

## THE OLD BRIDGE IN MOSTAR





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# LIFE AND CULTURE OF URBAN POPULATION IN XIX CENTURY IN BOSNIA AND HERZEGOVINA

## National Museum of BiH

The Ottoman Empire brought some distinct features into Bosnia and on the Balkans that gave a contribution to major achievements into the overall world civilization. One of these achievements was the establishment of urban settlements with all the elements characteristic for urban way of living from building the planned settlements to infrastructure, and the total manner of life, both private and public. The second achievement could be seen in a high level of tolerance that had not been so familiar to the European countries of the period. The Bosnian towns saw Moslems, Roman Catholics, and Eastern Orthodox Christians living next to each other. After the Sephardic Jews had been expelled from Spain, they were received in Bosnia, and all these different groups enjoyed the values that living in town could offer to them.

The towns in Bosnia were quite diverse in the period according to the social structure of their population. They were comprised of various levels of people, from the rich to the poor ones, which had certain reflections in the overall aspects of life. The administration and judiciary bodies were usually located in towns. Nevertheless, the towns were places whose real foundations could be seen among intellectual elite, craftsmen (artisanat workers), as well as the commercial strata of population. Their symbiosis gave fulfillment to the entire living in towns and in Bosnia, above all, to their intrinsic cultural and economic aspects. The everyday life developed on this backdrop, some

customs were codified, and they, in time, became obligatory for all. They also reflected both a process of dissolution and integration of the society at large. On the other hand, the urban strata of population in Bosnia represented the most fundamental economic and political force in society. A part of military structure that had been eventually garrisoned in towns, or had simply lived there,





fused entirely with the other urban strata. Quite often, this part of population entered into business activities typical for the civilian population in towns. Since the Bosnian society as a whole had had its own specific features in comparison to the other parts of the Ottoman Empire, the life and customs in this province developed in a peculiar way that corresponded to the spirit and psychological constitution of the people in Bosnia.

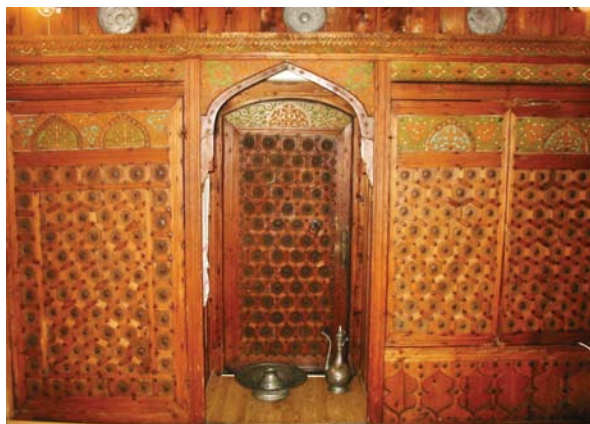
Although the culture of living among the urban population in Bosnia and Herzegovina from 15th to the end of 19th Century had been under the most decisive Oriental and Islamic influences, it could be also said that this part of Bosnian population also inherited its own and original culture, pertinent to the very soil of Bosnia it had emerged from.

This exhibition should also testify about the culture of living and the related customs. The exhibition is made up of six rooms that had been purchased for the National Museum towards the end of 19th century. However, their overall inventory was much older. Everything is harmonious there, but at the same time functional and enjoyable and beautiful for the eye to see in these Bosnian rooms - from a furniture, whose ornaments were made out of the perfectly carved wooden pieces, and that was reduced to the most essential volume in order not to appear heavy in space, to the hand-woven rugs (kilims), small woven rectangular pieces (seccade)

and clothes that covered furniture (maqad) and made the space warmer with a number of its bright nuances, as well as the embroidered artifacts, notably scarves and kerchiefs (mahrama) for various purposes. Women who made these things ornamented them with golden, silver, and silk threads. They applied different techniques in their work having woven into them not only the inherited and accepted traditional motives, but also their own personal and original creative signature.

The national costumes for men and women from the second half of 19th century, usually having been made under the direct fashion from Istanbul, make the urban population living picture complete. From the end of 19th century, the European fashion trends, particularly those from Vienna, could be also noted as influence on national costumes.

Everything was in harmony there - from a carved ceiling in wood to the rugs on the floor, from wooden grids on windows (musabak) to washing basins (legen) to copper jugs for water (ibrik), from old chests for women's clothing and other items (sehara) to upper pieces of garments (anterya and dolama). This harmony, in fact, reflects both the way of life in urban population of Bosnia and Herzegovina at the end of 19th century and the constant need to make the everyday life, even to the most minute details, as pleasant and enjoyable as possible.



## EVERYDAY LIFE IN THE TIME OF THE OTTOMANS

### LEBIBA DŽEKO, kustos

National Museum of BiH

The arrival of the Turks, or rather the Ottomans, in Bosnia and Herzegovina brought fundamental change to every area of life, influencing the material and spiritual culture of the Bosnian-Herzegovinian population. As the Ottoman empire was in a state of continuous expansion in the 15th century, on conquering a particular area it would take on all the positive elements of the respective society and spread them, as the expansion continued, into newly-conquered areas. Such progressive and new elements, especially those arising from the material culture, met with a receptive attitude from the people who made them their own alongside the autochthonous elements of their own culture.

Although Blagaj became the main centre once Herzegovina was conquered, after its capture Mostar also became an administrative and economic focus, as well as a centre of communication and culture for the province (Sandschaka) and at the same time it was also a very important strategic point in the Ottoman state. Mostar was important because of the connection to the sea and therefore was a centre of trade with Dalmatia and the republic of Ragusa (Dubrovnik). Its very situation gave Mostar this special character, the oriental Islamic cultural elements uniting with the Mediterranean, which helped make the town a place of rare beauty. This can be recognised at first glance in the architecture of Mostar, which follows oriental lines, but in its building materials, particularly the stone, shows Mediterranean elements.

The Čaršija/Tscharschija (Trade and market district) of Mostar extends to both sides of the Neretva and forms the heart of the town. This is where objects were hand-crafted and sold, and where imported goods were traded, and so the inhabitants of Mostar were drawn to it. It was the place to hear the latest news or the imperial commandments and find out what was going on in the town and indeed the realm. Contests in stone-throwing and boxing were held in part of the Tscharschija known as the noblemen's bazaar, and races and other sporting events of the time also took place there.

Handicrafts developed in harmony with the needs of the population, especially metalwork, and in particular jewellery-making (including the exceptionally artistic and renowned «pafte» - buckles and «toke» - flat metal ornaments). Another famous Mostar craft was that of kettle-making. The master craftsmen of Mostar made a variety of ornate household objects, including «sahani» - copper



*Belt Buckle, "Pafte" with plant motifs.  
Chased silver work.*





*Door, "Vrata". Wood.*

plates and other outstanding utensils. These were so fine that they even found buyers in the noble republic of Ragusa (now Dubrovnik) and in other parts of Dalmatia.

Herzegovina was also famous for its woodcarving. The master craftsman of Mostar created true works of art from wood. This craft reached perfection in Konjic, another Herzegovinian town. The woodcarvers understood the importance of making beautiful furnishings. Most often they would carve a decorative front on the «sehare», or wooden chests, that become an indispensable part of the furniture of every home. The woodcarvers of Konjic were also known for their «peškuni» - little wooden stools, these being the only kind of furniture adopted from the orient with the basic form unchanged. Their Konjic style of decoration uses every technique of woodcarving and, with examples of the various motifs characteristic of this region, produced an unlimited variety of unsurpassed beauty.



*Disks, "Toke" with stylised plant motifs.  
As worn with male traditional costume. Silver.*

With its many buildings and its artistically skilled handicrafts Mostar was one of the most beautiful towns of the Ottoman empire. The population served the town and many of its wealthy inhabitants used their fortunes to become patrons of Mostar's progress. Just how progressive Mostar was in the time of the Ottomans is shown by the fact that there were two water mains, more than fifty fountains at mosques and on streets, five public libraries, eight Madressas (schools of theology) and two Hanikah-Madressas (boarding schools for Dervishes) among many other buildings and institutions all bearing witness to the progressive nature of the town and its inhabitants. So much was this the case that the famous Ottoman travel writer Evlija Čelebi, who came to Mostar in 1664/65, noted that no other town had made such a deep impression on him as Mostar. He described Mostar and its inhabitants with glowing praise. Mostar remained one of the most significant towns of the ottoman empire until its administration of Bosnia and Herzegovina came to an end. While other parts of the empire experienced its decline and fall, the town continued to live in full prosperity, order and safety which its inhabitants knew to maintain and honour.

