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118-131 RIFAT ALIHODŽIĆ
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RESIDENTIAL SKYSCRAPERS BY
ARCHITECT STANKO FABRIS
CONTRIBUTION TO THE URBAN
MORPHOLOGY AND TYPOLOGY
OF COLLECTIVE HOUSING IN PODGORICA

SCIENTIFIC SUBJECT REVIEW
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UDC 728.2.011.27 S. FABRIS
(497.16 PODGORICA) "19"

STAMBENI NEBODERI ARHITEKTA
STANKA FABRISA

DOPRINOS URBANOJ MORFOLOGIJI
I TIPOLOGIJI KOLEKTIVNOGA STANOVANJA
PODGORICE

PREGLEDNI ZNANSTVENI ČLANAK
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Af



FIG. 1 DOMINANCY OF THE SKYSCRAPERS BY ARCHITECT S. FABRIS IN THE CENTRE OF PODGORICA AFTER THEIR CONSTRUCTION, IN THE LATE 1960S
SL. 1. DOMINACIJA NEBODERA ARHITEKTA S. FABRISA U CENTRU PODGORICE NAKON IZGRADNJE, U KASNIM 1960-IMA

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RESIDENTIAL SKYSCRAPERS BY ARCHITECT STANKO FABRIS CONTRIBUTION TO THE URBAN MORPHOLOGY AND TYPOLOGY OF COLLECTIVE HOUSING IN PODGORICA

STAMBENI NEBODERI ARHITEKTA STANKA FABRISA DOPRINOS URBANOJ MORFOLOGIJI I TIPOLOGIJI KOLEKTIVNOGA STANOVANJA PODGORICE

FABRIS, STANKO
PODGORICA, MONTENEGRO
RESIDENTIAL SKYSCRAPER
1960s

FABRIS, STANKO
PODGORICA, CRNA GORA
STAMBENI NEBODER
1960.

So far scientifically unexplored, residential skyscrapers by architect Stanko Fabris in Podgorica, represent a part of his realisations from the early 1960s. As first skyscrapers built in this town and in Montenegro, with a series of functional, design and technical-technological innovations, they hold a special place in the urban morphology and typology of collective housing in Podgorica, as well as in Fabris's architectural body of work.

Dosad znanstveno neobrađeni stambeni neboderi arhitekta Stanka Fabrisa izgrađeni u Podgorici dio su njegovih realizacija s početka 60-ih godina 20. stoljeća. Prvi neboderi u ovome gradu i Crnoj Gori – dominantni u ortogonalnoj matrici, s nizom funkcionalnih, oblikovnih i tehničko-tehnoloških inovacija – zauzimaju posebno mjesto u urbanoj morfologiji i tipologiji kolektivnoga stanovanja na ovim prostorima, ali i u Fabrisovu arhitektonskom opusu.

INTRODUCTION

UVOD

Following an ephemeral post-war period of theory and practice of socialist realism, in Yugoslavia of the 1950s architects got reinstated and re-accepted as individual creators. This led to establishing autonomous design ateliers¹ launching the era of authorship architecture, which would, in the mid-1960s, be reinforced by the introduction of "Borba's prize for architecture".²

The end of 1950s and the beginning of the 1960s were marked by growth of living standard and intense construction all over Yugoslavia.³ The concept of a contemporary socialist city was based upon the idea of "collectivisation"⁴ while "socialist stance on modernity"⁵, that had its foundations in egalitarianism and productivity, manifested itself through architecture as a rational and functional approach to design and construction.⁶ Typified projects were strived for with the aim of achieving major productivity, as well as faster and cheaper construction.⁷

Renovation and construction of Podgorica after major devastations of World War II⁸ were carried out fast, with no adequate mechanisation and by hand of inexpert work force of the so-called "national front".⁹ Insufficient design capacities in Montenegro of that time could not meet the needs of an abrupt urban development followed by demographic growth, which would then be compensated by "importing typified projects" and frequent engagement of architects from other areas,

mostly from Serbia and Croatia.¹⁰ Croatian architects had been present in the post-war construction of Podgorica already since 1950s¹¹, which was mostly the case when it comes to design and realisation of buildings of public and representative character: Branko Bon realised Vila Gorica (1957)¹² while Zoja and Selimir Dumengjić realised Children's Hospital of clinical type (1954-1961) and the pavilion for radiology (1964).¹³

Residential skyscrapers with business annexe on the ground floor were erected in the centre of Podgorica in the early 1960s to serve the needs of military officers of the Yugoslav People's Army [YPA], in line with the design of architect Stanko Fabris (1907-1997).¹⁴ They represent some of the most significant works of architecture in this town, not least when it comes to residential architecture. The reason for this argument lies within their duration through time, this being the result of a dynamic architectonic expression, of their dominancy in the orthogonal matrix and of a subtle integration with the urban tissue. Given the fact that these had actually been the first skyscrapers in Podgorica and in Montenegro, with a series of elements of modernistic vocabulary that appeared in this area for the first time ever, this urban ensemble deserves to undergo a more comprehensive analysis from various aspects (Fig. 1).

¹ In particular, after the following events in Dubrovnik – Counselling of architects and urban planners of Yugoslavia (1950) and 10th Conference of CIAM (1956). [MANEVIĆ, 1986: 27]

² First "Borba" prize was awarded in 1966. [ALIHODŽIĆ, 2015: 20]

³ STRAUS, 1991: 39

⁴ PEROVIĆ, 2008: 111

⁵ PITTAWAY, 2004: 9

⁶ STAMATOVIĆ VUČKOVIĆ, 2018: 128

⁷ *** 1961: 150

⁸ Almost 90% of the pre-war Podgorica had been demolished. [KOVACEVIĆ, 2003: 57-61; FILIPOVIĆ, 1950: 89-111]

⁹ STAMATOVIĆ VUČKOVIĆ, 2018: 109; KRSTIĆ, 2014: 243

¹⁰ MILIĆ, 1986: 76

¹¹ STAMATOVIĆ VUČKOVIĆ, KUJUNDŽIĆ, 2018: 334

¹² BLAGOJEVIĆ, VUKIĆEVIĆ, 2013: 17

¹³ Later on, the Catholic Church was being built by architects Boris Krstulović and Zvonimir Vrkljan (1963-69). [BARIŠIĆ MARENIC, 2015: 147-153]

¹⁴ Stanko Fabris (Split, 1909 – Zagreb, 1997). He graduated from the National Superior School of Architecture and Decorative Arts in Brussels in 1939, in the class mentored by Henry van de Velde. Since 1947, he had lived in Zagreb whereby he managed the work of the design studio "Zagreb" (1954-1980). He designed a vast number of buildings of various purposes in Croatia and in former Yugoslavia. He won the annual prize "Viktor Kovačić" (1967), the prize of the Town of Zagreb (1972), as well as the lifetime achievement awards "Vladimir Nazor" (1980) and "Viktor Kovačić" (1996). [DOMLIJAN, 1995: 246; BOROVEC, 2016: 84-85]

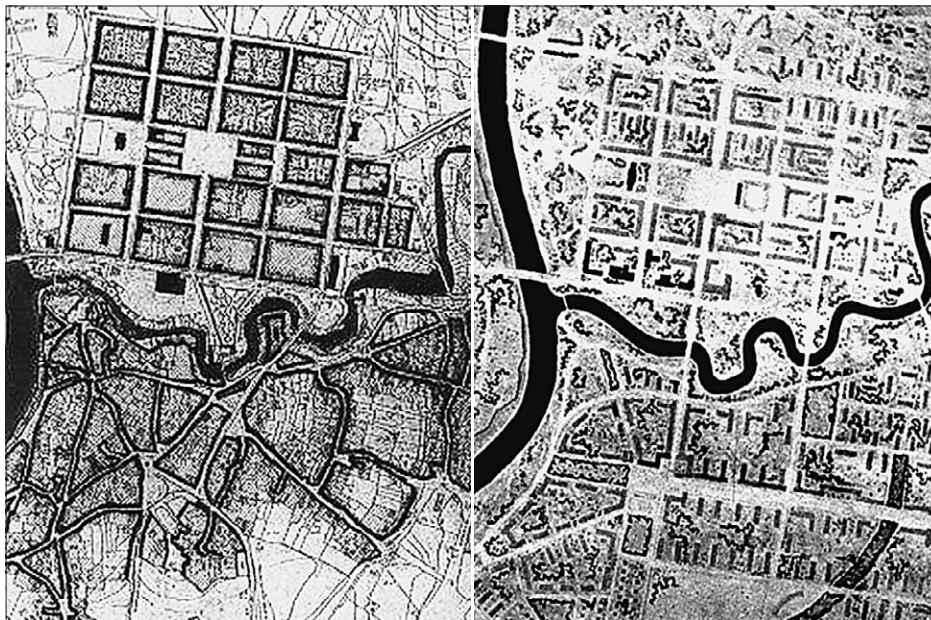
¹⁵ In the Ottoman period (1474-1878) on the territory of the confluence of rivers Morača and Ribnica, an oriental-type settlement was formed, the Old borough (Stara varoš). [LAINOVIĆ, 2009: 193-254; POPOVIĆ, LIPOVAC, VLAHOVIĆ, 2016: 62-73]

URBAN DEVELOPMENT OF PODGORICA – THE ORTHOGONAL MATRIX AND THE FIRST BUILDINGS OF COLLECTIVE HOUSING

URBANI RAZVOJ PODGORICE – ORTOGONALNA MATRICA I PRVI OBJEKTI KOLEKTIVNOGA STANOVANJA

Modern development of Podgorica started after Berlin Congress in 1878, when Podgorica got annexed to the Principality of Montenegro.¹⁵ The new part of the town – *Nova varoš* (New borough), started taking shape on the hitherto unbuilt bank of the river Ribnica¹⁶, in line with the urban plan by the Russian engineer Vladimir Vorman as of 1879. In the basis of Vorman's planning concept was the orthogonal matrix¹⁷ which would remain the basis for further urban development of Nova varoš in the post-war period. By means of the adopted General urban plan [GUP]¹⁸ of Titograd¹⁹ from 1957, the orthogonal pattern of streets, as well as the space of the central city square would be fully retained²⁰ (Fig. 2).

