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402-413 **JELENA SAVIĆ**

ARCHITECTURAL SCENE OF BANJA
LUKA AND CROATIAN AUTHORS:
MODERNISATION OF A SMALL TOWN

PREGLEDNI ZNANSTVENI ČLANAK
UDK 721(497.6 BANJA LUKA)"19"

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I HRVATSKI AUTORI: MODERNIZACIJA
MALOGA GRADA

SUBJECT REVIEW
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FIG. 1. "BOSKA" DEPARTMENT STORE, AUTHORS NEIDHARDT, LULIĆ, NOSSO. PHOTOGRAPH FROM 1979.
SL. 1. ROBNA KUĆA „BOSKA”, AUTORSKI TIM NEIDHARDT, LULIĆ, NOSSO. FOTOGRAFIJA IZ 1979. GODINE.

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BANJA LUKA
CROATIAN ARCHITECTS
MODERNISATION
SMALL TOWN
20TH CENTURY ARCHITECTURE

BANJA LUKA
HRVATSKI ARHITEKTI
MODERNIZACIJA
MALI GRAD
ARHITEKTURA 20. STOLJEĆA

The paper provides an overview of the work by Croatian authors in Banja Luka in different social and economic systems of reference. The starting point of discussion is the period of Austro-Hungarian occupation. The discussion ends with realisations after the 1969 earthquake, that still represent important factors in the townscape. Although few in number, the works by Croatian authors have lent powerful impetus to the urban transformation of Banja Luka.

Rad donosi pregled djelovanja hrvatskih autora na graditeljskoj sceni Banje Luke u različitim društvenim i ekonomskim sustavima. Obuhvata razdoblje od austrougarske okupacije do perioda nakon potresa 1969. godine, obilježenog projektima i realizacijama što se još i danas smatraju važnim čimbenicima u slici grada. Iako malobrojna, analizirana djela hrvatskih autora predstavljala su značajan poticaj procesu modernizacije i urbane transformacije Banje Luke.

INTRODUCTION

UVOD

In this work, Banja Luka is regarded as a *small town*, both in statistical terms and in a broader sense¹. Its urban structure was initially "non-western", developing on the outskirts of large empires, away from the major European development trends.

The way of life in a small town has the tendency of becoming modernised while also resisting transformation and modernisation. However, a small town cannot be reduced to a scaled-down replica of a metropolis. In particularly favourable political and socio-cultural circumstances Banja Luka successfully overcame its intrinsic limitations as a small town. The role of the few but important architectural works of Croatian authors in this process is the subject of this study. Research limitations were unavailability of the structures (some of the buildings no longer exist) and the limited quantity of material in local archives.

In the first decades of the period under scrutiny, Croatian authors who lived in other places realised several individual architectural works in Banja Luka. After World War II architectural and planning activities in the town were taken over by local architects working in newly established design companies. By the mid-1950s, all of them were educated outside Bosnia and Herzegovina, and many received education in Zagreb. Other Croatian authors analysed were participants in competitions with which Banja Luka strived to overcome

the limitations of a small town, as well as Croatian artists who left their mark in the urban space of Banja Luka.

THE PERIOD OF AUSTRO-HUNGARIAN OCCUPATION

RAZDOBLJE AUSTROUGARSKJE OKUPACIJE

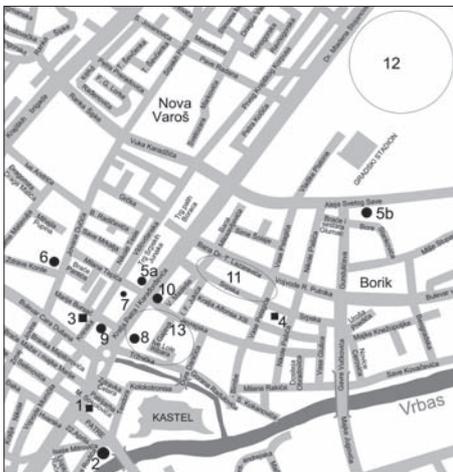
Before 1527, Banja Luka was a fortified town with a suburban district stretching along the Vrbas River². During the Ottoman rule, urban structure developed in two locations – in what is now the periphery and around the fortress – and was concentrated around the river. The most important elements are the river and the bridge, the fortress, bazaar (*carsija*) as the centre of the town, and residential neighbourhoods (*mahale*) with mosques. Some of the endowment charters (*vakuf-name*) contain information about the landmarks that were mainly located in the present-day outskirts, most of which were destroyed in wars and conquests. Several of them had survived and existed in the analysed period. The most important were the Ferhadija mosque and Clock Tower (*Sahat kula*), built in the late 16th century, located in what is today the centre of the town. The Christian town, actually a neighbourhood inhabited by Christian population, became an important element of the town in the 17th century. The fortress was reconstructed from 1712 to 1714. The end of the Ottoman rule saw the construction of Tsar's Road (*Carski drum*), which has remained the town's main thoroughfare ever since. The Oriental and Christian parts of the town, separated by the Crkvena rivulet, co-existed side by side.

Huge changes in the townscape were introduced during the Austro-Hungarian period which started in 1878. The building code – *Bauordnung* – was adopted. Although the new approach to building stood in contrast to the "non-western" urban structure of the Ottoman town, it did not allow destruction or significant alteration of the already existing districts. This ensured survival of what is today Banja Luka's suburbs, as well as the bazaar, while new construction took place in the adjacent zones. The new authorities used geodetic surveying to record the then physical structure and began to keep records of new construction.

¹ "Small town" is a concept taken from German tradition, still in use in German-speaking countries. Based on their population size, urban settlements are classified as follows: *Landstadt* (under 5,000), *Kleinstadt* (5,000 to under 20,000), *Mittelstadt* (between 20,000 and 100,000), and *Grossstadt* (over 100,000). In 1879, Banja Luka had a population of 9,560. The number of 100,000 residents was reached in 1975. In 1991, at the time of the latest census, it

FIG. 2. FRAGMENT OF BANJA LUKA CITY MAP, WITH THE BUILDINGS OF CROATIAN AUTHORS MARKED: 1. THE KIRAETHANA; 2. THE MAYOR HUSEDZINOVIC'S HOUSE; 3. BRANCH OFFICE OF THE PRIVILEGED PROVINCIAL BANK; 4. VILLA BOZIC; 5a AND 5b. THE COBENZL'S RESIDENTIAL BUILDINGS; 6. THE HYGIENIC INSTITUTE; 7. THE MONUMENT TO PETAR KOČIĆ; 8. THE "PALACE" HOTEL; 9. THE PLANIĆ'S WAQF PALACE; 10. THE BUILDING ON THE KASTELOV COSAK; 11. THE "CENTRE 2" AREA; 12. THE NEW CITY PARK; 13. THE "CENTRE 1" AREA.

SL. 2. DIO MAPE BANJE LUKE S OZNAČENIM OBJEKTIMA HRVATSKIH AUTORA: 1. KIRAETHANA; 2. KUĆA GRADONAČELNIKA HUSEDZINOVICA; 3. PODRUŽNICA PRIVILEGIRANE ZEMALJSKE BANKE; 4. VILA BOŽIĆ; 5.a i 5.b STAMBENE ZGRADE E. COBENZLA; 6. HIGIJENSKI ZAVOD; 7. SPOMENIK PETRU KOČIĆU; 8. HOTEL „PALACE“; 9. VAKUFSKA PALAČA S. PLANIĆA; 10. ZGRADA NA KASTELOVU COSKU; 11. BLOK „CENTAR 2“; 12. NOVI GRADSKI PARK; 13. BLOK „CENTAR 1“.



Banja Luka then lingered in the shadow of Sarajevo, where all new things happened first. However, the Banja Luka of the period had its own peculiarities, arising not only from the natural and geographical characteristics, but also from the socio-cultural context, which did not impose change and modernisation of the magnitude and pace it did in the capital.

