Sarajevo: A Case for Culture Led Regeneration

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Abstract:- Throughout the last decades, cities are facing the common problem of abandonment and decay of urban land. This paper explores culture-led urban regeneration in the city of Sarajevo. Sarajevo is a city with rich cultural history, known for its diverse population. It has gone through several destruction periods, the greatest and most recent being the 90's war. The post-conflict city still carries a lot of marks from this period where many buildings were severely damaged during the war or abandoned throughout the following post-conflict industrial decline. Consequently, a juxtaposition between the neglected urban zones and new development was created. The purpose of this research is to derive a strategy for urban renewal of the city of Sarajevo by analyzing three successful examples in Europe. The results of this research include guidelines for urban regeneration through creative hubs, applied on the example of the former Electrical Power Station in the city center of Sarajevo. The outcome is the regeneration of the Power Station as an inclusive cultural place that welcomes all citizens and echoes the notions of Sarajevo's multiculturalism while acting as an economic generator.

Keywords:- Sarajevo, Collective Identity, Urban Regeneration, Creative Hubs, Culture.

I. INTRODUCTION

A. Creative City Concept

Cultural led regeneration methods are regularly found in the development plans and urban regulations of European cities since the 1990's (e.g. Glasgow, Bilbao and Barcelona1). The principles of culture-led development were founded on the concept of the 'Creative City', which advocates for a new creative class establishment as basis for the creative economy adoption. The development of this concept came about as a result of the shift in economy from an industrial one to a knowledge-based model. The shift itself was an inevitable consequence of European industries moving most of their manufacturing facilities from Europe to Asia by the end of the 20th century thus leaving the former industrial zones, which were often located in the city centers, vacant and vulnerable to crime and misuse (Cohendet et al, 2010).

Jane Jacobs has observed this phenomenon in America earlier (1961), and suggested that cities should take up a new function as incubators of culture and ideas, which has not been considered usual practice among the modernist city planners. The idea was further explored in the scope of creative cities and the creative class, defined by Yencken (1988) and developed by a number of subsequent urban and economic theorists (Landry, 1995; Miller and Yudice, 2002; Florida, 2003). The need for revitalization of the neglected industrial zones was soon addressed by the European Union (1985) that has set up an annual competition for choosing the European Capital of Culture, thereby encouraging the cultural revival of cities.2 In order to preserve the social and urban qualities of cities, great importance was also given to the 'creative industries' development. Creative industries, together with cultural activities, attract creative individuals that choose to settle in creative environments in order to benefit from the creative synergy. (Florida, 2003) Rooted in the traditional role of cities as centers of culture and creativity, creative industries have the ability to boost the creative economy of the city (Howkins, 2001).

Despite the already present success of the Creative City concept, what exactly defines a city as 'creative' is until today a topic of discussion. Fact is that cities have always needed creativity to function and evolve, but many argue that a Creative City cannot be planned. In response to the needs of the society and conditions in the given area, each city is developed uniquely (Cohendet et al, 2010). Composed of different elements and evolving in different directions, Creative Cities include many factors that can foster their development. A basic overview of qualitative and quantitative measurement scales to assess the performance of existing Creative Cities was developed by the European Commission reflecting three major dimensions of cities' cultural, social and economic vitality (see fig. 1.) which are Cultural Vibrancy, Creative Economy and Enabling Environment ("C3 Monitor", 2017). Moreover, Hua (2018) addressed the task of policymaking as crucial in the process of forming creative cities. With the right policies, the city itself can do a great deal in motivating and initiating people to take actions that will serve mutual benefit.

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1 García, 2004

2https //ec.europa.eu/programmes/creative-europe/actions/capitals-culture_en

Fig 1:- The Cultural and Creative Cities Monitor's Conceptual Framework
(Source: The Cultural and Creative Cities Monitor (C3 Monitor), 2017 Edition)

Such was the case with the city of Singapore, where inclusivity policies promotion has resulted in strengthening of the cultural identity of the city. Moreover, local agencies, politicians, cultural and non-government agencies can support the creative economy by promoting the local creative industries and organize or support events with that aim (Sacco et al, 2014). Obviously, there are many ways in which cultural regeneration can be enhanced, yet the complete process requires a lot of time. The adoption and integration of the policies, as well as the general shift to the creative city concept is a long-term project that cannot provide overnight results but can lead to long-term benefits for the city and society (Rodrigues et al, 2018).

Presenting the possibility of developing a strategy for Creative City in Sarajevo as a method for revitalization and formation of its contemporary identity is also a long-term process that would require large number of scales, variables and players included. In light of its rich cultural history, Sarajevo has the possibility to turn into a Creative City. Be that as it may, the issues which are established in the structure of the neighborhood administering framework and strategy making, limit the development of really any sort of plan for social advancement.

The current authorities cannot fund and support existing cultural organizations not to mention arrange a multidisciplinary exertion and groups of members from legislative and private divisions including specialists, financial experts, speculators, inventive chiefs, strategy creators and local residents required for the creative city establishment. Right now the conditions are not set up for such an arrangement. Therefore, the paper proposed beginning smaller by developing a Cultural Hub in the city

of Sarajevo. The making of an effective Cultural Hub could be a solid beginning stage for the arrangement of Sarajevo as a Creative City once the political structures are suitable.

➤ *Creative Hubs and Cultural Quarters in the Creative City Context*

Creative Hubs and Cultural Quarters can both be applied as separate or combined mechanisms for urban regeneration within the creative city context. Cultural quarters were a great topic of discussion, as the term was used for many different concepts, very often interchangeably with the 'creative hub'. This research relies upon the writing of Montgomery and Roodhouse who have defined the cultural quarter as a physically limited area in the city, characteristic by cultural institutions and activities that are involved in the production of cultural goods and providing cultural services (Montgomery 2003, Roodhouse 2010). The phenomenon of the Creative Hubs has been most widely studied in the United Kingdom (British Council, University of London et al). They define Creative Hubs as places that bring creative people together (Matheson and Easson, 2015).

Creative Hubs appear as centers of knowledge, technology, innovation, science, arts or crafts – solely and combined. Creative hubs are not limited to a single object or region. They can occupy a virtual space, or be based at a central building and expand to the environment (ECHN, 2017). Either way, creative hubs 'use their space for networking, organizational and business development within the cultural and creative industries (CCI) sector' ("Creative Hubs Mission and Needs", 2016). The main distinction of Creative Hubs to Creative Quartiers/Clusters is their unique network and the fact that they are unlimited by physical spaces. Hubs are also very often referred to as 'lighthouses' for the neglected areas in the city, connecting different people in a previously unused space. Among the most valued benefits that creative hubs bring to cities are new employment opportunities, soft skills development, professional acquaintances, improved organization models and urban regeneration (Dovey and Pratt, 2016). Because of the many benefits, outlined above, which go in line with the aim of this research, the Creative Hub approach has been chosen as the main strategy for regenerating the city of Sarajevo.
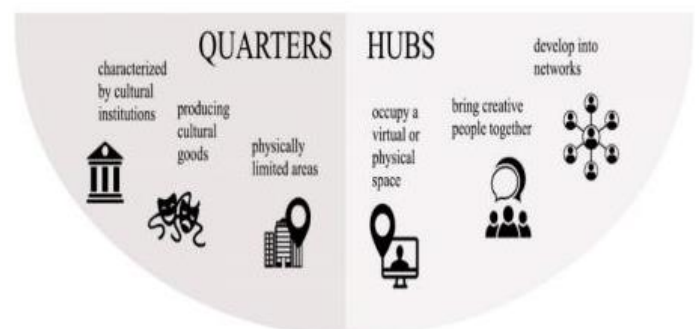

Fig 2:- Cultural Quarters and Creative Hubs Distinctions
(Source: Author)

➢ *Sarajevo: an Overview*

The city of Sarajevo was established by the Ottoman Empire in the middle of the 15th century. In 1878 Austro-Hungry took over and ruled until the beginning of WWI in 1914 which started in Sarajevo with the assassination of Franz Duke Ferdinand. Between WWI and WWII Sarajevo belonged to the Kingdom of Yugoslavia and after WWII it made part as one of the six republics of Socialist Federal Republic of Yugoslavia.

