

URBAN TRANSFORMATIONS OF HISTORIC AREAS: A CASE STUDY OF NEZIR-AGA MOSQUE COMPLEX, THE OLD TOWN OF MOSTAR

UDC 711.4-168:726.2(497.6)

Jasenka Cakaric, Aida Idrizbegovic-Zgonic

University of Sarajevo, Faculty of Architecture, Bosnia and Herzegovina

Abstract. *City is a living organism in a continuous evolutive process; its historic core evolves with it as well. Current transformations create ever more tensions between the need for preservation of historic urban areas, being the identification parameters of culture and the need for modernisation and inclusion into flow of contemporary city life. This paper aims to provide insight into intricate action that will allow both, preservation and development to work together to create better living conditions.*

All complexities and dualities encountered though the processes of urban transformation are tools for generating guidelines and procedures concerning the interventions within a historic urban area. Systematic research and analyses of the past, of the changes that occurred in previous times, as well as their adequate evaluation is the essence of decision making in urban transformations, which is further supported by the Case study presented. In order to be successful, transformative processes must be in agreement with not only the physical manifestation of heritage, but also with the underlying processes and circumstances that created the place in all of its peculiarities and uniqueness. A methodological procedure is established and defined by actions on design projects and urban spatial entities that is a contribution to the general theoretical background of urban design.

Key words: *urban transformations, historic ambient ensembles, social and economic context, Old Town Mostar*

1. INTRODUCTION

Cities have always been cradles and generators of culture, history and tradition, a place where societies constantly evolve. Urban form is transformed by changes within the needs of a society in order to accommodate growth and development. For its inhabitants and visitors, a city is a culturological and historical embodiment of personal identification and relationship between a man and its surroundings. Therefore, we can

Received November 30, 2015 / Accepted February 5, 2016

Corresponding author: Jasenka Cakaric, University of Sarajevo, Faculty of Architecture, Bosnia and Herzegovina

E-mail: cjasenka@af.unsa.ba

perceive urban heritage as spatial embodiment of interaction between culture, history and its people. The value is not only represented in built heritage, but is also a part of the current lifestyle encompassing intangible aspect of heritage [1].

Currently, it is evident that growing tensions between the past and present, between inherited tradition and the needs of contemporary lifestyle of its inhabitants, can be identified by quantitative indicators that are more of an economic and less of social and cultural nature [2]. Through urban transformations, one must seek a dualistic approach, between preservation and inclusion into currents of contemporary city life.

Considerations of human environment cannot be separated from culture, history, tradition – the essence of human and city life, a dynamic component that acts as a link between past, present and the future [1]. Understanding historic urban areas as places of material and intangible heritage must be the starting point of any interventions or transformative actions in order to revive or sustain the area as a place of high quality of life.

The complexity of causes and intentions of urban transformations today has generated a need for analysis of methodology of procedures in planning and implementing the design-project of transformations, which is the rationale of this paper. In order to support the argument, and show the methodology as clearly as possible, a Case study of a historic area of the Old Town in Mostar is given. The Case study is an ambient ensemble of Nezir-aga mosque complex. Results of theoretical research and analysis through this Case study have shown that urban transformations can be achieved through means of reconstruction and restoration of an area that lost its image – urban defining structures and function, thus providing a platform for future valuable use of space.

2. THEORETICAL GROUNDS

2.1. Urban transformations

The phenomena of urban transformations are, in general, changes of forms, appearance, condition and state. In the context of transformations, we speak of two parallel dimensions – human and the city perspective. Their existences are co-dependent and overlap in human – subjective and objective – physical, in a constant state of dialogue between a man and its environment. In order to sustain this dialogue, a system of activity is needed – a creative act to reshape the urban space, and as a result have tangible achievements of redesign [3].

In this sense the urban transformations are multilayered and can be reflected in: aesthetic, functional and structural changes on objects and urban patterns. They are also present through changes in traffic system (all kinds of vehicular and pedestrian traffic, bypasses, entryways), changes in lifestyle (work, entertainment, education, communication, media) and use of open public spaces (streets, squares, parks), ways of socializing, technical innovations, design tendencies in general all endeavors to improve the general urban conditions of the environment.

“Cities are dynamic organisms. There is not a single 'historic' city in the world that has retained its original character: the concept is a moving target, destined to change with society itself. And this is natural: social structures and needs evolve; the physical fabric adapts constantly“ [4].

Urban transformations are consciences streaming and integration of all activities based on land use of city space as a “... foundation, resource, structure and scenery” [5], based on known facts about a city, its spatial properties and lifestyle. They anticipate

modification, relocation and new construction of various urban elements in order to increase value of a spatial framework suitable for people as a manifestation of complexity of urban life. In that sense, urban transformations are linked to structural-morphological and socio-economic issues due to the fact that interactions of people and structures generate them [6], [7]. Therefore all changes of urban space must take into account the above mentioned interaction, and have a capacity to foresee the functional concept of space not only for present but also for future needs.

