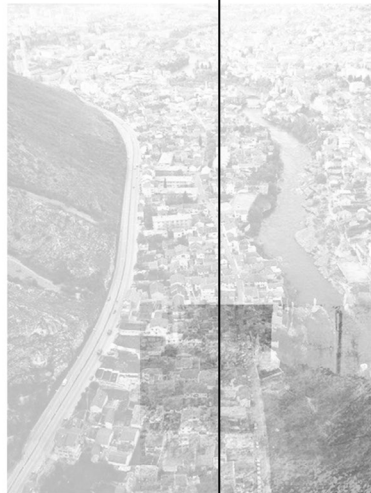
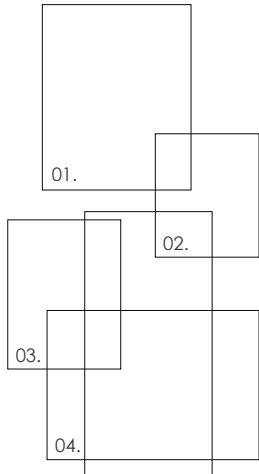


RECLAIMING THE MEMORY:
A MEMORIAL SCAPE ALONG NERETVA RIVER, MOSTAR

ELISSAVET MARKOZANI





E L I S S A V E T M A R K O Z A N I
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F I R S T M E N T O R : D E N I S E P I C C I N I N I
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D E P A R T M E N T O F U R B A N I S M

C H A I R O F L A N D S C A P E A R C H I T E C T U R E

M s c G r a d u a t i o n T h e s i s
G r a d u a t i o n S t u d i o : F l o w s c a p e s



TO ALL THE YOUNG PEOPLE WHO BELIEVE THAT
IF YOU WANT TO CHANGE THE WORLD FOR THE BETTER, YOU SHOULD FLY FAR AWAY AND DISCOVER
NEW PLACES,
LIKE THE BIRDS...

A C K N O W L E D G E M E N T S

This thesis has been completed as part of my graduation from the master program of Landscape Architecture at TU Delft. I would like to thank, from the bottom of my heart, all those who have supported me in this effort.

First and foremost, my first mentor, Denise Piccinini who guided me without deviating from the field I wanted to research. More specifically, because she methodically taught me that the beauty of the landscape is hidden in simplicity and the process of abstraction can release its most particular aspects. Secondly, my second mentor, Armina Pilav, who helped me understand the rhythm and life of the city of Mostar and encouraged me to explore aspects of the site I never imagined.

A huge thank you to my parents, Manos and Lila, and to my uncle Nikos for the inexhaustible support and patience in every step of my life.

I would also like to thank some people who really encouraged me and most importantly made me laugh all through my student years. Vicky, for the never-ending discussions on architecture, philosophy and climate change which, although not directly related to the topic provided endless food for thought about the project. Christilena who kept my feet on the ground, Demo who was always here even though he was far away, Spyros for his advice, Purvika and Sindhu who are the queens of kindness and Angeliki for the endless and endless hours we spent together studying.

Thank you!

C O N T E N T S

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01

I N T R O D U C T I O N



FIGURE 1.1. Mostar 1994 - Source: www.cidom.org

M O T I V A T I O N

As most of the scientific community turns the interest, and rightfully so, towards dealing with the many environmental problems of the planet, my intuition has led me to explore social post-war problems and how they are expressed in space. Throughout the course of world history, wars have always been a modern problem. Today, unfortunately, they are many, which are raging around the globe, for example in Syria and Somalia. How is post-war chaos managed? Who decides how the post-war society will be shaped, and in what way? How will the new environment, the new post-war images, be formed? Which elements of the city will remain as they were pre-war, which will be restored and which will disappear forever? What story will the built environment represent? What will be imprinted on to the residents' memory and what will pass into oblivion?

Understanding the architect's deep influence on the shaping of life, these questions swirl in my mind and thus raising the indicator of responsibility in a post-war society. This was the reason I chose the design studio 'Neretva Recollections: materiality of war, flowing memories and living archive' in order to explore urban and landscape transformations of the city of Mostar and river banks started in before the wartime (1992-1996), and to translate these explorations in a design intervention. Believing firmly in the inseparable relationship of memory and space, as expressed by the French philosopher and sociologist Maurice Halbwachs, the solution to any more specific problems chosen for this study in the post-war Mostar will have as its main axis this dipole. The basic objective through experimentation is to assimilate, as far as possible, the complexity of social post-war dysfunctions, and the acquisition of tools to manage spaces that have painful memories.

“The killing of the ‘personality of the city’ is even
bigger crime than the destruction of it.”

Bogdan Bogdanovic

PROBLEM STATEMENT

The dissolution of Yugoslavia in the beginning of 1990 had resulted in a series of political conflicts and civil wars. One of them was the Bosnian war, which started in 1992-1995 and has been characterized by one of the most brutalist war in the human history. The city of Mostar was in the centre of this atrocity, with 5.000 dead people, 70.000 refugees and 10.000 male residents detained in prison camps.

The Dayton Peace Agreement in 1995, found the people of Mostar completely divided according to nationalities and religious belief. This phenomenon is still existing today with the most of Catholic people living at the west side and Muslims people living at the east side of the city. During the years after the agreement, a huge amount of equipment and services were built double - two universities, two hospitals, two post offices, two different bus companies, etc. - not because of an increasing of population, but to declare the ethnic and separation in between Catholics and Muslims.

According to Sabina Tanovic 'Commemorative monuments, sacred spaces and architectural edifices of high identification value are regularly supporting the feeling of belonging and continuity, they provide an illusion of permanence and stability and they establish identity'.¹ Nevertheless, all the above-mentioned systems never functioned effectively in Mostar. Some years after the war, monuments started to be located around the city and basically in the west side, representing the "official memory". However, they don't give the chance to people to relate with them, as they consist of scattered stones in public spaces and are empty of meaning, not allowing any emotional connection. Moreover the distinction between Croatian and Bosnian monuments intensifies the competition between the two parts and not reflecting a truth contemporary memory, which will be the base of history for the future generation. The consequence of this problematic situation is that people doesn't recognize their common past and are not reconciling with that, leaving the racism and the bigotry to be flourished.

In the war, except the casualties which are above-mentioned,

¹ Tanovic, S. (2015). Memory in Architecture: Contemporary memorial projects and their predecessors. Delft: Delft University of Technology, p.23

SCHEME 1. 1989 - SOCIALIST FEDERAL REPUBLIC OF YUGOSLAVIA



SCHEME 2. 2018 THE BREAKUP OF YUGOSLAVIA



SCHEME 3. THE GEOGRAPHICAL LOCATION OF MOSTAR



the material losses were also huge, with ruins almost everywhere and big damages along the main river of the city, the Neretva River, where its bridges were all bombed. Someone could regard these facts as something logical as consequence of a war, but in the case of Mostar, it was something much more, since the bridges along the Neretva were part of residents' identity, irrespective their ethnicity, religion, age or gender. Jumping from the bridges along the Neretva river into its waters was a very important traditional activity in Mostar, a "ritual" for its citizens. Besides of that a plenty of other activities took place along to the river, like canoeing, fishing, swimming, sunbathing etc., and all were connected with the riverine landscape, including the caves, the plateaus, the stones and the shorelines, which have got names from ancient times till now. The names are according to stories, myths, habits and their shape, creating a miniature of the city into the city of Mostar. This particular atmosphere (activities, rituals, memories) stopped during the war and faded away the years after it, leaving only memories in some peoples' mind today.

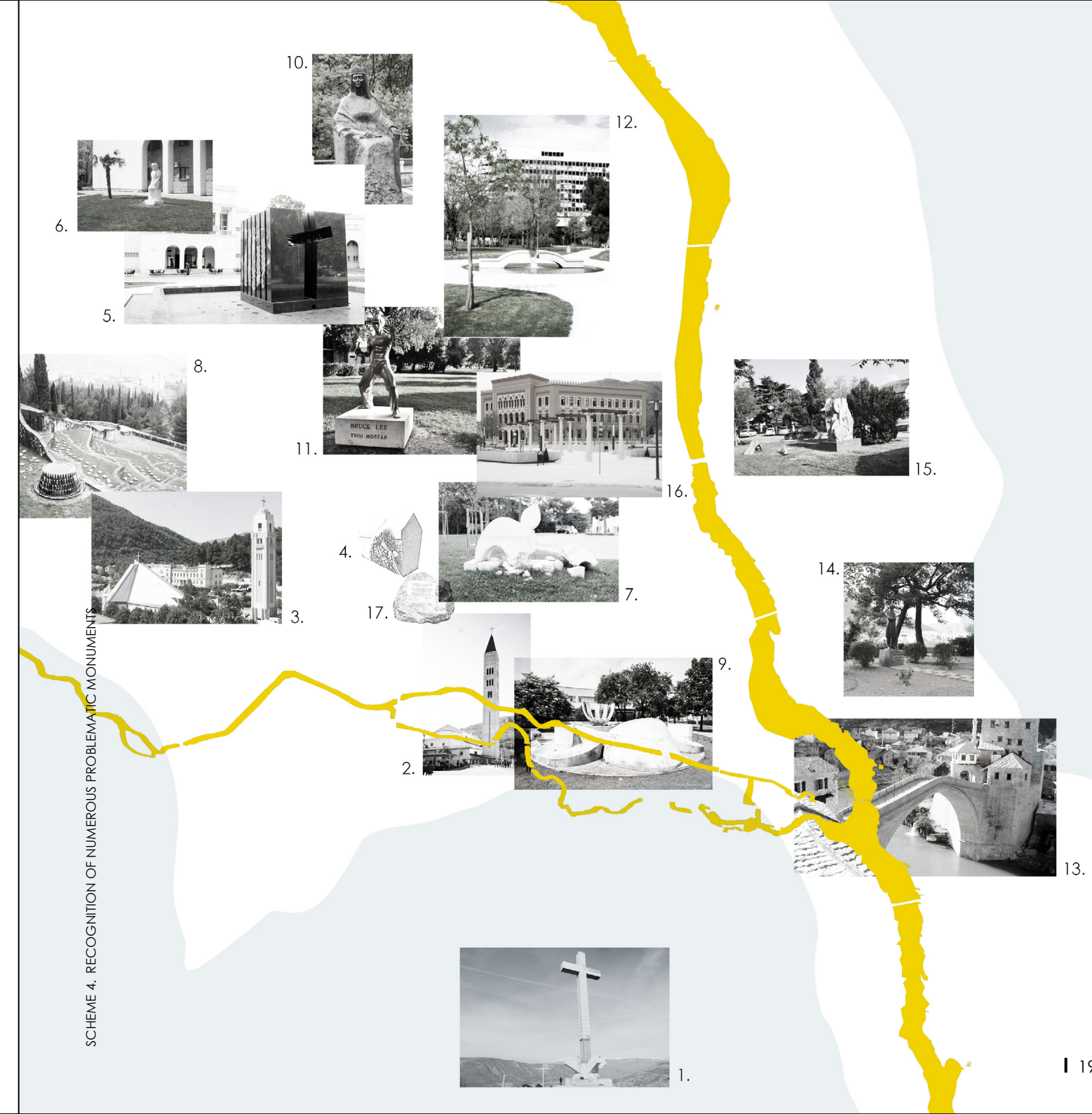
And that is exactly the problem. In Mostar the inhabitants live with the romantic memories from before the war, following the tough images of the war and creating today memories of a divided city. This is exacerbated by the fact that the reconstruction of buildings goes faster than the social development. The loss of sense of belonging in combination of the post-war social trauma and the emotional individual pain are still present here and are reinforced by the bad design of official monuments. The war trauma needs to be healed in some extent, in order the people to begin to recognize a common identity again and to keep society running harmoniously. Thus, there seems to be an urgent need for a common new memorial scape.

O P P O R T U N I T I E S

On the other hand, Neretva remains a neutral ground and is bound between the two sides, which is related to activities and rituals destroyed by the war. It is an opportunity for further exploration, as common memories and physical elements such as water, rocks and formations can act as possible healers in the post-war trauma.

I N T E N T I O N

Summarizing, this project seeks to materialize the memory in a more efficient way, than the current monuments, creating a public space with a new meaning where participants of all sides will being involved.



O B J E C T I V E

The project aims to transition from the "monument" to a "memorial scape", namely from the just celebration of history to a space of a profoundly contemplative nature, that can offer more possibilities to the visitor, stimulating his senses, making him part of the synthesis rather than leaving him as a mere observer. This will be explored, more specifically via the redefinition of the Neretva riverine landscape in order to function as a mean of post-war healing process and at the same time shape the future by using 'the material of the past', like memories of people, ruins and the landscape itself.