Throughout the reign of the Ottoman, Austro-Hungarian and Socialist authorities, Sarajevo has gradually developed into a diverse city- today known as melting pot of cultures (Donia, 2006). Thus the cultural history of Sarajevo is diverse and multicultural one, a testament to tolerance and coexistence. Aside from acting as a testament to Sarajevo's multiculturalism, cultural life in this city also took on a role of resistance during the last conflict in the 1990's. Despite the aggression and horrific state the city was in during the five-year siege, the citizens persisted in keeping Sarajevo alive. Theatrical performances, concerts and exhibitions were organized whilst the city was under siege, bombarded, in lack of food and basic supplements (Diklić, 2017). Thus culture became a means of resistance and a tool of survival.

The war induced damage, both physical and geopolitical, as well as the ongoing transition from socialist to capitalist system, have all contributed to the decline of cultural activity in Sarajevo. After the breakdown of the Socialist state in 1990's, Sarajevo was supposed to undergo the economic transition into the capitalist system, but this process was halted as the siege broke out. After signing the Dayton Peace Agreement in 1995, the city was facing not only the late economic transition, but also a great physical reconstruction. Many foreign forces were involved in the process to accelerate and support it, while the still conflicted local authorities did their best to undermine it. Even though most cities that have gone through wars later on receive international support and have to adopt their policies, these rarely consider the local context of the cities (Efendic and Hadziahmetovic, 2015). Sarajevo has not been an exception in this process. Unfortunately, capital driven investors and politicians have been the key actors in the post-Dayton development without much strategic input from the key institutional or citizen involvement. (Díaz, 2013).

This has caused a rapid building up of sale based residential areas and spur of entire neighborhoods that lack basic standards and amenities without a 'bigger picture' city development plan. As such, there is a substantial number of neglected spaces within the city center and a serious lack of cultural amenities for the citizens. Therein lies a great opportunity for development of a creative hub as part of the regeneration process of these abandoned ruins, which in turn will attract creative people, intellectuals, the elderly and the young. Simply stated this would be an inclusive cultural place that welcomes all citizens and echoes the notions of Sarajevo's multiculturalism while acting as an economic generator.

➢ *Mikser House –First Attempt of Creative Hub in Sarajevo*

The first attempt at creating a Creative Hub in Sarajevo was the establishment of a place called Mikser House in the former industrial zone just outside of the city center. The Mikser Association that initiated the idea, had already been successfully running a creative hub in Belgrade under the same brand, when they decided to open their first Creative Hub in Sarajevo in 2017. The team's main focus was on 'promoting synergy of culture, creative entrepreneurship and civic activism' (Mikser House, 2017).

The Association Mikser House Sarajevo was envisioned as a cultural and community center celebrating the best of the Balkan's creativity, innovation and culture. It was envisioned as a platform where young people were provided with the space to find and show their talent, where citizens and creative workers could meet and collaborate (Mikser House, 2017). With the support of friends and partners, in the time of the opening of the hub, the team had collected almost three quarters of the budget and leaned on the help of enthusiasts, citizens and local government to ensure the rest of it. The Association hoped that the success of this project would lead their way to discover other 'abandoned industrial buildings and transform them into vibrant hubs of creativity' and thereby foster urban regeneration of entire neighborhoods (Agić, 2017).

The Creative Hub was placed in the former Steel factory at Vaso Miskin Crni in the Pofalići neighborhood (see fig. 3. and 4.). It was the only factory of this kind at the end of the 19th century in Bosnia and Herzegovina and it was continuously operating under different functions until the 1990's war. It stopped working due to wartime activities, and lost every possibility of recovery as it was highly damaged and the machines got stolen during the war. Thus, the abandoned building became an ideal location for the new Creative Hub under the name of Mikser House. Mikser House was planned to contain a Music and Theater Performing space, Art Gallery, Education Lab, Balkan Design Center, Mikser Canteen, Community Garden and Kids Lab (see fig. 5.). The Hub officially opened its doors to the public on September 8, 2017.

Fig 3:- Abandoned Steel factory, Vaso Miskin Crni (Source: klix.ba)

Fig 4:- Mikser House Sarajevo (Source: klix.ba)

The idea of the hub was very well accepted by the citizens of Sarajevo, which was confirmed by the great interest shown for the events. Unfortunately, it closed down nearly 4 months later. The whole reasoning behind the shutdown is still unclear. The only official reason stated by the main founder, Ivan Lalić, was the lack of financial support to keep the project going. During the 4 months of operation, the Mikser House Sarajevo hosted 3 cultural events, 6 concerts, 3 exhibitions, 2 workshops, 7 conferences and lectures (klix.ba).

Fig 5:- Mikser House Sarajevo, Floor Plan (Source: indiegogo.com)

Although, the sudden shutdown of the facility came as a disappointment to Sarajevan citizens, it also illustrated that such a facility was lacking in the city. After Mikser House closed down, the space got a new owner and is now used as a restaurant. However, Lalić confirmed that the project of Mikser House as an urban center has finished, but the opportunity for newcomers to keep the story going with a similar concept and detailed business plan still exists.

Resting on the foundations of the Mikser House, it is helpful to look at more successful and sustainable Creative Hub precedents in order to reintroduce the idea to the city of Sarajevo in a more sustainable model.

II. PRECEDENTS AS A POINT OF REFERRAL

As stated above, in order to develop a more sustainable model for a Creative Hub in Sarajevo, this paper examines three precedent cities that are comparable in size and population with Sarajevo and have thriving Creative Hubs. The three examples in which culture was used as driving force to transform neglected urban zones into

creative hubs are Eindhoven, Kosice and Magdeburg (see fig. 6.).

Fig 6:- Location of Creative Cities that used Creative Hubs as Urban Regeneration Mechanism (Source: Author)

A. Eindhoven Strijp-S

Eindhoven is the largest city of the North Brabant Province, in the south of Netherlands. The city was well known as industrial center since Philips Company's foundation in Eindhoven in 1892 (see fig. 7.). Philips Company was a massive employer and accounted for almost 40% of the jobs in the region. After the Company closed down its activities in Eindhoven, a great economic breakdown was predicted. On the contrary, this event was utilized as an opportunity to reinvent the economy of the city and set to become 'one of the most virtuous urban regeneration models in relation to an inner industrial area' (Sabatino, 2013).

Fig 7:- Former Philips Factory in Strijp-S Region, 1950 (Source: west8.com)

Fig 8:- Current Strijp-S region (Source: verkeerinbeeld.nl)

The Philips Company was situated in the Strijp-S region, an isolated zone not far from the city center (see fig.

9.). The complex was initially made up of glass, cardboard, and gasworks factories; and physics laboratory, also known as NatLab. Following were the Philite factory- Klokgebouw, device factories, an engine and boiler house (see fig. 11.). Together with the later added Vomgebouw storage unit, the Company was completely self-sufficient, from raw material handling, until transportation of the final products. ("Everything about the history of Strijp-S", 2018) Once the company moved all of its units to other cities, the Strijp-S complex remained an empty industrial park. This changed in 2006, when the realization of the transformation plan began, a gradual process that is still going on and expected to last until 2030. Through this program, the Strijp-S region has been connected to the city center and developed into an inviting, mixed-use region accessible to the local community and international guests.
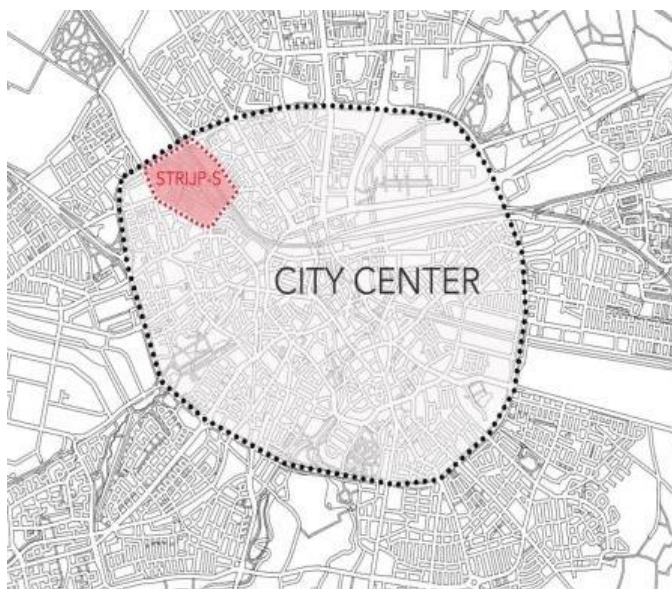