The construction based on the new architectural principles during the Austro-Hungarian occupation made the image of Banja Luka more complex. Apart from the contrasts and segregation between the inherited and the new, there were also zones where new structures were integrated in a variety of ways. Since the town did not have trained experts who could respond to the new construction rules, the architects came from bigger centers of the Monarchy. Among them were also Croatian authors: first Ćiril Iveković, then Josip Vancas and Rudolf Lubynski. The first two architects occupied themselves with a relationship with the architecture and urban structure from the Ottoman period, while Lubynski introduced the Secession style into the construction in Banja Luka.

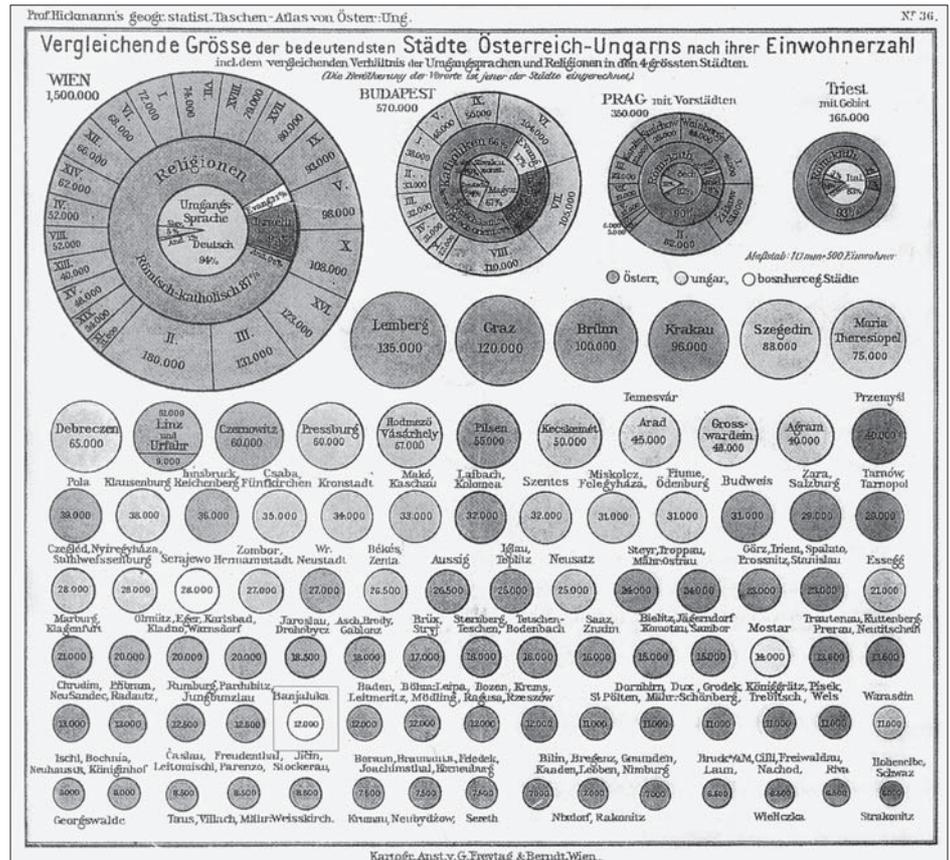
Ćiril Metod Iveković (1864–1933) was in the service of the Territorial Government in Sarajevo at the beginning of his career. In Banja Luka, he designed the *kiraethana* (Islamic reading room), in 1890. The building, one of the few in the town with the characteristics of the pseudo Moorish style, was located in the oriental town centre, in the main street, next to the Ferhadija mosque. From the scarce data preserved it is known that the ground floor housed a café, where visitors had access to books, newspapers and magazines, and played dominoes and cards. Compared to the Iveković's later capital projects such as the City Hall in Sarajevo (1892–1895) and the City Hall in Brčko (1893), built in the same style, the reading room was much more modest in terms of size and looks. In accordance with the prevailing spirit of Romanticism at the time, the architect designed the *kiraethana* as a vision and idea of "oriental" and "exotic", as a response to the Ottoman architecture in the town. This, however, was expressed by using elements of the Islamic Moorish architecture, and not by direct references to the local heritage.

The ubiquitous architectural figure who thoroughly dealt with complex relationships to-

had 143 000 inhabitants. The city administration has estimated that nowadays it has about 250 000 inhabitants, while only the 2013 census will reveal the exact data.

² The name of the town was first mentioned in written sources in 1494, yet it was founded earlier. In 1527, it was conquered by the Ottomans.

³ The way a building looks must be in line with its "purpose and disposition". VANCAS, 1928: 355



wards the past and the inherited was **Josip Vancas** (1859–1932). Throughout his long and prolific career, he involved himself in topics such as evaluation and protection of architectural heritage, vernacular architecture, and even the restoration of monuments. He believed that, having made a lot of mistakes, he had finally come up with a "correct" approach to architectural design through creative transposition of the themes and principles of the local architecture of the past.

In 1928 Vancas published a paper titled "Bosnian Vernacular Architecture" in a Zagreb journal named *Tehnički list*. The paper focused on the efforts to improve creative reinterpretation of vernacular architecture and looked at the process from a distance of nearly twenty years. Vancas cited two buildings in Banja Luka as examples of architecture in which the elements and compositional principles of local architecture were transposed in such a way as to create "the right exterior to suit the purpose of the building"³.

One of them is the house of Mayor Husedzinović, located near the Vrbas river, designed in 1909 and executed in 1911. It is an example of how compositional principles and design elements taken from tradition (functional division, connection to nature, cubic form, rus-

FIG. 3. COMPARISON OF THE SIZE OF MAJOR AUSTRO-HUNGARIAN CITIES BY POPULATION, INCLUDING THREE CITIES IN BOSNIA AND HERZEGOVINA: SARAJEVO, MOSTAR AND BANJA LUKA. CONTRIBUTION FROM THE GEOGRAPHICAL AND STATISTICAL POCKET ATLAS OF THE AUSTRIA-HUNGARY BY PROFESSOR HICKMANN.

SL. 3. USPOREDNJI PRIKAZ BROJA I VELIČINE ZNAČAJNIH GRADOVA AUSTRO-UGARSKE PREMA BROJU STANOVNIKA, UKLJUČUJUĆI I TRI GRADA U BOSNI I HERCEGOVINI: SARAJEVO, MOSTAR I BANJU LUKU. PRILOG IZ GEOGRAFSKO-STATISTIČKOG DŽEPNOG ATLASA AUSTRO-UGARSKE PROF. HICKMANNA.

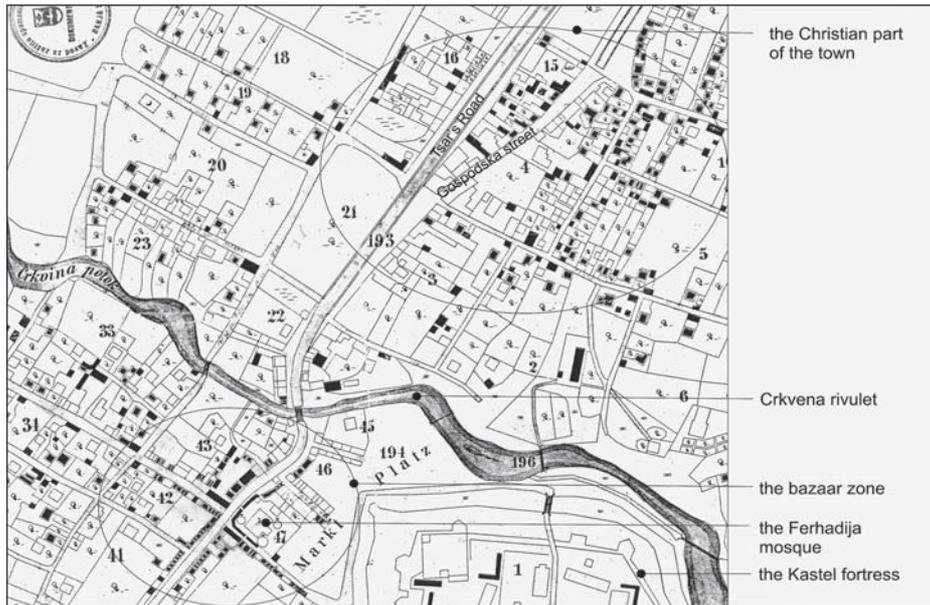


FIG. 4. FRAGMENT OF THE DETAILED GEODETIC MAP OF BANJA LUKA AT THE BEGINNING OF THE AUSTRO-HUNGARIAN PERIOD (1880; SCALE: 1: 3125), ILLUSTRATING THE "NON-WESTERN" URBAN STRUCTURE. DARK SHAPES MEAN WOODEN BUILDINGS, WHILE UNFILLED SHAPES MEAN MASSIVE STRUCTURES.