The area selected for this application is the Neretva and its banks for three reasons; First of all, as it is mentioned before, it is the place with plenty common memories of both sides, as it was the place of plenty of activities and basic gathering point before the war. Secondly, it consists of an almost abandoned area today, which is unused from the citizens and finally, it is the only place of the city that we can find remnants from four different periods- before the war(1950-1992), during the war (1992-1995), after the war(1995-2000) and today - (which will be analysed in next chapter) of the city.

In this graduation thesis the "healing process" is defined as a "mitigation process" of social differences through the confrontation of the recent past. It will be analysed further in the next chapter (02. Theoretical Framework and Methodology), as well the meanings of "system of memory", "monument", "memorial space" and "trauma" which are referred above.





FIGURE 2. NERETVA, MEJĐANSKI PIJESAC 2018 - Source: Author

R E S E A R C H Q U E S T I O N S

MAIN RESEARCH QUESTION

- How can the expression of memory (a memorial scape) be used as a tool for new transformations of post-war Mostar, creating a contribution to the healing process of social trauma of this city inhabitants?

ANALYSIS QUESTION

- Why the Neretva riverine landscape can be considered a 'system of memory' of the city?

DESIGN QUESTIONS

- What is the role of nature (riverine landscape - water, stones) and the remnants/ruins that are scattered along the river in the healing process?
- What kind of memories will be reactivated and which of them will be forgotten?

RELEVANCE QUESTION

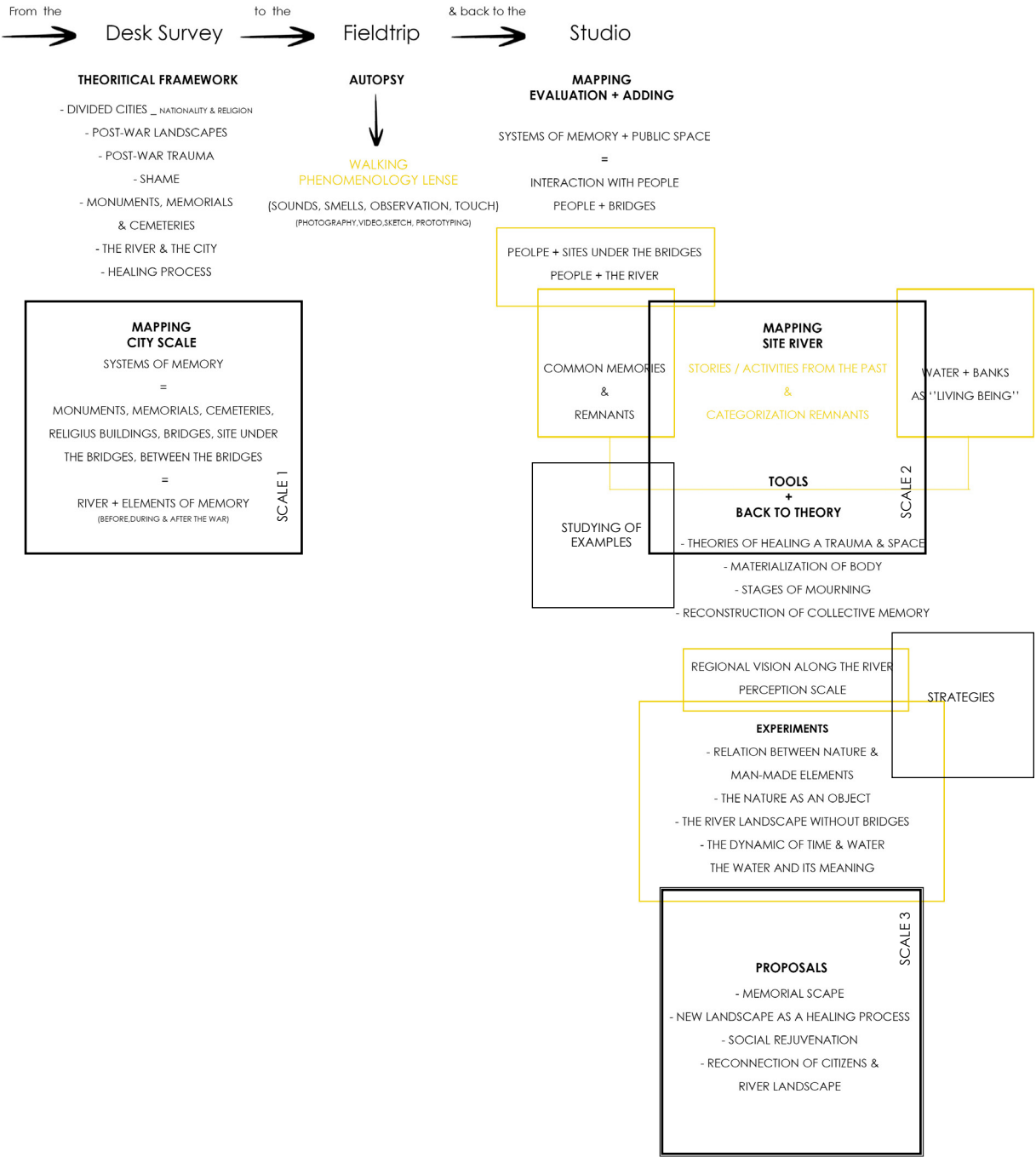
- How is it possible the outcome of the design to be applied in other social trauma spaces?

M E T H O D

The thesis will be based in the method research by design and design by research. The final design decisions are a blend of both and follow the next steps.

The starting point was the visiting of the site and had an eye level view (phenomenological approach) and a low speed apprehension of the landscape through walking. Afterward, the question of the expression of memory and how it can be used as a tool for new transformations in the city was detected as the main point of the problem statement. Thus the theories were be followed based on that. Starting to investigate what a system of memory is in a city, what a monument is and its difference with a memorial, and followed by the connection of social trauma and the theory of 'healing process'. The thesis is organised, basically, in different scales and the theoretical framework also follows them. The first regional scale and development of the city is followed by the second city scale, in which the basic problem of the handling the memory is detected. The third scale (design scale – masterplan) is focused on the site selection, Neretva River, with a two way analysis. In the first case Neretva is studied as a system of memory, namely as a space of mnemonic importance, mapping memories (stories and activities) and ruins in the riverine landscape. Parallel, Neretva is being analysed as a river scape distinguishing the diversity of landscape qualities in the river banks. Then, experiments of my personal impression of the place started, leaving behind the objectivity of the maps and emphasizing to the subjectivity of my personal sensation. Keeping my remarks, it was attempted the overlapping of maps and introduced the theory of 'terrascapes'. Going back to the theory of the healing process and studying the connection of the river, either theoretically or practically, with the city, the first strategies developed, which led to the development of some spatial cores along the river, all of which consist of single system, a new memorial scape. The design of these cores is the fourth scale. Based on the theory of 'minimal Intervention', the cores are designed according to the landscape values, but conceptually and functionally different. Then the elaboration of the theoretical background, which is a continuous process until the first design sketches, leaded me to research through mapping the materialization of memory in the site and investigate further parameters of the river and the city. The design by research and the final landscape design are outcomes of the theories and research which will be developed in the following chapters.

SCHEME 5. STEPS OF THE METHODOLOGY



Divided cities are generally linked with civil wars in which group identity is threatened. This type of war dominated the late twentieth century, leaving many cities vulnerable. Indeed, since World War II there has been a marked shift in global warfare trends from inter- to intrastate conflict: of 64 wars between 1945 and 1988, 59 were intrastate or "civil" wars, and about 80 percent of those who perished were killed by someone of their own nationality¹.

Mostar can be added as one more case some years later. Because of the division these cities hypofunction spatially and socially. In the case of Mostar, Neretva River is used in the frame of the politics of division, providing mental and physical spaces of shame. More specifically, it forwards a surface common memory, as supposed effort of reconciliation of the past with scattered stones, calling them monuments, around the city, leaving the core of its identity, the river, as an abandoned area.

In order for the city to start functioning social normally again, it's necessary to be created a common space of history, which will produce common memories for the future generations. The thesis will try to give a new insight on how to deal with a landscape where ordinary pleasant memories replaced with memories of terror (Neretva), responding to the need of the city for a new memorial architecture. Even though, it will address a specific area (Neretva), could be influence for many other cities which suffer from post-traumatic events, since it will propose a memorial, not as a spot but, as a system, taking into account the complexity of social, historical, religion, economical, morphological parameters.

The new memorial scape in Mostar will not represent a reason for being sad but rather a way to look and hope for the future, becoming with the river a symbol of the city. It will be designed as part of the history, being a powerful reminder of society and how citizens of Mostar should stand together in the face of the tragedy of the war. It will redefine the relationships between the local community helping the future generations understand a bit of their history as well. The memorial scape will try to become a part of the Mostar culture, being based on the powerful connection

¹ Calame, J. & Chalesworth, E. (2009). Divided Cities: Belfast, Beirut, Jerusalem, Mostar, and Nicosia. Philadelphia: University of Pennsylvania Press, p.13

between man and nature. The idea is not only to create a space that stands as a symbol of memory but also to allow people the opportunity to relax and enjoy a new green space. It is just as important for the memorial scape to serve the collective memory as it was to have a high functionality level, providing residents of the area with a new space to enjoy the open outdoors.

With the completion of the graduation thesis, I expect that I will have acquired knowledge of handling a social wound spatially, and in particular through 'topos' and nature. Bearing in mind the design of memorial spaces, it is a weapon for the future remodelling of a society that has been hit by catastrophic events, wars, natural disasters, pestilences, fatal accidents and looking for a way to advance to a healing process through the landscape.

This thesis is divided in eight chapters. The **first one** is the Introduction, which presents the basic problem of the division in the city of Mostar and my interest to use the river landscape as a tool through the lenses of memory in order to mitigate this multidimensional separation.

The **second chapter** consists of the theoretical background and the methods. It starts introducing the term "Systems of memory" and how they influence the people, especially in post – traumatic spaces. The basic representors of this category are the monuments and the memorials. Thus, I will try to make the distinction between them, based on the architect and researcher Sabina Tanovic and her PhD 'Memory in Architecture: Contemporary memorial projects and their predecessors', in order to understand their differences, the qualities, their relations with the public space and what takes place in Mostar. As a result of the word 'traumatic', it is necessary to be analysed the "Trauma", and I will base to Cathy Caruth¹ and her book 'Trauma: Exploration of Memory', in order to explore its consequences in the society. As most of the times, trauma is connected with a kind of loss and death the theoretical backbone will be continued with the psychology of architecture and the meaning of "healing process". This process will be investigated through Peter Homans² theory about mourning in his book 'Symbolic Loss: The Ambiguity of Mourning and Memory at Century's End' and Rachel Kaplan and Stephen Kaplan's research 'Preference, Restoration, and Meaningful Action in the Context of Nearby Nature'. All this theoretical framework is the filter that I will approach the problem of memory in Mostar. More specifically, in the research by design, the site of Neretva will be read as a "terrorscape", a term which was introduced by Rob van der Laarse³ in the titular project in 2013, and describes places with "high historical" traces, as the

¹ Cathy Caruth is Frank H. T. Rhodes Professor of Humane Letters at Cornell University and is appointed in the departments of English and Comparative Literature.

² Peter Homans (193-2009) was professor of religion and psychological studies in the Divinity School, professor of social sciences in the College, and a member of the Committee on the History of Culture at the University of Chicago.

³ Robert (Rob) van der Laarse is the Westerbork professor in Heritage and Memory of War and Conflict (interuniversity UvA-VU University chair) and the founding director of the Amsterdam School for Heritage, Memory and Material Culture (AHM) at the Faculty of Humanities of the University of Amsterdam.

river landscape in Mostar. At the end, turning in the design by research, I will return to the beginning and the theory of healing process, in order to create strategies of the design, in combination of the theory of "Minimal Intervention" by Bernard Lassus. The chapter will be ended with my personal lexicon⁴, which includes briefly the definitions of the different terms according to my personal interpretation.

The **third chapter**, is split in two different scales. On the regional scale, the development of the city is presented as a first step of comprehension the relationship between city and the river. On the city scale, we start to realise the social problem of the city through data and maps which indicate the spatial division and the position of the river, in relation to that. The analysing materials also reflect multiple layers of separation of the city. I will emphasize more to some of them and especially to public spaces, since Neretva can be considered one of them, and to the monuments and cemeteries of the city, as a part of public spaces and marks of 'official' collective memory. At the end of the chapter, the conclusion will present clearly the problem of materialization of memory in Mostar and how affects the location of the Neretva through time.