Fig 9:- Location of Strijp-S Region in Relation to the City Center in Eindhoven (Source: Author)

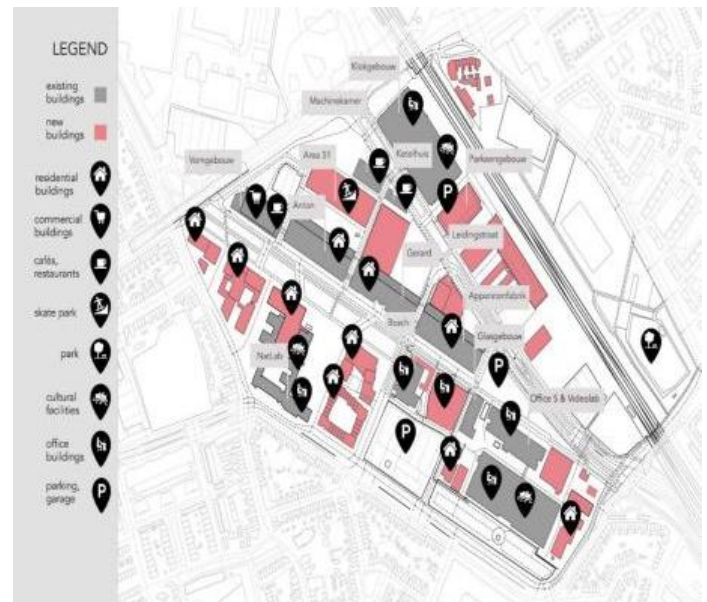Fig 10:- Strijp-S region in Eindhoven, Aerial View (Source: Google Earth)

Fig 11:- Strijp-S Region, Built Environment (Source: Author)

The urban regeneration of the Strijp-S region has not only preserved the physical heritage of the industrial zone, but also the innovative spirit of the former Philips Complex (Sabatino, 2013).

Strijp-S now contains residential areas (SAS-3, Anton and Gerard), educational and knowledge facilities (Sint Lucas, Summa College, Rock City Institute, Fotoacademie, PopEi DJ School), private businesses and startup incubators (Office S, Capital D, Microlab, Seats2meet, Strijp CS, Apparatenfabriek, etc.) and many cultural and sport facilities, together with cafés, shops and spaces for kids ("Strijp-S Today", 2018). The main design principle applied on the area redevelopment was contrast; recognizable in the choice of materials as well as space organization (Babalis and Curulli, 2016). The goal was to have a clear distinction between the existing structures and new development, and to revive the area by combining formal and informal spaces. The regeneration has finally benefited the whole city of Eindhoven, now famous as a 'textbook case of a knowledge-region built upon an existing industrial base' (Maldonado and Romein, 2013).

After Philips decided to move its production and management outside Eindhoven, the city of Eindhoven together with the Volker Wessels construction company obtained Strijp-S. In this way the industrial zone became a public/private ownership (Culture for Cities and Regions, 2016). The urban transformation has generated a lively zone that transmits a creative synergy through different activities, thereby attracting a variety of users and encouraging socialization (Babalis and Curulli, 2016). Local residents, entrepreneurs, and international visitors or business partners can all enjoy the many different facilities that the transformed Strijp-S has to offer.

The complex is very much supported by the city of Eindhoven that provides the budget for most of the events within Strijp-S. However, the "Cultuurfonds Strijp-S" project was supported by other partners as well, namely Volker Wessels, along with Trudo and Woonbedrijf housing companies and Spoorzone BV. All decisions concerning the Strijp-S development are made by the 'Board of Inspiration' that consists of all the stakeholders of Strijp-S. Additionally, the city of Eindhoven has put together a project team that is responsible for the overall management (Culture for Cities and Regions, 2016).

The Strijp-S region is hosting the annual Dutch Design Week and Flux S, where many designers, engineers and curious individuals have the chance to participate in and learn from. The region was also declared the Brainport of the Netherlands by the local government, and with that, Eindhoven has opened its doors to the high technology fund that aspires to become the smartest region in the world. The initial establishment of Strijp-S was also supported by the European Union through the Stimulus program that the city applied for. The innovative spirit and education have provided the basis for redevelopment of the Strijp-S area.

Eindhoven has switched its industrial-based to a knowledge-based economy, and that is why it managed to ensure physical, social and economic prosperity of the city after the initial economic breakdown (Sabatino, 2013). Like Babalis and Curulli (2016) stated: "In fact, industrial-cultural heritage is able to re-enact people's capability to maintain the culture of the past while looking forward with appropriate and innovative design solutions". Finally, the city of Eindhoven benefited greatly from the regeneration, having achieved a better quality of life for the citizens and developed a creative environment that serves the locals and attracts foreign creative people and investment.

B. Košice Kulturpark

Košice is the center point of industry, trade, culture and education in Eastern Slovakia. The city was long known for its very rich cultural heritage formed by various ethnicities living together. It is also home to the Východoslovenské železiarne, today known as U.S. Kosice, the country's biggest steel factory. Košice lays much importance in culture and has been developing a creative master plan for the city since 2011. The active work on realizing the master plan has resulted in Košice being awarded the European Capital of Culture 2013 title. One of the projects that led Košice to the title was the Kulturpark.

Fig 12:- Kulturpark, Košice, Aerial View (Source: archello.com)

The Kulturpark is an urban regeneration project of former military barracks located in Kosice-Juh borough. Even though the zone is very close to the historic core of Košice, it was separated from it by a massive brick wall (Krcho, 2013). Only after the transformation was the urban zone again accessible to the public and connected to the city center. The Kulturpark is now situated in a diverse environment, consisting of cultural, educational, commercial and residential buildings (see fig. 14.).
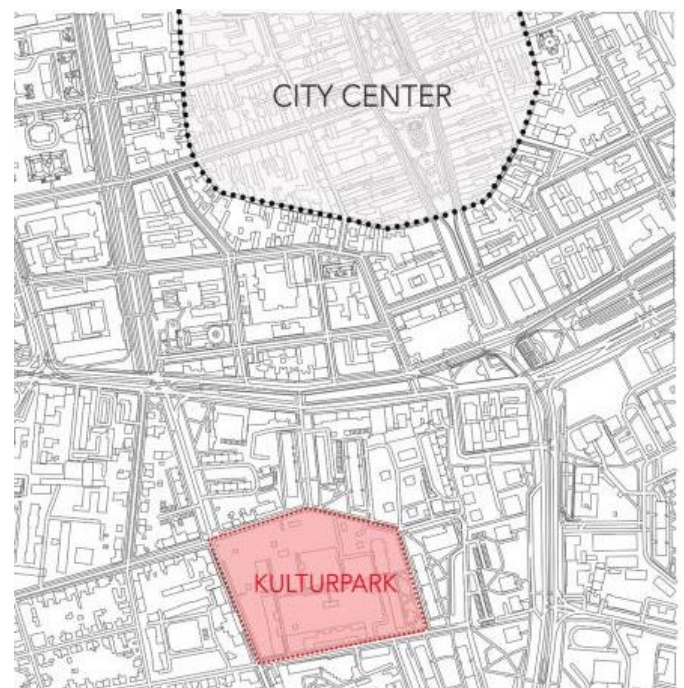

Fig 13:- Location of Kulturpark in Relation to the City Center in Košice (source: author)

The Kasarne Kulturpark consists of 3 main buildings that were kept from the military complex, named Alfa, Bravo and Charlie. The Alfa building hosts 4 multifunctional halls, a several rooms for sound and video study and an exhibition area. Bravo spans over 4 floors, including studios, workshops and classrooms, technical facilities, and the Seat of the Home of Authentic Culture, a library for the younger population and children. Charlie also

takes up 4 floors intended for exhibitions and the Seat of the creative factory Steel Park (ESIG, 2013). Nine new pavilions were added to the complex, altogether hosting more than 30 creative businesses and serving as support for private and public companies, organizations, creative individuals and groups. The site is completed by a green park and square. The design concept had at its focus to serve CCIs and attract the citizens to participate in creative events and workshops (Culture for Cities and Regions, 2016).
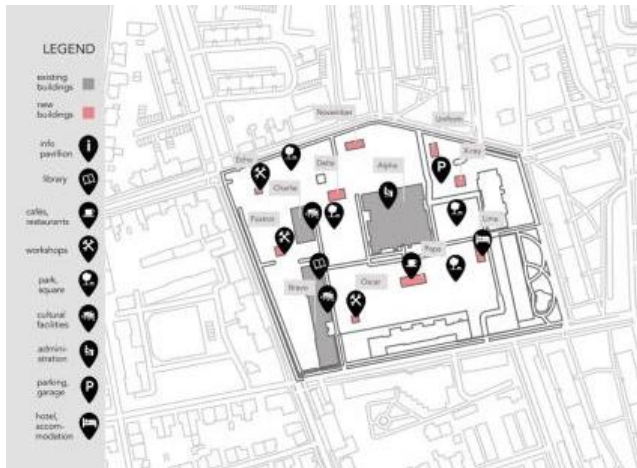

