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KULTURNA TRANSVERZALA MOSTARA

Apstrakt

Polazište istraživanja je identitet grada, prepoznavanjem posebnih kvaliteta njegove urbane matrice i graditeljske baštine, ali i posebnih potencijala kulture, kulturne baštine i kulturnih industrija, kao aktivnog dijela za budući razvoj. Predmet istraživanja i analize, pored spomenutih kvaliteta i potencijala urbane i kulturne baštine, uključuju analize elemenata prirodnog okoliša, ali i savremene trendove i pojave u prirodnom i društvenom kontekstu grada i regije. U tako postavljenom istraživačkom okviru posebno se analiziraju metode urbanih intervencija pogodnih za pravilan urbani razvoj Mostara, gdje se u radu ispituje i razrađuje potencijal koji nudi urbana rekonstrukcija. Rad kroz metodologije, koje prezentira, ukazuje na mogući način pristupa izazovnom zadatku prevladavanja postojeće urbane dihotomije promjenom paradigme Mostara iz *grada žrtve* u *grad mogućnosti*, ukazujući na pozitivne historijske vrijednosti, generira razvojni model usmjeren na integraciju urbanizma, arhitekture i kulturne politike. Studija slučaja predlaže kulturu kao nositelja procesa rekonstrukcije prostora, društva i iskustva prostora kako bi se stvorio novi gradski identitet, konkretnim prijedlogom kulturne transverzale Mostara.

Ključne riječi: identitet grada, historijski urbani pejzaž, kulturne industrije, kulturna transverzala

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CULTURAL TRANSVERSAL OF MOSTAR

Abstract

The starting point of the research is the identity of the city, recognizing the special qualities of its urban matrix and architectural heritage, but also the potential of culture, cultural heritage and cultural industries to be an active part of future development. The subject of research and analysis, in addition to the mentioned qualities and potential of urban and cultural heritage, include analyses of elements of the natural environment, but also contemporary trends and phenomena in the natural and social context of the city and its region. In the research framework set in this way, the methods of urban interventions suitable for the proper urban development of Mostar are especially analyzed in this paper where the potential offered by urban reconstruction is examined and elaborated. The paper indicates a possible way to approach the challenging task of overcoming the existing urban dichotomy by changing the paradigm of Mostar from a city of victims to a city of possibilities, pointing to positive historical values, generating a development model aimed at integrating urbanism, architecture and cultural policy. The case study proposes culture as the bearer of the process of reconstruction of space, society and the experience of space in order to create a new urban identity, with a concrete proposal of the cultural transversal of Mostar.

Keywords: city identity, historic urban landscape, cultural industries, cultural transversal

Introduction

The modern urban development of the cities of Bosnia and Herzegovina after the war destruction from 1992 to 1995, coincides with the transition of the social order from the socialist to the capitalist, which makes this process especially complex. The post-war period in Bosnia and Herzegovina, with the cessation of hostilities and the establishment of peace, as prerequisites for the normal development of life and social flows, economic and cultural development, is still a reflection of inherited negative social and cultural stereotypes stemming from the war. The political solution offered by the Dayton Peace Agreement in this area did not direct the development of society in a direction that would ensure the normal functioning and direction of social, economic and cultural flows. This is especially true of regions and cities that have suffered great destruction as a result of direct conflict between opposing parties. The city of Mostar is the most glaring example of such circumstances. Despite exceptional international examples in the field of cultural heritage reconstruction, the Old Bridge of Mostar and its inscription to the UNESCO World Heritage List or the formation of the Pavarotti Music Center, Mostar essentially still functions as a divided city. A positive example of overcoming this situation is the process and development of the program of the candidacy of the city of Mostar for the European Capital of Culture 2024, entitled "Everything is bridgeable", by which the City of Mostar entered the finals of the European Capital of Culture 2024.

