

***Reconnecting Sarajevo:
The Bentbaša Spine***

*by
Elena Mucibabic*

A thesis
presented to the University of Waterloo
in fulfillment of the
thesis requirement for the degree of
Master of Architecture

Waterloo, Ontario, Canada, 2018
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Author's Declaration

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

Abstract

Sarajevo's Bentbaša, a bathing complex of natural and artificial pools on the Eastern edge of Sarajevo, sits on the brink of the Miljacka River. As a marker of the boundary between nature and the city, the site has been present in the city's history since the 15th century, prior to Sarajevo's founding.

While Bentbaša has changed consistently in use throughout the turbulent history of the city, it has managed to maintain a sincere neutrality, as a place of pleasure and gathering through the various conquests and socio-political tensions that have ruled Sarajevo and continue to endure today.

Between 1992 and 1996, Sarajevo experienced one of the ugliest wars in the modern history. During that period, known as the 'Sarajevo Siege', the city was completely cut off, exposed to enormous military destruction and a population left without elementary needs. At the rare times of seize fire, during the hot summer months, Bentbaša remained to be a place where people attempted to find inner peace, alleviate the stress and cool down in the pools or Miljacka river.

Unfortunately, after the devastations of the Sarajevo Siege, the area surrounding Bentbaša was left in a state of dissolution. The pools became decrepit, and the entire zone became a place where people in the city do not wander anymore. As a result, Bentbaša today, remains an under-utilized resource for the city.

This thesis therefore proposes a re-conceptualization of the Bentbaša site, which has held such a rich place in the history of Sarajevo throughout all times. By re-imagining Bentbaša as a new public path or spine, this thesis will explore the site for its unique potential to engage both the history of the city and its ability to alleviate the tensions and socio-cultural nuances that dominate the city today. Using the architectural gestures of '*The Path*', '*The Bridge*', and '*The Pools*', the new Bentbaša spine will emerge. The path will embrace movement, the bridge will suggest connection, and the new pools will become a place to pause, submerge and heal. Thus, by re-enabling Bentbaša to become an important social node, or place of gathering, as it used to be in the past, this thesis will explore how the site can once again become a prominent gateway and juncture between the city, nature, and river which it binds.



Figure 0.1
Historic Imagery: Bentbaša
overlooking Sarajevo, 1960

Acknowledgements

I would like to first extend my sincere gratitude to my supervisor, Anne Bordeleau for her guidance with this thesis. Your insights and encouragement were invaluable. Thank you for challenging me to step outside my comfort zone and for reminding me to indulge in experimentation at times. I would also like to thank my committee member, Lejla Odobašić for her time invested in this thesis. Thank you for sharing your knowledge and wisdom. I am very grateful to have had the contribution of someone immersed in the culture of Sarajevo. Thank you as well to my internal reader, Rick Andrighetti for your time and insight. To my TRD1 professor Adrian Blackwell, thank you for helping me build the foundations of this project.

The support I received on my research trip to Sarajevo was instrumental to this thesis. Thank you to Senad Zaimovic, Azra Hadzic and Amir Vuk Zec for your insights and the time you set aside in Sarajevo to widen my horizons.

To my friends at Waterloo Architecture, my Berkley family and my dearest friend, Levi Mullan, thank you. The past seven years would not have been the same without your companionship.

I would also like to extend a sincere thank you to my aunt and uncle, Dobrila and Milos Koraliija. Thank you for opening your home to me and for your warmth and hospitality.

To my family, words could not describe. I owe this thesis to you. Thank you to my parents, Aleksandra and Srdjan Mucibabic, who have always supported me in all my endeavours. You have taught me to always persevere, no matter the challenge. Without your love and continuous reassurance, this thesis would not have been possible. I hope that this book illuminates the many ways in which you have inspired me. To my sister and brother, Kristina and Stefan Mucibabic, thank you. Your cheerfulness and optimism have always been reminders to take things lightly and enjoy the ride.

Lastly, to my best friend Luka Sijakovic, thank you. Your enduring support, and continuous words of encouragement and motivation have truly meant the world.

Dedication

*To my mother and father, Aleksandra and Srdjan Mucibabic,
who have taught me the value of hard work and to never give up.*

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Introduction

Introduction

The following thesis traces the development of Sarajevo, Bosnia and Hercegovina, through the story of a single site, Bentbaša, a historic bathing area situated at the brink of the city's development.

The site of Bentbaša sits at the eastern edge of Sarajevo, on the Miljacka river, at the entrance of what used to be the old Ottoman city, one of the many empires that dominated Sarajevo throughout time. Bentbaša, a natural pole, left abandoned today, has been present in the Sarajevo's history since prior to its founding, developing in tandem with the city through a series of historic shifts. This thesis thus follows the story of this site through a series of three chapters. These chapters engage the primary frameworks of this thesis which also mirror the thesis chronology. These frameworks are as follows; A historical framework, a critical framework and lastly a design proposal.

Situated on the border between the Eastern and Western worlds, Sarajevo has long been a contested landscape on which outside forces have acted. The growth and development of the city, as well as the major conquests of the city can be read clearly in its spatial morphology. Following the Miljacka river which winds through the city from East to West, distinct urban cores are legible in the fragmented landscape. This can

be seen beginning with the Ottoman core on the Eastern edge of the city, merging with the Austro-Hungarian Habsburg Centre and then finally extending to the Socialist and Post-Socialist branches of the city in the West.

These urban cores bear testament to the shifting geo-political forces which define the city's rich history. Sarajevo's history is an essential element in understanding the patterns of division as they formed and continue to rule in the city today. Sarajevo fell under influence repeatedly to powerful empires which attempted to unify the city through their respective national identities.

The repeated conquests of the city revealed the failures of imposed unification, in which umbrellas of nationhood were enforced on a city of diverse cultures, religions and intrinsic divisions. Ultimately, these forces triggered tensions from within, which resulted in cataclysmic events such as the assassination of Arch Duke Frans Ferdinand in 1914, or more recently the dissolution of Yugoslavia in the 1990's and the outbreak of Siege in Sarajevo from 1992 to 1995.

With the dissolution of Yugoslavia, Sarajevo became quickly polarized in terms of ethno-religious and political views as well as the influence of nationalistic government parties. As a result, the city became the heart of the Balkan conflict



Figure 1.0
The Bentbaša pools from above, 2018

and war broke out. The siege in Sarajevo greatly influenced the contemporary city. In four official years under siege, the city was devastated, with roughly 60% of the building stock destroyed.¹

Not only was there physical devastation but also the devastation of relationships among people, and thus the emergence of deep tensions between the multicultural population of the city, proliferating division.

As a result, Sarajevo today, is still in the steady process of recovery from the devastations of war, and the physical, political and socio-cultural landscapes have been affected deeply. For this reason, the reconstruction of the city has become a critical dialogue.

The reconstruction process of the city, in the last 20 years, following the Siege, has been characterized by a few prominent trends. Reconstructed urban artifacts have become embedded with ethno-nationalist agendas thus rendering some ethnicities dominant over others. The proliferation of war memorials in the city have resulted in the memorialization of the siege and a reminder of the tragedy that has become the primary identifier of the contemporary city. Additionally, the neo-liberal reconstruction of the city led by outside investors has resulted in the deliberate Westernization of Sarajevo through the construc-

tion of glass skyscrapers, propelling the city in a global modernity, at the expense of its heritage.

These developments and approaches to reconstruction have in many cases propagated division in the city. Additionally, these tabula-rasa methods have rejected the authenticity of Sarajevo's culture or notion of place, as they make no reference to the city's rich past. In result of these various occurrences, the reconstruction of the city post-war seems to have been successful in recognizing state buildings as well as ethno-cultural landmarks as prominent sites of restoration while sites of public/cultural value and social memory have been given far less visibility.

In response to this, this thesis will address the importance of these alternative sites of cultural value, also known as places of common social value which are essential moments in the collective memory of the city. These are the third spaces in the city that transcend the divisions that persist today. These places of gathering and meeting have the powerful potential to bridge the gaps and re-assemble diversity within the increasingly divided landscape of Sarajevo today. Typically, these nodes are spaces of art, culture and sport, secular activities, not related to religion.

Therefore, to address Sarajevo's complexities

and sensitive process' of urban reconstruction, this thesis will ask simply:

'How can architecture be employed to bridge the gaps in Sarajevo today?'

To address this question, this thesis will investigate in detail, one such node, the site of Bentbaša in Sarajevo. By proposing a design project to revitalize the Bentbaša site, to once again become a place of gathering and meeting in the city, this thesis intends to critically engage the cities past and rich history as well as the present situation and future of the city, as a city in the steady process of recovery from a series of turbulent events.

¹ Galen Lamphere-Englund. *The Aleppo Project: Rebuilding Sarajevo* (Budapest: Central European University, 2015), 2.

Part 1
Bentbaša: A Depository of History

“Bentbaša is an oasis of peace beside the largest nature park Trebević in the heart of Sarajevo, and that resource has not been used at all Today, Bentbaša resembles nothing like what it should be and what it used to be. It is our wish that the entire Miljacka shore be a pleasant promenade one day, and that Bentbaša will become the old glory and be the place of meeting and beautiful memories that it has always been.”²

*Mayor of Sarajevo Abdulah Skaka (2017)
Text has been translated from Bosnian to English*

² “Kada će se Sarajlije ponovo kupati na Bentbaši?,” Faktor.ba, accessed February 25, 2018. <https://www.faktor.ba/vijest/kada-ce-se-sarajlije-ponovo-kupati-na-bentba-si-254981>.

Bentbaša's History

This story begins just prior to the Ottoman rule within Sarajevo, when the first building known to be constructed on the Bentbaša site was built. It is important to note that Sarajevo has a rich history even preceding this time period, dating back to the Neolithic foundations of the region, with the Illyrian and Butmir Culture that settled in the area around the period of 5100-4500 B.C.³ For the purpose of staying within the scope of this thesis, the following narrative will begin with the birth of Sarajevo itself and the start of urbanization in the city.

Isa Beg's Mills & Coffeehouses

In 1462, prior to the founding of the city, Isa Beg, a prominent Ottoman figure used Bentbaša as a gateway to Sarajevo. Due to its proximity to the river, and to the clean water entering the city from the mountains beyond, Bentbaša became the locus that marked the start of urban development in Sarajevo. At Bentbaša, Isa Beg built an informal Monastery, known as '*Isa Beg's Tekke*', The Tekke belonged to an early religious group in Sarajevo. It was a place where individuals would gather around their sheikh and perform rituals of the dervish order. Built adjacent to the Tekke was a stable, a hostel and a burial ground

³ Slobodan Ćurčić, *Architecture in the Balkans: from Diocletian to Süleyman the Magnificent* (New Haven: Yale Univ. Press, 2010), 361.

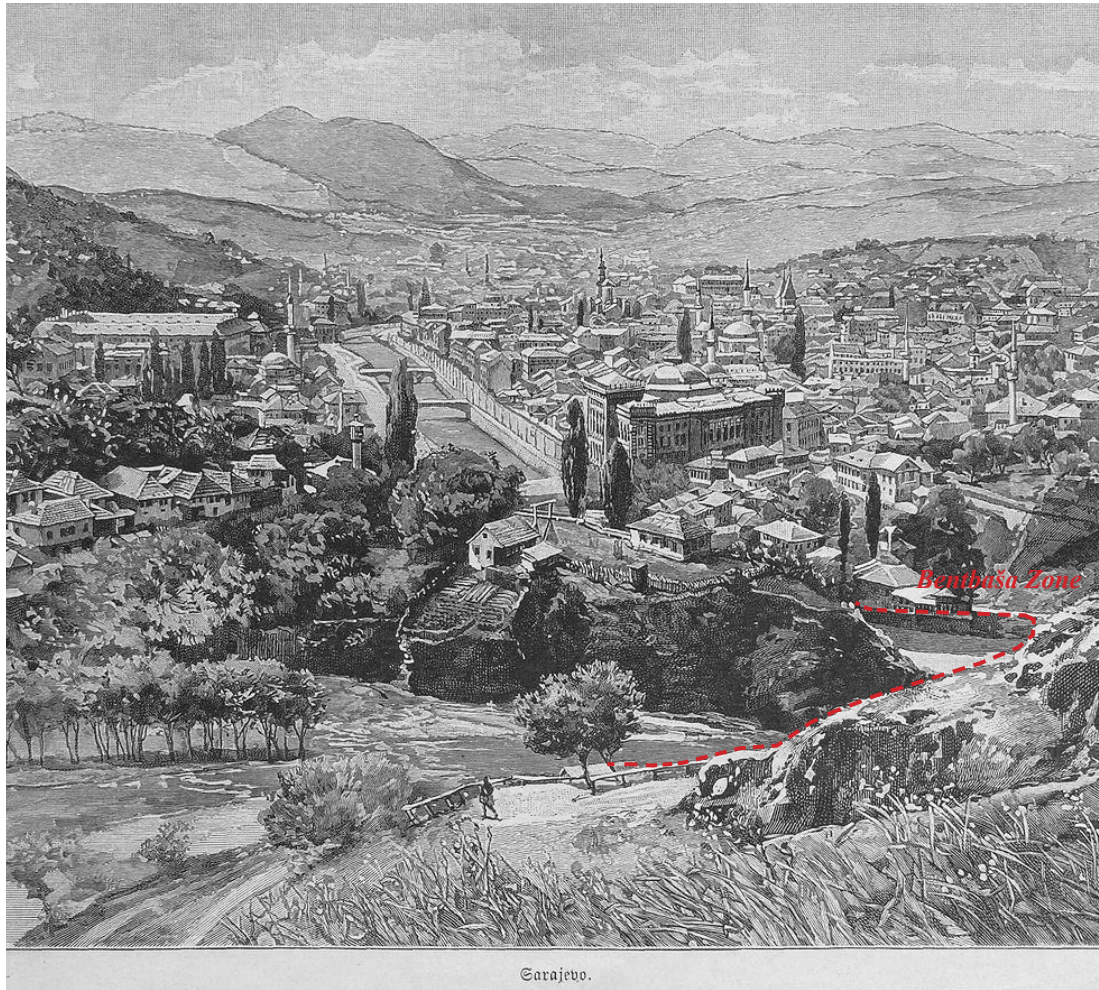


Figure 1.1
The Bentbaša zone overlooking
'City View of Sarajevo, 1900'

in its gardens. (figure 1.2) Due to its function as a passing house, the site became accommodation to poor students, soldiers and travellers. The Tekke at Bentbaša was considered one of the oldest institutions in Sarajevo. This heritage object was once destroyed in an early fire, and later rebuilt. It was unfortunately demolished for the final time in 1957.⁴

Today, the remains of this object appear on site, and a make-shift structure has been built by the ‘Bosnia and Hercegovina Commission to Preserve National Monuments’, with the intention of protecting this heritage object. Unfortunately, that structure today does not appropriately signify the presence of the ruin which has left it to become a place for debris to collect by the river. (figures 1.3, 1.4)

As the city expanded and developed, in 1462, Bentbaša was officially named. Following the construction of Isa Beg’s Tekke, man made dams were built to control and direct the river towards the mills Isa Beg had built on the site for grain grinding. The site was known for natural bathing in the river, and for the first taverns built in the early settlements, predating Sarajevo. A bridge of goat’s bellows was built crossing the river at Bentbaša, which was supported by wood framing. This bridge became the prototype for the construction of the subsequent bridges in the

city. The bridge was thus instrumental in the development of the city. Shortly after, the city received running water and the first Ottoman Hammam began operating at another location in Sarajevo, signifying the start of urbanization and innovation in the city.⁵ Therefore, from the beginning, Bentbaša became known as the site which demarcated the boundary between nature and the city and would sit as a predecessor to a rich and turbulent history to follow.

In 1507, the name Sarajevo appeared for the first time in official documents and the city was established by the Ottomans. At this time the city fell under the rule of Gazi Husrev Beg who built up the old town centre and Baščaršija core, as it remains today.⁶ (figure 1.5)

⁴ “Isa Bey Zawiyah, the natural and architectural ensemble,” Bosnia and Hercegovina Commission to Preserve National Monuments, accessed November 20, 2018. http://old.kons.gov.ba/main.php?id_struct=50&lang=4&action=view&id=2539.

⁵ “Priča o Bentbaši: Kako su bentovi dozvali kupače - Story of Bentbasa: The first bathing in the Dams,” Radio Sarajevo, accessed January 8, 2018. <https://www.radiosarajevo.ba/vijesti/lokalne-teme/prica-o-bentbasi-kako-su-bentovi-dozvali-kupace-video/196655>.

⁶ Slobodan Ćurčić, *Architecture in the Balkans: from Diocletian to Süleyman the Magnificent* (New Haven: Yale Univ. Press, 2010), 361.



Figure 1.2 Isa Beg’s ‘Tekke’

Figure 1.3 ‘Tekke’ Ruin Canopy 2018

Figure 1.4 ‘Tekke’ Ruin Canopy 2018

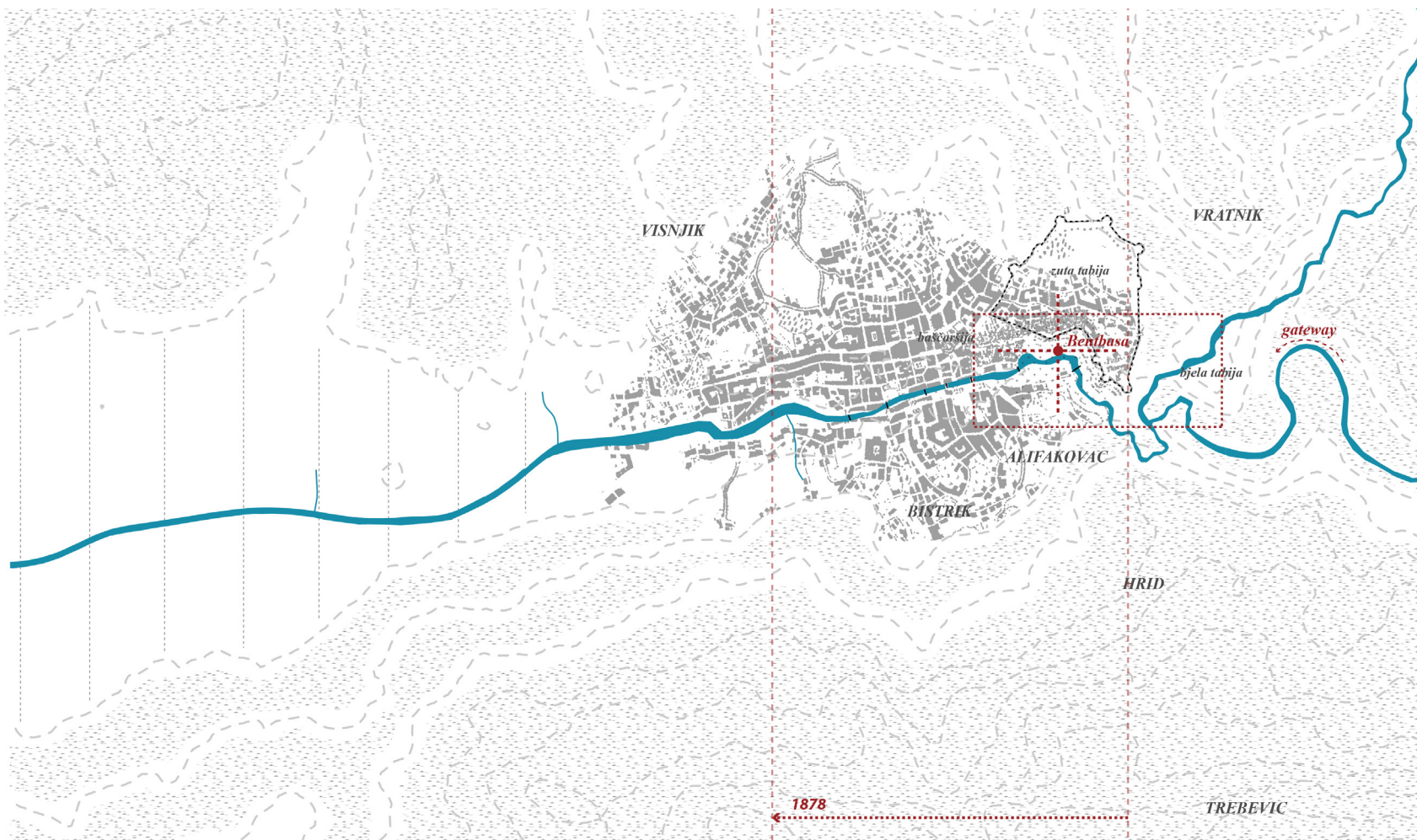


Figure 1.5
The Development of Ottoman Sarajevo
 (1506-1878)

It is important to note that prior to this time, Sarajevo was inhabited by the Illyrians who were among the last to resist Roman occupation. In 9AD, Roman rule started in the region and in the 7th century, the Slavs came to the area and settled in the Sarajevo valley. Situated within the Roman Empire, this region fell under the umbrella of Christianity.⁷ This moment in history was pivotal. The split of the Roman empire in 284 AD, affected the religious divisions that rule Sarajevo to this day. At this time, the Roman Empire was divided by Emperor Diocletian into the Western-Roman Empire (Roman Catholic) and the Eastern Byzantine empire (Orthodox). The dividing line cut through the region that is Bosnia today, in result splitting the region into two predominant faiths. (figures 1.6, 1.7)

Under Ottoman rule, the faith of Islam was introduced to Sarajevo, and many inhabitants converted to the religion, growing its importance in Sarajevo's landscape. Sarajevo's religious groups were now divided into three predominant faiths; Roman-Catholic (Croats), Orthodox (Serbs) and Muslim (Bosniaks).⁸ The formation of religious divisions would prove critical to the tensions to follow in Sarajevo's future.

Following the construction of Isa Beg's Tekke and Mills, in the period of the 1600's, the cities first coffeehouses and pubs appeared at the

Bentbaša site. (figures 1.8-1.10) Sarajevo was amongst the first cities in Europe to integrate formal coffeehouses, even preceding large cities like Paris, London and Split. This reflected the importance of social culture in the city, which quickly became famous for its uniquely Turkish coffee. (figure 1.11) The coffeehouse at Bentbaša was built as a "veranda" facing the sun and people would stay until dawn. On the hill on the opposite bank of the Miljacka, a pub garden and one of the first children's playgrounds was constructed in Sarajevo. It was documented that as of this time, Bentbaša was a place for people of all class and all religions.⁹ The area became known for freedom and enjoyment in social gatherings.

⁷ Slobodan Ćurčić, *Architecture in the Balkans: from Diocletian to Süleyman the Magnificent* (New Haven: Yale Univ. Press, 2010), 361.

⁸ "Bosnia and Herzegovina," *Countries and Their Cultures*, accessed October 28, 2017, <http://www.everyculture.com/Bo-Co/Bosnia-and-Herzegovina.html>.

⁹ "Priča o Bentbaši: Kako su bentovi dozvali kupače - Story of Bentbasa: The first bathing in the Dams," *Radio Sarajevo*, accessed January 8, 2018. <https://www.radiosarajevo.ba/vijesti/lokalne-teme/prica-o-bentbasi-kako-su-bentovi-dozvali-kupace-video/196655>.

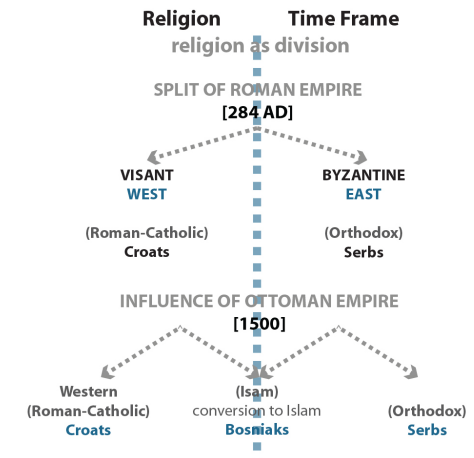


Figure 1.6 Diagram illustrating Split of Roman Empire
Figure 1.7 Map illustrating Split of Roman Empire



Figure 1.8 First Coffeehouse at Bentbaša
Figure 1.9 Coffeehouse adjacent to 'Tekke' at Bentbaša
Figure 1.10 Sarajevan drinking Turkish Coffee



Figure 1.11
The Coffeehouse at Bentbaša
'A Veranda Facing the Sun'

Bentbaša's Bathhouses

Later, in the 17th century, the Ottoman empire started to decline. Situated between the powerful Eastern Ottoman and Western Austro-Hungarian empires, Sarajevo became a territory of dispute. As a result, in 1878, the Austro-Hungarian empire officially occupied Bosnia.

