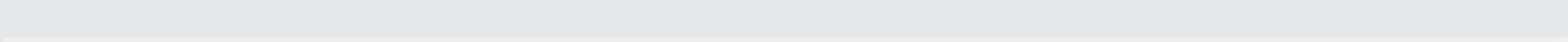
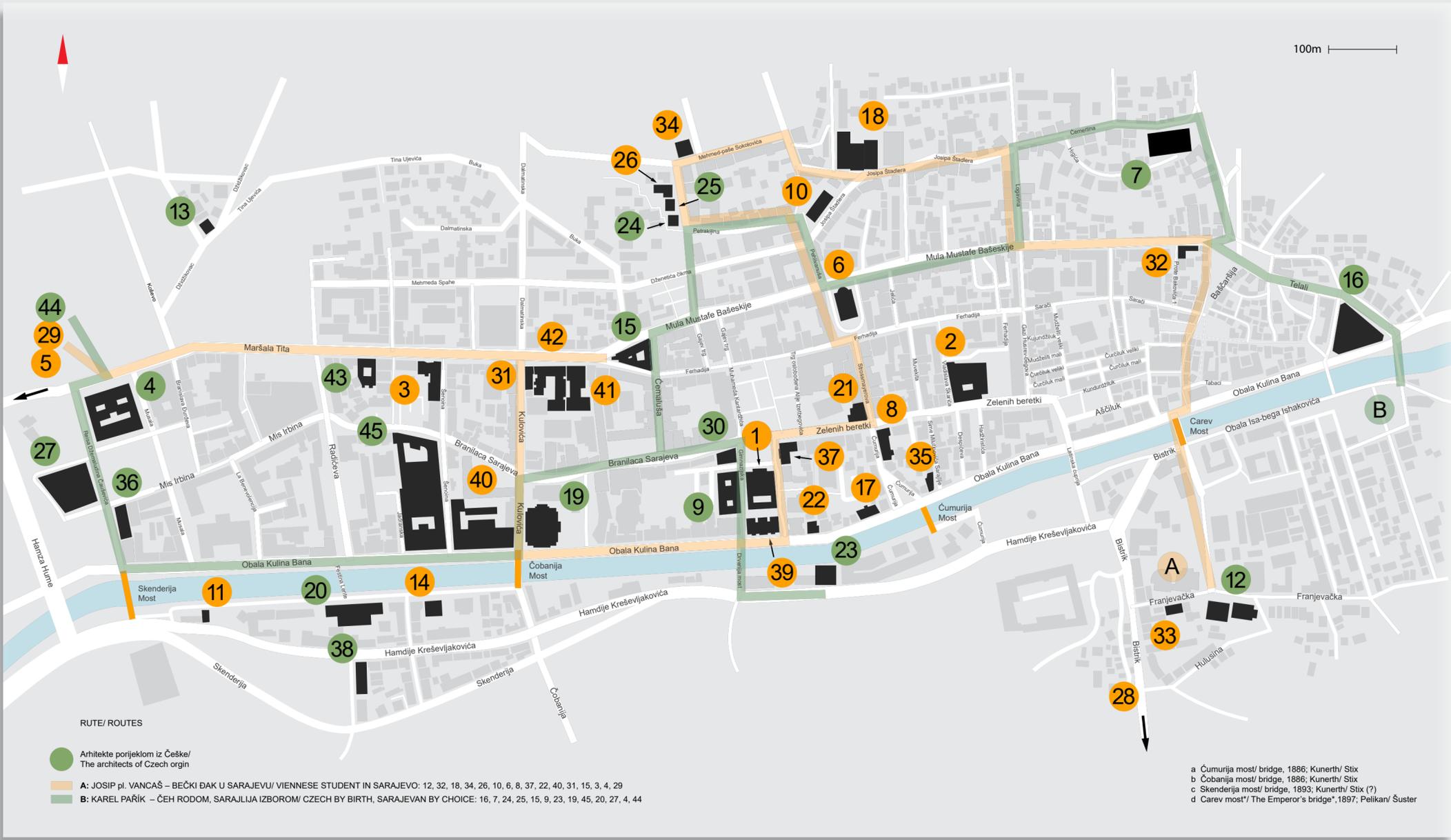