Understanding the cultural framework of urban society not only helps to shed light on the essence of social diversity but also serves as a basis for predicting issues for sustainable urban development. What makes cities and urban society different is their own cultural being. So far, many studies and strategies point to the importance of the urban-sociological context, yet the issue of sustainability is still insisted on. This is because the concept of sustainable development is inconceivable in any other way than the deep knowledge and recognition of diversity, which is determined by individual urban societies. It is precisely these differences that prove the idea of sustainable development must place a strong emphasis on the cultural character of society, regardless of the type of sustainability paradigm. In such circumstances, national and international spatial planning and organization policies and the implementation of Agenda 21 are of great importance. Because cities and their urban articulation show all the features of social peculiarities, it is precisely urbanism that appears as a strong element in the realization of sustainability. The urban identity of the community is an extremely valuable component of the sustainable development of urban culture. The richness of civilization is measured by the diversity that manifests itself in different forms. The urban identity of a community can be expressed through cultural heritage, but also through other forms of culture (movable heritage, tradition, cultural events).

One of the starting points of the research is the issue of the city identity, defined by recognizing the special qualities of its urban matrix and architectural heritage, but also the special potential where culture and cultural heritage can be part of an active approach to its positive interpretation and direction of city development. The subject of research and analysis, in addition to the qualities and potentials of urban, architectural

and cultural heritage, includes analyzes of elements of the natural environment of wider geographical scope, but also contemporary trends and phenomena in the natural and social context of the city and region and a significant impact on the planning and development of the cities of the future. Within the research framework set in this way, the methods of urban interventions suitable for the proper urban development of the city of Mostar are especially analyzed, where the potential offered by urban reconstruction is examined, which is especially elaborated in this paper. The elaboration of the development of urban reconstruction methods from the Athens Charter on the Restoration of Historical Heritage to the modern development and application of this method is compared with the current state and possibilities of applying these methods in planning and developing appropriate urban reconstruction strategies in Mostar. It was established that the two parallel flows of post-war urban development of the city of Mostar did not develop on the principles of integration, but as two parallel and opposing processes: on the one hand reconstruction of the historic city area, and on the other, construction of new settlements and complexes. The correct way of overcoming the existing urban dichotomy, as well as its positive orientation, by changing the paradigm from a victim city to a city that self-consciously on positive historical values generates a development model aimed at integrating urbanism, architecture and cultural policy, is the starting point for the research "Urban Reconstruction in continuity – Mostar", where culture is taken as the bearer of the process of reconstruction of space, society and experience of space in order to understand city as a whole. As a result, this work defines the concept, "cultural transversals of Mostar", and it consists of:

- Points: spaces and objects of importance in the historical and cultural context.
- Lines: Penetrations and connections between the above points.
- Cultural landscape: The overall picture of the narrower urban part of the city with culture as the bearer of new values of Mostar.

Methodology

The proposed research can be classified as systematic and comprehensive. In addition to the usual systematic analysis and reviews of historical materials and documentation, several methods are particularly emphasized:

1. HUL – Historic Urban Landscapes – The management of historic cities is one of the most complex processes of preserving and developing cultural heritage. On November 10th, 2011, the UNESCO General Assembly adopted the Recommendation on Historic Urban Landscapes as an additional tool of existing doctrines and approaches to protection, which integrates policies and practices of conservation of built space with a balanced relationship of urban development needs, respecting inherited values and traditions. UNESCO adopts a comprehensive approach to the management of historic urban landscapes that integrates



Figure 1. HUL methodology applied to Mostar – presentation of the narrower urban part of the city analyzed as according to the principles of the historic urban landscape, which defines the multi-layered value of the wider coverage of the historic urban area of Mostar. The presentation is the result of layering and intertwining of cultural and natural values over time.

the goals of preserving urban heritage and those of social and economic development. This method sees urban heritage as a social, cultural and economic tool for urban development. It is designed to help cities manage change, while retaining what is different and valued in their identity, culture and environment.

Why is the Historic Urban Landscape Important?

Understanding the role of local values, culture and identity in urban development has been recognized not only by UNESCO, but the importance of historic urban landscapes through UN development goals.¹ These initiatives are key to the development of cities that can share similar challenges and where by exchanging experiences and international examples one can learn about solving increasingly complex urban challenges. The HUL method provides a framework for achieving sustainable development by incorporating local values and creatively tailored solutions to guide the city development. The ultimate goal of the HUL approach is to ensure that all projects in the city are built on a comprehensive understanding of the place and respond more creatively to the values and needs of our

