

Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences



Graduation Plan: All tracks

Submit your Graduation Plan to the Board of Examiners (Examencommissie-BK@tudelft.nl), Mentors and Delegate of the Board of Examiners one week before P2 at the latest.

The graduation plan consists of at least the following data/segments:

Personal information	
Name	Jingxuan Tu
Student number	5561442

Studio		
Name / Theme	Place & Memory	
Main mentor	Saskia De Wit	Landscape Architecture
Second mentor	Machiel van Dorst	Urbanism
Argumentation of choice of the studio	<p>My interest is always stimulated by some small and detailed observations in our daily life, rather than being based on rigorous theoretical research and technical designs. To a large extent, I believe that the single discipline of Landscape Architecture is not able to solve certain social or ecological problems practically, which requires more sociological and ecological research. That is why I want to return to the purest starting point of landscape in the graduation lab, which is the experiential quality of the landscape. On a larger scale, it is the study of the relationship and interaction between people and places or the self and landscape.</p> <p>Moreover, I am curious about the spiritual and symbolic significance that arises behind the sensory landscape, and how that meaning is produced and physically expressed. Place & Memory Lab provides me with greater scope to imagine and research with interdisciplinary approaches to focus on the relations between people and the common and inconspicuous components of everyday landscapes.</p>	

Graduation project	
Title of the graduation project	Memorial Benschcape: The fusion and collision between memory and its physical expression
Goal	
Location:	Den Helder, Netherland
The posed problem,	<p>GENERAL PROBLEM</p> <p>Den Helder is a city town with rich marine history and war history, but less city identity. The insiders do enjoy their lives and love this city, while the outsiders think it is just a boring city and a way to Texel.</p> <p>Even though there are already many scattered monuments and museums in the city, part of them are not perceived</p>

	<p>and recognized by visitors and even many local people. The reason might be they are view-only and lack information and social interaction, thus missing the public awareness of urban identity and attraction to visitors.</p> <p>SPECIFIC OPPORTUNITY In order to raise public awareness of and engagement with urban collective memory and enhance people’s connection with personal memory, more generally accessible, readable and touchable memorials become a potential cure. Starting from my personal fascination, a bench can be not only a seat as a common, inconspicuous, and only functional street furniture but also can combine with landscapes as an informal living memorial, like a witness or participant in the city or personal memory. In this way, it is worthwhile to explore, express, and strengthen the connection between a bench with the surrounding landscape and people’s memory through materiality, functionality, and symbolism.</p> <p>In Robert Thayer’s <i>Three Dimensions of Meaning</i>, perceptual, functional, and symbolic meanings are proposed. It illustrates a gradual progression of perspectives from distance to proximity. Research and design through these three layers may provide the possibility to visualize tangible and touchable memory, enhance city identity, and develop the new term “benchescape”.</p>
<p>research questions and</p>	<p>MAIN RESEARCH QUESTION How can memory and its physicality be situated in and expressed through benchescapes to enhance public awareness of city identity and help create personal significance?</p> <p>SUB-QUESTION</p> <ol style="list-style-type: none"> 1. What are the different types of physical expression of memory in Den Helder? <ol style="list-style-type: none"> 1) What is the classification of memory? 2) What is a memorial? 2. How to classify defined, partly defined, undefined, and potential memorial places in Den Helder? <ol style="list-style-type: none"> 1) What is a memorial place? 2) What is the relation between these memorial places? 3. How do different types of benches of Den Helder in different urban public spaces create different physical and experiential qualities? <ol style="list-style-type: none"> 1) What is a bench? 2) What is a benchescape?

- 3) What is urban public space?
- 4) Where is the different types of urban public space in Den Helder?
4. How do different compositions of the memorial landscapes create different experiential qualities? What is the role of benchscape inside?
 - 1) What is a memorial landscape?
 - 2) What is a memorial benchscape?
5. What are the design approaches to address different memories in different benchscapes?
 - 1) What relationship exists between benches and memory?

FURTHER QUESTION

What can benchscapes teach about memory landscapes?
Or how can general design lessons be drawn from benchscapes?

design assignment in which these result.