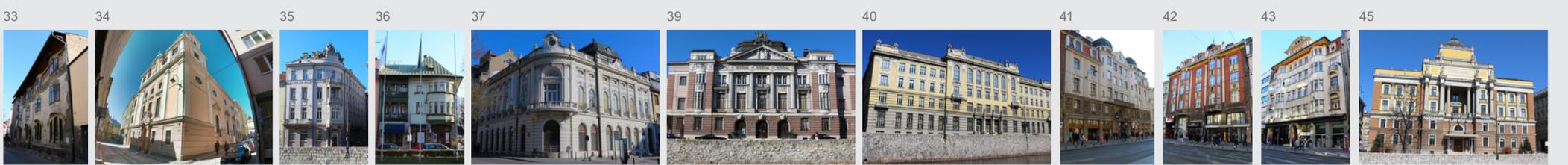
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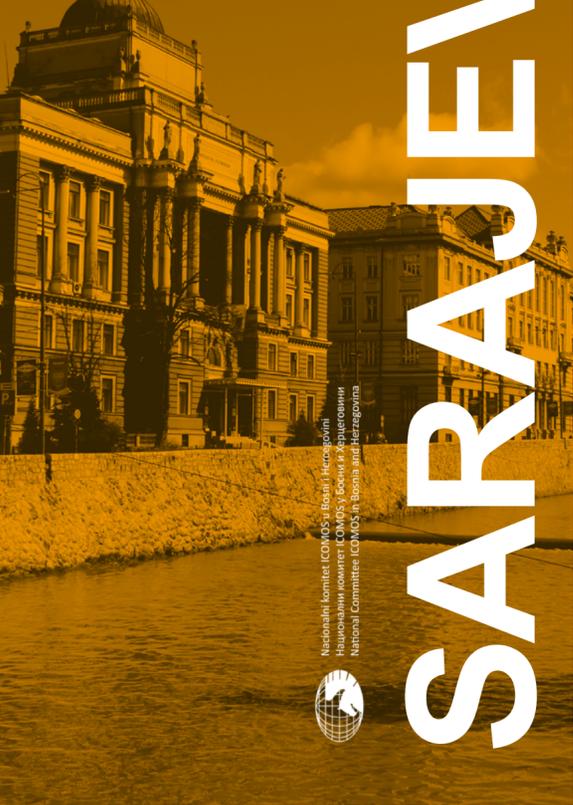
33 34 35 36 37 39 40 41 42 43 45



