

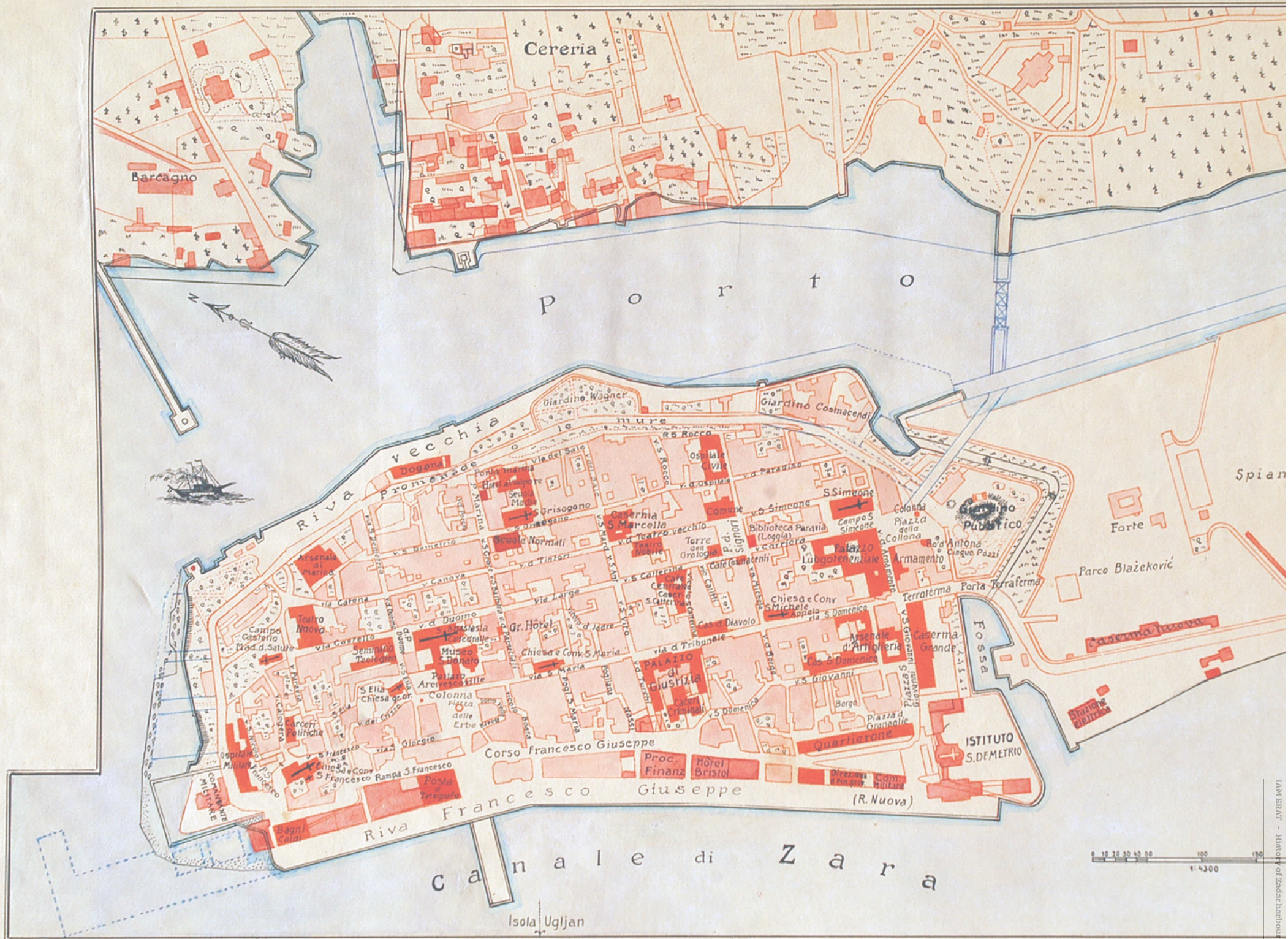
I AM ERAT

- History of Zadar harbour -



Zara

Pianta della città di Zara. — Tloris grada Zadra.
Plan der Stadt Zara.



The history of a harbour is a story of arrivals and departures, of life created and dissolving, of perpetual motion and endless waiting. These are the coves of life, bathed by the seas and drenched in the tears of the world, as one poet said, but they are also places of refuge, the shallows or 'jazina' for all those caught in a torment, struck by calamity or misfortune. All the ports are the same like that.

Through the partnership INTERREG – IT-HR, and the project REMEMBER (REstoring the MEemory of Adriatic ports sites. Maritime culture to foster Balanced tErritorial growth), we have devoted our time, human

resources and love to this eternal voyage, to activities of preserving the memories, writings and events that belong to the cultural heritage of our harbour and city, in a way that we believe is will appeal to world travellers and European citizens, as to trading companies and local, regional and national institutions.

In the words of another poet, our harbour was created three millennia ago, in the dawn of the new Adriatic and the Mediterranean, as the fishing nets were cast and the first travellers arrived on the winds forged of iron and amber. We have preserved this tradition to this day, which is why we firmly believe in its future.

The Zadar Port Authority



Zadar was the centre of a wider Liburnian area, becoming a town even before emperor Caesar Augustus promoted it to the status of Adriatic colony of Roman citizens. This led to its further urbanisation, strengthening the function it continued to perform throughout the period of the Roman and the Byzantine Empire, and as an independent commune in the period of the Venetian

Republic, Napoleonic Illyrian Provinces, Austrian Empire and Austro-Hungarian Monarchy. In the year 950, the ancient urban roots of Zadar thus led Byzantine emperor Constantine VII Porphyrogenitus to conclude, albeit erroneously, that the Latinised name of Zadar – Iader, Iadera (Jader) – comes from the Latin phrase Iam erat (that had existed before), which means it is older than Rome itself.

Cover: A meeting of the times at the old stone waterfront (riva vecchia), today Liburnska Obala, 111 years later. 1910–2021

Pages 0 - 1: The schematic of Zadar from the 1899 book *Fuhrer durch Dalmatien*. Plans for waterfront reconstruction and bridge construction were subsequently drawn onto the map by an unknown person. Source: State Archives in Zadar.

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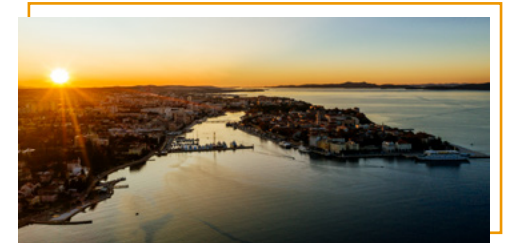
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In bygone ancient times, the legendary Jason and his Argonauts, towards the end of their journey and return home after the quest for the Golden Fleece, reached a protruding piece of firm land and a shallow bay on the east coast of the Adriatic Sea.

On this tiny peninsula, Renaissance Zadar poet Petar Zoranić tells us, the celebrated Jason set the first stone, dedicating it to all the travellers at sea and setting the foundations of the future settlement and town.

Whether we interpret this story as mythical reality or the fancy of a playful poet enamoured with his town – an event sung about by the sea carried ahead by southerly winds as it crashes against Zadar's stone waterfront, transforming myth into reality and reality into the present – Zadar was born some three thousand years ago, in Jazine, a bay that irresistibly evokes Jason's name. From the time it was an Iron Age settlement, through the days it became an urban centre of the Roman Republic and Caesar Augustus' Roman Empire – from legendary and ancient times to the present day – the story has remained the same. Zadar was and has remained a home and safe harbour for all travellers at sea, an important naval centre on the Adriatic, a pilgrimage rest stop, a millennial metropolis and a central city on the eastern coast of the Adriatic.