In the **fourth chapter**, 'topos', the Neretva as a field of more investigation and a site selection for the design, is justified. It will be analysed according to memory, to nature and its relationship with the city. I will introduce to the social aspect of the Neretva in three periods, before, during and after the war, and I will cite how crucial the citizens' relationship with the water and the landscape itself was. This will be proved, focusing more to the selection area, with the mapping of stories – memories of activities from the first period and the fragmented traces that were placed in the banks today. The section will be ended with the comparison of findings, justifying the notion that is a system of memory. Then Neretva will be analysed as a riverine landscape. Starting with images from the past and seeing the pure landscape, I will juxtapose the river banks today with the collage technic, reading them as façades, and give a first impression of the landscape. This will lead me to the categorization of the areas along

⁴ From the Greek "λεξικόν" ("λέξις" = word) is generally means a reference book or dictionary in the broad sense.

to the river and to the recognition of some exceptional parts, because of the particularity of the nature or to the man-made interventions. But, the landscape is not static, and especially to our case, the water makes it even more dynamic. Consequently, the flooding areas, the flooding periods and the vegetation will be studied according to the seasons, in order to have a more complete picture of the dynamic parameters before the intervention proposal. However, except the natural elements, people is another dynamic flow, and the step for research of relationships between the river and the around city area. All the above are practical recording and analysis of the existing physical data, which will be evaluated and ranked in order to lay the foundations for the design. Contrary to the objective analysis, the chapter will close with my own subjective impressions and thoughts at various points of the river that intrigued me.

The following step, in the **fifth chapter**, is the analysis of some case studies. As I have referred before, the goal of the project is to create a new memorial scape, which will function as a healing process of the post war trauma, but at the same time it will create new conditions in order to bring back the citizens to the nature and the river. Thus, the examples that were chosen are related with memorial architecture and restoration of the landscape. They present one by one the stages of the healing and leave space for rethinking about our relationship with the nature. Furthermore, they base to common theories with different design tools, which can be used as references to this project.

Subsequently, the **sixth chapter** refers to the application of the research and the analysis. After the hierarchy of the data, the design principles are selected and create the main strategies of the design. Based on the above-mentioned theories I will look into the masterplan in the banks of the Neretva and the more detailed selected design areas.

The **seventh chapter** will bring back the research questions, examining how they were answered through the design. Looking the project as a tool of mitigation of the social trauma in the cities, I will probe its importance in the reflection part.

Finally, the **eighth chapter** cites the literature, and specifically books and internet sources.



FIGURE 3. NERETVA, MUJINA DZMIJA, 1989 - Source: www.cidom.org

02

THEORETICAL FRAMEWORK & METHODOLOGY

T H E D E F I N I T I O N O F T H E S Y S T E M O F M E M O R Y

Material objects and edifices together with visual arts, films and literature are carriers of cultural memory, since they are entangled with the process of remembering and are therefore immediate agents in the construction of identities¹. More specifically, when architecture serves the purpose of creating feelings of belonging in a community is basically represented from spaces with mnemonic importance like monuments, sacred spaces and other open spaces and buildings of high identification value. These elements link the society with its past, reproducing collective memories, and for this thesis will be considered as "systems of memory".

These systems are a consequence of political decisions and direct tools of consciousness guidance. In order to revise the past in the present, the systems showcase specific memories while others transit to Lethe. In this sense, forgetting becomes part of remembering and supplies the systems of memory with symbolisms. Most of the times, the management of memory has as a goal the establishment of identity in a community, with the necessary identifying symbols that are concentrated mainly on the monuments and the memorials.

¹ Tanovic, S. (2015). Memory in Architecture: Contemporary memorial projects and their predecessors. Delft: Delft University of Technology, p.16

M O N U M E N T & M E M O R I A L T H E D I S T I N C T I O N

Monuments and memorials are an inseparable part of the dynamic memory procedure. They are part of either collective or individual memory, as they consist of the official spatially representation of memories and history. However, it seems that they are symbolic and open to interpretation, many times their design principles are guided from political and social situations. In any case, the reading of them as symbols implies an understanding of their usually intricate background, since symbols stand for the most fundamental for human thought and culture, and the most difficult to grasp and express. As challenging as the symbolisms be conveyed, as much as it is the distinction between monuments and memorials.

There is a traditional notion that a monument is a structure, which is dedicated to a person or an event, usually taking a form from a sculptural work installed on a pedestal². It is a mean to acknowledge something from another era and, usually it celebrates the history, commemorating heroes, victories and triumphs. Big like a building or small like a stone, a monument restricts people just to the visual perception. It represents specific ideas and view of the past, and these are expressed with a solid fixed design, trying to declare that it's the dominant of the space.

On the other hand, a memorial can offer more possibilities and it is basically dedicated to dead. The visitor is not restricted to the visual aspect but he can involve with more senses and be part of the memorial space. This is a consequence of the fact that differently from a monument, a memorial is an architectural construct that is defined by its employment of space as an architectural tool. In other words, instead of creating a representation of what is being commemorated, a memorial sculpts space in reference to its topic³. Living the space the visitor insert to a psychological and mentally path which leads him to a dynamic progress of feelings switching. Sometimes, memorials are not static in time; excluding the existence of the, past in present, they also include ongoing future events. The characteristic of loose time limits can be also observed in space. It isn't necessary, a memorial to be limited to one spot, but can extended in a bigger scale combining collective memories in present time, creating a sense of continuity. Accord-

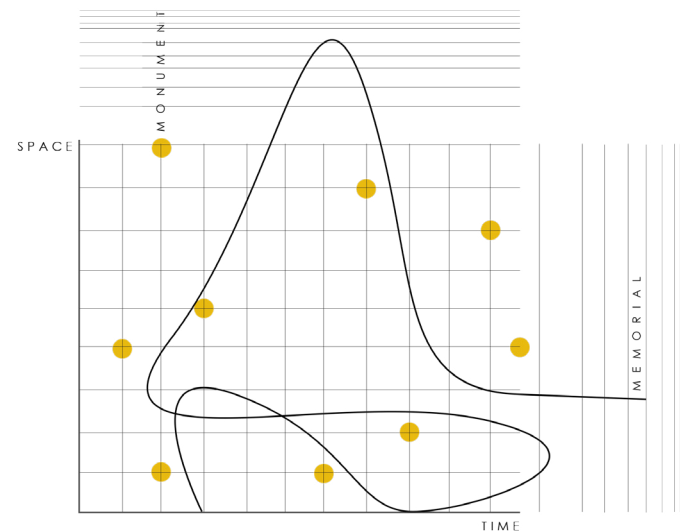
² Op. cit., p.31

³ Op. cit., p. 37

ing to M. Rowlands and S. Tanovic memorial architecture serves the purpose of collecting existing narratives related to living memories. It is also a sign of recognition of people's suffering and creates feelings of belonging which are strengthened by offering a space for people to channel their emotions. For this project, that definition describes the meaning of the memorial scape.

In conclude, it seems that "memorial" respond appropriately to the contemporary social problems of our complex society than a "monument". According to James Young, there is a popular resistance to the modernist monuments because of their inadequacy to gather together personal memories into a collective space. The implication that the visual structure of a monument fails to encourage certain kinds of remembering and forgetting as part of a healing process raises an interesting point that we may better be able to understand how it works negatively, through what people dislike. It is true that some memorials are successful not by encouraging remembrance but rather by the demands they make for recognition of what was done, to whom and by whom⁴. In any case, both monuments and memorials are aspects of memorialization and many times, like in case of Mostar, are called to represent the past in a society which suffers from traumatic experiences.

SCHEME 6. MONUMENT & MEMORIAL IN RELATION TO SPACE AND TIME



⁴ Rowlands, M. (1998). Trauma, Memory and Memorials. USA: British Journal of Psychotherapy, Vol 15(1), p. 54

In order to understand if monuments and memorials deal with successful traumatic events, it is firstly necessary to coherent the meaning of trauma and secondly the importance of confrontation of it.

Generally, trauma describes an overwhelming experience of sudden catastrophic events in which response to the event occurs in the often delayed⁵. According to Cathy Caruth, trauma is a repeated suffering of this event, but it is also a continual leaving of its site⁶. People have the tendency to avoid to face their personal suffering and in the case of group trauma can have intergenerational effects.

After the civil war in Bosnia-Herzegovina, the scientific community, and not only, realised the urgency of learning more about the traumatic reaction to violent events and about the means of helping to mitigate the suffering⁷. First of all, for the individual relief and secondly for the mass recognition which will prevent atrocities like that again in the future. The epistemological studies and the proposal suitable "treatments" vary, as it is very difficult to detect the problem at the heart of trauma. How can you alleviate the suffering? How can you coherence the nature of suffering, without eliminating the truth and the force of the reality that survivors face?

Until recently it was believed that a representation intended to address trauma actually constituted an impossible witnessing, since psychic trauma which happened in the past was often considered as too overwhelming to be grasped by the victim at that moment and therefore inaccessible⁸. However, it is proved that trauma becomes more evident for the survivors as they find themselves in an unimaginable situation. Thus, the re-enactment of a traumatic event was considered important in two ways, as testimony and as cure. This can be expressed socially through

⁵ Caruth C. (1996). Unclaimed Experience. Trauma, Narrative, and History. USA: The Johns Hopkins University Press, p. 11

⁶ Caruth C. (1996). Unclaimed Experience. Trauma, Narrative, and History. USA: The Johns Hopkins University Press, p. 11

⁷ Op. cit., p.vii

⁸ Op. cit., p.10

the recognition by the "others", based on S. Tanovic's definition that this notion designates different ethnical, religious or cultural background of a certain group of people⁹. Spatially, it can be expressed with establishing context, like monuments and memorials, in which painful memories can be recognized and expressed. This is reinforced by L. Tanner's opinion, who supports that the materialization of the body is a necessary act of the healing from traumatic events, otherwise our minds will construct the absent presence of it again and again and never overcome it.

In the case of Mostar today, they are detected two dimensions of trauma, which are interconnected the emotional individual pain, from personal moments during the war, and the general post-war trauma of the society. If not confronted and recognized, denial of these feelings obstructs healing and can lead to social death¹⁰. This argument is proved in post-war Mostar, where the difficult memories are not really confronted but are expressed through monuments, which are built to humiliate the "others" or to demonstrate power, reinforcing the division and destroying the social normality.

⁹ Tanovic, S. (2015). Memory in Architecture: Contemporary memorial projects and their predecessors. Delft: Delft University of Technology, p.23

¹⁰ Op. cit., p.26

"It took the war to teach it, that you were as responsible for everything you saw as you were for everything you did. The problem was that you didn't always know what you were seeing until later, maybe years later, that a lot of it never made it in at all, it just stayed stored there in your eyes."

Michael Herr, Dispatches

How can we mitigate a social trauma? Starting from the people as individuals, who consist of the society, so from individual pain to social trauma, the first step is to understand that the one and the group of people are inter-dependent. The thesis will explore the healing through two axes, the memory and the nature.

In the case of memory and the healing of trauma, there were mixed views, especially in the past. The last century, the survey has focused on the direct confrontation of the trauma through the process of mourning. The concept of 'working through' grief can be traced back to Freud who provided a framework for understanding psychological aspects of mourning. Freud's work dealt with different types of processes since mourning is related to both personal loss (such as the loss of a family member) and as a more abstract form of mourning which can occur with a loss of some higher ideal (such as a loss of a country, for example). In his watershed essay *Mourning and Melancholia* (1917), Freud argued that mourning was necessary for the grief-stricken in order to avoid melancholia, since melancholics lack the point of focus and are not able to put their loss into perspective.¹¹

Peter Homans in "Symbolic Loss: The Ambiguity of Mourning & Memory at Century's End" describes the process of mourning in five stages: attachment, loss, grieving, mourning and reattachment, emphasizing to the period of mourning as a cure of human being¹², enhancing different abilities and differentiating from the grieving, which is presenting as just an emotion and a capacity to express a specific feeling. If we also consider the opinion about the materialization of traumatic events in the previous chapter and the recognition from the "others" the theory of healing of process of trauma can be defined in the following five stages: loss, confrontation, mourning, acceptance and reattachment.

