

Architecture of Historicism and Art Nouveau in Mostar*

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The segment of the architectural history of Bosnia and Herzegovina related to the period of Austro-Hungarian rule has been explored, with almost exclusive emphasis on Sarajevo, by Ibrahim Krzović¹ and Nedžad Kurto.² These authors have done pioneering work in providing an insight into the cultural and political context of the period and its relevance for stylistic features of public and residential architecture as well as the frames of theoretical background relevant for the works of the architects that anticipated interests of changing the motifs in search for historical and cultural references in Bosnian architecture at the turn of the century that influenced its stylistic features.

Borislav Spasojević explored residential architecture in Sarajevo from the period of Austro-Hungarian rule³ and a few monographic publications about works of the most relevant architects of the period (Josip Vancaš,⁴ Karel Pařík⁵ and Josip Pospíšil⁶) have also been published.

However, this part of architectural heritage in Mostar, a town that was one of the regional centres of Bosnia and Herzegovina in this period, has not been put in context related to issues of the quest for national styles in European architecture of the late 19th Century. Nevertheless, authors that have been engaged in research of the Austro-Hungarian period in Mostar's architectural history are: Jaroslav Vego⁷ and Amir Pašić,⁸ but without ambition of theoretical contextualization of stylistic features of Mostar's architecture from the analyzed period and placing it into context of the rest of the country as well as the Central European background.

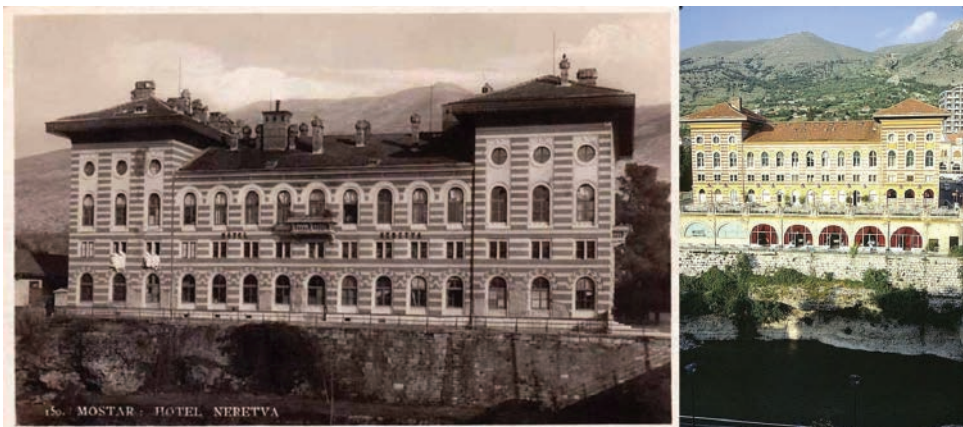
This paper analyzes implications of different contextual aspects relevant for urban planning changes and the most prominent stylistic choices in architecture, tends to incorporate Mostar into broader picture of evolutionary interlinings of matters related to the ambition to create a national style in then theoretical and practical interests of Bosnian architects and to explain variations and retreats regarding Mostar's cultural and political exceptions. Important findings based on a detailed insight into archival documentation⁹ allowed access to a social and economic background that, on some level, singled Mostar out from the rest of the country.

Urban Planning Changes in Mostar during the Period of Austro-Hungarian Rule

The crisis which the Ottoman Empire was facing from the beginning of 17th Century finally saw its epilogue at the Congress of Berlin in June and July of 1878 and Bosnia and Herzegovina, as one of the frontiers and most dangerous parts of the Empire, was placed under the protectorate of the Austro-Hungarian Monarchy. This period, during which the country was formally still under the sultan's rule, lasted until 1908 when the official annexation was proclaimed.

During more than four centuries of Ottoman rule Mostar was a typical oriental town. This means that it had an irregular grid of narrow streets and one broader road parallel with the river. It also connotes strict division of residential and public architectural functions and districts. Intimate residential districts are called *mahalas*. They include thirty to forty houses hidden from the street by an outer wall. They usually have inner yards. There was also a mosque in every *mahala* so the districts were usually named after the mosque's builder.¹⁰ On the other hand, commercial districts¹¹ were fewer in number and they operated as centres of the town's social life. By the beginning of the 17th Century, when Mostar reached the culmination in territorial growth under Ottoman rule, it numbered around thirty residential and eight commercial districts. The town limits during this whole period were constrained around the zone that is nowadays treated as the historical nucleus of the city while the areas on the west coast of Neretva were mainly used as agricultural land. This was changed with the arrival of Austro-Hungarian rule in the second half of 19th Century.

During forty years of Austro-Hungarian rule in Bosnia and Herzegovina, the whole infrastructure, transport system and building activities were advanced. The new government's politics reflected the cultural and educational circumstances and the lifestyle of domestic residents. The demographic structure changed because



1 Hotel Narenta around 1900 and after adaptations in the 30s and 50s



2 Alexander Wittek, Hotel Narenta, design of windows and unsigned plan for adaptation (1897)

the large number of citizens loyal to Ottoman rule moved to Turkey and many foreign officers came to Bosnia and Herzegovina with the Austro-Hungarian governing apparatus.¹² During the first four years of occupation, the country was under military governance. In 1882, after Benjamin Kallay had been installed in the function of common minister of economy, the military administration was separated from the civil authorities. This period was the beginning of modernization for all the regional centres of Bosnia and Herzegovina, but Kallay's patronizing attitude towards the Balkan nations had also some negative aspects.¹³ Some of them influenced the stylistic choices of the government's architects upon realizations of public buildings, but some of them paradoxically motivated local architects to search for authenticity.

The head of the Territorial Government for Bosnia and Herzegovina was situated in Sarajevo and country was administratively divided into districts. Mostar was the centre of one of them. The Architectural Department of the Territorial Government was established in Sarajevo in 1890. It had branch offices called Technical Departments in every regional centre including Mostar.