- * nacionalni spomenik BiH/ national monument of BiH
- 1. Oficirska kasina (Dom vojske)*/ Officers' Casino (Army Centre)*, 1881, 1912, Zelenih beretki 2
- 2. Hotel Europe, 1882, 1909; grupa arhitekata/ group of architects, Vladislava Skarića 5
- 3. Crkva svetog Vinka Paulskog*/ The Church of St. Vincent de Paul*, 1883; Josip pl. Vancaš (?), Maršala Tita 44
- 4. Zgrada Zemaljske vlade I (Zgrada Predsjedništva BiH)*/ First Provincial Government Building (Presidency of BiH building)*, 1885; Josip pl. Vancaš, 1911 (dogradnja/ extension); Karel Pařík, Maršala Tita 16
- 5. Marijin dvor*/ "Marienhof" Palace*, 1885, 1897, Maršala Tita 1
- 6. Katedrala Srca Isusova*/ The Sacred Heart Cathedral*, 1889; Josip pl. Vancaš, Trg Fra Grge Martića 2
- 7. Šerijatska sudačka škola (FIN)/ Sharia Law School (Faculty of Islamic Sciences), 1889; Karel Pařík, Čemerlina 54
- 8. Ajas-pašin dvor/ Ajas – pasha's Palace (Hotel Central), 1889; Josip pl. Vancaš, Čumurija 8
- 9. Viša (Prva) gimnazija*/ The First Gymnasium*, 1891; Karel Pařík, August Butscha, Gimnazijska 3
- 10. Zavod sv. Augustina (Muzička akademija)*/ College of St. Augustine (Music Academy)*, 1893; Josip pl. Vancaš, Josipa Štadlera 1
- 11. Gospođicina kuća*/ Missie's House*, 1893, Hamdije Kreševljakovića 1
- 12. Samostan i crkva svetog Ante Padovanskog*/ The Monastery with Church of Saint Anthony of Padua*, Carl (Karel) Pánek (samostan/ monastery, 1893), Josip pl. Vancaš (crkva/ church, 1914), Franjevačka 6
- 13. Kutschera vila (Austrijska ambasada)/ Kutschera Villa (Austrian Embassy), 1895; Carl (Karel) Pánek, Džidžikovac 7
- 14. Osnovna škola (Iranska ambasada)/ "Normal" school (Iranian Embassy), 1895; Hans Niemczek, Obala Maka Dizdara 6
- 15. Zemaljska banka (Hotel Grand)/ Landes (Provincial) Bank, 1895; Josip pl. Vancaš, 1896; Karel Pařík, Čemaluša bb/ Maršala Tita bb
- 16. Gradska vijećnica*/ City Hall*, 1896; Karel Pařík, Alexander Wittek, Čiril Metod Iveković, Brodac 1
- 17. "Mustajbeghof" (Arsa tekija/ Tekke)*, 1896; Hans Niemczek, Obala Kulina bana 24
- 18. Crkva svetog Ćirila i Metoda*/ The Church of St. Cyril and Methodius*, 1896; Josip pl. Vancaš, Josipa Štadlera 5
- 19. Društveni dom (Narodno pozorište)*/ "Vereinshaus" (The National Theater)*, 1898; Karel Pařík, Obala Kulina bana 9
- 20. Evangelistička crkva (ALU)/ Evangelical Church (The Academy of Fine Arts), 1899, 1911; Karel Pařík, Obala Maka Dizdara 3
- 21. Pravoslavna mitropolija (Mitropolija dabrobosanska)*/ Orthodox Metropolitan's Palace (The Metropolitanate of Dabar-Bosnia)*, 1899; Rudolf Tönnies, Zelenih beretki 3
- 22. Palata Ješue D. Saloma*/ Ješua D. Salom Palace*, 1901; Josip pl. Vancaš, Obala Kulina bana 20
- 23. Aškenaski hram*/ The Ashkenazi Synagogue*, 1902; Karel Pařík, Hamdije Kreševljakovića 59
- 24. Vila Nikole Mandića (Muzej XIV ZOI)*/ Nikola Mandić's Villa (The Olympic Museum)*, 1903; Karel Pařík, Petrakijina 9
- 25. Heinrich Reiter vila*/ Villa*, 1903; Rudolf Tönnies, Karel Pařík (?), Petrakijina 11
- 26. Hermina Rädisch vila*/ Villa*, 1904; Rudolf Tönnies, Josip pl. Vancaš (?), Petrakijina 13
- 27. Zgrada Zemaljske vlade III (Kanton SA i Opština Centar)*/ Third Provincial Government Building (Sarajevo Canton and Municipality Centar)*, 1905; Karel Pařík, Reisa Džemaludina Čauševića 1
- 28. Željeznička stanica Bistrik*/ Bistrik Railway Station*, 1906, Put Mladih Muslimana bb
- 29. Crkva presvetog Trojstva*/ The Church of the Holy Trinity*, 1906; Josip pl. Vancaš, Zmaja od Bosne 86
- 30. Mala realka (Srednja škola primjenjenih umjetnosti)*/ Girl's School (The High School of Applied Arts)*, 1906; Carl (Karel) Pánek, Gimnazijska 11
- 31. Zgrada Ante Štambuka*/ Ante Štambuk's Building*, 1907; Josip pl. Vancaš, Kulovića 8/ Maršala Tita bb
- 32. Hotel Han* (Stari grad)*, 1909; Josip pl. Vancaš, Prote Bakovića 1
- 33. Fadilpašića zgrada*/ Fadilpašić Residential Building*, 1910; Rudolf Tönnies, Franjevačka 2
- 34. Crkva kraljice svete Krunice/ Queen of the Holy Rosary Church, 1911; Josip pl. Vancaš, Mehmed-paše Sokolovića 11
- 35. Prosvjeta SPKD*/ Society*, 1911; Miloš Miladinović, Sime Milutinovića Sarajlije 1
- 36. Hadim Ali-pašin vakuf*/ Hadim Ali-pasha's waqf*, 1912; Josip Pospišil, Reisa Džemaludina Čauševića 4
- 37. Trgovačka kuća Salom (Nacionalna galerija)/ Department Store Salom (The National Gallery), 1912; Josip pl. Vancaš, Zelenih beretki 8
- 38. Vatrogasni dom*/ Fire Brigade Station*, 1912; Josip Pospišil, Fehima efendije Čurčića 1
- 39. Filijala Austro-Ugarske banke (Banka na Obali)*/ Branch of the Austro-Hungarian Bank (Bank at the Obala)*, 1913; Rudolf Tönnies, Obala Kulina bana 18
- 40. Vojna pošta i telegraf (Velika pošta)*/ Military Post and Telegraph (The Main Post Office)*, 1913; Josip pl. Vancaš, Obala Kulina bana 8
- 41. Napretkova palata*/ Napredak Palace*, 1913; Dionis Sunko, Maršala Tita 56
- 42. Salomova palata*/ Salom Palace*, 1913; Rudolf Tönnies, Maršala Tita 55
- 43. Musafija palata*/ Musafija Palace*, 1913; Josip Pospišil, Maršala Tita 34
- 44. "Landesmuseum" Zemaljski muzej BiH*/ The National Museum of BiH*, 1913; Karel Pařík, Zmaja od Bosne 3
- 45. Pravosudna palata (Pravni fakultet)*/ Palace of Justice (Faculty of Law)*, 1918; Karel Pařík, Obala Kulina bana 7