Iclassa - Jadlera - Diadora - Zara - Zadar

3,000

The Liburnians

The founders of the City
and unrivalled Sea farers



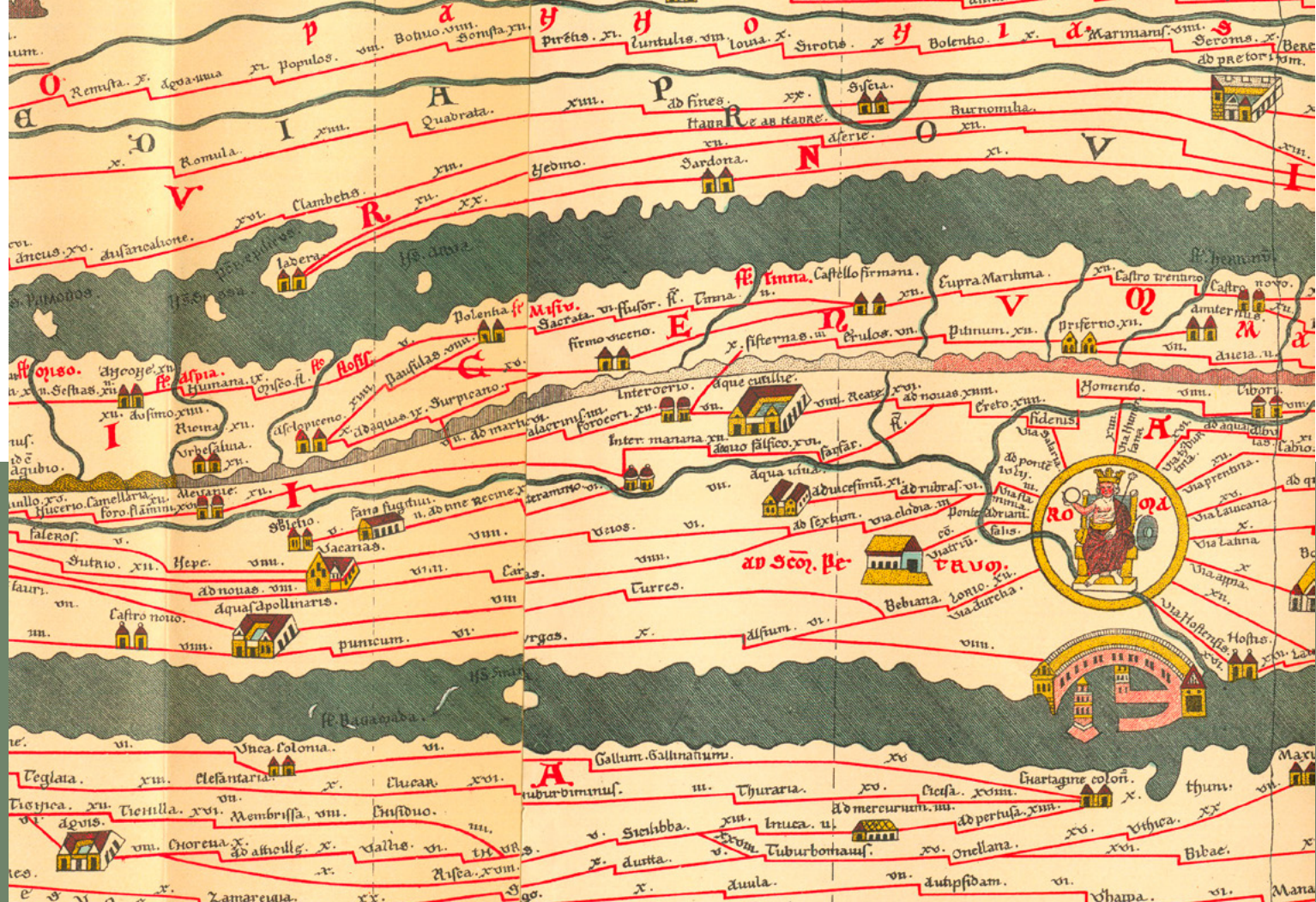
In ancient times,
over 3 000 Years ago ...





Material remains of human existence and culture in the Zadar area date back to the Late Stone Age. The oldest resident of Dalmatia, named Šime, and subsequently, a Palaeolithic Venus figurine, named Lili, were discovered in a 15,000-year-old archaeological layer on island Dugi otok.

The birth of the city and harbour



Tabula Peutingeriana is a map of the Roman road network. Drawn in the 4th century, it was copied almost a thousand years later.

On the Zadar mainland, settlement remains at Puntamika and Arbanasi date to the Late Neolithic, of which their modern resident still take pride. Some 2,700 years ago, Zadar was a Liburnian community and already an important centre, mooring area and harbour on numerous trading voyages. Seafaring Liburnians were contemporaries of the Etruscans in Italy and the Levant Phoenicians, and as skilled in trade and seamanship as these influential Iron Age civilisations, thus, be-

coming the principal builders of the future armada of the Roman Empire (Naves Liburnae) controlling the Mediterranean.

Becoming Roman allies did not only save the Liburnians from losing their territory in northern Dalmatia, under jeopardy from the Greeks and neighbouring Illyrian tribe Dalmatae, but it also afforded the ancient settlement of Zadar its definitive urban form. During the Roman Empire, Zadar is urbanised, constructed and undergoes a

renaissance, gradually becoming what will be its trademark throughout late antiquity and the Middle Ages, all the way to the start of World War I – the centre of the eastern Adriatic. And, as is usually the case, trade probably had much to do with it.

The amber roads were trade routes and one of the oldest European communication channels between the north and the south of the Old World. They were created for the purpose of amber trade and transportation

from the Baltic to the Mediterranean. A reconstruction of this route indicates that one of its branches stretched southward from the Baltic and Lába river valley, through Ljubljana and Ptuj in Slovenia, onwards to Istria and the islands Cres and Lošinj and continuing towards Greece and Egypt. Zadar was an indispensable point on this route, perhaps even an obligatory rest stop for travellers and merchants, which played a part in the birth of its origins in the mythical past.

TOP: Claudius Ptolemy's eight book contains a map entitled The Fifth Map of Europe (Quinta Europae Tabula), a detailed rendition of Illyricum and Pannonia, with Zadar (Colonia Iadera) visible in one of the copies, which is a testament to the importance of its harbour during the Roman Empire as far back as 1850 years ago.

CENTRE: A monument base was discovered in Stari Grad on Hvar island, with an inscription celebrating the victory of the Pharian people over the Jadasin tribe: 'the Pharians from the Jadasins and allays seized weapons'. Many scientists tie this monument to a major conflict between the Greeks and Illyrian tribes in early 4th ct. BC, but it is more likely that the Pharians fought off an attack of Liburnian tribe Jadasin who inhabited the Zadar area. The monument is found in the Archaeological Museum in Zagreb, while a copy is on display at the Dominican Monastery Museum in Stari Grad, Hvar.

BOTTOM: The map of Mateo Pagano Tutto contado di Zara et Sebenicho created in the first half of the 16th ct. is one of the most important cartographic records that demonstrates the geographic and historical reality of Zadar at the turn of the modern era.

The significance of Zadar and its harbour is also discernible during classical antiquity. On a copy of a Roman map from the 3rd century, Zadar is charted on an unusually large and pronounced peninsula, which points to the importance of the bay, town and harbour as early as 1700 years ago.

Since its founding 3,000 years ago, Zadar was an indispensable mooring area and an important harbour on the eastern Adriatic, even during the long historical epochs of Dalmatian and Adriatic metropolises. For hundreds of years, all the atlases, navigation charts and books about the art of war and defence, portrayed Zadar as an unconquerable coastal fort, while its appearance inspired numerous sketch and lithograph artist and painters. Zadar appealed not only to travellers and onlookers from the sea, but to its residents as well. We too would from here escape, yet the sweetness of heritage holds us near, wrote the poet Zoranić. The best proof of this lies in the most important cartographic works of classical antiquity and late Middle Ages: the medieval copy of the 3rd century Roman map, *Tabula Peutingeriana*, Ptolemy's mid-2nd century Geography and *Kitāb-i Bahriye*, or *Book of the Sea*, written by Ottoman pirate and admiral Piri Reis in the first half of the 16th

century.

Claudius Ptolemy (Κλαύδιος Πτολεμαῖος, *Klaúdios Ptolemaĩos*, *Claudius Ptolemaeus*) was a mathematician, astronomer, geographer and music theoretician born in Alexandria in Egypt (85–165 AD). In his 13-volume *Mathematical Systematic Treatise* (better known as the *Almagest*, a name derived from the title of the Arabic translation in which it was preserved), he provided a systematic overview of scientific knowledge of classical antiquity about space from a geocentric perspective, replaced in early 16th century by Nicolaus Copernicus' heliocentric system. Ptolemy also made a significant contribution to geography and cartography of classical antiquity with *Geography* (Γεωγραφικὴ ὑφήγησις), which earned him the reputation as a world scholar. The work consisting of eight books, which included maps of the known world at the time, has not been preserved in its original form but persists in many medieval copies. The eight book contains a map entitled *The Fifth Map of Europe* (*Quinta Europae Tabula*), with a very basic rendering of *Illyricum* and *Pannonia*. Zadar (*Colonia Iadera*) is visible in one of the copies, which is a testament to the importance of the bay, the town and its harbour during the Roman Empire as far back as 1850 years ago.



A silhouette of a man with a mohawk hairstyle is shown in profile, holding a Roman helmet. The scene is set against a bright blue sky with a sun that creates a strong lens flare effect. The man's hair is spiky and dark, and the helmet is a classic Roman style with a red plume. The overall mood is dramatic and historical.

2,000 Years ago

The Romans

urbanizing impetus
and brutal force



.....

The ships of Zadar through the ages

Life is like the sea

The residents of coastal areas of Dalmatia and Croatia were always known for their excellent seaman-ship, especially in the central and northern Adriatic. The skill with which they commanded their ships was particularly infamous among the Greek and Italic merchants because the Venetic-Illyrian tribes of Histri, Liburnians, and later Ardiaei and Plearaei were mostly engaged in piracy. In the area of today's region of Zadar, the Illyrian lemboi – as they were termed in Greek – were fast and agile pirate galleys or ships that could carry on board the oarsmen and fifty warriors. The fast *lemboi* could easily break the formation of heavier ships and damage their oars because their unique built offered them agility and an advantage in surprise attacks.