After the war, Titograd started developing intensely as a socio-economic, cultural and commercial centre of the Socialist Republic of Montenegro.²¹ Poor and weak housing fund, industrialisation and an abrupt inflow of population pressed demand for a rapid construction of collective housing. Upon establishment of the Titograd garrison of YPA,



the need for collective housing additionally arose.²²

In the first 15 years of the post-war renovation, new residential buildings were mainly filling in the voids of demolished blocks of Nova varoš. Three-floor buildings were predominantly built, with massive construction walls made of tiles, shallow four-vault roofs and facades of symmetric composition, bearing modest architectonic value and being realised on the basis of "the borrowed typified projects"²³ or "no-author designs". Architecture of residential buildings of that era dominantly emanated the spirit of socialist realism.²⁴ In such general climate, a number of buildings represented a modification of the pre-war academicism, in the first place those by architect Periša Petar Vukotić.²⁵

First examples of residential architecture that were created under the influence of modernist design idiom appeared between the 1950s and the 1960s. Those were the works of architects Vojislav Đokić (1948)²⁶, Vujadin Popović (1953)²⁷ and Radmilo Zdravković (1955).²⁸ Their buildings in Sloboda Street (the main street leading towards the central square) are distinctive for their minimalist masses, flat roofs, and absence of any ornamentation or craftsmen details. Five-storey building by Popović in Vučedolska Street (1955) together with the building of Public Warehouse (1948)²⁹ would set up the horizontal and the vertical frame of the central square. A bolder application of modernist repertoire regarding buildings of collective housing would arrive only in the beginning of 1960s, as in realisations by Vukota Tupa Vukotić³⁰ in Beogradska Street and in that by Ilija Šćepanović³¹ in Novaka

FIG. 2 ORTHOGONAL URBAN MATRIX OF NOVA VAROŠ: VORMAN'S PLAN FROM 1879 (ON THE LEFT) AND A SEGMENT (NOVA VAROŠ) OF THE FIRST GENERAL URBAN PLAN OF PODGORICA FROM 1957 (ON THE RIGHT)

SL. 2. ORTOGONALNA URBANA MATRICA NOVE VAROŠI: VORMANOV PLAN IZ 1879. (LIJEVO) I SEGMENT (NOVA VAROŠ) U PRVOMU GENERALNOM URBANISTIČKOM PLANU PODGORICE IZ 1957. (DESNO)

16 LAINOVIĆ, 2009: 225

17 IVANOVIĆ, 1974: 66

18 Right after the war, "architects Brašovan (Dragiša) and Popović (Vujadin) elaborated the conceptual idea for the new plan of Titograd". [*** 1964: 1]

19 On 13th July 1946, Podgorica became the capital of the SR of Montenegro, getting the name Titograd, which it would bear until 1992.

20 The chief engineer was the architect prof. M. Somborski. The first planning document of Podgorica after the World War II, was elaborated in 1950, but it was eventually not adopted (architect Lj. Ilić). [DUROVIĆ, LAZAREVIĆ, 1980: 3; IVANOVIĆ, 1974: 67-72]

21 In 1953 Titograd had 16 324 inhabitants, in 1961 it exceeded 30 000, and in 1971 it reached a total of 55 000 inhabitants. [IVANOVIĆ, 1974: 46, 67-74, 109-110]

22 In 1956 Titograd had a low average of residential space surface, amounting to 6.5 m² per inhabitant, whereas in Ljubljana it was at 14.1 m², in Zagreb at 12.6, in Belgrade at 9.6 m², and in Sarajevo at 8.2 m². [IVANOVIĆ, 1974: 73-74]

23 IVANOVIĆ, 1974: 81-85

24 DOMLIJAN, 1986: 42

25 Petar Periša Vukotić (1899-1988). Buildings in Hercegovačka Street (1955-1960). [MARKUŠ, 2011: 53-57]

26 No data on Vojislav Đokić have been found.

27 Vujadin Popović (1912-1999). [MARKUŠ, 2011: 149-153; VUŠOVIĆ, FILIPOVIĆ, 1950: 20-21]

28 Radmilo Zdravković (1912-1992). [MARKUŠ, 2011: 79-83]

29 NA-MA (public warehouse), later to become the Department store "Beograd"

30 Vukota Tupa Vukotić (1932-2002) designer of the building "Labud" on the river Moraca (1959-1960), one of the most significant examples of modernism in Montenegro. [MARKUŠ, 2011: 43-48]

31 Ilija Šćepanović (1931-1993). [MARKUŠ, 2011: 199-202]

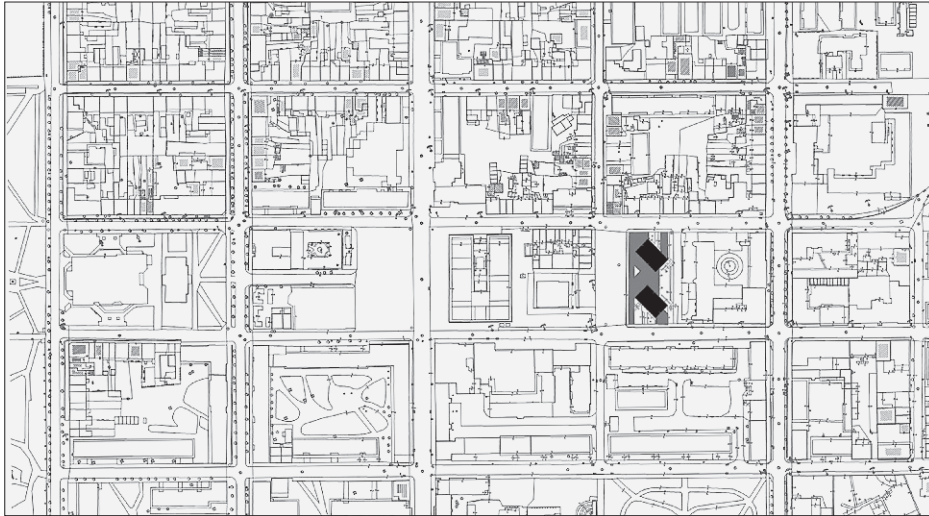


FIG. 3 POSITION OF THE INCLINED FABRIS' SKYSCRAPERS IN THE ORTHOGONAL MATRIX OF NOVA VAROŠ
SL. 3. POLOŽAJ INKLINIRANIH FABRISOVIH NEBODERA U ORTOGONALNOJ MATRICI NOVE VAROŠI

FIG. 4 PANORAMIC VIEW OF NOVA VAROŠ WITH THE CENTRAL CITY SQUARE IN THE 1950S, BEFORE THE CONSTRUCTION OF 11-STOREY FABRIS' SKYSCRAPERS (LOCATION MARKED ON THE PHOTO). THE AVERAGE NUMBER OF STOREYS IN PODGORICA WAS BETWEEN 2 AND 5.

SL. 4. PANORAMSKI POGLED NA NOVU VAROŠ SA SREĐIŠNIM GRADSKIM TRGOM 1950-IH GODINA, PRIJE IZGRADNJE JEDANAESTOKATNIH FABRISOVIH NEBODERA KOJIH JE POLOŽAJ OZNAČEN NA SLICI. PROSJEČAN BROJ KATOVA U PODGORICI KRETAO SE IZMEĐU DVA I PET.



Miloševa Street. Up until then, only few buildings had been built in line with the modernist model and international style.

Before Fabris' skyscrapers were constructed, the largest number of storeys in Podgorica had entailed five floors, while most of the residential buildings in Nova varoš were three-floor buildings. GUP (1957)³² envisaged that on several locations, including the centre area, the so-called dominants should be built, 6 or 7 floors tall. In such an architectonic-urbanistic context, by implementation of the first-prize winning competition design of Ivana Milutinovića Square, the three verticals were supposed to be introduced: two of them being residential and one being an administrative building (Figs. 3-4).