SL. 4. DIO DETALJNE GEODETSKE KARTE BANJE LUKE POČETKOM AUSTROUGARSKOG PERIODA (1880., MJERILO 1: 3125) KOJI ILUSTRIRA „NEZAPADNU“ URBANU STRUKTURU. ZATAMNjeni oblici označavaju drvene građevine, dok neobojeni označavaju masivne zidane objekte.

tic wall, oriel window) were incorporated into residential architecture. The resulting design, with simple and smooth façades devoid of superfluous decorative elements, matched the spirit of the times, which made the architect conclude it was comparable with the then "efforts of modern architects". The house still exists, but has undergone considerable changes⁴. It should be seen as part of a wider residential complex. The division into male and female sections, necessary in order to meet the owners' religious requirements and their way of life, is of key importance for the concept. The building was divided horizontally by separating male and female entrances into the yard and house. It was also divided vertically. Guests had access only to the part of the ground floor available through the men's entrance. The upper floor was used by women and the family.

Another building in Banja Luka by the same architect was the branch office of the Privileged Provincial Bank of BiH, designed in

1909 and located in the Christian part of the town⁵. It was an example of a creative interpretation of the vernacular applied to public buildings. There was no model of this type of building in the inherited architecture. The rustic walls, heavy roof, oriel windows or wooden details used reflected the architect's sensibility to the spirit of place. The building no longer exists because it had to be torn down after the 1969 earthquake.

Rudolf Lubynski (1873–1935), a renowned Zagreb Secession architect, built Villa Božić in then Salvatorgasse in Banja Luka in the early 1910s⁶. The building was nicknamed the "Red House" for its distinctively coloured façade. It was one of the very few buildings representative of the Secession style in Banja Luka. The villa consisted of basement, ground floor and a mansard storey. Its main characteristics were symmetry in disposition (with the exception of western porch) and in façade composition. The prominent street façade had a central semi-elliptical portico, polygonal gable with elongated openings and two polygonal bays at the sides. The villa was damaged in the 1969 earthquake and then exposed to further decay until it was finally demolished in 2002.

THE INTERWAR PERIOD

MEĐURATNO RAZDOBLJE

An important milestone in the history of Banja Luka was the 1929 administrative division of the country into banates, when the town became the capital of the Vrbas Banate. At the time it had a population of about 20.000. The first Ban, Svetislav Milosavljević, undertook the significant transformation of the town, subsidised by the government. Ambitious architectural design competitions were organised for the construction of public buildings.

FIG. 5. THE HOUSE OF MAYOR HUSEDZINOVIC IN BANJA LUKA IN 1911, DESIGNED BY JOSIP VANCAS.

SL. 5. KUĆA GRADONAČELNIKA HUSEDZINOVIĆA U BANJOJ LUCI IZ 1911. GODINE, PROJEKT JOSIPA VANCASA



4 The attractive "Arab room" as well as the period furniture from France have been lost, and the house was adapted to business purposes.

5 In 1909 and 1910 Vancas designed another three branch offices – in Bosanski Samac, Derвента and Bihać. The one in Derвента still exists. KURTO, 1998: 381

6 Lubynski was already a mature author who at around the same time completed his architectural *tour de force*, the National and University Library in Zagreb.

7 "The king was very surprised to learn that there was not a single free apartment in Banja Luka and that my family and I would have to live in a hotel for the time being", recounted Ban his early days of service in his memoirs. MILOSAVLJEVIĆ, 1996: 37.

8 He graduated in Zagreb in 1928, according to: <http://www.arhitekt.unizg.hr/af/hr/informacije/dok/diplomanti.aspx?id=1928> [5.2.2012.] No further data about this architect were available to the author.

9 Members of the Jury were Lj. Nikolić himself, architect of the Ban Administration Branko Jovanović, head of the Hygienic Institute Gavro Vujić, and engineers of the Hygienic Institute Oton Stajnhaus and Slavisa Vajner. One of

One of the first Ban's moves was to urgently address the issue of providing housing for his administrative officers⁷. **Edgard Cobenzl**⁸ designed a complex of six residential buildings situated at the Vrbas alley for the Banate's administrative officers in 1930. Though not innovative in terms of architectural design, they represent a valuable contribution to the local housing typology. Their construction system and spatial organization were similar to those of the Austro-Hungarian period, but the façades were plain, except horizontal division by simple cornices. At the same time Cobenzl designed the seventh residential building, with bigger apartments and neo-Renaissance decoration at the main façade, in a separate location near the Gospodska Street. All seven edifices were two-storey buildings, with the total of 52 apartments.

To understand the role of Croatian architects in the architectural scene of interwar Banja Luka, particularly interesting is the competition for the building of the Hygienic Institute, the central health facility of the Banate, which took place between 1931 and 1933. For the architectural design of the building, the requirements were "to be a true ornament for the town" and that "the façade should be implemented in a style that is to the competitor's liking."⁹ Modernist approach was acceptable for this type of building as it did not share the stylistic features of buildings from the periods of the Ottoman and Austro-Hungarian rule, and was appropriate for expressing the desire for improving the poor situation of health care in the banate.

The first prize in the competition for the Hygienic Institute was won by **Selimir Dumengjić** (1903-1983) and **Zoja Dumengjić** (1904-2000), a young married couple of architects from Zagreb¹⁰. The project envisaged a one-storey section for offices and a two-storey section

with apartments for the personnel. It was the first winning project of Dumengjić architects, who had great success in architectural competitions, but few realised projects (one of only four actually realised winning projects was the Hygienic Institute in Banja Luka, though with significant modifications)¹¹. The main feature of the designed building was an accentuated rounded corner with an entrance on the ground floor, and a lecture hall on the upper floor. However, the winning design was modified and elaborated for construction by the architect of the Ban Administration Nikola Fedorov¹²: the two-storey section of the building was removed, but was subsequently added in 1935–1938, yet with a different purpose¹³; the rounded corner segment was extended, and the entrance was moved to make space for the lecture hall on the ground floor; a roof terrace was constructed instead of a lecture hall on the upper floor, and a lateral wing with service premises was added on, which changed the perception of the building and especially blunted the expressive effect of the rounded form envisaged in the winning design.

Antun Augustinčić and Vanja Radauš are authors of the 1932 monument to Petar Kocić, located in the City Park, which has remained one of the distinctive city landmarks. This was one of their first constructed monuments¹⁴.

The Croatian architect **Dionis Sunko** (1879–1935) designed the "Palace" hotel in Banja Luka, across the City Park, completed in 1933, which still exists. The hotel was built on the waqf land, on the former site of the Šehova mosque. The design established an associative reference to the mosque (the form of a roof turret above the central part of the hotel is reminiscent of a wooden minaret) as well as other legacies of the Ottoman period, using four-centred arches above the openings in the ground floor, or an oriental-style glass mosaic decoration applied to the columns¹⁵. At the time it was built, the hotel provided modern amenities and offered a high standard of comfort.

