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THE ARCHITECTURE IN BANJA LUKA 1878-1918

MIROSLAV MALINOVIĆ

THE ARCHITECTURE IN BANJA LUKA

DURING THE AUSTRO-HUNGARIAN RULE IN BOSNIA AND HERZEGOVINA BETWEEN

1878 AND 1918

MIROSLAV MALINOVIĆ

2ND EXTENDED VOLUME

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2ND EXTENDED VOLUME

To my family, friends, and Viennese professors,
whose love and belief carried me—thank you.

Author: Miroslav Malinović, PhD

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Metropoliten Palais; original project; elevation view from the south, a segment of the original project done in March of 1902 by Josip Blažeković. (ABH)

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Banja Luka and its surroundings between 1880 and 1884, also known as the “Austrian map”. This map edition was issued in 1890 in scale 1:25.000, with dimensions 41x48cm.
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Author’s contact: miroslav.malinovic@aggf.unibl.org

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BANJA LUKA 1878-1918

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BANJA LUKA 1878-1918

ZUSAMMENFASSUNG

Dieses Buch bietet eine umfassende Untersuchung der Architektur und Stadtentwicklung in Banja Luka während der österreichisch-ungarischen Herrschaft von 1878 bis 1918. Nach dem Berliner Kongress im Jahr 1878 brachte die Einführung der österreichisch-ungarischen Verwaltung in Bosnien und Herzegowina erhebliche Veränderungen für die Lebensqualität und die städtische Landschaft mit sich. In Banja Luka führte diese Ära zur Umsetzung zahlreicher Transformationsprojekte, darunter die Neugestaltung des städtischen Gefüges, der Bau verschiedener militärischer, öffentlicher, sakraler, bildungsbezogener und industrieller Einrichtungen sowie die Entwicklung exklusiver Wohngebiete, Parks, Grüngürtel und öffentlicher Räume, die die Atmosphäre der Stadt in Richtung einer europäischen Prägung veränderten.

Das Buch beginnt mit einem kurzen Überblick über den historischen Kontext und konzentriert sich hauptsächlich auf die architektonische Produktion und die Stadtentwicklung zwischen 1878 und 1918. Es beleuchtet und analysiert die wichtigsten Gebäude dieser Zeit, untersucht ihre historische und zeitgenössische Rolle im Stadtleben und erörtert die übergreifende Bedeutung dieser Epoche für die Geschichte von Banja Luka. Darüber hinaus befasst sich das Werk mit bedeutenden Architekten und Architekturstilen, darunter Historismus, Secession und der „Bosnische Stil“, und setzt diese Stile mit spezifischen Gebäuden in der Stadt in Beziehung. Zusätzlich werden spätere Entwicklungsphasen beleuchtet, um den bleibenden Einfluss der österreichisch-ungarischen Periode auf das allgemeine Wachstum der Stadt zu verdeutlichen.

Die Forschung stützt sich auf eine Vielzahl von Quellen, darunter Reiseberichte aus dem 19. Jahrhundert, historische Jahrbücher und Regierungsberichte sowie zeitgenössischen Monografien und Rezessionen zu spezifischen Themen und Gebäuden. Zentrale Bedeutung für die Studie haben Originalkarten, Fotografien, Postkarten und Feldforschungsergebnisse, die den Kern der Analyse und Dokumentation wichtiger Gebäude und städtischer Strukturen bilden.

Die Ergebnisse zeigen, dass die während der österreichisch-ungarischen Periode errichteten Gebäude und städtischen Routen eine zentrale Rolle bei der Gestaltung des heutigen Erscheinungsbildes von Banja Luka spielten. Diese Strukturen beeinflussen weiterhin verschiedene Aspekte des Lebens in der Stadt und unterstreichen ihre anhaltende Bedeutung im städtischen Entwicklungsnarrativ.

Schlagworte: Banja Luka 1878-1918, Österreichisch-Ungarische Monarchie, Historismus, kulturelles und historisches Erbe von Bosnien und Herzegowina

BANJA LUKA 1878-1918

SUMMARY

This book comprehensively explores the architecture and urban development in Banja Luka during the Austro-Hungarian rule from 1878 to 1918. Following the Congress of Berlin in 1878, the introduction of Austro-Hungarian governance in Bosnia and Herzegovina brought significant changes to quality of life and the urban landscape. In Banja Luka, this era saw the implementation of numerous transformative projects, including the redevelopment of the urban matrix, the construction of various military, public, religious, educational, and industrial facilities, and the development of high-class residential areas, parks, green zones, and public spaces that shifted the city's atmosphere towards a European character.

The book begins with a brief overview of the historical context, focusing primarily on the architectural production and urban development between 1878 and 1918. It highlights and analyses the most important buildings of the period, examining their historical and contemporary roles in city life and discussing the overarching significance of this era in shaping Banja Luka's history. The work also explores key architects and architectural styles, including historicism, secession, and the „Bosnian style," relating these styles to specific buildings within the city. Additionally, the book touches on subsequent development phases, underscoring the lasting impact of the Austro-Hungarian period on the city's overall growth.

The research draws on various sources, from 19th-century travelogues, yearbooks, and government reports to modern monographs and reviews on specific topics and buildings. Central to the study are original maps, photographs, postcards, and fieldwork findings, which comprise the book's analysis and documentation of important buildings and urban structures.

The findings reveal that the buildings and urban routes established during the Austro-Hungarian period played a pivotal role in shaping the present-day image of Banja Luka. These structures continue to influence various aspects of life in the city, underscoring their enduring significance in the urban development narrative.

Keywords: Banja Luka 1878-1918, Austro-Hungarian Empire, historic-revival styles, Bosnia and Herzegovina cultural and historical heritage

BANJA LUKA 1878-1918

SAŽETAK

Glavni cilj ovog rada je detaljno istraživanje, dokumentovanje i diskusija o arhitekturi i urbanističkom razvoju Banjaluke za vrijeme Austro-Ugarske vlasti od 1878 do 1918. Nova strana vlast, koja je došla na scenu u Bosni i Hercegovini odlukama Berlinskog kongresa 1878, donijela je značajne promjene u kvalitetu života i okruženja uopšte; između ostalih i u Banjaluku, gdje je izveden veliki broj izuzetno važnih projekata kao što su redefinisanje urbane matrice, brojni vojni, javni, sakralni, obrazovni i industrijski objekti, ali i objekti ekskluzivnog stanovanja, parkovi i otvoreni javni prostori, usmjeravajući time razvoj grada prema Evropskim uzorima.

U radu se prvo izlaže kratak pregled ranijih istorijskih dešavanja, te potom daje glavni naglasak na arhitektonsku produkciju i urbanistički razvoj u periodu od 1878 do 1918. U tom svjetlu, valorizovani su i analizirani najznačajniji objekti u kontekstu njihove ranije i sadašnje uloge u životu grada, sa diskusijom o značajnosti pometnutog perioda i presudnoj ulozi na razvoj grada. Značajne arhitekte i korišćeni stilovi, prevashodno istoricizmi, secesija i „bosanski slog“ su opisani i dovedeni u komparativnu vezu sa objektima. Štaviše, kasnije razvojne faze grada i značaj opisanog perioda su takođe kratko predstavljeni uz naglasak na najznačajnije posljedice na ukupan razvoj i formiranje sadašnje slike grada.

Korišćeni izvori datiraju od putopisa, godišnjaka i Vladinih izvještaja iz posljednjih decenija 19. vijeka do savremenih monografija i valorizacija pojedinačnih tema i objekata. Značajni izvori su i mape, fotografije i razgledinice, ali takođe i rezultati terenskog rada koji predstavlja srž rada: valorizovanje i dokumentovanje objekata i urbanog tkiva.

Osim značaja postojanja svakog od objekata i gradskih blokova, rad pokazuje da su, u kasnijim razvojnim fazama grada, objekti i prostorni pravci postavljeni tokom Austro-Ugarske vlasti, predstavljali smjernice za daljni razvoj grada sa identitetom kakav danas posjeduje, te i dalje imaju uticaj na sve domene života u gradu.

Ključne riječi: Banja Luka 1878-1918, Austro-Ugarsko carstvo, istoricizmi u arhitekturi, „bosanski stil“, kulturno-istorijsko nasljeđe Bosne i Hercegovine

BANJA LUKA 1878-1918

PREFACE

This book is the second, extended volume of the original publication, which was inspired by the author's master's thesis completed in 2012 at the Vienna University of Technology under the supervision of Prof. Sabine Plakolm, PhD. The thesis won the first prize for theoretical work at *archdiploma^13* in 2013. (Malinović 2013) In 2014, it was published by the University of Banja Luka as a scientific monograph titled *A Monograph: The Architecture in Banja Luka during the Austro-Hungarian Rule in Bosnia and Herzegovina between 1878 and 1918.* Shortly after its release, the book garnered attention from scholars, researchers, and general readers within and beyond national borders, driving the author's motivation to continue the research.

This reception motivated the author to create an extended edition to make the work more comprehensive and accessible to a broader audience. This revised and expanded volume seeks to refine, enhance, and build upon the original text a decade after the first edition. The new edition incorporates many additional sources, archival records, and previously unavailable publications that have been researched and analysed. Since the first edition's publication, several buildings and sites have changed; some were demolished or faced the threat of demolition, while others received reconstruction or conservation treatments, which unfortunately were not always appropriate. There was also a need to correct errors identified after the initial publication and to address the absence of specific projects, photographs, and other data crucial for a comprehensive exploration of the subject.

The research aims to document and evaluate the architectural developments in Banja Luka between 1878 and 1918. The decision to focus on this specific period was driven by several factors, including the lack of adequate documentation and published data about the buildings constructed during this time; addressing this gap is very important in understanding the architectural history in Banja Luka within its complicated social and cultural context. Additionally, there is a widespread belief that the contributions of the Austro-Hungarian authorities to the city's development have not been given due recognition and have been overshadowed by the actions of subsequent regimes.

Cyrillic	Latin	Sound	Pronunciation Example
А а	A a	/a/	**a** as in cut
Б б	B b	/b/	**b** as in bat
Ц ц	C c	/ts/	**c** as in cats
Ч ч	Č č	/tʃ/	**č** as in church
Ћ ћ	Ć ć	/tɕ/	/no equivalent/
Д д	D d	/d/	**d** as in dig
Џ џ	Dž dž	/dʒ/	**dž** as in gin
Ђ ђ	Đ đ	/dʑ/	**đ** as in juice
Е е	E e	/ɛ/	**e** as in let
Ф ф	F f	/f/	**f** as in fit
Г г	G g	/g/	**g** as in game
Х х	H h	/x/	**h** as in heaven
И и	I i	/i/	**i** as in east
Ј ј	J j	/j/	**j** as in year
К к	K k	/k/	**k** as in cut
Л л	L l	/l/	**l** as in love
Љ љ	Lj lj	/ʎ/	**lj** as in million
М м	M m	/m/	**m** as in mice
Н н	N n	/n/	**n** as in nice
Њ њ	Nj nj	/ɲ/	**nj** as in onion
О о	O o	/ɔ/	**o** as in autumn
П п	P p	/p/	**p** as in pick
Р р	R r	/r/	**r** as in round
С с	S s	/s/	**s** as in sound
Ш ш	Š š	/ʃ/	**š** as in shut
Т т	T t	/t/	**t** as in time
У у	U u	/u/	**u** as in shoot
В в	V v	/ʋ/	**v** as in verb
З з	Z z	/z/	**z** as in zero
Ж ж	Ž ž	/ʒ/	**ž** as in pleasure

Table 1 Cyrillic alphabet with corresponding Latin letters and pronunciation in English.

BANJA LUKA 1878-1918

INTRODUCTION

RESEARCH SOURCES AND RELATED PUBLICATIONS

Research references published as books relating to this period and topic are scarce. However, several valuable books written by reputable authors cover wider geographical areas and time periods, providing a good starting point for further research. Most sources and earlier work focused on single topics, which presents an excellent opportunity to document certain buildings and urban development stages.

It would be best to begin this short overview of materials and related work with older published sources. Suppose some general data and background information is accepted. In that case, the first available sources directly related to the topic date from the 19th century and represent engaging travel books written mainly by foreign adventurers or public servants travelling for diplomatic purposes. A strict selection of these sources was carried out to eliminate irrelevant and inaccurate assessments. Truthfully, many of the personal descriptions and information had few reliable links with actual conditions in reality. Most relevant are works written by Heinrich Renner, *Durch Bosnien und die Herzegovina, kreuz und quer* (1897) and Charles Yriarte, *Putovanje Hrvatskom i Bosnom i Hercegovinom u vrijeme ustanka 1875-1876*. Their books are not focused on architecture only. Still, their descriptions doubtless confirm some of the assumptions and details about the original atmosphere in Bosnia in the years of their travels, just before the end of Ottoman rule.

Sources from the 19th century are yearbooks and sketchbooks, similar to travel books, written by authors or groups of authors. These books provide both written and photo sources. Some of those books are Milena Theresia Preindlsberger's *Bosnisches Skizzenbuch; Landschaftsund Kultur, Bilder aus Bosnien und der Hercegovina* (1900), and *Die österreichischungarische Monarchie in Wort und Bild* (1901) - specifically, Johann Kellner's contribution. Valuable sources, also published on Austrian territory are a series of professional magazines and periodicals like *Der Bautechniker* or *Allgemeine Bauzeitung.*

One of the book series used in this research is the *Handbuch der Architektur,* a comprehensive work published in dozens of volumes and multiple editions. It is an incredibly complex source for all kinds of built structures in the former Austro-Hungarian Empire. Although very few editions give actual examples from Banja Luka, their guidelines and rules are visible in floor plans, organisation, construction technology, and architectural attributes.

Other sources, also dated early, are focused on specific topics, like road construction, infrastructure, railways, etc., and have been used to research a large group of infrastructure buildings and complement some general facts about their development. Most important of these are *Das Straßenwesen in Bosnien und der Hercegovina* (1903), a book by Philipp Ballif, *Fünundzwanzig Jahre Schmalspurbahn* in Bosnien (1904) by Richard Hämmerle or *Die Bahnen in Bosnien und der Herzegowina* (1964) by Alfred Horn.

Sources from later eras also focus on particular topics only. Some are articles in renowned periodicals published in the former Yugoslavia, like *Naše starine* (Our Heritage) or individual works. Some of the essential books in that section are *Arhitektura Bosne i Hercegovine 1878-1918* (1987) (Architecture of Bosnia and Herzegovina 1878-1918), a comprehensive catalogue of the vast exhibition of architectural production in Sarajevo by Ibrahim Krzović, or the book on the topic of the "Bosnian style" *Arhitektura Bosne i Hercegovine: razvoj bosanskog stila* (1998), (Architecture of Bosnia and Herzegovina: development of Bosnian style) written by Nedžad Kurto.

There is also a series of books written by authors who do not have an architectural education, but have managed to analyse some buildings with, in some cases, highly idiosyncratic conclusions. Those books, however, are valuable sources of general information, dates, names, and, sometimes even drawings which are not available elsewhere. These books deal with the general history of Banja Luka and more "popular" topics like the *Bosna* hotel or *Ober-Realgymnasium.*

Certainly, one of the most comprehensive sources of images and photos is the book *Pozdrav iz Banjaluke, Banjaluka na starim razglednicama* (2006), (Greetings from Banja Luka, Banja Luka on old postcards) by Snežana Vicić, Dragan Vicić and Milanka Đukić. This group of authors collected and published many postcards from 1897 to 1941; these postcards sometimes represent the only source available about some buildings and scenes in the city's life.

A rich publication which deserves a brief mention concerns the Diocese of Banja Luka *Banjolučka biskupija u riječi i slici od 1881. do 2006: povodom 125. obljetnice utemeljenja Biskupije,* by Franjo Marić and Anto Orlovac, published in 2006. The authors gathered information about the area covering the Diocese of Banja Luka. They provided descriptions more detailed than those published previously in terms of the existence of the Diocese. Although not specifically aimed towards the cathedral, churches, and parish facilities, the explanations given are brief and valid, all referencing quotes.

In the last 30 years, authors from Bosnia and Herzegovina have written a handful of books summarising and analysing large amounts of information, photographs, and project documentation. Ljiljana Ševo, art historian and university professor, published the book *Urbanistički razvoj Banja Luke* (1996) (Urban development of Banja Luka), giving a thesis not only on urban development but also its context in line with the most important architectural achievements until WWII. Sabira Husedžinović, architect and architecture historian, published several outstanding research results. They are published as part of a general discussion about architectural production in Banja Luka, based mainly on Islamic heritage mostly featured in an extensive volume *Dokumenti opstanka* (2005), (Documents of survival). The book has valuable and rich drawings and project references with useful data for the most important buildings. Art historian and university professor, Siniša Vidaković, who researches both contemporary topics in art and the history of architecture, published *Arhitektura državnih javnih objekata u BiH od 1878. do 1992. godine* (2011) (Architecture of public buildings in Bosnia and Herzegovina 1878-1992) containing an outstanding comparative analysis and detailed and professional descriptions of the most important buildings from this group. Consequently, some public buildings from Banja Luka have been analysed and put into the Bosnian context.

A significant source of information and references is a number of short articles published in different magazines and yearbooks, where some particular buildings are very well documented and described.

Without exception, web sources were not used as primary sources for crucial references; they were primarily used for cross-referencing and comparison with other published data. Some, like official websites with written references, give hints for further research or confirmed data provided elsewhere.

Speaking of archive collections, maps, images and project documentation are obtained from the Republic Institute for Protection of Cultural, Historical and Natural Heritage of the Republic of Srpska in Banja Luka, the Museum of the Republic of Srpska in Banja Luka, the Archives of the Republic of Srpska, also in Banja Luka, the Archives of Bosnia and Herzegovina in Sarajevo, and the Map Department of the Austrian National Library, Vienna. Also, a significant amount of valuable information and hidden archive treasure was found across archival collections of Franciscan convents from Bosnia and Herzegovina.

The largest group of additional sources in the bibliography of the extended edition deals with the arrival of national minorities in Bosnia and Herzegovina and Banja Luka, specifically. Those research sources were collected as part of a follow-up project conducted in 2015-2019, and subsequently published in *Вјерски објекти националних мањина у Републици Српској* (2017) (Religious buildings of national minorities in Republic of Srpska) and two editions of *Вјерски објекти националних мањина у Босни и Херцеговини* (2019, 2024) (Religious buildings of national minorities in Bosnia and Herzegovina).

One of the most recent scholarly findings concerns the Orientalizing Style, a research subject of Maximilian Hartmuth from the University of Vienna and his team: Caroline Jäger-Klein, Georg Vasold, Ajla Omerović (née Bajramović), Michael Wimmer, Boris Trapara, Miroslav Malinović, Haris Dervišević, Andrea Baotić-Rustanbegović, Franziska Niemand, Julia Rüdiger, Stephanie Jayne Fogel, and Nazlı Vatansever. In the framework of an ERC project - *Islamic Architecture and Orientalizing Style in Habsburg Bosnia, 1878-1918*, Hartmuth and his collaborators produced a significant volume of papers and other work that have significantly advanced our understanding of buildings that have been often termed pseudo-Moorish architecture. This collaborative effort has been instrumental in shedding new light on this architectural style.

RESEARCH METHODOLOGY

The methodology employed in this study adheres to established principles of scholarly research within the field of architectural history, ensuring rigour, integrity, and reliability in the research process.

The research process commenced with a meticulous exploration of primary references from esteemed institutions such as Viennese libraries and archives. These repositories provided a rich reservoir of historical documents, manuscripts, and publications, forming the foundational corpus of the study. Subsequent investigations extended to Banja Luka, where access to local institutes and libraries facilitated the acquisition of additional materials from public repositories and private collections. The inclusion of diverse sources, ranging from drawings and maps to books from private collections, augmented the depth and breadth of the study's archival resources.

Fieldwork emerged as an indispensable component of the research methodology, necessitating firsthand visits to each architectural site under examination. Engaging with the built environment gave invaluable insights into the structures' spatial, material, and contextual dimensions. Furthermore, interviews with the buildings' owners, stakeholders, and beneficiaries provided a nuanced understanding of their historical significance and contemporary relevance. These interactions enriched the research process, offering perspectives that complemented the archival findings and deepened the interpretative framework.

Rigorous personal analysis formed the cornerstone of the research methodology, encompassing a meticulous evaluation and cross-referencing of all gathered sources. The researcher critically assessed the data's authenticity, reliability, and interpretative value through systematic scrutiny. In instances where discrepancies or inconsistencies were identified, careful deliberation and scholarly judgment guided the decision-making process, ensuring the integrity and accuracy of the findings.

While the study aimed to achieve comprehensiveness in its scope, it was imperative to exercise discernment in data selection. Not all available sources were deemed suitable for inclusion in the final analysis, as some materials exhibited inherent limitations such as inaccuracies or questionable documentation methods. By adopting a selective approach to data integration, the study maintained a high standard of scholarship and integrity, prioritising including credible and verifiable information while acknowledging the inherent constraints of archival research.

In summary, the methodology employed in this study reflects a deliberate and systematic approach to architectural research grounded in methodological rigour, interdisciplinary engagement, and scholarly integrity. Through the seamless integration of archival inquiry, fieldwork exploration, and critical analysis, the study endeavours to contribute meaningfully to the academic discourse on architectural history while advancing the understanding of the built environment in Banja Luka from 1878 to 1918.

EXPECTED RESULTS

The anticipated outcomes of this research represent a culmination of rigorous scholarly inquiry and methodological precision aimed at elucidating the architectural and urban development of Banja Luka during the pivotal period from 1878 to 1918. The following discussion outlines the critical facets of the expected results and their implications within the broader context of architectural history and urban studies:

The primary objective of this research is to adhere to established standards of scientific research while simultaneously addressing personally motivated topics. The study endeavours to contribute meaningfully to the academic discourse on architectural history by upholding scholarly rigour and intellectual integrity principles.

Central to the research endeavour is the production of high-quality scholarship that offers a comprehensive overview of architectural production and urban planning stages in Banja Luka during the specified period. The study

seeks to construct a holistic narrative that illuminates the region's development amidst contemporary European events through a meticulous synthesis of archival findings, fieldwork observations, and personal insights.

While the study does not aspire to uncover groundbreaking revelations or rediscover long-lost buildings, its primary objective lies in meticulously documenting and presenting significant architectural and urban landmarks. The study aims to enrich our understanding of Banja Luka's historical and urban fabric by elevating the visibility of prominent structures and overlooked edifices.

A critical component of the study involves a brief discussion of the effects of governmental actions between 1878 and 1918, shedding light on the significance of administrative policies in shaping urban growth. While recognising the inherent limitations imposed by time constraints and disciplinary boundaries, the study acknowledges the necessity of contextualising architectural developments within broader socio-political frameworks.

In conclusion, the expected results of this research endeavour will offer a nuanced understanding of Banja Luka's architectural and urban evolution during the specified period, thereby contributing to the broader discourse on historical urbanism and regional development. By synthesising diverse sources of evidence and adopting a multidisciplinary approach, the study aspires to enrich our appreciation of the city's built heritage while advancing scholarly understanding of architectural history in the Balkan region.

1

GENERAL INFORMATION ABOUT BANJA LUKA

GEOGRAPHIC POSITION AND POPULATION

Banja Luka, officially named *Grad Banja Luka,* is in the Republic of Srpska in Bosnia and Herzegovina. It is the second-largest city in the country and serves as a political, cultural, industrial, educational, and financial hub of the Republic of Srpska. The coordinates for Banja Luka are 44°46'0''N and 17°11'0''E in the WGS84 system. Its area covers 1,239 square kilometres, with the urban area spread over approximately 100 square kilometres and inhabited by approximately 200,000 people.

TOPOGRAPHY

Banja Luka is located on the border between the Pannonian Basin to the north and the Dinaric Alps to the south. The average height of the city's downtown area above sea level is 163 meters. The main river in the area is the Vrbas, which flows from the hills towards the Sava River in the north. Several tributary rivers, including the Suturlija, the Crkvena, and the Vrbanja, all of which flow through the urban area of Banja Luka, are also in the region.

The hills surrounding Banja Luka valley, such as Starčevica, Paprikovac, and Petrićevac, are mostly woodland and recently inhabited. Further away from

Figure 1 City of Banja Luka, official emblem. ("Gradska obilježja i propisi - Grad Banja Luka.")

Figure 2 Banja Luka, panorama view. (Aleksandar Čavić, 2019)

the city centre, there are several mountains, the most dominant of which are Manjača (1,214 meters), Čemernica (1,338 meters), and Tisovac (1,173 meters). (“Get to know Banja Luka”)

CLIMATE

Banja Luka has a humid continental climate, with harsh winters and warm summers. With regards to temperature, the warmest month of the year is July, with an average temperature of 21.3 °C. January is the coldest month, and temperatures average near freezing at 0.8 °C. Annual precipitation for Banja Luka is about 988 mm. Banja Luka has an average of 143 rainy days a year. Due to the city’s latitude, snows can be heavy. Strong winds come from the north and northeast. Sometimes, southern winds, which bring hot weather, are also prevalent. (“World Weather Information Service. Banja Luka”)

Figure 3 Contemporary map of Bosnia and Herzegovina with surrounding countries. (Administrative and Relief Map of Bosnia and Herzegovina. Bosnia and Herzegovina Administrative and Relief Map | Vidiani.com | Maps of All Countries in One Place)

Figure 4 Illyrian countries on the western Balkan Peninsula after the Roman conquest. ("*Историја | Општина Шипово*")

2

DEVELOPMENT STAGES FROM PREHISTORY TO THE AUSTRO-HUNGARIAN PERIOD

This section briefly overviews the development stages before the Austro-Hungarian era and highlights their significance. If applicable, each time sequence is presented with basic information, including general historical facts and a short review of urban development stages. However, it is essential to note that this work does not aim to examine the subject in a broader context, such as political, religious, sociological, or economic aspects. Some hints and accents offer a rough sketch of the development stages. While it would be interesting to explore the relationship between the factors that influenced the development of Banja Luka and produce a more enriched work, such an endeavour is left for future research and multidisciplinary work.

2.1. PREHISTORY

Multiple sources and investigations have been undertaken to ascertain the existence of human settlements in Banja Luka. However, these inquiries have been characterised by sporadic occurrences and a lack of comprehensive depth. Among the noteworthy findings, particular attention has been drawn to significant discoveries dating back to the Palaeolithic era, notably unearthed in Klašnice, situated at the northern ingress of the city. Additionally, traces of settlement have been discerned within the precincts of the contemporary downtown *Kastel*, indicative of occupation extending into the Iron Age epoch. While the archaeological record from these excavations may not be exhaustive, it is conceivable that more thorough and scholarly archaeological endeavours would yield a broader spectrum of artefacts, thereby affording a more comprehensive delineation of the prehistoric chronology.

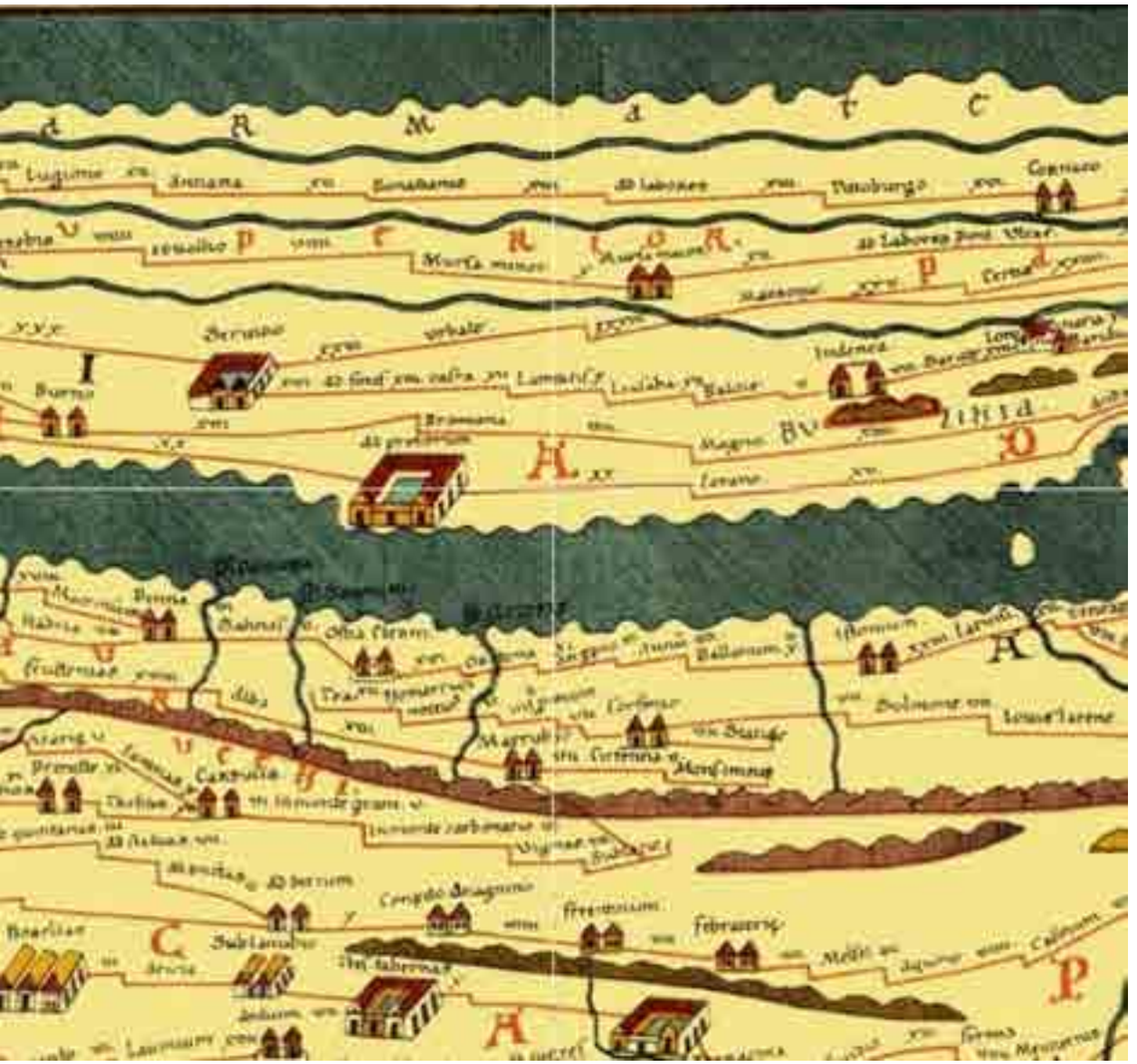

Figure 5 *Tabula Peutingeriana*, part of segment VI. (Martin)

2.2.THE CLASSICAL PERIOD

GENERAL HISTORICAL FACTS AND BACKGROUND CONTEXT

Cross-referencing the data from archaeological discoveries in the area where Banja Luka stands today and available written data, like *Tabula Peutingeriana* from the 4th century, gives us enough information to reconstruct at least the settlement's existence. Along with Ptolemy's *Handbook for Geography* from the 2nd century, this map is the only map showing the Balkan countries before Slavic conquests. (Stefanović 1)

If this era's most significant success and achievement have to be pointed out, then it is the construction of dense road networks and the beginning of urban development around them. (Simonović 68) As seen on the sixth segment of this 7-meter long map, on the road between Roman towns Servitium and Salona, cities today named Gradiška, Bosnia, and Split, Croatia, one of the stations is *Castra.* It was the Salt Road along which different settlements, military campuses and fortresses were built. (Malinović 2020b, 33-40)

Figure 6 Roman Empire in 150 AD. (Historical Atlas by William R. Shepherd - Perry-Castañeda Map Collection - UT Library Online)

URBAN DEVELOPMENT

Very little has been confirmed, with almost no evidence-based information about urban development at the time. Most data comes from archaeological excavations in different sites of Banja Luka, primarily along the stream of Vrbas River and the fortress *Kastel*. Unfortunately, their range has not been extensive enough to give detailed facts about the amount and size of the settlement. However, following the corresponding typology, it can be reckoned that only military encampments with small civil settlements existed at those sites.

In Lower Šeher *(Donji Šeher)*, the neighbourhood later developed as the new downtown *(čaršija)* during the Ottoman time when it was given its name, and where the fortress *Kastel* stands today, the Roman military

Figure 7 Roman Empire in 395 AD. (Historical Atlas by William R. Shepherd - Perry-Castañeda Map Collection - UT Library Online

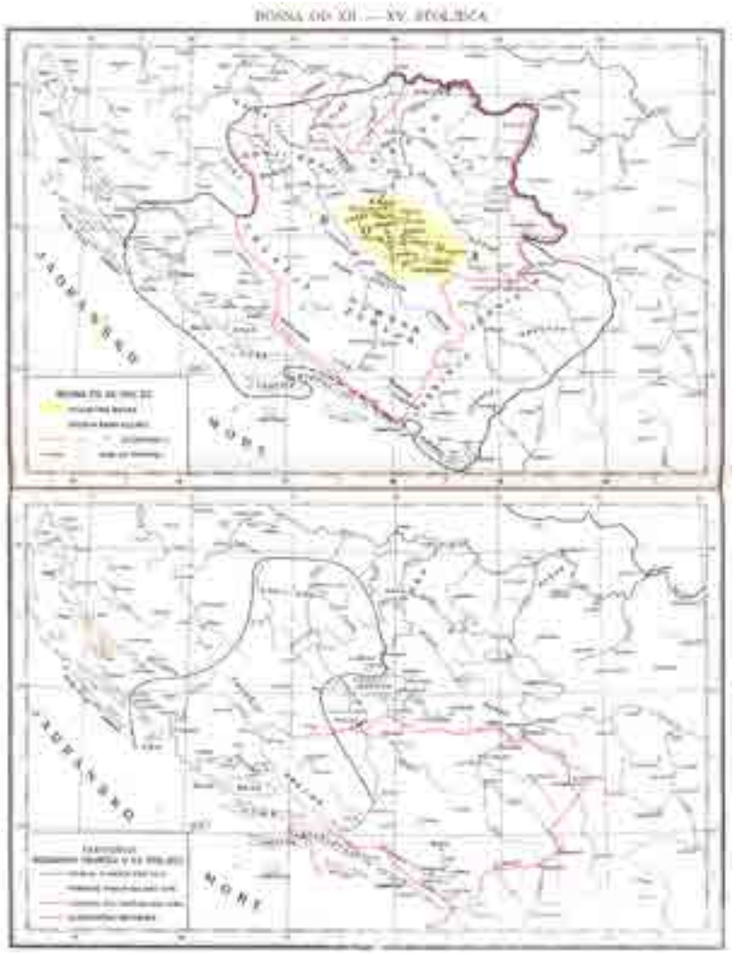

Figure 8 Bosnia in the period between the XII and XV centuries. ("Digitalizirane Zbirke | JU Biblioteka Sarajeva")

camp *Castra* existed between the 1st and 4th century. The settlement was formed around the camp and the confluence of the Crkvena and Vrbas Rivers. (Simonović 68)

Additionally, some valuable reference sources suggest that another settlement was formed in the Roman period in the neighbourhood corresponding to the Ottoman-developed Upper Šeher *(Gornji Šeher)*, around the confluence of the Suturlija and Vrbas rivers. However, there exist different opinions, which may not be as relevant for this research, regarding the original location of *Castra*. Some authors give the area of *Castra* in Upper Šeher, while locating a more miniature fortress in Lower Šeher; they inferr the existence of two places a small distance apart based on the difference between stations named on *Tabula Peutingeriana* and the plural name of a city mentioned. On the other hand, another, perhaps more probable, solution based on archaeological excavations leads to alternative location definitions. (Ševo 20) Either way, two different locations of two different citiesexisted. (Beljtić 92) All possible solutions and historical background reviewed through written documents from later periods confirm the facts. (Kreševljaković 1953, 26-27)

2.3.THE MEDIEVAL AND PRE-OTTOMAN PERIOD (TO 1528)

GENERAL HISTORICAL FACTS AND BACKGROUND CONTEXT

This was a time of great turmoil, with many changes in the authorities and countries that Banja Luka was subject to. In 10th century, precisely in the year 959, the great states of Serbia were torn apart into several smaller countries, including Bosnia. Later, Bosnia was controlled variously by one state or another, deteriorating its sovereignty and changing its crown rulers. However, its internal organisation always remained the same. Bosnia was a Banate, which was composed of four principalities. Banja Luka was located in the principality of Lower Land *(Donji Kraji)* or *Olfeld* in the Hungarian language.

After 1463, when the Ottoman Empire defeated Bosnia, Banja Luka was located in Banate Jajce, under the Hungarian Empire. Soon after, in 1494, the name *Banja Luka* was mentioned for the first time in written sources. This was in the muniment of King Vladislaus II of Bohemia and Hungary, which he sought to use to help protect the country against the Turks, naming all fortresses in the land. (Magyar Tudományos Akadémia 124)

Figure 9 Synthesis map of Bosnia in the Middle Ages. ("Digitalizirane Zbirke | JU Biblioteka Sarajeva")

Figure 10 The Ottoman Empire advanced in the period 1481-1683. (Historical Atlas by William R. Shepherd - Perry-Castañeda Map Collection - UT Library Online)

Figure 11 Position of Banja Luka in the Hungarian Empire, shortly before Ottoman conquests. (Papp-Váry 43-44)

Figure 12 Political map of Europe around 1560. *(Historical Atlas by William R. Shepherd - Perry-Castañeda Map Collection - UT Library Online)*

Figure 13 The Ottoman Empire at the beginning of the 19th century. (Keßelring 17)

URBAN DEVELOPMENT

This era in development represents an extension to earlier stages, as the Vrbas was still the backbone of city expansion. (Malinović 2020b, 33-40) Enlargements were carried out between and around two focal points, the aforementioned mouths of the rivers Suturlija and Crkvena, in the parts of Banja Luka later known as Upper *(Gornji)* and Lower *(Donji)* Šeher, respectively.

Between the 9th and 12th centuries, Slavic people built a new fortress on the ruins of the old *Castra*. This was confirmed in archaeological excavations. (Simonović 70)

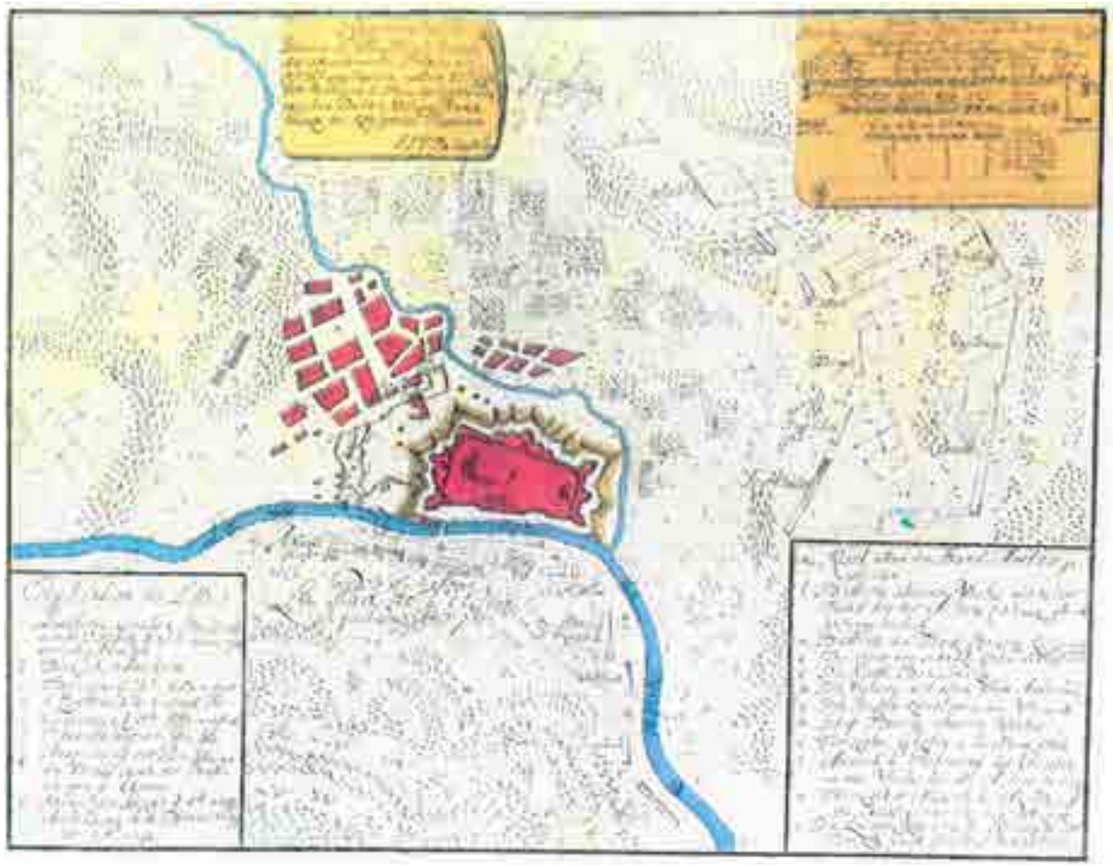

Figure 14 One of the plans of the military siege on Banja Luka during the fights in 1737. This map edition was issued in 1737 on a scale of 1:5000, with dimensions 43x26cm. (ÖNB, ALB Port 11b,5a Kar)

2.4. PERIOD DURING THE OTTOMAN GOVERNANCE (1528-1878)

GENERAL HISTORICAL FACTS AND BACKGROUND CONTEXT

After the Ottomans had conquered the other parts of Banate Jajce, Banja Luka also fell into their hands. They first occupied Upper Šeher and garrisoned the military troops there. Soon, around the camp, a settlement started growing. A rather important year in this period was 1553, when the seat of Sanjak-bey was transferred from Sarajevo to Banja Luka, which marked new construction works and settlement expansion with the arrival of Sofi Mehmed Pasha.

Figure 15 Banja Luka, landscape view before 1873. ("Studien über Bosnien und Herzegowina sterben, mit Besonderer Berücksichtigung des Eisenbahnbaues in diesem Lande." 60/3)

Figure 16 The Ottoman Empire's coat of arms (1299-1923). (Wikipedia contributors. "Coat of arms of the Ottoman Empire.")

Figure 17 Flag of the Bosnian Revolt by Husein Gradaščević in the 1830s to get autonomy from the Ottoman Empire. (Wikipedia contributors. "Husein-kapetan Gradaščević.")

The next important year was 1574 when Ferhad Bey Sokolović came into power. This was the first period in the late medieval city's history that recorded great works, significant religious, public, and private building construction, and infrastructure development. In 1580, the Sanjak of Bosnia was elevated to the Pashaluk, with Ferhad Bey receiving the Pasha title as its ruler seated in Banja Luka.

Banja Luka reestablished its higher position in 1851, 17 years before the Austro-Hungarian occupation., when it became the seat of the sanjak. This period is probably the next in importance, after Sokolović's time, because it was marked by two huge construction projects: *Kaiserstraße* retracing and a railway line construction.

In the meantime, Austria entered the war between Russia and the Ottoman Empire on the Russian side in 1737. A great battle in Banja Luka happened on 4th August 1737, in which the Austrian side was defeated. The maps produced by Austrian soldiers from this period are relevant for this research. One of the maps gives information about the fortress and, more interestingly, the location of settlements on the left and right banks of Crkvena, and, notably, the development status before the arrival of the Austro-Hunagrian authorities.

URBAN DEVELOPMENT

Urban development in this period had several features in common with traditional eastern cities and their development process after the Ottoman conquest. It was spontaneous, mainly around rivers, without any preorganised urban matrix and planned urban fabric expansion.

The more considerable expansion started after 1553, when new mosques were constructed and neighbourhoods, tur. *mahalla*, grew around them. The first decades of the Turkish regime were focused on Upper Šeher and its expansion.

After 1574, the urbanisation process was transferred to Lower Šeher, the area around the fortress *Kastel*. (Beljtić 97) That means construction activities flew

Figure 18 Banja Luka and its surroundings on one of the Austrian maps dated 1780. This original size is 74x53cm. (ÖNB, FKB Q.10.1 KAR MAG)

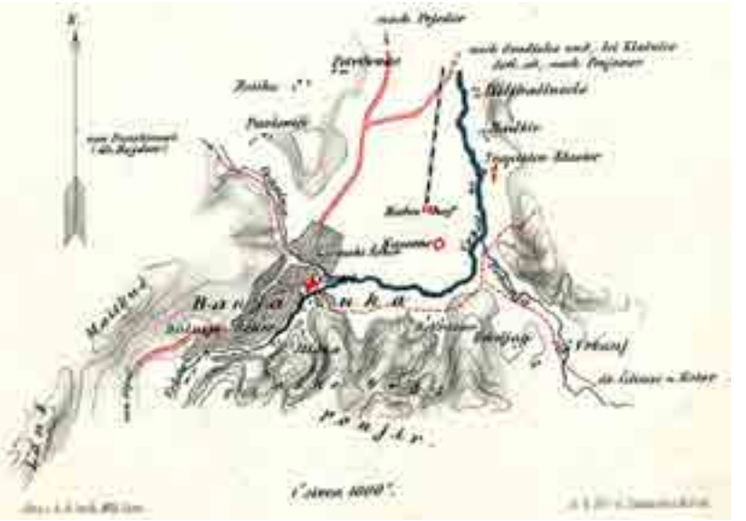

Figure 19 Banja Luka and its surroundings on one of the Austrian maps dated 1863. This map edition was issued in 1863 on a "Wiener Zoll" scale, 24x20cm. (ÖNB, K I 112916,1 Kar)

down the Vrbas and followed the former Roman *Salt Road* that will achieve greater importance in the 19th century. Regarding urban development in the last years of the Ottoman regime in Banja Luka, as mentioned above, two moves set preconditions for the urban expansion that started in 1878. The railway line, which was supposed to be the trans-continental line from Istanbul to Vienna, with one station in Banja Luka, brought significantly new and modern novelties to the city. Another important project is the laying out of the *Kaiserstraße*, in the section starting from the left bank of Crkvena River towards Gradiška. Although this road was never completed as initially desired, its position running through Banja Luka enabled the expansion of the Christian quarters, Serbian and Roman-Catholic, in a more adequate, orthogonal matrix.

During this period, which is directly linked to the Austro-Hungarian era that was about to begin in Bosnia, many maps and urban plans were made by Austrian military officers who were situated in the hills around Banja Luka during either espionage missions or military campaigns in the 18th and 19th centuries. Despite their strategic importance, the degree of precision of building locations and volumes is not high. However, they are an excellent reference to the urban development stage analysis. (Husedžinović 1988, 151-165)

Figure 20 Imperial & Royal Coat of arms of the Austro-Hungarian Monarchy (1869-1918). (Wikipedia contributors. "Austria-Hungary.")

Figure 21 Flag of the Austro-Hungarian Monarchy (1869-1918). (Wikipedia contributors. "Flags of Austria-Hungary.")

3

ARCHITECTURAL HERITAGE OF THE AUSTRO-HUNGARIAN PERIOD (1878-1918)

Examining and interpreting the architectural heritage arising from a condensed historical epoch, characterised by diverse architectural styles, a

Figure 22 Occupation plan and military disposition in battles between 20th July and 15th November 1878. (Bauer, image on the hardcover)

Figure 23 The Balkans' composition in the period 1878-1914. (Keßelring 25)

multitude of architects, and varied building typologies, inherently presents a complex scholarly endeavour. This complexity is further compounded by the intricacies of navigating the multitude of influencing factors at play. Moreover, abundant, albeit often extraneous and occasionally erroneous, information necessitates rigorous scrutiny, verification, and cross-referencing with authoritative sources, engendering additional layers of academic intricacy.

The Introduction chapter lays the groundwork for the research endeavour, delineating the foundational sources, project documentation, and thematic connections essential to understanding the subsequent analysis. The analysis is subdivided into discrete sections to enhance readability and comprehension, offering insights into various aspects of urban development.

This comprehensive examination focuses on larger building groups and ensembles as well as individual buildings. Unlike single structures, these groups often exhibit diverse architectural styles, construction methods, and spatial arrangements, yet serve a common purpose. Consequently, evaluating such groups entails considering them cohesive entities comprising multiple constituent elements.

It is important to note that the architectural production presented herein does not encompass the entirety of the construction activities during the specified period. Numerous private residences, smaller facilities, and adaptations of preexisting structures have been omitted from detailed scrutiny. Furthermore, the destruction wrought by World Wars and the seismic events of 1969 has rendered many projects undocumented or irretrievably lost, precluding precise evaluation.

This study's architectural works and urban planning principles provide a broad framework within which the Austro-Hungarian authorities and local stakeholders implemented their developmental agendas. Public constructions predominantly originated from directives issued by the centralised government in Sarajevo, operating under Vienna's direct jurisdiction. Meanwhile, churches and associated facilities often catered to the needs of newly arrived religious orders from within the

Figure 24 Bosnian coat of arms according to Hugo Gerard Ströhl (1851-1919). Design is done after a model from the 14th century belonging to Duke Stjepan Vukčić Hrvatinić, showing an arm emerging from the cloud holding a sword. (Ströhl np)

Figure 25 Cover of the French periodical *Le Petit Journal* on the Bosnian Crisis: Prince Ferdinand of Bulgaria declares independence and is proclaimed Tsar. The Austrian Emperor Franz Joseph annexed Bosnia and Herzegovina while the Ottoman Sultan Abdul Hamid looked on. (Wikipedia contributors. "Austro-Hungarian rule in Bosnia and Herzegovina.")

Empire or even the German Empire. While residents commissioned few historically significant structures, such endeavours were typically spearheaded by affluent merchants or government officials, underscoring the hierarchical dynamics inherent in urban development during this era. (Hartmuth and Jäger-Klein 15; Malinović 2012, 35)

GENERAL HISTORICAL FACTS AND BACKGROUND CONTEXT

At a risk of simplifying one of the most critical periods in the history of the Balkans, the century when the Ottoman Empire finally lost its power over this region, only the Treaty of Berlin will be discussed here. This was established during the Congress of Berlin, between 13th June and 13th July 1878. It revised the Treaty of San Stefano from 3rd March 1878.

According to article 25 of the Treaty, Vilayet of Bosnia and Sanjak of Novi Pazar, today a region in Serbia, remained in Ottoman territory and under its formal sovereignty. Nevertheless, the Austro-Hungarian Empire got permission to control the areas. Article 25 stated: *"The provinces of Bosnia and Herzegovina shall be occupied and administered by Austria-Hungary" and continued "*,... Austria-Hungary reserves the right to maintain garrisons and to have military and trading

Figure 26 Political map of Bosnia and Herzegovina during Austro-Hungarian regime. (Džaja 1994, 45)

CONFESSION	CENSUS YEAR				Increment (1879-1910)
	1879	1885	1895	1910	
Islam	6.474	6.879	7.524	6.588	114 (2%)
Orthodox	1.893	2.234	2.775	3.694	1.801 (95%)
Catholic	1.006	1.887	2.882	3.930	2.924 (290%)
Judaism	187	327	336	421	234 (125%)
Evangelism	-	-	48	107	-
Other	-	30	1	60	-

Table 2 Confessional structure in Banja Luka in period 1879-1910, according to Austro-Hungarian censuses. Last census carried out 10th October 1910. Statistics and analysis was done by Department for Statistics of Government in Sarajevo, 1912. (Hadžibegović 2004, 216)

Figure 27 Flag of Bosnia under the Austro-Hungarian Empire before Annexation (1878-1908). The flag of Bosnia under the Austro-Hungarian Empire (before the Annexation) with a coat of arms (modelled on that of 14th-century Duke Stjepan Vukčić Hrvatinić) shows an arm emerging from a cloud holding a sword. (Wikipedia contributors. "Flag of Bosnia and Herzegovina.")

Figure 28 Flag of Bosnia under the Austro-Hungarian Empire after Annexation (1908-1918). (Wikipedia contributors. "Flag of Bosnia and Herzegovina.")

roads over the whole area of that portion" (the Sanjak of Novibazar) *"of the ancient Vilayet of Bosnia."* (Albertini 22-23)

The occupation started just a week after the meeting in Berlin. Though it wasn't the only battle, the fiercest combat around Banja Luka took place on 14th August 1878. Fighting lasted until 15th November 1878, when King Franz Joseph I officially proclaimed the end of the occupation battles. (Bauer 188-190)

Until the 6th October 1908, Bosnia was under official occupation; that day, Franz Joseph I announced the Annexation of Bosnia, making Bosnia and Herzegovina a Condominium under Austrian control. This state of affairs lasted until the end of WWI. This period in 1908 is also known as the Annexation Crisis, and annexation led straight to the beginning of WWI, as it produced displeasure in Russian and Serbian authorities.

The last important date that has to be mentioned here is 28th June 1914, and the assassination of Archduke Franz Ferdinand of Austria during his visit to Sarajevo. Gavrilo Princip and other members of the *Mlada Bosna* movement carried out this action, which, as shown later, was the spark that triggered WWI.

NATIONAL MINORITIES

National minorities who had settled in the country over the centuries played an essential role in the life of Austro-Hungarian Bosnia and Herzegovina, which marked the peak of their arrival along with that of the new authorities.

CATEGORY	CENSUS YEAR				Increment (1879-1910)
	1879	1885	1895	1910	
Number of inhabitants	9.564	11.357	13.566	11.800	5.240 (55%)
Number of houses	1.741	2.026	2.385	2.578	837 (48%)
Number of apartments	2.320	2.605	3.037	3.136	816 (35%)

Table 3 Number of inhabitants, houses and apartments in Banja Luka from 1879-1910, according to Austro-Hungarian censuses. The last census was carried out on October 10th, 1910. The department did statistics and analysis for Statistics of Government in Sarajevo in 1912. (Hadžibegović 2004, 216)

The immigration of minorities currently in our region began in the 6th century BC when the Phoenicians sold Jews as enslaved people in the Balkans. Their presence increased after the conquest of the Holy Land. The movement of the Jewish people grew significantly after the adoption of the decrees of 1492 in Spain and 1496 in Portugal, which elevated Christianity to the state religion and outlawed others. It is estimated that around 300,000 Sephardic Jews migrated to the Balkans within the expanding Ottoman Empire, which accepted them after their expulsion from Spain and Portugal. The Jews in the Bosnian Vilayet, like their counterparts elsewhere in the world, quickly developed commercial, financial, and economic relations within the Empire and the surrounding area. (Danon and Stošić, 15-19) In Bosnia and Herzegovina, four significant centres of Jewish life and activities existed: Sarajevo, Travnik, Banja Luka, and Bijeljina. In the territory of today's Republic of Srpska, there were Višegrad, Rogatica, Foča, Derventa, Doboj, as well as Gradiška, Prijedor, Bosanski Novi, and Kostajnica.

