



JOSIP BROZ TITO ON THE VIEWING TERRACE OF THE VILLA GALEB, POSING FOR A SCULPTOR. THE PANORAMA OF HERCEG NOVI CAN BE SEEN IN THE BACKGROUND


JOSIP BROZ TITO NA VYHLIADKOVEJ TERASE VILY GALEB PÓZUJE SOCHÁROVI. V POZADÍ VIDNO PANORÁMU MESTA HERCEG NOVI

Source Zdroj: Archives of the Institute of Physical Medicine and Rehabilitation in Igalo

Tito's Villas in Herceg Novi – Regional Contexts and State Residences

Titove vile v meste Herceg Novi – regionálne kontexty a štátne rezidencie

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Tento príspevok sa zameriava na súčasnú architektúru zálivu Kotorská boka, oblasti Svetového dedičstva UNESCO, prihliadajúc na trendy rastu miest v špecifickom regionálnom kontexte. Najmladším a najväčším mestom je Herceg Novi, ležiaci pri vstupe do zálivu. Dynamický kultúrno-historický kontext s atraktívnym pobrežím a vnútrozemím podmieňuje výstavbu architektonických objektov, ktoré nemožno redukovať len na súbor formálnych vzťahov s lokalitou.

Hlavným predmetom výskumu tohto príspevku je architektonický diskurz posledných desaťročí 20. storočia, ako aj architektonická perspektíva. Skúmame ich cez optiku analýzy tohto špecifického regiónu a cez prizmu dvoch architektov, ktorí patrili v tejto oblasti medzi najvýznamnejších, podieľajúc sa na kľúčových urbanistických definíciách mesta Herceg Novi v druhej polovici 20. storočia. Prehľad podávame s osobitným zreteľom na dve štátne rezidencie, vile postavené pre Josipa Broza Tita v tomto meste: vilu *Galeb* a vilu *Lovćenka*. Určili sme charakter a architektonický rozsah týchto stavieb a skúmali metodiku navrhovania koncepcie, prevažne v oblasti dešifrovania vzťahov s dôležitými pôsobiacimi faktormi, vrátane socio-politického kontextu.

Vila *Galeb* sa nachádza v západnej časti samosprávy Herceg Novi, v Igale. Svojou dominantnou topografickou polohou a zároveň diskretnosťou, pokiaľ ide o tvar, ako aj citlivým prispôbením sa miestnym prvkom, táto stavba nesie v sebe dualizmus, ktorý je neoddeliteľnou súčasťou kritickej architektúry a ktorý pochádza z introspekcie autonómnych projektových metód a platných paradigiem doby. Vďaka tomu sa vila *Galeb* stala významnou súčasťou architektonickej identity mesta a paradigmatickým príkladom uvedomelého správania v rámci zložitej matrice faktorov pôsobiacich v regionálnom kontexte. To, že sa úspešne podarilo dosiahnuť kvalitnú atmosféru kompozície a jej súlad s okolím, potvrdzuje aj fakt, že Broz vilu *Galeb* často a rád navštevoval a využíval na oddych a rehabilitáciu, ale aj na intenzívne pracovné nasadenie. Vo vile *Galeb* sa koncom sedemdesiatych rokov 20. storočia konávali stretnutia vtedajších vládnych kruhov JSFR.

Krátko po rozhodnutí federálnych orgánov začať s projektovaním a výstavbou vily *Galeb*, v tom istom roku vedenie Juhoslovanskej ľudovej armády na čele so zväzovým tajomníkom ľudovej obrany, generálom Nikolom Ljubičićom, rozhodlo o postavení ďalšej budovy určenej na rovnaké účely pre potreby prezidenta Tita. Moc a vplyv Juhoslovanskej ľudovej armády boli predpokladom efektívneho priebehu všetkých ďalších krokov pri výstavbe vily. Vybralo sa miesto na území komplexu vojenskej

nemocnice v Meljine, na svahoch vrchu Savina, vo východnej časti samosprávy v blízkosti centra mesta Herceg Novi. Budova, ktorá mala vyjadrovať oddanosť armády najvyššiemu veliteľovi, dostala názov *Lovćenka* podľa čiernohorského pohoria, ktoré má zásadný symbolický význam a čestné miesto na štátnom znaku Čiernej Hory. Architektonika vily je špecifická, s jasnou asociáciou na architektúru Blízkeho východu, vizuálne členená prvkom lomeného oblúka, ktorý sa opakuje na všetkých štyroch stranách centrálného kubického objektu. Stavba samotná nevytvára rozpoznateľné vzťahy ani s prvkami prírodného prostredia, ani s tradičnou výstavbou, pričom architektonické spracovanie ju povyšuje na nositeľa žiaducej či ľubovoľne priradenej hodnoty identity mimo odkazov regionálneho kontextu, v ktorom vznikla. Ako taká predstavuje názorný príklad určitého postoja k zachovaniu kontinuity pri uchovávaní kultúrnej identity regiónu, ako aj autorskej interpretácie širšieho kultúrneho kontextu doby. V tomto zmysle je možné tvrdiť, že rozsiahla prítomnosť juhoslovanských dizajnérov a stavebných firiem na Blízkom východe prispievala k obojsmernému kultúrnemu vplyvu na ich prax vo vlasti.

Špecifiká spoločensko-politického kontextu bývalej Juhoslávie a existencia bezkonkurenčnej politickej moci umožnili, že v malom pobrežnom meste sa v tom istom roku začali stavať dve štátne rezidencie určené pre tú istú osobu. Absurdnosť tejto situácie spôsobila, že na relatívne podobnej lokalite sa prezentovali dva rôzne interpretačné prístupy k podmienkam kontextu. Potenciál autorov, prvky kultúrneho a stavebného dedičstva prítomné špecifickým a výrazným spôsobom, ako aj atraktívne a rozmanité prírodné podmienky tejto oblasti nechali vyvstať dve odlišné koncepcie príslušných stavieb: vilu *Galeb* ako výsledok kritickeho rozšifrovania relevantných pôsobiacich faktorov a vilu *Lovćenka* ako autoreferenčnú kompozíciu, ktorej zámerom je odrážať žiaducu estetiku určitej politickej skupiny alebo autority.

Hlavným cieľom príspevku je popísať charakter a rozsah práce autorov, ktorí v meste Herceg Novi uplatnili koncom 20. storočia špecifické dizajnérske prístupy. Štátne rezidencie tu postavené pre Josipa Broza Tita doteraz neboli predmetom kritickeho skúmania. Stali sa tak prínosnou prípadovou štúdiou slúžiacou na určenie dizajnových postupov pri vytváraní pôsobivého obrazu predstaviteľov štátnej moci a ich roly v mestskej krajine prímorského mesta. Sekundárnym cieľom tohto príspevku je zhromaždiť ďalšie poznatky o relevantných dejinách architektúry na Jadranskom pobreží, ako aj vyzdvihnúť význam architektúry regionálnych kvalít.



PANORAMIC VIEW TOWARD HERCEG NOVI AND THE ENTRANCE INTO BOKA KOTORSKA. THE GREEN ELEVATION, ĐURĐEVO BRDO, IS ON THE RIGHT AND THE LOCATION OF VILLA GALEB IS AT ITS TOP

PANORAMATICKÝ POHLAD NA HERCEG NOVI A VSTUP DO ZÁLIVU KOTORSKÁ BOKA. VPRAVO JE ZELENÁ VYVÝŠENINA DJURDJEVO BRDO A NA JEJ VRCHOLE SA NACHÁDZA VILA GALEB

Source Zdroj: Photo archive of Veljko Radulović

Introduction

Josip Broz Tito was a historical figure who significantly determined the developments and transformations of the socio-political context in the second half of the 20th century across the territory of former Yugoslavia.^{1,2} Though his official address of residence was in the capital city of Belgrade (Serbia), he made use of a number of official residences throughout the former state, where he stayed for varying lengths of time.³ No systematized study has yet been attempted regarding all the buildings used for the purpose of his stay, nor is there any set criterion by which Tito's villas can be classified. However, it is certain that he visited specific towns and their official residences repeatedly, spending several months there at a time. One of these towns was Herceg Novi, on the Boka Kotorska bay on the Montenegrin coast, where two residential facilities were built for the needs of his stay.