Arhitektonska mapa/ Architectural map

Austrougarski period/ The Austro-Hungarian period 1878 – 1918



PROJEKT: “STARI LOKALITETI – NOVE PERSPEKTIVE”

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

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

PROJECT: “OLD SITES, NEW PERSPECTIVES”

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

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

AUSTROUGARSKI PERIOD U ARHITEKTURI SARAJEVA

Austrougarski period (1878–1918) u Sarajevu obilježili su intenzivni procesi industrijalizacije, urbanizacije, brzog razvoja građevinske industrije i masovne izgradnje arhitektonskih objekata različitih tipologija i namjena. Ovi procesi bili su rezultat velikih promjena na svjetskoj političkoj sceni, a njihov zapadnoevropski karakter odredio je dalji razvoj Sarajeva.

Arhitektura austrougarskog perioda u Sarajevu, u odnosu na Beč, Budimpeštu, Prag i druge velike gradove koji su ulazili u sastav Monarhije, u početku se razvijala sa zakašnjenjem. Prvo, kroz primjenu neo-stilova, zatim gotovo paralelno, kroz primjenu geometrijske i floralne secesije, da bi na kraju, oslanjajući se na naslijeđenu graditeljsku tradiciju, ponudila originalna rješenja u bosanskom slogu. Od pomenutih stilova, posebno se izdvaja “neo-maurski” stil (orijentalizam), koji predstavlja neuspjeli pokušaj austrougarske administracije da kreira nacionalni stil u arhitekturi za Bosnu i Hercegovinu.

Nosioci zapadnoevropskih ideja bili su mladi arhitekti koji, uglavnom preko bečke Akademije primjenjenih umjetnosti, stižu kao tek svršeni studenti arhitekture u Sarajevo. U projektovanju primjenjuju znanja stečena kod svojih bečkih profesora, razvijaju postojeće tipologije i uvode nove, kao što je stambeno-poslovna palata – arhitektonski objekat koji objedinjuje dvije funkcije koje su do tada bile odvojene u dva različita dijela grada. Drugačiji tretman prostora i osnovni elementi urbanističkog projektovanja (npr. građevinska linija) regulisani su po prvi put Građevinskim redovima iz 1880. godine i 1893. godine. Formirane su nove gradske četvrti kao što je Marijin dvor, proširene su postojeće i izgrađene nove ulice, uređena je obala Miljacke, izgrađene su nove fabrike i osnovane brojne kulturne i naučne institucije od kojih mnoge i danas postoje. Sarajevo je, u duhu La Belle Époque-a i na krilima sveopšteg napretka, doživjelo do tada neviđenu transformaciju.



AUSTRO-HUNGARIAN PERIOD IN THE ARCHITECTURE OF SARAJEVO

Intensive processes of industrialisation, urbanisation, rapid development of the construction industry, as well as mass construction of buildings of various typologies and purposes, are key characteristics of the Austro-Hungarian period (1878–1918) in Sarajevo. These processes were the result of significant changes in world politics, while the Western European character of these changes determined the development trajectory of Sarajevo.