In the axis of nature, according to R. Kaplan and S. Kaplan, the natural environment has particularly strong restorative effect for many people. Natural places are often sought for respites, for regaining one's capacity to face demands. Particularly telling is the role of nature places at times of loss or grief. For example,

11 Op. cit., p.39

12 Op. cit., p. 41

after 11/9 attacks, Congress invited U.S. Forest Service to bring people together and create living memorials to foster healing. Quoting this instance, Kaplan & Kaplan support that projects like these capture both the physical and symbolic power of nature as a restorative force. Special nature places, places for which we have a strong attachment, like Neretva in the case of Mostar, are likely to hold such restorative properties.¹³

More specifically, in "Preference, Restoration, and Meaningful Action in the Context of Nearby Nature", they connect the benefits of contact with the nature with the daily life, referring results like, more social interaction between the people, better ability to cope with challenges, lower levels of fears, less aggressive and violent behaviour and greater sense of safety and feeling of belonging.

Nature activities and specially walking connects the "exploration" with the "restoration", the healing. The daily walks provide a time for restoration, introducing the participants they could return to for restorative experience in the future¹⁴. Being able to find the destination and back again (legibility) in walking routes or motivating to explore further with new opportunities or information (mystery), people explore things that are intriguing usually seems effortless. The attention restoration theory posits that time spent in such effortless pursuits and contexts is an important factor in the recovery of mental fatigue.¹⁵

The theory that the nature function as a healing factor, is also supported by Ronen Berger and his research of Nature Therapy as a framework to help people deal with crises, trauma and loss. Number of elements in nature can help people connect with their strengths, develop coping mechanisms and resilience, as well as to deal with, recover and emerge from traumatic experiences and loss.¹⁶ He also supports that the contact with the

13 Kaplan R. & Kaplan S. (2005). *Preference, Restoration, and Meaningful Action in the Context of Nearby Nature*, in *Urban Place Reconnecting with the Natural World*. USA: MIT Press, p. 278

14 Op. cit., p. 285

15 Op. cit., p. 277

16 Berger, R. (2016b). *Renewed by nature: Nature Therapy as a framework to help*

nature gives possibilities for self – healing and development. This occurs from the connection with the cycles of nature. Through the observation and the participation of phenomena ex. Flow of the water, plant and dying flowers, the people realise the sense of continuity of life and the cycle of life and death.¹⁷

people deal with crises, trauma and loss. In: Jordan, M. & Hinds, J. (Ed). Ecotherapy – Theory, Research & Practice. London. Palgrave, p. 180

17 Op. cit., p. 184



FIGURE 4. NERETVA, SEHOVA C, 2018 - Source: Author



FIGURE 5. MOSTAR, 21ST CENTURY – Source: Yunus Demirdas

L E X I C O N

Systems of memory = Spaces of mnemonic importance. Specifically, commemorative monuments, sacred spaces and other architectural edifices of high identification value, which are used from the society as material tools for the establishment of identity and encouraging the feeling of belonging.

Monument = It functions mainly as a visual marker. It represents what is being commemorated and it consists of a mean to acknowledge the past through the celebration of history.

Memorial = A space of a profoundly contemplative nature, that can offer more possibilities to the visitor, stimulating his senses, making him part of the synthesis rather than leaving him as a mere observer. It uses the space as an architectural tool and it pays tribute to the death.

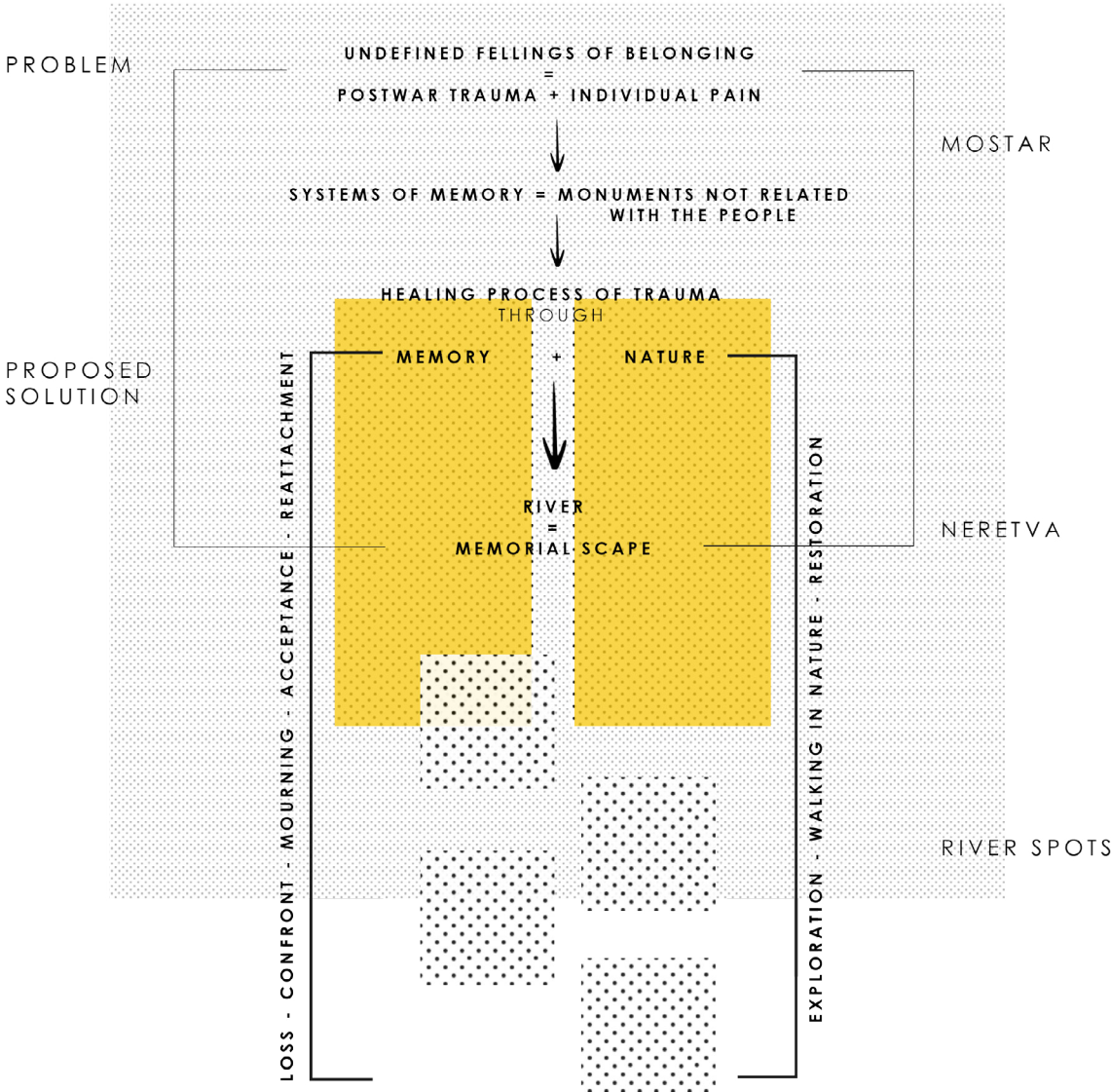
Memorial scape = Serves the purpose of collecting existing narratives related to living memories and consists of a sign of recognition of people's (+ "others' ") suffering creating feelings of belonging and the sense of continuity by giving a space for people to change their emotions.

"Others" = A notion that describes different ethnical, religious or cultural background of a certain group of people.

Healing process = a "mitigation process" of social differences through the confrontation of the recent past

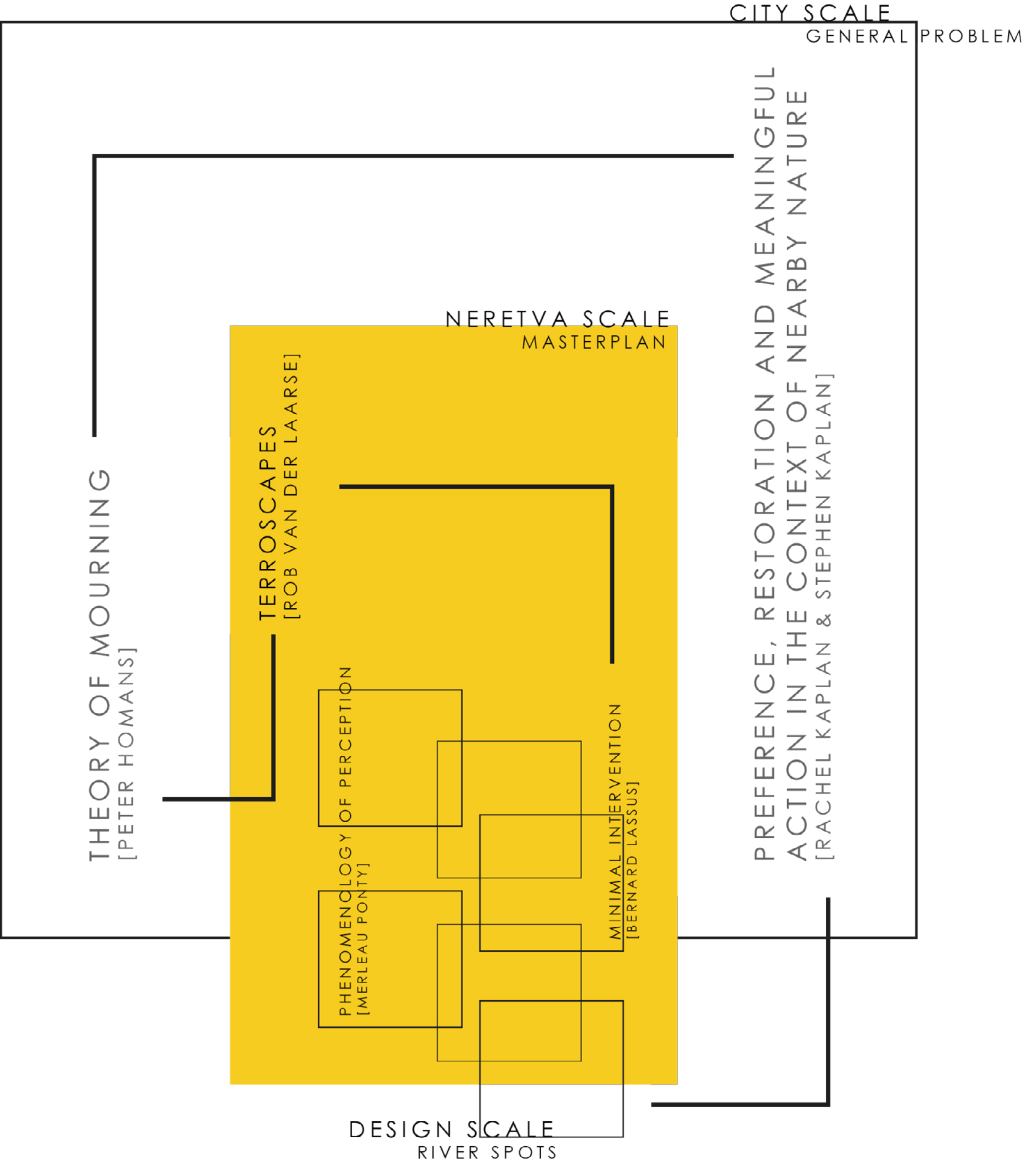
* Interpretations from Tanovic, S. (2015). Memory in Architecture: Contemporary memorial projects and their predecessors. Delft: Delft University of Technology

M E T H O D O L O G Y



SCHEME 7. REPRESENTATION OF THE METHODOLOGY - THEORY & SCALES

SCHEME 8. REPRESENTATION OF THE METHODOLOGY - THEORY & SCALES



3

0

A N A L Y S I N G T H E P R O B L E M
I N T H E C I T Y S C A L E

HISTORICAL

DEVELOPMENT

PERIOD

OTTOMAN

AUSTRO HUNGARIAN

YUGOSLAVIAN

TODAY

Source: Group work of Lab - Neretva Recollection:
Materiality of War, Flowing Memories and Living Archive

