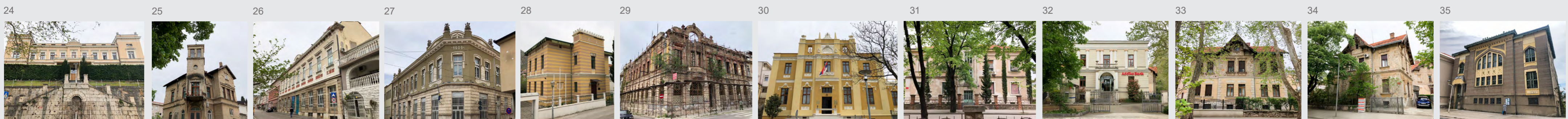


*Nacionalni spomenik BiH/ National monument of BiH

- Obrtna/ zanatska (Muzička i trgovačka srednja škola)/ Crafts High School (Music and Commercial high school), 1880/1882; Franz Vacek, Musala bb
 - Hotel Neretva, 1892; Alexander Wittek, Đorđe Knežić, Miroslav Loose, Musala bb
 - Županijski (Kantonalni) sud/ Cantonal Court, 1892; Maximilian (Max) David, Dr Ante Starčevića 22
 - Franjevački samostan uz Crkvu sv. Petra i Pavla/ Franciscan Monastery next to the saint Peter and Paul's Church, 1894; Miloš Komadina, Franjevačka 1
 - Federalno ministarstvo prometa i komunikacija (Vakufski dvor)*/ Federal Ministry of Transport and Communications (Waqf Palace)*, 1894; Hanns Niemeczek, Braće Fejića bb
 - Yunus Emre institut/ Institute (Čejvan Čehajin mekteb/ Maktab), 1897; Miloš Komadina, Mala Tepa 16
 - Rektorat Sveučilišta (Univerziteta) u Mostaru/ Rectorate of the University of Mostar (Eduardo Fessler vila/ Villa), 1897; arhitekta nepoznat/ architect unknown, Trg Hrvatskih velikana 1 (Rondo)
 - Hadži Husage Kajtaza vila/ Hadži Husaga Kajtaz's Villa (1), 1898; Ahmed Alija ef. Lutvo, Nikole Šubića Zrinskog 11
 - NAMA/ ZEMA (Zgrada vojnih komandi)*/ NAMA/ ZEMA – Department Store (Military Headquarters Building)*, 1899; Josip pl. Vancaš, Maršala Tita bb/ Tolčeva bb
 - Univerzitetska biblioteka (Vila Mujage Komadine)/ University library (Mujaga Komadina's villa), 1899; Đorđe Knežić (nepotvrđeno/ unconfirmed), Nikole Šubića Zrinskog bb
 - „Stomatološka poliklinika/ Dental clinic Jurišić“ (Jove Spreme vila/ Villa), 1900; Đorđe Knežić, Kneza Branimira 11
 - Najamna stambena zgrada Lazara Peška/ Rental apartments building of Lazar Peško, oko/ around 1900; arhitekta nepoznat/ architect unknown, Maršala Tita bb
 - Gradska vijećnica (Jubilarna osnovna škola)/ City Hall (Jubilee Primary School), 1900, 1920 (drugi sprat/ second floor); Franz (František) Blažek, Hrvatskih branitelja 2
 - Viša djevojačka škola*/ Girl's High School*, 1901; Miloš Komadina, Maximilian (Max) David, Maršala Tita bb
 - Teološki institut/ Theological Institute (Kajtaz vila/ Villa (2)), 1901; Đorđe Knežić; Nikole Šubića Zrinskog 9
 - „HRS“ - Kajtaz vila/ Villa (3), 1901; Đorđe Knežić; Nikole Šubića Zrinskog 13
 - Gimnazija Mostar (Velika gimnazija)/ Mostar Gymnasium, 1902; Franz (František) Blažek, Španski trg 1
 - Zgrada apoteke „Wencel“ sa apartmanima/ Wencel apartment building, 1904; arhitekta nepoznat/ architect unknown, Braće Fejića 39
 - Autoceste Federacije BiH (Najamna zgrada podignuta na zemljištu Mujage Komadine)/ Motorways of the Federation of Bosnia and Herzegovina (Rental building erected on the land of Mujaga Komadina), 1904; Đorđe Knežić, Adema Buća 20
 - Srednja medicinska škola Sestara milosrdnica/ Sisters of Mercy Medical School, 1894; Miloš Komadina, 1904; Maximilian (Max) David, Franjevačka 18