This approach to urban transformation contributes to preservation of all urban qualities, composition and functionality, that establishes harmony between all physical structures, people and allows urban designers appropriate spatial articulations of their ideas.

2.2. Spatial confine of urban transformations

The size of the spatial boundary affected by urban transformation is co-dependent on the place and type of intervention needed. According to Elvedin Bečić [8], within a city territory it is possible to distinguish three levels of spatial entities categorised by size. They are a) architectural structure level, b) urban-architectural ensemble level and c) city level.

a. Spatial entity – single architectural structure level

Architectural structure and its surroundings are an initial level of the built pay sage. On this level, transformations occur fastest and from the point of view of an individual user, they are the most obvious. They can be changes of the façade, openings, and roof plain, horizontal or vertical extensions. Spatial entities of such transformations within a single unit affect its immediate surroundings and as such must respect the frames of existing architectural composition.

Architectural design projects responsible for this level of transformation of space must include graphic representations of its surroundings (buildings or open spaces).

b. Spatial entity of urban-architectural ensemble level

Urban architectural ensemble is a group of structures defined by common denominators of the urban matrix or architectural traits. These denominators can be functional, visual/aesthetic or historic features that also include the common practice use of the space. Also an ensemble is defined by elements of urban matrix such as morphological and structural features (geomorphologic, orthogonal, concentric, linear, and irregular) that are usually not isolated but overlap within cities.

Transformation of the ensemble must be in concordance with recognised elements of familiarity/identity of place, and must be treated as a part of adjacent urban surroundings but also as within a city. Project documentation level is urban and Master plan of a larger area.

Through transformations of ensemble with obvious changes of the tissue, social aspects change as well either temporary or on permanent basis.

c. Spatial entity – city level

Elements of physical structures evolve through time, generating larger specific spatial zones units. This occurs either spontaneously or in a more planned manner but is inevitably influenced by natural (topography, resources) conditions or by created (inherited typology, economy) conditions.

Initial enticements for transformations of the city level are visible through strategic plans and legislation of a region or state, a party that has the obligation to produce and implement these plans. Also these initiatives can be generated by needs for change of land use, infrastructure and functions fulfilled by contemporary architecture. Transformations of the city level can also be a result of processes on architectural and ensemble levels.

Transformations of city level are represented through master plans and urban scale projects.

Research on the above mentioned levels of interventions – urban transformations can be an adequate tool to accommodate programs for planned and timely actions, but in accordance to the inherited genesis codes of urban space.

2.3. Historic ambiental ensembles

Historic ambiental ensemble is "... a geographically definable area, urban or rural, possessing a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united by past events or aesthetically by plan or physical development. An ensemble may also comprise individual elements separated geographically but linked by association or history"[9].

Kevin Lynch [10] defines historical urban ensembles in a similar way and writes about the determinants of "... thematic continuum that can have an infinite number of connections: texture, places, forms, details, symbols, typology, function, trade, populations, topography." These city areas are individually established, recognizable within themselves, but serve as elements for establishing relationships in a wider city perimeter.

Based on the definitions above, it is possible to conclude that a certain level of homogeneity of urban and architectural features is essential to identity of historic ambiental ensembles, formed by their common historic development. Since history, culture and tradition dominate their identity, ensembles then are also defined by boundaries, spatial entities that are clearly visible within larger urban agglomerations. We earmark them as areas of important cultural and built heritage and prescribe measures for their active use and protection.

When defining boundaries for historic urban ensemble, one must consider the continuity of historic urban landscapes, which have over time developed common features, forms and usually contain individual architectural monuments of a significant cultural, symbolic or documental value.

In the case of Old Town Mostar, borders of the Protected Historical Area are based around the medieval and Ottoman Bazaar area and includes parts of the Austro-Hungarian buildings, lined up through the main street (Titova street). The borders are determined through the previous legislation (of the local Institute for Protection of Built Heritage), Master Plans and research made by UNESCO, Aga Khan Foundation and World Monuments Fund and finally made official by the Decision of the National Commission to Protect Monuments of Bosnia and Herzegovina, nr. 08.1-6-1005/03-10 on 8th of July 2004 (see Fig. 1). The historic urban area of Mostar is designated as a National Monument of Bosnia and Herzegovina [11]. The historic urban ensemble, the Case study presented in this paper, of Nezir-aga mosque complex is located at the south west edge border of the Old Town.

