

GRAD NA NERETVI

Arhitektonsko urbanistička problematika kompleksa oko stareg mosta u Mostaru

$$IP = ODP + VDN + PNV + ZPN + GU + MS + SN + UP + ANDR + SUJ + MM + RSO + OR + TE + ŠSN + KIA + KKR + KUCC + MČ + NSN + SP.$$

Most sa svojim kulama, kamenom aglomeracijom magaza, malih mlinica itd. predstavlja atrakcionu ponudu grada. Nažlost, obruč urbanističke anarhije, stvorene u eri kapitalizma, stigao je do same aglomeracije oko mosta. Ali u mogućnosti smo da pogreške etapno i sukcesivno ispravljamo.

Najbolnija točka kod većine obnova historijskih spomenika leži u neispravnom postavljanju samog problema. Manj za rušenjem, za otvaranjem vidiča, gdje treba i gdje ne treba, može se nazvati pravom bolešću. Pitamo se, zašto ovakvi historijski spomenici moraju uvijek biti vidljivi kao reklamne tabele. Klasičan primjer rušilačkog duha u tom smislu predstavlja rušenje velikog zida s kulom ispred zagrebačke katedrale zbog nekakvog problematičnog vidika na neogotsku građevinu, kao da jedan zid nije sastavni dio građevine, jedan stepen građevine u njenim relacijama prema okolini.

Poznato je, na pr., da mali objekt pokraj većeg daje istom mjerilo i čini ga optički većim. Pokraj svog prirodnog fenomena, tog dubokog korita sa plavo-zelenom Neretvom, tajna ljepote mostarskog starog mosta leži i u odnosima građevnih masa međusobno. Počam od malih mlinica, stepenastih krovova magaza, pa do kula, vidimo da se tu radi o jednoj kristalnoj aglomeraciji raznih kockastih, valjkastih i paraboličnih geometrijskih tijela, koja terasasto i prirodno teku s terenom, spuštajući se naglo prema koritu rijeke. Sve je to sagrađeno iz sivkasto bijelog vapnenca, oblikovano iz istog materijala, a pokriveno kamenom pločom, iste boje kao i zid, tek za njansu svijetlijom.

Konstatirajući princip historijske aglomeracije stigli smo u sruž problemu i pronašli osnovni motiv, kom je podređeno čitavo plastično zbijanje oko mjesta, koje se stoljećima formiralo. U tom nizanju histo-

rijskih elemenata jasno se vidi, kako nastupa doba, koje odstupa od principa aglomeracije i anonimne arhitekture i prelazi u formiranje dominantnih, samovlasnih arhitektonskih ostvarenja, koja potpuno prekidaju kontinuitet tih građevnih masa i stvaraju disharmoniju. Među ostalim to je slučaj na lijevoj obali Neretve sa zgradom mekteba u kolonijalnom stilu s praznim prostorom na ulici Đure Đakovića, po kraj trafostanice, a da i ne govorimo o ogromnim zgradama GNO-a i trokatnici Đokića, koje svojom predominanstvo ugrožavaju cijeli pitoreskni prostor oko mosta.

Nema sumnje da je kod rješavanja ovog problema potrebno dati prioritet spomeniku, dok će u novim dijelovima grada utilitarni i prometni momenti biti od presudne važnosti.

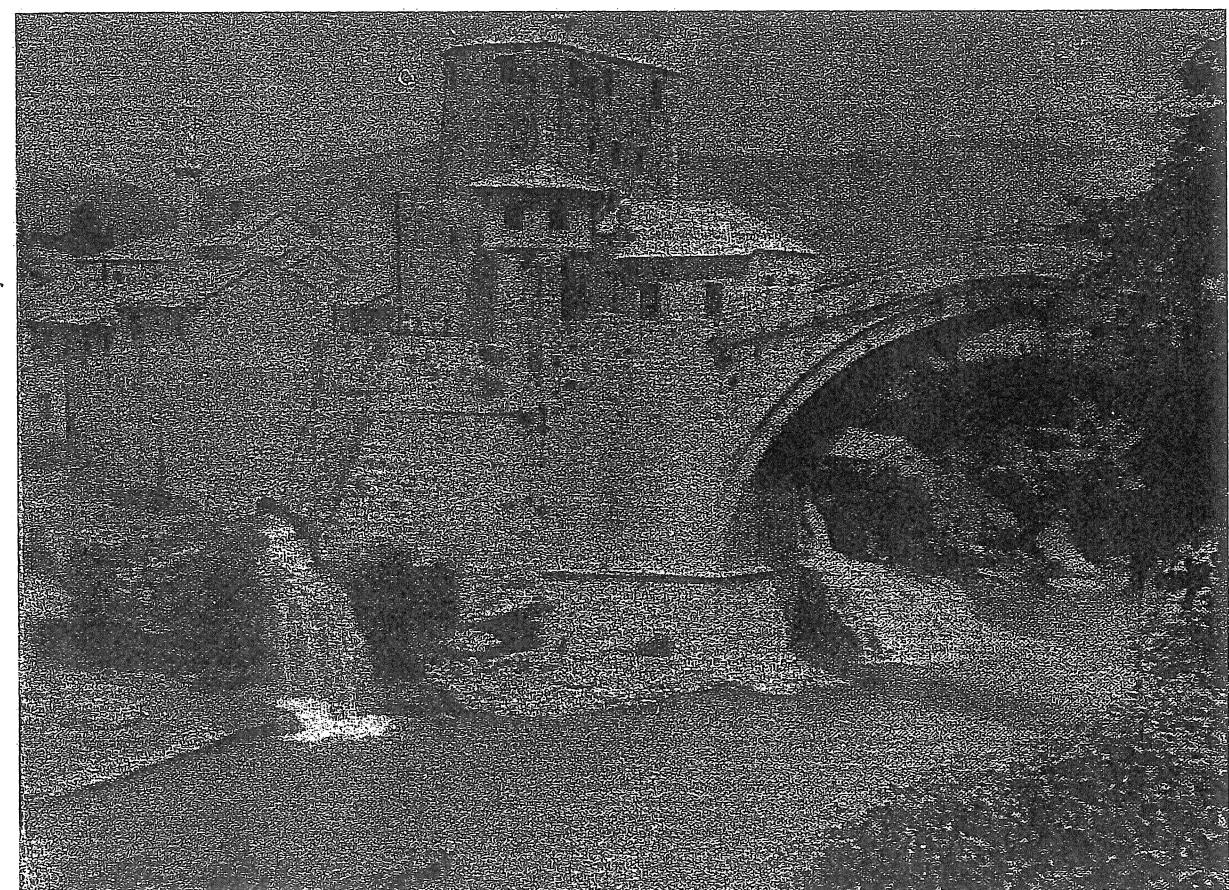
Za obnovu historijskog dijela grada nemoguće je stati na neko akademsko stanovište i izgraditi taj građevni kompleks tonako kako je nekada izgledao. Odmah se postavlja pitanje: kada? To je sve nastalo stoljećima, svaki komad u drugo doba. Isto tako bilo bi pogrešno zaključiti da se u te građevne maše ne bi smjelo ukomponirati nešto novo. Time bismo baš odstupili od

našeg stanovišta historijske aglomeracije. Naprotiv, kao što na grudama amorske mase krstalli bez prestanka nastaju i razvijaju se, tako neka u ovoj aglomeraciji i moderno doba ostavi svoj trag. Pitane je samo, da li smo kao arhitekti i urbanisti dorasli zadatku: dograditi tu kamenu aglomeraciju?