 - Zahumka vila/ Villa i/and Neretvanka vila/ Villa, 1905; Đorđe Knežić, Kneza Mihajla Viševića Humskog (Liska) 37-39
 - Pozorište lutaka (Sinagoga)*/ Puppet Theater (Synagogue)*, 1905; arhitekta nepoznat/ architect unknown, Braće Čišića 15
 - Napretkova palata (HKD)/ Napredak Palace (Croatian Cultural Society), 1906, 1927; Miroslav Loose, Kneza Mihovila Viševića Humskog (Liska) bb
 - Biskupski ordinarijat (Nova biskupska palata)/ Bishop's Ordinariate (New Bishop's Palace), 1906; Maximilian (Max) David, Miloš Komadina, Nadbiskupa Čule bb
 - Mehmeda Efendije Spahića vila/ Villa, 1908; Đorđe Knežić, Kraljice Katarine 3
 - Muzički centar „Pavarotti“/ The Pavarotti Music Centre (Prva Srpska osnovna škola/ The First Serbian Primary School), 1908/1909; Đorđe Knežić, Maršala Tita 179
 - Opštinski (Općinski) sud (Druga Srpska osnovna škola)*/ Municipal court (The Second Serbian primary school)*, 1908/ 1909; Đorđe Knežić, Maršala Tita 94
 - Iranska ambasada (Mekteb na Baščinama/ Zgrada Simfonijskog orkestra)*/ Iranian Embassy (Baščine Maktab/ Symphony Orchestra's building)*, 1909; arhitekta nepoznat/ architect unknown, Rade Bitange bb
 - Filijala Austro-Ugarske banke*/ Branch of the Austro-Hungarian Bank*, 1910; Josip pl. Vancaš, Maršala Tita 118
 - Generalni konzulat Republike Srbije (Pravoslavna mitropolija, Vladičin dvor)*/ Consulate General of the Republic of Serbia (Orthodox Metropolitan's Palace, Bishop's Palace)*, 1910; Karel Pařík, Konak 5
 - Petar Salvesanij vila/ Villa, 1910/ 1911; Đorđe Knežić, Kneza Mihovila Viševića Humskog (Liska) 20
 - „Adiko Bank“ (Peško vila/ Villa (1)), 1908/ 1911; Đorđe Knežić, Rondo bb
 - Peško vila/ Villa (2), 1908/ 1911; Đorđe Knežić, Kneza Branimira 3
 - Peško vila/ Villa (3), 1908/ 1911; Đorđe Knežić, Kraljice Katarine 1
 - Gradsko kupatilo/ banja (Javno kupatilo)/ The Public Bath, 1914; Rudolf Tönnies, Miroslav Loose, Mostarskog bataljona bb (Musala bb)
- a. Musala most/ Bridge (Most cara Franje Josipa/ Emperor Franz Joseph Bridge), 1882; arhitekta nepoznat/ architect unknown
b. Lučki most (Most Mujage Komadine)/ Luka Bridge (Mujaga Komadina Bridge), 1913; Miloš Komadina
c. Carinski most/ Carina Bridge, 1918; Miloš Komadina



Arhitektonska mapa/ Architectural map

Austrougarski period/ The Austro-Hungarian period 1878 – 1918



PROJEKT: “STARI LOKALITETI – NOVE PERSPEKTIVE”

ICOMOS (International Council on Monuments and Sites) – Internacionalni Savjet za spomenike i spomeničke cjeline predstavlja respektabilnu nevladinu organizaciju koja na globalnom nivou aktivno i interdisciplinarno doprinosi očuvanju i zaštititi kulturnog i historijskog naslijeđa. Unutar ICOMOS-ove profesionalne i naučne mreže djeluje i Nacionalni Komitet ICOMOS u Bosni i Hercegovini.

