

STARI MOST U MOSTARU
THE OLD BRIDGE IN MOSTAR





SADRŽAJ / CONTENTS

ŽIVOT I KULTURA GRADSKOG STANOVNIŠTVA BOSNE I HERCEGOVINE U XIX STOLJEĆU / LIFE AND CULTURE OF URBAN POPULATION IN XIX CENTURY IN BOSNIA AND HERZEGOVINA, Zemaljski muzej BiH / National Museum of BiH	6
SVAKODNEVNI ŽIVOT U VRIJEME OSMANSKE IMPERIJE / EVERYDAY LIFE IN THE TIME OF THE OTTOMANS, Lebiba Džeko , kustos	9
PORTRET UMJETNIKA / A PORTRAIT OF THE ARTIST, Ćiril Ćiro Raič	12
ĆIRIL ĆIRO RAIČ I STARI MOST / ĆIRIL ĆIRO RAIČ AND THE OLD BRIDGE, Franz Pichorner	14
UNIKAT U SVAKOM POGLEDU / UNIQUE IN EVERY WAY Dipl. ing. arh. Esad Humo	16
STARI MOST / OLD BRIDGE, Director of PCU Mostar, dipl. ing. maš. Ćišić Rusmir	20
REKONSTRUKCIJA STAROG GRADA U MOSTARU / REBUILDING OF THE OLD TOWN IN MOSTAR, Prof. Dr. Amir Pašić	22
REKONSTRUKCIJA STAROG GRADA U MOSTARU / THE BRIDGE: AESTHETIC-ARCHITECTURAL, STRUCTURAL, STATIC AND GEOLOGICAL ASPECTS Dipl. ing. arh. Rifat Kurtagić	27
SRUŠEN JE MOSTMOST / OLD ONE IS DOWN, Mr. sc Maja Popovac d.i.a.	34
KULTURNO NASLJEĐE - OSNOV RAZVOJA MOSTARA KAO REGIONALNOG CENTRA / CULTURAL HERITAGE AS AGENDA FOR DEVELOPMENT OF MOSTAR AS REGIONAL CENTER, Dipl. ing. arh. Zijad Demirović, Mr. sc Senada Demirović	39
IZVOD IZ TEKSTA: "TEHNIČKI POGLED NA REKONSTRUKCIJU MOSTARSKOG MOSTA" / EXTRACT FROM THE TEXT: "A TECHNICAL VIEW OF THE RESTORATION OF THE BRIDGE OF MOSTAR", Gilles Pequeux	43
"ČOVJEK SE PLAŠI VREMENA A VRIJEME SE PLAŠI PIRAMIDA" ZAPISANO U EGIPTU IX STOLJEĆE / "MAN IS AFRAID OF TIME, AND TIME IS AFRAID OF THE PYRAMIDS" EGYPT, IX CENTURY, Akademski slikar JUSA NIKŠIĆ	45
NOVI ILI STARI / NEW OR OLD, Dipl. ing. arh. Marin Topić	47
MOSTAR - GRAD UNIVERZALNIH VRIJEDNOSTI / MOSTAR THE CITY OF UNIVERSAL VALUE, Zlatko Zvonić, istoričar umjetnosti	48
STARI MOST - MOTIV NA RAZGLEDNICAMA / THE OLD BRIDGE - MOTIF ON THE POSTCARDS, Prof. dr. Stefan Sunarić, Šemsudin Serdarević	50





ŽIVOT I KULTURA GRADSKOG STANOVNIŠTVA BOSNE I HERCEGOVINE U XIX STOLJEĆU / LIFE AND CULTURE OF URBAN POPULATION IN XIX CENTURY IN BOSNIA AND HERZEGOVINA

Zemaljski muzej BiH / National Museum of BiH

Tekovine koje je Osmanska država donijela na Balkan i u Bosnu doprinose iskoracima u opće svjetsku civilizaciju. Jedan od tih iskoraka je u stvaranju urbanih gradskih naselja sa svim elementima koje karakterizira gradski život-od stvaranja planskih naselja do infrastrukture, te cjelokupnog načina života, privatnog i javnog. Drugi iskorak je tolerancija, koja je do tog vremena bila malo poznata na evropskim prostorima, ogleda se u bosanskim gradovima, u kojima i katolici, muslimani i pravoslavni žive jedni pored drugih i primaju u svoju sredinu i Jevreje, nakon njihovog progona iz Španije, i svi zajedno uživaju vrijednosti koje grad pruža.

Gradovi u Bosni u tom periodu po socijalnom sastavu svog stanovništva bili su vrlo šaroliki, i činili su ih različiti slojevi stanovništva, od bogatih do siromašnih, a što se odražavalo u cjelokupnom životu. U gradovima su bili obično smješteni administrativna uprava i sudski organi, ali su oni bili prvenstveno mjesta u kojima su osnovu činili intelektualni, zanatlijski i trgovački slojevi, Simbioza tih slojeva davala je punoću ukupnom, a prije svega kulturnom i ekonomskom životu u gradu i u cijeloj Bosni. Na toj osnovi razvijao se svakodnevni život, nastajali su običaji koji su poprimali oblike obaveznog i odslikavali raslojavanja i integraciju cjelokupnog društva. S druge strane u Bosni su gradski slojevi predstavljali osnovnu i ekonomsku i političku snagu društva. Onaj dio vojničkog sloja koji je eventualno živio u gradu potpuno se stapa sa ostalim gradskim

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

slojevima, pa čak često ulazi i u privredne djelatnosti tipične za civilno stanovništvo gradova. Kako je u Bosni u cjelini društvo imalo svoje specifičnosti u odnosu na ostale dijelove Osmanskog carstva, tako se i život i običaji ovdje razvijaju na osoben način koji je odgovarao duhu i psihomentalnoj konstituciji bosanskog čovjeka.

Iako su i u kulturi stanovanja gradskog stanovništva Bosne i Hercegovine od XV pa do kraja XIX stoljeća najuočljiviji orijentalno-islamski uticaji, ipak je primjetno da ta kultura u sebi snažno baštini i ono samoniklo, domaće-bosansko.

O kulturi stanovanja kao i o načinu života i običajima treba da posvjedoči i ova izložba koju čini 6 autentičnih soba koje su u Muzej dospjele krajem XIX stoljeća. Međutim, njihov cjelokupni inventar znatno je stariji. U ovim bosanskim sobama sve je skladno, istovremeno i funkcionalno i za oko ugodno i lijepo-od namještaja, čiji ukras čini do perfekcije dovedena rezbarija i koji je

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 psycho mental 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



sveden na najneophodniju mjeru, kako ne bi pritiskao prostor, do ručno tkanih ćilima, serdžada i makata, koji vedrinom tonova čine prostor u kojem se boravi toplim jednako kao što to čine i bogato vezeni predmeti, primjerice mahrame različite namjene. U njihovo ukrašavanje žene su zlatnim, srmali ili svilenim nitima, kroz različite tehnike rada i motive, utkivale ne samo nasljeđeno i usvojeno, već i potpuno lično i originalno.

Sliku života gradskog stanovništva iz druge polovine XIX stoljeća, ali i ranije, u ovoj izložbi upotpunjuju muške i ženske nošnje koje su nastajale najčešće pod direktnim uticajem carigradske mode. Od kraja XIX stoljeća u nošnjama su primjetni uticaji i evropskih modnih kretanja, posebno onih iz Beča.

Od rezbarene tavanice do prostirke, od mušebaka do leđena i ibrika, od sehare do anterije i dolame sve je u skladu. Upravo taj sklad oslikava kako način života gradskog stanovništva Bosne i Hercegovine krajem XIX stoljeća tako i stalnu potrebu da se svakodnevica, kroz najsitnije detalje, učini prijatnom i lijepom.

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 ceil-ing in wood to the rugs on the floor, from wooden grids on windows (musabak) to washing basins (legen) to cop-per jugs for water (ibrik), from old chests for women's clothing and other items (sehara) to upper pieces of gar-ments (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 con-stant need to make the everyday life, even to the most minute details, as pleasant and enjoyable as possible.



Enterijer sobe - Zemaljski muzej BiH, Sarajevo

SVAKODNEVNI ŽIVOT U VRIJEME OSMANSKE IMPERIJE / EVERYDAY LIFE IN THE TIME OF THE OTTOMANS

LEBIBA DŽEKO, kustos

Zemaljski muzej BiH / National Museum of BiH

Dolaskom Turaka Osmanlija u Bosnu i Hercegovinu došlo je do korjenitih promjena u svim aspektima života što se odrazilo i na materijalnu i na duhovnu kulturu bosanskohercegovačkog stanovništva. Kako je osmanska država bila u 15. stoljeću u stalnoj ekspanziji ona je zauzimanjem određenih prostora preuzimala sve pozitivne elemente društva i svojim daljim širenjem rasprostranjivala ih u novoosvojene krajeve. Takvi napredni i novi elementi, prije svega u materijalnoj kulturi nalazili su odjek u narodu koji ih je usvajao brzo i kombinirao sa autohtonim elementima svoje kulture.

Iako je po osvajanju Hercegovine Blagaj bio glavno središte u Hercegovini odmah nakon osvajanja Mostara on postaje administrativno, privredno, komunikacijsko i kulturno središte ovog sandžaka i veoma važna strateška tačka u osmanskoj državi. Mostar postaje spona sa morem a samim tim i trgovački centar u trgovini sa Dalmacijom i Dubovačkom republikom. Upravo to daje Mostaru karakterističnost u kojoj se miješaju orijentalno islamski kulturni elementi sa mediteranskim čineći ovaj grad mjestom rijetke ljepote. Ovo primjećujemo već na prvi pogled u mostarskoj arhitekturi koja u svojoj formi ima orijentalne elemente a u materijalima mediteranske (prije svega kamen). Mostarska čaršija protezala se sa obje strane rijeke Neretve i predstavljala je srce grada. U njoj su se proizvodili i prodavali zanatski proizvodi, obavljala trgovina uvezenom robom ali i sastajali stanovnici Mostara da čuju novosti, carske naredbe i sve što

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 (Sandžak) 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.

se dešavalo u njihovom gradu ali i u cijelom carstvu. U dijelu čaršije koji je bio poznat kao Carska čaršija održavala su se nadmetanja u bacanju kamena sa ramena, hrvanju, trkama i još nekim vještinama poznatim u to vrijeme.

Zanatstvo se razvijalo u skladu sa potrebama stanovništva a posebno su se razvili kujundžijski zanat koji se bavio izradom nakita od kojeg su posebno bile poznate pašte za pojas i toke izrađene u mostarskim kujundžijskim radionicama. Još jedan poznati mostarski zanat je kazandžijski. Mostarci su izrađivali različite dijelove gradskog pokućstva među kojima su se posebno isticali sahani ali i druge upotrebne predmete koji su bili toliko lijepi da su nalazili kupce u Dubrovniku ali i u drugim krajevima Dalmacije.