Konzervacije i restauracije pojedinih historijski važnih objekata potrebno je izvesti što vjernije, ali tako, da im se nađe neka svrha kao što su muzejske zbirke, bibliotekе, razna kulturna društva i slično. Prodavaone pokraj glavnih arterija mogu se uređiti kao proda-

Kamena aglomeracija oko stareg mostarskog mosta.

Stone agglomeration around the Old Bridge of Mostar.



vaone za kućnu radinost, za lijepu knjigu, za razne umjetničke galerije i izložbe, za propagandu itd., a prvenstveno za zanate, koji još nisu izumrli. Jednom riječju cijeli taj uži sklop oko mosta mogao bi postati ne samo težište turizma nego i centar umjetnih zanata, kao i manifestacija kulturnog života strog i današnjeg Mostara. Na taj

način bismo ne samo očuvali zgrada od propadanja nego im dalji i savremeniju funkciju, koja će ih i dalje čuvati na prirodan i jednostavan način.

Prostor ušća Radobolje može se koristiti za kupalište s plažama i kabinama, a padinu iznad Radobolje do Priječke čaršije, te do Šećrovca i Spila na drugoj strani treba

urediti kao park sa pješačkim stazama u obliku serpentina. Oba mostića na Radobolji treba sačuvati od daljnog propadanja.

Bašće na desnoj obali Neretve, nasuprot Kujundžiluku i Maloj Tepi mogu se pretvoriti u lijep park, a na obali rijeke urediti šetalište.

Na međunarodnim forumima (CIAM) utvrđeno je da u Evropi postaje

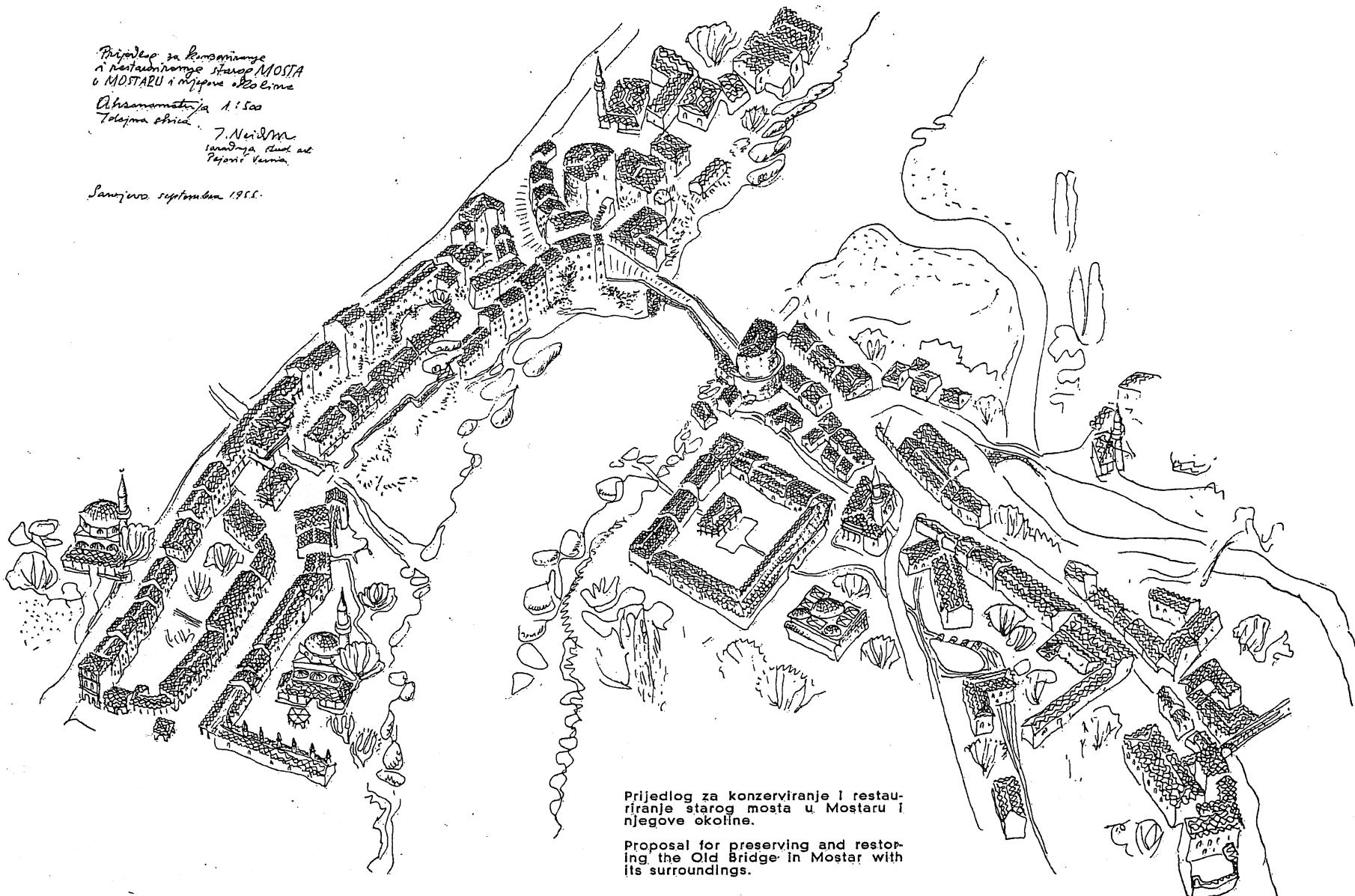
dva glavna rekreativna područja, i to zona Alpa i mediteranska zona. Ta područja postepeno postaju glavna mesta odmora stanovnika Europe. Dijelovi naše zemlje su sastavni dio oba ova područja, a povezuje ih i jedna od najznačajnijih turističkih osi Jugoslavije: Vranduk — Sarajevo — Mostar — Blagaj — Radimlja — Stolac — Trebinje — Dubrovnik.