## A PORTRAIT OF THE ARTIST

### ĆIRIL ĆIRO RAIČ

Ćiril Ćiro Raič was born on 3rd September 1936 in the village of Strgonice, municipality of Konjic, Bosnia and Herzegovina, by father Mate and mother Anđa (nee Stanić). He finished primary school in Ostrožac. After that, in 1952, he went to Mostar and joined the photo club «Salko Šestić». He learned the photographic craft at the Photo centre in that city. Having completed the craft in 1955, he became a photographer in the service of the Institute for the Protection of the Cultural and Natural Monuments in Mostar.

In 1975 he was conferred the title of master of artistic photography, and became member of Applied Artists' Association of BaH and former Yugoslavia. In his 45 years long career as photographer and artist, he has exhibited at about 250 group exhibitions and 61 independent exhibitions. He has also prepared 196 thematic independent exhibitions both home and abroad.

For the results achieved in his profession he has been awarded a large number of acknowledgements, diplomas and plaques, among which are: Plaque of the City of Mostar (1984), Jubilee Diploma with Plaque of Conservationists' of Yugoslavia (1975), Acknowledgement of the Town of Livno (1985), Order of Labour with Silver Wreath (1986) and a number of other credits and acknowledgements.

With the time the number of negatives and slide colour films, taken by Ćiro Raič, was constantly growing and after than 40 years it reached the figure of 250 thousand copies.

If it had not been for the keen eye and camera of Ćiro Raič with which he photographed almost every nook and cranny of Herzegovina and partly of Bosnia, many would never know that this region is so rich in numberless and versatile motifs, which we have been discovering for decades and are still discovering in his exhibitions.





## ĆIRIL ĆIRO RAIČ AND THE OLD BRIDGE

FRANZ PICHORNER

KHM VIENNA

While visiting Mostar to make preparations for the exhibition “The Bridge of Mostar”, the organizers happened almost by chance upon the work of photographer Ćiril Ćiro Raič. On entering his cluttered and unheated atelier on a bitterly cold December day we suddenly found ourselves in an enormous archive documenting the history and culture of Herzegovina. The Stari Most, the famed bridge across the Neretva river at Mostar, a grand work of architecture from the Ottoman period (1566) was and remains one of Raič’s favourite subjects. He has photographed the bridge thousands of times over the last five decades. These photos show the bridge in every season, at all times of the day and night, and from every angle and perspective. We see people on the bridge, at work, engaged in discussions, astonished, pensive, lonely, as well as bathers on the banks of the river below. Still other photographs capture daring divers springing

from atop the bridge into the waters of the Neretva – indeed there is probably not a boy who has grown up in Mostar who has not taken part in this test of courage. Photographs taken after the incomprehensible of the bridge’s destruction in 1993 show an open wound at the city’s heart: the towers, burned and gutted from shelling, and then the temporary bridge, little more than a narrow footbridge, which has since spanned the Neretva, and today the nearly completely reconstructed Stari Most.

We have attempted to make a representative selection of the encyclopaedic extent and range of Ćiril Ćiro Raič’s oeuvre to complement the exhibition in the Thesus Temple. The large-format black and white photographs reflect an intuitive recording of situations and moods around the bridge, which not only joined the two halves of Mostar, but also the different ethnic and religious groups that live along the Neretva.



## UNIQUE IN EVERY WAY

### dia ESAD HUMO

Not one human creation in the world causes such admiration and respect as bridge. All other buildings can have some worldly explanation for its origin, recognizable marks of human hand – the bridges are more often seen as work of Gods or some unhuman force by most of the common mortals – than as results of their own intellect and progress.

Some bridges are built to serve the purpose of crossing from one side to the other, some have value of an engineering work, some take pride in their beauty, some take pride in their length, size or age... but only a few can praise themselves on the fact that they have been a friend, a brother, a father in time of life and death,... and after all that: a peacemaker!

Our Stari is unique. It is the one and only in every way. It has been object of pride, hate, love, power, reconciliation...

It had hundreds of faces – and it remained what it is: dignified in its age, beauty, defiance, and power of Phoenix.

It is not easy to be a symbol of the city that is by itself a synonym for beauty, harmony, and timelessness. It is not easy to represent such a “team”, which the great Andrić himself in his impression described in the following manner:

“When a man stays over night in Mostar, it is not the sound that wakes him up in the morning, it is – the light! I know that from the experience... It always seemed that the light shining above this

nature-privileged town, and imbuing everything in it, is some special light, extraordinary by its intensity and quality. I always thought that passion for life, courage, and serenity, a sense of measure and creative work must enter a person with this light...

It is by this light that I remember Mostar the best. “And the greatest light of Mostar was, without any doubt, our Stari!

Its power and beauty never left anyone indifferent. It was a pride and joy of all citizens of Mostar, their visa for the world.

It fell on one November day. It was demolished by hate, ignorance, and stupidity. Those who loved him could not find the words of comfort and millions were left breathless. However, even during its last breath, it was more powerful than millions of cannons – it became a symbol of resistance, and later a symbol of peace – and in the end: the flag of reconciliation and coexistence.

That is its biggest role so far – to connect the banks almost loses its significance in comparison to this task. Bridges in human hearts are things even Gods find hard to create; lost love and trust cannot be covered by mortar. Those are the ties as thin as the ray of light, a sudden rainbow or lightening comet; beautiful while they last, but unstable and elusive in essence.

It could happen to Stari as well that it becomes one of those “beautifully reconstructed” cultural monuments: common, not that old anymore,



already seen... but thanks to the vision of the few, led by the manager of the Center for Peace and multiethnic cooperation, Mr. Safet Oručević – it has become from the very beginning of the reconstruction as a symbol of peace, reconciliation and coexistence. We are building it again all together – it will never ever be neither Croatian, nor Serbian, nor Muslim or property of any national, ethnic or political group; the only group which will own it will be the citizens of Mostar, Europe and the world.

For that reason, this exhibition is not based on the technical details of the reconstruction – it is an attempt to present its past and present life in a setting that is specific in all its aspects. This is an attempt to find sympathizers and friends regardless of their religion, race, or color of the skin. It searched the way to show the world how the lost visions, broken friendships, and unfulfilled dreams are built again. It is certain know-how for the bridges in human hearts.

Among the exhibits, you could find:

- 12 tables:

four of them are the work of the Aga Khan Foundation – World Monument Fund – the history of Mostar, the planned reconstruction of buildings of the three nations and workshops that this foundation and IRCICA had organize from 1994 until today authors: M. Sc. Aida Idrizbegović B.Sc.

(Eng.arch.) and M. Sc. Maida Karahasanović B.Sc. (Eng. arch.), and Prof. D. Amir Pašić B.Sc. (Eng.arch.)

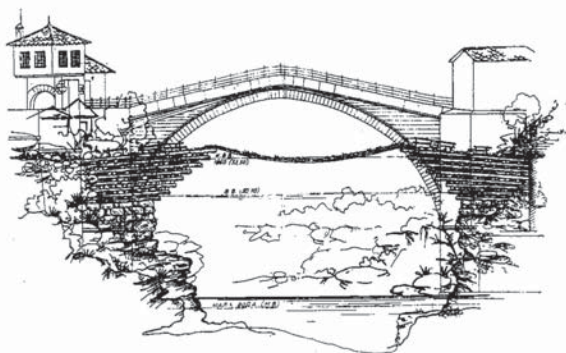
eight posters made in the Center for Peace and multiethnic cooperation workshop about history, archeological findings, reconstruction of the bridge, and technical aspect of the reconstruction project – work of Esad Humo B.Sc. (Eng. arch.) and M.Sc. Maja Popovac B.Sc. (Eng. arch.)