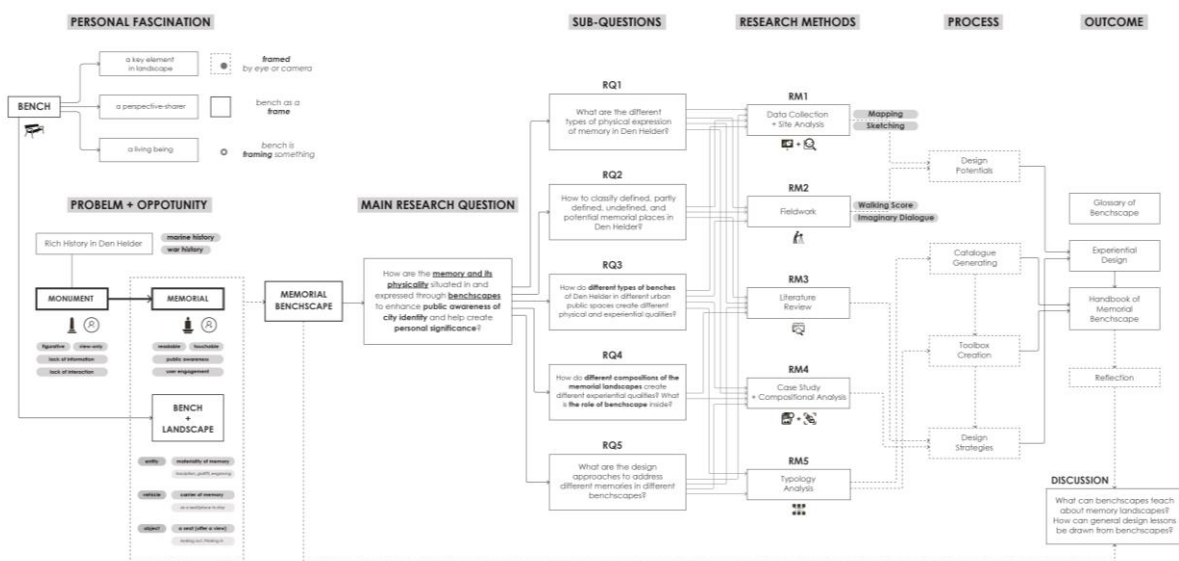
Concept design and memorial benchscape designs of three different scales in Den Helder.

- a. (Large Scale)
benchscape as a whole system in a city scale
- b. (Medium Scale)
benchscape as a key player in a memorial landscape
- c. (Small Scale)
benchscape as a living memorial in daily life

Process

Method description

THEORETICAL FRAMEWORK



(Theoretical framework of the graduation plan, made by Jingxuan)

MAIN RESEARCH QUESTION

1. Through initial fieldwork in Den Helder, do some phenomenological analysis, like walking score, and also immerse myself to have some imaginary dialogues with benches.
2. Based on the literature review, fieldwork in Den Helder and self-summary, organize a glossary of benchscape, including definitions, relations, samples and etc.

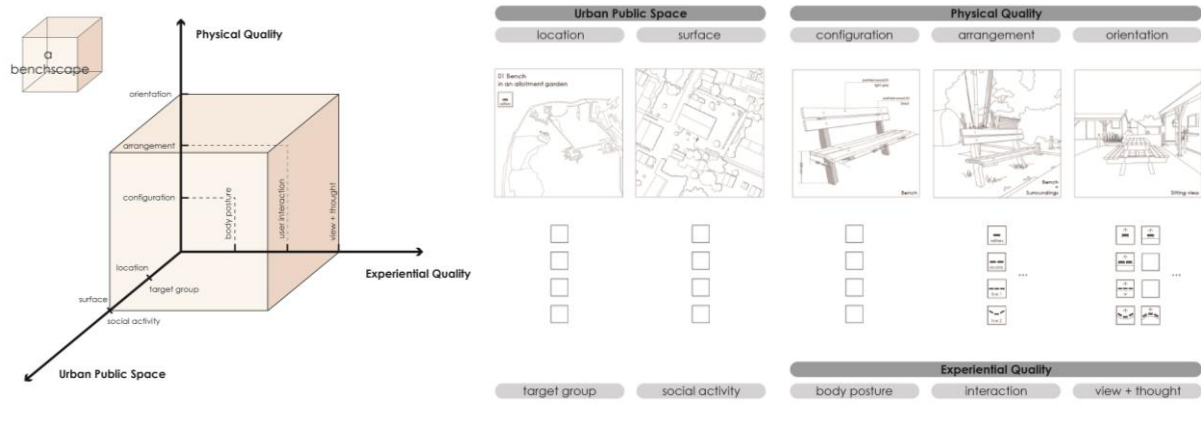
(Supplemented by five sub-questions to explore)