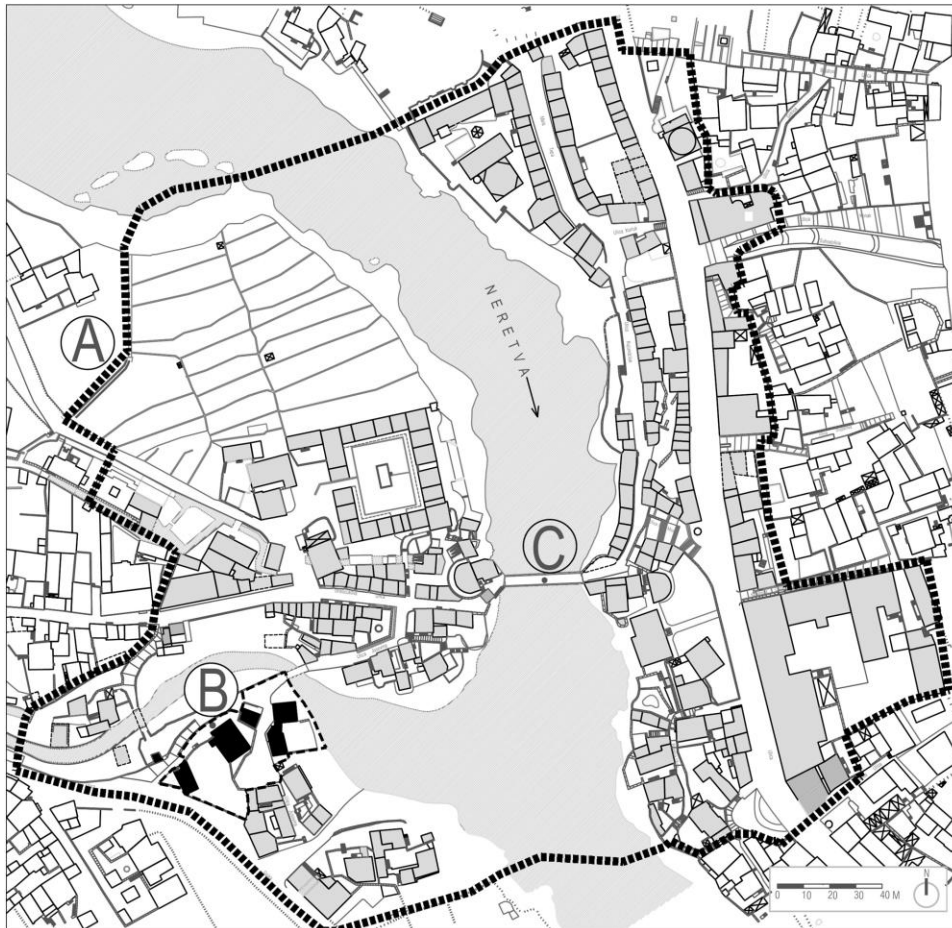


Fig. 1 Map – A) Boundaries of the Old Town of Mostar, B) Case study ensemble, C) the Old Bridge (illustration: Aida Idrizbegović-Zgonić)

3. METHODOLOGICAL APPROACHES TO URBAN DESIGN PROJECTS FOR TRANSFORMATION OF HISTORIC AMBIENTAL ENSEMBLES

Causes and goals of transformations, described in previous chapters, lead to a conclusion that historic ensembles demand carefully planned activities and procedures for urban redesign, relying on the existing context, and guided by contemporary conditions. Preservation and active use of these specific areas rely on the quality and efficiency of urban design and implementation, which can initiate revitalisation and inclusion into current city life. A correct methodological approach in creating urban designs foresees the need to elucidate the reality of these ensembles to provide that their spatial, historical, cultural, social, economic qualities are merged with the needs of contemporary inhabitant or tourist as a user. According to Lewis Mumford [5], this process consists of *four phases*.

Phase one is detection of the current condition of the historic urban ensemble – analysis of its current spatial values in relation to their historical and anticipated phase of development. This phase includes the elaboration of phenomena of all positive processes of generating structures and functions but also the negative that are causes of degradation of the ambient. Negative processes can be inadequate treatment – interventions on structures that resulted in changes to inappropriate function, changes to the appearance, interrelation between buildings and their surroundings, additions extensions, changes of roof plane, materials or even unregulated new buildings (not uncommon for the region), changes to traffic patterns, unresolved ownership issues and political situation and plain neglect. The negative process of neglect and political situation led to the utter devastation of the complex of Nezir-aga mosque (The Case study). Collected data synthesised and correctly graphically displayed and presented are an efficient tool in design process in order to avoid the trap of superficial visual estimate and generalisation that can be misleading. The first phase also includes an establishment of guidelines for urban transformations that will be reflected through the urban planning design and documentation.

Second phase of urban design projects is a critical analysis of common perceptions of historical urban areas in the context of social interactions and users of space. During this phase, the focus is on social inclusion, needs and visions of users – inhabitants and visitors analysed through a number of social indicators. These indicators can be habits, frequency of use of the area in question, motivation and purpose (entertainment, cafes and restaurants, education, leisure and other). It can also detect causes of underuse of a place or rhythmic changes through season, weekdays and day/night use, and also the level of consciousness of inhabitants regarding the needs for preservation, their activism, or tendencies for appropriate modernisation of facilities within a historic zone. One important aspect is a personal connection and identification of people with their place as well as collective memory. In case of Mostar, this identification is particularly strong. The research is conducted through professional questionnaires on a large and representative sample that must include direct users and owners of structures in the area.