Besides those:

- 25 art photographs by Ćiril Rajić property of Center for Peace and multiethnic cooperation
- Ethnographic collection of the National Museum in Sarajevo
- model of the bridge with surroundings; author Mustafa Džudža B.Sc (Eng. arch.) prorerty of Rifat Kurtagić menager of the association Bridge-bridges-bridge
- model of the port with the details of the connection ownership of the French Cultural Center
- parts of the original paved road of the bridge
- color photos of the destroyed Bridge made by SFOR in 1997
- color photos of the reconstruction made by Solvej in 2003
- artistic impression of the Old bridge by W.M. Puhringer
- video simulation of the bridge, work of the Training Center Mostar

Exhibition was held in Vienna from 14 July to 30 September in Art-historic Museum and was extended for a month because of large number of visitors. The exhibition opened from 14/10/2003. to 21/10/2003. in Mimara Museum in Zagreb, find a lot of interest in Croatia.

The fact is the fact that this small step towards the bridges among people brought great results concerning peace, coexistence, and reconciliation. What could one desire more than a simple old stone bridge...?





## **OLD BRIDGE**

**Director of PCU Mostar, ing. ČIŠIĆ RUSMIR**



The Old Bridge, that Mostar owes everything to, from its name to its beauty, from its practical benefit to the historical fame that has lasted for 427 years, witnesses about humans' need for communication, most often through trading and life experience exchange.

Surprised by the harmony the Bridge made with natural river surroundings and its accessible banks, many scholarly and easy-writing chance travelers have tried to describe it.

We can use this opportunity to cite an impression of the great Bosnian writer who saw the Bridge as a bow in the stone that has just let an arrow fly and remained as such through centuries, aiming towards the sky.

It stood there, exposed to admiration and gratefulness of people up until that ominous moment on 11 November 1993 when it was destroyed by the hatred of spiritual cripples who were blind for everything above their tribal understanding of the world.

Growth of this structure is in the hands of constructors. Reconstruction of what was the best in the remembrance of historical and entire culture of people from these areas, no doubt, contributes to making a good climate for primeval trust between the nations of BiH. As the Bridge is growing, the social cohesion of Mostar is increasing. Has anyone ever met someone from Mostar who was not proud of the city and the Bridge which was, through centuries, an attractive

point of this remarkable and beautiful town as well as the fundamental landmark of its citizens' sociability?

Therefore, the reconstruction of the Bridge is not only the symbol of remembrance but also the joint construction result surpassing the simple everyday life.

This epoch-making undertaking is not only a symbolic striving, but also financially the most valuable construction and most delicate project presently being implemented in Mostar and in wider area.

The amount of 15,5 million dollars will be invested in reconstruction of the Old Bridge and twenty one surrounding structures. Turkey was the first contributor with 1 million dollars and Italy was the most generous one with the contribution of 3 million dollars. Moreover, the Netherlands government invested 2 million dollars and Croatian 0,5 million dollars. European Development Bank's funds (1 million dollars) and the World Bank's credit (4 million dollars) were also provided.

As the Bridge is growing, people in Mostar have a stronger hope in establishing the normal life conditions in the re-joined city which will, as in the past, have a human dimension and sufficient space, not only for people of Mostar but also for all chance travelers from around the world.





## **REBUILDING OF THE OLD TOWN IN MOSTAR**

**Prof. Dr. AMIR PAŠIĆ**

In Mostar, organized institutional protection of heritage begun in 1949, when an Institute for Protection of Cultural Heritage was established, and has been operating ever since under different organization set up. In 1986, the Old Town preservation project, carried out by The *Stari grad* Institute, was awarded by a prestige The Aga Khan Award for Architecture.

The war (1992 to 1995) led to destruction of cultural and historical structures, as well as the relevant documentation. Already in 1994, Mostar Municipality forms a small department for the Old Town, and even during the war UNESCO experts arrive and begin the process of identification of significant structures. This cooperation is even more intense after opening of the UNESCO office in Bosnia&Herzegovina, and specially after establishing EUAM in 1995.

Starting in 1998, the City of Mostar in the collaboration with the World Bank, UNESCO, the Aga Khan Trust for Culture (AKTC) and the World Monuments Fund (WMF), the Research Centre for Islamic History, Art and Culture, and several other institutions are carrying out a set of complementary activities for the preservation and development of the historical city of Mostar. The completion of project is scheduled for the summer 2004.

The project has six components:

1. Reconstruction of the Old Bridge complex
2. Rehabilitation of the historic neighborhoods
3. Restauration of selected monuments
4. Planning and preservation feasibility studies for the City of Mostar
5. Mostar 2004 Program
6. Establishment and operation of institutional structures.

The reconstruction project was defined by agreements among the Bosnia and Herzegovina Government, the city of Mostar and the World Bank in 1999. Based on the same agreement the

International Committee of Experts sponsored by UNESCO is providing scientific expertise and monitoring on all activities related to the Old Bridge complex reconstruction. The Aga Khan Trust for Culture and World Monuments Fund are jointly in charge for following parts of the project: rehabilitation of the historic neighborhoods, restoration of the priority buildings, planning for the Old Town, and institutional strengthening. The Research Centre for Islamic History, Art and Culture is carrying out academic the Mostar 2004 Program since 1994.

### **Rebuilding of the Old Bridge Complex.**

Rebuilding of the bridge presents main cultural and political task for citizens and the government, because the Old Bridge, built in 1566, and destroyed in November 1993, is the crown monument of Bosnia and Herzegovina, a symbol of the state existence. The City of Mostar is carrying out this project through the Project Coordination Unit (PCU) using the World Bank loan of \$ 4 US millions, and few millions dollars donations of several European states and other sources, under the scientific supervision of the UNESCO Committee of Experts. Rebuilding was beginning in 2000, and the completion is expecting in Summer 2004. Many foreign and local institutions and contractors are involved in the implementation of the project.

### **Old Town Preservation and Development Plan.**

The subject this component is preparation and implementation of the Master plan of the Old City of Mostar, together with preparation of the key elements for the Strategic development plan for the urban area of Mostar. Integral parts of this component are establishment of the urban governing system and establishment of the self-sustainable economic system for the area. The plan was prepared by AKTC&WMF during the period between July 1998 and January 2001, and after it went to the public hearing, was approved by the Old Town Municipality Council on May 10, 2001.



**Rehabilitation of the historic neighborhoods.**

The subject of this component is preparation and implementation of the Action Plan for the rehabilitation of the Historic Neighborhoods of the Old Bridge on both side of the Neretva River, including monuments, commercial and dwelling complexes, and communal infrastructures. Preparation phase was completed in December 1999, and implementation was started with three pilot projects in November 1998, and then was enlarged during 2001 with implementation of 15 projects in the neighborhoods area.

The project is carrying out by the AKTC/WMF local office in collaboration with the Project Coordination Unit (PCU). Total value of the project is \$3,000,000 US.

**Restoration of selected buildings.**

The AKTC&WMF team had elaborated twenty-one damaged monuments and historic buildings in central Mostar, on both the Eastern and Western sides of the city. The selection includes public buildings and private structures. Together these buildings document the influences and cultures which contributed to the development of the city over time, and today they represent the endangered legacy of its past. These structures are also potential poles of attraction providing important opportunities for economic growth and neighborhood revitalization in the future re-organization of the city. Needed fund for the implementation of these projects is around \$25 US millions.

Restoration of three monuments was completed (Muslibegovića house, Lakišića house, Sevri H. Hasanova Mosque), and five other monuments are in the process of restoration (Karadjosbey Mosque, Napredak Cultural Center, Wakuf Palace, Metropolitan Palace, and Čejvanbeg hamam). During last six years several landmarks in the Old Town were restored (Čejvan Čehaja Mosque complex, Vučjaković Mosque, Neziraga Mosque complex, Tabačica Mosque, Kriva Čuprija Bridge)

**Mostar 2004 Program.** Starting from 1994, IRCICA in the collaboration with the City of Mostar and other above mentioned institutions and 78 universities are carrying out the educational component of the rebuilding of Mostar, the city destroyed during the 1992-95 war. Throughout systematic works at universities worldwide more than six hundred individuals were involved, and annual workshops, 9 in total, are opportunities to meet and discussed achieved results. More than hundred diploma projects, 37 master theses, three doctoral theses, and seven publications are results of the large intellectual support network for the rebuilding of Mostar and Bosnia and Herzegovina at all. The best result of this component is the establishment of the local team engaged in the realization of all project's components.