Boka Kotorska, as a region with a multi-layered and dynamic cultural and historical context and attractive coastal and inland landscapes, is part of the UNESCO protected world heritage.⁴ The youngest and largest town of the bay of Boka Kotorska is Herceg Novi, located on the hilly topography of the entrance into the bay. Due to its attractiveness, however, the whole region is currently experiencing intense pressure of urbanization, particularly with respect to tourism and real estate projects.⁵

This pressure has opened the question of redefining the site's cultural and urban identity. An integral part of such a process should be the revaluation and analysis of the character of architecture of its recent past, to shed the light on key works and authors from the second part of the 20th century, when the towns of the Adriatic coast experienced their greatest urban growth.

This current situation has led to the general goal of this paper, which is to specify the character and the scope of the work and authors who implemented a unique and site-specific design style in the second half of the 20th century in Herceg Novi. The state residences built for Josip Broz Tito in this town have not yet been the subject of critical research, although they represent specific responses to the conditions of the regional context. As such, they could well prove a fruitful case study for the identification of design methods in the creation of impressions on the representatives of state power and their role in the urban landscape of a coastal town. A secondary goal of this paper is the further expansion of knowledge of the relevant architectural history of the Adriatic coast, as well as highlighting the significance of architecture of regional qualities, its adequate revaluation in the era of current economic and political integration, and the possibilities of the involvement of peripheral cultural environments in the creation of Europe's emerging 21st-century architecture.

The Regional Context of Boka Kotorska and the Tradition of State Residence Construction

From the architectural perspective, the region may be regarded as a set of the shared architectural implications of local climate conditions, characteristic forms of topography, extant construction traditions and cultures, as well as valid socio-economic formats.

The bay known as Boka Kotorska, situated in the most rugged part of the Montenegrin coast, lies to the southeast of the Adriatic Sea, deeply embayed among the highest Dinaric mountains. It

VILLA JOVANOVIĆ, WHERE BROZ STAYED WHEN HE VISITED HERCEG NOVI FOR THE FIRST TIME IN JANUARY 1975

VILA JOVANOVIĆ, V KTOREJ BOL BROZ UBYTOVANÝ PRI SVOJEJ PRVEJ NÁVŠTEVE MESTA HERCEG NOVI V JANUÁRI 1975

Source Zdroj: Photo archive of Veljko Radulović



is a region whose authenticity relies upon a harmonic symbiosis of natural and cultural landscapes – including the built landscape. The qualities of climate and natural characteristics of the bay, with its indented coastline and topography, have stimulated its attractiveness for settlement and development of human activities. The attractiveness of the overall context of Boka Kotorska has always been a desirable framework for residence or vacation of guests from higher social classes.^{6–8}

A strongly present and diverse contextual framework has also influenced the adjustment of major architectural paradigms of the times. Several pioneers of 20th-century modern architecture in Yugoslavia, specifically *Milan Zloković* and *Nikola Dobrović*,⁹ were intensively engaged in numerous urban and architectural tasks in Boka Kotorska. Despite being authentic modernists, their work illustrated a highlighted sensitivity for the specificity of the context in which they worked. They also achieved their influence through the professional emancipation of local authors who continued the improvement of the urban physiognomy of this area, including one of the buildings which is the subject of this paper. It is through this background that we hope to make an analytical examination of the two state residences built for the needs of the stay of Josip Broz Tito in Herceg Novi. The nature and architectural scope of these buildings will be identified, the concept design methodology will be examined, predominantly in decoding the relations with relevant influential factors, including the socio-political context of Yugoslavia in the 20th century.

The youngest and largest town of the Boka Kotorska region is Herceg Novi.^{9,10} The natural and cultural-historical context of Herceg Novi attracted a number of well-known artists and public figures in former Yugoslavia, who had their permanent or temporary addresses in this town.¹¹

During the first half of the 20th century, on the territory of Herceg Novi municipality, family villas of wealthy families were also built. One such building is Villa *Jovanović*, built in Igalo, near Herceg Novi, in the first half of the 20th century. It was upon the recommendation of his advisor Edvard Kardelj that Broz visited Igalo for the first time in January 1975, when he resided in this villa.¹²

Villa Galeb – Landscape Crystallization and Design Experience

Following Tito's first visit to Igalo, Herceg Novi and his positive impressions, the Yugoslav Federal Executive Council made a decision in February of the same year to construct a residential building in Igalo, the– Villa *Galeb*, for the needs of the president of Yugoslavia.¹³ The decision on the construction was followed by the allocation of required funds from the federal budget for the selection of adequate location. The location chosen was the top of the hill *Đurđevo brdo* in Igalo, not far from the the Institute for Physical Medicine and Rehabilitation.¹⁴ The urgency of the building's construction is evident in pace with which it was designed and completed in under 12 months, so that Broz and his wife could have their first stay in the villa in January 1976. The stays were repeated each successive year until Tito's death, and they entailed several months of residence in the Villa *Galeb*. Its administrative status was the Residence of the President of the Republic, and thus it enjoyed all related logistical support, similar to the Belgrade villa at Užička ulica 15 that formed the official permanent address of the Broz family.¹⁵



BROZ AND HIS WIFE WITH THE AUTHOR OF THE VILLA, ARCHITECT MILORAD PETIJEVIĆ, DURING THE FIRST VISIT TO THE FINISHED BUILDING, AT THE END OF JANUARY 1976

BROZ S MANŽELKOU A AUTOROM VILY, ARCHITEKTOM MILORADOM PETIJEVIĆOM POČAS PRVEJ NÁVŠŤEVY DOKONČENEJ STAVBY KONCOM JANUÁRA 1976

Source Zdroj: Photo collection by Miodrag Gabo Golubin, the photographer from Herceg Novi



AERIAL PHOTO OF THE VILLA GALEB AND ITS PARK, UPON THE COMPLETION OF ITS CONSTRUCTION IN 1976

LETECKÁ SNÍMKA VILY GALEB A PRÍLAHLÉHO PARKU PO DOKONČENÍ VÝSTAVBY V ROKU 1976

Source Zdroj: Herceg Novi, Monografija grada, 1981, p. 89

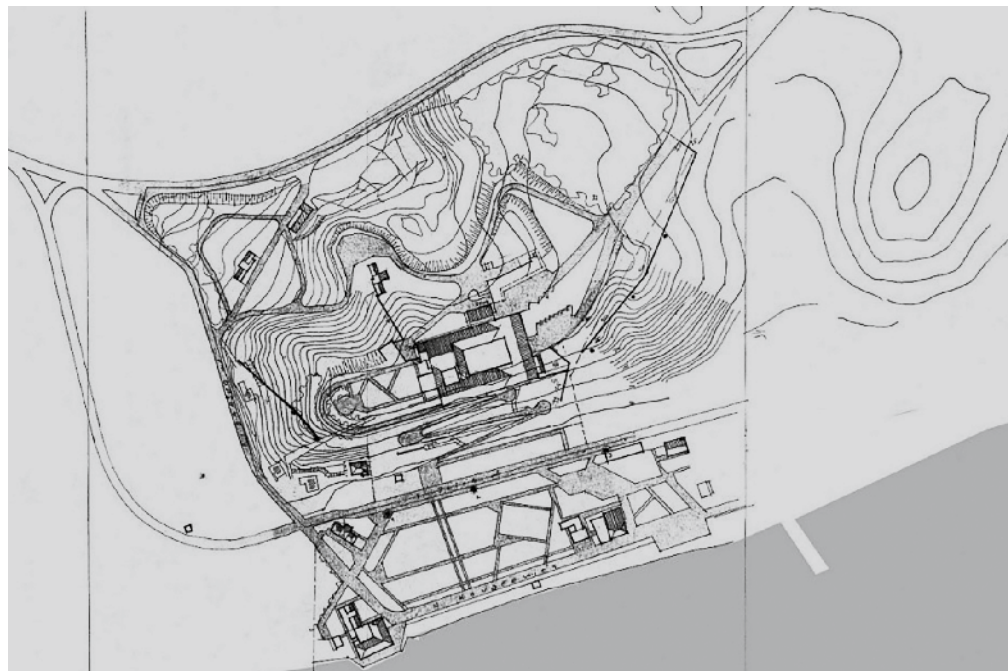
Milorad Petijević (1929 – 2015), an architect from Herceg Novi, was privileged to be the designer, while the construction was assigned to the local construction company *Prvoborac*, which had a distinguished record of achievements and commissions not only across Yugoslavia, but also in the Middle East.