Hercegovina je bila poznata i po drvorezbarskom zanatu. U Mostaru su majstori izrađivali prava umjetnička djela od drveta a u Konjicu, još jednom hercegovačkom gradu, ovaj zanat je doveden do savršenstva. Drvorezbari su izrađivali sve dijelove namještaja, a najčešće su to bile sehare sa rezbarenom prednjom stranom koje su predstavljale nezamjenjivi dio pokućstva u svakom domaćinstvu. Konjički drvorezbari bili su poznati i po peškunima (drveni stolići) koji su jedini dio namještaja preuzet sa istoka koji se nije mijenjao po osnovnom obliku. Međutim, ukrasi na peškunima iz Konjica urađeni u svim tehnikama drvorezbarjenja i različitih motiva karakterističnih za ovo područje doživjeli su bezbrojne varijante i bili su neprevaziđene ljepote.

Sa mnogim vakifima, ali i vještim zanatlijama, Mostar je bio jedan od najljepših gradova osmanskog carstva. Njegovi stanovnici su mu bili privrženi i mnogi imućniji svoju imovinu su kroz vakufe upotrijebili za unapređenje svog grada, a koliko je Mostar bio napredan za vrijeme Osmanlija govori podatak da je u njemu bilo dva vodovoda, više od pedeset česama uz džamije i po ulicama, pet javnih biblioteka, osam medresa i dvije hanikah medrese i još mnogo drugih objekata i institucija koji svjedoče o naprednosti ovog grada i njegovih stanovnika. Tako i poznati osmanski

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 «pašte» - 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 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.

With its many buildings and its artistically skilled handicrafts Mostar was one of the most beautiful

putopisac Evlija Čelebi koji je kroz Mostar prošao 1664/65. godine u svom putopisu zapisuje kako ga se nijedno mjesto nije toliko dojmilo kao Mostar. On se o Mostaru, njegovim stanovnicima i prirodnim ljepotama izražava najpohvalnijim riječima.

Do samog kraja osmanske uprave u Bosni i Hercegovini Mostar je bio jedan od najznačajnijih gradova Carstva. Dok se u drugim dijelovima osjećao pad i propadanje Carstva on je živio u punom prosperitetu u redu i sigurnosti koju su njegovi stanovnici provodili i poštovali.



Door, "Vrata". Wood.



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



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

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.



PORTRET UMJETNIKA / A PORTRAIT OF THE ARTIST
ĆIRIL ĆIRO RAIČ

Ćiril Ćiro Raič rođen je 3. septembra 1936. godine u selu Strgonice, općina Konjic, BiH, od oca Mate i majke Anđe (rođ. Stanić). Osnovnu školu je završio u Ostrošcu. Nakon završetka osnovnog školskog obrazovanja, 1952. godine odlazi u Mostar i učlanjuje se u Fotoklub «Salko Šestić». Fotografski obrt je učio i izučio u Foto centru u ovom gradu. Kako je bio nadareni fotograf, već u trećoj godini obrta vodio je jednu od fotografskih radnji tog centra. Završivši obrt, 1955. godine postaje fotograf u službi Zavoda za zaštitu spomenika kulture i prirode u Mostaru.

Zvanje majstora umjetničke fotografije stekao je 1975. od kada je i postao članom Udruženja primijenjenih umjetnika BiH i bivše Jugoslavije. U svojoj 45 godina dugoj karijeri fotografa umjetnika izlagao je na oko 250 skupnih i na 61. samostalnoj izložbi. Također je priredio i 196 tematskih samostalnih izložbi u zemlji i inozemstvu.

Za postignute rezultate u svojoj djelatnosti dobio je veliki broj javnih priznanja, diploma i plaketa među kojima su: Plaketa grada Mostara (1984), Jubilarna diploma sa plaketom konzervatora Jugoslavije (1975), Pohvala grada Livna (1985), Orden rada sa srebrnim vijencem (1986), te niz drugih pohvala i priznanja.

Ime Ćirila Ćire Raiča već je odavno poznato među mnogobrojnim ljubiteljima kvalitetne fotografije i lijepe umjetnosti, te znanstvenicima, istraživačima naše prošlosti, turističkim djelatnicima i mnogim drugim.

Vremenom se broj negativa, fotografija i dijakolora koje je snimio Ćiril Raič, stalno povećavao i nakon više od 40 godina prešao brojku od 250.000 primjeraka.

Da nije bilo iznimno senzibilnog oka i fotokamere Ćire Raiča s kojom je snimao svaki kutak Hercegovine i dio Bosne, mnogi ne bi niti znali da je ovo područje tako bogato bezbrojnim i raznovrsnim motivima koje smo desetljećima otkrivali i još uvijek otkrivamo na njegovim izložbama.

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 I STARI MOST / ĆIRIL ĆIRO RAIČ AND
THE OLD BRIDGE**

FRANZ PICHORNER

Muzej Istorije umjetnosti Beč / KHM VIENNA

Dok su bili u Mostaru da pripreme svoju izložbu organizatori iz udruženja “Mostarski Most” su slučajno naišli na rad fotografa Ćirila Ćire Raiča. Na otvaranju njegovog pretrpanog i negrijanog ateljea jednog hladnog decembarskog dana, iznenada smo se našli u velikom arhivu koji je dokumentovao istoriju i kulturu Hercegovine.

Stari most, čuveni most preko rijeke Neretve u Mostaru, grandiozno djelo iz Otomanskog perioda (1566) je bio i ostao jedan od najdražih Raičevih predmeta fotografiranja. On je fotografisao most hiljade puta u zadnjih pet decenija. Ove fotografije pokazuju most za vrijeme svakog godišnjeg doba, u svako doba dana i noći, i iz svakog ugla i perspektive... Vidimo ljude na mostu, na poslu, zauzete diskusijom, zadivljene, zamišljene, usamljene, kao i kupaće na obalama rijeke. Druge fotografije su uhvatile skakače koji skaču sa vrha mosta u Neretvu - doista ne postoji dječak koji je rastao u Mostaru da nije učestvovao u ovom testu hrabrosti. Fotografije snimljene nakon neuporedive tragedije razaranja mosta 1993. pokazuju otvorenu ranu srca grada: kule spaljene i razorene od granatiranja, i onda privremeni most, nešto malo viši od uskog pješačkog mostića, koji je premoštavao Neretvu, i današnji skoro obnovljeni Stari most.

Mi smo pokušali da napravimo reprezentativnu selekciju enciklopedijske veličine i iz niza Ćirinih djela da dopunimo izložbu u Theseus Temple. Crno-bijele fotografije velikog formata reflektuju intuitivno snimanje situacije i raspoloženja oko mosta, koji nije samo spojio dvije polovine Mostara, nego također različite etničke i religijske grupe koje žive uz Neretvu.

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.

UNIKAT U SVAKOM POGLEDU / UNIQUE IN EVERY WAY

Dipl. ing. arh. ESAD HUMO

Niti jedna ljudska tvorevina na kugli zemaljskoj ne budi toliko divljenja i poštovanja kao most. Sva ostala zdanja mogu imati neko ovozemaljsko objašnjenje nastanka, prepoznatljive tragove ljudske ruke - ali mostovi su za većinu običnih smrtnika češće viđeni kao djela bogova ili neke nadljudske sile - nego kao plod njihovog vlastitog uma i razvoja.

Neki mostovi su napravljeni da nam služe preći sa obale na obalu, neki imaju vrijednost kao inženjersko djelo, neki se diče ljepotom, neki dužinom, neki visinom, neki godinama... ali samo rijetki se mogu pohvaliti da su za vrijeme života i smrti imali ulogu druga, brata, oca,... i nakon svega - mirotvorca!

Naš Stari je jedinstven. Unikati u svakom pogledu. Bio je predmetom ponosa, mržnje, ljubavi, snage, pomirenja...

Imao je stotine lica - i opet je ostao ono što jeste - dostojenstven u svojim godinama, ljepoti, prkosu i snazi Feniksa.

Nije lako biti simbolom jednog grada koji je sam po sebi sinonim za lijepo, skladno i bezvremensko. Nije lako braniti boje "kluba" koji je i sam veliki Andrić u svojoj impresiji ponio na sljedeći način: "Kad čovjek prenoći u Mostaru, nije zvuk ono što ga probudi ujutro, nego - svjetlost! To znam iz iskustva... Uvek mi se činilo da je to što sija nad ovim, od prirode povlaštenim gradom, i što prožima sve u njemu, neka naročita svetlost, izuzetna po jačini i kakvoći. Uvek sam mislio da sa njom mora

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

da ulaze u čoveka ljubav za život, hrabrost i vedrina, smisao za meru i stvaralački rad...

Po toj se svetlosti ja najbolje sećam Mostara.“

A najveća svjetlost Mostara je, bez i malo razmišljanja, bio Stari!

Njegova snaga i ljepota nikoga nije ostavljala ravnodušnim. Bio je ponos i dika svih Mostaraca, njihova viza za svijet.

Pao je jednog novembarskog dana. Srušila ga je mržnja i neznanje, ignorancija i glupost. Oni koji su ga voljeli nisu nalazili riječi utjehe, milioni su ostali bez daha. Ali i u tom posljednjem trzaju imao je snagu veću nego milioni topova – postao je simbol otpora, pa onda simbol mira – i na kraju: zastava pomirenja i suživota!

I to je njegova do sada najveća uloga – povezati obale je, u poređenju sa ovim što radi danas, dječija igra. Mostovi u ljudskim srcima su stvari koje i bogovi teško grade, izgubljena ljubav i pronevjereno povjerenje se ne mogu “zamazati” malterom. To su veze tanane kao tračak svjetla, iznenadna duga ili svjetleća kometa - prelijepe dok traju, ali u suštini nepostojane i neuhvatljive.

I Starom se moglo desiti da bude samo još jedan od onih “lijepo rekonstruisanih” spomenika kulture: običan, ne više tako star, već viđen... ali zahvaljujući viziji nekolicine, na čelu sa Safetom Oručevićem, direktorom Centra za mir i multietničku saradnju, – postavljen je od samog početka izgradnje kao simbol mira, pomirenja i suživota. Iznova ga danas grade svi zajedno – on više nikada neće biti ni srpski ni hrvatski, ni

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 looses 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



bošnjački, niti vlasništvo bilo koje nacionalne, etničke ili političke grupe; jedina grupa koja će ga posjedovati su građani Mostara, Evrope i Svijeta. Stoga se ova izložba nije bazirala na tehničkim detaljima izgradnje Novog Starog mosta – ona je pokušala prikazati njegov prošli i sadašnji život u sredini koja je specifična u svim svojim aspektima. Pokušala je naći istomišljenike i prijatelje bez obzira na njihovu religiju, rasu ili boju kože. Tražila je način da pokaže svijetu kako se iznova grade izgubljene vizije, prekinuta prijateljstva i neostvareni snovi. Ona je svojevrstni know-how za mostove među ljudskim srcima.

Među exponatima ove izložbe možete uočiti:

- 12 panoa:

Četiri od njih su rad Fondacije Aga Khan – World Monument Fund - govore o istoriji Mostara, planiranoj rekonstrukciji objekata tri naroda i radionicama koje su ova fondacija i IRCICA organizovali od 1994. g. do danas. Autori su mr.sc Aida Idrizbegović d.i.a, i mr.sc Maida Karahasanović d.i.a, na čelu sa profesorom dr. Amirom Pašićem d.i.a.