**Establishment of institutional structures.**

Permanent integrated conservation and development project is working out simultaneously with reconstruction activities, and the city of Mostar is taking out necessary steps to intensify this process and to establish the International Foundation *Stari Mostar* before the end of 2003.

The foundation through its units should be in charged for the planning, implementation and management of conservation and development activities in Mostar's Historic center and specific sites outside its boundaries, keeping in mind the multi-cultural character of Mostar's architectural heritage.

# THE BRIDGE: AESTHETIC-ARCHITECTURAL, STRUCTURAL, STATIC AND GEOLOGICAL ASPECTS

dia RIFAT KURTAGIĆ

According to historical documents and traditions, the citizens of Mostar as well as travelling merchants from the Occident and Orient were equally fascinated by Mimar Hajrudin's masterpiece (mimar means master builder or architect). The contemporary chronicler Evlija Celebija wrote, "If you look at the bridge you can see what looks like a taut bow ready to release an arrow. The combination of architectural taste, precision and elegance that flowed into this wonderful work had never before been successfully embodied to such an extent by any other master." Somewhat later Robert Michel wrote, "If I had to state which of the world's bridges is the most beautiful, then I would most certainly choose the Bridge of Mostar. I am convinced that no other structure has affected me as much as this bridge has." He compared it with a half-moon made of stone.

Its aesthetic appeal is just one component of this masterpiece. However, the analysis of the configuration and construction as well as the hydrological, static, and technological problems in the execution of the project is equally rewarding. For example, it was not an easy task to assemble a scaffold of the necessary dimensions: in this case it was not possible to construct supports for the scaffold because the deep, torrential waters of the river would not allow it.

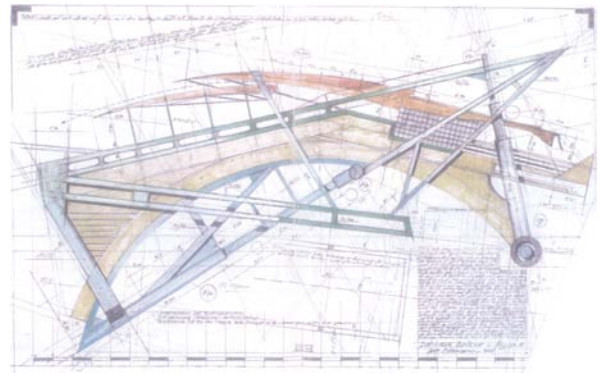
Instead of foundations, the architect constructed abutment walls out of limestone that ran up along the cliff walls. Bearing in mind the average Neretva

## *The cognitive experiment*

*Each and every cognitive experiment is permissible provided that human, material and spiritual values are not harmed. An object may very well become a symbol for peace, whereby the artist is free to interpret the work.*

*The Bridge of Mostar has always inspired positive and creative works - and this will continue to be so in the future.*

*W.M. Pühringer.*





water level during the summer (40.05 m above sea level), the abutment walls rose to a height of 46.85 m above sea level. The spring line (the point at which the arch begins to curve) is emphasised with a simple yet powerful profile that has a height of 32 cm. At this point the bridge spans a distance of 28.7 m. The masonry arch was made of “Tenelija” stone. What is more, the Old Bridge was the first of its kind in the region: it was neither a Turkish broken arch, as can be found in Zepa, Visegrad or Konjic, nor a semi-circular arch as in other bridges. The shape of the arch is rather that of an oval or ellipse, whereby the span of 28.7 m corresponds to the 12.02 m chord length of the arch. The spring lines on the left and right sides differ by a height of 13 cm. For its dimensions, the arch structure is very thin and elegant (77 cm for an arch width of 397 cm).

The architect was fully aware that such a thin arch construction must not be burdened with any

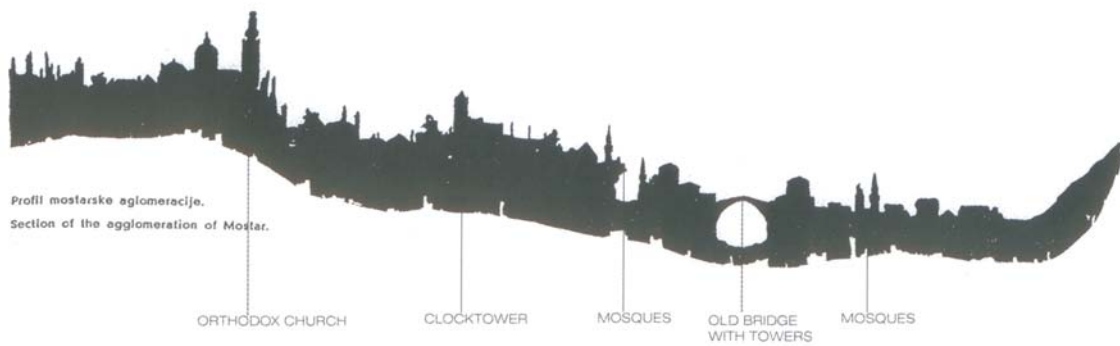
superfluous stone material. For this reason the two spandrel walls were made to be only 80 cm thick. In the resulting cavity (builders commonly filled this space with some heavy material) Hajrudin constructed a rib wall that ran lengthwise through the bridge’s centre, and the two hollows were left unfilled, making the structure significantly lighter. These cleverly proportioned and dimensioned hollows were “rediscovered” only after World War II while some maintenance work was being carried out. Thus the long-standing mystery concerning the bridge’s stability was finally solved. The bridge’s pavement surface was constructed of hard, white lime-stone and the stone surface was stepped to reduce the risk of slipping. The highest point of the pavement lies at 60.39 m above sea level, or 20.34 m above the Neretva’s summer water level. A parapet (23 -25 cm thick and 94.5 cm high) framed the pavement.

#### Creating the bridge

The Bridge of Mostar was first recorded in 1474. Already at the time of the ancient Romans the area around the town undoubtedly densely populated. Yet the dominant city of the region in the Middle Ages was Blagaj, which became the centre of Herzegovina in the 15th century. An historical document from Dubrovnik dated 1452 first describes a bridge in the town “Duo Castelli al ponte Neretva” that connected two towers separated by a river. This medieval bridge, which was made of wood and hung from an iron chain, had a relatively weak and unstable structure. However, the town’s name was derived from it (most means bridge).

The real reason for erecting a bridge across the Neretva River was the rapid growth in population. When the Turks conquered Bosnia and Herzegovina, they used the wooden bridge intensively for military purposes. The bridge also served the civilian population, who used it for trade, for example. Because the wooden bridge was unstable and no longer met the requirements of daily life, the Sultan Suleiman, at the request of the inhabitants of Mostar, contracted Mimar Sinan to





STATE BEFORE 1993-URBICIDE

Plate 1 / Abb. 1: Rifat Kurtagić.



design a new bridge. In October 1557, Mimar Sinan's student, Mimar Hajrudin, began the construction work. He completed the project in 1566.

At the location selected for the bridge, the water was deep and torrential; hence, the gorge could only be spanned with a single arch. The main problem turned out to be erecting the scaffold over this point, since conventional scaffolding systems were unsuitable.

The master builder Hajrudin was responsible for a number of tasks and considerations while being bound by certain constraints, such as: construction; the stability and strength of the completed structure; the span of the arch and the height of the construction (which was based on a prediction of the highest possible flood level - Hajrudin did such a good job at calculating the height that 300 years

later, in 1860, the bridge was able to withstand the flood of the millennium, during which the water level rose to 53.5 m above sea level); available structures (existing urban agglomeration); relation to the natural surroundings (river, cliffs, vegetation) state-of-the-art technology for that time, with its limited possibilities; aesthetics and materialization.

#### Renovation work

In the years 1676 and 1737, the Old Bridge underwent some renovation work. Under Austro-Hungarian administration, a number of structural changes were made to the bridge in order to adapt it to meet the demands of increased traffic. The existing stone road surface was covered with a layer of gravel mixture up to 80 cm thick. A thorough refurbishment project was started in 1955, and the surface layer was removed. The renovation work

was actually urgently needed because the structure had been severely damaged in the years from 1914 to 1945. First, the foundations of the bridge and subsequently the arch were renewed. Finally, a mass (82.5% cement, 15% pebble dash made of Tenelija, and 2.5% Bentonit) was injected into the damaged structure to fill as well as seal crevices and cracks. With a number of interruptions, the work took ten years to complete.