Petijević, the most important architect in this area, was involved in the key urban definitions of Herceg Novi in the second half of the 20th century, as well as many realisations that determined his architectural profile.¹⁶ He graduated from the Faculty of Architecture in Ljubljana in 1955, and gained his first experiences by working in Ljubljana, Sarajevo and Belgrade.¹⁷ Educated in the tradition of Central European culture, he started his engagement, with strong motivation, as head of the Urban Planning Commission of Herceg Novi, working on the key issues of the first detailed urban plan of the municipality. The creation of this document was assigned to one of the best professionals of that time – the Prague-trained architect and professor at the University of Belgrade, Nikola Dobrović,¹⁸ who intensively collaborated on numerous urban projects of the city with Petijević. Petijević could additionally implement the preoccupation with the topic of the context on the specific

**SITUATION PLAN OF THE VILLA
GALEB IN IGALO**

SITUAČNÝ PLÁN VILY GALEB
V IGALO

Source Zdroj: State Archives of
Montenegro, Herceg Novi Department



location selected for the construction of the villa. Đurđevo brdo, exposed in terms of topography, had caught the eye of Petijević even previously, through his cooperation with Dobrović, who had proposed for this site the central building of the future Institute for Rehabilitation in Igalo several decades before. It is not possible to identify precisely who made the decision about this location, but there are clear assumptions that the location was chosen due to the proximity of the sea, the extraordinary views of bay mouth and Mt Lovćen, as well as micro-climate conditions in which mountain air from the hinterland meets the Mediterranean climate of the coastal zone. The area of the villa's plot was around 7.5 hectares, planted with many thousands of new plants¹⁹.

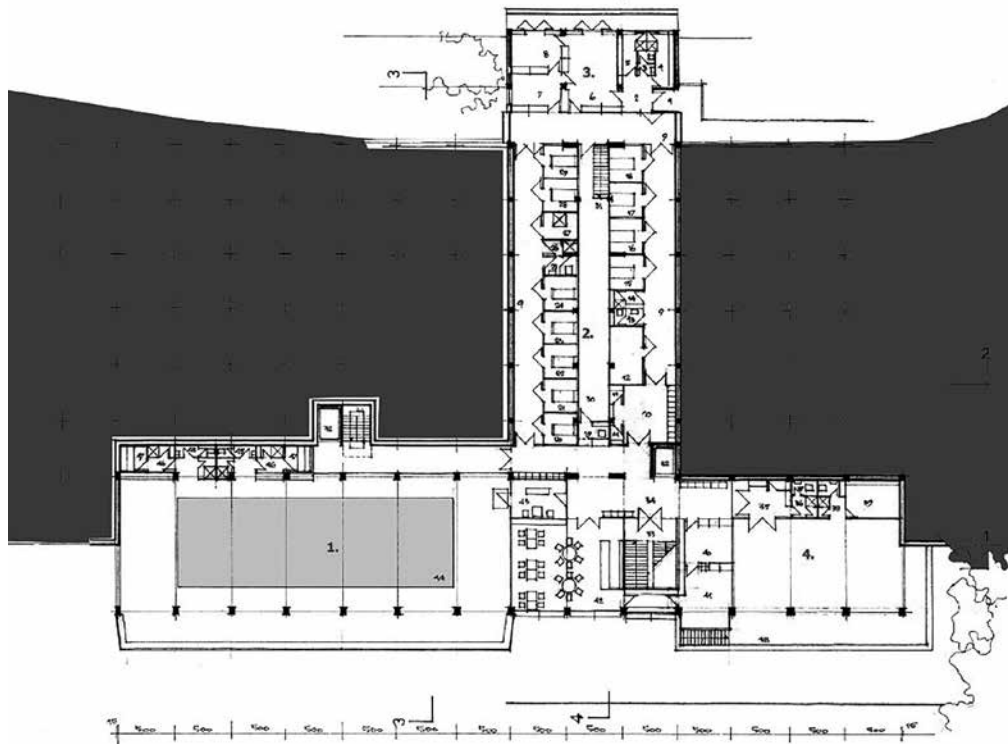
The proximity of medical assistance via the Institute for Physical Medicine and Rehabilitation in Igalo was an important functional prerequisite for the stay of Broz in Herceg Novi. This internationally recognized institution for rehabilitation and physiatrist treatment was able to provide all necessary medical assistance to Broz, who was in the final years of his life.

The villa was situated on the flat plateau on the top of the hill, alongside the coast of the Igalo part of Boka Kotorska. It can be reached by car via a road through a dense pine forest, leading to the Adriatic motorway, the main coastline road in former Yugoslavia. A park area with organized pedestrian paths, in contact with the coast promenade, was created on the south side of the site.

The topographically prominent position not only implied the security of isolation and attractive views, but equally performed a symbolic act for demonstration of power.²⁰

Total gross area of the building of Villa *Galeb* is approximately 5 500 m², organized into three floors. A central atrium is located on the entrance-level ground floor, which can be accessed from below through the transversely placed accommodation tract above, used by Edward Kardelj and his attendants.²¹ This section forms at the same time the second above-ground floor of the building, organized in smaller dimensions. The villa's imposing floor area and size are most evident in the ground floor, organized around a large atrium, which in turn is surrounded by an entrance hall, working rooms and cabinets, library, while accommodation units, rooms and suits for the members of the cabinet and attendants are located on the North-West side. A smaller internal atrium is arranged in the western part of the building, in which private bedrooms are located for the stay of the ruling couple. Separated suites for Tito and his wife Jovanka, with accompanying premises and a dining room, create a detached spatial unit, which did not have a sea view due to security reasons.

The basement floor is positioned below the level of the central atrium, forming a flat level facing towards the open sea, i.e. the entrance into the bay. It contains a swimming pool, trim cabinet and a large therapeutic unit intended for Tito's physiatrist treatments. Vertically positioned on