In the final decades of Ottoman rule in Bosnia and Herzegovina, until the Austro-Hungarian occupation of 1878, population movements were not the result of centrally planned colonisation policies but rather of gradual and regionally specific processes. Throughout the Ottoman period, Bosnia experienced a continuous inflow of diverse groups, including Turkish officials, artisans, and soldiers, as well as Hungarian and German mining specialists, merchants, and craftsmen, who settled in the region from the 15th century onwards. The Austro-Hungarian administration continued and systematised these movements within a modern bureaucratic framework, particularly through organised settlement and land reforms. During this period, the social composition of the urban population changed markedly: the Serbian merchant class expanded rapidly, while administrative and technical personnel of various nationalities arrived from other parts of the Monarchy. Thus, colonisation under Austro-Hungarian rule was not an isolated phenomenon but part of a longer, multilayered continuum of demographic and cultural exchanges that had characterised Bosnia and Herzegovina for centuries. (Malcolm 79–80)

The Austro-Hungarian authorities in Bosnia and Herzegovina encountered a residual feudal order that had not progressed since the Middle Ages. The society was based on subordinate serfs who provided one-third of their income to the landowners and a tenth to the authorities. There was general insecurity, an agrarian economy, low education levels, a lack of roads, extensive farming, and little interest among farmers in improving development standards. Furthermore, there was a lack of industry. However, there were more developed aspects, such as livestock breeding, fruit growing, home crafts, and commerce. (Drljača and Bandić, 23)

The demographic makeup of Bosnia and Herzegovina at the end of the occupation was quite distinct. Muslim landowners dominated the top of the social hierarchy; the middle class consisted of merchants and small industrial entrepreneurs, while the largest proportion of the population belonged to the poorest social class - free and dependent peasants and workers. (Mikić 1982, 76) A relatively small part of the population lived in cities, with the vast majority residing in small-scale villages. This inconsistent population makeup, particularly impoverished after the 1875 uprisings, was further disrupted by the resistance during the 1878 occupation and the influx of immigrants brought in to take administrative positions in the newly established Viennese court regime in Bosnia and Herzegovina. (Juzubašić 8) The Monarchy's actions limited the recovery of the local population in favour of expanding the immigrant bureaucracy (Mikić 1982, 79-80), which led to the colonisation of a more significant number of farmers through systematic immigration. This pattern can be traced through the censuses conducted in 1879, 1885, 1895, and 1910. (Hadžibegović 1980, 101) The period that followed saw nominal growth in urban areas, a transition from a subsistence economy to a barter-monetary economy, increased social freedoms, advancements in education, and an overall sense of prosperity after centuries of Ottoman rule. (Mikić 1982, 77-79)

The settlement of the foreign population in Bosnia and Herzegovina (Okilj 89-90) had political and social-strategic goals, including the suppression of national activities and the relocation of Catholic and Protestant populations to areas where Serbs were in the majority. These areas included northwestern Bosnia (including Banja Luka, Gradiška and Prnjavor), northeastern Bosnia (around Derventa, Bijeljina and Zvornik) and Herzegovina (around Konjic). (Todorović Bilić 121)

"In the report on the Administration of Bosnia and Herzegovina for the year 1906, promotion of the development of agriculture and allowing local farmers to learn about the advanced modes of farming were emphasised by the government as the goal of colonisation. During the preparation for the second stage of colonisation, regarding the settlement of counties of Banja Luka, Gradiška, and Kostajnica, Benjamin Kallay, joint minister of finance in Bosnia and Herzegovina talked about national-political motives of colonisation process and stressed that the settlement of Bosnia and Herzegovina has the economic and political goals, using mixing the rural population with other elements, thereby breaking down every activity of the population disloyal to Austro-Hungary. Settlements of colonists were unevenly distributed throughout Bosnia and Herzegovina and created in regions with compact masses of the Serbian population." (Todorović Bilić 121)

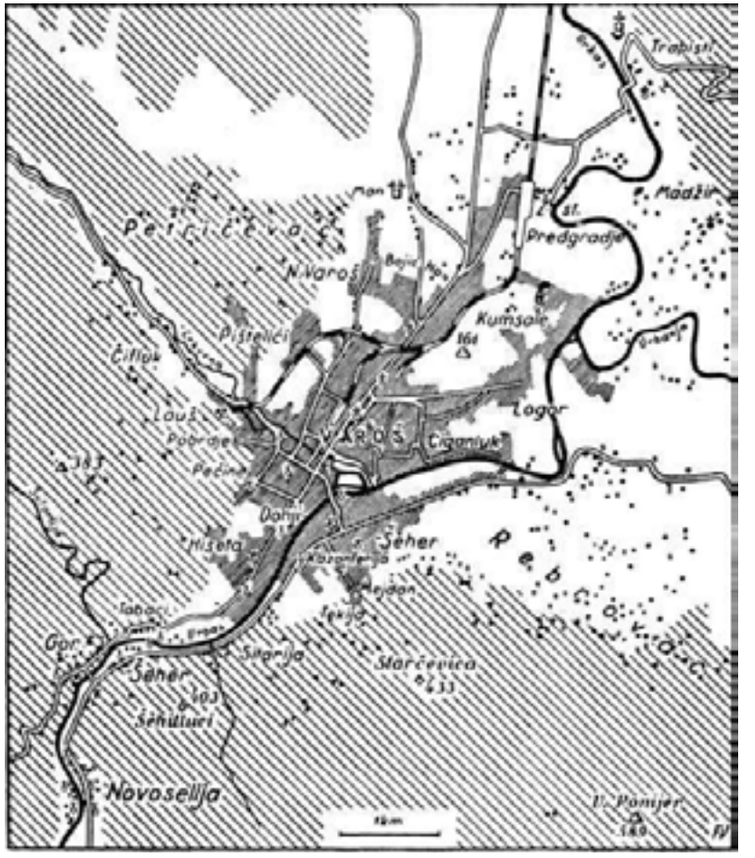

Figure 29 Banja Luka at the beginning of the 19th century. (Beljtić 91)

Before the breakthrough in Bosnia and Herzegovina, the Viennese authorities had already dealt with developing the lagging economy in Galicia and Bukovina. This is why they devised "Plakolb's plan" to establish agricultural colonies in Bosnia and Herzegovina, which interestingly was not mentioned in the colonisation process. (Drljača and Bandić, 23-24)

Recognising the failed attempt at internal colonisation is essential due to the state government's lack of comprehensive support. After the Ottoman officials left, residents tried to take over state properties without proper authorisation. While the government sometimes tolerated these actions, they were generally punished and eventually stopped by the external colonisation of farmers, mainly from present-day Austria, Germany, Hungary, and the Netherlands. (Mikić 1982, 104-105)

"The motives for colonisation are interpreted differently in the historiography. The government's official attitude that colonisation is a positive process that will improve the economic situation in the province is largely interpreted in historiography as a political objective with which the authorities want to settle disputed territories by reliable elements. For the conclusion all relevant factors must be investigated. However, it is likely that the motives for settling foreigners in Bosnia and Herzegovina were political and economic."(Grdić 369; Hauptmann 160; Vranješ-Soljan 956)

Colonisation occurred in two stages: the first from 1878 to 1895 (Mikić 1982, 182) and the second from 1895 to 1905. The first stage involved the population from Lika and Dalmatia and individuals from the Catholic Church and the Trappist *Maria Stern Abtei* from Delibašino selo near Banja Luka. This stage was also a response to the mass arrival of foreigners in the surroundings of Banja Luka during Ottoman rule. The second stage, however, was carried out according to measures of the occupying authorities, within their guidelines and legal frameworks. (Grdić 369)

"The conditions for colonisation and the conditions under which the colonists got state land to cultivate were as follows: each family had to bring 600-700 forints of the principal amount in cash and enough workforce to, within ten years, clean out 10-14 hectares of scrub or trees; during the initial three years of immigration, the immigrants pay nothing, but must clear the land. From the fourth to the tenth year, immigrants pay rent of one crown per hectare, and after that, if all requirements are met, they acquire the citizenship of Bosnia and Herzegovina, and the land becomes their property." (Todorović Bilić 122)

Many factors influenced Bosnia and Herzegovina's functioning, including social and economic elements that relied on foreign influence. Major industrial plants, railroads, public works, trade, and crafts either employed more educated and skilled foreigners or were controlled by them. Among the minorities, the Jews were a prominent group. Ashkenazi newcomers, who arrived with the occupiers, soon became the dominant group over the native Sephardi. The Ashkenazi easily integrated into the existing social conditions in occupied Bosnia and Herzegovina and developed good relations with everyone except the Sephardi. This led to the formation of two distinct religious communities and the construction of separate synagogues. (Danon and Stošić, 15-19) The Ashkenazi played a significant role in providing logistics for the large influx of population that arrived with the occupying authorities, along with all their needs and habits that were not part of everyday life in Bosnia and Herzegovina.

Maria Stern Abtei built in 1869 and formally founded in 1870 in Delibašino selo near Banja Luka, was instrumental in promoting the opportunities the "new land" offered potential immigrants. This Roman Catholic Order abbey of reformed Cistercians of the Strict Observance - Trappists - was the first German-speaking colony in the Banja Luka region. Abbot Franz Wendelin Pfanner (Langen bei Bregenz, 1825 - Emaus, South Africa, 1909) played a significant role in developing and constructing the abbey, including the church, monastery, steam mill, cheese and beer production, wool-carding drive, and electrical power plant. He also worked on attracting residents from remote parts of Germany and Austria and new abbey members. By the 1920s, the abbey had become the largest Trappist congregation in the world.

As mentioned, the administrative workers were the core of the presence of foreign residents in Bosnia and Herzegovina. *"With the Austro-Hungarian administration in Bosnia and Herzegovina began the era of bureaucracy. The joint finance minister of Bosnia and Herzegovina, Benjamin Kallay, since his arrival in the country in 1882, introduced well-prepared clerks in the administration of Bosnia and Herzegovina to create the preconditions for the implementation of annexation. In 1881, Austro-Hungary had already had about 600 clerks, and their number was rapidly growing. According to Benjamin Kallay's report, in 1897, there were 7,379 clerks, and in 1908, that number had risen to 9,535. Complete official administration and state mechanism in Bosnia and Herzegovina depended on foreigners. Out of 13,266 civil servants, 58% were foreign."* (Imamović 65; Todorović Bilić 124)

THE FIRST STAGE OF COLONISATION

Regarding the colonisation of the population from Lika and Dalmatia, since they had no language or religious barriers in most cases, they quickly integrated into society without building separate settlements. (Hauptmann; Milošević 225)

The legal framework that regulated the arrival of foreigners in Bosnia and Herzegovina was the "Provisions on colonisation in Bosnia and Herzegovina," which was adopted in July 1880 in Sarajevo and was the subject of work of the State's Government and the Joint Ministry of Finance. (Kraljačić 113) The act only established the framework and fundamental rights of the

peasants who had settled in the newly occupied country. A more comprehensive approach to resolving the issues related to the arrival of many foreigners was needed, and a resolution was awaited through the cadastre and land management law.

Abbot Franz Pfanner used one of his extensive articles, titled “Bosnien, ein Land für Ansiedlung,” which was published in a Viennese magazine (Pfanner 1878b, 2-9) and a magazine from the Rheinland province (Pfaanner 1878a, 3-7) to invite the weary population of Germany and Austro-Hungarian Empire and open the door to a better life in Bosnia and Herzegovina. This invitation was accepted by individuals, given the situation in the western regions of Germany: religious conflicts between Catholics and Protestants, the crisis in agriculture, and a strong movement for emigration overseas.

In the early phase of Austro-Hungarian administration in Bosnia and Herzegovina (particularly the 1880s and 1890s), the Monarchy lacked a sufficient number of qualified personnel familiar with modern urban infrastructure, public health, and architectural standards suitable for the new provincial administration. Consequently, the Joint Ministry of Finance and the Bosnian Landesregierung relied on experts from the German Reich—especially Prussia, Saxony, and Bavaria—who were temporarily engaged through contractual arrangements. Their recruitment reflected Vienna’s orientation toward the Mitteleuropa model of modernisation and the transfer of administrative and technical expertise from industrially more advanced German regions.

In contrast, later immigration waves from Trento, Veneto, and Friuli indeed represented movements within the imperial domain, motivated by economic and colonial incentives rather than by professional assignments. The text has been revised to clarify this distinction and to emphasize that the involvement of professionals from non-Austrian German regions resulted from the Monarchy’s deliberate strategy of importing knowledge and technical skills necessary for the rapid modernisation of Bosnia and Herzegovina.

The first colonists arrived from Essen, consisting of 28 families with 196 members, settling in Brezik. The subsequent formation consisted of three families of colonists and later immigrants from Hannover, Oldenburg, and Braunschweig who settled in Laminci and Rovine, all around Banja Luka, downstream along the Vrbas River. Along with those settlers, other groups from Schwabia, Baden, Rhineland, and Silesia formed a colony named Windhorst (Vrankić 579), which soon expanded to include Upper, Lower, and Middle Windhorst *(Ober-, Unter-, and Mittel-Windhorst).* (Preindlsberger 175) Windhorst is named after a parliament representative from Hannover, Ludwig Windhorst (Kraljačić 116), an adherent of religious and cultural equality and a fighter against Bismarck’s legislation. (Drljača and Bandić, 25-26)

The second major colony was formed in today’s Aleksandrovac, formerly called Maglaj on Vrbas, renamed to Rudolfstal in 1888, after a visit of the imperial heir to the throne of Habsburgs, Prince Rudolf, in 1886. (Todorović Bilić 126) Families from Silesia, Hannover, Oldenburg (Vrankić 579), Braunschweig, Rhine Province, Koblenz, and Essen formed this colony in Rudolfstal. (Renner 504) Rudolfstal and Windthorst, besides Franz-Josefsfeld near Bijeljina, were the most significant German colonies in Bosnia and Herzegovina, mainly formed for agriculture and raising livestock. (Mikuli 454-455)

However, at the very beginning of 1880, there was a lack of available land for colonisation, and the problem of the inability to hand over national properties to immigrants was solved after the arrival of Benjamin Kallay. The arrival of the settlers from South Tyrol, whose ultimate destination was in Konjic, forced by Kallay, followed soon. In 1882, intense floods hit the regions of Trento, Veneto, and Friuli, and hundreds of families were left homeless. (Stošić 169-171) Thus, the circumstances led to the possibility of Italians settling in Bosnia and Herzegovina. A territory was provided for 160 families in Konjic and Mahovljani near Banja Luka, where a few hundred people came in several turns. (Todorović Bilić 126) The initial title of the settlement they formed was St. Francis Hill *(Monte di San Francesco).* Initially, they planned to settle in the Tuzla region, but the idea was abandoned due to the inability to reach an agreement. The first wave of Italians came to Mahovljani in September 1882 and continued in 1883.

THE SECOND STAGE OF COLONISATION

After completing the cadastre and land registry activities, Bosnia and Herzegovina experienced much more favourable conditions for receiving and distributing foreigners. This was because the state clearly understood its properties and population. On 3rd August, 1893, the joint Ministry of Finance issued a directive to the State Government outlining the implementation of internal and external colonisation. (Kraljačić 117-118)

In the late 1800s, a new wave of colonisation led to establishing new centres in addition to Prnjavor, including districts Novi, Kostajnica, Dubica, Gradiška, Derventa, and Banja Luka. (Pederin 281) In the early 1890s, families from Galicia settled in Polje. In contrast, Italians from Saint Vitus settled in various areas, such as Banjalučka Kozara, Mahovljani, Miljevačka Kozara, Bakinci, Čelinovac, Cerovljani, Jazovac, Dubrava, Vrbaška, Trebovljani, Međeđa, Slabinja, Pastirevo, and others. (Mikić 1982, 187-188)

The process of colonisation for external colonists was highly organised. It involved obtaining permission from local authorities in their residence, followed by a journey to Bosnia and Herzegovina. Colonisation occurred in two ways: groups of 5 to 10 families and larger groups formed their settlements (Kraljačić 117-118), where they were allocated uncultivated forest

Figure 30 Downtown Banja Luka at the beginning of the Austro-Hungarian occupation. This map edition was issued in 1878. (Stanković, ÖSTA)

Figure 31 Downtown Banja Luka shortly after the arrival of the Austro-Hungarian arrival. This map edition was issued in 1881. (Stanković, ÖSTA)

land ranging from 10.5 to 12 hectares. They had a minimum period of 10 years to clear the land, with tax breaks, cost-free material for houses, and interest-free loans for agricultural improvements. The German speakers were the best organised and ultimately favoured by the local administration, making the most of these benefits. In comparison, local families did not enjoy all the conveniences and rights. By the end of 1905, 238 families benefited from the opportunity to move, while 2,968 families received 8,571 hectares of state land, incomparable to the amount received by hundreds of families of foreigners forming entire colonies. (Drljača and Bandić, 27-28)

The settlement was officially completed in 1905 when the government stopped providing subsidies. However, reports indicated that new foreigners were still arriving. In 1910, the Parliament was established, leading to the local opposition's political struggle against colonisation. They advocated for giving incentives to the local population without properties. (Juzubašić 327)

The relationship between the settlers and the local population was positive. Despite the oppression of the local population by foreign authorities, there were no recorded cases of violence and intolerance. The immigrants were given loans, the best pastures, and the most fertile land. They had also been pardoned for abusing the local population while clearing forests and scrub. Additionally, the land, pastures, and forests were taken from the local population and given to immigrants, who later resold them. As a result, more than 140,000 Muslims departed to Turkey, and 30,000-40,000 Serbs left for Serbia and other countries in search of better conditions. (Todorović Bilić 132) The introduction of compulsory military service in 1881 further contributed to these trends. (Vranješ-Soljan 956)

Data on the number of foreign peasants vary, but according to the report on the administration of Bosnia and Herzegovina for 1913, until the year 1905, 38 foreign colonies with a total of 13,340 people, who were allocated 20,845 hectares of arable land were established in Bosnia and Herzegovina. Out of 38 peasant colonies, 12 were Polish, 11 German, four Czech, four Polish-Ruthenian, three Ruthenian, two Italian, one Hungarian, and one Slovak. Thus, peasants mainly came from Germany and Poland. Out of all foreigners in Bosnia and Herzegovina from the Austro-Hungarian area, the most numerous were the Croats, the Serbs from Croatia, Slavonia, Vojvodina and Dalmatia, and after them, the Germans, Poles, Czechs, Russians, Hungarians, Slovaks, Italians, and Romanians. (Preradović et al. 2019, 25)

"According to the consequences of the Austro-Hungarian colonisation of Bosnia and Herzegovina, the conclusion is - apart from the political and socio-economic aspect - it also had a demographic, national and religious aspect and served to prevent any attempt at national and political uprising of Serbs and Muslims in Bosnia and Herzegovina, which was discouraged by the settlement of foreigners in areas with a homogeneous structure of population. Immigrants had a significant role in the development of Bosnia and Herzegovina in the cultural aspect." (Todorović Bilić 134)

The settlers came from different parts of the Austrian and German empires, so their religious affiliations varied. Besides the Jews, who had a distinct affiliation, other groups were divided among several churches. The Germans were mostly Roman Catholics, but there were also Evangelists. Settlers from the territory of today's Ukraine belonged to the Russian Orthodox Church and Ukrainian Greek Catholic Church. Still, many Orthodox adherents later converted to Greek Catholics, as evidenced by the distribution of religious buildings. The Poles, Italians, and Czechs belonged to the Roman Catholic Church. The Slovaks, while mostly Roman Catholic, only had the Evangelical church in the territory of Bosnia and Herzegovina. (Preradović et al. 2019, 26)

URBAN DEVELOPMENT

This period of development is the first epoch, in known times, of planned and structured expansion of housing, public and infrastructure facilities, roads, railways, etc.

One of the first moves that Austro-Hungarian authorities made was creating a detailed *Land Property Register* or cadastre - *Kataster* (Ger.) between 1880 and 1884. This was the first technically arranged register since the Ottoman system, which was based on other, less precise and correct land books, named *tapija* (Tur.).

The issuance of a general topographic map on a scale of 1:150,000 in 1884 marked a significant milestone in the cartographic documentation of the region. As elucidated by Gašparović (258), this endeavour underscored the importance of meticulous geodetic surveys and mapping initiatives, which were formalised through an agreement reached by a commission of 7 military experts in December 1879 (Ševo 79). The outcome of these efforts was the creation of the so-called Austrian map on a scale of 1:25,000, a cartographic resource of paramount significance for analysing developmental processes. Notably, within this comprehensive mapping framework, Banja Luka was meticulously delineated at a scale of 1:6,250, with further micro-contextual details of the city itself captured at an astonishingly detailed scale of 1:3.125, as documented in the Austrian National Archive.

The inherent value of these maps extends beyond mere cartographic representation; they serve as invaluable tools for tracking the dynamic transformations that unfolded from the advent of foreign authorities to the onset of World War I. Indeed, the archival preservation of these cartographic artefacts facilitates a nuanced examination of spatial evolution

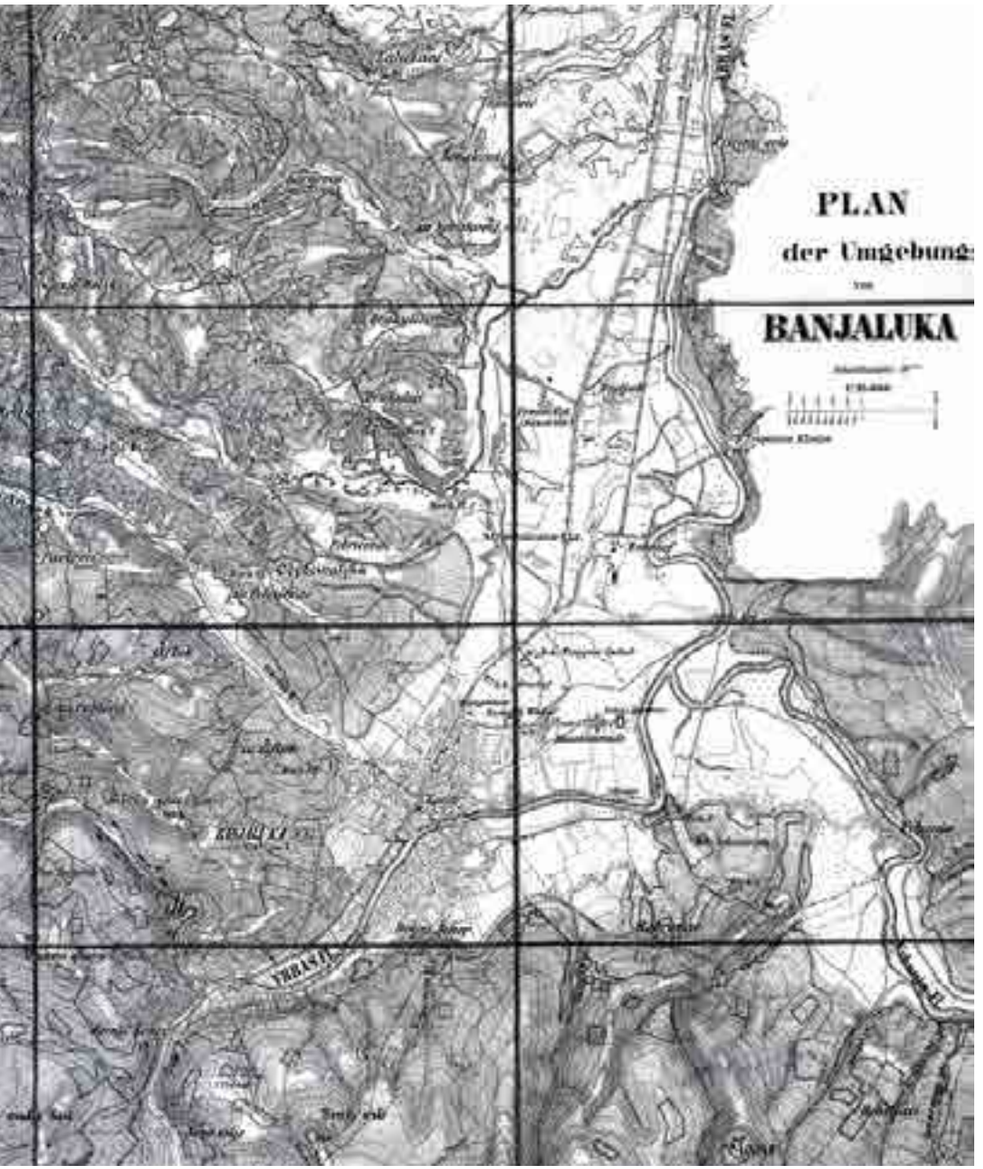

Figure 32 Banja Luka and its surroundings between 1880 and 1884, also known as the "Austrian map". This map edition was issued in 1890 in scale 1:25.000, with dimensions 41x48cm. (ÖNB, KB 111072 Kar)

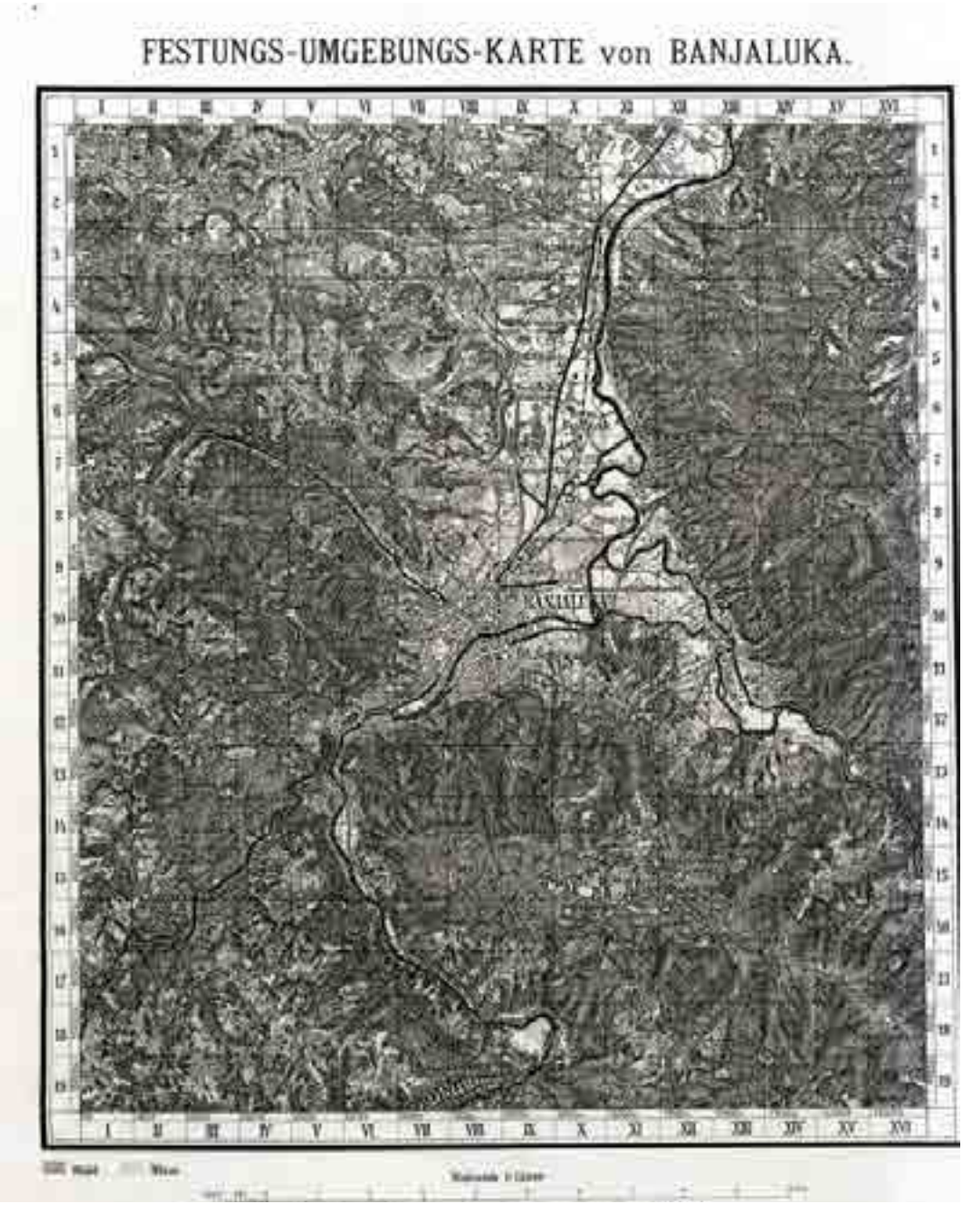

Figure 33 Banja Luka and its surroundings in 1900. This map edition was published in 1900 and is compiled of several smaller military maps and section views on a scale of 1:75,000, with dimensions 22x26cm. (ÖNB, K I 95944 Kar)

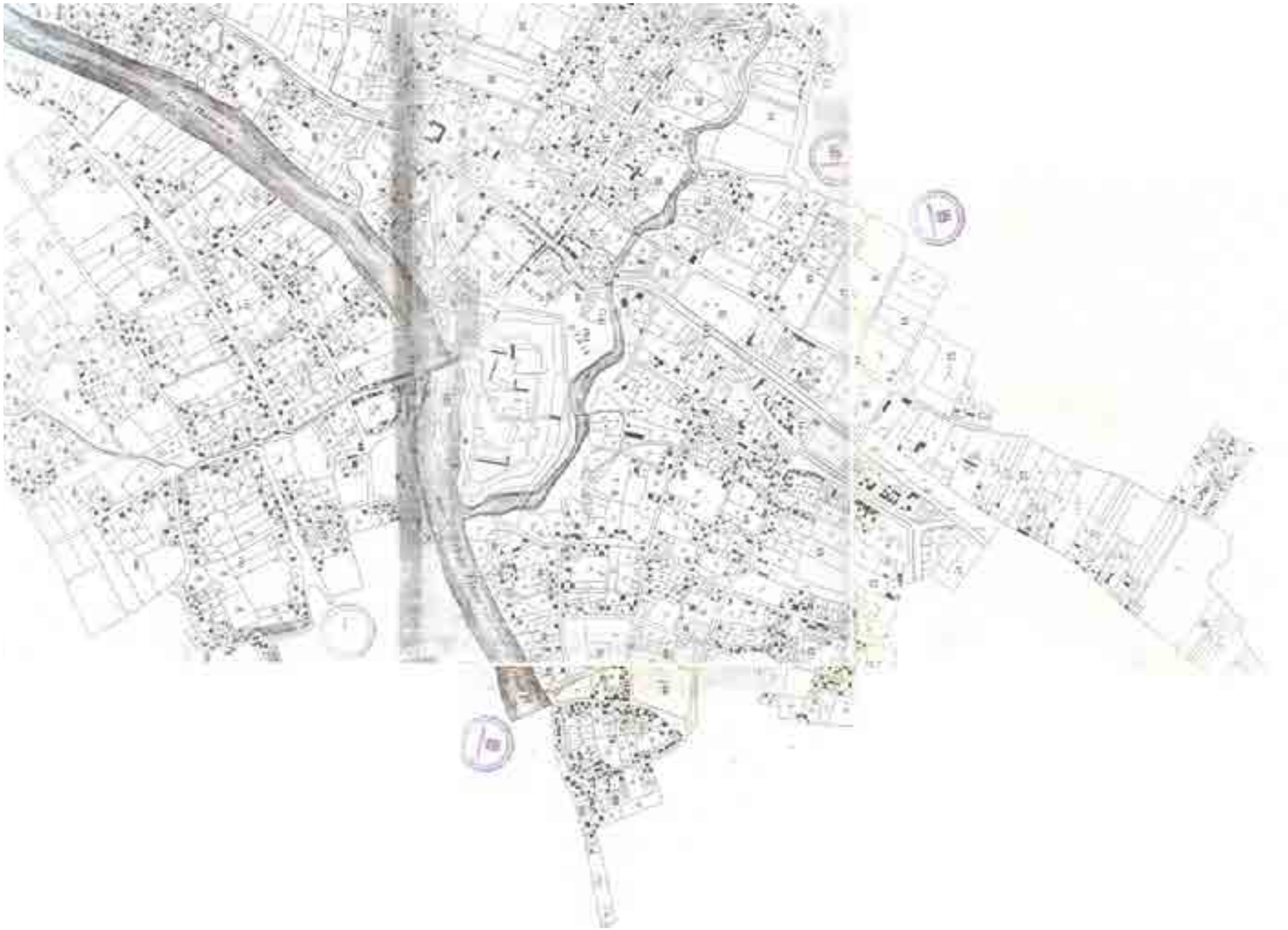

Figure 34 Central sections of the detailed map done according to basic “Austrian map” for the period 1880-1884. This map edition was issued in 1884 on a scale of 1:3.125. (RZZKIPN)

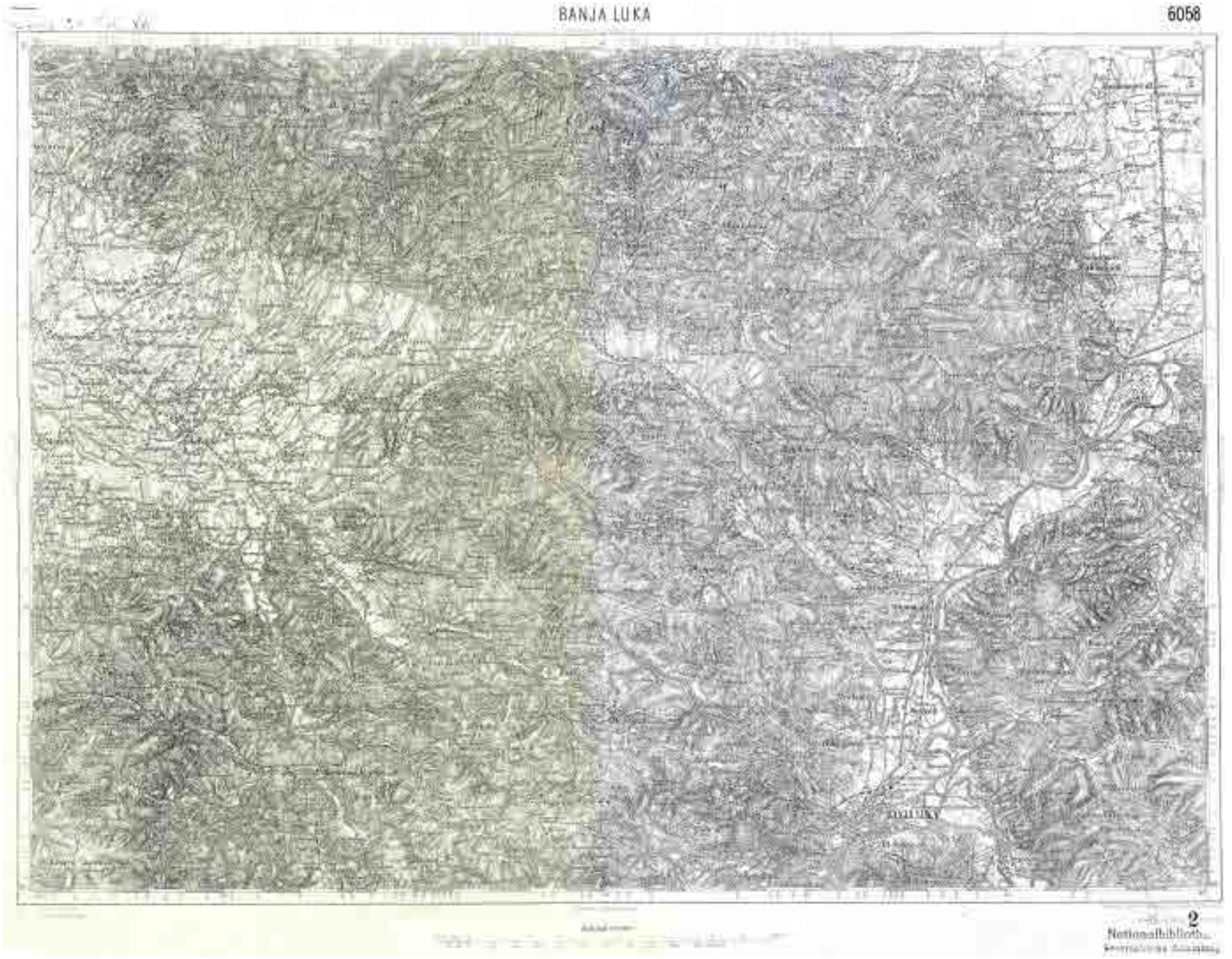

Figure 35 Special map of the Austro-Hungarian Empire, section 6058 Banja Luka; Banja Luka with surroundings and the broader context in 1914. This map edition was issued in 1914 on a scale of 1:75,000, 54x39cm. (ÖNB, K III 95818 Kar)

Figure 36 View of *Gornji Šeher* northward down towards *Donji Šeher:* A school from the Austro-Hungarian period is visible in the lower left corner. The photograph was taken in 1900. (Stošić)

Figure 37 View from *Ferhadija* mosque's minaret on old city parts and southern section of *Kaiserstraße*: On the left, *Volksschule* is visible. The photograph was taken in 1936. (Stošić)

and developmental trajectories within the urban landscape, offering a tangible window into the historical continuum of Banja Luka's urban fabric.

Other essential measures introduced by the new Austro-Hungarian administration in Bosnia and Herzegovina included the establishment of the first provincial law for construction and urban development (Junk 804), based on the translation and adaptation of the existing Ottoman *Bauordnung* from the early 1860s. The Ottoman building code, originally issued in 1863, was translated into German and promulgated in 1879, becoming the first valid construction law under the new regime. It was soon followed by the *Bauordnung für Sarajevo* of 1880, which was to be applied, mutatis mutandis, throughout other parts of the province, and later by several revised versions. At the same time, the authorities founded a Building Department *(Baudirektion der Landesregierung)* in Sarajevo, a corresponding Technical Office in Banja Luka, and established a new county administration *(Kreisbehörde)* with Banja Luka as its seat. (Jäger Klein et al, 3)

The process of urban transformation and the evolution of the earlier urban matrix and fabric can be challenging to pinpoint definitively. While political conditions

Figure 38 View from *Ferhadija* mosque's minaret onto *Elisabetstraße*: on the left, the southern, old city part with traditional houses is seen; on the right, the northern one, soon to be developed, is located. Photograph taken in the Austro-Hungarian period. (Stošić)

and related factors are not the primary focus of this work, it is imperative to underscore certain important concepts within a concise overview. It is widely acknowledged that the Austro-Hungarian Empire's interests in Bosnia were primarily driven by economic motives, notably the exploration and exploitation of natural resources such as wood, coal, metal, and precious minerals. However, it is essential to recognise that deeper political considerations also played a role, albeit beyond the scope of this study.

In this context, the geodetic surveys and mapping initiatives were not explicitly aimed at urbanisation efforts but rather at the systematic documentation and detailed registration of existing resources and infrastructure, including their precise location and characteristics. These endeavours were integral to the Empire's broader agenda of resource exploitation and strategic planning, reflecting a pragmatic approach to regional governance and administration.

Urban development in Banja Luka was a secondary consideration within the broader political framework of Austro-Hungarian imperial interests. Despite being overshadowed by endeavours in the Empire's

Figure 39 View from *Ferhadija* mosque's minaret onto *Kaiserstraße.* Photograph taken in the Austro-Hungarian period. (Stošić)

Figure 40 Present-day aerial view of historical *Gornji Šeher.* (Aleksandar Čavić, 2020)

Figure 41 Present-day aerial view of historical *Donji Šeher.* (Milan Bajić, 2022)

Figure 42 View of *Kaiserstraße* in the southern direction, towards *Ferhadija* mosque: on the far right side is *Kiraet-hana*. Photograph taken after 1894. (ÖNB, http://data.onb.ac.at/AKON/AK077_413)

Figure 43 View of *Ferhat pašina ulica*, near *Ferhadija* mosque. (Stošić)

heartland, even minor interventions profoundly impacted the town's trajectory, redirecting the development process in novel directions.

According to some scholars (Husedžinović 2005, 205), establishing the Herrengasse as the principal pedestrian thoroughfare in the city's newer section was a foundational element for future urban growth. However, to grasp the full extent of these changes, it is necessary to examine the broader context in which the new authorities operated upon their arrival in Banja Luka.

Upon assuming control, the authorities encountered two pivotal focal points: the disorganised districts of *Gornji Šeher* and *Donji Šeher* (Preindlsberger 181). These areas, steeped in the city's history, stood as solid bastions, strategically positioned at a "safe distance" from the Crkvena, the historical boundary demarcating Muslim and Christian communities. Ottoman administrators' early urban planning efforts in 1858-1860 laid the groundwork for the development trajectory,

Figure 44 View of *Herrengasse* towards its northern part. (ÖNB, http://data.onb.ac.at/AKON/AK099_592)

notably the establishment of *Kaiserstraße*, aligned with the ancient Roman Salt Road. This thoroughfare was strategically directed through accessible northern territories, primarily inhabited by Christians, in response to the imperative need for settlement expansion in that direction.

The arrival of new authorities ushered in a paradigm shift, marked by the introduction of a novel bureaucracy and functional conceptualisation. While it is essential to clarify that the Austrians did not proffer a comprehensive blueprint for urban expansion towards the north, their methodology, procedural approach, and adherence to established rules laid the groundwork for contemporary urban planning principles, with minor deviations.

Central to this ethos was a reverence for historical structures and traditional architectural ensembles. Notably, ancient environments such as Gornji and Donji Šeher remained untouched by the construction initiatives of the new administration. This commitment to preservation, both in written laws and regulations and in practical implementation, underscores respect for heritage and an acknowledgement of the intrinsic value embedded within these historic precincts. However, new construction within the old Ottoman urban fabric happened eventually; most important are the *IV Klassige Elementarschule* in *Gornji Šeher* and the District office, Court, Prison and *Volksschule,* near Kastel.

If sacred buildings, including large convent complexes and parish churches, are excluded, the government financed only military facilities, infrastructure, and a few industrial facilities. On the other hand, housing properties oriented to public life were built mainly in and around the city centre.

Figure 45 Present-day photograph of the historical *Herrengasse.* (Aleksandar Čavić, 2020)

Figure 46 View of *Bahnhofstraße*—photograph taken in the 19th century. (Stošić)

Figure 47 View of *Albrechtgasse* from *Kaiserstraße* towards its eastern direction. (Stošić)

Figure 48 View of the *Salvatorgasse* from the Cathedral church of the Holy Trinity bell tower: Photograph taken between 1926 and 1941. (Stošić)

Starting from the new city centre, which became the heart of the urban activities, the most important street is the *Herrengasse.* Several important houses belonging to rich merchandisers' families were built in the relatively short section of the pedestrian zone. By the end of the 19th century, most of the Herrengasse obtained the image known today. Like in many other cases, some points on this street would become essential places in the city's future development, not only in architecture but also in public and social matters.

Southward from *Herrengasse,* towards the Ferhadija Mosque and the fortress *Kastel*, many private houses were built along the *Kaiserstraße*, among which most are demolished or are now in an almost unrecognisable condition compared to the original design. At the south end of *Kaiserstraße*, a few new buildings were constructed on the border between the old and new city, on the right bank of the Crkvena River. Two buildings with significant architectural value were *Kiraet-Hana* and *Volksschule,* which do not exist today.

From that point, northward down the *Kaiserstraße*, several streets got their shape and ambience in the Austro-Hungarian period: on the eastern side of *Kaiserstraße*, just across the Crkvena River and *Kastel*, the most important is the *Gymnasiumgasse,* where *Ober-Realgymnasium* was built; on the opposite side, the street in which, among other things, *Landesbank-Filiale* and *Gemeindespital* were constructed, extended to the west.

Further to the north, down the *Kaiserstraße*, other transversals are located. On the eastern side, starting from Kastl's corner, *Albrechtgasse* is located, with few private houses and a synagogue, most of which were demolished later. On the western side, *Bahnhofstraße* connected *Kaiserstraße* and the location of *Banja Luka Stadt Bahnhof.* From this point down the *Kaiserstraße* to the north, the streets of *Herrengasse* and *Kaiserstraße* are almost parallel, with numerous new constructions taking place during the Austro-Hungarian period.

First, on the eastern side, parallel to *Albrechtgasse*, crossing with *Herrengasse,* a street today named *Ulica Kralja Alfonsa XIII* is located. Like some other sites,

Figure 49 Market place; view from *Kastel* fortress towards the north. (ÖNB, http://data.onb.ac.at/AKON/AK099_596)

attractive private houses were, and several still are, located there, but the level of their preservation is not pleasing. On the other, western side, a complex built around *Banja Luka Stadt Bahnhof* is located. The station is, of course, the most important building, and luckily preserved, while some others, like *Direktion der K.u.k Militärbahnen*, are destroyed.

Going down the *Herrengasse,* further to the north, another important zone is located on the crossing with *Salvatorgasse.* Down the *Salvatorgasse,* on the east, a Parish church of the Quest of Blessed Virgin Mary to Saint Elisabeth, a Catholic convent of the Sisters of Mercy of Saint Vincent De Paul and *Villa Božić,* were built. Similar to adjacent streets, residential villas were constructed in *Salvatorgasse,* too, the majority of which are not preserved. On the west, passing by Café *Balkan,* one of the most prominent hotels, Bosna Hotel, was built. This micro-location will play a critical role in the future urban development of this downtown section.

Down the *Herrengasse,* still parallel to the *Kaiserstraße*, one section of private houses with merchandisers' shops on the ground floor was built like in the first section of *Herrengasse.* Unfortunately, this location suffered probably the most extensive demolition of the original houses. However, going more to the north, some other vital designs were built: a complex of the

Orthodox Church and Serbian Primary School and a Vocational School for girls. *Herrengasse* ends with *Stefani Park,* and is connected to *Kaiserstraße*. This crossing is another vital spot on this development route.

The main building at this site is *Militäramtsgebäude*, which was built in the first years of occupation and is situated just across *Stefani Park*. On the east, the pedestrian street, *Ulica banjalučkog polja,* was heading east, towards *Militärlager Vrbas* and passing by the *Metropolitan Palace.* That part of the city was once named *Rudolfs-Weiler* and was undoubtedly one of the most prominent natural cityscapes. (Renner 490)

Further north, a neighbourhood with dozens of original buildings from the Austro-Hungarian period is preserved. Some are private urban residences for the rich and important, mainly foreign citizens, *Tabakfabrik*, *Bahnhof Kaiserstraße, Deutsche Evangelische Kirche und Pfarrhaus,* etc. However, many others were destroyed or demolished due to damage after the 1969 earthquake: the original Cathedral of Saint Bonaventure, *K. u. K. Truppenspital*, *Schulhaus des Klosers "Mariahilf" der Missionsschwestern vom Kostbaren Blut,* etc.

Figure 50 Present-day photograph of the junction between *Herrengasse* to *Kaiserstraße.* (Milan Bajić, 2022)

Figure 51 *Maria Stern Abtei* in Delibašino selo; view from the left bank of the Vrbas River. (Stošić)

Figure 53 Present-day aerial view of the historical *Kaiserstraße.* (Aleksandar Čavić, 2020)

Figure 52 View of the northern part of *Kaiserstraße* looking southward, on the crossing with the railway line. Photograph taken 1898. (Stošić)

Also, some other, for this research not so important, streets with adjoinging buildings were built in this period. Some of them are, for example, *Neugasse,* crossing with *Salvatorgasse* on its far east; a street parallel to *Kaiserstraße*, leaning on the backyards of urban residential villas in that section, today named *Ulica Petra Kočića;* or streets around the *Bahnhof Banja Luka Vorstadt,* including residential buildings for railway employees.

Of course, some more remote locations are also important: convent complexes in Delibašino selo, Petrićevac, and Nazareth, on the far northwestern and northern sides of the city, and more distant parish churches in Ivanjska, Aleksandrovac, and Topola, respectively.

In the period between 1879 and 1886, a total of 372 buildings were erected. (Stix 105) Some general ideas for steering the development of the urban matrix can be emphasised. First is the construction of crucial facilities in open spaces and growing the urban structure around them. An example is the *Militäramtsgebäude,* which set out the routes toward *Kaiserstraße*, *Herrengasse,* and the *Militärlager Vrbas.* Another method utilised the important routes and set their focal points to define the range of further constructions in between. Also, transversal streets, like *Salvatorgasse* or *Bahnhofstraße,* that are perpendicular to the urban backbone of *Kaiserstraße* contribute to regular urban matrix development. (Simonović 99-111) It was quite a change compared to the old, irregular one.

Figure 54 One of the new streets in Banja Luka, *Neugasse,* present-day *Gundulićeva.* (Stošić)

Also, in this era we are seeing for the first time restrictions and guidelines regarding the position of a building on a site. Where the space allowed it, for example, in the ensemble of urban residential villas in *Kaiserstraße*, buildings were located in the middle of the lot, making the space for a front and a backyard. On other streets, all buildings had to be aligned to the street line in the centre to create a single street façade and a straight line, like in Herrengasse. All other facilities, like sacred or military, followed the general principles of the time, taking pretty large sites and covering huge areas.

Other important activities include regulating the Crkvena River riverbed and tidying up the zone around it at the base of the fortress *Kastel.* That space was used as a marketplace and has retained its function until now.

Figure 55 *Votivkirche* in Vienna, built 1856-1879, according to the project by Heinrich von Ferstel. (Wikipedia contributors. "Votivkirche (Wien)")

3.1. COMMON STYLES AND ARCHITECTURAL LANGUAGE

The era of eclecticism, characterised by a melding of diverse influences and a permeation of external factors into various facets of life, including art and architecture, posed a unique challenge in defining architectural styles, particularly in regions like Bosnia and Herzegovina. Here, the rich tapestry of traditional architecture from mountainous areas, which shares commonalities with neighbouring Balkan countries, profoundly influenced and laid foundational imprints on Bosnia's nascent European architectural landscape.

Despite the spread of contemporary European styles, the four centuries of Ottoman rule in Bosnia shaped a distinctly different architectural landscape. While Renaissance and Baroque aesthetics transformed much of Europe, Bosnia developed within the framework of Ottoman architectural traditions, characterised by a synthesis of local building practices

Figure 56 *Rathaus* in Vienna, built 1872-1883, according to the project by Friedrich von Schmidt. (2012)

and broader Islamic influences. In this context, the appearance of a Gothic Revival vocabulary within such an environment may seem unexpected, yet intellectually and stylistically compelling.

Indeed, drawing direct comparisons between constructed buildings in Bosnia and their European counterparts may yield limited scholarly insights. The contextual factors surrounding their construction, including financing mechanisms, beneficiaries, and societal norms, often diverge significantly. The broader stylistic attributes and architectural elements can be meaningfully compared and analysed as determinants, offering a nuanced understanding of the architectural landscape within its unique historical and cultural context.

Figure 57 Cathedral of the Assumption of the Blessed Virgin Mary and the saints Stephen and Ladislaus in Zagreb, built 1880-1906, according to the project by Friedrich von Schmidt. (Bernard Gagnon, Wikipedia contributors. "Zagreb Cathedral.")

Figure 58 Cathedral of Jesus' Heart in Sarajevo, built 1884-1889, according to the project by Josip Vancaš. (Wikipedia contributors. "Sacred Heart Cathedral, Sarajevo.")

HISTORICISM

Historicism, as a movement in art and particularly in architecture, emerged in response to the dominance of rococo styles. It ushers in a revival of long-past architectural aesthetics inspired by Romantic ideals that appeared in the early 19th century. This movement saw the resurgence of various historical styles, including Romanesque, Gothic, Renaissance, Baroque, and others. Notably, for this research, the Moorish revival and Byzantine revival styles hold particular relevance.

Each of these revived styles is typically prefaced with "neo-" to denote the novelty of the new iteration. It is essential to recognise that historicist styles were not exact replicas. Instead, while drawing inspiration from their historical counterparts, they often incorporated elements of eclecticism, blending various historical influences with contemporary architectural trends. Additionally, these historicist styles frequently intersected with other emerging movements, such as secessionism at the onset of the 20th century, further enriching the architectural landscape with diverse stylistic elements.

GOTHIC REVIVAL

The Gothic Revival style emerged as one of the pioneering historical revivals in the late 18th century and reached its zenith during the 19th century. This architectural movement witnessed the construction of sacred and secular structures, including city halls, courthouses, churches, and other edifices. Notable examples of this style abound across Europe and the United States, showcasing the enduring influence and popularity of the Gothic aesthetic during this period. For this particular research, important showcase examples are buildings from Austrian *Gründerzeit: Rathaus,* built in 1872-1883 according to the project by Friedrich von Schmidt (Steiner 36-46) and *Votivkirche,* built in 1856-1879 according to a project by Heinrich von Ferstel (Wibiral 14-22) both located in Vienna.

Gothic revival came to Bosnia and Herzegovina with architects, who were once the students and young engineers involved in these projects under the mentorship

Figure 59 Dresden *Semperoper* was built in 1841, according to plans by Gottfried Semper. (2019)

Figure 60 *Naturhistorisches Museum* in Vienna; built 1872-1891 according to plans Gottfried Semper. (Pedro J Pacheco, Wikipedia contributors. "Naturhistorisches Museum Wien.")

Figure 61 Government building in Sarajevo; built 1884-1885 according to plans by Josip Vancaš. (Wikipedia contributors. "*Земаљска влада Босне и Херцеговине.*")

Figure 63 *Staatsoper* in Vienna; built 1863-1869, according to the project by August Sicard von Sicardsburg and Eduard van der Nüll. (2012)

of architects like Schmidt and Ferstel. Among others, the most important are Josip Vancaš and Karl Pařik, and one of the first designs is the Cathedral of Jesus' Heart in Sarajevo, built 1884-1889 according to Vancaš's project. (Krzović 34) Notably, this project is interesting because it was designed in Gothic revival style: floor plan and structural disposition, but its outcome is more neo-Romanesque: improper usage of stone on façade plains and corners, height and proportions; everything leads to unclear Gothic revival style. The situation is similar with another Vancaš project, the Franciscan Parish Church of Saint Anthony of Padua in Bistrik, which is also declared to be a Gothic revival design but is a hybrid eclecticism model.

Maybe the best and the most apparent Gothic revival design in the area close to Bosnia and Herzegovina is the Cathedral in Zagreb, built 1880-1906 by Friedrich von Schmidt; construction works supervised by Hermann Bollé. (Aničić 655-661)

RENAISSANCE REVIVAL

The Renaissance Revival, or neo-Renaissance, emerged in the mid-19th century as a prominent architectural style. This historicist movement, perhaps more so than others, drew inspiration from various sources, including elements of Baroque and sometimes Mannerism. Across Europe, numerous public buildings such as theatres, urban palaces, and parliamentary houses were conceived and executed in the Renaissance revival style.

In both exterior and interior design, elements from Baroque, Rococo, and even secessionist movements were often incorporated, adding layers of complexity to the assessment of originality in these projects. This amalgamation of stylistic influences underscores the intricate interplay between historical revivalism and contemporary architectural trends during the neo-Renaissance era. Among a large number of constructed buildings all over Europe and in North America, some are especially interesting, like *Dresden Semperoper* (Helas 18) or *Kunst- und Naturhistorisches Museum* in Vienna, designed by Gottfried Semper in 1841 and 1871-1891 (Nerdinger 451-458) respectively.

Also, the design of *Staatsoper* in Vienna by August Sicard von Sicardsburg and Eduard van der Nüll, built 1863-1869, was done in a Renaissance revival style. (Kieslinger 286)

Regarding Bosnia and Herzegovina and its presence there, Renaissance revival was used mainly for public (schools, administrative and government buildings) and more significant residential buildings from the beginning of the occupation until secession. Later, *Bosanski slog* took over the scene. Accordingly, one of the most prominent Renaissance revival projects implemented in Bosnia is the Government building, designed by Josip Vancaš and built 1884-1885. (Krzović 15)

BYZANTINE REVIVAL STYLE

The Neo-Byzantine style emerged primarily in Orthodox sacred architecture during the 19th and early 20th centuries, coinciding with national awakening and liberation movements in regions previously under Ottoman rule for centuries. Predominantly found in Orthodox-majority countries such as Serbia, Bulgaria, Greece, and certain parts of Bosnia, this architectural style was also expressed in Western nations, albeit to a lesser extent.

It is important to note that Neo-Byzantine buildings can sometimes be mistakenly identified as Orientalizing / Moorish Revival designs, highlighting the need for careful analysis and discernment in architectural comparisons. This style harkens back to the architectural traditions of the Byzantine Empire, evoking a sense of nostalgia for a time when these regions enjoyed autonomy. In Orthodox sacred architecture, churches and associated structures such as parish houses and metropolitan palaces were often designed in the Neo-Byzantine style.

Architects in each of these countries contributed to the development and evolution of the Neo-Byzantine aesthetic, imbuing their designs with cultural and regional nuances while paying homage to the rich architectural heritage of the Byzantine Empire.

Figure 64 Church of Saint Mark in Belgrade; built 1931-1940, according to plans by Petar and Branko Krstić. (*Галерија* – Crkva Svetog Marka)

Figure 65 Christuskirche at protestant cemetery Matzleinsdorf, Vienna; built 1858-1860 according to plans by Theophil von Hansen. (2012)

Some specific details make the Serbian Neo-Byzantine style a national architectural style during the Kingdom of Yugoslavia. It significantly shaped the country's architectural landscape and remains integral to its cultural heritage.

Naming some fine examples, one cannot avoiding a couple of churches, like *Christuskirche* at protestant cemetery Matzleinsdorf, Vienna, built in 1858 – 1860, according to plans by Theophil von Hansen (Wagner-Rieger 41) or the Orthodox church of Saint Mark in Belgrade, built 1931 – 1940, according to plans by Petar and Branko Krstić.

SECESSION

Secession represents a significant milestone in the evolution of contemporary art and design, permeating various aspects of social life with its innovative principles. Emerging as a reaction against the proliferation of *kitsch* and mass production during the 19th century, this movement ushered in a new era characterised by industrial design and a departure from conventional artistic norms.

Terminology for this style varied across different regions: the Austro-Hungarian Empire referred to it as *Wiener Secession,* while Germany adopted the term Jugendstil. It was known as Art Nouveau in France and Belgium, while English-speaking countries identified it as *Modern Style* or *Liberty.* In Italy, it was recognised as *Stile Floreale,* among other names. Despite these variations, secessionist architecture shared standard features, including ornate floral decorations and the meticulous treatment of façade surfaces using vibrant tiles. Additionally, the incorporation of materials such as iron and reinforced concrete played a pivotal role in shaping the movement's aesthetic.

This interdisciplinary approach to design and art departed from traditional paradigms, creating a visually striking and culturally significant architectural landscape.

Important buildings for this research doubtlessly include projects in Vienna, implemented by Otto Wagner and his students. Some of the numerous buildings are the *Majolica* house, built 1898-1899 and *Wiener Postsparkasse*, created 1903-1906 by Otto Wagner (Sarnitz 48-53, 64-71) or *Wiener Secessiongebäude,* built in 1897-1898 by Joseph Maria Olbrich. (Beil 90)

Secession was introduced in Bosnia almost as soon as it was "born", but its full production quality was reached around 1905. Most of the credits again go to Josip Vancaš, who did most of the secession production in Bosnia. Also, some other Government architects were involved: František Blažek, Rudolf Tönnies, Karl Pařik and others. Most of the constructed buildings were private houses, but soon after the community accepted the first designs, some large-scale public buildings were implemented. (Krzović 120-136)

Figure 66 Houses in *Linke Wienzeile:* Majolica House on the left, built 1898-1899 by Otto Wagner. (2012)

Figure 67 *Wiener Postsparkasse;* built 1903-1906 by Otto Wagner. (2012)

Figure 68 Main Post office in Sarajevo; designed 1907-1910 and built 1913 by Josip Vancaš. (2012)

ORIENTALISING STYLE

The Orientalising style, mostly referred to in local scholarship as Neo-Moorish or Pseudo-Moorish, formed part of the broader 19th-century revivalist movement that appropriated, reinterpreted, and ultimately re-contextualised Islamic architectural forms within European frameworks. It appeared in Bosnia and Herzegovina under Austro-Hungarian rule as a distinctive and regionally charged variant of that movement. Buildings in this style served multiple functions—schools, synagogues, administrative offices, baths, and residential structures—but in the Bosnian context they acquired a particularly strong symbolic meaning as architectural expressions of imperial multiculturalism and religious plurality.