Architectural and urban aspects of the bridge's environs and the agglomeration of Mostar

The focus is on the architectural composition of traditional Mostar -the so-called "conglomerate of Mostar." In 1955 the professors Juraj Neidhardt and Dusan Grabrijan spoke about an -architectural "symphony" with the Old Bridge being the "high point." With the term "stone agglomeration," they defined the direct and inseparable relationship between the bridge and its surroundings: it is impossible to imagine the environs without the bridge and vice-versa. This is the quintessence that makes up the general atmosphere of Mostar. The Bridge of Mostar was positioned within an existing urban structure. At the ends of the old wooden bridge were two towers ("Duo castelli"), and they underwent certain changes as well. The destruction of the bridge also adversely affected the two towers; however, they still exist.

As previously mentioned, the location of the bridge was prescribed by the location of the wooden bridge. The architect Hajrudin, at his own discretion, was only able to make minor adjustments. Prior to the construction of the stone bridge, the Turks had already built a number of facilities in the vicinity of the wooden bridge (the Cevvan-Cehajina Mosque, schools, etc.) (Plate 1 and 2).

The historical agglomeration of Mostar

Observers are not only impressed by the natural phenomenon of the deep stone basin of the blue-green river, but also by the relationship among the dimensions of the various structures. Everything was constructed using light grey stone; even the grey stone slabs that cover the rooftops are in almost the same shade as the walls. The arch of

the bridge together with the surrounding buildings and towers look as if they have grown out of the expressive rock over the wild river. The towers are such an integral part of the picturesque scene that many people falsely believed they were necessary for the stability of the bridge. It is interesting to note that the stone walls of the towers have a surface structure that is not as smooth as the finished stone blocks of the bridge. Starting from the small mills, passing over the step-shaped roofs and the shutters, right up to the high towers and the bridge itself - this is an agglomeration that is made up of a great variety of forms (cubes, cylinders, and parabolas), continuously and naturally growing on the terrain, abruptly rising here and there, and leading all the way down to the river basin.

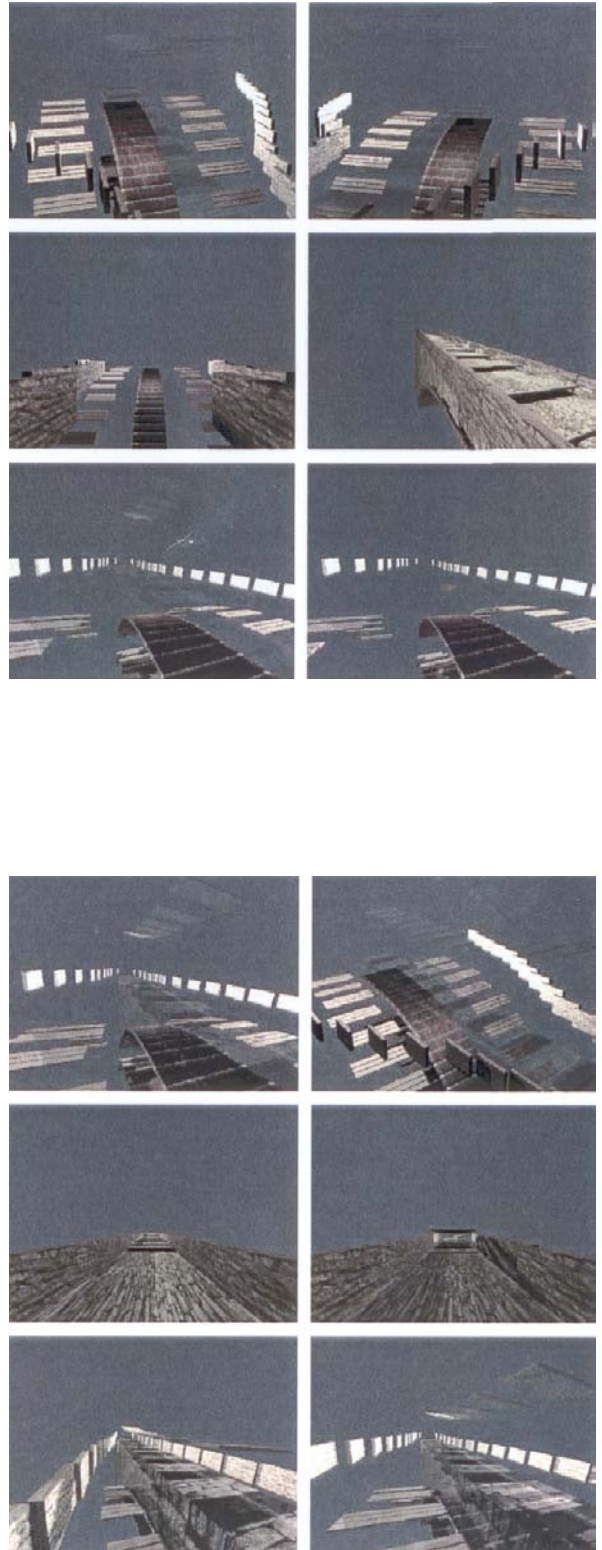
The principle of historical agglomeration, according to its definition, describes the core of the urban problem and forms the main motif that subordinates all plastic and compositional events. This continuity has existed (albeit with occasional



interruptions) for centuries. In the series of historical elements, the stages are clearly visible in which there is some form of deviation from the principle of agglomeration as well as anonymous, harmonious architecture. A few individualistic structures have been built, and they interrupt the continuity of the other harmonious construction and create disharmony in the space. This became plainly evident after the years 1914, 1941 and 1993 (Plate 3 and 4).

#### Mostar - the people - the bridge

What might be the explanation as to why the citizens of Mostar identify themselves so strongly with their town and its symbol? The answer probably lies in the fact that the people feel exceptionally connected with their environment. The relationship between the inhabitants and the bridge has been expressed in many different ways. Some focused their artistic view directly on the bridge and showed it as being a “stone crescent that reconciles the blue sky with the green river.” There were some, alone or in twos and threes, who dived or cannonballed into the Neretva. Yet others crossed the river on a cable stretched over the river between the two towers. In 1926, a daring man named Nikola Obuljen flew his plane under the bridge’s arch. Until 1878, the Muezzin called to prayer from the highest point of the bridge. Millions have walked over the Old Bridge. Almost everyone loved the bridge, some hated it. Many people were there to build it and just a few destroyed it. Countless numbers of people have grieved for it. Life took place there on the bridge. It moulded the urban attitudes of the citizens and brought them together in communication. The legends, speculations, and mystification do not account for its wonder. Alone the ideas, which were realized logically and resolutely in each facet, turned the bridge into what it has been ever since its creation and what it will always be: “A particularly valuable product of human intelligence.”





## OLD ONE IS DOWN

**Mr. sc Maja Popovac d.i.a.**

**Old one is down...** rings in my ears even today. The pride of my pride, of this beautiful city privileged by god, disappeared in surged beauty, with eyes bloated from tears for peace, people and city which is melting away under the broods of hungry shells.

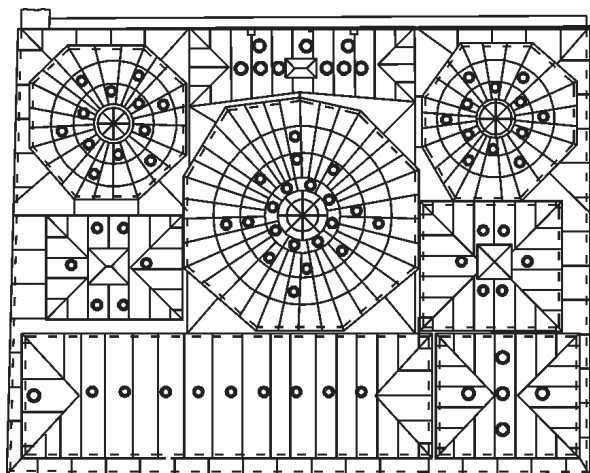
It was the destruction of the Old Bridge and the Old Town that determined my life and my future career, leading me deeper and deeper in studying of secrets of reconstructions, revitalization and restoration. The top of my ambitions, human and professional ones was definitely to work on the Old Bridge reconstruction. What more to ask at the beginning of the career and professional life than to help in something so sacred, famous and dear

This reconstruction is a matter of great political and cultural importance, so that it's engineering demands and complexity are almost put in the shadow. Then, 450 years ago, Hajrudin made heroic attempt, unique by it's construction and beauty, monument that resisted to restive Neretva, earthquakes, wars and centuries that passed by. It's slender figure was newer "out of fashion", neither ever became simple, classic or ordinary. Same as many centuries ago, visitor was left breathless from the view to this stone stricken and impermeable beauty, place where all of us from Mostar walked with our heads up height, proud of our unhidden treasure.