Projekt “Stari lokaliteti – nove perspektive” se bazira na utvrđivanju arhitektonskih ruta u gradskim četvrtima tri grada (Sarajevo, Banja Luka i Mostar) mapiranjem značajnih objekata iz austrougarskog perioda. Odabir šetnje kao formata komunikacije omogućava kvalitetniju interpretaciju i precepciju (vlastitog) okruženja. Podizanje društvene svijesti o važnosti kulturološki slojevitog karaktera naših urbanih cjelina će biti potaknuto ovim projektom.

PROJECT: “OLD SITES, NEW PERSPECTIVES”

ICOMOS (International Council on Monuments and Sites is a respectable non-government organization which works actively and interdisciplinary on the conservation and protection of cultural and historical heritage. The National Committee of ICOMOS in Bosnia and Herzegovina operates within international level of the ICOMOS professional and scientific framework.

The project “Old sites, new perspectives” is based on creating an architectural route – walks through urban quarters of three cities through mapping of significant buildings from the Austro – Hungarian period in Sarajevo, Banja Luka and Mostar. The choice of walking as a communication format affects the quality of interpretation and perception of the environment. Raising social awareness of the importance of the culturally layered character of our urban areas will be encouraged by this project.

AUSTROUGARSKI PERIOD U ARHITEKTURI MOSTARA

Od druge polovine XIX vijeka u Mostaru su već građeni arhitektonski objekti koji su najavili dolazak novih ideja u tretmanu prostora. Pa ipak, nagli preokret u arhitekturi i urbanizmu desio se u periodu od 1878. do 1918. godine, kada se najveći grad na Neretvi nalazio u sastavu Austrougarske monarhije. Tokom ovog perioda, u Mostaru se znatno povećao broj lokalnog stanovništva, a doselio se i veliki broj stranaca, što je rezultovalo proširenjem postojećih i izgradnjom novih dijelova grada prema zapadnoevropskim standardima.

Analiza izvedenih i planiranih arhitektonskih projekata austrougarskog perioda u Mostaru pokazuje direktni uticaj zapadnoevropskih škola arhitekture kroz primjenu i kombinovanje različitih istorijskih stilova (neo-stilovi, secesija, i dr.). Posebno se ističu kreativni naponi pojedinaca – stranih arhitekata i inženjera, da se već definisani stilski programi primjenjivani u Beču, Budimpešti, Pragu i drugim gradovima Monarhije, uklope u mjerilo i usklade sa zatečenim vrijednostima ambijenta. Činovnici austrougarske administracije – strane arhitekte i inženjeri, na izuzetno prirodno i već formirano izgrađeno okruženje, nerijetko odgovaraju i „neo-maurskim“ jezikom u arhitekturi.

Paralelni i intenzivni razvoj grada na istočnoj i zapadnoj obali Neretve pratio je unapređenje sanitarnih uslova (vodovod i kanalizacija), elektrifikaciju ulica, izgradnju fabrika i bolnice. Pored javnih arhitektonskih objekata različitih tipologija, koji se grade u Glavnoj ulici (Ulici Maršala Tita) i Paralelnoj ulici (Bulevar), u austrougarskom periodu grade se i privatni arhitektonski objekti – porodične vile, najvećim dijelom oko trga Rondo (trg Hrvatskih velikana). U Mostaru se u to vrijeme osjeća duh sveopšteg napretka koji nose i vizionarske ideje gradonačelnika Mustafe Mujage Komadine. Nasljeđe austrougarskog perioda u Mostaru je danas u velikom broju pojedinačnih slučajeva u ruševnom, ili u lošem fizičkom stanju očuvanosti. Najveći dio ove baštine nije pravno zaštićen i svakodnevno je ugrožen.