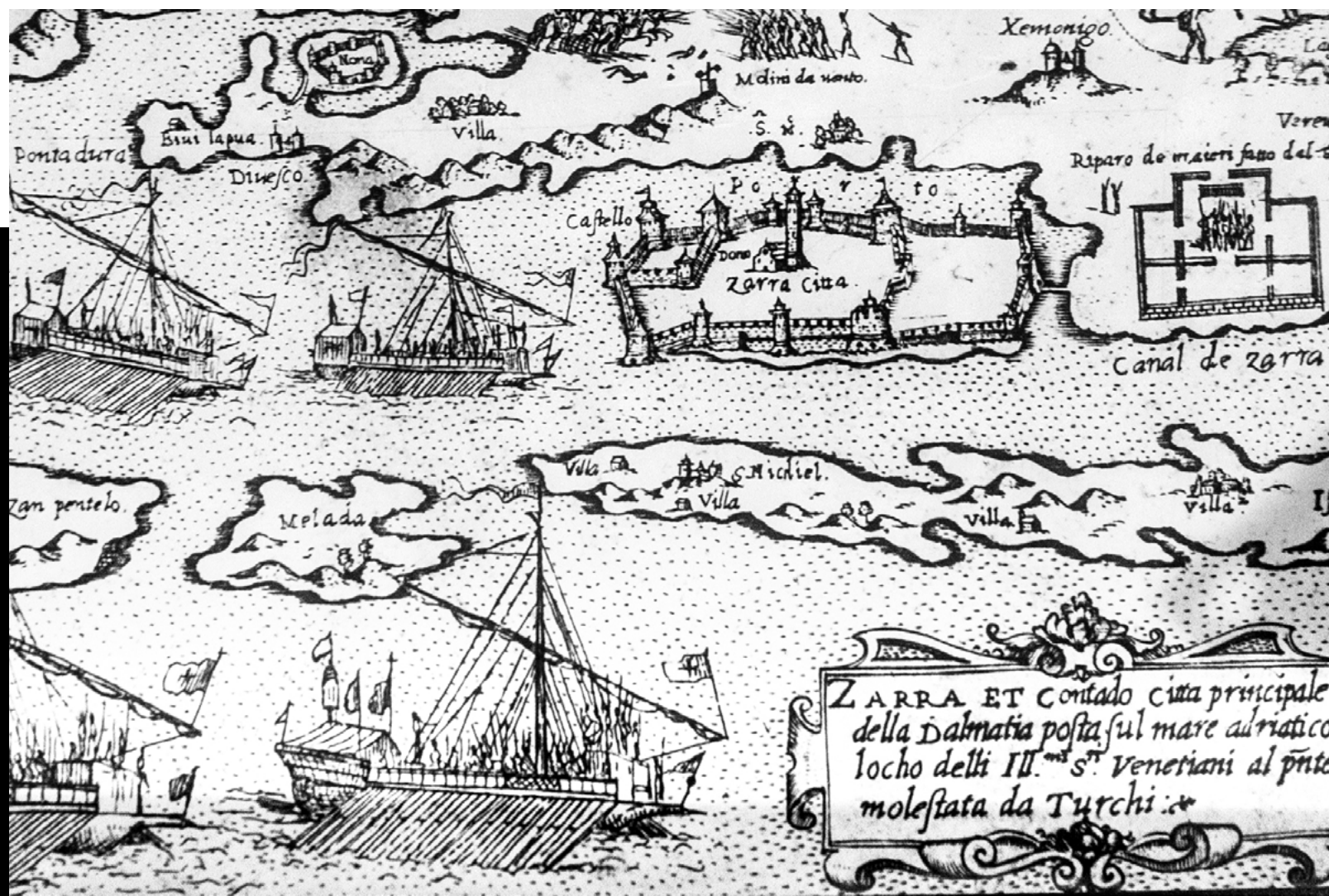
Writers of classical antiquity mention large fleets comprised of lemboi commanded by Illyrian warlords and dynasts. Having conquered the east coast of the Adriatic,

the Romans readily incorporated the Illyrian lemboi into their naval forces auxiliary fleet, later doing the same with the liburnians (*serilia liburnica*), the highly esteemed war vessels of the Venetic-Illyrian Liburnians who also inhabited the Zadar area.

Realizing the advantage of the swift liburnians over heavier war ships, after the battle of Actium, Emperor Augustus made them an integral part of the Roman naval fleet. A liburnian is mentioned in numer-

ous inscriptions under its original name or the Latin descriptive term bireme, meaning it had two decks of oars. The exploration of the Roman port of Aenona (Nin) in the town of Zaton, revealed the remains of two liburnians. In times of antiquity, the Zaton harbour was used for docking ships, while in later, Roman times, the harbour was expanded and served for the protection of large Roman galleys. Radiocarbon analysis of the remains indicates the ships date to the 2nd century BC, while their unique-

ness lies in the fact they were constructed without any metal parts. All parts of the ship – ribs, keel and outer panelling – were joined together by sowing, using only rope and wooden wedges and no metal joints. Analyses have shown they were about 9 to 10 metres long, while one of the ships had a double mast, most likely equipped with a rectangular leather sail. At sea, the ships were given added sturdiness by tying the stern to the stem with a strong rope.





Upper left: Austrian emperor Franz Joseph I visited Zadar on 10th April 1875, at the time capital of the Kingdom of Dalmatia. This event was recorded in the weekly Narodni list, which printed a big story accompanied by photographs taken by Nikola Andrović and Josip Marko Goldstein, still preserved to date.

Lower left: Marina, the oldest passenger ship in the world, was built in Sweden in 1936 under the name Kronprinsessan Ingrid, later renamed Christofer Polhem, and subsequently, Marina. It was sold to Yugoslavia in 1969, where it sailed on the route Zadar – Silba – Mali Lošinj – Pula. It was photographed in Zadar by Ante Brkan on

29th May 1971.

Upper right: S.S. Pannonia, a ship that sailed on the route between Rijeka and Zadar. Photograph taken in 1906.

Lower right: A 1905 postcard of the old stone waterfront, published by Lederer & Popper, Prague.

Sailboat replicas, tanker models, blobs, compasses, amphoras, anchors, chests and a dugout canoe form part of a valuable Maritime Collection kept at the Institute for Historical Sciences in Zadar, which will soon be transferred to the future Croatian Museum of Maritime Culture in Zadar.



The Museum of Nin Antiquities holds equipment from a Serilia Liburnica: a set of pulleys, pegs for tightening sails, remnants of leather sails and other ship equipment.



An epic composition, created in 1972 by Vjekoslav Parač, a professor at the Academy of Fine Arts in Zagreb, hangs in the corridor of the Maritime High School Zadar. It depicts the ships of Croatian king Petar Krešimir IV in the 11th ct.



However, the historical account about Zadar and its environs is also a story of prosperity based on salt, trade and a long naval tradition, later manifested in the ships called *Condura Croatica*. These ships were discovered at the entrance of the Nin harbour in 1966. They sailed the seas in late 11th and early 12th centuries, but it is likely that, in the 10th century, Emperor Constantine VII Porphyrogenitus referred to these vessels when he mentioned the old Croatian navy. It is the reason they were named *Condura Croatica*. They were narrow, measured 7 to 8 metres in length and were constructed in the traditional manner, with ribs and outer panelling jointed with wooden and iron nails. In case of favourable winds, a rectangular sail was raised. The discovered *Condura Croatica* is now preserved at a special pavilion of the Museum of Nin Antiquities, while a replica is exhibited docked next to the town's Lower Bridge.

If the liburnians and conduras dominated the seas during classical antiquity and early Middle Ages, another ship that merits mentioning is the old Croatian war and merchant ship with sails and oars, used in the period between the 9th and 11th century, called *sagena*. They were about 20 metres long, 4 metres wide, 2.5 metres high in the sides and had a draft of 1 metre. Its shape and construction method resembled that of the condura, but it was much larger and had a keel and additional reinforcement on both flanks. *Sagenas* were equipped with two to three masts with quadrilateral or lateen sails, could carry a crew of 40 sailors and had 8 to 15 pairs of rows. In the High Middle Ages, more spectacular vessels were constructed, such as *koka*, a unique ship with raised stern and prow, two rudders and an impressive composition of sails. *Koka* is found in the North Sea as early as 11th century, first appeared in the Mediterranean in the 13th century and was present in the Adriatic since the 14th ct. In 1327, a Ragusan ship maker was commissioned to build the first *koka* in the Adriatic, while the shipyard in Ragusa built another one the

following year. Croatian ship makers and seamen very quickly appropriated the *koka*, while innovative local ship builders soon adapted its original form by adding structural improvements that raised the ship's overall quality.

During the 14th and first decades of the 15th century, a large fleet of the *koka* sailed around the Adriatic, while the ships mostly had three masts, a length of 23.5 metres, width of 5.8 metres and were 2.7 metres tall on the main rib. These characteristics afforded *koka* excellent naval properties, making it the biggest and safest merchant ship for sailing in the Mediterranean of the time. According to the writings of well-known Zadar chronicler Pavao Pavlović, on 22nd December, 1398, a *koka* with a crew of 70 men sailed into Zadar harbour that could carry a total of 1,200 barrels. Another improvement was that it also contained a space for 14 soldiers, had 27 small and several spacious rooms for sleeping and three wood fired ovens. Today the memory of *koka* is brought to life by the *ZaDarMore Festival* and its sailboat regatta, *Zadarska koka*.

The celebrated past and centuries-old naval prowess is directly or indirectly reflected in the excellent abilities of Zadar rowers, yachtswoman and women and the success of the Croatian maritime transportation shipping company, Tankerska plovidba, based in Zadar. For generations, the members of the Jadran Rowing Club from Zadar have been rowing pioneers and the most successful rowing outfits in Croatia, producing 18 Olympic athletes and winning two Olympic medals, while the Uskok Sailing Club at Vitenjak Beach has yielded numerous world champions and Olympic medal winners.

Tankerska plovidba was founded in 1955 and today provides services to oil majors and crude oil, chemicals and oil trading companies. Founded in 2014, *Tankerska Next Generation* boasts a fleet of 6 ships, therefore, since 2018, Tankerska plovidba, with its 400 employees, has a total of 12 ships, of which it operates six.



Captain Šime Gržan

We painted, the ship and I

The most famous and eccentric Zadar sea captain, Šime Gržan, the 90-year-old writer and painter spent almost his entire life on the high seas around the world. Even though his mother wanted him to become a clergyman and his father wanted him to be a precise mechanic who was supposed to go to the United States and make a lot of money with a valuable trade, Šime chose the sea.

Fate pulled me towards the sea. With time I discovered many other things, found painting the most soothing and it kept me from going completely mad all alone out there. I started painting aboard the ship, at my desk, on the back of navigational charts, because they were excellent paper, and the best paintings were created during storms when the ship was rocking. I would try to draw something specific, but then the ship would lunge forward and make a brush stroke with my hand, so I can definitely say that the works were created by the both of us, Captain Gržan explains how he coped with the hardships of a seafaring life.