The biography of **Stjepan Planić** (1900–1980) records that he participated in two architectural competitions in Banja Luka in 1930, for the Hygienic Institute and the Town Hall, but had no success. There is one Planić's work in Banja Luka – a three-storey residential building next to the City Park, built in 1938. It is known as *Vakufska palata* (Waqf Palace). Its representativeness and perception in the image of the town is evidenced by the nickname "Palace", although it is an office-cum-residential building with apartments and commercial units for rent, not envisaged to be luxurious. The building has a three-part volume: a three-storied part along the park and two lower lateral two-storied parts which fol-



FIG. 6. OLD BANJA LUKA POSTCARD FROM 1911. IN THE FOREGROUND TO THE RIGHT, NEXT TO TSAR'S ROAD, IS CIRIL IVEKOVIĆ'S KIRAETHANA.

SL. 6. STARA RAZGLEDNICA BANJE LUKE IZ 1911. GODINE. U PRVOM PLANU, DESNO UZ ČARSKI DRUM, KIRAETHANA CIRILA IVEKOVIĆA



FIG. 7. BRANCH OFFICE OF THE PRIVILEGED PROVINCIAL BANK OF BIH IN BANJA LUKA, DESIGNED BY JOSIP VANCAS IN 1909. POSTCARD FROM 1939. THE BUILDING WAS DESTROYED IN THE 1969 EARTHQUAKE.

SL. 7. PODRUŽNICA PRIVILEGIRANE ZEMALJSKE BANKE ZA BIH U BANJOJ LUCI JOSIPA VANCASA, PROJEKTIRANA 1909. GODINE. RAZGLEDNICA IZ 1939. GODINE. ZGRADA JE SRUŠENA U POTRESU 1969.

FIG. 8. STREET FAÇADE OF VILLA BOŽIĆ DESIGNED BY RUDOLF LUBYNSKI. STATE IN 1981. THE BUILDING HAS BEEN DEMOLISHED.

SL. 8. ULIČNA FASADA VILE BOŽIĆ RUDOLFA LUBYNSKOG. STANJE 1981. GODINE. ZGRADA JE SRUŠENA.



the deputy members was Nikola Fedorov. ARSBL-9-V-40, document no. 7850/31.

¹⁰ They specialised in designing health facilities. BARIŠIĆ MARENIĆ, 2007: 161, 188

¹¹ BARIŠIĆ MARENIĆ, ŠERMAN, UCHYTIĆ, 2011: 81, 82

¹² VIDAKOVIĆ, 2006: 69. The parts of the technical documents kept in the Archives of the RS, though, do not specify the designer (ARSBL-9-V-40).

¹³ Instead as apartments, the extension served as counselling centre for mothers and children on the ground floor and medical-technical department on the upper floor. The extension was probably designed by the architects of the Ban administration. Source: ARSBL-9-V-40, document no. 14857/37.

¹⁴ The City Park was built in 1930 further to the initiative of Ban Milosavljević, in the former location of an old Muslim cemetery. The author is unknown.

¹⁵ The architect's approach was similar to that of the pseudo Moorish style architects. The "exotic" details were actually taken from the architecture of faraway and had no direct links with local forms; however, the idea was to fit the new building into the existing cultural and architectural context by giving it an oriental touch.



FIG. 9. THE BUILDING OF THE HYGIENIC INSTITUTE, PLAN OF THE FIRST FLOOR. DESIGNED BY THE ARCHITECTS DUMENGJIC AND ALTERED SIGNIFICANTLY BY NIKOLA FEDOROV, THE ARCHITECT IN THE BANATE ADMINISTRATION.

SL. 9. ZGRADA HIGIJENSKOG ZAVODA, TLOCRT PRVOGA KATA. ZGRADU SU PROJEKTIRALI ARHITEKTI DUMENGJIC, A ZNAČAJNO IZMIJENIO NIKOLA FEDOROV, ARHITEKT BANSKE UPRAVE.

low the elevation of the neighbouring buildings. The architect fulfilled the aspirations for rationality and economy, expected in the designs of rental buildings. At the same time he provided modern solutions for apartments, giving maximum surface area to living rooms, envisaging large windows and deep set balconies with views of the park, and balconies on the lateral and courtyard façades. The façade has a multi-layered texture achieved by simple means: the rhythm of windows harmonised with the rhythm of the load-bearing ground-floor pillars and top-floor pilasters, a strong roof overhang and a protruding dividing cornice.

In Banja Luka Stjepan Planić also designed the Bešlagić apartment building in Ferhatpašina street, but the Banja Luka archives have no data about it¹⁶.

During the 1930s, the champions of modern architectural expression in Banja Luka, represented in both competitions and some realised public buildings, were Croatian architects. However, the largest and most representative new buildings of then Banja Luka were not the modern ones but the ones designed "in the people's spirit". The most important of them are *Banski dvor* (Ban's Palace) and *Banska uprava* (Ban Administration Building), situated at then Tsar Dušan's square. They were designed in 1930 by Jovanka Bončić Katerinić, Anđelija Pavlović and Jovan Ranković, architects from Belgrade¹⁷.

THE PERIOD AFTER THE SECOND WORLD WAR

RAZDOBLJE NAKON DRUGOGA SVJETSKOG RATA

In the first years after World War II, there was a modest number of architects in Banja Luka. Until mid-1950s, local architects studied outside Bosnia and Herzegovina. As Banja Luka lost its importance as an administrative centre, the focus of construction was on addressing the lack of housing, and on commercial and industrial buildings.

A number of important actors in the town's architecture and urban planning after World

War II were educated in Zagreb: Anatol Kirjakov – Head of the Development of the General Urban Plan of Banja Luka in the 1950s (graduated in 1946); architects of the Planning Institute of Banja Luka¹⁸ Irena Tot, Kazimir Matijević and Ivica Šegović (all graduated in the early 1950s); very active local architects Josip Vidaković (graduated in 1949), Irfan Maglajlić (1958), Sead Zahirović and Nebojša Balić (1966)¹⁹.

Croatian authors played a vital role in the construction of two major city landmarks in the 1950s and 1960s. One is the skyscraper at the *Kastelov čošak*, in the very town centre²⁰. It was envisaged as a prominent administration building of the Banja Luka Pulp Mill, and is located at the entrance to the town's most representative shopping street, Veselin Mašleša Street (also known as *Gospodska*). In early 1955 a Yugoslav-wide competition was announced to obtain an architectural design. Not considering the Austro-Hungarian heritage to be particularly valuable, the announcing authority, the Town People's Committee, envisaged that one side of the *Gospodska* street should be demolished. The construction of modern buildings on the site of the demolished historic structures would be implemented in the second phase. The first prize was not awarded, while architects Dušan Marčeta and Vlado Sulovski from Rijeka won the second prize. Three of four honourable mentions also went to architects from Croatia²¹. However, the realisation proceeded according to a substantially altered design made by Josip Vidaković, and did not begin until 1965. Due to financial constraints, the idea of the pulp mill administration building was abandoned and the building was re-designed into an administrative office building for multiple local businesses. Compared to

FIG. 10. "PALACE" HOTEL DESIGNED BY DIONISA SUNKO, CURRENT STATE. IT WAS BUILT IN 1933 ON THE SITE OF A MOSQUE WITH A WOODEN MINARET.

SL. 10. HOTEL „PALACE“ DIONISA SUNKO, POSTOJEĆE STANJE. OBJEKT JE IZGRADEN 1933. GODINE NA MJESTU DŽAMIJE S DRVENIM MINARETOM.



¹⁶ The list of projects by that architect (HANICAR, 2003: 103) reveals that the building was designed in 1940.