Under the rule of Austro-Hungary, Sarajevo experienced substantive growth. (*figure 1.13*) A second urban core emerged, just west of the Ottoman district, and many institutions became westernized. (*figure 1.12*) Austro-Hungarian authorities under the rule of the Habsburg monarchy wished to transform Bosnia into a model colony, in which political stability would dissolve Slavic nationalism.¹⁰

During this time, Austro-Hungarian authorities excavated a tunnel through the mountain adjacent to Bentbaša, an Eastward path was constructed departing at Bentbaša and exiting Sarajevo. The site was thus reinforced as a prominent gateway to and from the city.

In 1793, a new wooden bridge was built at Bentbaša, which served to transport wooden piles to the city. Logs and lumber were dropped into the Miljacka river from the valleys, they were marked by cut, and then would descend by the

flow of the river to Bentbaša, where they were picked up by trades people waiting to bring them to the city. These materials were used for the Austro-Hungarian expansion of Sarajevo. Additionally, at this time, the site, due to its location at the brink of the city, where the river was cleanest, became a place where women from Sarajevo would come to wash their clothes and carpets.¹¹

Later, in 1884, the citizens of Sarajevo were forced to re-build the dams around the site in order to maintain permanent water pressure to support the many mills on the upper parts of the river. The areas around these dams became informal bathing places (*figure 1.14*) which later led Austro-Hungarian authorities to construct the first official bathhouse on the site called "Dariva" bath. This name, today, identifies the nature trail and city's oldest walking trail that borders the Bentbaša site and traces the Miljacka river. This first official bathhouse was a modest wooden structure, framing a pool on the bank of the Miljacka.¹² (*figure 1.15*)

In 1902, the Austro-Hungarian authorities officially modernized the public bathhouse at the site. (*figures 1.16 -1.18*) The new structure was reconstructed with 100 cabins and became amongst the first large public institution in Sarajevo to have artificial lighting and electricity. It was noted that at this point the first "Sarajke"



Figure 1.12 *Westernization of Sarajevo to a model colony. Sarajevo's tram line was one of the oldest in Europe, built as a prototype for Vienna's trams.*

¹⁰ Fran Markowitz, *Sarajevo: a Bosnian Kaleidoscope* (Chicago: Springfield: University of Illinois Press, 2010).

¹¹ "Do you know the Story about Sarajevo's Bentbaša?," *Sarajevo Times*, accessed November 6, 2017. <http://www.sarajevotimes.com/know-story-sarajevo-bentbasa/>

¹² *Ibid.*

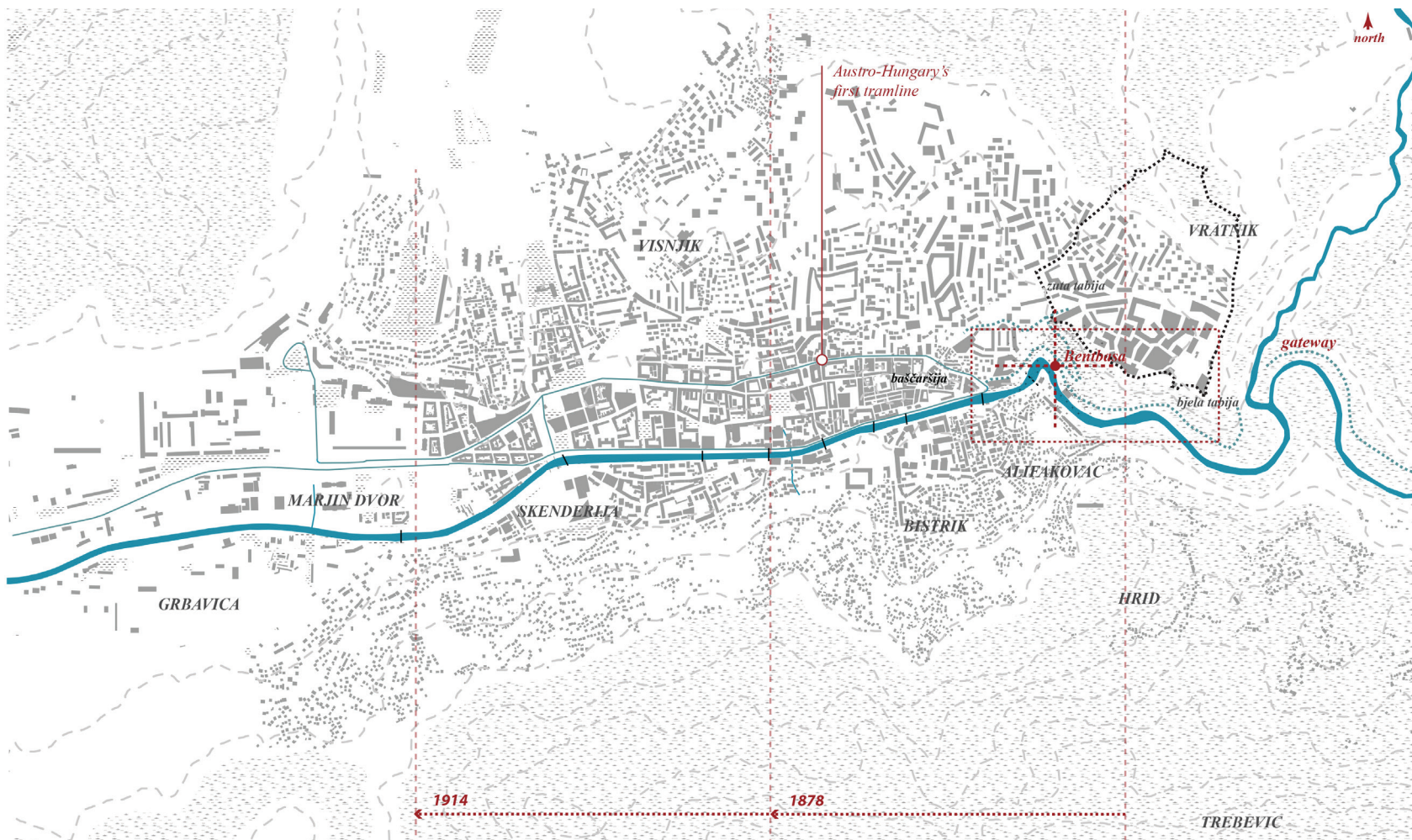


Figure 1.13
 The Development of Austro-Hungarian
 Sarajevo (1878 - 1914)

Sarajevo woman in bathing suits appeared on the site as well. The new bathhouse was known as the “*Narodna Banja*” (Community Bath).¹³

In 1908, the Austro-Hungarian authorities officially annexed the occupied territory. The Condominium of Bosnia and Herzegovina under joint control of Austria and Hungary was created, making the territory of Bosnia officially part of the monarchy. The annexation resulted in resistance from the Orthodox and Muslim groups.¹⁴ The resistance against foreign occupation and the development of revolutionary movements was followed by the assassination of Archduke Franz Ferdinand of Austria and his wife Sophie on the 28th of June, 1914 by Bosnian Serb Nationalist Gavrilo Princip. (*figures 1.19, 1.20*) This event was seen as the trigger for World War I.

¹³ “Do you know the Story about Sarajevo’s Bentbaša?,” Sarajevo Times, accessed November 6, 2017. <http://www.sarajevotimes.com/know-story-sarajevo-bentbasa/>

¹⁴ Maude Holbach, *Bosnia and Herzegovina: Some Wayside Wanderings* (J. Lane, 1910).

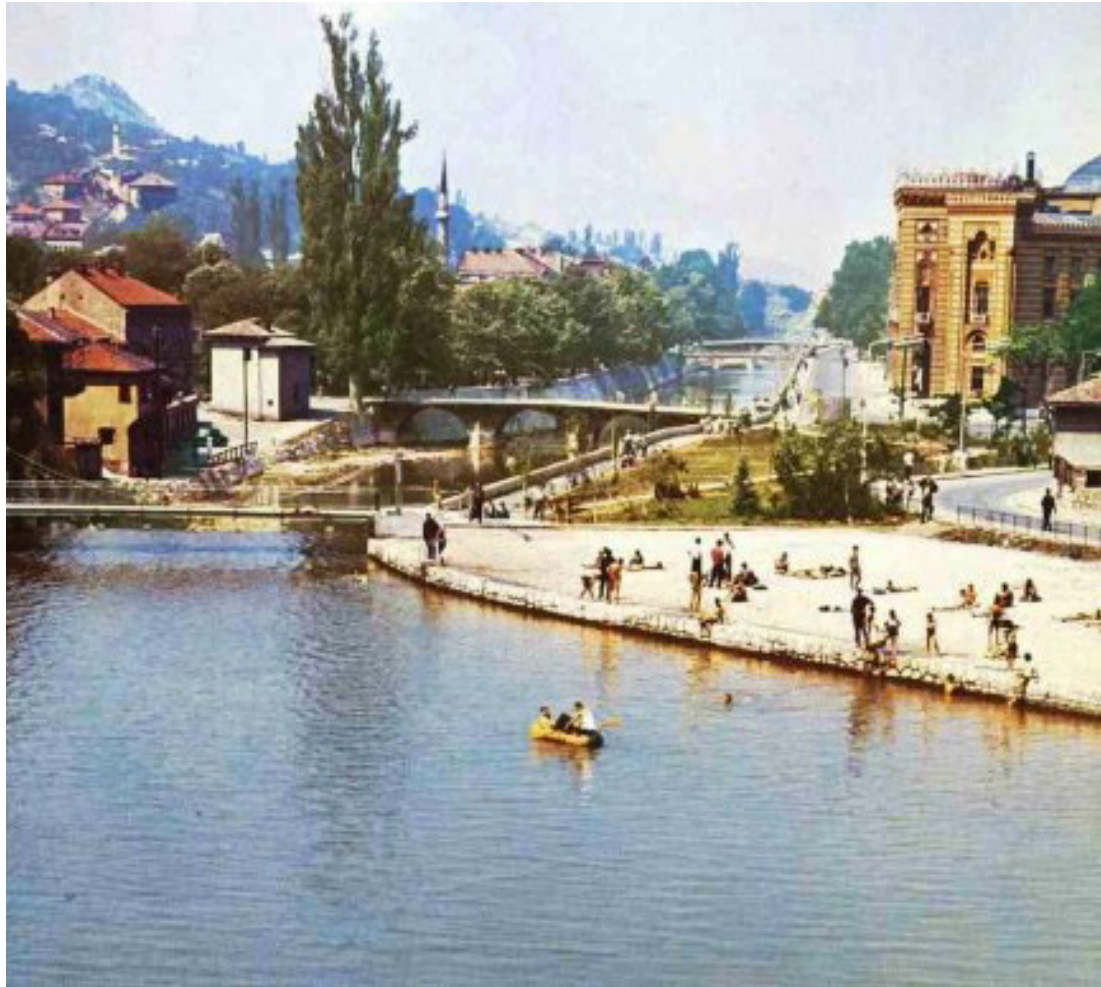


Figure 1.14
*Historic Imagery: Bentbaša
Informal Bathing at the City’s Edge*



Figure 1.15 'Dariva' Bath at Bentbaša, 1884

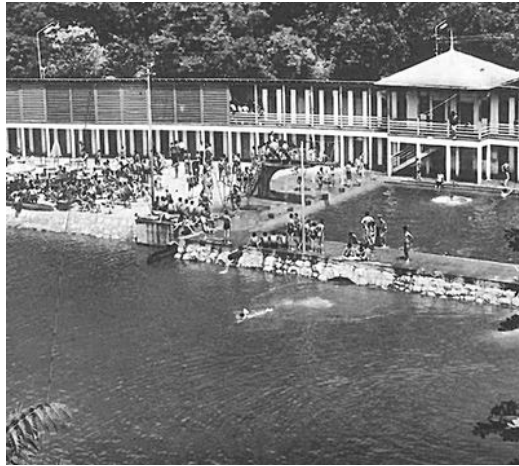


Figure 1.16 Community Bath at Bentbaša, 1902



Figure 1.17 Community Bath at Bentbaša, 1902



Figure 1.18 Women at Bentbaša, 1902



Figure 1.19 Austro-Hungarian monarchs in Sarajevo, 1914



Figure 1.20 Assassination of Archduke, June 28, 1914

Modernized Pools

Following the dissolve of the Austro-Hungarian empire, with the end of the first World War, Sarajevo became part of The Kingdom of Serbs, Croats and Slovenes which was later renamed to the Kingdom of Yugoslavia. This Kingdom was ruled by the dynasty of Karadjordjevic, which was of Serbian ethnicity. With the outbreak of World War II, Croatia (part of the Kingdom of Yugoslavia) allied with Nazi Germany and formed the Independent State of Croatia in 1941, which also absorbed Bosnia and therefore Sarajevo. At this time, the persecution of Serbs, Romani and Jewish communities was organized by the Croatian military.¹⁵ This event therefore greatly deepened tensions amongst ethnic groups in the region.

With the end of World War II in 1945, The Socialist Federal Republic of Yugoslavia (SFRY) was formed under the leadership of Josip Broz Tito. (figure 1.21) SFRY was made up of six republics, which consisted of; Croatia, Serbia, Slovenia, Macedonia, Montenegro and Bosnia and Hercegovina. (figure 1.22) The diverse republics and religious groups within these constitutions were brought together under “Bratsvo i Jedinstvo”, (Brotherhood and Unity).¹⁶ As a result, differences were suppressed, and unity was enforced through communist ideologies. It is important to

mention that at this time the practice of religion was strongly discouraged, as religious individuals could not prosper within the Communist Party or society. It was in this way that Tito’s socialism was seen as relatively successful in its process’ of unification, although the results of the suppression of inherent differences would soon surface following Tito’s death in 1980.

In the 1960’s and under the socialist regime, Sarajevo’s urban expansion spread. (figure 1.23) The city continued to develop westward, and modernism and homogeneity replaced the architectural ornamentation of the past. (figure 1.24) These methods of construction were used as architectural means of suppressing cultural conflicts and historic debates during the socialist period.¹⁷ Sarajevo became populated by concrete towers as well as public housing blocks and another distinct core emerged in the city. (figure 1.25) At Bentbaša, two new pools were built, along with a mechanized gearbox and modernized dam towards the city. (figures 1.27, 1.28) The site re-

¹⁵ Robert J. Donia, *Sarajevo: A Biography* (London: Hurst & Co, 2009),175.

¹⁶ Ibid,256.

¹⁷ Dušan Grabrijan, Juraj Neidhardt, *Architecture of Bosnia and the Way Modernity* (Slovenia: Government of Bosnia and Herzegovina and Slovenia, 1957).

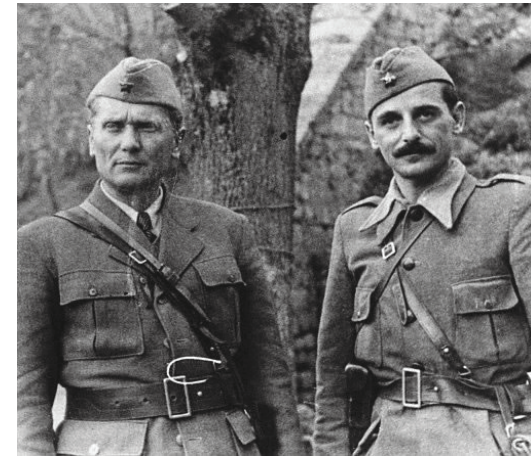


Figure 1.21 Josip Broz Tito and Partizan Comrade
Figure 1.22 Map of Constituent Republics (SFRY)

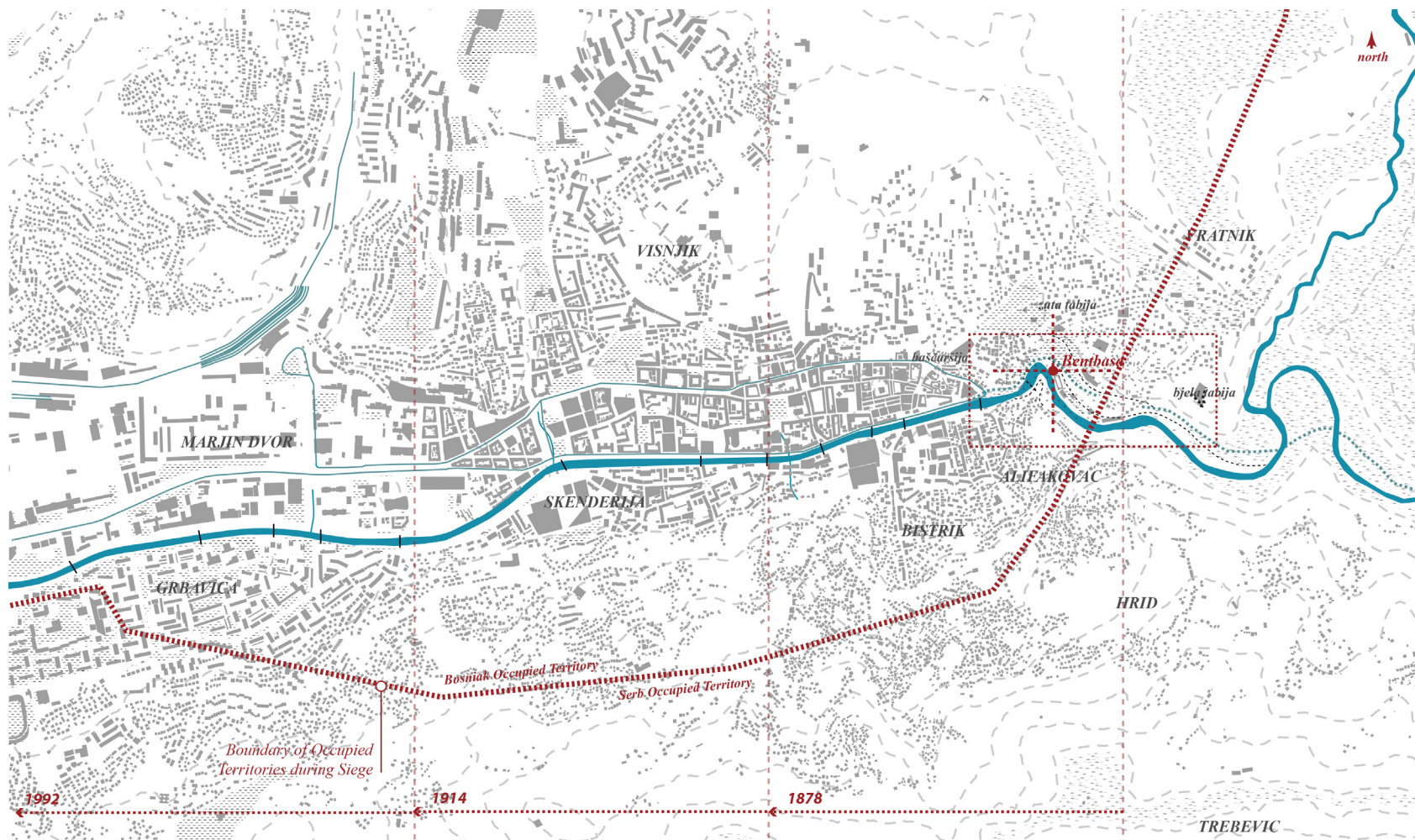


Figure 1.23 The Development of Socialist Sarajevo (1945 - 1992)

mained a place of recreation and bathing, and diving competitions were held regularly for the community. (figure 1.26) The pools were renovated again in the prosperous period of the city, during which Sarajevo held the 1984 Olympic games. Gathering continued at Bentbaša until the early 90's, when the devastation of war fell upon the city.¹⁸

In the years following Tito's death, rising ethnic nationalism led to conflict within the constituent Republics of Yugoslavia. With the collapse of communism, notions of Western democracy started to be introduced to Slavic society. Through these Western ideologies, the road to independence was paved through voting. Free elections and independence referendums were held around the country within the constituent republics. This greatly increased ethnic tensions in the region and eventually lead to the collapse of Yugoslavia.¹⁹

In 1992, Bosnia and Hercegovina hosted an independence referendum. The referendum created great turbulence in Sarajevo, as the city was comprised of the greatest mix of ethnicities in Yugoslavia. While Bosniaks and Bosnian Croats voted for independence, Bosnian Serbs avoided the vote in fear that the independence would lead to their eventual expulsion from the territory.²⁰ On April 6, 1992, Western society proclaimed

Bosnia and Herzegovina independent, and in May it was admitted into the United Nations. This ultimately led to the outbreak of ethnic conflict, with Bosnian Serbs not accepting independence and thus the outbreak of Siege on Sarajevo.

¹⁸ "Do you know the Story about Sarajevo's Bentbaša?" Sarajevo Times, accessed November 6, 2017. <http://www.sarajevotimes.com/know-story-sarajevo-bentbasa/>

¹⁹ Misha Glenny, *The fall of Yugoslavia: The Third Balkan war* (London: Penguin, 1996).

²⁰ Lara J. Nettelfield, *Courting Democracy in Bosnia and Herzegovina* (Oxford: Cambridge University Press, 2010).

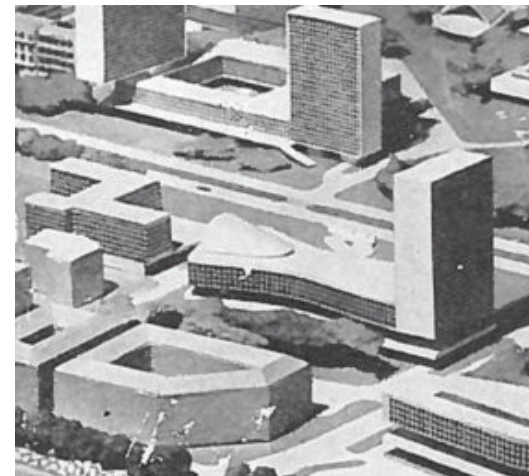


Figure 1.24 Socialist Buildings - Alipašino polje, Sarajevo

Figure 1.25 Socialist Masterplan for Marjin Dvor, 1950



Figure 1.26
Diving Competitions at Bentbaša



Figure 1.27 Modernized Pools at Bentbaša
Figure 1.28 Bentbaša Dam, Gearbox & Pedestrian Bridge

A City Under Siege

The Siege of Sarajevo was the longest siege on a capital city in modern history. It is critical to mention, that with impending war and ongoing conflict emerging in Sarajevo through paramilitary forces, there was also sincere resistance amongst Sarajevo's citizens of all ethnicities. On April 5, 1992, roughly 100 000 people of all religions, came out in the name of peace keeping in Sarajevo.²¹ Unfortunately, regardless of such protests, the political and religious tensions were already too polarized, and outbreak war was unstoppable. (figures 1.29, 1.30)

After the 1992 Referendum, the Bosnian Serbs encircled Sarajevo by stationing themselves on the surrounding hills of the city. (figure 1.31) From these hills, the city was attacked. Sarajevo's residents became trapped in the encircled valley. While the surrounding hills and the South-Western portion of the city was primarily occupied by Serbs, the city core was occupied by the Bosniak army (*Green Berets*).²² The Bosniak army allied with the Bosnian-Croat paramilitary forces within Sarajevo. Therefore, the Bosnian-Serb army and the Bosniak army became the two dominant entities enforcing war on the people remaining in

²¹ Kenneth Morrison, *Sarajevo's Holiday Inn on the Frontline of Politics and War* (London: Palgrave Macmillan, 2016).

²² Misha Glenny, *The fall of Yugoslavia: The Third Balkan war* (London: Penguin, 1996).