Osam panoa je nastalo u radionici Centra za mir i multietničku saradnju Mostar, a govore o istorijatu, arheološkim nalazima, rekonstrukciji mosta i tehničkoj strani projekta obnove - rad su Esada Hume d.i.a, i mr.sc. Maje Popovac d.i.a.

Osim toga izložba sadrži:

- 25 umjetničkih fotografija Ćirila Rajića vlasništvo Centra za mir i multietničku saradnju Mostar

- etnografsku zbirku Zemaljskog muzeja BiH iz Sarajeva,

- maketu mosta i uže okoline, autor Mustafa Džudža d.i.a, vlasništvo ing.Rifata Kurtagica direktora udruženja Most-mostovi-most iz Beča

- maketu dijela luka Starog mosta sa detaljima veze, vlasništvo Francuskog kulturnog centra u Mostaru

- dijelove originalne kaldrme mosta

- umjetničku instalaciju Starog mosta autora W.M. Puhringera

- kolor fotografije srušenog mosta, SFOR 1997.

- kolor fotografije rekonstrukcije mosta, Solvej 2003.

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 simulaciju mosta, rad Centra za obuku Mostar

Izložba je održana u Beču od 14. jula do 30 septembra 2003. g. u Muzeju Istorije umjetnosti, a produžena je mjesec dana zbog velikog broja posjetilaca, u Muzeju Mimara u Zagrebu od 14. - 21. 10. 2003. g. i u Zemaljskom muzeju BiH, u Sarajevu od 5. 12. 2003. godine i naišla je na ogromno interesovanje javnosti u Austriji, Hrvatskoj i Bosni i Hercegovini.

Činjenica je da će ovaj mali kulturni iskorak ka mostovima među ljudima, donjeti velike rezultate na polju mira, suživota i pomirenja.

Šta više htjeti od jednog običnog starog kamenog mosta...?

- 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...?



STARI MOST / OLD BRIDGE

Director of PCU Mostar, dipl. ing. maš. ĆIŠIĆ RUSMIR

Stari most kome Mostaruguje sve, od imena do ljepote, od praktične koristi do povjesne slave 427 godina, je svjedočio o čovjekovoj potrebi za komunikacijom, najčešće posredstvom trgovine i razmjene različitih životnih iskustava.

Zatečen skladom što ga je most činio sa prirodnim okruženjem rijeke i njenih pristupačnih obala, učeni i na peru vični namjernici, redom su se okušavali u opisima.

Citirajmo ovom prilikom utisak velikog bosanskog književnika koji je most vidio kao luk u kamenu iz koga je netom poletjela strijela, pa ostao tako stoljećima propet prema nebu. Stajao je ovaj most izložen divljenju i zahvalnosti ljudi sve do onog zlokobnog časa 11. novembra 1993. god. kada je razoren mržnjom duhovnih bogalja koji su bili slijepi za sve ono što je nadrastalo njihovo plemensko poimanje svijeta.

Rast ovog zdanja odvija se pod neminovnim rukama graditelja. Obnavljanje onog što je najbolje u pamćenju povjesne i ukupne kulture ukupnosti ljudi sa ovih prostora bez sumnje doprinosi stvaranju klime za iskonsko povjerenje među narodima BiH. Kako raste most tako se povećava i društvena kohezija Mostara. Da li je ikada iko sreo ijednoga Mostarca koji nije bio ponosan na svoj Mostar i svoj most koji je stoljećima bio atrakciona poenta ovog preljepog grada i osnovni orjentir društvenosti svih njegovih stanovnika?

Zbog toga obnova mosta nije samo simbol sjećanja već zajednički graditeljski rezultat koji prolazi i teče kroz obični svakodnevni život.

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?

Ovaj epohalni poduhvat nije samo simbolično pregnuće, ovo je ujedno investicijski najvrijedniji graditeljski i najdelikatniji projekat koji se trenutno realizira u Mostaru pa i šire.

U rekonstrukciju Starom mosta i obnovu dvadeset i jednog objekta susjedstva bit će uloženo 15,5 miliona američkih dolara. Turska je bila prvi kontributor sa milion, a Italija je najizdašnija sa 3,0 miliona dolara. Tu su zatim vlade Holandije 2,0, Hrvatska 0,5, te sredstva Evropske Banke za razvoj 1 i kredit Svjetske Banke 4 miliona američkih dolara.

Sa njegovim rastom raste i nada Mostaraca u stvaranju uslova za normalan život u ponovo spojenom gradu koji će kao i u prošlosti imati jednu ljudsku mjeru, dovoljno prostora ne samo za Mostarce već i za putnike namjenike iz svih krajeva svijeta.

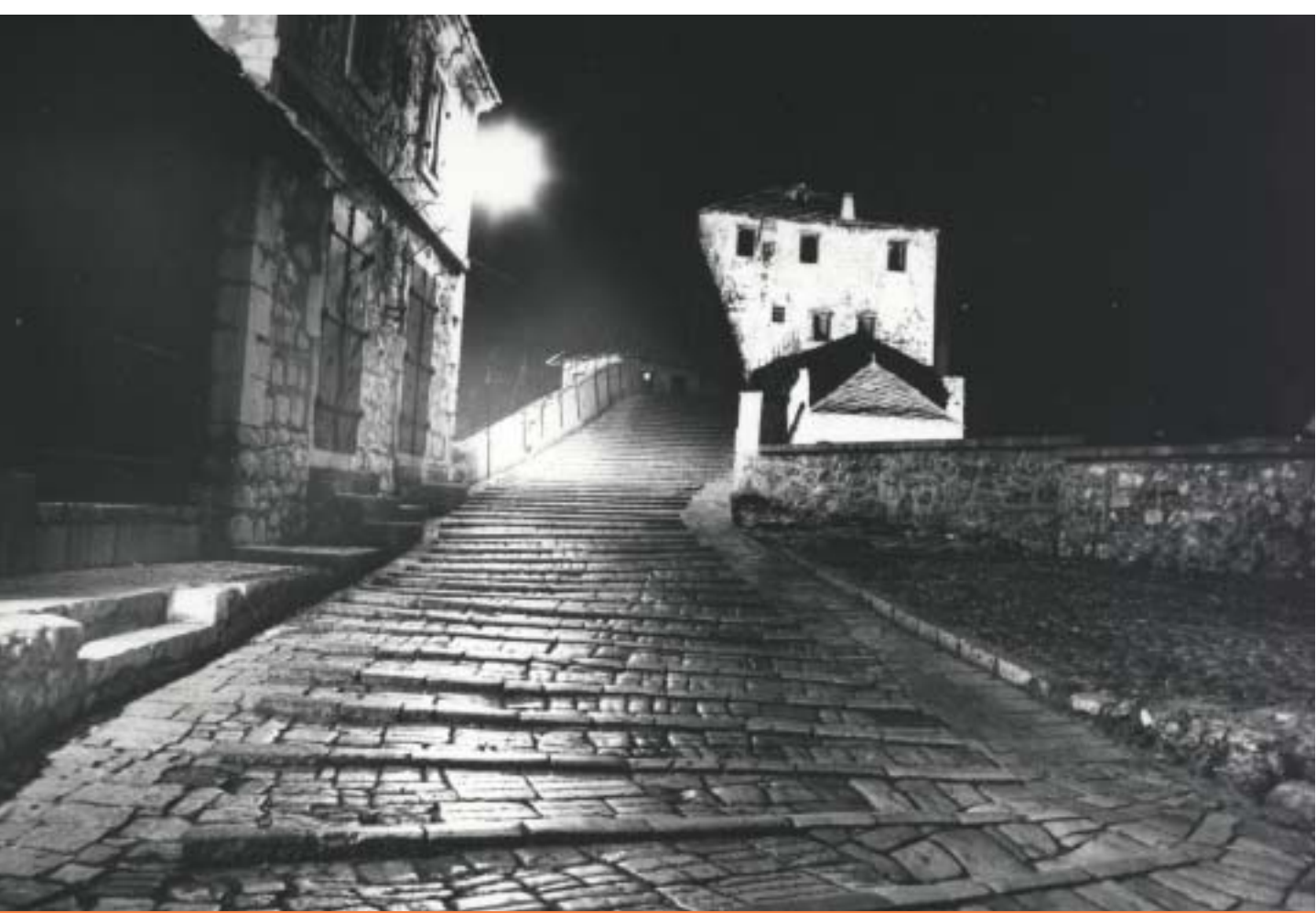
Therefore, the reconstruction of the Bridge is not only the symbol of remembrance but also the joint construction result surpassing the simple everyday life.

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.





**REKONSTRUKCIJA STAROG GRADA U MOSTARU /
REBUILDING OF THE OLD TOWN IN MOSTAR**

Prof. Dr. AMIR PAŠIĆ

Organizirana institucionalna zaštita kulturno-historijskog naslijeđa u Mostaru počinje 1949. godine kada je formiran Zavod za zaštitu kulturno-historijskog naslijeđa, i koji od tada funkcioniše pod različitim organizacionim principima. Godine 1986. projekat zaštite Starog grada, implementiran od strane organizacije *Stari grad* dobio je prestižnu Aga Khan nagradu za arhitekturu.

Rat (1992 - 1995.) doveo je do uništenja kulturno-historijskih dobara, kao i relevantne dokumentacije. Već 1994. godine Opština Mostar formira manji odjel Stari grad, a eksperti UNESCO-a dolaze i počinju proces identifikacije još u vrijeme ratnih djestava. Ova saradnja je još intenzivnija nakon otvaranja UNESCO ureda u Bosni i Hercegovini, naročito nakon uspostavljanja EUAM-a u Mostaru 1995. godine.

Počevši od 1998. godine Grad Mostar u saradnji sa Svjetskom bankom (World Bank), UNESCO, the Aga Khan Trust for Culture (AKTC) and the World Monuments Fund (WMF), Research Centre for Islamic History, Art and Culture (IRCICA), i nekoliko drugih institucija razvija niz komplementarnih aktivnosti na očuvanju i razvoju historijskog jezgra grada Mostara. Završetak projekta planiran je za ljeto 2004. godine.

Projekat ima šest komponenti:

1. Rekonstrukcija kompleksa Starog mosta
2. Rehabilitacija historijskih susjedstva
3. Restauracija prioritetnih objekata
4. Planiranje i studije samoodržavanja Grada Mostara
5. Mostar 2004 Program
6. Uspostavljanje i rad institucija.

Proces rekonstrukcije je definisan sporazumima između Vlade BiH, Grada Mostara i Svijetske Banke 1999. godine. Na osnovu istog sporazuma Međunarodni ekspertni tim sponzoriran od UNESCO-a daje naučnu podršku i praćenje svih aktivnosti oko rekonstrukcije kompleksa Starog

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. Restoration 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

Mosta. Aga Khan Trust for Culture & World Monuments Fund su zaduženi za sljedeće dijelove projekta: rehabilitacija historijskih susjedstava, rekonstrukcija prioritetnih objekata, planiranje za Stari grad i jačanje institucija. IRCICA organizira Mostar 2004 Program od 1994.godine.