Basic demands in this case were complete authenticity of the New Old Bridge in it's appearance, content and technology of production.

Detail examination of the materials used in the Old Bridge led to precise directives in assuring components from which the new arch will be built of. Of course, before it was possible to start with construction, it was necessary to determine precise geometry of the Old Bridge and to make proper project. During the centuries, Bridge suffered a lot of changes, we couldn't tell what was the first original geometry Hajrudin made, and how many deflections it suffered. It was agreed at the end, that the shape of the Bridge is going to be exactly the same as it was before it's demolition, and photogrametric studies from '60 and '80 were of great help. Also it was necessary to examine a large amount of photographs that were helpful in spotting all irregularities and digressions in structure and geometry. According to this photogrametric studies, examinations of the Bridge remnants and studies on written documents, final project was completed. First phase of the actual works on the Bridge was to take out the stone from the riverbed, Then came first constructional intervention on the Old Bridge,





and that was the injecting of the rocky mass under it.

After the end of these preparatory phases, it was possible to start with construction of the arch. First task was to assemble the scaffolding by the abutment walls, which was followed by the numbering of those Bridge remnants planed for dismantling. Pavement remnants on both sides were measured and marked and their detail and careful displacement started. They were deposited to the previously prepared base made of sand, not far from the Bridge. This action showed some important archeological discoveries as several layers of pavement of the access path, or wooden plumbing tube, cover in bauxite blending for water resistance. Further archeological investigations led to enormous acknowledgments about the pathogenesis of the Old Bridge complex and of the positions of the two bridges prior to the Old one. It was determined that despite former presumptions they stood at almost identical position as the Old Bridge.

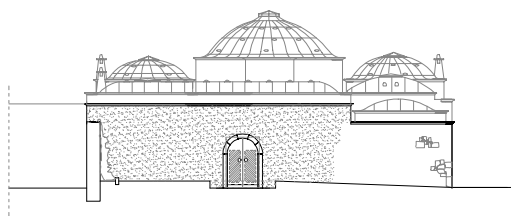
After finishing archeological survey, strengthening of the both sides of the abutment walls was performed. Only this strong walls are able to carry all the weights given by the new arch of the Old Bridge. Heavy centering (arch scaffolding) was erected above the highest predicted level of Neretva, and masonry works on the arch, consisting

of 111 rows, each with 2 – 5 blocks of stone, could start.

Chiselling of the previously roughly cut blocks was performed in Komos storage place, several kilometres away from the Bridge. Procedure for chiselling of the big voussoir blocks is following: all 2-5 stone blocks were placed one next to the other, and then, their centre was determined. Models from the transparent paper were taken to the stones and chiselling could start. Entire row was chiselled at the same time. At the same site, dowels on the bottom part were installed and poured with lead.

After the stones were ready, they were transported to the site. For about 24 hours before it's assemblage into the arch, the stones rested in wetting pool. That was necessary for the good connection of stone and mortar. From the pool, crane moved the stones to the centering, from where it was taken by portal crane to it's precise position. Layer of mortar, placed on bottom stone was 6mm thick. The canals for pouring of the lead to the inside dowels were protected by the rubber before the upper block was placed. Immediately after the row was assembled, the row cramps were placed to the holes and poured with lead. A couple a days later the inside dowels were also poured with lead. This is one of the most important procedures in whole construction process.

Before two shores touched again true the load bearing arch, the assembling of the lower cornice began. It's blocks were also attached with cramps and joints of stone and cramp poured with lead. The spandrel walls followed, again secured with unfailing metal parts, and on their final rows, they



carried the lower cornice. At the same time, middle rib that divided cavity of the Bridge and performed a base for the stone slabs under the pavement was build from the crashed stone. After the lower cornice, the stone fence came up to it's finalization. It was placed on the dowels in the lower cornice with previously prepared holes for the lead pouring. Bauxite level was then placed on the stone slabs and finally the pavement could be laid.

Just a few original parts of the Bridge live to see its resemblance into the arch. The reason for that was the lassitude of the material, to long stay in Neretva river, or just physical damage during the demolition. Project of the reconstruction of the Bridge also includes the reconstruction of the towers Tara and Halebija and 5 buildings by the Bridge. All of them are built by the precise directions and rules of the reconstruction, with original materials and techniques, strictly followed by UNESCO. The only change from the previous was the empty space in-between the abutment walls on the both sides, and the space that came up after the soil removal is welcomed in dense structure of the Old Town.

In close range from the Bridge is Turkish Ćejvan Ćehajin Hamam, founded between 1554 and 1664. For a long time not in it's original function, forgotten and abandoned, he was bravely fighting from the traces of time and human inattention. Even before the war it's structure was heavily damaged and it was just a matter of time when it is going to disappear forever, despite partial reconstruction in 1955.

Same as in the Bridge case, the accent was on the authenticity of the material and the shape, even if in this case the facility is not going to have original functionality, but it is going to be a exposition hall. Of course, also in this project, because of it's importance and it's huge cultural and historical value, the investor and supervisor is UNESCO. Team of experts is following every single step of the reconstruction of this unique monument, to it's detail.

The portrait of the Old Town in Mostar slowly, but safely, obtains it's per war shapes. With the project of the reconstruction of the Old Bridge, its neighborhood, characteristic buildings in it's surrounding, it feels that the peace and well-being is finally entering the hearts and souls of these exhausted people.





## CULTURAL HERITAGE AS AGENDA FOR DEVELOPMENT OF MOSTAR AS REGIONAL CENTER

**dia. ZIJAD DEMIROVIĆ**  
**Mr. sc SENADA DEMIROVIĆ**

Mostar in the history was made in human scale, with full respect to the natural heritage, traditions and religions of people that lived and still live in Mostar.

For better understanding and building new foundation of urban life, we have to understand historical nature of the city and we need to distinguish its primer functions from the ones that were formed later as well as the ones that we are forming now days.

Differences in the city forms are visible between the city developed on the East and ones formed on West. Those differences are most visible there where urban structures were product of diversity. Mostar is example of that kind of city.

This city has long tradition and continuity in urban development followed by different historical periods while its micro location directly depends of the natural conditions and surrounds it. Spatial formation of the city during the Ottomans had finished in the middle of XVII century and until 1878 when Bosnia got into the Austro-Hungarian Monarchy there were not bigger transformations. Cultural heritage from that period with its unique spatial relations, ambient and objects, gave special character to the city core that is kept as main city image until with all specify and uniqueness. With Austro-Hungarian arrival in 1878, city started spreading, and new constructions slowly start

penetrating into the already existing urban structures.

Urban transformations and the most dynamic changements appeared after Second World War when Mostar became main regional center.

During war destructions between 1992-1995, the major part of the historical urban city core was completely destroyed, including the main cultural monuments of the city.

Today ten years after war, city is in the process of reconstruction. Step by step the memory of the city know once is returning. One of the special aspects is development of the city as regional center.

This region was always known as attractive touristic destination rich with diverse cultural and natural heritage. Valley of the River Neretva attracted people to live and built their settlements since its beginnings. Celtic tribes gave the name to the river *Ner 'etva* meaning: *'Devine that floats'*. Today, in the southern part of the river valley there are leftovers of Mogorjelo, Gabela, than Pocitelj that is in the process of reconstruction, than Zitomislic, Stolac, etc... In the near surrounding there are also great natural heritage sites such as Hutovo Blato, Blagaj, Buna etc...

All together, those cultural and natural sources are base for development of Herzegovina region as model for sustainable development based on cultural and natural heritage. It is necessary to take

in the consideration today's needs of population and adopt them regarding existing structures.