The exploration of the Roman port of Aenona (Nin) revealed the remains of two liburnians that date to the 2nd century BC. All parts of the ship – ribs, keel and outer paneling – were joined together by sowing, using only rope and wooden wedges and no metal joints. Analyses have shown they were about 9 to 10 metres long, while one of the ships had a double mast, most likely equipped with a rectangular leather sail. At sea, the ships were given added sturdiness by tying the stern to the stem with a strong rope.

Condura Croatica

a Croatian coastal combat
and merchant galley with
sails and oars

1.000 Years ago







Old and new Zadar

Perhaps the most important mention of Zadar during the Middle Ages is the one from the early 16th century by famous Piri Reis, admiral and cartographer of Suleiman the Magnificent.

Piri Reis (Hacı Ahmet Muhittin Piri Bey), Ottoman admiral, geographer and cartographer of Suleiman the Magnificent, grew up in Gallipoli, at the time, the most important port of the Ottoman Empire, where he drew the first of his two maps of the world, of which only a fragment of the Atlantic, with parts of the west coast of Africa and eastern shores of the New World, has been preserved. In 1517, he commanded the ships chaperoning Grand Vizier Ibrahim Pasha on his way to Alexandria. In 1521, he unified his notes and maps into the first manuscript version of the Book of Navigation (*Kitab-ı Bahriye*). The revised and expanded manuscript was presented to Suleiman the Magnificent in 1526, for its practical and artistic merit hailed as the greatest Ottoman geographical compendium of its time. Copies of these manuscripts are kept in several

libraries in Istanbul and round the world. In the Book of Navigation, the Turkish cartographer described Zadar harbour with precision and detail, rendering its entrances, exits and auxiliary docking area, as well as the Zadar water area. It was protected from both northerly and southerly winds, but was not easy to enter during winds from the west or southwest. Piri Reis's Book of Navigation also describes a fort in the Gulf of Wenedik (the Gulf of Venice, the Adriatic) by the name of Ćara (Zadar) and the islands across from it. One of the fortifications mentioned is Eski Ćara (Old Zadar or Biograd), while the other is Yeŋi Ćara (New Zadar or today's Zadar). Other names for the forts include Zadire (Ćara, Ćalar, Zadar). Piri Reis writes:

A long time ago, Eski Ćara was a grand fortress. It is now in ruins. There are several other houses that resemble villages and are well maintained. These houses have ships and are engaged in trade. The already mentioned Eski Ćara is situated six miles from Yeŋi Ćara in the direction of Wenedik. The



already mentioned Yeŋi Ćara is now a very nice fort. It is surrounded by the sea, and to the southeast, towards Rumelia, there stretches a chain.

The mention of New Zadar (Yeŋi Ćara) and Old Zadar (Eski Ćara) is a reminder of the still vivid memory of the year 1202 and the Fourth Crusade when Zadar was destroyed. Most of its surviving residents took refuge in Biograd (*Alba Civitas, Belgrad*), and the town was thus renamed *Jadera Nova* (New Zadar). At the time, the real Zadar (*Jadera Vetula*) was completely demolished, but when Zadar residents returned to their town, Biograd would be given a new name: Old Zadar (*Zara vecchia, Jadera Vetula* or *Alt Zara*). Zadar then becomes *Zara Nuova* and later only *Zara*.

Zadar is the town of Neptune's son Slovan

Apart from poet Zoranić and his tale about the mythical founder Jason, another poet from Zadar, Juraj Baraković, addressed the origin of the town and its surroundings, writing that Neptune (Neptunus), the old Roman god of the sea and earthquakes, erected Zadar as a gift to his son Slovan, whom he had with Plankita, a sea fairy from Ninus.

According to Baraković, the Tower of Babel, built by the mighty Nimrod (*Nemrod*; Biblical hunter, ruler of Babylon), is the source of apocalyptic chaos and the origin of new communities. Noah's great-grandson and the king of Babylon, to whom Ninus, a wise, hardworking and rich man of *Nimrod* blood, is brother (*Ninus*, Assyrian king and son of god Belus, grandson of Poseidon) and Sava his wife, are the ancestors of Croats, in Baraković's 1613 *The Slavic Fairy (Vila Slovinka)*. Sava gave birth to *Plankita*, who became Diana's companion, but while hunting, *Neptune* charmed her and she gave birth to Slovan. The child is thus the fruit of famous Biblical line of *Nim-*

rod and Roman god *Neptune*. The gods produced a miracle, making Zadar build itself from rocks that arose from the ground, and gave prosperity to Slovan's town. Its ruler Slovan did the rest; he disseminated his language to his subjects, which thus became one of the first under the sky. When *Ninus* and *Plankita* died, *Slovan* took *Sava* among the peoples in the east. She fell into a river that flows into the Danube, making its way through Bosnia, which has since borne the name of Sava. Upon his return, wherever he passed Slovan gained many subjects, so the language and the people were called Slavs.

By tying a Biblical story to the origin of the genealogy of the Slavs, according to which Noah's great-grandson is their predecessor, Baraković approaches Giovanni Thomas Marnavich from Šibenik, a priest, theologian, historian and writer, as well as an honorary citizen of Rome and member of the Pontifical Croatian College of St. Jerome – albeit with a few differences. Marnavich believes that in the mythical origin, the personage in question is Noah's grandson Tiras, the son of Japheth, who is the forefather of the Thracians, Illyrians and Slavs, among whom he makes no distinction.



Petar Zoranić



Croatian poet Petar Zoranić was born in Zadar in 1508, however, the year of his death is uncertain and thought to be some time before 1569. Zoranić was a descendant of the Nin branch of a noble family of the Tetačić estate in the Lika region, from where the family moved to northern Dalmatia. The Zoranić family then came to Zadar due to a malaria outbreak in Nin in the late 15th century. Since archival records about Zoranić are scarce, some of the information, including the year of his birth, is interpreted from his only surviving work, *Planine (Mountains)*.

It is assumed that Zoranić received an education in law – he studied legal sciences, most likely in Padua – because the records refer to him as a notary public and public records examiner, while the last mention of him is dated 1543. It is not definitely known when he died, but according to some indications, it was probably after 1543, but definitely before 1569, when *Planine* was first published. It is presumed that if Zoranić had been alive at the time of publication, he would have changed his 1536 dedication to Matija Matijević, the canon of Nin, who was already deceased in 1569.

In Croatian literary historiography, *Planine* is often regarded as the first Croatian novel, even though the text is written in both prose and verse. The narrative framework consists of a seven-day journey of the shepherd Zoran across the Zadar hinterland, Velebit and Dinara mountains, which he embarks on seeking a cure for unrequited love. *Planine* offers an account of specific places in the Zadar hinterland and alludes to certain historical events, but it is also an allegorical novel. Zoran's journey – on which he is assisted by various mythical beings – is a journey of self-realization and cleansing of the soul aided by God's mercy.

A saint sailed to Zadar on God's wind

In the church of St Simeon in Zadar, in a silver chest of priceless artistic value, rests the mummified body of Simeon the God-Receiver, a wise and devout elderly man who held Jesus in his arms. We learn from the Gospel of Luke in the New Testament, how Simeon, an elderly man inspired by the Holy Spirit and one of those they called prophets, came to a Jerusalem temple in order to take the Son of God into his arms and greet the one who would bring salvation to all people. His body is said to rest in Zadar, of which Simeon is a patron saint, while the chest containing the relics of the God-Bearer from the Bible is regarded as the most valuable work of medieval silver-smith craftsmanship in Croatia. The chest was officially declared a first class cultural monument, while its artistic qualities and size also make it one of the most valuable medieval works of art in Europe.

The legend says that the body of the saint was first transported from Palestine to Constantinople, where it remained until the 13th century and was then brought to Zadar in 1203. It is said that a young Venetian nobleman returning from the Crusades in Syria, brought with him the body of Simeon the Just, however, his ship was caught in gale force winds so he was forced to sail to Zadar harbour. It was *God's wind*, since the saint's body has remained in Zadar becoming its most valuable relic. The powers of St Simeon are kept in a sarcophagus or chasse of extreme value commissioned by Elizabeth of Bosnia, the wife of Louis I of Hungary (Lodovicus, Nagy Lajos, Ludwik), one of the most powerful rulers in Europe of the time. Elizabeth was the queen of Hungary and Croatia and the daughter of Stephen Kotromanić II, Ban of Bosnia. Elizabeth gave 250 kilograms of silver to a Zadar-based silver-smith from Milan to create the chest, which depicts historical events, scenes from daily life in Zadar, the local traditional dress, renditions of certain parts of town and the

posthumous scene of her father, Ban Stephen II in the company of Saint Simeon.

The repoussé silver chest was made in 1380 by goldsmith Francis (Franciscus) of Milan who had a workshop in Zadar and was assisted on the project by local masters Petar Blažev from Rača, Stjepan Pribičev, Mihovil Damjanov and Andrija Markov from Zagreb. The translation of the inscription in Latin on the back of the chest reads as follows: *Here in this chest, commissioned, to fulfil her vow, by the Queen of Hungary, mighty, glorious and majestic Elizabeth the Younger, rests in peace Simeon the Righteous who held Jesus in his arms, born of a virgin. The chest was created in the year 1380 by Francis of Milan.*

The contract for the making of the chest, by which the Milanese goldsmith pledged

to complete the work within one year, was signed on 5th July, 1377, however, the work was so complex that it stretched on for three full years. The chest with a double-sided slanted lid was made of cedar wood and completely overlaid with thick plates of silver and gilt silver. It is adorned in relief in the technique of repoussé, with three separate scenes on the front – the composition of the Presentation in the Temple, the monks exhuming the hidden body of the saint, and king Louis I arriving in Zadar. In high relief, the front depicts the body of the saint in festive attire; one of the side panels portrays the scene of the ship in the storm saved by Saint Simeon, while the gable contains the coat of arms of Louis of Hungary. The side panel shows queen Elizabeth in the company of the king and Croatian no-

blemen, while the inside of the lid contains three figural compositions depicting the saint's miracles. In the centre of the back side, there is a repoussé relief inscription mentioning queen Elizabeth as the one who commissioned the chest and the year 1380, while the scene to the left depicts Elizabeth of Bosnia with her three daughters presenting the completed chest to the saint. The central scene shows a kneeling figure with silversmith tools, assumed to be the maker's self-portrait.