¹⁷ The architects were employees of the Ministry of Construction. The 'people's spirit' was reflected in formal elements applied on the façades, that could be associated with Serbian medieval heritage and elements of folk art (towers at angles, horizontal axes emphasized by arcades, superimposed arcades of the openings, capitals based on Byzantine tradition motifs, ornaments inspired by vernacular heritage). The goal was to symbolically mark a sharp departure from the town's Oriental and Austro-Hungarian past. Similar design ideas were applied to several other representative buildings: Ethnographic Museum (project idea by Spiro Bocaric, around 1930), National Theatre (King Peter's Road; architect Josif Goldner, 1934) and Sokolski dom (Tsar Nikolaj's Street; architect Branko Jovanovic, 1935).

¹⁸ Established in 1961.

¹⁹ http://virtual.arhitekt.hr/Lists/Af_dipl/AllItems.aspx [5.2.2012.]

²⁰ At the former Edvard Kardelj Square, now Krajina Square – the main public space of Banja Luka.

²¹ Teams Poljićak and Hitil; Jovčić, Kolonic and Kucan; and Dragutin Kunc and Mirjana Ivanovic-Kunc, all three from Zagreb.

the five floors proposed in the competition programme, the realised building has 13 floors. The original competition programme also envisaged residential floors, but the building was ultimately constructed for business purposes. The façade was clad in marble to emphasise the grandness of the building, which was also the highest edifice in Banja Luka back then when it was built. However, it stands in discord with its historical surroundings, that have survived because the second phase of the project has never been implemented.

Another major local undertaking in the 1950s was the construction of a monument to the people of Krajina who died in World War II, built on the Banj hill²². The task was entrusted to Antun Augustinčić. It was conceived as work on a monumental scale (about 25 metres in length and about 13 metres in height), made of white marble, visible from afar. After a series of delays, the monument was partially completed and unveiled in 1961²³.

THE 1969 EARTHQUAKE AND URBAN RECONSTRUCTION

POTRES 1969. GODINE I OBNOVA GRADA

The General Urban Plan for Banja Luka developed in 1952 was never completed and formally adopted. The town's spatial and architectural development was guided by the local Housing Directorate and its town-planning team, founded in 1958. The general urban programme for the town's new urban plan was adopted in 1968. Adoption of the plan itself was foreseen for 1970. However, after the 1969 earthquake, the urban programme had to be altered. Competitions were announced for the construction of public build-

²² A hill located a few kilometres from Banja Luka, formerly called Sehitluci.

²³ The construction was an extremely demanding undertaking for the poor local community and included building an access road to the location of the monument. The plan was to overlay the monument with white Brač marble, with bas-reliefs that would tell the history of the people of Krajina. Its interior was conceived as a memorial mausoleum, frescoed with scenes from the National Liberation Struggle. However, at the time of the unveiling of the monument it was not possible to paint the interior due to moisture. It was not until the 1980s that Ismet Mujezinović completed the frescoes. The history of the monument has also been fraught with problems due to substandard workmanship, and serious damage to the reliefs started to occur as early as the mid-1960s.

²⁴ *** 1974: 100-104.

²⁵ A temporary prefabricated department store was built at the site in the early 1970s, and demolished as late as 2001. The site is still partially unregulated.

²⁶ From 1971 Jurčić was a professor at the Faculty of Agriculture in Zagreb, where he collaborated with Bruno Milić, professor at the Faculty of Architecture in Zagreb. Source: MIJKOVIĆ, ANIĆIĆ, 2007: 237

²⁷ Today this building houses several cultural institutions at entity and local level.



ings and arrangement of the central urban areas²⁴.

The effects of the earthquake brought the issues of urban memory and attitude towards the past into new focus. The competitions in the 1970s placed Banja Luka into the context of the then developments in the Yugoslav architecture and urbanism, and the important role in the reconstruction of the town was played by Croatian architects. The winning projects were only partially realised.

Among the unrealised projects, there was one that stood out. It was the winning project by Zagreb architects Edvin Šmit and Vladimir Šobat for one of the central town areas, a block adjoining the Gospodska street and the representative buildings of the *Banski dvor* and *Banska uprava*²⁵.

The new City Park in Nova Varoš district was built according to the project of the winners of a 1974 competition, landscape architect Vinko Jurčić and architect and urban planner Bruno Milić²⁶. Vjenceslav Rihter designed the project of reconstruction of the local People's Theatre building, damaged in the earthquake.

Velimir Neidhardt (1943-) and his team won the competition for the design of a complex comprised of *Dom radničke solidarnosti* (Community Centre), "Palace" hotel and a department store (the so-called "Centre 1") in 1973. In the first round of the competition four equal prizes were awarded; in the second round, the design by the Zagreb team Neidhardt, Lučić, Nosoš was chosen.

The awarded project was not realised in its entirety. Only the "Boska" department store on the central town plaza and the Community Centre were executed²⁷, while the building of the extension to the "Palace" hotel was started but has never been completed. The author's idea was that the space should be treated integrally, as a new urban centre, and that the existing circulation flows should be directed towards Vrbas and the fortress. The

FIG. 11. FRAGMENT OF THE GENERAL TOPOGRAPHIC MAP OF BANJA LUKA (1940S; SCALE NOT GIVEN), SHOWING THE MAIN AREA OF NEW CONSTRUCTION IN THE EPOCH OF THE VRBAS BANATE, THAT WAS POSITIONED NORTHWARDS FROM THE THEN TOWN CENTRE

SL. 11. DIO GENERALNE TOPOGRAFSKE KARTE BANJE LUKE (1940-ih, MJERILO NEPOZNATO) KOJI PRIKAŽUJE NAJVAŽNIJI PREDJEL NOVE IZGRADNJE U DOBA VRBASKE BANOVINE, KOJA SE NALAZILA SJEVERNO OD TADAŠNJEGA GRADSKOG CENTRA

FIG. 12. WAQF PALACE DESIGNED BY STJEPAN PLANIĆ, CURRENT PHOTO

SL. 12. VAKUFKA PALAČA STJEPANA PLANIĆA, POSTOJEĆE STANJE



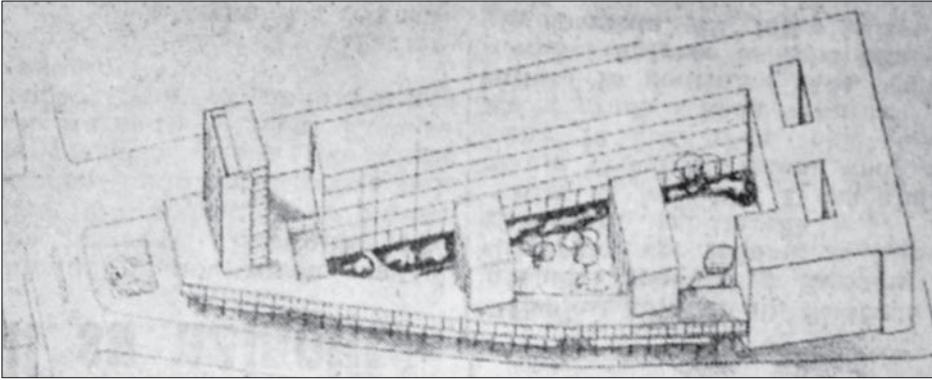
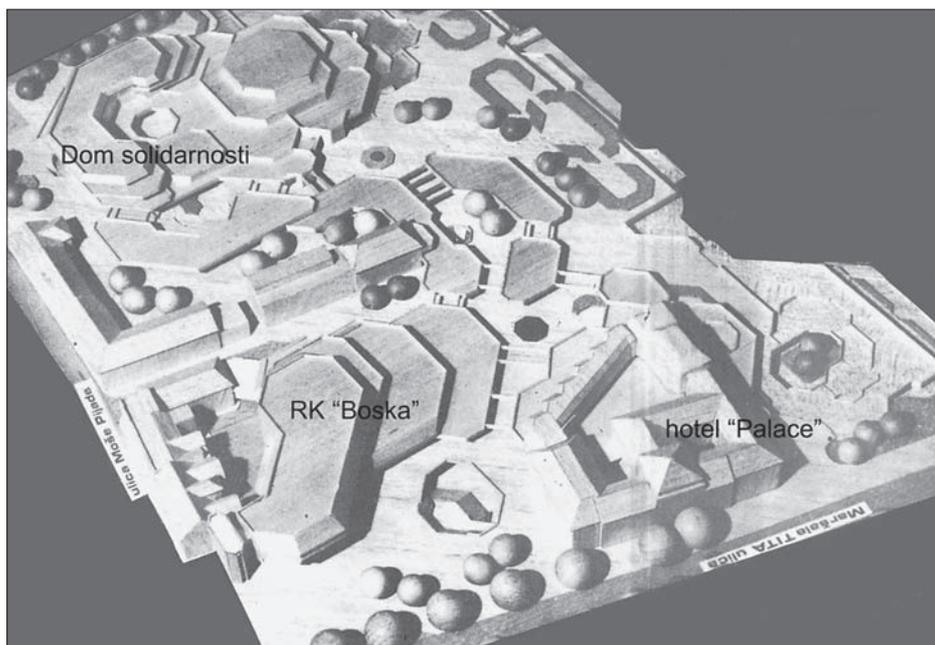