SUB-QUESTION

RESEARCH QUESTION \ RESEARCH METHOD	Data Collection + Site Analysis	Fieldwork	Literature Review	Case Study + Four-relation Analysis	Typology Analysis
RQ1: What are the memory and its physicality in different memory places in Den Helder?	1. Mapping of memory places in Den Helder 2. Site-specific memory and its physicality	1. Get closer to the physicalities of memory 2. Observe and record user interactions	Learn more types of the physicality of memory	Learn more types of the physicality of memory to conclude design approaches	
RQ2: How to classify defined, partly defined, undefined, and potential memorial places in Den Helder?	1. Mapping of memory places in Den Helder 2. Classify three or four kinds of memory places	1. Understand the experiential qualities of a bench and its surrounding 2. Discover the design potential	1. Read essays about memory and place to understand memory places better		
RQ3: How do different types of benches of Den Helder in different urban public spaces create different physical and experiential qualities?	1. Mapping of bench distribution in Den Helder (provided by Gemeente Den Helder) 2. Bench Catalogue map of Den Helder	1. Imaginary dialogue with benches 2. From the perspective of a bench to understand itself and the surrounding landscape		1. Bench design 2. Art design 3. 24h bench story in daily life	1. Organize a bench catalogue of Den Helder a. location b. configuration c. arrangement d. orientation 2. Analyse the experiential qualities of the bench a. target group b. body posture + number c. atmosphere + activity d. view + thoughts
RQ4: How do different compositions of the memorial landscapes create different experiential qualities? What is the role of benchscape inside?			1. Read essays and research about memorial landscapes 2. Learn and organize memory physicality in different forms/objects	1. Case study a. Celestial Vault b. Princess Diana's Memorial c. Esterwegen Memorial d. Pukeahu National War Memorial Park e. Homomonument f. Earth Memorial g. The Reflection Pool in Bloedel Reserve 2. Compositional analysis of three typical memorial landscape projects a. The Third Train b. High Line Park	
RQ5: What are the design approaches to address different memories in different benchscapes?	Overlap the mapping of memory places and bench distribution in Den Helder		Read essays and conclude a general design strategy	Through case study to conclude some valuable design approaches	1. Based on the bench catalogue to develop the bench design toolbox 2. Apply the bench design toolbox to the memorial benchscape design

RQ3-Typology Analysis

Explore the physical qualities of some typical benches in Den Helder to organize a site-specific bench catalogue. By analysis of its corresponding experiential qualities, generate bench design toolboxes.



(Research model of bench typology analysis, made by Jingxuan)

RQ4-Literature Review & Case Study

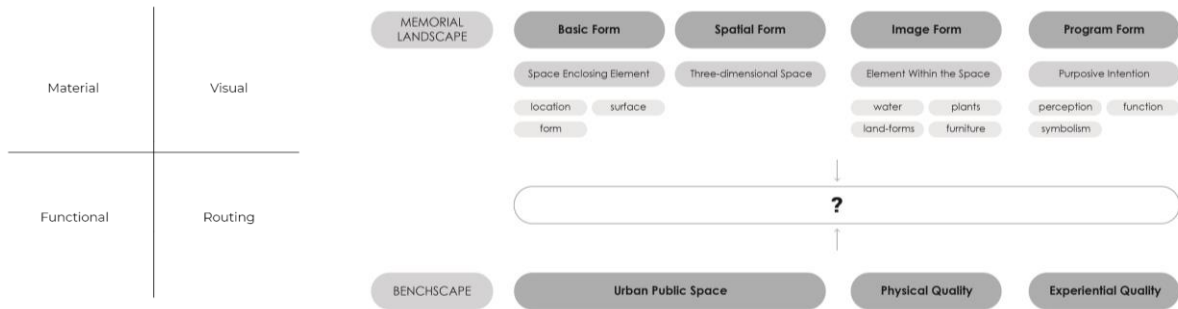
NO.	Literature/ Case-study	Location	Memory	Memory's Physicality	Design Inspiration
1	Celestial Vault	Den Hague, Netherland	gazing at the sky (light can have such a tangible presence)	a monumental natural stone bench	bench as a perspective-sharer by providing unique body postures
2	Princess Diana's Memorial	London, United Kingdom	Diana's life	an oval stone fountain	the configuration of a fountain or a bench can reflect the memory
3	Esterwegen Memorial	Esterwegen, Germany	all fifteen camps in the Ems region and their victims	high walls made of Corten steel	historicity and symbolism of the material
4	Pukeahu National War Memorial Park	Wellington, New Zealand	New Zealand National War	a folded, terraced landscape	topography and time are used as media for memory
5	Homomonument	Amsterdam, Netherland	gays and lesbians who were persecuted for their sexual orientation	triangles of the monument (platform)	monument integrates into the urban fabric
6	Earth Memorial	Haifa, Israel	soldiers who died in the last height decade of war	earth benches Soundscape	death could dialogue with the living of the space through soundscape design
7	The Reflection Pool in Bloedel Reserve	Washington, United States	death of Prentice and Virginia Bloedel	a reflection pool, a flat stone	bench offers a place for staying, contemplation and reflection
8	The Pentagon 9/11 Memorial	New York, United State	184 pentagon victims	184 light benches	the number of benches corresponds to the deceased
9	Victoria Emergency Service Memorial	Melbourne, Australia	CFA and Emergency Management Victoria	Victorian stones	interactive "garden memorial", stone as seats
10	"Living with the deceased: absence, presence and absence-presence"	York/Oxford, United Kingdom	someone's death	memorial bench, stone, pebble, crash barrier	informal memorials as absence-presence to frame a "Third Emotional Space"