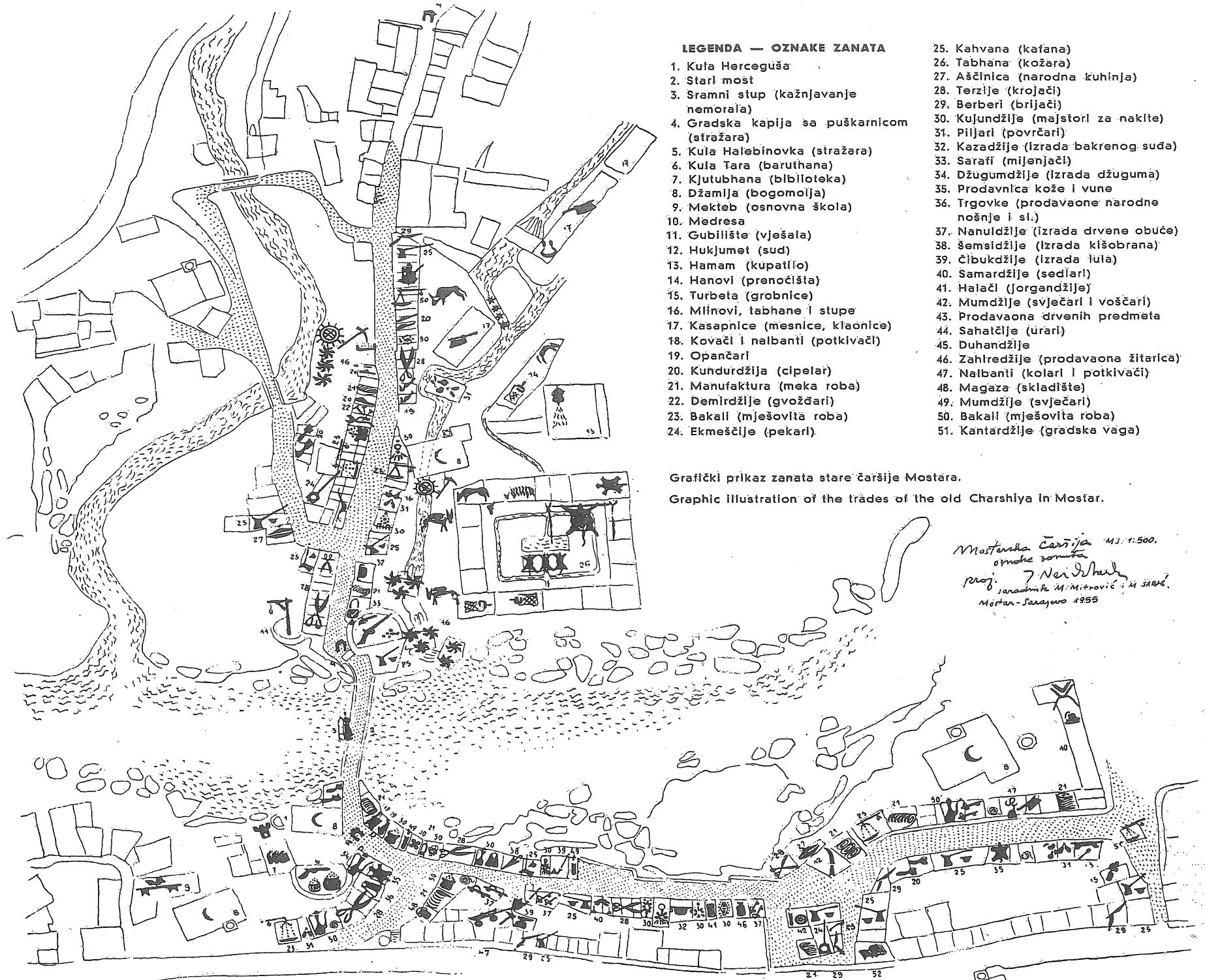
Prijedlog za konzerviranje i restauriranje starog mosta u MOSTARU i njegove okoline

Obrascanomjerka 1:500
Takoziva skica

J. Neidhart
Ingenjering stud. art.
Papirni Venecija

Sarajevo septembar 1955.





Kako izgraditi novo pokraj starog?

Trg Republike, kao što je u Splitu slučaj s peristilom Dioklecijanove palače, trebao bi da postane išchodnom točkom za turiste, odakle bi s vodičima i prospektima obilazili grad po fiksiranoj putanji u formi osmice.

Izgradnja, u užem raonu centra Moskara traži usklađivanje starog i novog. Da bi dobili cijelokupni kompleks povezan po materijalu, boji, razmjeri i vegetaciji, trebalo bi da ta izgradnja podliježe specijalnim propisima. Specifičnost starog Mostara leži u tim bijelim krovovima i sivim zidinama, prepletenu zelenilom, a isto je moguće postići u savremenoj arhitekturi sa savremenim materijalom — potrebno je samo postaviti urbanističku disciplinu u smislu dogradjivanja historijske aglomeracije.

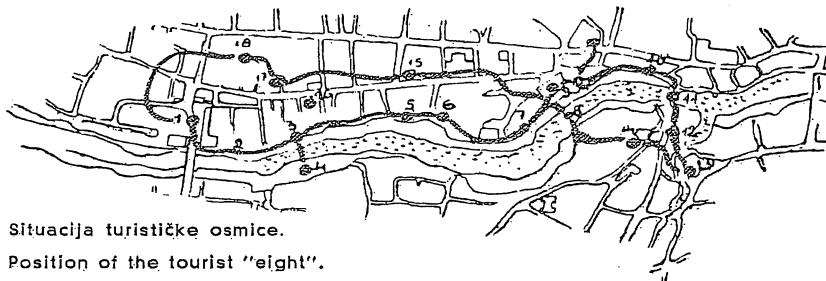
Panorama novoprojektiranog pojasa od Trga Republike do Starog mosta.

View of the newly projected zone from the Republic Square to the Old bridge.

U užem raonu obilazne »osmice« treba pridodati širi raon, koji optički prlpadat će toj aglomeraciji i podvrći ga istoj urbanističkoj disciplini, kako bi se dobile što skladnije cjeline, koje ne bi narušavale stoljetno mjerilo grada Mostara. U to optičko područje spada u prvom redu Šemovac sa Kapetanovim do Lučkog Mosta i padina starog grada sa pravoslavnom crkvom i Bjelušanima.

Osnovno je da svaki utrošeni dinar bude sastavni dio definitivnog plana, da cijeli rad bude usmjeren k jednom konačnom cilju.

Priložene skice prikazuju situaciju sa turističkom »osmicom«, idejnu skicu Trga Republike s visinskim akcentom — neboderom i urbanističko rješenje — panoramu od Trga Republike do Starog Mosta sa legendom.



Situacija turističke osmice.

Position of the tourist "eight".

TURISTIČKA »OSMICA«

Legend a :

1. Trg Republike
2. Obala Neretve sa pješačkim stazama
3. Veliki kameni amfiteatar
4. Plivački bazen
5. Amfiteatar za plonire
6. Blščevića čošak
7. Mejdan
8. Novoprojektirani višeći most
9. Gradska pijaca
10. Kompleks Kujundžiluka sa pećinom
11. Stari most sa kulama
12. Priječka čaršija
13. Jusovina
14. Mlinice, Tabhana i hamam.