Architecture of the Austro-Hungarian period had a delayed development in Sarajevo, especially in comparison to Vienna, Budapest, Prague, and other large cities that were part of the Monarchy. Firstly, this manifested through neo-styles, then, almost in parallel, through the geometrical and floral secession, and, finally, through the reliance on the inherited architectural tradition of the Bosnian-style, which offered original solutions. However, through this stylistic development, Moorish revival (Orientalism) stands out as a failed attempt by the Austro-Hungarian administration to create a national style in the architecture of Bosnia and Herzegovina.

The bearers of Western European ideas were young architects who, mostly through the Viennese Academy of Applied Arts, arrived in Sarajevo as newly graduated students of architecture. In designing, they applied the knowledge gained from their Viennese professors and further developed existing typologies, while also introducing new ones such as the residential-business palace – a building that combines two functions that were previously separated in two different parts of the city. A different treatment of space and basic elements of urban design (e.g. construction line) were regulated for the first time by the Building Orders from 1880 and 1893. New city districts were formed, such as Marijin dvor, existing streets were expanded and new ones were built, the riverbanks of Miljacka were constructed, new factories were opened, and numerous cultural and scientific institutions were established, many of which still exist to this day. Through the spirit of La Belle Époque and riding upon the wings of the era’s general progress, Sarajevo underwent an unprecedented transformation.

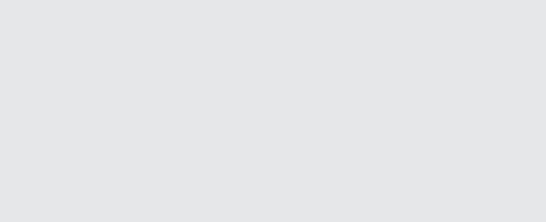
RUTA A: JOSIP pl. VANCAŠ – BEČKI ĐAK U SARAJEVU

Josip pl. Vancaš (Sopron, 22. mart 1859. – Zagreb, 15. decembar 1932.) jedan je od najplodnijih arhitekata austrougarskog perioda u Bosni i Hercegovini. Nakon školovanja u Beču, kod profesora Heinricha Ferstela na Visokoj tehničkoj školi i kod profesora Friedricha Schmidta na Odsjeku za arhitekturu Akademije primijenjenih umjetnosti, 1884. godine dolazi u Sarajevo gdje će izgraditi uspješnu arhitektonsku karijeru uz aktivan politički, kulturni i društveni život.

Josip pl. Vancaš je bio osnivač ili aktivni član više organizacija, klubova i društava u Sarajevu (Tehnički klub, Hrvatski klub, Gospodarski klub, Građevinsko dioničarsko društvo, i dr.) Kroz politički angažman zalagao se za bolji položaj arhitekata, inženjera, tehničara, građevinskih radnika i zanatlija, ali i često isticao posebnu vrijednost spomenika što je rezultovalo podnošenjem Rezolucije o zaštiti baštine (01. april 1911. godine) u bosanskom Saboru.

Obiman projektantski opus od oko 240 različitih arhitektonskih objekata izgrađenih u Bosni i Hercegovini, Hrvatskoj i Sloveniji, najvećim dijelom obuhvata sakralnu arhitekturu, javnu arhitekturu i stambenu arhitekturu porodičnih vila i stambeno-poslovnih palata. Odabir stila gradnje je kod Vancaša uslovljen namjenom arhitektonskog objekta, a njegov profesionalni put se može pratiti od upotrebe neo-stilova, preko secesije, pa sve do bosanskog sloga čiji je Josip pl. Vancaš, uz Josipa Pospišila, najglasniji zagovornik.

Josip pl. Vancaš je autor ili ko-autor velikog broja arhitektonskih objekata izgrađenih u Sarajevu. Najznačajniji među njima označeni su na ovoj mapi brojevima: **3, 4, 6, 8, 10, 12, 15, 18, 22, 26, 29, 31, 32, 34, 37, i 40**. Odabrani su sa ciljem da ukažu na raznovrsnost tipologija i stilova gradnje, te u skladu sa položajem koji zauzimaju u gradu u pogledu kulturno-istorijskih vrijednosti i namjene.



ROUTE A: JOSIP pl. VANCAŠ – VIENNESE STUDENT IN SARAJEVO

Josip pl. Vancaš (Sopron, 22/03/1859 - Zagreb, 15/12/1932) is one of the most prolific architects of the Austro-Hungarian period in Bosnia and Herzegovina. After studying in Vienna at the Technical School with Professor Heinrich Ferstel, and at the Department of Architecture of the Academy of Applied Arts with Professor Friedrich Schmidt, in 1884 he came to Sarajevo where he built a successful architectural career which also included an active political, cultural and social life.