While architects trained in Vienna—such as Ćiril Iveković, Josip Vancaš, and Alexander Wittek—introduced design methodologies from the imperial centres, the Bosnian adaptation evolved into a recognisable local idiom. Evolved from the most recent research conducted to scholars' treatment of the matter, the orientalising style is considered an eclectic architectural style that mostly paraphrases the Islamic architectural hertage of medieval Andalusia and Egypt. It is further elaborated to include features from other Islamic regions, such as the Levant, filtered through the visual language of late-19th-century historicism. (Hartmuth 2018; Jäger-Klein 2021)

Characteristic features included horseshoe and lobed arches, horizontally striped façades, muqarnas cornices, bulbous domes, and elaborately carved or painted stucco and wooden decoration. These ornamental systems

Figure 69 Sarajevo *Rathaus;* built 1892 – 1894, reconstruction elevation view. ("Vijećnica | Main Project")

Figure 70 Sarajevo *Rathaus;* built 1892 – 1894. (2023)

Figure 71 *Zacherlfabrik* in Vienna; built 1888-1892 according to the project of Hugo Wiedenfeld and Karl Mayreder. (2012)

were translated into contemporary construction typologies—schools, synagogues, baths, and civic edifices—built of brick and plaster rather than stone.

In Bosnia, the Orientalizing style intertwined with the concept of the *Bosanski slog*, a term still discussed as an autonomous architectural phenomenon reflecting efforts to articulate a regional identity within imperial modernity. (Hartmuth 2024, 90; 247-251)

Most domestic authors continue to use the terms *Pseudo-Moorish* or *Neo-Moorish* as conventional designations. The *Moorish Revival,* as one of several European historicist revivals of the late 19th and early 20th centuries, drew on the memory of Islamic architecture in Spain and the Maghreb, disseminated through pattern books, exhibitions, and the Oriental departments of world expositions. The idiom was introduced to Bosnia in the late 1880s, with early examples including the *Šerijatska sudačka škola,* 1887–88, Sarajevo (School for Sharia Judges,) and the new *Bezirksamt,* 1891, Travnik (District Office of Travnik). (Hartmuth and Jäger-Klein 39-48)

Although derived from Islamic prototypes, the style was applied to religious, civic, and even inter-confessional buildings, reflecting the Habsburg programme of cultural integration through architecture. In Bosnia, it was primarily used for public buildings such as town halls, railway stations, libraries, and schools. Its principal Bosnian representatives include the city halls in Sarajevo, Gradiška, Novi Grad, and Brčko, Gymnasium in Mostar, and the railway station in Brod, which collectively demonstrate the geographical spread and typological diversity of the style.

Within the broader European context, comparable expressions can be found in buildings such as the New Synagogue in Berlin (Eduard Knoblauch and Friedrich August Stüler, 1859–1866) and the *Zacherlfabrik* in Vienna (Hugo von Wiedenfeld and Karl Mayreder, 1888–1892), which illustrate the trans-imperial circulation of Orientalist imagery (Czeike 684).

Figure 72 Railway station in Brod; view of the northern façade, a segment of the virtual reconstruction project. (Dizdarević 56-57)

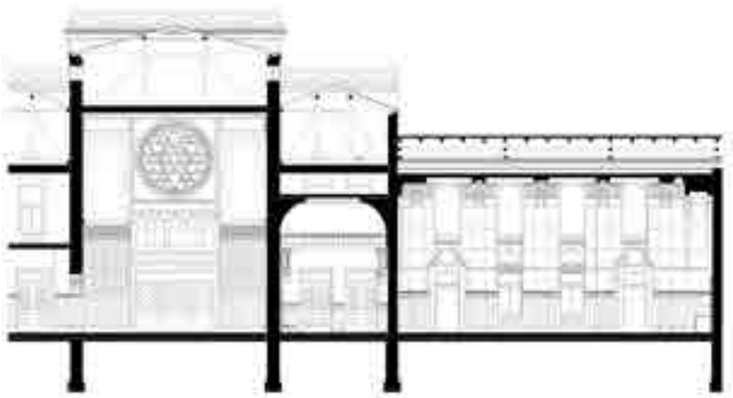

Figure 73 Railway station in Brod; section D-D, detail, a segment of the virtual reconstruction project. (Dizdarević 50-51)

Figure 74 Railway station in Brod; 3D section view, a segment of the virtual reconstruction project. (Dizdarević 120-121)

BOSANSKI SLOG

Before starting with the very name *Bosanski slog* (Krzović 224-244, Kurto 149-284), one has to be aware of the inconsistency in the leading literature about this style's originality and roots, besides those explained in Orientalizing style. A critical and objective opinion given by Vidaković (2011, 170-174) states that the Bosnian style has emerged out of Josip Vancaš's desire to affirm the possibility of modelling modern projects with elements of traditional architecture. The name *Bosanski slog* first appeared in 1910, and officially in 1911 when Josip Vancaš, an elected parliamentary deputy, submitted a request to exempt tax payment for buildings constructed in *Bosanski slog*.

Figure 75 Main façade of Theodor Todeschini's house in Sarajevo, designed by Josip Vancaš. (1910). (HABH)

The emergence of the so-called *Bosanski slog* cannot be viewed in isolation from the broader debates on national architecture that permeated Central and Eastern Europe at the turn of the 20th century. While in regions such as Slovenia, Croatia, or Czechoslovakia architects experimented with folkloric motifs to craft a visual identity, in Bosnia the process was more ambivalent due to its multi-ethnic and multi-confessional background. Vancaš's attempt to codify a "Bosnian" architectural idiom was therefore both a professional experiment and a political instrument, encouraged by Austro-Hungarian cultural policy that sought to foster a supranational Bosnian identity distinct from Serbian, Croatian, or Ottoman traditions. This explains why the Bosnian style oscillates between genuine reinterpretations of vernacular forms and eclectic insertions of Orientalizing or Secessionist elements, producing an architecture that is less a direct continuation of Ottoman domestic heritage than a constructed synthesis tailored to the imperial project of identity-building. (Hartmuth 2024, 247-251)

Vancaš strongly emphasised the importance of recreating traditional Bosnian architecture, which can be observed in the remaining buildings from the Ottoman period. These structures mainly consist of single-family houses for wealthy Muslim families. The style combines various secession details with the typical traditional house from the region, resulting in a unique hybrid model.

When one considers general Austro-Hungarian politics and especially their strategy towards newly occupied territories, where all existing national ideas and diverse ethnic groups should be suppressed in favour of new, in this case, Bosnian and Herzegovinian forced tradition, the concept behind this "style" becomes pretty clear.

The new style expresses function, material, structure, and modern architectural elements. Aspects of traditional architecture are not taken from Bosnian houses but derived from them into new features that correspond with each other on a higher level. Some would also say that the Bosnian style has development continuity, unlike some "forced" styles that were to be "created" at that time, like in Slovenia, Serbia, Czechoslovakia, etc.

The general attributes of this style are the usage of the following elements: high plinth zone walls made in stone, windows with archivolts, steep roofs in the Dinara mountain house style, roof dormers, oriel bay windows, etc. Interior design varies from case to case. Still, in some exceptional examples, like in Villa Husedžinović in Banja Luka, all rooms have different kinds of decoration, spanning from Orientalizing as mentioned above, Moorish and traditional Islam art to Art Nouveau.

Vancaš himself did the best projects in this type of architectural language, like a series of *Landesbank* branches or, also here described, Villa Husedžinović. (Kurto 265)

3.2. NOTABLE ARCHITECTS COMMISSIONED IN BANJA LUKA

JOSIP VANCAŠ

Josip Vancaš was born on the 22nd March 1859 in Šopronj (Ödenburg) in the Austro-Hungarian Empire, today located in Hungary, near the Austrian border on Neusiedler See. He was Chech by nationality.

He completed elementary school and gymnasium in Zagreb before starting his studies at the *Technische Hochschule* in Vienna in 1881 under the mentorship of Professor Heinrich von Ferstel. Afterwards, between 1882 and 1884, he attended studies at *Akademie der Bildenden Künste,* at the Department for Architecture, with professor Freidrich Schmidt, a specialist in the Gothic revival style in architecture. During his studies, besides Schmidt, Vancaš worked with famous Viennese architects Ferdinand Fellner and Hermann Helmer, who were especially committed to concert halls and theatres; one of their projects is *Volkstheater* in Vienna. (Krzović 253)

Afterwards, in 1883, the *Landesregierung* invited him to Sarajevo to participate in constructing a new Cathedral and Government administrative building. Professor Schmidt recommended Vancaš for the project, but when the authorities realised that Schmidt's project was too expensive, Vancaš was assigned as chief architect.

In the first years of his stay in Sarajevo, which lasted until 1921, he designed mainly buildings in the Historicism style, but slowly changed course towards Secession and, later on, the so-called *Bosanski slog.* Among all foreign architects who worked in Bosnia, and perhaps event to the present day, Vancaš left the most considerable opus of works and ingenious variety of different approaches, designs, and implemented ideas.

Overall, Vancaš designed and built more than 240 buildings: 102 houses, 70 churches, 12 institutes and schools, ten state and municipal buildings, ten banks, seven palaces, six hotels and coffee shops, six factories, seven interior designs and altars and ten adaptations. (Božić 2006, 36; Božić 2020, 298; Damjanović, 2014, 254-255) Vancaš was very active in social and political life in Sarajevo, founding and supporting numerous foundations, organisations, and events. In 1921, upon his return to Zagreb, he continued in the same manner. In 1929, Vancaš was elected honorary member of the Viennese architectural group *Wiener Bauhütte,* honourary member of the association *Braća hrvatskog zmaja,* and ultimately the corresponding member of the Croatian Academy of Sciences and Arts (HAZU), at the time Yugoslav Academy of Sciences and Arts (JAZU). (Božić 2020, 307)

Even though his enormous talent and dedication to architecture in all spheres of life led him to outstanding designs of all kinds of projects, sacred architecture was his speciality. Most churches were different parish churches belonging to newly formed dioceses in Bosnia and Herzegovina: Archdiocese of Vrhbosna, Diocese of Banja Luka, and Diocese of Herzegovina. He was involved in projects for parish churches in Brčko (1884-1885), Brestovsko, Bijeljina, Gradačac (1886), Modriča 1887 and Žepče 1889. Later, other churches were built according to Vancaš's projects: Tuzla (1893), Domaljevac (1892-1894), Komušina (1893), Gornji Vakuf, Guča Gora, Podhum (1894), Šivša (1895), Kiseljak (1895-1897), Brajkovići (1894-1897), Pećnik (1896-1899), Banbrdo (1899), Vitez (1900), Plehan (1898-1902), Lukavac near Tuzla (1907), Bosanski Brod, Doboj (1909), Zenica (1908-1910), Podmilačje (1910), Tešanj (1910), Svilaj, Vidovice, Morančani, Odžak, Olovo (1911), Konjic (1912), Crkvica (1913), Maglaj (1919), Pećnik, Uzdol and Novo Selo (1921) (Božić, 2006: 40). Besides churches, Vancaš was involved in designing numerous convents and parish houses, the most important being the Franciscan convents of OFM Bosna Argentina. Vancaš had a significant oeuvre outside Bosnia and Herzegovina. Among multiple designs, some should be outlined: in Croatia: parish churches in Krapina (1899-1903) and Desinić (1901-1902), reconstruction of parish church in Oštarije (1901-1902); in Slovenia: parish churches in Bled, combined with Friedrich Schmidt (1900-1905), Prečna (1907-1910), Radeč (1910-1911), and Mirna Peč (1914-1917). (Damjanović 2014: 252-264)

Regarding ecclesial architecture, Vancaš was intensely devoted to Historicisms: Gothic and Romanic revivals, but with tumbling combinations of numerous stylistic elements from other architectural styles. (Božić 2020, 277-316)

Vancaš died on 15th December 1932 in Zagreb. (Božić 2020, 277-316)

Figure 76 Josip Vancaš (1859-1932). (Donia 49)

Figure 77 Karel Pařik (1857-1942). (Dimitrijević 7)

KAREL PAŘIK

Karel Pařik was born on 5th July 1857 in Weliš, near Jičín (Titschein) in the Austro-Hungarian Empire, today on the territory of the Chech Republic.

He completed *Baugewerbeschule* in Vienna and enrolled in *Akademie der Bildenden Künste* 1878 at the architecture department under Theophil von Hansen's mentorship. Although no clear evidence exists, he worked as an architect in Vienna between 1874 and 1884. (Dimitrijević 7)

Pařik arrived in Sarajevo in 1884 with many other engineers amid the occupation deployment undertaken by the Austro-Hungarian Empire. First, he collaborated with architect Josip Vancaš. On March 24th, 1886, Pařik was employed in the Government Building department. In the following decades, he produced more than 150 projects that were confirmed to be his designs, and probably a vast number of others, smaller ones, that will hardly be identified. He retired in 1916 but stayed in Sarajevo and continued his architectural activities. Also, on several occasions, he worked at a public technical school in Sarajevo. (Krzović 251) Before his retirement, his oeuvre featured, among others, notable commissions for the State Museum (1888-1913), Palace Marijin Dvor (1885-1899), Sharia Judicial School (1888), Ashkenazi synagogue (1901-1902) and Evangelical church (1899-1911), all located in Sarajevo.

Between 1921 and 1937, he was involved in several projects for the Roman Catholic Archdiocese of Vrhbosna (Dimitrijević 1) and many others for the Franciscan Province OFM Bosna Argentina.

In addition to being the only *Hansen-Club* member from Bosnia and Herzegovina, Pařík garnered international recognition and received the *Great Millennial medal* at the Hungary Millennium National Exhibition in Budapest in 1896. (Malinović 2021, 48)

Pařik died on 16th June 1942 in Sarajevo.

ĆIRIL METOD IVEKOVIĆ

Iveković was born on 1st June 1864, in Klanjec, Croatia.

Following his secondary education in Varaždin and Zagreb, he received backing from his uncle to pursue studies at the *K.u.K. Polytechnisches Institut* in Vienna. In 1884, mentored by Hermann Bollé, Iveković undertook stonework to restore Zagreb Cathedral. The subsequent year saw him instruct stonemasonry at the Zagreb School of Arts and Crafts.

After the campaign in Zagreb, he went back to Vienna, where he completed studies on *Akademie der Bildenden Künste* in 1898 at the Department of Architecture under the mentorship of Karl Freiherr von Hasenauer, an architect who, along with Semper, designed *Burgtheater, Neues Burg,* and museums complex in Vienna, projects in which Iveković was participating.

Baron Hasenauer recommended him as one of his best students for employment in the Landesregierung's Building Department. He lived in Bosnia for only six years, until 1896, but during that time, he completed his major work, Sarajevo *Rathaus. Rathaus* in Brčko and *madrasa* in Travnik are fine examples of his Orientalizing style designs.

Iveković died on May 15th 1933 in Zagreb.

Figure 78 Ćiril Metod Iveković (1864-1933). (IVEKOVIĆ, Ćiril Metod - Hrvatski Biografski Leksikon)

RUDOLF LUBYNSKI

Rudolf Lubynski was born on 31st October 1873 in the Jewish family Lubynski-Lövy in Zagreb.

He studied architecture at *Technische Hochschule* in Karlsruhe, after which he worked for Josef Durm, participating in designs for Offenburg, Köln, Karlsruhe and Freiburg. One of the projects that contributed to his further progress as an architect is, for sure, the University Library in Heidelberg. Lubynski left his very best buildings in Zagreb, Croatia, where he worked from 1907. Widely recognised as his best project is the National and University Library in Zagreb, built between 1911 and 1913, on Marulićev trg in Zagreb. Lubynski is considered the most talented and best Croatian secession architect of all. (Fabijanić)

Lubinsky died on 27th March 1935 in Zagreb.

Figure 79 Rudolf Lubynski (1873-1935). ("Rudolf Lubynski.")

LUDWIG HUBER

Huber was born on 12th August 1859, in Siegharting near Schärding, Upper Austria. Huber did not have the education of an engineer, having completed only High School for Arts, department for Architecture, in Salzburg in 1881. Before arriving in Bosnia, he worked in several companies in Austria. In 1889, Huber worked in Mostar and from 1890 as a technician in Sarajevo's Building Department of Government. (Hartmuth and Jäger-Klein 177, Krzović 248)

Working as a technician, Huber designed projects in Banja Luka for a public hospital (1892), the Evangelistic church (1895), and many others in Sarajevo, like the Financial Directorate constructed in 1891 and the Serbian primary school for boys and girls built in 1897. (Krzović 21-23). Huber died on 17th July 1921 in Sarajevo.

EBERHARD WEGNANDT

Except for his architectural projects, there is little information and data about Eberhard Wegnandt (in some references, his surname is mentioned as Wayand). Brother Eberhard was most probably German or at least German-speaking monk of the Order of Cistercians of the Strict Observance – Trappists. He arrived to Banja Luka probably shortly before or between 1869 and 1870, as this was the year of construction of a church in the *Maria Stern Abtei* complex, whose architect was Brother Eberhard himself.

He was enrolled in many sacred projects carried out in Banja Luka and its surroundings: parish churches in Banja Luka, Ivanjska, Aleksandrovac, the first and second convent church in *Maria Stern Abtei* in Delibašino selo, as well as several other facilities in this complex. His projects are probably the Gymnasium belonging to the Roman Catholic Convent of Sisters of Mercy of Saint Vincent de Paul, the first Cathedral of Saint Bonaventure, and Ivanjska Parish Church of Resurrection of Blessed Virgin Mary. Profane architecture was not strange to Brother Wegnandt, as he did many projects intended for public use, like the *Bosna* hotel in Banja Luka, the Orphanage and bridge of Saint Bernard in Delibašino selo, etc. (Malinović 2016, 156)

Confirmed research data on Wegnandt's birth and death dates remain unknown.

Besides these, many others were involved in planning and construction activities in Banja Luka. According to project records and archival documentation, the principal architects and engineers active in Bosnia during this period included Franz Mihanovich, Franz (František) Blažek (born in Zálší, Bohemia, present-day Czech Republic in 1863, died in Prague in 1944), Josip (Johann) Blaženković, V. Brückner, Karl Fitzinger (born in 1861 in Vienna), Paul Pirckmayer.

In addition, several other names appear in the administrative registers and departmental records, suggesting their likely authorship or co-authorship of various projects: Alois Erlach, Đorđe Knežić, Miloš Komadina, Simon Hrycak (born in Lysiec, Galicia, present-day Lyssez, Ukraine in 1852), Friedrich Schlesinger, Anton Niedzielski, Stephan Damjanović, Ignaz Fürth, Josef Mossler, Anton Niedzielski, Josef Mossler, Eugen Komzák, Gabriel Turina, Stojan Borovnica, Simon Ehrlich, Franz Berković, Miloš Komadina, etc. (Hof- und Staats-Handbuch 1911; Hof- und Staats-Handbuch 1917, Hartmuth and Jäger-Klein 174-189)

3.3. IMPORTANT BUILDINGS AND FACILITIES

THE ROLE OF THE PROVINCIAL BUILDING DEPARTMENT AND ITS PLANNERS

Under the administration of Benjamin Kállay, the organisation of the *Baudepartement der Landesregierung* in Bosnia and Herzegovina developed into one of the most efficient technical institutions of the Habsburg Monarchy. Its internal structure, established in 1882, reflected a carefully planned hierarchy in which each leading figure had a distinct professional and administrative role. Edmund Stix, appointed Baudirektor and later *Sektionschef* of *Department IV,* defined the province's architectural and infrastructural policy and ensured the implementation of uniform construction standards throughout Bosnia. His close collaborators, Johann Kellner, head of the Hochbau-Büro, and Philipp Ballif, director of the *Tiefbau-Büro*, were responsible respectively for the design and supervision of public buildings and for civil engineering, surveying, and hydrological projects. Fritz Passini, initially Stix's assistant and later his successor, coordinated the department's technical and administrative operations, especially in railway and hydraulic construction. Together they embodied the technocratic professionalism that translated Kállay's political concept of "rational bureaucracy" into the physical modernisation of the province. Their long tenures—Stix from 1882,

Ballif until 1905, Kellner until 1906, and Passini until 1909—ensured institutional continuity, systematic documentation, and the establishment of an architectural service capable of executing projects of both administrative and symbolic significance across Bosnia and Herzegovina. (Hartmuth and Jäger-Klein 19-23)

As mentioned, a clear border existed between government, public, military, private, and sacred constructions.

In Banja Luka, the Government financed the first construction of facilities into which new public authorities were about to be moved. A large sum of money was also invested in constructing the road network. Railways constituted their own specific situation, in which existing lines were reconstructed, and only station buildings newly constructed.

Banja Luka has never been oriented toward large-scale industrial production, as Ottoman authorities were far from the achievements of the modern world. This did not change even when the new authorities came. Particularly in Banja Luka, wood production facilities and coal mines, founded by the new authorities, were a pure way of utilising natural goods. The tobacco factory, situated in the city centre, had a more social background, as it was a method to please a relatively large number of citizens in one place: in the wider Banja Luka surroundings, there was no tobacco-growing field.

Among the earliest economic measures undertaken by the Austro-Hungarian administration in Bosnia and Herzegovina was the rapid establishment of tobacco factories in major urban centres. As Schmid (1914) notes, these state-controlled enterprises were conceived as one of the most reliable sources of fiscal revenue for the newly occupied province, ensuring a steady financial inflow to sustain the ambitious construction and infrastructural programme initiated by the government. The paradox was that Benjamin Kállay, despite holding the position of joint Minister of Finance of the Monarchy, had no separate budgetary allocation for Bosnia and Herzegovina. Consequently, together with Edmund Stix, head of the Provincial Building Department in Sarajevo, he sought to develop self-financing mechanisms for the province. The tobacco industry—profitable, easily monopolised, and administratively manageable—became a cornerstone of this strategy, serving both to stabilise the provincial economy and to fund the visible architectural and infrastructural transformation that marked Austro-Hungarian rule. (Schmid; Stix)

Unlike the example of Sarajevo, where most public buildings were constructed, Banja Luka lacked institutions like museums, theatres or libraries. However, it is understandable, considering the relationship between the domestic population and authorities and Banja Luka's rank in the country's regional hierarchy.

On the other hand, private projects were limited to houses, villas, or shops located mainly in the city centre and spread around the central city axes. They were all in the ownership of rich merchandisers: some were domestic, and some came with new authorities from, e.g., Italy, Austria, Hungary, etc.

Sacred buildings and associated facilities make up a separate group of buildings. In the case of Banja Luka, Islamic sacred facilities mosques were excluded from the new construction works, limited mainly to restorations and small-scale additions. The Catholic Church, its organisations, and the royal family generously helped construct the new convents, parish churches, and schools. The Orthodox Church and Serbs, overall, were in a more complicated situation, as they were stuck between Islam's majority and the emerging Catholic strength. Very few sacred buildings were constructed at the time. To give a short illustration of the complexity of relationships in Bosnia, one quotation about Benjamin von Kállay de Nagy-Kálló, minister of finance and administration of the Condominium of Bosnia and Herzegovina in the period 1882-1903:

"Notwithstanding his earlier affinity for Serbian culture and history, Kállay came to share the view of many Habsburg officials that neighbouring Serbia and Montenegro posed grave threats to the monarchy's interests in the region. He feared that the two neighbouring states might incite the Serbian Orthodox population of Bosnia-Herzegovina to rebel against Habsburg rule. To counter those threats, Kállay sought to isolate Bosnia-Herzegovina from the nationalist impulses of neighbours. His administration fostered a regional patriotism called "bošnjastvo", a multi-confessional Bosnian nationalism that he hoped would prevail over the Serbian and Croatian nationalist waves, then lapping at the province's boundaries." (Donia 45)

The Jewish population, now consisting of Ashkenazi Jews, arrived from Austro-Hungarian territories, and Sephardi Jews already in Ottoman territories represented significant strength and power in social life. Most of their architectural production, except some private houses, was destroyed during WWII.

Figure 80 Benjamin von Kállay (1839-1903). (Wikipedia contributors. "Béni Kállay.")

3.3.1. PUBLIC BUILDINGS

ELEMENTARY SCHOOL

VOLKSSCHULE

The building was located in the former *Konakgasse,* a street parallel to *Ferhadijagasse,* south of the *Ferhadija* Mosque. Today, the site corresponds to *Ulica Patre,* where the Faculty of Electrical Engineering was constructed in the 1970s.

The exact date of the school's establishment as an institution could not be verified. However, its construction is estimated to have taken place between 1884 and 1885. The oldest project documentation retrieved from the Archives of Bosnia and Herzegovina is dated August 1884, which likely represents the year of the building's design. Other retrieved project documents, such as a project drawing from 1907, mention the school building's construction in 1885. Notably, its construction was already earmarked on the cadastral map from 1880-84, indicating a longer planning phase. (Malinović 2018a, 472)

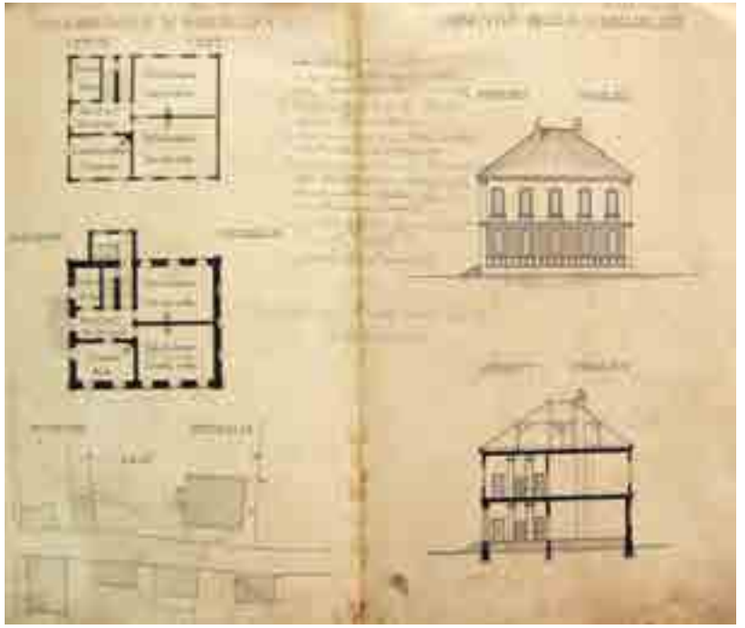

Figure 81 *Volksschule;* project documentation including site plan, floor plans, section and elevation views. The drawings are undated. (AMRS)

The typology of elementary schools erected in Bosnia under Austro-Hungarian administration must be understood within the framework of the imperial standardisation of educational architecture. As Carl Hinträger codified in *Der Bau und die innere Einrichtung von Schulgebäuden* (1887), school buildings followed clear functional and spatial principles: rational zoning of classrooms, cloakrooms, and the teacher's apartment, as well as generous fenestration for ventilation and light. The model exhibited at the Vienna World Exhibition of 1873—the *Modell-Volksschule*—became the prototype for such constructions throughout the Monarchy. The Bosnian examples, including the *Volksschule* in Banja Luka, reflect this scheme in their volumetry and organisation, albeit adapted to local materials and climatic conditions and given a simplified historicist façade treatment. (Hinträger 1887; 1895; 1901)

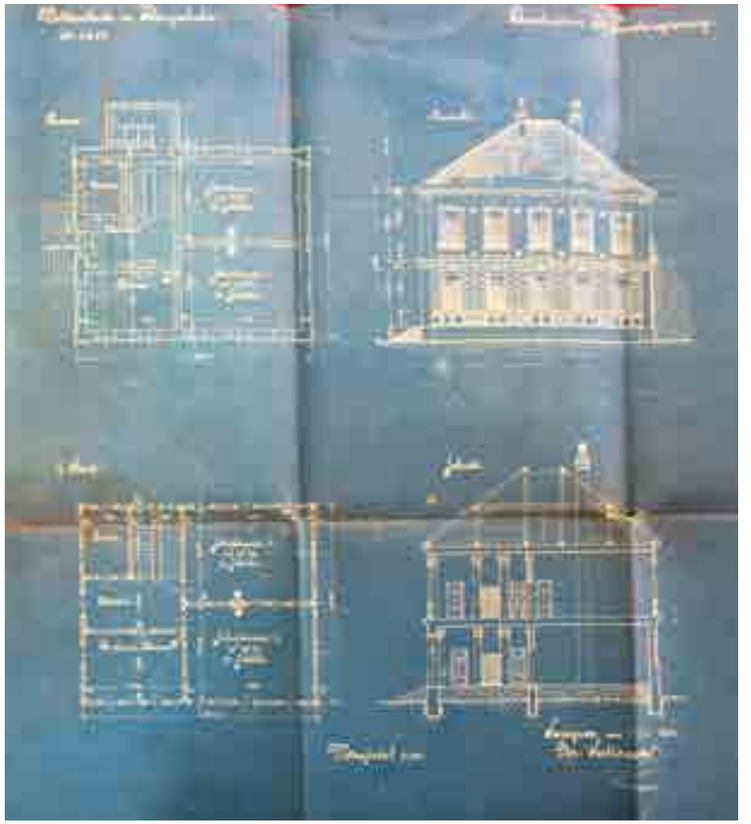

Figure 82 *Volksschule;* project documentation including site plan, floor plans, section and elevation views. The drawings are dated 1901. (AMRS)

Figure 84 *Volksschule;* the photograph was probably taken between the two World Wars. (AMRS)

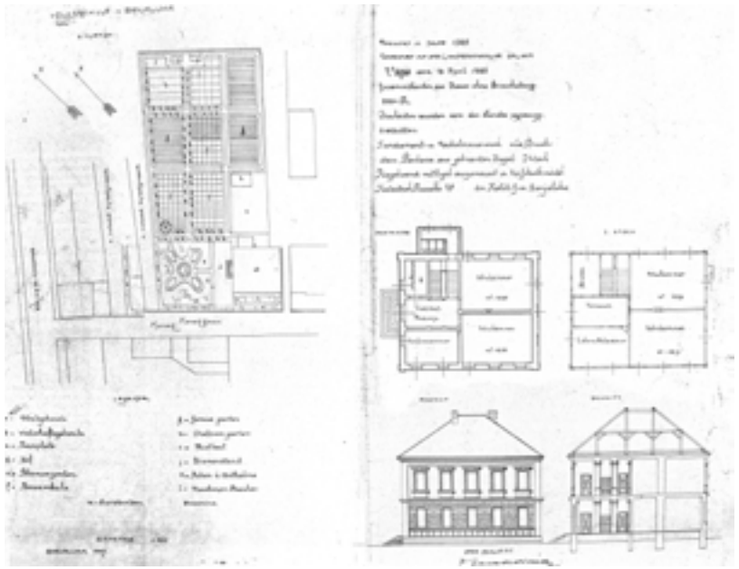

Figure 83 *Volksschule;* project documentation including site plan, floor plans, section and elevation views. The drawings are dated 1907. (AMRS)

Stylistically, this was not a great leap from the aesthetic of traditional houses in the area. Moreover, it largely adhered to the aesthetic of the traditional Bosnian house. According to available project documentation, the foundations were constructed using rubble masonry, the ground floor was built in brick, and the upper floor used a mixed technique combining brick, timber, and lime mortar. A cross-analysis of available project drawings may indicate that it was only around 1907 that the building may have received its historicist façade and landscaped garden.

The courtyard garden is attractive. For a long time, this building was famous for its (Tsar's) gardens featuring strict geometric rules. The building does not exist today, and one can only assume that it was torn down sometime between the end of WWII and the earthquake in 1969.

Figure 85 *Volksschule;* original site condition. The photograph was taken from the minaret of the *Ferhadija* Mosque. The site's western side is visible on the right, at the beginning of the new section of *Kaiserstraße.* (AMRS)

THE ELEMENTARY SCHOOL IN GORNJI ŠEHER

IV KLASSIGE ELEMENTARSCHULE IN GORNJI ŠEHER

Manjačkih ustanika 32, Banja Luka

The school is located along the main road heading outside the city, through *Gornji Šeher.* Today, this city district is named *Srpske Toplice* and is the seat of the public elementary school *Branislav Nušić*.

The building represents one of the rare examples of newly constructed buildings in the old city district. It was constructed in 1896 in the Orientalizing style. The original project preserved in the Archives of the Republic of Srpska reveals its authors: provincial head engineer *(Kreisingenieur)* Franz (von) Mihanovich, assissted by assistant engineer *(Ing.-Adjkt Ger.)* Paul Pirckmayer.

Its Orientalizing features are brilliantly described by Maximilian Hartmuth, a renowned researcher of Orientalizing style: *"The polychrome banding and the windows' superimposed horseshoe shapes identify it as belonging to a surge of Habsburg-period Orientalizing public buildings of the 1890s and early 1900s. The widely overhanging eaves, here supported on wooden corbels, are also characteristic of many buildings in this group.*

Figure 86 *IV Klassige Elementarschule* in *Gornji Šeher;* view from the southeastern corner. Photograph taken prior to additional construction works. (AMRS)

Figure 87 *IV Klassige Elementarschule* in Gornji Šeher; view from the eastern façade. (2025)

The current colouring scheme with alternating pink and yellow is, of course, in disagreement with a more likely original horizontal plaster banding in dark red and beige. Certain aspects make the Gornji Šeher School diverge from the simplest cases of buildings in this style. Firstly, the generous fenestration; secondly, the asymmetrical façade; and, thirdly, the elaborate roof construction. The latter departs from the economical pitched or hipped standards at the expense of a more varied roof-scape and closely echoes, as the archival plans reveal, the interior's organisation. The decision for, toleration of, or consent to, an asymmetrical appearance may have followed from the design problem caused by differently sized classrooms: the first and second classes were to have 62 pupils/tables, the third and fourth classes only 49." (Hartmuth 2020, 186)

Figure 88 *IV Klassige Elementarschule* in Gornji Šeher; side entrance portal detail. (2025)

Figure 89 *IV Klassige Elementarschule* in Gornji Šeher; northern façade detail. (2025)

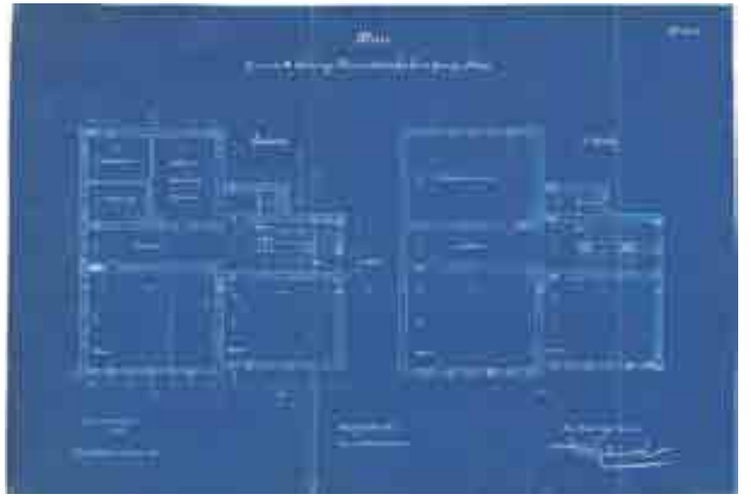

Figure 90 *IV Klassige Elementarschule* in Gornji Šeher; floor plans, a project segment by Franz von Mihanovich dated 1896. (ARS)

The structural system is simple: a stone basement with brick walls above the ground, traditional massive wooden floors, and roof construction. Most of the original architectural elements and façade design have been preserved. However, over time and through use, some additional works and modifications endangered the original context of the building. Moreover, a modern extension was added to the southern side, probably after 1969.

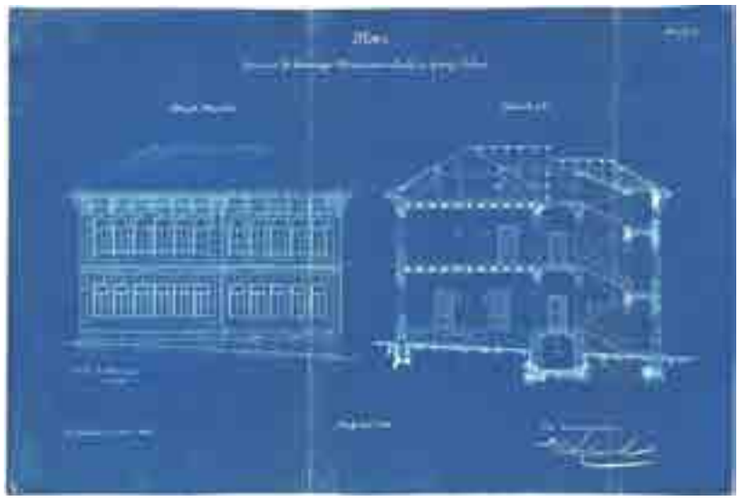

Figure 91 *IV Klassige Elementarschule* in Gornji Šeher; elevation view from the east and the section view, a project segment by Franz von Mihanovich dated 1896. (ARS)

Figure 92 Gymnasium in Sarajevo; view of the main façade. (Dimitrijević 52)

Figure 93 *Ober-Realgymnasium;* view of the southeastern corner. (ARS, BA ARSBL 0205–1269)

Figure 94 *Ober-Realgymnasium;* view of the southwestern corner. (ARS, BA ARSBL 0205–0239)

REAL GYMNASIUM

OBER-REALGYMNASIUM

The building was located in the former *Gymnasiumstraße,* almost parallel to the Crkvena River. Today's street line direction corresponds to *Ulica Ive Lole Ribara* in its extension. The site rose above the old marketplace and was set opposite the *Kastel* across the Crkvena. It was not drawn in the plan from 1884, but the street that connects the *Kaiserstraße* and the future *Gymnasiumstraße* had already been established.

The story behind (Džaja 1980, 65-83) *Ober-Realgymnasium,* in some sources also noted as Oberrealschule (Vrankić 218), in Banja Luka is, as previously mentioned, described in dozens of different books and sources with as many background ideas that include political, religious, social, demographic and other aspects of life in Banja Luka at the time. Indeed, not all those sources are entirely unbiased, but they certainly are precious for understanding the importance of this building within the broader context of the Krajina region. Consequently, presenting only architectural data about the building where *Ober-Realgymnasium* was situated is more complicated when one wants to isolate only one part of the story.

Therefore, to understand the broader image of the Gymnasium establishment, one must provide at least introductory overview of the relevant period.

At the time of occupation, except for the religious Turkish schools, Banja Luka had only a School for Serbian boys and girls founded in 1856. However, the Ottoman sultan issued a decree (Ferman tur.) for school opening in 1835 (Babić 58) and the Elementary school for Catholic girls was founded in 1872 (Vujić 15). It is also important to emphasise that Turkish authorities had a whole network of educational institutions that, unfortunately, were closed to non-Muslim citizens.

As soon as the Austro-Hungarian authorities established primary public institutions, they introduced public schools accessible to all children, both girls and boys. (Stöller 41) The first school, founded by the

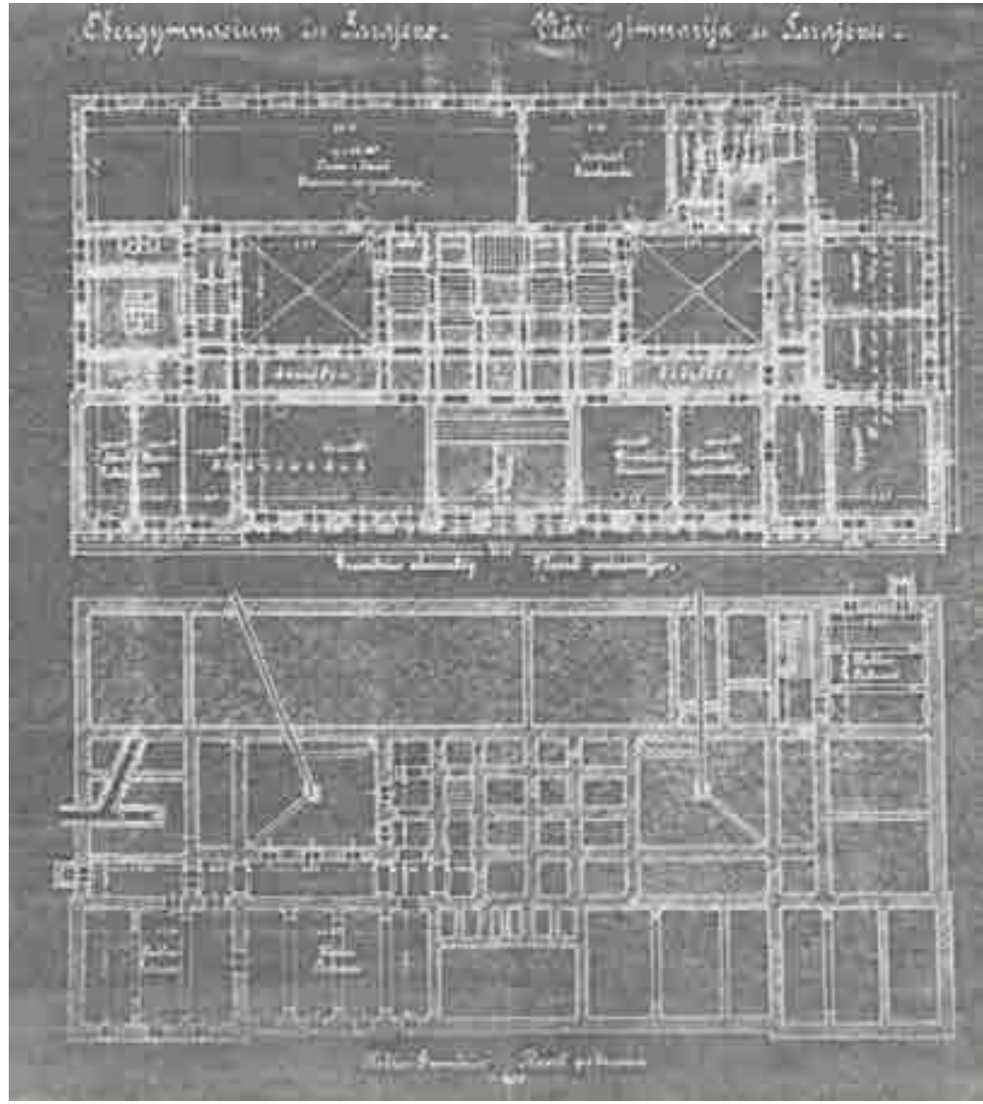

Figure 95 Gymnasium in Sarajevo; foundations and ground floor plans. (Dimitrijević 52)

Austro-Hungarian authorities in Banja Luka, covered more than an elementary level of education. It was a three-year Trade school established in 1885. Afterwards, in 1898, due to several faults in the Trade school programme, it was thoroughly transformed and adapted to last four years. (Vujić 15)

Very important classical gymnasiums were founded in Sarajevo in 1879 and Mostar in 1894. An initiative for the founding of a new gymnasium was launched by local authorities in Sarajevo—where the State Government was seated—who insisted that the school is located in Sarajevo. The answer from Vienna was positive, but they recommended that Bosnian authorities establish the new institution in Banja Luka instead (Papić 114)

Ober-Realgymnasium was opened in 1895/1896, but sadly, pupils waited until 1898 to move into the new premises. Until then, the school operated in one of the old Muslim schools. Some other references lead to information that the school was in a private building (Babić 61). However, the Gymnasium was opened on 5th October 1895, a significant date in the Austro-Hungarian Empire, as it was celebrated as the Name day of Tsar and King Franz Joseph. (Vujić 16) Lectures in the new building started in the school year 1898/1899.

The school was organised according to a well-established system, adapted from a Hungarian model, structured as an eight-year programme. (Vrankić 218) Based on various analyses and detailed research (Behnke; Eggert 1888), it may be concluded that the main project for the Gymnasium building is an adaptation of a project for the Gymnasium in Sarajevo, done by architects Karel Pařik, August Butscha and Karl Panek (Dimitrijević 52-53), with the main façade being the design element that is most comparable between these two buildings.

The project authorship and construction date are disputable. According to Vidaković and Vujić, the project was done by Austrian technicians, as quoted by the authors: M. V. Vitzinger and V. Brückner. (Vidaković 2011, 65; Vujić 16) while the construction works started in 1892 and were led by Hypolit Pokorný, Czech construction manager. (Vujić 16) On the other hand, according to the project revealed in the Archives of Bosnia and Herzegovina, it is dated in several versions in 1897, with the legible signatures of provincial head engineer Franz (von) Mihanovich and Karl Fitzinger, in different project phases. Given that the first stage (F shape in floorplan) is marked on the project with a designation to be built in 1897, it is possible that this phase took place between 1897 and 1898.

On 1st March 1898, the western wing and part of the central corpus were finally completed, but they could hardly handle the number of pupils that were supposed to attend the school. In 1903, the construction of the remaining central section and part of the eastern wing was undertaken,

Figure 96 *Ober-Realgymnasium;* site plan, first stage. Project segment by Franz von Mihanovich, dated July 1897. (ABH)

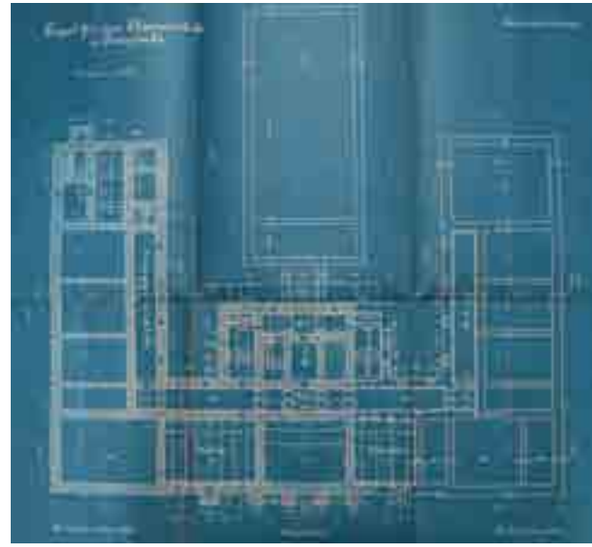

Figure 97 *Ober-Realgymnasium;* foundations, first stage. Project segment by Franz von Mihanovich, dated July 1897. (ABH)

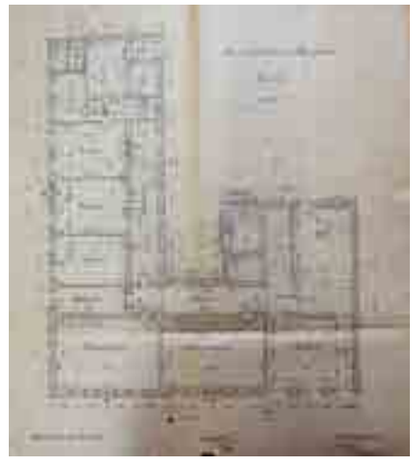

Figure 98 *Ober-Realgymnasium;* ground floor plan, first stage. Project segment by Franz von Mihanovich, dated July 1897. (ABH)

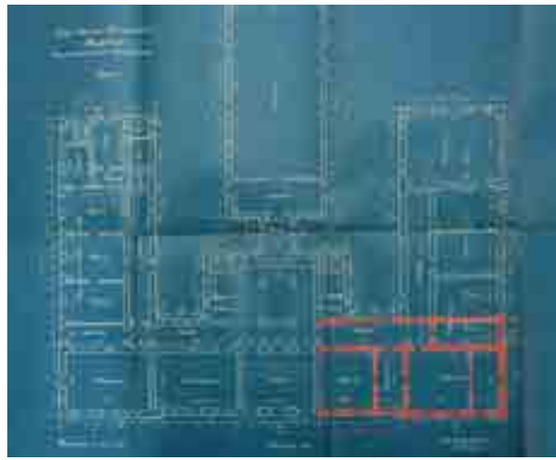

Figure 99 *Ober-Realgymnasium;* ground floor plan, extension. Project segment by Karl Fitzinger, dated April 1897. (ABH)

making the floor plan an F shape. Some authors (Vidaković 2011, 68) mention architect Josip Blažeković as the author of the extended part, which differs from the retrieved archival data.

The last extension works were carried out in 1931, when the eastern wing was completed, giving the building its originally intended E-shaped floor plan. Only the sports hall was not built, representing a significant deviation from the main project. During World War II, the building was occupied by German forces and subsequently targeted in Allied air raids on 24th and 25th September and partially destructed. However, the building was reconstructed between 1946 and 1947, under supervision of architect Ljubica Babić-Goldner. (Vidaković 2011, 67) The gymnasium functioned without major interruptions until 27th October 1969, when the big earthquake occurred. It suffered a substantial volume of damage, and it was completely torn down on 31st January 1970. (Džaja 1980, 30-31) Today, this site is occupied by a megastructure, known initially as *Dom radničke solidarnosti* (Home of Workers' Solidarity). This multi-purpose building—now housing the Museum of the Republic of Srpska and Children's Theatre—was built along with the shopping mall Boska, designed by a team of architects from Zagreb, led by Velimir Neidthart in 1974.

A comparison between Pařik's project from Sarajevo and the design in Banja Luka reveals only a couple of differences in the main façade: different windows on the ground floor, which are rectangular in Sarajevo, whereas in Banja Luka they are completed with an arch, and the attic wall, which has windows in Sarajevo, whereas it is adorned with floral decoration in Banja Luka. The overall atmosphere and impression of proportions, materials and architectural logic are nearly identical in both designs. Parts of the building that were added later followed the initial idea. Moreover, it appears as a logical extension of the earlier phases.

The symmetrical treatment of the façade emphasises the side wings and ends. Avantcorpses are pulled out in front of the main façade and topped with floral decoration on the attic walls. The central volume with the entrance remains still and uniform, with a slight accent on doors in the middle. The overall design, with rough and fine stone façade planes, window details, and pilaster composition, can be compared to the Renaissance Revival style.

Floor levels were strictly separated and emphasised with the horizontal cornices between each level, making the difference between the storeys and the materials used on each of the façade planes. The ground and first floor were covered with two different types of stone, and windows were also treated differently. Windows and doors on the ground floor had arch-shaped endings with accents on the perimeter of the window. The first-floor windows were rectangular and had a triangular emphasised lintel with a

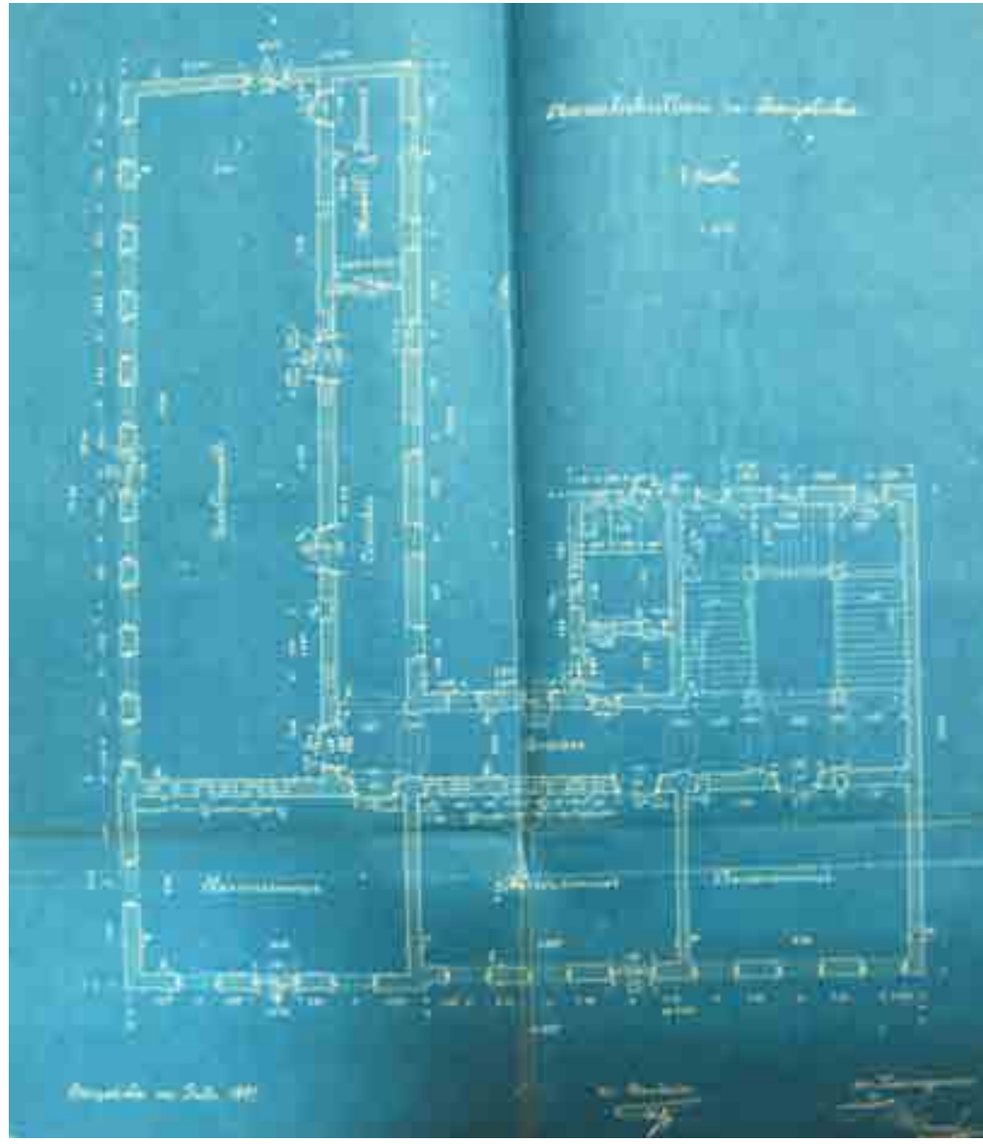

Figure 100 *Ober-Realgymnasium;* 1st floor plan, first stage. Project segment by Franz von Mihanovich, dated July 1897. (ABH)

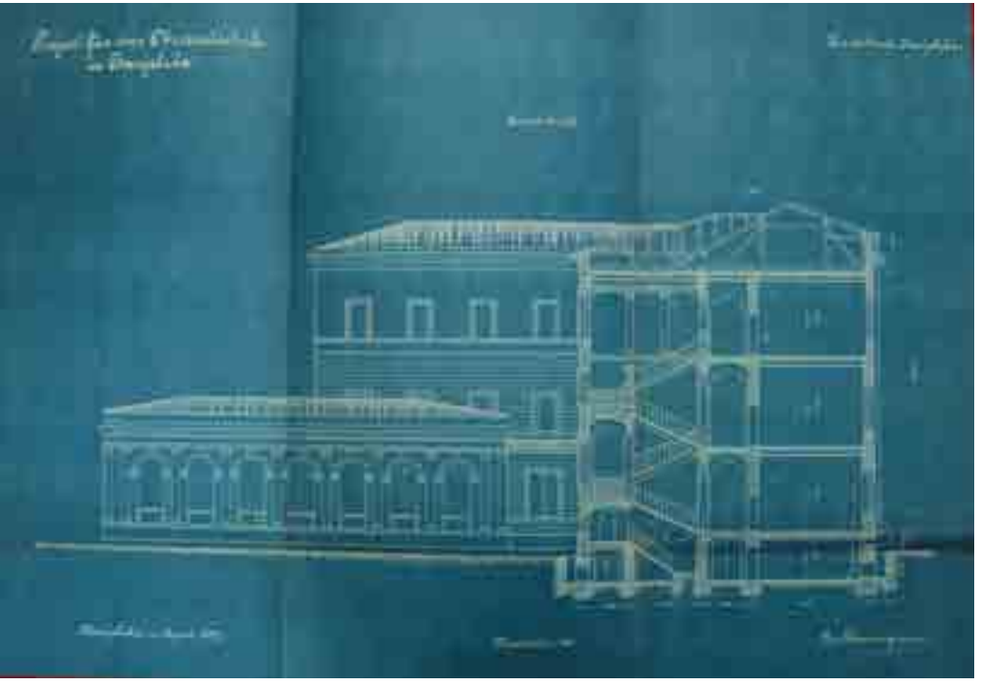

Figure 101 *Ober-Realgymnasium;* section-view, extension. Project segment by Franz von Mihanovich, dated April 1897. (ABH)

tympanum. Finely carved stone was also visible. The second storey had a more restrained design, with simple rectangular windows. Nonetheless, the recessed pilasters had been used to emphasise the façade's partitions.

The building was designed with a cellar, a ground floor, and two upper storeys. A sports hall, designed as an extension of the middle part of the building, was never erected. The structural system was massive, followed the traditional construction methods works—brick and stone walls, with wooden beams for the floor structure. The roof construction was also traditional, made out of wood.