THE TOURIST »EIGHT«

Leg end :

1. Republic Square
2. Neretva's bank with walking paths
3. Big Stone Amphitheatre
4. Swimming-pool
5. Pioneer Amphitheatre
6. Blščević's balcony
7. Mejdan
8. Newly projected suspended bridge
9. Town market
10. Complex Kujundžiluk with rocks
11. Old Bridge with Towers
12. Priječka Charshiya
13. Yusovina
14. Mill, Tabhana and Hamam



LIJEVA OBALA NERETVE OD TRGA REPUBLIKE DO STAROG MOSTA — IDEJNA SKICA

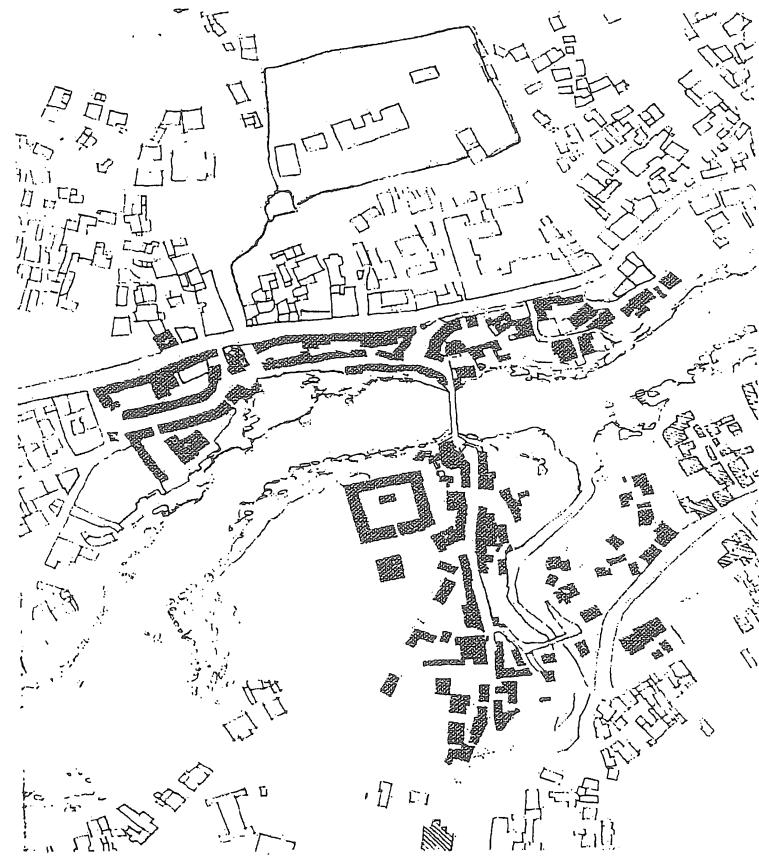
Legend a :

1. Titov most
2. Adaptirani hotel Neretva
3. Trg Republike
4. Novoprojektirani neboder
5. Novoprojektirana zgrada narodnog odbora
6. Banja sa dogradnjom
7. Porodični domovi
8. Veliki amfiteatar
9. Terasa za fiskulturu
10. Kresina medresa i džamija
11. Ljubušakova čošak s izgrađenim skverom
12. Nova stambena izgradnja
13. Pionirski amfiteatar
14. Blščevića konak
15. Karadžozbegova džamija
16. Parkovna traka
17. Izgradnja stambenih blokovaiza parkovne trake
18. Prenesena džamija
19. Višeći most
20. Mala Tepa
21. Koski Mehmedpašina džamija
22. Turistički restoran
23. Kujundžiluk
24. Stari most s kulama
25. Tabaćića džamija
26. Hamam
27. Radobolja s kupalištem na ušču

SKETCH OF THE LEFT BANK OF THE NERETVA FROM THE REPUBLIC SQUARE TO THE OLD BRIDGE

Legend :

1. Tito's Bridge
2. Adapted hotel "Neretva"
3. Republic Square
4. Newly projected skyscraper
5. Newly projected edifice of the Town committee
6. Bathroom with its completes
7. Familiar houses
8. Amphitheatre
9. Terrace for sports
10. Kresin's "medresa" (theological school) and mosque
11. Lyubachak's balcony with the Square built-up
12. New dwelling building
13. Pioneer Amphitheatre
14. Blshtchewic's "konak" (palace)
15. Karadzozbeg's mosque
16. Park
17. Dwelling houses behind the Park
18. New location of the displaced mosque
19. Suspended Bridge
20. Mala Tepa
21. Koski Mehmedpasha's Mosque
22. Tourist Restaurant
23. Kuyundžiluk
24. Old Bridge with Towers
25. Mosque of Tobachiza
26. Hamam (Bathing-establishment)
27. Radobolja with Bathing-establishment at the mouth



A TOWN ON NERETVA

Architectural and urban problems of the complex around the old bridge in Mostar

IP = ODP + VDN + PNV + ZPN +
+ GU + NS + SN + UP + ANDR +
+ SUJ + MM + RSO + OR + TE +
+ ČSN + KIA + KKR + KUCC +
+ MČ + NSN + SP.

The bridge with its towers, stone mills etc. represents an attractive complex of the town. Unfortunately the ring of urban anarchy originating from the period of capitalism has reached already the same agglomeration around the bridge. We still may correct, however, the failures by steps and successively.

The gravest problem posed by renewal of historical monuments lies in the uncorrect manner by which the problem has been raised.

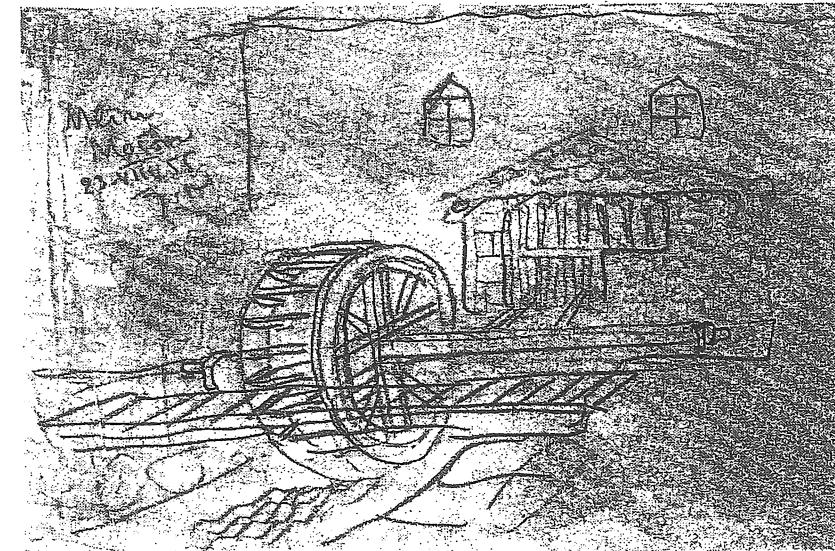
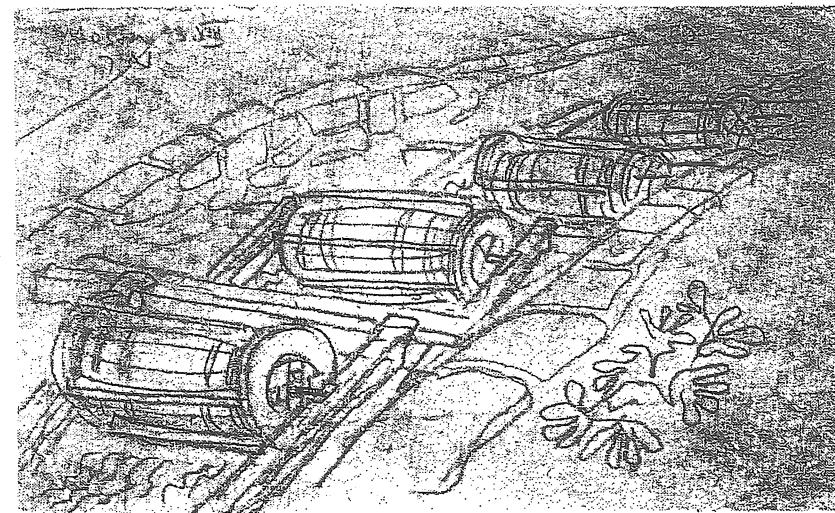
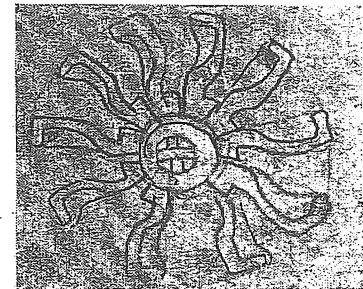
The passion for destroying and opening the views irrespective of a real necessity, may be called a widespread illness. We are right to ask why these historical monuments should be always seen as advertising tables. A classic example of such a destroying passion is the demolition of the great wall with tower in front of the Cathedral in Zagreb motivated by a problematic necessity to open the view on this neogothic edifice, as if a wall doesn't constitute an element of the same building and a constructing phase in relation to its environment.