When it comes to urban planning in Bosnian towns during this period, the starting point for consideration should be the attitude of the Austro-Hungarian government to existent oriental bases. Instead of replacing them with new standards, frames of coexistence were looked for. Logical consequence was mostly found in territorial spreading of towns. In the case of Mostar it meant intense building activity on the west coast of Neretva, but only after the urban planning basis following mid-European 19th Century models had been expanded there. Urban modeling and architectural activities in Mostar during 1880s and 1890s followed the restrictions of *Bauordnung für die Landeshauptstadt Sarajevo Genehmigt mit Allerhöchster Entschliessung vom 23. Jul 1893 und publiciert mit Verordnung der Landesregierung für Bosnien und die Hercegovina vom 5. August 1893, Zahl 76.174*¹⁴ or its earlier version from 1880 *Bauordnung für die Stadt Sarajevo und jene Städte und Märkte in Bosnien und der Herzegowina, welche dieser Vorschrift durch eine Verordnung der Landesregierung ausdrücklich unterworfen werden.*¹⁵ The separate act for Mostar was not assembled until 1899.¹⁶ The law regulations in all of



3 Franz Blažek, Franz Joseph Jubilee school

these documents were clear about standards which were to be followed in Bosnian towns. Restrictions regarded regulation of streets, dimensions of new buildings and distance from the street line, recommended materials for certain parts of architectural units, connection to the town's sewerage system and anticipated owner's conflicts and their solutions in the cases of need of demolishing private objects to provide land for public investments or street expansion.¹⁷

Unlike Sarajevo where the building activities began shortly after 1878, the first decade of Austro-Hungarian rule in Mostar was spent in regulating infrastructure, traffic and hygiene standards. During the 1880s Mostar gained the narrow-gauge railway which defined the main cut in the urban structure on the west coast. The planning model was organized as a combination of an orthogonal grid defined by the terrain's configuration and designed as a scope of wide boulevards and vast public spaces with the radial grid that would not be designed until the end of 1890s. In the 1897, engineer Miloš Komadina, one of the most meritorious people in this part of architectural history of Mostar, came up with the plan for a radial street system on the west side of the railway. This system was named Rondo (after the French word *roundelle*). It includes a central round square and six radial streets then mostly reserved for private villas with crofts and gardens. By the end of the 1890s most of the urban planning work on the west coast was done and defined further territorial growth of Mostar.

Following the idea of town development on the west coast of Neretva, Austro-Hungarian rule did much to link two coasts to ease transportation of vehicles. They built three representative bridges with the idea of turning the Old Bridge¹⁸ into pedestrian zone. The iron bridge at the Musala square was erected in 1882.

The idea of building a bridge on this place originated from the period of late Ottoman rule. In 1873 the plans were purchased from Manchester,¹⁹ but the construction had to be postponed because of the turbulent period of rebellions during the 1870s. After the Austro-Hungarian administration had been established in Mostar, they started with construction according to existing plans. The bridge was named after the emperor Franz Joseph. It was demolished in World War I. During the 1930s the new ferroconcrete bridge was built on the same place as King Peter's bridge.²⁰

The second bridge was the first one constructed according to Miloš Komadina's plans in collaboration with engineer Jovo Simić from Tuzla.²¹ It was finished in 1913 as the first example of a ferroconcrete bridge in Herzegovina, situated on the southern exit from a town in the quarter Luka and named after Mostar's mayor, Mujaga Komadina.

The third bridge is located on the northern exit from the city and constructed completely according to Miloš Komadina's designs. Even though the ferroconcrete Carina Bridge was planned only for military needs, it turned out to be artistically and decoratively the most valuable example of secessionist engineer architecture in the town. The construction lasted longer than planned because of the beginning of World War I. It started in 1916, according to plans from 1914,²² and the bridge was opened in 1918.

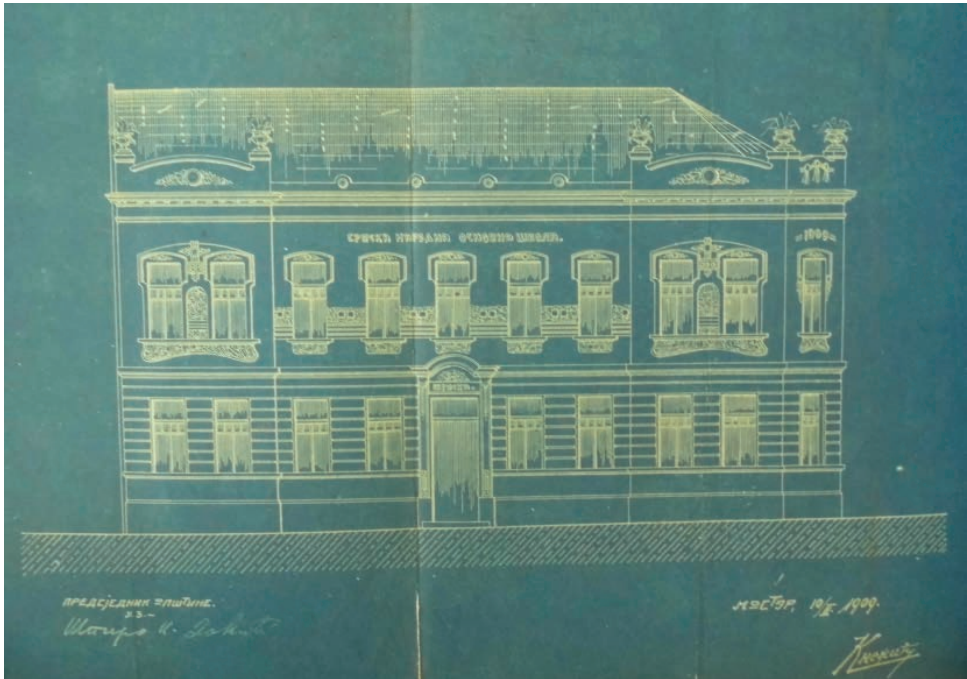
Designs for the fourth bridge on then Prince Rudolph's square were unfortunately left on paper. As the preserved plans from 1913 show,²³ the bridge was supposed to be erected as an imaginative interpretation of the synthesis of late Moorish Revival style with references to local architectural tradition and it would have made a picturesque addition to the ambience of the Old town on whose borders it was planned to be erected, but the financial barrier in the town's budget made the construction impossible.