COMPETITION FOR THE DESIGN OF IVANA MILUTINOVIĆA SQUARE – APPEARANCE OF THE SKYSCRAPERS IN PODGORICA

NATJEČAJ ZA UREDENJE TRGA IVANA MILUTINOVIĆA – POJAVA NEBODERA U PODGORICI

The results of the design competition for Ivana Milutinovića Square were published in the same year that the first GUP of Titograd was adopted (1957). Judging by the maps of general plan³³, whose concept had been in principle accepted already in 1956³⁴, the competition was announced independently.³⁵ Participants to the competition, which opened with great ambitions of designing the centre of Titograd in line with the highest standards, so that it might acquire a modern outline, were the architects from all over Yugoslavia.³⁶

The winners of the first prize were the architects Milorad Knežević³⁷ and Petar Mulickovski³⁸, the latter being a graduating student of the Faculty of architecture in Ljubljana (codename "Senka" /shade/). Their conceptual design was based on establishing four functional ensembles: the cultural (theatre, museum, gallery etc.); the administrative (city public committee, ten-floor administrative building for social organisations, social facilities, clubs etc.); the commercial (shops, services, hospitality) and the residential one (four-floor buildings placed along the north rim of the square and two skyscrapers on the east side, positioned at a 45 degree angle in relation to the orthogonal street matrix). The conceptual design also envisaged a system of connected public spaces designed exclusively for pedestrians, integrating all of the four ensembles ("the whole surface of the centre is merging into one whole of open and covered surfaces")³⁹ (Fig. 6, on the left). The rest of the awarded conceptual designs were unfortunately not preserved, while the daily press of that epoch reported exclusively on the conceptual design that won the first prize.

Out of the envisaged contents, those that actually got realised were the three residential-

³² This GUP shortly thereafter proved to be inadequate, so that in 1961 already, the newly-established Institute for urbanism of Titograd was engaged to elaborate the revision of the urban plan, in consultation with prof. U. Martinović from Belgrade. [IVANOVIĆ, 1974: 46, 67-74, 109-110; *** 1964: 2]

³³ BILAC, 1958: unpaginated

³⁴ *** 1956: 10

³⁵ IVANOVIĆ, 1974: 119

³⁶ A total of 16 works were submitted to the competition. The second prize was awarded to the architect Vuko Bombardeli and his assistants Slavica Vuša and Savka Sasunic from Split (codename "12345"), while the third prize was awarded to the architect Ivan Taubman and to his assistant Ivan Straus, graduate-student of architecture from Sarajevo (codename "96969"). [*** 1957]

³⁷ No data on Milorad Knežević have been found.

business four-floor buildings positioned along the north rim of the square (1960-1963) and the two residential skyscrapers, which architect Fabris skilfully integrated into one spatial whole by introducing a ground-floor annex that had not been envisaged by the conceptual design. In addition, the department store "Beko" was built by architect Božidar Milić⁴⁰ (1967-1969)⁴¹, essentially in line with the first-prize winning design, with passages and semi-atriums connecting two smaller squares (nowadays, Independence Square and Balsica Square). The new spatial concept of the central city square was included into the revision of GUP of Titograd as of 1964⁴² (Fig. 6, on the right).

The intention of transforming the central square from a claustrophobic void surrounded by monotonous flat façades into an archetypal locus of a new, modern town was materialised through a vivid, planivolumetric composition, the two residential skyscrapers on the east side being its most striking elements. The fundamental value of the work by Knežević and Mulickovski lies exactly within the different, typically modernist understanding of urban space that the authors intended to "unfold", thus making it functionally and visually uninterrupted. This value was recognised by the competition jury, as well, having described the potential of the design as "the seed of urban centres".⁴³ Its significance was further underpinned by the fact that it was enlisted into 150 designs representing the contemporary architecture of Yugoslavia at its first international exhibition in 1959.⁴⁴

By this competition for design of the square, a new typological group was introduced into the residential architecture of Podgorica – a residential skyscraper, whose striking verticality introduced new proportions into the historical nucleus of Nova varoš, which since its creation up to then had been known for its height balance and morphological homogeneity. This act paved way for further construction of high buildings not only in the historical centre, but also in the newer parts of urban structure that would be expanding

fast. The model of the first-built residential skyscrapers, positioned towards the street at a 45 degree angle, would often apply in the further development of the urban form of Podgorica (Fig. 6). Soon after the completion of constructing the complex by Fabris (1964)⁴⁵, to be built were the three "mini-skyscrapers" (6 floors) in 13. Jula Street, by Arsenije Martinović⁴⁶ (1965-1970), and subsequently the additional three, the almost identical skyscraper grouping, by architect Predrag Dmitrović⁴⁷: 5 skyscrapers in Momišići, 3 at Pobrežje and 2 at Zabjelo, their storeys entailing respectively 9 and 15 floors (1965-1982). Beside the mentioned ones, in line with the same model the residential skyscrapers in Svetozara Markovića Street (15 floors) and 4. Jula Street (10 floors and 4 floors annexe) were erected. (Figs. 7-8). It is interesting to notice that all the skyscraper ensembles being built after the Fabris's ones, were also of "the inclined type". It is not over-pretentious to claim that it was exactly the imposing visual dominance of Fabris's skyscrapers in the city centre, undoubtedly being achieved by a compact modernist volumetry as a characteristic feature of Fabris's work (although it had been originally required by the competition) that actually created some sort of a "verified space model" of a new typological form – a skyscraper. For this reason, the "inclined skyscraper model", whose replication in various locations resulted in some outstanding spatial effects in the urban landscape, demonstrates the urban-morphological impact of Fabris's skyscrapers on further development of Podgorica.

SPECIFICITY OF FABRIS'S SKYSCRAPERS IN THE CONTEXT OF RESIDENTIAL ARCHITECTURE IN PODGORICA

SPECIFIČNOST FABRISOVIH NEBODERA U KONTEKSTU STAMBENE ARHITEKTURE PODGORICE

At the beginning of the 1960s, the lack of apartments still represented one of the major



FIG. 5 PANORAMIC VIEW OF NOVA VAROŠ WITH THE CENTRAL CITY SQUARE (UPPER PART OF THE PICTURE) BEFORE THE CONSTRUCTION OF FABRIS'S SKYSCRAPERS, IN THE 1950S.

SL. 5. PANORAMSKI POGLED NOVE VAROŠI SA SREDIŠNJIJM GRADSKIM TRGOM (GORNJI DIO SLIKE) PRIJE IZGRADNJE FABRISOVIH NEBODERA, 1950-IH GODINA

FIG. 6 MODEL OF THE FIRST-PRIZE WINNING CONCEPTUAL DESIGN OF THE CENTRAL SQUARE (1957) – THE BUSINESS ANNEXE ON THE GROUND FLOOR OF THE RESIDENTIAL SKYSCRAPERS HAD NOT BEEN ENVISAGED (ON THE LEFT); MODEL OF THE SQUARE FROM 1967 – FABRIS'S SKYSCRAPERS INCLUDING THE ANNEXE (ON THE RIGHT)

SL. 6. MAKETA PRVONAGRAĐENOGA IDEJNOG RJEŠENJA SREDIŠNJEGA TRGA (1957.) – POSLOVNI ANEKS U PRIZEMLJU STAMBENIH NEBODERA NIJE BIO PREDVIĐEN (LIJEVO). MAKETA TRGA IZ 1967. – FABRISOVI NEBODERI S ANEKSONOM (DESNO)

38 Petar Mulickovski (1929), a retired professor at the Technical Faculty of Skopje. He graduated in 1957 from the Faculty of Architecture in Ljubljana in the class mentored by Professor Edvard Ravnikar. During his military service in Podgorica (1958), he designed a typified building of collective housing, which was constructed at four locations.