Josip pl. Vancaš was the founder or active member of several organizations, clubs and societies in Sarajevo (Technical Club, Croatian Club, Economic Club, Construction Joint Stock Society, etc.). Through his political engagement he advocated for a better position of architects, engineers, technicians, construction workers and craftsmen. He often emphasized the high value of monuments, which resulted in the submission of the Resolution on the Protection of Heritage (01/04/1911) in Diet of Bosnia.

The extensive design opus, which he left behind, consists of about 240 different buildings in Bosnia and Herzegovina, Croatia and Slovenia. This includes mostly sacral, public, and residential architecture of family villas and residential palaces. Vancaš tended to apply the expression of the building style based on the purpose of the building. Thus, in his buillings, one can trace all the different architectural styles of that time from the use of neo-styles, through Secession, all the way to the Bosnian style. In fact, Josip pl. Vancaš and Josip Pospišil were the loudest advocates for Bosnian style.

Josip pl. Vancaš designed or co-designed a large number of buildings in Sarajevo. The most important among them are marked on this map with the numbers: **3, 4, 6, 8, 10, 12, 15, 18, 22, 26, 29, 31, 32, 34, 37, and 40**. They were selected in order to point out the diversity of typologies and styles of construction, and in accordance with the importance and position they occupy in the city in terms of their cultural and historical values as well as their purposes.

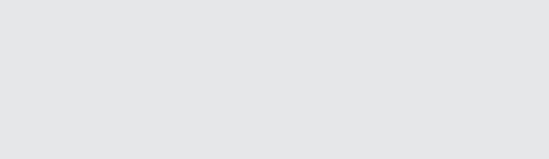
RUTA B: KAREL PAŘÍK – ČEH RODOM, SARAJLIJA IZBOROM

Karel Pařík (Veliš, 04. juli 1857. – Sarajevo, 16. juni 1942.), češki je arhitekta i jedan od najznačajnijih arhitekata austrougarskog perioda u BiH. Rastao je u češkom regionu punog dvoraca i istorijskih građevina. Školovao se na Odsjeku za arhitekturu koji je vodio profesor Theophil von Hansen, na Akademiji primjenjenih umjetnosti u Beču. I prije dolaska u Sarajevo radio je kao arhitekta. Dao je veliki doprinos razvoju Sarajeva kroz projektovanje građevina na koje je uticao imala austrijska, češka i mađarska arhitektura.

Karel Pařík je kao državni službenik proveo najveći dio svog radnog vijeka u Građevinskom odjeljenju Zemaljske vlade, od 1886. godine, napredujući na različitim pozicijama do građevinskog nadsavjetnika 1913. godine. Bio je sudski vještak i predavač u Srednjoj tehničkoj školi u Sarajevu. Karel Pařík je jedan od osnivača Tehničkog kluba u Sarajevu i jedini iz Bosne i Hercegovine član „Hansenovog kluba“ u Beču. Članovi ovog kluba bili su njegovi studenti i kolege koji su vjerovali u ideje nove arhitekture.

U nešto manje od šezdeset godina boravka u Sarajevu, Karel Pařík je projektovao i realizovao oko 120 različitih arhitektonskih objekata uglavnom sakralne, javne i privatne arhitekture, na prostoru čitave Bosne i Hercegovine, Crne Gore i Albanije. Njegove projektantske vještine su došle posebno do izražaja u organizaciji javnih monumentalnih građevina, a razvijen umjetnički senzibilitet se iskazao kroz odabir velikog broja neo-stilova. Vrijednost Paříkove arhitekture leži u dobrim proporcijama, volumenima i odnosu sa okruženjem.

Karel Pařík je autor ili ko-autor velikog broja arhitektonskih objekata izgrađenih u Sarajevu. Najznačajniji među njima označeni su na ovoj mapi brojevima: **4, 7, 9, 15, 16, 19, 20, 23, 24, 25, 27, 44 i 45**. Odabrani su sa ciljem da ukažu na raznovrsnost tipologija i stilova gradnje, te u skladu sa značajem i položajem koji zauzimaju u gradu u pogledu kulturno-istorijskih vrijednosti i namjene.



