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EMERGENCE OF A TYPOLOGY OF MONETARY INSTITUTION BUILDINGS IN CROATIA AT THE BEGINNING OF THE 20TH CENTURY

USPOSTAVA TIPOLOGIJE ZGRADA NOVČARSKIH INSTITUCIJA U HRVATSKOJ NA POČETKU 20. STOLJEĆA

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This Ph.D. thesis represents the first comprehensive examination of the monetary institution building type in Croatia during the late nineteenth and early twentieth centuries, within the disciplines of technical studies, architecture, and urbanism. Its aim is to define, analyse, and valorise a new typology of buildings designed for monetary institutions, i.e. structures intended to house banks, savings banks, insurance companies, and stock exchanges in the period between 1846 and 1929. The goal is to offer a new perspective on the significance of these buildings within the city's urban fabric, in the context of the development of European urban centres, particularly Vienna and Budapest.

The research establishes the emergence of this architectural typology in Croatia, delineating its principal formal and spatial components, along with its key characteristics and defining elements. It documents and systematises the most significant examples of such buildings from the Austro-Hungarian Empire's capitals, the larger centres of the Yugoslav region of the Empire and in Croatia. The basic architectural design principles behind the projects that were completed are also identified. Based on an analysis of a representative sample of monetary institution buildings constructed in Zagreb and designed by Croatian architects, their functional, constructive, and architectural design characteristics are established. The study identifies and assesses the distinctive design strategies employed in creating buildings characterized by heterogeneous functions. It also situates and analyses the contribution of Croatian architects to the development of this new building typology within the spatial and political context of the early twentieth century.

An analysis of the historical development of monetary institutions in Croatia has allowed for an emergence of four periods with relevance for this study. The first, 1846-1900, was the formative phase; the second, 1900-1914, was marked by the accumulation of capital in Croatia, and an increase in the number of buildings constructed; the third phase, 1914-1918, was characterised by stagnation as a result of the First World War and the fourth,

and most productive phase, 1918-1929, was marked by a powerful momentum in the construction of monetary institution buildings, and the culmination of the development of this building typology.

The thesis analyses the first examples of the buildings constructed in Vienna and Budapest for monetary institutions and synthesises their unique features, followed by a discussion of the criteria used to select fifteen representative examples of buildings constructed in Zagreb, and discussed in detail in a catalogue appended to the thesis. The criteria were: they are located in Zagreb; they were constructed within the established timeframe; they are the work of local architects; they were designed as entirely new buildings; and they were designed for heterogeneous purposes.

The results are presented in a comparative fashion, and the dominant characteristics of this building type are highlighted.

The contribution made by Croatian architects to the emergence of a new monetary institution building type in the early twentieth century is demonstrated through clearly defined parameters.

The architectural typology of monetary institution buildings in Croatia in the late nineteenth and early twentieth centuries is systematised through a precise definition of its formative elements and its relations with the urban context, within a clearly defined timeframe. It is valorised in a central European architectural context. The basic architectural principles and approaches that lead to high-quality spatial and functional solutions adapted to the specific needs of monetary institutions are defined, simultaneously activating the urban environment and constructing a powerful identity for the institutions themselves. The key elements include carefully selected sites, an authoritative urban position, a hierarchically elaborate spatial composition with an emphasis on the spaces for client-facing business (the vestibule and the cashier's hall), the selected style and the artistic and artisanal refinement of certain elements, a heterogeneity of function, and techni-

cal and constructional innovations. Through these elements, the functional and symbolic needs of the projects were successfully integrated. The thesis expands the knowledge about leading Croatian architects in the transitional period between the nineteenth and the twentieth centuries. Through this research, the clear interrelationships between the education of Croatian architects abroad, their professional relationships with the leading European architects of the period, and the influence that these relationships had on the design of monetary institution buildings in Croatia are recognised.

The central hypothesis of the thesis is that the establishment and development of monetary institutions led to the creation of a new type of building. This hypothesis is supported by the analysis of examples from Zagreb. This building type developed under the influence of European architectural movements and socio-economic conditions. Vienna, the cultural and architectural centre of the Empire, had an overwhelming influence on the style and function of Zagreb's monetary institution architecture. The research also supports the second hypothesis, which is that the buildings of monetary institutions in Zagreb are characterised by good spatial organisation, constructional and design solutions, and an emphasis on representativity. The key characteristics of this building type can be recognised in design approaches such as maximal use of the building plot, drawing attention to the building with the addition of cupolas and monumental entrances, enhancement of the building's form with artistic works, and constructive innovations. The buildings become impressive city landmarks, and their architecture, which largely adopts the style of historicism, Art Nouveau, and the modern, communicate security, power, and the social standing of the institutions. The research also supports the third hypothesis, that at the beginning of the twentieth century, Croatian architects developed a new type of building for monetary institutions in Zagreb, relying on Viennese and central European models. Of the twenty-two projects constructed, nineteen buildings were the work of Croatian architects.