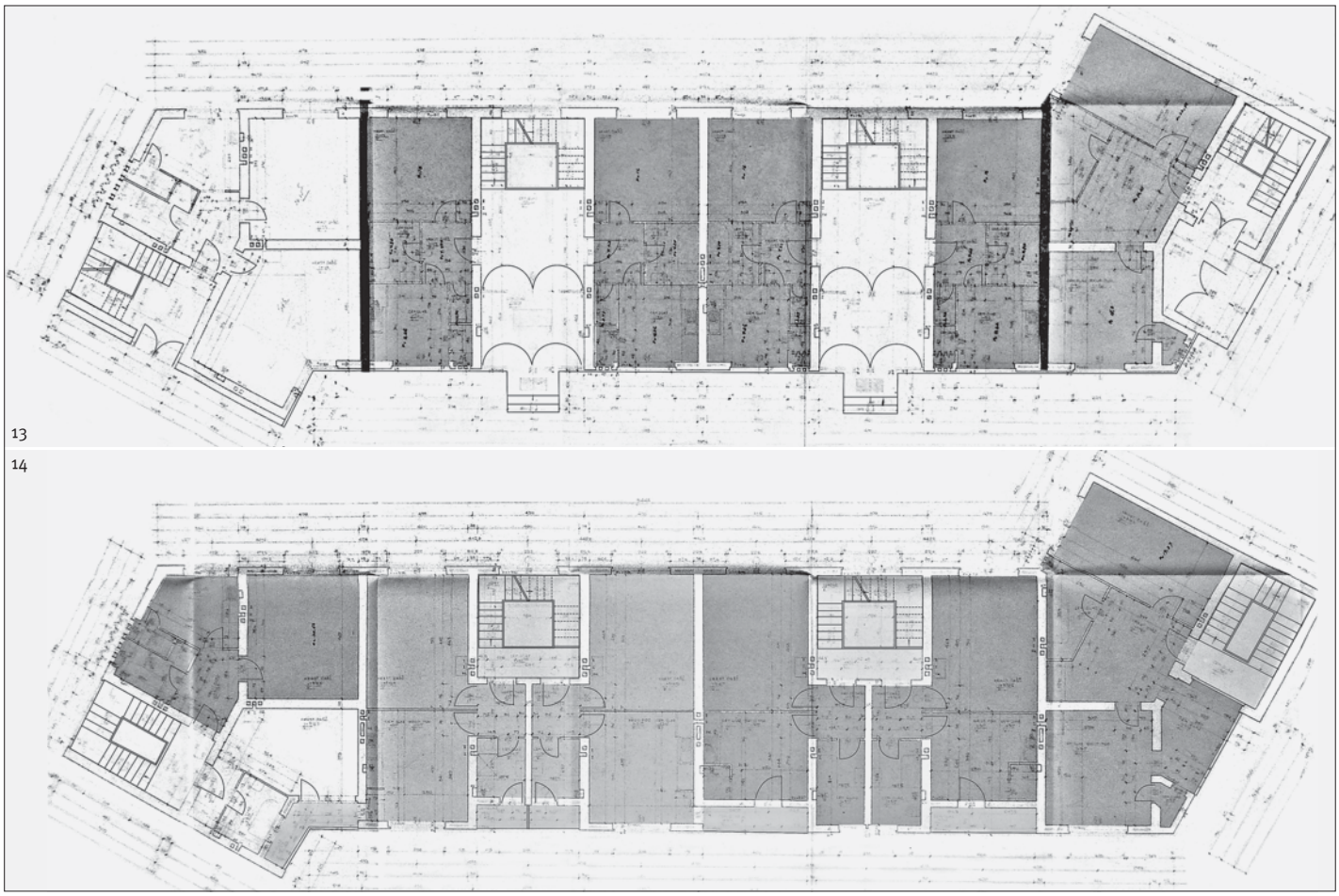
The ground floor of the polygonal wide section contains six apartments of different sizes. The one-bedroom flats, located next to each other at the point of connection with the rectangular wide sections, can be accessed via entrances set into the exterior of the façade. The apartments have a hall, bathroom, kitchen and living room. In the central part of the wide section, there are two symmetrically arranged spacious entrances with hallways. In the hallway of each of the entrances, there is a spacious staircase. From the hall, it is possible to enter two identical apartments that contain a hall, bathroom, toilet, storage room, kitchen and bedroom (Fig. 13). The first and second floor of the polygonal wide section has several one-bedroom apartments and one studio apartment. The residential units are of different sizes. The studio and the four one-bedroom apartments have balconies (Fig. 14).