Rekonstrukcija kompleksa Starog Mosta.

Ponovna izgradnja Starog mosta je glavni kulturni i politički zadatak građana i gradske uprave, jer je Stari most, izgrađen 1566. i uništen novembra 1993. g. krunski spomenik Bosne i Hercegovine i simbol postojanja države. Grad Mostar djeluje putem Jedinice za koordinaciju projekta - Project Coordination Unit (PCU) koristeći zajam Svjetske Banke od 4 miliona USD, kao i nekoliko miliona dolara donacija od Evropskih zemalja i drugih izvora, pod nadzorom UNESCO-vog ekspertnog tima. Rekonstrukcija je počela 2000.godine i završetak se očekuje u ljeto 2004. godine. U projekat rekonstrukcije su uključene brojne domaće i strane institucije i građevinske kompanije.

Plan očuvanja i razvoja Starog grada. Predmet ovog dijela projekta je priprema i implementacija Master Plana za Stari grad zajedno sa pripremom ključnih elemenata za strateški razvoj grada Mostara. Integralni dijelovi ovog projekta su uspostavljanje sistema upravljanja i samoodrživi ekonomski sistem za cijelu zonu. Plan je pripremljen od AKTC&WMF između jula 1998. i januara 2001. da bi nakon javnog saslušanja bio odobren od Vijeća Općine Stari grad 10. maja 2001. godine.

Rehabilitacija historijskih susjedstava. Predmet ove komponente je priprema i implementacija Akcionog plana za rehabilitaciju historijskih susjedstava oko Starog mosta na obje strane Neretve, uključujući i spomenike, komercijalno-zanatske centre i infrastrukturu. Pripremna faza je dovršena u decembru 1999. godine, a implementacija tri pilot projekta počela je u novembru 1998.

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.

i kasnije je proširena na još 15 objekata za vrijeme 2001. godine.

Projekat realizira AKTC/WMF lokalni ured u saradnji sa Project Coordination Unit (PCU). Vrijednost projekta je 3,000,000 USD.

Rekonstrukcija odabranih objekata. Tim AKTC&WMF-a je elaborirao 21 oštećeni objekat koji ima spomeničku ili historijsku vrijednost, na istočnoj i zapadnoj strani grada. Odabrani objekti su javnog i privatnog karaktera. Svi ovi objekti zajedno svjedoče o različitim kulturnim uticajima na razvoj grada, i danas su oni ugroženi svjedoci prošlosti.

Ove strukture su također i potencijalno atraktivne za mogućnosti ekonomskog razvoja i revitalizaciju njihovih susjedstava u budućoj organizaciji grada. Potrebna sredstva za implementaciju ovih projekata su oko 25 miliona USD.

Restauracija tri spomenička objekta je završena: (Muslibegovića kuća, Lakišića kuća, Sevri Hadži Hasanova džamija), i pet drugih objekata je u fazi restauracije; (Karadžobegova džamija, Napredak kulturni centar, Vakufska palata i Mitropolitska palata i Čejvanbeg hamam).

Za šest godina nekoliko značajnih objekata Starog grada su obnovljeni: (Čejvan Čehajina džamija, Vučjakovića džamija, kompleks Neziragine džamije, Tabačica džamija, Kriva Čuprija)

Mostar 2004 Program. Počevši od 1994. godine, IRCICA u saradnji sa gradom Mostarom i drugim već gore pomenutim institucijama i 78 univerziteta provodi edukativnu komponentu u izgradnji Mostara.

Kroz sistematski rad univerziteta širom svijeta uključeno je više od šest stotina osoba, a godišnji workshop, do sada je održano ukupno devet, su prilika da se upoznaju i prodiskutuju projekti realizirani između dva godišnja susreta dosadašnji projekti i implementacija. Više od stotinu diplomskih radova, 37 magistarskih teza i tri doktorata, kao i sedam publikacija su rezultat široke

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)

intelektualne mreže podrške izgradnji Mostara. Najvrijedniji rezultat dosadašnjih aktivnosti predstavlja stvaranje lokalnog tima koji je uključen u realizaciju svih projekata.

Uspostavljanje institucionalnih struktura.

Stalno očuvanje i razvoj ide paralelno sa aktivnostima na rekonstrukciji i Grad Mostar poduzima neophodne korake da intenzivira ovaj process i da uspostavi internacionalnu Fondaciju *Stari Mostar* do kraja 2003. godine.

Fondacija će kroz svoje odjele biti zadužena za planiranje, implementaciju i menadžment aktivnosti u historijskom centru Mostara kao i specifičnim lokacijama van njega da bi očuvala multi-kulturalni karakter mostarskog naslijeđa.

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.

MOST : ESTETSKO – ARHITEKTONSKI, KONSTRUKTIVNI, STATIČKI I GEOLOŠKI ASPEKTI /

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

Dipl. ing. arh. RIFAT KURTAGIĆ

Pisani povjesni izvori i predaje svjedoče o tome kako su građani Mostara kao i trgovci koji su dolazili sa istoka i zapada bili fascinirani majstorskim djelom Mimara Hajrudina.

Ondašnji kroničar Evlija Čelebija bilježi: *Promatrajući most uočljiv je luk iz kojeg kao da će svakog trena izletjeti odapeta strijela. Arhitektonski sklad, preciznost i elegancija koji su pretočeni u ovo djelo, nisu u ovolikoj mjeri dosada uspjeli niti jednomu graditelju.*

Nešto kasnije piše i Robert Michel: *Ako bih morao odgovoriti na pitanje, koji je najljepši most na svijetu, odluka bi pala na most u Mostaru. Uvjeran sam da me niti jedna građevina nije tako snažno dojmila kao ovaj most.* Usporedio ga je s okamenjenim polumjesecom.

Estetika je jedna od komponenti umjetničkog rada. Ništa manje vrijedno nije ni konfiguracijsko i konstrukcijsko rješenje problema kao i hidrološka, statička i građevinska izvedba. Sagrađiti jednu građevinsku skelu takvih dimenzija bez čvrstog oslonca, jer dubina i brzina rijeke to nisu mogli dopustiti, nije nimalo bio lagan zadatak.

Graditelj je, umjesto temelja, sagrađio potporne zidove od vapnenca, koji su povezivali pobočne zidove sa strmim stijenama. Prema izmjerenoj visini ljetnjeg vodostaja Neretve (40,05 m nadmorske visine) postavljeni su potporni zidovi na 46,58 m nadmorske visine.

Početak luka obilježen je jednostavnim ali upečatljivim obrisom (32 cm visine).

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.

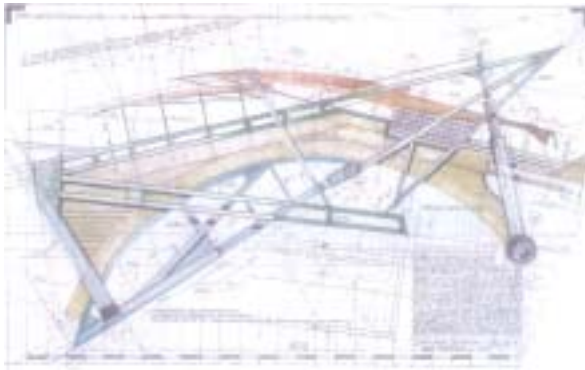
Instead of foundations, the architect constructed abutment walls out of limestone that ran up along the cliff walls. Bearing in mind the average Neretva

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, Rifat Kurtagic



Luk mosta je sagrađen od kamena tzv. *tenelije*. Njegova jedinstvena forma je do tada bila nepoznata u mostogradnji ovog kraja. Nije to bio ni prelomljeni turski luk poznat, kao u Žepi, Višegradu ili Konjicu, niti je imao formu polukruga kao u sličnih gradnji. Prije bi se moglo reći da je luk ovalne odnosno elipsoidne forme (raspon od 28,7 m odgovara poluprečniku elipse luka).

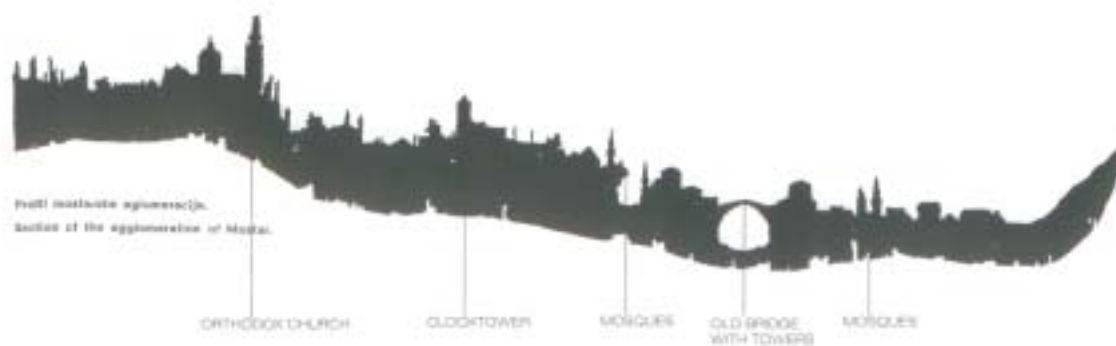
Razlika nivoa između lijeve i desne tačke ishodišta luka odstupa za oko 13 cm.

Svodna konstrukcija je za takav obujam vrlo tanka i elegantno sagrađena (77 cm kod širine svoda od 397 cm)

Graditelju je bilo jasno da tanku konstrukciju svoda ne smije opteretiti ni sa kakvim suvišnim kamenim materijalom. Stoga su oba bočna zida 80 cm debljine. Šupljine zato nije popunjavao, kao što je bilo uobičajeno, teškim građevinskim materijalom, nego je napravio rebro a u sredini “kaverne”, šupljine, čime je konstrukcija osjetno olakšana.

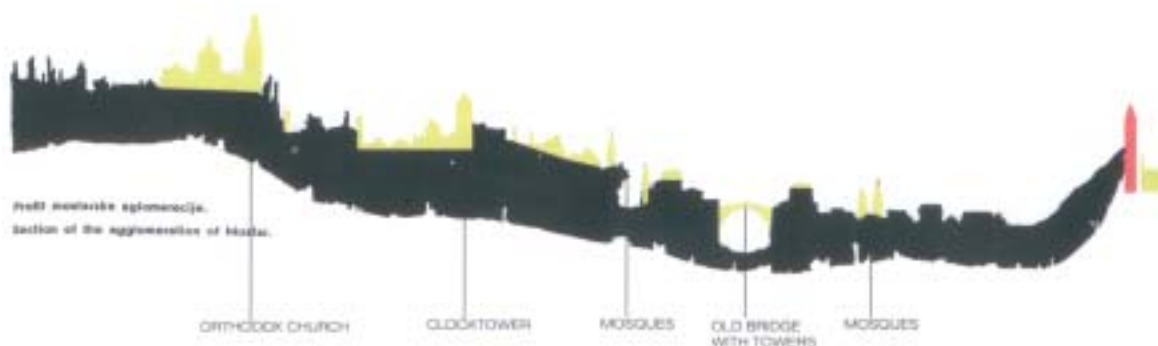
water level during the summer (40.05 m above sea level), the abutment walls rose to a height of 46.85 m above sea level. The spring line (the point at which the arch begins to curve) is emphasised with a simple yet powerful profile that has a height of 32 cm. At this point the bridge spans a distance 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



STATE BEFORE 1993-URBICIDE

Plate 1 / Abb. 1: Rifat Kurtagić.