Phase three is the creative phase of design that can range from new structures to restoration and reconstruction. Based on the first two phases and data collected and evaluated and critically defined goals of transformation, architects and planners must develop a program for transformation of historical urban area which include spatial functional schemes, critical points, unused spaces, potentials and resources, means of social inclusion and mitigation of negative impacts on the built heritage. In this phase a well-structured creativity is of essential importance, since one must enter into delicate interplay between the existing context and new additions/interventions that will be an integral part of the whole. This is a leeway for intensive creative activity of the architect and urban designer, one that must have in mind the entirety of the city, macro and micro urban influences, as well as dominant landmark – individual structures. The graphic presentation is integral and adequate to the level of intervention.

Phase four includes legislation, approval and implementation of the designated projects of urban transformations. Sometimes in this phase it is possible to make minor adjustments to the projects due to unforeseen situations, political or social resistance or newly discovered traces of structures during the implementation. Also modestly articulated redesigns of historic areas, can sometimes be less effective in legislative and implementation phase that the more ambitious projects that generate more interest. Architectural and

urban design of projects must be open to modifications throughout the process in order to adapt to all circumstances that might arise from the conditions on the actual site. It is necessary to adopt the guidelines for urban transformations in accordance to living traditions, sustainability and a vision – projection for the future.

“The particular values and characteristics of historic towns and traditional rural settlements should therefore be seen in the larger context of regional or national development planning. This is often the only way to guarantee that their specific functional, social and economic requirements are taken into due consideration in the crucial phases of relevant planning procedures. Authenticity in setting is reflected in the relationship between the resource and its physical context. This includes landscape and townscape values, and also the relationship of man-made constructions to their environmental context“ [12].

4. IMPLEMENTATION OF DESIGN PROJECTS OF HISTORIC URBAN ENSEMBLES: A CASE STUDY OF NEZIR-AGA MOSQUE COMPLEX, THE OLD TOWN OF MOSTAR

Design projects of historic urban ensembles are reflected within the area but also have an impact on the cityscape, which is a case of the Nezir-aga mosque complex. Proficient implementation, based on the four phases described, should be oriented towards creating a platform for sustainable mitigation of negative impacts on the ambient and environment, and encompass urban and architectural elements and must have a follow up through all three spatial entities.

Urban transformation on all levels is present throughout the Case study of an architectural ensemble of Nezir-aga mosque, built in 1550, in the Old Town in Mostar.¹ The Nezir-aga mosque is regarded as the oldest mosque on the right bank of Neretva and the area was known as the Nezir-aga mahala. The mosque was closed 1932, by 1938 it was already totally neglected and its demolition took place in 1949, during the early communist era, at the time when this action was not an exception. This demolition triggered outrage and led to formation of Institute for Protection of Built Heritage in 1950. The Nezir-aga mosque complex has been restored and inaugurated in 1999.

The case of Nezir-aga mosque speaks mostly in favour of the need for urban rehabilitation of historic areas where significant loss of urban tissue and landmarks contributes to further degradation of the area. Street patterns are distinctive, parallel on the east side and perpendicular branched on the west side. An important branch is defined by the position of structures of the complex in subject (see Fig. 2). The reconstruction of an object actually means urban restoration and rehabilitation of its surrounding that was composed around the dominant landmark (see Fig. 3) and it has had a considerable positive impact for subsequent and future reconstruction and development work in the Old Town of Mostar. It set an example with its scientific approach and method and established rules applicable in rebuilding historical structures. Following its reconstruction, the mosque complex regained its status as a significant landmark that generated large-scale activities: more than thirty structures in the area along the river Radobolja were rehabilitated, and the historic core of the city of Mostar returned to its original borders. In that sense,

¹ The builder of the mosque was son in law of Nesuh-aga Vučijaković, one of the most prominent persons in Mostar's history. His descendants gave all of the Capitans of the city and their housing complex is placed right next to the Nezir-aga mosque.

reconstruction of a single monument can surpass the traditional restoration become a part of improvement and development of the historic area and the entire city.