As previously mentioned, brick, stone, and wood were used for construction. Stucco was used for various floral decorations and cornices. The roof was covered with clay tiles. The building's design followed general guidelines for gymnasium design in the Austro-Hungarian Empire. The floor plans were conventional, with the typical arrangement of classrooms, specialised cabinets, a library, and other auxiliary spaces such as flats for teachers and service.

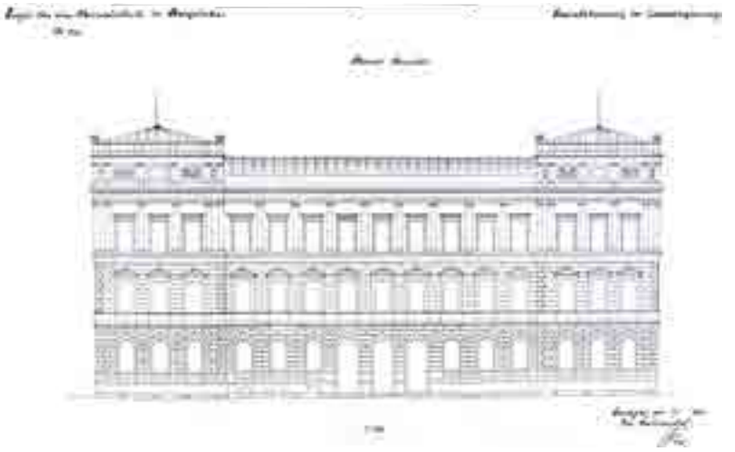

Figure 102 *Ober-Realgymnasium;* elevation view from the south, extension, illegible signature. Project segment done in Sarajevo in 1900. (ABH)

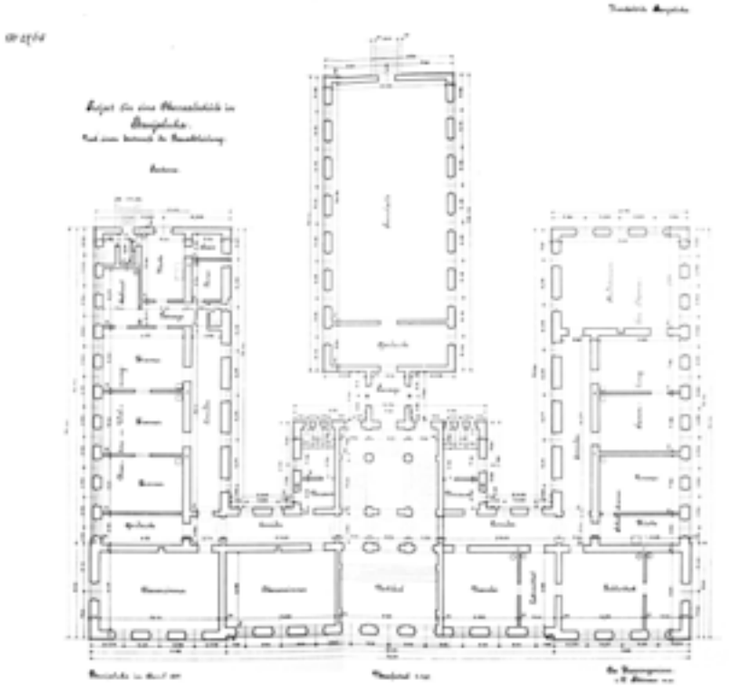

Figure 103 *Ober-Realgymnasium;* ground floor plan. Project segment done in Banja Luka in April 1897. (ABH)

Figure 104 *Ober-Realgymnasium;* view of the southeastern corner following the addition of the eastern wing in 1931. (BA ARSBL 0205–0205)

Figure 105 *Ober-Realgymnasium;* aerial view from the southwest. Photograph was taken during WWII. (AMRS)

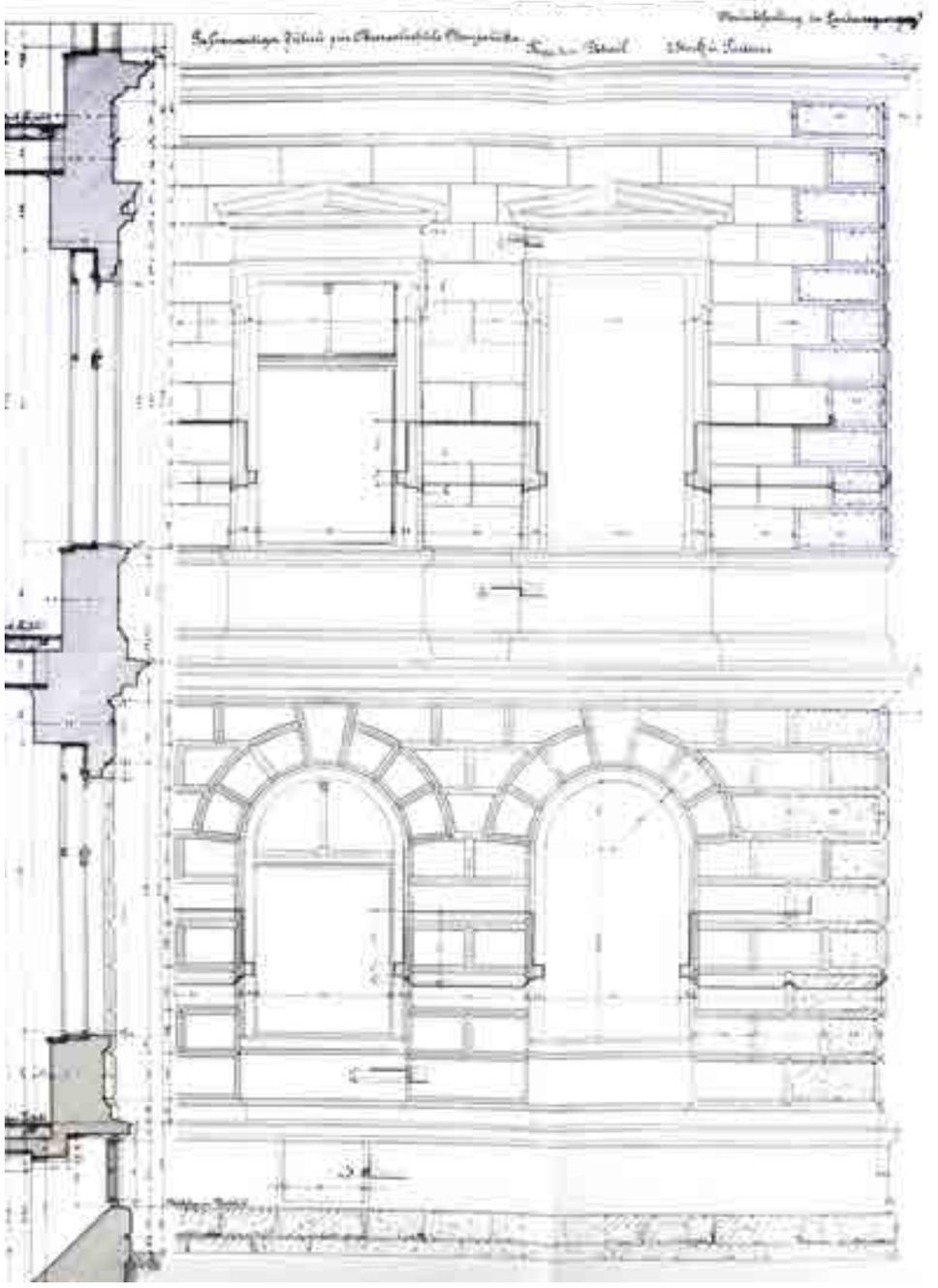

Figure 106 *Ober-Realgymnasium;* section detail between ground and first floor with cornices in between. (ABH)

VOCATIONAL SCHOOL FOR GIRLS

The original building complex was located in *Ulica banjalučkog polja*, a pedestrian street heading towards the *Militärlager Vrbas*, just across the *Metropoliten Palais.* If it existed today, in its full size and shape, its address would be in the *Aleja Svetog Save.* The last remaining building parts were located in the *Ulica Sime Šolaje.*

The Vocational School for Girls was opened on 1st October 1898. It was initially established as a four-grade school and later extended to a five-year programme. The author of the project for the building is unknown, but it very possibly was one of the provincial engineers. Stylistically, this simple building may be described as neo-Renaissance. (Vicić 144)

The building had an elongated floor plan, with the classrooms oriented toward the main street facing the *Metropoliten Palais.* It featured typical elements of the Renaissance Revival, such as proportions, window decoration, cornices, roof zone emphasis, etc. On the main façade, there was a shallow central risalit with a slight variation in window roofing. Horizontal cornices were used to divide levels, with a dominant cornice positioned below the roof line. (Malinović 2023, 238)

An elongated building part in the back was an extension to the frontal corpus, with the largest part of the area designated to the gym hall. In the 1930s the gym hall was remodelled to serve as the Vrbas Banate theater. The building part with the classrooms was torn down after 1969.

Figure 107 Vocational School for girls; view of the northeastern corner, in the first plan - main façade with entrance zone. Photograph taken in 1905. (Vicić 74)

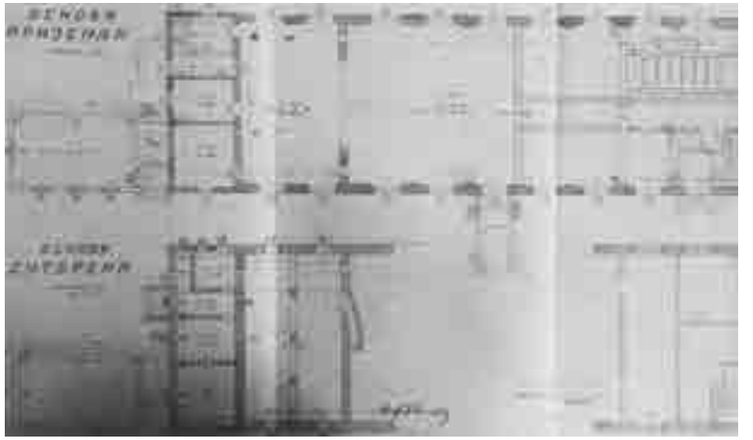

Figure 108 Vrbas Banate Theater; floorplans for the gym hall reconstruction dated in 1931. (Knežević)

Figure 109 Vocational School for girls; view of the eastern façade before the demolition, close-up view of old gym hall, recently used as the cinema. (2012)

Following the partial demolition in 1969, this section was remodelled to host a cinema and remained as such until 2020. The original appearance of the building could only be recognised through a series of arched windows, visible beneath the damaged layers of plaster upon detailed inspection. However, it was torn down due to new development plans, despite a massive denial of a local neighbourhood.

BOSNA HOTEL

Ulica Kralja Petra I Karađorđevića 97

The historical location of the *Bosna* Hotel was on a building plot situated between the *Kaiserstraße* to the east and the railway line directing to Banja Luka Stadt Bahnhof to the west, very close to the hotel itself.

The *Bosna* Hotel played an important role in the public life of Austro-Hungarian Banja Luka, as it was one of the few hotel facilities in the city at the time.

However, the hotel did not represent an innovative project or design improvement for its time. Subsequently, documentation and belonging data are more or less missing, with the majority of descriptive theses based on written impressions of travellers who stayed in the hotel or scarce saved photo documentation.

One of the earliest references to the *Bosna* Hotel can be found in the writings of a French author who was hosted in one overnight residence in Banja Luka in 1875 (Yriarte 63-65). It is probable that at that time, only a small hotel with a restaurant facility existed on the site.

Figure 110 *Bosna* Hotel, entrance zone view from the east. Photograph taken after 1895. (AMRS)

The first owner, Ferdinand Mocnay, sold the hotel to Anton Märzl in 1895, when the extension construction works were recorded (Ševo 121), according to the project done by Eberhard Wegnandt. The building consisted of ground floor and first floor with rooms in the roof zone. Shaped in a single-volume outline with poor decoration and containing no distinguishing features, it is considered one of the least engaging designs by Wegnandt in Banja Luka.

At the end of the 19th century, specifically in 1898, besides *Bosna,* Banja Luka had two additional hotels with 15 rooms: the *Austria* Hotel, with 11 rooms, and *Stadt Wien* Hotel, with 8 rooms. (Reiserouten 121)

The hotel's main façade was oriented towards *Kaiserstraße*. It had a lovely garden area in front, creating a pause zone between the building and *Kaiserstraße*—an approach similar to the design of the central railway station.

The hotel was functioning along with its side building, the house of Giuseppe Saloma, a merchant from Trieste. This accompanying building had even more detailed decoration and a better proportioned main façade in Renaissance Revival style.

Even the modest decoration and absence of distinctive identity seen in the city's central hotel prior to 1931 was more elaborate than what the new project design had later proposed. In 1931, Emerich Pascolo, an industrialist from Banja Luka, acquired the hotel and made further extensions. (Ševo 121)

According to photo documentation, the new project removed the existing decoration on the ground and first floor, while an additional storey was added. The proportions were more monotone, and the façades became utterly flat. Conversely, the hotel was modernised, had more than 100 rooms equipped with hot running water, a car showroom and a garage. As a result, the overall offer was significantly improved. (Ravlić 32-33)

In the meantime, between 1895 and 1931, an arcade was added on the ground floor, connecting the summer and winter gardens located behind it. In a similar

Figure 111 *Bosna* Hotel, entrance zone view from the east, with the entrance architrave in the first plan. The photograph was taken after an add-on construction carried out between1895 and 1931. (AMRS)

Figure 112 *Bosna* Hotel, main façade view from the east. Photograph taken after 1895. (ÖNB, http://data.onb.ac.at/AKON/AK113_486)

Figure 113 *Bosna* Hotel, colonnade with winter garden. Photograph taken after add-on construction dated between 1895 and 1931. (AMRS)

Figure 114 *Bosna* Hotel, view of the northeastern corner. Photograph taken between WWII and 1969. (AMRS)

Figure 115 *Bosna* Hotel, view of entrance garden with preserved architrave portal, present condition. (2012)

Figure 116 *Gemeindespital;* original condition of the building on the left. Photograph taken after 1931. (Ševo 102)

style, four columns—grouped two plus two, with an architrave beam bearing the inscription Hotel Bosna—were built as a summer garden entrance. After the 1969 earthquake, only this portal remained standing, while the main hotel building was demolished due to significant damage.

The old hotel has since been replaced by the new *Hotel Bosna*, which has the preserved ambience of a summer garden and an entrance portal that evokes past times.

PUBLIC HOSPITAL

GEMEINDESPITAL - SPITALANLAGE BANJA LUKA

The building was located near the *Landesbank-Filiale,* on a street extending from *Kaiserstraße*. Today, it is the crossing of *Ulica Jovana Dučića* and *Ulica Marije Bursać.* If the building existed nowadays, its address would be in *Ulica Jovana Dučića,* near the present-day building of the former Clinic for Surgery of University Clinical Centre Banja Luka.

The design of the public hospital was among the projects that followed the guidelines of the historicism concept, with prevailing elements of Renaissance Revival. The project was done in 1891 by Ludwig Huber. Construction works were completed in 1892 (Dimitrijević 83-84). The hospital contained 64 (or possibly 70) beds along with another facility for psychiatric patients constructed in 1897, and a pavilion for infectious diseases built in 1910. (Mikić 2004, 372)

The original building was probably demolished even before the earthquake. The present spatial context has no resemblance to the situation at the end of the 19th century, as the area lost its initial character and was transformed into a low-quality functional and architectural composition.

The design was a relatively simple combination of Renaissance Revival elements. The main façade's plane was moved from one into two lines, using the risalit on the far left and right sides, while the main entrance was emphasised with a small rounded tympanum above it. Ground-floor windows had archivolts

Figure 117 *Gemeindespital;* site plan, a project segment by Ludwig Huber in 1891. (ABH)

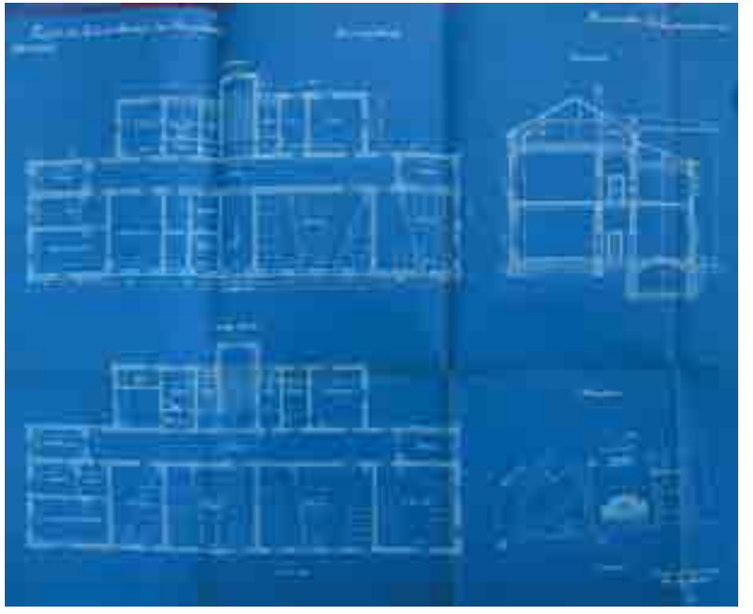

Figure 118 *Gemeindespital;* ground floor plan, 1st floor plan, cross-section, and site plan, a project segment by Ludwig Huber, September 1894. (ABH)

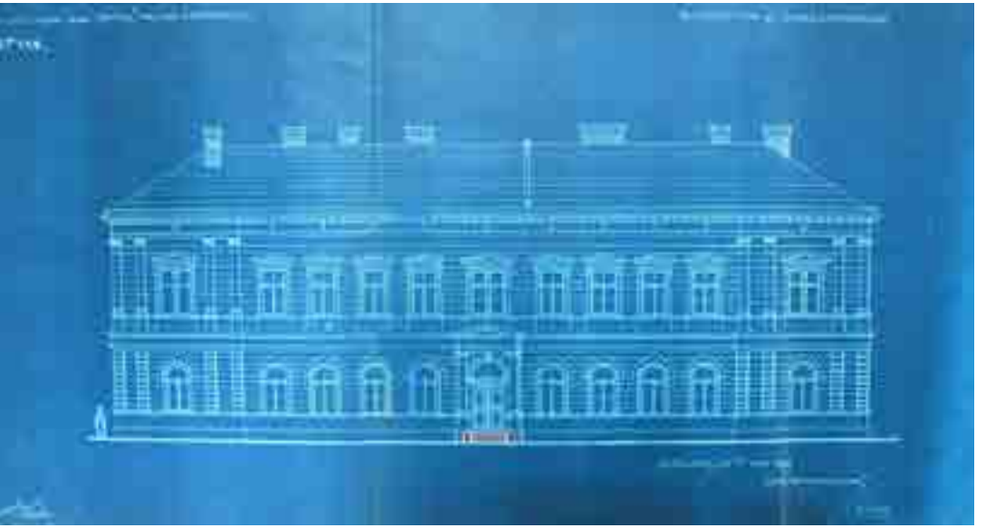

Figure 119 *Gemeindespital;* main elevation view, a project segment by Ludwig Huber, May 1891. (ABH)

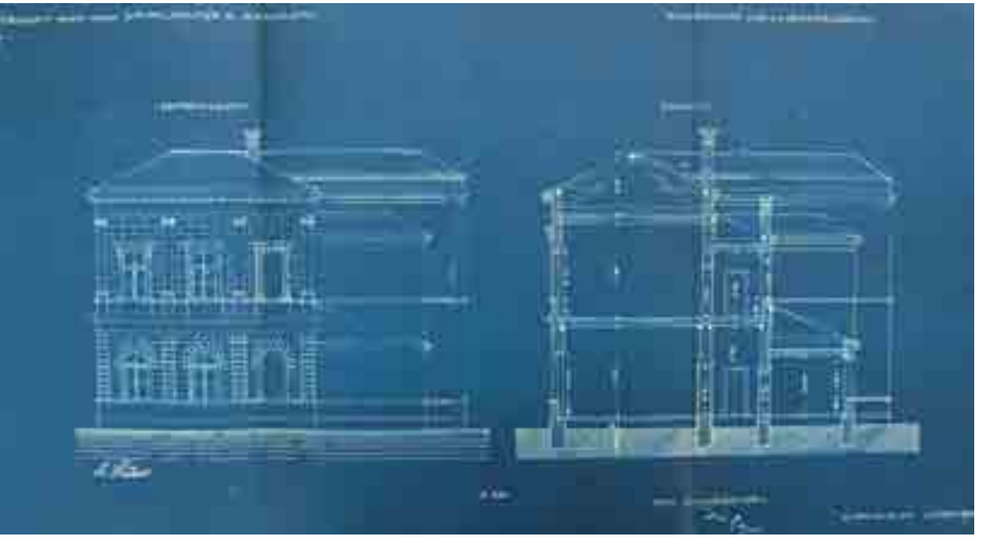

Figure 120 *Gemeindespital;* side elevation plan and cross-section, a project segment by Ludwig Huber, January 1891. (ABH)

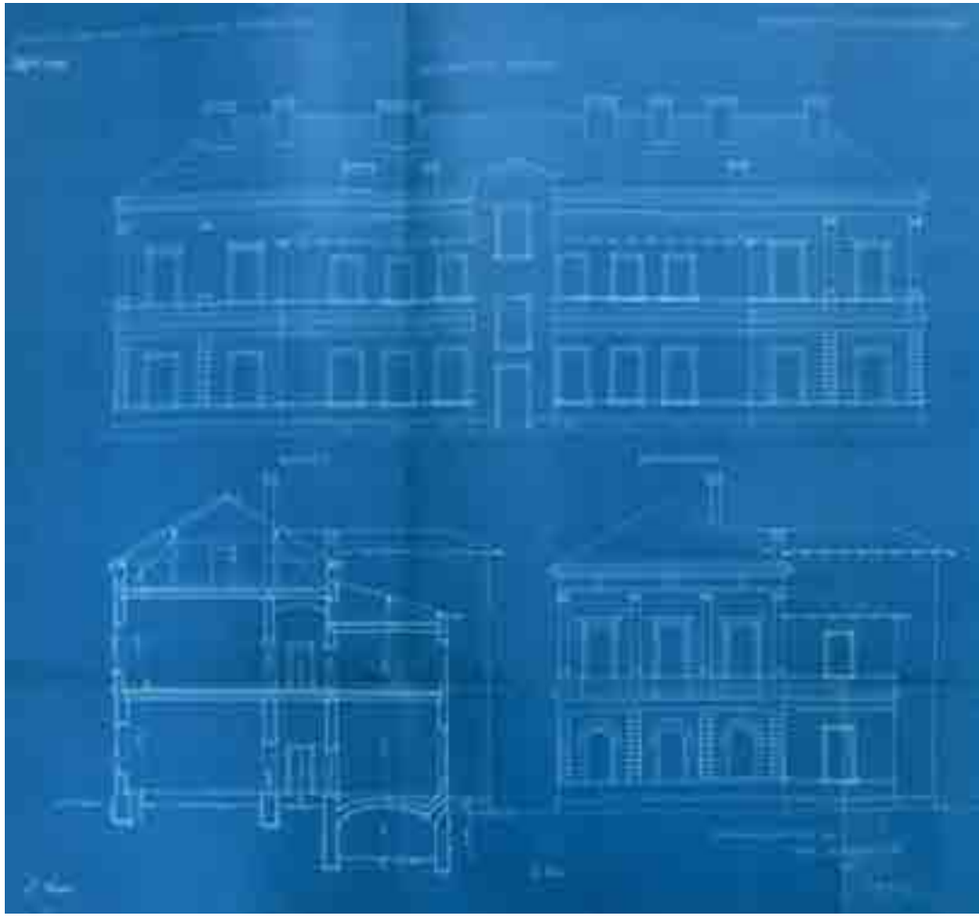

Figure 121 *Gemeindespital;* elevation view from the backyard, side elevation view and the cross-section, a project segment by Ludwig Huber, May 1891. (ABH)

as the finishing elements, while first-floor windows were rectangular with small rounded tympanums above, similar to that above the main entrance. Also, recessed pilasters on the first floor were used as decorative elements to emphasise the volume of the side risalit. Similar elements can be seen in the *Ober-Realgymnasium* design. Horizontal planes, which correspond to floor levels and roof zones, were divided by cornices, and the building itself had a strong plinth wall on the ground floor.

Interestingly, behind and on the sides of the building, there was also a garden with free-style decorations and park infrastructure.

Figure 122 Credit bank. Photograph taken after the earthquake in 1969. (Stošić)

CREDIT BANK

The building was located next to the *Landesbank-Filiale,* on the street connecting *Kaiserstraße* and the Public hospital. Its present-day address is *Ulica Marije Bursać.*

It was designed with elements of different historicisms. An almost symmetrical façade is emphasised with a central risalit and attractive roof designs, rather like those seen in palaces; it was quite a contrast to the building of *Landesbank* branch.

Ground floor decoration was done in simple stucco, while secondary rustic decoration was emphasised in the archivolts above the windows. Second-floor windows were far simpler: consisting of rectangular openings topped with architrave cornices.

The Credit Bank building was torn down after the earthquake in 1969.

Figure 123 *Landesbank-Filiale;* view of the northeastern corner. In the background, on the left is the Credit Bank, and further away the *Gemeindespital*. Photograph taken between 1910 and 1918. (Stošić)

Figure 124 *Landesbank-Filiale*; watercolour drawing done by Josip Vancaš. (HABH)

STATE BANK BRANCH

LANDESBANK-FILIALE

The building was situated on the corner of a street connecting *Kaiserstraße* and the extension of the railway lines of the *Bahnhof Banja Luka Stadt.* On its western side, the Credit Bank was located. Its present-day address is *Ulica Marije Bursać.*

The *Landesbank-Filiale* was designed by Josip Vancaš in 1910. The branch in Banja Luka was one of the series of branches designed that year; the project comprises all the elements needed to understand the latest

Figure 125 *Landesbank-Filiale;* view of the northeastern corner. Photograph taken before the earthquake in 1969. (Vicić 193)

Figure 126 *Landesbank-Filiale;* elevation view from the east. (Kurto 267)

phase of Vancaš's design in the light of the new featuring style - *Bosanski slog*. (Krzović 227-228, Malinović 2018b, 20) The ground floor was static and strong, covered with stone blocks with windows finished in archivolts. In higher zones, walls were covered with plaster, and oriel windows were decorated with wooden elements, which could also be found in the roof zone. The roof was also traditional and steep, with dormers and emphasised chimneys.

After the 1969 earthquake, the building suffered significant damage and was torn down in 1970. In its stead, another banking institution's administrative building was constructed.

KIRAET-HANA—MUSLIM LIBRARY

The Muslim library-reading room (tur. *kiraet-hana*), was located on the southern side of the *Ferhadija* mosque, oriented towards the *Kaiserstraße*. (Renner 496) Its present-day address would be in *Ulica Kralja Petra I Karađorđevića*.

There is very little information about this building in confidential research sources other than photographs and postcards. The project was done by a Croatian architect Ćiril Metod Iveković (Krzović 28), most notable for the Sarajevo and Brčko City Halls. The *kiraet-hana* was built in 1890. (Ševo 95) The exact date of the demolition of the building is not known. However, it is clear that the Muslim community sold the building and its building lot to the municipality for the purpose of road widening in the 1960s.

Figure 127 Muslim library on the far left towards northern part of Kaiserstraße. (Stošić)

It was done in Orientalizing style. It had a square base with ground and one level above, distinctively traced with a simple cornice. Façade was done with dark yellow and red or orange horizontal stripes. Windows were arched, with a wooden segmented layout in a glass pattern. The northern corner, oriented towards *Kaiserstraße*, was accented with a wooden oriel bay, often seen as a divanhana element in traditional houses.

TURKISH BATH

TÜRKISCHES BAD IN BANJA LUKA

During Ottoman times, Banja Luka had at least three Turkish baths (hammam Tur.). The oldest one was constructed in 1554 by Bosnian Sanjak Bey and Sofi Mehmed Paša in *Gornji Šeher.* (Kreševljaković 1991, 68-69) As Kreševljaković presumes, it was demolished sometime before 1778. (Kreševljaković 1934, 891-902)

Ferhad Paša Sokolović, the first Sanjak Bey and later the first Begler Bey of the Bosnian Eyalet, built the second hammam in Banja Luka. As indicated in *waqfnama,* written in 1587, the city's second hammam was built close to the mosque in 1585. The manner in which this hammam was demolished remains unknown, but its waterline was used until 1907/1908, when the modern water supply system was constructed.

The third hammam, built around 1826, was located near the *Kastel* fortress. Since it was built by the army, soldiers were its preferred users. It was first damaged in a fire on 4th January, 1873, and later completely demolished in a massive flood in 1880.

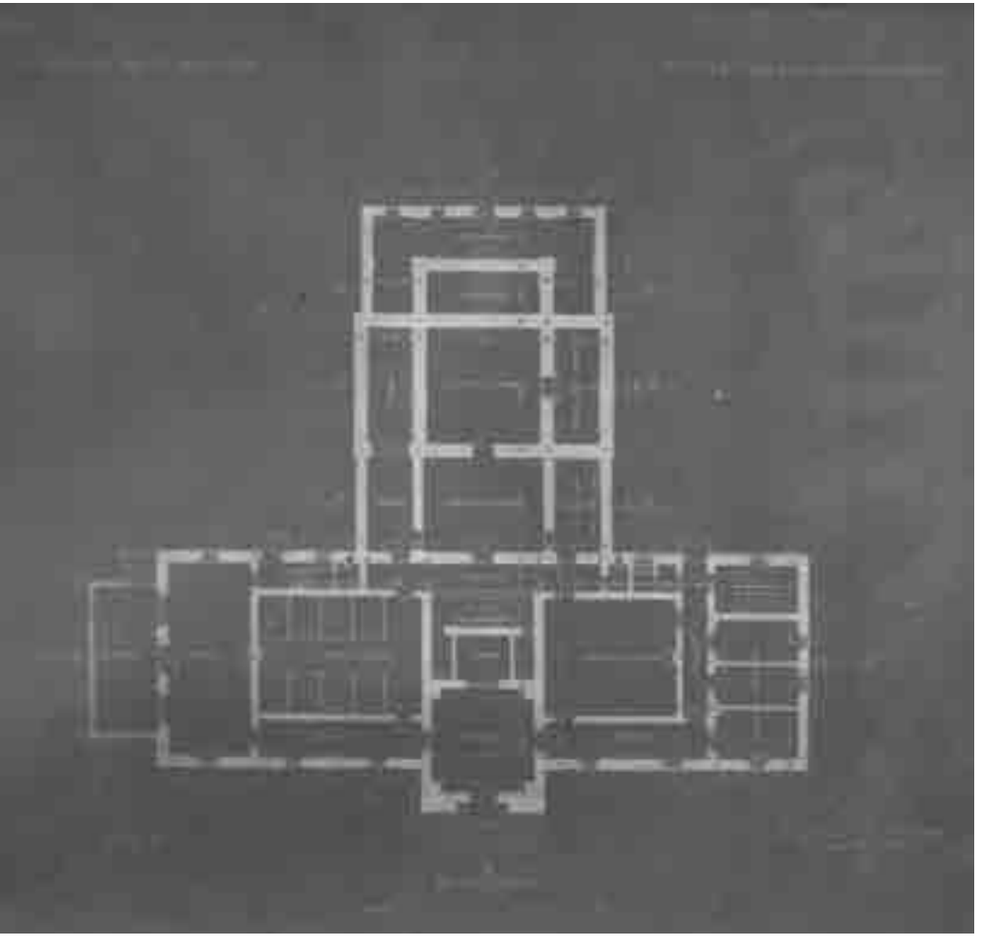

Figure 128 *Türkisches Bad;* ground floor plan; a project segment by Karel Pařík, 1892. (ABH ZVS box 60)

A project for a designated Turkish bath, supposedly a fourth hammam in Banja Luka, was designed by Karel Pařík in 1892, but it was never constructed.

The building was designed (ABH, ZVS 60) with a T-shaped layout, with the central axis running longitudinally through the floor plan. The main entrance hall is square-shaped and covered by a dome supported by corner columns over pendentives. Directly in front of the main entrance is a cashier's area. Hallways lead to changing rooms on both sides of the entrance vestibule.

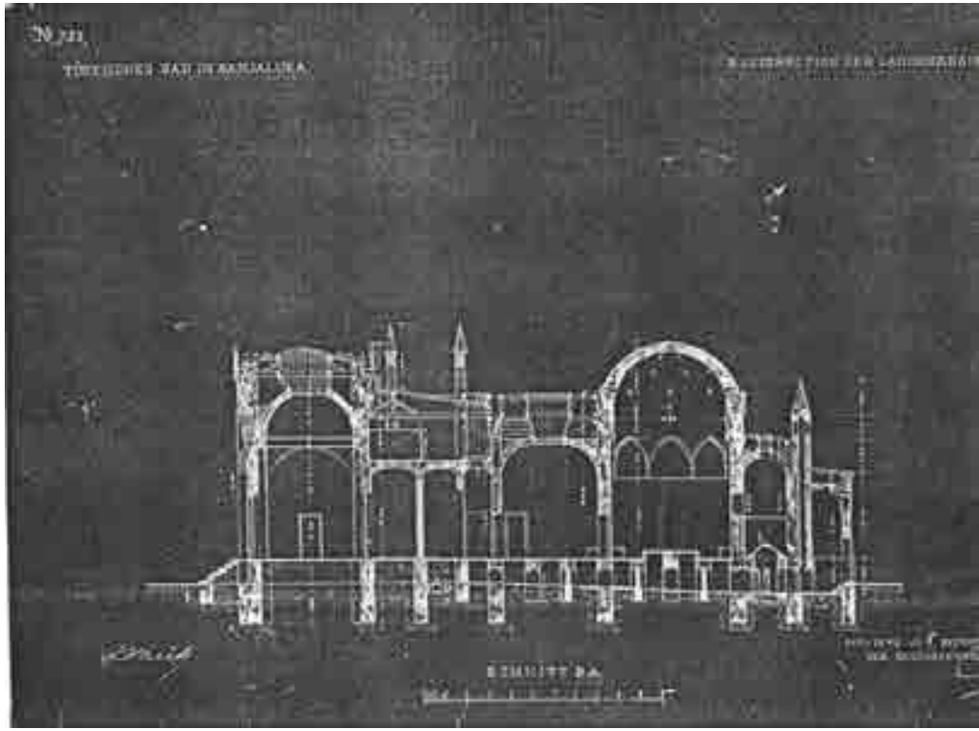

Figure 129 *Türkisches Bad;* longitudinal section view; a project segment by Karel Pařík, 1892. (ABH ZVS box 60)

The changing rooms in the left wing were designed in a European style, with separate rooms, whereas the right wing featured a large communal changing room akin to an *apodyterium.* However, a typical *şadırvan* was not present. This design suggests dual usage for both females and males. The right wing also contained three warm baths heated by individual furnaces, a staircase to the attic, and sanitary rooms. The left wing housed a coffee shop with a terrace, its own service entry, a small kitchen, and additional sanitary rooms. These rooms, along with the entrance area and side wings, did not feature a *hypocaustum* heating system.

In the central wing, rooms with mildly hot and hot air were planned. These rooms were connected to the cashier area and the changing rooms via passage hallways. The mildly hot air room, corresponding to a *tepidarium* or *kapaluk* in traditional hammams, contrasted with the hot air room, which was covered with a dome in the centre of the wing and analogous to a *mejdan.* The mejdan served as an entrance vestibule to the *caldarium*

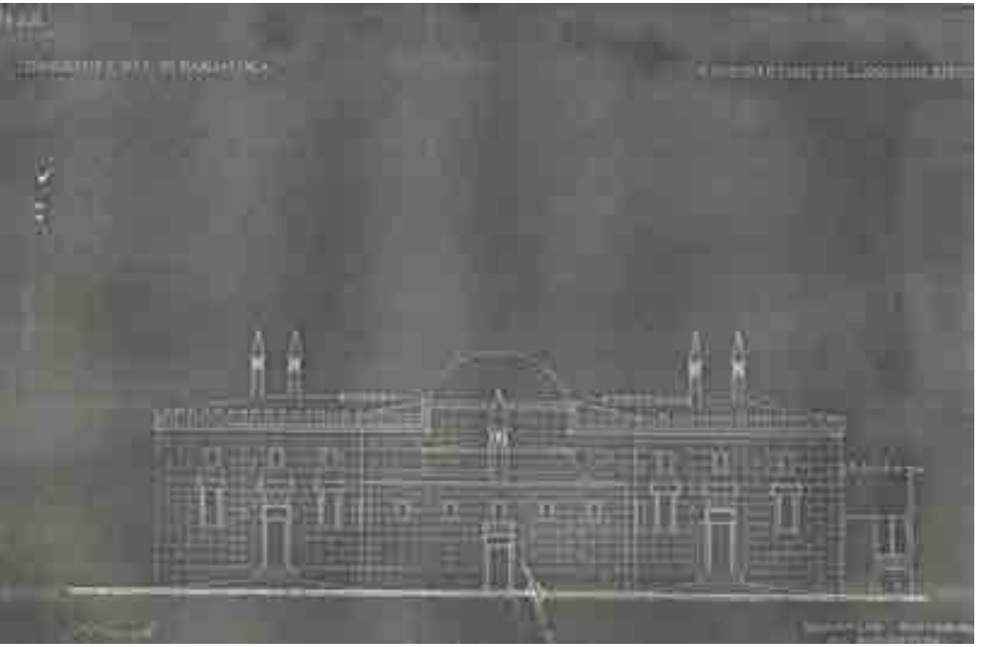

Figure 130 *Türkisches Bad;* main façade elevation view; a project segment by Karel Pařík, 1892. (ABH ZVS box 60)

(halvat), located to the right and covered with a barrel vault. Adjacent to the *tepidarium* on the right was a Jewish ritual bath with a separate entrance and a connecting door to the *tepidarium.* Symmetrically, on the left side of the *tepidarium*, was a shower room with a small basin, also with a separate entrance. At the end of the central wing was a joint furnace room *(praefurnium)* with a water *reservoir (hazine)* in a separate room connected to the tepidarium. The central wing rooms were elevated on segmented arches to allow the free flow of hot air, utilizing a *hypocaustum* system.

The building's façade aesthetic and stylistic elements are significant to the architectural history of Bosnia, adhering to the Orientalizing style. This style, characterised by horizontal façade stripes, Moorish horse-shoe-shaped arches, and Mamluk-profiled roof cornices with muqarnas, was commonly used in municipal buildings along the Sava River and in Muslim religious facilities such as libraries, *mektebs, madrasas,* and mosques. These features are prominently found in Pařík's design.

The symmetrical floor plan is reflected in the elevation plans. The entrance façade is highlighted by the central risalit, corresponding to the entrance vestibule, with the dome visible behind the Mamluk roof cornices. The

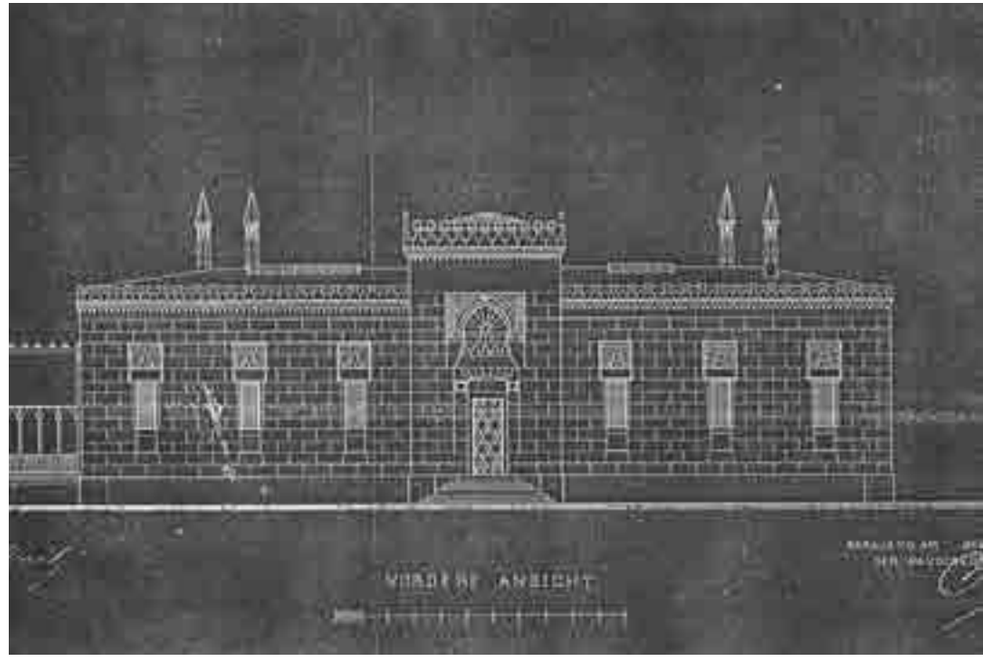

Figure 131 *Türkisches Bad;* back façade elevation view; a project segment by Karel Pařík, 1892. (ABH ZVS box 60)

entrance door and six windows on the main façade, three on each side wing, are adorned with shallow *muqarnas.* The walls are decorated with stone masonry or stone-like stucco. The main façade also reveals the coffee shop's side porch and the chimneys are shaped like minarets. The side elevations, reconstructed from archival data, show the building's dual character: repeated windows on the side wings and traditional zenithal illumination on the central wing, crowned with the dome. The back façade maintains the same aesthetic, featuring another chimney for the central furnace. However, this chimney is lower so it does not surpass the central dome. Auxiliary entrances for the coffee shop and changing rooms are also visible on the back façade.

Both the commissioner and location of this planned Turkish bath remain unknown. Pařík's project lacks a site plan, and archival sources do not indicate the intended construction site. Given Pařík's practice of designing real projects, it is unlikely this design was purely speculative. Considering the historical context of traditional hammams, it is plausible that the Islamic Community, established in 1882 and seated in Sarajevo, could have

commissioned this project. The regional muftiate in Banja Luka might have been responsible for such a commission. If so, the Turkish bath could have been intended for a site near historical hammams in Donji Šeher, existing before Austro-Hungarian rule. However, including features like a Jewish ritual bath and a coffee shop might indicate civic sponsorship, suggesting the building was intended to meet traditional Ottoman and modern European needs, possibly financed by the government or local authorities. Pařík's drawings bear the insignia of his employer, the *Baudirektion der Landesregierung*—the state government's building department—indicating potential government involvement. The missing link in identifying the construction site complicates the analysis. Still, if the government were involved, the site would likely have been in the northern suburban neighbourhoods, transitioning from Ottoman to new Austrian-built quarters after 1878.

BUTCHERS' SHOPS

FLEISCHBÄNKE

The shops were located on *Kaiserstraße*, opposite *Albania*. The present-day address would be in *Ulica Kralje Petra I Karađorđevića*. They were constructed in 1894 at the end of the 19th century. Their importance is not related to architectural values but to their location and significance to the social image of the downtown. This particular design combines Orientilizing style and elements of traditional architecture in the first-line function and relationship to street life. The building was materialised with conventional brick and wooden elements for constructive and decorative purposes. It was destroyed between the two World Wars.

Figure 132 *Fleischbänke;* view from *Kaiserstraße,* photograph taken during the Austro-Hungarian period. (ÖNB, http://data.onb.ac.at/AKON/AK088_488)

INVALID HOUSE

INVALIDENHEIM

The building was located in Slatina, a thermal spa near Banja Luka, where the Austro-Hungarian authorities established several accommodation and auxiliary facilities around the existing spa zone. The Invalidenheim described here, along with other structures such as *Volksbad, Moorwanneng, Schlammbad,* and *Landesärarisches Hotel*, collectively formed the landscape of Slatina. Information about these buildings can be learned from retrieved project data from the Archives of Bosnia and Herzegovina (ABH) with the readings of project authors from the *Bau-Abteilung* of the Government in Sarajevo. (Hof- und Staats-Handbuch 1917, p. 1293)

Invalidenheim was the biggest facility within the Slatina spa complex. It is an example of one of the few large public buildings constructed in Banja Luka during the First World War, with its construction dated to 1917; it remains one of the last Austro-Hungarian constructions in the city (Krzović 227).

The architectural character of the building is difficult to compare to other contemporary stylistic trends of the period. It is more similar to the *Bosanski slog* but implemented on quite different proportions and scale, which was, truthfully, well combined with the surrounding landscape. It consisted of all the required rooms and facilities to host 40 people undergoing spa treatment and was functionally designed to be easily adapted and enlarged after the war. ("Invalidenheim in Slatina-Ilidza (Bosnien)" 329-330)

Unfortunately, the building was demolished due to unknown circumstances, and it is undoubtedly one of the least researched public facilities built during the Austro-Hungarian period in Banja Luka.

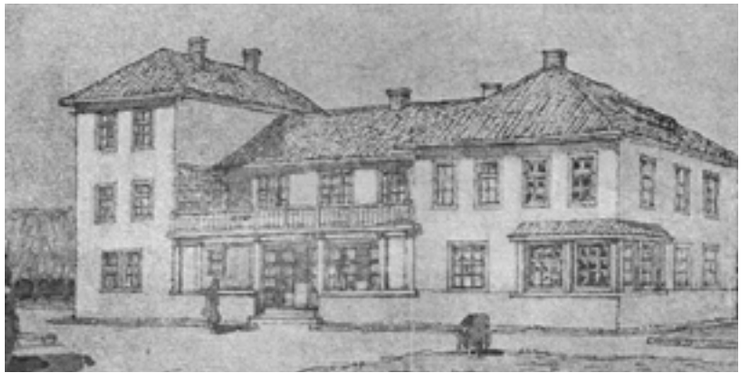

Figure 133 Invalidenheim; view from the garden side. ("Invalidenhein in Slatina-Ilidza (Bosnien)" Table 42)

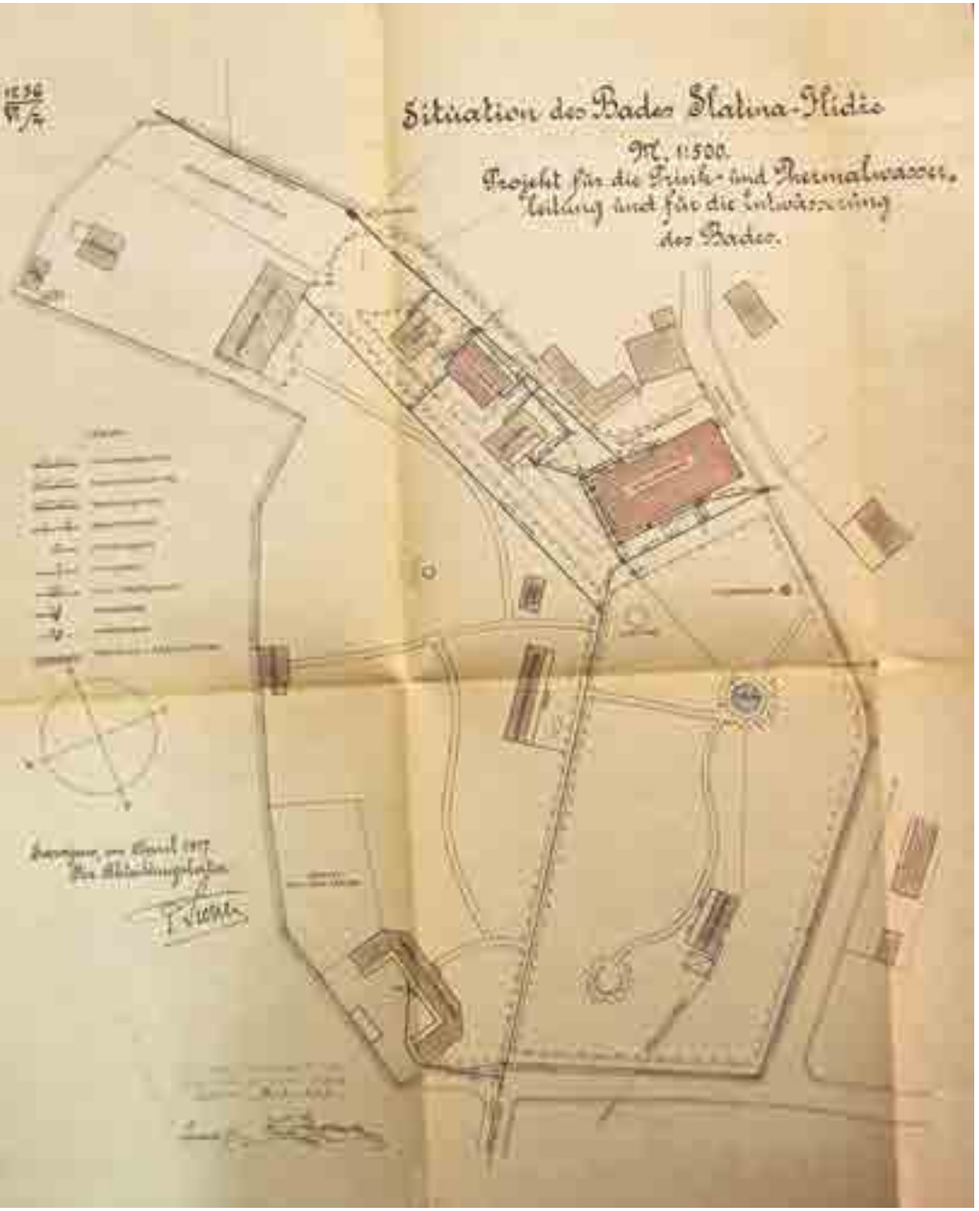

Figure 134 Slatina; site plan, a project segment for water and thermal water piping, done in the *Bau-Abteilung* of the Government in Sarajevo in April 1917. The project was done by the Head of the *Wasser-Bau and Elektrizitäts - Department,* Vojislav Džakula, and endorsed by the *Abteilungsleiter,* Josef Pospišil. (ABH)

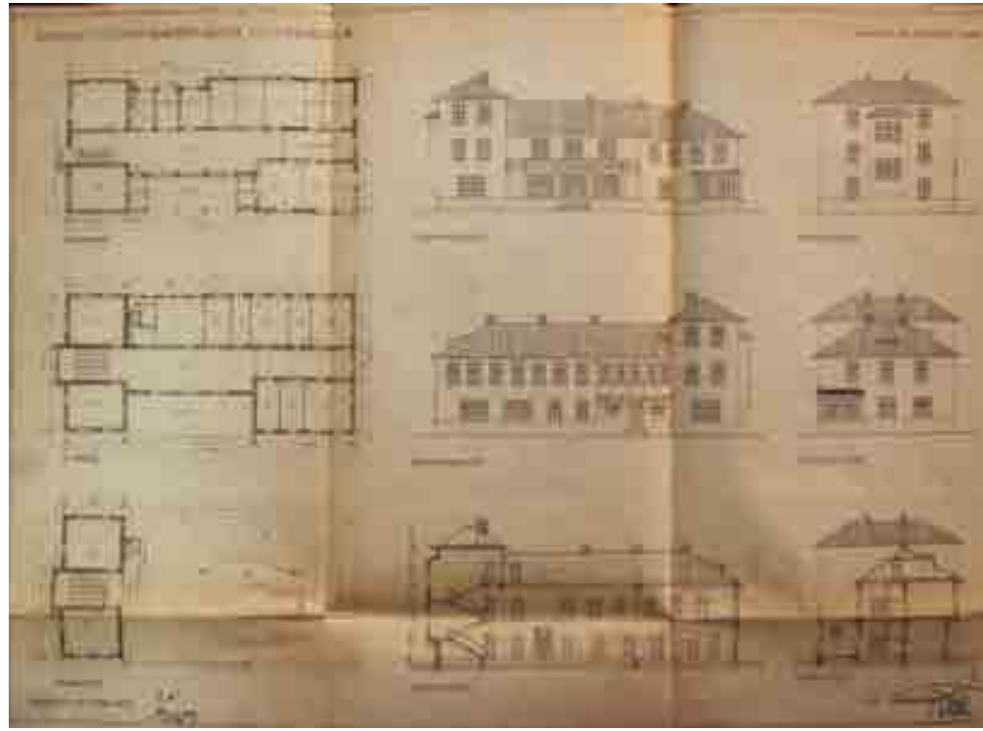

Figure 135 *Invalidenheim;* floorplans; elevation views, section-views, a project segment done in the *Bau-Abteilung* of the Government in Sarajevo in March 1917. The project was endorsed by a project segment endorsed the *Abteilungsleiter,* Josef Pospišil. (ABH)

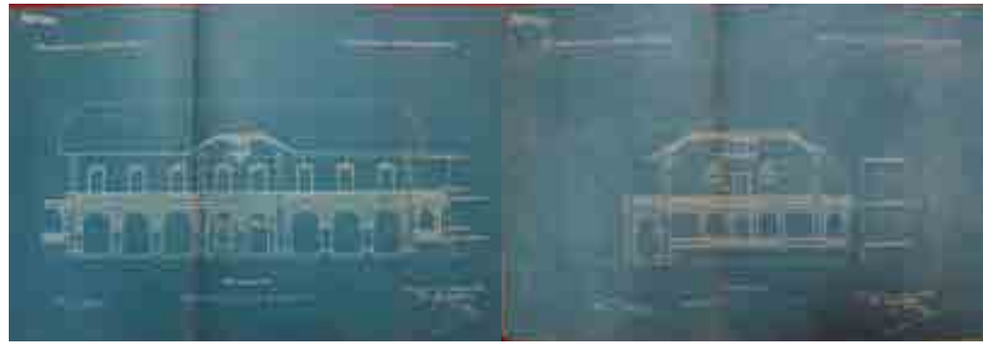

Figure 136 Project for a hotel in Slatina; elevation views, a project segment by Franz Blažek, August 1892. (ABH)

3.3.2. INFRASTRUCTURE BUILDINGS AND FACTORIES

RAILWAY BUILDINGS GROUP

One of the most important architectural ensembles that significantly influenced the urban development of Banja Luka is a group of buildings built to support the railway line Banja Luka–Doberlin (Dobrljin) and to serve passengers within the city.

Interestingly, the Austro-Hungarian administration was not the first to build railway lines in this part of the Balkans. Approximately six years before the Austro-Hungarian occupation (Horn 4), the Ottoman Empire built an 87 km long railway line between Banja Luka and Novi Grad (northwestern from Banja Luka) as a part of the Oriental line that should have connected Vienna and Istanbul once it was built. As a curiosity, this was the only line in Bosnia when Austrian troops entered the country. (Horn 6)

The idea of a railway line first occured to Ottoman Sultan Abdul Aziz Khan in 1867 (Fevzija 12) during his visit to the European part of the Empire. The total line length of 2.500 km should have ended with the final section from Banja Luka to Doberlin, a border town adjacent to the Austro-Hungarian Empire at the time. It was then agreed that the Austro-Hungarian monarchy should complete the section from Doberlin to Vienna via Sisak. In addition, on 17th April 1869, Baron Maurice von Hirsch was awarded a concession (Horn 6) to gather stakeholders, establish a railway company, arrange all the engineering prerequisites and finally build the railway infrastructure in Bosnia. In exchange, he received the right to all the profit in the next 99 years of railway usage. In 1869, a group of work brigades, engineers, and stakeholders came to Bosnia to work on the line. Just as a remark, this big railway project was not finished before the collapse of the two giant empires.

