

## SADRŽAJ / CONTENTS

PORTRET UMJETNIKA / A PORTRAIT OF THE ARTIST, Ćiril Ćiro Raič	6
ĆIRIL ĆIRO RAIČ I STARI MOST / ĆIRIL ĆIRO RAIČ AND THE OLD BRIDGE, Franz Pichorner	8
REKONSTRUKCIJA STAROG GRADA U MOSTARU / REBUILDING OF THE OLD TOWN IN MOSTAR, Prof. Dr. Amir Pašić	10
REKONSTRUKCIJA STAROG GRADA U MOSTARU / THE BRIDGE: AESTHETIC- ARCHITECTURAL, STRUCTURAL, STATIC AND GEOLOGICAL ASPECTS Dipl. ing. arh. Rifat Kurtagić	15
KULTURNO NASLJEĐE KAO OSNOV RAZVOJA MOSTAR KAO REGIONALNOG CENTRA / CULTURAL HERITAGE AS AGENDA FOR DEVELOPMENT OF MOSTAR AS REGIONAL CENTER, Dipl. ing. arh. Zijad Demirović, Mr. sc Senada Demirović	22
SVAKODNEVNI ŽIVOT U VRIJEME OSMANSKE IMPERIJE / EVERYDAY LIFE IN THE TIME OF THE OTTOMANS, Lebiba Džeko	26
MOSTAR - GRAD UNIVERZALNIH VRIJEDNOSTI / MOSTAR THE CITY OF UNIVERSAL VALUE, Zlatko Zvonić	29
NOVI ILI STARI / NEW OR OLD, Dipl. ing. arh. Marin Topić	31
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	32
STARI MOST - MOTIV NA RAZGLEDNICAMA / THE OLD BRIDGE - MOTIF ON THE POSTCARDS, Stefan Sunarić, Šemsudin Serdarević	34

# **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.

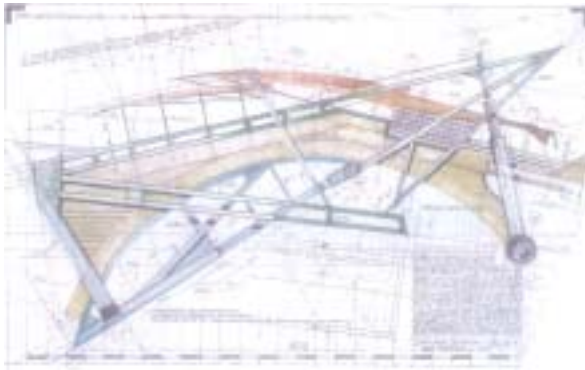
Instead of foundations, the architect constructed abutment walls out of limestone that ran up along the cliff walls. Bearing in mind the average Neretva

### ***The cognitive experiment***

*Each and every cognitive experiment is permissible pro-vided 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).

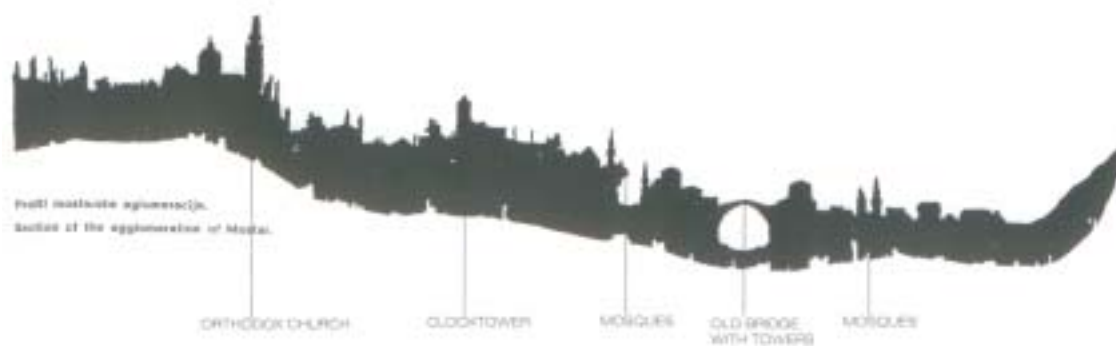
Razlikovna razina između lijeve i desne točke ishodišta luka odstupa za oko 13 cm.

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

Graditelj je bilo jasno da tanku konstrukciju svoda ne smije opteretiti ni sa kakvim suvišnim kamenim materijalom. Stoga su oba pobočna 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.