39 *** 1957

40 Božidar Milić (1932-2017)

41 *** 1967: 7

42 *** 1964c: 6

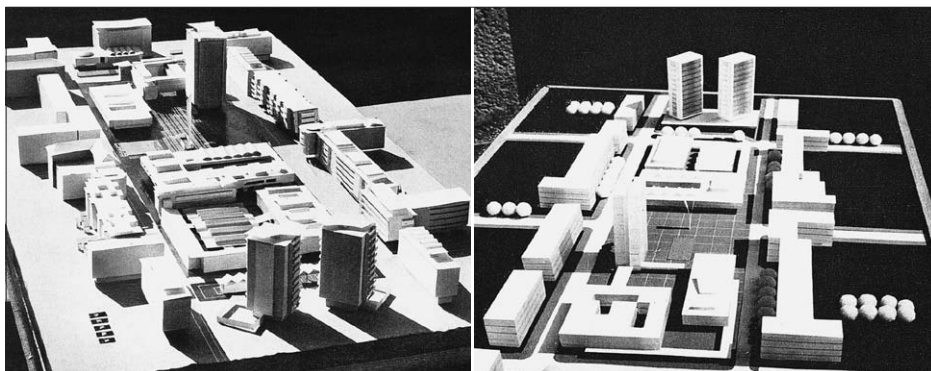
43 *** 1957

44 IGNJATOVIĆ, 1959: unpaginated

45 Works were carried out by the company Prvoborac. [*** 1963: 3]

46 Arsenije Martinović (1932-2018). [MARKUŠ, 2011: 106-108]

47 Predrag Dmitrović (1937-2018). [MARKUŠ, 2011: 63-65]



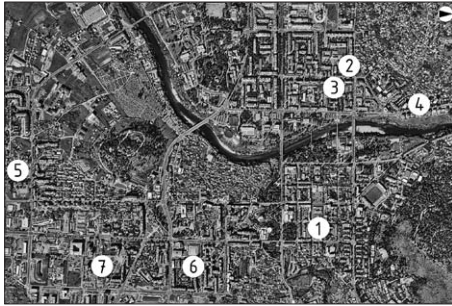
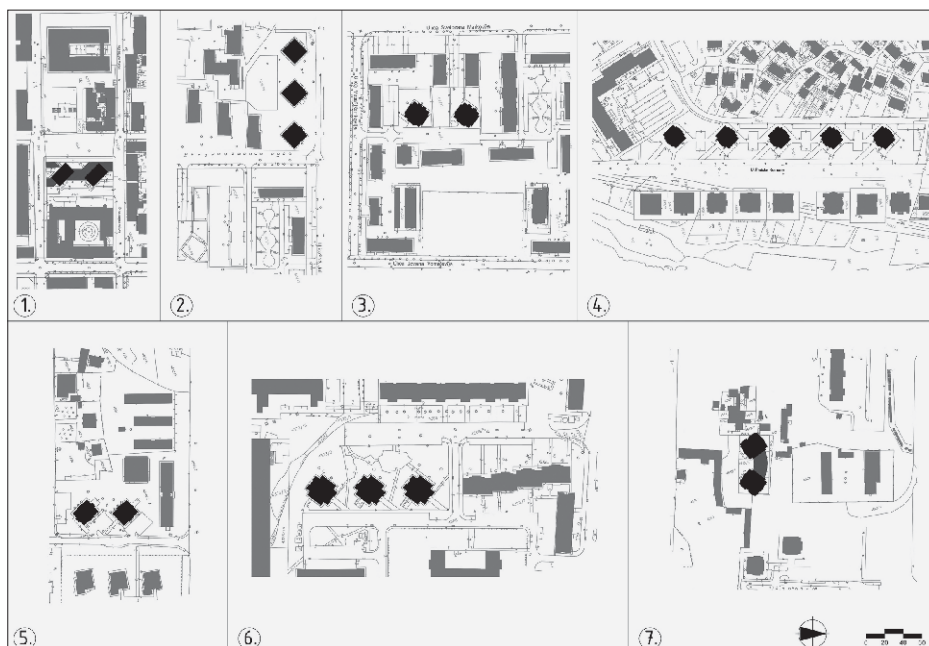


FIG. 7 POSITION OF GROUPS OF SKYSCRAPERS AT THE ANGLE OF 45° [2-7] IN THE TERRITORY OF PODGORICA THAT WOULD BE BUILT FOLLOWING THE CONSTRUCTION OF FABRIS'S SKYSCRAPERS [1]

SL. 7. POZICIJA NEBODERSKIH GRUPACIJA POD KUTOM OD 45° [2-7] NA TERITORIJU PODGORICE KOJE SU IZGRADENE NAKON IZGRADNJE FABRISOVIH NEBODERA [1]

FIG. 8 RESIDENTIAL SKYSCRAPERS IN PODGORICA POSITIONED AT THE ANGLE OF 45°: 1 – FABRIS'S SKYSCRAPERS (1964); 2 – "MINI SKYSCRAPERS" IN 13. JULA STREET (1965-70); 3 – IN SVETOZARA MARKOVIĆA STREET (70S); 4, 5, 6 – AT MOMIŠIĆI, POBREŽJE AND ZABIJELO (1965-82); 7 – IN 4. JULA STREET

SL. 8. STAMBENI NEBODERI U PODGORICI POSTAVLJENI POD KUTOM OD 45°: 1 – FABRISOVI NEBODERI (1964.); 2 – „MINI-SOLITERI“ U ULICI 13. JULA (1965.-1970.); 3 – U ULICI SVETOZARA MARKOVIĆA (1970.); 4, 5, 6 – U MOMIŠIĆIMA, NA POBREŽJU I ZABIJELU (1965.-1982.); 7 – U ULICI 4. JULA



problems in Podgorica.⁴⁸ Slow, inefficient and expensive construction of apartments⁴⁹ was in full disproportion with respect to the emerging needs for the residential space. The decision-makers who deliberated on the residential construction were in favour of multi-storey buildings and of a higher concentration of construction within the city centre areas⁵⁰, standardisation of design⁵¹ and industrial production of buildings.⁵²

Replicating constructed buildings had already been a usual practice for the YPA.⁵³ Thus, Fabris's design, that had won the first prize on the call competition for the skyscrapers in Split (1959)⁵⁴ to be further realised at the intersection of Držiceva and Viseslavova streets (1959-1962)⁵⁵, was actually replicated in Podgorica in its adapted version. Along with having the undoubted designer skills, architect Fabris enjoyed the evident favourable opinion on behalf of the military structures, whose trust in him encouraged avant-garde design concepts, visible in his Split realisations.⁵⁶ The special value that the decision-makers' circles attributed to the design concept of the first Fabris's skyscraper in Split was further demonstrated by the fact that it was replicated in that very city at two more locations.

The first replication was carried out in Domovinskog rata Street (1960-1963), as a "unique interpolation"⁵⁷ into the existing urban tissue, and the second one was at Glavičine (1960-1965)⁵⁸ whereby six identical buildings were erected, adapting the number of storeys to the previously defined urbanistic set-up. The fact that the Fabris's

skyscrapers were replicated at three locations in Split is particularly interesting, given that his residential building in Split (1956), constructed to address the needs of Yugoslav Navy [YN], stirred a major debate due to its gauges and an emphasised application of colours.

Fabris's skyscrapers in Podgorica were being constructed in the period 1962-1964⁵⁹, that is, immediately after the construction of the skyscraper at the first (1959-1962) and almost simultaneously with the construction at two other locations in Split (1963 and 1965). The urban complex in Podgorica was designed as an integral part of the block bounded by Balsića, Miljana Vukova, Marka Miljanova and Novaka Miloševa streets⁶⁰ (Fig.

48 *** 1960: 1, 3

49 *** 1964a: 1

50 One of the main promoters of "typified buildings" was architect N. Vušović, head of Division for urbanism, residential construction and communal affairs [*** 1964b: 3; *** 1960b: 3]. Vušović directly influenced the choice of Fabris's design. [The interview with architect V. Đurović (1937-2017), who was the assistant of Vušović, made by A. Ašanin, June 2016.]

51 *** 1958: 5

52 I. Mirković, president of the Council for social policy and communal affairs, justifies the application of "typified buildings" by making comparison to other cities in Yugoslavia: „This year in Zagreb around five and a half billion dinars are being invested in residential construction, with only five "typified projects." [*** 1960b: 3]

53 Titograd garrison was the component of the Seaside maritime military area with the seat in Split. In the beginning of 1960s, YPA participated with 30% of its budget in residential construction in Montenegro. In Podgorica, there had been several military residential buildings already built, and the House of YPA was under construction (1960-1962). [*** 1960a: 1, 3]

54 Architect Fabris won the first prize at the open call competition. [Tušek, 1994: 39; BARTULOVIC, UCHYTIL, ŠERMAN, 2013: 251]

55 Residential complex consists of two 2-floor buildings and a 12-floor skyscraper. [BARTULOVIC, UCHYTIL, ŠERMAN, 2013: 251-252]

56 During the World War II, Fabris was the member of the partisan movement. [BAČIĆ, 1999: 100]

57 Residential complex consists of the two buildings: a 5-floor „L"-shaped building and a 10-floor skyscraper. [BARTULOVIC, UCHYTIL, ŠERMAN, 2013: 252]

58 Those are 6 identical towers with 13 storeys. [BARTULOVIC, UCHYTIL, ŠERMAN, 2013: 253]

59 *** 1963: 3; *** 1964a: 1

60 Investor of the design was Military Post No. 1614-11-Titograd. [CG DA 2 POD_33/3]

61 This function was later eliminated due to possible fire danger. On the ground floor of one of the skyscrapers, there was a coal boiler room, which was not in function.