11	“A view from a bench”	Salcombe, United Kingdom	death of the author’s dad	a bench	the production and productions of a memorial bench
12	“Landscape, absence and the geographies of love”	Mullion, United Kingdom	self-landscape relation	memorial benches	develop an account of landscape in terms of the absence and non-coincidence of self and world

RQ4-Four-relation Analysis of Case-study

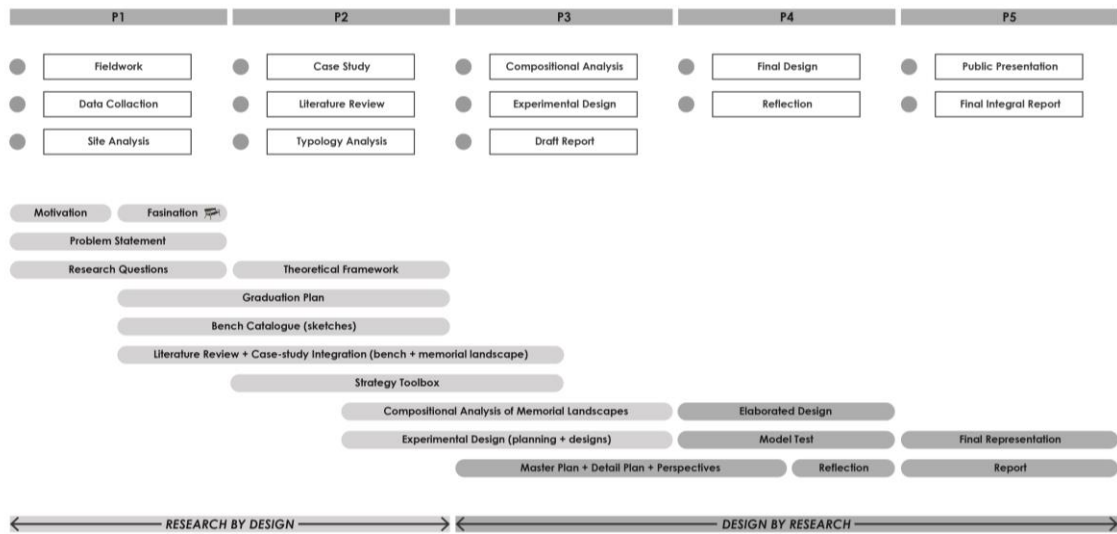
Two typical memorial landscape projects:

1. The Third Train (TT), Compiègne
2. High Line Park (HLP), New York



(Research model of memorial landscape compositional analysis, made by Jingxuan)

OVERVIEW OF THE WORKFLOW



(Time Planning of the graduation plan, made by Jingxuan)

Literature and general practical preference

BENCH + MEMORY

1. Maddrell, A. (2013). Living with the deceased: absence, presence and absence-presence. *Cultural Geographies*, 20(4), 501–522. <https://doi.org/10.1177/1474474013482806>
2. Stocking, S. (2022). A view from a bench. *Routes* 3(1): 43-51.