Elements of Nikšić's Traditional City Architecture Seen in the Example of the Meander Building

Elementi tradicionalne gradske arhitekture Nikšića na primjeru zgrade *Meander*

Three factors influenced the early city architecture of Nikšić during the implementation of the first urban plan after the liberation from Turks in 1878. The first factor relates to the economic conditions in the country. Although Montenegro emerged from the wars as a victor and expanded its territory considerably, the numerous wars still left their consequenc-

6 Šakotić, 1996: 101
7 Maksimović, 1961



es on the country. It is therefore not surprising that mostly stone from the destroyed towers and parts of the Old City was used for the needs of the construction of the city.[6]

Another important factor that influenced the appearance of the future city was the ability of the builders to respond to the functional and architectural requirements of the used facilities. The beginning of construction attracted a large number of builders and other workers from Herzegovina, Boka, Dalmatia and Italy, who, despite the absence of professional designers, and limited by money and time, were able to recognise the needs of the future users of this space (Fig. 10).

In the end, the urban plan, with its structure and morphology, influenced the positioning of the buildings and therefore the physiognomy of the city. Insolation plays a major role in the orientation of the housing, however, at that time the main factor in orientation was the street layout. Considering the economic situation of the citizens of Nikšić, the plan envisages the construction of ground-level buildings or facilities with one or two floors along the edges of the urban block.[7]

The basic characteristic of the architecture of the city's houses and facilities in Nikšić is simplicity and modesty, and we can almost talk about there being archetypal models of houses. They are oriented towards the street and built largely next to each other, which further established the concept of Slade's plan visually and morphologically. The roofs are usually two-sided and most often covered in ceramic roof tiles. The houses are made of semi-carved stone and fully carved stone. The façades are finely plastered and painted white or pastel colours – most often green, blue or pink.

Considering that the houses had their main façades oriented towards the street, almost every household had a yard within the interior of the block. Depending on the way that communication was accomplished between the yard and the street, it is possible to classify houses into those that contain a portico, or *portun*, and those houses that do not. Those houses with a *portun* have direct connection between the street and the yard of the house. Those houses that do not have a *portun* communicate directly through an enclosed corri-

Fig. 13 Ground floor of polygonal wide section
Sl. 13. Prizemlje poligonalnoga širokog dijela

Fig. 14 The first and second floor of the polygonal wide section
Sl. 14. Prvi i drugi kat poligonalnoga širokog dijela

Fig. 15 Passage as a reminiscence to portun
Sl. 15. Prolaz kao reminiscencija na 'portun'

Fig. 16 Gröndal settlement, 1944-1945
Sl. 16. Naselje Gröndal, 1944.-1945.

Fig. 17 Central low apartment building, Vällingby settlement, 1952-1956
Sl. 17. Niska višestambena zgrada, naselje Vällingby, 1952.-1956.

dor. The *portun*, as a passage, served the needs of the household and was designed and dimensioned so that a horse bearing a load could pass through it undisturbed.

If we summarise the main characteristics of the early city architecture of Nikšić, at the end of the 19th and the beginning of the 20th century, it would be one of modesty in terms of ornaments and details, a simple composition and a *portun* as main communication element between the public and private spaces. It seems that Milić took this element from the typical city architecture of Nikšić, the *portun* passageway. In the Meander Building, this passageway is located in its central part and connects the inner courtyard of the building with the public walking area of the boulevard. Modest architecture without ornaments and particular detailing is present also in the example of the Meander Building (Fig. 15).