The legend also says that the saint's body that now lies in the chest was first buried at Zadar cemetery, next to today's parish church of St John. This occurred when the Venetian nobleman became ill and was being treated by monks at the inn at the foot of Zadar's harbour. Not wanting to reveal the true identity of the buried body, the Venetian at first said it was that of his brother. But seeing that his health was deteriorating, just before his death, he told the monks about the document in his possession. The monks in Zadar found notes around the nobleman's neck about the miraculous powers of the saint and exhumed his body. St Simeon the God-Receiver has been revered in the city ever since, while the church of St Simeon constructed in his honour contains many precious artworks and objects. Zadar celebrates its patron saint on 8th October, when the chest of Saint Simon is opened and exhibited to the public.

Thus, in 1569, Prussian nobleman Ludwig von Rauter writes that *there are beautiful churches and monasteries in Zadar. One of them contains the body of Saint Simeon. They told me that three years ago, they hanged a thief there and left him hanging for three hours. His wife pleaded he be taken down, took him to the church of St Simeon, wailing and crying over his body. The thief came back to life and walked out. He lived there around the time I was there, stealing even more than before.*



A rendition of a 14th ct. Zadar sailboat caught in a storm found on the left side of the Chest of St Simeon.

A pilgrimage harbour

During its long history, Zadar was not only the target of conquerors and raiders or the rest stop of merchants and chance travellers; it also attracted medieval pilgrims on their way to the Holy Land who were happy to visit one of the biggest and most important towns on the eastern Adriatic. One of them was a patrician named Konrad Grünenberg (also known as Conrad Grünenberg or Konrad von Grünenberg), a prominent resident of Konstanz (Constance), one of the most populous cities on lake Bodensee, located in today's federal state of Baden-Württemberg, and the centre of the district of Konstanz. Passing through towns on the Adriatic, from Venice in the north, down to Poreč, Šibenik, Hvar, Korčula and Dubrovnik, all the way to Heraklion on Crete and the island of Rhodes, finally reaching Jerusalem in the Holy Land – on the very crossroads between the Mediterranean Sea and Tel Aviv, towards the Dead

Sea and Jericho – the German travel writer illustrated and described all the towns in which he spent some time. At the time, according to Grünenberg, Zadar was a *fairly big, attractive city with excellently built fortifications*. This was in 1486, some eight decades after king Ladislaus of Naples (*Ladislaw I di Napoli*) sold Zadar, along with his regal rights over entire Dalmatia, to the Venetian Republic for 100,000 ducats.

During this time, Zadar remained the administrative centre of Dalmatia, albeit under Venetian rule, which extended across the entire territory of Dalmatia, with the exception of the Republic of Ragusa. Konrad's illustrations depict a mighty city, while his descriptions portray the very prosperous local Slavic population. German illustrator and writer thus offers a prolific account of his stay in Zadar, recounting in great detail a spectacular wedding procession that reveals lively

and lavish Slavic customs, preserved to this day. He writes, *Then we saw a wedding procession in Zadar. The women wore all kinds of adornments with ribbons. The bride had a beautiful golden crown on her head adorned with precious stones, and a wreath on top of it. When she reached the end of a street that turned into another street, she stopped and bowed to the crowd observing the procession. Then people from the surrounding houses started showering the bride with wheat, oats, spelt, barley and all kinds of grain. We asked our landlady about the meaning of this and she said it was done to bring luck to the bride and her future offspring, so that they never fall short of wheat and always have everything in abundance. Curious to observe all of these strange foreign customs, we used the opportunity to join the procession. When we entered the church, we attended the mass organized according to Slavic ritual. The way the priest performed the service, his gestures and movements were very unusual, and the same could be said of the congregation. Before the Holy Eucharist, the priest turned towards the people holding up a cross, and all the men came up to kiss it. He then held up a plate depicting Our Lady and all the women came up to kiss it. Everyone in the church held a burning candle in their hand until the service ended.*

The author of these lines, Grünenberg was a resident of Konstanz and he was primarily involved in heraldry, so in addition to the illustrated manuscript, he is best known as the author of the 1483 Austrian Armorial Chronicle. He is first mentioned in 1441, as a magistrate and church architect. By 1465, he was in the service of Frederick III, Holy Roman Emperor, Archduke of Austria and King of Germany from the House of Habsburg. He acquired the titled of *Ritter* (knight) no later than 1486, while he was probably made a *Knight of the Holy Sepulchre in Jerusalem*. He was also a member of the *Aragonese Order of the Jar* (*Orden de la Jarra de la Salutación*) and the Austri-

an *Order of St George*. He started working on the illustrated manuscript during his journey, which began on 22nd April, 1486, in Konstanz and lasted for a total of 33 weeks, after which he returned to his home town in December of the same year.

He headed out of Konstanz towards Venice, passing through Rheineck and Sterzing in Tyrol, and on 31st May boarded a galley departing from Venice. Along the way he visited Poreč, Zadar, Šibenik, town of Hvar (then Lesina), town of Korčula, Dubrovnik (then Ragusa), Corfu, Methoni (then Modon) on Morea (then Peloponnese), Heraklion (then Candia) on Crete, Rhodes, Famagusta on Cyprus, and Jaffa (Hebrew Yafo, today part of Tel Aviv) arriving in Venice on 24th of July. Continuing his journey on donkey, he visited Lod (Lydda), Ramla, Imwas (Emmaus), Jerusalem and Bethlehem. He returned to Jaffa on 1st September, when he boarded a ship headed back to Venice, returning on 16th November. Upon his return to Konstanz in early 1486, he soon completed two of his earliest manuscripts about the pilgrimage. The 1487 manuscripts are considered autographs; the older one is preserved at the Karlsruhe Baden State Library as *Cod. St. Peter pap. 32*, while the second more detailed one is kept at the Gotha Research Centre of the University of Erfurt. Both codices contain coloured drawings, and while some of the drawings in the Karlsruhe codex seem to be made by Grünenberg himself, the Gotha codex is illustrated with larger drawings that combine features of the Karlsruhe drawings with features borrowed from the work of Dutch woodcutter, artists and publisher Erhard Reuwich, who also undertook a pilgrimage to the Holy Land. The Karlsruhe codex has been interpreted as Grünenberg's own private copy, with the Gotha codex, which contains a more elaborate text and more detailed drawings, interpreted as a presentation copy dedicated to some important personality.



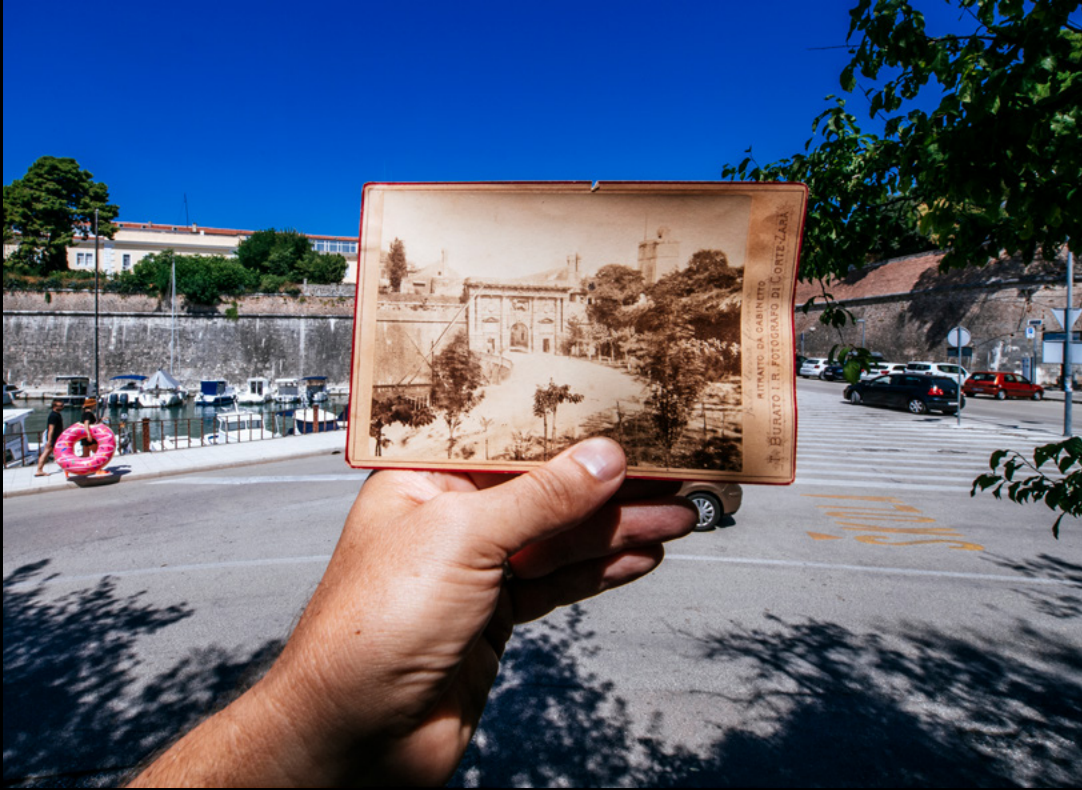


Paprat glas i liĥost Stane, hćere Źarke vile i Neptuna, velikoga morskoga boga, ka u moru zadarskom općaaše; koj vili Neptun za dar i od ljubavi zlamen miĥto ono u ko općaaše da, kadi pake od prvih Grkov, ki plav plavati po moru poćaše, tuj pristavši grad slavni s dobrom kobom sazida se; jer to miĥto za dar bi dano, htiše, da Zadar zove se.