Regarding Banja Luka, the railway section to Doberlin—in total length of 101,6 km and a full - normal profile of 1435 mm—was officially opened on 5th January 1873. Notably, this was the only section with this profile in Bosnia until the end of the First World War, after which some other sections (e.g. Banja Luka – Doboj, Doboj – Sarajevo) were rebuilt from narrow to comprehensive profile. (Hämmerle) The line was used from 24th December 1872 to 14th November 1875. (Horn 6) Afterwards, the Serbian uprising in Bosnia against the Turkish Empire started, and some sections of the railway were destroyed and remained unusable. (Kellner 428)

Figure 137 Train ride schedule in use since 1st October 1899 for the railway line Doberlin – Banja Luka. (Fevzija 41)

Figure 138 Railway lines in Bosnia prior to WWI. (Horn 11)

It continued until 1st December 1878, when the first section—towards Prijedor—was reopened after an extensive reconstruction, which started in September 1878, after the occupation. Then, on 16th February 1879 and 24th March 1879, further sections from Prijedor to Novi Grad and from Novi Grad to Doberlin, respectively, were reopened and newly renamed from "Bosnia and Herzegovina Railways" to "Royal and Imperial Military Railway Banja Luka – Doberlin"— *Kaiserliche und Königliche Militäarbahn Banjaluka-Doberlin.*

Figure 139 Road and railway infrastructure in Bosnia and Herzegovina in 1901. (Allgemeine Bauzeitung, 1903: table 14)

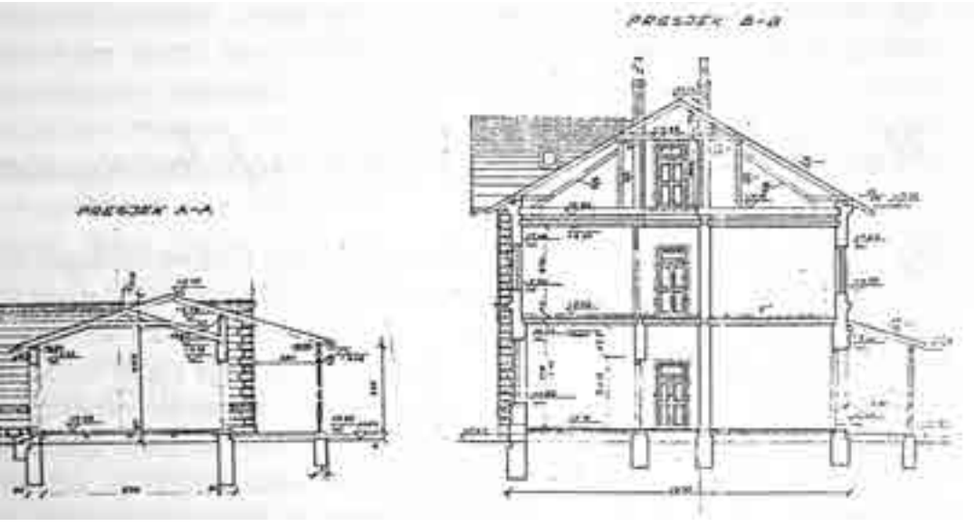

Figure 140 *Banja Luka Vorstadt Bahnhof;* cross sections. (Ševo 72)

Reconstruction of the line Banja Luka–Doberlin was the first investment in Bosnia and Herzegovina made by Austro-Hungarian authorities, which further confirmed the importance of this project to the Empire. (Berdan 45)

The Ninth Military Regiment of the Austro-Hungarian Army, commanded by Major Engineer Johan Tomascek, was designated to rehabilitate the railways. They came to Banja Luka on 7th September 1878, to evaluate the

Figure 141 *Banja Luka Vorstadt Bahnhof;* elevation view from platform side. (Ševo 72)

Figure 142 *Banja Luka Vorstadt Bahnhof;* entrance side, western façade. Photograph taken in the Austro-Hungarian period. (Stošić)

Figure 143 *Banja Luka Vorstadt Bahnhof;* platform side, eastern façade. Photograph taken in the Austro-Hungarian period. (Stošić)

condition of all facilities along the route and the rails with belonging equipment. As mentioned, all construction work was done quickly, and Banja Luka was again reconnected to the West.

On 10th April 1882, a short railway section from Sisak to Doberlin, which was 47,7 km in length, was put into operation, reducing the journey from Banja Luka to Vienna to just 35 hours. Each day of the week, one passenger train and one freight train operated in both directions. (Fevzija 35) Later, when transport was modernised, the journey from Vienna took only 20 hours. (Bosn.-Herzeg. Landesverwaltung 30)

Besides the old station building (later named *Banja Luka Vorstadt Bahnhof*) from the Ottoman period, other railway-related buildings were constructed in Banja Luka during the Austrian regime. These included the *Banja Luka Stadt Bahnhof, Bahnhof Kaiserstraße* and administrative building of the *Direktion der K.u.K Militärbahnen.* (Schmitt) Now existing are only *Banja Luka Stadt Bahnhof* and *Bahnhof Kaiserstraße,* but with changed functions.

According to some authors, the old *Vorstadt Bahnhof*—which is, by the way, situated on the location of today's central railway and bus terminal in Banja Luka— was established in 1873, which means in the same year when the line Banja Luka–Novi Grad was opened. (Vidaković 2011, 74) Old Banja Luka Station was renamed Banja Luka Vorstadt Bahnhof on 1st December 1891, when stations *Bahnhof Kaiserstraße* and *Banja Luka Stadt Bahnhof* were opened. The distance from *Vorstadt* to *Kaiserstraße* is 2 km, and an additional 800 m is needed to reach *Stadt.*

Figure 144 *Banja Luka Stadt Bahnhof* and the *Direktion der K.u.k Militärbahnen;* building in the background; view from the bell tower of the church of the Holy Trinity. Photography was taken around 1930. (Stošić)

Figure 145 *Banja Luka Stadt Bahnhof;* view of the entrance façade and the front square. Photograph was taken in the first years of operation. (AMRS)

RAILWAY STATION "BANJA LUKA CITY"

BANJA LUKA STADT BAHNHOF

Trg Srpskih vladara 2

The building is located on the site facing the western side of *Kaiserstraße*. Its eastern pedestrian façade is oriented to *Kaiserstraße*, today known as *Ulica Kralja Petra I Karađorđevića* and the former platform entrance side faces *Ulica Vidovdanska.*

The *Banja Luka Stadt Bahnhof*'s main building is one of the most representative buildings from the Austro-Hungarian era in Banja Luka. Observed in the context of the Bosnian territory, this was also one of the most significant public investments in infrastructure during the first decades of occupation.

Although the railway line from Banja Luka to Vienna was in function since April of 1882, passengers waited for the big public station until 1st December 1891, when construction works were finished and new lines from the old to the new station opened. (Horn 8) A poor amount of data regarding the original project exists now. Nevertheless, there is information about the line extension of the old station building across *Kaiserstraße* to the new building. Construction works on rails were completed by the French-Belgium corporation owned by Belgian bank mogul André Langrand-Dumonceau (1826, Vossem - 1900, Rome). The project was designed in Mainz. (Vidaković 2011, 74)

The building defined the first green zone when it designed and articulated a public area in Banja Luka. Never seen before, one facility was designed with the peripheral areas, especially for pedestrians, horses, and the first motor vehicles that came to Banja Luka. Today's public square, Trg Srpskih vladara, situated in front of the building, on the opposite side of railway lines, was first staged to define the new atmosphere of *Kaiserstraße*, making the small break zone between the building and *Kaiserstraße*. The square is metaphorical, often regarded as a door to a new world. Interestingly, this role has been preserved to the present day, due to the presence of the Museum of Contemporary Arts, which is now located there.

Figure 147 *Banja Luka Stadt Bahnhof;* view of the platform side with departing train. (ARS, BA ARSBL 0205–0809)

During its period of use, the building went through different construction modifications. The most important ones that slightly changed the spirit of the building included the removal of chimneys with specific decorative pinnacles on the tops and the steel canopy, which was used as protection for passengers entering the platforms on the west side of the building. The building served as a railway station until the big earthquake in 1969, and the last train left the station on 31st January. Later, in 1971, after reconstruction, its function was transformed into an art gallery. Over time, the gallery's name changed in accordance with the political transformations of the country to which Banja Luka belonged. Finally, in 2004, it was renamed the Museum of Contemporary Arts of the Republic of Srpska. In the meantime, the area nearby was used as a central bus station, so nowadays, the whole area around the railway station is also known as the 'old bus station'. Bus station platforms were oriented parallel to the railway tracks, and the existing parking lot area was used as a bus park zone. From this perspective, it can also be observed as one of the most prominent monuments of industrial archaeology in Banja Luka.

Figure 146 *Banja Luka Stadt Bahnhof;* view of the entrance façade. Photography was taken in the first years of operation. (Stošić)

Figure 148 *Banja Luka Stadt Bahnhof;* view of platforms and decorative chimneys in the second plan. (Stošić)

Figure 149 *Banja Luka Stadt Bahnhof;* view of platforms and decorative iron porch. The photograph was taken during the last years of operation, probably from 1965 to 1968. (Stošić)

The building has a footprint of around 1000 m^2 and a gross built area of 1800 m^2. To the east, it is oriented towards the *Trg srpskih vladara;* the western façade, the former platform side, is accessed from *Ulica Vidovdanska,* while the narrow northern and southern façades are oriented towards *GP Krajina* and the *Pošte Srpske* administrative building, respectively.

Architectural style, decoration, and construction principles correspond to the late Renaissance Revival. The mentioned hybrid model was applied equally to some other buildings designed in the years that came after. Their standard design guidelines are rich rustics, substantial grading between floors with façades divided by cornices and windows, risalit on the sides and central corpus. Both *Bahnhof Kaiserstraße* and *Direktion der K.u.K Militärbahnen* buildings were built in a similar, Renaissance Revival manner. (Mikić2004, 336)

Two side corpses have a cellar, ground floor, first floor and attic, while the central corpus contains only a ground floor with a high gallery stretching through two-floor heights and the attic above. The rest of the attic above the ground floor is also functional.

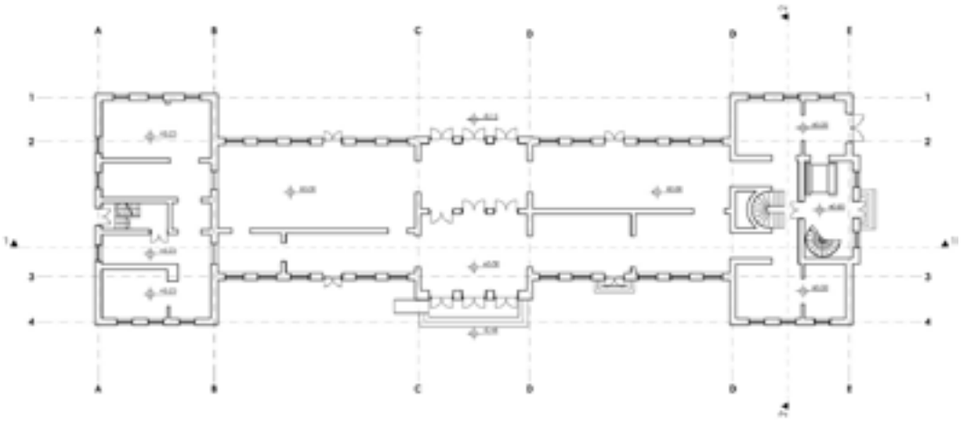

Figure 150 *Banja Luka Stadt Bahnhof;* ground floor plan. (Malinović 2014, 105)

The construction systems and concepts are entirely linked with the materials used and the façade design. Although reconstruction after the earthquake and transformation and adaptation to the Museum's gallery were made, it can be concluded that the constructive concept was not changed in the significant volume. Only concealed parts of the construction were replaced: façades made out of brick walls, along with original cornices, are intact, but segments of arch vaults and above-ground floors are replaced with reinforced concrete. The vaults above the cellar are in the original design, unlike the parts above the first floor, which have been replaced with modern materials. However, these changes do not interfere with the original concept.

The structural system is massive, and the traditional work style uses steel and iron in original and reconstructed designs. The material is mainly brick, while stone is used for staircases and foundations. Roof construction follows a traditional wooden system.

Figure 151 *Banja Luka Stadt Bahnhof;* longitudinal and cross sections. (Malinović 2014, 105)

Figure 152 *Banja Luka Stadt Bahnhof;* elevation view from the east. (Malinović 2014, 106)

Figure 153 *Banja Luka Stadt Bahnhof;* elevation view from the north. (Malinović 2014, 106)

Analysing the building's current function and comparing it to the usual scheme of a railway station from the period, it can be reckoned that the inner organisation of some zones has changed. The situation is as follows: the ground floor is dedicated to the exhibition space, arranged to be viewed on one level in a circular presentation. The first floor and cellar zone in side wings are used for service areas: museum depot occupies the cellar and the first floor of the northern wing; the administrative offices are located on the upper floor and museum's club is housed in the basement of the southern wing. The attic space above the central area is designated for book section. Levels communicate with each other with staircases situated in the wings and one elevator in the northern wing.

As the structural description mentions, materials are in a narrow link with the overall atmosphere. All walls are finely plastered and coloured in a combination of yellow and white, while the plinth wall is made out of roughly derived stone. The roof is made out of clay roof

Figure 154 *Banja Luka Stadt Bahnhof;* elevation view from the west. (Malinović 2014, 106)

Figure 155 *Banja Luka Stadt Bahnhof;* view of the entrance, view of the eastern façade. (Svjetlana Vasić Panić, 2022)

Figure 156 *Banja Luka Stadt Bahnhof;* aerial view from the southwest. (Milan Bajić, 2022)

Figure 157 *Bahnhof Kaiserstraße;* close-up view of the western façade. (AMS)

Figure 158 *Bahnhof Kaiserstraße;* the ground and first-floor plan. (Vidaković 2011, 135)

tiles. In the interior, all walls are finely plastered and coloured in white; floors, except in the central area, are made of fine marble made out of wooden parquet.

Overall, the facility is in good condition. Although most of the interior has been reconstructed or redistributed in the last 10 years, the façades remain a major issue. Several cracks are visible in the plaster layers and damage caused by insects is evident in the highest zones of façades.

The overall atmosphere, which has been preserved for more than 120 years, is more or less preserved; only the backside, the zone of the earlier platforms, needs to be addressed, as it does not receive any special treatment.

The building is listed as a national monument on the list of Permanent National Monuments. ("National Monuments")

RAILWAY STATION "KAISERSTRASSE"

BAHNHOF KAISERSTRASSE

Kralja Petra I Karađorđevića bb

The building is located at the end of the far northern part of *Kaiserstraße*. Once, it was the crossing of a railway line and *Kaiserstraße*. However, now it is the crossing of *Ulica Kralja Petra Prvog Karađorđevića* and *Ulica Mladena Stojanovića* in one direction and *Bulevar olimpijskih pobjednika* in the other.

Observed from the broader context of the city, it was a kind of 'gate' to the city centre. The chosen location was selected in relation to the new railway line, which extended from *Vorstadt Bahnhof* to *Banja Luka Stadt Bahnhof*, passing over the *Kaiserstraße*. In addition, a railway line was divided here into one more section heading to the Tobacco factory, situated approximately 200 metres from the station. (Fevzija 38) As for the central station, there is no detailed data regarding the architect or construction.

Opened in the same year as the *Stadt Bahnhof* (Vidaković 2011, 133), *Bahnhof Kaiserstraße* continued to define *Kaiserstraße*, contributing to a new atmosphere and a European light.

The station building consists of a representative central part and a side building, which was not the part of the original project. It is certainly not one of the big projects the Austro-Hungarian regime undertook, but it is undoubtedly important from an architectural perspective. Indeed, a unique combination of several different decorative elements, proportional approaches, and used materials, yet functioning as a solid whole, can be seen here.

Figure 159 *Bahnhof Kaiserstraße;* elevation view from the west. (Vidaković 2011, 134)

The outlines of the building are marked with three tower-proportioned columns originally housing gas lamps. They are connected with a wooden canopy that closes the two-side-oriented porch, which was and is now the main entrance to the front office on the ground floor. This approach gives the particular illusion of a smaller volume erected above the height of the canopy.

The overall image of the building, designed as a small urban pavilion, confirms the design as a master move for a small-scale urban railway station. The building has one full-height ground floor partly covered by the first floor, concealed in roof space, and a cellar beneath. Equally as in the main station building, the

Figure 160 *Bahnhof Kaiserstraße;* view of the northwestern corner. (2025)

Figure 161 *Bahnhof Kaiserstraße;* aeiral view of the surrounding from the northwest. (Milan Bajić, 2022)

construction system is massive, using Austrian brick as a primary material. The floor construction is a simple wooden beam system, and the roof has a tent-shaped outline.

When it served its primary function, a small building used the ground floor as a front office for ticket sales. Other rooms were probably used as complementary spaces for station functioning. Nowadays, the building houses an exclusive restaurant, named after the literal translation of its original name, *Mala Stanica* – "small station."

Besides construction materials—brick, stone, and wood—the building features plastered external and internal walls, wooden floors, and metal-covered roofs. Decorative elements are also shaped in stucco and applied simultaneously with wall decoration. Other decorations, primarily on the porch, are made of wood.

The building is in good condition, constantly under maintenance, and has a preserved overall original design shape. However, due to the need for more original information, it can only be guessed which particular differences exist between the original and the present state.

Bahnhof Kaiserstraße building, as a part of the cityscape ensemble, is on the list of the National Monuments. ("National Monuments")

RAILWAY MANAGEMENT

DIREKTION DER K.U.K MILITÄRBAHNEN

The building was located across the platforms of the *Banja Luka Stadt Bahnhof.* If it existed today, its address would correspond to the crossing of *Ulica Branka Radičevića* and *Ulica Nikole Tesle.*

It was built simultaneously with the *Banja Luka Stadt Bahnhof* (Mikić 2004, 336). The *Direktion*'s building was demolished during or shortly after the WWII (Ševo 123)

Due to the significant lack of published data, a descriptive overview can be given only through photo documentation. The building had a cellar, ground floor, and two storeys with an attic. As with many Austro-Hungarian public buildings in the broader area, the façades were symmetrical and corresponded to the language given in the Station building itself. It can be assumed that the materials and final treatment of plaster layers and stone were similar.

Decoration and proportions are also used in Renaissance Revival language: triangular and circular arches in the tympanums above the windows, cornices dividing floors, and substantial head cornice below the roofline. The building has only one significant volume accented with one central risalit, which is likely harmful to volume distribution to the railway station across the road.

Figure 162 *Direktion der K.u.K Militärbahnen;* view from platforms of the station "Banja Luka City." (Stošić)

Figure 163 *Direktion der K.u.K Militärbahnen;* close-up view of the southern façade. (ARS)

TOBACCO FACTORY

TABAKFABRIK

Kralja Petra I Karađorđevića 78

The tobacco factory is located on a large building plot along the former *Kaiserstraße.* Today, the site corresponds to the location between the Roman Catholic Cathedral complex of Saint Bonaventure and a former Military Hospital complex—present-day park *Mladen Stojanović,* on the opposite side of the *Kaiserstrasse Villagegend.*

This industrial complex is undoubtedly the most important industrial facility Austro-Hungarian authorities founded in Banja Luka. Other complexes, like the wood

Figure 164 *Tabakfabrik;* view of the southwestern corner. Postcard issued in 1898. (Vicić 186)

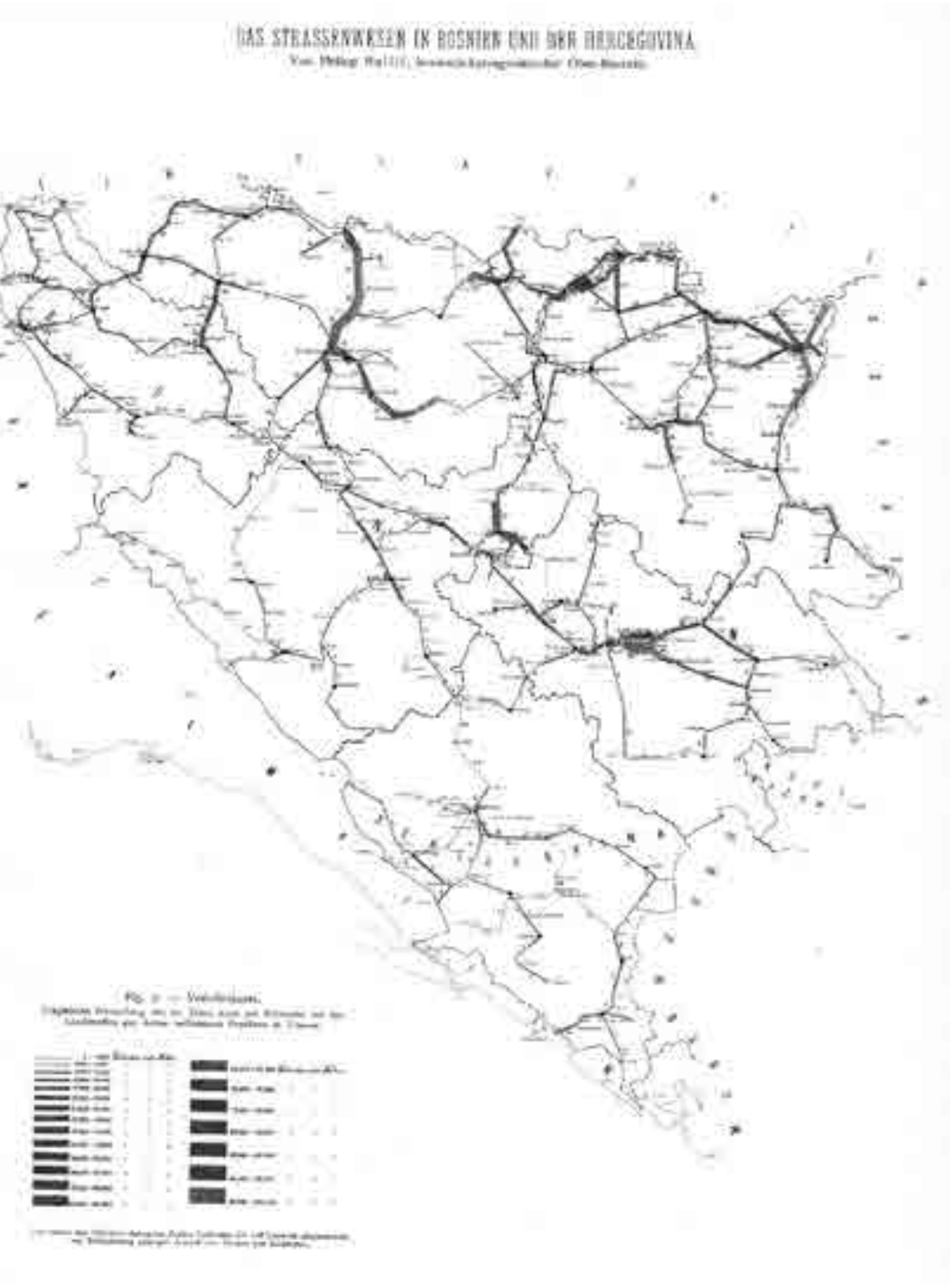

Figure 165 Transport load usage of road infrastructure in 1900. ("Studien über Bosnien und Herzegowina sterben, mit Besonderer Berücksichtigung des Eisenbahnbaues in diesem Lande." 60/3)

Figure 167 *Tabakfabrik;* view from one of the villas on Kaiserstraße. Postcard issued in 1892. (Vicić 186)

production company *Bosna-Bois* or the coal mining company *Bosnia*, were established for purely economic reasons and profit opportunities. In contrast, the tobacco factory had a more social background and could employ a relatively large number of workers for the time being, approximately 280 to 300 employees. (Hadžibegović 2004, 216)

The main building with side storage facilities was erected in 1888 (von Mikuli 446) with a total construction value of 1,2 million Crowns. This event followed the visit of Rudolf, Archduke of Austria and Crown Prince of Austria-Hungary, heir to the Austro-Hungarian throne, to Banja Luka. (Vicić 224)

The complex comprises the main building, two storage facilities, and the administrative premises. In 1891, it was connected to a railway extension from *Bahnhof Kaiserstraße*. Later, more than a dozen new buildings and supportive facilities were added.

While the complex's architectural value may not be considered significant, its treatment is decent and adheres to Austro-Hungarian guidelines for industrial facilities. The absence of unique design details is compensated by the complex's overall appreciation of the building site and its correspondence with the

Figure 166 *Tabakfabrik;* view of the southwestern corner, main building. (2025)

Figure 168 *Tabakfabrik;* view of the western façade, main building. (2025)

Figure 169 *Tabakfabrik*; a detailed view of fence decoration. (2025)

neighbourhood, which are important qualities. Despite the company's closure in the last decade, the complex still retains many of its original features.

The used decoration elements are compressed into two materials: plain, plastered walls coloured yellow and brick, used for pilasters and window decoration. These brick elements are now plastered, probably after one of the later reconstructions.

Another valuable part of the complex is the main entrance fence. The old one, seen in the old documentation, was made of wood. It was replaced in 1892 by an iron one with detailed decoration and sculptural value, which has been preserved to the present day.

Although some decorative elements have been transformed and lost their original character, considering the industrial circumstances of exploitation, this property is in good condition. The broader context of the complex has preserved most of its original value despite the changes in its decorative elements.

Figure 170 *Tabakfabrik;* aerial view of the complex from the southwest. (Milan Bajić, 2022)

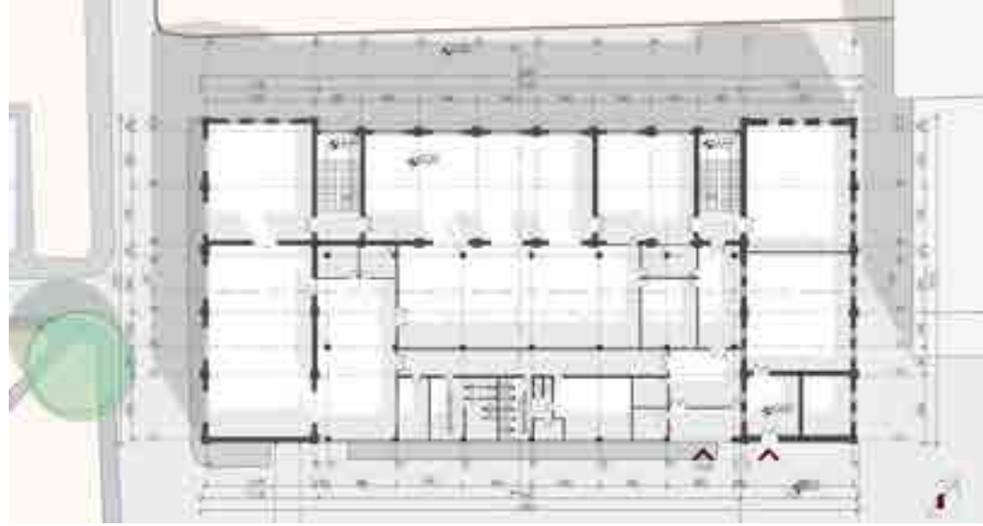

Figure 171 *Tabakfabrik;* ground floorplan, main building. (Jungić 40)

Figure 172 *Tabakfabrik;* elevation view from the northwest, main building. (Jungić 43)

Figure 173 *Tabakfabrik*; a view of one of the bridges connecting the main buidling with auxiliary storage building. (2025)

Figure 174 *Tabakfabrik;* interior view of the auxiliary storage building, northern wing, second floor. (2025)

Figure 175 *Tabakfabrik;* detailed view of cast-iron columns in the auxiliary storage building, southern wing, second floor. (2025)

Figure 176 *Tabakfabrik;* detailed view of the roof framework in the auxiliary storage building, northern wing. (2025)

Figure 177 *Tabakfabrik;* detailed view of the interior staircase in the auxiliary storage building, northern wing. (2025)

Figure 178 interior view of the auxiliary storage building, southern wing, second floor. (2025)

Figure 179 *Tabakfabrik;* interior view of the auxiliary storage building, northern wing, second floor. (2025)

Figure 180 Cathedral of Saint Bonaventure; view of the main-western façade from *Kaiserstraße*. Photograph taken before 1969. (Archive collection of Franciscan convent Petrićevac)

Figure 181 Bishop's house. view of the western façade from *Kaiserstraße*. (Archive collection of Franciscan convent Petrićevac)

3.3.3. SACRED BUILDINGS AND BELONGING FACILITIES

CATHEDRAL COMPLEX BANJA LUKA

Kralja Petra I Karađorđevića 80

The Cathedral of Saint Bonaventure, the Bishop's house, and other later-period buildings in the complex are situated between *Militäramtsgebäude* and *Tabak-fabrik* on a site facing *Kaiserstraße*. On the back side, *Metropoliten Palais* is located, and across *Kaiserstraße*, the building of *Schulhaus des Klosers "Mariahilf" der Missionsschwestern vom Kostbaren Blut* was located.

Figure 182 Cathedral of Saint Bonaventure; drawing dated in the first years of cathedral existence. (Marić 15)

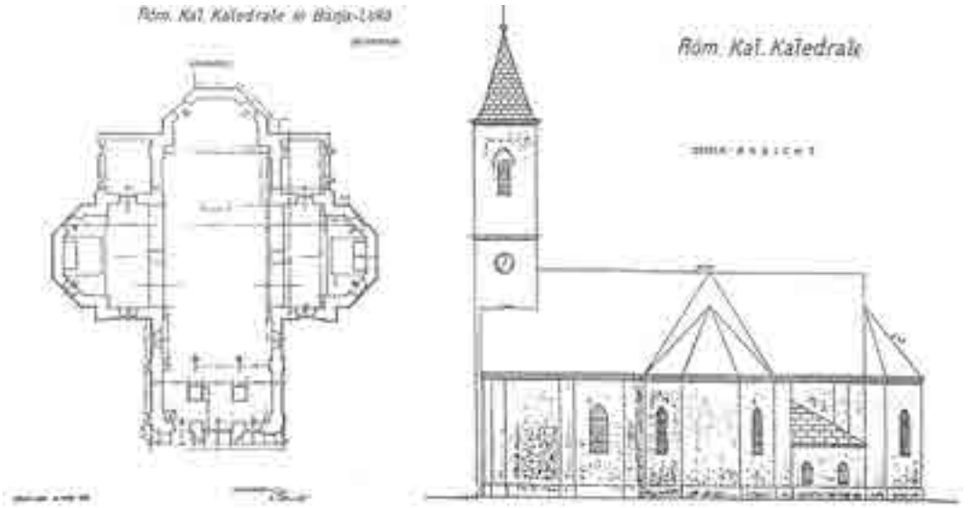

Figure 183 Cathedral of Saint Bonaventure; ground floor plan and elevation view from the south. (Husedžinović 192)

The Diocese of Banjaluka was established on 5th July 1881 as the suffragan of the Archdiocese of Vrhbosna. Cathedral in Banja Luka was built only after the arrival of Franciscan friar Marijan Marković, the first bishop of the Banja Luka Diocese. At the time of his arrival, precisely on 16th April 1884, in the city of Banja Luka, there were only a few Catholic sacred buildings: Trappist complex in Delibašino selo and Franciscan convent in Petrićevac, which were considered to be outside of the city, at that time. (Marić and Orlovac, 15)

First, the Bishop's house was built in 1885. Unlike the cathedral, it survived earthquake damage and remains the only original building in the complex, dating back to the Austro-Hunagrian period. During its years of exploitation, the building underwent several changes in dimensions, and in recent times (before 2001), it was entirely reconstructed. Other buildings in the complex were built later, mainly after WWII. Nevertheless, they are very well composed, along with the older parts of the ensemble.

On 16th July 1884, shortly after his arrival in Banja Luka, Bishop Marković arranged foundation construction and began construction works. Very soon, on 25th March 1885, the cathedral was completed with a partly finished bell tower, but without any interior works and decoration. The bell tower was completed in 1886, while the cathedral was completed in 1887.

Significant help, 100.000 bricks, for construction works was received from *Maria Stern Abtei.* Nazario Smojver led construction works (Marić and Orlovac, 16). From publicly available research sources, this cathedral's architect remains unknown. An interesting observation is that the western façade of the Cathedral church is nearly the same in proportions and style treatment as the parish church devoted to the Quest of Blessed Virgin Mary to Saint Elisabeth, located in Salvatorgasse, built six years later by Eberhard Wegnandt or the church in Aleksandrovac - Marjanovac. This could lead us to the assumption that Wegnandt is the architect who was involved in the design of the cathedral.

Like many other buildings in Banja Luka, the cathedral suffered damage during the earthquakes on 26th and 27th October 1969, and was torn down afterwards.

In the place of the old cathedral, a new one was built between 1972 and 1973, according to the project done by Vera Gazibara and Ljuboslav Matasović from Zagreb, with a bell tower designed by Boštjan Fürst from Ljubljana, and finished in 1991. The cathedral was reconstructed in 2001 before the pastoral visit of Pope John Paul II to Banja Luka. (Marić and Orlovac, 16-17)

Although some references can be noticed in descriptions containing comparisons to the Gothic style in late Catholic churches, it is clear that this cathedral's design does not have a sufficient quantity of elements to be entirely compared to any of the straight-defined styles, at least to the Gothic.

In general, the floor plan is comparable to the churches for the time, though very modest and poor in architectural language. (Toman 2009, 20-31) The layout is conventional and does not introduce any innovations. Yet, it mirrors the typical Orthodox church design with its distinct arrangement of the central nave, transept, and eastern apse in a three-foil floor plan. However, with its elongated gable shape, the roof design gives the impression of a more straightforward Catholic church style. The transept and apse take on octagonal shapes in the floor plan, topped by rounded hip roofs. Meanwhile, the bell tower, situated on the western façade, follows a square floor plan but is adorned with an octagonal spire supported by four gabled trapezoids.

Figure 184 Bishop's house. view of the southeastern corner; present condition. (2025)

Figure 185 Cathedral of Saint Bonaventure; view of the northwestern corner from *Kaiserstraße.* Photograph taken before 1969. (Marić 16)

Figure 186 New Cathedral of Saint Bonaventure; contemporary church built in 1973. (2012)

Figure 187 New Cathedral of Saint Bonaventure; aerial view from the southwest. (Milan Bajić, 2022)

No unique decoration could be seen on façade planes: only simple cornices dividing the wall zone from the roof area, a combination of rounded windows in higher zones, and windows and portals with archivolts finished with pointed arches (Toman 2004, 18-27). That could be the only reminiscence of Gothic design.

MARIA STERN ABBEY

MARIA STERN ABTEI

Slatinska ulica 1

The complex is located in Delibašino selo, next to the Vrbas River. Once a peripheral area of historic Banja Luka, it is now an integrated neighbourhood in the suburbs. Due to the Trappists' strong influence and importance, the abbey's site and surroundings are still very often named *Trapisti.*

Trappists, or Order of Cistercians of the Strict Observance, are a Catholic order whose roots are in La Trappe Abbey, Normandy, France; their motto is "Pray and work", and they are famous for their cheese and beer production all over Europe. Understanding the international connections of *Maria Stern Abtei* is impossible without reviewing the background of the Trappist order and their links to other male and female Catholic orders and clergy in Banja Luka, in the former Austro-Hungarian Empire and broader. (Friedwagner; Malinović 2013, 140-144)

Trappists came to Banja Luka in 1869 under the leadership of Abbot Franz Pfanner. At the time, he wanted to make the new congregation in the Hungarian part of the Empire, in Slavonija (today eastern Croatia), but the authorities did not allow it.

To be precise, after he left Mariawald convent in the village Heimbach near Eifel in North Rhine-Westphalia, he spent some time in Rome reviving the Tre Fontane Abbey—today located in Germany. Afterwards, he came to Zagreb and, in July 1868, requested to set up a new Trappist congregation in Slavonija. His request was denied, with the response that it would only be possible after February 1869. Afterwards, Pfanner accepted

Figure 189 Abbot Franz Wendelin Pfanner (1825-1909). (Wikipedia contributors. "Franz Pfanner")

Figure 188 Chapel of Saint John the Baptist on the graveyard in Delibašino selo. (AMRS)

Figure 190 *Maria Stern Abtei* with surrounding industrial facilities. Photograph taken before 1925. (AMRS)

a proposal from a Catholic Croatian priest and left for Bosnia. Officially, he arrived in Banja Luka with six more monks on 21st June 1869. Abbot Pfanner was in contact with the Austro-Hungarian consul, born Croatian, Captain Stanislav Dragančić, who was seated as a consul between 1865 and 1873 (Vicić 120). Dragančić had his offices in Albania, a house owned by Tomo Radulović, the wealthiest non-Muslim merchant in the city. (Friedwagner 20-21)

According to the contract between the Ottoman and Austro-Hungarian Empire from 5th November 1869, Austrian citizens were allowed to buy land property in Bosnia, but only as private persons, not as members of clergy. That did not force Pfanner to change his mind; he proved his persistence and determination in the project. The first attempt to buy property in Klašnice, 12 km north of Banja Luka, failed. Then, Radulović offered his property in Delibašino selo, located 4 km from the city centre. Eventually, the property was sold for 1,400 ducats, marking the beginning of the history of *Maria Stern Abtei.* (Malinović 2020a, 65)

Figure 191 *Maria Stern Abtei.* Heinrich Renner took the photograph during his journey through Bosnia. (AMRS)

Abbot Pfanner became the most important person in the history of Maria Stern and one of the most influential people in Banja Luka, not to mention one of the most prominent Trappists ever. He was born on 21st November 1825 in Langen, near Bregenz in Vorarlberg, Austria. He attended schools in Langen, Feldkirch, Innsbruck, and Padua and lived in different congregations. Before he became a Trappist in convent Mariawald, he was the head of the parish Haselstauden in Vorarlberg, Austria. He made crucial moves with the arrival of other Catholic clergy in both Banja Luka and broader Bosnia. To mention Banja Luka, he brought nuns from two orders: *Sisters of Mercy of Saint Vincent De Paul* and *Adorers of the Blood of Christ.*

Figure 192 "Cradle" reconstruction in Abbey's courtyard. (2025)

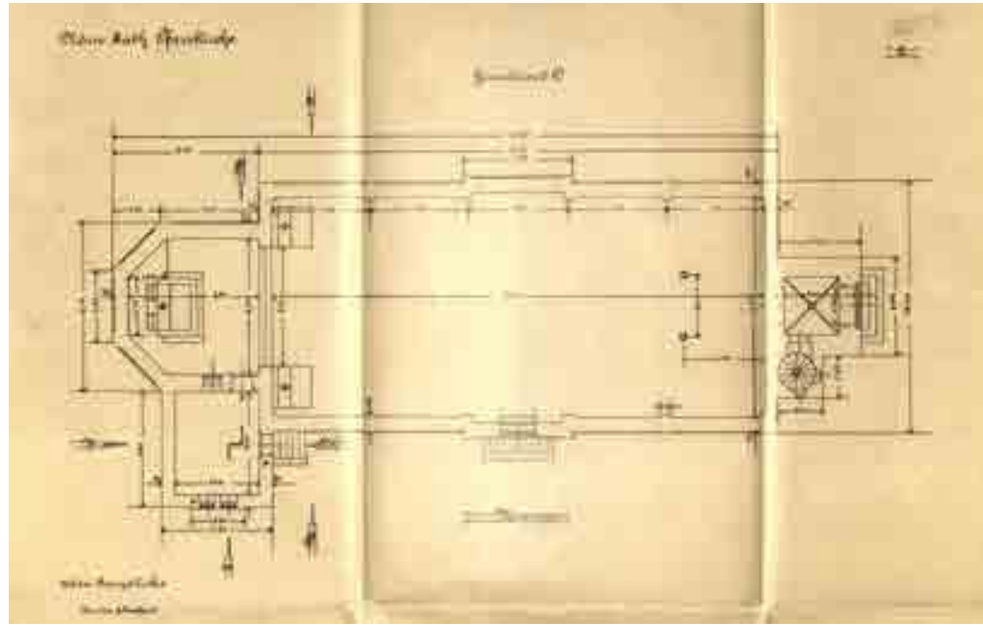

Figure 193 Church of The Resurrection of the Blessed Virgin Mary, the first church; floorplan, a project segment done in 1872 by Eberhard Wegnandt. (ARS, Okružna oblast)

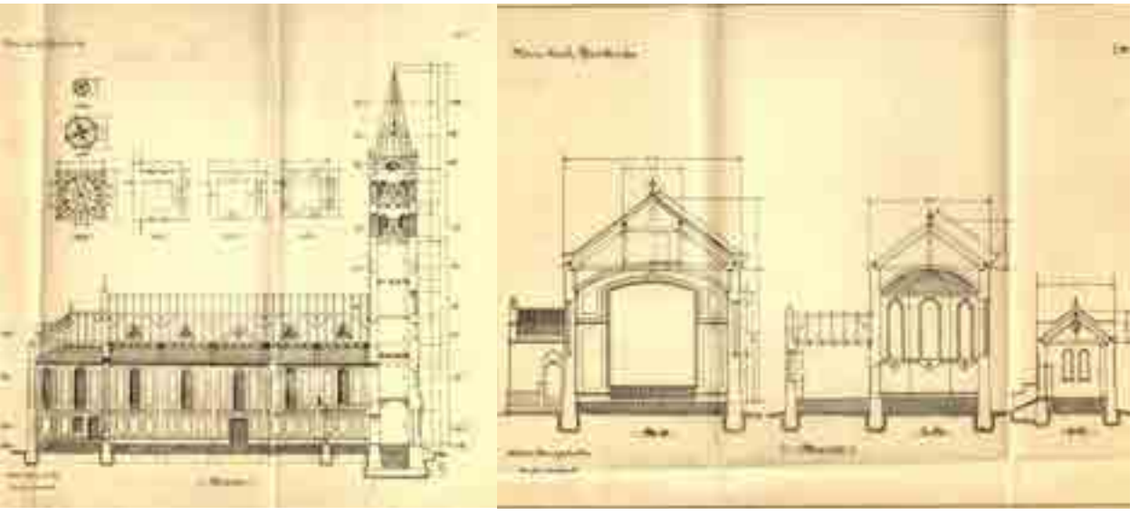

Figure 194 Church of The Resurrection of the Blessed Virgin Mary, the first church; section-views, a project segment done in 1872 by Eberhard Wegnandt. (ARS, Okružna oblast)

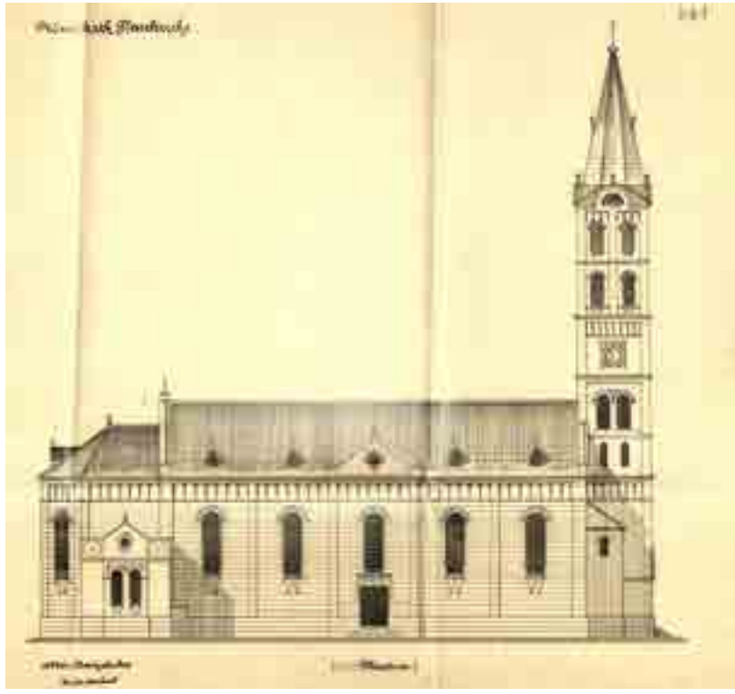

Figure 195 Church of The Resurrection of the Blessed Virgin Mary, the first church; side elevation view, a project segment done in 1872 by Eberhard Wegnandt. (ARS, Okružna oblast)

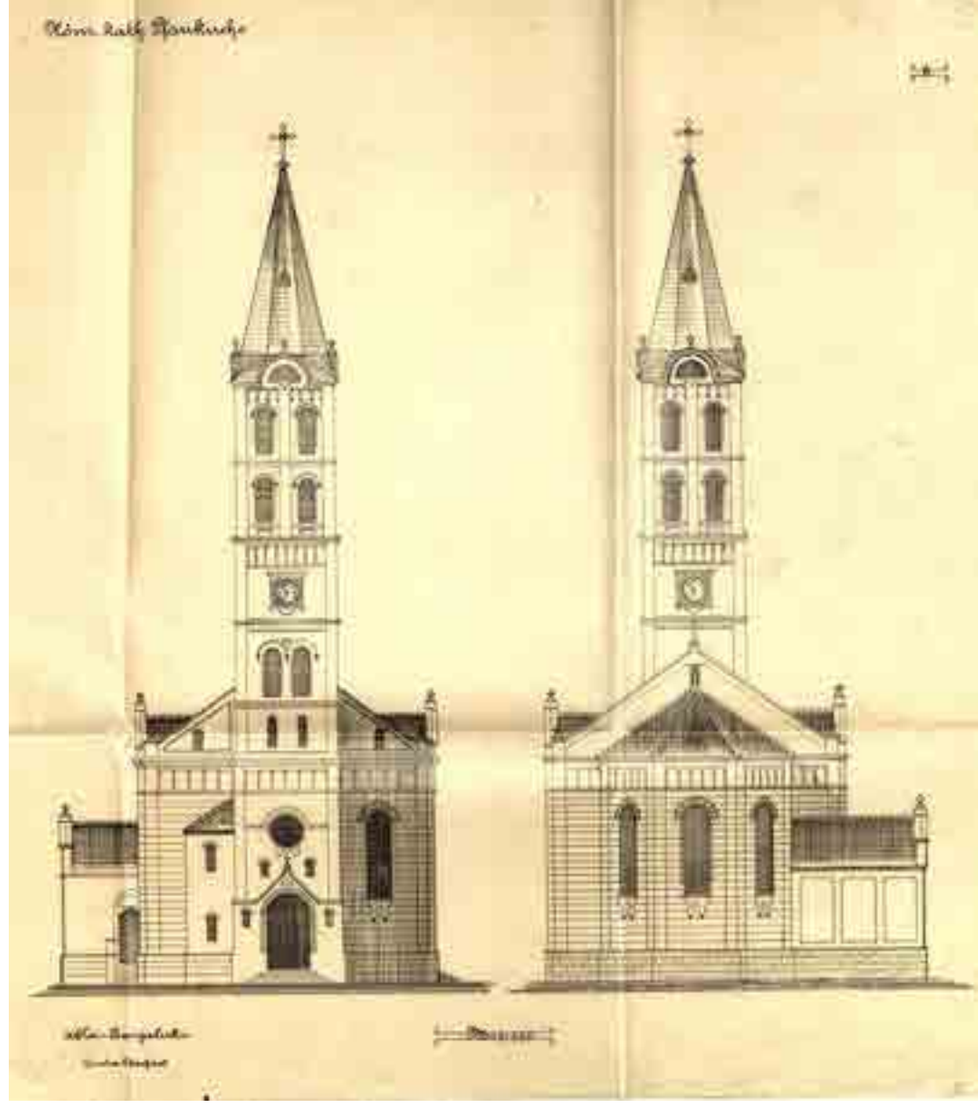

Figure 196 Church of The Resurrection of the Blessed Virgin Mary, the first church; entrance and apse elevation views, a project segment done in 1872 by Eberhard Wegnandt. (ARS, Okružna oblast)

Before the construction of a solid building, their first premises were settled in a wooden hut, also known as a “cradle”, and its reconstructed version still stands in the central courtyard. After a rather complicated procedure and different obstructions, on 9th September 1870, the foundation stone for the convent building was laid. The first wing was completed on Christmas Eve of the same year. At that time, only twelve monks, all native Germans, were in the convent. (Friedwagner 22)

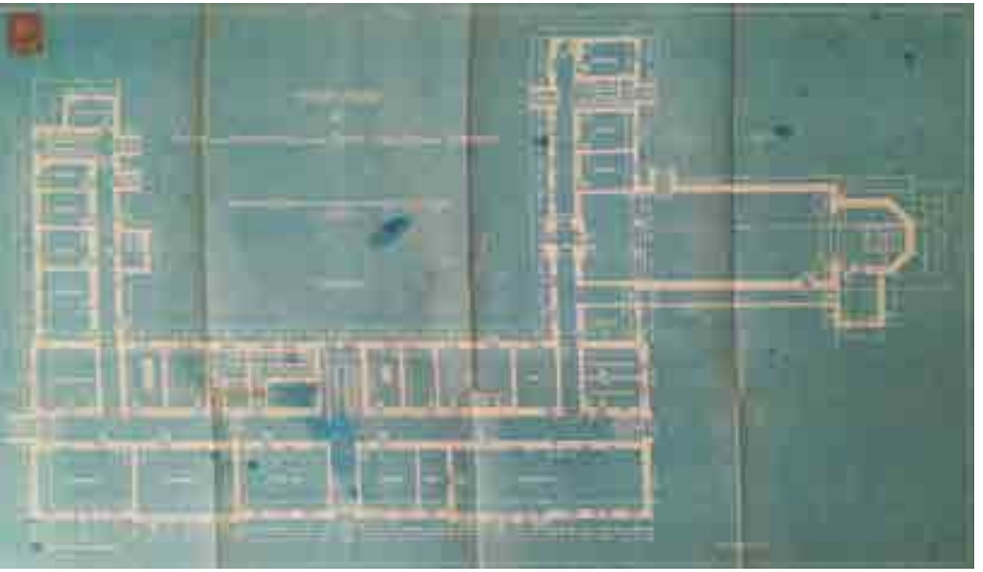

Figure 197 *Weisen-Anstalt mit Schule und Krankenhaus, Maria Stern Abtei;* groundfloor plan, a project segment done in 1911 by Eberhard Wegnandt. (ARS, OOBL, 1 – ARSBL-1)

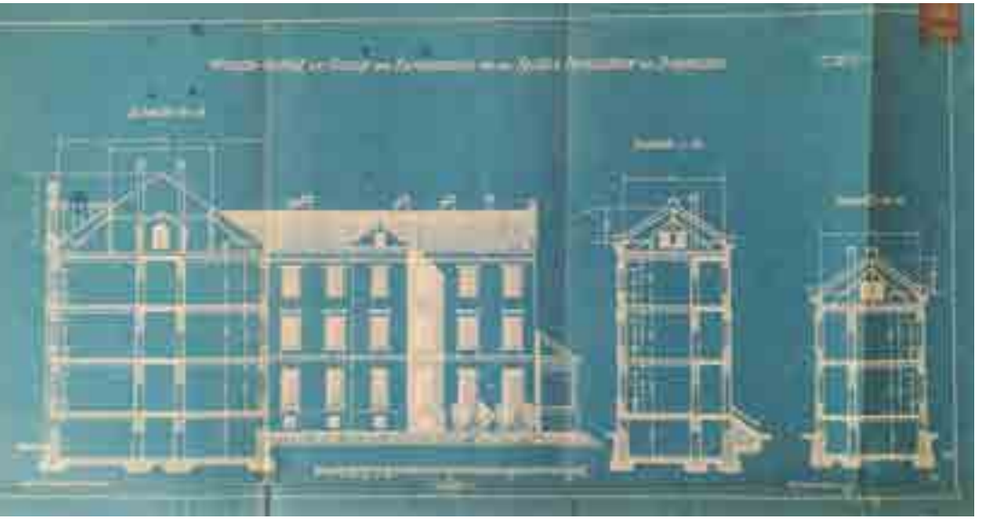

Figure 198 *Weisen-Anstalt mit Schule und Krankenhaus, Maria Stern Abtei*; section views through the buildings, a project segment done in 1911 by Eberhard Wegnandt. (ARS, OOBL, 1 – ARSBL-1)

Figure 199 *Weisen-Anstalt mit Schule und Krankenhaus, Maria Stern Abtei*; section views through the church, a project segment done in 1911 by Eberhard Wegnandt. (ARS, OOBL, 1 – ARSBL-1)

Figure 200 *Weisen-Anstalt mit Schule und Krankenhaus, Maria Stern Abtei*; elevation plan from the garden, a project segment done in 1911 by Eberhard Wegnandt. (ARS, OOBL, 1 – ARSBL-1)

Figure 201 *Weisen-Anstalt mit Schule und Krankenhaus, Maria Stern Abtei*; elevation plan from the south, a project segment done in 1911 by Eberhard Wegnandt. (ABH, Zbirka projekata i nacrta)

Figure 202 *Weisen-Anstalt mit Schule und Krankenhaus, Maria Stern Abtei*; elevation plan from the east, a project segment done in 1911 by Eberhard Wegnandt. (ABH, Zbirka projekata i nacrta)

At the same time, due to the Ottoman restrictions, the church, devoted to parish patron The Resurrection of the Blessed Virgin Mary, was interpolated into the first convent building and constructed together. Construction work on the church started in 1872 and was completed in 1873.

The first church was a typical example of a simple Gothic Revival church, a single bell tower. It is often attributed to Eberhard Wegnandt, an architect-monk, who designed several other buildings and churches in Banja Luka during the five decades of his stay. (Malinović and Okilj, 157; Husedžinović 2005, 194-195; Teinović 11)

Along with the church, almost as an extension, a new orphanage building with the school and the hospital was built shortly before WWI, also according to the project done by Wegnandt. The construction year is not precisely known, with projects dated back to 1911 and 1912. The building has never served its originally intended purpose. In 1924, monks moved in, and the boys remained in the old convent building.

The new church was constructed between 1925 and 1927, according to a project done by again Eberhard Wegnandt.

Figure 203 *Maria Stern Abtei;* view of the new complex. (Stošić)

Figure 204 *Maria Stern Abtei;* orphanage wing. (Stošić)

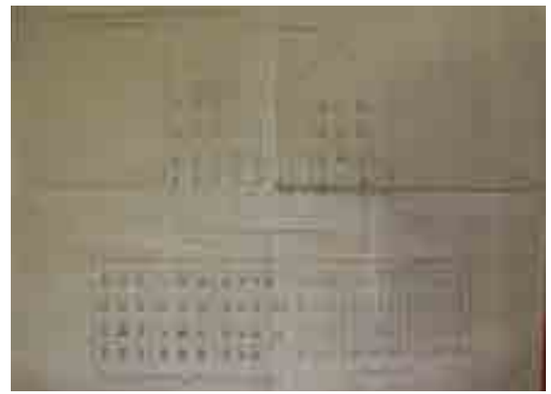

Figure 205 New Orphanage, elevation plans, a project segment done between 1912 and 1913, with an illegible signature. (ARS)

Figure 206 *Maria Stern Abtei;* present-day view of old orphanage wing, now used for medical purposes. (2025)

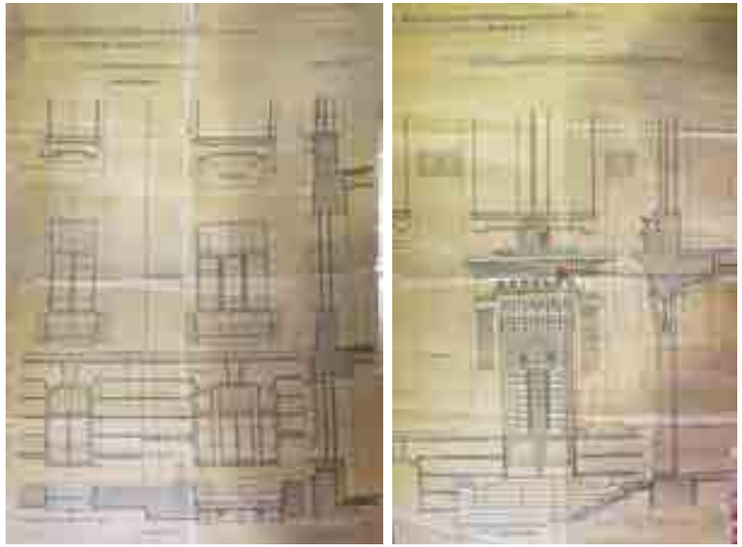

Figure 207 New Orphanage, façade details, segment of the project done between 1912 and 1913, with an illegible signature. (ARS)

It was also connected with, at the time, the already-constructed Orphanage. It has a reversed orientation: an apse on the west with an entrance portal on the eastern side. At the time, it was the most prominent Catholic church in Bosnia and Herzegovina as considered by Marić and Orlovac, (557), an important fact to state. Although the time of construction does not

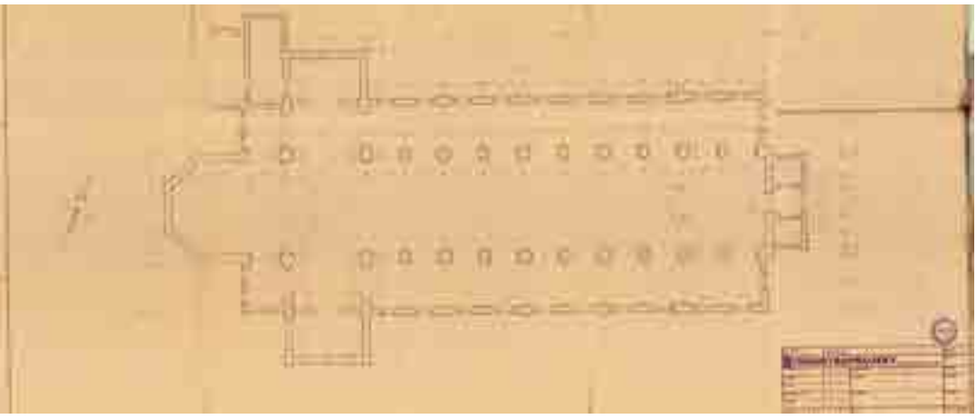

Figure 208 Church of The Resurrection of the Blessed Virgin Mary, the second church; floorplan, a segment of the reconstruction project done in 1970 by Industroprojekt, Zagreb. (ARS, ARSBL, 605)

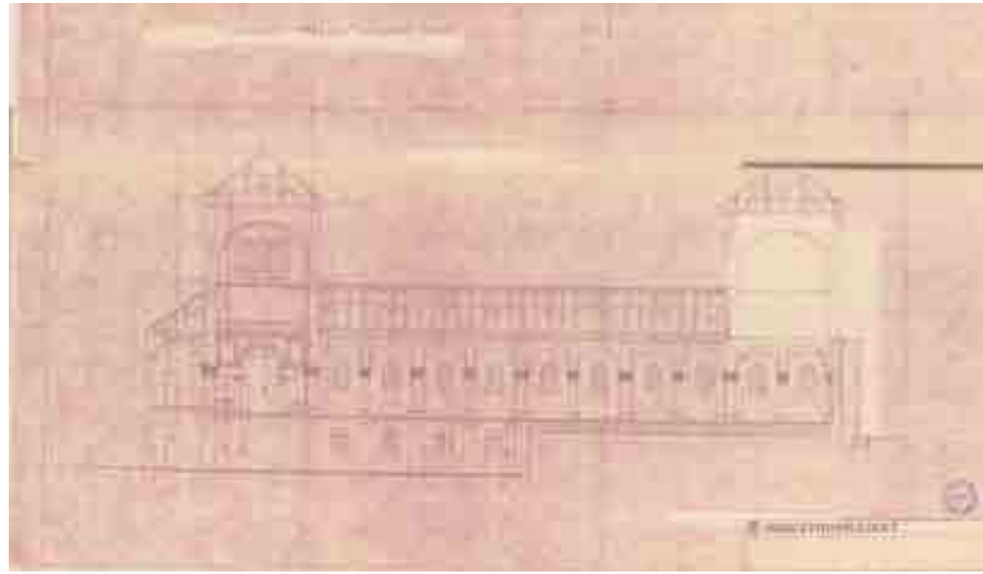

Figure 209 Church of The Resurrection of the Blessed Virgin Mary, the second church; section-views, a segment of the reconstruction project done in 1970 by Industroprojekt, Zagreb. (ARS, ARSBL, 605)

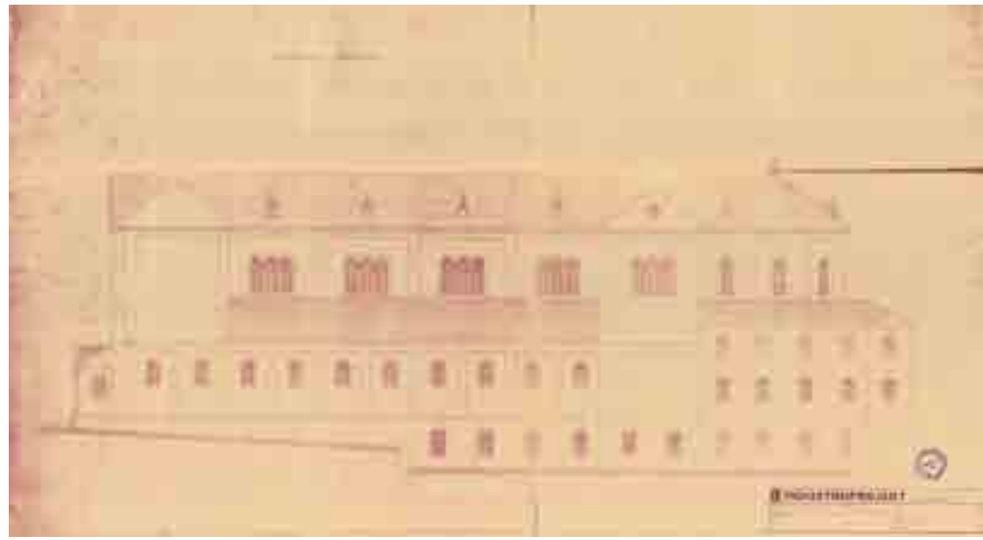

Figure 210 Church of The Resurrection of the Blessed Virgin Mary, the second church; elevation view from the north, a segment of the reconstruction project done in 1970 by Industroprojekt, Zagreb. (ARS, ARSBL, 605)

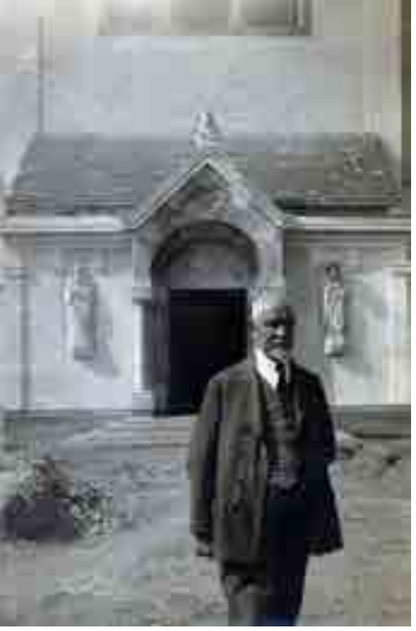

Figure 211 Bruno Diamant (1867-1942). The photo was taken in front of the main entrance to the new church. (Malinović 2014, 122)

correspond to Austro-Hungarian ruling time in Bosnia, it is for sure part of the earlier time legacy and cannot be scrutinised separately: the whole background story is directly linked to an earlier period, and it was built in the context that is developed and enlarged in Austro-Hungarian time.