“Kaverne” su bile vrlo istančano proporcionirane i dimenzionirane. Otkrivene su tek poslije Drugog svjetskog rata u sklopu mjera zaštite od propadanja. Do tada nije bila objašnjena tajna stabilnosti mosta.

Podloga pločnika napravljena je od tvrdog bijelog vapnenca. Najviša tačka kolnika je ležala tačno na 60,39 m nadmorske visine a time i 20,34 m preko visine ljetnjeg vodostaja Neretve. Kolnik je uokviren kamenim pločama (debljine 23-25 cm i visine 94,5 cm). Kako bi se umanjila opasnost od klizanja na kolniku su postavljeni stepenasti kameni pragovi.

Postanak

Mostarski most se spominje prvi put 1474. godine; nedvojbeno je kako je gradska okolica bila gusto naseljena još u vrijeme Rimljana. Ipak je dominirajući grad u srednjem vijeku bio Blagaj, koji u 15. stoljeću biva unaprijeđen u središte Hercegovine.

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.

U jednom povijesnom Dubrovačkom dokumentu iz godine 1452. prvi se put spominje jedan most koji u mjestu “Duo Castelli al ponte Neretua” povezuje dvije kule koje su razdvojene rijekom. Ovaj srednjovjekovni most je bio sagrađen od drveta te bijaše slab i nesiguran u svojoj konstrukciji i supstanciji. Grad je dobio po njemu naziv (most – Mostar).

Istinski razlog za gradnju mosta na Neretvi bio je osjetni porast pučanstva. Osvajanjem Bosne i Hercegovine Turci masivno koriste most za vojne ali i za civilne svrhe kao npr. trgovinu.

Kako je ovaj viseći most povezan željeznim lancima bio labilan i obzirom na brzi razvoj grada nije zadovoljavao dnevne potrebe, sultan Sulejman po želji građana Mostara daje nalog Mimar Sinanu za izradnju plana gradnje novog mosta. U listopadu 1557. Sinanov učenik Hajrudin počinje sa gradnjom koju završava. 1566. godine.

Glavni problem je bio postavljanje skele na rijeci, koju je zbog profila korita bilo moguće premostiti samo jednim lukom; na tom mjestu je voda bila duboka i brza. Postavljanje skele na tadašnji uobičajen način nije bilo moguće. Zadaci i ograničenja za graditelja Hajrudina (16. stoljeće) bila su stoga sljedeća: konstrukcija; stabilnost; temeljitost izradbe; postojanost; raspon luka; visina konstrukcije (rezultirala je najvišom predviđenom razinom vode: Hajrudin je 300 godina prije poplave milenija iz godine 1860. kada se razina vode popela na 53,5 m nadmorske visine, tako oštromno dimenzionirao svoj objekt, kako bi most mogao izdržati i najvišu razinu); postojeća struktura (postojeći ensemble – aglomeracija); odnos prema prirodnom okolišu (rijeka, stijene, vegetacija); ondašnji stupanj tehnike s ograničenim mogućnostima; estetika i materijaliziranje.

Saniranje

Na objektu su izvršena saniranja u godinama 1676. i 1737. Za vrijeme Austro-Ugarske uprave na mostu su poduzete određene građevinske preinake kako bi se objekt prilagodio novim prometno – tehničkim zahtjevima. Na postojeću kamenu podlogu nanesen je sloj debljine do 80 cm. U sklopu

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 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

temeljito saniranja (početak 1955. godine) ovaj sloj je odstranjen. Ovo saniranje je bilo nužno potrebno jer je objekt u godinama 1914. do 1945. bio masivno oštećen.

Najprije su sanirani temelji mosta, a potom i svod. Konačno primjenjen je i postupak ubrizgavanja injektiranjem: masa (82,5 % cement, 15% žbuka iz kamena 15% iz kamena *tenelija*, 2,5 % betonit) je nalivena u postojeću strukturu koja je bila oštećena tako da su pukotine i otvori popravljeni i zatvoreni. Ovi radovi su trajali s prekidima oko deset godina.

Arhitektonsko – urbani aspekti okolice mosta i “Aglomeracije Mostara”

Riječ je o arhitektonskoj kompoziciji tradicionalnog Mostara – takozvanog “Mostarskog konglomerata”. Arhitektonska “simfonija” od koje je “Stari most” njezino najviše ostvarenje, pominje se već 1955. od strane profesora Juraja Neidhardta i Dušana Grabrijana.

Oni su pojmom “Kamenita aglomeracija” definirali izravni i nerazdvojni odnos mosta s njegovom okolicom. Okolica mosta je nezamisliva bez mosta i obratno. To je dakle kvintesencija koja čini *genius loci* Mostara. Mostarski most je pozicioniran u jednoj već postojećoj urbanoj strukturi.

Pored staroga drvenog mosta postojale su i dvije kule (“Duo castelli”) koje su doživjele određene preinake i poslije rušenja mosta dovedene u tešku situaciju ali koje još uvijek postoje. Mjesto mosta je već bilo određeno na temelju situacije i već postojećeg drvenog mosta. Graditelj je po vlastitom sudu mogao poduzeti samo neznatne preinake. Prije nego je sagrađen kameni most, Turci su sagradili određene objekte u njegovoj neposrednoj okolini (Čejvan- Čehajina džamija, škole itd.)

Povjesna aglomeracija Mostara

Pored prirodnog fenomena dubine kamenitog korita modrozeleno rijeke, promatrača također impresionira i uzajamni prostorni odnos objekata. Sve je sagrađeno od svijetlo sivog kamena, čak su i krovovi od sivih kamenih ploča u istom tonu kao i zidovi. Luk mosta čini se kao da je s okolnim kućama i kulama izrastao iz ekspresivnih stijena

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;

divlje rijeke. Kule su neizostavni dio pitoreskne slike, tako da su mnogi mislili kako su one bile odlučujuće za stabilnost mosta što se stručno naravno ne može prihvatiti.

Kameni zidovi kula imaju nešto manje finiju površinsku strukturu nego most, polazeći od malih mlinova preko stepenastih krovova i dućana pa prema visokim kulama i samom mostu kontinuirano i u istoj mjeri narasta aglomeracija različitih geometrijskih oblika (kocka, cilindar, paraboloid) naravno zajedno s terenom, koji se isprekidano spuštaju do korita rijeke.

Definicija principa povijesne aglomeracije opisuje srž urbanog problema i stvara glavni motiv kojim se podređuju čitava plastična i kompozicijska zbivanja. Kontinuitet je već stoljećima egzistentan. U nizu povijesnih elemenata nepredvidive su etape odstupanja od principa aglomeracije i anonimne harmonijske arhitekture. Tako su nastali objekti po vlastitoj želji, koji prekidaju harmonijski volumen izgradnje te proizvode prostornu disharmoniju. Ovo je bilo evidentno u godinama poslije 1914, 1941. i 1993.



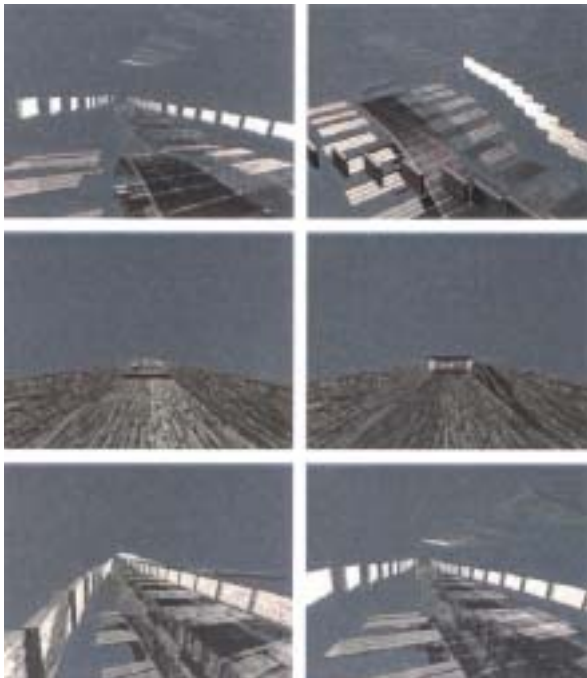
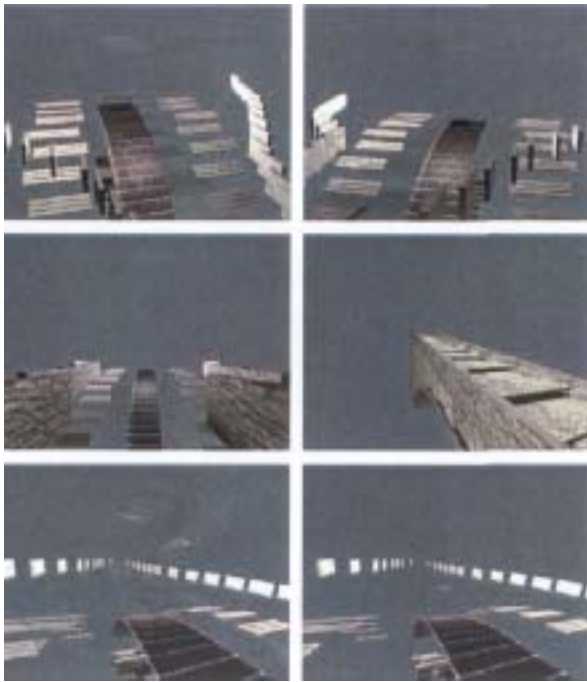
however, they still exist.

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 Cejvan-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.”

SRUŠEN JE STARI / OLD ONE IS DOWN

Mr. sc Maja Popovac d.i.a.

Srušen je Stari... zvoní i danas u mojim ušima. Ponos mog ponosa, tog prekrasnog, Bogom povlašćenog grada, nestao je u nabujaloj ljepotici, očiju otečenih od suza za mirom, ljudima i gradom koji se polako topi pod jatima gladnih granata.

Upravo rušenje Starog mosta i Starog grada je odredilo moj život i buduću karijeru, vodeći me sve dublje i dublje u proučavanje tajni rekonstrukcije, revitalizacije i obnove.

Vrhunac mojih težnji, kako onih ljudskih, tako i profesionalnih bio je zasigurno rad na rekonstrukciji Starog mosta. Šta više htjeti na početku karijere i profesionalnog života, nego pomoći u gradnji nečega toliko svetog, poznatog i srcu dragog.