community – our residents, institutions, process participants and users of a city. The key to understanding and managing a historic urban landscape is recognizing that the city is not a static figure or group of buildings but a unit aligned with the dynamic forces that economically, socially, and culturally shape it. Access to historic urban landscapes goes beyond the preservation of the physical environment, and focuses on the environment as a whole, with all the tangible and intangible qualities. This approach requires increasing sustainability in planning and design, also taking into account the existing built environment, immovable and movable heritage, cultural diversity, socio-economic and environmental opportunities, as well as the values of the local community. The Historic Urban Landscape (HUL) advocates the idea that historical context and development can “communicate” and interconnect their roles and meanings. Such an approach to the management of historic urban landscapes is integral because it treats the goals of preserving urban heritage as well as those of social and economic development. The success of the city center depends on several factors, each of which must be present in order for the intangible dynamics of a successful urban landscape to occur. A vibrant urban center provides people with life situations typical of life in a small town. Living in such an urban landscape is one of the advantages of city life.

Mapping

Mapping is an effective non-verbal way of presenting a state in space. It helps us to precisely understand the state of affairs, which essentially precedes any serious development plan and at the same time facilitates it. A less tangible benefit of mapping is defining the identity of the city. Cities are not only made of buildings and streets, but also of narratives and memories. People create physical maps of their neighborhoods or cities using a variety of tools and materials. The topic is usually offered to focus on the participants of the process, for example, places they visit often, landmarks in the space, borders between parts of the city, places they do not like, things they would like to see, etc. Through this method and superposition of maps based on the collected data, we visually communicate urban conditions, including all the necessary data that are relevant to what we want to get as a result, and these can be e.g. demographic and economic trends based on online real estate inventory or spatial distribution and availability of public and commercial resources, infrastructural resources, resources in culture and education and the like. An accurate picture of the situation on the ground is the basis of the methodology, because we have the opportunity to see the city as it is and stop imagining the city as we were, but to help ourselves to become the city we want to be. This method and the resulting visualizations represent valuable potential in supporting the decision-making process in the urban planning process. Cities are generating data faster and faster, and data is more diverse in quantity and type. Also, they are becoming more accessible and easier to process, thanks to advances in technology. This paper uses the Geographic Information System (GIS), which is a framework for data collection, management and analysis. The development of the first operational GIS was funded by the Federal Ministry of Energy, Mining and Resources in Ottawa Canada, developed by Roger Tomlinson.

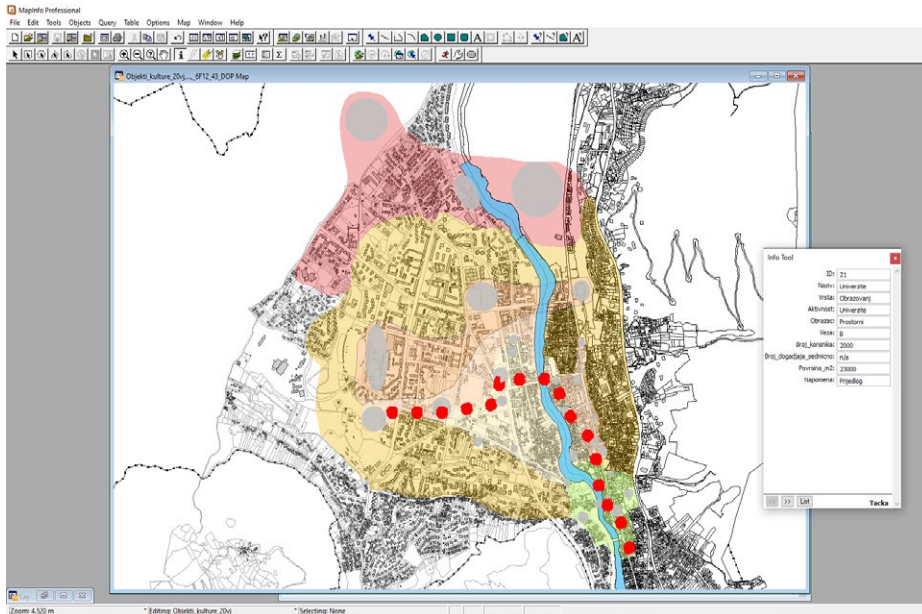


Figure 2. GIS database – cartographic and tabular presentation of data entered for the purpose of paper research

In a more general sense, GIS is a “smart map” tool that allows users to create interactive questionnaires and research according to user needs. In this way, GIS reveals deeper insights into data and enables easier and better management of spatial data and their associated properties. GIS gives people the ability to create their own layers of digital maps that will help solve a set problem. GIS has also developed into a tool for data exchange and collaboration, which is now fast becoming a continuous reality. Today, hundreds of thousands of organizations around the world share their work and create billions of maps each day to tell stories and discover patterns, trends, and relationships about everything that creates space and life.