AUSTRO-HUNGARIAN PERIOD IN THE ARCHITECTURE OF MOSTAR

By the second half of the 19th century, buildings which signaled the arrival of new ideas in the treatment of space were already built in Mostar. Nevertheless, a sudden change in architecture and urbanism occurred in the period from 1878 to 1918, when the largest city on the Neretva River was part of the Austro-Hungarian monarchy. During this period, the local population in Mostar increased significantly and a large number of foreigners immigrated, which resulted in the expansion of existing areas and construction of new parts of the city according to Western European standards.

The analysis of built and planned architectural projects of the Austro-Hungarian period in Mostar shows the direct influence of Western European schools of architecture through the application and combination of different historical styles (neo-styles, Secession, etc.) The creative efforts of individuals – foreign architects and engineers – stand out in fitting defined stylistic programs applied in Vienna, Budapest, Prague, and other cities of the Monarchy into the scale and harmony with the existing values of the environment. Foreign architects and engineers from the Austro-Hungarian administration often responded to the exceptionally natural and constructed environment with the Moorish Revival style in architecture.

The parallel and intensive development of the city on the east and west banks of the Neretva River was accompanied by the improvement of sanitary conditions (water supply and sewerage system), electrification of streets, construction of factories and a hospital. In addition to public architectural structures of various typologies that were built on the Main Street (Maršala Tita Street) and the Parallel Street (Bulevar) in the Austro-Hungarian period, private family villas were also built, mostly around Rondo Square (Croatian Nobles Square). At that time, the spirit of general progress was felt in Mostar, which was also carried out by the visionary ideas of the mayor Mustafa - Mujaga Komadina. Unfortunately, the heritage of the Austro-Hungarian period in Mostar today has largely diminished, due to a large number buildings in a dilapidated or poor physical condition. Most of them are not legally protected and they are endangered on a daily basis.

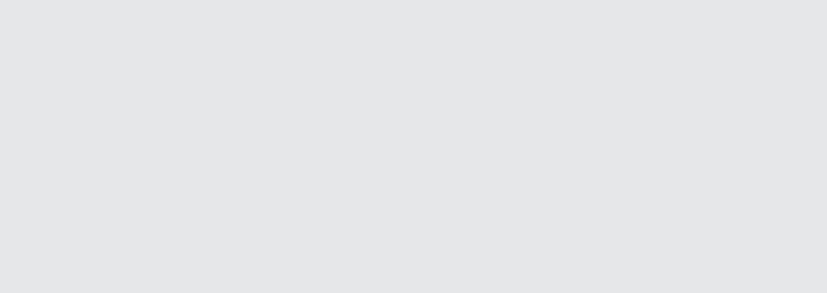
RUTA A: ČEŠKI ARHITEKTA FRANZ (FRANTIŠEK) BLAŽEK I „NEO-MAURSKA“ ARHITEKTURA MOSTARA

„Neo-maurski“ stil (orijentalizam) u arhitekturi stigao je u Bosnu i Hercegovinu preko Zapadne Evrope, u kojoj su već građeni objekti po uzoru na maursku arhitekturu južne Španije i sjeverne Afrike. „Neo-maurski“ stil spaja bogatu „orijentalnu“ dekoraciju enterijera i fasada sa volumenima, proporcijama i dispozicijama koje imaju „zapadnoevropski“ karakter.