THE BASEMENT OF THE VILLA

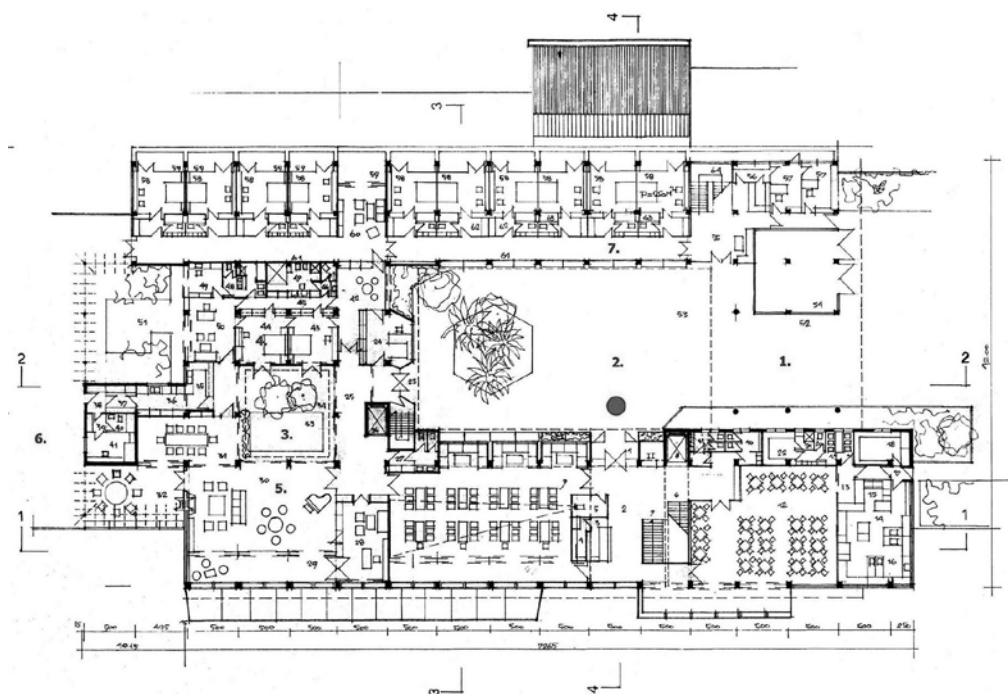
GALEB:

1. SWIMMING POOL
2. THERAPY BLOCK
3. PREMISES FOR MEDICAL STAFF
4. OPEN COVERED BALCONY

SUTERÉN VILY GALEB:

1. BAZÉN
2. TERAPEUTICKÁ ČASŤ
3. PRIESTORY PRE ZDRAVOTNÍCKY PERSONÁL
4. OTVORENÝ KRYTÝ BALKÓN

Source Zdroj: State Archives of Montenegro, Herceg Novi Department



THE GROUND FLOOR OF THE VILLA GALEB:

1. COVERED ENTRANCE
2. CENTRAL ATRIUM AND POSITION OF THE MAIN ENTRANCE
3. INTERNAL ATRIUM
4. SUITES OF JOSIP AND JOVANKA BROZ
5. LOUNGES FOR GUESTS
6. VIEWPOINT ZONE

PRÍZEMIE VILY GALEB:

1. KRYTÝ VCHOD
2. CENTRÁLNE ÁTRIUM A POLOHA HLAVNÉHO VCHODU
3. VNÚTORNÉ ÁTRIUM
4. APARTMÁNY JOSIPA A JOVANKY BROZOVCOV
5. SALÓNY PRE HOSTÍ
6. VYHLIADKOVÁ ZÓNA

Source Zdroj: State Archives of Montenegro, Herceg Novi Department

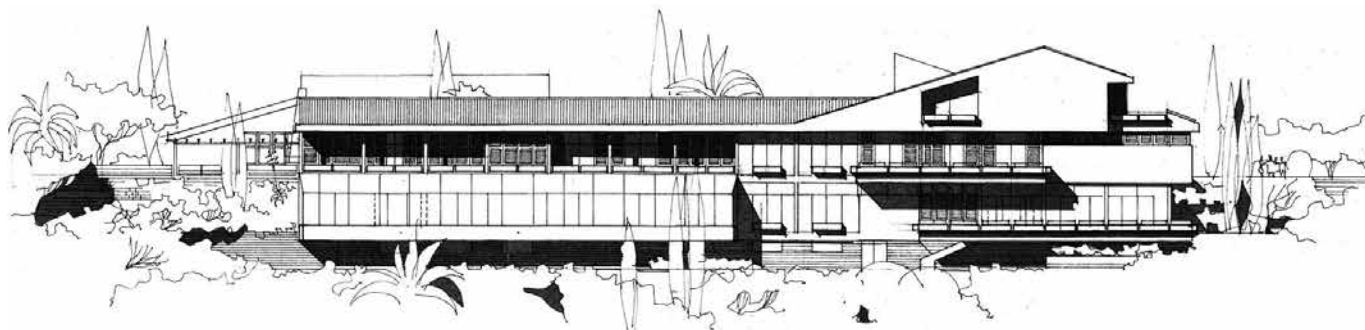
the basic tract of the pool, this volume represents a narrow functional and spatial “breakthrough” emerging out of the ground at the top of *Đurđevo brdo*.

Similar therapeutic facilities became a mandatory programmatic content of these buildings, due to the medical problems facing Broz in his final years.²² Vertical communications in the form of a staircase and elevator are doubled, one of them public, while the other connected the private spaces of the Broz family with the main pool and therapy premises in the basement. The pool, the entrance hall, the main conference room, and the restaurant are oriented towards the south terrace

**THE MAIN ATRIUM OF THE VILLA
GALEB**

HLAVNÉ ÁTRIUM VILY GALEB

Source Zdroj: Photo archive of Veljko
Radulović



**SOUTHERN FAÇADE OF THE VILLA
GALEB**

JUŽNÁ FAŠÁDA VILY GALEB

Source Zdroj: State Archives of
Montenegro, Herceg Novi Department

and view to the bay, while suites for attendants and their ancillary facilities are predominantly oriented towards the natural vegetation in the background of the location.

As observed from both cross sections, the position of the building demonstrates its careful relation to the topography of the top of Đurđevo brdo. The main longitudinal tract in which the pool is located is placed in parallel with isohypses in the direction towards the park and the coast, while the tract of therapy facilities is spread vertically to the courtyard, achieving a functional relation between the two upper parallel tracts of the building, interrupted by the position of the main atrium. Such an interrelation was likewise achieved by the high part of the volume, the tract of residential suites on the east side covering the main entrance into the building, and the vast wooden sliding gate. The therapy block in the basement has zenith lighting via perforated prefabricated glass plates, situated in the part of the floor surface of the main atrium to form a square grid. This arrangement also lights the basement cabins with hydro-massage tubs to provide mediated illumination by the Southern Mediterranean sun, illuminating the location during the whole day at the time of sunny climate conditions.

Crystallization of the topographic features of the location was successfully achieved in the respective architectural work, formulating a relation of harmony between natural and artificial contexts, maintaining an enhanced sense for functional variety and simultaneously increasing the efficiency of the spatial units. While the low height regulation of the atrium partially devaluates its full spatial character, it at the same time ensures a completely sunny space filled with fresh air,



**VIEW OF THE SOUTH FAÇADE
FROM THE PARK BELOW THE VILLA
GALEB**

POHLAD NA JUŽNÚ FASÁDU
Z PARKU POD VILOU GALEB

Source Zdroj: Photo archive of Veljko
Radulović

providing a sense of integration in the surrounding high greenery. The modest intimacy of the construction is recognized in the visually controlled relation of the main atrium and the external access road, achieved via the covered entrance below the high part of the building. The act of entering is not limited to one position or experience, but is created via the passage through a covered but at the same time open entrance formation. The framing of the movement through the architectural construction was earlier recognized by Petrijević through Dobrović's skill in handling spatial sequences in diverse functions and scales in his designs in Herceg Novi. A clear comparison is implied with the spatial experiences from Greco-Roman classical patterns of residential architecture: according to his personal testimony, the author mentioned a prior analysis of the *Villa Rustica*, in advance of the development of the Galeb villa project.²³

The rotation of diverse settings and the level of public exposure, moving from the entrance to the background *cortile*, is achieved through the array of atriums of various sizes and purposes. In case of the *Villa Galeb*, the decreasing level of public access starts from the flat car park at the entrance, continues through the opening of the large sliding door, an action exposing the central atrium as the building's geometric centre and functional compositional backbone, and ending in the smaller, completely private atrium for the presidential couple.