Wegnandt did the initial project, which architect Seidler, from Münich, later further developed. Also, from Münich, Bruno Diamant enriched the architectural language with sculptural decorations.

The church also does not correspond to other churches within the time range. In the floor plan, the church is a three-naved basilica shaped like an elongated Latin cross. Another "concealed" transept is on the eastern entrance portal, which extends the choir platform. It has discrete elements of simplified late Classical Revival with tympanums, which are seen on the entrance portal and side transepts. The rest of the decoration

Figure 212 Church of The Resurrection of the Blessed Virgin Mary, the second church; interior view of the main nave. (2025)

Figure 213 Church of The Resurrection of the Blessed Virgin Mary, the second church; view of the entrance portal. (2025)

Figure 214 Church of The Resurrection of the Blessed Virgin Mary, the second church; view of apse and transept. (2025)

Figure 215 Church of The Resurrection of the Blessed Virgin Mary, the second church. (2025)

consists of arched windows on the side naves and the apse walls, as well as biforas and triforas on the side walls of the central nave and the walls below the tympanums. Horizontal cornices are discretely emphasised with stucco and the light yellow colour of the external façade layer. Although it has a large footprint, a vast dome or bell tower does not dominate the church. Only one small bell tower extends beyond the roof, at the intersection of the main and transept naves. Side façade walls are supported by unusual counterforts, which have an entirely different architectural language than the overall design.

Besides sacred buildings, the list of different production facilities founded by Trappists is vibrant. Some of them are facilities for the production of cheese (founded in 1882), beer (1873), bricks (1869), roof tiles (1877), leather (1892), etc. Besides traditional cheese, famous all over the world, and beer, today named "Nektar beer", other important projects done by Trappists are a Hydropower plant (construction began in 1899) and a bridge over the Vrbas River devoted to Saint Bernard (construction began in 1904). (Friedwagner 35) Furthermore, the hospital, opened for public use, was built between 1878 and 1879, and the orphanage was opened on 1st March 1878.

Figure 216 Beer brewing facility for *Maria Stern Abtei;* underground floorplan, a project segment done in March, 1896 by Eberhard Wegnandt. (ABH, Zbirka projekata i nacrta)

The Trappist community's first power plant was a steam-powered plant powered by a turbine from Viennese company *Schuckert.* Still, due to low efficiency, they ordered a new water turbine from company *Fähndrich* in Mödling, Vienna. The first bulb was powered on 27th March 1899 (Marić and Orlovac, 561). *Banja Luka Vorstadt Bahnhof* got electricity in 1902, and in 1910, production was strong enough to deliver electricity to the whole city of Banja Luka (Friedwagner 52). Along with other industrial facilities, this complex is known as the "old convent" and does not exist anymore, except the multi-storey mill. After WWI, a "new convent" was built.

At the peak of its era, before WWI, *Maria Stern Abtei* was the biggest Trappist congregation in the world, with more than 230 monks from 9 countries. Now, it is the smallest congregation, with no more than 2 monks. (Friedwagner 31)

Other industrial buildings have few architectural values besides the main facilities, even though their importance and role as a heritage in Banja Luka's development are priceless.

The situation after WWII is almost identical for all sacred buildings. Only the church retained its function, while the main building was nationalised and the Orthopaedic clinic was moved in. The church was heavily damaged in an earthquake in October 1969, just a month after its thorough reconstruction.

The church is listed as a national monument on the list of Permanent National Monuments, and the Abbey is on the list of Provisional National Monuments. ("National Monuments")

Figure 217 Beer brewing facility for *Maria Stern Abtei;* section views, a project segment done in March, 1896 by Eberhard Wegnandt. (ABH, Zbirka projekata i nacrta)

Figure 218 Convent of Sisters of Mercy of Saint Vincent De Paul, Gymnasium building; view of the main façade from the northeast. Photograph taken in 1910. (Marić 569)

Figure 219 Convent of Sisters of Mercy of Saint Vincent De Paul in close-up view and Gymnasium building in the second plan; perspective of the main façade from the northwest. Photograph taken in 1910. (Marić 569)

CONVENT OF SISTERS OF MERCY OF SAINT VINCENT DE PAUL

Srpska 30

This ensemble is located in *Salvatorgasse,* later known as *Ulica Fra Grge Martića,* today *Srpska.* The site is close to the Banja Luka Parish Church, devoted to the Quest of Blessed Virgin Mary to Saint Elisabeth, located west to the site, towards *Herrengasse.*

First, nuns from this order came to Banja Luka through a support from Franz Pfanner, a monk and Trappist abbot from *Maria Stern*. (Vračić 486-510) As the monks from *Maria Stern* were educating boys only, the Diocese of Bosnia had a reason to support their arrival to provide the same conditions for girls. (Marić and Orlovac, 568-583; Malinović 2013, 144-148)

Sisters of this order were known in Banja Luka as white nuns because of their white uniforms. On 20th October 1872, three sisters came to Banja Luka, temporarily settled in the Austrian consulate, and had school rooms in street *Ivana Franje Jukića.* A year later, in 1873, Pfanner bought them a small house near the parish church in Salvatorgasse. In the same year, Franz Joseph I gave them a yearly 300-forint subsidy. In 1874, the admission for boys started.

The school was improving from year to year, with the nuns, along with abbot Pfanner, giving their best to enlarge the facilities: in 1875, Pfanner bought one more house with a garden in the neighbourhood; in 1880, after foreign authorities came, they added one more floor to the existing school, in 1880 they bought another household in the neighbourhood, making the property even larger. When sister Gregorija, the Head of the convent, wanted to make new buildings and facilities for the convent in 1885, the Sisters bought the households from *Maria Stern Abtei* the legal owner. Finally, the first convent with the prominent structure and fences around the site was built and opened in 1889. (Marić and Orlovac, 570)

Ensemble, in this state, contained school buildings and convent facilities for nuns, which functioned until 1907, when the new Head, Sister Borgija, bought even more land in the vicinity and started new construction works.

GYMNASIUM

Certain contradictions exist regarding the design of the Gymnasium building. While some authors (Ševo 114-115; Vidaković 2011, 89) attribute the project to Eberhard Wegnandt, others (Marić and Orlovac, 570) name Ivan Blaženković as the architect. Furthermore, it remains uncertain whether this was the same architect as Josip (Johann) Blaženković, credited with designing the Metropolitan Palace of the Orthodox Church in Banja Luka. The ambiguity arises from the fact that the names Josip and Ivan can correspond to the same given name across Serbian and Croatian linguistic traditions, while at the same time a Johann Blaženković is recorded as an engineer employed in the Kreisbehörde of Banja Luka. (*Hof- und Staats-Handbuch* 1911, p. 1227)

Nevertheless, the data remains correct: After buying the construction site in 1907, construction started on 29th September 1910 and was finished on 10 October 1910. All construction works and furnishing were completed on 1st November 1911. (Marić and Orlovac, 570)

The Gymnasium building, alongside the Convent building in the courtyard, retained its function until the end of WWII, when it was nationalised. Still, the premises continued to serve educational purposes; the Seventh Primary School had its seat there until 1992, and then, from 1992 until 2004, the building housed the School for Civil Engineering.

The process of denationalisation lasted until 1999. In the meantime, a reconstruction project for the Gymnasium and a new project for the Convent were prepared. However, due to bad conditions and damage to the Convent building, it was torn down, so ultimately, the original Gymnasium building was reconstructed while the Convent was newly constructed. (Marić and Orlovac, 571)

In the reconstruction works on the Gymnasium, minor interventions were undertaken: the main structural change was a roof elevation by 20 cm, providing conditions for roof area utilisation, and a façade colour change in grey.

Figure 221 Convent of Sisters of Mercy of Saint Vincent De Paul. View of the Gymnasium and convent facilities. (2012)

Figure 220 Convent of Sisters of Mercy of Saint Vincent De Paul, Gymnasium. View of Gymnasium's main façade from the northeast. (2025)

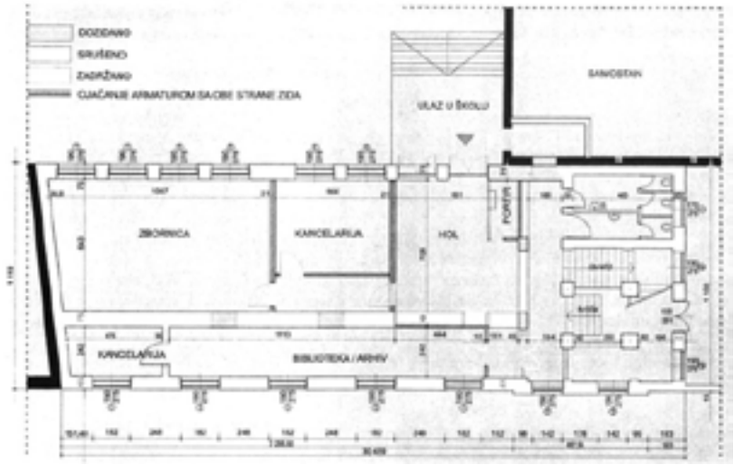

Figure 222 Convent of Sisters of Mercy of Saint Vincent De Paul, Gymnasium building; floor plan of the reconstructed structure. (Vidaković 2011, 90)

The complex was reopened in 2005 when the Catholic church was reinstated on the premises.

As presented, the gymnasium and the convent are located in the historical *Salvatorgasse.* Both buildings are aligned with the street regulations. The buildings constructed afterwards follow the horizontal regulations set by those buildings. The Gymnasium is partly connected to the Convent building, but their interpolation is done clearly, so that style, structure and functions are easily visible. Currently, the pedestrian entrance from Srpska is a utility entrance, while the main one is located in Ulica Vase Pelagića, on the opposite side of the courtyard.

Three zones are visible and distinctive: the first zone corresponds to the slightly elevated ground floor and cellar that is not completely visible from the outside. The second zone is divided from the first with a strong perimeter wall, now even highlighted with a yellow façade, just like the crown cornice dividing the second zone from the third roof zone.

The first zone has a stucco decoration aligned with the firm fence design, unifying the entrance and the fence in one visual solid. The second zone is interesting: it has discrete secession decoration vertically displaced between windows, which, alongside small and shallow risalit, emphasises vertical design guidelines. Risalit is completed with a decorated gable wall extending from the hip roof construction, and 1911 is done in plastered relief.

Also, certain small floral and rounded motifs can be found in the zone under the crown cornice.

Some of the decorative elements used here can be found in other designs in Banja Luka, like the *Deutsche Evangelische Kirche und Pfarrhaus* or *Banja Luka Stadt Bahnhof*, characterised as historicism supporting the Renaissance Revival.

The building stands out for providing a glimpse of modernist influence due to its reduced façade. With rusticated plastered decoration, the ground floor is separated from the upper floors with a solid horizontal plastered band. The two upper floors feature a symmetrical window layout with a geometrical plastered decoration between the floors and a barely visible floral decoration just below the roof cornice. Meanwhile, horizontal plastered bands round up the overall façade layout.

The structure is in the context of the time: massive brick walls with a width that exceeds 70 cm. Available documentation does not give us enough information to provide conclusions about floor structures, but they are possibly made out of reinforced concrete due to several reasons: the fact that no reconstruction was undertaken on the floor structures in the meantime; visual inspection also confirms the assumption and spans are more significant than seven metres. Some unpublished references state that this building was the first building in Banja Luka to have a floor structure made of reinforced concrete. Roof construction is traditional and made out of wooden elements.

The first functional concept included rooms for boys on the ground floor, girls on the first floor, and zones for handicrafts and musical education on the second floor. Today, the building has been repurposed to serve the needs of the modern Gymnasium: on the ground floor are shared spaces for teachers and administration, while each floor accommodates three lecture rooms.

As presented, brick and concrete are primary structural materials. The only visible material used for decoration is plaster: walls are entirely plastered and, in recent times, coloured with a combination of white and yellow. The roof is made out of traditional clay tiles.

Figure 223 Convent of Sisters of Mercy of Saint Vincent De Paul, Gymnasium in a close-up view of the main façade and courtyard side from the northwest. Photograph taken in 1968. (Vidaković 2011, 89)

Figure 224 Convent of Sisters of Mercy of Saint Vincent De Paul, Gymnasium in a close-up view of the main façade and courtyard side from the northwest. (2025)

After the last reconstruction, the gymnasium building is in excellent condition and has been appropriately maintained. The convent is in even better condition, which is understandable given its recent full-scale reconstruction. Compared to the original ensemble design, only a sports hall was added behind the school, but due to its "concealed location," it does not interfere with the atmosphere and overall expression.

Today, the school is the seat of the Catholic School Centre *Blaženi Ivan Merz,* which includes the contemporary convent built for the same purposes.

The convent with the school building is on the list of Provisional National Monuments. ("National Monuments")

Figure 225 Convent of Sisters of Mercy of Saint Vincent De Paul, Gymnasium in a close-up view of the main façade from the north. (2025)

CONVENT AND PARISH PETRIĆEVAC

Ulica Marije Dimić 4

The seat of this Franciscan complex, consisting of the parish church and convent (Marić and Orlovac, 130-140, 532-539; Barun 63-94; Lipovac 95-126; Gavranović 111-226; Malinović 2014, 148-150; Malinović 2014b) is in Petrićevac, a district located in the northern urban zone of Banja Luka.

PETRIĆEVAC PARISH CHURCH DEVOTED TO SAINT ANTHONY OF PADUA

The first church was built on the site in 1884 and, according to the photo documentation, was slightly different from churches built at that time in Banja Luka. A bell tower, erected later in 1893, was first standing alone on the southern side of the apse (the northern bell tower was never erected). Eventually, as the convent complex was enlarged, the bell tower was integrated in the convent building. The bell tower had an attractive onion dome, one of a kind in Banja Luka. Interpolation along with structural connections to the Convent building was probably done during the extension works from 1903 to 1907, when the church was reinforced and decorated.

This church was demolished, and in its place, between 1930 and 1931 (Karamatić 1990, 61), a new parish church was erected, now with two bell towers, served as a unique spatial landmark for the entire city of Banja Luka. An architect Blaž Misita-Katušić did the project heavily inspired by Historicism, which already appeared outdated during construction. Unfortunately, that church was destroyed in 1969 by an earthquake, however, a new one was erected between 1970 and 1974. (Marić and Orlovac, 132)

Janez and Danilo Fürst designed the new church and convent building. Unfortunately, another catastrophe happened in 1995 during the civil war in Bosnia and Herzegovina, when the church was destroyed in an explosion. The new parish church was being built according to a design done by Ivan Štraus. (Malinović and Vidaković, 79-84)

Figure 226 First Convent of the Holy Trinity, reconstructed view on the painting. (Archive collection of Franciscan convent Petrićevac)

Figure 227 Second Convent of the Holy Trinity and first Parish church of Saint Anthony of Padua; photograph taken after 1907. (Marić 131)

Figure 228 The third Convent of the Holy Trinity and the first Parish church of Saint Anthony of Padua; the photograph was taken before 1930, when the old church was still standing, and the new convent had already been built. (Marić 133)

Figure 229 The third Convent of the Holy Trinity and the second Parish church of Saint Anthony of Padua. Postcard dated 1939. (Marić 133)

CONVENT OF THE HOLY TRINITY

Franciscan presence in Bosnia and Herzegovina reaches far beyond the history of Petrićevac, as it is linked to the foundation of the Bosnian Vicariate in 1340 (Vrankić 53), according to the permit given by the Order's Minister General, Gerald Odonis. (Mandić)

The first convent building was constructed before the Austro-Hungarian occupation in 1873. One part of the building was completed in 1875, and the first monks moved in by May 1876. Although the Austro-Hungarian Empire supported monks, unfortunate circumstances led to the convent's destruction in 1878. During the battles on 14th August 1878, rebels held the site of the convent as the strategic point. (*Reiserouten in Bosnien und der Hercegowina,* 120) Meanwhile, the monks escaped and found shelter in *Maria Stern Abtei* The army bombed the buildings to eliminate the rebel forces, leading to the destruction of the facilities.

When construction started in 1880, the monks waited two years for a new residence. The first buildings were finished in 1882; later, various extensions were undertaken in 1885, 1887, and between 1903 and 1907.

When the Convent could not handle the needs of the Franciscian community due to limited space, at the end of the second decade of the 20th century, a new convent was built (1928-1929). A little time later, a new church was also built. Both structures were designed by architect Blaž Misita-Katušić. (Ljevar) The church was integrated with the convent building, and the whole complex was represented as an ensemble for the first time in history. Undoubtedly, it was the biggest project in Banja Luka following the WWI, done by the Catholic church and, at least, as important as the new complex of *Maria Stern Abtei*. Disposition on the site and articulation of the volumes were retained in a historically situated manner, which will be the case even in two later designs. Although the Catholic Church had already begun exploring some more advanced design approaches, Katušić used a well-known Historicist architectural language and a combination of various elements from different revival styles.

Figure 230 The Convent of the Holy Trinity in close-up view and the Saint Anthony of Padua parish church in the second plan; view from the southeast. Photograph taken around 1932. (Marić 534)

Figure 231 The Convent of the Holy Trinity and Parish Church of Saint Anthony of Padua; view from the east. Photograph taken before 1969. (Marić 534)

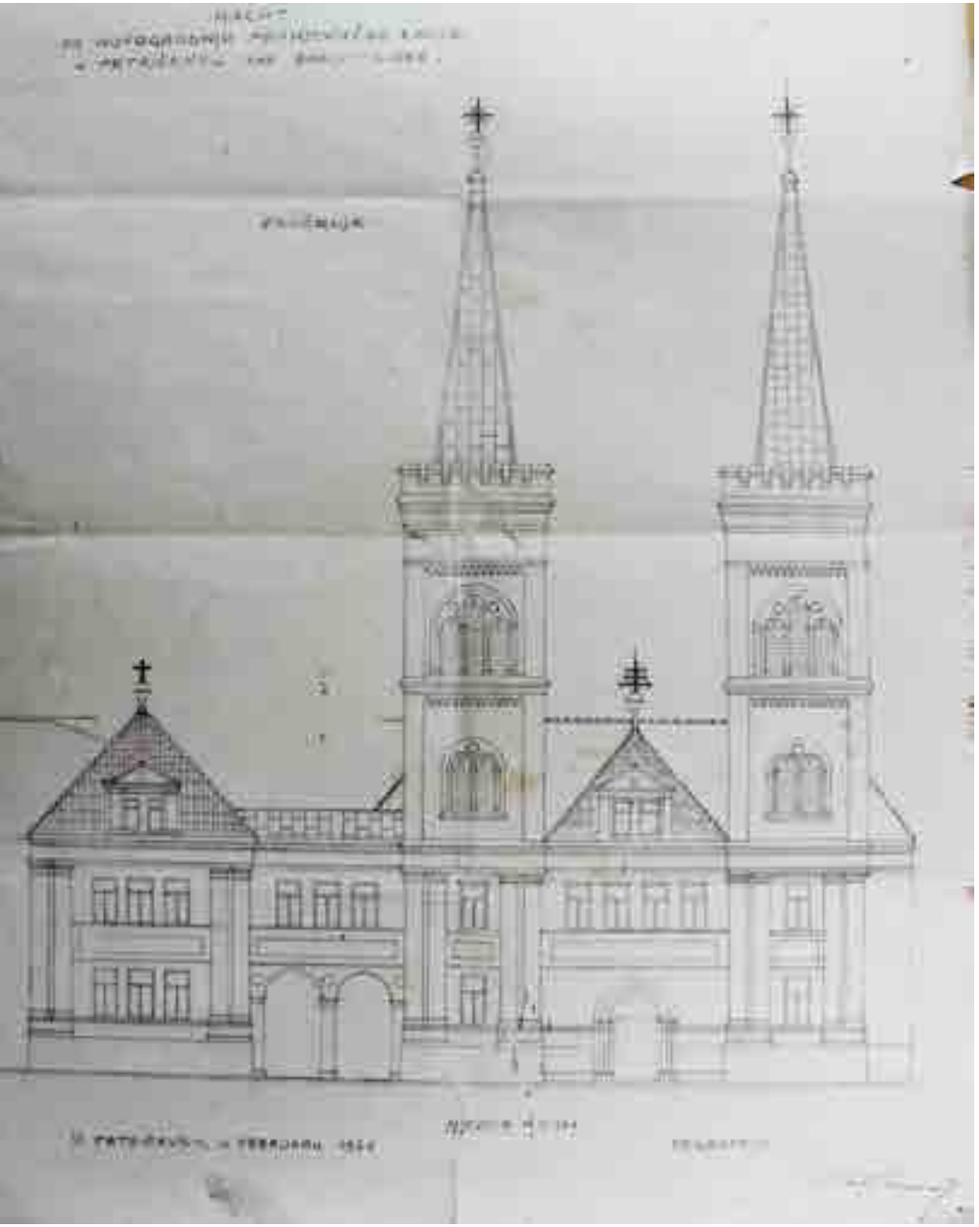

Figure 232 The Convent of the Holy Trinity and Saint Anthony of Padua parish church; view of the main façade from the east, a project segment done in 1927 by Blaž Misita-Katušić. (Archive collection of Franciscan convent in Petrićevac)

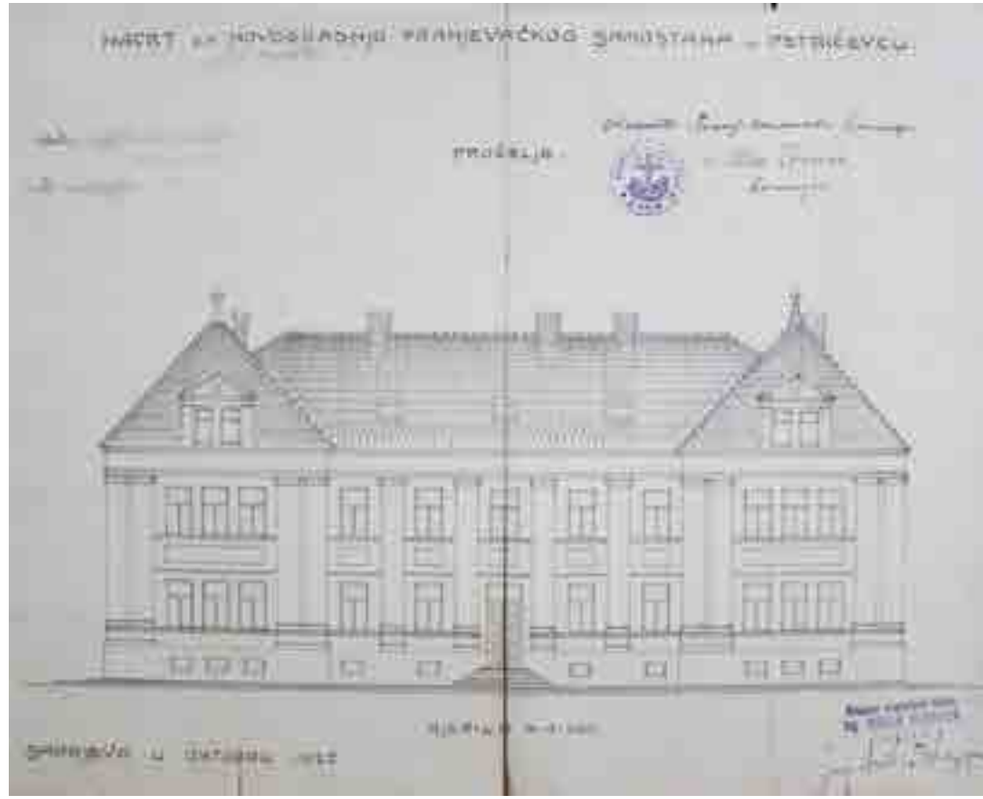

Figure 233 The Convent of the Holy Trinity; typical façade view, a project segment done in 1927 by Blaž Misita-Katušić. (Archive collection of Franciscan convent in Petrićevac)

Figure 234 The fourth Convent of the Holy Trinity and the third Parish Church Devoted to Saint Anthony of Padua; photograph taken after 1984. (Karamatić 1990, 59)

Figure 235 The fourth Parish church of Saint Anthony of Padua; new project done by Ivan Štraus, aerial view from the west. (2019)

As presented, the complex built after the earthquake included convent buildings designed by architects Janez and Danilo Fürst. The new facility survived destruction in the last civil war and is interpolated with the earlier mentioned new parish church.

CONVENT NAZARETH

The arrival of the nuns belonging to the Adorers of the Blood of Christ in Bosnia was once again supported by Abbot Pfanner, who visited the sisters in the spring of 1879 in Feldkirch, Austria. (Marić and Orlovac, 587-593) After a challenging situation regarding their transfer and accommodation, they finally arrived on 8th October 1879, at their Convent of Saint Joseph in Nazareth, later named just Nazareth. (Marić and Orlovac, 584) This order wore mainly black dresses, and Banja Luka citizens soon named them the "black nuns". Due to their native German language, sometimes they called them "Schwab nuns".

The Convent (Malinović 2014, 150-152) was located in the city district Budžak, today known as Lazarevo. In its place, the vast complex of the Military campus Kozara stands today.

With the support from the Austro-Hungarian authorities, the sisters started construction work on an orphanage building in 1880. In 1887, the foundation stones for a new church and convent buildings were laid. As with many other Catholic buildings in Banja Luka, a brother from *Maria Stern Abtei,* Eberhard Wegnandt, did the project for this complex. (Vicić 162, Šutić 75)

Construction on the church started on 5th November 1887, and lasted until 1889, while the bell tower was completed in 1896. The convent buildings were completed in 1888. Later, other premises for priests and orphanages for children were built in 1897 and 1898. (Šutić 76)

The church was devoted to the Immaculate Conception of the Blessed Virgin Mary. It was built in the simplified late Gothic Revival style and, interestingly, according to poor photo documentation, was richly decorated in the interior. Main façade disposition and general design guidelines are significantly similar to the design of the Banja Luka parish church devoted to the Quest of Blessed Virgin Mary to Saint Elisabeth located in Salvatorgasse.

Figure 236 The first pledge for a group of nuns in Nazareth; photograph dated 1939. (Malinović 2014, 133)

Figure 237 The Convent Nazareth with belonging facilities; photograph dated years before WWII. (Malinović 2014, 133)

Figure 238 The Convent Nazareth with belonging facilities; photograph dated years before WWII. (Šutić 76)

Figure 239 The Church of the Immaculate Conception of Blessed Virgin Mary; photograph dated years before WWII. (Marić 590)

Figure 240 The Church of the Immaculate Conception of Blessed Virgin Mary. Interior view: The photograph is dated years before WWII. (Marić 590)

Unfortunately, after the WWII, the new communist authorities did not allow the existence of the Convent. Unlike the other facilities, however, this one was torn down completely, and a military campus was built in its place. It is believed that the catastrophic destiny of the complex was also affected by the Austrian and German roots of sisters belonging to the Order. Most of them were forced to leave the country, while the remaining members were relocated to earlier founded branches of the Order. (Preradović et al. 2017, 106-109)

The important branches belonging to the Order in the Banja Luka region included the Branch Marjanovac in Rudolfstal, today named Aleksandrovac, and the Branch of the Holy Family in Mittel–Windthorst (Renner 502-507), today named Nova Topola. Later, in 1972, a new building and branch named New Nazareth was constructed in Banja Luka, not more than 200 metres from the old Nazareth. The branch is in function today. (Marić and Orlovac, 593-598)

Rudolfstal and Windthorst, besides Franz-Josefsfeld near Biljeljina, are the most significant German colonies in Bosnia and Herzegovina and were mainly formed to develop the agricultural and livestock potentials. (von Mikuli 454-455)

Windthorst was formed in 1879, followed by Rudolfstal a few kilometres southward, in 1880. The latter was officially named in 1888, following a visit by Rudolf, Archduke of Austria and Crown Prince of Austria-Hungary, heir to the Austro-Hungarian throne. After an extensive article, “Bosnien, ein Land für Ansiedlung”, written by Trappist Abbot Franz Pfanner in 1878, which was published in both a Viennese (Pfanner 1878a, 2-9) and a magazine from Rheinland, (Pfanner 1878b, 3-7) reasonably large groups of people settled the region. Windthorst colonies (Unter, Mittel and Ober) (Preindlsberger 175) were inhabited by people from Schwaben, Baden, Rheinland, Oldenburg, and Schlesien. In contrast, people from Schlesien, Hannover and Oldenburg (Vrankić 579) as well as from Braunschweig, Rheinpreussen, Koblenz and Essen came to Rudolfstal. (Renner 504)

Figure 241 The Convent of the Holy Family; parish house, church and convent building; photograph taken in 1894 by Heinrich Renner during his journey through Bosnia. (Renner 571)

CONVENT OF THE HOLY FAMILY

Banjalučki put 1, 78 418 Nova Topola

The Convent of the Holy Family (Malinović 2014a, 152-153), one of the branches founded by the nuns belonging to the order Adorers of the Blood of Christ, is located in Mittel-Windthorst, today a large village named Nova Topola, 35 kilometres north of Banja Luka.

A convent with belonging facilities and a church devoted to Saint Joseph was founded in 1888. (Šutić 73-74)

Figure 242 The Convent of Holy Family; the church devoted to Saint Joseph, interior view of the main nave. (2025)

Figure 243 The Convent of the Holy Family; parish house, church and new convent building. (2012)

Figure 244 The Convent of Holy Family; the church devoted to Saint Joseph, close-up view of the vaults above the main nave. (2025)

Although the information and detailed data about the architect and details regarding the church and the convent itself do not appear in researched literature, it can be presumed that the church was designed by, or at least influenced by, Trappist monk Wegnandt, since he often commission by the Order.

Similarity to Convent in Marjanovac is far too obvious. Church proportions and dimensions are similar to the floor plans and façade design. However, differences exist; this church originally had only an exposed rough brick façade, without any covering plaster, unlike the church in Marjanovac. Also, the displacement of the openings is different, but overall, the structural concept and the language used are the same. However, its Gothic Revival style is even more expressive and emphasised here, with intense contrast and typical window and portal opening decorations. Recent reconstruction of the church provided a new layer of plaster over the original bricks along with an architecturally questionable colour marking where the brick joints should be. That certainly affected the actual

Figure 245 Convent with church in Marjanovac, Aleksandrovac. View from the west; present condition. (2012)

state of the church's stylistic proficiency. Nevertheless, the Gothic Revival spirit and overall experience are more or less preserved authentically.

Beside the church, on the northern side, the original parish house with retained original brick façade still exists. This building was not included in the latest reconstruction works, so it still has all the original decorative elements. Its style definition could be related to the influences of the typical houses from the former Empire's mountainous regions, as seen in villas in *Kaiserstraße* in Banja Luka.

CONVENT MARJANOVAC

Gradiška cesta 188, 78 255 Aleksandrovac

Convent Marjanovac (Malinović 2014a, 153-154), another branch of Adorers of the Blood of Christ, is located in the former German colony of Rudolfstal. The branch was named Marjanovac after bishop Marijan Marković, the first bishop of Banja Luka diocese. Today, Aleksandrovac is a relatively large village, 30 kilometres north of Banja Luka, towards Nova Topola.

Figure 246 Convent with the church in Marjanovac, Aleksandrovac. Photograph taken before 1969. (Šutić 70)

The convent with the church, devoted to St. John the Baptist, was erected in the period 1895 – 1899, according to the project by Eberhard Wegnandt (Marić and Orlovac, 593; Šutić 72). Its design, done in Gothic Revival style with expressive lines and proportions, is very similar to the church built seven years earlier in Nova Topola.

Truthfully, neither the church nor the convent buildings represent significant examples of architecture, or contain particularly specific elements, especially compared to a better-situated complex in Mittel-Windthorst. All the decorative characteristics and understanding of design principles are preserved, which represents an important quality.

The convent building has been adapted into an institution for the detoxification and rehabilitation of people with addiction through educational and formative work. Although the complex is no longer an official convent, it is still an ecclesiastical unit.

Figure 247 *Schulhaus des Klosers "Mariahilf" der Missionsschwestern vom Kostbaren Blut;* main façade view. Postcard issued in 1908. (Vicić 186)

SCHOOL OF CONVENT MARY HELP OF CHRISTIANS, SISTERS ADORERS OF THE BLOOD OF CHRIST

SCHULHAUS DES KLOSERS "MARIAHILF" DER MISSIONSSCHWESTERN VOM KOSTBAREN BLUT

The school building was located near Villa Stockmann, where a branch named *Mary Help of Christians—Mariahilf* had its seat from 1887. It is the site between the *Kaiserstraße* and the former railway line section between stations *Banja Luka Stadt* and *Banja Luka Kaiserstraße*, just across the Cathedral complex, with its main façade oriented east, towards the *Kaiserstraße.*

Franz Pfanner founded the order of *Missionsschwestern vom Kostbaren Blut* (sisters Adorers of the Blood of Christ) in 1885. Since the school was run by the sisters from the order of the Adorers of the Blood of Christ, it is often named accordingly.

Construction works for the first convent and school buildings started in 1888. The school started working in 1890, and in 1894, the first high school for girls was opened. Until 1919, lectures were taught in German. (Marić and Orlovac, 594)

The new school building was completed in 1903 and was undoubtedly one of the most prominent buildings in Banja Luka at the time. It is often considered one of the best Secession designs in Banja Luka. Simple cubical geometry, shallow risalit with an emphasised gable wall, and prominent structural decoration with floral motifs were followed by levelling up from the ground zone to the peak in the mentioned gable. The author of the building remains unknown, as the project, dated to 1903 or earlier, has not been preserved in the archival records.

The only preserved project for this building is dated 1911, with a copy held in the Archives of Bosnia and Herzegovina (ABH). Its authorship remains uncertain, as the document was signed only with stylised initials. The project was endorsed by the head sister, Josephine Ebner, who at the time served as the school's provost. (Šutić 73) Based on other commissions carried out for the Order, it may reasonably be presumed that

Figure 248 *Schulhaus des Klosers "Mariahilf" der Missionsschwestern vom Kostbaren Blut;* main façade view. Postcard issued in 1909. (Vicić 145)

Figure 249 *Schulhaus des Klosers "Mariahilf" der Missionsschwestern vom Kostbaren Blut;* site plan, a project segment done in 1911 endorsed by Josephine Ebner. (ABH, Zbirka projekata i nacrta)

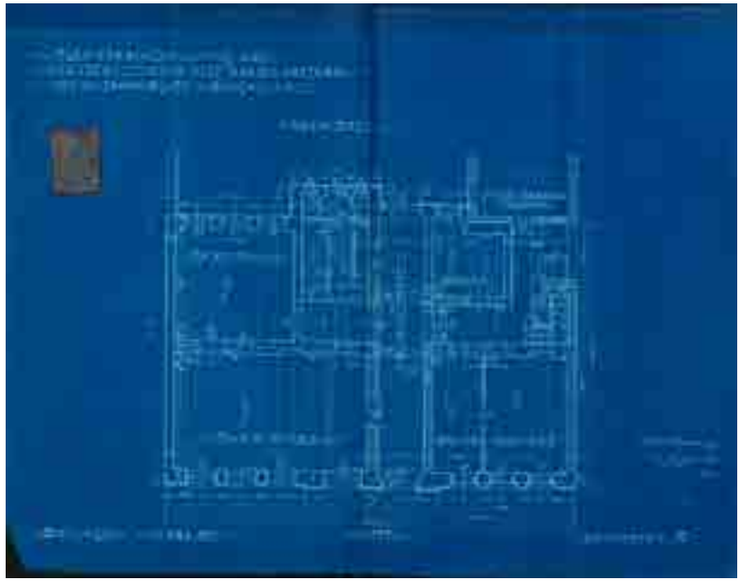

Figure 250 *Schulhaus des Klosers "Mariahilf" der Missionsschwestern vom Kostbaren Blut;* ground floorplan, a project segment done in 1911 endorsed by Josephine Ebner. (ABH, Zbirka projekata i nacrta)

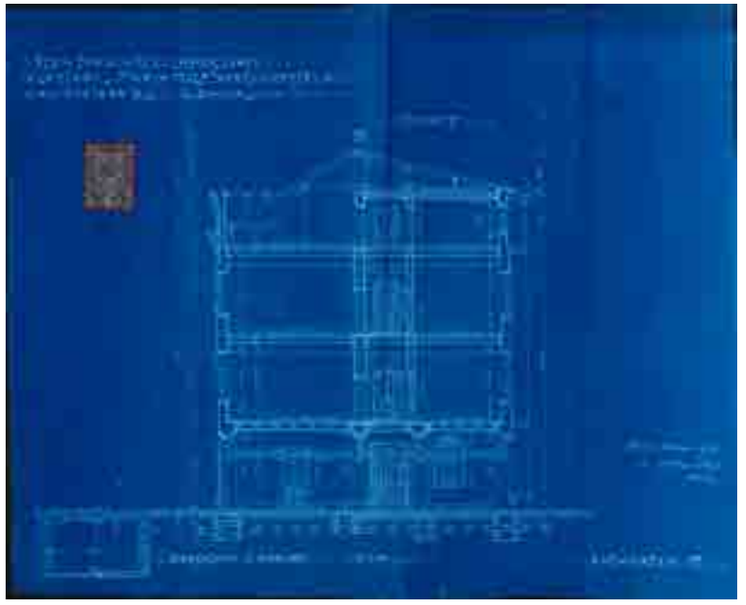

Figure 251 *Schulhaus des Klosers "Mariahilf" der Missionsschwestern vom Kostbaren Blut;* section view, a project segment done in 1911 endorsed by Josephine Ebner. (ABH, Zbirka projekata i nacrta)

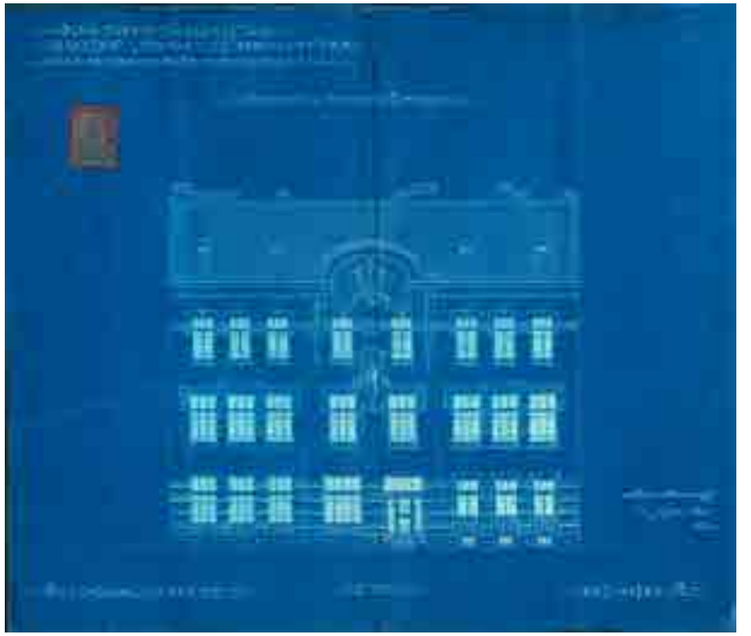

Figure 252 *Schulhaus des Klosers "Mariahilf" der Missionsschwestern vom Kostbaren Blut;* elevation view, a project segment done in 1911 endorsed by Josephine Ebner. (ABH, Zbirka projekata i nacrta)

Figure 253 *Schulhaus des Klosers "Mariahilf" der Missionsschwestern vom Kostbaren Blut;* main façade view prior to the earthquake in 1969. (Stošić)

Figure 255 Parish church of the Quest of Blessed Virgin Mary to Saint Elisabeth; drawing from the early years of church's existence. (Marić 81)

Figure 254 Banja Luka parish church devoted to the Quest of Blessed Virgin Mary to saint Elisabeth. View from the southwest. (2025)

the original project of 1903 or earlier was prepared by Eberhard Wegnandt, who produced a series of designs for the sisters. The 1911 project, on the other hand, was likely created by another architect, possibly as a reconstruction or modernisation scheme. Nevertheless, this remains only a presumption.

The complex operated until 1943. On 18th September 1946, due to the nationalisation process, the building was confiscated, and a public Gymnasium for girls was founded in it. It operated until 1969, when it suffered earthquake destruction and was torn down. In its place, the Cultural Centre of the Yugoslav National Army was later built; today, it serves as the National Assembly building.

DIOCESAN AND FRANCISCAN PARISH CHURCHES IN THE CITY AND SURROUNDINGS

This building group relates to three parish churches within the Banja Luka Deanery, which functions as an organisational unit of the Banja Luka Diocese. These churches are just three out of ten parish churches in the Deanery. However, they are examined collectively here because, along with others described in separate sections, they were built in the Austro-Hungarian period with the same purpose and nearly the same architectural context. Locations are different, as they are separately described.

BANJA LUKA PARISH CHURCH DEVOTED TO THE QUEST OF THE BLESSED VIRGIN MARY TO SAINT ELISABETH

Srpska 22

A church and parish house were built in Salvatorgasse, near the school of the Convent of Sisters of Mercy of Saint Vincent De Paul, close to Herrengasse. (Marić and Orlovac, 85-93) Later, this street was renamed *Ulica Fra Grge Martića*, now known as *Srpska*.

Diocesan parish church in Banja Luka, devoted to the Quest of Blessed Virgin Mary to Saint Elisabeth, has been on this site since 1859. The site consisted of a relatively modest church and a small parish house (Marić

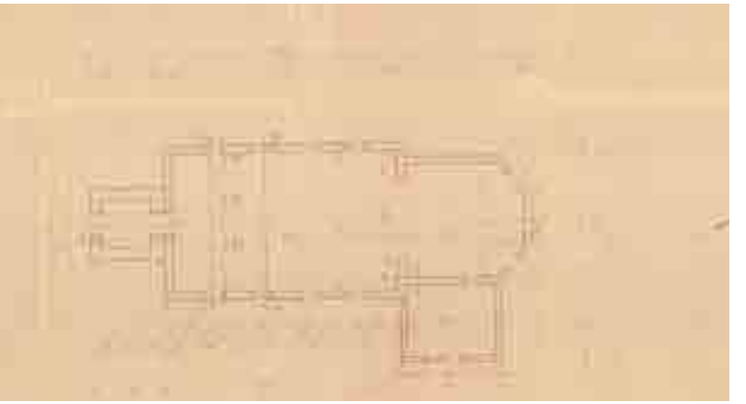

Figure 256 Banja Luka parish church devoted to the Quest of Blessed Virgin Mary to Saint Elisabeth, ground floorplan a segment of the reconstruction project done in 1970 by Industroprojekt, Zagreb. (ARS, ARSBL, 605)

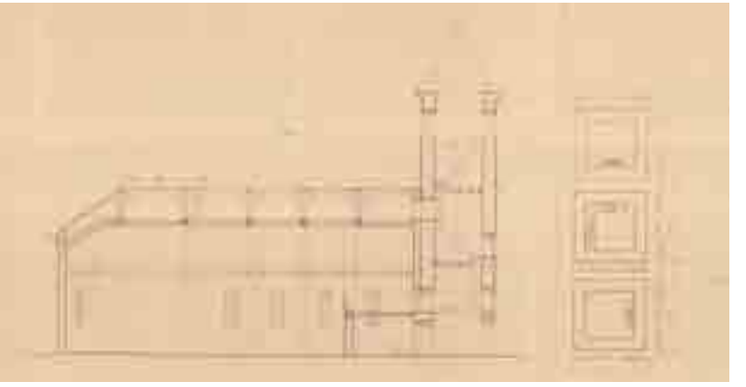

Figure 257 Banja Luka parish church devoted to the Quest of Blessed Virgin Mary to Saint Elisabeth, section views, a segment of the reconstruction project done in 1970 by Industroprojekt, Zagreb. (ARS, ARSBL, 605)

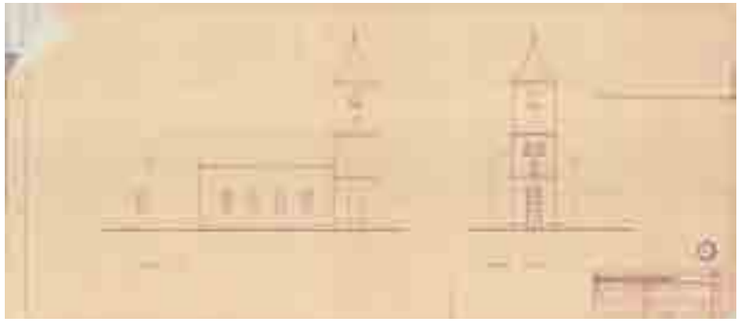

Figure 258 Parish church of the Quest of Blessed Virgin Mary to Saint Elisabeth; elevation views, a segment of the reconstruction project done in 1970 by Industroprojekt, Zagreb. (ARS, ARSBL, 605)

and Orlovac, 85-93). The old church's orientation was according to the usual orientation of Catholic churches, with an apse on the east and an entrance façade on the west, as seen in the Plan from the period between 1880 and 1884.

The new church was built in 1891, with the design of the northern façade likely inspired by that of the cathedral. The project was done by the architect responsible for the most of the Catholic facilities in Banja Luka, then Trappist monk, brother Eberhard Wegnandt. (Ševo 114)

Construction started on 19th April 1891 under the supervision of Josef Hofmann, one of the colonists from Mittel-Windhorst. The nave was finished on 30th November 1891. Construction on the bell tower lasted from 31st May to 7th September 1893. The church was blessed on 2nd February 1893. ("Župa BANJA LUKA - BANJOLUČKA BISKUPIJA.")

The overall architectural design is backed up by historicism, comparable to other churches in Banja Luka built at the time. The church has a single nave oriented with an apse on the south, which is somewhat unusual for Catholic churches. The bell tower is on the north, facing the Salvatorgasse. It has only simple cornices, three groups of simple arched windows, and two rounded ones. The roof is built on a square base but developed as an octagonal spire on four gabled trapezoids. Pilasters can be seen on the side walls of the central nave, but their decorative function is not primal. Other decorations, except constructive elements and plain detailing, do not exist.

The church was damaged in the earthquake in 1969. However, it was reconstructed soon afterwards, retaining its original elements as seen in the project done by Zagreb-based company Industroprojekt. Additional damage occurred in the last civil war in Bosnia, yet the church preserved its function during the difficult period. Recently, it has been thoroughly renewed, and new white/yellow roof tiles have replaced the old yellow/brown combination with new shining glazed dark red clay tiles. The parish house located in the courtyard was constructed in 1931.

This parish church building is on the list of Provisional National Monuments. ("National Monuments")

IVANJSKA PARISH CHURCH OF THE RESURRECTION OF BLESSED VIRGIN MARY

Mišin Han b.b.

The Church is located in Donja Ivanjska, a village today known as Mišin Han. It is situated about 25 kilometres from Banja Luka, on the northern side of the road Banja Luka–Prijedor, not far from the historic railway line Banja Luka–Doberlin, similar to the location of the parish church in Barlovci.

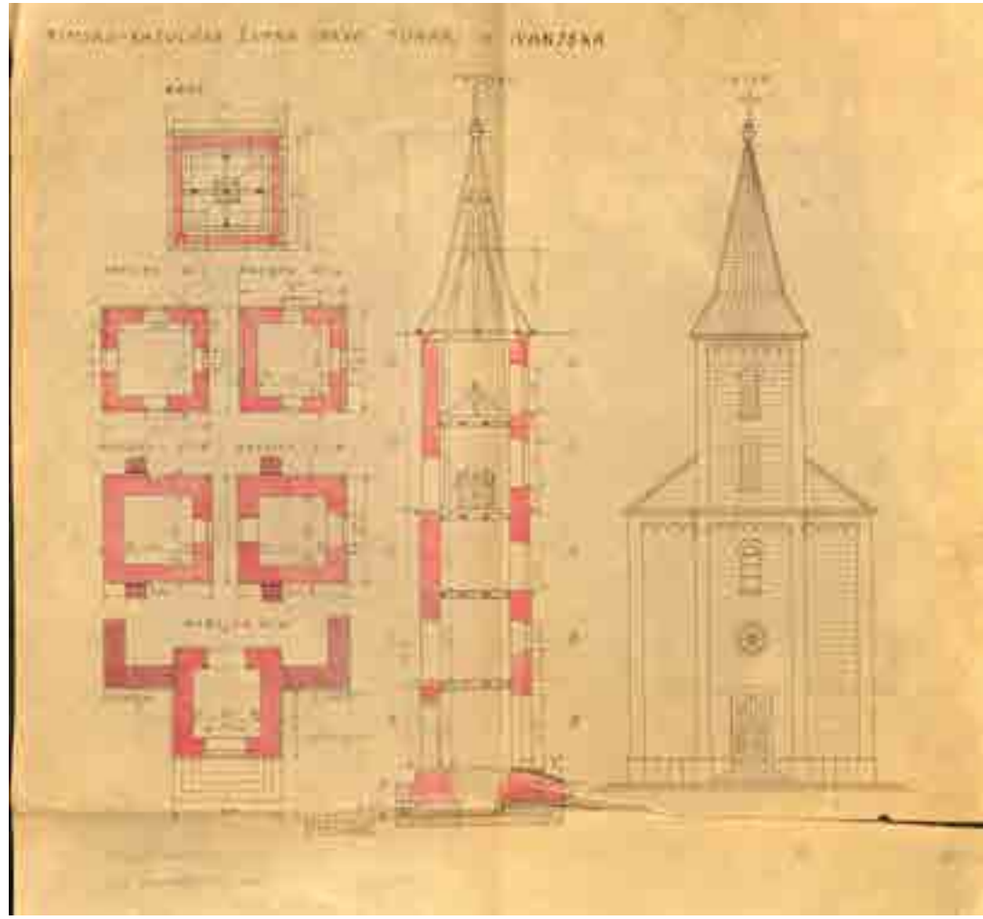

Figure 259 The Parish Church of The Resurrection of Blessed Virgin Mary; floorplans, section view and the elevation plan, a segment of the bell-tower project done in 1924 by Eberhard Wegnandt. (ABH, ZVS, Kut. 91a)

The initial church structure and altar zone with transept were built in 1884 by Friar Marko Marić. The western part of the cross was added in 1905 by Friar Franjo Valentić. Some reference sources (Marić and Orlovac, 111) indicate that the bell tower was built in 1934 by Friar Alfonz Kudrić, while the stone inscription plate above the western entrance says it was built in 1924. The bell tower project, done by Eberhard Wegnandt, and corresponding letters also reveal the year of 1924 as the construction milestone. However, it was demolished in the earthquake, and a new one was erected after 1969. (ABH)

Figure 260 The Parish Church of The Resurrection of Blessed Virgin Mary; view from the south. (2025)

Figure 261 The Parish Church of The Resurrection of Blessed Virgin Mary; view of the entrance portal and the bell tower. (2025)

Earlier, there was a Franciscan convent in this place, and this parish administratively still belongs to the Franciscan convent area of Petrićevac.

The project was done by Trappist monk Wegnandt. Therefore, it is understandable that it resembles the one in Barlovci, which is also shown here.It has a robust and emphasised entrance portal with angular dual pilasters, which are also repeated on the external walls of the central nave. The transept is framed with columns and closed with relatively large tympanums on both sides. Decoration elements are minimally reduced: pilasters, discrete archivolts above windows and small blind arcades below the roof cornice.

Like many other sacred facilities, this one was damaged in the last civil war. It was reconstructed in the post-war period and is still in operation. The latest refreshment works on the façade and courtyard were done in 2006.

This parish church building is on the list of Provisional National Monuments. ("National Monuments")

BARLOVCI PARISH CHURCH DEVOTED TO SAINT VITUS

Barlovci b.b.

This Franciscan church is located in Barlovci, a suburb on the northwestern outskirts of Banja Luka. The site is situated between the neighbourhoods Ramići and Kuljani, on the northern side of the road Banja

Figure 262 The Parish church of Saint Vitus; view from the southwest. (2025)

Luka–Prijedor, around 10 kilometres from Banja Luka. The historical route of the railway line, Banja Luka–Doberlin, is located nearby.

History is full of tumbling events in this once-small village next to Banja Luka. (Marić and Orlovac, 94-104) [1]One of the important years was 1911 when the church was constructed in place of an old 7m x 12m wooden chapel built in 1895. Trappist monk Eberhard Wegnandt did the project in 1910 (ABH, ZVS, š. 51-158-4/1910), during the service of Friar Vid Miljanović. Works were completed in 1912, and the bell tower was built between 1924 and 1925 by Friar Josip Loparević.