Fig 14:- Kulturpark, Built Environment (Source: Author)

The area of today's Kulturpark is in the ownership of the city since 2005, when the Ministry of Defense decided to gift it to the city, as they could not find any other use for it (Krcho, 2013). The revitalization project was done in cooperation with many partners of different backgrounds as support for the nomination of Kosice as Creative Capital 2013. One pavilion of Kasarne (Bravo) is specifically dedicated to the citizens of the area, encouraging them to socialize within the creative hub and participate in art workshops or perform. The team that started the regeneration of Kulturpark has seen the opportunity in the European Capital of Culture, and how the title can affect the future cultural and economic prosperity of the city, therefore this was their main inspiration. The idea, following Florida's theory (Florida, 2003), was to attract creative people and talents that would help in the city development (Liptáková, 2010). The project was mostly funded by the European Regional Development Funds for the revitalization of its buildings. Unfortunately, the hub does not have a plan for continuous funding and relies mainly on the budget of the city. Kulturpark emerged as a result of cooperation between the University of P. J. Šafárik, the Slovak Academy of Science, and the Technical University. Kasarne is mainly managed by K13, the city level organization that managed all the activities for applying in the cultural capital competition, but it includes many partners that help realizing the many programs within the hub. This management levels are not ideal, and might in the long run cause difficulties in the hub (Culture for Cities and Regions, 2016). Košice is member of many European Networks including the European Creative Business Network (ECBN), the Urbact Creative Spin Network, and European Creative Industries Alliance (ECIA). With the establishment of Kulturpark it joined also the Creative Cities Network (Culture for Cities

and Regions, 2016). Moreover, the creative hub Kasarne encourages networking within the hub on daily basis, with its diverse content and affordable prices. Entrepreneurs, students, performers, artists and scientist have the chance to meet at the Kulturpark complex and exchange their knowledge and ideas. The revitalization of the military barracks has brought new life to the neighborhood.

The hub offers many opportunities for collaboration, exhibitions and creative performances. The success of Kasarne (getting awarded the ECoC title) has itself triggered many positive happenings in Košice. Through various occasions and activities like gatherings and courses, they have managed to attract different groups of people. Numerous guests from the country as well as from abroad take an interest in the events, thereby improving the tourism and cultural image of the city. Like many cities in smaller countries, talented youth preferred to leave the city instead of trying to start a business there, which is already changing through the Kulturpark initiative (Culture for Cities and Regions, 2016). Martin Bruncko, head of one of the companies within the Kulturpark pointed out how the project might also be about to solve a major problem in Slovakia, namely, the nonexistent connection between local universities and businesses, as it is much easier to get the universities involved with the companies through Kulturpark (Liptáková, 2010). Finally, Kulturpark has inspired many other successful regeneration projects in the city, like the Tobacco factory revival Tabačka in 2015, and is today recognized as creative and cultural center of Slovakia (Culture for Cities and Regions, 2016).

C. Magdeburg Forum Gestaltung

Magdeburg is the capital city of the German Saxony-Anhalt region. It is an industrial center with a long history in mechanical and plant engineering, health management and logistics. The city gives much importance to the creative and cultural sector, as this is a great source of income in the region (Culture for Cities and Regions, 2016). In 2015, the city got richer for a new Creative and Cultural Center ('Forum Gestaltung') settled in the former School for Arts and Crafts (Kunstgewerbe-und Handwerkerschule) building (see fig. 15. and fig. 16.)

Fig 15:- Kunstgewerbe-und Handwerkerschule (Source: volksstimme.de)

Fig 16:- Forum Gestaltung (Source: gwm-magdeburg.de)

Forum Gestaltung came to life through the "Vision 24//Forum Gestaltung"3 Project initiative, as the idea of the Association carrying the same name (Forum Gestaltung, 2018) to serve as cultural and creative center of Magdeburg. The hub is set very close to the Magdeburg main train station, and neighbor to commercial, cultural, and educational facilities with great pedestrian and vehicular access to the city core (Das Haus, 2018).

Fig 17:- Location of Forum Gestaltung in Relation to the City Center in Magdeburg (Source: Author)

The Creative Center contains many multi-functional rooms and rental spaces of different sizes that can be rented permanently or for single events and occasions. The contemporary interior design and furnishings make it very attractive for new clients, together with the already established creative community within the center (Das Haus, 2018). The content always varies slightly, depending on the current tenants, but for now the center hosts many individual and group entrepreneurs, government and non-government organizations and other creative companies.

Forum Gestaltung Magdeburg is owned by the city of Magdeburg, and supported by the KreativSalon. KreativSalon is part of the strategy of Magdeburg to support the CCIs in the region (Culture for Cities and Regions, 2016). The hub attracts many different creative people that want to benefit from the synergy created in the hub, and possibly collaborate with their neighbor tenants. Among the reasons why they have chosen to settle in the Forum, the tenants also mentioned the favorable location and bright rooms with high ceilings. Many organizations within the hub regularly organize workshops and courses for the citizens of Magdeburg, thereby engaging the local community in the creative environment (Kultur- und Kreativwirtschaftszentrum Magdeburg, 2017).

Fig 18:- Forum Gestaltung, Built Environment (Source: Author)

The Forum is managed by the Society for Business Services in Magederbug (Gesellschaft für Wirtschaftsservice Magdeburg GmbH). It is also working close together with its partners, primarily the KreativSalon initiative of the Magdeburg economy, culture, politics and science (KreativSalon Magdeburg, 2019). The creative hub relies on rentals of its space as main source of funding and is supported by the city of Magdeburg as well.

The creative center is very proud of its creative community and exchange of ideas and knowledge that happen daily within the hub. This is confirmed by the many creative individuals and companies that have mainly chosen to work in the hub because of the inspiring environment (Kultur- und Kreativwirtschaftszentrum Magdeburg, 2017). Moreover, Forum Gestaltung is also partner with the regional Kreativ Sachsen-Anhalt Initiative, Creative Industry Association of Cultural and Creative workers in Sachsen-Anhalt and KreativSalon. This year (2019) the KreativSalon is planned to be held in the Forum Gestaltung (Das Haus, 2018).

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3 VISION.24 is a joint project of the Magdeburg-Stendal University of Applied Sciences and the VIERUNG Kunstverein Magdeburg e.V. in cooperation with the state capital Magdeburg and Büro 12hundert

Fig 19:- Forum Gestaltung, Aerial View (Source: Das Haus, 2018)

The KreativSalon has managed to gather creative people twice a year to share their ideas and benefit from the networking, however through Forum Gestaltung it is possible to achieve this on a daily basis among the tenants of the hub. The hub has attracted many creative groups to the city, and enabled them to stay in Magdeburg, thereby improving the city's economy.

D. Lessons from Precedents

➢ Location (Connectivity, Environment)

Through the creative hub establishment in all three locations, the neighborhoods have developed better connections with the City Centers, allowing for easier urban interaction. The barriers (physical and mental) separating the neighborhoods from the rest of the city have been demolished and the pedestrian and vehicular circulation reestablished. Within the revival strategy, the locations have been enriched with green zones and public squares, clear circulation lines and boulevards.
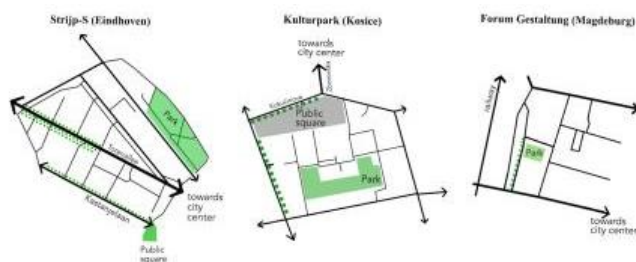
Fig 20:- Hub Environment and Connectivity, Schematic Representation (Source: Author)

➢ Design and Content (Hub Organization, Originality)

The existing physical heritage was partially preserved in all three case studies, with added facilities. Strijp-S regeneration went a step further, preserving also the Philips-inspired innovativeness that this city part was known for. Kulturpark is proud of its concept for creating synergy through different activities available in the complex. Forum Gestaltung meeting rooms for daily and extended rental together with its green courtyard offers the combination of business and relaxation environment.