62 At the residential building in Miljana Vukova Street (2012), in the immediate vicinity of the skyscraper, French windows were applied. The author, architect N. Drakić emphasises that he was directly inspired by Fabris's skyscraper. [This interview was made by R. Alihodžić, November, 2018]

63 KEČKEMET, 1976: 19; BARTULOVIC, UCHYTIL, ŠERMAN, 2013: 254-256

64 Skyscrapers were nick-named "pyjamas". "... the skyscrapers are painted in various colours ... Is Titograd so ugly that even the skyscrapers needed to be painted in the so-called 'esmer colours'." [*** 1964a: 1]

g). The number of storeys of the residential complex was taken over from the competition conceptual design, so that both skyscrapers, beside the basement rooms and a common ground floor, have ten floors each. In the basis of the standard residential storey, there are 4 one-bedroom apartments of the identical organisation and surface, whereas, in the framework of the same constructive raster, there are 8 studio apartments placed on the first floor of each building, so that the total number of the residential units in each of the skyscrapers amounts to 44 (Figs. 10-11). In the nucleuses of the skyscrapers, there are straight staircases, two elevators in each skyscraper and a trash chute.⁶¹ All the installation elements (elevators, trash chute, a boiler room, hydrophore etc.) that were for the first time actually installed in Fabris's "military skyscrapers", represented the innovation in the architecture of the post-war Podgorica.

In addition to the 11-floor benchmark dominance and technical innovations, another novelty introduced in the urban space of Podgorica by Fabris's skyscrapers was reflected, primarily, in design and chromatic treatment of facade planes that had not been significantly changed in comparison to the original version of the skyscrapers in Split. Even though the pattern of apartments per each floor remained unchanged (except for the first floor, entailing 8 studio apartments), the geometrical composition, made of openings and full surfaces, resulted in extraordinary playfulness of façades that was achieved in a rather simple manner – by use of two formations of wall panels, parapets, windows (in

two different sizes) and French windows, repeating themselves alternately along the vertical. This was at the same time the first application of French windows in Podgorica, demonstrating their ability to compensate successfully for terraces and loggias⁶² (Figs. 12-13).

Peculiarity of Fabris's skyscrapers is also reflected in major expressiveness of facades achieved by intense colouring, which got additionally emphasised by contrast to the horizontal and vertical elements of white construction raster.

Fabris, in this case, as well, combined three colours: yellow as the basic colour of the surface, orange-red and dark-blue, appearing at parapets and alternating each other across the floors. The application of such an expressive, neoplastic colouring represented an avant-garde innovation that was not easy to accept in the surrounding having different experiences and traditions in vernacular architecture. Particular treatment of facades, inherent to Fabris's approach to design (which is being attributed to the combination of various influences, including neoplasticism, post-war Brasilia's modernist architecture and designs by the architecture studio Candilis-Josic-Woods of the late 1950s in France)⁶³ made for a completely new moment in the architecture of Podgorica and Montenegro.

Although there is no record on public debate being held, it is certain that the emphasised use of colours encountered no approval by public.⁶⁴ The actual debate probably did not take place for a very simple reason, given that

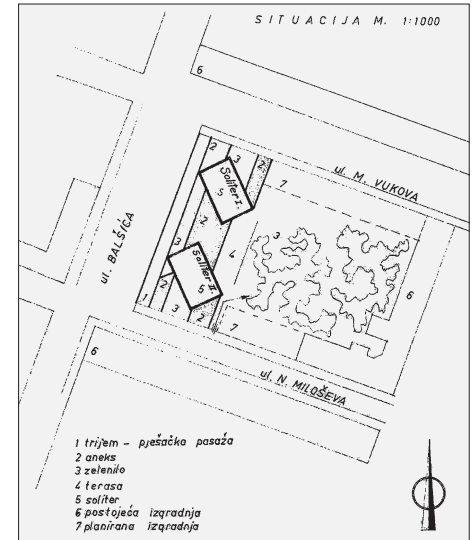


FIG. 9 SKYSCRAPERS WITH BUSINESS ANNEXE BY ARCHITECT S. FABRIS IN PODGORICA (1962-64), SITUATION PLAN, THE ORIGINAL DRAWING

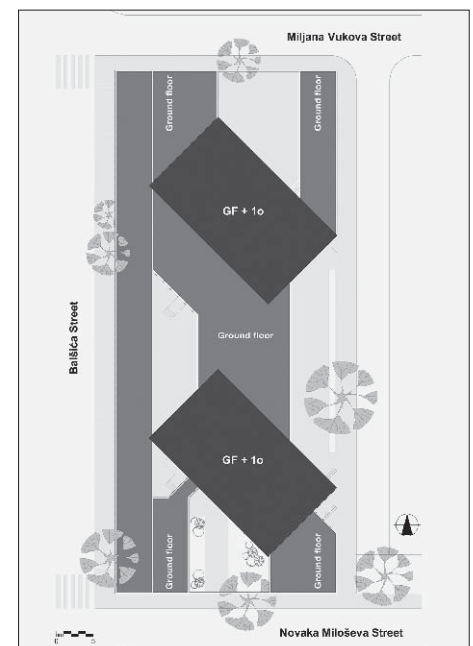
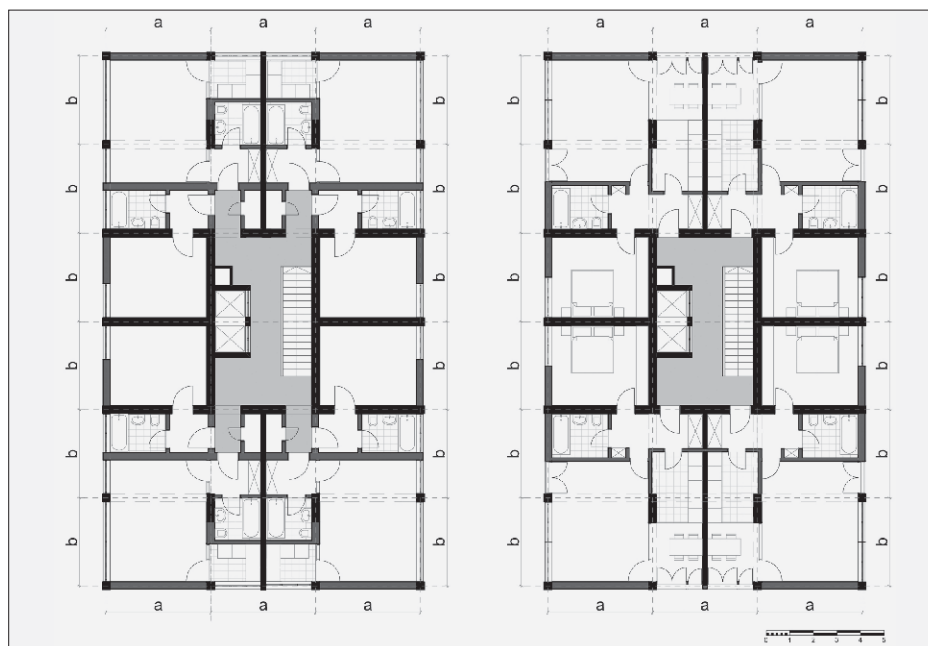
SL. 9. NEBODERI S POSLOVNIM ANEKSOM ARHITEKTA S. FABRISA U PODGORICI (1962.-1964.), SITUACIJA, ORIGINALNI CRTEZ

FIG. 10 FIRST FLOOR PLAN ENTAILING 8 STUDIO APARTMENTS (ON THE LEFT). TYPICAL PLAN OF UPPER FLOORS HAVING 4 ONE-BEDROOM APARTMENTS (ON THE RIGHT).

SL. 10. TLOCRT PRVOGA KATA S 8 GARSONIJERA (LIJEVO); TLOCRT TIPSKOG KATA S 4 JEDNOSOBNA STANA.

FIG. 11 SKYSCRAPERS WITH BUSINESS ANNEXE BY ARCHITECT S. FABRIS IN PODGORICA – SITUATION NOWADAYS

SL. 11. NEBODERI S POSLOVNIM ANEKSOM ARHITEKTA S. FABRISA U PODGORICI, SITUACIJA DANAS



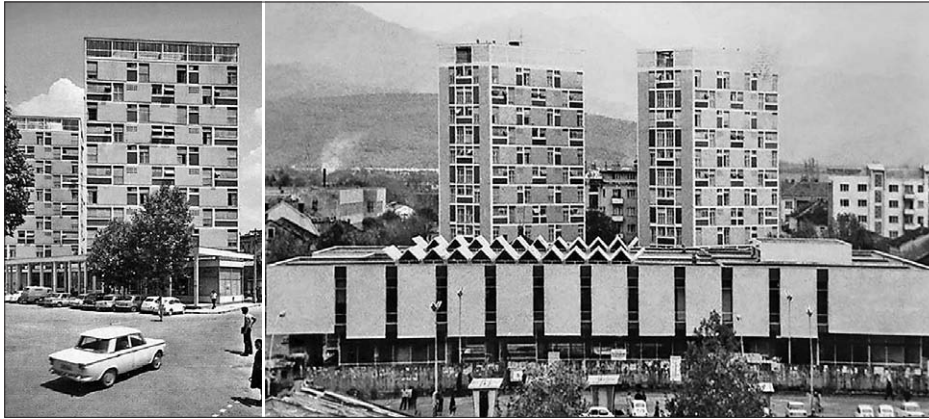


FIG. 12 LAYOUT OF FABRIS'S SKYSCRAPERS IN THE LATE 1960S AND THE DEPARTMENT STORE "BEKO" (ON THE RIGHT)

SL. 12. FABRISOVI NEBODERI S POSLOVNIM ANEKSEM KRAJEM 1960-IH GODINA I ROBNA KUĆA „BEKO“ (DESNO)

all that would come from YPA was normally accepted with no further questions, which to a great extent explains the social context of that time. The striking three-colour facade was preserved for more than ten years, to be subsequently painted over for the first time in a cream-yellow colour similar to the one on the original facade. During the 1990s, the skyscrapers got painted in the combination of light-grey and cream-white colours that has been preserved to date, which actually degraded their originality (Fig. 13).