Like many other buildings in the Banja Luka region, this one was not excluded from damages in the earthquake in 1969. It was reconstructed between 1972 and 1979 when friars Franjo Jospiović and Duje Ljevar were in charge of the parish. The reconstruction abandonded the vaulted ceilling, remaining now only with visible wooden cover. Later damages in the last civil war in Bosnia were also the case here. (Friar Ljevar) The church suffered significant damage, yet it was reconstructed and reopened on 28th November 1999. (Marić and Orlovac, 95)

As with all of Wegnandt's work, the building follows a revivalist architectural style. The floorplan is a simple basilican outline with an apse and single bell tower with decorative elements of Romanesque Revival

Figure 263 The Parish church of Saint Vitus; view of the entrance portal and the bell tower. (2025)

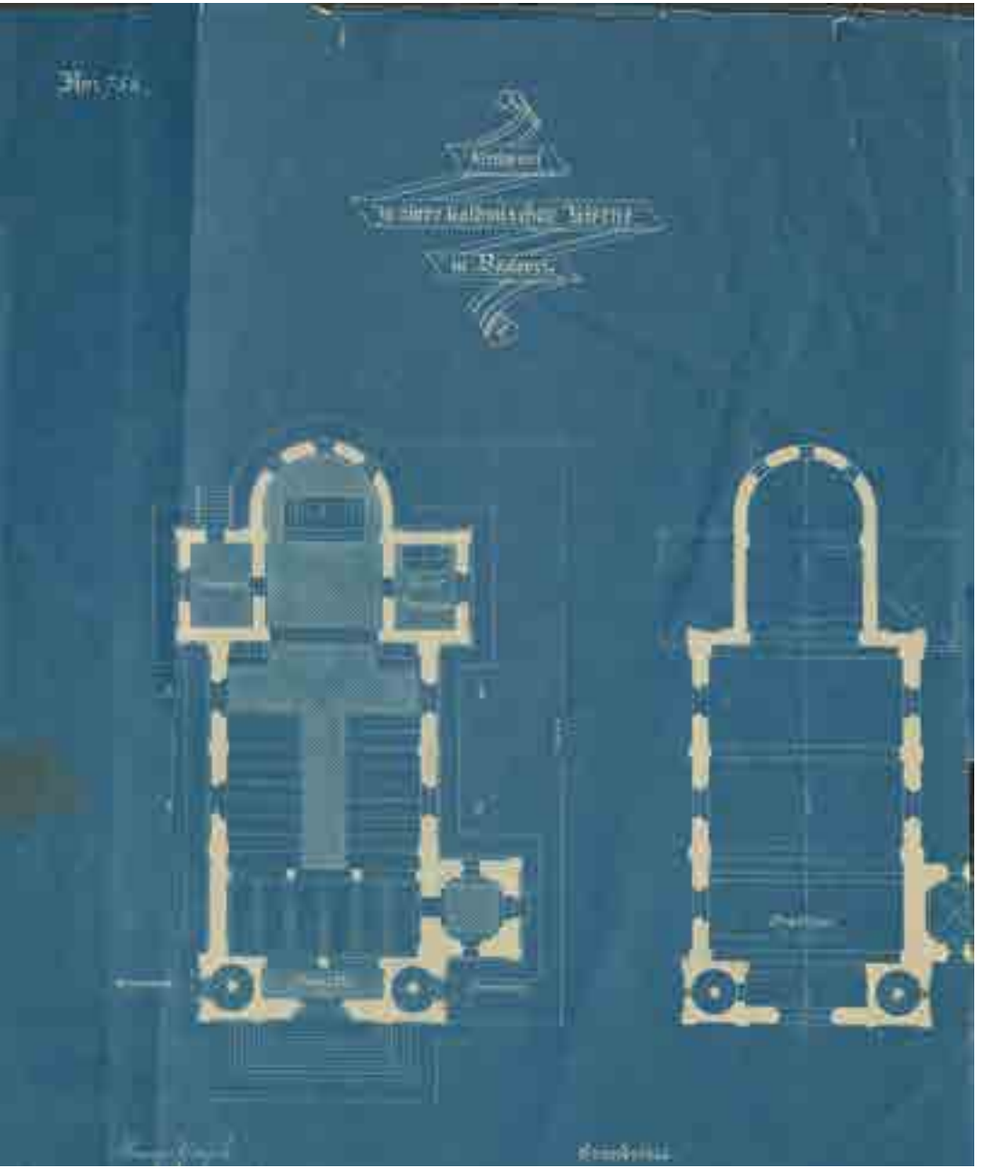

Figure 264 Parish church of Saint Vitus; floorplans, a project segment done in 1893 by František Blažek. (ABH, ZVS, Kut. 91a)

Figure 265 Parish church of Saint Vitus; section views and elevation views, a project segment done in 1893 by František Blažek. (ABH, ZVS, Kut. 91a)

architecture, such as arches and biforas. Interestingly, another design, done by architect František (Franz) Blažek in 1893, was endorsed by Edmund Stix (ABH, ZVS, Kut. 91a) in *Baudirection der Landesregierung* in Sarajevo. That project featured Romanesque Revival architecture, with a smaller floorplan and a single side-place bell tower.

Figure 266 The Parish church of Saint Vitus; interior view. (2025) view of the entrance portal and the bell tower. (2025)

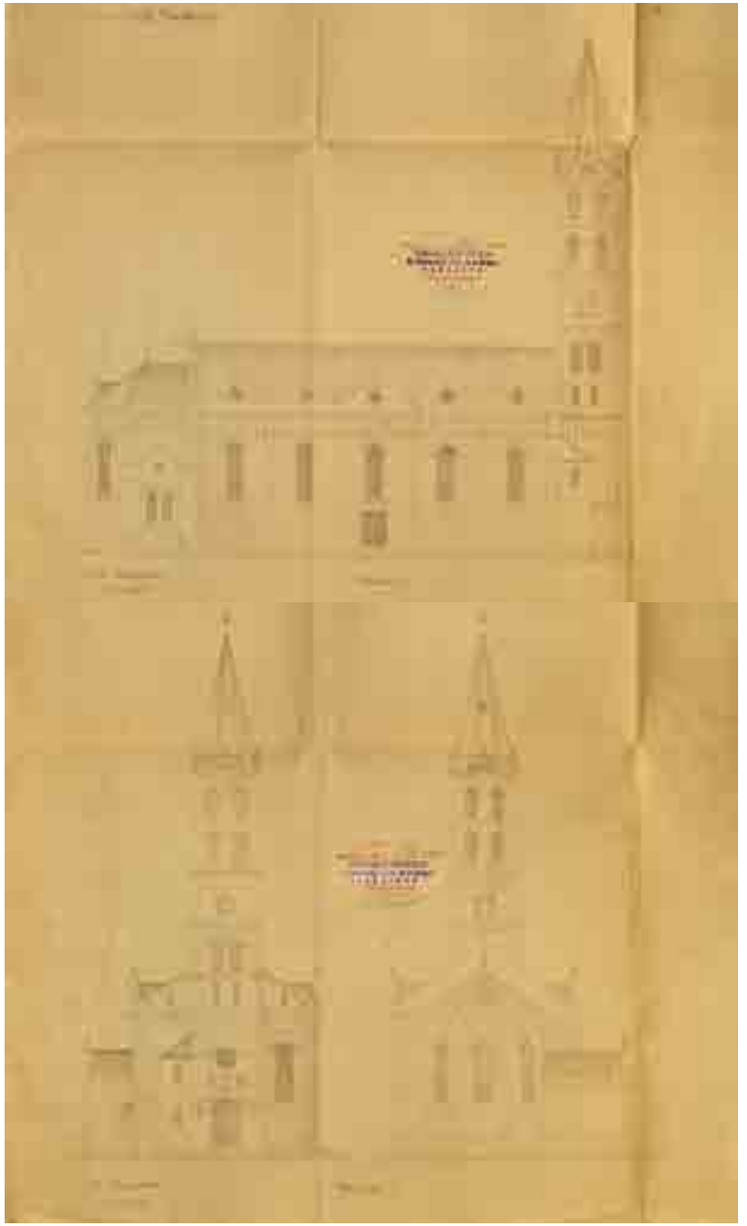

Figure 267 Parish church of Saint Vitus; elevation views, a project segment done in 1910 by Eberhard Wegnandt. (ABH, ZVS, š. 51-158-4/1910)

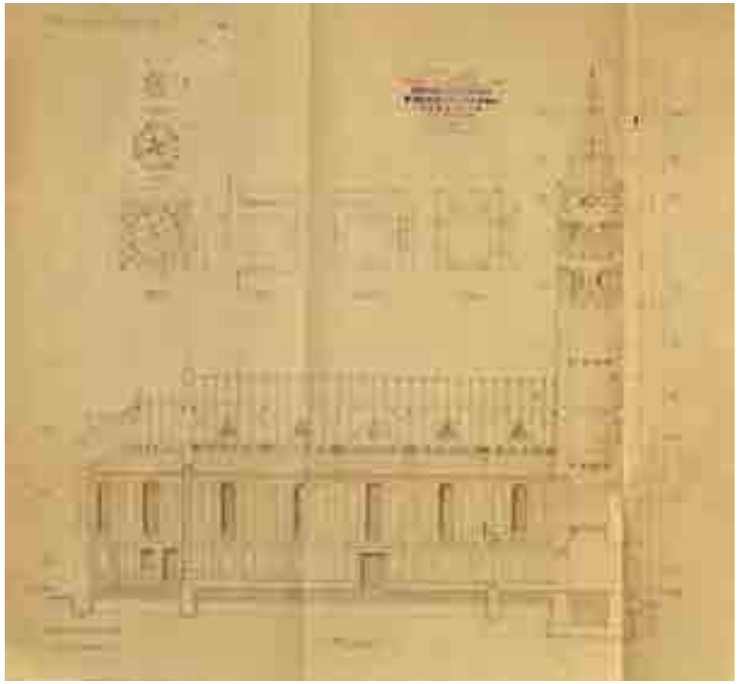

Figure 268 Parish church of Saint Vitus; longitudinal section vew, a project segment done in 1910 by Eberhard Wegnandt. (ABH, ZVS, š. 51-158-4/1910)

The old parish house was built in 1884. Construction works started on 15th September and finished during the autumn. Additional construction works were carried out between 1934 and 1938. After the earthquake, significant changes were applied in 1970 and again in 1989 (Šalić). As a result of these interventions, the existing building cannot be compared to the original one, as this one looks more like a regular residential house.

This parish church building is on the list of Provisional National Monuments. ("National Monuments")

MAHOVLJANI PARISH CHURCH OF SAINT FRANCIS OF ASSISI

Mahovljani bb, Laktaši

The parish church of Saint Francis of Assisi was constructed in 1883, shortly after a few Italian families settled in Mahovljani. The arrival of 332 persons from 57 families on 8th September 1883, is recorded on the memorial stone in front of the church, erected in 2013.

Figure 269 The parish church of Saint Francis of Assisi; view from the southeast. (2025)

The village was initially named Monte di San Francesco. On May 31st 1887, the parish priest Karlo Gabel informed the Bishop's Ordinariate in Banja Luka that the church in Monte di San Francesco had been blessed and the parish had begun operations. (BOBL, Urudžbeni zapisnik 131, 1887) At the same time, he reported that the church had received a gift of four Austrian yokes of land from the state and local settlers. The parish was officially established shortly after. (BOBL, Urudžbeni zapisnik 214, 1887)

In 1902, a new church was constructed after the parish priest requested the Ordinariate to determine who would bless the foundation stone. (Urudžbeni zapisnik 254) The construction was carried out quickly, and the parish priest sought approval from the Diocesan Ordinariate to perform the job on Sundays. (BOBL, Urudžbeni zapisnik 196 and 219, 1902) The church was completed on December 3rd 1902, and was blessed by Dominik Assfalg, the Trappist *Maria Stern Abtei* abbot. (BOBL, Urudžbeni zapisnik 716, 1902)

The church is located on a prominent hill in the modern Catholic cemetery, where the oldest tombstones date back to the early 20th century, specifically 1906. The church has a single nave with an elongated rectangular altar on the eastern side, one metre narrower than the nave, and an arched doorway on the western side. A simple gabled canopy highlights the entrance. Two lower wings are beside the altar, covered with a gabled roof. The sacristy is on the north side, while the funeral chapel is on the south. The tall bell tower is adjacent to the southwestern corner of the church and is completed with a pointed roof. The longitudinal sides and gables have arched windows, while the windows of the two side altar wings are rectangular. The

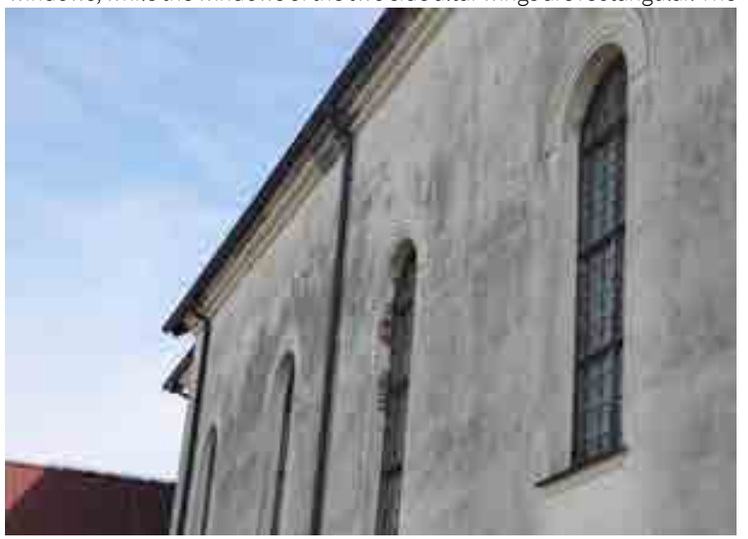

Figure 270 The parish church of Saint Francis of Assisi; detail of the western façade. (2025)

Figure 271 The Parish Church of The Resurrection of Saint Michael the Archangel; view from the west. (2016)

roof is gabled and covers a narthex, nave, and altar area. Inside, there is a choir above the central nave. The ceiling is wooden, and the floor is recent, probably constructed during renovations in 1992 and 1998. There are wooden statues of Christ and the Virgin Mary on the side of the altars. The statues are polychromatic, painted white, dating back to the 19th century.

The parish house of the Sisters of the Adorers of the Blood of Christ was built in 1893.

ČELINOVAC PARISH CHURCH OF SAINT CHURCH OF SAINT MICHAEL THE ARCHANGEL

Čelinovac bb

Čelinovac, a village within the municipality of Gradiška, became the site of the first Polish colony in 1895. The arrival of first Poles from Bukowina took place in 1892, followed by Galicians. At first, religious services were held in a private house in the settlement. Toward the end of the 20th century, the villagers erected a spacious single-nave church with a rectangular floor plan, a tall front tower, and an altar area with two lateral wings.

Figure 272 The Parish Church of The Resurrection of Saint Michael the Archangel; view from the south. (2016)

The church is roofed with a gable covered in plain tiles, while the slender bell tower is topped by a pointed spire clad in copper sheet metal. Each of the longitudinal façades is articulated with two arched windows, while the altar wings contain one rectangular opening. The rear façade is left without windows, and the entrance is emphasised by a portico with a tympanum.

Figure 274 Serbian primary school. View of the western façade; photograph taken probably before 1969. (Stošić)

Inside, a gallery supported by two pillars stands above the entrance. The ceiling is flat, wooden, and slightly tapered at the edges. The altar space is rectangular, integrated within the main body of the church without projecting beyond the façade line. The church also houses a historic bell inscribed with the year 1922. (Malinović et al, 2016, 5)

ORTHODOX CHURCH AND PRIMARY SCHOOL

Sime Šolaje 1-3

The Orthodox Church of the Holy Spirit site and the Serbian primary school correspond to the historical northern part of *Herrengasse,* near the *Militäramtsgebäude.* Today, the extension of *Ulica Sime Šolaje,* is connected with *Ulica Veselina Masleše,* with the school as the remaining part of the complex, located on the eastern side of the former church's site.

Figure 273 Orthodox Church of the Holy Spirit in close-up view, *Militäramtsgebäude,* Cathedral and *Tabakfabrik* in the background. (Stošić)

ORTHODOX CHURCH OF THE HOLY SPIRIT

The church was about to be constructed earlier than 1879. However, due to the Occupation crisis and the change of the ruling authorities, the prepared construction material was used to build the *Militäramtsgebäude* directly across *Kaiserstraße*. (Ševo 109)

The Ottoman sultan's Decree allowing the construction of this church was initially given in 1860. Still, due to other circumstances, Serbian Orthodox community in Banja Luka waited almost two decades for the church to be constructed.

The church was simple, single-naved, with an elongated gable roof and a single bell tower on the western façade. The style corresponds to the earliest (and most simple) designs without the dome or façade decoration. (Deroko 23) The building's single decorative feature was the bell tower with a late Baroque Revival dome; similar examples can be found in different parts of the Vojvodina region, which was also part of the Austro-Hungarian Empire and is today within Serbia.

The building was in use until 1929, when it was demolished before the new Orthodox Cathedral of the Holy Trinity was constructed.

SERBIAN PRIMARY SCHOOL

During the Ottoman period, the first primary school of the Orthodox community in Bosnia was established in 1832 (Vrankić 81), followed by a school in Banja Luka in 1856. A new building for primary school, attended by both girls and boys, was built much later, in 1907. Although no clear evidence exists regarding the building in which the school operated before 1907, it is sure that the educational function was simply transferred from the earlier premises to the new building. (Babić 58)

The main façade faces the west and contains all the elements needed to understand the design. The used project is typical and corresponds to many public buildings built during the Austro-Hungarian period in occupied Bosnia and other countries belonging to the Empire. The building has a cellar, ground floor and partly usable roof area. The floor plan is H-shaped, with a completely symmetrical composition: the main volume extending through the whole length of the building is finished with two building parts extruded in front of the main volume's façade; the same move is made in the backside façade making the entrance points in the centre more emphasised.

Structural components are simple and include stone walls in the cellar, brick walls on the ground floor and wooden construction for floor and roof elements. Walls are plastered and coloured in ocher tone, discretely decorated with white elements, used around windows and on building corners. Also, additional wooden decorative pieces are used in contact with roof

Figure 275 Serbian primary school; detail of the northern façade. (2025)

construction points. The original design's overall experience is undoubtedly an idea of Historicist Revival, but some contradictions lead to doubts: secession influences stucco decoration, especially floral decoration. This mix can be justified by the fact that the original design and composition were from the end of the 19th century. However, in this particular case, it was implemented under the strong influence of secession, resulting in this outcome.

Several changes to the original state are recognised: straightening the roof ridge, small canopies above the entrance doors, and removing some decorative stucco elements.

Over time, the building changed several holders. After the school, it housed the Serbian centre, and now accommodates the Kolo srpskih sestara, the Orthodox kindergarten *Anđelak,* and the Serbian Choir Society *Jedinstvo.*

The building of Serbian Primary School is on the list of Provisional National Monuments. ("National Monuments")

Figure 276 Serbian primary school, view of the southwestern corner. (2025)

ORTHODOX CHURCH DEVOTED TO THE BIRTH OF THE BLESSED VIRGIN IN REBROVAC

The Church was located on the eastern entrance to Banja Luka, in the lower stream of the Vrbas River. Originally, the area was only a small village named Rebrovac; now, it is part of the urban environment. Today, the location corresponds to the crossing of the *Bulevar vojvode Stepe Stepanovića* and *Bulevar vojvode Petra Bojovića.*

Similar to the Church of the Holy Spirit, this was a simple, single-naved church with an apse on the eastern and single bell tower on the western side. The church foundations were laid on 8th May 1885 (Ševo 128), and the church was consecrated on 30th September 1889. None of the secondary decorations existed, only recessed pilasters that stretched up to the roof. Besides them, façade planes had classic stucco, covering horizontal stripes over the pillars and bell tower, and simple cornices below the roof edge and tower roof.

Earthquakes in 1969 and 1981 damaged the building, and it was demolished in 1984.

On its place today stands a contemporary church building designed by architect Emina Kolonić.

Figure 277 Church of the Birth of the Blessed Virgin, Rebrovac; view of the northwestern corner. Photograph likely taken before 1969. (Stošić)

Figure 278 Church of the Birth of the Blessed Virgin, Rebrovac; elevation views from the north and west. (Husedžinović 2005, 200)

Figure 279 Church of the Birth of the Blessed Virgin, Rebrovac; cross and longitudinal sections. (Husedžinović 2005, 200)

Figure 280 Church of the Birth of the Blessed Virgin, Rebrovac; close-up view from the east. (Husedžinović 2005, 200)

Figure 281 Church of the Birth of the Blessed Virgin, Rebrovac; a new church was built in 1984 and is in present condition. (Wikipedia contributors. "Hram rođenja Presvete Bogorodice (Banja Luka).

Figure 282 *Metropoliten Palais;* view of the main façade; postcard issued in 1907. (Stošić)

METROPOLITAN PALACE

METROPOLITEN PALAIS

Aleja Svetog Save 5

The building is located at the beginning of the former pedestrian zone, *Ulica banjalučkog polja,* heading to the *Militärlager Vrbas.* Today, the site is located in *Aleja Svetog Save.*

The newly founded Metropolitan seat was constructed near the old Orthodox Church of the Holy Spirit, directly across *Kaiserstraße* and next to the *Militäramtsgebäude.*

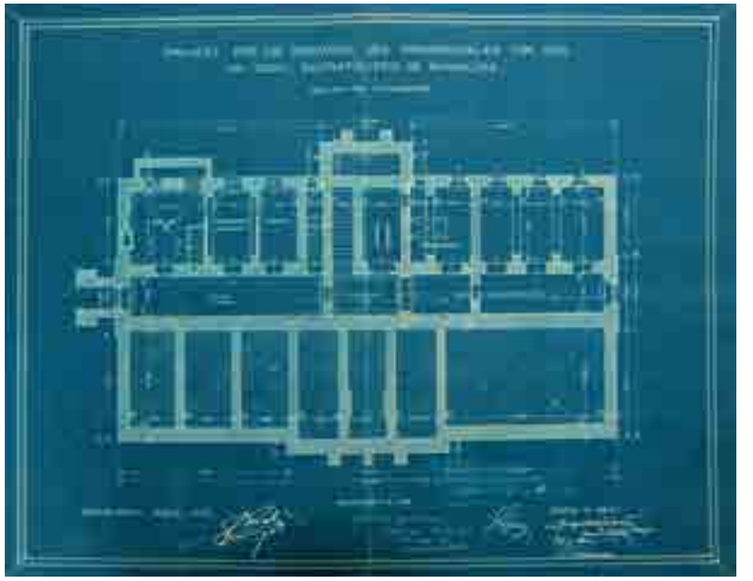

Figure 283 *Metropoliten Palais;* original project; foundations and cellar floor plan, a segment of the original project done in March of 1902 by Josip Blažeković. (ABH)

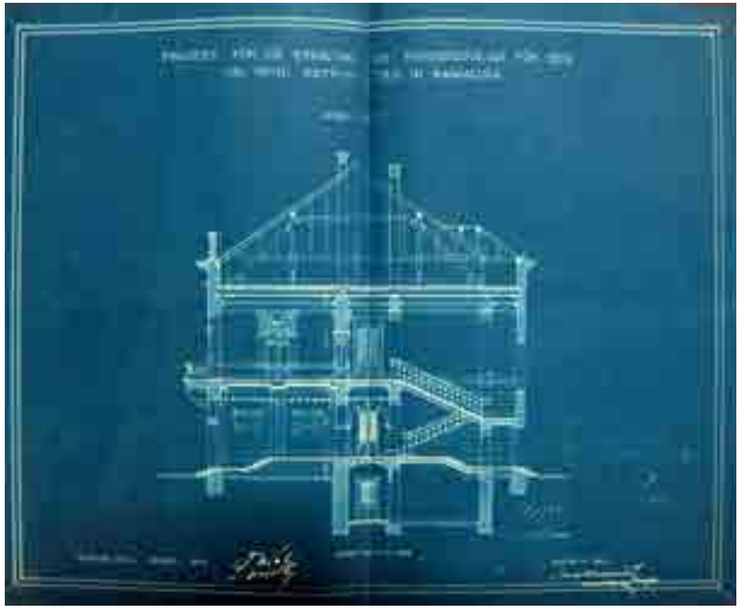

Figure 284 *Metropoliten Palais;* original project; cross-section, a segment of the original project done in March of 1902 by Josip Blažeković. (ABH)

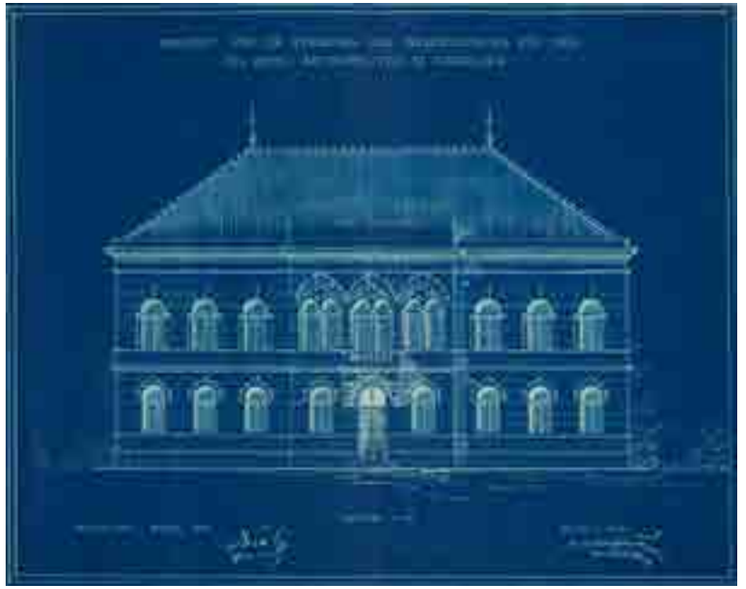

Figure 285 *Metropoliten Palais*; original project; elevation view from the south, a segment of the original project done in March of 1902 by Josip Blažeković. (ABH)

Figure 286 *Metropoliten Palais;* view of the main façade from the south; present condition. (Svjetlana Vasić Panić, 2022)

Figure 287 *Metropoliten Palais;* aerial view of the ensemble. (Zoran Pilipović, 2025)

The first Metropolitan Bishop was Evgenije Letica. Although Letica came to power on 12th April 1898, he waited six more years before the headquarters were completed. (Vrankić 195)

The project was done in March 1902 by architect Josip (Johann) Blažeković, who had previously worked on one of the extensions to *Ober-Realgymnasium* in Banja Luka. Construction works were completed in 1904. (Ševo 127)

The building is significant for the sacred architecture in Banja Luka, as it marked the commencement of the use of the Serbian-Byzantine style in architecture in Banja Luka. (Malinović 2022, 7) The applied elements correspond to the mentioned style guidelines and are combined with decorative plastics and engaging colour combinations, making the design very successful. Several layers of decorative elements are used; colour: dark yellow in combination with opaque red and white for all secondary decorative elements; cornices between the ground floor, first floor and roof; plinth wall; furthermore, archivolts on all windows on external walls, with a fusion of Gothic Revival style with Orthodox elements, along with pointed arches in central corpus and balconies on both the main and the side façade. (Malinović, 2022, 7)

The building has a cellar under a part of its footprint, on the ground and first floors. The structural set is traditionally massive: stone and brick-founded walls, wooden floors, and roof construction with clay tiles.

Fortunately, this building is maintained and preserved in good condition.

The architectural language used in this project was rewritten later, in 1929, in the design of the Orthodox Cathedral by Dušan Živanović (Vidaković 2006, 27).

PARISH HOUSE AND GERMAN EVANGELISTIC CHURCH

DEUTSCHE EVANGELISCHE KIRCHE UND PFARRHAUS

Ulica Mladena Stojanovića 4

The building is located near the former *K. u. K. Truppenspital* complex in *Kaiserstraße*. It was designed by Ludwig Huber in 1895.

It is considered that Huber was first strongly influenced by Karl Pařik, resulting in a historicist approach, seen in both of his projects in Banja Luka, *Gemeindespital–Spitalanlage* and in this project. Huber later needed one decade more to advance his design principles from historicism, overwhelmed with Renaissance Revival models, to secession. (Dimitrijević 84)

This building consists of a ground floor, with the central corpus featuring an additional floor above the ground floor, which extends into two side wings, making the cascade composition of the main façade. Substantial plinths exist around the building, but the cornices are not as strong as in Huber's earlier designs. The entrance was emphasised with a volume extending

Figure 288 *Deutsche Evangelische Kirche und Pfarrhaus*; view of the main façade from the northwestern corner. (2025)

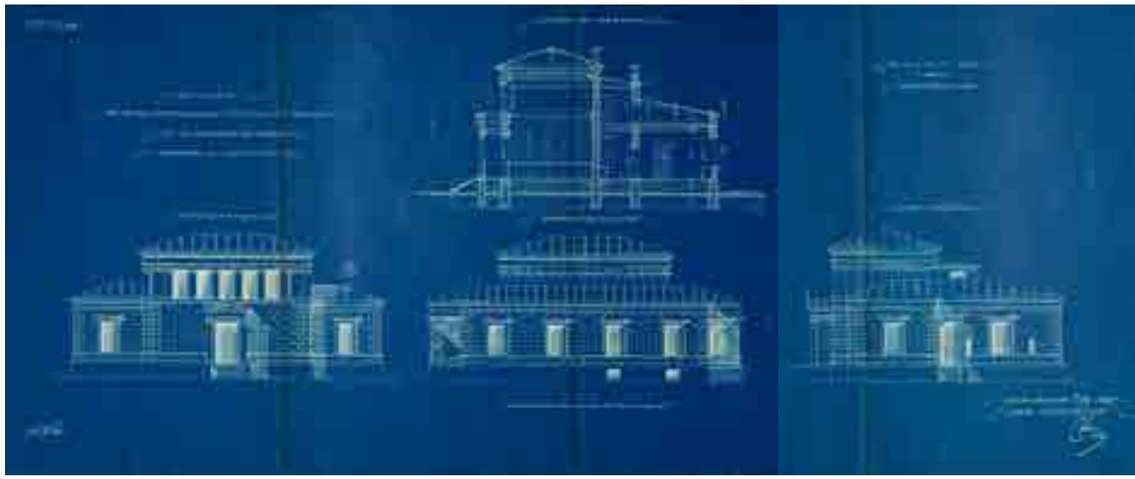

Figure 289 *Deutsche Evangelische Kirche und Pfarrhaus*; elevation views and section view, a project segment done in 1895 by Ludwig Huber. (ABH, ZVS, š. 51-158-4/1910)

from the central façade plane, covered with a simple tympanum. Corners on each of the volumes are outlined with stone decoration.

What is interesting is that the entrance façade has suffered changes. The entrance portal does not exist since it has been transferred to the back side of the building. A row of symmetrically displaced windows has been added.

Surprisingly, today, the building is used as an office building, and generally, it is not known as a former sacred building.

Deutsche Evangelische Kirche und Pfarrhaus as a part of the cityscape ensemble in former *Kaiserstraße*, today streets *Kralja Petra I Karađorđevića* and *Mladena Stojanovića,* is a National Monument of Bosnia and Herzegovina. ("National Monuments").

Figure 290 *Deutsche Evangelische Kirche und Pfarrhaus;* perspective of the main façade from the southwestern corner; photograph taken during the Austro-Hungarian period. (Husedžinović 2005, 203)

3.3.4.MILITARY BUILDINGS

A distinctive position in the urban fabric of Austro-Hunagrian Banja Luka takes the buildings constructed for the army. Given that the administration of the occupied Bosnia and Herzegovina was under the direct supervision of the army, it is reasonable that the army requested a fairly large piece of land for its needs. As described before, an old Ottoman military campus already existed near the Vrbas River when the Austro-Hungarian army arrived in Banja Luka. The position of *Kaiserstraße,* the locations of free building lots in the Christian part of the town and the position of the old Turskih campus steered the development of this large ensemble of buildings and open public spaces.

MILITARY AUTHORITIES' HEADQUARTERS

MILITÄRAMTSGEBÄUDE - K. U. K. MILITÄR-STATIONSKOMMANDO

Aleja Svetog Save 1

The building is located at the end of the *Herrengasse,* on the triangular square, *Stefani Park*, which is connected to *Kaiserstraße*. Today, the site corresponds to the crossroads of *Aleja Svetog Save* and *Ulica Kralja Petra I Karađorđevića.*

Figure 291 *Militäramtsgebäude*; close-up view of the southwestern corner. Postcard dated 1914. (Vicić 188)

This building was among the first constructed by the Austro-Hungarian authorities in Banja Luka. It was probably built between 1880 and 1881 (Stix 85) and put into use on 16th April 1881. (Stix table 8) It was built to accommodate the *K. u. K. Militär-Stationskommando* - Military Headquarters and City Command Centre. Over time, it changed several army regiments and possessors, and in 1972 (Vicić 188), it became the seat of the Archives of Bosnian Krajina. For the next 20 years, it kept the name until 1992, when it was changed to the Archive of the Republic of Srpska, becoming the institution's seat. (Malinović et al, 2024, 20)

Its location supersedes its architectural features. It is located at the end of present-day *Ulica Bana Milosavljevića,* an extension of the historical *Herrengasse.* Its entrance façade and main volume are almost perfectly aligned with this axis of *Herrengasse,* emphasising the strength and position of this main pedestrian street in Banja Luka. Besides, it marked a whole new

Figure 292 *Militäramtsgebäude;* broader area view from *Herrengasse.* Postcard dated 1914. (Vicić 187)

Figure 293 *Militäramtsgebäude;* elevation view from the south. (Zorić)

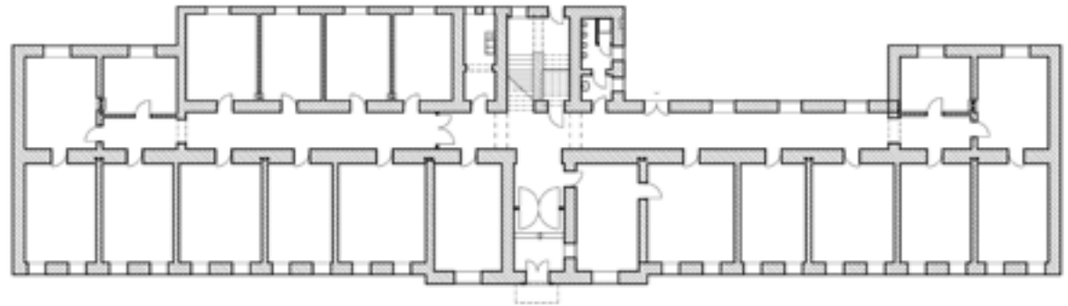

Figure 294 *Militäramtsgebäude*; ground floorplan. (Zorić)

Figure 295 *Militäramtsgebäude;* view of the main façade from the south, former Stefani Park (Svjetlana Vasić Panić, 2022)

story for *Kaiserstraße*, steering the city expansion in two directions. One, heading north, towards the urban residential villas, Catholic Cathedral complex, *Tabakfabrik*, *Bahnhof Kaiserstraße*, *K. u. K. Truppenspital* etc., that were still to be built after the positioning of this building. Also, a new expansion axis was developed on the east, and structures such as the *Metropoliten Palais*and *Vrbas Kaserne* were constructed later.

The building's main volume is oriented with its east-west longitudinal axis facing the main façade towards *Herrengasse.* In the middle, one part is slightly extruded in front of the plane as a simple risalit and finished with a tympanum discretely decorated with a clock only. In the back, a central risalit with side wings is created.

The building consists of ground and first floor along with a roof zone, containing, among others, offices for the commander of troop division, division intendant, regiment commander, and other officers. (Stix 85)

The structural properties correspond to those of the other Austro-Hungarian buildings from that time, especially in typical designs: brick walls and wooden structures for floor spans and roof constructions, probably with stone foundations.

As mentioned earlier, decorative plastic almost does not exist. Only simple window decorations and tympanum are used as primary elements, along with simple roof cornices and stucco window frames, which is understandable considering the building's time and purposes.

The Archive of the Republic of Srpska is on Provisional National Monuments, while its collections are on the list of Permanent National Monuments as a tangible movable heritage. ("National Monuments")

MILITARY CAMPUS VRBAS

VRBAS KASERNE/MILITÄRLAGER

Bulevar vojvode Petra Bojovića 1A

Vrbas Kaserne is located at the eastern end of the former pedestrian zone, originally *Ulica banjalučkog polja,* which stretched from *Militäramtsgebäude* on the west towards the Vrbas River on the east. Today, the pedestrian zone is a modern street named *Aleja Svetog Save* with wide pavements. At the same time, the *Militärlager* is an area known as the campus of the University of Banja Luka. (Malinović et al, 2024, 21-22)

There is no clear written evidence indicating when the first military campus was erected here. However, some military facilities were here before 1863, which can be seen on the historical maps. The Austro-Hungarian army rebuilt and formed the complex according to general guidelines for contemporary military facilities. (Bluntfehli) It remains unclear whether any of the old Ottoman buildings were retained. Nevertheless, it was the seat for both infantry and artillery garrisons. (Stix 83)

The core of the campus was defined by a tree-lined alley extending from the pedestrian zone deep into the campus. An orthogonal layout was organised along the

Figure 296 *Vrbas Kaserne/Militärlager*; view of the entrance alley; a postcard issued in 1908. (ÖNB, http://data.onb.ac.at/AKON/AK099_593)

Figure 297 *Vrbas Kaserne/Militärlager*; view one of the typical buildings: a postcard issued in 1900. (Vicić 180)

Figure 298 View of one of the typical warehouse buildings in *Vrbas Kaserne/Militärlager.* (2012)

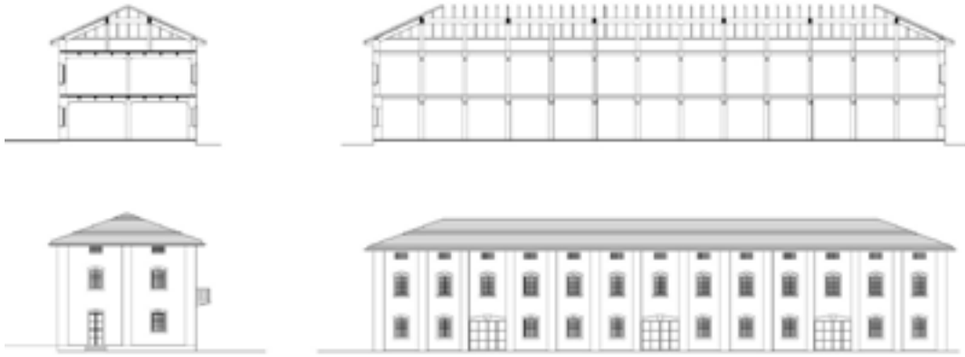

Figure 299 One of the typical warehouse buildings in *Vrbas Kaserne/Militärlager*; cross and longitudinal sections and elevation views. (Malinović 2014, 155)

alley, with various building types placed in a repetitive arrangement. Most of them were destroyed, but some were preserved with the addition of internal reinforcements after the earthquake in 1969. The campus retained a military function for decades after the Austro-Hungarian period, only to be converted to a public space in 2006 when the University of Banja Luka acquired the property. (Preradović et al, 2025, 66)

Most of the Austro-Hungarian facilities in the Vrbas campus were either remodelled, extended or removed under the supervision of the Yugoslav National Army, when the campus was the seat of the School Centre

Figure 300 *Vrbas Kaserne/Militärlager*; aerial view of the entrance alley to the new University campus. (Milan Bajić, 2020)

Figure 301 *Vrbas Kaserne/Militärlager*; aerial view of the present-day University campus. (Zoran Pilipović, 2025)

of Armored and Mechanised Units of the Yugoslav People's Army —Petar Drapšin *(Školski centar oklopno-mehanizovanih jedinica Jugoslovenske narodne armije (ŠC OMJ JNA) Petar Drapšin).* In addition to the modifications of existing structures, many new buildings were constructed.

In the most recent era, between 1993 and 2005, the campus was the seat of the Centre of Military Schools of the VRS—Rajko Balać *(Centar vojnih škola Vojske Republike Srpske—Rajko Balać),* in which the facilities retained their status. When the University became proprietary, the remaining Austro-Hunagrian buildings, namely the warehouses, were reused for the seats of different faculties. (Preradović et al, 2020, 80)

The original alley of plane trees has been entirely preserved, retaining its role as the backbone of the campus's geometrical, urban, and landscape image.

Figure 302 *K. u. K. Truppenspital;* postcard issued in 1900. (Vicić 182)

Figure 303 *K. u. K. Truppenspital*; the only remaining part of the complex is the ice storage bunker. (2025)

MILITARY HOSPITAL COMPLEX

K. U. K. TRUPPENSPITAL

K. u. K. Truppenspital complex extended along the northern side *Bahnhof Kaiserstraße.* Today, it is known as *Mladen Stojanović* park.

Construction of this complex began in October 1878, after the occupation troops entered Banja Luka. It was completed on 1st March 1879. Around the central ice storage bunker, total of eight barracks were built - six for patients and two for administration and kitchen. Barracks retained their function until 1918 (Mikić 2004, 372) and were not torn down before 1936, as they are visible on then contemporary maps. Unless particular activities took place on the site before and during WWII, it could be assumed that the complex remained intact until the war's end. After the war, when Bosnia and Herzegovina became a republic belonging to the Socialist Federal Republic of Yugoslavia, the military system experienced significant restructuring. It was probably the time when the barracks were torn down.

Although no architectural values are distinguished within this complex, its most important part has been preserved on the site. As it was a reasonably big complex, a park zone with significant tree coverage was designed for the comfortable recovery of military personnel treated in the hospital. In the middle of the complex was an ice warehouse camouflaged in an artificial hill with trees over it. After the barracks' demolition, the park, with its hill in the centre, became the most attractive green zone in Banja Luka.

Former military hospital complex, present-day Park Mladen Stojanović, an integral part of the cityscape ensemble in former *Kaiserstraße* is designated a National Monument of Bosnia and Herzegovina. ("National Monuments")

Figure 304 *K. u. K. Truppenspital;* aerial view of the present-day *Park Mladen Stojanović.* (Milan Bajić, 2022)

3.3.5. RESIDENTIAL BUILDINGS

URBAN RESIDENTIAL VILLAS IN KAISERSTRASSE

KAISERSTRASSE VILLAGEGEND

Shaping the far northern part of *Kaiserstraße*—stretching from *Militäramtsgebäude* and Cathedral complex towards the *K. u. K. Truppenspital* and *Bahnhof Kaiserstraße*—began with planting long alleys of acacia trees. Actions initiated by Field Marshal Baron Alfred Franz Philipp von Joëlson (1831-1913), the garrison commander of Banja Luka (Archive collection of Österreichisches Schwarzes Kreuz; Schmidt-Brentano 80), gave the city thousands of new trees. By 1885, more than 17 kilometres of new alleys with 4714 trees had been planted. (Ševo 126)

Although this part of the city (Ševo 133-137) was already structured and more or less organised with the traditional oriental hotel facility *Bojića han*, located down the street, it was still the place where it was manageable to carry out the Western concept of the urban planning system, never seen in Banja Luka before. Structuring the *Kaiserstraße* in 1858 helped prepare the location for a new set of villas and various industrial, sacred, and public facilities, described in earlier chapters. A road leading further to the north, towards Gradiška, had already been in entire operation by 1862. (Ballif 16)

Figure 305 Field marshal, Baron Alfred Franz Philipp von Joëlson (1831-1913). (Malinović 2014a, 157)

Some of the main guidelines are mutual for each of the eleven villas built in a row: they are all designed in the style of traditional Austrian summer houses from the late 19th century, with broad use of wood for the balconies, porches, and decoration elements, plain clay tiles on complex roofs, a central position of the structure on the site lot, and back entry via a secondary street, today *Ulica Petra Kočića.*

The villas' description starts on the southern side of *Kaiserstraße,* from the first villa near the *Militäramtsgebäude* and Catholic cathedral complex. As the old Kaiserstraße numeration system is irrelevant to this topic, closer location details are given using current street names and house numbers.

From the perspective of architectural style analysis, this group of houses can also be compared to a reasonably large group of mainly private houses built across the country during the last decade of the 19th century, primarily in Sarajevo. In literature, these styles are referred to as "Alpine style," "Swiss style" or "National style". This most prominent detail characteristic of this

Figure 306 *Kaiserstraße Villagegend*, view from the northern side of Kaiserstraße, towards the centre. Photograph taken in 1905. (Stošić)

Figure 307 *Kaiserstraße Villagegend*; detail of a new tree alley. (Stošić)

stylistic group is the massive use of wood for both decorative and structural purposes. Similar expressions can be found in preserved late Gothic revival town halls in Central Europe. Wood is used in two ways: first, it has a structural role in higher stories, where wood is left visible on façade plains, second one is reserved for distinct architectural elements such as balconies, roof towers and profiles, and entrance porches. (Krzović 29-30)

This ensemble of urban villas is, as a part of the cityscape ensemble in former *Kaiserstraße*, today *Ulica Kralja Petra I Karađorđevića* and *Ulica Mladena Stojanovića,* is designated the National Monument of Bosnia and Herzegovina. ("National Monuments")

Figure 308 *Kaiserstraße Villagegend*. Close-up view of the alley. (Stošić)

Figure 309 Present-day view of one of the Joëlson's alleys. (Aleksandar Čavić, 2020)

Figure 310 Priest Anton Đuričić's villa; view of the southeastern corner. (2012)

Figure 311 Priest Anton Đuričić's villa. View of the southern façade. (2012)

Figure 312 Ida Mihanović's villa; view of the northeastern corner. (2025)

PRIEST ANTON ĐURIČIĆ'S VILLA

Ulica Kralja Petra I Karađorđevića 121

The first villa in a row was listed in the Land Property Registry as a house owned by a priest Anton Đuričić in 1899. (Ševo 132) During the last decades of the 20th century, it was the place of life and creative work of Vlado Milošević, the famous composer from Banja Luka. Now, the house is part of the Museum of the Republic of Srpska exhibition, specially dedicated to Milošević.

Its present state represents most of the original design with an elevated side entrance porch, discrete ornaments around windows, horizontal sections on a plane façade and a simple fractured roof.

The façades are simply decorated. The street-facing, southeast façade is the most elaborately decorated compared to the side façades and the façade facing Ulica Petra Kočića. The symmetry of risalit is achieved by placing two window openings at the ground level, with one on each side of the recessed parts of the façade. At the attic level, a single window opening is located above the central part of the building. The window openings are decorated simply with geometric designs. The attic is adorned with medallion decorations featuring gryphons on either side of the window opening. Horizontal division of the façade is achieved through horizontal cornices at the ground level and shallow horizontal profiling at the final finish of the façade.

IDA MIHANOVIĆ'S VILLA

Ulica Kralja Petra I Karađorđevića 123

This villa was listed in 1893 as the property of Ida Mihanović. It is now in the ownership of the Catholic Church, specifically its organisation, the Centre for Life and Family.

Its present state does not represent the earlier appearance of all used elements, which were lost during the improper restoration works over time. Despite plaster destruction and certain structural modifications, ornamental details like wooden gable triangles and stone arches below the ground floor and above the basement are visible. Its present condition also shows us the ground "layer" of construction: stone walls in the basement, brick walls above the ground and wooden floor construction.

The building's entrance is on the southwest side, accessible through a charming wooden veranda. The architectural details and decorations exude a sense of Romanticism. The division of the façade is skillfully achieved through the thoughtful use of materials and horizontal cornices at the inter-floor level. The basement façade boasts a rugged finish with treated stone, while the ground floor features a plastered façade with shallow horizontal profiling. The upper floor façade is elegantly plain. Delicately protruding horizontal cornices and carefully crafted decorative elements around the window openings add character to the building. The upper floor is adorned with vertical pilasters culminating in Corinthian capitals, drawing the eye upward to the visible roof structure embellished with a tympanum decorated with floral motifs.

GENERAL WILHELM STOCKMANN'S VILLA

Ulica Kralja Petra I Karađorđevića 125

General Wilhelm Stockmann first owned the next villa and listed it in the Registry in 1898. It is still unclear whether this general owned the house because his name does not appear in the list of Austro-Hungarian highly ranked officers located in Banja Luka. (Schmidt-Brentano 80) However, other sources revealed that nuns from Adorers of the Blood of Christ established their branch, Mary Help of Christians, at this address in a rented house in

Figure 313 General Wilhelm Stockmann's villa; view of the southern façade. (2012)

Figure 314 General Wilhelm Stockmann's villa; view of the eastern façade. (2025)

1887. After a short period of nationalisation and forced expropriation after WWII, the house was returned to the order and thoroughly reconstructed; works were finished on 27th October 1976. (Marić and Orlovac, 594). Now, it is the seat of *Caritas*.

It richly presents all elements used in villas: wood, especially on elevated balconies, garden zones, and entrance porches. The latest works preserved other components, such as basic ornamental design, wooden elements below the roof eaves, and garden design.

The building's architectural style is considered historicism with the influence of the Alpine, or so-called Swiss style. This is evident in the design of the veranda and roof profiles. The building is vertically emphasised, with a steep roof and a pointed turret above the central part of the structure. The façades are horizontally divided by segmenting the floors with a horizontal cornice. The ground floor is finished with shallow horizontal profiling, while the upper floor façade is plastered. The street-facing façade is accentuated by a centrally protruding section, framing a centrally placed window opening with simple, shallow geometric decoration. The same window position is repeated on the upper floor with slightly richer decoration featuring a triangular tympanum. In the attic area, there is a smaller, centrally positioned window opening with simple decoration. On the right side of the façade, the ground floor and upper floor have window openings with the same design as those in the central part. On the left side of the central part of the façade is a decorative wooden veranda. The building has preserved its original stylistic character thanks to quality restoration after the earthquake.

Figure 315 Site on which was originally located Xenofon Zita's villa. (2012)

XENOFON ZITA'S VILLA

This property, initially owned by Xenofon Zita, a notable Czech citizen, no longer exists. It was listed in the Registry in 1898. It sustained significant damage in the earthquake, and was subsequently demolished and replaced with an office building of the National Radio Service. It mostly followed the outline of Zita's house, as revealed by cross-referencing the old and newer maps. The building was demolished and replaced by another commercial building—a hotel—that outsized the original architecture, thus ruining the aesthetic and ambient values in the street.

ZANFA MILIĆ'S VILLA

Ulica Kralja Petra I Karađorđevića 131

This villa was registered in 1898 and is today owned by the Orthodox Church, Eparchy of Banja Luka. Similar to other villas, it has all named characteristics such as wooden elements, façade ornaments, and appropriate positions on the site, except for new, odd details: the latest reconstruction provided dormers with rounded outlines in the roof zone as well as new materials—elements that were not present in the original design.

The building's entrance is located on the southwest side. The villa features a simple gable roof with accentuated gables on the side façades embellished with triangular, stepped cornices that follow the roof's slope. The façade is smoothly plastered and finished. Horizontal cornices at the inter-floor level divide the façade into zones corresponding to the floors. A central risalit on the street-facing façade highlights the wooden verandas of the balconies on both the ground floor and the upper floor. Some of the original decorative elements, such as the preserved triangular tympanums above the windows in the upper floor area, contribute to the façade's appeal.

Figure 316 Zanfa Milić's villa; view of the northeastern corner. (2012)

Figure 317 Johann Drobil's villa; view of the southeastern corner. (Svjetlana Vasić Panić, 2022)

Figure 318 Johann Drobil's villa; view of the northeastern corner. (2025)

Figure 319 Villa No 7; view of the northeast corner. (2025)

JOHANN DROBIL'S VILLA

Ulica Kralja Petra I Karađorđevića 133

The villa was recorded in the Registry in 1898. Today, it is a private property.

It has a strange combination of historicism: Renaissance Revival geometry and symmetry—main details, balconies, rhythm—and late Baroque Revival risalit with rich information about the stepwise-jagged shaped wall outline. Its footprint is also set within the central zone of the site, providing a decent distance from the street and surroundings.

The building's entrance is on the northeast side, leading from the hall to the staircase, providing access to the upper floor and the attic. It distinguishes itself from other buildings in the row with its luxurious proportions and Neo-Renaissance style, the earliest form of historicism that showcases European culture and style. Presently, the building is utilised for business purposes. The horizontal design is achieved through floor segmentation, stone treatment in the basement area, and stepped horizontal cornices at the level of the inter-floor structure between the ground and upper floors and the roof cornice. The ground and upper floor façades are plastered and enriched with decorative plastic details. The street-facing, southeast façade is imposing, accentuated by central and corner risalits, highlighting the corner position of the plot. Quality restorations have ensured the building retains the stylistic characteristics of its façades.

VILLA Nº 7

Ulica Kralja Petra I Karađorđevića 135-137

The villa was registered in 1898. It comprises a ground floor and an upper floor, serving both residential and commercial purposes. It is accessible through two entrances, one on the southwest side and the other on the northwest side, which was a later addition. Both entrances lead to the staircase near the original entrance. The building's southeast, street-facing façade features a projecting risalit, originally adorned with a richly decorated frontispiece in the Neo-Renaissance style. However, it now culminates in a simple triangular gable. The ground floor window openings are accentuated with segmental arches, while the upper floor features triangular tympanums. Unfortunately, none of the original façade decorations have been preserved. A horizontal cornice is situated at the level of the inter-floor structure between the ground floor and the upper floor.

FRIEDRICH CLUMMER'S VILLA

Ulica Kralja Petra I Karađorđevića 139

The villa was registered in 1898. Villa No. 7 and Friedrich Clummer's villa underwent the most significant changes compared to the original state, with the exception of one villa that was entirely demolished. All details, like pilasters, arches above windows and wall decorations, were neglected during the reconstruction and destroyed utterly.

The building has a vertical structure consisting of ground and upper floors. The entrance is on its northeast side. According to archival photographs, the building was once the most lavishly decorated villa with

Figure 320 Friedrich Clummer's villa; view of the southeastern corner before the most recent reconstruction. (2012)

Figure 321 Friedrich Clummer's villa; view of the entrance portico on the eastern façade. (2025)

Figure 322 Friedrich Clummer's villa; view of the eastern façade. (2025)

elements of Neo-Baroque. The central risalit was adorned with ornate decorations around the window openings, doors, and balcony exit, and it was topped with a spire that further emphasised its grandeur.

None of the original façade decorations have been preserved today. The size and shape of the openings have been altered, but the architectural masses still reflect the building's original design character. The building has been reconstructed recently, with several structural and decorative additions interfering with the original state.

FAMILY MATIČEVIĆ'S VILLA

Ulica Mladena Stojanovića 1

The villa, formerly belonging to the family Matičević, was registered in 1903. However, according to the National Monument file, the house was initially registered under the family Marjanović. It is privately owned now.

The design preserves rather basic details and shapes. Risalit is in the corner, emphasising the corner lot position and opening to a small piazza formed around Kaiserstraße and a railway crossing. It also has interesting roof

Figure 323 Family Matičević's villa, view of the eastern façade before the most recent reconstruction. (2012)

towers and steep roof planes linked to the ground, with wooden details provided on balconies and porches. The villa has recently gone through thorough renovation, which included additions and new constructions that strongly contrast with its original state.

FAMILY RUTZ'S VILLA

Ulica Mladena Stojanovića 3

The penultimate villa in the street was registered in 1903 and owned by the Rutz family. Now, it is on private property.

The latest reconstruction works refreshed all the exceptional details: pointed roof towers, plain clay tiles on the roof, rich wall decoration, balconies and porches. If one representative villa has to be chosen from this group, then it would undoubtedly be this one, as it most accurately represents the general idea of this small building ensemble. It correctly highlights all the outstanding values of the presented architecture and gives a thorough insight into the common principles of the overall design introduced here.

Figure 324 Family Rutz's villa; view of the eastern façade. (2012)

Figure 325 Zanfa Milić's villa; view of the southeastern corner. (2025)

The building was crafted in a historicist style inspired by Romanticism, which is evident in its design details, such as the steep roof with pointed ends and the use of wood for decorative purposes. These include the treatment of roof gables, wooden verandas, and balcony railings. Despite interventions over the past decades, the building retained its authenticity, making the distinction between original and renewed decorative elements difficult to recognize due to the faithful preservation of the building's original style. However, the villa is currently undergoing a full-scale renovation, with possible additions of new elements, similar to family Matičević's villa.

ZANFA MILIĆ'S VILLA

Ulica Mladena Stojanovića 5

The last villa in this architectural ensamble was registered in 1902 and originally owned by Zanfa Milić. As with her first villa, it is currently owned by the Orthodox Church and is used for both residential and commercial purposes.

It differs from other villas, significantly in terms of various architectural elements and design principles. However, it is positioned on the lot in a similar manner as the others in the ensamble. The main volume is divided into horizontal zones with strong stucco, lines and cornices between floors and the roof. The central volume is emphasised using risalit, and the windows are the same but without horizontal divisions. It does not hold as many wooden elements as in previous villas but still corresponds to the atmosphere of the ensemble.

It is one of a kind in the street, as it contains far more different elements and design principles. However, it is located on the lot and proportioned like the other ones. Main volume is divided in horizontal zones with strong, stucco made, lines and cornices between floors and roof. Central volume is emphasised using Avant-corps, windows are same, but without horizontal divisions. It does not hold as much wooden elements as other villas, but still corresponds to the atmosphere of the ensemble.

Figure 326 *Albania,* view from the southern side, towards *Kaiserstraße* on the left and *Herrengasse* on the right. (AMRS)

HERRENGASSE

Ulica Veselina Masleše, Ulica Bana Milosavljevića

As described earlier, Banja Luka's former Herrengasse (Ševo 104-108) has been and remains more than just the central pedestrian street in the city centre. Its origins, in today's shape, are older than the Austro-Hungarian regime in Bosnia, featuring the buildings and aesthetic dated after 1878.