Jedan od najistaknutijih predstavnika „neo-maurskog“ stila u Mostaru bio je češki arhitekta Franz (František) Blažek. Školovao se na Arhitektonskom odsjeku Umjetničke škole u Brnu i kod profesora Friedricha Schmidta na Odsjeku za arhitekturu, na Akademiji primijenjenih umjetnosti u Beču. Nakon prakse koju je stekao kod Eduarda Svobode u Brnu i Maxa Fleischera u Beču, Blažek se seli u Sarajevo i postaje službenik Građevinskog odjela Zemaljske vlade.

Franz (František) Blažek projektovao je u Mostaru neke od najznačajnijih građevina kao što su zgrada Gimnazije, kao najreprezentativniji predstavnik „neo-maurskog“ stila u Mostaru i zgrada Jubilarne osnovne škole (trenutno Gradska vijećnica). Od značajnih arhitektonskih objekata „neo-maurskog“ stila izdvajaju se još i zgrade Javnog kupatila (arhitekte: Rudolf Tönnies i Miroslav Loose) i Hotela „Neretva“ (grupa arhitekata), koji je Mostaru ponudio novi, „zapadnoevropski“ tip hotelskih soba, ali i novi društveni i kulturni život čiji sastavni dio su bili klavir, Sacher torta i Wiener šnicla.

Arhitektonski objekti izvedeni u „neo-maurskom“ stilu među kojima su i projekti češkog arhitekte Franza (Františka) Blažeka predstavljaju značajan dio kulturno-istorijskog naslijeđa Bosne i Hercegovine. Najznačajniji među njima označeni su na ovoj mapi brojevima: **6, 28, 13, 17, 35, 2, 5, 22**. Odabrani su sa ciljem da ukažu na značaj koji imaju za Mostar u pogledu kulturno-istorijskih vrijednosti, prema njihovoj namjeni i položaju koji zauzimaju u gradu.



ROUTE A: CZECH ARCHITECT FRANZ (FRANTIŠEK) BLAŽEK AND MOORISH REVIVAL IN MOSTAR

“Neo-Moorish” (Moorish Revival) style in architecture arrived in Bosnia and Herzegovina through Western Europe, where buildings were already built on the model of Moorish architecture from Southern Spain and North Africa. The Moorish Revival combines rich “oriental” interior and facade decoration with volumes, proportions and dispositions that have a Western European character.

One of the most prominent representatives of Moorish Revival style in Mostar was the Czech architect Franz (František) Blažek. He studied at the Architectural Department of the Art School in Brno, and then at the Department of Architecture of the Academy of Applied Arts in Vienna with Professor Friedrich Schmidt. After working with Eduard Svoboda in Brno and Max Fleischer in Vienna, Blažek moved to Sarajevo and became a civil servant of the Civil Engineering Department of the Provincial Government.

Franz (František) Blažek designed some of the most important buildings in Mostar, such as the Gymnasium building, as the most representative example of the Moorish Revival style in Mostar and the Jubilee Primary School building (currently the City Hall). Among the significant representatives of this style are buildings of the Public Bath (Rudolf Tönnies and Miroslav Loose), and the Hotel “Neretva” (designed by a group of architects), which offered Mostar a new, Western European type of hotel room, but also a new culture consisting of piano, Sachertorte and Wiener Schnitzel.

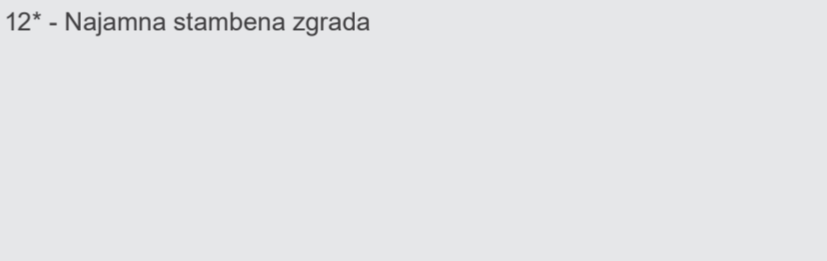
Architectural buildings in the Moorish Revival style among which are the projects of the Czech architect Franz (František) Blažek, represent a significant part of the cultural and historical heritage of Bosnia and Herzegovina. The most important among them are marked on this map with numbers: **6, 28, 13, 17, 35, 2, 5, 22**. They were chosen to point out the importance they have for Mostar in terms of cultural and historical values, their function and position in the city.