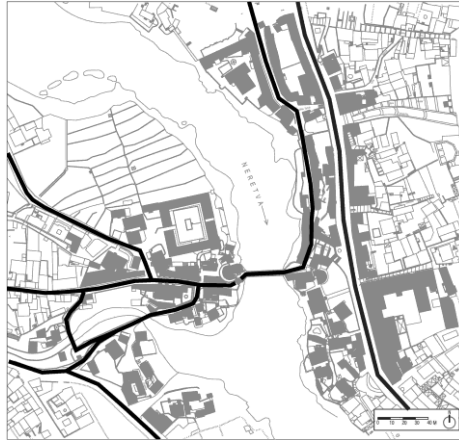


Fig. 2 Street patterns of The Old Town, parallel and perpendicular scheme
(illustration: Aida Idrizbegović-Zgonić)

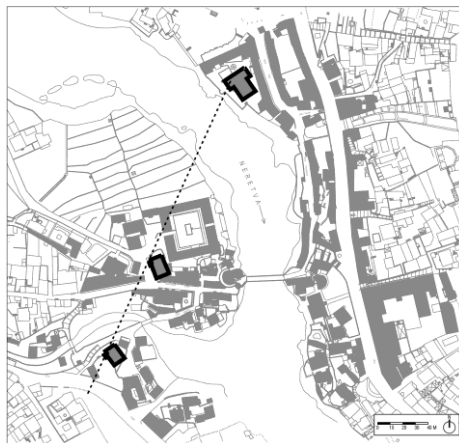


Fig. 3 Landmark axis of three minarets
(illustration: Aida Idrizbegović-Zgonić)

a. Spatial entity – single architectural structure

Transformation of historic urban ensembles on the level of a single architectural structure can be multilayered and in regard to: structural repair, adaptation of interior space, new building, and redesign, removal of inadequate additions, restoration or reconstruction. Every intervention must follow the outline and configuration of the immediate context.

In this regard the design projects for restoration of structures, the bearers of identity of ambient, structural repairs, interventions on the interior or a façade, or an integration of a contemporary component if necessary. In case of demolished structures it is possible

to conserve the original material and build new structures that must adhere to the general outline of the inherited architectural features. This contributes to the preservation of city image and act as a new replaced part in the historic architectural mosaic. Besides this new infill can refer to spatial and compositional characteristics², modules, scale, roof inclines, materials, shapes, rhythms of the existing fabric that can act as a common familiar connection of the area. New structures can be built in case when the previous structure was of low or no significance, when there is no documentation about a previous structure or in new location entirely.

Determination of future use of objects or parcels is a part of the overall strategy or master plan for the area. In that case we are predominantly addressing the functional revitalisation and adaptation of spaces for a new function. These functions are determined in order to improve general urban conditions of an area whether it is for touristic, educational, commercial purpose, but the main point is an adequate function for a particular space and location.

In some instances, as shown in The Case study, interventions do not need to exclude the possibility of reconstruction. In cases of sudden, severe and intentional destruction, it can be regarded as a basic human right. Especially in cases where there is sufficient documentation in archives and photographs and the structures were urban defining structures and visual or symbolic landmarks. This types of interventions have restorative action in regard to cityscape, improve the touristic potentials and in general improvement of life conditions.

Interpolation of new structures and infill can include completely new buildings that are in no particular connection to its context, but simply using the empty plots within a historic area. In most cases in Bosnia and Herzegovina (due to lack of regulation) such structures degrade the overall ambient. By design projects of urban transformations, after all evaluations, decisions on how to implement an adequate high quality contemporary design should be implemented and which aspects are essential in order to maintain the integral authentic³ appearance of an area.

Design projects of historic ambience ensembles also encompass landscape design on individual parcels all within an overall concept of architectural urban landscape of the entire ambient.

On the level of the actual objects that were reconstructed into ensemble of Nezir-aga mosque (the Mosque and three adjacent objects: *abdesthana* – ritual bathing space, *mekteb* – small educational facility and a *han* – guest house), a debate can arise whether the facsimile⁴ reconstruction was the best option for these structures (see Fig. 4a, 4b). In many cases reconstruction of monuments is ambiguous due to the fact that it is at the same time a deception and the truth about the same space. Even if the decision was to mitigate the adverse effect of the derelict area through the contemporary architectural means, it would need to refer to the volumes, compositions and historical traces of the pre-existing structures⁵ [13].

² An example is traditional housing typology of Bosnia and Herzegovina that were highly adapted to climate and morphology from south arid climate to mountainous regions, and created specific architectural expressions in different regions.

³ Authenticity is not to be regarded as originality, but rather as a symbol of truthfulness of architectural expression and creativity and uniqueness.

⁴ Facsimile reconstruction is literal reconstruction to previous state and can be a viable option under certain circumstances: intentional destruction and sufficient documentation are among best arguments.