THE FIRST SETTLEMENT

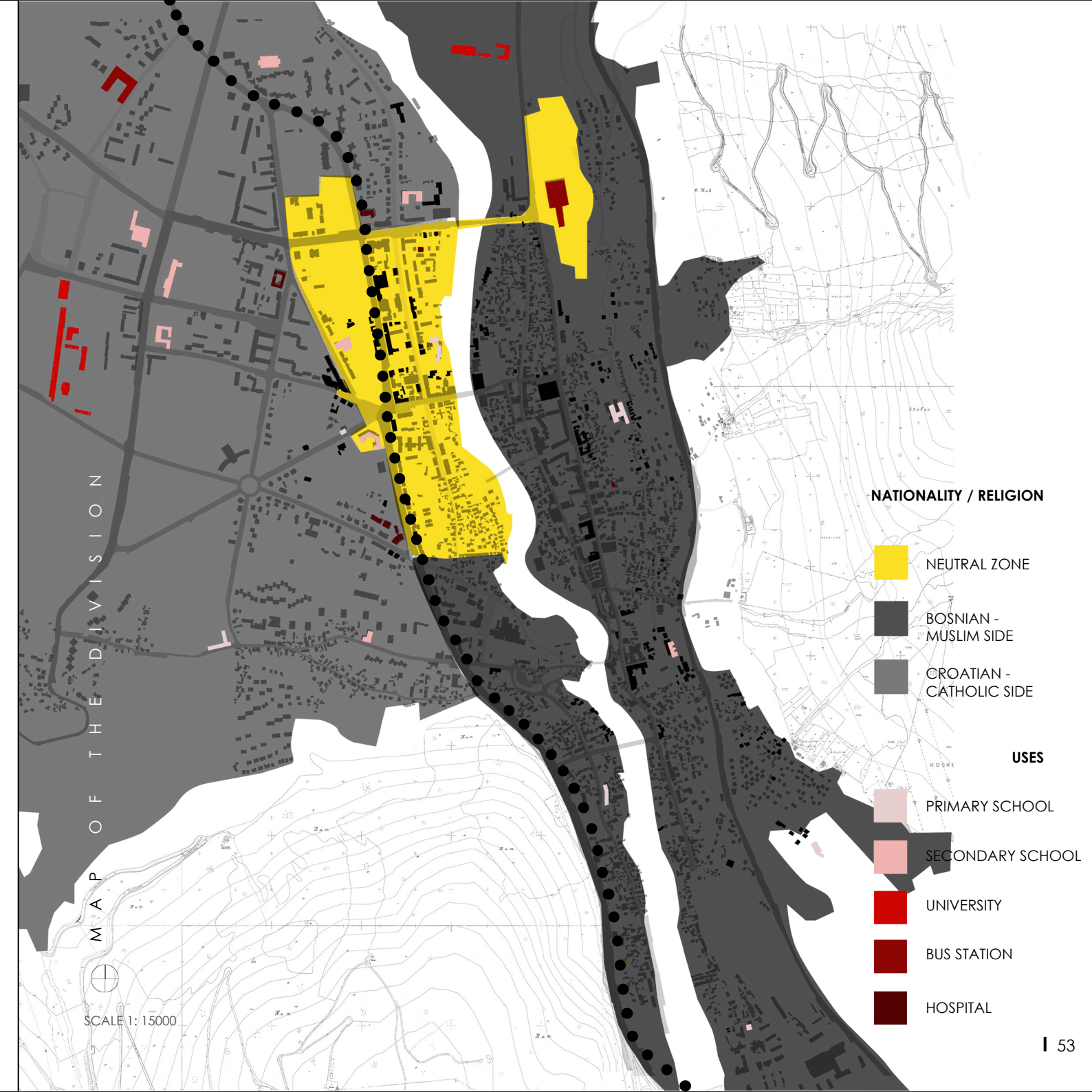
THE EXPANSION OF THE CITY

T H E D I V I S I O N

The city of Mostar was divided in six-municipalities and one central zone after the agreement of peace in 1996. Each one acting solely for itself, the City-Municipalities have turned into small and unnatural administrative units. These virtual "fiefdoms" have administered natural, communal and infrastructure resources, acquired and disposed of financial and other revenues and administered the rights and obligations of the authorities each solely for the good of "their own people."¹

In 2004, the administrative structure of the city was changed, establishing one municipality with three areas Bosnian part, Croatian part and the neutral zone, trying to normalize the social differences. This hasn't been accomplished until now, since Mostar has divided institutions and functions in health care, divided institutions in child care, elementary, secondary and higher education, two public transportations etc. The neutral zone never worked as a common place of both sides and today, it is characterized from the big amount of ruined buildings and has become a buffer zone, which is avoided by all. The central boulevard, which was the former frontline of the war, functions today as physical demarcation. The two separated parts are basically contrary to one another, and they have brought the city in the edge of the collapse.

¹ Commission for Reforming the City of Mostar: Recommendations of the Commission Report of the Chairman., p.13



MONUMENTS & CEMETERIES

Despite the administrative attempts for unification, the urban landscape of Mostar still bears many symbols of division.² The monuments of the city strongly promote this sense as they are categorized. There are monuments which are dedicated only to Croatian victims or victories or other to Bosnians. The monuments of the unification as they are referred in the map (I) are basically statues of people from historical eras before the civil war, with some exceptions like Bruce Lee statue or the Fountain of Peace. However, they are indicators of emptiness of meaning and space.

Most of them are placed close to the main boulevard, where was the former frontline. This can be translated as an effort by authorities to mitigate the trauma of the site but the design of the monuments doesn't have any relation with the people, as they are just scattered stones in the public spaces. Henri Lefebvre supports that "the space acquires symbolic value. Symbols, on this view, always imply an emotional investment, an affective charge (fear, attraction, etc.), which is so to speak deposited at a particular place."³ In the case of Mostar, the symbolic value seems to focus more to humiliate the "other side" or to boost the religion competition. Typical examples consist of the Monument for fighters of Bosnian army which is located next to the Monument for the Croat Defense Council and vandalized, the Fountain of Peace which is deserted and the thirty meters higher, than before the war, bell tower of Franciscan Church opposite to Koski Mehmed Pasha Mosque.

Furthermore, except of the new monument structures, even the old Partisan Cemetery⁴, one of the most famous landmarks of the city, presented a disappointing image of an abandoned place until some years ago. Today, it has been cleaned and restored, but it functions more as sightseeing. However, it is a mixed

² K. L. Heffernan. (2009). Reinventing Mostar: The Role of Local and International Organizations in Instituting Multicultural Identity. Budapest: Central European University Nationalism Studies Program., p. 30

³ H. Lefebvre (1991). The Production of Space. UK & USA: Blackwell Publishing.,p. 141

⁴ It was designed by Bogdan Bogdanovic and built in 1965 in honour of the Yugoslav Partisans of Mostar who were killed in the WWII.

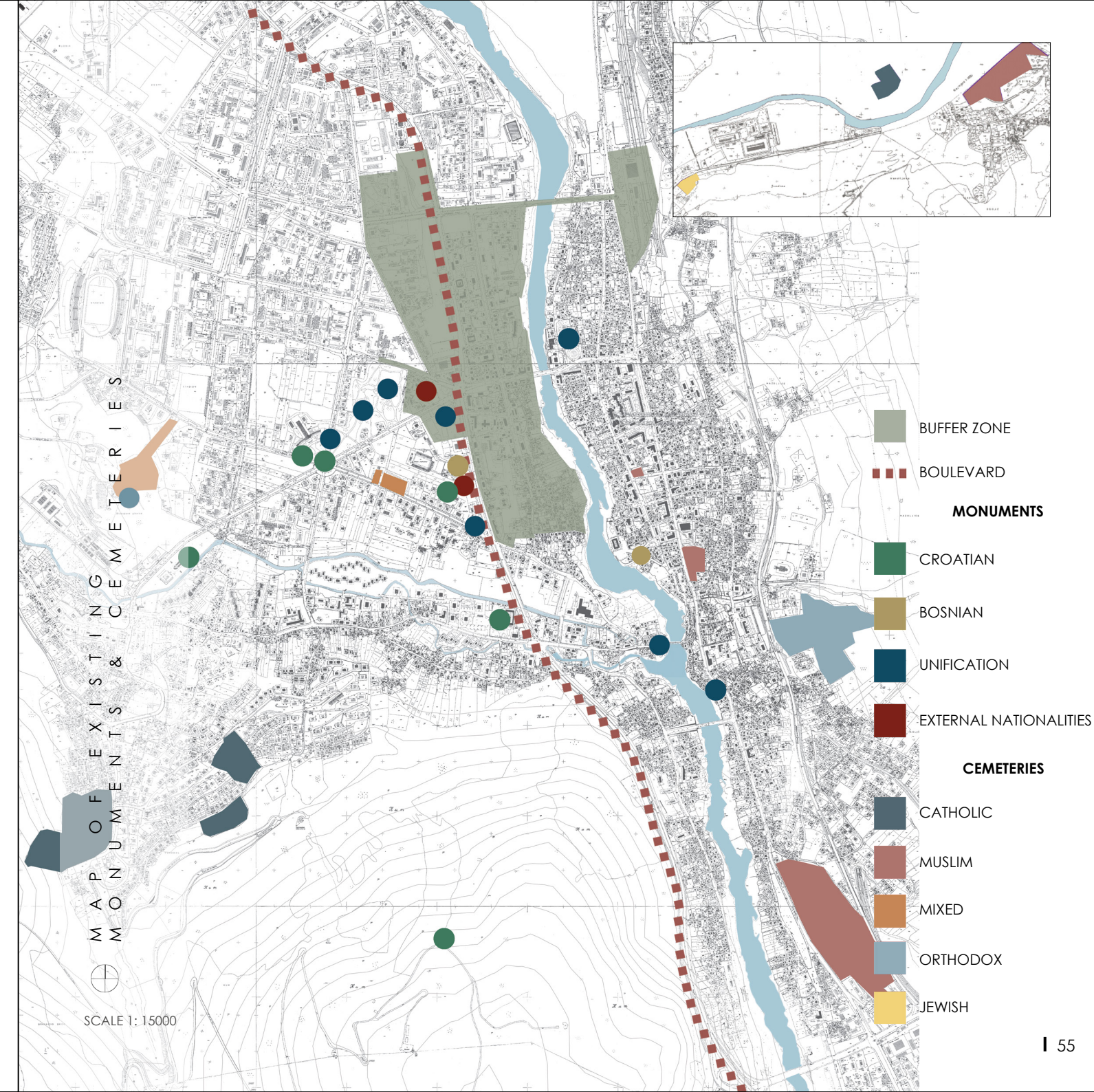


FIGURE 6. THE FOUNTAIN OF PEACE - Source: Author



5 It is located in the middle of the city, very close to the boulevard and they are buried both Bosnians and Croats, who were victims from the first phase of the civil war 1992-1993

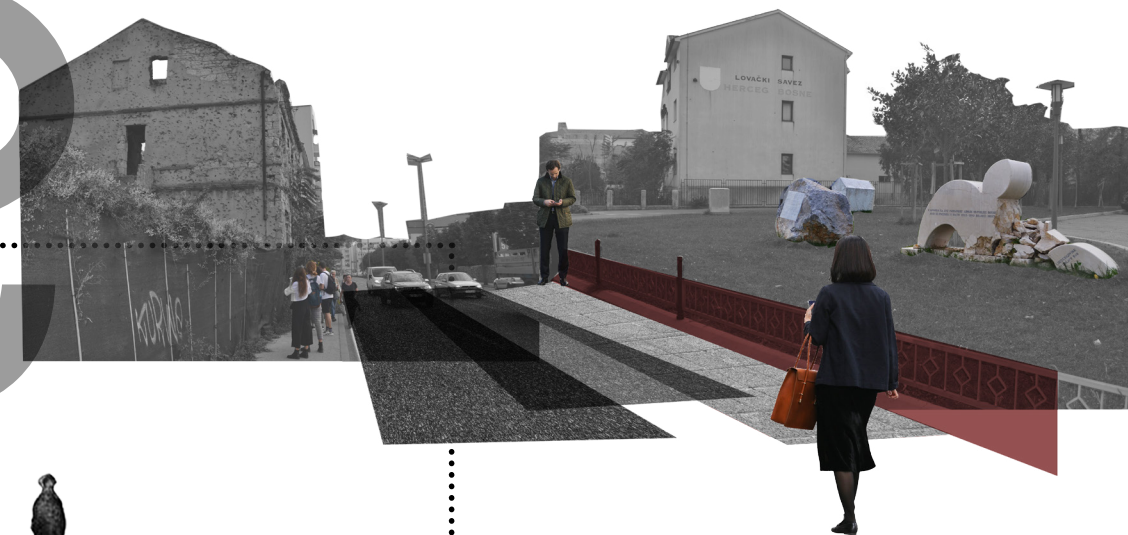
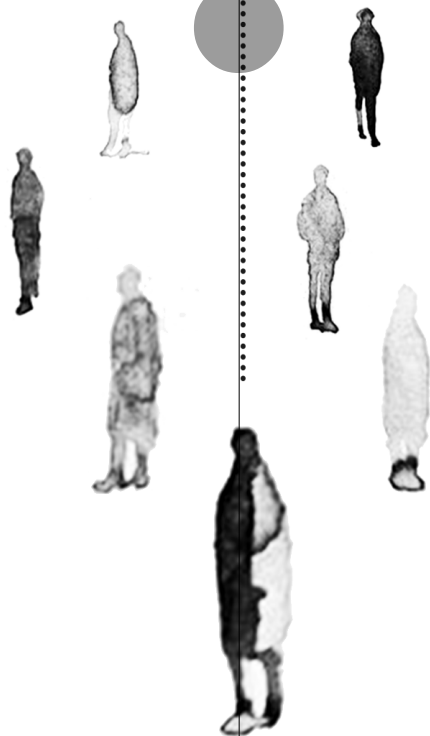