Fig 21:- Strijp-s E (Source: Author)

➢ People (Owners and Users of the Hub)

In all of the mentioned cases, the city is the main owner of the hub. The users of the hub vary from case to case and also with time, but the general division is summarized below.
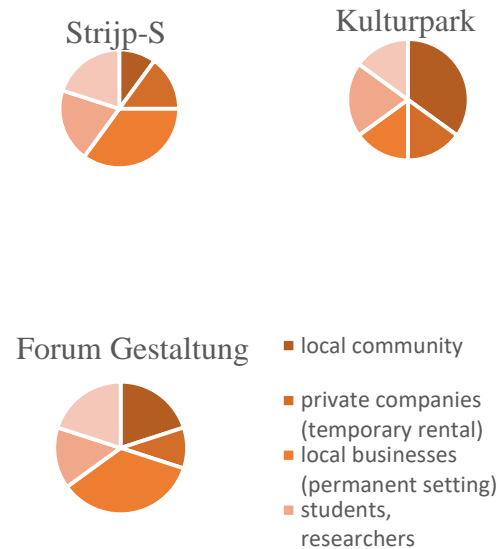

Fig 22:- Hub Users, Representation of Each Group (Source: Author)

➢ Management

The hubs are initially started with the support of European funds and the city's own budget. Continuous funding is ensured through different means, ranging from private investments, workshops, events and space rental. Strijp-S has developed a business model that helps in acquiring and organizing the funds. Kulturpark and Forum Gestaltung, however, are not as sustainable. They rely on city budget to back them up, if they cannot manage to ensure maintenance cost for the hub at the current time.
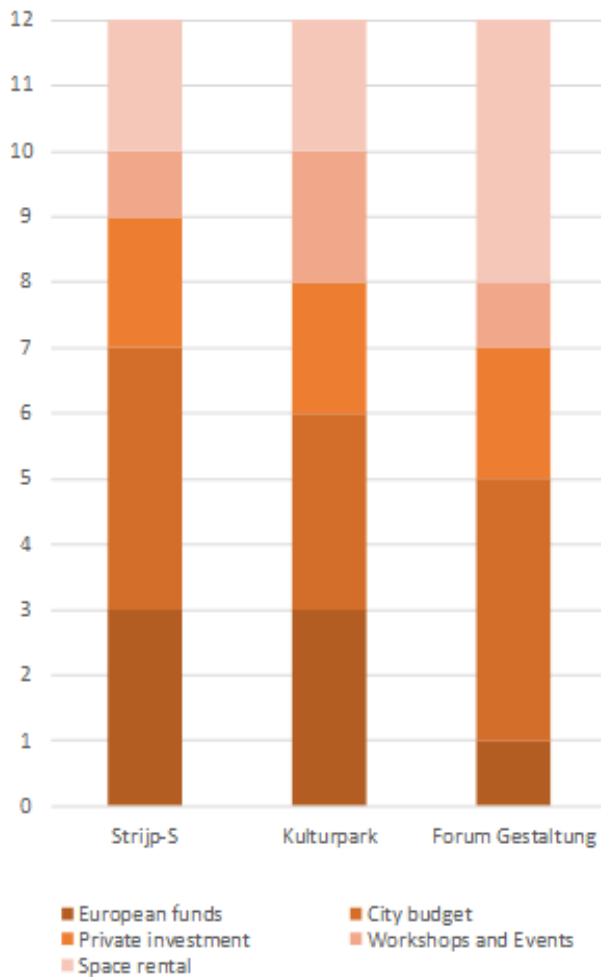
Fig 23:- Hub Funding Sources Share (For One Year of Active Functioning) (Source: Author)

➤ *Networking (Creative Environment, Partnerships)*

Besides being members of several European creative hub networks, Strijp-S, Kulturpark and Forum Gestaltung have all inspired further creative development in their cities. Strijp-S has become part of the Brainport region and regularly hosts the most important design event in the Netherlands, the Dutch Design Week. Kulturpark has lead the way for Tabačka creative hub development, and Forum Gestaltung that started as an initiative of Kreativsalon is now hosting the event itself.

Fig 24:- Creative Environment Established Through the Creative Hubs (Source: Author)

Fig 25:- Creative Networks Established by the Creative Hubs (Source: Author)

E. Guidelines Derived from Precedents

In respond to the needs of the community in the given areas, each creative hub was developed distinctively. Nevertheless, based on the above examples, one could identify certain principles that all creative hubs are built upon. These principles are reflected in five aspects and they are location, design and content, people, management, and networking.

➤ *Location*

Even though creative hubs are not limited to physical spaces, they are most often centered in a single building or consist of a network of buildings. These centers are always related to their close environment and to a certain amount are influenced by it. This dimension therefore refers to the built environment of the hub and physical connection of the hub with its surrounding and the city center.

➤ *Design and Content*

Design helps the users to identify with the space, even more so when they have the freedom to design it on their own (ECHN, 2017). When it comes to content, there is a variety to be chosen from regarding the type of creative hub. However, most creative hubs combine multi-purpose spaces that can be utilized for conferences, trainings, self-studying or startups; and include spaces for social interaction and relaxation like cafés and game halls.

➤ *People*

Hubs with a suitable design and location attract new users quickly, yet only a good community can keep them there (ECHN, 2017). There are many people involved in the creative hub community the owners, the management, the primary users and local community. Every creative hub is responsible for meeting the needs of its target groups. Ideally, it allows for community engagement and serves the city and citizens throughout their everyday lives. Therefore, it is of great importance to have the right people within the hub that will make it as such.

➢ *Management*

Whether it is in public or private ownership, the hub needs to have ensured continuous funding. The best way to do this is to develop an adequate business model. Means to ensure support for creative hubs include grants from private companies and individual enthusiasts, events and workshops organized in the hub, hub space rental, exhibitions and much more. In case of the European creative hubs, which are generally bound to cities, the European and International creative city incentives and programs, like Horizon 2020 and COSME, have a great role in financing them (ECHN,2017)

➢ *Networking*

The final purpose of the creative hub is to encourage the exchange of knowledge and ideas. This can be achieved through regularly organizing events and workshops within the hub, where creative people from all industries could meet and participate in. Thereby a healthy creative environment is built and maintained. This dimension also includes the cooperation with universities and research institutes, as well as larger corporations. Connecting the hubs at local, regional and international level is also a recognized way of networking, necessary for the hubs' sustainability and advancement (ECHN, 2017).

III. SARAJEVO THE CASE OF MARIJIN DVOR NEIGHBORHOOD

Fig 26:- Sarajevo Location in Bosnia and Herzegovina

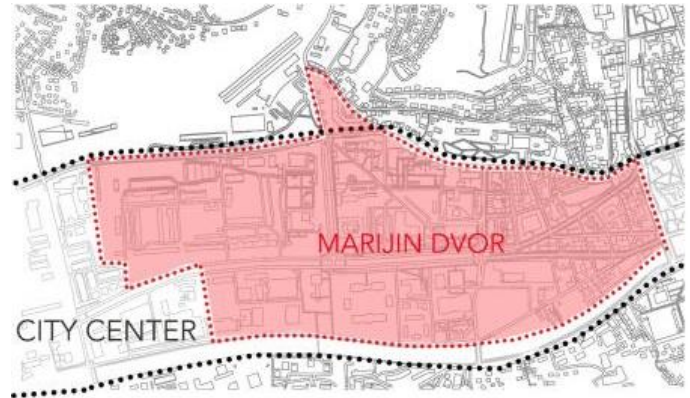Fig 27:- Marijin Dvor Neighborhood Location within the City

Fig 28:- Location of Marijin Dvor in Relation to the City Center in Sarajevo (Source: Author)

Due to its location, history and significance in the collective memory of the city of Sarajevo, the neighborhood of Marijin Dvor was selected as the appropriate location for the establishment of the future hub.