⁵ Venice charter ICOMOS (1964) Article 1: The concept of a historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilisation,

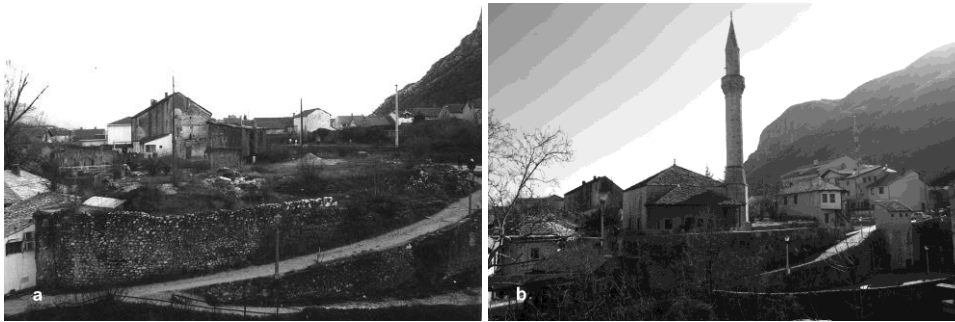


Fig. 4 (a) Archive photo of the complex before demolition 1949, property of Aida Idrizbegović-Zgonić, (b) Current situation after facsimile reconstruction (photo: Aida Idrizbegović-Zgonić)

Reconstruction of the Nezir-aga mosque has been realized with full respect to all facts, which resulted from the archeological excavation, visual and written documents. These facts formed the basis of the restitution design. All the surviving architectural elements: the retaining walls, the stone floor, part of the porch and the base of the minaret were preserved and stabilized. The present state of the site was surveyed to get the exact measurements of the ruins and old photographs provided a lot of evidence about the architectural details.⁶

The basic layout of Neziraga mosque is composed of main body (prayer hall) that is a perfect square measuring 10.20 m and the walls were 1.05 m thick. It was built of regularly cut stone and had a hipped roof covered with local stone slabs. Its portico consist of stone sofas, held up by twelve wooden pillars. It has a hipped roof topped by a traditional stone alem, and a timber roof frame.

The thick stone walls contain rectangular windows at the ground floor, with joinery and iron bars. The upper lever windows were arched, with wooden windows on the outside and stone tenseness with circular colored glass as decorative feature. The walls on the outside are dressed with lime mortar (joints).

The minaret is the most monumental part of the mosque, besides the general importance of entire complex to the Old Town cityscape. A refined stone structure of classical proportions flanks the side of the mosque. An exceptional slender minaret made out of finely cut Tenelija stone is 27 meters high.

The process of reconstruction was a combination of the restoration of key elements of the cityscape (urban matrix), reconstruction and in part the introduction of new elements fully compatible with the existing ones. For the most part, original materials and techniques were used, with all modern fittings compatible with the basic concept used so as to provide the buildings users with the highest quality premises.

a significant development or a historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time.

⁶ Being a spectacular element of the cityscape, the mosque had been photographed extensively in the 19th century from several angles. The oral account of an older citizen from the neighborhood, helped to figure out the configuration of the mosque.

b. Spatial entity – urban architectural ensemble

Transformation of historic urban ensembles on this level is reflected on immediate surroundings but also on parts of the city. Due to this fact, design projects must be analysed and evaluated within a wider context of neighbouring areas and a more complex set of criteria for intervention or redesign must be synthesised. The main criteria is continuity and composition of the inherited urban matrix, relation between built and natural features, spatial organisation and composition of structures with elements such as scale, distance, culture of forms, line codes, functions, colours in general the influence of the authentic and original urban and architectural gene code of the predecessors. This approach to design ensures that new urban and architectural intervention is an integral part of the idea and concept of development within its spatial confines and to the city as a whole.

Design projects on this level of urban transformations can include: resolutions of all forms of traffic (pedestrian, vehicular, stationary) and finding ways in order to link the area of transformation to other parts through redesign or instalment of urban equipment, lighting, landscaping and sustainable green design solutions to mitigate the negative imprint of humans in their environment.

Besides changes of urban and architectural elements, on the level of an ensemble there is a change of use patterns within social groups (temporary or permanent). They are most visible in development concepts that promote touristic use, possibilities for participation of inhabitants in distribution of income generated by tourism and in active use of heritage buildings. According to Aylin Orbaşly [1], historic ensembles are primary points of interest for visitors and accompanying activities (restaurants, hotels, trade, culture, education) are a secondary attraction. It is this service sector that can offer most of the gains for local population and generate new restorations and urban transformations of the city.

Such concept was implemented in the Old City of Mostar run by a local agency that in 1986 won an Aga Khan award for preservation and management of a historic city. This concept was to be reintroduced once again after the UNESCO World Heritage List inscription but due to lack of political will it still has not happened. Through this concept sustainability issues can be resolved, income, identity and pride is further instilled into local population as long as touristic functions do not completely override local needs.

Initially, after the war in Bosnia and Herzegovina, UNESCO made a document – Rehabilitation plan, that proposed conservation of the remains of the Nezir-aga mosque and the adjustment of the area as an archaeological site. This discourse was not acceptable due to the fact that an archaeological site would not provide the visual or urban-defining resolution for the specific area or the image of the city. Therefore local authorities, together with international institutions involved in the process, decided that given the circumstances, restoration and reconstruction of the complex were the preeminent options.