Multi-criteria analysis

Making quality and correct decisions is one of the important and significant prerequisites for success. There may be several different criteria that affect the final decision and can often be against each other. In such cases, it is best and most effective to apply a multi-criteria analysis that will lead to an optimal solution. Multi-criteria analysis is a method of breaking down problems into parts for easier management in order to enable the data and evaluation of the processing of individual parts, once assembled into a whole, to offer a final picture based on which we make final decisions. The multi-criteria decision-making process serves to solve complex problems of evaluation, decision-making and optimization of the situation.

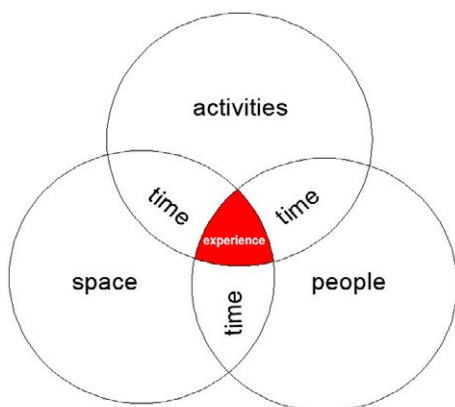


Figure 3. Correlation of input data required for conducting multi-criteria analysis

This paper considers culture as a carrier of positive changes in the city of Mostar, which will reflect on space and society and create preconditions for the experience of the city as a whole. The final product of such a process is a cultural transversal which represents a “vertical” to the dominant “parallel” that has not allowed us to experience the city for over 25 years.

In this way, we introduce a new perception of the city, a way of planning space, where we create new values through urban reconstruction, trying to attach space to its end users, in time and in activities. This helps us to prove that space, in addition to being defined by a group of spatial parameters, is also defined by a group of narratives, memories and feelings experienced or created in the spatial and temporal context of a city, and as such an analytical cross-section is very important for its future. The criteria are set in a way that culture creates:

- City of healthy living,
- Cultural destination,
- A city of equal opportunities for all citizens.

For the purposes of creating a cultural transversal, the identification and analysis of input data is performed, and they consist of:

1 – Space, 2 – Activities, 3 – People, 4 – Time.

At the intersection of data, experience emerges as an added value that refers to all input data and it is precisely the continuity that we can relate to time and space. If we place this phenomenon in the context of one city, in this case the City of Mostar, then we can say that the temporal and spatial continuity is created by the reconstruction of space. In this way, we give the opportunity and “extend” the life of the same space which, by reconstructing the existing construction fund and enriching the space with new contents, producing new value. More precisely, people could build new narratives, memories and emotions toward the same space.



Figure 4. Cultural transversal of Mostar

Presentation of research results

Following the idea of reconstruction of the narrower urban area of the city and transformation of the existing urban fabric into a spatially, socially and economically sustainable whole, a selection of individual points was made, according to their spatial, architectural and social valorization form the reference points of the narrower urban area. These are 33 buildings or ambiances that are classified according to the dominant purpose and activities that take place in them. Within the selected objects we have cultural heritage monuments such as Partizan memorial, The Old Bridge of Mostar as well as some of the cultural institutions such as Music Center Pavarotti, Center for Culture Mostar and Kosača Croatian Cultural Center. However, there are some of the buildings that were in operation before the war but have stood as ruins since the war and represent great potential in creating a new and more prosperous image of the city. Following the idea of reconstruction of the narrower urban area of the city and transformation of the existing urban fabric into a spatially, socially and economically sustainable entity, a selection of individual points was made according to spatial, architectural and social valorization.