FIGURE 7. DESTROYED MONUMENTS IN BOULEVARD - Source: Author



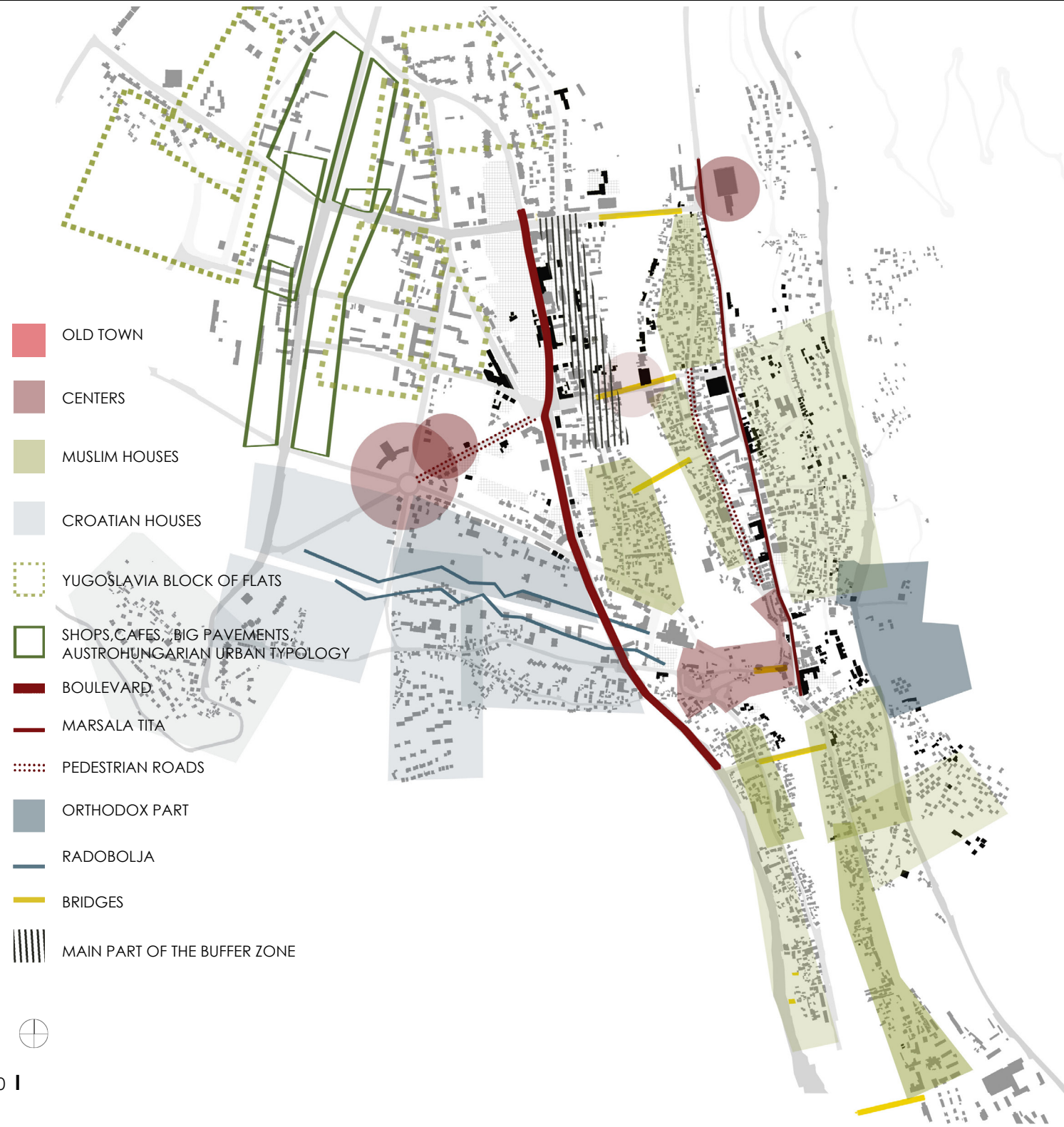
FIGURE 8. COMPETITION OF RELIGIOUS BUILDINGS - Source: Author

PUBLIC SPACES

Looking deeper to the public spaces of Mostar, it is worth mentioning that there isn't an organizing network of green public spaces. Small squares, neighbourhood green areas and sports-grounds are spread on the city with no any hierarchy. Some of them are restored after the war, no taking into consideration by the authorities the needs of the contemporary society and the new social reality. They mainly function very local without attracting people from other neighbourhoods, strengthen implicitly the differences between the two parts, as the citizens of the two sides don't directly interact to these public spaces. Also, wood areas, where are on the edges of the city and in some parts of the river banks, are generally abandoned areas, which no used by anyone. Partial exceptions are the Zrinjevac Park in the center of the Croatian part and the Spanish square, where people from all sides meet.⁶

⁶ Both of them are located very close to the Gymnasium, which is the only school building, in where students from both sides study.

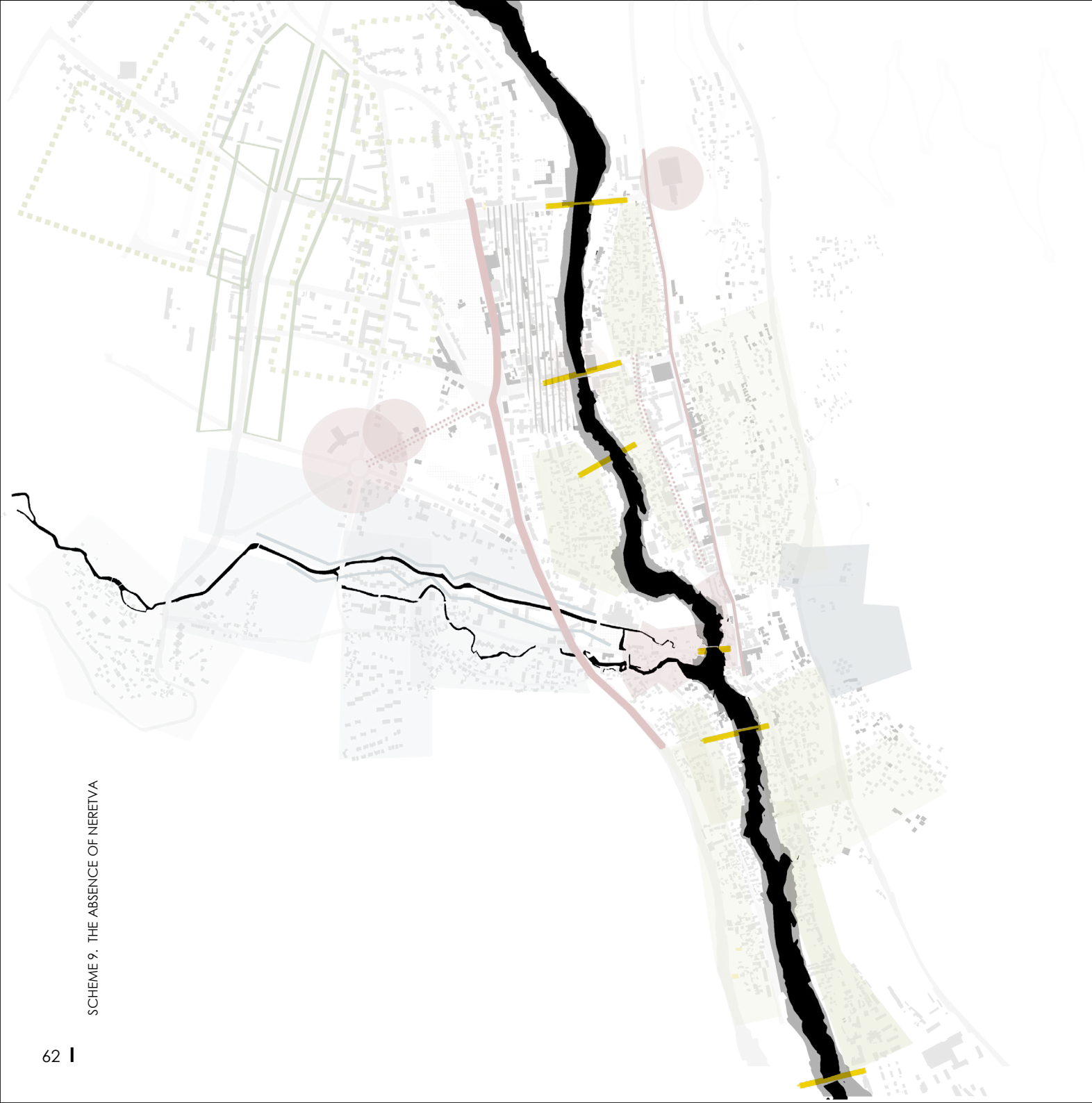




F R A G M E N T S O F T H E C I T Y

Mostar is a city of multiple faces. The east side is characterized from small scale buildings and narrow roads. The main car road, Marsala Tita, and pedestrian road, Fejica Street, are directly connected with the old town and the Central Station. Easternmost, the orthodox part is dominated, while on the other side bigger scaled Croatian houses are spread, under the Hum Hill and along to the Radobolja River. The main boulevard is also in the west side and it consists of the basic transition line between the Bosnian and the Croatian part. Northern and westernmost, the road network is wider with bigger build structures and axes from Austro-Hungarian period, which are combined with the later imposing big Yugoslavian blocks.

Although that some people support that the Old town appertains to the Bosnian part, citizens from the whole city will walk there, relax and enjoy the particular, and many times touristic, atmosphere. However, it is prevailed that the old town is generally the center of the city, it has also developed a center of the Croatian part, Rondo, with some public uses, pedestrian roads and park, which connect it with the boulevard and the neutral zone. This zone hasn't been developed very much and failed to function as a common place for all citizens. It was selected and named by the authorities as neutral just because it is geographically in the middle of the city and close to the central station. No taking measures to create the proper conditions to welcome all groups of people, the area still remains with a lot of ruined buildings and it is mainly crossed from some pedestrian of the Croatian part.



SCHEME 9. THE ABSENCE OF NERETVA

T H E R I V E R

All these ostensibly eclectic images coexist in Mostar, composing a very particular architectonic motif. The worth mentioning is that the river doesn't refer in any analysis, because there is no any element of the city which is related somehow with it.

There is the notion that when someone cross the river, he is in one or the other side, west or east, Croatian or Bosnian, Catholic or Muslim part. It is a blue, green, grey or black, at night, line where everyone wants to overrun. Parallel, the city presents lack of green public spaces and completely ignoring the existence of the riverbanks. Also, at the same time is looking for create public monuments to represent the official memory in an inefficient way and no taking into consideration the basic purpose of a system of memory which is the encouraging of feeling of belonging. The scattered network of the current monuments reflects the scattered urban image which reinforce the social differences that rise from the post war trauma, leaving the river, a very powerful mean of mitigation, totally abandoned.



Neretva is so present.
Due to its no presence.
During the day, a multicolouror torrent
At night, a black defined chaos
With a deafening sound all the time.
A sign of orientation.
A proof of beauty of the nature.
A tune of memories.

El.