FIG. 13. COMPETITION-WINNING ENTRY FOR THE BUILDING ON THE LOCATION *KASTELOV COŠAK* BY ARCHITECTS DUŠAN MARCETA AND VLADO ŠULOVSKI FROM RIJEKA, AXONOMETRIC VIEW, SITE PLAN. IN ADDITION TO THE CONSTRUCTION OF A HIGH-RISE BUILDING ON THE CORNER, THE ENTRY ENVISAGED THE DEMOLITION OF HISTORIC STRUCTURES IN *GOSPODSKA* STREET DURING THE SECOND PHASE. THE BUILDING ON THE *KASTELOV COŠAK* CORNER WAS REALISED ACCORDING TO THE REVISED PROJECT BY J. VIDAKOVIĆ, WHILE THE SECOND PHASE OF THE PROJECT HAS NEVER BEEN IMPLEMENTED.

SL. 13. POBJEDNIČKI PROJEKT ZGRADE NA *KASTELOVU COŠKU* ARHITEKATA DUŠANA MARCETE I VLADE ŠULOVSKOŠKI IZ RIJEKE, AKSONOMETRIJSKI PRIKAZ, SITUACIJA. PORED VISOKE ZGRADE NA UGLU, RJEŠENJEM SE ZA DRUGU FAZU PREDVIDA RUŠENJE DIJELA POVIJESNIH STRUKTURA U *GOSPODSKOJ* ULICI. ZGRADA NA *KASTELOVU COŠKU* REALIZIRANA JE PREMA IZMIJENJENOM PROJEKTU J. VIDAKOVIĆA, A DRUGA FAZA RJEŠENJA NIJE PROVEDENA.

FIG. 14. MODEL OF THE COMPETITION-WINNING ENTRY FOR THE COMPLEX "CENTAR 1" IN BANJA LUKA, NEIDHARDT, LULIĆ, NOSSO TEAM, 1973

SL. 14. MAKETA POBJEDNIČKOGA NATJEČAJNOG RADA ZA KOMPLEKS „CENTAR 1“ U BANJOJ LUCI, TIM NEIDHARDT, LULIĆ, NOSSO, 1973.



buildings and spaces were designed as terraces, descending in cascades towards the river. The execution was ultimately limited only to buildings and failed to include all of the areas originally designed and envisaged as an upgrade to the existing structures. In designing the buildings, the architects made a departure from the right angle, using abstract forms²⁸ to break the connection with the existing structures. The new buildings did not aim to establish continuity in terms of dimensions and masses with the existing urban structure of the main street²⁹, but imposed themselves in the reconstructed townscape as new active monumental elements of impressive volumes³⁰. This complex can also be interpreted as an expression of the local authorities' aspirations for an intervention that would go much beyond mere restoration of the former small town.

The department store's interior was conceived as a flexible space that could function

as a whole, thanks to the horizontal and vertical connections, but could also be divided into independent fragments. Neidhardt had been preoccupied with this theme even before this project³¹.

After 1970s, the architectural scene of Banja Luka was mainly taken over by local authors³².

FINAL REMARKS

ZAKLJUČNA RAZMATRANJA

Croatian architects played an important role in the urban transformation of Banja Luka. As, until recently, Banja Luka did not offer university education in architecture, Zagreb was one of the centres which supplied Banja Luka with prominent actors in its architectural scene.

During the Austro-Hungarian occupation, the architects coming to the small town generally concerned themselves with two main themes: one was to forge a connection with the existing architecture and urban structure inherited from the Ottoman period, and the other – to introduce novel styles and construction methods³³.

The first theme was addressed by Ćiril Iveković, who built the reading room, *kiraethana*, in Banja Luka, in the pseudo Moorish style. Another architect who, through research, social engagement and his own projects and realisations, made a great contribution to the re-interpretation of the local and the inherited in the architecture of his time and region was Josip Vancas. The importance of his two realised projects in Banja Luka transcends the confines of the small town. Vancas cited those projects as examples of a "correct" attitude towards the past and heritage. One of them is the Husedžinović house, where he applied traditional compositional principles and design elements. The other building, the Privileged Provincial Bank, represented his solution to the application of these principles to a public building.

Around 1913 Rudolf Lubynski realised Villa Božić in the Secession style, which was a novelty in the architecture of Banja Luka.

²⁸ VUKIĆ, 2001: 34

²⁹ In the 1970s, local architects and urban planners were considering pulling down buildings from the Austro-Hungarian period in *Gospodaska* street damaged in the earthquake, whose renovation and restoration were costly. Apart from the amateur Friends of Antiquities Association, the town did not have institutions responsible for the protection of monuments, nor was *Gospodaska* street registered as a protected townscape ensemble. Following public pressure, however, it was decided that the buildings would be adapted and restored.

³⁰ "Boska" alone had five floors and a total surface area of 15,800 m². Before 1969, the two largest commercial facilities in Banja Luka had had an area of about 750 m² and 350 m² (ZAHROVIĆ, 1967: 6).

Of all the aforementioned buildings, the only one that still exists is Vancas's Husedzinovic house.

During the Vrbas Banate period (1929–1941), marked by architectural expansion in Banja Luka as well as intense presence of architects and artists from other regions, Croatian authors were also active as champions of a modern architectural expression. The buildings from that period that still exist include those by architects Cobenzl, Sunko and Planić, the partially altered building of the Hygienic Institute by architects Dumengjić, as well as the monument to Petar Kocić created by sculptors Augustinčić and Radauš.

The projects by Cobenzl and Planić are important contributions to the residential architecture of Banja Luka. Cobenzl designed a residential development for the Banate's administrative officers. Planić built a modern and functional apartment building, and realised it a few years after competition works for Banja Luka which were not successful.

The modern architecture of the Hygienic Institute building corresponded with the aspirations of the local administration to improve the poor state of public health in the Vrbas Banate. In his 1933 project for the "Palace" hotel, Dionis Sunko established a relation with the heritage, expressing it through the elements of form and details on the building.

In the vicinity of the Planić's and Sunko's building, in the City Park, there is a monument to Petar Kocić, town landmark created by Augustinčić and Radauš in 1932.

All these structures still exist today.

