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Architectural Scene of Banja Luka and Croatian Authors: Modernisation of a Small Town

UDC 721(497.6 Banja Luka)
Fig. 1. "Boska" department store, authors Neidhardt, Lulić, Nosso. Photograph from 1979.
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.
**INTRODUCTION**

**UVOD**

In this work, Banja Luka is regarded as a small town, both in statistical terms and in a broader sense. 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 particular, 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. 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 AUSTROUGARSKE OKUPACIJE**

Before 1527, Banja Luka was a fortified town with a suburban district stretching along the Vrbas River. 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.
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 Irišlav 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.

Irišlav 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, 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.

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 Husedžinov, located near the Vrbas river, designed in 1900 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-

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\(^1\) 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.

\(^2\) The city administration has estimated that nowadays it has about 250 000 inhabitants, while only the 2013 census will reveal the exact data.

\(^3\) The way a building looks must be in line with its “purpose and disposition”. Vancas, 1928: 355
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 Božiæ in then Salvatorgasse in Banja Luka in the early 1910s. 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 gablet 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

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. 4

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.

Fig. 5. The house of mayor Husedžinović in Banja Luka in 1911, designed by Josip Vancas.

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 town. 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.

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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, Derventa and Bihać. The one in Derventa 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/diplomantitl.aspx?id=1928 [5.2.2012.] No further data about this architect were available to the author.
9 Members of the Jury were L. Nikolić himself, architect of the Ban Administration Branko Jovanović, head of the Hygienic Institute Gayro Vujčić, 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 officers. Edgard Cobenzl 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 Gospodaska 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.” 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 Dumengjic (1903-1983) and Zoja Dumengjic (1904-2000), a young married couple of architects from Zagreb. 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 Dumengjic 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). 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 Fedorov: the two-storey section of the building was removed, but was subsequently added in 1935–1938, yet with a different purpose, 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 Radaš 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 monuments.

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 Sehova 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 columns. At the time it was built, it offered 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 (Waaf 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-
The Period After the Second World War

RAZDOBLJE NAKON DRUGOGA SVIJETSKOG 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 Luka, Irena Tot, Kazimir Matijević and Ivica Šegović (all graduated in the early 1950s); very active local architects Josip Vidaković (graduated in 1949), Irfan Maglajlic (1958), Sead Zahirovic and Nebojsa Balic (1966).

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 čosak, in the very town centre. It was envisaged as a prominent administrative building of the Banja Luka Pulp Mill, and is located at the entrance to the town’s most representative shopping street, Veselin Mašeska Street (also known as Gospod ska). 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 Gospod ska 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 Marceta and Vlado Sulovski from Rijeka won the second prize. Three of four honourable mentions also went to architects from Croatia. However, the realisation proceeded according to a substantially altered design made by Josip Vidakovic, 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

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, capitelis 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 Bocarić, around 1930), National Theatre (King Peter’s Road; architect Josip Goldner, 1934) and Sokolski dom (Tsar Nikolaj’s Street; architect Branko Jovanović, 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 Poljica and Hitić; Jovic, Kolic and Kukan; 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 hill. 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 1961.

**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 building and arrangement of the central urban areas.

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 Smit and Vladimir Sobat for one of the central town areas, a block adjoining the Gospodska street and the representative buildings of the *Banski dvor* and *Banska uprava*.

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 Milić. 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 Neidhart, Lulić, Nosso 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 executed, 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.
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 forms 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 street, but imposed themselves in the reconstructed townscape as new active monumental elements of impressive volumes. 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 project.

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

**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 methods.

The first theme was addressed by Ćirić Ivecovik, 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 Husedzinovic 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 Bozic in the Secession style, which was a novelty in the architecture of Banja Luka.

**Fig. 13.** Competition-winning entry for the building on the location Kastelov čosak by architects Đusana Marceta and Vlado Sulovski 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 čosak corner was realised according to the revised project by J. Vidaković, while the second phase of the project has never been implemented.

**Fig. 14.** Model of the competition-winning entry for the complex “Centar 1” in Banja Luka, Neidhardt, Lulic, Nosso team, 1973. Sl. 13. Pobjednički projekt zgrade na Kastelovu čosku arhitekata Đusana Marcete i Vlade Sulovskog iz Rijeke, axonometrijski prikaz, situacija. Pored višoke zgrade na uglu, rješenjem se za drugu fazu predviđa rušenje dijela povijesnih struktura u Gospodskoj ulici. Zgrada na Kastelovu čosku realizirana je prema izmjenjenom projektu J. Vidakovića, a druga faza rješenja nije provedena.
Of all the aforementioned buildings, the only one that still exists is Vančas’s Husedžinović 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 Dumengić, as well as the monument to Petar Kocić created by sculptors Augustinčić and Radaus.

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 Radaus 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 cosak, but the best rated design by a team from Rijeka was not realised. The topic of the competition reflected 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 Banjh 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” 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 Dumengić, sculptors Radaus 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.

[Translated by: Vojislav Boljanic, prof.]
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2. RZZS RS – Institute for Protection of Cultural, Historical and Natural Heritage of the Republic of Srpska, Vuka Karadžića Street, Banja Luka (Evaluations of cultural and historical heritage with protection measures for the development of urban regulatory plans in the central area of Banja Luka, Institute for Protection of Cultural and Natural Monuments Banja Luka, documentation produced in the period between 1991 and 1995)
3. MRS – Museum of the Republic of Srpska, 1 Dure Danićica Street, Banja Luka (photographic library)
4. NUB RS – National and University Library of the Republic of Srpska, 1 Dure Danićica Street, Banja Luka (periodicals archive)

**ILLUSTRATION SOURCES**

1. ARS, photograph library
2. RZZS RS, archives and photographic library; with locations of the buildings and areas added by the author for the Fig. 2
3. BLAU, PLATZER, eds., 1999: 9
5. *** 1915: 25; current photo by the author
6. ARS; current photo by the author
7. Photo by the author
8. *** 1955: 9
9. RAVLIC, 1979: 295
10. www.banjaluka.rs.ba/mapa [10.7.2012.] with names of the buildings added by the author
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JELENA SAVIĆ

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Original Scientific Paper

UDC 72.01:72.036