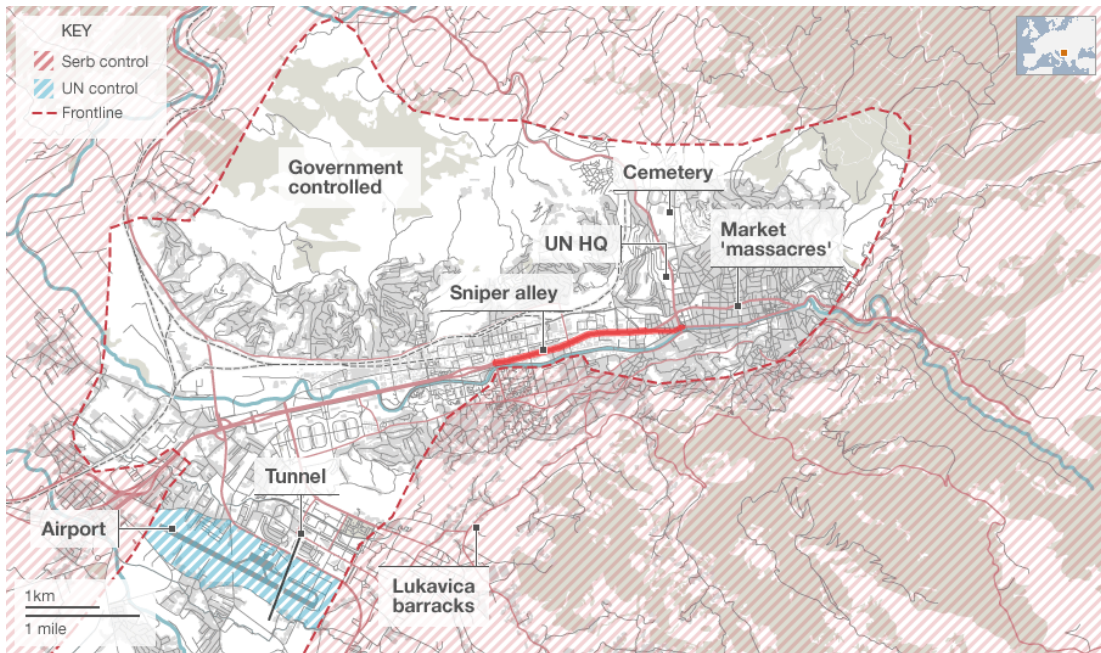


Figure 1.29 1992 Anti-war Protests in Sarajevo

Figure 1.30 Snipers fired on Protesters from Holiday Inn Hotel, Sarajevo

Figure 1.31 Map Illustrating Siege front lines and key locations (92-95)



Figure 1.32 The Outbreak of Siege on Sarajevo
Image shows mortar attack in downtown Sarajevo April 22, 1992

the city and perpetuating the conflict.

During the Sarajevo Siege, the border between occupied territories was located in the near vicinity of the Bentbaša site, as it was one prominent exit from the city. Therefore, due to their proximity to the periphery of the city, and dangerous territory, it could be assumed that the pools at Bentbaša would be deserted. It is surprising to discover that this was entirely not the case. During the long siege, in a city completely closed off, Sarajevan's could not leave to go to the seaside like they once did. At a certain point, a population left without elementary needs gave up their fears, and at the rare times of cease fire, during the hot summer months, Bentbaša remained to be a place where people attempted to find inner peace, alleviate the stress and cool down in the pools or Miljacka river. (figure 1.33) (Note * This fact, I discovered while speaking to the owner of one of the buildings that remain on the Bentbaša site today. He explained to me, that the pools remained open, and by the end of siege, there would be hundreds of people cooling off during the hot summer months.)

In 1994, with the rising of civilian casualties and devastations, UN and NATO intervened in the Sarajevo Siege. Airstrikes were carried out on Bosnian-Serb territories, and the UN established safe-zones for citizens as well as organized con-

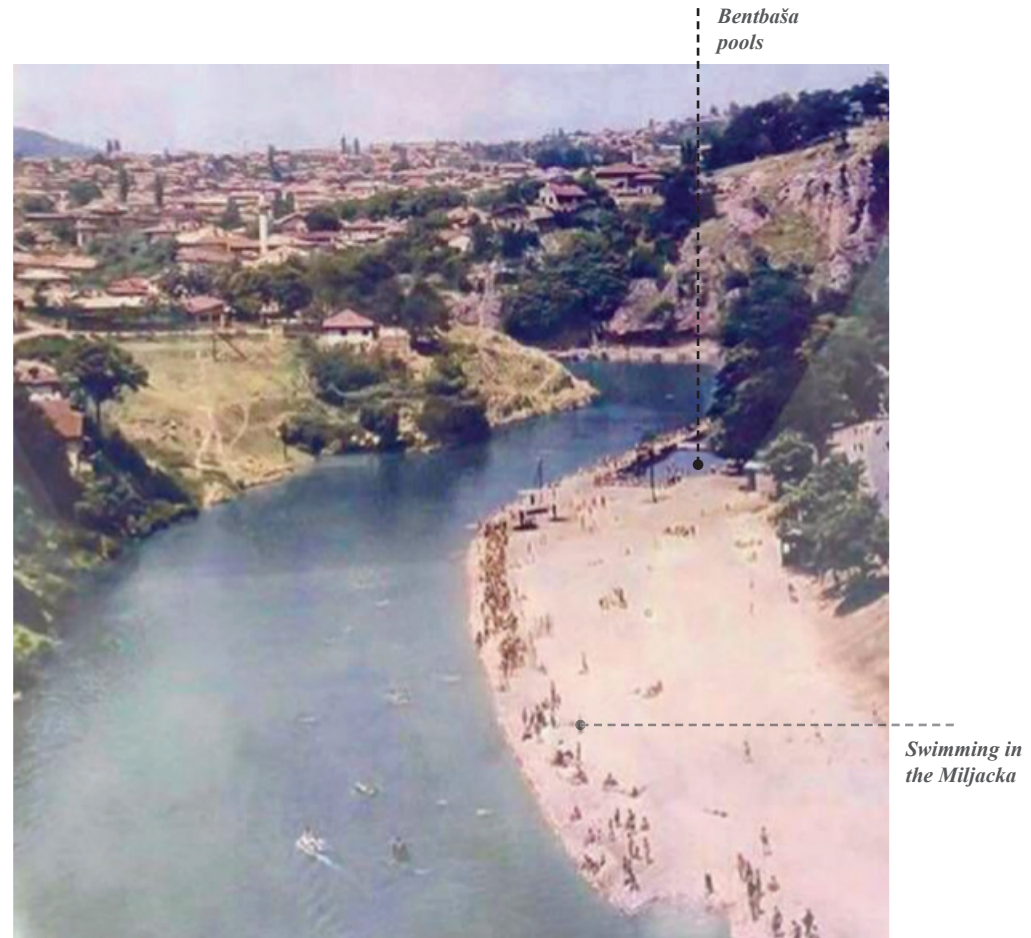


Figure 1.33 Swimming at Bentbaša

Note * there is no imagery of Bentbaša from the Siege period. This image shows Sarajevans swimming at the man made beaches surrounding the pools, estimated time period, 1980

voys to take small groups out of Sarajevo. This passage was arranged at the Western periphery of the city, opposite to Bentbaša, where the airport was situated.²³ A tunnel was excavated below the airport- for civilians to move out of the territory. Bentbaša's exit, on the other hand, was completely blocked, leading to infrequent movement on the site.

The fighting in Sarajevo escalated until 1995. At this point, the city was completely devastated. (figures 1.34 - 1.36) Civilians were left trapped in a city without utilities, elementary needs and basic infrastructure. After countless political disagreements regarding the end of war, the Dayton Peace Agreement was introduced by the West and was formally signed on December 14, 1995, officially marking the end of siege.²⁴ (figure 1.37)

The Dayton Peace Agreement was the official peace agreement which was signed by the three main leaders in connection to the disputed Bosnian territory. After intense pressure from Western powers; President of the Republic of Serbia;

²³ Daniel L. Bethlehem, Marc Weller, *The 'Yugoslav' Crisis in International Law* (Cambridge: Cambridge University Press, 1997), 1iii.

²⁴ "Dayton Peace Agreement," Organization for Security and Co-operation in Europe, accessed December 26, 2018. <https://www.osce.org/bih/126173>



Figure 1.34 Sarajevo Government Building Burns, 1992

Figure 1.35 Sarajevo Twin Towers Burn, 1993

Figure 1.36 Olympic Village, Sniper Window, 1995

Slobodan Milošević, President of Croatia; Franjo Tuđman, and President of Bosnia and Herzegovina; Alija Izetbegović were brought together in Paris to sign the agreement which would officially terminate war in Bosnia.²⁵ Argued in the name of ultimate peacekeeping, the agreement outlined that the Independent State of Bosnia and Hercegovina would be delineated by the Inter-Entity Boundary Line. (figure 1.38) This boundary line would divide the territory into the Federation of Bosnia and Hercegovina, as well as the Republika Srpska, while maintaining a central government.²⁶

Bosnia can be seen as a condensed form of former Yugoslavia. Yugoslavia was made up of diverse constituent republics, while Bosnia composes a heterogenous mix of ethnicities within. Yugoslavia's ethnic tensions resulted in its eventual dissolution. Thus, it was inevitable that Bosnia would not survive as an Independent country. Division in Bosnia needed to be recognized, and in some sense, that is exactly what Dayton and the Inter-Entity Boundary Line did in Sarajevo.

Although the signing of the Dayton Agreement ended war in Sarajevo, it surely did not end conflict.²⁷ Even though the Agreement recog-

²⁵ "Dayton Peace Agreement," Organization for Security and Co-operation in Europe, accessed December 26, 2018. <https://www.osce.org/bih/126173>

²⁶ Ibid.

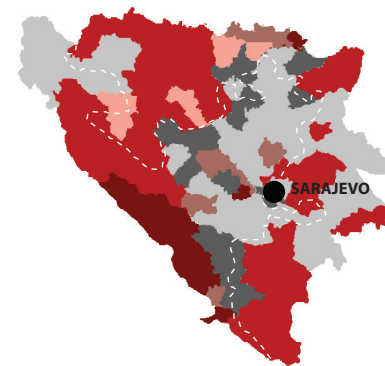
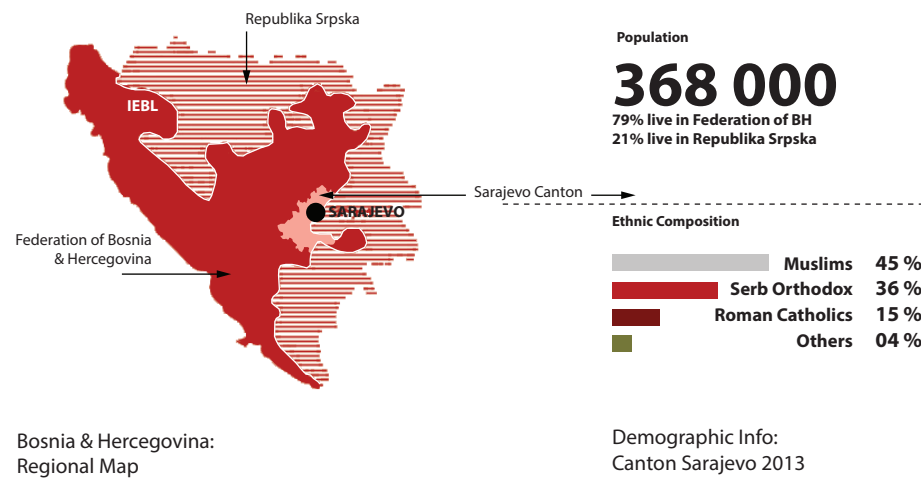
²⁷ Ibid.



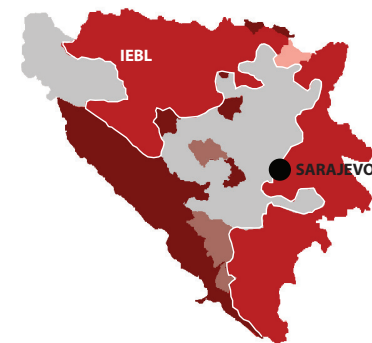
Figure 1.37 *Signing of Dayton Peace Agreement, 1995*
President of Serbia, Milosevic, President of Croatia, Tudjman,
President of Bosnia, Izetbegovic sign agreement in Paris officially
marking the end of Siege in Sarajevo.

nized ethno-religious differences, Dayton was yet another geopolitical force acting in the name of overarching unification. If anything, the Inter-Entity Boundary Line further divided Sarajevo, as the ethnic distribution of the city became further polarized. The Dayton Agreement also contributed to the further migration of ethnic groups post war. As the territory was divided into the Federation of Bosnia and the Republika Srpska, the ethnic minorities remaining in these territories, moved out in fear of expulsion.²⁸

In Result, the Sarajevo that we see today is increasingly divided along the Inter-Entity Boundary Line and thus is unfortunately polarized according to ethnic differences. (figure 1.40, 1.41)



Ethnic Makeup BiH 1991



Ethnic Makeup Post-Dayton BiH 1998

Figure 1.38 Diagram: The Implications of the Dayton Peace Agreement, IEBL (Inter Entity Boundary Line) & Ethnic Makeup of BiH

²⁸ "Home after Dayton: IDPs in Sarajevo," Forced Migration Review, accessed November 8, 2017. <http://www.fmreview.org/dayton20/badescu.html>

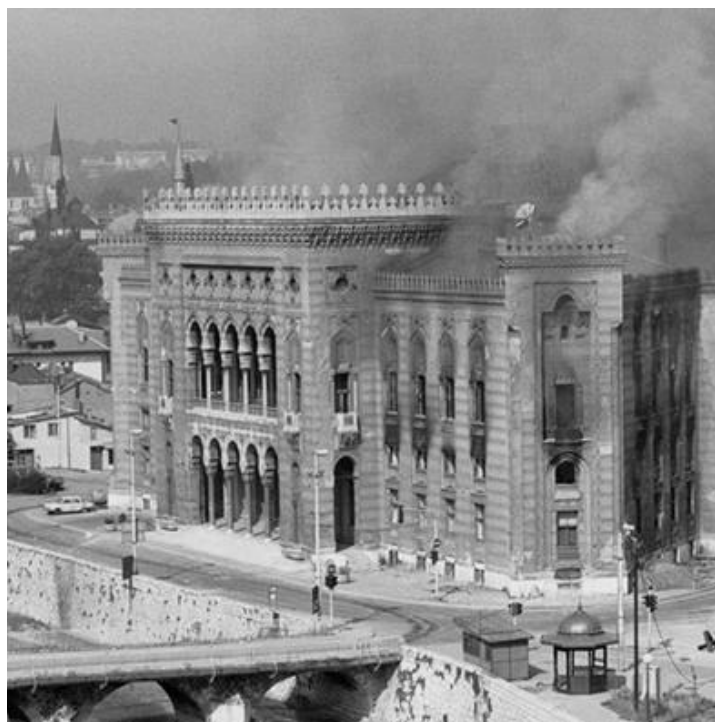


Figure 1.39
Burning Library Vijećnica in Sarajevo symbolizes dissolution of the multi-ethnic city. (1992)

*orthodox
cemetary*

*islamic
cemetary*



Division in Sarajevo as reflected through the city cemetary, which is divided into five ethno-religious zones, with five un-ornamented chapels. Built during the socialist time period.

*chapels at cemetary:
jewish, orthodox, atheist, catholic, islamic*



*Figure 1.40 City Cemetary Sarajevo, 2018
Figure 1.41 City Cemetary Sarajevo Chapels, 2018*

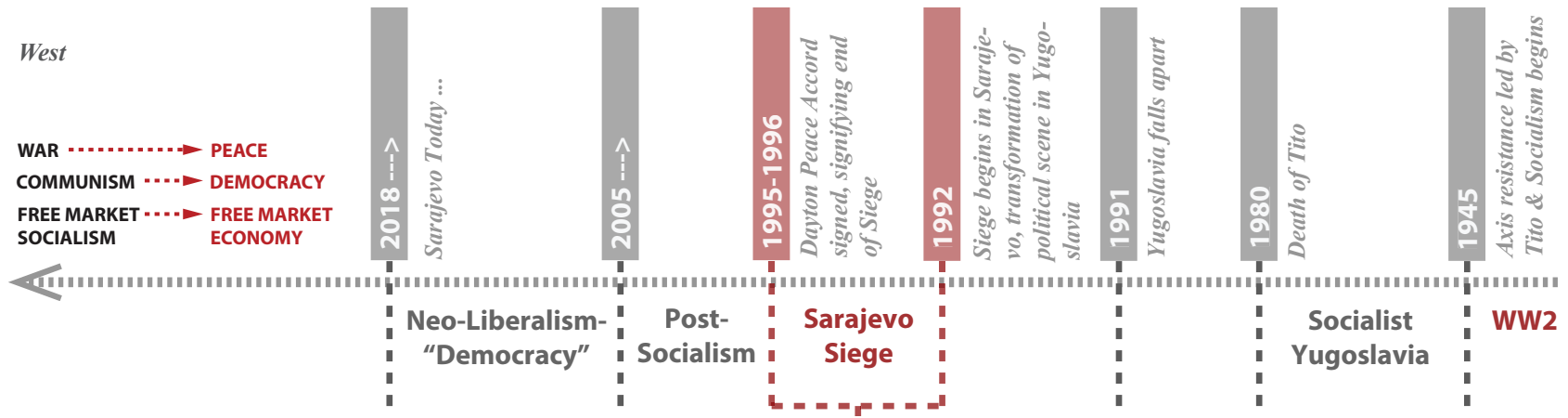


Figure 1.42
 Sarajevo Timeline: An Overview of History

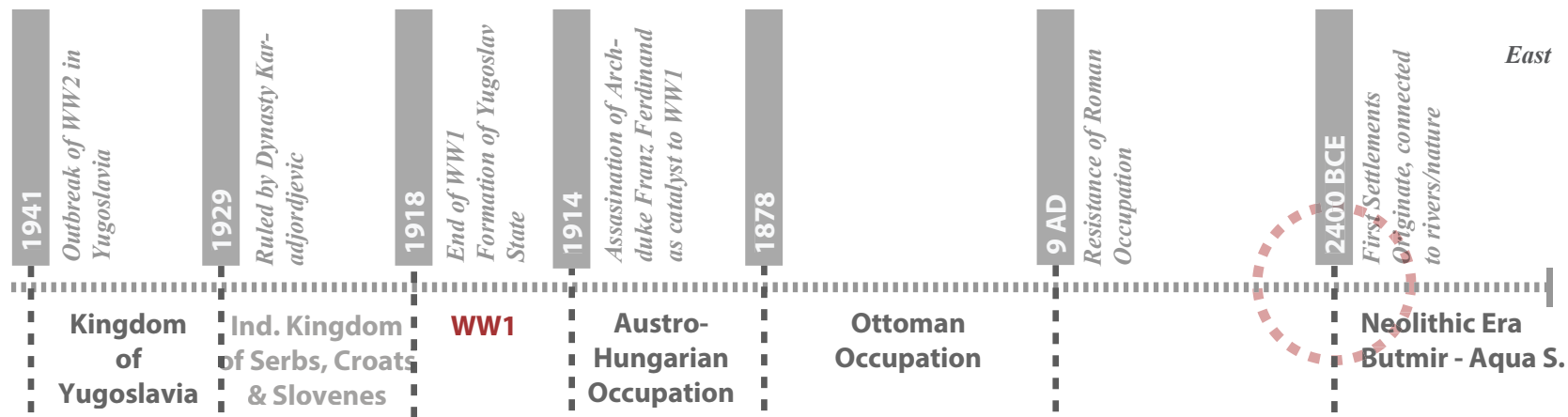




Figure 1.43
Bentbaša Abandoned: Present Day Condition of Pools

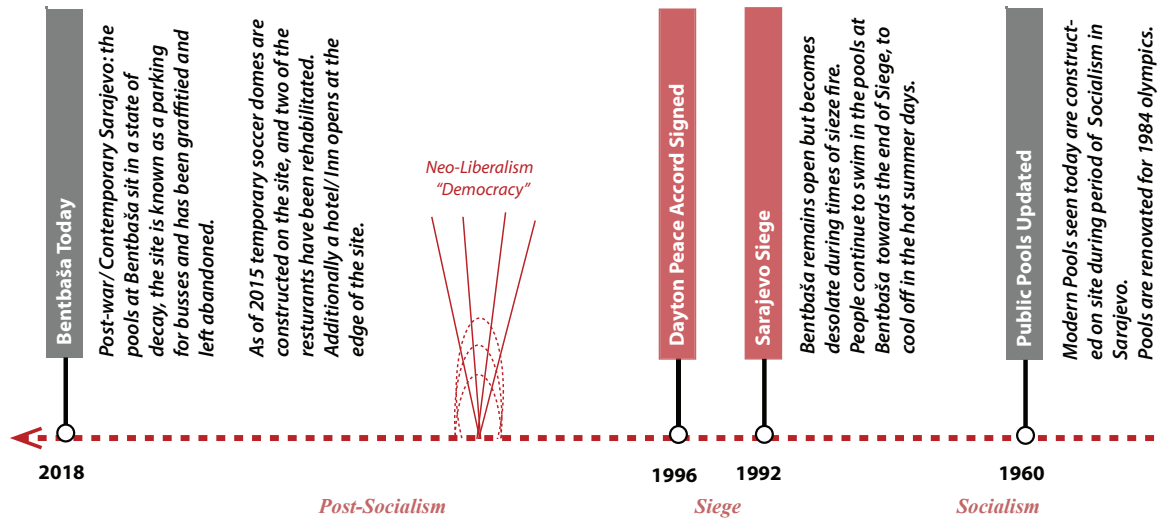
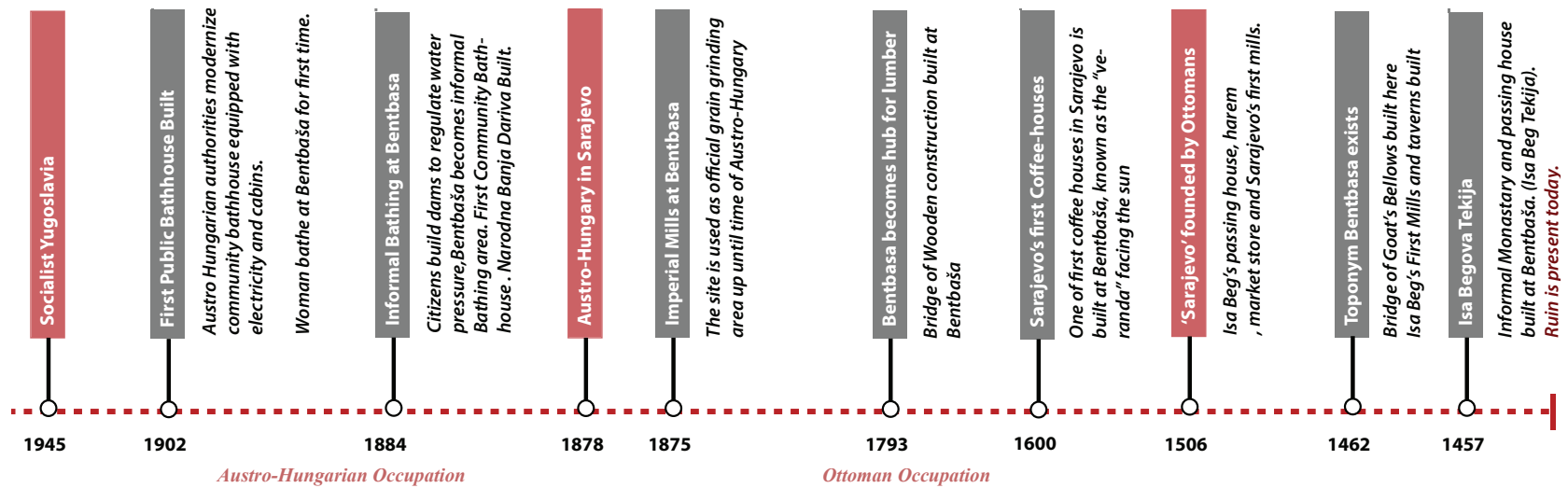


Figure 1.44
Bentbaša Timeline: Tracing Sarajevo's History



Part 2
Bentbaša Abandoned: A Critique on Reconstruction

Bentbaša Abandoned

Following the devastations of the Sarajevo Siege, Sarajevo and the country of Bosnia were propelled into a state of transition and transformation. “The simultaneous movements from war to peace, communism to democracy, and market socialism to a free market economy”²⁹ were just a few of the immense shifts facing a country in perpetual reinvention of self. The city was confronted by not only physical destruction but also with the political and socio-cultural challenges that were facing it post-war. Furthermore, the post-conflict situation was complicated by “the complex political structures created by the 1995 Dayton Accords.”³⁰

Rightfully, the imminent priority in rebuilding the city was the reconstruction of basic infrastructure such as housing, utilities and essential public services. Following this, the incremental rebuilding of the city began. (*figure 2.0,2.1*) While ethno-cultural landmarks seemed to receive priority in the reconstruction process, sites of public and collective worth were given far less visibility.³¹

²⁹ Galen Lamphere-Englund. *The Aleppo Project: Rebuilding Sarajevo* (Budapest: Central European University, 2015), 3.