Parallels between the Meander Building and the Stockholm Gröndal and Vällingby Forms of Architecture

Usporedba zgrade *Meander* i arhitekture Gröndala i Vällingbyja u Stockholmu

During the 1950s in Sweden, brick-built construction was a recent tradition. One positive contribution of this decade was the abandonment of a monotonous layout of settlements in favour of differentiated planning, in which the architects tried to create an environment more suitable for housing. In addition, the plans of the building are often studiously conceived. Associates Sven Backström (1903-1992) and Leif Reinius (1907-1995) are the most famous architects of such projects.[8] Their typical project from that time was the Gröndal settlement, built in the period from 1944 to 1945. According to the architectural historian Fredric Bedoire, the star-shaped houses in Gröndal are Stockholm's finest housing groups[9] (Fig. 16).

Almost the same design principles can be found in the "Meander" project. At the time when the building was built, it had the most comfortable apartments, mostly intended for workers. Almost all the public buildings necessary for everyday life were located close to the building. The shape of the residential buildings determines the basic characteristic of the Gröndal settlement in the context of its architecture. Namely, the star-shaped, three-point structure is the main module that branches and connects at its ends, thus forming a complex structure. A result of this formation is hexagonal courtyards. There is a similar procedure with the Meander Building in which the mass of the building is less compact and semi-hexagonal courtyards are formed. The architects' interesting and innovative architecture, especially the star-shaped houses, soon began to be imitated in Europe. In Sweden, however, renowned functionalists criticised Backström and Reinius.[10]

The next example is the satellite settlement of Vällingby, built from 1952 to 1956 by the architect Sven Markelius (1889-1972), most of all consisting of low-rise apartment buildings (Fig. 17). The central low-rise apartment building dominates in the urban composition of the settlement of Vällingby. Its shape consists of nine chain-linked segments, producing a building of accentuated length and horizontality. The problem of the length of this building was resolved in the same way as

8 Gerd, 1970: 270
9 Bedoire, Andersson, 1977: 253
10 Hultin, 2002: 211

with the Meander Building: by introducing a centrally located passage. In addition to its practical role, this passage is also symbolic because it connects the older buildings of the settlement with the new ones, since the low-rise apartment building represents a kind of spatial barrier. The passage applied in the Meander Building has a similar practical and symbolic role. The urban block containing the Meander Building, in terms of its content and size, is far smaller than Vällingby, but it is interesting to note that these two similar ideas of modern urbanism were created at almost the same time.

Conclusion

Zaključak

For the time in which the Meander Building was built, it is an unusual and unique solution on the Yugoslav architectural scene. The demands of the then inhabitants were met. However, the lack of two-bedroom or three-bedroom apartments at a time when the population growth in Nikšić was the highest in the country could be the main deficiency of this building in the context of functionality. However, in terms of design and communication with the environment, this building is a successful solution that transforms traditional elements into modern patterns (Fig. 18).

Fig. 18 The segments of Meander Building, today
Sl. 18. Segmenti zgrade *Meander* danas

[Written in English by author;
proof-read by Peter Stonelake,
Polyglot group Ltd, Nikšić, Montenegro]

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SOURCES
IZVORI

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2. Archive of architect Sven Markelius, Stockholm's Museum of Architecture – Arkitekturmuseet [SM]

ILLUSTRATION SOURCES
IZVORI ILUSTRACIJA

FIG. 1, 6, 7, 9, 15, 18	Private archive of author
FIG. 2	IVANOVIĆ, 1977: 125
FIG. 3, 5, 10-14	DACG, Building section, Box 1958
FIG. 4	IVANOVIC, 1977: 111
FIG. 8	*** 1972
FIG. 16	GERD, 1970: 270
FIG. 17	SM