Construction of "the military skyscrapers" brought to table many themes that would have an effect on future realisations by Montenegrin architects. The roof storey in "mini skyscrapers" by Martinović (1965-1967) was handled in a similar manner that Fabris applied, by use of the so-called "long, free beam".⁶⁵

In the cases of the Department store "Beko" (1967-1969) and the reconstructed Department store "Beograd" the free wall panels and parapets were used⁶⁶, and in somewhat more classic compositions they got used also by architect Šćepanović, whereas the first intense application of colours would occur only when the residential complex Blok V (1977-1983)⁶⁷, by architect Mileta Bojović⁶⁸ got realised.

Another novelty was the Fabris's design of the partially-covered common roof terrace, intended primarily for the washing and drying of laundry, from which the new perspectives over the city opened up. Not only did the semi-transparent concrete envelope and one-storey high, provide for the good ventilation and visual protection, but it also assumed the function of a roof-wreath in the tripartite composition of the facade, thus intensifying the sense of its height and attributing to it a classical appearance. These vertical ferro-concrete elements, a unique version of "brise-soleils", had not been present in any of the skyscrapers in Split (Fig. 14).

FIG. 13 ELEMENTS OF THE STRUCTURAL AESTHETICS STILL VISIBLE NOWADAYS: WALL PANELS, PARAPETS, WINDOWS IN TWO SIZES AND FRENCH WINDOWS. A PHOTO AS OF 2018.

SL. 13. ELEMENTI STRUKTURALNE ESTETIKE VIDLJIVI I DANAS: ZIDNA PLATNA, PARAPETI, PROZORI U DVIJE DIMENZIJE I FRANCUŠKI PROZORI – FOTOGRAFIJA IZ 2018.



GROUND-FLOOR ANNEXE OF FABRIS'S SKYSCRAPERS – THE INTEGRATIVE SPATIAL ELEMENT

PRIZEMNI ANEKS FABRISOVIH NEBODERA – INTEGRATIVNI PROSTORNI ELEMENT

Skilfully dimensioned ground-floor annexe in full width of the west front facing Balsica Street, which integrates the two skyscraper buildings into a compact single composition, represents Fabris's original contribution that has not been envisaged by the competition conceptual design. This kind of approach, reflected in a successful fitting of two vertical elements into a spatially limited matrix, as well as in generating space at the level of street, demonstrates a refined relationship, being very typical of Fabris, towards the street as an important "existing constitutive element of a city".⁶⁹ By means of the ground-floor annexe, Fabris, *inter alia*, wanted to establish the connection with the neighbouring buildings of the block, positioned along Miljana Vukova and Novaka Miloševa streets⁷⁰ (Fig. 15).

The ground-floor annexe, adjusted in line with the orthogonal urban matrix and the rectangular urban plot establishes a logic relationship towards Balsica Street, on the opposite side of which the space of public character – the city bazar (market) was envisaged by the competition design. It consists of two spatial wholes: an emphasised colonnade intended for pedestrians at the frontal side and the remaining part, whereby business and hospitality related contents are situated, as well as the entrances of the residential skyscrapers.

Disposition of contents entailed commercial-artisanal shops on the corners, while in the central part a buffet and a restaurant were located, whereas the terrace of the restaurant was formed towards the interior part of the block and the greenery. In the posterior, more peaceful part of the annexe, a kindergarten⁷¹ and a supermarket were placed. By means of the open pedestrian galleria, consisting of 24 pillars and 23 fields, an accentuated pedestrian corridor was formed, successfully connecting the two lateral pedestrian arteries that stretch along Miljana Vukova

⁶⁵ MARKUŠ, 2011: 106-108

⁶⁶ At the building DS "Beko", architect Milic also used relief ceramic tiles in a warm terracotta nuance.

⁶⁷ These residential buildings were later painted over, as well, but under the pressure of expertise, close to the governing structures.

⁶⁸ Mileta Bojović (1941) [MARKUŠ, 2011: 31-34]

⁶⁹ BARTULOVIC, UCHYTIL, ŠERMAN, 2013: 254

⁷⁰ Instead of forming the closed block as it was planned, a service road track was later introduced, separating Fa-

and Novaka Miloševa streets. A part of the colonnade, penetrating the interior of the annexe, enabled the formation of the unbroken glass membrane going along the pedestrian street (the first of the kind in Podgorica). The pedestrian galleria is somewhat higher than the rest of the annexe, which explains that there was a deliberate adaptation with respect to the proportion of the planned bazar and of the square (Fig. 16).

No less refined a relationship was established towards Miljana Vukova Street from the north side and Novaka Miloševa Street from the south side. Behind those streets, through semi-atrium courtyard spaces, the entrances for dwellers were provided, thus creating an unexpected extent of intimacy, which is unusual for residential skyscrapers living. The comprehensive architectonic-urbanist treatment of the annexe's parterre, intertwining private and public spaces, demonstrates the recognition and respect for the Mediterranean spirit of Podgorica. Intertwining of the greenery and the constructed complex was consequently implemented at the remaining parts of the annexe, as well, which can be interpreted not only as an adequate response to the local climate, but also as an aspiration to adapt the CIAM ideal of a skyscraper emerged in greenery to the conditions of a block.

The ground-floor annexe may be seen as an inseparable structural element of the form. The colonnade of the annexe's porch, evoking the ancient peristyle, is in juxtaposition with the verticals of the skyscrapers, whose dynamism is intensified by the diagonal position. Such structuring of the form, whose symmetry finds its full justification in the axial concept of the square, represents a typical example of the "compositional form" which Fumihiko Maki illustrated on the example of Niemeyer's Palace of the National Congress in Brasilia (1960).⁷² Despite the fact that Niemeyer's towers are strikingly thin, the basic set-up of the form is the same, which underpins the thesis on the influence of Brazilian architecture on Fabris's work. In one part of the ground-floor annex, Fabris demonstrated a skilful approach towards details. Above the street facades of the annex, the continual beams stretch to form a unique visual whole together with the roof board attic of the porch

bris's complex from the rest of the block. [MARKUŠ, 2008: 49-52]

⁷¹ The first kindergarten in Podgorica, built within the complex of a residential building.

⁷² MAKI, 1964: 6

⁷³ BAČIĆ, 1999: 99

⁷⁴ JURIĆ, VUKADIN, 2009: 128-145

⁷⁵ BAČIĆ, 1999: 93-97

⁷⁶ The number of realised industrial buildings was 31, while the residential ones were 20. [BAČIĆ, 1999: 93-112]



FIG. 14 VERTICAL BRISE-SOLEILS ON THE ROOFTOP TERRACES – A DETAIL MARKING THE DIFFERENCE BETWEEN THE SKYSCRAPERS IN PODGORICA AND THOSE IN SPLIT. A PHOTO AS OF 2019.

SL. 14. VERTIKALNI BRISOLEJI NA KROVNOJ TERASI – RAZLIKOVNI DETALJ NEBODERA U PODGORICI OD ONIH U SPLITU – FOTOGRAFIJA IZ 2019.

(Fig. 17). These beams, supported by the short, barely visible consoles of the pillars bordering the interior part of the ground floor, are rather perceived as straps due to small cross-sections, thus successfully integrating the segments of the indented annexe. Such geometry of a visually anchored ground-floor proves to be justified, since it comes up as a counter-balancing element to the slanted positioning of the two residential buildings of considerable verticality (Fig. 18).