After World War II, construction activities in Banja Luka were organised around newly established local architectural design firms and in cooperation with professionals from Sarajevo. In the 1950s and 1960s, many architects trained in Zagreb were active in the town. In the mid-1950s, Croatian architects participated with a lot of success in the competition for the new Banja Luka landmark, a representative office building at *Kastelov čošak*, but the best rated design by a team from Rijeka was not realised. The topic of the competition re-

flected the many difficulties faced by the small town in its post-war reconstruction efforts and problematised the attitude towards its heritage – the programme provided for the demolition of a section of the landmark main street to make space for new structures as symbols of progressive way of life to be strived for (administrative building for the pulp mill, which would, however, due to housing shortage contain several floors of apartments to let, department store).

In 1961, after many years of preparation by the local community and prolonged work, sculptor Augustinčić realised a colossal monument on the Banj hill, dedicated to the fallen people of Krajina, which has remained one of the landmarks of Banja Luka.

Following the 1969 earthquake, architects and teams from across former Yugoslavia, including those from Croatia, joined the town reconstruction efforts through a series of competitions. The key figures were members of the Najdhart, Lulić, Nosso team, who won the first prize for the design of the complex "Centre 1" in the early 1970s. It comprised a number of edifices and spaces that have become Banja Luka's distinctive landmarks, although the original design was not implemented in full. The architects had no obligation to relate to the historic structures in terms of form and design. The river and fortress, being the main features of the town, prompted the architects to direct the main pedestrian flows from the square and off towards them. The essential elements of the concept of connection with the river were not realised, and neither was the planned extension to the hotel. The prevailing perception of the townscape after the 1969 earthquake is that of temporary solutions and unfinished work, leaving residents to reminisce with nostalgia about "Banja Luka as it once was".

Those who made decisions about Banja Luka after 1969 were not really willing to settle for a mere reconstruction strategy, but instead chose strategy of a *new beginning* which lent itself well to concepts such as "architecture of monumental cityscape"³⁴ of Neidhardt and his team.

This paper aims to present the information about some less known and less studied works of Croatian authors. Some of the works discussed herein were among the first opportunities for realisations of later well-known authors (Iveković, architects Dumengjić, sculptors Radauš and Augustinčić, V. Neidhardt). The presented works lent a powerful impetus to the modernisation of Banja Luka, even though they are not of cardinal importance for the understanding of the entire oeuvre of their authors.

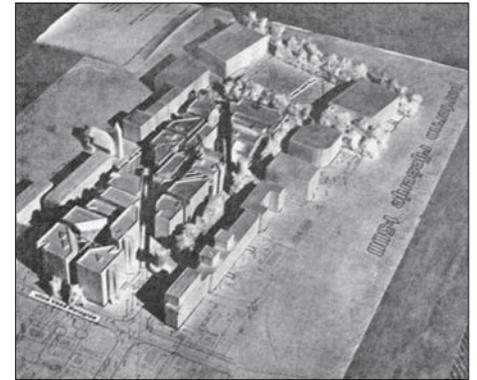
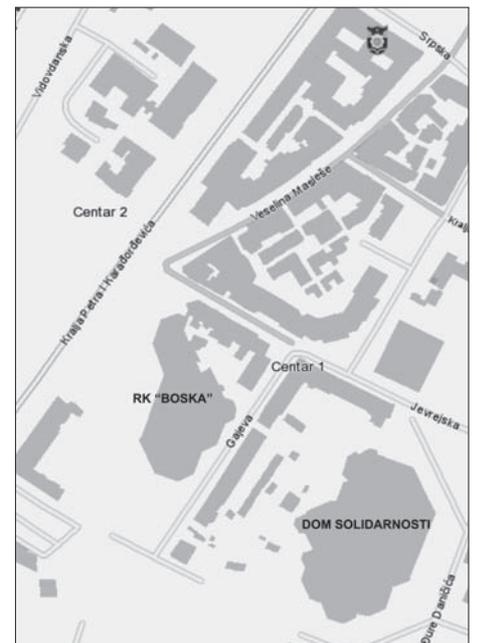


FIG. 15. MODEL OF AN UNREALISED COMPETITION-WINNING ENTRY FOR THE COMPLEX "CENTRE 2". THE TWO MOST MASSIVE BUILDINGS ARE THOSE OF *BANSKI DVOR* AND *BANSKA UPRAVA*. THE BUILDINGS WERE MEANT TO BE USED FOR COMMERCIAL AND CULTURAL PURPOSES. DIAGONAL STREETS ESTABLISH A LINK WITH THE TOWN'S MAIN SHOPPING AND PEDESTRIAN STREET, *GOSPODSKA*. THE ENTRY WAS CREATED IN THE EARLY 1970S BY EDVIN ŠMIT AND VLADIMIR ŠOBAT FROM ZAGREB.

SL. 15. MAKETA NEREALIZIRANOGA POBJEDNIČKOG NATJEČAJNOG RADA ZA BLOK „CENTAR 2“. DVA NAJMASIVNIJA KUBUSA PREDSTAVLJAJU ZGRADE BANSKOG DVORA I UPRAVE. PROSTORI SU BILI NAMIJENJENI ZA TRGOVINU I OBJEKTE KULTURE. DIJAGONALNIM ULICAMA USPOSTAVLJENE SU VEZE S GLAVNOM GRADSKOM TRGOVAČKOM I PJEŠAČKOM ULICOM, *GOSPODSKOM*. RJEŠENJE JE NASTALO POČETKOM 1970-IH, A AUTORI SU EDVIN ŠMIT I VLADIMIR ŠOBAT IZ ZAGREBA.

FIG. 16. FRAGMENT OF BANJA LUKA CENTRE MAP (CURRENT STATE, SCALE NOT GIVEN). THE TWO DOMINANT VOLUMES REPRESENT THE ACTUALLY BUILT STRUCTURES FROM THE "CENTRE 1" WINNING PROPOSAL.

SL. 16. DIO MAPE CENTRA BANJE LUKE (POSTOJEĆE STANJE, MJERILO NEPOZNATO). DVA DOMINANTNA GABARITA PREDSTAVLJAJU OBJEKTE IZGRAĐENE NA OSNOVI POBJEDNIČKOG RJEŠENJA „CENTRA 1“.



31 VUKIĆ, 2001: 26-34. The project in Banja Luka was one of his first realisations. Today, "Boska" uses precisely the potential of fragmentariness. Neidhardt received the "Viktor Kovačić" award for the "Boska" project in 1979.

32 The main exceptions are: realisation of the regional medical center in late 1970s-early 1980s by an architectural team from Sarajevo, realisations of the Krajina square and "Ekvator" administrative building in the first half of 2000s by teams from Belgrade.

33 Discussed in detail in the author's doctoral dissertation titled "The Modern and the Vernacular in the Urban Transformation of Banja Luka" (in preparation).

34 Term coined by F. Vukić. VUKIĆ, 2001: 9

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4. NUB RS – National and University Library of the Republic of Srpska, 1 Đure Daničića Street, Banja Luka (periodicals archive)

ILLUSTRATION SOURCES

IZVORI ILUSTRACIJA

- FIG. 1, 6 MRS, photographic library
- FIG. 2, 7, 8, 11, 14 RZZS RS, archives and photographic library; with locations of the buildings and areas added by the author for the Fig. 2
- FIG. 3 BLAU, PLATZER, eds., 1999: 9
- FIG. 4 www.mapabih.com [10.7.2012.] with locations of the buildings added by the author
- FIG. 5 *** 1915: 25; current photo by the author
- FIG. 9 ARS; current photo by the author
- FIG. 10, 12 Photo by the author
- FIG. 13 *** 1955: 9
- FIG. 15 RAVLIĆ, 1979: 295
- FIG. 16 www.banjaluka.rs.ba/mapa [10.7.2012.] with names of the buildings added by the author

SUMMARY

SAŽETAK

ARHITEKTONSKA SCENA BANJE LUKE I HRVATSKI AUTORI:
MODERNIZACIJA MALOGA GRADA

Ovaj rad predstavlja analizu pojedinačnih realizacija hrvatskih arhitekata u Banjoj Luci tijekom nekoliko povijesnih razdoblja. Cilj je rada istražiti doprinos hrvatskih autora modernizaciji ovoga grada. Rad obuhvaća povijesno razdoblje od austrougarske okupacije – obilježeno radikalnim inovacijama u graditeljstvu u usporedbi s periodom osmanske vladavine – sve do 70-ih godina 20. stoljeća obilježenih projektima i realizacijama hrvatskih autora. Zagreb je bio važno središte za lokalnu arhitektonsku scenu Banje Luke. Po svomu zemljopisnom položaju dva su grada relativno blizu pa su tako zagrebački arhitekti dobivali narudžbe za projekte u Banjoj Luci. Istovremeno mladi su ljudi iz Banje Luke dolazili na studij arhitekture u Zagreb, buduci da za to u svome gradu nisu imali prilike. Iako malobrojni, radovi hrvatskih arhitekata u Banja Luci predstavljaju važan doprinos modernizaciji i urbanoj transformaciji grada.