³⁰ Ibid.

³¹ Ibid,6.



Figure 2.0 Rebuilding Sarajevo:
Images by Photographer Jim Marshall show devastated Sarajevo in 1996, in comparison to the rebuilt city in 2011.



*Figure 2.1 Rebuilding Sarajevo:
Images by Photographer Jim Marshall show devastated Sarajevo in
1996, in comparison to the rebuilt city in 2011.*

Bentbaša

The site of Bentbaša was no exception. Unfortunately, after the Sarajevo Siege, the area surrounding Bentbaša was left in a state of dissolution. (*figure 2.2*) The pools became decrepit, and the entire area became a place in the city where people did not wander anymore. Apart from the adjacent 'Dariva' nature trail, which was used by cyclists and runners, the nucleus surrounding Bentbaša's historic pools was left abandoned. No longer an acceptable juncture to the city or the city's oldest walking path, 'Dariva', that it binds. While a few of the restaurants on the site were renewed, and there were efforts by local landowners to reopen the pools, the attempts were unsuccessful. In 2015, the city put in place temporary soccer domes to bring young 'football' players to the area, but as a whole, this historic zone of the city was left and remains in an unfortunate state of decay. (*figures 2.3-2.5*)

Bentbaša's neglect today is due to a variety of factors, some of which include; global forces, economic struggles, municipal and religious tensions as well as political impacts. As a result of this, an integral part of Sarajevo's historic quarter remains unacknowledged. This is not unlike many other sites of cultural value in the city, which have been given little visibility in the processes of reconstruction, opening up a critical discourse about the patterns of reconstruction in the contemporary city today and the complexities which surround them.



Figure 2.2 Bentbaša in a state of dissolution, 2018
Figure 2.3 Bentbaša Pools, 2018
Figure 2.4 Bentbaša Soccer Domes, 2018



Figure 2.5 Bentbaša Abandoned, Image taken from Above, 2018

Patterns of Reconstruction

Ethno-Religious Influences

The process of reconstruction in conflicted landscapes never involves starting on a blank canvas. It takes generations for societies to come to terms with the past and Sarajevo is no exception to this. Working in regions devastated by war, city makers face the challenge of addressing both social and functional matters. Ultimately, the reconstruction of a city post war should return some sense of place to the city, while preventing the return of violence.

*“Reconstruction literally signifies a mimesis, the effort to replicate a once-extant condition, to reproduce the past in the present. The post conflict reconstruction of damaged heritage in post-Yugoslavia thus allows for a double gesture of return – not only return to the past before the conflicts in the region, but also to the past represented by various forms of heritage.”*³²

The identification of cultural objects as heritage, as Andrew Herscher describes, is a process that is inscribed in social order.³³ Herscher is a trained architect and historian who works in the field of spatial politics and violence. He has written extensively on wartime destruction in former Yugoslavia, specifically regarding the Kosovo conflicts. He argues that the selection of certain buildings as heritage often reproduces subjects

that will occupy already established social positions and therefore the reconstruction of these objects will not transform the nation. Rather, the reconstruction of these objects will again promote national or political agendas which will result in a return to conflict as opposed to a positive progression for society.³⁴

Within Sarajevo, the reconstruction of the city post war has demonstrated just this. Reconstructed urban artifacts have become embedded with ethno-nationalist undertones and political agendas, thus triggering painful memories and in turn perpetuating conflict for the diverse population.

To iterate further, Sarajevo’s divided landscape has become significantly polarized after the formation of the Inter-Entity Boundary Line separating the Federation of BIH and Republika Srpska. The two constituent municipalities have

³² Andrew Herscher, “Political activism in post-Yugoslavia: heritage, identity, agency,” in *Sensible Politics: The Visual Culture of Nongovernmental Activism*, ed. Meg McLagan, Yetes McKee (New York: Zone Books, 2012), 483.

³³ Ibid.

³⁴ Ibid.

cooperated very little with one another in the process of remaking of the city,³⁵ leaving Sarajevo with no cohesive masterplan and in result a broken restoration process. The reconstruction of religious and cultural objects on either side of the IEBL, demonstrates the desire for each side to establish their ‘own’ space.³⁶ Conservation of ‘heritage’ monuments, thus becomes an instrument of competition, bringing forth further division.

For example, within the Federation of BIH, a number of mosques were reconstructed after the war as important artifacts of heritage to Bosniak Muslims. The mosque minarets and bell towers were rebuilt a number of times taller than their original dimension.³⁷ Although perhaps not intended as cultural violence, this form of reconstruction produced additional political meanings, leaving other ethnic groups in Sarajevo feeling that one ethnicity was being rendered dominant over another. Additionally, with the help of foreign investors, a number of new, and further grand mosques were constructed in the city. (figures 2.6,2.7) As Herscher implies, this underlying political message whether intended or not is a return to conflict rather than “a possibility of transformation, difference and alterity.”³⁸

The presence of these ‘contested sites’ in the city’s urban landscape thus further reinforces the

need for alternative sites of social value, which have the potential to bridge people in public space, and invite gathering in pockets of the city, responding to the need for difference and alterity as Herscher describes.

³⁵ Gruia Badescu, “City Makers, Urban Reconstruction and Coming to terms with the past in Sarajevo,” in *Re-constructing Sarajevo Negotiating Socio-Political Complexity*, ed. Sofia Garcia, Bronwyn Kotzen (London: LSE Cities, 2014), 17.

³⁶ Andrew Herscher, “Political activism in post-Yugoslavia: heritage, identity, agency,” in *Sensible Politics: The Visual Culture of Nongovernmental Activism*, ed. Meg McLagan, Yetes McKee (New York: Zone Books, 2012), 484.

³⁷ Badescu, 18.

³⁸ Herscher, 484.



Figure 2.6 King's Fahd (El Fahd) Mosque in Sarajevo, built by Saudi Arabia in 2000.

Figure 2.7 Istiqlal Mosque in Sarajevo, built by Indonesia in 2001, One of the largest mosques in the city.



Figure 2.8
“Welcome to Republic of Srpska” sign in Sarajevo, separating entities of Bosnia and Herzegovina. Written in cyrillic text, illustrating division.



Figure 2.9
Street signs in Sarajevo illustrate cultural division post-Dayton.
Left, Street sign in Federation BiH written in latin script.
Right, Street sign in Republika Srpska written in cyrillic script.

Global Forces & Westernization

Additionally, Sarajevo's reconstruction process is not only complicated by the struggle to overcome ethno-nationalist tensions but is also made problematic with the appropriation of the city by large scale outside investors and the construction of private development projects. The influence of globalization has thus played a unique role in the city's contemporary landscape.

During the siege, Sarajevo's economy collapsed therefore Sarajevo's reconstruction process was aided primarily by the international community. Much of the reconstruction, has been in result a westernization of the city's landscape. Large glass skyscrapers and shopping malls have multiplied in the city, reflecting the intent of international investors to capitalize off Sarajevo. (*figures 2.10 - 2.12*) While some people are happy about the evolution of the city in favor of progress and modernity, many local residents feel that the construction of these large-scale developments obscure views and dis-regard the authentic culture and heritage of Sarajevo.³⁹ There is also a fear that these developments embody a western centric power structure, threatening dominance over Sarajevo once again.

This kind of tabula-rasa reconstruction thus opposes heritage reconstruction, in the sense that

it makes no reference to the past, presenting itself as problematic and not returning a notion of place to the city.

³⁹ Gruia Badescu, "City Makers, Urban Reconstruction and Coming to terms with the past in Sarajevo," in *Re-constructing Sarajevo Negotiating Socio-Political Complexity*, ed. Sofia Garcia, Bronwyn Kotzen (London: LSE Cities, 2014), 18.



Figure 2.10 Skyscrapers rise above Sarajevo
Marjin Dvor District, 2018



Figure 2.11
New Shopping Centre, “Sarajevo City Centre”
in Marjin Dvor District, 2018



Figure 2.12
New Shopping Centre, "Importanne"
in Marjin Dvor District, Sarajevo 2018

Memorialization of War

Furthermore, while it is important and necessary to acknowledge the siege in Sarajevo, the continuous increase of war monuments constructed throughout the city is a dangerous urban response within the contemporary landscape. After the siege, a considerable number of war memorials were built and scattered throughout the city. (figure 2.13, 2.14, 2.15) While attempting to acknowledge the tremendous devastations of war, and an event undoubtedly momentous in Sarajevo's history, these memorials tell narratives of the war to which all ethnicities will seldom agree.⁴⁰ In Sarajevo, it is nearly impossible to tell one single story regarding the history of the city and its conflicts. Thus, the memorialization of war in the city becomes yet another proliferation of conflict in the tensed landscape, preventing the people of the city from moving past a deeply, complex struggle.

These processes of reconstruction in turn leave Sarajevans feeling like non-actors in the development of the city and while ethnic landmarks, war memorials, state property and private development projects are favoured in the reshaping of the city, nominal value is then given to places of public consultation and sites of collective importance.

Within Sarajevo many of these sites were left in a state of abandonment post war. Some Olympic venues in the city are examples of this. While celebrated in the hearts of Sarajevans collectively during the 1984 Olympics, many Olympic sites have been left in a state of decay post war. (figure 2.16, 2.17)

⁴⁰ Galen Lamphere-Englund. *The Aleppo Project: Rebuilding Sarajevo* (Budapest: Central European University, 2015), 28.



Figure 2.13
Sarajevo Roses
Mortar Shell, Siege Memorials

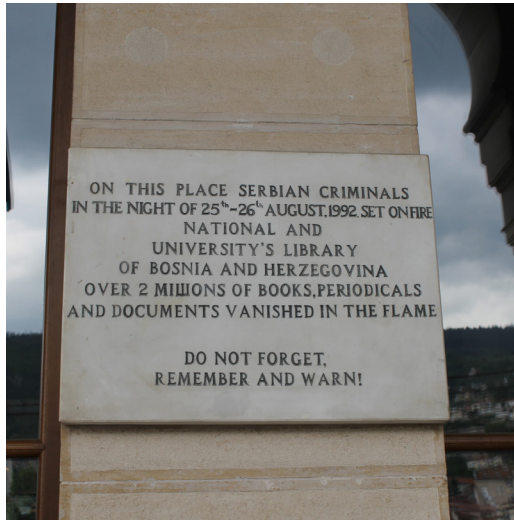


Figure 2.14
Sign on Former Sarajevo City Hall
Vijećnica, Siege Memorial



Figure 2.15
ICAR Canned Beef Monument,
A Sardonic Memorial of food aid delivered during Siege



Figure 2.16
*Former Sarajevo Olympic Museum
left in state of wreckage, 2018*



Figure 2.17
*Sarajevo Olympic Bobsleigh Track
left in state of decay, 2018*

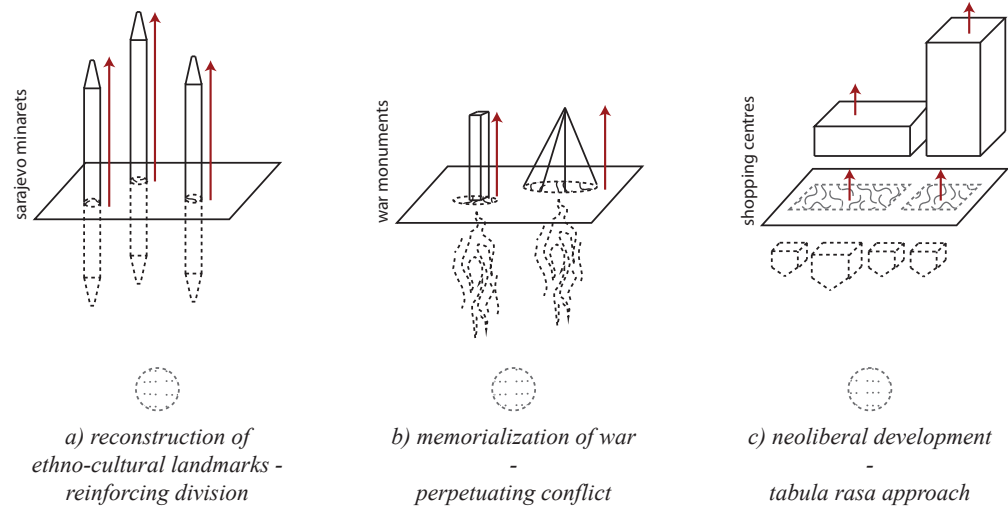


Figure 2.18
Patterns of Reconstruction Sarajevo,
Analysis Summary Diagram

“Culture defines social life, shaping groups, building social capital and creating identity for cities. Post-Dayton reconstruction policies, unfortunately, suffered from an utter lack of awareness of culture. Physical cultural spaces such as theaters, museums, and the Zetra Olympic complex were rebuilt in Sarajevo, but paltry funding for the arts and a deliberate policy of cultural exclusion have led to the closing of many museums and musical groups in the city. . . . For Sarajevo, failing to take the importance of culture into account during the reconstruction process was, and remains, a massive oversight.”⁴¹

⁴¹ Galen Lamphere-Englund. *The Aleppo Project: Rebuilding Sarajevo* (Budapest: Central European University, 2015), 7.



Figure 2.19
On a public square in the city centre, men
regularly gather for a game of chess, illustrating
a site of transformative, cultural space, 2018

Sarajevo's Nodes

To acknowledge the rich history of Sarajevo, as well as simultaneously improve the understanding of its contested urban reality, *alternative sites of socio-cultural value* should be given greater visibility in the city's contemporary urban landscape. These spaces have the powerful potential to re-shape the city's social environments and become important bridges in Sarajevo's post-war climate.

In response to this, this thesis will address the importance of these alternative sites of cultural value, also known as places of common social value which are essential moments in the collective memory of the city.

By identifying a series of these alternative sites of social value, '*nodes*', engraved in the collective memory of the city, this thesis will look to return visibility to these spaces of public value which are often de-signified within the reconstruction of the city today. These nodes can be seen as neutral spaces of contact, in which Sarajevo's diverse population shared memories that transcended their differences. (figure 2.20-2.27) Possible sites include pubs and cafes, parks and recreational spaces, music halls and dive bars, public gardens and playgrounds, street markets and bazars... Sites in which Sarajevans congregated, regardless of their religious or political affiliations. *Secular sites*.



Figure 2.20, Figure 2.21 Baščaršija, The old town centre remains to be a place known for enjoyment in social gatherings, 2018



Figure 2.22 Soccer in Sarajevo



Figure 2.23 Ilidza Zone: Swimming



Figure 2.24 Outdoor Concert in Public Square, Sarajevo



Figure 2.25 Sarajevo Olympic Stadium, 1984



Figure 2.26 Baščaršija, Sarajevo's historic core (Cafés)



Figure 2.27 Diving Competitions at Bentbaša

These nodes were identified early in the process of thesis research, through the analysis of third space, rooted in theories of collective memory. Collective memory, as developed by Maurice Halbwachs, is memory which is constructed by large or small social groups. Halbwachs' primary thesis argues that human memory can only exist within a group context, and that this type of memory can solely be sustained through the continuous interaction of the group which constructed it. "For Halbwachs' the environments in which groups dwell are critical for communicating and symbolising memories which in turn maintain group cohesion."⁴²

Furthermore, Halbwachs argues that collective memory is never constructed outside space and that through physical space or representational form this memory can be sustained. "Every memory, Halbwachs reminds us, unfolds in a spatial framework. It is above all scenic, and it is here in the arrangement of cities and places that remembrance will re-emerge."⁴³ In other words, collective memory can be found and may re-emerge in physical spaces in which groups assemble. To apply this to Sarajevo's landscape, the space of collective memory, may be found and restored by encouraging meeting, in the spaces where groups congregated. By encouraging meeting in this space once again, group cohesion may be inspired.

In response to this, a counter-mapping exercise was completed in which Sarajevo's nodes (*places of meeting*) were mapped within the city's urban fabric. The mapped 'nodes' were compared to cultural landmarks, as identified by the Sarajevo department of urban planning in 1997. (figure 2.28)

The analysis revealed that sites formally identified as cultural landmarks such as museums, religious buildings, public institutions and hospitality buildings were not the sole, nor the most valuable moments of cultural value in the city. While it must be acknowledged that these places held an important place in the urban palimpsest, they were not representative of the true cultural spirit of the city. Rather, the pockets where, art, culture, sport and creativity emerged were more depictive of the authentic "Spirit of Sarajevo", "*Duh Sarajeva*", written about in many songs and books.

⁴² Patrick Devine-Wright. "A Theoretical Overview of Memory & Conflict," in *The Role of Memory in Ethnic Conflict*, ed. Ed Cairns, Micheál D. Roe (London: Palgrave Macmillan, 2003), 11.

⁴³ M. Christine Boyer, *The City of Collective Memory: Its Historical Imagery and Architectural Entertainments* (Cambridge: MIT Press, 1994), 68.



Bentbaša Zone:
mapped node

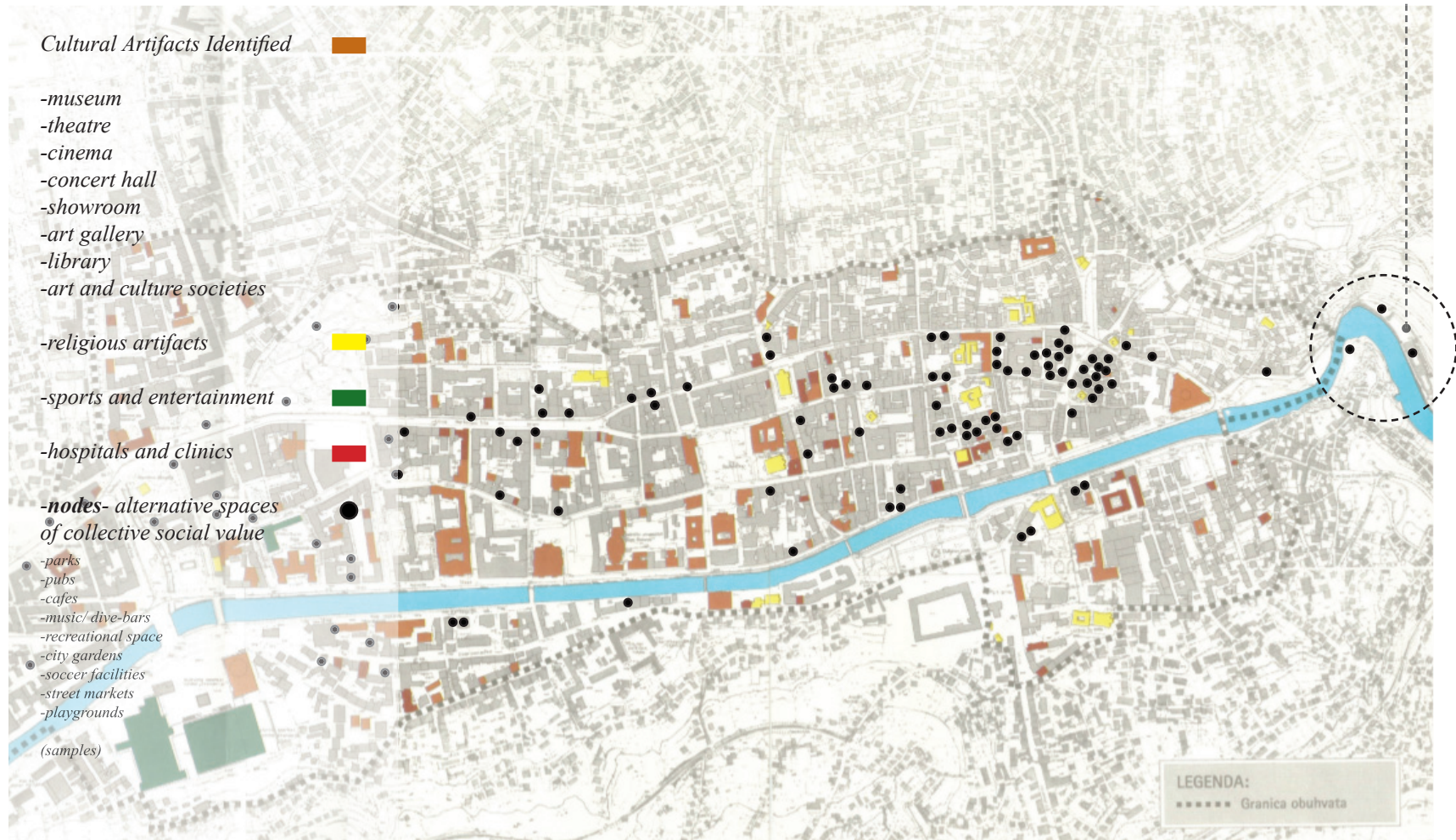


Figure 2.28 Counter-Mapping Sarajevo's Nodes, contrasted and overlayed on a study of cultural buildings by the Sarajevo Urban Planning Department (1997)

To cite an example, “The arts, especially music, played a large role in holding Sarajevo together during the war, but are today ill-funded and neglected... The music performed in the shelled cathedrals of Sarajevo during the siege transported audiences and musicians alike to a world beyond the conflict. They demonstrate how cultural processes can create strong musical identities, groups, and communities that can withstand even the most violent of shocks.”⁴⁴ (*figure 2.29*)

The value of these sites is evident. These places of gathering and meeting have the ability to reinforce the resilient identity of the city and are further representative of an ethnically inclusive Sarajevo. Thus, this thesis argues, that these secular spaces and practices of collective value should be given greater worth in the future development of the city.

⁴⁴ Galen Lamphere-Englund. *The Aleppo Project: Rebuilding Sarajevo* (Budapest: Central European University, 2015), 27.



Figure 2.29
Vedran Smailović, known as the 'Cellist of Sarajevo',
plays in the destroyed Vijećnica (old library).
This act reinforces the strength of humanity.1992

Acknowledging Difference: Agonism & Antagonism

That being said, it is important to recognize, that a place of pure social cohesion can never be prescribed or planned, although it may be encouraged. While the restoration of common social spaces may cultivate a space for meeting and gathering, the possibility of conflict still remains. This is the reality of contemporary Sarajevo and in result of this, there must be the allowance of tension within the space of collective memory.

“In the City of Collective Memory, the architect, city planner, and spectator must begin to move beyond the will to instrumentally formulate historical unities...

What will become fascinatingly rich in the City of Collective Memory will be the play of oppositions, the existence of randomness, disturbances, dispersions, and accidents. New city forms and spaces will depend as well on the creation of innovative tactics and plays to deal with uncertainty and disorder in this city of lost narrative forms and decomposed centers.”⁴⁵

Sarajevo is a city of multiplicity, and division and differences are present. City makers must thus respond to the existing multitude of differences as opposed to trying to suppress them

through homogenization or unification as done in the past. (figures 2.30 - 2.32) *Sarajevo’s multiple histories as seen through snapshots of the urban cityscape.*

Chantal Mouffe, a Belgian political theorist, specializing in post-Marxist political inquiry with focus on radical democracy, argues that post-political societies today have lost the ability to think politically. She argues that liberal thought, is most often characterized by rationalist and individualist approaches that cannot grasp the pluralistic nature of the social world, specifically in terms of the conflict that this pluralism entails.⁴⁶

Mouffe states that “typical liberal understandings of pluralism reside in beliefs of many perspectives and values, that when assembled constitute a harmonious and non-conflictive ensemble.”⁴⁷ She disputes that due to this confi-

⁴⁵ M. Christine Boyer, *The City of Collective Memory: Its Historical Imagery and Architectural Entertainments* (Cambridge: MIT Press, 1994), 68

⁴⁶ Chantal Mouffe. “Some Reflections on an Agonistic Approach to the Public.” in *Making Things Public: Atmospheres of Democracy*, ed. Bruno Latour, Peter Weibel (Cambridge: MIT Press, 2005), 804-805.

⁴⁷ Ibid.



Figure 2.30
Sarajevo Baščaršija - Ottoman Core
Characterized by cobblestone streets, wood/stone structures



Figure 2.31
Sarajevo's Austro-Hungarian Core
Characterized by monumental buildings & ornamentation



Figure 2.32
Sarajevo's Socialist Core
Characterized by homogeneous concrete & housing blocks

** Sarajevo's distinct urban cores architecturally reflect the homogenization and unification as imposed on the city throughout history. An attempt to transform Sarajevo, each subsequent time and to suppress difference.*

dence in universal consensus, the system then negates the antagonistic dimensions of politics. Mouffe states then that this antagonism must be acknowledged, asserting that it should not be suppressed but “tamed”.