3. Wylie, J. (2009). Landscape, absence and the geographies of love. *Transactions of the Institute of British Geographers*, 34(3), 275–289.
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MEMORIAL LANDSCAPE

1. Dwyer, O.J., & Alderman, D.H. (2008). Memorial landscapes: analytic questions and metaphors. *GeoJournal* 73, 165–178. <https://doi.org/10.1007/s10708-008-9201-5>
2. Pouya, S. & Irani Behbahani, H. (2017). Assessment of the visual landscape quality based on the subjectivist paradigm to design the memorial garden. *Turkish Journal of Forestry*, 18 (3), 171-177. <https://doi.org/10.18182/tjf.294916>
3. Yousra, A., Mohammed, R., and Yasmin, K. (2021). A study of the relationship between contemporary memorial landscape and user perception. *Ain Shams Engineering Journal*, Volume 13, Issue 1, 2022, 101527, ISSN 2090-4479.
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RESEARCH + DESIGN METHODS

1. Ching, Francis D. K. (2007). *Architecture: Form, Space, & Order*. Hoboken, NJ: John Wiley & Sons.
2. De Wit, S.I. (2021). Compositional layer analysis [Presentatieslides]. TU Delft, Brightspace.
<https://brightspace.tudelft.nl/d21/le/content/398684/viewContent/2505728/View>
3. Hunt, J. D. (2000). *Greater perfections: the practice of garden theory*. London: Thames & Hudson.
4. Swaffield, S. R. (Ed.). (2002). *Theory in landscape architecture: a reader* (Ser. Penn studies in landscape architecture). University of Pennsylvania Press.
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PRECEDENT CASE-STUDY

1. About the Memorial | National September 11 Memorial & Museum. (n.d.).
<https://www.911memorial.org/visit/memorial/about-memorial>
2. Caballero, P. (2022). Earth Memorial / Gitai Architects. ArchDaily.
<https://www.archdaily.com/908195/earth-memorial-gitai-architects>
3. Delaqua, V. (2022). Homomonument: The Importance of a Representative Space in the City. ArchDaily. <https://www.archdaily.com/984342/homomonument-the-importance-of-a-representative-space-in-the-city>
4. Diana, Princess of Wales Memorial Fountain by Gustafson Porter + Bowman. (z.d.). Landezine. <https://landezine.com/diana-princess-of-wales-memorial-fountain-by-gustafson-porter-landscape-architecture>
5. James Turrell - Celestial Vault | DenHaag.com. (z.d.). <https://denhaag.com/en/james-turrell-celestial-vault>
6. Douma, G. (2021). The Reflection Pool. Bloedel Reserve.
<https://bloedelreserve.org/reflection-pool/>
7. Esterwegen Memorial by WES Landscape Architecture – UPDATED. (z.d.). Landezine.
<https://landezine.com/esterwegen-memorial-landscape-architecture/>
8. National 9/11 Memorial by PWP Landscape Architecture. (n.d.). Landezine.
<https://landezine.com/national-911-memorial-by-pwp-landscape-architecture>
9. Pukeahu National War Memorial Park by Wraight Athfield Landscape + Architecture. (z.d.). Landezine. <https://landezine.com/pukeahu-national-war-memorial-park-by-wraight-athfield-landscape-architecture/>

10. The Third Train by Gilles Brusset. (n.d.). Landezine. <https://landezine.com/the-third-train-by-gilles-brusset/>
11. Victorian Emergency Services Memorial, Australia, by Rush Wright Associates. (n.d.). Landezine. <https://landezine.com/victorian-emergency-services-memorial-australia-by-rush-wright-associates/>
12. Wikipedia contributors. (2022). Memorial to the Murdered Jews of Europe. Wikipedia. https://en.wikipedia.org/wiki/Memorial_to_the_Murdered_Jews_of_Europe
13. Wikipedia contributors. (2022). Pentagon Memorial. Wikipedia. https://en.wikipedia.org/wiki/Pentagon_Memorial

Reflection

1. What is the relation between your graduation (project) topic, the studio topic (if applicable), your master track (A,U,BT,LA,MBE), and your master programme (MSc AUBS)?