Petar Zoranić, Planine

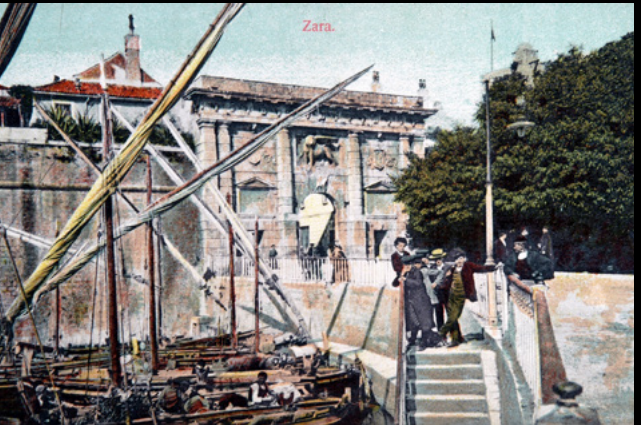
Zadar then and now







ZARA D'ITALIA - Il Ponte Nuovo Zara-Cereria





A new era and the birth of tourism

The phenomenon of tourism and Zadar's tourist appeal is not related to contemporary times or the town's intense tourism development since the 1970s. Thanks to its ancient past, cultural and artistic richness and the proximity of national and nature parks, Zadar has attracted visitors since the late 1800s, when its first tourist society was founded. *The Liburnia Hiking and Tourism Society* was founded with the intention of exploring the natural wonders of the Kingdom of Dalmatia (Austrian crown land Königreich Dalmatien). It was founded on 24th July, 1899, by renowned residents of Zadar of the time, duke Alfons Borelli, dr Luka Jelić, Petar Androić, Lavoslav Golf, Osvald Battali, Kosta Neumayer, Rikard Kodolić, Ludovik Hočevar, Ferdinand Tepper and Marko Nizeteo. About ten days before the founding assembly, the Austrian government approved the regulations stating that the

natural beauties of Dalmatia should be researched and promoted in order to become accessible to foreign visitors. This special task was occasionally performed by foreign guests, through word of mouth and sometimes by reporting from the town itself.

In the spring of 1916, German daily *Frankfurter Zeitung* published a text about Zadar written by renowned writer Maria Groener. The German visited the Zadar cathedral, at the time covered in scaffolding for renovations, sharing her impressions with the readership. This small peninsula is so rich, I know not where to begin, writes Groener thrilled with the town, its white town walls, cathedral interior, the rotunda of the church of St Donatus, the Monastery of St Francis Assisi and the cleanliness of its streets and squares. *In all of Zadar I have not encountered anything that was not stylish. Yet,*

the best thing is that I have not seen a single foreigner in Zadar. Such joy. Such elegance. This blissful place knows not of the railroad. It enjoys only the vessels that arrive from the sea with several hours' delay. But nobody takes heed and everyone is healthy, content and happy. An entirely undiscovered land, concludes German writer and reporter. Uncovering the unknown land remarked by Groener was precisely the aim of *the Liburnia Hiking Tourism Society*. In the beginning, it counted about 60 members, with other Zadar residents, such as Hubert Borelli, Kazimir Abelić, dr Radoslav Papafava, Josip Pedišić and Emanuel Nikolić soon joining in, while only eight years later, it boasted about 200 members, an enviable number that only grew with time.

Liburnia's primary activity was promotion, or what is nowadays termed tourist marketing, but it also organized excursions and established mountain retreats, such as the ones on islands Pašman and Ugljan. It is an interesting fact that Liburnia was the custodian of the Fortress of St Lawrence in Dubrovnik, which it later turned over to the society for the promotion of interests of Dubrovnik.

As early as the beginning of the 20th

century, Liburnia started publishing promotional booklets in several European languages, and thanks to the help of the Austrian Commissioner in Dalmatia, Nicola Nardelli, the Society was successful in lobbying for the Provincial Union for the promotion of transportation of foreigners in the Kingdom of Dalmatia.

One such foreigner was French travel writer Pierre Bauron who was, not unlike German writer Groener, thrilled with Zadar in 1888. *Men and women dress according to the latest French fashion. White and bright colours dominate the ladies' gowns, however the people strolling about all have an aristocratic air about them. If not for the language, which is entirely foreign to my ears, judging from the attires, I would guess I find myself in a town in Italy or the south of France,* remarks Bauron. The allure of Zadar, at the time an undiscovered jewel of the Adriatic, was reflected in the images of grandiose palaces, neat formal gardens, fast and comfortable passenger ships, gallant gentlemen and elegant ladies. It was a world that was its own best promotion at a time when its residents firmly believed in the power of unstoppable progress, in which Liburnia was the perfect fit.






Zadar harbour

Zadar City Bridge

Soon to celebrate its
60th anniversary

An aerial photograph of Zadar, Croatia, showing the City Bridge spanning the bay of Jazine. The city is built on a peninsula with red-tiled roofs and a prominent church spire. The sea is a deep blue, and the sky is a clear, light blue. The bridge is a long, narrow structure with a central opening. The water is filled with many small boats and yachts. The city extends to the right side of the bay, with modern buildings and a marina.

In mid-May 1962, several thousands of Zadar residents witnessed the opening ceremony of the new City Bridge connecting both sides of the bay of Jazine. The project worth 132 million Yugoslav dinars was at the time one of the biggest infrastructural projects in the first half of the 1960s. The bridge was intended exclusively for pedestrian traffic, while a floating/pontoon bridge connected the two seafronts until its completion. The former was not the first to be built in Zadar, however.

The first 153-metre-long and 7-metre-wide bridge was inaugurated in October 1928 and had an opening in the middle to let marine traffic enter the bay of Jazine. It was completely destroyed in the September 1944 aerial bombing by a direct hit to a barge full of explosives anchored under the bridge. The pontoon bridge constructed in December 1949 was moored on oil drums and could also open for naval traffic. However, the first records indicating the need to

construct a bridge across the Zadar harbour appear in an early-20th century regulation plan for the town's expansion, primarily intended to speed up the development of new urban areas of Voštarnica (*Ceraria*) and Brodarica, which were up to that point the town's favourite excursion spots and fishing areas.

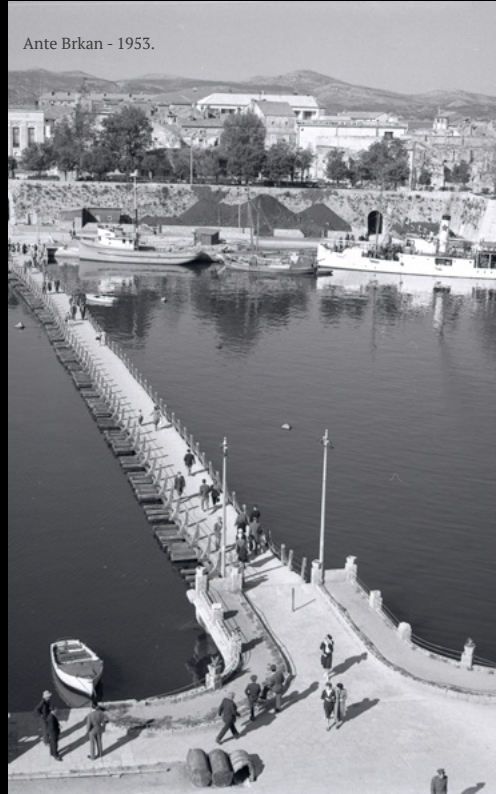
Finally, the construction on the City Bridge as we know it began in May of 1961 and was completed about a year later. It was 152 metres long and six metres wide. At the moment of its completion and formal inauguration, the pontoon bridge was still moored to its right. It was later removed, the City Bridge becoming the only pedestrian link between the Peninsula and the opposite shoreline in the bay of Jazine.