On the west side of the villa, there is a viewing point with a terrace overlooking the bay, as a place to spend time outside. This position ensures a direct view into the bay entrance and Mt. Lovćen, thus achieving visual unity of the diversity of natural elements of Boka Kotorska. Allowing, in a sense, the "consumption" of the dramatic landscape, the viewing deck complemented the hedonistic potential of this building and soon became a natural scene for public-media appearances or the presentation of the villa's guests.²⁴

Interaction of the outer and inner space has been achieved through all three floors of the building. Deep balconies – essentially verandas – on the south façade emphasize the dynamics of a horizontal wreath which turns into the polygonal shape of the attic. Perforation in the form of a window aperture with a small terrace on the south façade additionally highlights the completeness of the volumes handled by Petrijević in the articulation of the villa's shape. One particularly elaborated area is the "fifth façade" – a complex roof of numerous, mutually harmonized sloping planes, covered by an authentic vernacular covering – of "duct" tile. This façade is observable from the surrounding hills of the town's hinterland and is treated with full equality as an integral part of the shaping and final architectural expression. This moment provides the final step of the designer's intention to combine architectural composition with all relevant natural elements of the context, particularly the topography and local climate. The interpretation of local construction practice is evident in the handling of the basic stereometric forms, the sloped roofs and the use of stone as the dominant façade material. The absence of dressed stonework and the nods to traditional architecture additionally indicates the author's critical approach to the topic of regional context. An authentic unity of natural and artificial context is clearly observable in the view of the building from the coastal park.

The usage of large surfaces of coloured glass, dark wood panelling and wooden curtains reflects the trends in architectural practice of the region at that time, yet does not in any way reduce

INTERIOR SEQUENCE – THE MAIN

DINING ROOM

ČASŤ INTERIÉRU – HLAVNÁ
JEDÁLEŇ

Source Zdroj: Photo archive of Veljko
Radulović



the authentic context of this building. Not only is its shape anchored in the traditional language of forms, materials, and attitudes towards topography, but also in the creative and cultural resources of an individual and autonomous cultural and spatial value of respective architecture.

The success of the achievement of ambience settings of the quality of this composition and its harmony with the context are also confirmed by the fact that Broz visited the *Galeb* villa frequently and with pleasure, enjoying successful rest and rehabilitation, but also intense working engagements. The gatherings of the Yugoslav political establishment of the era were held in the *Galeb* villa.²⁵ Key logistical support was provided through the proximity of the airports of Dubrovnik and Tivat, as well as the military coastal complex in Kumbor.²⁶

Due to the imposed deadlines for design and construction, the interior was an integral part of the commission and was designed within the same authorial expression. Petijević applied the method of the so-called “total design”, which was characteristic for the specific terms of reference, as confirmed in the overall design of the previously built villa *Banski dvori*, as well as in the villa in *Bugojno*, Bosnia and Herzegovina, built later on. Reduced surfaces and the absence of three-dimensional wall additions are harmonized with the overall expression, additionally supported by the quality of the employed materials. Extensive use is made of wooden wall and ceiling panelling, as well as the exotic Brazilian marble in the separated toilets of the presidential couple’s paired suites. The furniture, with slightly more present stylization, along with the decoration and technical facilities of the villa were produced in Yugoslavia, though hydro-massage tubs and other rehabilitation equipment had to be imported from Germany. As such, the villa offered a prestigious stage for the products of Yugoslavia’s industrial design, as well as the state’s most distinguished artists.²⁷ Associativity, in the form of symbolic and deliberate traditional references of the prevailing ambience, closely matched the spirit of the time and the full social integration of the progressive tendencies of contemporary architecture, and thus by the extension the omnipresent aesthetic of abstraction. It can be assumed that the experience or intention of the main resident of the villa was one of the most influential factors of such a design approach. Tito’s attitudes regarding the criticism of the abstract artistic expression and the resulting need for a more rational approach to the “modernity” were known and communicated a decade before.²⁸

The application of technological inventions provided by Yugoslavia’s domestic scientific potential gained an unusual role, such as the device for quality control of sanitary and drinking water for the needs of the villa. This mechanism worked according to the principle of a bio-aquarium, in

which a possible change of chemical composition of water endangers the normal behaviour and life of a special type of fish living within it, which, falling on the sensors in the bottom, immediately close the incoming valve of the main water supply network.

Based on all the qualities listed above, it can be concluded that the architectural expression of the villa is the result of several influential factors. In addition to the Classicist patterns used in generating the basic composition, and the consistent application of sloped roofs as a typical element of construction heritage of the region, a recognizable drift away from the abstraction associated with “modern architecture” may be identified too.

Such a progression is discerned in the late transformations of the work of Petijević. At the beginning of his career, he was firmly anchored in modernist discourse, but always aware of immediate local conditions., as in the case (with co-author Katarina Đivović), of his 1966 Hotel *Galeb* in the military complex near Kupari, next to Dubrovnik.^{29, 30} His later works in Herceg Novi, concluding with the *Galeb villa*, represent a different architectural expression, gained through professional maturing in the conditions of strongly present elements of natural, cultural and construction contexts within the region in which he created. At the same time, always ready to decode it critically and not submit to the authority of a culture or a trend, Petijević preferred to further his own professional status by turning context into an important influential factor for the process of designing. It is important to mention that independent of his career phase phase, he would always display a sensitivity for the directly present facts of a location, clearly recognized in the examples of the hotel in Kupari and the villa in Igalo created only ten years apart. During the final phase of his career, Petijević was highly informed and interested in the wider discourse within which he created, in that he clearly recognized the intention that “modernist architecture in the Yugoslav cultural space should gain the role of embodiment of the ideal of freedom and a shift away from canonical opinion and action, impersonality and standardization”, as stated by Professor Aleksandar Ignjatović, a well-known expert of Yugoslav architecture.³¹ Complementing the wider framework of this circumstance was the critique of the modernization of the coast and growing tourism in the early 1970s, as well as the need for a critical stance toward modern architecture, with the aim of affirming regionalism and a contextually sensible approach to spatial assignments on the Adriatic coast.³²

Matching the creative and cultural resources of the author and the autonomous cultural and spatial value of architecture of the *Galeb villa* are the formal and material relations with the elements of built heritage. Despite its use of locally atypical architectural composition drawing on Classical patterns, unlike contemporary architecture of the era, this building was formally articulated by reduced shapes anchored in the forms of vernacular residential heritage, and the application of the “language” of local materials was completed with the use of stone façade cladding and unprocessed local materials. By its dominant topographic position and simultaneous discretion in terms of shape, and its sensitive adjustment to the immediate local elements, this composition bears in itself that same dualism which is an immanent category of critical architecture, stemming from the introspection of autonomous project methods and valid paradigms of the time.³³ Accordingly, the *Galeb villa* has become a significant element of architectural identity of the town and a paradigmatic example of mindful behaviour in a complex matrix of influential factors of the regional context.

Lovćenka Villa – The Response of the Army

Shortly after the decision of federal authorities to start the designing and constructing of the *Galeb villa* in 1977, in the same year the hierarchy of the Yugoslav National Army, governed by the federal defence minister, General Nikola Ljubičić, decided that a building for the same purpose had to be built for the needs of Tito. The strength and influence of the Yugoslav military gave the preconditions for the rapid and effective completion of all the next steps in the villa construction.³⁴ A location was set within the complex of the military hospital in Meljine, on the slopes of the Savina hill, close to the central core of Herceg Novi. Intended to reflect the devotion of the army to its supreme commander, this building was named *Lovćenka*, from the Montenegrin mountain that assumes a great symbolic role and the main place on the Montenegrin state emblem. Moreover, Mt Lovćen rises high above the eastern part of Boka Kotorska, thus creating a dramatic topography of the hinterland of coastal settlements in Boka. The designer was a local architect, Tihomir Ivanović, employed as a leading architect in the project organization *Institute of Design and Urbanism*³⁵ from Herceg Novi, an important company in the field of design and urban planning in the Bay of Kotor.³⁶ In parallel with the activities required for designing and constructing the *Galeb villa*, the