Each of the points are an individual object or ambient unit and is taken into consideration based on the analysis of identified eight parameters entered in GIS: label, object name, object type, activity in object, object area, number of object/space users, number of events in the object/space. Based on these data, it is possible to perform selection and comparison and by cross-sectioning the selected data to obtain an overview of the existing state of the facilities, or rather to examine its proposal in the future scenario.



Figure 5. The residence of the first mayor of Mostar, Mujaga Komadina, designed by architect Miloš Komadina, was built before 1910. In the post-World-War-II period, it was used as a youth home, and then the University Library of the Džemal Bijedić University until the 1992–1995 war. The figure shows the existing state of the object.

At the intersection of generated spatial and functional values, we obtained three urban patterns (points, lines, urban landscape), and then by further filtering, we got the final product named “cultural transversal” that includes previously mentioned objects and structures.

By forming the cultural transversal, we prove that it is possible, by using the existing physical structure regardless of its condition, to reconstruct the space and give a new touch to the city. This patented pattern formatted in the transfer hall, in a step-by-step way, changes the relationship to space in a deeply divided society, and helps the once-destroyed physical matrix and social community to regenerate and become a whole again; space, time and place of comfortable living. One of the examples on the cultural transversal is the transformation of the University Library into a coworking youth hub.

Today, culture and economy intertwine more than ever. Cultural industries have become places of power, major economic drivers and major export products. Therefore, the goal is to improve the content of the cultural offer in the City of Mostar through the strengthened identity of cultural industries. The proposed coworking youth hub would identify, strengthen and connect creative industries and their roles in cultural tourism. In order to identify cultural industries as an opportunity for the development of culture and tourism, an analysis of cultural industries and the involvement of local participants in the implementation of the project would be performed. Given that the city does not have the necessary infrastructure to follow European and world trends in this area, the proposal is to create a creative youth incubator, a business environment based on creativity that would be a meeting place of knowledge, ideas and creativity. This would also be a coworking space as well that city of Mostar is in deficit with, especially in the field of creative industries. In the central city zone, there is a facility whose position is suitable to become a meeting place for new ideas and creativity and thus further help the process of unification of the city. Originally this building was a residence of the most famous mayor of Mostar, Mujaga Komadina, after which it was a student cultural house and from 1970's it served as a

university library until the war. Due to its specific location, during the war destruction, it was not spared and the devastation of the buildings is estimated at over 80%. The object is located within the defined cultural transversal and is an ideal place for the youth hub, easily accessible to all young and creative people from all over the city. This space that would be available to young people to help them develop their creative ideas and their transformation into business ventures would enrich the entire existing situation in Mostar in addition to INTERA technology park and SPARK accelerator, Mostar would get another valuable infrastructure which would serve as an instrument for the development of new business entities but also as tool for bridging traumas of once a war divided city.

Conclusion

The presented research was based on the realization of the integration of a city that lost its integrity during the war years and failed to experience catharsis in the postwar period. The results of the research indicate that despite such a situation, Mostar has its exceptional qualities and traditional foundations on which it is possible to make a modern approach that can provide an overview of Mostar in spatial, social and experiential terms. By creating a connection between the space and culture of the city, heritage and everyday life of the inhabitants, we create a generator of new values of Mostar in its spatial context. By giving the opportunity to better understand the city, with the synergy of citizens, artists and experts in the research process, we have enabled an easier "flow" of ideas about the importance of the city. This also creates space for creating dialogue, while culture, architecture and art have become its basic tools that establish strong links between concept, program and materialization in the application sense. We recognize the contribution to creating a sense of belonging and comfort for all the citizens and visitors of Mostar. This attitude towards the city speaks of individuals and the complexity of society, their aspirations and their tradition, the natural environment and social order.

The synergy of spatial, ambient, natural, urban, and architectural values elaborated through this paper and the various opportunities that the creative and cultural sectors offer in the modern world, are tools that will overcome the trauma of division and take Mostar to the next phase of prosperity and progress, where the city of eternal light will prove its spatial, social, and experiential continuity.

Notes

- 1 The goals of sustainable development are a universal call to action to end poverty, protect the planet and improve the lives and perspectives of everyone and everywhere. In 2015, all UN member states adopted 17 goals, as part of the 2030 Agenda for Sustainable Development, which set out a fifteen-year plan to achieve the goals.<https://www.un.org/sustainabledevelopment/development-agenda/>

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