Even though there has been several decades since the mosque was destroyed, this area remained without its urban landmark and focus point and this led to general degradation of the entire zone. This was the main argument for the total reconstruction of the complex as well as adjacent buildings to revive the area and place it into an urban context.

On the level of an ensemble, the main issue is the composition, and relationship between the landscape and structures – a specific configuration of urban pattern that is defined by its main landmark – the Mosque that stands on the highest point of the terrain in the entire Old Town. Through reconstruction, the surrounding urban setting had a logical focal point – in visual and in the sense of the streetscape. Accompanying buildings of the

complex were fully restored. The primary school (mekteb) was rebuilt with timber frame, over the surviving masonry walls. The building consists of two rooms on the upper floor as well as two rooms on the ground floor. The small building with its walls on the cliff right above the Kriva ćuprija, which was adapted into an abdesthana, completes the complex on the one side, and the mekteb dwelling, an irregular housing like structure balances of the other side of the complex by creating unique and particular composition for the site (see Fig. 5a, 5b).

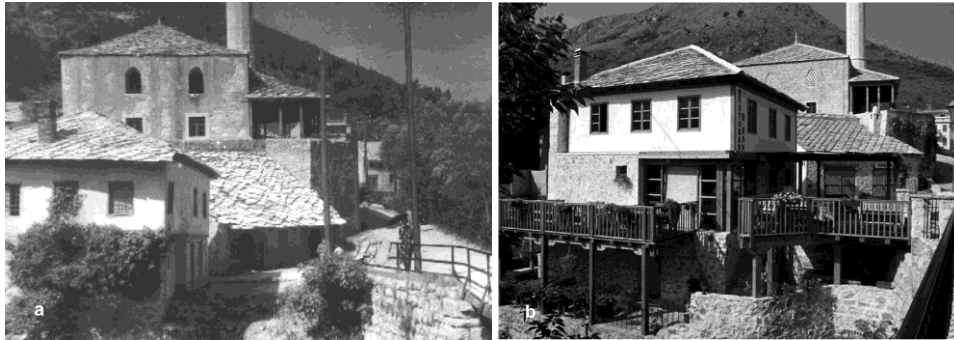


Fig. 5 (a) Condition before interventions, (b) Restored ensemble and landmark
(photo: Aida Idrizbegović-Zgonić)

c. Spatial entity – city level

Urban transformations can be recognizable and influential on the city level through unity and correlation between all processes of transformations occurring within a city. It is the synergy of individual interventions that contribute to overall preservation of built heritage through its active use, thus showing us the potential for evolution of historic ensembles from degraded areas to generators of potential for local communities for sustainable socio-economic development. However, in order to create a strategy for development on the city level it is necessary to engage and activate local inhabitants, since only through collective consensus about the need for preservation and active use it is possible to fortify the values of common heritage that transcends cities and nations as is the case with Mostar.

Current tendencies for heritage issues is the Historic Urban Landscape approach [14] that is a wider more inclusive way of assessing the authenticity and integrity of historic urban centres. In that sense, the reconstruction of the Nezir-aga mosque complex – the historic urban area of Mostar, is rooted in the physical (visual landmarks, edges) and metaphysical (memory, identity) and in general the complexities that make up a place in its entirety. So, the aim is to emphasize the existence of many layers and meanings of object's integrity and authenticity. Extreme destruction circumstances (especially intentional and systematic ones) cause social scars and rapid loss of memory of place. With carefully executed projects, their reconstruction becomes part of their integrity, accepted in the community and essential component of cityscape (see Fig. 6).



Fig. 6 Cityscape restored – an iconic image of three vertical accents
(photo: Aida Idrizbegović-Zgonić)

5. CONCLUSION

Physical system of structures can be regarded as an assembly of spatial urban entities/perimeters. Those perimeters can be classified according to size of design projects needed for their transformation. Urban transformations define perimeters and their interrelations, and in totality define the entire urban system – the City [15].

In that sense, urban transformations (regulated through project-designs) provide functional solutions that are a part of a wider spectrum including spatial, cultural, social and economic context. Besides the practical they possess “... cognitive, cathetic and evaluative component“ [15]. This implies that design projects for urban transformations are an essential instrument in implementing the activities related to preservation and development of historic urban ensembles, with regard to totality of human and city life.