4 Franz Blažek, The Royal Gymnasium

Stylistic Features of Historicist and Art Nouveau Architecture in Bosnia and Herzegovina: Evolution of Style – Mostar's Example

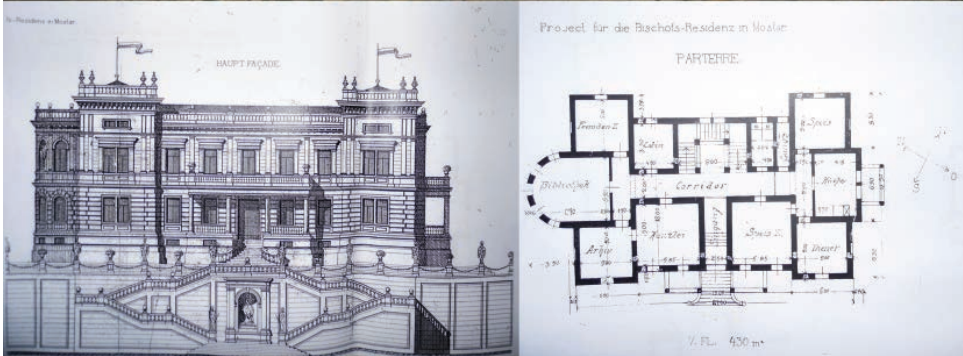
Despite the early echoes of eclectic historicism in sacral architecture, true intake of western imports came to Bosnia and Herzegovina with Austro-Hungarian rule. The period within which this happened was the period of transition from high into late historicism in European countries. Therefore, this situation reflected on the most prominent stylistic choices in the architecture of Bosnia and Herzegovina, but there are some distinctions preconditioned by the contextual and political background as well as the indigenous tradition of this country. The Architectural Department of the Territorial Government enabled widespread construction activity. Import of historical styles was enabled by employing architects mainly educated at colleges and technical schools throughout the Monarchy. This institutional frame helped the young generation of local architects that followed similar stylistic tendencies. Western imports found fertile ground in all possible manners of usage. The Neo-Renaissance style was used for administrative public buildings, schools, hotels, museums and residential complexes built for representatives of the Roman Catholic Church hierarchy. It also found its place in late historicist morphologically heterogeneous mixtures with elements of other styles in architecture of private residential function. The Italian Neo-Renaissance style was slightly more distributed than the German. Neo-Gothic and Neo-Romanesque vocabularies were mostly present in sacral architecture of Roman Catholic Church, while the Neo-Byzantine stylistic choice found its usage in architecture aimed for the Serbian Orthodox Church. Unlike other neo-styles from the period of high historicism that were already shaped in purified versions, the initial stage of Moorish Revival architecture in Bosnia and Herzegovina was articulated as a form of echo of the European romantic eclecticism of the first half of the Nineteenth Century. It is characterized by the use of elements of Arabian architecture: double windows, horseshoe arches, trefoil and jagged blind arches, polychrome decoration of front façades, lace ornaments engraved in bas-relief combined with geometric arabesques, stalactite ornaments under the roof canopies and different types of vegetable motifs. The origin of motifs that are represented in Moorish Revival architecture is the Spanish province of Andalusia, an area very abundant with a heritage of Moorish civilization. The other, eclectic sources of inspiration are the architecture of Egypt and Syria. In the initial phase the style was marked by eclecticism and applications of oriental elements often on the general and only decorative level. The expansion of this style on the territory of Bosnia and Herzegovina was firmly related to the tendency of forming national expression in architecture during the Austro-Hungarian occupation. Architects from European milieu were put at the head of the task of pursuing a national architectural expression for the country that was meant to represent the idea of Orient created by its new rulers. Therefore, they often approached a problem of generalizing and treating oriental elements as decorative images without knowing their origin and constructive logic



5 Đorđe Knežić, design of Second Serbian elementary school (1909)

which resulted in eclectic stylistic solutions. Kallay's attempts to promote unified Bosnian national identity and to suppress the Serbian and Croatian national movements influenced the choices of leading architects when it came to deciding which style was most adequate for public realizations. The Moorish Revival was a widespread choice from the early 1890s when the first architect enrolled with the work of Architectural department of Territorial Government, Alexander Wittek, was sent to Egypt to explore oriental heritage. He was supposed to be the author of the initial designs for one of the most representative examples of this stage of the Moorish Revival on the whole territory of Bosnia and Herzegovina, City Hall in Sarajevo.²⁴

Engineer Johann Kellner, an employee of the Architectural department in Sarajevo and the author of the text about the history of Bosnian architecture published in 1901 in the volume of Prince Rudolf's monograph dedicated to Bosnia and Herzegovina,²⁵ explained the way in which the architects at that time had already mastered the terminology, genesis, structural regularities and spatial logic of traditional Islamic architecture in Bosnia and Herzegovina. Kellner classifies the evolution of the Moorish Revival starting from groups of buildings that he associated with stylistic sign of "Arab" while referring to Alexander Wittek's trip to Cairo. According to Kellner, the Architectural Department sent him there to study orien-



6 Maximilian David, Bishop's Palace, current situation, design of façade and ground floor

tal architecture. Thus, he was the first on the list of architects and engineers who worked on the implementation of programs that would show far-reaching consequences for the stylistic features of Bosnian architecture in this period. This group includes several buildings with stylistic features that, according to Kellner, hold direct consequences of a study trip to Egypt. Besides the City Hall in Sarajevo, Kellner mentioned few more – similar decorative concepts visible on madrasas in Travnik, Bihać and Tuzla and hotel Narenta (*Neretva*) in Mostar which were also built in the period during which Alexander Wittek was professionally active²⁶ as a result of the Territorial Government's investment and the earliest example of the