It is well known that a small object near a large one represents its measure and seems to made it optically larger. Beside its natural position over the deep river bed of the blue-green Neretva, the

Mostarska aglomeracija oko Starog mosta. Crno označene zgrade prikazuju zgrade koje treba restaurirati i konzervirati jer pripadaju staroj mostarskoj aglomeraciji.

Mostar agglomeration around the Old Bridge. Black indicated buildings show the buildings to be restored and preserved as belonging to the old agglomeration of Mostar.

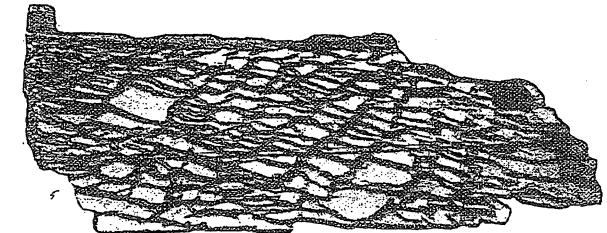
Raznovrsni mlinovi.
Various mills.





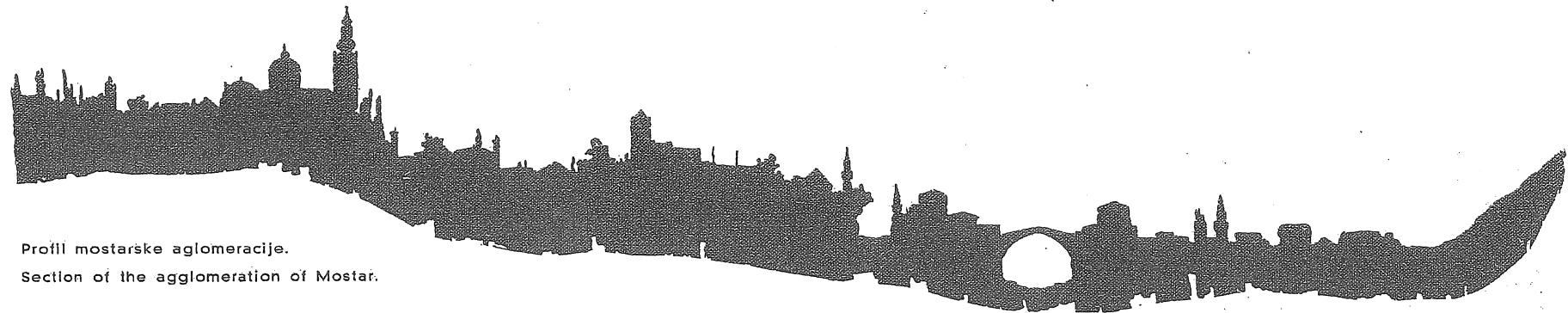
Pogled na mostarsku aglomeraciju. Foto-montaža bijelih kamenih krovova.

View of the Mostar agglomeration. Photo-mounting of white stone roofs.



beauty of the old Mostar's bridge is also expressed by correlation of building masses. Beginning from the small mills and passing thereafter from the graduated store-room roofs to the towers, we note there a clear agglomeration of various cubiform, cylindrical and parabolic geometrical forms which follow the terrain naturally and, in terrace performance descending precipitously towards the river bed. The entire construction is built up of greyish-white limestone and covered by stone plate almost of the same colour as the walls, perhaps only a little lighter.

Proceeding from the principle of historical agglomeration we have touched the essence of the problem and found the central motive to which all plastic events during the centuries, in respect to the bridge, are subordinated. By this succession of historical events it is clearly shown, when the period begins that deviates from the agglomeration principle and anonymous architecture, passing then to the domination of original architectural realizations which interrupt the continuity of these building masses and create a full discord. This f.i. is the case on the left bank of the river where the "mek-teb" is placed in column style, with a blank room along the Djuro Pucar Stari Street, near the Traphostation — without speaking of enormous buildings of the Town People's Committee and three-storied Djokić's building by which predominance the entire picturesque space around the bridge is gravely menaced.



Profil mostarske aglomeracije.

Section of the agglomeration of Mostar.

There is no doubt that in solving this problem the preference should be given to the monument while in new quarters utilitarian and traffic considerations should prevail.

When we have to deal with the renewal of a historical part of a town, it is not possible to reconstruct such a building complex on the basis of its former appearance. This "former appearance" shall be nearly defined: when properly? It has been developed during many centuries, each element in other period.

For that very reason it would be incorrect to conclude that in these building masses some new things should not be built-in. Otherwise we should just deviate from our point of view regarding the histo-

rical agglomeration. On the contrary, likewise on a ball of amorphous masse, crystals are originating uninterruptedly, so in this agglomeration the new era should leave its traces. It is only a question if we are equal to such a task, say, to complete a similar agglomeration.

The conservation and restoration of single historical objects, as f. i. museum collections, libraries, various cultural associations and the like, shall be carried out as scrupulously as possible and in accordance with actual purposes. Such we can arrange the shops along the main arteries as shops for home manufacture, fine books, various galleries of exhibitions of arts, propaganda etc., yet first of all for actual trades (which are not ex-

tinct). Shortly, the complex around the bridge could be transformed not only in a tourist centre but also in a centre of arts as manifestation of the cultural life of both ancient and modern Mostar. So we should not only preserve the buildings from ruin but we should give them a most modern function in order to conserve them further more naturally and simply.