4

O

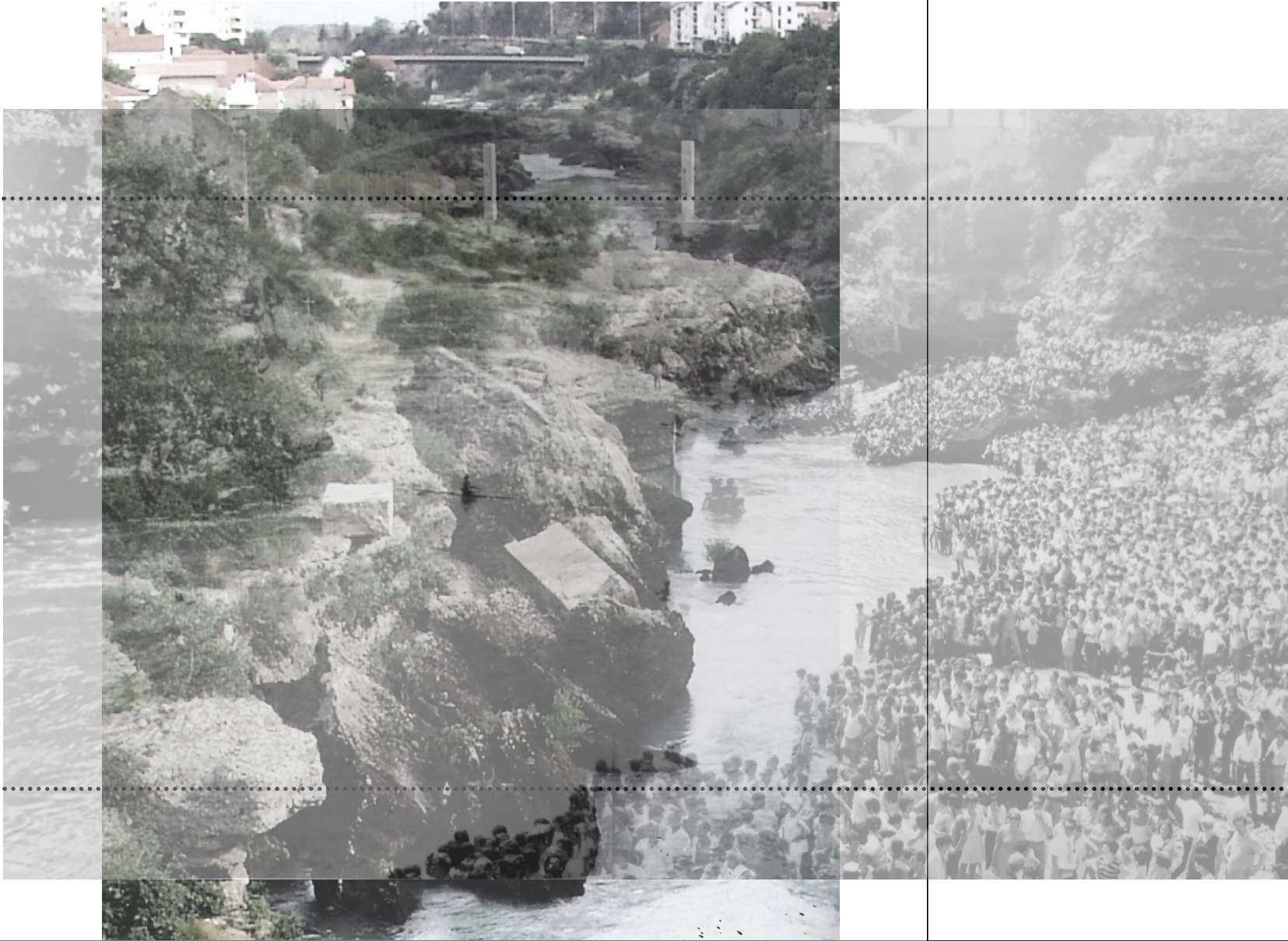
T O P O S *

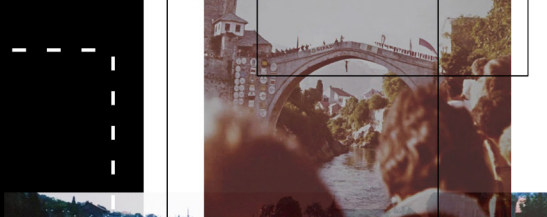
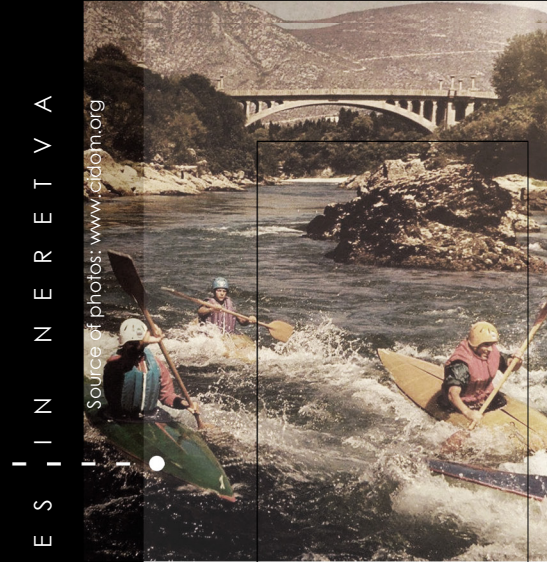
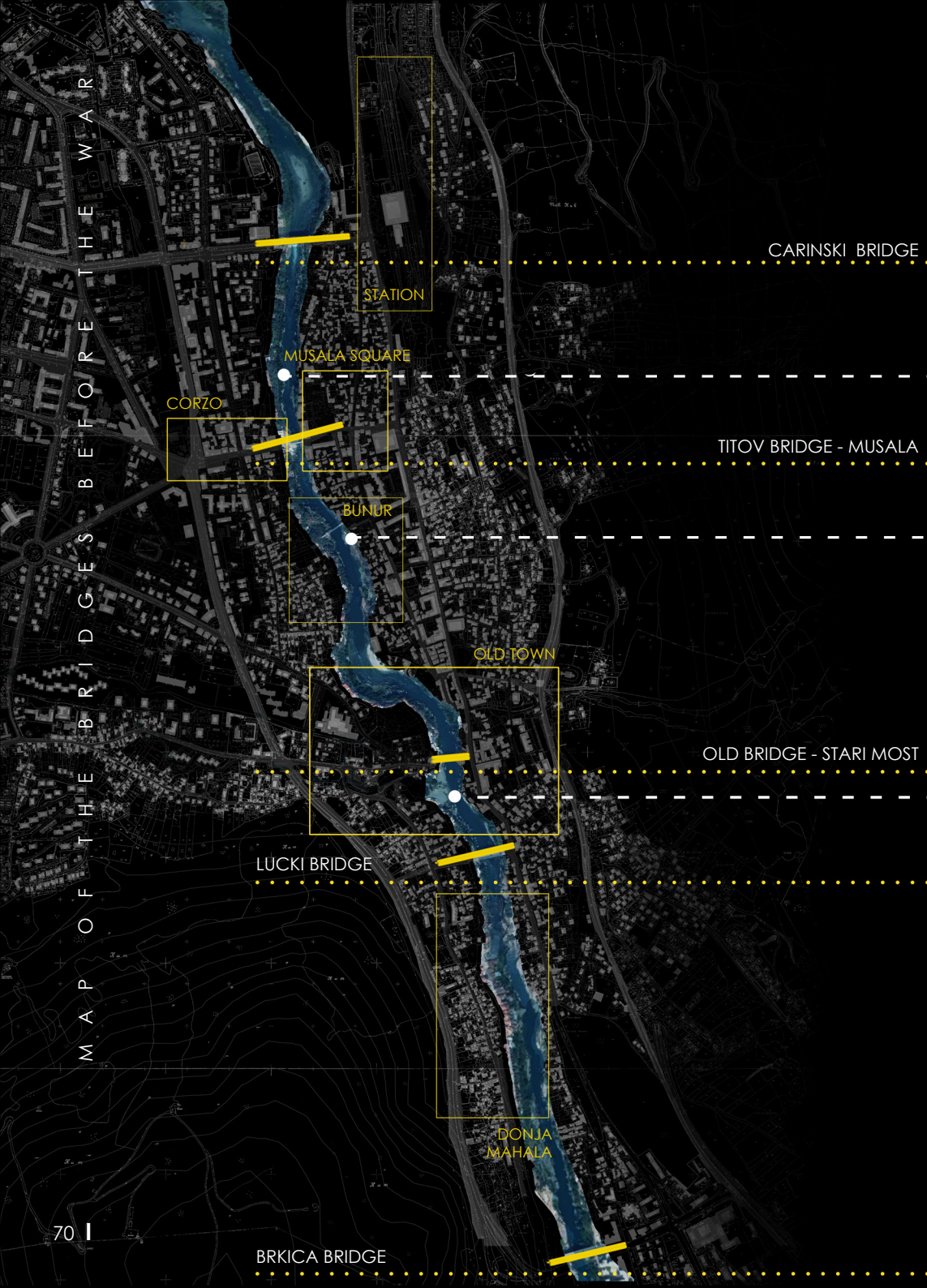
*From the Greek word “τόπος”. Generally, it means a “site”. Topoi behave much like the category of sets and possess a notion of localization; they are in a sense a generalization of point - set topology.

N E R E T V A A S

A S Y S T E M O F M E M O R Y

FIGURE 9. DONJA MAHALA, 2007 & POD STARIM, 1955 - Source: Mahić, M.,
Sose, M., Klaric, H. (2007). Neretva I Njene Obale u Mostaru, Mostar: Solvez
& Historical Archive of Mostar

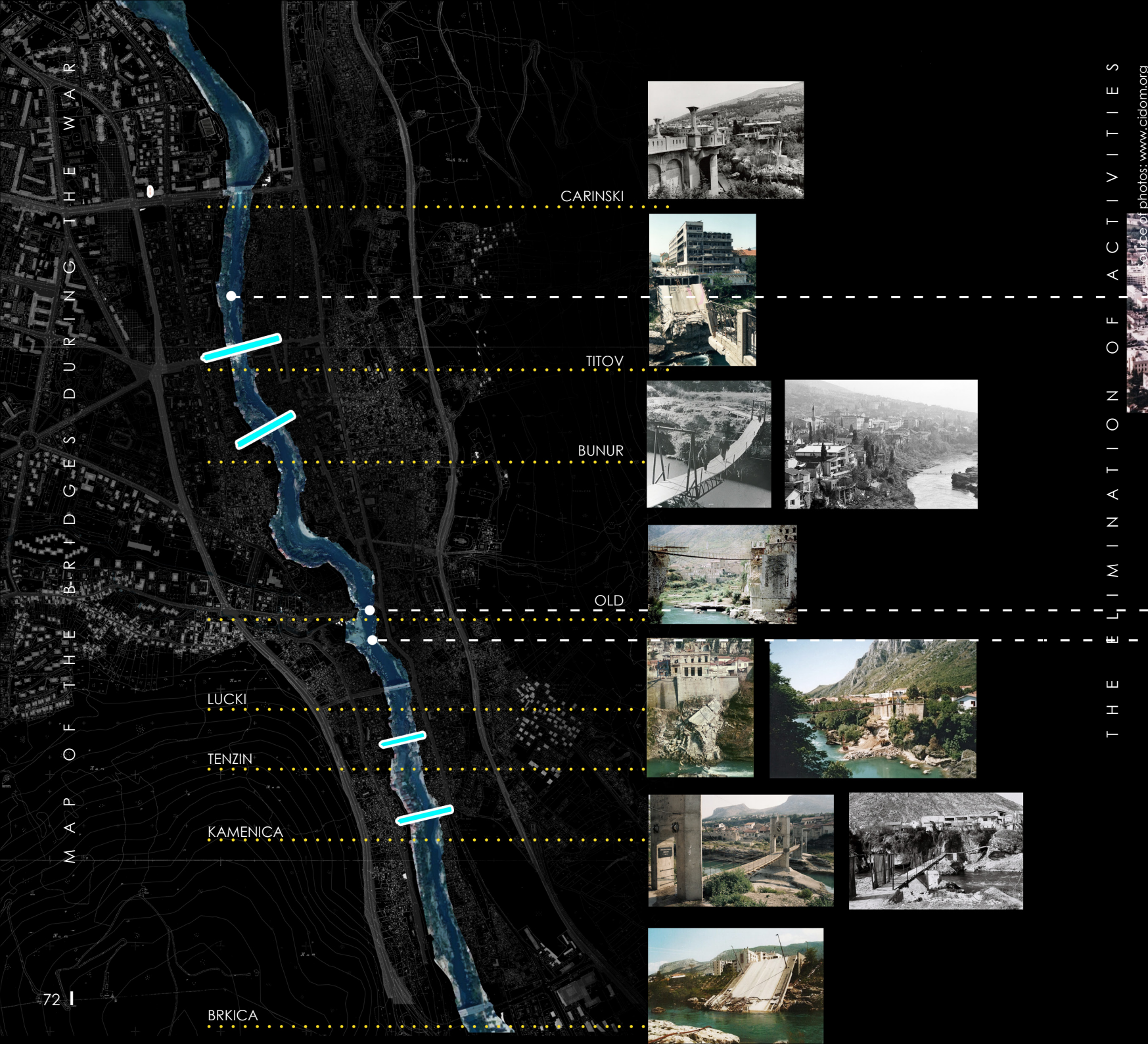




B E F O R E T H E W A R

Neretva is totally connected with its bridges. The famous old bridge was built first in 16th century during the ottoman period and after that the rest followed. Titov Bridge in 1882 during Austro-Hungarian period, Lucki in 1913, Carinski after the WWI and Brkica in 1980 during Yugoslavia period. They were built in order to link the neighborhoods or facilities in the two sides of the river. In fact, especially before the civil war, they never functioned just as mere connectors of the city. Every bridge with each own architectonic design, which represented the era which was constructed, consisted of a landmark in the riverine landscape. They all related with the area of the river under them and they were characteristic site points for the life along the river.