A. History

Founded by the Ottomans in 1461, Sarajevo had developed into one of the largest settlements of the empire. During that time, the city center was located in the Old Town (see fig.27.) as the city expanded to the west. By the time Austro-Hungary took over the rule of Sarajevo, Marijin Dvor was on the outer edge of the city. The neighborhood got established by the erection of a private palace in 1885 carrying the name 'Marijin Dvor' which translates into Marija's Palace. Marija was the wife of a famous Austrian entrepreneur - August Braun, who had the business-residential palace built in her honor. Since then, the whole neighborhood is known as Marijin Dvor (Zgrada Marijin dvora, 2007).

Fig 29:- Marijin Dvor Building – Marija's Palace (Source: Author)

In the following 20 years the National Museum building joined the Marijin Dvor building to mark the obvious intent of Austro-Hungarian planners to move the city center further west. The central church of the neighborhood (St. Joseph's) was built in 1936 and most of the following residential housing was also finished until the 1950's. The development of the neighborhood has continued

between the World Wars, but only after WWII ended was it truly found necessary to establish a modern center of Sarajevo here in Marijin Dvor (Turkušić and Ugljen, 2012).

Many architects have proposed their visions of the new city center, Juraj Neidhart was among the first ones with a detailed plan. He had invested years into research of the area, finally proposing a plan that included government, university and research facilities, museums and residential zones (Fig. 30). His ideas, based on the local urban culture merging modernization, were unfortunately never realized. The neighborhood was nevertheless enriched with educational and commercial facilities. The Parliament building, Holiday Inn hotel and the UNITIC Twin towers were all built in the socialist era and rebuilt after the siege of Sarajevo.

During the siege, many of the buildings that remained almost untouched in period of World Wars have undergone tremendous damage. One of them is also the Electrical Power Station, which was defended by Vladimir Perić Valter during WWII. The Station, together with many other important cultural and architectural heritage buildings, was set on fire during the siege and never recovered since. The already mentioned difficult transition period after the siege has left the whole city and the city center fragmented, with the great need for regeneration. Building up a creative hub in one of the demolished buildings in the city center is a way of addressing this problem and completing the disrupted image of the city.

Fig 30:- Neidhart's Proposal for Marijin Dvor Neighborhood Development
(Source: Creating a New City - the Programmatic Composition of a Socilaist City, 2012)

Even though competitions and projects for the development of Marijin Dvor were proposed continuously during more than 50 years already, none of the proposals was ever accepted leaving the neighborhood as a current example of 'unfinished modernization' (Stachura et al, 2015).

However, being situated between the historical center and new part of the city, Marijin Dvor represents one of the most important neighborhoods of Sarajevo. It is an

architectural as much as geographical transition point, as the Sarajevo valley starts transforming into a linear form exactly at this location. Hence, Marijin Dvor neighborhood revitalization is a priority, and the use of creative hubs is a suitable start of the process (Turkušić and Ugljen, 2012, Stachura et al, 2015).

Fig 31:- Marijin Dvor, Aerial View (Source: Author)

B. Location and Built Form

Marijin Dvor occupies the central space of the city of Sarajevo, close to the main bus and railway station (see fig. 26.). It connects the historic core of the city with the modern development. The main artery of the neighborhood is Zmaja od Bosne Street that splits into two roads (Maršala Tita and Hiseta Street) in the east, toward the Old Town.

With Miljacka River on its South edge, Marijin Dvor represents a crucial neighborhood of the city, encompassing important cultural, educational, residential, commercial, religious and government buildings (see fig. 32). Reaching from west to east, following the right side of Zmaja od Bosne Street, are the Police Station, Importanne Shopping Center, Historical Museum and the landmark National Museum, Faculty of Philosophy, Council of Ministers and Parliament building, Sarajevo City Center Mall and Business Center, followed by several residential and office buildings, ending with the ruins of the former Electric Power Station.

On the left of the street there are University of Sarajevo Campus, USA Embassy, Technical High School, Holiday Inn Hotel, Alta Shopping Mall, the famous Unitic business towers and Primary School 'Isak Samokovlija' in the back. As the street splits following are St. Joseph's Church, and residential buildings leading towards Hastahana Park and finishing with a mixed use residential-office building. In between the residential zones, the Magribija mosque and Marijin Dvor building are found, from which the whole neighborhood got its name. The triangular zone in between Maršala Tita and Hiseta Street is mostly occupied by residential buildings, along with Hotel Zagreb and Healthcare Center 'Centar' (see fig. 32).

The diagonal axis of the neighborhood is the Franca Lehara Street, which used to be the main tram connection of the city with the Railway station yet remains a dead-end

street today. Empty lots of Marijin Dvor are mostly untreated or used as parking areas for residents and visitors. According to the new regulatory plan, a concert hall is planned behind the Sarajevo City Center (SCC) in one of those current parking lots.

Around the riverbank walkway (Vilsonovo šetalište), also a lot of unused space is to be found, ruins and barracks included (Stachura et al, 2015). The walkway, reaching from Dolac Malta neighborhood ends abruptly at the crossing of Vrbanja and Kotromanića Street. Kotromanića Street is the most undefined in the whole neighborhood with vast unused space from both its sides, and many temporary objects close to the riverbank that have taken a permanent character. The greatest neglected zone is located at the crossing of Kotromanića and Hiseta Street, namely, the ruins of the former Electrical Power Station.
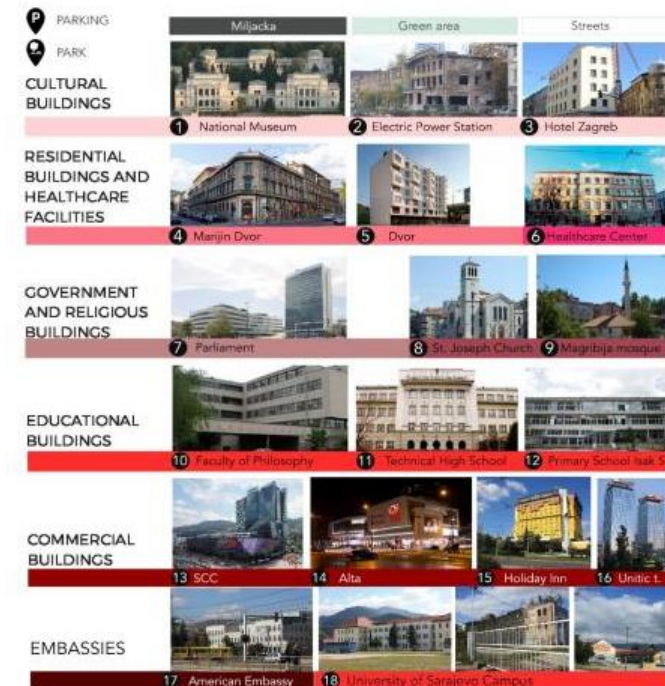
Fig 32:- Marijin Dvor Neighborhood, Built Form (Source: Author)

C. Electrical Power Station

The Electrical Power Station was built in 1893. during the Austro-Hungarian reign in Sarajevo. At the time, it was one of the most important industrial buildings in the city, as it provided electricity for the first tram in Europe, and soon afterwards supported Sarajevo's public lighting system. It was severely damaged at the beginning of the 90's war and unfortunately never restored since. Even though the Station was declared a national monument in 2015, no restoration work was planned yet due to the lack of clarity on which governing structure is to take responsibility for it. (Električna centrala na Hisetima, 2015)

Fig 33:- Electrical Power Station, 19th Century (Source: Komisija za očuvanje nacionalnih spomenika BiH)

Fig 34:- Aerial Photo of Electrical Power Station and Surrounding, 2017 (Source: m-kvadrat.ba)