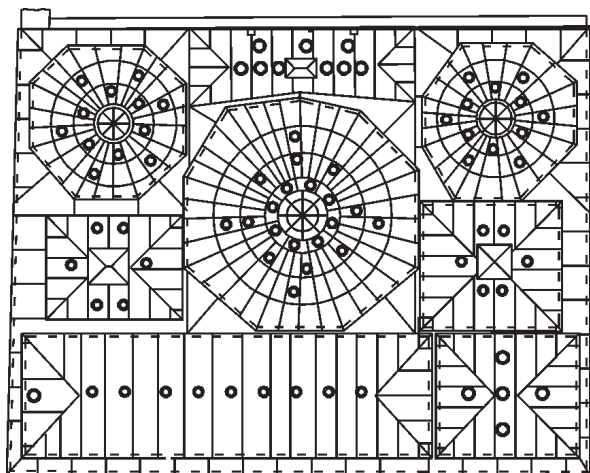
Ova rekonstrukcija ima veliki politički i kulturni značaj, tako da je pomalo u sjenu bačena sva tehnička težina i kompleksnost ovog vrhunskog inženjerskog djela. Hajrudin je prije 450 godina napravio istinski podvig, jedinstven po svojoj konstrukciji i ljepoti, djelo koje je donedavno odoljevalo ćudljivoj Neretvi, zemljotresima, ratovima i stoljećima koja su pored njega prolazila. Nikada njegova vitka figura nije "izašla iz mode", niti postala jednostavna, klasična ili obična. Isto kao i prije toliko godina, putnik namjernik ostajao bi bez daha ugledavši ovu skamenjenu neprolaznu ljepotu, mjesto na kojem svi mi Mostarci hodašmo podignutih čela, ponosni na svoje neskriveno blago. Osnovni zahtjevi u ovom slučaju bili su potpuna istinitost "Novog" Starog mosta u svom izgledu, sastavu i tehnologiji izrade. Detaljna ispitivanja

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.

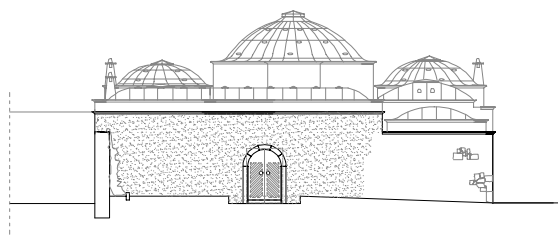
Basic demands in this case were complete authenticity of the New Old Bridge in it's



materijala korištenih u Starom mostu dovela su do preciznih smjernica za nabavku komponenti od kojih će se graditi novi luk. Naravno, prije nego što se moglo pristupiti izgradnji, bilo je neophodno utvrditi tačnu geometriju Starog mosta i napraviti projekat. Kroz vijekove, most je prošao kroz mnoge promjene, bilo je nemoguće utvrditi Hajrudinovu originalnu geometriju, kao ni količinu deformacija koje je most vremenom pretrpio. Dogovoreno je da će novi oblik mosta biti onakav kakav je bio neposredno prije rušenja, a od velike pomoći bile su fotogrametrijske studije iz šezdesetih i osamdesetih. Uz njih je korišten i veliki broj fotografija, kako bi se što detaljnije uočile sve eventualne nepravilnosti i odstupanja u strukturi i geometriji. Na osnovu te fotogrametrijske studije, proučavanja ostataka mosta i pisane dokumentacije, napravljen je konačni projekat rekonstrukcije.

Prva faza stvarnih radova na mostu je bila vađenje kamena iz Neretve. Nakon toga je sljedila i prva građevinska intervencija, a to je bila injektaža stjenjske mase ispod mosta.

I konačno, nakon svih ovih priprema, moglo se napokon početi sa samim zidanjem luka. Prvi zadatak bilo je postavljanje skela uz zidove upornjaka, nakon čega je usljedila numerizacija svih ostataka mosta za koje je utvrđeno da moraju biti uklonjeni. Ostaci kaldrme na obe strane su premjereni i označeni i pristupilo se njihovom



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 its 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 these 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 planned 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

detaljnem, pažljivom uklanjanju. Odlagani su na unaprijed pripremljenu podlogu od pijeska, nedaleko od samog mosta. Skidanjem kaldrme došlo se do veoma važnih arheoloških nalaza kao što je nekoliko slojeva prilazne kaldrme ili drvena vodovodna cijev koja je išla preko mosta, obavijena zemljom crvenicom radi nepropusnosti. Dalja arheološka istraživanja dovela su do značajnih saznanja kako o nastanku samog kompleksa Starog mosta, tako i o poziciji dva starija mosta koja su se tu nalazila, a za koje se utvrdilo da su uprkos prijašnjim pretpostavkama bili na gotovo identičnoj poziciji kao i Stari most.

Nakon završenih arheoloških iskopa moglo se pristupiti obostranoj injektaži zidova upornjaka. Tek ovako ojačani zidovi mogli su preuzeti sve terete koje će im prenijeti novi luk Starog mosta. Postavljena je teška skela iznad najvećeg pretpostavljenog novog rijeke Neretve i moglo se početi sa zidanjem luka, koji se sastoji od 111 redova, sa 2–5 komada kamenih blokova u svakom redu. Klesanje prethodno grubo izrezanih blokova je vršeno u skladištu Komosa, nekoliko kilometara udaljenom od gradilišta. Procedura klesanja redova nosivog luka bila je sljedeća: svi blokovi jednog reda postavljali su se jedan do drugog i određivan im je zamišljeni centar. Modeli na providnom papiru su nakon toga prenošeni na čela blokova i klesanje je moglo početi. Čitav red se klesao istovremeno. Na istom mjestu vršena je i ugradnja klinova sa donje strane svakog bloka, a u šupljine je usipano olovo.

Kad su blokovi bili spremni, prevozili su se na gradilište. Otprilike 24 sata prije montiranja u nosivi luk, kvašeni su u specijalnim bazenima. To je bilo neophodno da bi se postigla dobra veza između kamena i maltera. Iz bazena, blokovi su kranom prenošeni na lučnu skelu, odakle ih je preuzimao portal kran i nepogrešivo nosio na njihovu tačnu poziciju na mostu. Na donji, već postavljeni red se nanosio sloj maltera debljine 6mm. Prije montaže novog kamenog bloka, kanali za usipanje olova u unutrašnje klinove su bili zaštićeni specijalnom gumom. Odmah nakon

arheoloških otkrića kao nekoliko slojeva podloga za pristup, ili drvena vodovodna cijev koja je išla preko mosta, obavijena zemljom crvenicom radi nepropusnosti. Dalja arheološka istraživanja dovela su do značajnih saznanja kako o nastanku samog kompleksa Starog mosta, tako i o poziciji dva starija mosta koja su se tu nalazila, a za koje se utvrdilo da su uprkos prijašnjim pretpostavkama bili na gotovo identičnoj poziciji kao i Stari most.

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montaže reda, montirale su se bočne klamfe i vršilo se njihovo zalijevanje olovom. Nekoliko dana kasnije i unutrašnji klinovi bi se zalijevali olovom. Ovo je bila ujedno i jedna od najvažnijih i najkomplikovanijih procedura u čitavom procesu gradnje. Prije nego što su se obale ponovno dodirnule preko nosivog luka, počela je i ugradnja donjeg vijenca. I njegovi blokovi su naravno bili pričvršćeni klamfama, i spojevi su zaliveni olovom. Preko njega je slijedio bočni zid, takođe sa neizostavnim metalnim dijelovima, a na svom posljednjem redu, nosio je isto tako osiguran gornji vijenac. Uporedo sa bočnim zidovima radilo se i srednje rebro od lomljenog kamena, koje je šupljinu u mostu dijelilo na dva dijela, i u isto vrijeme bilo oslonac za ploče ispod kaldrme. Nakon postavljanja gornjeg vijenca, i kamena ograda je dočekala svoju finalnu ugradnju. Postavljena je na klinove u gornjem vijencu, sa ostavljenom šupljinom za kasnije ulijevanje olova. Nakon toga pristupilo se polaganju boksitnog sloja na kamene ploče i konačno, postavljanju kaldrme.

Malo originalnih dijelova mosta dočekalo je svoju ponovnu ugradnju u luk. Razlog tome je bio zamor materijala, predug boravak u Neretvi ili samo fizičko oštećenje prilikom rušenja. Jedino ograde i kaldrma imali su sreću da barem svoji malim dijelom učestvuju u ovom uskrснуću.

Projekat rekonstrukcije mosta obuhvata i rekonstrukciju kula Tara i Halebije, i 5 objekata sa obe strane mosta. Svi oni se rade po preciznim smjernicama i pravilima rekonstrukcije sa originalnim materijalima i tehnologijama, budno



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

praćeni UNESCO-m. Jedina izmjena, koja neće biti vidljiva izvana, biti će prazan prostor unutar upornjaka mosta. Ovo će omogućiti nesmetan pristup unutrašnjosti mosta sa obje strane, a prostor koji će nastati pražnjenjem nasipa, u stiješnjenjnoj strukturi Starog grada, zasigurno je dobrodošao.

U neposrednoj blizini mosta nalazi se i turski Ćejvan Ćehajin hamam, nastao negdje između 1554. i 1664. godine. Već odavno ne služeći svojoj namjeni, zaboravljen i napušten, odolijevao je zubu vremena i ljudskoj nepažnji. Još mnogo prije ratnih dejava, njegova struktura je teško oštećena i bilo je samo pitanje vremena kada će potpuno nestati, uprkos djelomičnoj rekonstrukciji 1955. godine. Kao i u slučaju Starog mosta, akcenat rekonstrukcije je na istinitosti materijala i forme, iako u ovom slučaju, objekat neće više služiti prvobitnoj namjeni, već se transformiše u izložbeni prostor. Naravno, i u ovom projektu, zbog njegovog značaja i velike kulturno istorijske vrijednosti, investitor i nadzor je opet povjeren UNESCO-u. Expertni tim i ovdje pomno prati sve faze rekonstrukcije ovog jedin-stvenog objekta.

Slika Starog grada u Mostaru polako ali sigurno poprima svoje prijeratne obrise. Projektom Starog mosta, obnovom njegovog susjedstva, markantnih objekata u blizini, čini se da mir i blagostanje konačno ulaze u srca i duše ovog napaćenog naroda.

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.



KULTURNO NASLJEĐE - OSNOV RAZVOJA MOSTARA KAO REGIONALNOG CENTRA /

CULTURAL HERITAGE AS AGENDA FOR DEVELOPMENT OF MOSTAR AS REGIONAL CENTER

Dipl. ing. arh. ZIJAD DEMIROVIĆ
Mr. sc SENADA DEMIROVIĆ

Mostar je grad koji je u historiji građen u mjerilu čovjeka, uz poštovanje prema prirodnim resursima, tradiciji i religijama naroda koji su živjeli i danas žive u Mostaru.

Da bismo položili nove temelje urbanog života, moramo prvo shvatiti historijsku prirodu grada i razgraničiti njegove prvobitne funkcije; one koje su proizišle iz njega, od onih koje se možda tek sada javljaju.

Razlike u formi grada mogu se uočiti između gradova koji su nastajali na Istoku i gradova koji su nastajali na Zapadu. Ta razlika je najuočljivija tamo gdje su ove urbane strukture nastajale kao kompromis različitosti. Upravo je grad Mostar primjer takvog nastanka.