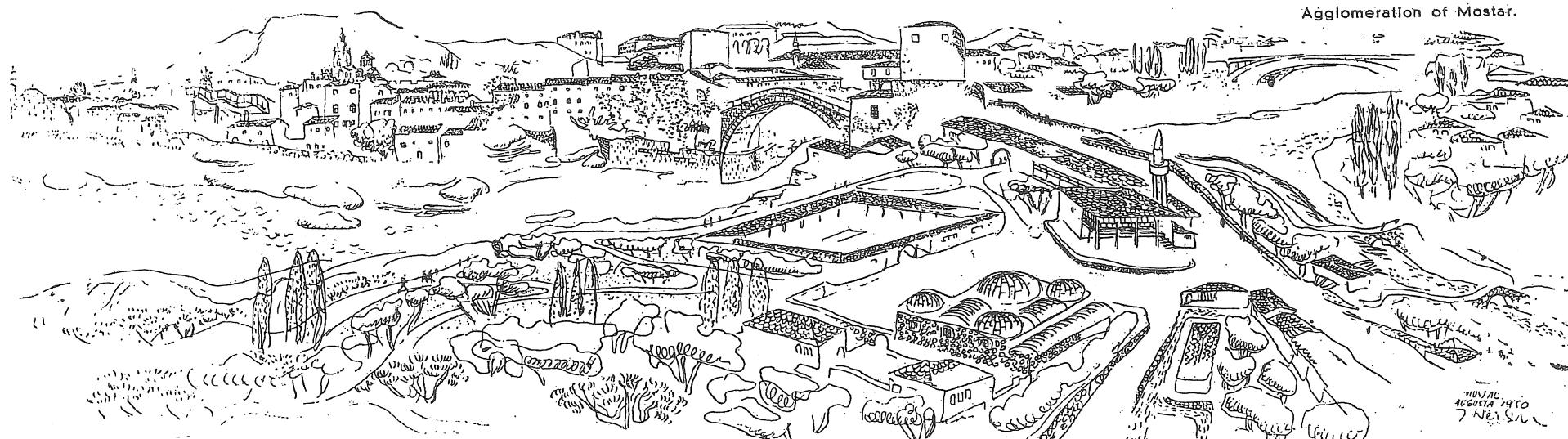
The space around the mouth of the river Radočolja can be utilized for a bathing-establishment with beaches and cabins, while the slope above the same river up to Charšiya Pričakha and up to Šemovac and Spil, on the other side, shall be regulated as a park with walking paths in form of serpentines. Both small bridges over Rado-

bolya should be preserved from further ruining.

The gardens of the right bank of Neretva in front of Kuyundžilak and Mala Tepa can be transformed in a beautiful park, while on the banks of the river a walking room can be arranged.

Various international boards (f. i. CIAM) have established that in Europe there are two recreative zones, that is to say the zone of the Alps and the Mediterranean zone. Both are becoming the main recreative spaces for the Europeans. Some regions of Yugoslavia are parts and parcels of this room; they are connected together by one of the most characteristic lines of Yugoslavia, viz.: Vranduk—Sarajevo—Mostar—Blagay—Radinly—a—Stolac—Trebinje—Dubrovnik.

Mostarska aglomeracija.
Agglomeration of Mostar.



How to build the new beside the old.

The Republic Square (Trg Republike), like the peristyle of the Diocletian's palace at Split, shall be transformed in a starting centre for tourists in order to enable them to visit the town, accompanied by the guides, along a fixed way forming the eight (8).

The restoration in smaller district of the Centre of Mostar requires adaptation of the new style to the old. In order to get entire complex as a unity of material, colour, dimension and vegetation, the building-up should be submitted to special regulations. A characteristic of the old Mostar are its white roofs over the grey walls with their green intermixtures. The same effect can be obtained by the modern architecture by

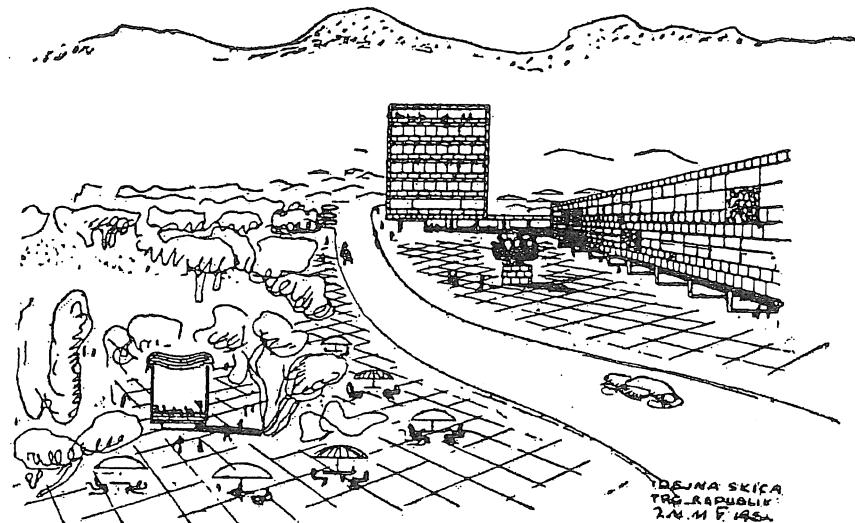
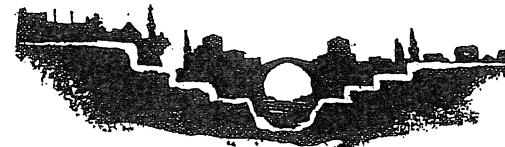
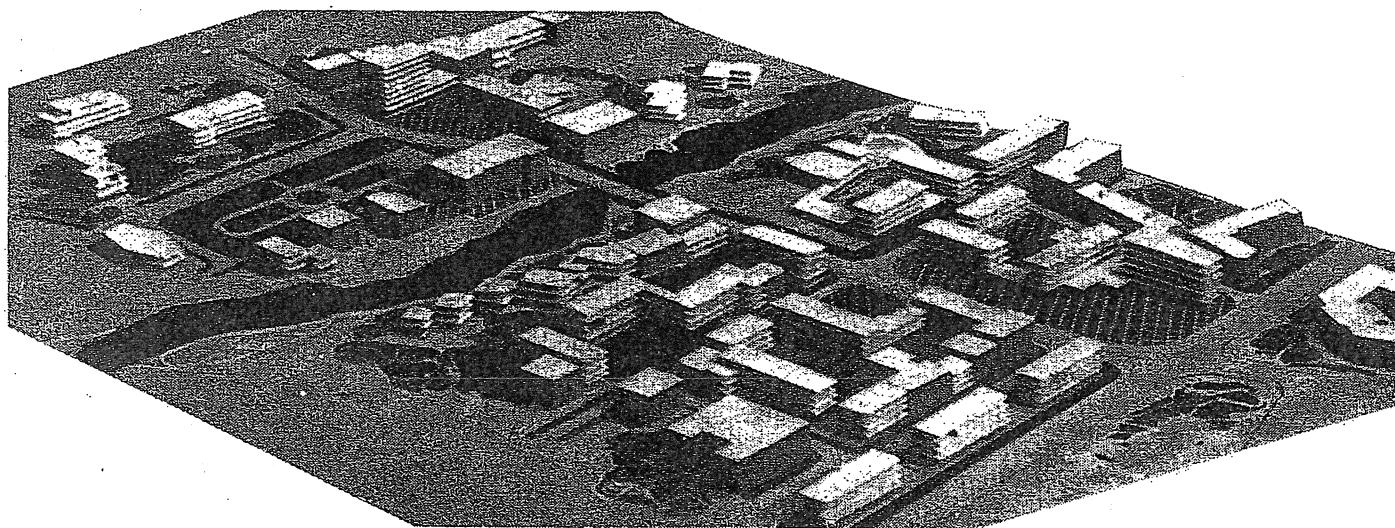
means of up-to-date material. It is only necessary to keep good discipline in the field of restoration of historical agglomerations.

To the smaller district of the above stated "eight" we shall add a larger one which optically constitutes a part of this agglomeration and which shall also be submitted to the same urban discipline, in order to get as harmonious complexes as possible. Shemovaz with the Kapetanovina up to the Luchki Most and the declivity of the old town with its orthodox church at Byelushane belong to this optical zone.