Moorish Revival in Mostar. [1] The positional plan for the building in Mostar's County archive is not signed,²⁷ but Kellner's text served as a good lead to attribute designs for Hotel Narenta to Alexander Wittek and the parts of the original executive design that have been preserved in Sarajevo's State Archives support the claim because they are indeed signed by this architect.²⁸ [2]

The implementation of this program related to public architecture was successful in some parts of the country, but it failed to find fertile ground in Mostar on a scale that was planned. Although there are few examples of the Moorish Revival in Mostar's public architecture, they don't form a majority. Apart from Hotel Narenta, there are few more worth mentioning. Two of them are *mektebs*:²⁹ Čejvan beg's *mekteb* in the Main street (*Hauptstrasse*) built according to Miloš Komadina's designs from 1897³⁰ and Baščine *mekteb*.³¹ Vaquif's palace in Sauerwald Street was erected in 1893-1894 according to plans of Sarajevo based engineer, Hans Niemceczek³² in the same decorative manner of the first phase of the Moorish Revival in Bosnia and Herzegovina. The example of usage of Moorish Revival style for national public school is Franz Joseph Jubilee school built in 1900, according to Franz Blažek's plans.³³ [3] He was one of the architects who studied spatial and constructive features of traditional Bosnian architecture during 1890s with intent to use them for plans for pavilions that represented Bosnia and Herzegovina as a part of the Austro-Hungarian Monarchy at the Millennium exhibition in Budapest in 1896.³⁴ Despite his professional interest in the indigenous tradition and tendency of all the examples of exhibition pavilions from this period to rely on the authentic features of Bosnian architecture (at least in spatial nomenclature or decorative details),³⁵ his work in Mostar remained tied to patterns of eclectic overture of Moorish Revival style as a foreign import. A few years prior to the execution of Jubilee school, an interesting episode involving the same architect happened in Mostar. It is related to the most representative example of the decorative phase of the Moorish Revival style in this town, a Great Royal Gymnasium.³⁶ [4] The author of the initial plan from 1892 was Maximilian David and his idea was the usage of German Neo-Renaissance vocabulary.³⁷ However, Benjamin Kallay disallowed realization of a public school according to David's idea and decided to enroll Franz Blažek in designing a completely new project in the Moorish Revival style. Blažek's solution relies a lot on the spatial arrangement of Sarajevo City Hall and, in the choosing of decorative corpus for the façade zones, the three winged complex stayed tied to the eclectic understanding of oriental ornament, but it served the purpose of representing Kallay's political program especially due to the building's position on the main square on the west coast of Neretva and the fact that educational reforms providing unified program for representatives of all three nations came hand in hand with this stylistic choice for a public school. Choosing Moorish Revival style for the construction of the Ashkenazi Synagogue in Mostar in 1904³⁸ goes in favor of the thesis that this stage of style evolution was a completely European import and that it was not a distinctive feature of Bosnian historicism. In fact, the Moorish Revival style was among the most frequent choices in

the architecture of synagogues throughout Europe even before the establishment of Austro-Hungarian rule in Bosnia and Herzegovina.

An important part of the urban landscape were public toilets also erected in a simplified version of Moorish Revival style, but with closer references to domestic heritage due to the long tradition of these kind of buildings in Bosnian towns. When it comes to stylistic features, three toilets, designed by the man who replaced Miloš Komadina at the position of town's *Baumeister*, Dragutin Köhler³⁹ can also be assorted into a group of buildings that show transitional elements from the eclectic understanding of oriental ornament to synthesis with secessionist functional and spatial arrangements in later phases when local architects tried to bind contemporary western imports with references to the local tradition. This connection of the transitional Art Nouveau phase with oriental decorative corpus was a widespread choice in solutions of buildings that had a functional tradition in this area.

Before discussing the features of the most important example of evolutionary progress in treatment of oriental references at the beginning of 20th Century in Mostar, it is important to declare some aspects of the social and political background of this town that determined quantitative dominants of stylistic choices in public and residential architecture. Members of the Serbian Orthodox community in the late 19th and early 20th Century constituted the majority of the town's social elite.⁴⁰ They were financially the most potent factor of town's life. It should be pointed out that founding of the first banking institution with exclusively domestic capital in Mostar was the result of an initiative of members of the Orthodox community. The Commercial and Savings Bank was founded in 1903 and in 1904 was renamed as the Serbian Bank.⁴¹ This socio-economic factor played an important role in the stylistic features of most of the architectural realizations in Mostar at the turn of the century and determined Mostar's particularity in the context of the rest of Bosnia and Herzegovina, especially when compared to Sarajevo. Since the representatives of Serbian and Croatian communities in this town, as well as in the rest of the country, stood by the ideas declared in the late 19th Century national movements in Serbia and Croatia, it is not unusual that they were not supportive about the manifestations of Kallay's political program visible, among other instances, through stylistic features of public architecture. That is one of the main reasons why there are no examples of Moorish Revival style in architecture aimed for their needs. They generally preferred "ideologically neutral" stylistic patterns. This fact can be associated with the resistance that Serbian national movement showed against manifestations of Kallay's cultural mission in Bosnia and Herzegovina. Their two most important examples of public architecture were made according to projects signed by Đorđe Knežić, an architect who designed plans for the majority of the private residential houses in Mostar in this period. Stylistically his work can almost completely be associated with late historicist Central European versions of heterogeneous mixtures on front façades of buildings and elements of secessionist vocabulary in later works but overly tied to western models. This is visible in his two works designed for the Serbian community: The First



7 Karel Pařík, original look of Metropolitan Palace

and Second Serbian Elementary school⁴² in Main Street in the eastern part of the city [5] as well as on the building of late historicist Communal Court in the Cernica Street⁴³ near Musala square. It was the same with the architecture aimed for the needs of the Croatian community and Catholic Church. In this period, from 1902 to 1906, the new Bishop's Palace in Mostar was built according to Maximilan David's design (in cooperation with Miloš Komadina who made designs for the basement and the stairway).⁴⁴ [6] Even though this example, due to time of execution, is a late echo of high historicism in public residential architecture, it still presents one of the most representative and visually effective landmarks in the urban landscape from this period of architectural history of the town. It is situated on the hill, *Bakamovića Glavica* or *Balinovac* on the western entrance in the city. Another example of a building with the same purpose, but aimed for the representative of Orthodox Church hierarchy, is the Metropolitan Palace built from 1908 to 1910 according to Karel Pařík's designs.⁴⁵ [7] This is his only work in Mostar and can serve as an illustration of Pařík's interests in creative but purified synthesis of late historicist and secessionist decorative languages.