Mostar ima dugu historijsku tradiciju i kontinuiran tok razvoja kroz različite historijske periode, dok je makrolokacijski položaj više u zavisnosti od prirodnih uvjeta. Prostorno formiranje Mostara u osmanskome periodu završava se sredinom XVII vijeka, a sve do 1878. godine i uključivanja Bosne i Hercegovine u Austro-Ugarsku monarhiju, ne dolazi do značajnih promjena. Kulturno naslijeđe iz osmanskog perioda sa svojim jedinstvenim prostornim odnosima, ambijentima i objektima, daje poseban karakter historijskoj jezgri grada, koja je do danas zadržala svoje specifičnosti i cjelovitost. Dolaskom Austro-Ugarske, 1878. godine, grad se širi, a nove strukture se postepeno integrišu u zatečeno urbano tkivo grada.

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

Urbana transformacija i najdinamičnije promjene nastaju uglavnom u periodu poslije II svjetskog rata, kada Grad Mostar postaje najrazvijenija aglomeracija u regiji. Tokom ratnih razaranja, u periodu od 1992. – 1995. godine, strada najveći dio historijske jezgre grada i većina urbanog tkiva centralne zone grada, te svi značajni historijski objekti kulturnog nasljeđa Mostara.

Danas, deset godina nakon rata, grad je u procesu rekonstrukcije, vraća se memorija građanima na Mostar kakav su nekad pznawali. Jedan od posebnih ciljeva je razvoj grada u smjeru centra regije.

Ova je regija uvijek bila poznata kao turistička atrakcija, sa bogatim kulturnim i prirodnim nasljeđem. Dolina rijeke Neretve privlačila je narode da se stane u njoj i stvaraju historiju. Kelti su rijeci dali ime *Ner 'etva*, što na keltskom jeziku znači: *'Božanstvo koje teče'*.

Danas u donjem toku rijeke Neretve imamo ostatke, Mogorjela i Gabele. Počitelj, Zitomisljić i Stolac trenutno su u fazi rekonstrukcije, a u neposrednoj blizini imamo prirodne resurse poput Hutovog Blata, Blagaja, Bune itd... Svi zajedno čine bazu za razvoj hercegovačke regije kao modela održivog razvoja na temeljima kulturnog i prirodnog nasljeđa. No, potrebno je sagledati današnje potrebe stanovništva i prilagoditi ih već postojećim strukturama.

Umijeće shvatanja vremena u kojem se nalazimo u zadatom trenutku jeste formula koja pomaže proces stvaranja u kontekstu. Iako je evolucija širok pojam, kada se radi o gradu i regiji, onda se misli na transformaciju prostora u urbanom, arhitektonskom i funkcionalom smislu. Međutim, u posljednje vrijeme smo svjedoci rasta predgrađa i vangradskih šoping centara koji su u vezi sa raskrscima autoputeva i negativno utječu na tradicionalne centre i historijska jezgra.

S toga je potrebno okrenuti se modernom planiranju, razviti novu ideju i osloboditi se stare. Evropa se suočava sa krizom jednog centra i postoji težnja formiranja više centara, odnosno grada regiona. Zakon o planiranju treba da reguliše standarde planiranja, a vrijednovanje prostora treba

penetrating into the already existing urban structures.

Urban transformations and the most dynamic changes 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 Zitomisljić, 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

da bude ekološki orjentisano. U planovima treba da dođe do izražaja gradska memorija, kao i kulturni i društveni identitet. S toga su osnovna područja vrijednovanja prirodni i historijski okviri. Ako se vratimo na primjer Mostara, vidjećemo da urbana jezgra grada ima preduslove da bude grad uređen po evropskim standardima i po mjeri modernog čovjeka. Veliku ulogu u tom procesu igra upravo spoj različitih historijskih perioda i prirodna konfiguracija terena. Mostar je grad svjetla i sunca, smaragdne rijeke Neretve, kamenih krovova, odrina i đeriza, neorenesansnih i secesijskih fasada, uskih mahalskih ulica i avenija, avlija i trgova. Klimatski uslovi dozvoljavaju da grad živi na otvorenom.

Otvoreni prostor nije *hir* jednog vremena, niti je to mjesto za sakupljanje skulptura, postavljanje urbanog namještaja, sadenje zelenila. To su strukture, u kojima uvođenjem ovih elemenata, dobivamo cjelinu koja je prilagođena da koristi čovjeku, jer postoji zbog ljudi, ali kao da ljudi ni sami nisu svjesni te fiziološke potrebe. Pokazalo se da veoma malo ljudi poznaje problematiku tačnih razmjera prostora, koji je biološki neophodan čovjeku kako bi mu život bio potpun i kako bi bio potpuna ličnost. Vjerovatno je to jedan od razloga zašto je i u Mostaru gotovo neprimjetan toliki broj automobila, parkiran na mjestima, gdje bi u nekom idealnom društvu trebalo biti dječije igralište ili šetalište.

Ovaj *udar* modernog vremena, brzog života, sve više i više ugrožava prirodne potrebe ljudi, gubi se osjećaj za okruženje i njegovu bitnost u lancu opstanka urbanog čovjeka. Svi gradovi, bez obzira na veličinu imaju svoju prošlost i sadašnjost, a na čovjeku je kako da ove navedene propuste reorganizuje i ostvari perspektivnu budućnost grada da u jednom momentu ne bi postao magacin '*životnih potrepština*' modernog čovjeka.

Ovo nije slučaj samo sa otvorenim prostorima. Nažalost, koliko god se trudimo da zadržimo sliku Mostara, toliko je u nekim segmentima gubimo. Tu trebamo naći granicu, odnosno uspostaviti vremensku ravnotežu u prostoru, što znači da

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 based 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 bed copy of authenticity. Those principles refer the

moramo tačno ocijeniti dokle možemo ići u prošlost, da li određeni segmenti koje želimo vratiti imaju arhitektonsku ili ambijentalnu vrijednost i kada jedna rekonstrukcija postaje loša kopija autentičnog. Naravno, ovaj princip se odnosi na cijelu regiju i sagledavanje problema značaja kulturnog nasljeđa i njegove zaštite.

Tu se nalazimo na jednoj granici gdje treba naći kompromis ili jednostavno odlučiti, da li krajnji rezultat treba biti grad sa skolastičkim manirom, maketa u prirodnoj veličini u kojoj je sve na svome mjestu, kao što je to bilo stotinama godina prije ili je neophodno stvoriti kompromis gdje imamo respekt prema historiji, ali stvaramo prostor, u kojem ljudi u skladu sa potrebama koje imaju, mogu živjeti i raditi?

Krajnji cilj bi trebao biti grad odnosno regija u kojoj se vide tragovi prošlosti kako stoje uz tragove vremena u kojem danas živimo čineći harmoničnu cjelinu koja ulijeva nadu i pozitivnu energiju generacijama koje dolaze.

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.

Fotos: Francuski kulturni centar u Mostaru

Photo: Centre Culturel Francais de Mostar



IZVOD IZ TEKSTA: “TEHNIČKI POGLED NA REKONSTRUKCIJU MOSTARSKOG MOSTA” / EXTRACT FROM THE TEXT: “A TECHNICAL VIEW OF THE RESTORATION OF THE BRIDGE OF MOSTAR”

GILLES PEQUEUX

Grad je rastao oko Starog Mosta, samo ime dobiveno od slavenske riječi Mostar, znači “čuvar mosta”. Njegova jednostavnost se podudarala sa njegovom ljepotom.

Efikasnost je bila ključna riječ u određivanju mjesta za strukturu mosta. Njegov graditelj, Hajrudin, je izabrao visoki klanac (tjesnac), blistav i sjajan sa svojom koloritnom i dramatičnom kamenom okolinom, i tačka gdje bi luk bio na minimumu, bilo bi lakše i evidentno jeftiniji izgraditi most.

Hajrudin ništa nije prepustio slučaju u koncepciji svog projekta. Arheološki dokaz je otkrio ekonomisanje sredstvima tokom izgradnje.

Ograničena sredstva za transport u to vrijeme su također upravljala izborom materijala, i nepostojanje mehaničkih dizalica (kranova) je reducirala dimenzije zidanih elemenata. Stalna i kompetentna radna snaga je bila prijeko potrebna. Dvije srednjovjekovne kule znane kao Tara i Halebija koje stoje uz bok mosta kompletiraju kompoziciju, perfektno integrišući najgrandiozniju cjelinu. Svaki element monumentalnog kompleksa, bez obzira na stil tog perioda, pomogao je da se kreira harmonična arhitektonska cjelina. Umjetnost strukturalnog inženjeringa je rijetko prije bila izvanredno definisana. Elementi u jednostavnosti, ljepoti i efikasnosti.

Ovo je mjesto gdje se “Istok i Zapad” pružaju jedan prema drugom.

Destrukcija

Veliki naponi potrebni da se uništi Stari Most su bili testament njegove izuzetne stabilnosti. Ovaj

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 and 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

kvalitet je bio rezultat tehničkog integriteta njegove konstrukcije – sistem spojnica i “pera” (u stolariji) spojenih sa olovom koje povezuje nosive stijene. Ovo je strukturni žig tipičan za Otomansko graditeljstvo koji se razvio da bi građevine odoljele seizmičkim pomjeranjima u regionu.

Kakav most pravimo?

Tehnički pristup mora biti baziran na filozofskim i etičkim principima:

-Uspjeh projekta će biti procijenjen primarno od toga kako ga građani prihvate. Moramo ih ohrabriti da slušaju, ostanu uz svoja očekivanja i da ih informišemo tokom svih faza rekonstrukcije.

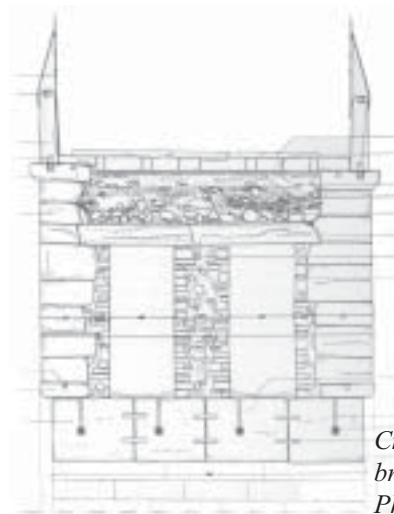
-Ako ovaj most zauzme mjesto “Starog Mosta” to moraju prepoznati ljudi Mostara.

-Most mora ostati u njihovim mislima.

Oni se moraju ponovo ujediniti oko njega i prožeti ga životom. Oni također moraju otkriti duh Starog mosta u novom mostu. Upotreba tradicionalnih metoda je imperativ.

Veoma humana debata

Trebalo je više od dvije godine, od septembra 1999. do kraja 2001. da se postigne politički i etički konsenzus među uključenim ekspertima i da se definiše naš tehnički pristup. Ova važna faza potakla je brojne diskusije među lokalnim ekspertima čije negodovanje u takvom projektu povlači jake emocije, i međunarodnih eksperata, više rezervisanih u svom pristupu.