RUTA B: MOSTARSKE PORODIČNE VILE

Porodične vile austrougarskog perioda u Mostaru se grade kao rezultat velikih ekonomskih promjena i novih kulturnih i društvenih potreba. Njihove reprezentativne fasade u Mostar donose duh Zapadne Evrope, a projektovane su u različitim neo-stilovima, po uzoru na porodične vile građene u centrima Austrougarske monarhije.

Mostarske porodične vile austrougarskog perioda najvećim su dijelom jednospratnice koje se nerijetko sastoje iz dvije stambene jedinice. Servisne prostorije, uključujući kuhinju, orijentisane su ka vrtu, dok su spavaće sobe i saloni orijentisani ka glavnoj ulici. Pristup prostorijama koje su međusobno povezane omogućen je preko hodnika ili centralnog hola. Za razliku od porodičnih kuća osmanskog perioda, kod kojih je svaka soba mogla promijeniti svoju namjenu, porodične vile austrougarskog perioda imale su jasnu podjelu prostorija prema funkciji, i to na salon (dnevni boravak), trepezariju, biblioteku, radnu sobu i dr. Novi elementi enterijera i namještaja odražavaju nove potrebe, dolaze iz uvoza ili se izrađuju po uzoru na Zapadnu Evropu. I dok je u porodičnim kućama osmanskog perioda akcenat na bogatstvu enterijera, čime se manifestuje unutrašnje bogatstvo duha, akcenat kod porodičnih vila austrougarskog perioda stavlja se na reprezentativnost njihovih fasada, čime se manifestuje novi način kulturnog i društvenog života.

Porodične vile austrougarskog perioda u Mostaru predstavljaju značajan dio u razvoju kulture življenja u Bosni i Hercegovini. Njihova stambena funkcija je u velikom broju slučajeva promijenjena, a samo mali broj je adekvatno obnovljen. Najreprezentativnije među njima označene su na ovoj mapi brojevima: **10, 15, 8, 16, 7, 32, 33, 11, 25, 34, 21, 31, 12***. Odabrane su sa ciljem da ukažu na značaj koji imaju za Mostar u pogledu kulturno-istorijskih vrijednosti i u odnosu na položaj koji zauzimaju u gradu.

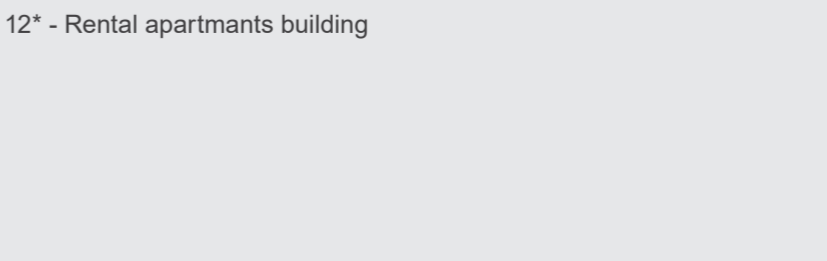


ROUTE B: FAMILY VILLAS IN MOSTAR

Family villas of the Austro-Hungarian period in Mostar were built as a result of major economic changes and new cultural and social needs. Their representative facades bring the spirit of Western Europe to Mostar, and they are designed in various neo-styles, modelled based on family villas built in the centres of the Austro-Hungarian monarchy.