Josip Vancaš was one of the protagonists of the quest for an authentic national style in Bosnian architecture at the turn of the century but both of his works in Mostar are tied to western historicist patterns as described above. The first of them is the Neo-Renaissance Military Command building from 1898⁴⁶ [8] and the

second one is the late historicist building of the Provincial Bank's branch office with elements of secessionist vocabulary in the segments of façade articulation built in 1910.⁴⁷

The most representative examples of private residential architecture in the newly built part of the town on the west coast of Neretva, in accordance with the national structure of socio-economic elite, reflected the features of Central European historicism in terms of style and spatial disposition. Typologically, most of these houses are two-storey villas with gardens. Stylistic patterns varied from pure Neo-Renaissance solutions (one of three villas Peško, villa Spremo) to somewhat romanticist eclectic mixtures with Neo-Baroque playfulness (villa Fessler) and even allusions to folklore inspiration in treatment of roof canopies (two of three villas Peško, villa Spahić) with wooden elements of decoration. Few examples (villas Neretvanka and Zahumka, villa Salvesani) illustrate the evident import of Central European secessionist vocabulary at the beginning of the 20th Century. The Author of most of the designs was Đorđe Knežić. In the eastern part of the city stylistic features of private houses were similar. The most important difference is their function. Most of the private realizations in this part of the town were tenement buildings with stores and workshops on the ground floors and apartments on the first floors. This distribution of functions was unfamiliar to Bosnian traditional urban planning and architecture due to strict separation of private and public in typical oriental cities. Therefore, there was no logical way to rely on any segment of regional or local tradition in spatial arrangement or stylistic features of tenement buildings. However, their features were far less imaginative than those of the villas around Rondo Square since the function to provide accommodation for government officers and a place for commercial facilities came before their representativeness. [9]

Finally, the appearance of Art Nouveau in the architecture of Bosnia and Herzegovina did not mean a strict break with preceding styles. On the contrary, the



8 Josip Vancaš, Military Command, design of the front façade and period postcard

cultural public in Sarajevo was slowly absorbing all of the successive European imports through exhibitions and relevant press publications.⁴⁸ Elements of the new style appeared as logical stages in the works of many architects that were skilled in historicist vocabularies. One of the focuses of Art Nouveau architecture and design seemed to find remarkably fertile ground in Bosnian architecture. It was a fascination with flatness of oriental ornament (including those specific for Islamic architecture in Bosnia from the Ottoman period). It resulted with a tendency to incorporate it into broader wholes which creatively provided an insight into exotic morphological inspiration. Freedom and flexibility of spatial arrangement came hand in hand with the first decorative level. Therefore, this coexistence served as a starting point of stylistic corpus which served as the best possible way for the actualization of the quest for creative and modernized interpretation of traditional heritage. In accordance with that, spatial features of Bosnian architecture were about to be further explored during the succeeding period of early modern architecture. These interests, anticipated by Josip Vancaš and his contemporaries, provided an important line of references and inspirations for their 20th Century successors such as Juraj Neidhardt.⁴⁹

Bosnian architects, dealing with subsequent achievements bearing similar stylistic features, started to consider the idea of the evolution of style to the more mature stages with references to regional tradition of Islamic architecture; its spatial and decorative qualities.⁵⁰ Josip Vancaš continuously explored the possibilities of adjusting features of traditional Bosnian architecture to contemporary needs.⁵¹ He wrote an article entitled *Bosansko narodno graditeljstvo* (*Bosnian national architecture*) and published it in Zagreb in 1928⁵² as a compilation of ideas that he had earlier elaborated in his practical and theoretical work.⁵³ The article presents a short insight into the theoretical interests of the same stylistic and constructive evolution of references on oriental that had been presented in Kellner's overview. Josip Pospíšil was another architect who had the same theoretical interests as Vancaš and tried to apply them in the few of his realizations in Sarajevo.⁵⁴ Even though strict terminological distinction of dualistic stylistic impulses did not appear before Vancaš, the ambition to fulfill the idea of complete architectural synthesis based on creative interpretation of Bosnian vernacular architecture adjusted to modern needs was shaped in 1904 by Wagner's student Ernst Lichtblau who undertook a field trip through Bosnian towns,⁵⁵ recognized analogies of spatial organization of their traditional residential architecture and contemporary needs and published his discoveries in a series of sketches in Viennese periodical *Der Architekt* in 1907.⁵⁶ However, these ambitions were promoted only by a few architects who insisted on references to indigenous tradition while the Territorial Government was not apt to financially support them because the imported Moorish Revival was good at serving its politically encouraged purpose. Despite that, during the last few years of Austro-Hungarian rule in Bosnia and Herzegovina, a few field trips were financed by Territorial Government's funds.⁵⁷

Consequently, Art Nouveau in Bosnia and Herzegovina formed two stylistically and referentially separate groups. One of them reflected exclusively Central

European standards and morphological inspirations while the other one can be described as a second evolutionary phase of oriental references preceded by the imported Moorish Revival. Peculiar circumstance lies in the fact that the same architects followed both stylistic lines at the same time. Through periods of historicism, Art Nouveau and even early modern, one of these lines always relied on western imports, while the other one continued to undermine it with practical and theoretical warnings about neglected authenticity. The inherent paradox or dualism of this nature of evolution of style in Bosnian architecture at the turn of the century lies in the fact that foreign import provided a motivational impulse that formed an answer among local architects who wanted to search for true *genius loci* which defined some of the ambitions of the early modern period in Bosnian architecture. The search for vernacular inspiration in the quest for national expression was not unusual in the countries that did not have a heritage related to any of the great historical styles. The situation in Croatia was similar.⁵⁸ The difference was in the fact that this quest in Croatia was motivated by the inner political background while in Bosnia the motivation came strictly from domestic architects without any serious financial or ideological support of political organs.