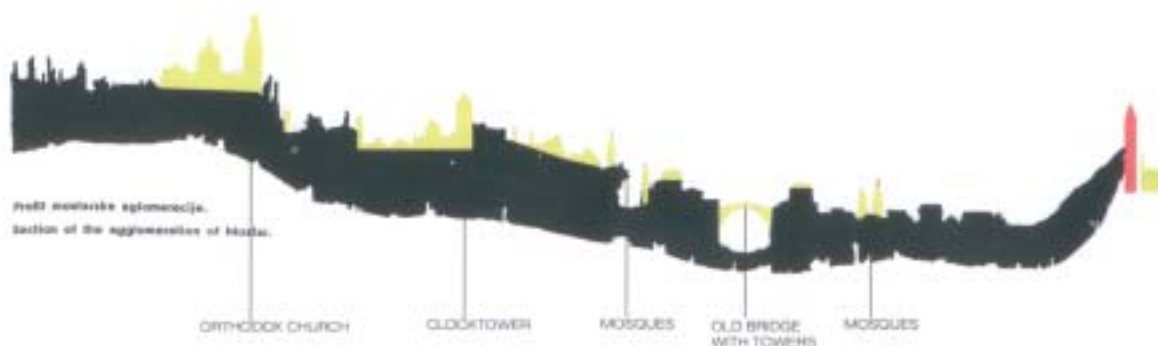
water level during the summer (40.05 m above sea level), the abutment walls rose to a height of 46.85 m above sea level. The spring line (the point at which the arch begins to curve) is emphasised with a simple yet powerful profile that has a height of 32 cm. At this point the bridge spans a distance 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 točka kolnika je ležala točno 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 injektiranja: 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 modrozelenih rijeka, 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 divlje rijeke. Kule su neizostavni dio pitoreskne

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;

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.

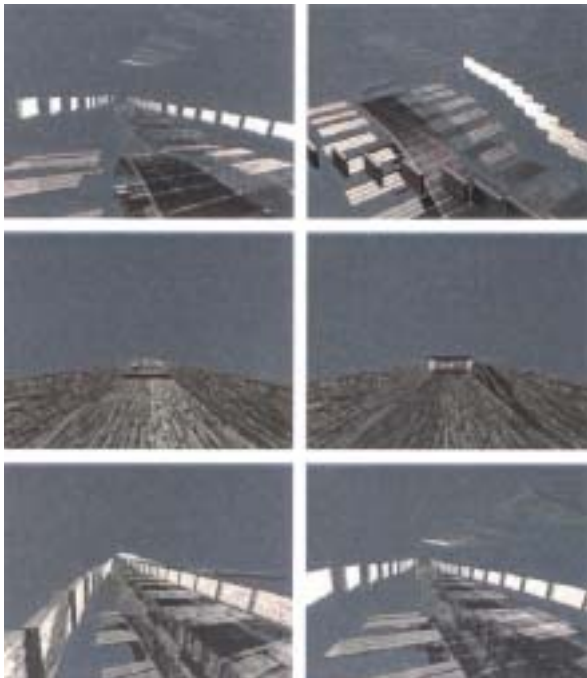
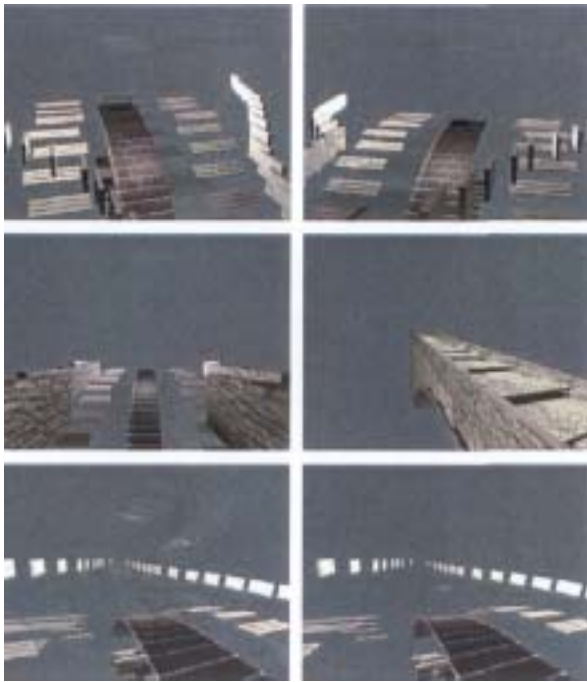


however, they still exist.

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.”



# **KULTURNO NASLJEĐE KAO 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 poznavali. 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, Gabele, Počitelj, trenutno u fazi rekonstrukcije, Zitomislić, Stolac, u neposrednoj blizini 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 raskrsnicama 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 da bude ekološki orijentisano. U planovima 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 Zitomislic, Stolac, etc... In the near surrounding there are also great natural heritage sites such as Hutovo Blato, Blagaj, Buna etc...

All together, those cultural and natural sources are base for development of Herzegovina region as model for sustainable development based on cultural and natural heritage. It is necessary to take in the consideration today's needs of population and adopt them regarding existing structures.

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

That is one more reason to turn to the 'modern planning', to develop new idea and free us of the

da dođe do izražaja gradska memorija, kao i kulturni i društveni identitet. S toga su osnovna područja vjednovanja 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 potreština*' 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 moramo tačno ocijeniti dokle možemo ići u

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 bad copy of authenticity. Those principles refer the

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*



## **STARI MOST U MOSTARU / THE OLD BRIDGE IN MOSTAR**

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