The paper demonstrated urban transformation, through means of restoration and reconstruction of an ensemble within the Old Town Mostar – Nezir-aga mosque complex and accompanying structures. It was the systematic research of past, as well as evaluation of the conditions on the site through time that resulted in a decision that continuity of urban fabric, landmarks and silhouettes, volumes and functions that existed in the past were actually the solution for the future. When a historic structure is completely gone, or substantially damaged, in order to fully restore its legitimacy, and former glory takes more than just correctly chiseled stone block, it needs to establish its former relationship with the urban context, as a structure that defines and dominates a certain area. The authenticity of a completely rebuilt heritage can also be seen through the quality and uniqueness of the reconstruction process. In that sense, the reconstruction of Nezir-aga mosque was one of the first steps in reclaiming the historical area of the Old City in Mostar. This transformation through reconstruction is by all means an exception, but a valuable lesson for theory of urban transformations in general.

Complete or partial reconstruction is not the answer in all cases, but with an extensive loss, and many inappropriate interventions on historic objects, this type of process in case of B&H is inevitable. In order for interventions to be successful they must address the physical (landscape, landmarks, urban fabric) and narrative (history, culture, tradition, social-economic) aspects as defined and given through guidelines for urban transformations.

REFERENCES

1. A. Orbašli, *Tourists in Historic Towns – Urban Conservation and Heritage Management*, Taylor & Francis e-Library, London and New York, 2002.
2. E. de Kadt, (ed.), *Tourism: Passport to development?*, Oxford University Press, New York, 1980.
3. J. Čakarić, *Semantika transformacija urbo-vodnih konteksta*, Mas Media, Sarajevo, 2012.
4. F. Bandarin and R. Van Oers, *The historic urban landscape: Managing heritage in an urban century*, Wiley and Blackwell, Oxford, 2012: ix
5. L. Mumford, *Kultura gradova*, Mediterran Publishing, Novi Sad, 2010: 422
6. E. N. Bacon, *Design of cities*, M.I.T. Press, Chicago, 1978.
7. M. Hamidović, *Gramatika toposa Bosne*, Muzej grada Zenice, Zenica, 2000.
8. E. Bečić, *Urbani fenomeni kontekstualizacije: Oglad o krajnosti fragmentacije grada*, Blicdruk, Sarajevo, 2010.
9. National register of historic places program: National register federal program regulations; Title 36. Parks, forests, and public property; Chapter I. National park service, Dept. of the interior; Part 60. National register of historic places; Sec. 60.3 Definitions; Available at: <http://www.nps.gov/nr/regulations.htm#603> (accessed 27 Dec. 2014).
10. K. Lynch, *Slika jednog grada*, Građevinska knjiga, Beograd, 1974: 85
11. http://kons.gov.ba/main.php?id_struct=50&lang=4&action=view&id=2495 (accessed 06 Feb. 2015).
12. B. M. Feilden and J. Jokilehto, *Management guidelines for world cultural heritage sites*, ICCROM, Rome, 1993: 73
13. H. Eren, A. Pašić, and A. Idrizbegović Zgonić, *Restoration of mosques in Bosnia and Herzegovina*, IRCICA, Istanbul, 2013.
14. F. Bandarin and R. Van Oers, *The historic urban landscape: Managing heritage in an urban century*, Wiley and Blackwell, Oxford, 2012.
15. C. Norberg-Schulz, *Intencije u arhitekturi*, Naklada Jesenski i Turk, Zagreb, 2009: 211

URBANE TRANSFORMACIJE ISTORIJSKIH AMBIJENTALNIH CELINA: STUDIJA SLUČAJA – KOMPLEKS NEZIR-AGINE DŽAMIJE, STARI GRAD MOSTAR

Grad se kontinuirano menja, a s njim i istorijsko urbano nasleđe. Te promene posebno su izražene u dualitetu između potrebe za očuvanjem istorijskih ambijentalnih celina, kao odraza kulture i tradicije nekog naroda, i potrebe za njihovim uključivanjem u savremene tokove života grada. U radu smo ustanovili da ciljevi urbanih transformacija istorijskih ambijentalnih celina upravo moraju biti usmereni ka njihovom očuvanju, ali i ka kreiranju ambijenta poželjnog za život.

Kompleksnost dualiteta između prošlosti i sadašnjosti ukazala je i na potrebu definisanja opštih procedura u postupcima transformacija istorijskih urbanih ambijenata, što je bio i glavni zadatak ovog rada. Naš stav da je sistematično proučavanje prošlosti, kao i analize stanja i promena nastalih kroz vreme, neophodno kod donošenja odluka o budućima transformacijama ambijenata kulturno-istorijskog nasleđa, potvrđen je studijom slučaja. Takođe smo utvrdili da, kako bi bile uspješne, te transformacije moraju biti provedene u skladu sa istorijom, kulturom i tradicijom određenog podneblja, kao i sa socio-društvenom sferom. U tu svrhu, definisali smo metodološki postupak u izradama i načinima provođenja dizajn-projekata transformacija istorijskih ambijentalnih celina, što smatramo doprinosom opštoj teoriji urbanog dizajna.

Ključne reči: urbane transformacije, istorijske ambijentalne celine, socio-društveni i ekonomski kontekst, Stari grad Mostar