For Mouffe, the “taming” of the antagonistic struggle asks how conflict can be accepted and how it can take a form which does not destroy relationships. Therefore, she argues perhaps for a constructive as opposed to destructive conflict. Her proposition takes this on through the concept of “agonism”. “While antagonism is a *we/they* relation in which the two sides are enemies who do not share any common ground, agonism is a *we/they* relation where the conflicting parties recognize the legitimacy of their opponents, although acknowledging that there is no rational solution to their conflict. They are adversaries not enemies. This means that, while in conflict, they see themselves as belonging to the same political association, as sharing a common symbolic space within which the conflict takes place.”⁴⁸

Mouffe’s thesis can thus be used as a tool, or guide in addressing the process of urban reconstruction in contemporary Sarajevo. It is clear that conflict in Sarajevo cannot be avoided or negated, but what can be done is the recognition of difference through the adversary relationship, as opposed to enemy relationship. Therefore,

the antagonistic relation between groups may be “tamed”, enforcing that they share the same symbolic space. Architecturally, an example of this could be seen in the Sarajevo city cemetery. (*figures 2.33, 2.34*) The five unornamented chapels in the cemetery accept that differences are present but simultaneously enforce the notion that these different religions share the same symbolic space. That is, the space of the city and thus the cemetery. Perhaps it is here, that the antagonistic relation is somewhat *tamed*.

While the celebration of common spaces of social memory within Sarajevo may encourage groups to come together, the allowance for agonistic space as opposed to antagonistic space can be used as a method of allowing for constructive as opposed to destructive conflict to appear within this space.

In other words, since cohesive relationships can never be enforced, there must be an acknowledgement of uncertainty, indeterminism and randomness in the collective space of the city. To become a place that welcomes both agonism and harmony, no single narrative or hierarchy

⁴⁸ Chantal Mouffe. “Some Reflections on an Agonistic Approach to the Public.” in *Making Things Public: Atmospheres of Democracy*, ed. Bruno Latour, Peter Weibel (Cambridge: MIT Press, 2005), 805.



Figure 2.33
Sarajevo City Cemetary,
The Chapels, 2018



Figure 2.34
Sarajevo City Cemetary,
The facade of the central, Atheist Chapel, 2018

should be valued over another. In the cemetery for example, the chapels are all of equal size and stature, thus giving no single religion hierarchy in this landscape.

Furthermore, Sarajevo is one such place in which there is no single story and thus, in the future development of Sarajevo, city makers should take a subtle approach in the retelling of historical complexities. This is the only way to foster sincere neutrality and in result, the only way to become a place that invites a bricolage of cultures to engage with one another. (*figure 2.35*)

Reconstruction should in turn address the authenticity of Sarajevo's culture. A culture that is in its essence an assemblage of diverse populations bound by socio-political tensions.



Figure 2.35
*Sarajevo 'Meeting of Cultures' sign, where East and West meet.
A bricolage of cultures come together.*

The Thesis Question

As a result of the many complexities and contemporary issues facing Sarajevo's post-war landscape, this thesis asks simply:

'How can architecture be employed to bridge the gaps in Sarajevo today?'

By asking this question, this thesis critically engages the city's past and rich history as well as the present situation and future of the city, as a city in the steady process of recovery from a series of turbulent events. *(Figure 2.36)*

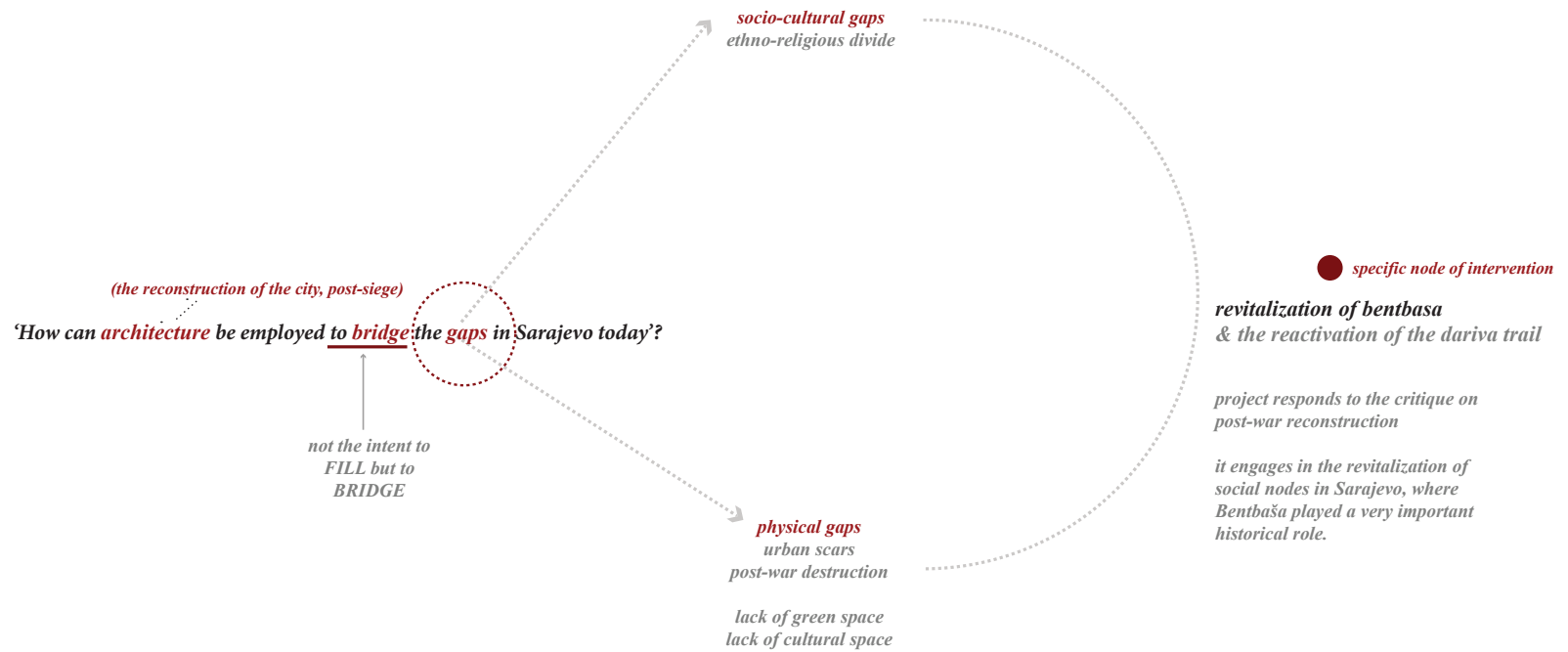
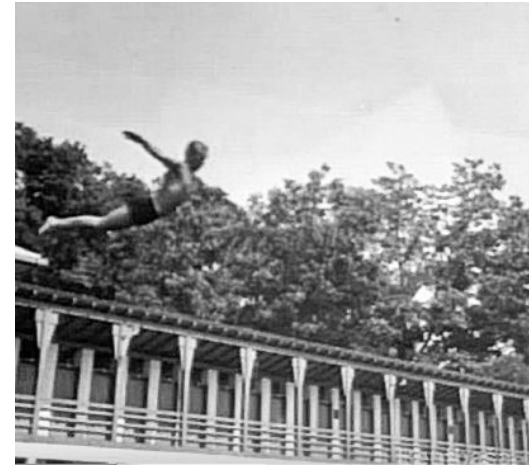


Figure 2.36 The Thesis Question, Dissected Diagram

***Primary Node of Investigation:
Bentbaša***

To address this question, this work engages a single site in its specificity. (*figures 2.37 - 2.39*)

This site, ***Bentbaša***, is one such place of alternative social and cultural value, ***a node***, which has held an enduring place in the social memory of Sarajevo throughout all times, particularly as one such space of ***recreation and gathering***.



***Figure 2.37, 2.38 Bentbaša,
gathering at the pools in the early 1900's***



Figure 2.39
Bentbaša from above, 2018

Part 3
Bentbaša Reimagined: A Design Proposal

Bentbaša

Sarajevo's Bentbaša, a bathing complex of natural and artificial pools on the Eastern edge of Sarajevo, sits on the brink of the Miljacka River. As a marker of the boundary between nature and city, the site has been present in the city's history since prior to Sarajevo's founding.

While Bentbaša has changed consistently in use throughout the turbulent history of the city, it has managed to maintain a sincere neutrality, as a place of pleasure and gathering through the various conquests and socio-political tensions that have ruled Sarajevo and continue to persist today.

Unfortunately, following the Sarajevo Siege, the area surrounding Bentbaša has been left in a state of dissolution. Today, the pools have become abandoned, and the area has become a place where the people in the city no longer traverse or swim. Apart from the adjacent Dariva nature trail, which is used by cyclists and runners, and a few restaurants operating on the site today, the nucleus surrounding Bentbaša's historic pools is no longer an acceptable juncture to the city or the city's oldest walking path, 'Dariva' that it binds.

Thus, due to Bentbaša's charged history and presence in Sarajevo throughout all times, this thesis looks to explore this site for its unique

potential to engage both the history of the city, and for its ability to address the tensions and socio-cultural nuances that dominate the city today. This thesis therefore proposes a re-conceptualization of the Bentbaša site, including the historic pools, as well as the surrounding natural zone, that acts as a spine connecting this site to the city.



Figure 3.0
Sarajevo's Bentbaša
Present Day Condition, 2018

“The pools at which Sarajevans could spend the entire day for two marks, bring in food and drinks, play volleyball on the sand and catch some sun are no longer in use. Thanks to today’s appearance, you couldn’t describe to someone that years ago, this was the most pleasant summer escape in Sarajevo. It is impossible to convey, the laughter and joy of the children who once spent their summer breaks at the pools at Bentbaša.”⁴⁹

Text has been translated from Bosnian to English

⁴⁹ “Sarajevo / Bazeni na Bentbaši radili više od stotinu godina, a danas prazni i zapušteni – The pools at Bentbasa functioned for more than 100 years, but today lie empty and abandoned,” Radio Sarajevo, accessed December 21, 2018. <https://www.radiosarajevo.ba/metromahala teme/bentbasa-bazeni-radili-su-preko-stotinu-godina-a-danas-prazni-i-zapusteni/307043>.

Bentbaša's Context

Bentbaša is positioned at the eastern edge of Sarajevo at the forefront of the city's development. The site sits at the river's bend, connecting the old town centre, which is marked by the old library/city hall, *Vijećnica*, just west of the site, to the *Dariva* nature trail and tunnel, at the eastern edge of the site. (figure 3.1)

The zone formally begins at the Bentbaša dam, which gives the site its name. '*Bent*' meaning dam and '*baš*' meaning main, hence '*main dam*' in the city. This dam, was first constructed during the Ottoman occupation of the city and later reconstructed several times throughout the city's history. A wooden dam of oak logs was buried under the Miljacka riverbed, when the village Brodac was located in this area.⁵⁰ In 1958, the dam that we see today was constructed. (figure 3.2) This dam had a dual purpose. Firstly, to address periodic flooding in the city and remove deposits as well as debris from the river. Secondly, to contain water at the Bentbaša site, creating an artificial lake which would serve as a "city beach."⁵¹

⁵⁰ "Priča o Bentbaši: Kako su bentovi dozvali kupače - Story of Bentbasa: The first bathing in the Dams," Radio Sarajevo, accessed January 8, 2018. <https://www.radiosarajevo.ba/vijesti/lokalne-teme/prica-o-bentbasi-kako-su-bentovi-dozvali-kupace-video/196655>.

⁵¹ Ibid.

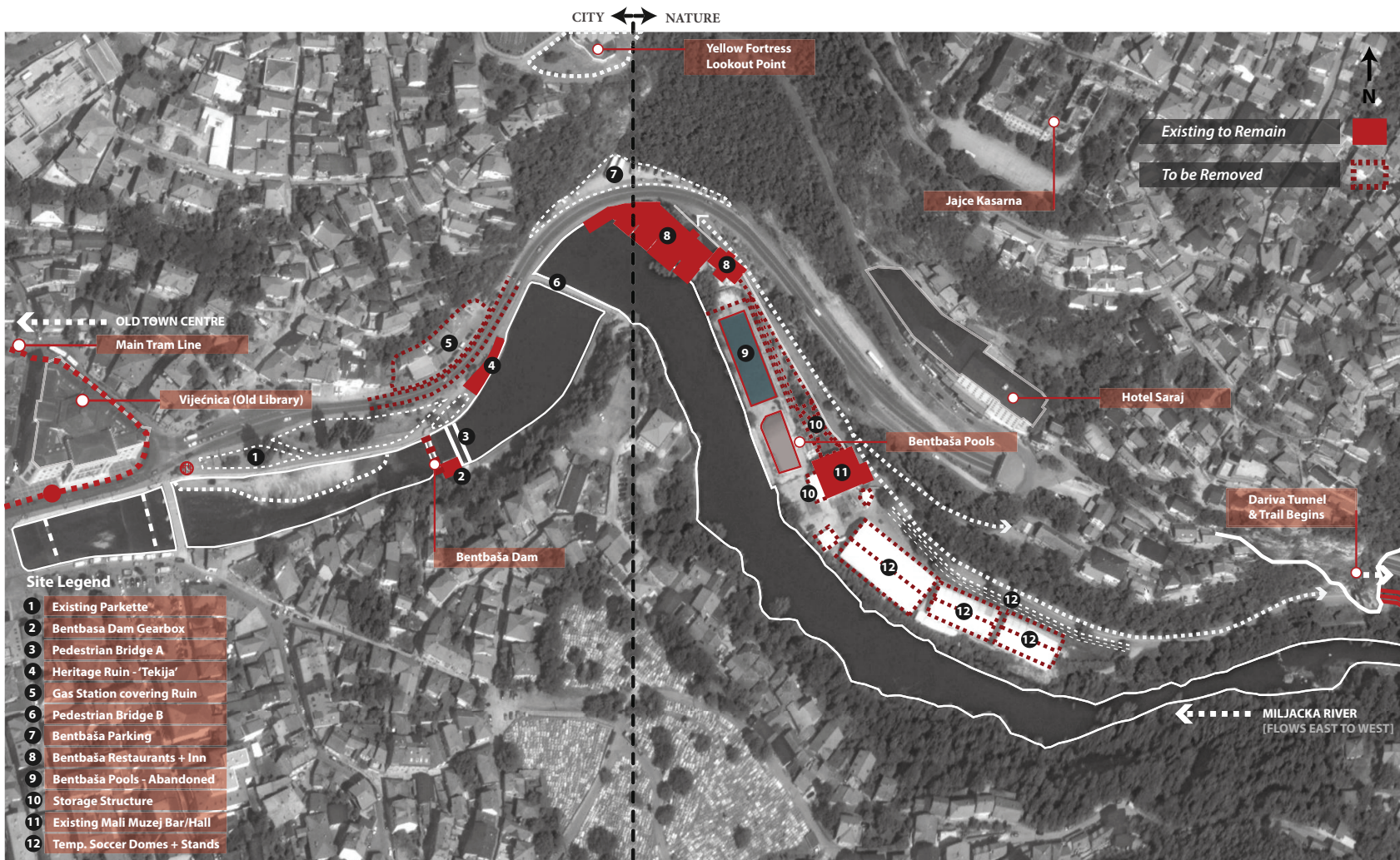


Figure 3.1 The Bentbaša Site, Existing Condition and Demo Plan, 2018

Following the dam at Bentbaša and continuing along the river's meander, a small canopy appears at the edge of the Miljacka. (*figure 3.3*) This canopy is a protective structure built by the 'Commission to Preserve National Monuments BiH',⁵² sheltering the ruins of the old Ottoman 'Tekke', that lie below the ground at this point. Sadly, this canopy is a modest structure and does not appropriately signify the presence of the ruin below, which has left it to become a place where garbage collects at the edge of the river. (*figure 3.4*)

Continuing further along the river's bend, restaurants have been built to hover above the water at Bentbaša. (*figure 3.5*) These restaurants are currently operating and adjacent to them is a small hotel. This cluster of buildings was built after the siege period. These restaurants are some of the city's only café's, 'Kafići', that face towards the river itself.

Moving further east along the site, the existing Bentbaša pools rest. (*figure 3.6*) The pools at Bentbaša remain today in a state of abandonment. They are contained by a concrete wall,

⁵² "Isa Bey Zawiyah, the natural and architectural ensemble," Bosnia and Hercegovina Commission to Preserve National Monuments, accessed November 20, 2018. http://old.kons.gov.ba/main.php?id_struct=50&lang=4&action=view&id=2539



Figure 3.2 Existing Bentbaša Dam & Gearbox, 2018



Figure 3.3 Existing 'Tekke' Ruin Canopy, 2018



Figure 3.4 Tekke' Ruin Canopy collects debris, 2018



Figure 3.5 Existing Bentbaša Restaurants & Hotel, 2018



Figure 3.6 Existing Bentbaša Pools, 2018



Figure 3.7 Bentbaša access road and wall, 2018

which hides their presence from the sites primary access point, a narrow road, which traces the back of the site and leads towards the Dariva trail. (figure 3.7) Next to the pools, a small structure sits. (figure 3.8) This structure currently functions as an event space and tavern. It is named 'Mali Muzej' meaning small museum, where the owner collects artifacts from Sarajevo's history. Attached to this structure, are a few canopies built for servicing the pools and storing items. (figure 3.9)

Following the Bentbaša pool nucleus, a set of 3 temporary sports domes have been put in place by the city, to facilitate an area for sport and recreation. (figure 3.10) These domes are in relatively poor condition, but are a well located, providing a space that begins re-animate this quarter of the city.

A single walkway then follows the back of the site and enters the tunnel through which the Dariva nature trail is accessed. (figure 3.11)

The Dariva trail is one of the city's oldest walking paths. This trail stretches for 8km, following the Miljacka riverbed. (figure 3.12) The river itself is the purest and cleanest at this point in the city, as it enters Sarajevo here from the valleys above. The trail was once the site of an old railway line, built during the Austro-Hungarian

conquest, at the gateway to the city.⁵³ The Dariva trail thus carries within it the special beauty of Sarajevo, a place in which natural beauty, sport, recreation and history intertwine. Along the trail, one can find; picnic areas, rock climbing sites and fishing zones. In addition, the walkway recently became the site of the 'Ambassadors Alley', where diplomats staying in Sarajevo, have planted over 150 trees.⁵⁴ At the end of the Dariva trail, the 'Kozija Čuprija', old 'Goat's Bridge' remains. (figure 3.13) The Kozija Čuprija is the only standing bridge from the Ottoman period, on the road of what used to be the passageway from Sarajevo to Istanbul. In 2004, the bridge was made a National Monument of Bosnia and Hercegovina.⁵⁵ The Dariva trail and Bentbaša zone thus epitomize the unique essence of Sarajevo, where one can escape into nature's realm, not far from the city itself.

⁵³ "Dariva," Destination Sarajevo, accessed September 10, 2018. <https://sarajevo.travel/en/things-to-do/dariva/136>.

⁵⁴ Ibid.

⁵⁵ "Kozija čuprija ('Goat Bridge'), the historic monument," Bosnia and Hercegovina Commission to Preserve National Monuments, accessed November 20, 2018. http://old.kons.gov.ba/main.php?id_struct=50&lang=4&action=view&id=2503



Figure 3.8 Existing 'Mali Muzej' Tavern at Bentbaša, 2018



Figure 3.9 Existing Bentbaša Storage Structures, 2018



Figure 3.10 Bentbaša Temporary Sport Domes, 2018



Figure 3.11 Connection from Bentbaša to Dariva Tunnel



Figure 3.12 The Dariva trail, 2018



Figure 3.13 The 'Kozija Čuprija', old 'Goat's Bridge'

Bentbaša: Design Explorations

To address the many dimensions of this rich site and introduce the reconceptualization of Bentbaša, titled “*The New Bentbaša Spine*”, this research project progressed through a series of design iterations.

Firstly, an early design scheme explored the redevelopment of the Dariva nature trail. (*figure 3.14*) Here, it became important to reactivate the trail in connection to Bentbaša and redesign this quarter as a whole. A series of design interventions would trace the trail, extending from Bentbaša to the Kozija Čuprija. These interventions would acknowledge the different time periods and the layers that accumulated on the site throughout Sarajevo’s history. This scheme therefore proposed to treat the trail as an informal museum for the city. The design interventions could become a series of pavilions and informal moments that would allude to different times and occupations of Sarajevo, while also providing spaces for play and rest, movement and pause- engaging all demographics in the city. At the larger scale of the city, the reactivation of the Bentbaša and Dariva trail was seen as a nucleus for change which could eventually reconnect Sarajevo at large. The project could thus lead to future interventions along the Miljacka, a series of trails that could someday propagate throughout the city as a whole.

In many ways, this concept became the backbone to the ideas behind the Bentbaša reconceptualization itself. It became important to focus in on the site of Bentbaša alone, in order to critically engage one area of the city, while simultaneously alluding to the larger impact that the renewal of this single zone could make.

As a result of the initial design explorations completed for Dariva, the driving concept for Bentbaša became the idea of the promenade, the walkway, the trail. (*figures 3.15 - 3.20*) The project became very much inspired by this notion of transience. A site along which one would move to encounter different moments.

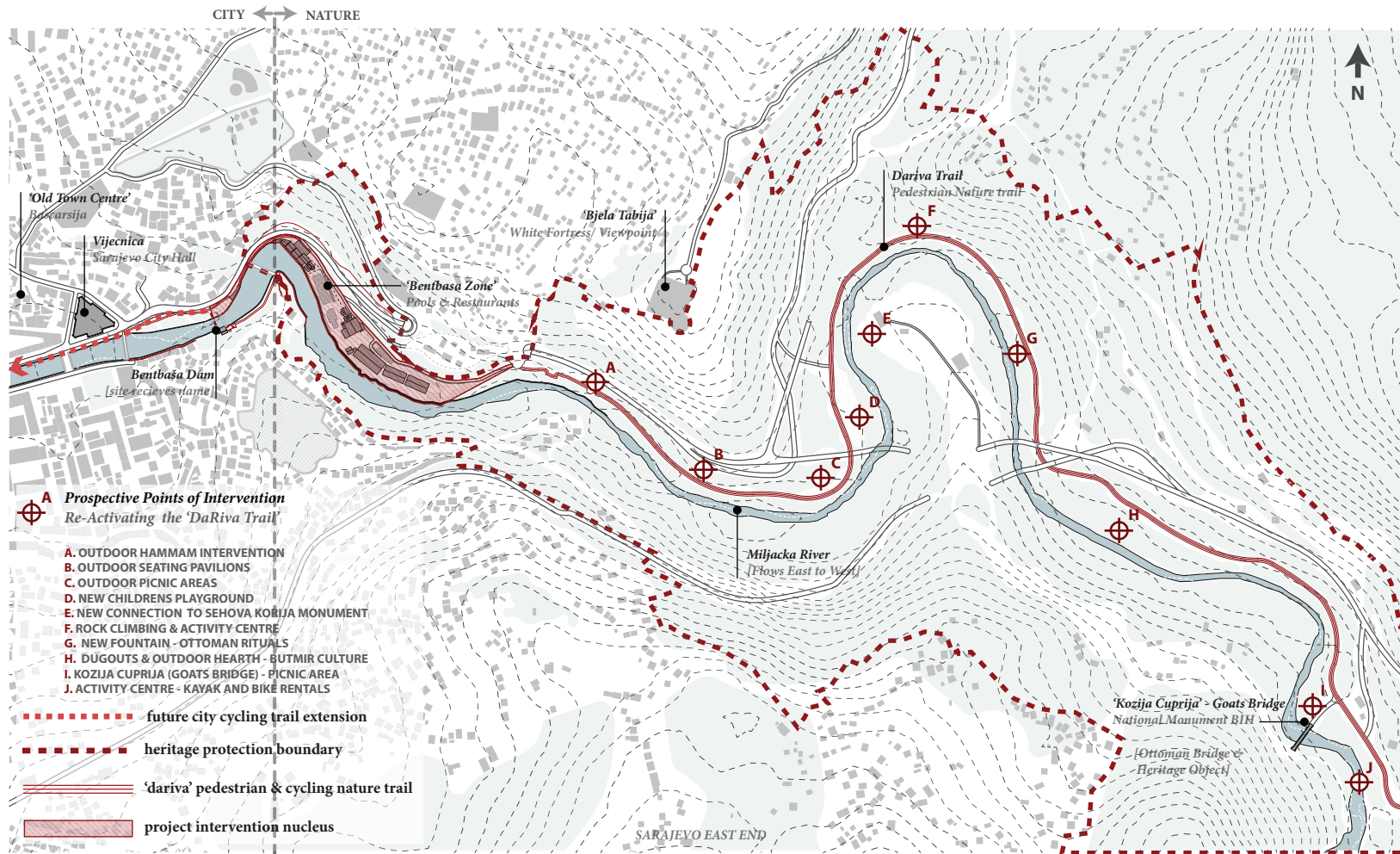


Figure 3.14 Bentbaša & Dariva Site Plan
Exploring the development of the Dariva nature trail



Figure 3.15
Dariva - Picnic Areas
2018



Figure 3.16
Dariva - Natural Phenomenon 'Babin Zub' Rock Formation
2018



Figure 3.17
Dariva - Rock Climbing Area
2018

** The initial project exploration was rooted in hi-lighting existing moments along the Dariva trail in efforts to reactivate this part of the city. A series of architectural interventions could reanimate the trail, allowing it to become a new destination.*



Figure 3.18
Sarajevo pedestrian walkway at Alipašino polje (west), 2018



Figure 3.19
Sarajevo trail - 'Vilsonovo šetalište' in the Socialist core, 2018



Figure 3.20
Dariva trail at Bentbaša (east), tracing the Miljacka canyon, 2018

** The reconceptualization of Bentbaša was inspired by the concept of 'transience'. The new Bentbaša spine could become an active walkway that inserts itself into other existing trails adjacent to the Miljacka river, as shown above.*

Concentrating in on the Bentbaša site itself, a physical model became instrumental to understanding the site as a whole and developing the gestural nature of the intervention at large. The modelling of the site, revealed that it was important to consider the project as a spine that traced the meander of the river and reconnected the people of Sarajevo with the Miljacka. It was thus first established, that the spine should run along the river's edge, creating a new entry to Bentbaša and encouraging walkway along the river. Next, it was important to bridge this new promenade, with the existing objects on site, in efforts to operate sensitively on the existing fabric. Therefore, the spine would wrap around and integrate, the dam itself, the 'Tekke' ruin, the hovering restaurants, the form of the existing pools and the 'Mali Muzej' tavern. It would terminate at the Dariva tunnel, signifying the entrance to the trail and leaving the natural realm untouched, in its own essence. The project would therefore extend from the old city centre, *Baščaršija*, to the Dariva trail, connecting the city to nature.