Capacity for understanding the moment in which we are living is the formula that helps process of building in context. Even though evolution is wide term when we speak about city or region, than we think about spatial transformation in urban, architectural and functional sense. But, in the last few decades we are witnesses of enormous growth of suburban settlements and big shopping malls at the city entrances next to the main traffic roads crossing the cities with negative influences at historical centers.

That is one more reason to turn to the 'modern planning', to develop new idea and free us of the old fashion thinking. Europe now days is facing crisis of 'one center' and there is a big desire to form more centers or city as a region. The legislation for planning has to regulate certain standards and valuation of space needs to be ecologically oriented.

The plans have to express city memory as well as cultural and social identity. That's why everything has to be based upon cultural and natural values. Back in Mostar case, we can see that city core has great potentials to be organized by European standards and base upon needs of contemporary citizen. Great role in that process play intersection of historical diversities and site configuration.

Mostar is city of sun and shine, with emerald River Neretva, roof made of stone slates, pergolas and narrow water canals, neo-renaissance and secession facades, narrow streets (sokak) and avenues, housing court yards (avlija) and squares. Climate condition permits that city lives on open air.

Open space is not a caprice of one period or storage for urban furniture or greenery. Those are the structures where involving urban furniture or greenery we get unity that exist to be used by people, but it seems that people less and less understand the importance of an open space. This phenomenon of forgetting the importance of an open space is very big problem in Mostar as well.

It is more and more common that open spaces predicted for use of the citizens are transformed into parking places.

Modern times are having big impact to those happenings. People are losing the sense for surrounding and urban survival.

It is not only case with open spaces. Unfortunately, as much as we try to keep the image of Mostar, that much we are losing it in the certain segments. That's why we need to find the balance in space and we do have to understand how far we can go back to the history, regarding architectural and ambient values of certain areas and we need to understand when one reconstruction start to be just bad copy of authenticity. Those principles refer the problem of reconstruction and protection of cultural heritage in the region, not only in the city of Mostar. Here we come to the 'frontline' where we need to find compromise or simply decide do we really want as final product scholastic city, architectural model of what we had once upon a time or we want to build the space where we see the respect to the history but we also take in consideration the fact that now days people have their own needs and regarding that we are refurbishing the space and making it useful for living.

Our final aim should be city or better to say region in which we see the trace of history next to the traces of our time, standing next to each other forming harmonious unity that gives a power and hope to the generations that come after us.



*Photo: Centre Culturel Francais de Mostar*

## EXTRACT FROM THE TEXT: “A TECHNICAL VIEW OF THE RESTORATION OF THE BRIDGE OF MOSTAR”

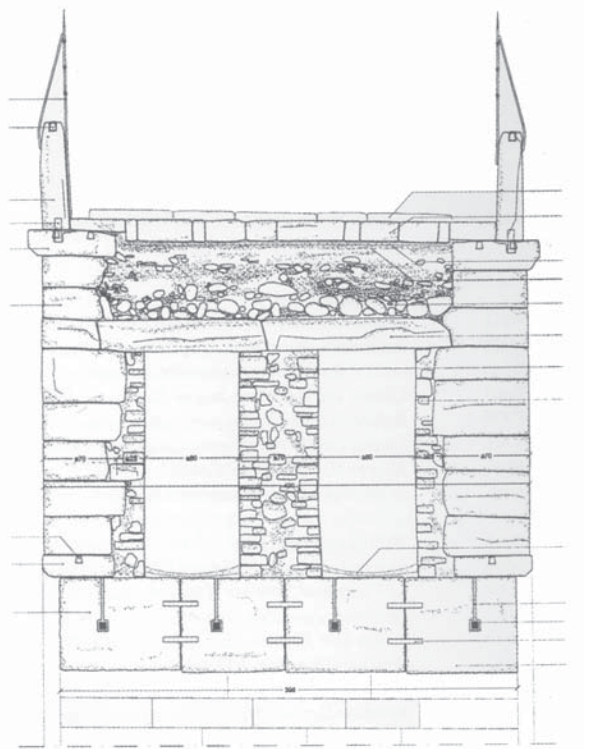
### GILLES PEQUEUX

The town had grown around the Old Bridge, the name itself derived from the Slavic word Mostar, mean «guardian of the bridge». Its simplicity matched its beauty. Efficiency was the keyword in determining the setting for the structure. Its builder, Hajrudin, chose a steep ravine, resplendent with its coloured and dramatic stone surroundings, at a point where therefore be quicker to build end evidently more economic. Hajrudin left nothing to chance in the conception of his project. Archaeological evidence has revealed an economy of means throughout the construction. Limited means of transport at the time also governed the choice of materials, and the absence of hoisting mechanisms (cranes) restricted the dimensions of the masonry elements. A steadfast and competent local labour force was indispensable.

The two medieval towers known as Tara and Halebija which flanked the bridge completed the composition, perfectly integrated in a most grandiose settings. Each element of the monumental complex, regardless of the style of its period, helped to create a harmonious architectural whole. The art of structural engineering had rarely been so exquisitely defined before. The elements unite in simplicity, beauty, and efficiency. This is where «East and West» reached out to one another.

#### **Destruction**

The laborious efforts needed to destroy the Old Bridge were testament to its exceptional stability. This quality was the result of the technical integrity of its construction – a system of clips and tenons



*Cross-section of the bridge  
Photo: Gilles Pequeux*



sealed with lead which bound the loadbearing stones together. This is a structural trademark typically found in Ottoman building; it was almost certainly developed in order to resist the frequent seismic movements of the region.

### **Which bridge do we build?**

The technical approach must be based on sound philosophical and ethical principles:

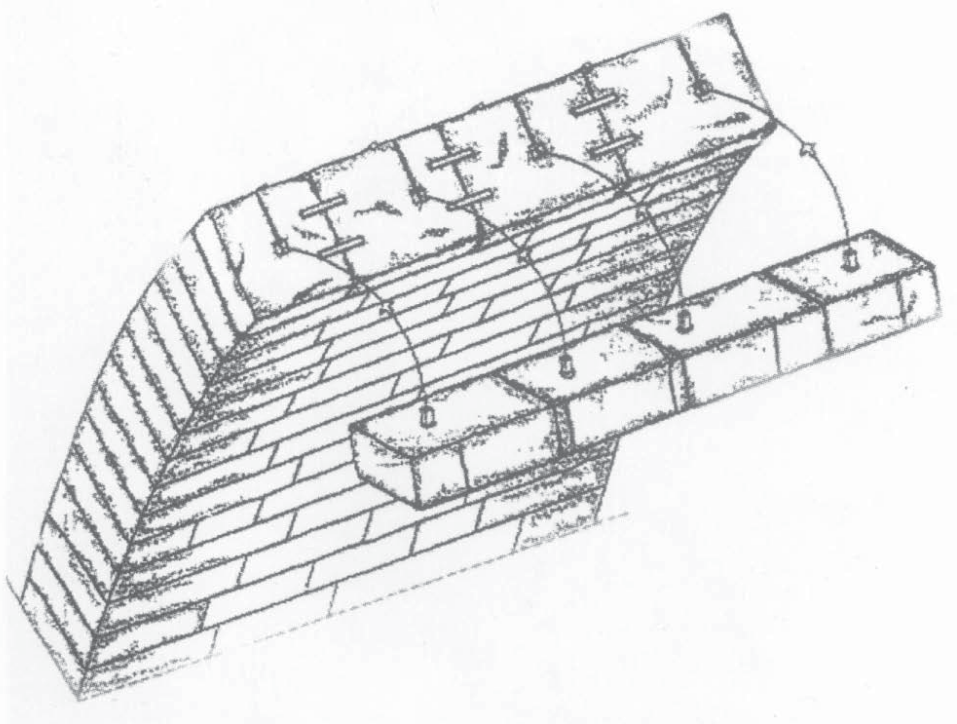
- the success of the project will primarily be judged on its acceptance by the inhabitants of Mostar. We must encourage them to listen, stay true to their expectations and keep them informed during all phases of reconstruction;

- if this bridge is ever to take the place of «the Old Boy,» it must be recognized and appropriated by the people of Mostar;

- the bridge must remain in their thoughts. They must reunite around it and imbue it with life. They must also discover within the new bridge the spirit of the old. The use of traditional methods is thus imperative.