Landscape architecture, as a production and production process of human and nature, is exploring the relationship between human and nature. With the development of urbanization, the exploration of human and nature extends to the relationship between urban and wilderness. In *Garden Perfections: The Practice of Garden Theory*, John Dixon Hunt identifies the cultural landscape, like agriculture and urban development, with Cicero's "second nature", and he also agrees with Cicero that gardens make a third nature. Wilderness, which is believed as "first nature", is the realm of the gods, but it is also the raw material for second nature. (Hunt, 2000)

The landscape is hidden in our daily lives, and it is everywhere. Do you realize that many tiny landscapes are so commonplace that their aesthetics and value is overlooked? Benchscapes are one of them.

As an extremely common element of street furniture, for most people, a bench is a seat and place to stay and rest, a functional component of public space. But as cultural landscapes have evolved, memorial benches have been designed as a tribute to the deceased, and people can customize and donate memorial benches for their families and place them in city parks. This allows the benchscapes to carry people's memories, while sharing and communicating them with a wider audience. In this way, in addition to its basic functionality, the benchscape gradually extends its cultural needs and social relationship values and is a potentially symbolic and meaningful place.

The study of benchscapes is ultimately an exploration of the relationship between people and place. The benchscape is a micro-place, attached to a larger social public environment, such as a city park, a cemetery, a long embankment along a coastline, etc. Therefore, an exploration of the benchscape needs to first discuss its site-specific nature, as the bench itself is an object that is often dependent on the properties of the site before considering the configuration and arrangement of the bench itself to provide its sensory, functional, and symbolic values. The benches are located in different places, with different target groups, needs, and behavioral patterns.

The topic of the graduation lab is memory and place, both of which are abstract concepts that are probably most often addressed in landscape architecture design as memorial landscapes. A memorial landscape is recognized as a testimony of a city's history, a reflection of its culture, a materialization of the "collective memory" of its inhabitants, a common nostalgia for the past, and a hope for a better future. The creation of a

commemorative landscape can flexibly use various landscape design factors to create a commemorative space full of emotion: it is a space of reflection, emotion, spirituality, and social function, a place of remembrance, mourning, contemplation, and assembly. When one walks into it, one feels the contemplation of death, the desire for life, the respect for history, and the transmission of culture.

In my project, memory is understood as memory itself and its physical expression, while the place is microcosmically transformed into the inconspicuous benchscape, aiming to explore the fusion and collision of memory and its physicality in the benchscape. The memorial benchscape will not only focus on the projection of collective memory, but moreover, inspired by the existing memorial benches, it will be more concerned with the carrying and transmission of individual memory. As an integral part of a functional public space, the memorial benchscape will play and provide human values, becoming a meaningful urban public place, realized to help create personal significance.

2. What is the relevance of your graduation work in the larger social, professional and scientific framework?

As an object and a basic element of the urban landscape, the bench is similar to the tree, but the difference is that the landscape architects have paid more attention to the tree as a plant than to the bench.

This project might be the first to introduce the concept of “benchscape”, which expands and combines the single object of the bench with the landscape, and then deconstructs it into a peripheral landscape with the bench as the main body, an outward landscape with the bench as the frame, and a micro-landscape within the bench itself. The project as a whole attempts to extend from the observation of benches to the study of benchscapes, and then to experiments in the design of memorial benchscapes. While narrowing the focus of the research, it is an exploration of the relationship between memory and benchscape, and an expression of benchscape as a tangibility and materiality of memory.

In this study of benchscapes, the different types and locations of benches in Den Helder will be explored and a site-specific catalogue of benches will be compiled. As a post-war reconstruction city with rich history and collective memory, Den Helder has the potential to reconstruct, revive and develop its cultural memory and urban identity through the design of a benchscape system and site-specific memorial benchscape.

The concept of memorial landscapes is often understood by landscape architects in terms of site specificity and remembrance of the past. The sites for memorial landscapes may be at historic sites, such as The Third Train and the 9/11 memorial, or in aggregate areas, such as national parks. They all use landscape design to tell the history of the past and the memory of the nation or the community. The memorial benchscape then seems to offer an opportunity to think about the universality of memorial sites and the commemoration of past memories, present experiences, and potential future memories.

A living memorial, the benchscape is memory itself, a tangibility and materiality of memory that carries a collective memory or a personal memory that will be created and transmitted more widely by each person who stops by, creating different experiential qualities and personal meaning for the designer, the builder and anyone who stops by.

Moreover, in the urban context, apart from benches, which are functional furniture in public spaces, there are many functional facilities in everyday life that people use singularly, but ignore the interactivity and intrinsic connections with them, such as people's memories as mentioned above. The bench chosen as the object of this study is an example of a starting point for a systematic study of people-place interaction.