9 Villas Fessler, Spremo, Salvesani and Spahić around the Rondo square



10 Miroslav Loose, Public bath

However, unlike the Central European line of Art Nouveau examples of which are more numerous (the most important example is the building of Croatian Cultural Society *Napredak* designed by Stjepan Škrobić in 1906 and adapted by Miroslav Loose in 1926–1927), there is only one example of the second type of stylistic and architectural synthesis of Art Nouveau and purified oriental references. It is the building of the public bath designed by local architect Miroslav Loose in cooperation with the construction office in ownership of Sarajevo based architect Rudolf Tönnies. [10] The public bath, named after the crown prince Franz Ferdinand, built from 1913 to 1914 according to plans from 1912 in some aspects shows studious references to regional tradition of bath constructive systems⁵⁹ with creative usage of contemporary facilities while the decorative treatment of outer surfaces stays somewhat eclectic when it comes to the choosing of ornaments. However, this type of eclecticism with spatial combination of elements typical for Roman baths and those common in traditional Turkish baths, unlike that one typical for the Moorish Revival style, results in a dynamic and imaginative synthesis of oriental and classical which is also visible in the building's exterior.

Conclusion

The consequences of the establishment of Austro-Hungarian rule in Bosnia and Herzegovina were relevant for the urban development of its regional centres and the stylistic features of public and residential architecture. Some of the foreign officers, placed in positions in Bosnia and Herzegovina, wrote travel books that can serve as valuable and interesting sources for insight into the way in which the Austro-Hungarian government treated existent urban models in Bosnian towns with their architectural heritage.⁶⁰ In the case of Mostar, very few interventions happened in the core of the historical city, but the whole new zone of military camps and barracks was elevated on the north and southern exits of the town so they defined the spacial limits of territorial growth on the eastern coast of Neretva. On the other hand, the west coast of the river, earlier used as agricultural land, was transformed into space for a new model of urban growth and building activity.

As it has been illustrated in these examples, political and economic factors had an important influence on stylistic choices. The decision of Congress of Berlin, among other instances, had an impact on stylistic features of the architecture and urban development of regional centres in this country. The first phase of imports was completely unrelated to regional tradition and its manifestations were contradictory with declarative efforts put into realization of the historicist obsession with *genius loci* and the late 19th Century quest for national styles. On the other hand, the paradox of the results of foreign cultural politics was a creative impulse recognizable in works of architects who showed a theoretical and practical interest in studying authentic tradition with the possibilities of putting it into a creative synthesis with modern needs. Elements of this political and architectural context affected the situation in Mostar at the turn of the century. It was a smaller community than Sarajevo and the examples of different stylistic choices were smaller in number, but all of them were represented. Finally, the structure of the financial and social elite of the city formed a specific contextual background which influenced stylistic dominants in architecture and singled Mostar out from the broader context of Bosnia and Herzegovina.

Notes

* This work has been fully supported by Croatian Science Foundation under the project 4153 Croatia and Central Europe: Art and Politics in the Late Modern Period (1780-1945).

1 Ibrahim Krzović, *Arhitektura Bosne i Hercegovine 1878–1918* (exh. cat.), Umjetnička galerija Bosne i Hercegovine, Sarajevo 1987. – Ibrahim Krzović, *Arhitektura secesije u Bosni i Hercegovini*, Sarajevo 2004.

2 Nedžad Kurto, *Arhitektura secesije u Sarajevu* (dissertation), Faculty of Architecture, University of Zagreb, Zagreb 1988. – Nedžad Kurto, *Arhitektura Bosne i Hercegovine: razvoj bosanskoga stila*, Sarajevo 1998.

3 Borislav Spasojević, *Arhitektura stambenih palata austrougarskog perioda u Sarajevu*, Sarajevo 1988 (the author also brings the original sets of building regulations for Sarajevo from 1880 and 1893 as the appendix at the end of the book).

4 Jela Božić, *Arhitekt Josip pl. Vancaš, značaj i doprinos arhitekturi Sarajeva u periodu austrougarske uprave*, Sarajevo 2006.