**VILLA LOVČENKA – THE MAIN
ENTRANCE**

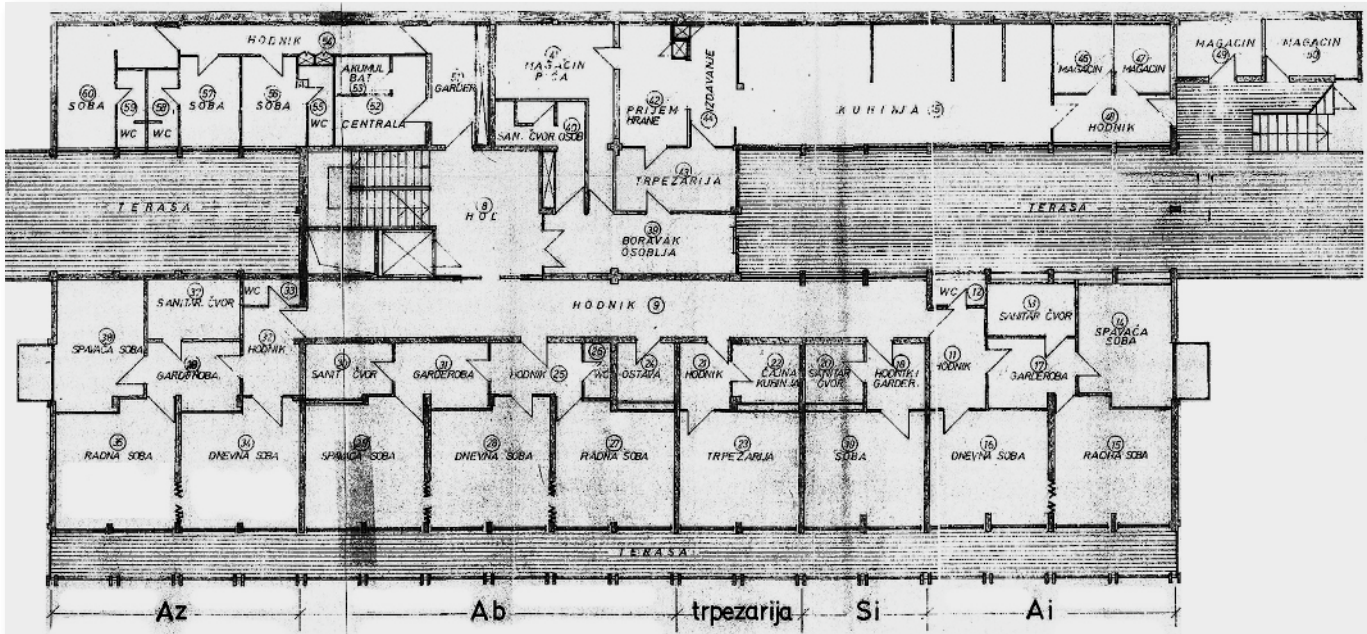
VILA LOVČENKA – HLAVNÝ VCHOD

Source Zdroj: Photo archive of the architect Vuk Čvoro, Herceg Novi

representatives of the army attempted to hinder that process by objecting to its hilltop location on Đurđevo brdo, criticizing it for its topographic exposure and thus the exposure to potential armed attacks.³⁷

The location of Villa *Lovćenka* was the available section of the park within the complex of the military hospital in Meljine, close to the seashore. Surrounded by mature Mediterranean vegetation and facing south, the location can only be accessed from the internal road within the complex. The approximate floor area of the villa is 3000 m² and it is organized through four above-ground floors, descending in cascades from the main entrance level towards the sea. The two lower floors are extended in parallel with the isohypses of the terrain, while the final two are significantly smaller, of square outline. The façade is lined with dressed plates of local limestone, while twin twin pillars were created in coloured concrete. The roof of the villa is flat, while the cornice range of ogee arches is covered by copper plating.

In architectonic form, the villa is highly original, with a clear association with the architecture of the Middle East, visually articulated by the element of an ogee arch repeated on all four sides of the central cubic corpus. As such, the composition neither establishes recognizable relations with the elements of the natural context, nor with local construction traditions, while the architectural treatment seeks to reach outward to a desirable or arbitrary identity value, beyond the references of the regional context within which it was created. Hence the military villa represents an illustrative example of the attitude towards the maintenance of continuity in the preservation of cultural identity of the region, as well as an authorial interpretation of wider cultural context of the time. In this sense, it is reasonable to assume that the extensive presence of Yugoslav designers and construction companies in the “Middle East” contributed to a reciprocal cultural influence on their practice in the homeland.



SCANNED ORIGINAL DRAWINGS /
LOWER GROUND FLOOR PLAN OF
VILLA LOVČENKA

NASKENOVANÉ PŮVODNÉ
NÁKRESY / PŮDORYS DOLNÉHO
PRÍZEMIA VILY LOVČENKA

Source Zdroj: Photo archive of the
architect Vuk Čvoro, Herceg Novi

The absence of a tendency toward generating the concept of Villa Lovćenka from previously valued elements of immediate physical-cultural context has been also recognized in its functional organization, where operational tasks are ranked in accordance with the practically installed communications. Internal functional centres or main living areas are missing, anticipated in the central part of the main two-floor cube, the chief focus of the composition in terms of shape.

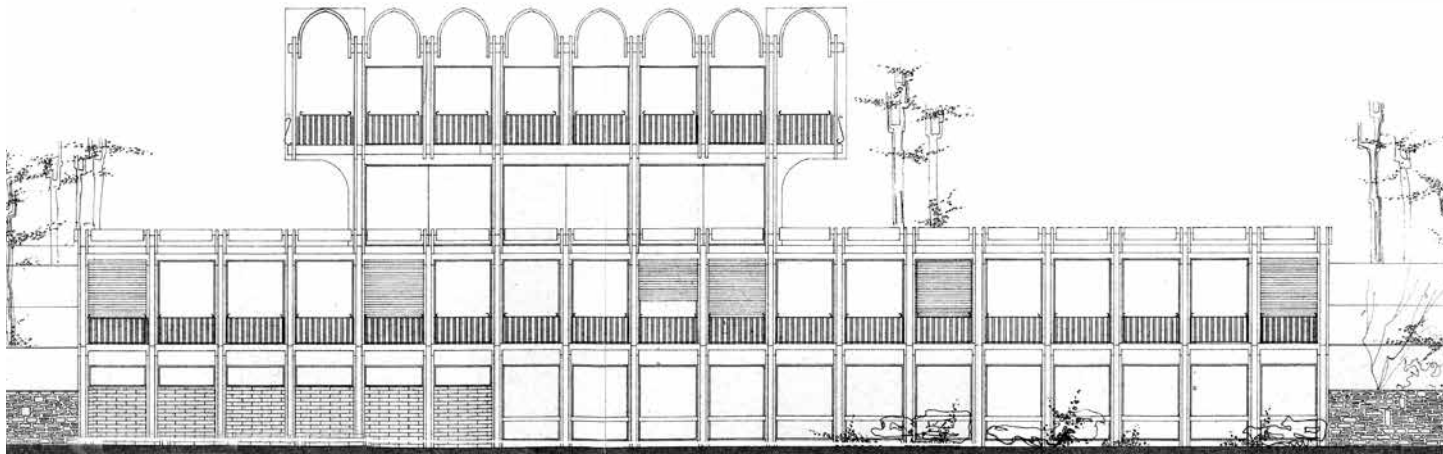
The access to the building is organized below a concrete canopy over the main entrance – a one-floor hall in which the main staircase and elevator are positioned laterally. On the first floor were the suites for the Broz family, while below the ground floor accommodation capacities were provided for the guests and attendants. This floor also contains the operational access to the building via the main kitchen. On the lowest floor there is a rehabilitation block with hydro-massage tubs and an indoor swimming pool. This floor is continued outside onto a terrace configured on the parterre, from which one can descend to the coastal public promenade and the sea.