Za austrougarske okupacije (1878.-1918.) arhitekti koji su dolazili raditi u Banju Luku bavili su se arhitekturom uglavnom u sklopu dva glavna aspekta profesionalnog djelovanja: jedno se odnosi na uspostavljanje referentnih veza s postojećom arhitektonskom scenom i urbanom strukturom naslijeđenom iz dugog razdoblja osmanske vladavine, dok se interes u sklopu drugog područja kretao oko uvođenja novih graditeljskih stilova i metoda o kojima se prije u maloj sredini nije mnogo znalo. Od hrvatskih arhitekata kojih su projekti realizirani u Banjoj Luci u tom razdoblju i koji su se bavili prvom od prethodno spomenutih tema ističu se Ciril Iveković i Josip Vancas. Na početku svoje karijere, 1890. godine Iveković je izgradio u Banjoj Luci tzv. *kiraethanu* (muslimansku čitaonicu) u pseudomaurskom stilu. Vancas je bio aktivan kao istraživač, društveno angažiran pojedinac i kao arhitekt s bogatim stvaralackim opusom. Jedna od tema koje su ga zaoкупljale odnosi se na reinterpretaciju lokalnog i naslijeđenog u arhitekturi svoga doba i mjesta. Značenje njegovih dvaju izgrađenih objekata u Banjoj Luci nadilazi granice maloga grada. Ove njegove realizacije također predstavljaju primjere ispravnog

odnosa prema prošlosti. U svome projektu kuće gradonačelnika Husedzinovica primijenio je kompozicione principe i elemente tradicijske arhitekture. U svome projektu za podružnicu Privilegirane Zemaljske banke bavi se pronalazenjem rješenja za njihovu primjenu na javnim zgradama, za što nije bilo primjera ni uzora u sklopu tipologije prethodnih razdoblja u jednome gradu koji odlikuje nezapadna urbana struktura.

Rudolf Lubyński bio je predstavnik arhitekata zaokupljenih drugom temom: oko 1913. godine realizirao je reprezentativnu vilu Božić u secesijskom stilu, a to je bila novina u tadašnjoj arhitekturi Banje Luke.

Grad se intenzivno počeo izgrađivati tijekom razdoblja Vrbaske banovine (1929.-1941.). Između brojnih arhitekata i umjetnika koji su u Banju Luku dosli iz drugih regija osobito su se isticali hrvatski arhitekti. Značajne građevine iz tog razdoblja, koje još i danas postoje, djela su arhitekata Cobenzl, Dumengjić, Sunko i Planić, dok su autori spomenika Petru Kočiću kipari Augustinčić i Radaus. Stjepan Planić autor je izrazito moderne i funkcionalne visestambene zgrade, a realizirao ju je nekoliko godina nakon svojih ostalih natjecajnih radova za Banju Luku, kojima nije postigao osobit uspjeh. O reprezentativnosti spomenute zgrade u tadašnjoj slici grada svjedoči i njezin nadimak „Vakufska palaca”, iako autorova namjera nije bila ponuditi luksuzna rješenja u svojem projektu. Projekt Higijenskog zavoda arhitekata Dumengjić ostvaren je tek nakon značajnih izmjena. U svoj projekt za hotel „Palace” iz 1933. Dionis Sunko ugradio je svoju viziju odnosa sa zatečenim graditeljskim naslijeđem kroz učinkovitu upotrebu odabranih arhitektonskih elemenata i detalja. Hrvatski kipari Augustinčić i Radaus autori su spomenika Petru Kočiću (1932.) koji se nalazi u gradskom parku i danas je prepoznatljiv simbol grada.

Nakon Drugoga svjetskog rata, u novomu društvenom i administrativnom uređenju, graditeljske aktivnosti u Banjoj Luci odvijaju se u okrilju nov osnovanih projektantskih biroa i u suradnji sa

stručnjacima iz Sarajeva. Veze s hrvatskom arhitektonskom scenom bile su dvojake po svojoj prirodi. S jedne strane tu su bile aktivnosti stručnjaka školovanih u Zagrebu 50-ih i 60-ih godina 20. stoljeća, dok su s druge strane važnu ulogu imali arhitektonski natjecaji. Sredinom 50-ih godina 20. stoljeća hrvatski su arhitekti uspješno sudjelovali na natjecajima za novi prepoznatljiv simbol Banje Luke - reprezentativnu poslovnu zgradu uz glavni gradski trg. Programom natjecaja bilo je predviđeno rušenje jednog dijela glavne ulice kako bi se oslobodio prostor za nove građevine kao simbole novoga, modernog načina života. Iako taj cilj nije bio ostvaren, natjecaj je bio značajan u smislu da je ilustrirao teškoće poslijeratne obnove maloga grada i problematizirao odnos prema njegovu graditeljskom naslijeđu. Godine 1961. Antun Augustinčić realizirao je svoj kolosalni spomenik na Banj brdu s pogledom na grad, koji je ostao jedno od značajnih obilježja Banje Luke.

Nakon potresa 1969. godine velik broj arhitekata i projektantskih timova iz cijele bivše Jugoslavije, uključujući i Hrvatsku, sudjelovao je u ono doba u projektima obnove kroz brojne arhitektonske i urbanističke natjecaje. Najvažniji protagonisti te scene bili su Neidhardt, Lulić, tim Nosso, koji je dobio prvu nagradu za svoj projekt kompleksa „Centar 1” ranih 70-ih godina 20. stoljeća. Projekt je sadržavao velik broj zgrada. No, bitni elementi same koncepcije nisu realizirani. Razina izvedbe i percepcija slike grada nakon potresa 1969. godine obilježena je uglavnom privremenim i polovičnim rješenjima. Arhitektura Neidhardta i njegova tima utjelovila je strategiju novoga početka, odnosno koncepciju koja je nadilazila razinu obnove, ali ujedno i ograničenja maloga grada. Međutim, strategija novoga početka nikada nije provedena do kraja.

Predstavljeni radovi od velikog su značenja za lokalni kontekst. Oni su bili poticaj preobrazbi maloga grada, osobito u razdoblju kada su se hrvatski arhitekti svojim profesionalnim djelovanjem predstavili kao glavni protagonisti moderne arhitekture u Banjoj Luci.

JELENA SAVIĆ

BIOGRAPHY

BIOGRAFIJA

JELENA SAVIĆ was born in 1978 in Banja Luka, BiH. She graduated in 2003 from the Faculty of Architecture, Belgrade University. She works in the Institute for Protection of Cultural, Historical and Natural Heritage of the Republic of Srpska. She is also an external staff member at the local Faculty of Architecture and Civil Engineering. She is currently working on her doctoral dissertation at the Faculty of Architecture, Belgrade University.

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