- 5 Branka Dimitrijević, *Arhitekt Karlo Paržik (Karel Pařík)* (dissertation), Faculty of Architecture, University of Zagreb 1991. Dissertation available on <http://www.karloparzik.com/>. – Jiří Kuděla – Branka Dimitrijević – Ivo Vacík, *Arhitekt Karel Pařík: Čeh koji je gradio evropsko Sarajevo* (exh. cat.), Sarajevo Ambasada Češke Republike u Bosni i Hercegovini – Muzej Sarajevo 2007.
- 6 Mehmed Hrasnica, *Arhitekt Josip Pospišil: život i djelo*, Sarajevo 2003.
- 7 Jaroslav Vego, *Das architektonische Erbe Mostars aus der Zeit der österreichisch-ungarischen Verwaltung: das architektonische Programm im Dienste der Durchführung des politischen Programms der Habsburger Monarchie von 1878 bis 1918*, Graz 2006.
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- 13 Tomislav Kraljačić, *Kalajev režim u Bosni i Hercegovini (1882–1903)*, Sarajevo 1987, pp. 9–10.
- 14 Bauordnung für die Landeshauptstadt Sarajevo Genehmigt mit Allerhöchster Entschliessung vom 23. Jul 1893 und publiciert mit Verordnung der Landesregierung für Bosnien und die Hercegovina vom 5. August 1893, Zahl 76.174, *Gesetz und Verordnungsblatt für Bosnien und Hercegovina*, Sarajevo 1893, p. 410–435.
- 15 *Bauordnung für Sarajevo vom 14. Mai 1880*, Wien 1881.
- 16 Arhiv Hercegovnačko-neretvanskoga kantona (Archive of Herzegovina-Neretva Canton), Gradsko poglavarstvo Mostar (Town's government Mostar), Records from the Town Council meeting, 16th October 1899. – Arhiv Hercegovnačko-neretvanskoga kantona (Archive of Herzegovina-Neretva Canton), Gradsko poglavarstvo Mostar (Town's government Mostar), K1 (Proračuni), Građevni zakonik za Mostar, 1899.
- 17 Arhiv Hercegovnačko-neretvanskoga kantona (Archive of Herzegovina-Neretva Canton), Gradsko poglavarstvo Mostar (Town's government Mostar), K1 (Proračuni), Građevni zakonik za Mostar, 1899 (and reprint from 1914), Article 1, Paragraph 1; Article 3, Paragraph 7.
- 18 The stone bridge built in 1566, designed by the sultan's architect in Istanbul, Hajrudin, the pupil of architect Sinan, then called The New Bridge or Sultan Suleiman the Magnificent's Bridge.
- 19 Arhiv Hercegovnačko-neretvanskoga kantona (Archive of Herzegovina-Neretva Canton), Tehnički odjeljak (Technical Department), K6, order No. 58: Road Bridge (30 met. span 98'6" span and 20'0" C. to Co F Girder to carry 80 lbs.per so care foot de bergine and Co.), Limited strange-ways – Ironworks Manchester Cop. and Coll, by Kelner, m.p.; Reconstruction plans from 1887: Biro Straßen und Brückenbaudepartment – Strassen Brücke Narenta in Mostar (Franz Josef Brücke), Sarajevo im Dezember 1887.
- 20 Arhiv Hercegovnačko-neretvanskoga kantona (Archive of Herzegovina-Neretva Canton), Tehnički odjeljak (Technical Department), K6, Pero Machiedo's construction office from Split, Situacija i obračun za izgradnju Mosta Kralja Petra I. u Mostaru, 14th May 1935.
- 21 Arhiv Hercegovnačko-neretvanskoga kantona (Archive of Herzegovina-Neretva Canton), Tehnički odjeljak (Technical Department), K6, Situationsplan der Brückenstelle über den Narenta-Fluss in Mostar and Querprofil der Narenta in der Axe der projektirten Brücke, 1911.
- 22 Arhiv Hercegovnačko-neretvanskoga kantona (Archive of Herzegovina-Neretva Canton), Tehnički odjeljak (Technical Department), K6, Miloš Komadina, Situationsplan der Brückenstelle über den Narenta-Fluss in Mostar, 1914.
- 23 Arhiv Hercegovnačko-neretvanskoga kantona (Archive of Herzegovina-Neretva Canton), Tehnički odjeljak (Technical Department), K6. The unexecuted plans for the bridge are kept together with Komadina's plans for the mosque featured with similar stylistic elements and planned in the neighbourhood of the earlier erected Mujaga Komadina's Bridge, but the same financial problem destined both plans to stay on paper.
- 24 Wittek didn't get a chance to work on designs because his building activity was interrupted by mental illness. Croatian architect Ćiril Metod Iveković completed the designs and supervised execution. Slavica Marković, *Ćiril Metod Iveković*, Zagreb 1992, p. 31.