The Power Station Complex is situated at the crossing of Kotromanića and Hiseta Street, at the edge of Marijin Dvor neighborhood. It is composed of an industrial and administrative building with a small green zone, also known as the Vladimir Perić Valter memorial park (Fig. 3.3.3).
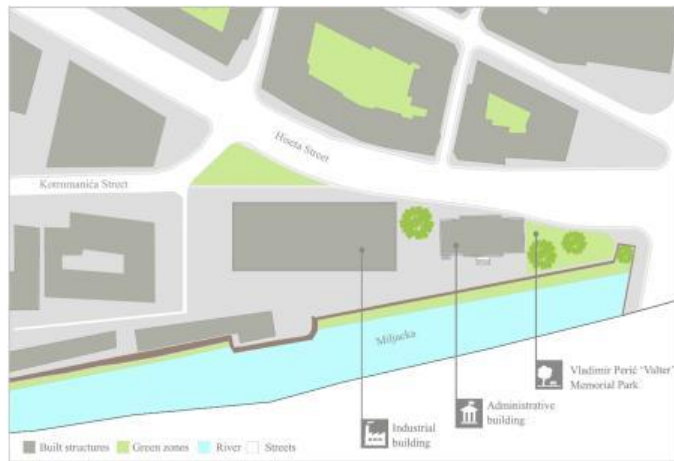

Fig 35:- Former functions of the Power Station Complex
(Source: Author)

Because of its location, size and status, the former Power Station building is a great starting point for urban regeneration of the city. The object has already been subject to revitalization discussion in 1996. when Ivan Štraus developed a revitalization plan for the Station, and in 2011. as the Bosnia and Herzegovina Committee / Branch of the International Council for Large Electrical Systems (CIGRE) proposed turning the building into a technical museum (Električna centrala na Hisetima, 2015).

Even though neither of these plans were realized, the Power Station still carries potential for revival and, even more so, for becoming a creative hub. The conceptual design idea is to turn the former power station into a creative station (center) of the neighborhood. The memory of the place will thereby be withhold and functional and historical continuity of the site will be provided, as declared necessary through the National Monument act (Električna centrala na Hisetima, 2015).
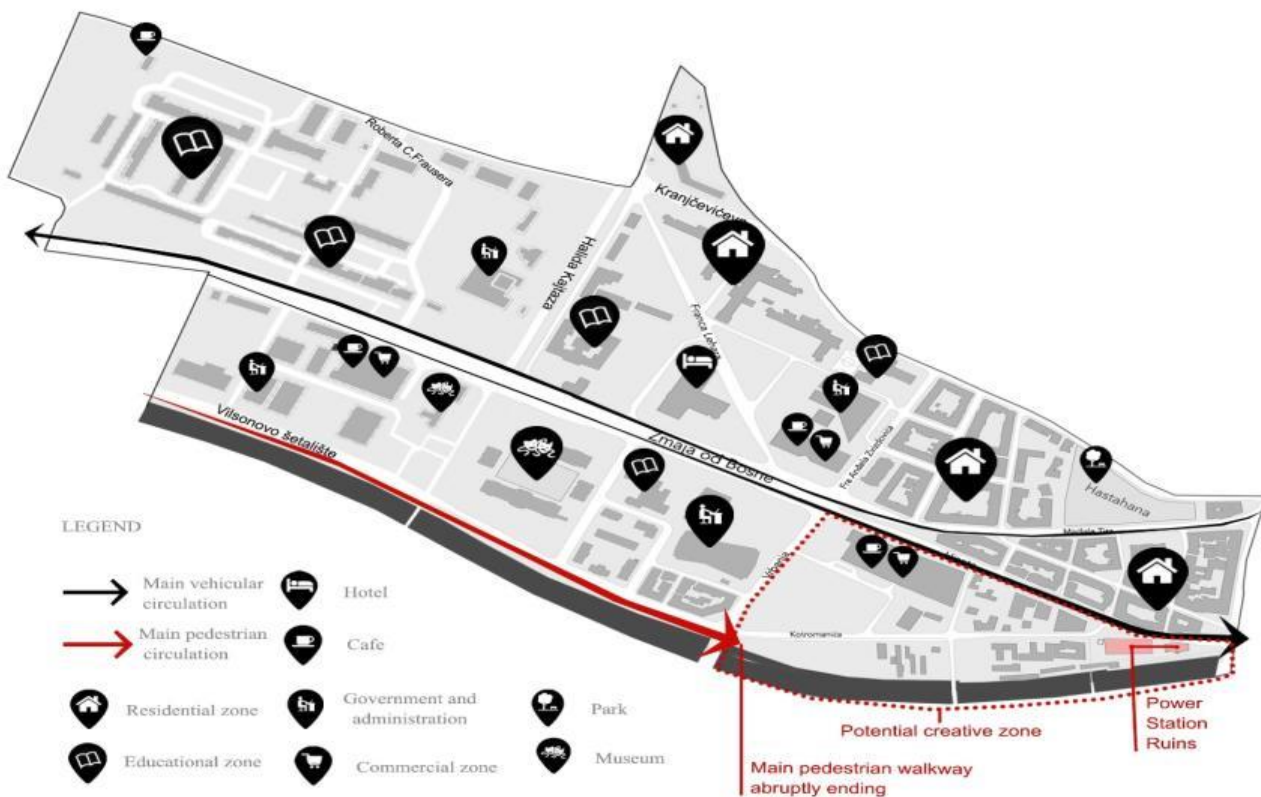
IV. PROPOSAL

A. Location

Fig 36:- Marijin Dvor Neighborhood Analysis with Current Functions (Source: Author)

The process of transforming the former power station into a creative hub starts with the analysis of the neighborhood itself. Marijin Dvor neighborhood has two main vehicular and pedestrian circulation axis, namely the Maršala Tita and Hiseta Streets (combined, Zmaja od Bosne Street). Alongside, the green walkway (Vilsonovo Šetalište), is the favorable pedestrian choice. Unfortunately it ends abruptly at the crossing with Vrbanja Street. The power station complex is currently reachable by vehicles and pedestrians mainly through Kotromanića Street, while the Hiseta Street also passes by the location, but has no direct vehicular access to it (see fig. 36.).
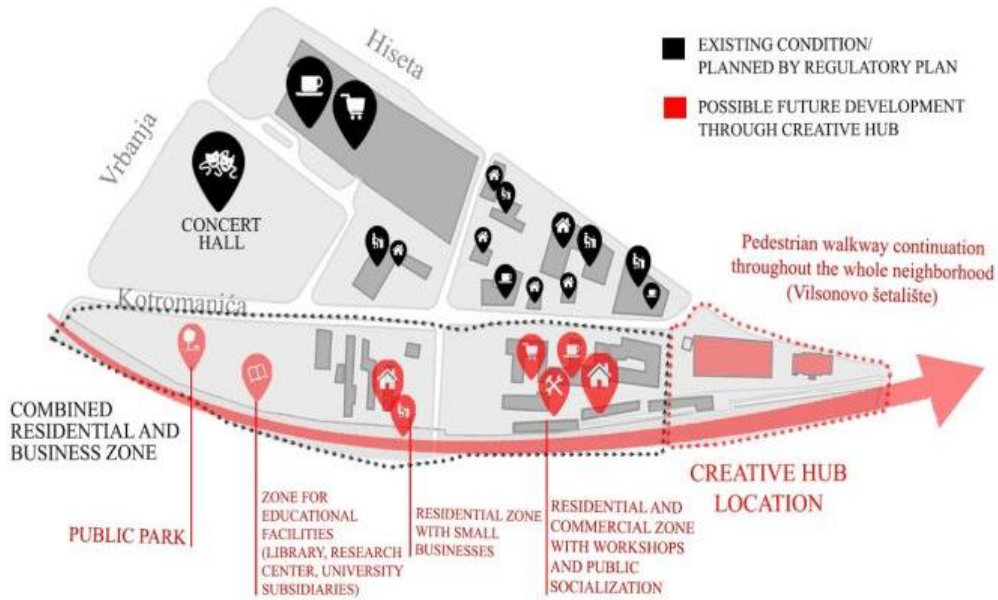
Fig 37:- Future Development of the Creative Zone (Source: Author)

The riverside zone bounded by Vrbanja and Kotromanića Street is the most neglected and undeveloped part of the neighborhood. Whereas there is a concert hall proposed at the entrance corner of the zone, the area close to the riverside is largely undefined, mostly consisting of temporary objects and parking lots. It is roughly envisioned as a combined residential and business zone through the regulatory plan of the neighborhood, however, has the potential to become much more useful to the citizens with the development of the creative hub. The residential/business zone can be enriched with green zones, educational and commercial facilities as extension of the future hub and in cooperation with existing similar facilities in the neighborhood. Moreover, the green walkway (Vilsonovo šetalište) can be continued throughout the neighborhood, providing better and more enjoyable pedestrian connection with the city center. In this way the citizens and visitors are encouraged to continue their afternoon walk and take part in some of the various activities present in the creative hub, which will inevitably result in reviving this neglected zone (see fig. 37.).