A series of formal explorations were then undertaken, responding to these intentions. (*figures 3.21-3.25*) Accordingly, the model allowed for a better understanding of the layers existing on site, and the new Bentbaša spine formally took its shape.

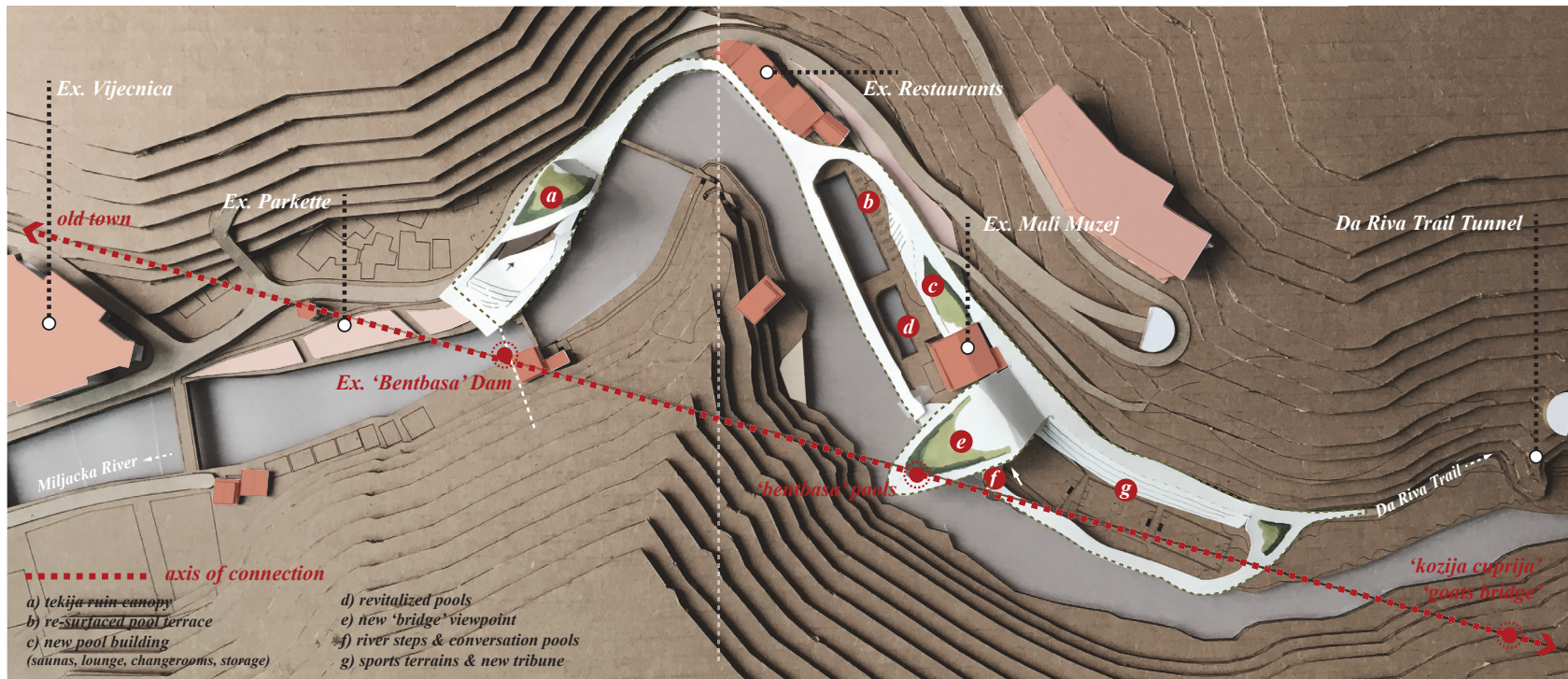


Figure 3.21 Bentbaša Model: Plan
Exploring early site development

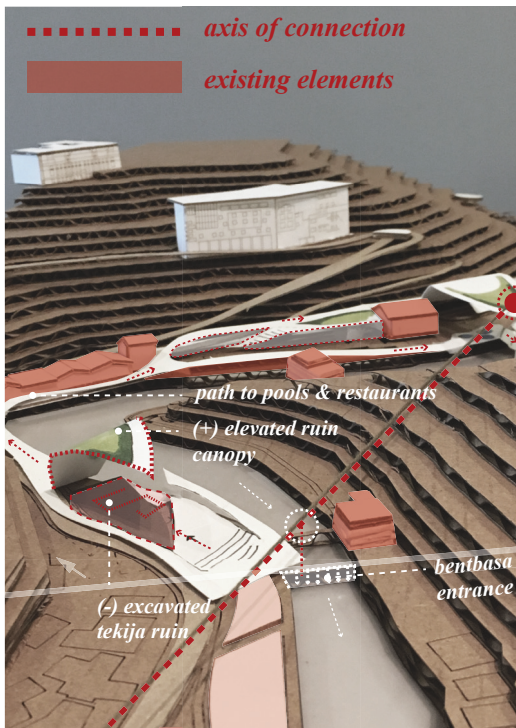


Figure 3.22 The 'Tekke' Ruin
Early Modelling Exploration

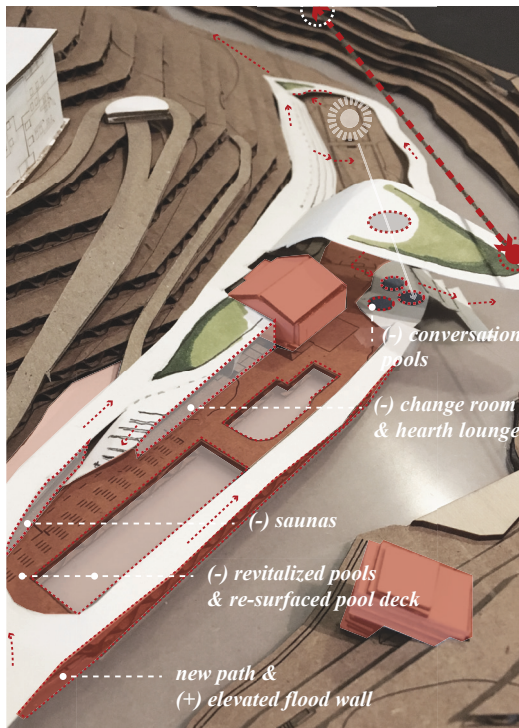


Figure 3.23 The Pools and Bathhouse
Early Modelling Exploration

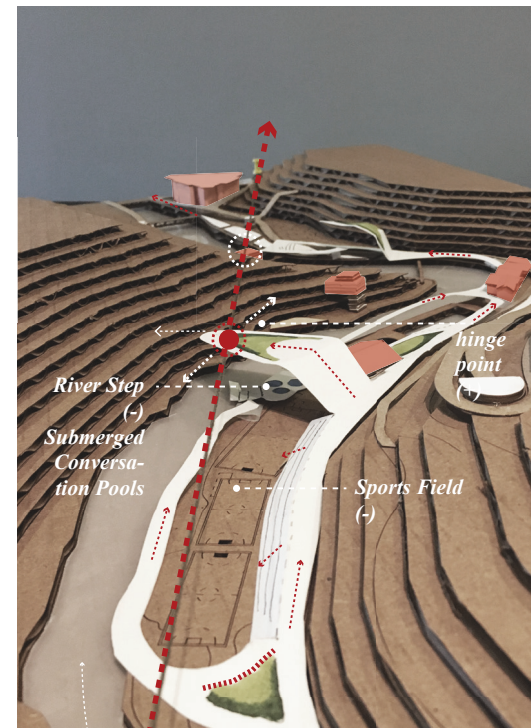
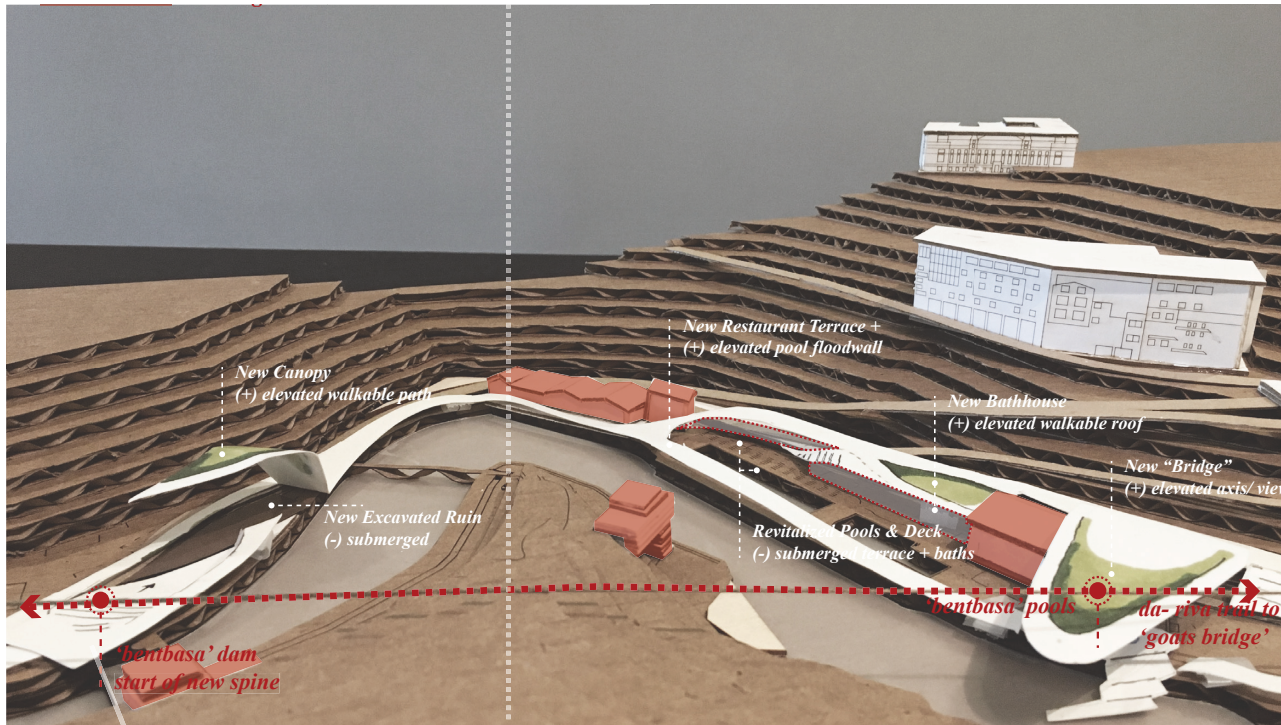


Figure 3.24 The Activity Fields
Early Modelling Exploration



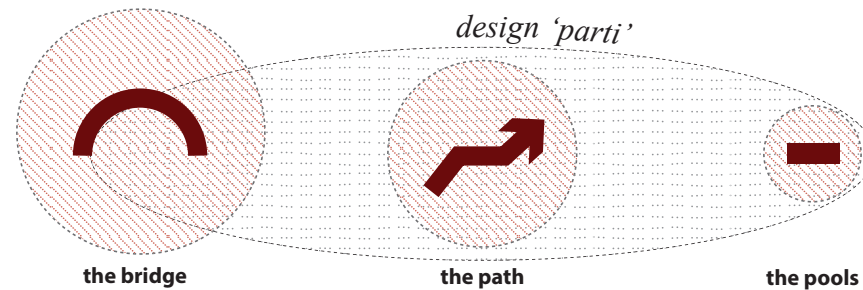
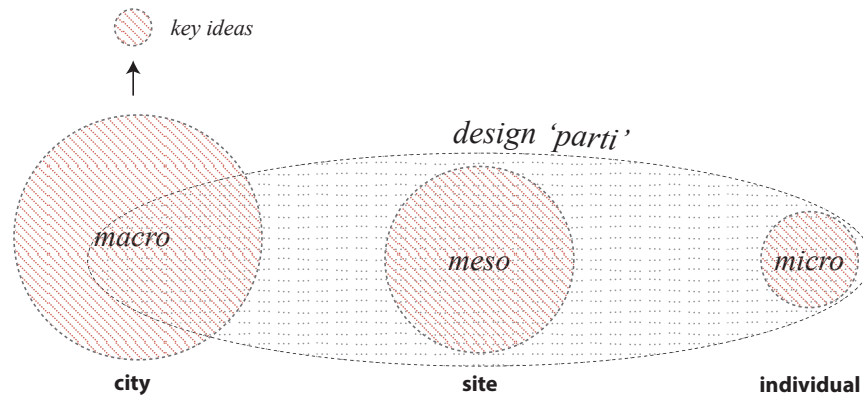
*Figure 3.25 Bentbaša Model: Perspective
Exploring early site development*

Bentbaša: Design ‘Parti’

As a result of these design explorations, the project was distilled to three primary gestures and intentions. (figure 3.26)

These gestures operate at three fundamental levels; the macro, the meso and the micro, also known as the city scale, the site scale and the scale of the individual. Each of these scales are associated with an architectural gesture, which give the new Bentbaša spine its form. They are as follows:

<i>Macro</i>	<i>City</i>	<i>‘The Bridge’</i>
<i>Meso</i>	<i>Site</i>	<i>‘The Path’</i>
<i>Micro</i>	<i>Individual</i>	<i>‘The Pools’</i>



*Figure 3.26 Design Intentions Diagram
Fundamental Levels of Intervention*

Macro - The Bridge

At the macro scale, the Bentbaša revitalization project aims to bridge two natural poles in the city, Bentbaša and Ilidža. (figures 3.27, 3.28) These two poles sit on the east and west boundaries of Sarajevo and are two essential, recreational sites connected to nature and the river. Renewing Bentbaša and thus bridging these two poles aligns with the greater poetic ambition to reconnect the city as a whole. (figure 3.29)

At the scale of the Bentbaša site, the intent of bridging is also present. At the hinge/mid point of the project, the spectator is brought to the level of the invisible axis, which connects the Bentbaša dam, to the new pools and finally the old 'goats' bridge, that sits as a terminus to the 'Dariva' trail. (figures 3.30 - 3.33) The old's goats bridge marks the original Ottoman gateway to the city and is a heritage object for Sarajevo. Bridging these 3 elements virtually binds the site as a whole and inherently embodies its temporal dimensions.

Symbolically, the new site intends to bridge not only the city but people.



Figure 3.27 Bentbaša, Natural Site, East Pole
Figure 3.28 Ilidža, Natural Site, West Pole

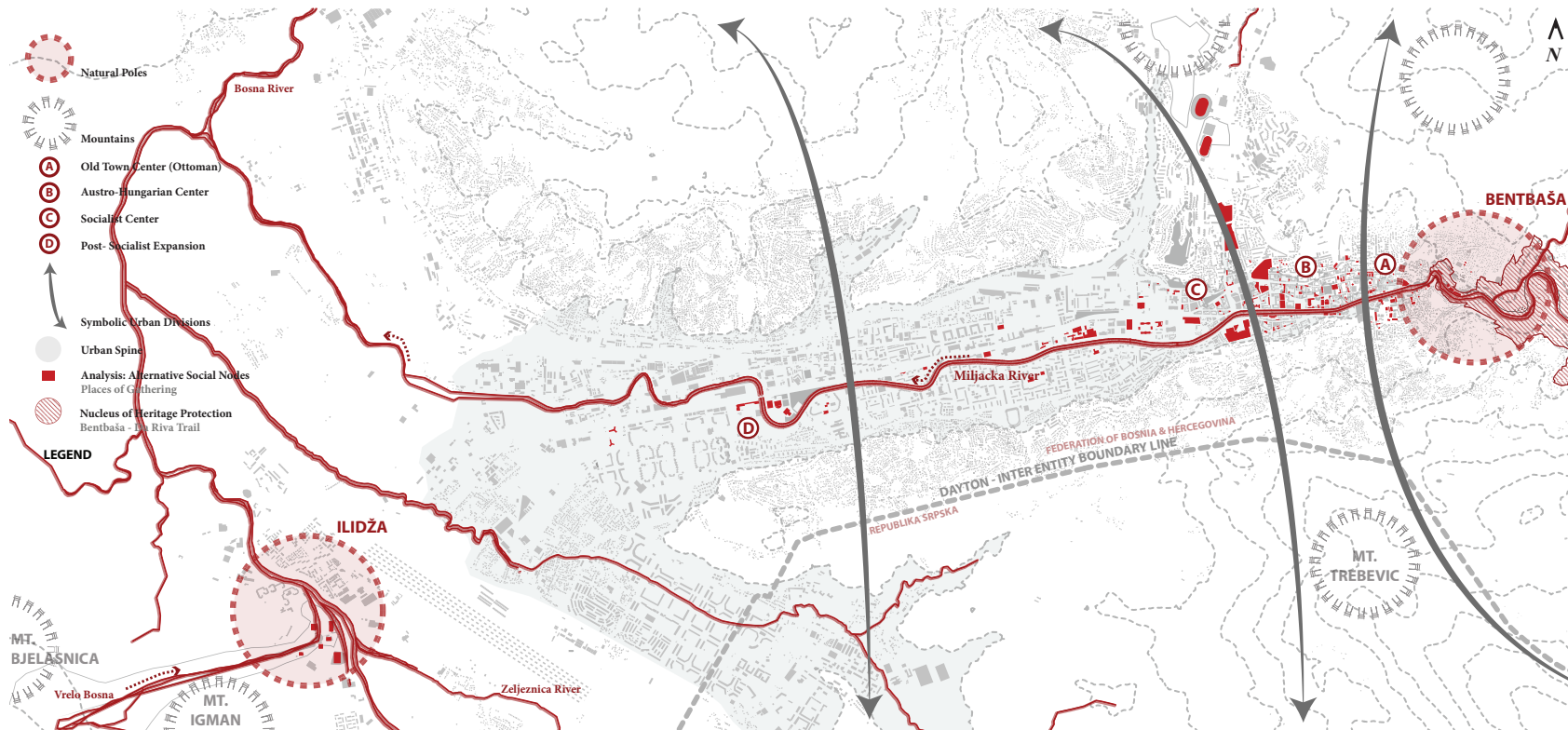


Figure 3.29
 Sarajevo City Map:
 Illustrates the two poles Bentbaša and Ilidža as binding the city

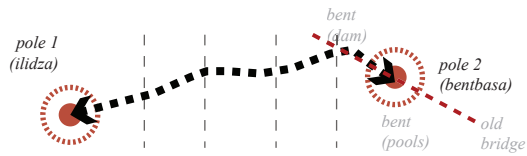


Figure 3.30
Bridge Diagram, illustrates the intent of the project to connect both the city and the site



Figure 3.31
*Point 1 - The Bentbaša Dam
 The gateway to the site and connection to the city*



Figure 3.32
*Point 2 - The Bentbaša Pools
 The heart of the project*



Figure 3.33
*Point 3 - The Goat's Bridge (Heritage Monument)
 The end of the Dariva trail*

** The hinge point of the Bentbaša Spine intends to virtually bridge the three points shown above. These three points bind the site both physically and temporally.*

Meso - The Path

At the intermediate scale, the project embraces its bearings as a juncture at the brink of the city, mediating between the urban and the natural realm. (*figure 3.34*)

The Bentbaša Spine, derives its formal qualities from the element of the path. The path which connects the, Baščaršija, Old Town Centre to the entrance of the Dariva Nature trail. It is both a path and gateway into the city, as it is a path and gateway into nature's untouched course.