Mostar’s family villas of the Austro-Hungarian period are mostly one-storey buildings, which often consist of two residential units. The service rooms, including the kitchen, are oriented towards the garden, while the bedrooms and saloons are oriented towards the main street. Access to the interconnected rooms is provided via a hallway, or central hall. Unlike the family houses of the Ottoman period, where each room could change its function, the family villas of the Austro-Hungarian period had a clear division of rooms according to their function; for example, a saloon - living room, dining room, library or study, etc. New interior elements and furniture reflected new needs, came from imports, or were made based on models from Western Europe. While in the family houses of the Ottoman period the emphasis is on the richness of the interior, which reflects the inner richness of the spirit, the emphasis in the family villas of the Austro-Hungarian period is on the representativeness of their facades, which manifest a new way of cultural and social life.

Family villas of the Austro-Hungarian period in Mostar represent a significant part in the development of the lifestyle in Bosnia and Herzegovina. Their housing function has changed in a large number of cases, and only a small number have been adequately restored. The most representative of them are marked on this map with the numbers: **10, 15, 8, 16, 7, 32, 33, 11, 25, 34, 21, 31, 12***. They were selected to illustrate the importance they have for Mostar in terms of cultural and historical values and in relation to the position they occupy in the city.



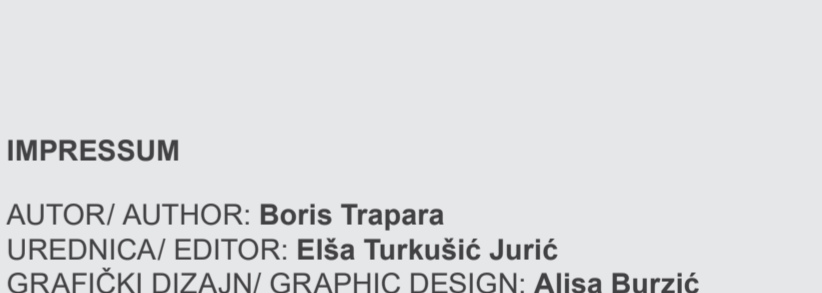
INDEKS ARHITEKATA I INŽENJERA/ INDEX OF ARCHITECTS AND ENGINEERS

* nepotvrđeno autorstvo/ unconfirmed authorship
** koautor/ co-author

AHMET (ALIIJA) ef. LUTVO (nepoznato/ unknown); Br/No: 8
ALEXANDER WITTEK (Sisak, 12/10/1852 – Grac (Graz), 11/05/1894); Br/No: 2**
ĐORDE KNEŽIĆ (Dubrovnik, 1878 – Skoplje (Skopje), prije/ before 1939); Br/No: 2**, 10*, 11, 15, 16, 19, 21, 25, 26, 27, 31, 32, 33, 34
FRANZ (FRANTIŠEK) BLAŽEK (Žalši, 1863 – Hořice, 01/01/1944); Br/No: 13, 17
FRANZ VACEK (nepoznato/ unknown); Br/No: 1
HANNS NIEMCEK (nepoznato/ unknown); Br/No: 5
JOSIP pl. VANČAŠ (Sopron, 22/03/1859 – Zagreb, 15/12/1932); Br/No: 9, 29
KAREL PAŘÍK (Veliš, 04/06/1857 – Sarajevo, 16/07/1942); Br/No: 30
MAXIMILIAN (MAX) DAVID (Stary Jičín, 07/12/1859 – nepoznato/ unknown); Br/No: 3, 14**, 20, 24**
MILOŠ KOMADINA (Rastadt, 04/09/1856 – Mostar, 02/12/1930); Br/No: 4, 6, 14**, 24**, b, c
MIROSLAV LOOSE (Trebínje, 26/03/1884 – Mostar, 1966); Br/No: 2**, 23, 35**
RUDOLF TÖNNIES (Ljubljana, 03/04/1869 – Minhen (München), 06/12/1929); Br/No: 35**

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