### **A very human debate**

It took over two years, from September 1999 to the end of 2001, to reach a political and ethical consensus among the experts involved and thus to define our technical approach. This essential phase gave rise to numerous discussions between local experts whose involvement in such a project drew strong emotions, and international experts, more distant in their approach.



*Construction technology using tenons  
and dowels sealed with lead  
Photo: Gilles Pequeux*

## “MAN IS AFRAID OF TIME, AND TIME IS AFRAID OF THE PYRAMIDS” EGYPT, IX CENTURY

Artist, JUSUF NIKŠIĆ

Exciting, at the same time picturesque space, alluring to the eye had challenged genius constructor Hajrudin, a man rich in experience and eastern mystic thought to stop right there and figure out all possible elements for such unique venture.

I am not a historian so I cannot go into all the secrets and finesses of that task, and it is confirmed by modern science today that many centuries ago he even had knowledge of hidrodynamic problems that are still present at the Old Bridge.

The experts today recognize his genius and skill so they unreservedly say:

After Hajrudin – Hajrudin.

The Old Bridge was conceived and realized by genius, and demolished by those who are afraid of anything that is stronger and more constructive than their frustrating philosophy.

The new Old Bridge is being built today. Everybody set out to restore and place the Old Bridge on the same spot determined by the old master. So, one of the ten miracles of the world is being reconstructed. Forgive me for saying this, but that bridge which is being reconstructed using the latest technology will never be the Old Bridge we knew.

It will serve the purpose determined long ago, but... There will be many things that will burden everybody who experience this problem emotionally, as an expert and a friend.

I'm not sure if the great master Hajrudin can somehow hear me as I talk about him, but if there is something like reincarnation floating in the air, I believe I will be forgiven.

As an artist, I have painted the bridge many times, in daylight, by night under the moonlight, in the winter, in the summer because I loved to observe it. The bridge seemed different each time, more elegant and airy, grown into one with natural exciting surroundings, in its domicile where it was born, where it was breathing, I painted it always with a certain amount of awe so I wouldn't hurt it or reduce it to sweetish banality.

In that manner, this dialogue had endured and it continues into infinity.

It is simply a motif that constantly escapes the eye until it grows into a dream and magic.



*Jusuf Nišić: The Old Bridge, oil paint*

## NEW OR OLD

MARIN TOPIĆ d.i.a.



Marin Topić: "The Old bridge", oil paints, 1985.

I always wondered as a child and now as an adult, did the Old have always been called The Old One!? How are we going to call him now, The New One or The Old One, I ask myself and wonder how something new can be at the same time also old. Paradox! Is the age at all the time or esthetically-ethical category?

I ask myself!

And while I think about us (Josipa Lisac) something crossed my mind. Isn't it that here call we people The Old One if they earn the role of the first during their lifetime. And than it is normal that in the town where the bridges were like people, the most beautiful, valuable and first one, we call that name. So get up The Old One and be the bridge again, never the river.

And when the people start to walk over You again, You just as Tin Ujević quietly say to your Neretva how hard it is to be old, and so young.





## MOSTAR THE CITY OF UNIVERSAL VALUE

### ZLATKO ZVONIĆ

Museum of Herzegovina

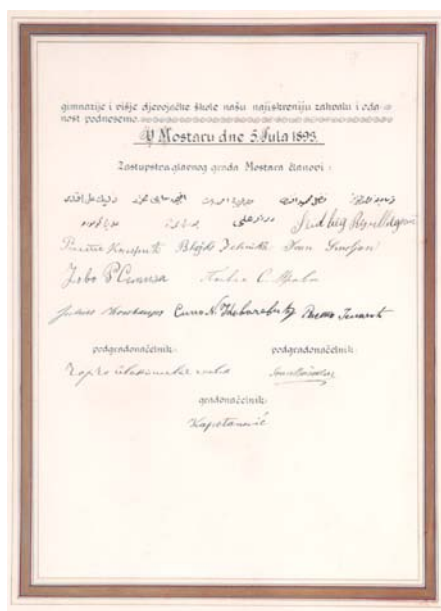
The Old Bridge represents one of truly unique constructions of the world's civilisation. The city was founded in the middle of the 15th century by a traveller of Bogumil origin called called Radivoj or Radin, who was employed by Herzeg Stjepan Kosaca. One century after Mostar was first mentioned, the Old Bridge was built. This was the most culturally enlightened period of the Ottoman Empire.

The Old Bridge was built by Hajrudin, who was the pupil of famous buider Sinan. The beauty and bold architecture of the Bridge were noticed by many travellers and writers that passed through Mostar. It was compared with Rialto bridge in Venice and it was described as a stone crescent... Sixteenth century was a time of Italian renaissance and Michaelangelo, it had a parallel in building of the Brige, true parl of Ottoman renaissance. For centuries that followed and regardless of governments and states that Mostar was part of, the Old Bridge remained universal value that fascinated and touched those that saw it, wherever they came from. It was symbol of the city.

During the Austio-Hungarian rule, the Emperor Franz-Jozef the first came to Mostar and crossed the Bridge in 1910. The Empire's administration who took over the city from the Turks, wanted to make it european by building a new schools, indusy and railways. In 1900 the famous Grammar School was build. Generations of pupils were educated here promoting it's fame and unique multi ethnicity. The original documents relating to the school show that it was built for all the citizens of Mostar. These

documents are owed by the city's museum, and among many others give us an insight in the true value of civilised Mostar. These, it is worth mentioning, decorated with their middle ages seals and bound in leather are one small part of the unique heritage of our city.

All this, the Bridge, the school and the documents relating to the various periods of the life in the city, and regardless of it's recent misfortune, give us an insight in the way forward. The universal values of civilised society, peace and tolerance were always part of Mostar and its future should surely be built on them...



*The exhibit from Museum of Herzegovina*

## THE OLD BRIDGE - MOTIF ON THE POSTCARDS

**Prof. dr. STEFAN SUNARIĆ  
ŠEMSUDIN SERDAREVIĆ**

The old postcards, as a object of collecting, represent newer history, and according to their contains they are clasified as very important source for the research, whenever it is about folk-dress, urban areas, or certain persons. They appeared in Vienna in 1870. During the Austrian-Hungarian period, Mostar was known as a printing and publishing center in Balkans, what was the reason of postcards appearing. The biggest number of postcards had for the motive, the city symbol-The Old Bridge. Others motives were the church of St. Peter and Pouls, The Orthodox church, Synagogue and many mosques from which Karadjozbeg's mosque were used the most. The great number of these photos were made by famous photographer of Mostar Ante Zimolo. Together with him, the name of photograph from Zagreb Djordje Gruznicev appeared on some photos. Thanks to him even today Mostar has great collection of photos which were made during Austrian period. The symbol of Mostar The Old Bridge can also be found in numismatics. It first happened in Sep. 22. 1939. when the People Bank of Yugoslavia published the bank-note with worth of 10 din. And printed in green colour. The drawing of The Old Bridge is in the middle of bank-note. And after six decades the new bank-note with the same motive appeared. It was on 1. st. July 1992, when the Peoples Bank of Bosnia and Herzegovina published bank-note with worth of 10, 50 and 1000 din. The drawing of the Old Bridge is the same on each bank-note. The last emmision of Republic of Bosnia and Herzegovina was recorded on 15 th. Aug. 1994. The new bank-

notes were also similar with former once with little adjusting related to blazon of Republic of Bosnia and Herzegovina. The motive of the Old Bridge can be found also on the stamps. It was first in 1906, when this motive appeared on the stems of 2 and 20 helers. From then there were manz stamps from Austrian-Hungarian period, The State of SHS, The Kingdom of SHS, Yugoslavia, and Socialistic Federal Republic of Yugoslavia. Bosnia and Herzegovina publish several times series of stamps with the symbols of Mostar and for the first time ,Italy was the only foreign country that dedicated stamp to the Old Bridge.







## **THE OLD BRIDGE IN MOSTAR**

**Publisher:** Center for Peace and Multiethnic cooperation in Mostar

[www.centarzamir.org.ba](http://www.centarzamir.org.ba)

Mostar, February 2004.