B. Design and Content (Hub Organization, Originality)

Marijin Dvor is a heterogeneous neighborhood, consisting of combined residential, educational, administration, cultural and commercial zones (see fig. 32 and fig. 36.). The new hub is aimed to satisfy the needs of all the different citizen groups found in the environment. As the Hiseta Street is passed through regularly by citizens, so is the current green zone in front of the power station ruins. This zone is therefore most suitable as an invitation towards the new center, a park with open exhibition potential developed in cooperation with the nearby National and Historical Museum. Rich in educational institutions, the location can serve as meeting point for the students and researchers through incorporating a public library or research center together with a makerspace that also serves the ordinary citizens.
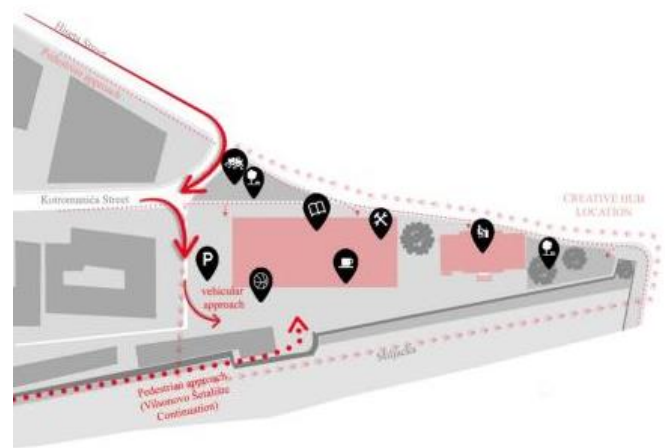

Fig 38:- Potential Functions of the Creative Hub (Source: Author)

Individuals interested in starting a business on their own can have the place to do so in the hub through organized office spaces. Foreign business visitors staying in the nearby hotels might want to organize meetings with partners in the city and can do so in rentable multi-purpose meeting rooms.

Tourists interested in the local heritage and culture can observe local manufacturing techniques and get a souvenir from public workshops and small manufacturers set in the hub. A café and sports court will enable quality break time for the hub tenants and visitors. Easier approach for vehicles is ensured through direct access from Hiseta Street and a separate parking zone. While pedestrians might approach the hub from Kotromanića as well as Hiseta Street, the green riverside boulevard (Vilsonovo šetališe) is also extended to invite the citizens to contribute and benefit from the synergy of the space.

C. People (Owners and Users of the Hub)

The official owner of the future hub (former Power Station ruins) from 2014 till today is the city of Sarajevo. Before it was declared an abandoned object in 2014, the Power Station was in ownership of Iris computers d.o.o., with other investors interested in buying the object, like Elektropriveda BiH, the main electrical energy distributor in the country ("Ovako danas izgleda električna centrala za koju je život dao Valter Perić", 2014). Since 2014, just a few private investors have shown interest in buying the object and have not done so yet.

The potential users of the future hub are, like in the example of precedents, divided into five main groups (see fig. 39.). The presence of each group is estimated according to the content and events the hub will offer, as well as the existing structure of the neighborhood population.
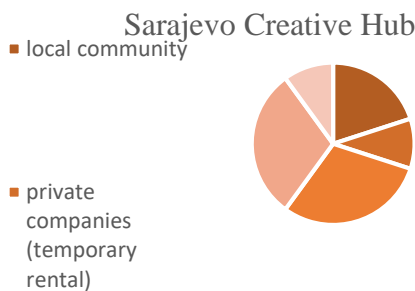

Fig 39:- Potential Users of the Creative Hub (Source: Author)

D. Management

The funding for the future hub in Sarajevo is planned in similar manner as the previously analyzed precedents. The initial funding is sought in European funding Programs and Initiatives like Creative Towns and Regions, COSME (the EU program for the Competitiveness of Enterprises and Small and Medium-sized Enterprises), Europe for citizens, et al ("Guide to funding opportunities for arts and culture in Europe, beyond Creative Europe", 2015). Continuous funding is ensured mainly through collecting rents from tenants, income from different events and workshops in the hub as well as collaboration projects and donations (see fig. 40.)
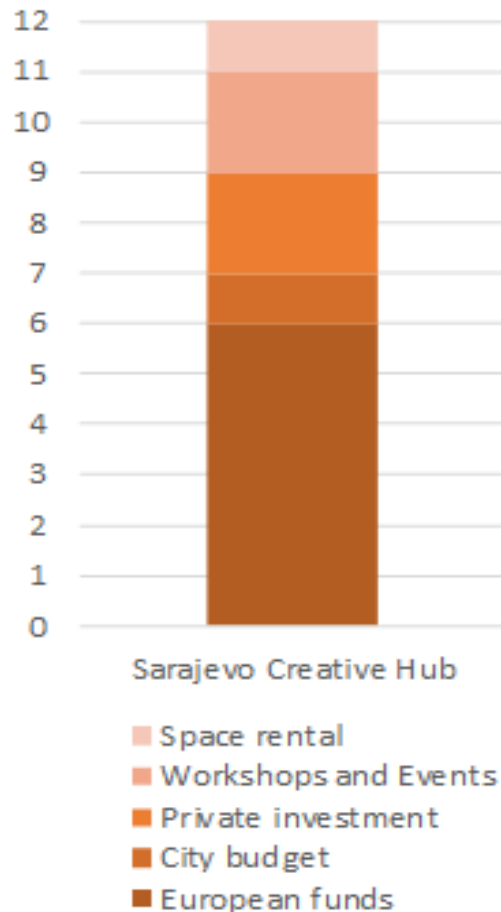

Fig 40:- Sarajevo Hub Funding Sources Share Estimation for One Year of Active Functioning (Source: Author)

E. Networking (Creative Environment, Partnerships)

The Sarajevo creative hub in the former Power Station is developed as starting point of the greater idea for urban regeneration of the city of Sarajevo. The hub is set to foster a creative environment that will serve as inspiration and trigger for similar projects throughout the city. The creative individuals, entrepreneurs, artists, designers and innovators meeting at the hub will be showing the benefits of synergy of creative thinking for the city.

The aim is to partner with existing creative ventures in the city (HUB387, AABH, and Networks), country (BRDO, The Inclusive Movement for Bosnia and Herzegovina - IMBiH, Desk Creative Europe Bosnia and Herzegovina - CED BiH), region (West Balkan Cultural Antenna) and internationally (European Creative Hubs Network, European Creative Business Network, European Creative Cities, UNESCO Creative Cities). Partnerships on all these levels are crucial for the development and advancement of the hub, leading way for similar projects being supported in the future.

V. CONCLUSION

Creative hubs as mechanisms of culture-led urban regeneration offer a multitude of possibilities for the city revival and present solutions for societal and economic problems. They are diminishing physical and mental barriers associated with the abandoned and neglected urban zone, preserving its cultural and historical heritage, attracting diverse groups of people, improving the city's economy and inspiring collaboration. Sarajevo is undoubtedly a fertile ground for the culture-led regeneration, with its many abandoned zones in need for revival, but also citizens welcoming to these kind of creative endeavors as it was the case with Mikser House attempt.

What is necessary to be considered when developing a creative hub is

➢ the connection of the space with the city and relation to the built environment
➢ organization in terms of design as well as in terms of economic management, attractive design and affordable prices are welcoming creative individuals and groups to contribute to the creative environment
➢ Adequate business model development to solve the funding and sustainability issues
➢ building a good community in the hub and choosing the right people to take the lead

Finally, the hub should always be connected to likewise institutions and seek collaboration. Sarajevo creative hub is developed with the aim to set an example on how the neglected zones in the city can be revived to become a source:of creativity, vibrancy and economic prosperity. By completing the image of the city, it also highlights everything Sarajevo has to offer and encourages the youth to invest their creativity in their hometown.

Further research on this topic should involve creative hubs present only as virtual platforms and how they can solely and combined (or in networks) with physically present hubs affect the urban regeneration process.

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