RELEVANCE OF THE BODY OF WORK BY ARCHITECT S. FABRIS AND THE PERTAINING PODGORICA SKYSCRAPERS

ZNAČENJE OPUSA ARHITEKTA S. FABRISA I PODGORIČKIH NEBODERA U NJEMU

A complete critical observation of the body of work by architect Stanko Fabris has not been made so far. Regardless of this fact, it may be concluded that the architect in question bears significance not only for Croatian architecture, but for the architecture of ex-Yugoslav territory, while his architectonic approach stood up the test of time and gained additional value.⁷³ Fabris's creations often provoked controversies and incomprehension, ever since he first applied polychromy on the residential building for Yugoslav Navy in Split (1956), and even more so, following the realisation of the Ferimport business building (Željpo) in Zagreb (1961-1964).⁷⁴ Author's peculiarity of architect Fabris has been unjustifiably disregarded, but in the last twenty years, in particular, a new attitude has been taken by the authors who explore and present his work, stating that "in Croatian architecture of the second half of the 20th century one cannot disregard the name of Stanko Fabris".⁷⁵

Residential architecture, taking into account the quantity, is second largest in the body of work of architect Fabris, right after the industrial buildings.⁷⁶ The residential building at

FIG. 15 BUSINESS ANNEXE ON THE GROUND FLOOR WITH A COLONNADE POSITIONED TOWARDS BALSICA STREET AND ENTRANCES TO THE RESIDENTIAL SKYSCRAPERS

SL. 15. POSLOVNI ANEKS U PRIZEMLJU S KOLONADOM KOJA JE POZICIONIRANA PREMA ULICI BALSICA I ULAZI U STAMBENE NEBODERE

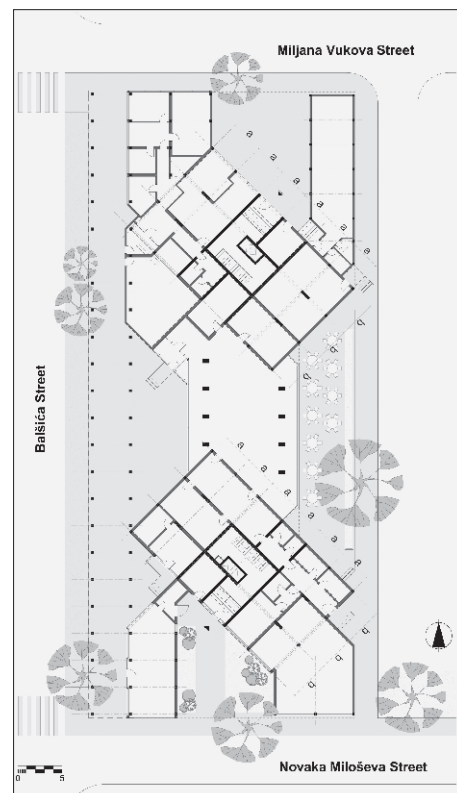




FIG. 16 PEDESTRIAN GALLERIA (COLONADE) TOWARDS BALSICA STREET AND THE BAZAR (MARKET) WHICH WAS ENVISAGED BY THE COMPETITION CONCEPTUAL DESIGN FROM 1957. A PHOTO AS OF 2018.

SL. 16. PJEŠAČKA GALERIJA (KOLONADA) PREMA ULICI BALSICA I BAZARU (MARKETU), KOJI JE BIO PREDVIĐEN NATIJECAJNIM IDEJNIM RJEŠENJEM IZ 1957. – FOTOGRAFIJA IZ 2018.

FIG. 17 "LONG FREE BEAM" AT THE HIDDEN CONSOLES. A PHOTO AS OF 2018.

SL. 17. „DUGA SLOBODNA GREDA“ NA SKRIVENIM KONZOLAMA – FOTOGRAFIJA IZ 2018.



Bačvice in Split (1956) was mentioned by Štraus⁷⁷ as one of more successful residential architecture buildings of that time. With reference to the same building, Majić described it as "one of the most significant examples of the post-war residential architecture in Split", with the remark that it was the consequence of "the skilful implementation of knowledge accumulated before the World War II" being linked to Zagreb School of Architecture.⁷⁸ While commenting the success of Croatian architecture of the 1950s through examples of residential buildings, Bobovec also referred to architect Fabris, as one of the most significant figures in the profession, while she included the residential building in Grada Vukovara Street (1960) among the most successful ones of that time in Zagreb.⁷⁹ *Lexicon of architects from the atlas of Croatian XX century architecture*, apart from enumerating his most significant works, photo-documented eight buildings by architect Fabris, five out of which were residential buildings.⁸⁰

In the context of shedding light to the genesis of Fabris's skyscrapers with the business annexe in Podgorica, significant arguments have been provided by the research work of the authors' team Bartulović, Uchytíl, Šerman, elaborating on the three residential complexes by Fabris in Split. The skyscrapers in Podgorica may be seen as yet another variation of the first skyscraper designed by Fabris, being realised at the intersection of Držićeva and Višeslavova streets (1959-1962). Even though the design in use was the standard one, there is no doubt about the creative effort invested by the author when it comes to adapting to the specificities of each location. With respect to the skyscrapers in Podgorica, what is particularly discernible is the refined relationship of the author towards the existing urban context. Analysing and evaluating the complex in Podgorica to a great extent complements "the body of work of Fabris's military skyscrapers" from the beginning of the 1960s.

The subtlety by which Fabris implemented his basic concept into various situations is highly inherent to the three out of four mentioned locations. Residential complex at Glavicine can to a certain extent be considered an exemption, being the only one that include six skyscrapers standing in full autonomy, although even in this case they rather provide for the effect of visual wholeness typical for "the group form". At the remaining three locations, the same deliberation principle was used, being based on recognition, affirmation and upgrade of key qualities of the urban context, as well as on skilful "reading" of urbanistic set-ups and parameters and, ultimately, on artful establishment of relations between the vertical and horizontal volumes. Moreover, what is visible in all the three cases is the careful relationship towards public spaces intended for motion and sojourn of pedestrians (a street, a porch, a Mediterranean courtyard). Podgorica skyscrapers, as well as those in all the three locations in Split, imply the characteristics inherent to the benchmark of peculiar colouring. This is their common feature, despite the differences in the number of storeys, being conditioned by the urban planning requirements. The parterre treatment of the skyscrapers in Podgorica, the skyscrapers on the intersection of Držićeva and Višeslavova streets and the skyscrapers in Domovinskog rata street was enriched by the refined relationship towards micro-locations and the previously existing ambience. It provided for some original designer solutions meeting the requests of all the three situations, while the skyscrapers in Glavicine only remained in the domain of distinguishable city verticals.

Example of replication of Fabris's "military skyscrapers" at different locations is a consequence of the rationalisation of construction and reduction of costs, and it is certainly not the only one of that kind in former Yugoslavia. However, it is not over-pretentious to claim that it is at the same time one of rare examples having as a result a set of fully autonomous and original designs that bring in an added value to the urban context they are placed in (Fig. 19).

Notwithstanding being difficult to make, based on this research, a final value judgement about contribution of Fabris's skyscrapers in Podgorica to his author body of work and to the architecture of former Yugoslavia, it is certain that this realisation, as well, underpins the thesis that Fabris actually trans-

77 ŠTRAUS, 1991: 31

78 MAJIĆ, 2011: 25, 63

79 BOBOVEC, 2016: 13, 56

80 UCHYTIL, BARISIC-MARENIC, KAHROVIĆ, 2009: 95-97



forms the adaptation of the same structure to different urban contexts into a proper act of creation. In that sense, the residential complex in Podgorica may be considered as a significant phenomenon and an inevitable point in author's biography.

CONCLUSION

ZAKLJUČAK

During the first decade of the post-war renovation of Podgorica, the central area – Nova varoš, had been shaping its physiognomy in a sort of a unique planning inter-regnum. By adopting the first GUP, as well as by administering the design competition of the central city square (1957), the conditions were created for the future construction to be grounded on clear planning concepts. One of the most vital segments of the first-prize winning competition conceptual design for the square turned out to be the integration of the diagonally positioned residential skyscrapers into the existing orthogonal urban matrix, thus resulting, by means of design by architect Stanko Fabris, in the first vertical accents in a wider space of the town.

Following the conducted research, one can rightfully claim that Fabris's residential skyscrapers with the ground-floor business annexe have played a significant role in creating the post-war urban structure in Podgorica, as well as in further development of the typomorphology of collective housing. Beside the pioneer importance for the development of urban morphology, appearance of Fabris's skyscrapers with the annexe introduced a number of avant-garde architectonic designs, especially in the field of style-aesthetics and

technical-technological novelties. Fabris's skyscrapers in Balšića Street are one of the first examples of structural aesthetics and of use of intense colouring in the architecture of Podgorica. By their specific tectonics and by the avant-garde chromatic treatment, they stand out as a successful contribution to the idea of a new centre of Podgorica, as a first modern locus of the city.

Shedding light on Fabris's contribution to the development of urban structures and of architecture in the territory of Podgorica, as well as on a series of architectonic peculiarities of his urban complex, actually contributes to redefining the scale value of all his creative body of work. In spite of the fact that the starting point for the realisation of the complex in Podgorica was one already realised "typified project" (of the skyscrapers at intersection of Držiceva and Višeslavova streets in Split), it turned out that architect Fabris artfully succeeded in creating the whole spectrum of new values, elaborated in this article.