- 25 Johann Kellner, Baukunst, in: *Die österreichisch-ungarische Monarchie in Wort und Bild. Bosnien und Herzegovina*, vol. 22, Wien 1901, pp. 413–435.
- 26 Short period between 1890 and 1892.
- 27 Arhiv Hercegovačko-neretvanskoga kantona (Archive of Herzegovina-Neretva Canton), Tehnički odjeljak (Technical Department), K/14.
- 28 Državni arhiv Sarajevo (State Archives in Sarajevo), Graditeljsko odjeljenje Zemaljske vlade (Territorial Government, Architectural Department), K/50, K/53. Together with Wittek's original designs there are few unsigned plans for reconstruction and adaptation of this hotel dating from 1897.
- 29 Muslim elementary schools.
- 30 Arhiv Hercegovačko-neretvanskoga kantona (Archive of Herzegovina-Neretva Canton), Tehnički odjeljak (Technical Department), K/1.
- 31 Ivanka Ribarević-Nikolić, Kršćanska sakralna arhitektura i graditeljsko nasljeđe austrougarskog perioda, in: Puljić Borislav – Srećko Vučina (eds.), *Mostar '92: Urbicid, katalog izložbe*, Mostar 1992, pp. 21–23.
- 32 Arhiv Hercegovačko-neretvanskoga kantona (Archive of Herzegovina-Neretva Canton), Tehnički odjeljak (Technical Department), K/15.
- 33 Državni arhiv Sarajevo (State Archives in Sarajevo), Graditeljsko odjeljenje Zemaljske vlade (Territorial Government, Architectural Department), K/69.
- 34 Details about oriental references in Bosnian pavilions on international manifestations can be found in Andrea Baotić, Orijentalizam u prikazima Bosne i Hercegovine pod austrougarskom upravom na međunarodnim i svjetskim izložbama, *Sophos – A Young Researchers Journal*, 2012, No. 5, pp. 107–130.
- 35 The most mature example is Carlo Panek's work for Paris World's Fair of 1900.
- 36 Državni arhiv Sarajevo (State Archives in Sarajevo), Graditeljsko odjeljenje Zemaljske vlade (Territorial Government, Architectural Department), K/69.
- 37 Karlo Drago Miletić, *Velika gimnazija u Mostaru: Stipendiranje učenika i smještaj u konviktima od 1893. do 1941.*, Mostar 2003, p. 17.
- 38 Arhiv Hercegovačko-neretvanskoga kantona (Archive of Herzegovina-Neretva Canton), Gradski kotarski ured Mostar (Town's District Office Mostar), Building permission, 25th June 1904.
- 39 Arhiv Hercegovačko-neretvanskoga kantona (Archive of Herzegovina-Neretva Canton), Tehnički odjeljak (Technical Department), K/14 (parts of projects), Sresko načelstvo Mostar (Cantonal Prefecture Mostar), Tehnički odjeljak (Technical Department), K/18 (remaining parts).
- The decision to build toilets was among the conclusions from the City Council's session held on 9th June 1909. Designs were signed in 1909 and three toilets had been built by 1913. The executor was Vienna based construction company *Janesch und Schnell* that was also actively enrolled with works on private houses of Mostar's social elite. All of the Köhler's toilets were unfortunately destroyed during the later periods of the town's development.
- 40 Commercial documents are saved in the County Archives in Mostar related to the economic activities of the most influential families (Jelačić and Peško). Their interests were mostly related to winemaking and ironware.
- 41 Dušan Berić, Srbi u Mostaru i njegovoj okolini 1844–1918, in: Borivoje Pištalo (ed.), *Srbi u Mostaru: Rasprave ogleđi*, Beograd 2001, pp. 79–233.
- 42 Arhiv Hercegovačko-neretvanskoga kantona (Archive of Herzegovina-Neretva Canton), Tehnički odjeljak (Technical Department), K/27.
- 43 Arhiv Hercegovačko-neretvanskoga kantona (Archive of Herzegovina-Neretva Canton), Tehnički odjeljak (Technical Department), K/18.
- 44 Private archive of architect Borislav Puljić, Ph. D., copies of original David's design.
- 45 The original plans are kept in State Archive in Sarajevo, see Državni arhiv Sarajevo (State Archives in Sarajevo), Graditeljsko odjeljenje Zemaljske vlade (Territorial Government, Architectural Department), K/62.
- 46 The design for the front façade, together with the architectural description of the building, was published in *Der Bautechniker*, see Das k. u. k. Militär-Amtsgebäude in Mostar. Architekt Josef von Vancaš in Sarajevo, *Der Bautechniker XXI*, 1901, No. 10, 8. 3., p. 209.
- 47 Krzović, Arhitektura secesije (note 1), p. 100.
- 48 Ibidem, p. 124.
- 49 The results of his ambition to follow these motivations are systematically elaborated in the book Juraj Neidhardt – Dušan Grabrijan, *Arhitektura Bosne i put u savremeno*, Ljubljana 1957. Provided by courtesy of Zavičajna zbirka Biblioteke Sarajeva (Regional Collection of Library of Sarajevo).

- 50 Kurto, Arhitektura Bosne (note 2), p. 37.
- 51 Krzović, Arhitektura Bosne (note 1), p. 17.
- 52 Josip Vancaš, Bosansko narodno graditeljstvo, *Tehnički list X*, 1928, No. 24, 31. 12., pp. 353–356.
- 53 An interesting example are his writings presented in the article *Bosnische Bauweise und die Plan-konkurrenz für das Saborgebäude*, see in *Der Bautechniker XXXII*, 1912, No. 37, 13. 9., pp. 919–920, where he also acknowledged Pospišil's efforts put in accomplishment of the same goals.
- 54 An extensive insight into his ideas of transforming Bosnian architectural practice into relation of style and function completely relied on domestic climate, environment and abundant tradition in usage of materials and spatial dispositions is available in his article *Aus bosnischer Praxis*, see Josip Pospišil, *Aus bosnischer Praxis, Der Bautechniker XXXII*, 1912, No. 1, 5. 1., pp. 1–4.
- 55 It is important to emphasise that Ibrahim Krzović has written about Lichtblau's field trip and contextualized its results with regard to ambitions of creating a national style in Bosnian architecture of this period. Krzović, *Arhitektura secesije* (note 1), pp. 191–193.
- 56 Ernst Lichtblau, Architekturstudien, *Der Architekt: Wiener Monatshefte für Bauwesen und dekorative Kunst XIII*, 1907, fig. on pp. 5–7.
- 57 One of them, in 1916, was related to Mostar with surroundings. Architect Josef Pokorny published the photographs from this field trip in the text *Die alte Narentabrücke in Mostar*, see Josef Pokorny, *Die alte Narentabrücke in Mostar, Der Bautechniker XXXVI*, 1916, No. 29, 21. 7., p. 225.
- 58 For further reference see Dragan Damjanović, Herman Bollé and Croatian Pavilions at the Exhibitions in Trieste (1882) and Budapest (1885 and 1896), *Centropa X*, 2010, No. 3, pp. 231–243.
- 59 Miroslav Loose studied local public baths and visited similar examples in the region during the trips which were financed by funds from town's budget.
- 60 While Carl Peez (Carl Peez, *Mostar i njegova kultura: slika jednog grada u Hercegovini*, Leipzig 1891, translated by Miroslav Loose in 1946 and 1951, published Mostar 2002) brought neutral insight into town's organization and demographic structure, Robert Michel (Robert Michel, *Mostar*, Prague, 1909; reprint: Robert Michel, *Mostar: od Roberta Michela s fotografskim snimcima Wilhelma Wienera*, Sarajevo 2006) and Heinrich Renner (Heinrich Renner, *Bosnom i Hercegovinom uzduž i poprijeko 1896*, Sarajevo 2007) are interesting because of their confronting understandings of Mostar as a multicultural environment at the turn of the century.

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- 2 Parts of original Alexander Wittek's design for Hotel Narenta, windows of the mezzanine floor and the first floor and unsigned plan for adaptation from 1897. Photo credit: Državni arhiv Sarajevo (State Archives in Sarajevo), Graditeljsko odjeljenje Zemaljske vlade (Territorial Government, Architectural Department), K/50.
- 3 Franz Joseph Jubilee school in Mostar. Photo: Sanja Zadro.
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