Sažetak

Summary

Zgrada *Meander* arhitekta Brune Milića

Počeci moderne u Nikšiću

Nakon Drugoga svjetskog rata grad Nikšić ubrzano se razvijao i postao jedno od vodećih industrijskih središta ne samo u Crnoj Gori već i u cijeloj bivšoj Jugoslaviji. Brz razvoj industrije doveo je do velikih migracija stanovništva iz okolnih ruralnih područja u gradove, pri čemu se ukazala potreba za razvojem postojeće, ali i gradnjom nove infrastrukture te višestambenih zgrada. U tom kontekstu bilo je potrebno izraditi urbanističke planove kojima bi se definirale lokacije i namjene gradskih blokova, osobito onih namijenjenih gradnji višestambenih zgrada.
Grad Nikšić ima karakterističnu urbanu osnovu. Matrica grada predstavlja idealnu, radijalnu renesansnu shemu koja se razvila prema Prvom regulacijskom planu iz 1883. godine koji je izradio trogirski arhitekt Josip Šilović Slade. Geometrijska matrica omogućava logičko nadopunjavanje, pozicioniranje gradskih blokova i distribuciju njihovih funkcija. Nakon završetka rata gradske su vlasti Nikšića zatražile od Zavoda za urbanizam pri Arhitektonskom fakultetu u Zagrebu izradu Generalnoga urbanističkog plana grada. Zadatak je bio povjeren profesoru Josipu Seisselu kao voditelju projekta, a ostali su članovi te radne skupine bili njegovi asistenti – Dragan Boltar, Boris Magaš i Bruno Milić.
Njihov urbanistički plan bio je logična nadopuna Prvoga regulacijskog plana s jasno definiranim novim gradskim blokovima i njihovom namjenom. Novim urbanističkm planom prepoznale su se potrebe rastućega grada i njegovih stanovnika. Ipak, tim su se planom prilagodili novi zahtjevi postojećoj urbanoj matrici, što pokazuje kontinuitet razvoja grada. Jedan od specifičnih novih gradskih blokova smješten je na mjestu razrušenoga južnog područja Staroga grada i na neki način povezuje ovaj dio grada s dijelom koji je bio izgrađen prema Prvom regulacijskom planu nakon oslobađanja od Turaka. Ovaj gradski blok, smješten na samom ulazu u grad, postao je mjesto na kojem se gradilo u duhu internacionalnog stila. Tamo su sagrađena značajna arhitektonska djela, kao što su zgrada Doma sindikata arhitekta Đorđija Minjevića kao jedna od prvih zgrada u bivšoj Jugoslaviji s vertikalnom zaštitom od sunca *(brise-soleil),* zatim jedna višestambena zgrada istog autora te jedna od prvih višestambenih zgrada nazvana *Meander* arhitekta Brune Milića.
Zgrada *Meander* donijela je novu kvalitetu života građanima u to doba. Stanovi u njoj prostrani su i dobro građeni. Velik broj stambenih jedinica rezultirao je socijalizacijom i stvaranjem novih običaja. Ipak, ono po čemu se zgrada *Meander* ističe jest njezina forma. Osnovu zgrade čini geometrijski lanac izgrađen od sedam pravilnih povezanih pravokutnika koji dijele lokaciju na poluheksagonalna polja. Zgrada je paralelna s Bulevarom Vuka Mićunovića, tvoreći tri polovice heksagonalnih polja, od kojih je jedno smješteno ispred zgrade uz Bulevar. Druga dva poluheksagonalna polja smještena su na drugoj strani zgrade u unutrašnjem dvorištu. Na taj način razlomljena struktura podsjeća na meandar, krivudavi tok rijeke i otuda je zgrada i dobila ime. Istovremeno, oblik zgrade podsjeća na fragment košnice. Arhitekt Milić nije slučajno osmislio ovakvu formu zgrade. Upravo suprotno, oblik zgrade najvjerojatnije je proizišao iz analize nekoliko čimbenika. Prvi se odnosi na potrebu osiguranja dovoljnog broja udobnih stanova. U strukturi stanova postoje dvosobni i jednosobni. Zgrada ima i stanove s dvostrukom orijentacijom – prema jugoistoku i jugozapadu, dok je manji broj stanova orijentiran prema samo jednoj strani – jugoistoku ili jugozapadu. Arhitekt Milić također je predvidio manji broj zajedničkih prostora u vidu širokih ulaznih holova i zajedničkih spremišnih prostora.