Zadar City Bridge - 1930-1962

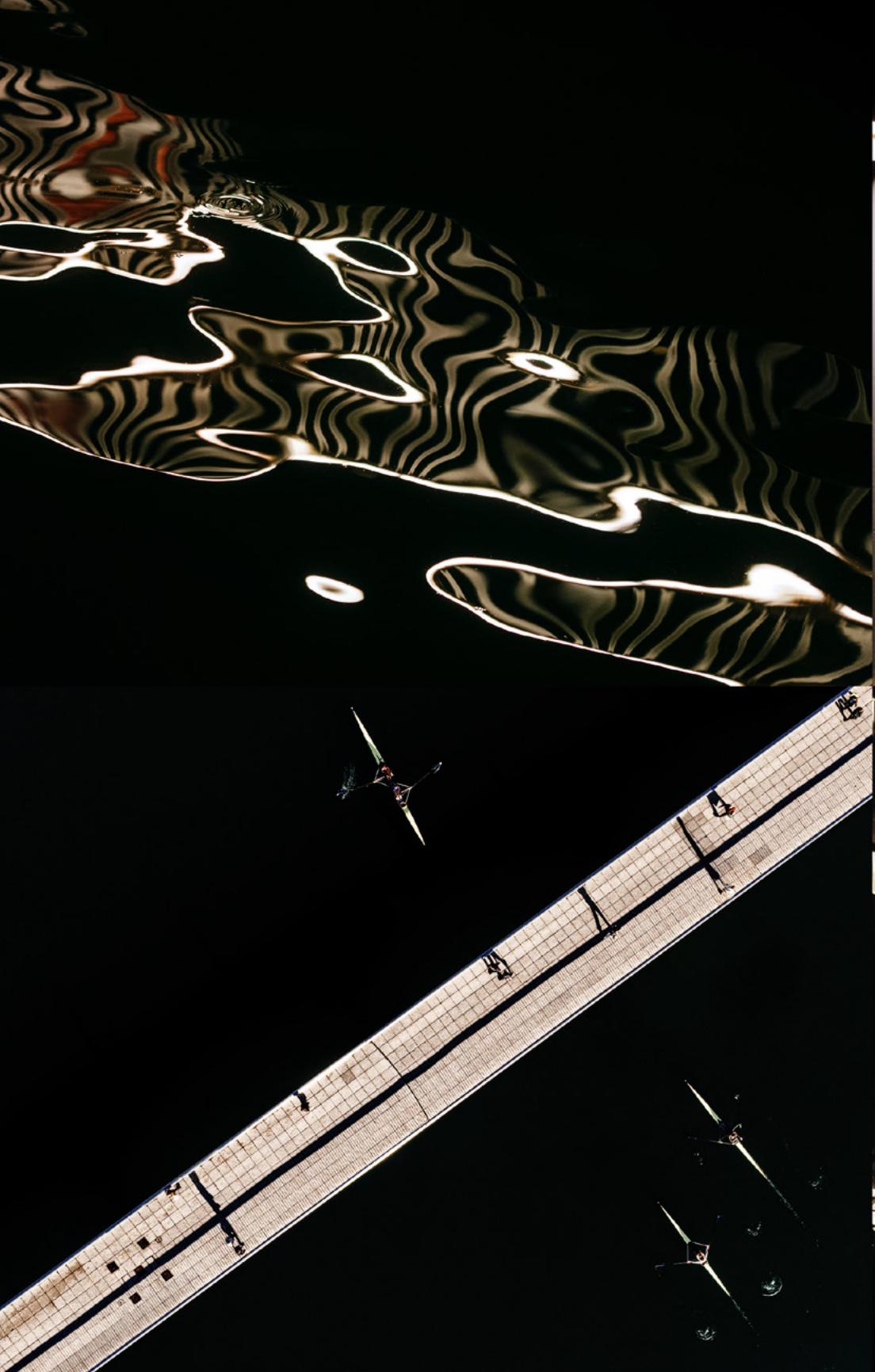


Zara - Il Ponte.









City Port 1880-1962



1948.

Alois Beer 1890.

Ante Brkan 1962.

Arturo Gilardi around 1930.

Franz Laforest 1880.

Zvonimir Novaković - City Port before 1918.

Tom Burato 1880.

Enrico Schönfeld, around 1900s

Arturo Gilardi

1906. Leandro Nowotny

1950s - author unknown







The barkajol



Some bolder researchers claim that the barkajol have been around for as long as Zadar itself, however, these tireless keepers of tradition have undoubtedly been transporting passengers in all weather conditions for at least 600 years. Passing down their tradition from generation to generation, they work from sunrise to late at night, transporting travellers and tourists in their rowboats that connect the Zadar Peninsula with the mainland. Thus, a stroll that ends near the City Walls, continues on the other side of the harbour, but it is more easily and quickly reached using the services of the barkajol.





ZARA

Cereria



1905. Arturo Gilardi
1910. Leandro Nowotny

01.09.1969. Ante Brkan



1890. Alois Beer



Legendary Zadar barkajol Karlo Sindčić for 50 years rowed his boat between the old waterfront (riva) and the breakwater (diga). He died in 2020 in the age of 74.
2002. Stipe Surać

**"Zadar has the most beautiful sunset
in the world, more beautiful than the
one in Key West in Florida, applauded
at every evening!"**

**Those were the words Alfred
Hitchcock said during his visit
to Zadar in May 1964.**



Foša

a cove of life
at city's gates



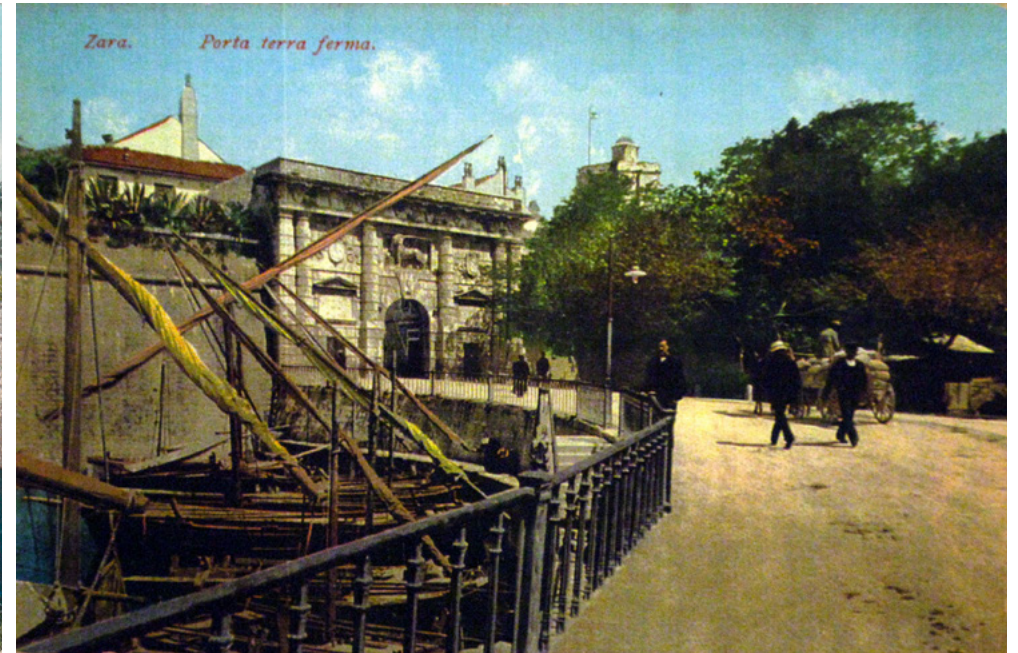
During the Middle Ages, Zadar was surrounded by Town Walls – today listed as a UNESCO World Heritage Site – while the main entrance into town was through the Land Gate located in the small harbour of Foša. The gate was built in 1543, based on the designs of famous Venetian architect and military engineer Michele Sanmicheli. Sanmicheli's idea was to dig a new canal to the harbour, between the town and the historical quarter of Varoš and to erect bastions on both sides of the canal and a wall between them.

Thus the picturesque marina of Foša was born, while the Land Gate immediately received praise for its splendour. The Land Gate, erected very high above sea level must have been an awe-inspiring sight to anyone approaching the town, which could be done only by way of a long bridge across Foša, with two drawbridges being lowered from the main gate. It was also necessary to pass through the main building, with foundations that were 8.4 metres deep. The centre of the main arch of the gate is decorated with the motif of St Chrysogonus on horseback, the patron saint of Zadar, with the monumental Lion of Saint Mark, the coat of arms of the Republic of Venice located above it. On either side, there are dedications to and emblems of the town's duke and captain, during whose reign the gate was erected.

At the same time, the residents of neighbouring islands transporting fish, agricultural products and small livestock into town started docking in Foša, and it was also the departure point of fishing vessels from Zadar some centuries later. The Foša marina, the town gate and the protective walls are the most splendid monument of Venetian rule in Zadar, intermittent from 11th to 15th century and again until the fall of La Serenissima in 1797.



1908.



Arturo Gilardi 1920. Earlier than 1918. - author unknown



Foša 1967. - Ante Brkan

The Zadar of excursions and gastronomy



Zadar is foremost the urban centre of a region bursting with archaeological heritage and continuous settlement dating back to the Palaeolithic, at the same time endlessly blessed with the beauty of its environs that encompass five national and three nature parks. The mythical mountain of Velebit and the eponymous nature park, as well as the North Velebit National Park stretch to its north, while island gems whose coves offer eternal inspiration to travellers encircle it on the seaward side. There is also Paklenica National Park with canyons on UNESCO's World Heritage List, as well as the pearly archipelago of the Kornati National Park, bathed in the timeless beauty of the Adriatic.

From Zadar, it is a short distance to the historical town of Skradin, the Krka National Park, replete with splendid waterfalls and breath-taking natural landscapes, and the globally famous Plitvice National Park. The string of natural riches is completed by Nature Parks Telašćica and Lake Vrana, home to countless plant and animal species.

All of these natural phenomena and beauties are most easily and quickly reached from Zadar, whether by sea or land, either by booking a daytrip through a travel agency or independently. The abundance of natural vistas, picturesque seaside hamlets, is-

lands with ancient Mediterranean heritage and historical towns with fascinating remnants of the past may be found even closer to Zadar.

Nin, the most famous historical town in the Zadar region, along with its saltworks that nourished the emperors of ancient Rome, seem like an open-air museum of the past, while the area of Ravni Kotari boasts plentiful vineyards, top wineries, ecological orchards and the mighty Asseria, remnants of an ancient hillfort settlement that seems as if it had been built by the Cycladic people themselves.

All of these destinations in the vicinity of Zadar are easily reached by bicycle paths, preserved historical roads, or wine and cheese routes, which have been produced in ancient Dalmatia for over seven millennia. Gastronomy is thus a vital and unbreakable bond of Zadar with its past, because food is cooked, baked and prepared in the same way as it was in bygone times, while Zadar's modern cuisine and cooking classes offer a contemporary take on the ancient gastronomic way of thinking, as well as the ageless flavours and aromas of the Mediterranean. This is why the visitors to Zadar, apart from getting to know the city and its sites, have a chance to spend an active holiday filled with tours of the islands, the Dalmatian Hinterland or nearby nature and national parks.