ROUTE B: KAREL PAŘÍK – CZECH BY BIRTH, SARAJEVAN BY CHOICE

Karel Pařík (Veliš, 04/07/1857 - Sarajevo, 16/06/1942), is a Czech architect and one of the most important architects of the Austro-Hungarian period in BiH. He grew up in a Czech region full of castles and historic buildings. Pařík studied at the Department of Architecture headed by Professor Theophil von Hansen, at the Academy of Fine Arts in Vienna. He worked as an architect even before coming to Sarajevo. Karel Pařík made a significant contribution to the development of Sarajevo through his designs influenced by Austrian, Czech and Hungarian architecture.

As a civil servant, Karel Pařík spent most of his working life in the Civil Engineering Department of the Provincial Government, where he was employed from 1886, and through promotions he became a construction supervisor in 1913. He was a court expert, and a lecturer at the Secondary Technical School in Sarajevo. Karel Pařík was one of the founders of the Technical Club in Sarajevo and the only member of the “Hansen Club” in Vienna from Bosnia and Herzegovina. The members of this club were his students and colleagues who believed in the ideas of the new architecture.

Within a span of less than sixty years that he spent in Sarajevo, about 120 different buildings of mostly sacral, public and private architecture, were constructed based on the designs of Karel Pařík throughout Bosnia and Herzegovina, Montenegro and Albania. He excelled in the organization of public monumental buildings, while his artistic sensibility was expressed through the selection of a large number of neo-styles. The value of Pařík’s architecture lies within its sensible proportions, volumes and relationship with the environment.

Karel Pařík designed or co-designed a large number of buildings in Sarajevo. The most important among them are marked on this map with the numbers: **4, 7, 9, 15, 16, 19, 20, 23, 24, 25, 27, 44, and 45**. They were selected in order to point out the diversity of typologies and styles of construction, and in accordance with the importance and position they occupy in the city in terms of their cultural and historical values as well as their purposes.

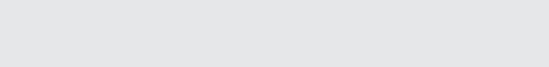
INDEKS ARHITEKATA I INŽENJERA/ INDEX OF ARCHITECTS AND ENGINEERS

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

ADOLPH (ADOLF) KUNERTH (?-?) ; Br/No: a**, b**, c*
ALEXANDER WITTEK (Sisak, 12/10/1852 – Grac (Graz), 11/05/1894) ; Br/No: 16**
AUGUST BUTSCHA (Náměšť nad Oslavou, 05/08/1855 – Brno, 12/01/1905) ; Br/No: 9
CARL (KAREL) PÁNEK (Mistek, 11/07/1860 – ?) ; Br/No: 12**, 13, 30
ČIRIL METOD IVEKOVIĆ (Klanjec, 01/11/1864 – Zagreb, 15/05/1933) ; Br/No: 16**
DIONIS SUNKO (Sisak, 30/09/1879 – Zagreb, 21/12/1935) ; Br/No: 41
EDMUND STIX (Beč (Vienna), 24/11/1837 – Beč (Vienna), 24/02/1903) ; Br/No: a**, b**
HANS NIEMCZEK (?-?) ; Br/No: 14, 17
JOSIP POSPIŠIL (Nahošovice (Nahoschowitz), 12/02/1867 – Sarajevo, 24/11/1918) ; Br/No: 36, 38, 43
JOSIP pl. VANCAŠ (Sopron, 22/03/1859 – Zagreb, 15/12/1932) Br/No: 3*, 4**, 6, 8, 10, 12**, 15**, 18, 22, 26**, 29, 31, 32, 34, 37, 40
KAREL PAŘÍK (Veliš, 04/07/1857 – Sarajevo, 16/06/1942) Br/No: 4**, 7, 9, 15**, 16**, 19, 20, 23, 24, 25**, 27, 44, 45
MUOŠ MILADINOVIĆ (Donji Vakuf, 1876 – Sarajevo, 1934) ; Br/No: 35
RUDOLF TÖNNIES (Ljubljana, 03/04/1869 – Minhen (Munich), 06/12/1929) ; Br/No: 21, 25**, 26**, 33, 39, 42

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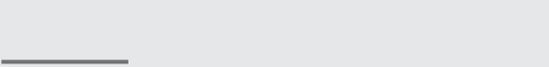
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