Architecturally, the spine, is one monolithic path that undulates and changes in elevation to offer moments of pause, reflection and play along its transient route. (*figure 3.35*)

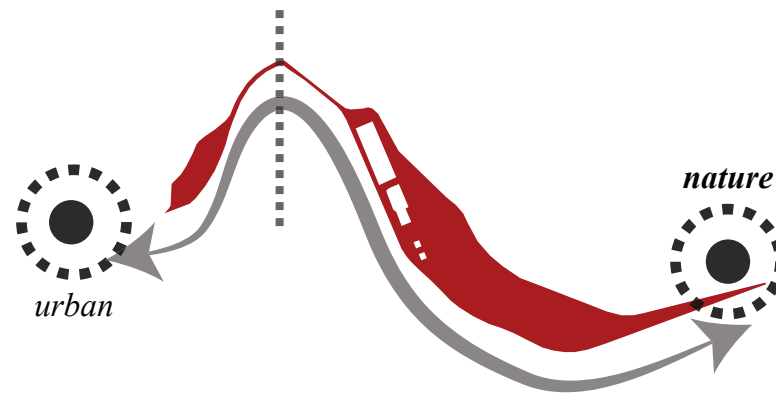


Figure 3.34 'The Path' Diagram, mediating between the urban and natural realm

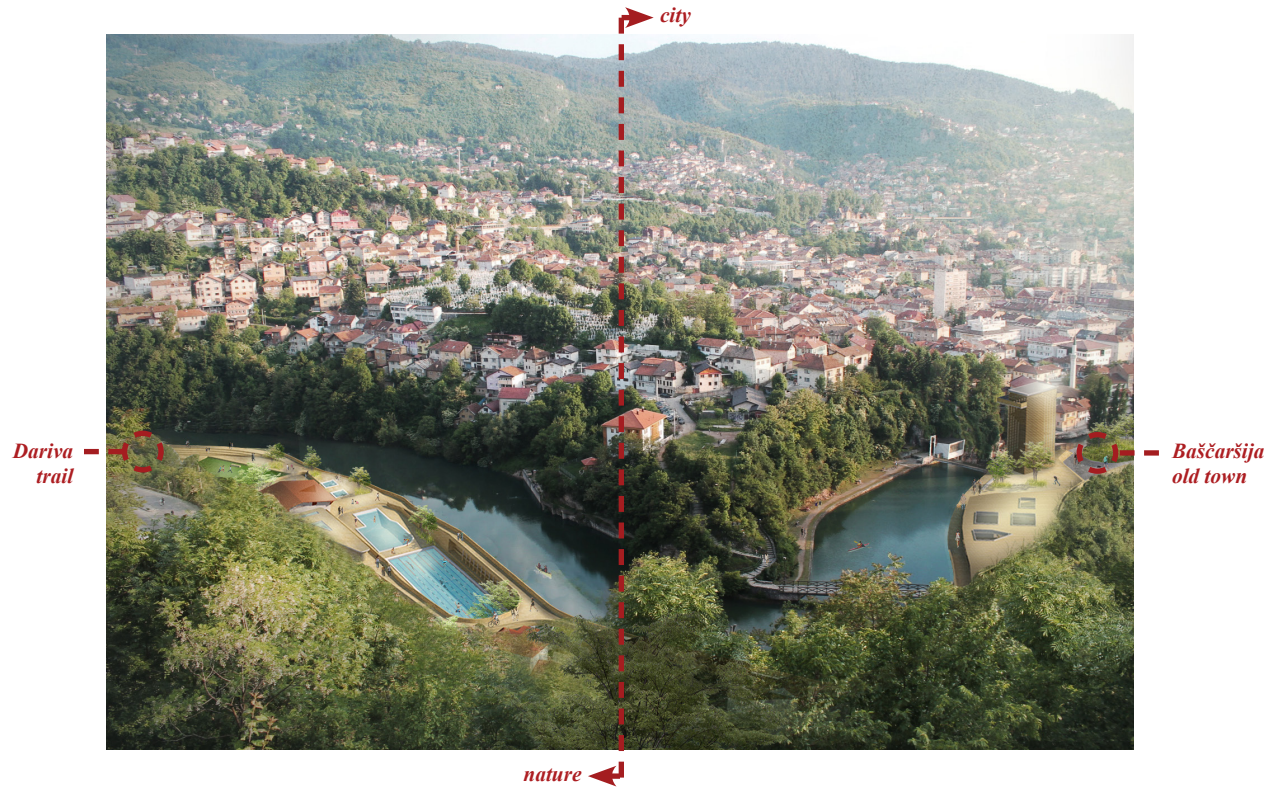


Figure 3.35
*The New Bentbaša Spine,
diagram illustrates spine connecting nature & city*

Micro- The Pools

At the heart of the project, rest the Bentbaša pools. The revitalization of the pools aligns with the ambition to reconnect the people of Sarajevo with the Miljacka river. (*figures 3.36, 3.38*)

The element of water at Bentbaša, the river and the pools, fundamentally embody the notion of gathering and therefore the sites essential value for the city. (*figure 3.37*) The reactivation of the pools thus simultaneously springs back in time and forward. Their renewal suggests their importance historically, while also signifies a progress towards the future of the city, where sites of collective value are given a greater worth.

Furthermore, the presence of the pools at Bentbaša intend to mend. In many cultures water is known spiritually as a powerful purifying and healing agent. Water has the ability to mend physical and emotional wounds. In Sarajevo, one may consider the presence of the new pools at Bentbaša as a place to pause, submerge and heal.

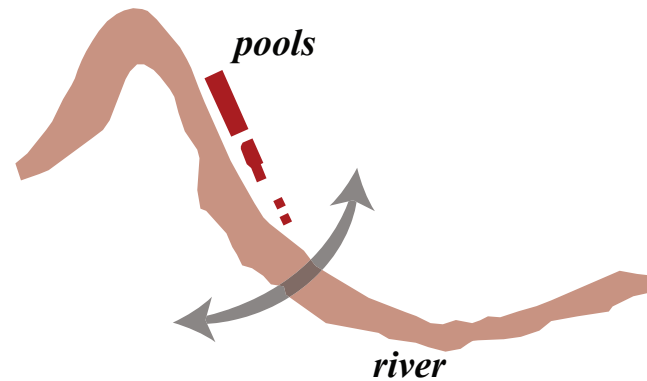


Figure 3.36 'The Pools' Diagram, the element of water is the heart of the project

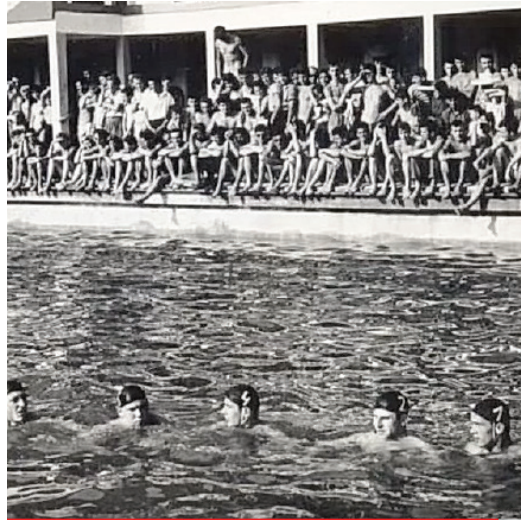


Figure 3.37
Bentbaša pools historic imagery,
renewal of the pools encourages gathering

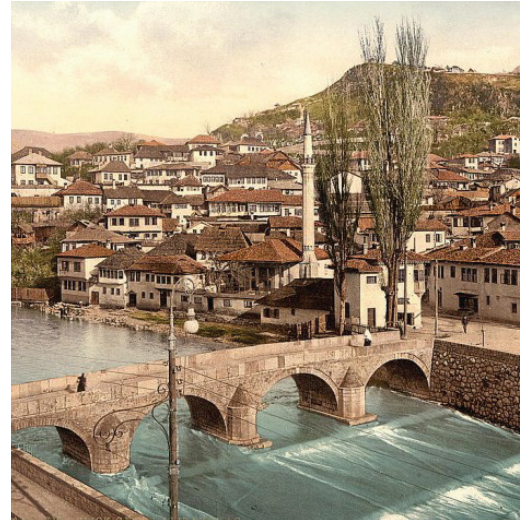


Figure 3.38
Water & the river historic imagery,
project reconnects the city with the Miljacka river

The New Bentbaša Spine

Following these principal intentions, the new Bentbaša spine emerges. (figure 3.39) The project is designed to become one fluid path, which rests lightly and sensitively on the existing fabric, inserting itself into the moments that are already present and are simply being renewed or hi-lighted to return visibility and meaning to this rich site. The proposal is positioned along the inner bank of the Miljacka in effort to engage with the river itself and invite pedestrian traffic along this promenade.

Programming on the site is minimal and appears only when the monolithic path opens and raises at a few points along the spine. This can be observed on the site plan, where the spine widens around the 'Tekke' ruin by the Bentbaša dam. (figure 3.40) New programming is also introduced around the Bentbaša pools. As the spine curves around the existing 'Mali Muzej' building on site, the pool house takes shape. (figures 3.41, 3.42)

On the upper level, a new café rests above the pools, its terrace overlooks the pool decks. The inclusion of a new café was introduced as a means of staying true to Sarajevo's favourite gathering spots, the *Kafići* (café's) which have always populated the city. Adjacent, a glazed atrium invites entrance to the main pool building below. A new entrance is also provided to the

existing building on site, the *Mali Muzej*, on the upper deck of the spine.

Just below, the main pool house building rests. Here, adjacent to the pools are the entrances to the changerooms, storage for the pools themselves and the atrium from which to move to the upper level of the spine. Also, within this building, on the other side of the *Mali Muzej*, are the pool saunas. The project simply houses four saunas, two dry and two wet saunas. Adjacent to them an interior hearth lounge occupies this area of the building.

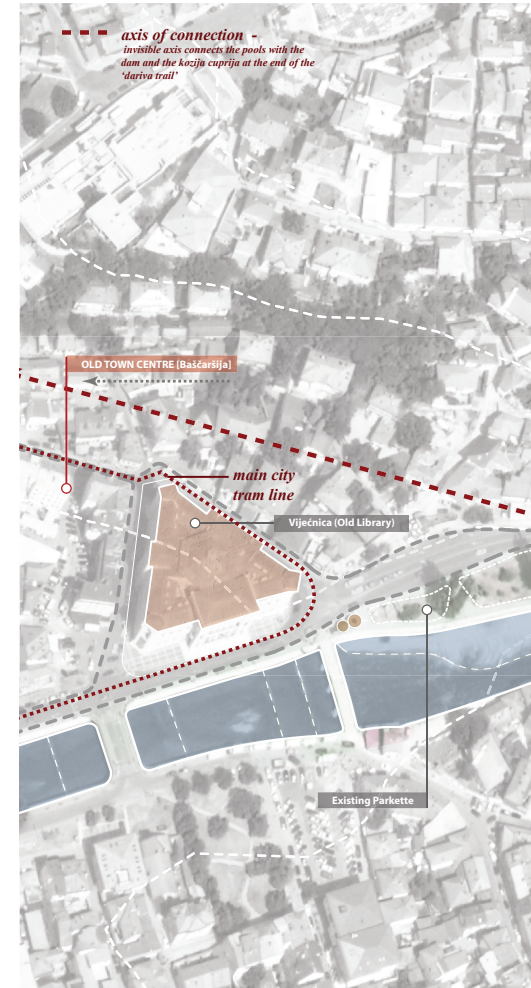


Figure 3.39 The New Bentbaša Spine, Proposed Site Plan

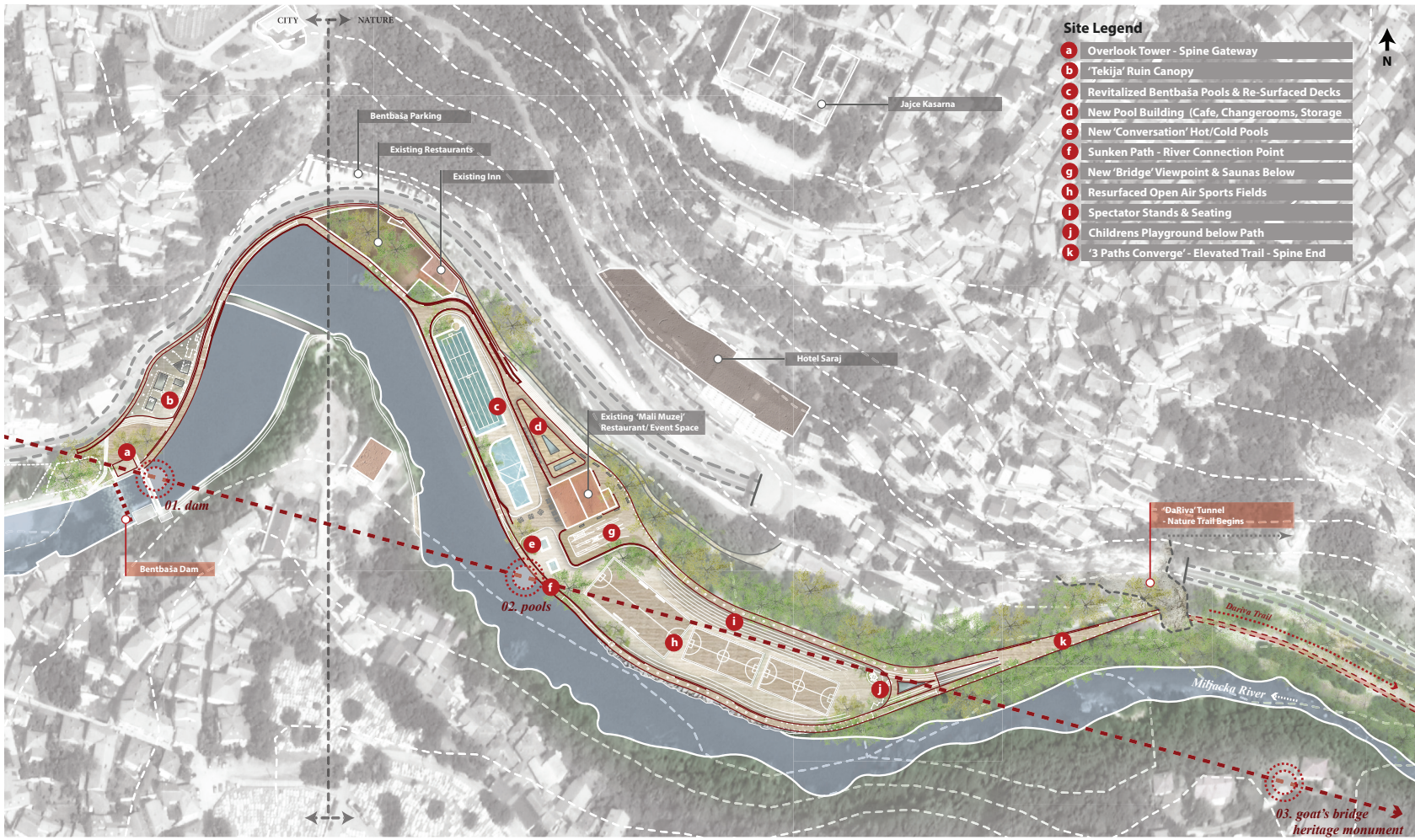




Figure 3.40
*The 'Tekke Ruin' Canopy Plan,
unearthing and resignifying the heritage ruins*

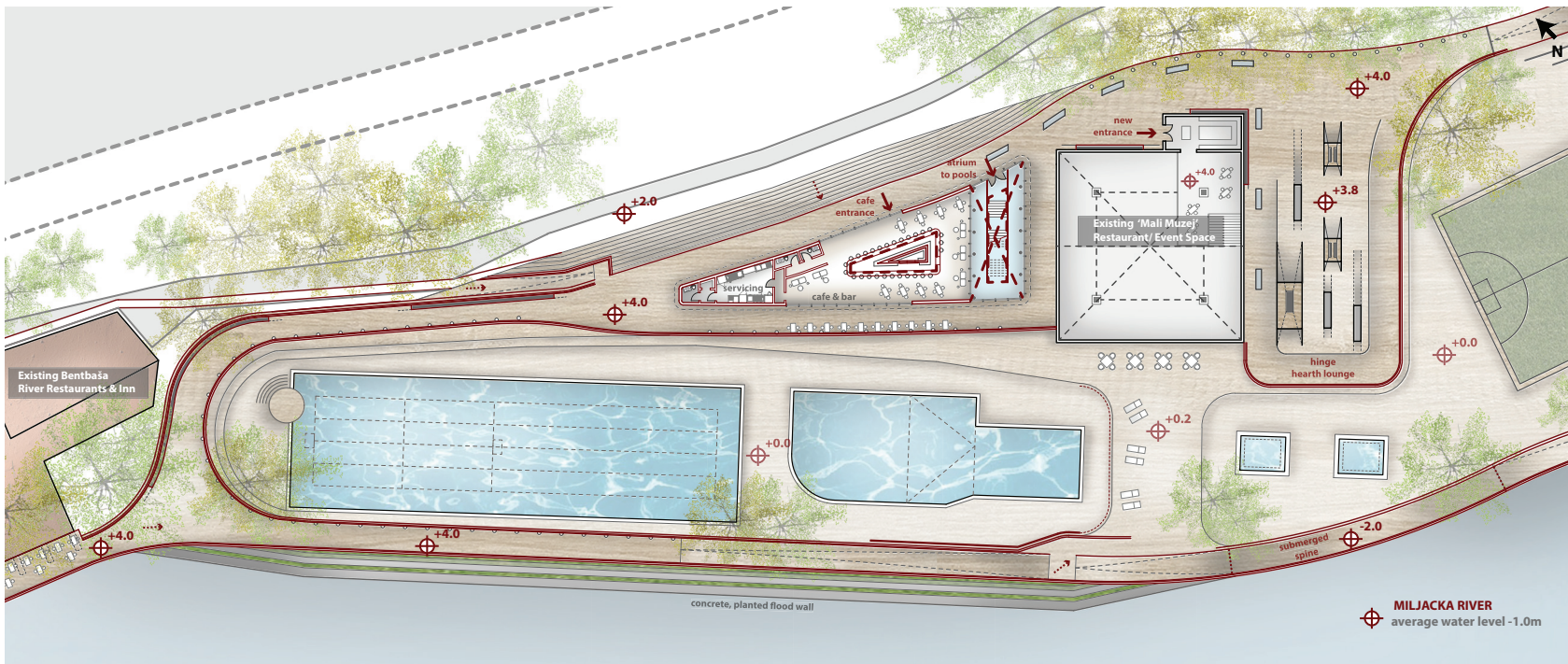


Figure 3.41
*Upper Level Spine Plan,
 the café and pool house atrium*

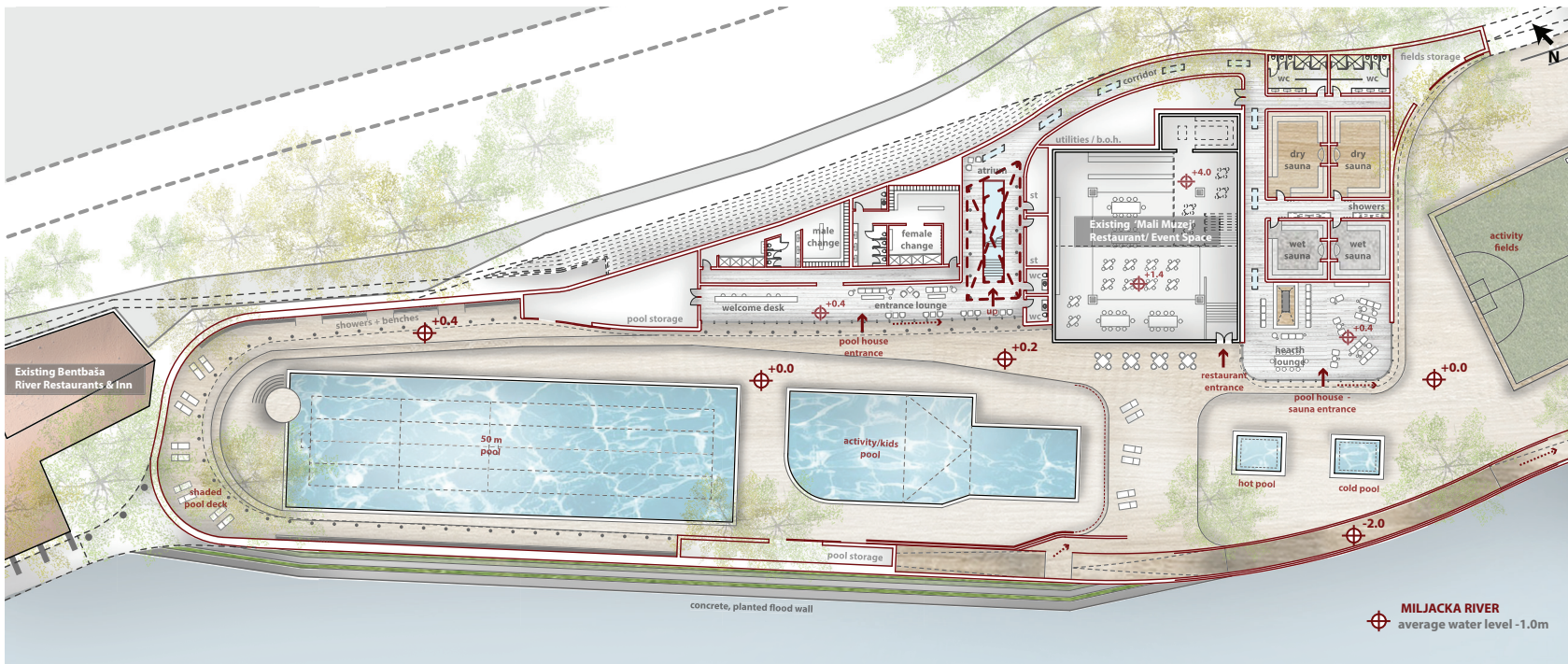


Figure 3.42
 Lower Level Spine Plan,
 the pool house interior and saunas

Tracing the Bentbaša Spine

In response to the transitory nature of the project, the progression along the new Bentbaša spine is best conveyed by tracing the site along its route, from its origin at the city and dam, to the Dari-va tunnel and trail which marks the end of its course.

Thus, this story will begin at the Bentbaša dam, as we walk virtually along the site describing the different moments and experiences that this new project may offer.

**Note: The following narrative will be accompanied and interrupted periodically with the cross sections and vignettes that cut through the spine sequentially and demonstrate its various encounters. (figure 3.43)*

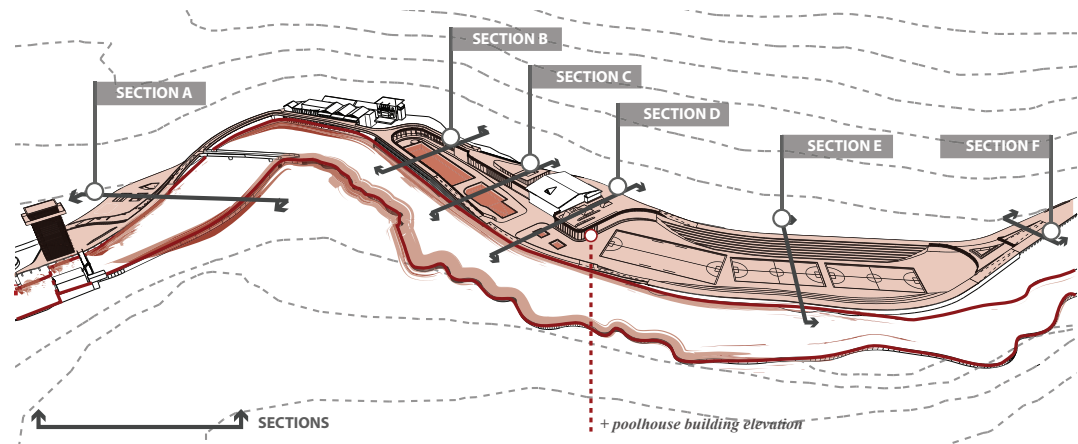


Figure 3.43
Key Plan Diagram,
Bentbaša Spine Drawings

We begin at the main dam, from which the Bentbaša site receives its name. (*figure 3.44*) A tower sits, mirroring the dam and gearbox positioned on the opposite bank of the river. Formally, this tower signifies the entrance to the new Bentbaša spine, and also physically creates a gateway into the project and promenade that follows. The visitor is invited to ascend by foot into the tower and up six stories to the height of an overlook, which gazes towards the river and the linear development of the city to the west and alternatively towards the Bentbaša site and nature trail to the east.

As one comes down from this formal gateway, they are lead to a roof canopy which rises just above the spine. This new canopy gives the archeological ruins of the 'Tekke' institution, unearthed below, a more meaningful presence on the site. (*figure 3.45*) Apertures pierce the ruin canopy and hi-light the principle rooms of the old Ottoman institution below. This point in the project is a valuable testament to history, as it signifies a return to the past, where history is acknowledged, a history that dates back prior to the foundations of Sarajevo.