To what extent did Fabris's complex influence urbanist-architectonic concepts for the design of the central square at later competitions (1971 and 2002), is actually a question deserving a separate research. Regardless of these unknowns, it may be concluded that Fabris's architectonic complex in Balšića Street represents one of the most significant contributions to the urban development of Podgorica in the XX century, as well as to the development of Montenegrin architecture in general.

[Written in English by the authors;
proof-read by ZORKA KORDIĆ,
court inter. for English]



FIG. 18 THE EMPHASISED HORIZONTALITY OF THE GROUND-FLOOR ANNEXE JUXTA-POSITIONED TO THE VERTICALS OF THE SKYSCRAPERS AND ITS INTEGRATIVE ROLE IN THE URBAN CONTEXT. A PHOTO AS OF 2018.

SL. 18. NAGLAŠENA HORIZONTALNOST PRIZEMNOG ANEKSA JUKSTAPOZICIONIRANA VERTIKALAMA NEBODERA I NJEGOVA INTEGRATIVNA ULOGA U URBANOM KONTEKSTU – FOTOGRAFIJA IZ 2018.

FIG. 19 DOMINANCY OF FABRIS' SKYSCRAPERS IN THE URBAN LANDSCAPE OF PODGORICA. A PHOTO FROM THE 1970S.

SL. 19. DOMINACIJA FABRISOVIH NEBODERA U URBANOM PEJSAŽU PODGORICE – FOTOGRAFIJA IZ 1970-IH

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ILLUSTRATION SOURCES

IZVORI ILUSTRACIJA

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| FIG. 1 | KALEZIC, 1967: 68 |
| FIG. 2 | APC (on the left); BILAC, 1958: unpaginated (on the right) |
| FIG. 3 | *** 1959: 5 |
| FIG. 4 | BILAC, 1958: unpaginated |
| FIG. 6 | IGNIJATOVIĆ, 1959: unpaginated (on the left); *** 1967: 7 (on the right) |
| FIGS. 5, 7-8, 10-11, 15 | ABA |
| FIG. 9 | CG DA 2 POD_33/3 |
| FIGS. 12-14, 16-19 | APC |

SUMMARY

SAŽETAK

STAMBENI NEBODERI ARHITEKTA STANKA FABRISA

DOPRINOS URBANOJ MORFOLOGIJI I TIPOLOGIJI KOLEKTIVNOGA STANOVANJA PODGORICE

Poslijeratna intenzivna izgradnja Podgorice (Tito-grad) inicirana je obnovom u Drugom svjetskom ratu razrušenoga grada, ubrzanim razvojem novoga glavnoga grada Crne Gore i velikim migracijama stanovništva. Formiranjem titogradskoga garnizona Jugoslavenske narodne armije (JNA) potrebe za stambenim građevinama dodatno su narasle. Urbani sklop arhitekta Stanka Fabrisa u centru Podgorice (1962.-1964.), koji se sastoji od dvaju stambenih nebodera i poslovnog aneksa u prizemlju, izgrađen je u cilju rješavanja stambenih pitanja oficirskog kadra JNA, što objašnjava razloge njegove implementacije i na ovome prostoru. Fabrisov tipski neboder – realiziran u sklopu urbanoga sklopa na raskrižju Držiceve i Višeslavove ulice u Splitu (1959.-1962.), a poslije ponovljen na još dvjema lokacijama u istome gradu (Ulica Domovinskog rata, 1960.-1963.; Glavičine, 1960.-1965.) – izgrađen je i u centru Podgorice. Iako ponavljanje tipskih rješenja, karakteristično za poslijeratno razdoblje u Jugoslaviji, često nije davalo dobre rezultate, primjer Fabrisovih nebodera u Podgorici pokazuje da je vještím prilagodavanjem tipskoga projekta specifičnostima lokacije moguće dobiti nove i kreativne učinke u prostoru.

Prvi usvojeni Generalni urbanistički plan [GUP] Titograda iz 1957. godine u potpunosti zadržava ortogonalnu urbanističku matricu središnje zone grada – Nove varoši, koja je postavljena planskom koncepcijom ruskog inženjera Vormana 1879. godine, uključujući i prostor središnjega gradskog trga, za uređenje kojeg je raspisan jugoslavenski natječaj. Prvonagrađenim rješenjem arhitekta Milorada Knezevića i apsolutna arhitekture Petra Mulickovskog (1957.) predviđena su i dva, dijagonalno postavljena, nebodera stambene namjene na istočnom obodu trga (Ulica Balsića) kao dominantni vertikalni reperi centra grada. To je natječaj-

no rješenje bilo polazna osnova arhitektu Fabrisu za implementaciju tipskoga rješenja nebodera.

Katnost od jedanaest nadzemnih etaža Fabrisovih nebodera preuzeta je iz natječajnog rješenja, a tip-ska stambena etaža s četirima jednosobnim stano-vima istovjetna je rješenju u Splitu (na prvim se katovima nalazi po osam garsonijera). Značenje Fabrisovih nebodera za urbanitet Podgorice ogleda se u nizu noviteta: tehničkim inovacijama koje se javljaju prvi put (dizala, kanali za otpad, kotlovnica, hidrofor), specifičnom oblikovno-kromatskom tretmanu pročelja – uporabi jakih boja (crvene, žute i plave) i 'francuskih prozora', formiranju natrikivenoga poslovnog aneksa u prizemlju s kolonadom stupova, servisnim sadržajima (oficirski restoran s terasom, dječji vrtić, supermarket i sl.), kao i u rješenju zajedničke krovne terase za pranje i sušenje rublja, okružene vertikalnim betonskim brisolejima. Ovakvo rješenje prizemnog aneksa i krovne terase nije prisutno ni na jednoj od realizacija u Splitu.

Posebnost Fabrisova prilagođenog rješenja u Podgorici očituje se u vješto dimenzioniranome prizemnom aneksu na zapadnoj strani prema Ulici Balsića, kojim se dva nebodera spajaju u snažnu, jedinstvenu kompoziciju, što je Fabrisov originalan doprinos koji nije bio predviđen natječajnim rješenjem. Otvorenom pjesačkom galerijom oblikovan je naglašeni pjesački koridor koji uspješno povezuje i dvije bočne pjesačke arterije (Ulice Miljana Vučkovića i Novaka Miloševića). Ulazi za stanare osigurani su kroz poluatrijske dvorišne prostore, čime se kreira neočekivan stupanj intimnosti, neobičajan za nebodersko stanovanje. Cjelokupni arhitektonsko-urbanistički tretman prizemlja aneksa, kojim se prozimiraju privatni i javni prostori, pokazuje Fabrisovo prepoznavanje i uvažavanje lokalne klime i mediteranskoga duha Podgorice.

U dijelu prizemnog aneksa Fabris je iskazao i značak odnos prema detalju, posebno u primjeni kontinuiranih greda koje se oslanjaju na kratke, jedva vidljive konzole obodnih stupova, čime se uspješno ujedinjuju svi dijelovi razvedenog aneksa, ucvršćujući horizontalu prizemlja kao element ravnoteže dijagonalno postavljenim vertikalama. Pozicioniranjem sklopa u središnjemu gradskom tkivu s nesumnjivom ulogom repera uočljiv je njegov utjecaj na daljnje protežiranje gradskih akcenta Podgorice postavljenih dijagonalno u odnosu na izrazito ortogonalnu urbanu matricu.

Nakon više od pola stoljeća izgradnje Fabrisovih nebodera u Podgorici pokazuje se da su oni imali višeslojnu, pozitivnu ulogu u općemu poslijeratnom razvoju arhitekture Podgorice i Crne Gore. Iako su i druga djela hrvatskih arhitekata iz razdoblja 50-ih i 60-ih godina 20. stoljeća izvedena na teritoriju Podgorice vrijedna i utjecajna (rezidencijalna Vila Gorica arhitekta Branka Bona, 1957.; Dječja bolnica arhitekata Zoje i Selimira Dumengijca, 1954.-1961.; katolička katedrala arhitekata Zvonimira Vrkljana i Borisa Krstulovića, 1969.) – nije pretenciozno tvrditi da se Fabrisov urbani sklop, iz svih spomenutih razloga i sagledavajući njegov ukupni doprinos urbanom razvoju Podgorice i crnogorske arhitekture uopće, može smatrati najznačajnijim. Također, budući da cjelovita kritička opservacija stvaralaštva arhitekta Stanka Fabrisa dosad nije napravljena, analizom i vrjednovanjem urbanoga sklopa u Podgorici u velikoj se mjeri dopunjuje ukupni arhitektonski opus autora, a posebno u dijelu 'tipskih vojnih solitera'. Fokusiranje na višestruke vrijednosti tog urbanog sklopa dodatno ucvršćuje stajalište da arhitekt Fabris zauzima značajno mjesto u hrvatskoj arhitekturi druge polovice 20. stoljeća.

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