The Port of Zadar Authority



Settled since prehistoric times, both on land and sea, the area of Zadar and its environs has given rise to larger and smaller towns, the first cities and genuine metropolises. Zadar is a historic Dalmatian urban centre and the heart of the region, bolstered by grandiose hinterland and numerous islands.

Its connections to all of Europe and the world, by land, sea and air, make it one of the most important destinations on the eastern Adriatic coast. Zadar is also situated at the very centre of the Adriatic, only 280 kilometres from Zagreb and 340 kilometres from Dubrovnik in the south. It is easily reached from Budapest, Milan, Prague, Vienna and other European capitals by road or fast ships operating between central Italy and Zadar, while Zadar's commercial and passenger port of Gaženica is also an exclusive docking area for large cruisers. Zadar Airport receives traffic from all across Europe and the UK. Thanks to its traffic connections, Zadar's future is secure.

Zadar Airport is one of nine airports in Croatia and the largest aviation centre in the country. From Zadar it is possible to travel to all European capitals, while its airport annually records about 800,000 passengers.

Two years ago, Gaženica – a modern business and passenger port – was declared the best cruise port in the world. With almost 200,000 passengers annually, Gaženica is the cream of the cruise business in Croatia, which, until the global pandemic crisis, exhibited a trend of continuous growth. Seven years ago, the total annual turnover of Gaženica was about 2.1 million passengers and 347,000 vehicles, while in 2019, it had risen to 2.65 million passengers and 490,000 vehicles. At the same time, in 2015, the cargo traffic amounted to 156,000 tons, rising to 426,000 tons of cargo in record 2019. Cruise traffic flourished as well: in 2014, Zadar recorded slightly more than 53,000 arrivals, whereas in 2019 this num-

ber had climbed to 182,682 passengers.

In terms of traffic, Zadar is a metropolis and centre of the region that connects the northern coast, the hinterland and the southern part of Croatia, while a network of roads, flights and marine lines extends towards all corners of the European continent. Zadar is an urban and traffic centre located halfway between Venice and Dubrovnik, and as an important transit port with multimillion annual passenger and vehicle traffic, it is one of the busiest ports in the Mediterranean. In addition to intensive local, coastal and international traffic and developed sea connections with Italy, the port of Zadar also records a significant increase in international visits by cruise ships, while Zadar Airport, easily reached from most European capitals in just an hour or two, has been exhibiting the same trend. None of this is accidental.

The Port of Zadar Authority was established in 1997 by the Decision of the Government of the Republic of Croatia as a non-profit legal entity responsible for the management, construction and use of ports open to international public traffic. The relocation of the ferry port of Zadar to the area of Gaženica, located about 3.5 kilometres from the city centre, was rightly considered a major infrastructure and high priority project of the Government of the Republic of Croatia. The introduction of additional docks and berths that can now accommodate cruisers and ro-ro ships has enabled a significant increase in traffic, while the port of Gaženica itself is directly connected via a four-lane access road to the modern A1 motorway leading to Zadar Airport, Zagreb, other parts of Croatia and European centres. The project to build a new ferry port at Gaženica also ensured the provision of the necessary area on the land, adequate draft depth, access roads and parking areas. A terminal building was also constructed, which has all the equipment necessary to establish a fully operational

terminal facility. The project identified various transport and traffic needs of the new terminal, including a terminal for island and coastal traffic, a terminal and permanent border crossing for international liner passenger and cruise ship traffic and a fishing port. By relocating the bulk of the ferry traffic, as well as cruise ship traffic, from the old city harbour to the new port in Gaženica, the old town was largely relieved of the impact of heavy vehicle traffic, which in the past caused heavy traffic jams and strongly affected the air quality and Zadar's cultural heritage.

The construction of the port of Gaženica lasted from 2009 to 2015, while the port was opened to all traffic in March 2015. The terminal building, along with full landscaping, was completed three years later, while the entire project encompassed works in the water and on the ground on the primary and secondary breakwater, construction of a port with 12 berths for island ferry ships, construction of the largest port for international vessels and cruise ships that is 375 metres in length, a new fishing port, as well as access roads and primary terminal infrastructure; internal roads, waiting rooms, loading and unloading lanes, pedestrian areas, water supply and sewerage.

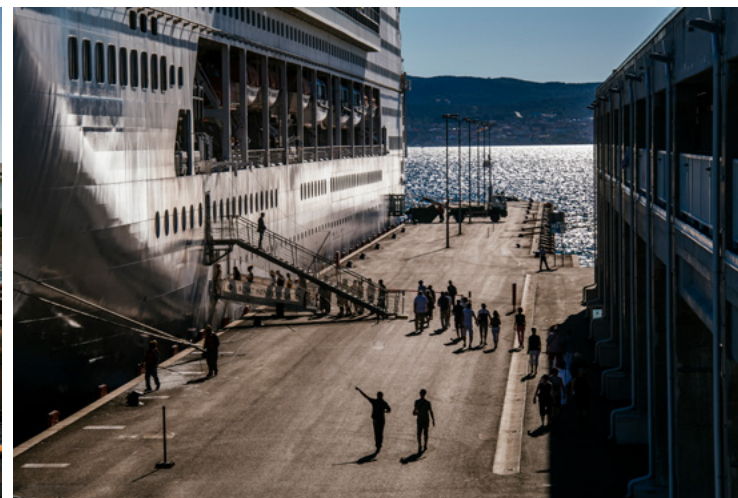
The terminal building, which includes the ground and first floor of the total area of 24,537 m², is 12 meters tall, 337 meters long and 110 meters wide, and contains facilities for domestic ferry traffic, international ferry traffic, as well as for the reception of cruise passengers. In addition to 458 parking spaces for passengers and guests, it also provides full accessibility for people with disabilities and reduced mobility.

The planned projects, their implementation and integration have changed the image of the city, and made the entire Zadar region accessible and desirable for investors, which will produce an immeasurable impact on the future development of the Zadar region.

The Port of Zadar Authority, on the other hand, administers the construction, maintenance, management, protection and improvement of maritime assets in the form of the port area; operates the construction and maintenance of port infrastructure, provides professional supervision over the construction, maintenance, management and protection of the port area, ensures constant and undisturbed port traffic, technical and technological functioning and maritime safety, ensures the provision of services of public interest or services of other commercial entities with no economic interest. In addition, it coordinates and supervises the work of concessionaires that conduct commercial activities in the port area, makes decisions on the establishment and management of a free zone in the port area in accordance with free zone regulations and performs all other activities defined by law.

The Port of Zadar Authority will continue its activities on the construction and modernization of infrastructure and superstructural facilities, and on the creation of a sustainable business platform, in an effort to provide current and future port users a higher level of service and new impetus for further development.

This means that the Port Authority will strive to provide superior service in domestic traffic throughout the year, increase security throughout the port area and be one of the most important passenger ports in connecting the eastern and western Adriatic coasts. The vision of the port development also emphasizes year-round top service for cruise ships, improving the quality of services for fishing boats and creating a leading fishing and logistics centre on the Croatian coast, as well as creating a sustainable and green port in terms of developing ecological activities and highlighting Zadar Gaženica as the backbone of a new paradigm of development of the city and the entire Zadar region.





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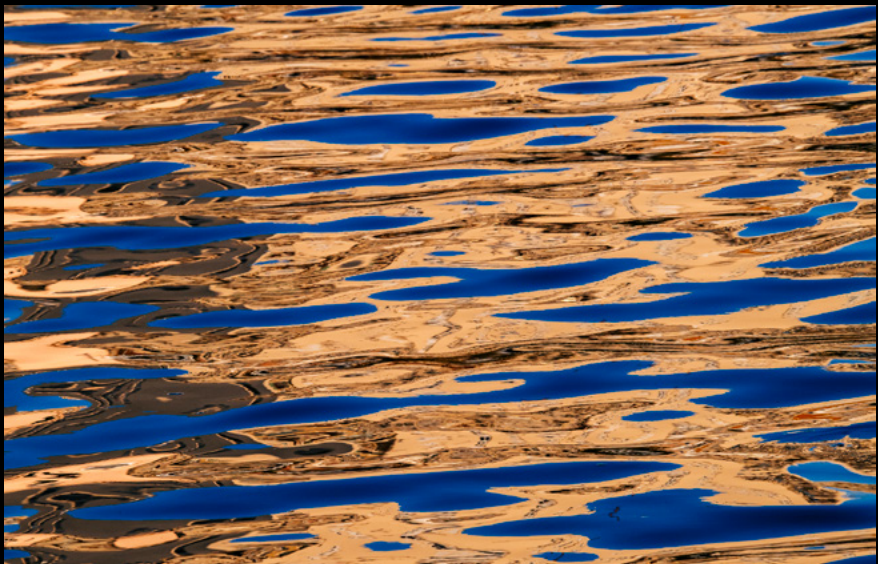




Lipovica The city Bridge



The Bagat building



Tiz buildings



Muraj Diga



Project:

REMEMBER REstoring the MEmory of Adriatic ports sites. Maritime culture to foster Balanced tERritorial growth / Oživljavanje uspomena Jadranskih luka. Morska kultura za poticanje uravnoteženog teritorijalnog rasta.

Programme: 2014 - 2020 Interreg V-A, Italy- Croatia CBC Programme

Total budget: 2.813.460,00 Euro

Financing from the ERDF: 2.391.441,00 Euro

Duration of the project: 01.01.2019. - 30.06.2022.

Leading partner: Central Adriatic Ports Authority

Partner: The Port of Zadar Authority, Project leader and contact - Đoni Štambuk