Since it is divided into two parts, today's street corresponds to *Ulica Veselina Masleše* and *Ulica Bana Milosavljevića.* The various names it held under different regimes testify to its importance and prominence.

The first and the last markers that set the position of the street were built in 1863 and 1855. (Ševo 81) On the outline of Kaiserstraße, traced and built between

Figure 327 Family Brammer's pharmacy and *Serbian library,* from left to right; View from the northern side of *Herrengasse*. Photograph taken in 1891. (AMRS)

Figure 328 Café *Balkan*; view towards the south. Photograph taken between 1891 and 1930. (Stošić)

Figure 329 *Herrengasse* today, view towards the south. (Aleksandar Čavić, 2021)

1858 and 1860, one of the first constructed buildings was *Albania*, the house owned by the wealthy merchant Tomo Radulović. Although constructed in 1863 (Mikić 2004, 336), none of its architectural elements is worth particular analysis, but its position and orientation contributed to further phases of this micro-location. This corner, situated at the beginning of Herrengasse, is one of the most prominent parts in downtown Banja Luka. The name *Kastl's Corner,* still in use today, originates from merchant Kastl, who rented the ground floor of the *Albania* building. On the opposite, northern side of the street, stood a house that featured an architectural language similar to traditional houses from Bosnia. This building, which housed various institutions—including the Serbian library—was also constructed by Tomo Radulović in 1855 (Vicić 120).

However, these two starting point buildings do not exist anymore, as they were demolished. In their place, other important buildings were erected. First, in 1891, the café *Balkan* was constructed on the site of the former library, and later, in 1930, it was demolished, and in 1932, the Banate Banja Luka administration building was erected in its place (Vidaković 2011, 45). In the aftermath of post-WWII development, *Albania* was demolished and replaced by the modernist highrise building between 1960 and 1967.

The ensemble of buildings in the former *Herrengasse,* today *Ulica Veselina Masleše*, is on the Provisional List of National Monuments. ("National Monuments")

Figure 330 Herrengasse, eastern façade side; elevation view from the east. (RZZKIPN)

EASTERN FAÇADE SIDE

Speaking of style and architectural language, café *Balkan* certainly set the bar for the decoration and approach of all the buildings in Herrengasse erected after it. It was built simultaneously in 1891 with Bahnhof Stadt Banja Luka. (Husedžinović 2005, 205)

Another Renaissance Revival building, standing next to *Balkan,* was the Brammer family's pharmacy. Both buildings were demolished in 1930 to make way for the construction of the Banate Banja Luka Administration building.

Figure 331 Houses *Pejaković* and *Pilipović*; elevation view from the east. (RZZKIPN)

Figure 332 Houses *Pejaković* and *Pilipović.* (2025)

Figure 333 House *Betunac.* (2025)

The following two buildings, which are still standing today, were constructed for Jakov and Manda Pilipović and Agata Pejaković. They were designed within the historicist framework. Some elements, like fake stone decoration, incorporated the Renaissance Revival style, while window ornaments and cornices hold Baroque Revival elements. The buildings now host two commercial shops and administrative offices.

In the extension of these buildings, the next two were built in a floral Secession manner. The first, built in 1903, was owned by Pero Betunac, while the family Jović owned the second one. They have rich floral decoration in the first-floor zone, while the ground floor is not ornamented, except for fake stone divisions. The Betunac house has engaging wall decorations that are comparable to early simple examples of Viennese Secession.

Figure 334 Houses *Jović* and *Betunac* on the far left and right sides, elevation view from the east. (RZZKIPN).

Figure 335 House *Jović.* (2025)

Figure 336 *Herrengasse*; view from *Brückner* house: On the far left are *Löhner* and *Poljokan;* the photograph was taken before 1908. (AMRS)

The next house in this row was built in 1899, in the Renaissance Revival manner and was owned by Isaac Salomon Poljokan. It has a symmetrical design of the main façade, with a balcony above the main entrance. It was probably designed at the same time or by the same architect as Knežić's house,

Figure 337 Houses *Löhner* and *Poljokan*; elevation view from the east. (RZZKIPN)

Figure 338 House *Löhner.* (2025)

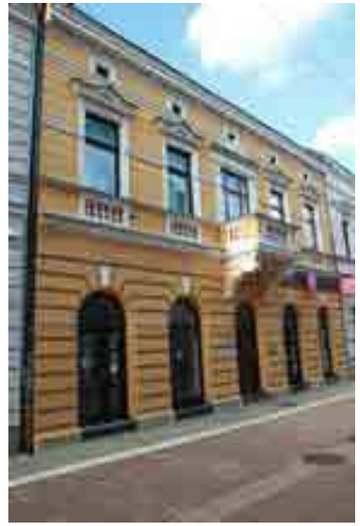

Figure 339 House *Poljokan.* (2025)

on the opposite side of the street, as both houses share similar mutual elements: fences, fake stone divisions, tympanums above the windows on the floor, etc.

The last house in this row, preserved today, was owned by Otton Löhner and it was built in 1893. It has not-so-rich decoration motifs: simple arched windows on the ground floor, rectangular ones with stucco decoration on the first floor, and cornices that align in height with those of Poljokan's house.

WESTERN FAÇADE SIDE

The important building on this site is the house owned by the family Stričević. It has secession window decoration and a typical corner design with an onion-shaped dome on the corner.

Figure 340 *Herrengasse*, western façade side; elevation view from the west. (RZZKIPN)

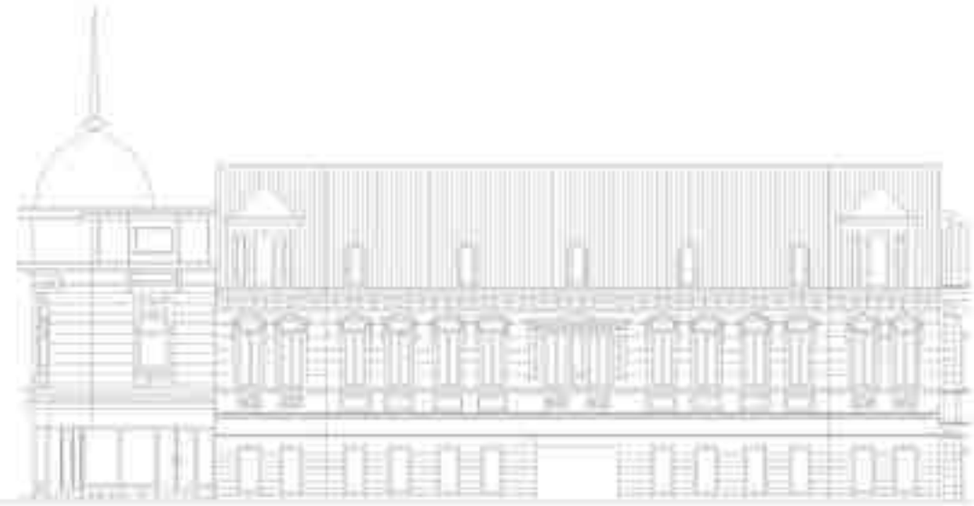

Figure 341 Houses *Stričević* and *Delić*; elevation view from the west. (RZZKIPN)

Next to Stričević's house is the biggest house in the street, originally owned by Mara Delić. It has a firm, maybe the best, Renaissance Revival design, with all elements included: fake stone divisions on the ground floor, small triangular tympanums above the first-floor windows, and two reasonably large roof dormers that emphasise the entrance portals to the backyard.

The house standing next to Delić's residence was initially owned by the family Ugrenović. Still, there is insufficient evidence to confirm the link between the original single-floor house and the one that currently occupies the site.

Figure 342 *Stričević* house in the middle and *Delić* house next to it on the right. (2025)

Figure 343 *Delić* house. (2025)

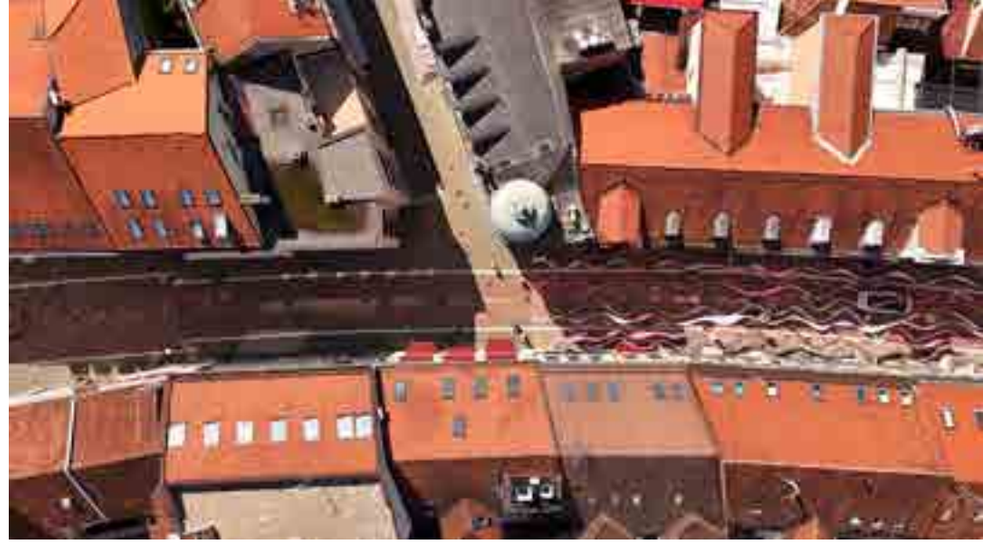

Figure 346 Present-day aerial view of H*errengaße*, with the house *Jović* dome in the focus. (Zoran Pilipović, 2025)

The penultimate house on the street's eastern side was built in 1881, in the ownership of Bernath Brückner and his successors, well-known tailors Schnitzler and Kohn. It has a discrete Renaissance Revival decoration in the ground floor zone with faux stone sections as well as floor and crown cornices with small arcades on the top.

Figure 344 House in place of *Ugrenović* house. (2025)

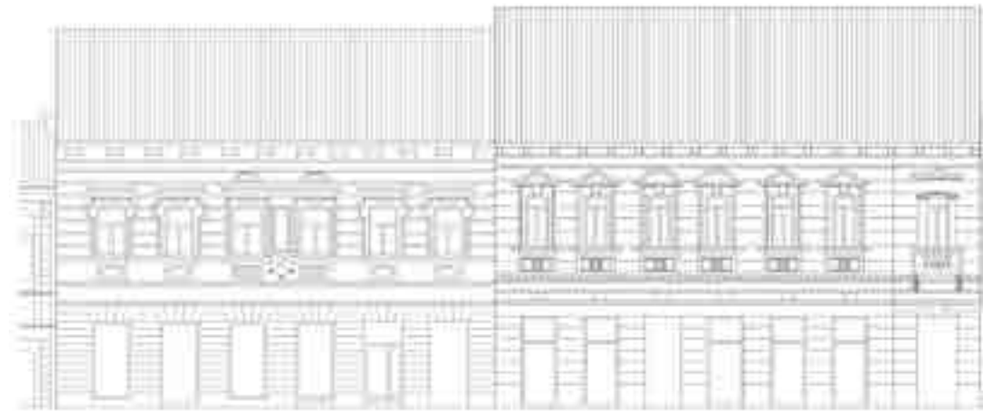

Figure 345 Houses *Brückner* and *Knežić*; elevation view from the west. (RZZKIPN)

Figure 347 *Herrengasse. Brückner* house; photograph taken in 1930. (AMRS)

Figure 348 *Herrengasse*, the first house on the right, is owned by sisters Knežić. Photograph taken after 1908. (ARS)

Figure 349 *Brückner* house. (2025)

Figure 350 *Knežić* house. (2025)

Figure 351 *Herrengasse*, present condition. (Aleksandar Čavić, 2021)

Figure 352 *Herrengasse*, present condition. (Zoran Pilipović, 2025)

Figure 353 Hotel *Austria* and café *Elit*, view towards Salvatorgasse. (BA ARSBL 0205–1244)

Figure 354 House *Milanović*; Elevation view from the west. (Savić, annex 21)

The last house in this row, from the Austro-Hungarian period, was initially owned by sisters Knežić. It has a similar decoration to the house next to it. A single architectural accent is a small balcony above the passage leading to the backyard, with significant decoration on the fence and console beams.

In the northern extension to the Herrengasse, the new street line is heading towards the *Militäramtsgebäude*. In the first section of this street—today known as *Ulica Bana Milosavljevića*—two notable buildings were located on

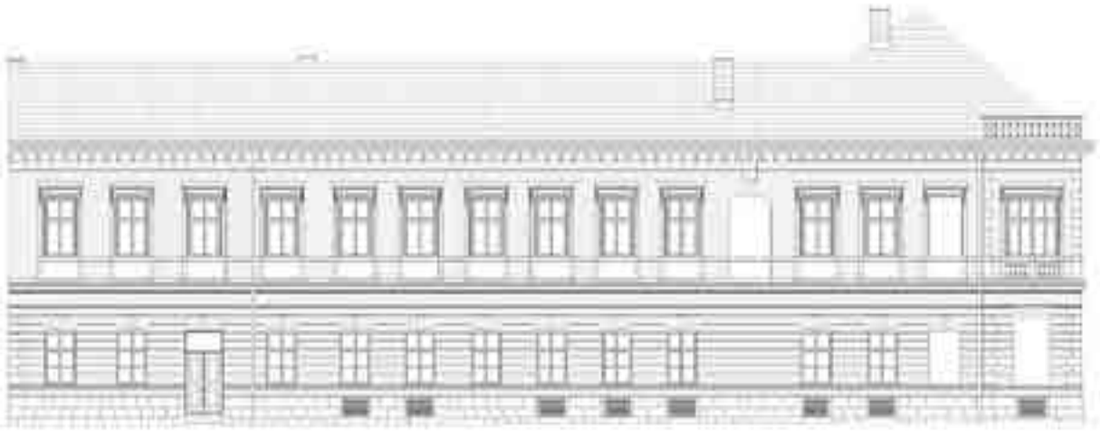

Figure 355 House *Milanović;* elevation view from the north. (Savić, annex 22)

Figure 356 Houses *Milanović* and *Rudovitz*. View towards the southern part of *Herrengasse*; photograph taken from *Stefani Park* in front of *Militäramtsgebäude*. (AMRS)

Figure 357 Houses *Milanović* and *Rudovitz*, view towards the southern part of *Herrengasse*. (AMRS)

the eastern side: a commercial house in the ownership of Mirko Jović, followed by the hotel *Austria* built in 1896 and owned by Jefto Masleša. Within Jović's house operated another prominent café, *Elit.*

On the northern side of this ensemble, between the *Bosna* Hotel and H*errengasse,* an unused and swampy site would later be used for the new Orthodox church. Further north, heading *Militäramtsgebäude*, another series of attractive houses were constructed. However, not many of them are preserved nowadays. The house owned by the family Milanović exists today and was recently restored. Rudovitz house, once standing next to it, was built in 1893, (Ševo 110) while Milanović house was built sometime later. They both featured Renaissance Revival design background.

Figure 358 House *Milanović*; view of the northwestern corner before the most recent reconstruction. (2012)

Figure 359 House *Milanović;* view of the northwestern corner. (2025)

Figure 360 *Villa Husedžinović*; original sketch done by Josip Vancaš. ("Familienwohnhaus des Herrn Hamidaga Husedjinovc in Banja Luka" Table 25)

VILLA HUSEDŽINOVIĆ

FAMILIENWOHNHAUS DES HERRN HAMIDAGA HUSEDJINOVIC

Ulica Slavka Rodića 34

The villa is located in the northern part of the old Donji Šeher, near the Ferhadija Mosque, with the backyard oriented towards the Vrbas River.

Commissioned by Hamidaga Husedžinović—later to become mayor—the villa represents one of the most important examples of the neo-traditional architectural idiom subsequently known as the *Bosanski slog*. Moreover, it is considered one of the few most important examples of this architectural approach outside of Sarajevo. (Hartmuth 2020, 191; Hartmuth 2024, 90-93; Malinović 2018b, 21-22)

The Husedžinović House was designed in 1911 ("Familienwohnhaus des Herrn Hamidaga Husedjinovic in Banja Luka." 193-194) and completed in 1913 (Hartmuth 2024, 90; Krzović 227). The construction was executed by company *Candotti & Cordignano.* It is located on the western side of *Kastel*, close to the Vrbas River, where it still stands today. The Austro-Hungarian authorities had only partly developed this part of *Donji Šeher.* In general, it preserved spontaneous expansion principles inherited from the Ottoman era, which were merged with new constructions such as this villa, as well as buildings for elementary schools, courts, and prison facilities.

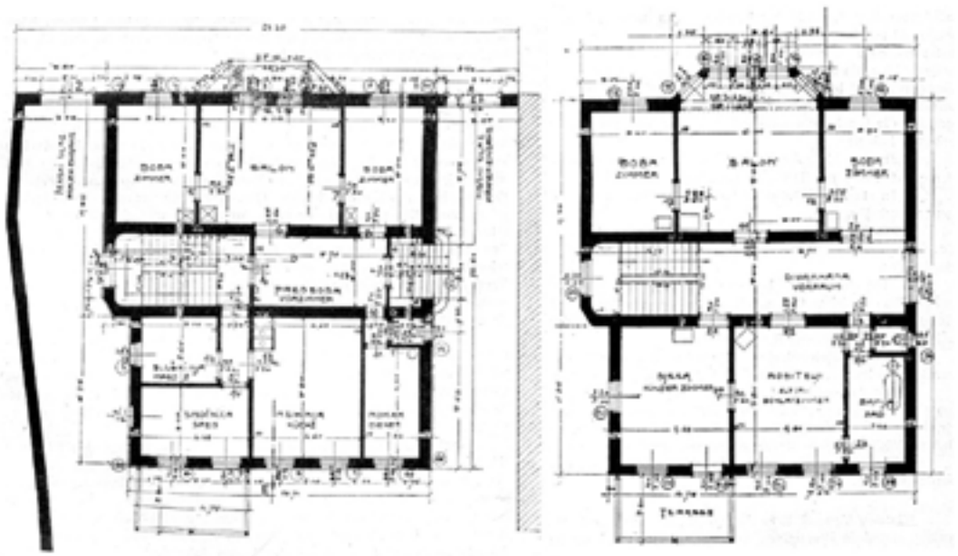

Figure 361 *Villa Husedžinović*; ground and first floor plan. ("Familienwohnhaus des Herrn Hamidaga Husedjinovc in Banja Luka" 193)

Figure 362 *Villa Husedžinović*; view of the northwestern façade. (2012)

Figure 363 *Villa Husedžinović*; view of side women passage. (2012)

The design's approach and conceptual details are similar to those of *Landesbank-Filiale*: a high plinth zone made of stone, archivolts on windows, a roof dormer, an oriel bay window, and a traditional garden oriented to the Vrbas River. These elements comprise the compact ensemble, side entrance gateways, and walls around the site. (Hartmuth 2024, 92)

One important point has to be emphasised: although it may seem that the house is a pure facsimile reconstruction of the traditional Bosnian house, it certainly is not. Rather, it is an attempt to set the conventional framework within the borders of contemporary architecture from the beginning of the 20th century without losing any of the characteristics of *genius loci*.

The building's structural properties are inherited from traditional houses in Bosnia and adapted to newer construction systems, materials, and technologies, as discussed by Hartmuth and Jäger-Klein (151-154).

It has a cellar, ground floor, first floor, and a small attic zone. The structure is simple; the cellar is made out of stone, the ground floor zone is made out of bricks and stone in the plinth area, while the first floor is built entirely of brick. The walls are approximately 50 cm thick in the ground floor zone. Both the floor and roof structures are also made of wooden elements. The backyard porch, attached to the house, was built of wood, but due to the low quality of the material, it was demolished and recently replaced with a new one made out of concrete.

Three materials are dominant: stone blocks—which, although not original, cover the ground floor zone and entrance gateways—while the first floor is plastered and painted white and green. Other decorative elements are wooden.

The inner organisation partly retained one of the Ottoman house rules: the typical separation between men and women. This is why the courtyard has two entrances, the right for women and the left for men. This division is not identical to the original Turkish model, as the zones are connected with a *mabejn,* Tur. The functional disposition allows regular contact inside the house.

The house has three saloons for both women and men. Saloons for men are the Arab Room, the Guys' Room and the Office. Saloons for women include the women's Divanhana, the Pink Saloon, and the Girls' Room. (Bušatlić 122-135)

The Divanhana is the only room that has preserved its original interior design, representing the unique connection of traditional elements and imported furniture directly from Vienna. The oldest piece of furniture is the standing clock with the German inscription "Die Zeit ist Geld." Notably, the upper wall zones and the ceiling feature attractive floral decoration—rare examples of preserved "al secco" decoration done in the Secession style found in Bosnia.

Unfortunately, the Arab Room was removed from the house in 1958 and became a part of the permanent collection of the Museum of Bosnian Krajina, now the Museum of the Republic of Srpska. Except for the traditional Bosnian rugs (ćilim), the room was entirely designed in Moorish and Persian style. The furniture was imported from Cairo and delivered via Vienna.

The Pink Saloon has not been preserved. According to existing information and available photos, some references can be given. After the owner's death, it was relocated to Dubrovnik, Croatia. Its main parts included chairs and "S" chairs with the apparent Art Nouveau influence.

Upon comparing Vancaš's century-old illustrative drawing with the present-day building, it is evident that some key characteristics of the original design have been lost. The use of green colouration contrasts with the whitewashed façades traditionally associated with this style. Additionally, the use of industrially processed stone for the plinth and the plastic frames of

Figure 364 *Villa Husedžinović*; "Divanhana" detail. (AMRS)

Figure 365 *Villa Husedžinović*; "Divanhana" detail. (Bušatlić 130)

Figure 366 *Villa Husedžinović*; Arab Room detail. (Bušatlić 129)

Figure 367 *Villa Husedžinović*; furniture in the style of Louis XV, "Pink Saloon." (Bušatlić 132)

Figure 368 *Villa Husedžinović*; furniture in the style of Louis XV, "Pink Saloon." (Bušatlić 132)

the ground floor windows have contributed to a loss of the original picturesque features. Furthermore, the removal of the original chimneys is also noteworthy.

Considering that the house is neither protected nor on any of the lists of protected heritage at the national level, it has preserved a satisfying amount of its original design. However, even these preserved parts of the original design are not sufficiently maintained. Numerous extensions and changes in the ground floor are visible, accompanied by severe damage to the roof.

VILLA IN NEUGASSE

Gundulićeva 24

This villa in *Neugasse, built in 1908,* is the most recent addition of the Austro-Hungarian background to the list of National Monuments of Bosnia and Herzegovina.

It is attached to another house, positioned on a corner and also built during the Austro-Hungarian period. Unlike many contemporary examples, the villa has a small basement in addition to the ground and two storeys. The architecture is rich in floral and geometric motifs. Its multicoloured façade features ornamental wavy lines formed through architectural plasticity, while the sunflowers are done in high relief in two colours. The pronounced avoidance of cornice and crown mouldings, with the vertical division of the façade, high attics, and contemporary apartment design concept, reflects an organically applied Art Nouveau style.

Figure 369 Villa in *Neugasse*; view of the western façade. (2025)

Figure 370 Villa in *Neugasse*; detailed view of recently restored western façade details. (2025)

VILLA BOŽIĆ

The building was located in the historical *Salvatorgasse,* a street later renamed *Ulica Fra Grge Martića* and now known as *Srpska*. The site is near the Catholic convent complex of the Sisters of Mercy and the parish church devoted to the Quest of the Blessed Virgin Mary.

Villa Božić was one of the most prominent examples of the late Secession style in Banja Luka, which was exempt from floral and decorative motifs (Krzović 128). It was designed for Ivan Božić, the wood merchant by the famous architect from Zagreb, Rudolf Lubynski. Although the exact date of the design remains unknown, the building was completed and listed in the Land Registry in 1913.

Later on, it was sold to Mara Mitrov, whose family retained ownership until 1929, when it became the temporary residence of Governor (ban) Svetislav Milosavljević. When the Governor's Palace *(Banski dvor)* was built in 1932, Kolo srpskih sestara started using the house as their seat. During WWII, it became the seat of *Schwäbisch-Deutscher Kulturbund.* In the period after WWII, the building housed several different institutions, including the Red Cross Organisation and the Welfare Centre. (Cvijić et al, 4)

Figure 371 *Villa Božić*; view of the northwestern corner. Photograph taken between 1933 and 1941. (Stošić)

The 1969 earthquake caused damage to the roof and secondary structural elements. According to initial assessments, the extent of the damage was not in the amount that should discourage the authorities from doing reconstruction works, however, it did. Over the ensuing decades, the self-demolition process started, and the house increasingly deteriorated. External factors, such as weather conditions, just "improved" the process. In the end, the building was demolished in 2002.

The main design guideline was symmetrical positioning on the site lot. The house was slightly detached to provide a front yard and space to observe the entire house.

The house was also known as the "Red House" due to the original red paintwork on its façade. The entrance, located on the northern façade, is the focal point. The central axis is emphasised with a gable wall stretching into the polygonal roof line and a round balcony supported by columns. Vertical element displacement follows the language on the side walls, featuring two bays on the ground floor with strong vertical windows and roof dormers. Identical dormers were positioned on all four sides of the polygonal mansard roof. A slight reference to a "Bosnian house" atmosphere was added to the western façade, oriented to a neighbour's house, with a wooden terrace and decorated canopy, which was removed after WWII.

The ground floor contained rooms, a kitchen, and a pantry, and the utility zone was accessed directly from the backyard. The centrally positioned staircase led to four rooms, a bathroom and toilets in the roof zone.

Figure 372 *Villa Božić*; view of the northern façade; photograph taken in late 1980s. (MRS)

Figure 373 *Villa Božić*; view of the northwestern corner. Photograph taken in 1991. (Stošić)

Figure 374 *Villa Božić*; the former building lot, view of the northwestern corner. (2012)

Figure 375 *Villa Božić*; ground floor plan and elevation view from the north. (Cvijić)

Figure 376 *Militär Monument 1878*; unknown date: the photograph was most probably taken before WWI. (Vicić 186)

3.3.6. MONUMENTS

MONUMENT DEVOTED TO AUSTRIAN SOLDIERS FALLEN IN 1878

MILITÄR MONUMENT 1878

This monument is located on the military training ground, historically known as *Exercierplatz,* in the vicinity of the former *K. u. K. Truppenspital.* Today this location lies between *Bulevar vojvode Petra Bojovića* and *Ulica Olimpijskih pobjednika.*

The monument, made of tuff stone (Reiserouten in Bosnien und der Hercegowina 122), was constructed in 1879 in memory of the fallen soldiers of the *K. u. K. Armee* who participated in the occupation of Banja Luka and severe fights between August 14th and 16th, 1878 (Renner 490). Undoubtedly, this is only one among several such monuments in Banja Luka. (Bajramović et al, 47)

Very little is known about the exact historical background of this monument. Documentation is non-existent, and the only relevant archival material is the diary of Count Lacy's 22nd Regiment, whose members participated in the battle. The diary describes the battle's

Figure 377 *Militär Monument 1878*; postcard issued in 1904. (Stošić)

course and lists the soldiers killed and wounded; however, it does not mention subsequent events. The available knowledge comes from stories and newspaper articles, whose data rarely coincide. From the diary of the 53rd Regiment, we know that construction began after the last battle, on 1st January 1879. The same diary also states that two monuments were erected in memory of the fallen soldiers of this regiment, one in Jajce and the other in Rogelj, both of which were unveiled in 1880, in April and August, respectively. That was also the first year the monument in Banja Luka appeared in newspaper articles.

The monument was built on the aforementioned training ground, a vast meadow capable of accommodating a large number of troops. Constructed from limestone, it covers an area of 37.45 square metres and stands 7.22 m tall. It consists of two parts: the pedestal and the obelisk. The pedestal has three steps with a total height of 117 cm. The obelisk has four sides that taper toward the top, which is covered by a pyramidal cap. The sides are vertically concave with rounded edges. The obelisk's height is 545 cm, with the pyramidal cap making up 40 cm of the height. It is horizontally divided into 28 rows of varying heights, made from stone blocks bonded with cement. The central cavity is filled with gravel. On the front side, there was a plaque with an inscription carved into the stone, framed in a relief border. Below the main plaque, on the highest step of the base, there was another smaller plaque of unknown

Figure 378 *Militär Monument 1878*; postcard issued in 1910. (Vicić 186)

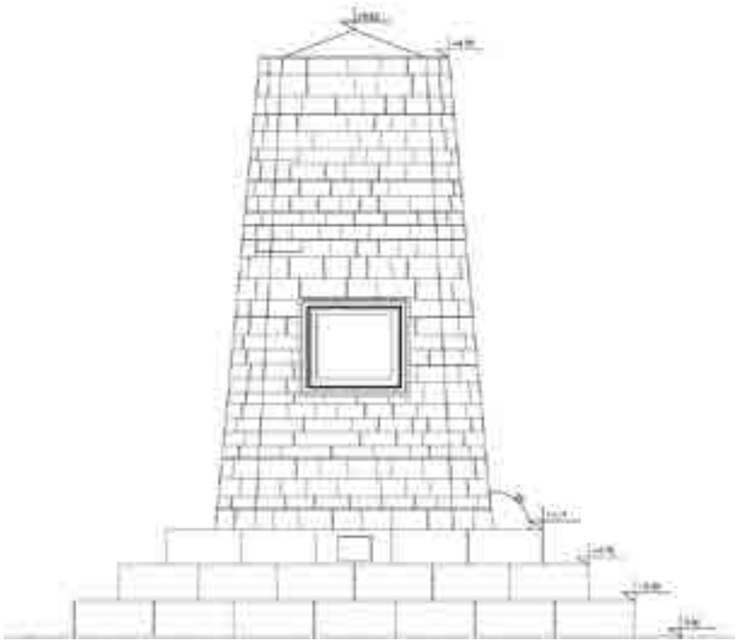

Figure 379 *Militär Monument 1878*, elevation view from the west. (Rađenović 36)

Figure 380 *Militär Monument 1878*. (2021)

significance. Postcards are the only indicators of the monument's original appearance. They show it standing in a flat grassy area enclosed by a wooden fence.

Old photographs reveal an additional monument with similar design and proportions but of relatively smaller dimensions. Unfortunately, it can only be guessed where it was placed as the references in the photos are not visible, and only a significant monument is listed on all available maps. (Vukliš 230)

Due to the specific relationship between Austro-Hungarian authorities and occupation topics, most citizens, including all confessions, ignore this monument, even nowadays. Its current condition is deteriorating and is obviously at risk of total collapse.

According to the most recent urban development plan ("*Регулациони Планови—Град Бања Лука*"), the monument has been planned for relocation. However, it is still to be defined where.

Figure 381 Another monument devoted to Austrian soldiers, unpreserved; location unknown. (Stošić)

MONUMENT "KNIGHT IN STEEL"

WEHRMANN IN EISEN

The monument was located on the square in front of the *Banja Luka Stadt Bahnhof.* Today, the location corresponds to the Trg Srpskih vladara. It was erected on 18th August 1915 to encourage local civilians to collect donations in support of financing the Great War.

The design and function of the monument were rather innovative. (Munzel-Everling) A wooden statue of the knight, painted in silver, was placed on a stone pedestal, and side steel nails were sold at a high price. Everyone who bought the nail had the opportunity to hammer it onto the statue, and the money given was further transferred to finance battles of the Austro-Hungarian Army in WWI. (Munzel-Everling 3)

This initiative was known throughout the former Austro-Hungarian and German Empires during WWI. Originally named *Wehrmann in Eisen*, it first appeared in Vienna on 6th March 1915; another famous example was a 12-metre-high statue of Hindenburg adjacent to the Victory Column in Berlin. (Wikipedia contributors. "Wehrmann in Eisen")

Figure 382 *Wehrmann in Eisen*; close-up view. The photograph was probably taken during the opening ceremony on 18th August 1915. (Vicić 185)

BANJA LUKA 1878-1918

4

DEVELOPMENT STAGES AFTER THE AUSTRO-HUNGARIAN PERIOD TO THE PRESENT

This section offers a brief overview of the city's development after the Austro-Hungarian period, with the aim of completing the urban narrative and assessing the lasting impact of four decades of imperial rule in Bosnia and Herzegovina. Reconstructing the broader context of the Balkans, however, is a demanding task: linking the intricate political, social, and cultural dynamics to architectural production and urban planning requires navigating a highly complex web of relations between nations, confessions, social classes, political parties, and neighbouring states, which grew increasingly entangled over time. In light of these challenges, the following overview presents only the most significant developments, without seeking to oversimplify the historical reality or disregard the many factors that shaped it.

EFFECTS OF AUSTRO-HUNGARIAN URBAN PLANNING AND ARCHITECTURAL PRODUCTION ON LATER DEVELOPMENT IN BANJA LUKA

Later periods of urban development in Banja Luka may be divided into four sections, each marking the most crucial turning points in history in the urban genesis. This segmentation allows for the most understandable presentation of the main topic.

Although the policies and practices introduced during the Austro-Hungarian period were not directly replicated by subsequent authorities, it would be equally misleading to underestimate their enduring influence on Banja Luka's development. The scope of public and private projects initiated at that time ensured a level of institutional attention the city was unlikely to have received otherwise. Without this formative phase of Austro-Hungarian intervention, envisioning the trajectory of Banja Luka's urban growth and spatial planning would be almost inconceivable—a fact that became evident already in the aftermath of WWI.

Figure 383 Kingdom of Yugoslavia, 1918-1945, with country names as used between 1919 and 1921. (Keßelring 61)

Figure 384 Yugoslavian countries during WWII. (Keßelring 109)

Throughout all phases, especially during the period between the Wars, the effects of Austro-Hungarian urban planning were necessary for the implementation of further projects and the formation of new urban surroundings in the city. All important axes, pedestrian corridors, focal points, and communication lines had already been identified and traced: new authorities used pre-set guidelines to carry out their projects.

Even more important is the Austro-Hungarian contribution to the social life in the city, as foreign influence was a turning point in creating a new European city image and atmosphere, which has been retained and cherished until nowadays.

4.1. PERIOD BETWEEN THE END OF WWI AND WWII (1918-1945)

GENERAL HISTORICAL FACTS AND BACKGROUND CONTEXT

After the end of WWI, Banja Luka became part of the newly formed Kingdom of Serbs, Croats and Slovenes, with its capital in Belgrade. The state changed its name over time: from 3rd October 1929, it was named the Kingdom of Yugoslavia. Compared to past periods, the internal organisation changed. In 1929, the country was divided into smaller units called *banates*, with a head governor *(ban)* responsible for banate administration and functioning. From a political point of view, the overall atmosphere fluctuated between the different nationalities living in Yugoslavia, which will continue to be the case to this day. However, it was more than 20 years without war, which was a rare situation in the Balkans. Many actions by legal powers were introduced to renew the destroyed country and re-establish social, educational, legal, and demographic order.

Figure 385 Aircraft photograph of the city centre. Photograph taken in the period 1937-1941. (AMRS)

URBAN DEVELOPMENT

Vrbas Banate was established on 3rd October 1929, along with eight other banates across the Kingdom. Its first and most crucial governor was ban Svetislav Tisa Milosavljević, who was in power between 1929 and 1934. After more than ten years of stagnation and delayed recovery from the Great War consequences, Milosavljević introduced comprehensive measures that brought Banja Luka to an entirely new level in all fields of life. The most visible actions covered the infrastructure and building development.

The authorities obeyed and even enriched the development tracks set at the end of the past century. An orthogonal street matrix was retained and enlarged, while important construction works were carried out even on the right bank of the Vrbas River, which was not the case in the Austro-Hungarian period. The process of enlarging the construction lots, which began in 1878, was continued.

This process was evident in volume and scale of new buildings: centrally located public buildings covered almost the whole construction lot, marking the new squares and open public spaces with a footprint fitted to an urban block size. The most important buildings were constructed along the streets and axis in the past period, namely the most important along the *Kaiserstraße.*

Figure 386 Banja Luka; city map. The original map was issued in 1936 at 1:4200, measuring 54x25cm. (ÖNB,K I 102678 KAR MAG)

Figure 387 Airbourne bombing actions during WWII; fortress *Kastel* in the focus. (Stošić)

A new focal point, later revealed as the city's centre, emerged on the crossing of the *Salvatorgasse* and *Herrengasse*, the square today named *Trg srpskih vladara*, with the new Orthodox church, Banate administration, Banate Palace and State's buildings. Additional developmens included the Sanitary Department in the courtyard of *Gemeindespital* and The Sokol Movement Hall in the same street as *Landesbank-Filiale.* In *Ulica banjalučkog polja*, later named *Aleja Svetog Save*, across the *Militäramtsgebäude*, the National theatre was built. Further down the street, towards *Militärlager Vrbas*, exclusive buildings were constructed for new administrative workers and legal officers. These examples are just some of the developments, many other public and private buildings, bridges and infrastructure projects were put into operation, too.

In addition to new developments, numerous Austro-Hungarian buildings retained their original functions, broadening the foundations of Banja Luka as a new local centre

Figure 388 An aircraft photograph of the city centre: Herrengasse at the top, station *Banja Luka Stadt* on the right side, and new buildings from the *Banja Luka Banate* era in the middle. Photograph taken in the period 1937-1941. (AMRS)

Figure 389 View from hill Starčevica on Banja Luka landscape. Photograph taken in the period 1937-1941. (Stošić)

Figure 390 An aircraft photograph of the city centre: Herrengasse on the left, station *Banja Luka Stadt* on the upper left side, and new buildings from the *Banja Luka Banate* era in the middle. Photograph taken in the period 1937-1941. (RZZKIPN)

With the outbreak of WWII, the city came under the control of the German-backed Independent State of Croatia, which immediately imposed a new urban rebranding on *banovina*'s buildings and public facilities. This was most tragically reflected in the demolition of Orthodox and Jewish temples during the very first year of the war. Despite suffering some bombing damage in 1944, the majority of Austro-Hungarian buildings were preserved and continued to serve their original functions

4.2. PERIOD BETWEEN THE END OF WWII AND EARTHQUAKE IN 1969 (1945-1969)

GENERAL HISTORICAL FACTS AND BACKGROUND CONTEXT

After another turbulent period, Banja Luka assumed a different role within the political and administrative framework of the newly established Socialist Federal Republic of Yugoslavia. From an institutional perspective, the city lost its former status as a regional centre, as Sarajevo was designated the capital of the new federal unit.

Figure 391 Socialist Federal Republic of Yugoslavia, political map betweeen 1945 and 1991. ("Socialist Federal Republic of Yugoslavia.")

Figure 392 View from the *Ferhadija* mosque's minaret on *Kaiserstraße*. Photograph taken in 1963. (Stošić)

Figure 393 Western part of *Salvatorgasse*; demolished decoration dome of former café *Elit*. (Škoro 132)

The onset of Communist rule brought strict policies towards religion and national identities, which had significant repercussions for the clergy of all communities and, in many cases, led to the confiscation or even permanent destruction of sacred buildings. The regime's approach to reshaping the inherited social fabric was, at times, comparable to Austro-Hungarian strategies for redefining the legacy of Ottoman rule, as efforts were made to blur distinctions between national, religious, and socio-economic groups. Whether the long-term consequences of such policies proved more detrimental than beneficial remains a matter best left to the nuanced judgement of experienced historians.

URBAN DEVELOPMENT

Urban development continued in new directions: in 1952, the Federal Urban Planning Department located in Sarajevo designed a plan that was about to change a strategy of linear expansion along the former *Kaiserstraße* and redirect it to the right bank of the Vrbas River, avoiding the longitudinal provision of the urban structures. Later, in 1961, Banja Luka established its own Department of Urban Planning, which was enrolled in all urban planning actions. (Simonović 115-116)

Figure 394 *Herrengasse*; damages on house *Stričević*. Photograph taken during the winter of 1970. (Stošić)

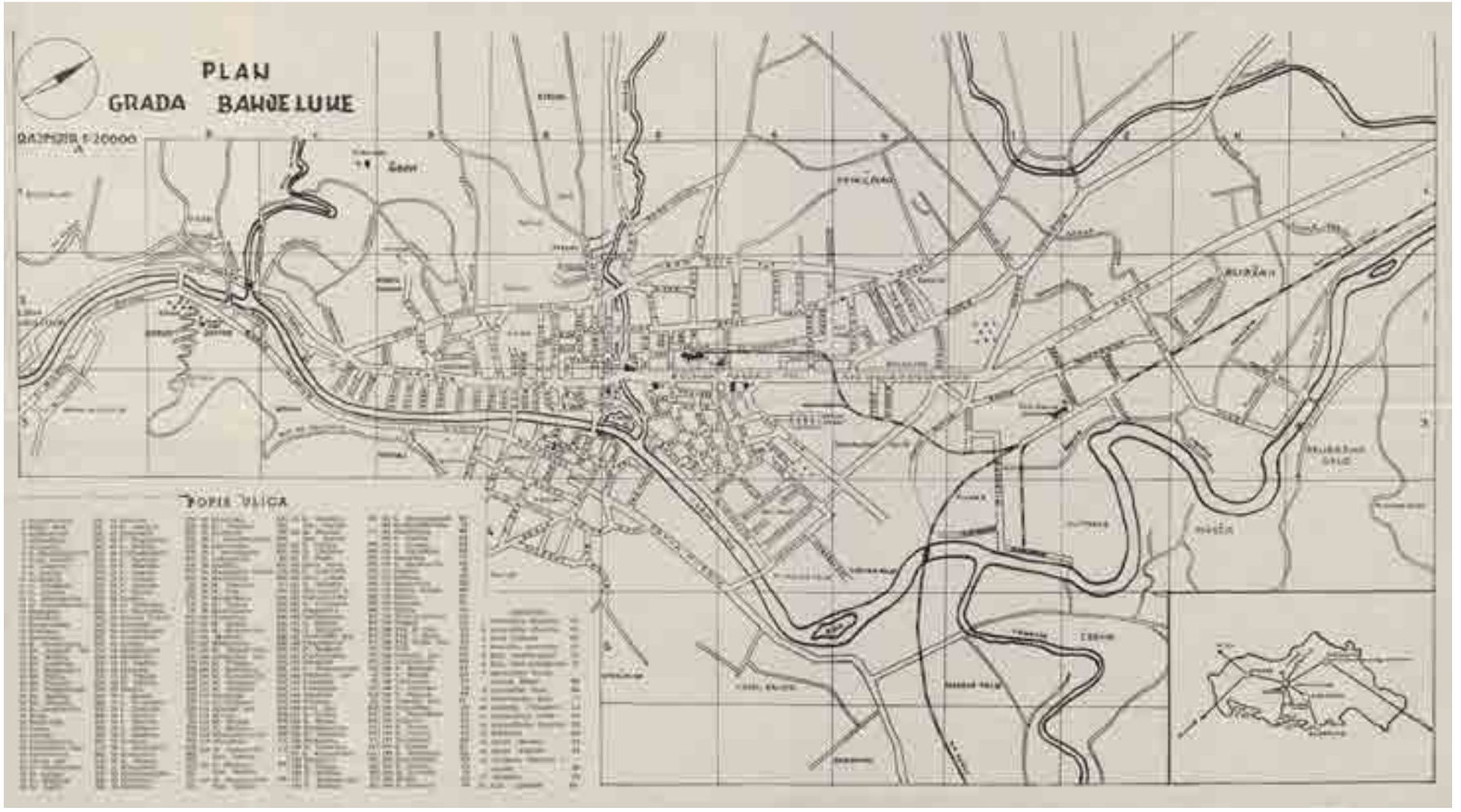

Figure 395 Banja Luka; city map in 1959. (ÖNB, K I 107534 KAR MAG)

Figure 396 *Landesbank-Filiale*; view of the northwestern corner. Photograph taken after the earthquake in 1969. (Stošić)

Figure 397 Cathedral of Saint Bonaventure; detail of damages on apse and roof after the earthquake in 1969. (Marić 17)

Most of the projects, as they were concerned with expansion in new directions, were not linked to Austro-Hungarian development directions and, therefore, did not affect them strongly. Projects included big industrial complexes and residential structures on the outskirts of the existing urban fabric.

However, some instances of planned devastation remained on record—the most notorious being the proposal for a high-rise building at the southern end of *Herrengasse,* which envisioned the demolition of several properties along the street, though this plan was ultimately never carried out. The development process was violently interrupted by a series of earthquakes in October of 1969 that inflicted substantial damage and destruction throughout Banja Luka.

The earthquakes irreversibly transformed the urban landscape, resulting in the permanent loss of several iconic buildings and sites both in the city centre and its outskirts. Nevertheless, the question remains whether opportunities existed to reconstruct or preserve at least some of these structures, or to retain the functions of the original buildings within the framework of post-earthquake development.

Figure 398 *Bosna Hotel*; demolition sequence. Photograph taken in 1970. ("*Бања Лука - Старе Слике* | Banja Luka - Old Photos")

Figure 399 *Ober-Realgymnasium*; damages to the eastern façade after the earthquake. Photograph taken in 1969. ("*Бања Лука - Старе Слике* | Banja Luka - Old Photos")

Figure 400 *Ober-Realgymnasium*; close-up view of damages on the southern façade after the earthquake. Photograph taken in 1969. ("*Бања Лука - Старе Слике* | Banja Luka - Old Photos")

4.3. PERIOD BETWEEN THE EARTHQUAKE AND CIVIL WAR IN BOSNIA (1969-1995)

GENERAL HISTORICAL FACTS AND BACKGROUND CONTEXT

The post-earthquake years opened yet another chapter of recovery and reconstruction for Banja Luka. Extensive legislative measures, supported by financial and material contributions from across Yugoslavia and neighbouring countries, were channelled into revitalising the devastated city and restoring its urban vitality. Large-scale urban planning initiatives, together with the construction of new residential blocks, public institutions, and infrastructure, sought not only to replace what was lost but also to modernise the city in line with contemporary socialist architectural and planning paradigms.

Figure 401 *Ober-Realgymnasium*; demolition sequence. Photograph taken in 1970. ("*Бања Лука - Старе Слике* | Banja Luka - Old Photos")

Politically, however, the broader context became increasingly unstable. From the late 1970s through the 1980s, the city, like much of Yugoslavia, experienced growing economic difficulties and deepening national and religious tensions. This deterioration culminated in the early 1990s with the disintegration of the federation. Although Banja Luka itself was spared the large-scale destruction caused by direct combat during the Bosnian civil war (1992–1995), the city witnessed violent demolitions of Catholic and Islamic sacred buildings. These acts of targeted cultural erasure left an irreversible mark on its architectural heritage and profoundly reshaped the symbolic landscape of the city, altering its multi-religious and multi-ethnic character.

URBAN DEVELOPMENT

From the perspective of urban development, this period represented both a decisive turning point and one of the most sorrowful chapters in Banja Luka's history. Much like in earlier times, when devastating fires had paradoxically ushered in new phases of prosperity and guided future growth, the city once again embarked on a trajectory of renewal after the 1969 earthquake. Yet this process came at a high cost: invaluable elements of architectural heritage were lost forever — among them the historic Gymnasium, several churches, and iconic cafés that had once defined the atmosphere of the city centre. Although new structures were later erected in their place, they could never fully substitute the historical and symbolic significance of what had been destroyed.

From a formal standpoint, urban planning in this period gradually abandoned the earlier post-war notion of non-linear, dispersed expansion and instead consolidated previously established development axes (Simonović 116–122). Numerous public projects were undertaken in the city centre, while large-scale housing construction reshaped both central and peripheral areas, seeking to heal the ruptures in the urban fabric. The simultaneous modernisation of infrastructure and the regulation of public spaces marked this era as arguably the most intensive phase of expansion in Banja Luka's modern history, reinforcing the continuity of planning principles set in the immediate post-war decades.

Tragically, this momentum was abruptly interrupted by the outbreak of the civil war in 1991. In the face of political collapse and cultural devastation, any discussion of urban development became essentially meaningless. Although the conflict formally ended in 1995, recovery proved slow and fragmented, with long-lasting consequences for both the physical cityscape and the collective memory of its inhabitants. The promise of renewal, once so forcefully pursued, remained suspended — a reminder of how fragile progress can be when confronted with the destructive forces of war.

4.4. PERIOD OF CONTEMPORARY DEVELOPMENT (1995-)

GENERAL HISTORICAL FACTS AND BACKGROUND CONTEXT

The most recent civil war brought profound structural changes across the former Yugoslav republics, and Banja Luka once again found itself within a new national framework—since 1995, it has been situated within the internationally recognised borders of Bosnia and Herzegovina. In 1991, the city assumed the role of administrative centre of the Republic of Srpska, one of the two entities of Bosnia and Herzegovina, though this status had little impact on its urban development during the war years. While the initial phase of post-war recovery has been completed, the anticipated trajectory

Figure 402 Present-day aerial view of the downtown developed along the *Herrengasse.* (Milan Bajić, 2021)

Figure 403 Present-day aerial view of the downtown - historical Latin town. (Aleksandar Čavić, 2019)

of contemporary urban growth has not materialised. Far-reaching demographic and political upheavals have disrupted life not only in Bosnia and Herzegovina but throughout the entire Balkan region.

URBAN DEVELOPMENT

New models of post-war development, characteristic of post-socialist transitional countries, combined with the uncontrolled expansion of housing, the influence of globalisation, and recent economic crises, have produced inconsistent conditions in urban planning. Although legal departments are formally responsible for regulatory plans and periodically issue updates, the quality and coherence of these documents remain questionable. Investors, nonetheless, are required to operate within the limits set by such official frameworks.

The urban landscape today reveals striking contrasts: affluent investors often demolish or neglect earlier structures, in some cases even protected National Monuments, replacing them with market-oriented projects that disregard the surrounding urban fabric—particularly visible in the city centre and other highly attractive districts.

Figure 404 Present-day aerial view of the downtown developed along the *Kaiserstraße*. (Zoran Pilipović, 2025)

At the same time, poorer residents, struggling to secure housing for their families, resort to building informal settlements, occupying large areas of land outside the scope of regulated planning. In this context, local authorities face the dual challenge of addressing everyday social and political issues while also safeguarding architectural heritage, which requires greater commitment and investment. While some of the most important buildings—primarily private or ecclesiastical properties—continue to receive care, many others, including dozens of Ottoman-era houses, as well as churches and mosques destroyed during the last war, remain neglected or improperly treated. Such conditions highlight not only the ongoing threat of demolition but also the frequent disregard for the integrity of historic ensembles and the broader urban context in which these monuments stand.

Beyond the actions of individual investors, a significant share of responsibility lies with the public sector itself, whose approach to historical architecture often oscillates between passive neglect and reactive intervention. In many cases, heritage buildings—especially those outside the narrow circle of flagship monuments—remain absent from strategic urban agendas, omitted from feasibility studies, or treated as obstacles rather than assets in contemporary planning. This absence of acknowledgment is further reflected in the fragmented documentation of historical structures, outdated registries, and the limited use of interdisciplinary expertise when drafting regulatory plans. As a result, planning decisions frequently overlook the cultural and architectural value of existing buildings, allowing gradual decay, insensitive alterations, or even inadvertent demolition through administrative loopholes. The lack of systematic maintenance programmes, insufficient budget allocations, and the marginalisation of conservation offices within local governance structures collectively reinforce a culture of indifference. Such institutional inertia not only accelerates the deterioration of historic fabric but also weakens public consciousness of its importance, eroding the very foundation needed for sustainable, heritage-informed urban development.

BANJA LUKA 1878-1918

CONCLUSION

This revised and extended edition has thoroughly explored the architectural evolution and urban development of Banja Luka during the Austro-Hungarian rule from 1878 to 1918. Through detailed analysis, it has traced the transformation of the city's built environment and demonstrated how architectural production in this period laid the foundations for its modern identity. While the complexity of the subject inevitably imposes certain limits on the depth of research, the work establishes itself as a foundational contribution — one that opens pathways for further investigation and discovery.

By situating Banja Luka within a broader cultural and historical framework, this study has illuminated the interconnections between local developments and wider architectural trends in Bosnia and Herzegovina and across Europe. It has underscored how socio-political conditions, administrative reforms, and cultural exchanges shaped the city's built form, offering a deeper understanding of the forces that left lasting imprints on its urban fabric.

Yet this is only a beginning. The study invites further exploration of private residences, vernacular buildings, and partially preserved structures, whose stories can yield more nuanced insights into the daily life and social hierarchies of the time. Equally promising are comparative perspectives with other cities in the region that navigated similar transitions, allowing us to trace both converging patterns and distinctive trajectories of development.

Beyond documenting the past, this work raises broader questions about architectural heritage, urban identity, and the responsibilities of preservation. The built environment reflects and shapes the values, aspirations, and collective memory of a community. Engaging critically with this legacy enriches not only our understanding of Banja Luka's history but also our capacity to imagine more vibrant, sustainable, and inclusive urban futures.

In closing, I wish to extend my heartfelt gratitude to all who have offered guidance, support, and inspiration throughout this journey. It is my hope that this book will serve not only as a reference but also as an invitation — encouraging future scholars, researchers, and enthusiasts to continue exploring, interpreting, and safeguarding Banja Luka's architectural legacy. Through our shared commitment, I believe we can keep unravelling the layers of the past while illuminating new paths for the future of the city.

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ARS – Archive of the Republic of Srpska

BOBL – Biskupski Ordinarijat Banja Luka. Urudžbeni zapisnik. Dnevnik za biskupiju banjalučku.

ÖNB – Archive collection of the Austrian National Library, Vienna

ÖSTA – Austrian State Archives, Vienna

RZZKIPN – Archive collection of the Republic Institute for Protection of Cultural, Historical and Natural Heritage of the Republic of Srpska, Banja Luka, Bosnia and Herzegovina

Archive collection of Franciscan convent Petrićevac, Banja Luka

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If not otherwise noted, the photos are made by the author.

ABOUT THE AUTHOR

Miroslav Malinović, architect, associate professor, born on 15th June 1988, city of Banja Luka.

He finished his elementary and secondary school in Banja Luka as the top-class student, and he graduated from the Faculty of Architecture and Civil Engineering of the University of Banja Luka as the best student of his class in 2011. Prof. Malinović gained his master’s degree at the Vienna University of Technology (Austria), where he defended his thesis entitled *Architecture and urban development in Banja Luka during Austro-Hungarian rule in Bosnia and Herzegovina between 1878 and 1918* (2012). He enrolled in the third cycle academic studies at the same university and defended his dissertation entitled T*he Franciscan architecture in Bosna Argentina in the XIX and XX century* (2015). Prof. Malinović completed all levels of academic education well within the deadlines stated.

Prof. Malinović has been employed with the Faculty of Architecture, Civil Engineering, and Geodesy since 2013, when he was elected senior teaching assistant. He was elected assistant professor for the narrow scientific field of History and Theory of Architecture in 2016, and associate professor for the narrow scientific field of History and Theory of Architecture and Urban Development in 2020. Since 2016, he has served as the head of the Chair of History and Theory of Architecture and Building Heritage Protection. Prof. Malinović served as the vice-rector for scientific research and development of the University of Banja Luka in the 2022-2023 period.

He has authored or co-authored more than 60 bibliographic units, most of which are papers in international journals or papers presented at conferences and published in peer-reviewed books of proceedings. In addition to this one, he has authored two and co-authored four scientific monographs.

Among other academic engagements, Prof. Malinović has participated in one ERC, two Horizon 2020, three Erasmus+, and one Interreg Danube Region project. He has given lectures at the Czech Academy of Sciences, at the European Commission, at the University of Vienna, at the University of Bauhaus in Weimar (Germany), at the Technical University of Aachen (Germany), University of Maribor (Slovenia), Bialystok University of Technology (Poland), University of Montenegro in Podgorica, and at the University of Sarajevo. As a lecturer and researcher, he visited the Catholic University of Leuven (Belgium), the Technical University of Vienna, the University of Bologna (Italy), the Hellenic Mediterranean University in Heraklion (Crete, Greece), and the University of East Sarajevo (Bosnia and Herzegovina).

Prof. Malinović has mentored more than 70 bachelor's theses at the at the University of Banja Luka, co-mentored one and been a member of the committee for assessment and public defence of five master theses in the country and one at the Vienna University of Technology, and a member of committee for assessment and public defence of four doctoral dissertations at home institution, at the Graz University of Technology, University of Zagreb, and at the University of Belgrade

Prof. Malinović is a permanent expert of the European Commission and a reviewer for multiple domestic and international journals, foundations, and organisations. In addition, he offers his expert services to the Agency for Quality Assurance in Higher Education of the Republic of Slovenia, to the Agency for the Development of Higher Education and Quality Assurance of Bosnia and Herzegovina, and to the Agency for Higher Education of the Republic of Srpska.

Prof. Malinović was awarded *The Golden Plaque* of the University of Banja Luka (2011), the First Prize *archdiploma^13* – for the best theoretical master thesis at the Faculty of Architecture and Spatial Planning of the Vienna University of Technology (2013) and the *City of Banja Luka prize* on the occasion of the Day of the City of Banja Luka entitled *Banja Luka to the Young*, for exquisite academic achievements (2018).

He is an active member of the ICOMOS and ICOM.

Prof. Malinović has a superb command of written and oral English, German, and Italian, and he uses the Chinese language as well.

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