Figure 3.44
*The Overlook Tower & Spine Gateway
marks the entrance to the Bentbaša spine*

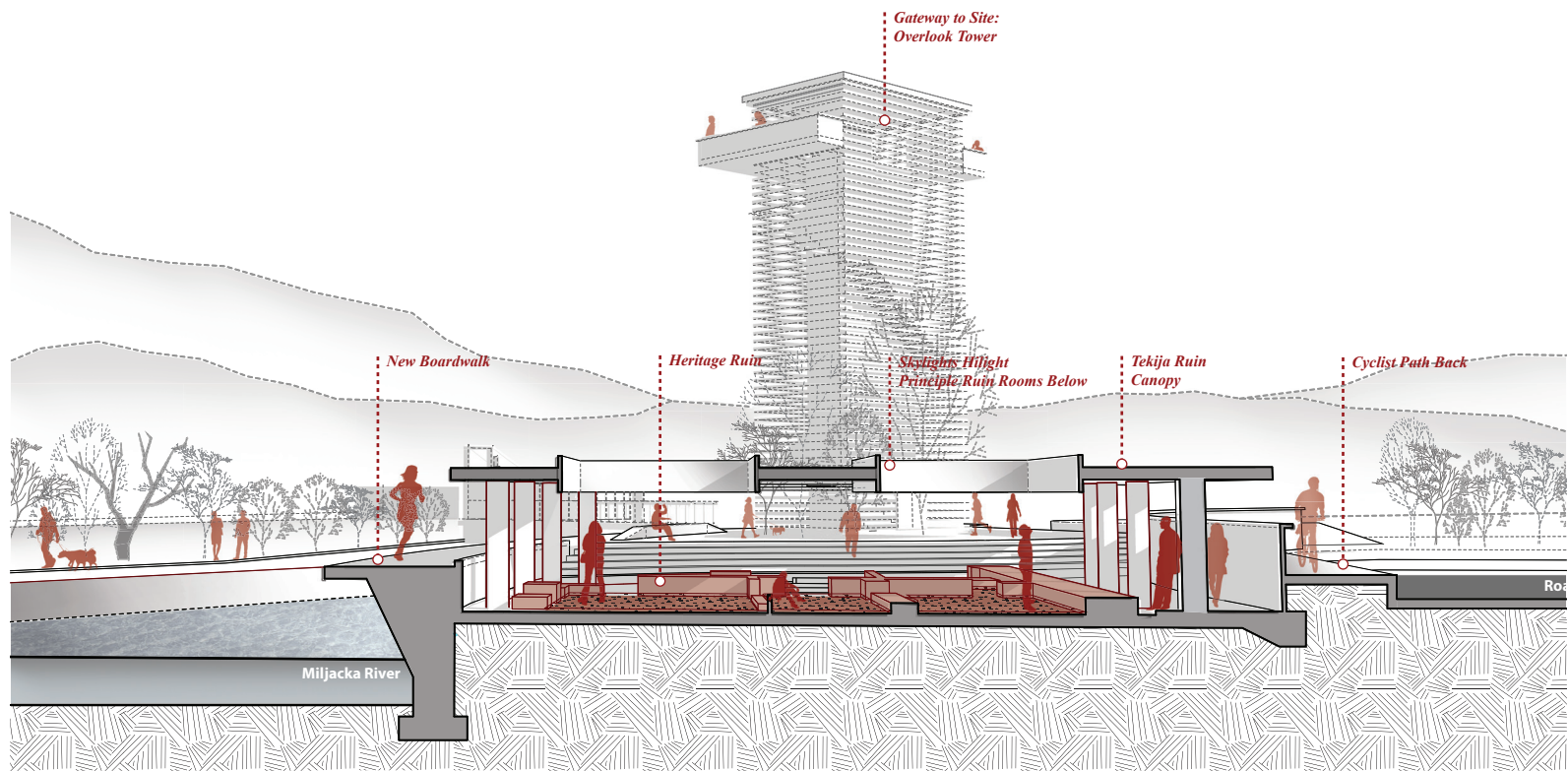


Figure 3.45
 Cross Section A,
 The 'Tekke' Heritage Ruin

Following the unearthed ruin, one continues to walk along the elevated boardwalk which wraps the meander/bend in the river and ramps up to the level of the existing restaurants. This gesture formally introduces the sites new entrance. No longer a hidden entrance from the back, Bentbaša has opened itself up to the river and the city, allowing new opportunities for not only the existing restaurants and café's that occupy the site, but also to the new programs which begin to inhabit and diversify it.

As one passes the restaurants, the path diverges. *(figure 3.46)* The passerby can continue to follow the rivers trail, or alternatively can move towards the new building that marks the entrance and descent to the Bentbaša pools. Here below the spine, the renewed pools rest, framed by the boardwalks above on either side. *(figure 3.47)* The decision to frame the pools acknowledges history past, as it references the vernacular typologies of the original Bentbaša bathhouses. The framing also works functionally, to keep the rising Miljacka river from flooding into the pool zone and polluting the water, on the rare occasions of inundation. This issue is one of the many reasons the pools today are no longer in use.



Figure 3.46
The Spine Boardwalk and Pools
walking along the spine

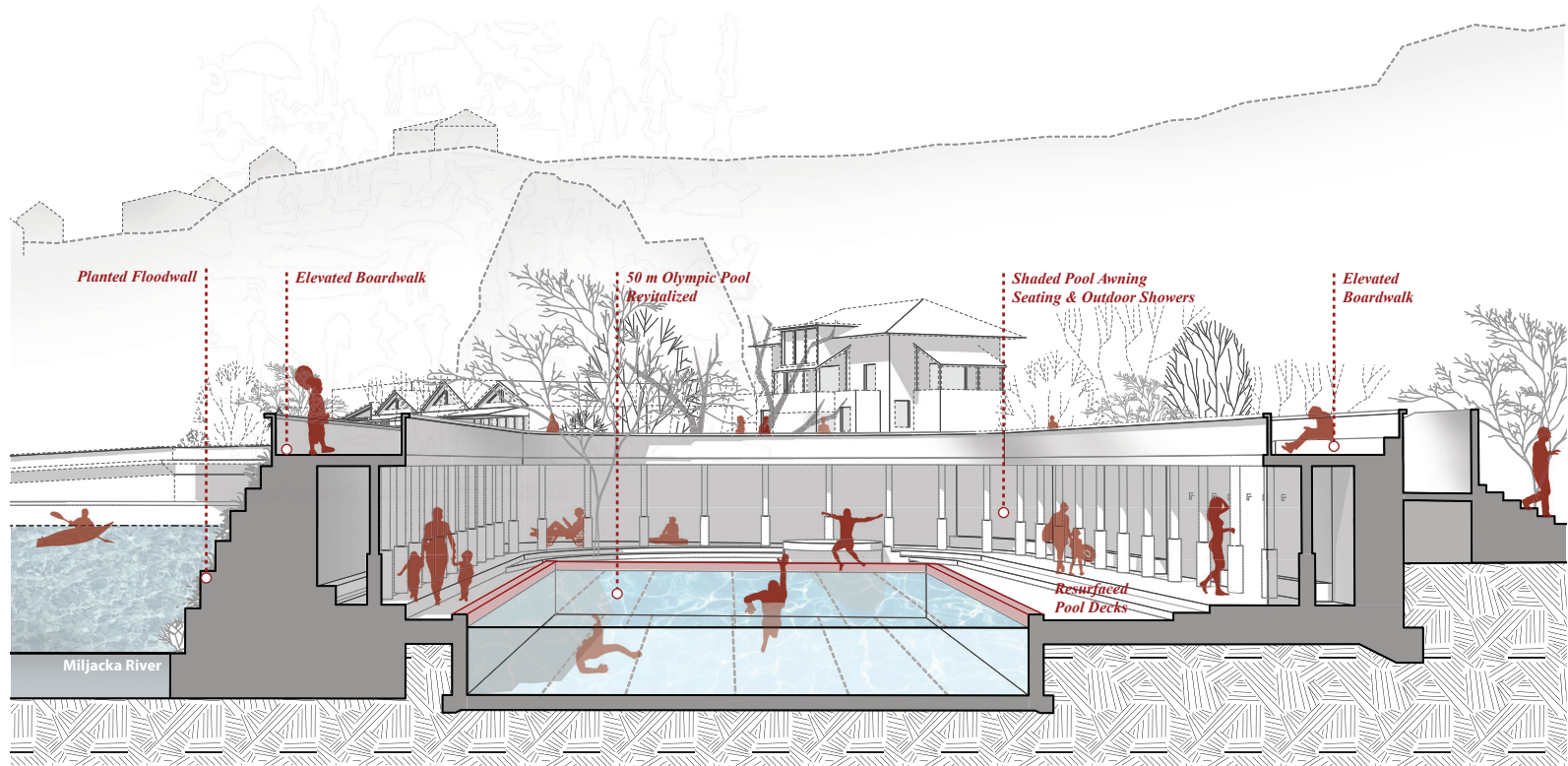


Figure 3.47
Cross Section B,
The Pool Decks

Continuing along the pool deck, we notice the new renewed pools, both the 50 m pool and activity or children's pool remain. Around them, and beneath the elevated paths, a shaded area is created where swimmers can escape from the hot, summer sun. The building beside elevates and opens to house the new pool house. The visitor is now invited to enter the changerooms adjacent to the pools or ascend to the pool café. On the rivers edge, the spine slowly lowers. (*figure 3.48*)

As we continue walk, we encounter two smaller pools, a hot and cold pool. These pools are new to the site and are intended to become places of conversation, places to meet and reflect. The positioning of these pools extends the zone of immersion, and simultaneously the Bentbaša spine lowers at the rivers edge, sinking to the level of the Miljacka and offering a moment to walk, at the level of the river, feeling as though one is submerged in its waters, looking now up at the new pools beside. (*figure 3.49*)

Across from the river walk, inside the pool house building itself, the saunas are housed. The interior saunas are programmed sequentially, so one can move from hot to cold as they progress through this zone and into to the hearth lounge that follows. Afterwards, sauna users may remain in the lounge or walk out to the pool decks,

and repeat this sequence. (*figure 3.50*)

Just above the saunas, rests the hinge point of the project. Observing the Bentbaša vignette (*figure 3.51*), which takes place during Sarajevo's winter, we can imagine the Bentbaša spine operating through the seasons. The upper hearth lounge may become a place where people can sit and gather around the fireplace and sauna chimneys, releasing ambient smoke and steam into the cold air. The hinge point of the spine can therefore become a micro node on the site where Sarajevan's may gather in the cold, winter months. In addition, this moment, is intended to symbolically connect the spine temporally, by bridging the Bentbaša dam, the pools and the Goat's bridge at the end of the Dariva nature trail.

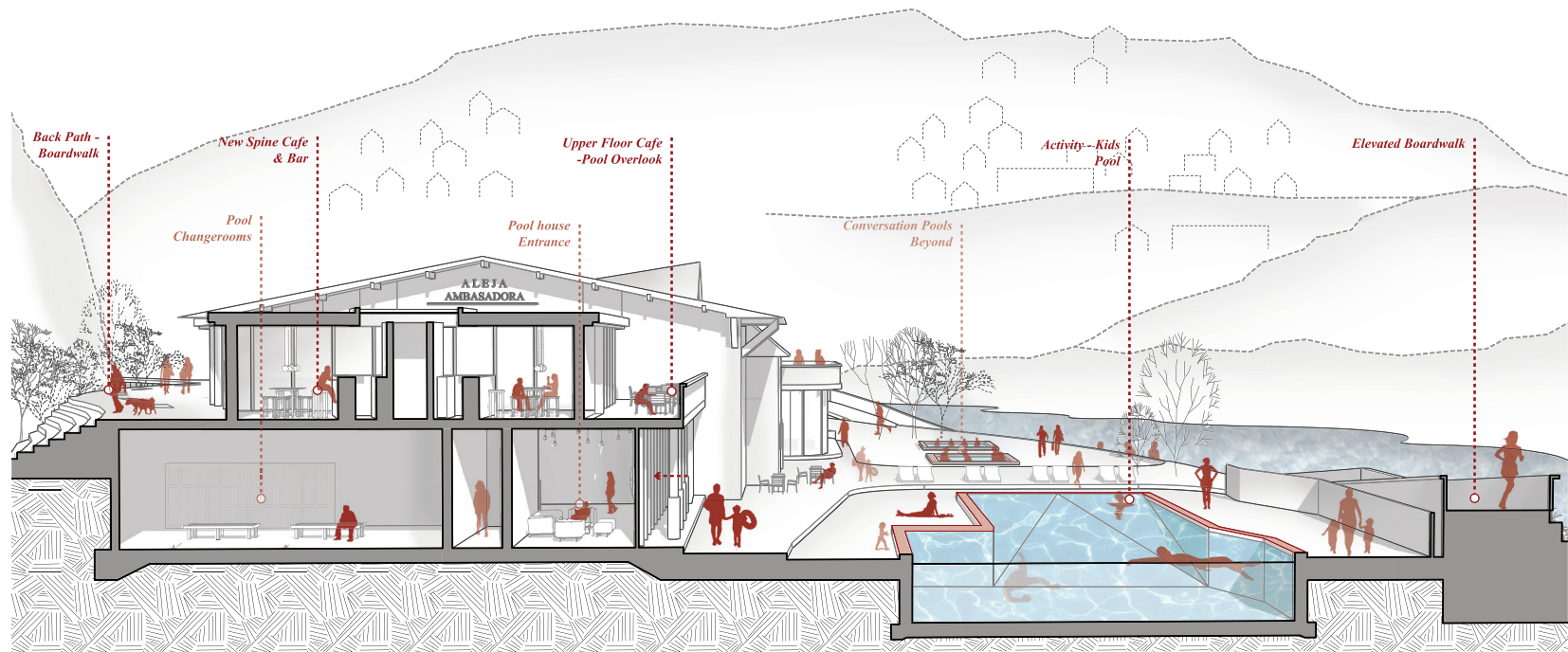


Figure 3.48
 Cross Section C,
 The Pool House



Figure 3.49
*The Sunken Boardwalk and Conversation Pools
engaging with the Miljacka River*

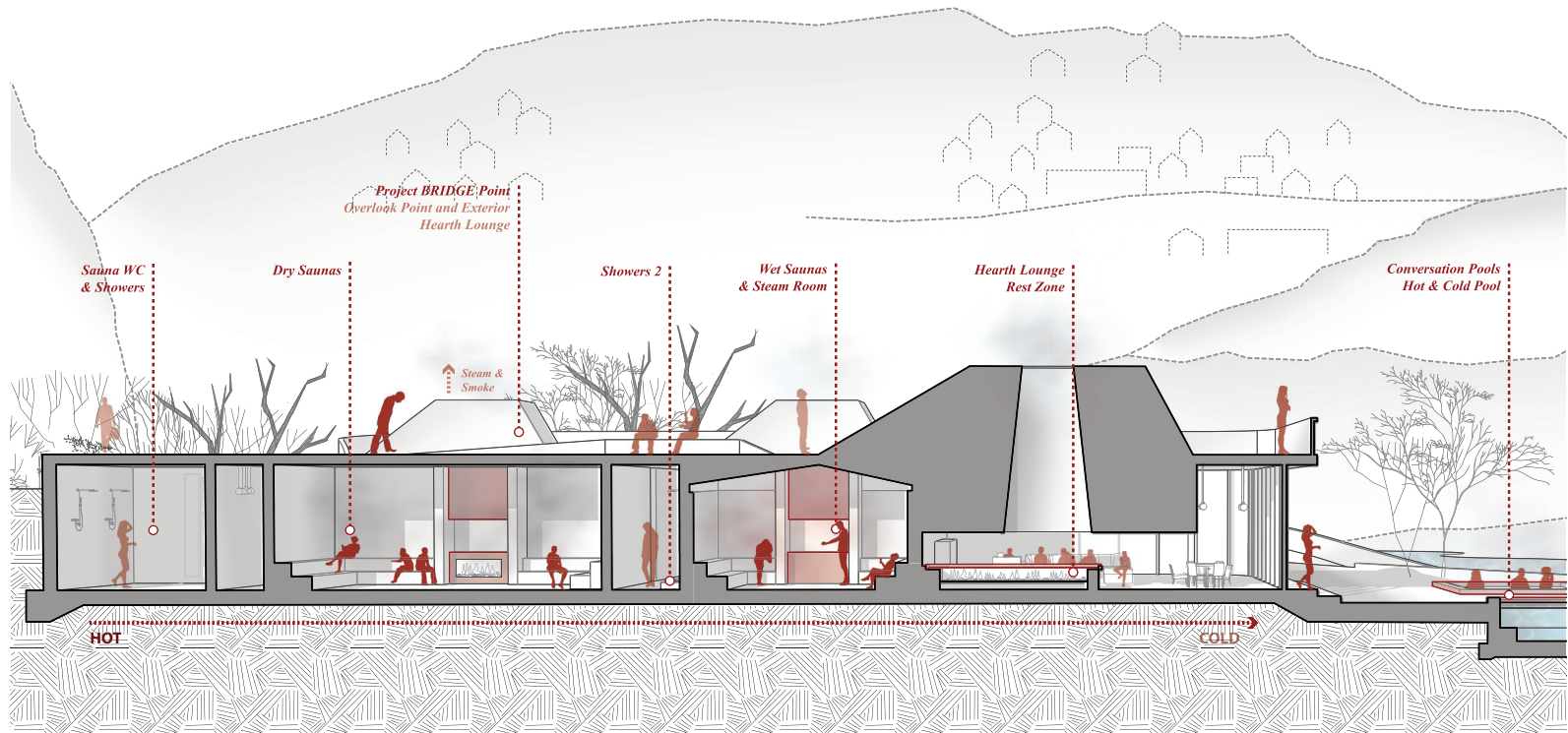


Figure 3.50
 Cross Section D,
 The Saunas & Hearth Lounge



Figure 3.51
The Hearth Lounge & Conversation Pools
a micro node along the Bentbaša spine

Following this hinge, the spine continues, wrapping around the open air sports terrains that designate a place to descend and play. The path widens to become a series of extensive steps on either side of the terrains where the visitor may be intrigued to sit and pause. These steps may become spectator stands to the range of activities taking place on the fields below. *(figure 3.52)*

The activity fields will be resurfaced to accommodate futsal, soccer and basketball games. It is valuable to mention, that soccer plays a very important role in the culture of Sarajevo. The city practically stops when an important game is happening. That being said, the fields may not only house soccer games but can also transition to become places of art and culture. The open space with amphitheatre seating will provide a venue for dance and performance. In the winter, one field may become an outdoor skating rink while the others can house markets. In another Bentbaša vignette *(figure 3.53)*, the fields are illustrated as a venue for folk dancing, an old art that is native to the region. Customary folk garments are shown from the Bosnian, Serbian and Croatian cultural groups. Dancers move to the sound of the traditional accordion and Saz instruments and are surrounded by a crowd of others. This image illustrates just one possibility of the many activities that the new Bentbaša spine may lend itself to.

Continuing past the fields, the visitor is lastly brought to a point where the three paths of the spine converge to one single arm, pointing and extending towards the Dariva tunnel. *(figure 3.54)* Here, the pedestrian is elevated to the level of the trees. The foliage surrounds them as they walk and transition towards the tunnel itself and into nature's domain. *(figure 3.55)*

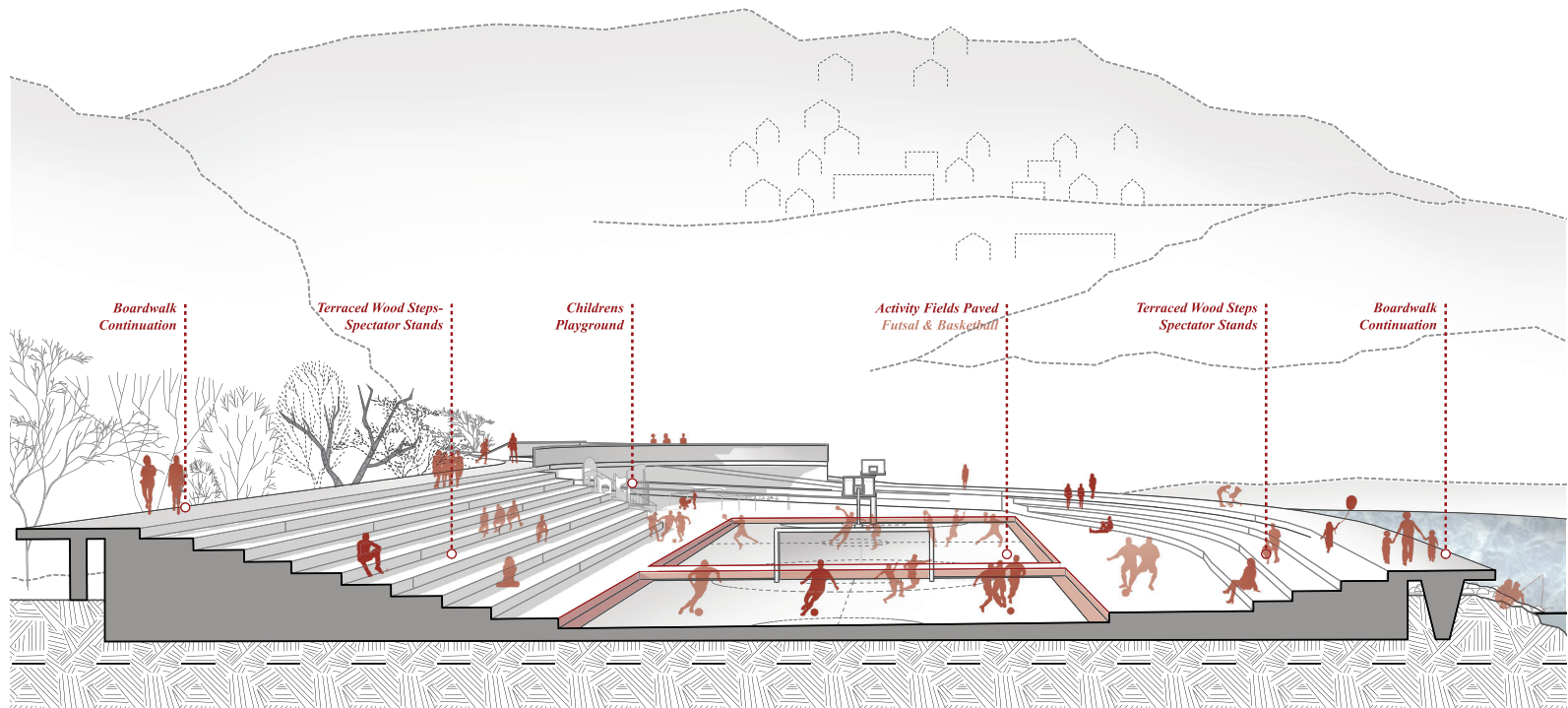


Figure 3.52
Cross Section E,
The Activity Fields



Figure 3.53
*The Activity Fields in use,
a venue for art and culture*

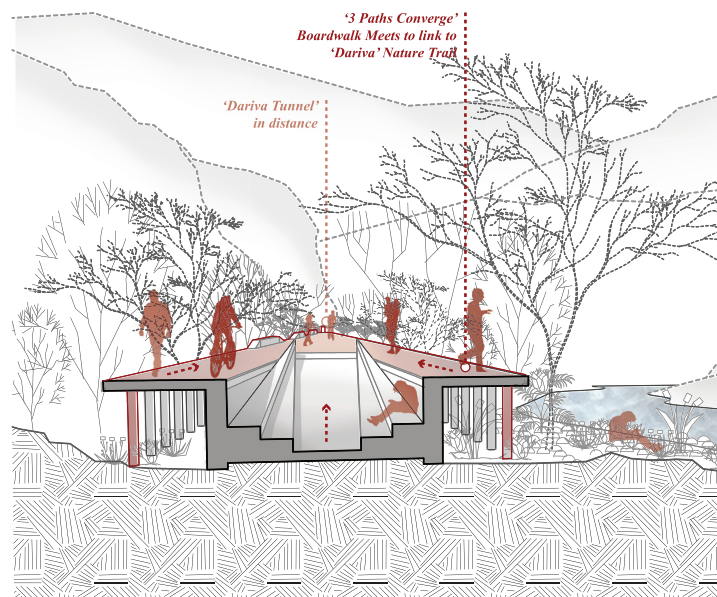


Figure 3.54
Cross Section F,
3 Paths Converge, The Nature Trail



Figure 3.55
Bentbaša and Dariva
The city touches nature once again



Figure 3.56
The New Bentbaša Spine
Aerial View

Conclusion

This thesis project is therefore an exploration and effort to reconnect the city and to bridge the gaps in Sarajevo today. It operates through the lens of Bentbaša, a historic and rich site, through which the complexities of Sarajevo may only begin to be unearthed.

By re-enabling Bentbaša to become an important social node, or place of gathering, as it used to be in the past, this site has the potential to once again become a prominent gateway and juncture between the city, nature, and river which it binds.

“Bentbaša is one of the most beautiful symbols of the city of Sarajevo. If we could say that Sarajevo has a heart, Bentbaša would represent the arteries that connect to that heart.”⁵⁶

Text has been translated from Bosnian to English

⁵⁶ “Zaboravljeno Sarajevo – Bentbaša,” YouTube video, 5:15, “Televizija5 BiH,” October 5, 2018. <https://www.youtube.com/watch?v=fLV0IF-hBME>.

*'Kad ja podjoh na Bembašu
na Bembašu na vodu ...'*⁵⁷

*'When I went to Bembaša,
To Bembaša, to the river ...'*

** The beginning of one of Sarajevo's oldest 'sevdalinka'
folk songs – lyrics from "Kad ja podjoh na Bembašu". This
song is known as an identifier for Sarajevo.*

⁵⁷ Unknown Artist, *Kad ja podjoh na Bembašu* (Sarajevo:
historic folk song), <https://lyricstranslate.com/en/kad-ja-po%C4%91oh-na-bemba%C5%A1u-when-i-went-bemba%C5%A1a.html>

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