The main ceremonial terrace was envisaged at the level of the access floor, in front of the main hall and guest rooms. Here, there is a direct view toward the inner bay and Mt Lovćen. The terrace is the flat accessible roof of the two-floor, extended plinth of the building, anchored in the levelling terrain.

The interior of the villa also made extensive use of domestic products of Yugoslavia's furniture industry and technical equipment, but in a more modest way than the *Galeb* villa. Extensive usage of wooden wall panelling is absent, while a prefabricated system with metal cover plates and overhead lightning is used on the ceilings. It may be concluded that the treatment of interior and functional disposition of the main contents do not have a strong organic relation with the architecture of the building and its basic concept.

An interesting circumstance is that Broz visited Villa Lovćenka only once, immediately after its construction at the beginning of 1977, and that in internal communication with his adjutant, General Vilović, he expressed his disappointment with the irrational and unnecessary spending of funds by the army.³⁸ Afterwards, the villa was used for the military establishment, then as a state residence; recently it entered private ownership through the privatization process of the whole military hospital complex in Meljine.

Besides these two villas, Tito's stays in Herceg Novi also entailed visits to excursion sites in the Herceg Novi part of the bay. The most frequently visited place among them was the *Žanjic* inlet at the bay's mouth, and the viewing point on Cape *Kobila*, next to today's border with Croatia. Both localities are situated in highlighted topographical positions with extraordinary views on the specific natural modulation of Boka Kotorska.



**SCANNED ORIGINAL DRAWING OF
THE PROJECT OF VILLA LOVĆENKA,
SOUTHERN FAÇADE**

NASKENOVANÝ PŮVODNÝ NÁRYS
PROJEKTU VILY LOVĆENKA. JUŽNÁ
FASÁDA

Source Zdroj: Photo archive of the
architect Vuk Ćvoro, Herceg Novi

Conclusion

The specificities of the socio-political context of the former Yugoslavia, above all the unparalleled existence of Tito's absolutist political authority, gave rise to opportunities in a small coastal town for the somewhat paradoxical construction in the same year of two state residencies intended for the same beneficiary. Alongside the evident absurdity of these circumstances, one unusual effect was the presentation of two sharply different interpretative approaches to the condition of the buildings' context in a relatively similar location. The creative potential of the authors, the unique and intensively present elements of cultural and construction heritage, as well as the attractive and diverse natural conditions of this region, generated two different concepts in the respective buildings: Villa *Galeb* as the result of critical decoding of relevant influential factors, and Villa *Lovćenka* as an auto-referential composition aiming to reflect the desired aesthetics of a definite political group or authority. At the same time, the thesis has been confirmed that an individual architect's authorial subjectivity, or indeed individual interpretation strategy, is an unusually important element of the context in which certain work is created.³⁹ Therefore, the architectural interpretation of a context is a thoughtful and practical method of abstracting and translating its elements into physical forms and spatial types, i.e. to represent the process of crystallization of influences to a given programme. In our case, the programme of the two villas for Tito in Herceg Novi was identical in basis, as well as their location and wider socio-political complex, but the design method of the author and the achieved result were considerably different.

This finding confirms that the architecture as a complex form of knowledge has the potential to shape and present chosen knowledge, cultural abstractions and the values of a certain region, and thus represents a content and construction element of its identity. The analysed concept of the two Tito villas indicate that the relation between imitation and intervention lies the centre of its dialectical composition., as an instrument of processing specific elements of the local context. Their joint goal is the establishment of a relation between the human subject and the given place of living, between requests for imitation and needs for intervention. The dialectical relation between traditional and modern, or the need for cultural identity and ontological desire for progress and innovation, is continued in this range. By agreeing with the previous considerations, both villas and their mutual relation can be promoted as key indicators of the architectural and socio-political discourse of the second half of the 20th century in Herceg Novi and the bay of Boka Kotorska. At the same time, they illustrated the significance of architecture of regional qualities, which has to be adequately reevaluated in the era of current economic and political integration, and the possibilities of the involvement of peripheral cultural environments in the creation of the wider European cultural context.

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- 1** SIMIĆ, Pero, 2014. *Broz protiv Tita*. Belgrade: Laguna.
- 2** ĐILAS, Maja, 2014. *The Spaces of Representation of Power of Alternative Cultural Practices in Yugoslavia: 1945 – 1980*. Doctoral thesis, University of Novi Sad: Faculty of Technical Sciences, Department for Architecture and Urbanism.
- 3** In this sense, several villas have been granted recognition, such as the *White villa* on the Brijuni – Croatian islands, *Villa Dalmacija* in Split, the villa in Bugojno in Bosnia and Herzegovina, *Villa Zagorje* in Zagreb, the villa in Karadjordjevo in Serbia and the villa in Ohrid in Macedonia.
- 4** UNESCO [online] [Accessed 5. 2. 2021] Available at: <http://whc.unesco.org/en/resourcemanuals>
- 5** Current active projects famous in wider European context are tourist resorts with marinas: Porto Montenegro, Porto Novi, and some of the present and announced ones are *Regent*, *One and Only*, *Chedi* and *Ritz Carlton*.
- 6** KAPETANOVIĆ, Aleksandra, 2008. *Palate Boka Kotorske*. Kotor: EXPEDITIO – Centar za održivi prostorni razvoj. Numerous representative residential buildings from various historical periods can be viewed on the territory of the bay. A majority of them have become, through their architectural characteristics, an unavoidable part of cultural heritage of this region.
- 7** *Hercegovačke zadužbine*, 2020. Herceg Novi: Sekretarijata za kulturu i obrazovanje Opštine Herceg Novi.
- 8** BOŽOVIĆ, Goran, rok. *Naselja i kuće Tivatskog zaliva-Urbanološka studija*. Beograd: Centar za planiranje urbanog razvoja i Beograd project.
- 9** SIZ za turizam Herceg Novi, 1982. *Herceg Novi sa okolinom*. Herceg Novi: UTRO Boka.
- 10** SEFEROVIĆ, Lazar, 1984. *Umjetničko blago Herceg Novog*. Herceg Novi: SIZ za turizam. The town was built by the Bosnian king Tvrtko in 1382, and was under medieval Bosnian-Herzegovinian influence in its first development phases. Afterwards it was occupied by Turkey for two centuries until its annexation, at the end of the 17th century, to the territory of Venetian Republic. In later years, Herceg Novi, as well as the other parts of Boka Kotorska, underwent shifts of governance among various European national states. Following 1814 and Austrian occupation, Boka Kotorska gained the status of an independent region, but under direct administrative control of Vienna.
- 11** Perhaps, the most famous among them was Ivo Andrić, writer and the winner of the Nobel Prize for literature, who built a family house to live in Herceg Novi during the mid-1960s.
- 12** According to the testimony of Đoko Radović, a high official for security services in charge for the stays of Tito in Herceg Novi. The conversation was conducted by the author of this paper in December 2020.
- 13** The official draft name of the building was the *Igalo Building for Rest and Rehabilitation*, but when it was opened, it gained the name *Villa Galeb* (eng. *Seagull villa*), which was used in official communication and has remained in use until today.
- 14** The testimony of Đorđe Radulović, the secretary of the municipal committee of Herceg Novi at that time and the mayor of Herceg Novi municipality, within the period 1978 – 1982. The conversation was conducted by the author of the work in December 2020.
- 15** RADULOVIĆ, Veljko and PAUNOVIĆ ŽARIĆ, Sanja, 2017. Context in the works of Nikola Dobrović on the territory of Herceg Novi. *Arhitektura e-urbanizmus*. 51(3 – 4), pp. 176 – 196.
- 16** He designed the hotels *Igalo*, *Tamaris* and *Topla*, the Primary Healthcare Centre, reconstruction of the main town fortress, etc.
- 17** Essay of the distinguished Montenegrin architect Slobodan Mitrović: *Modern Constructor of Herceg Novi – History of Construction on Montenegrin Ground*. [online] [Accessed 20. 9. 2020] Available at <https://portalanalitika.me/clanak/moderni-graditelj-herceg-novog>
- 18** VUKSANOVIĆ, Julijana, 1979. *Possibilities of Climate Treatment in Southern Part of Montenegrin Coast*. Boka, compendium no.10/II, pp. 389 – 395. The specificities of the natural context of Herceg Novi, particularly Igalo, were the main influence of the development of this particular form of tourism. Therapeutic natural conditions such as autochthonous therapeutic peloids, sea and mineral water (“Igaljka”), and the mild micro-climate offered a good basis for the development of spa tourism in Igalo, which was the basic urban constituent of this tourist settlement in the period of the second half of the 20th century. A central position of this form of tourism is occupied by the Institute for Physical Medicine and Rehabilitation, intensively developing during the 1960s and 1970s and still successfully operating on the international market.
- 19** For more details see: State Archives of Montenegro, Herceg Novi Department. Архивски фонд П.О. “Проект”, 1960 – 2005, Ф I- 07/75.
- 20** Idis Turato blog: From the House to the Palace, Between the Villa and the Court. [online] [Accessed 5. 1. 2021] Available at: <https://idisturato.com/blog/2018/12/09/od-kuce-do-palace-izmedu-vile-i-dvora/> The practice of such a layout is recognizable in this designer’s style through the example of Tito’s villa in Zagreb, built in 1965. *Villa Zagorje* (later named *Banski dvori*) occupies the topographically prominent notch of Pantovčak hill, with a view on a rich par surface of 95 hectares.
- 21** According to the testimony of Milorad Petijević. The conversation was conducted by the author of this paper in March 2010 in Herceg Novi.
- 22** The villa in Bugojno, built several years later, in 1978, whose author was Zlatko Ugljen, has internal pool, hydro-massage tubs and premises for physiatrist treatment.
- 23** The conversation was conducted with the author of the paper in June 2014 in Herceg Novi.
- 24** Tito addressed the Yugoslav public from the viewing terrace of the *Villa Galeb* on 15 April 1979, the day of the disastrous earthquake that struck Montenegrin coast. He experienced this natural disaster in Herceg Novi, and following the visit to the ruined parts of the municipality, he gave a statement calling for the solidarity of all the peoples of Yugoslavia to help Montenegro. It is thought that the final result of this initiative was the adoption of the federal law on multi-annual allocation of funds from the salaries of all employed citizens of Yugoslavia, used for aid funds. They, in turn, provided support for the intense and rapid development of infrastructure and tourism on Montenegrin coast.
- 25** The sessions of the Presidency of Yugoslavia and visits of delegations were conducted in the villa, at the end of the 1960s. Testimony of Đorđe Radulović, the mayor of Herceg Novi municipality within the period 1978 – 1982. The conversation was conducted by the author of the paper in April 2020.
- 26** The guests of the Galeb villa were Sirimavo Bandaranaike, Sri Lanka prime minister and German Chancellor Willy Brandt; perhaps the most famous figure to visit the villa was the British Prince Charles, hosted by Tito in the *Villa Galeb* in 1978.
- 27** Embroideries of the internationally recognized Croatian artist Jagoda Bujčić, residing in nearby Dubrovnik, can be recognized on interior walls. Abstract motifs of hunting in the embroideries are harmonized with certain ambiances of the villa made in traditional references such as the authentic Montenegrin furniture – “stolovača” chairs in front of a stone fireplace.
- 28** NIKOLIĆ, Miloš, 1978. *Josip Broz Tito o umetnosti, kulturi i nauci*. Subotica:

Minerva, pp. 42 – 43. Josip Broz Tito: *I am not against the creative quest for the new, because it is necessary and good. However, I am against spending the money of the community for some ultra-modernist works of abstract art which have no connection with artistic creation, let alone with our reality. and Today, we do not have opportunities to prioritize the artistic side of architecture and we have to adhere to our material conditions. I also like looking at a nice building, but I am against ultra-modernism. I am in favour of a nice building.* – parts of the speech held on VII Congress of the Public Youth of Yugoslavia, Belgrade, 23 January 1963.

29 ALIHODŽIĆ, Rifat, 2013. *Arhitektura u Crnoj Gori 1965 – 1990 (kroz prizmu Borbine nagrade za arhitekturu)*. Podgorica: Montenegrin Academy of Sciences and Arts, pp. 27 – 28. The mindfulness of a functional organization, the highly aesthetic artistic reduction and the contextually dependent arrangement of forms were honored in 1968 with the annual *Borba* prize, the greatest professional recognition in architecture in Yugoslavia at that time.

30 BENIĆ, Božo and ŽUNIĆ, Alen, 2019. Tourist Structure of Former Military Resort in Kupari. Spatial Development and Urban Features. *Prostor*. **27**(2), p. 58., [https://doi.org/10.31522/p.27.2\(58\).8](https://doi.org/10.31522/p.27.2(58).8)

31 Ignjatović, Aleksandar. *Dva modernizma u dve Jugoslavije: arhitektura i ideologija, 1929 – 1980*. [online] [Accessed 10. 1. 2021] Available at: https://yuhistorija.com/serbian/kultura_religija_txt02.html The researcher of architectural history in Yugoslavia Professor Aleksandar Ignjatović provided an illustrative observation of this topic: *In this way, modernist architecture in Yugoslav public space gained the role of embody the viable, yet in essence hard to achieve, ideal of freedom, autonomy and emancipation from dogmatic opinion and action found in the very nucleus of the idea of Yugoslav "socialist democracy". Yugoslav architecture of the so-called high modernism of the sixties and seventies, with all stylistic, morphological, and structural differences relying on the global trend of matching the "international language" of modern culture, gradually became a signifier of desirable social values and an integral part of political discourse. It participated in the overall revolt against depersonalization, impersonality, standardization – at the same time of the governance of Yugoslavia, as "one of the most open countries".*

32 MRDULJAŠ, Maroje and TURATO, Idis, 2020. Turistički kompleksi Haludovo. Uvala Scott. Interpretacije urbaniteta u kontekstu kritike turizma i modernizacije hrvatske jadranske obale. *Prostor*. **28**(59), pp. 89 – 99, [https://doi.org/10.31522/p.28.1\(59\).5](https://doi.org/10.31522/p.28.1(59).5) .

33 We should point out the architectural expression of Tito's villa in Bugojno built a few years later, which

also "flirts" equivocally between the functionalist principles of organization and the local vernacular elements and climate.

34 STAMATOVIĆ VUCKOVIĆ, Slavica, 2018. Houses of the Yugoslav National Army – cultural centers of the armed forces of the Socialist Republic of Montenegro. *Montenegrin Journal for Social Sciences*. **2**(2), pp. 162 – 163. The social position of the Yugoslav National Army (YNA), as the greatest legacy of war and revolution, and in the form of a system of parallel state institutions, is evidenced by the example of the construction of the Revolutionary Houses and Army Houses built by the YNA as counterparts to civilian cultural centers for the "working class".

35 Original title: Zavod za urbanizam u projektovanje.

36 There are no more details available about the author's oeuvre in Herceg Novi, except that he was part of the project team for the construction of a freestanding residential complex and the Dom ratnih vojnih invalida (*Center of Disabled Veterans*), in nearby Igalo, during the 1970s.

37 Testimony of Đorđe Radulović, the secretary of the municipal committee of Herceg Novi at that time and the mayor of Herceg Novi municipality within the period 1978 – 1982. The conversation was conducted by the author of this paper in December 2020.

38 According to the testimony of Đoko Radović. The conversation was conducted by the author of the paper in December 2020.

39 HAYS, Michael K., 1984. Critical Architecture: Between Culture and Form. *Prespecta*. **21**, pp. 14 – 29, <https://doi.org/10.2307/1567078>