*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*

“ČOVJEK SE PLAŠI VREMENA A VRIJEME SE PLAŠI PIRAMIDA” ZAPISANO U EGIPTU IX STOLJEĆE / “MAN IS AFRAID OF TIME, AND TIME IS AFRAID OF THE PYRAMIDS” EGYPT, IX CENTURY

Akademski slikar JUSA NIKŠIĆ

Uzbudljiv, istovremeno pitoreskan prostor, primamljiv svakom oku izazvao je genijalnog graditelja Hajrudina, bogatog graditeljskog iskustva i istočnjačke mistične pameti da stane baš tu i da skonta sve moguće elemente za takav jedinstven poduhvat.

Ja nisam istoričar pa ne mogu da ulazim u sve one tajne i fineze tog zadatka, a ono što danas potvrđuje savremena znanost jeste, da je prije mnogo stoljeća poznavao i hidrodinamičke probleme koji su prisutni i danas kod Starog mosta.

Ljudi od struke danas mu potvrđuju genijalnost i sposobnost pa bez imalo rezervi kažu:

I poslije Hajrudina - Hajrudin.

Stari most je, dakle, zamislio i ostvario genije, a srušiše ga oni koji se plaše svega što je jače i konstruktivnije od njihove frustrirajuće filozofije. Danas se gradi novi Strari most. Digla se i «kuka i motika» da se on vrati i postavi na ono mjesto koje mu je veliki majstor odredio. Dakle obnavlja se jedno od deset svjetskih čuda.

Molim da mi se oprost ali taj most koji se obnavlja najsavremenijom tehnologijom nikad neće biti ono što je bio Stari most.

On će biti u funkciji koja mu je davno određena ali...

Bit će tu još svega i svačega što će opteretiti svakoga ko ovaj problem oko mosta doživljava emotivno kao znalac i prijatelj.

Ja ne znam da li će se štucati velikom majstoru Hajrudinu dok ga spominjem ali ako postoji ono

Exciting, at the same time picturesque space, alluring to the eye had challenged ingenious 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 hydrodynamic 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 ingenious, 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



Jusa Nišić: Stari most, ulje na platnu

što lebdi u havi kao reinkarnacija, vjerujem da će mi oprostiti.

Kao likovni umjetnik slikao sam ga mnogo puta, što danju, što noću kad je mjesečina, što zimi, što ljeti jer sam ga volio posmatrati.

On je bio svaki put drugačiji, elegantniji i prozračniji srastao sa prirodno uzbudljivim ambijentom, u svom domicilu u kojem je rođen i u kojem je disao, uvijek sa dozom strahopoštovanja da ga ne povrijedim, da ga ne svedem na sladunjavu banalnost.

I tako, taj dijalog je trajao i traje u nedogled.

To je jednostavno motiv koji stalno izmiče oku dok ne preraste u san i magiju.

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.

NOVI ILI STARI / NEW OR OLD

MARIN TOPIĆ d.i.a.

Uvijek sam se pitao, i kao dijete i sada kao odrastao čovjek, je li se Stari oduvijek zvao Stari!? Kako ćemo ga mi sada zvati Novi ili Stari, pitam se i čudim, kako nešto novo istovremeno može biti i staro. Paradoksalno! Je li starost uopće vremenska ili estetsko-etička kategorija? Pitam se!

I dok razmišljam o nama (Josipa Lisac) nešto mi na um pade. Pa, mi ljude ovdje zovemo Stari ako za života ulogu prvog zavrijede. I onda je najnormalnije da u gradu gdje su mostovi bili kao ljudi, najljepšeg, najvrijednijeg i najprvijeg od njih tim imenom zovemo. Zato ustaj Stari i budi opet most i nikad više rijeka.

A kada te ponovo počnu gaziti ljudi, ti samo tiho kao Tin Ujević, svojoj Neretvi kaži, kako je teško biti star a tako mlad.



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.

Marin Topić: "Stari most", ulje na platnu, 1985.

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

MOSTAR - GRAD UNIVERZALNIH VRIJEDNOSTI / **MOSTAR THE CITY OF UNIVERSAL VALUE**

ZLATKO ZVONIĆ

Muzej Hercegovine / Museum of Herzegovina

Stari most predstavlja zasigurno jednu od svjetskih građevina univerzalnih vrijednosti civilizacije. Grad u kojem je sagrađen, osnovan je polovinom 15. vijeka od strane bogumilskog gosta Radivoja ili Radina, koji je bio u službi Hercega Stjepana Kosače. Jedan vijek iza prvog pomena Mostara gradi se Stari most, u doba najrazvijenijeg perioda osmanske države. Stari most je izgradio mimar Hajrudin, učenik čuvenog neimara-mimara Sinana. Svojom ljepotom i odvažnom arhitekturom Stari most biva zabilježen od strane svjetskih putopisaca, putnika kroz Mostar, koji ga porede sa drugim svjetskim građevinama kao npr. mostom Rialtom u Veneciji, ili ga smatraju okamenjenim polumjesecom...

Doba njegove gradnje odgovara periodu italijanske renesanse i dobu čuvenog Michelangela, a Stari most predstavlja biser «osmanske renesanse» na tlu Bosne i Hercegovine.

U vijekovima koji su slijedili poslije, bez obzira na promjene država koje su doticale Mostar, Stari most je ostao univerzalna vrijednost kojoj su se ljudi čudili dolazeći iz ma kojeg dijela svijeta. On je simbol grada.

U doba austro-ugarske uprave, 1910. godine preko mosta prelazi austrougarski car Franjo Josif I. Austro-ugarska monarhija nastavlja brigu o Mostaru, i nastoji da od osmanskog Mostara načini evropski grad, grad novih škola, industrije, željeznice i ostale infrastrukture.

Oko 1900. godine gradi se mostarska Gimnazija koja daje kontinuitet školstva u Mostaru. Ona će u

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, industry and railways. In 1900 the famous Grammar School was build. Generations of pupils were educated here promoting it's fame and unique multi ethnicity.

svom postojanju dati učene Mostarce, koji će slavu svog grada i njegovog multietničkog postojanja dalje promovisati.

Povelja o osnivanju ove Gimnazije jedan je od primarnih dokumenata grada kojim se osniva zajednička škola za sve građane, te ona predstavlja jedan antikvitet koji nam to i pokazuje.

Druga povelja koja govori o proglašenja jednog barona počasnim građaninom Mostara je u stvari čast koja se daje onom koji je u nekom obliku pomogao taj grad. Stoga mu gradske vlasti nastoje na neki način uzvratiti makar jednim dokumentom.

Ove povelje, vlasništvo muzeja Hercegovine, prikazuju vrije-dnosti građanskog Mostara.

Svakako da treba naglasiti obilje dekorativnosti na poveljama ukrašenim srednjovjekovnim grbovima, plastičnim ukrasima, kožnim povezima... One su same za sebe antikvitetna vrijednost Mostara.

Stari most i povelje grada daju nam jedan pregled vrijednosti od osnivanja do današnjih dana, kada Mostar bez obzira na nedavnu kataklizmu treba da nastavi životom univerzalnih vrijednosti građanskog društva, mira i tolerancije, jer samo ti preduslovi stvaraju vrijednosti grada što se vidjelo na periodu gradnje Starog mosta u 16. vijeku i osnivanju mostarske Gimnazije oko 1900. godine.



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...

Exponati Muzeja Hercegovine

The exhibits from Museum of Herzegovina



STARI MOST - MOTIV NA RAZGLEDNICAMA / THE OLD BRIDGE - MOTIF ON THE POSTCARDS

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

Stare razglednice kao objekt sakupljanja predstavljaju tekovinu novije istorije i po svom sadržaju svrstavaju se u važne izvore za proučavanje motiva koji su na njima zastupljeni bilo da je riječ o narodnoj nošnji, urbanoj sredini ili pojedinim ličnostima. Pojavile su se u upotrebi u Beču 1870. godine. U jednom periodu za vrijeme austrougarske uprave Mostar je slovio kao najveći štamparsko-izdavački centar na Balkanu što je između ostalog uslovalo pojavu velikog broja razglednica. Najveći broj fotografija za izradu ovih karata sačinio je čuveni mostarski fotograf Ante Zimolo. Zahvaljujući ovom strastvenom fotografu grad Mostar i danas posjeduje veliku zbirku negativa na staklu koje je on uradio u vrijeme austrougarske uprave. Pored njega često se na poleđini karata pojavljuje ime Zagrebanina Đorđa Gruzniceva.

U numizmatici je također zastupljen simbol Mostara - Stari most. Prvi put to se desilo 22. septembra 1939. godine kada je Narodna banka Kraljevine Jugoslavije pustila u opticaj papirne novčanice vrijednosti 10 dinara štampane u maslinasto zelenoj boji. Crtež Starog mosta nalazi se na reversu novčanice u središnjem dijelu. Trebalo je proći nepunih šest decenija do pojave novih novčanica sa istim motivom. To se desilo 1. jula 1992. godine kada je Narodna banka Bosne i Hercegovine izdala papirne novčanice u apoenima 10, 50 i 1000 dinara. Crtež Starog mosta je istovjetan na svim apoenima i nalazi se u elipsi reversa.

The old postcards, as a object of collecting, represent newer history, and according to their contents 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

Naredna emisija je 10. XI 1993. godine. U stvari prethodne novčanice su pretisnute plavom bojom sa novom vrijednošću i sa tekstom NOVČANI BON.

Posljednja emisija Republike Bosne i Hercegovine zabilježena je 15. avgusta 1994. godine. Nove novčanice, kao još uvijek prelazni novac, u pogledu vizuelizacije i likovnog rješenja, ostala su ista kao za gotov novac koji se nalazi u opticaju na slobodnim dijelovima države. Na novim novčanicama izvršena su samo određena prilagođavanja koja se odnose na grb R BiH i boje, odnosno potpis gravera i datum izdavanja. Kao osnovna obilježja novih novčanica zadržani su, uz savremni likovni izraz, grb kao simbol kontinuiteta i državnosti R BiH i Stari most kao mediievalna i nacionalna tema graditeljstva, duhovni produkt i vječno nadahnuće Bosne i Hercegovine. Sve novčanice imaju vodotisak i luminiscentni konac kao zaštitu. Na projektu je bio angažovan akademski slikar-grafičar Dževad Hozo. Motiv Starog mosta zastupljen je na novčanicama od 5, 20, 100 i 1000 dinara.

Na poštanskim markama odnosno u filateliji motiv Starog mosta je često zastupljen. Prvi put se ova veduta grada pojavila 1906. godine u seriji poštanskih maraka od 16 vrijednosti pod nazivom Predjeli i prevozna sredstva. To su marke nominalne vrijednosti od 2 i 20 helera sa različitim crtežima. Od tada se niže nekoliko serija koje izdaju poštanske administracije Austrougarske, Države SHS, Kraljevine SHS, Kraljevine Jugoslavije, FNR Jugoslavije i SFR Jugoslavije. Država Bosna i Hercegovina je u nekoliko navrata izdala serije maraka sa simbolom Mostara. Jedina strana zemlja koja je Starom mostu posvetila poštansku marku je Italija.



emmission 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.





STARI MOST U MOSTARU / THE OLD BRIDGE IN MOSTAR

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