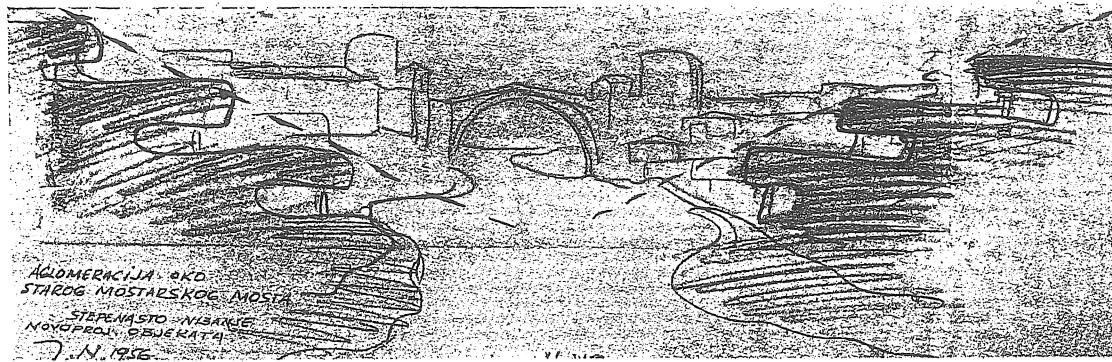
The enclosed sketches show the position of the tourist "eight", the Republic Square with its height accent, say, the skyscraper, and the urban solution as shown by the view of the Old Bridge from the Republic Square with relating legend.

Idejna studija urbanističkog rješenja centra Mostara.
(saradnik Dž. Č.) Maketa.

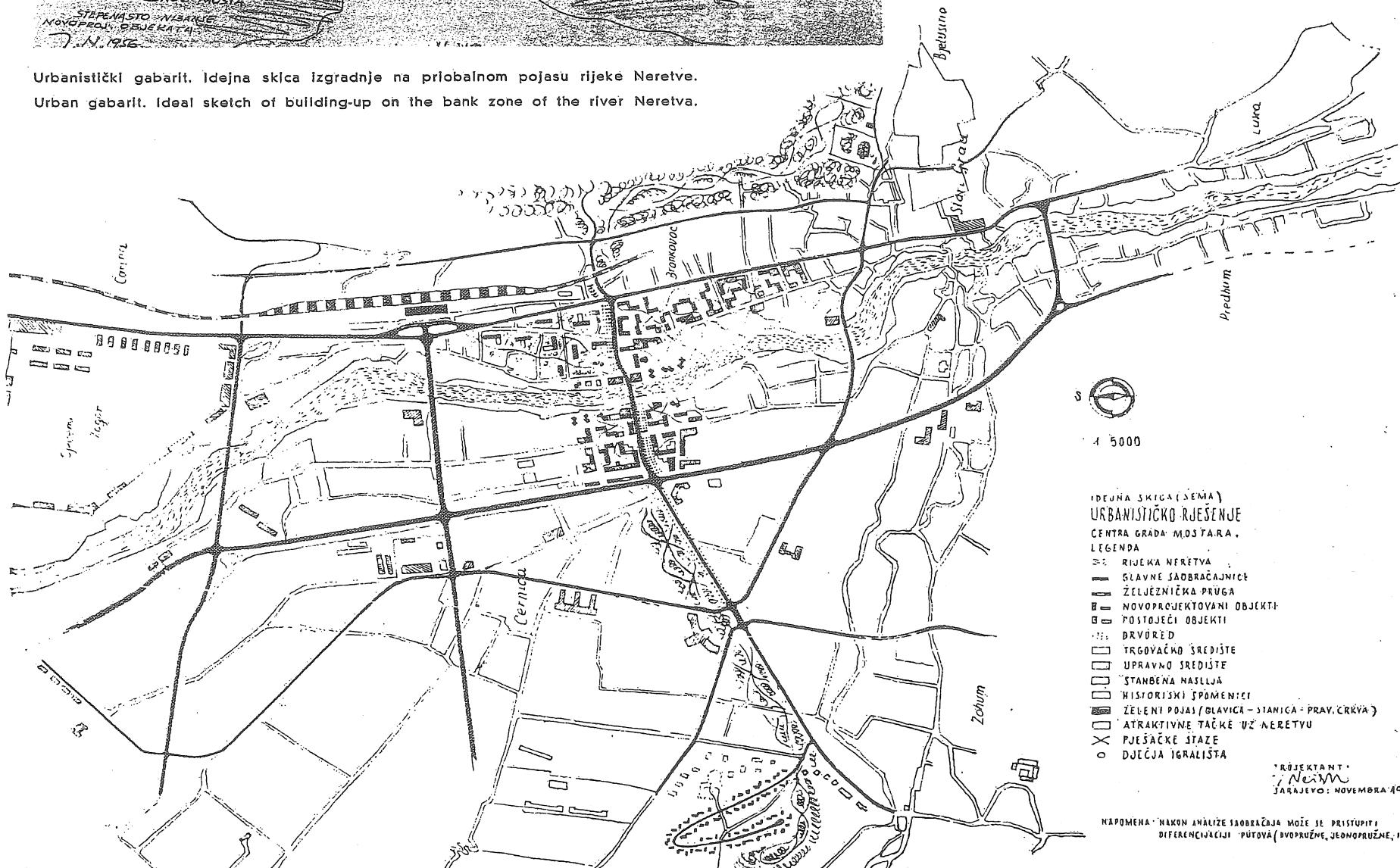
Ideal study of urban solution of the centre of Mostar
(collaborator D. Č.); model.



Urbanističko rješenje Trga Republike.
Urban solution of the Republic Square.