Drugi važan čimbenik u oblikovanju zgrade jest njegova pozicija. U novome gradskom bloku, u kojem do tada nije bilo arhitektonski značajnijih zgrada, Milić je projektirao zgradu koja je postala dominantan element prostornog identiteta, simbol napretka i novih tendencija u razvoju grada. Ovdje dolazimo do trećega čimbenika koji je utjecao na oblik zgrade, a to je referenca na postojeću arhitekturu u gradu, izgrađenu na temelju smjernica iz Prvoga regulacijskog plana.
Iako arhitektura u Nikšiću na prvi pogled djeluje skromno, neke se karakteristike mogu uočiti kao pravilo. Tipologiju, osobito gradskih kuća, karakterizira jednostavnost elemenata s jasno naglašenim glavnim otvorom, prozorima, krovom i prolazom ('portun') koji spaja ulicu s dvorištem kuće smještene unutar gradskoga bloka. Kuće su bočno naslonjene jedna na drugu i čine frontu ulica. Čini se da je arhitekt MIlić preuzeo karakterističan element arhitekture grada Nikšića – kao što je 'portun'. Na zgradi *Meander* taj je prolaz smješten na njezinu središnjem dijelu i povezuje unutarnje dvorište zgrade s javnim pješačkim dijelom bulevara. Taj centralni motiv zgrade *Meander* ima praktičnu funkcionalnu svrhu. Naime, zgrada svojom najdužom stranom tvori neobičan zid koji graniči s novim gradskim blokom, u unutrašnjosti kojeg se nalazi nekoliko višestambenih zgrada i središnji dio grada izgrađen prema Prvomu regulacijskom planu.
Zgrada koja je najvjerojatnije utjecala na arhitekta Milića pri projektiranju zgrade *Meander* jest kuća obitelji Zirojević. Smještena je na jugoistočnom rubu današnjega Trga Save Kovačevića. Ova je zgrada sagrađena sredinom dvadesetih godina 20. stoljeća i jedna je od prvih višestambenih zgrada u gradu. Ako podvostručimo oblik zgrade i rotiramo jedan od dobivenih oblika te ih potom spojimo, dobivamo oblik zgrade *Meander.*
Prema istom principu umnožavanja i rotacije, sve zgrade smještene na kraćim stranama trapezoidnih gradskih blokova daju karakterističnu formu zgrade *Meander*. Zanimljivo je primijetiti da su se u nekim dijelovima Švedske u istome razdoblju gradile također višestambene zgrade gotovo identične forme kao i zgrada *Meander*. Danas je ta zgrada još uvijek višestambena zgrada. Mogu se uočiti tragovi propadanja zbog nedovoljnog ili neodgovarajuceg održavanja ili zbog intervencija samih stanara iz potrebe za novim prostorima.

Biography

Biografija

Vladimir Bojković received his Ph.D. in March 2018 at Università Politecnica delle Marche at Dipartimento di Architettura in Ancona. The research is focused on architectural/urban city identity phenomenon, its methodological approach determination and its problems of continuity and discontinuity.

Dr.sc. **Vladimir Bojković** doktorirao je 2018. godine na Sveučilištu Politecnica delle Marche na Odsjeku za graditeljstvo i arhitekturu u Anconi. Bavi se istraživanjem identiteta grada, određivanjem metodološkog pristupa te problemima kontinuiteta i diskontinuiteta.