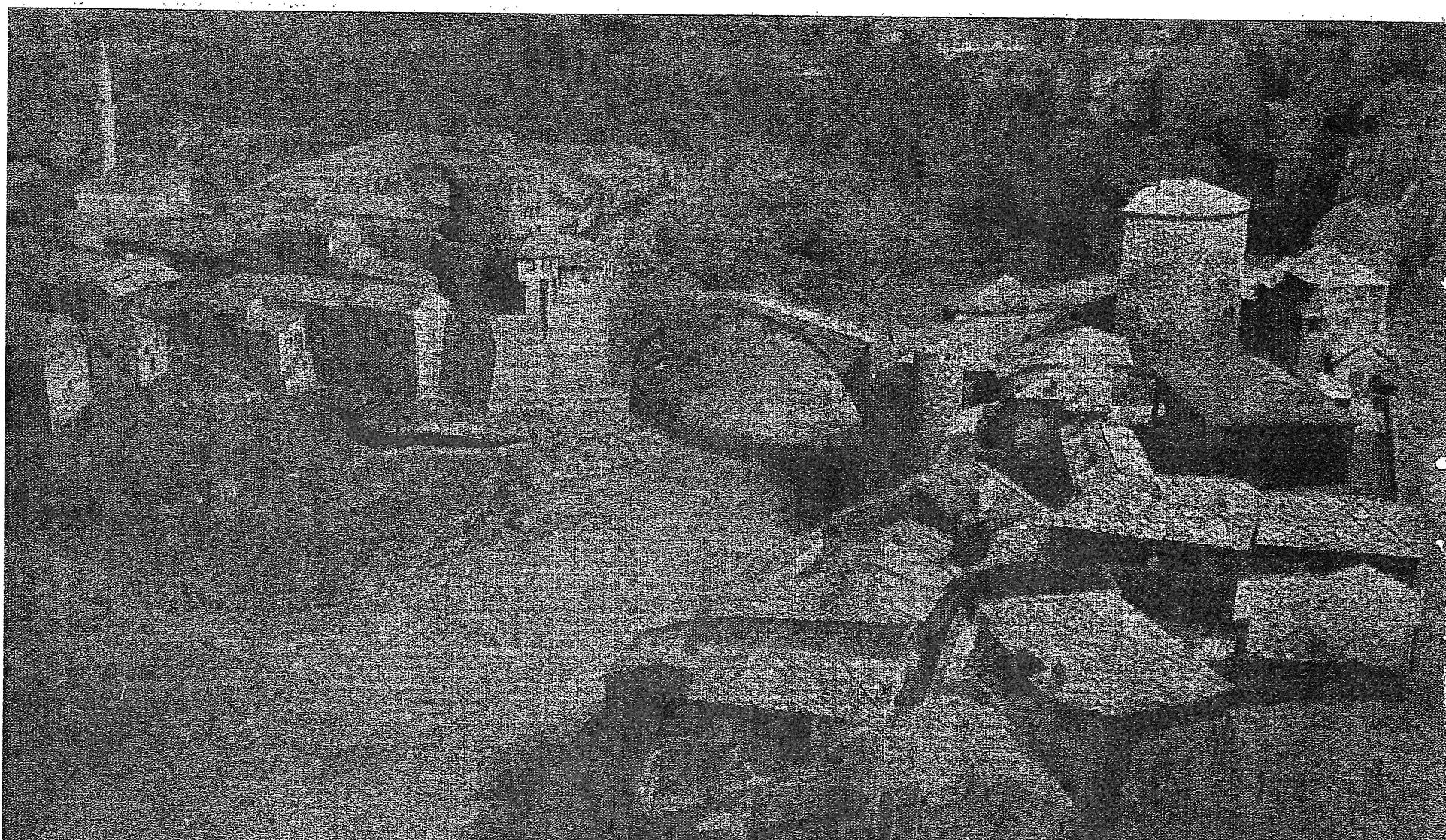


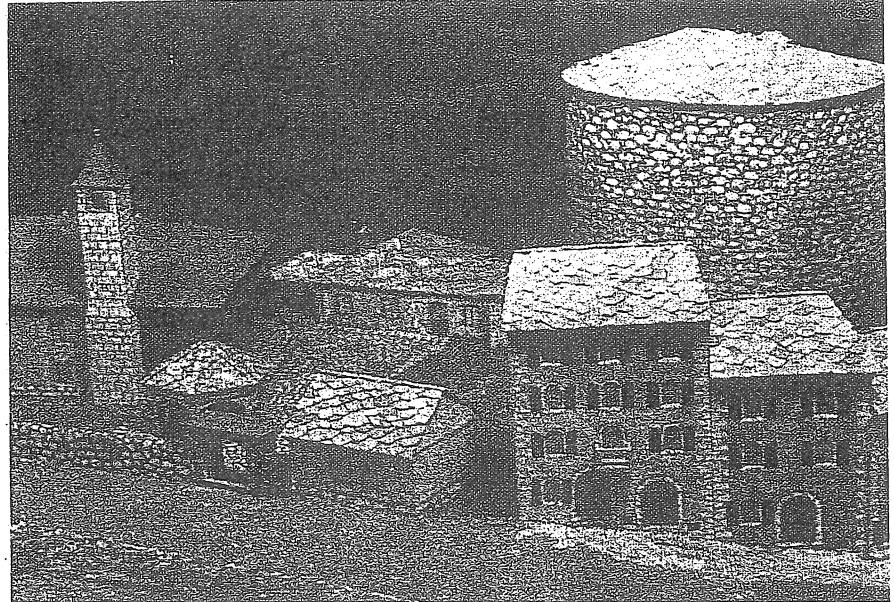
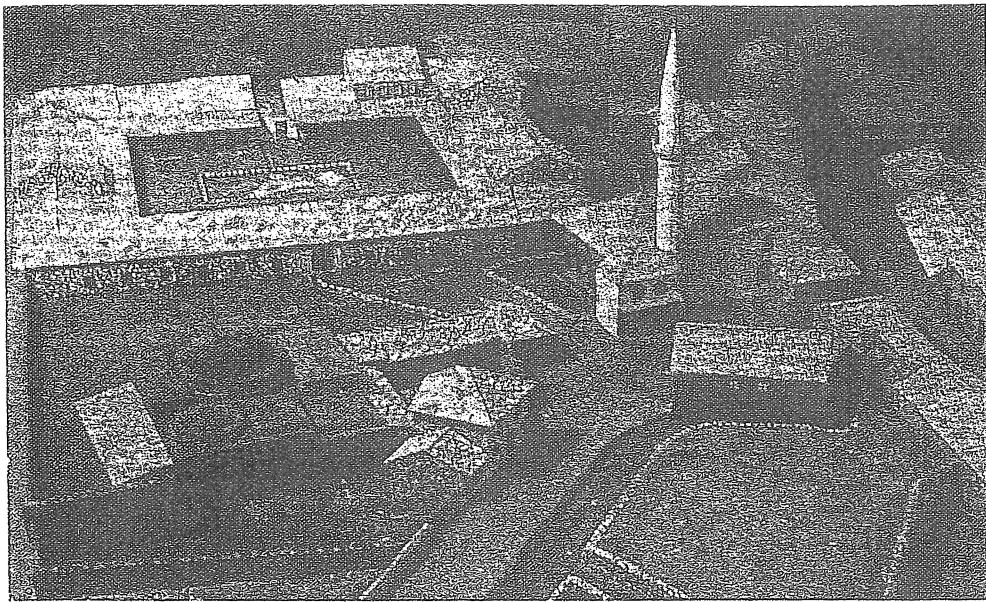
Urbanističko rješenje centra Mostara.
Urban solution of the centre of Mostar.



Maketa mostarske aglomeracije. Saradnici: za historisku dokumentaciju H. Hasandedić u saradnji sa nekoliko starih Mostaraca, H. Čišić, H. ef. Pužić, S. Popovac, M. Vujića, A. Radić, J. Đugumović; za tehničku dokumentaciju grupe studenata arhitekture, učenika S. T. Š. u Mostaru pod nadzorom inž. Loze-a; M. Mitrovića; arh. obradu većine restauriranih objekata dao je stud. arh. H. Karišik; nadzor nad izradom komisija za maketu. Maketu izradio Husein Karišik sa pomoćnikom I. Aničićem, 1954—1957.g.

Model of Mostar agglomeration. Collaborators: for the historical documentation H. Hasandedić in co-operation with some old inhabitants of Mostar, H. Čišić, H. Pužić, S. Popovac, M. Vujića, A. Radić, J. Đugumović; for technical documentation the group of students of architecture, students of Secondary Technical School in Mostar under supervision of the engineer Lože and M. Mitrović; the architectonic elaboration was done by the student of architecture H. Karišik under supervision of the commission for the model. The model was done by Husein Karišik assisted by I. Aničić, 1954—1957.





Stari most u Mostaru s okolinom.
The Old Bridge in Mostar with environs.