The famous diving, which will be analyzed further in next subchapter, is entirely connected to the bridges, and it was one of the plenty activities which took place in Neretva. Swimming in specific areas, gathering points, where the topography was appropriate, jumping from caves, fishing and kayak routes orchestrated, a particular world next the water and the nature crossing the whole city. Neretva was the place of meeting, of discovering, of learning, of love, of relaxing, of enjoining the life. It was the city itself.



THE ELIMINATION OF ACTIVITIES

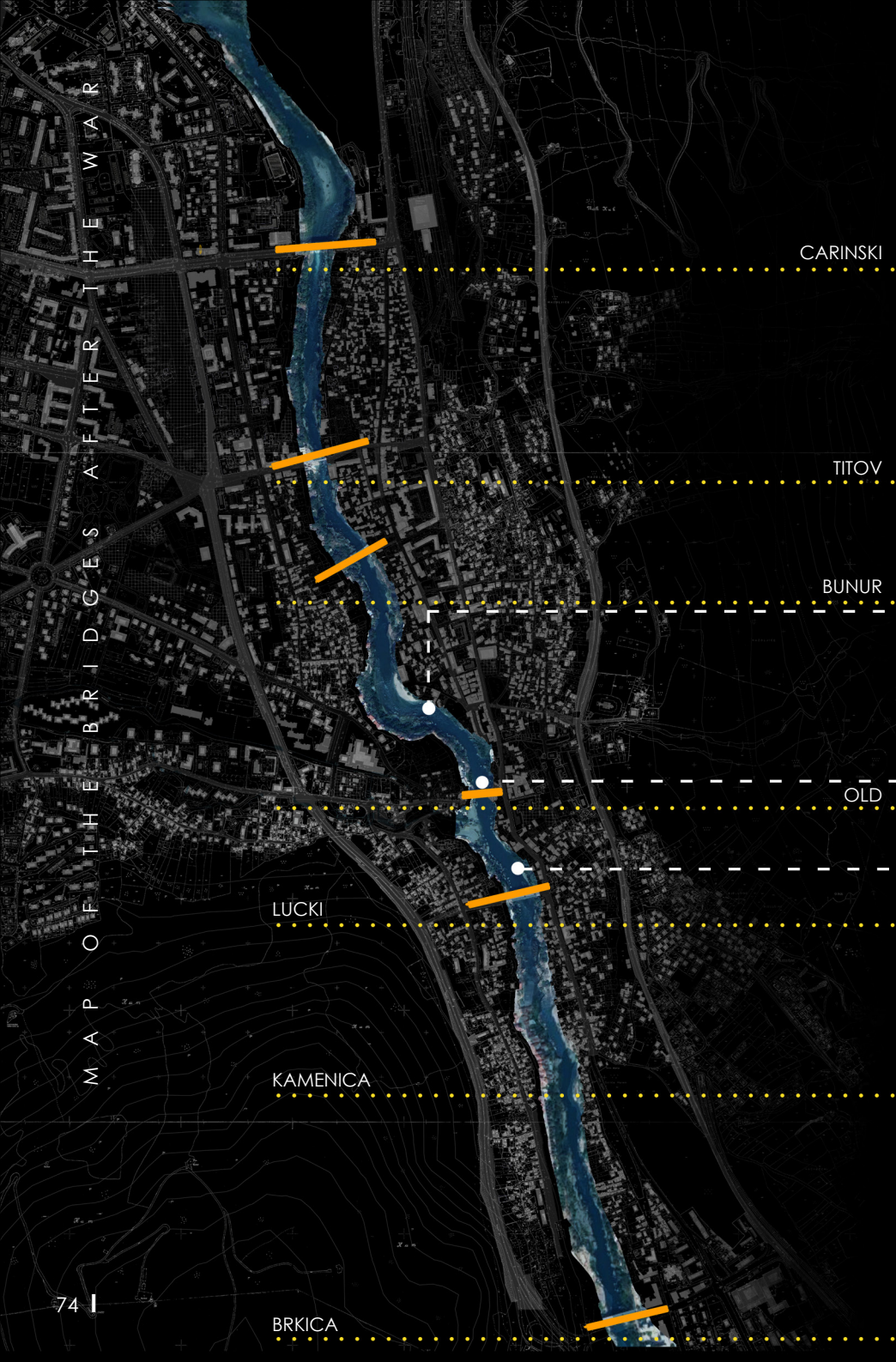
DURING THE WAR

The idyllic atmosphere in Neretva was converted during the civil war into wild landscape. All the bridges were bombed in 1992, except of the Old Bridge one year later, in 1993. The bombing of the bridges meant much more to the people of Mostar than just a collapse of a structure. As Slavenka Drakulic refers "We see our own mortality in the collapse of the bridge. We expect people to die, but the destruction of a monument to civilization is something else. The bridge in all its beauty and grace was built to outlive us. It was an attempt to grasp eternity. A dead woman is one of us, but the bridge is all of us forever"¹. The collective memories, identities and experiences were extinguished with the damaged bridges.

For practical purposes some temporary bridges were built during the war. After a time with no connections at all, Bunur Bridge was the first link between the two banks. They followed Kaminica and Tenzin Bridge in the south, which were pedestrian bridges and were used for the transportation of food, wounded people and military equipment. Also, at the site of the demolished Titov Bridge, a temporary iron bridge was set up for transportation reasons.

The caves and the stones, where were used for diving and contacting with the nature were transformed to place for hiding and escapism. However, Neretva was regarded a very dangerous place during the war and a huge quantity of bridges ruins remained in the water, few activities were continued, like the cleaning of clothing. When the war conflicts were in a partial postponement, people were still swimming and diving, proving the special relationship that they had with the river.

¹ Bevan, J. R. (2006). The destruction of Memory. Architecture at War. London: Reaktion Books, p.46



CARINSKI

TITOV

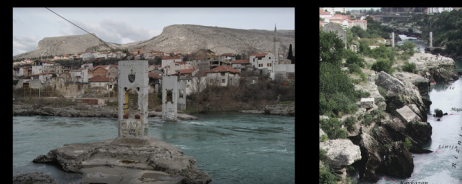
BUNUR

OLD

LUCKI

KAMENICA

BRKICA



THE DISAPPEARANCE OF ACTIVITIES

Source of photos: Mahic, M., Sose, M., Klaric, H. (2007). Neretva i Njene Obale u Mostaru. Mostar: Solvez

T O D A Y

At the end of the war in 1995, the old bridges started to be reconstructed some years later. The temporary bridges Kamenica and Tenzin were drifted from the river during a big flooding. Just some concrete pillars and basis left in the riverine landscape. Bunur Bridge was reinforced with steel and concrete and is regarded the newest bridge of Mostar. Furthermore, iron bridge at the old Titov Bridge was removed and replaced with a new concrete one, as it was exactly before the war. The same principle was also implemented with the all the other bridges, Carinski, Lucki, Brkica and Stari Most. For the last one, the materials and the techniques, which were used, were as similar as possible with original ottoman construction, as an effort to "built the differences" and return to the past before the civil war.

Nevertheless, the accurate restoration of all bridges acts like that there was any division and actually refused the recent history, arising a question. Should they restore them in the original state or the ruins that are created during the war also have position to Neretva? According to Anna Mačkić in Mortal cities – Forgotten Monuments, "ruins tell stories in ways that are quite different from stories told by restorations. The story told by a ruin is as incomplete as the ruin itself: it has a beginning, but no end. A restoration, on the other hand, has no story but an end, which is inevitable, a happy end."² She continued her argument with Ruskin's opinion in the book Lamp of Memory, since he supported that the restoration is a lie which lead the building to suffering, as the removal of the ruins lead to a wrong description of the damaged thing, because when something died, it can't be resurrected.

In this way, the Old Bridge, as also the other restored bridges have a "happy end", with the shape and image have been rebuilt, but no actually their meaning. The common culture and the peaceful co-existence have been deliberately destroyed. The fact that the mere restoration of the bridges is not enough to bring the people again to a common public place and start to handle the post war trauma, is reflected to the neglected riverine landscape.

Today, the image of the Neretva doesn't remind at all the multicultural and multifunctional landscape before the war or even the dramatic during the war. It is an abandoned place, overwhelmed by vegetation with some new bridges, which resemble old. Very few people walk to river banks, kayaking or fishing. So few, like ghosts from another era.

² Mačkić, A. R. (2016). Mortal Cities and Forgotten Monuments. Zurich: Park Books, p. 96

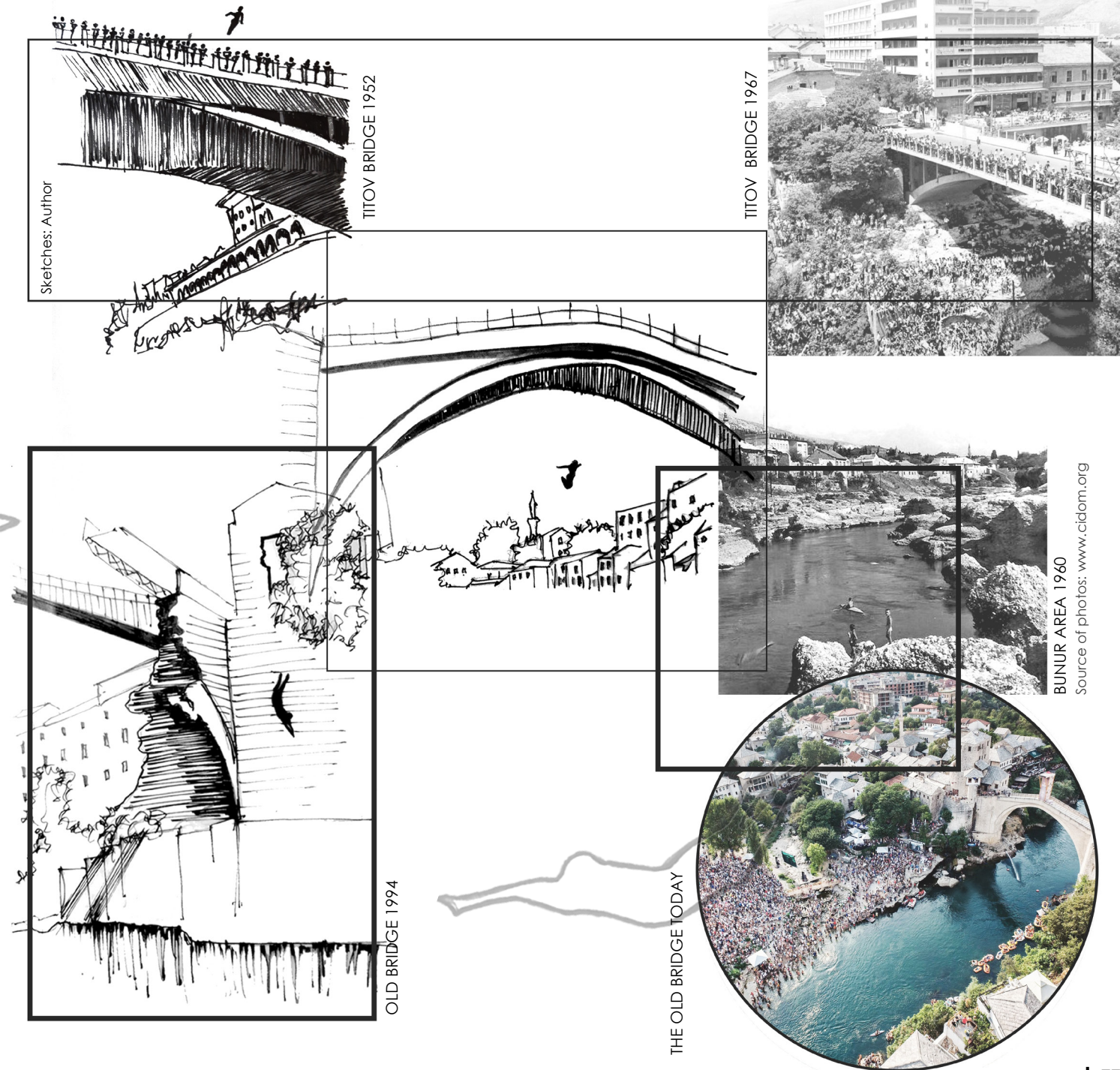
THE MEANING OF DIVING

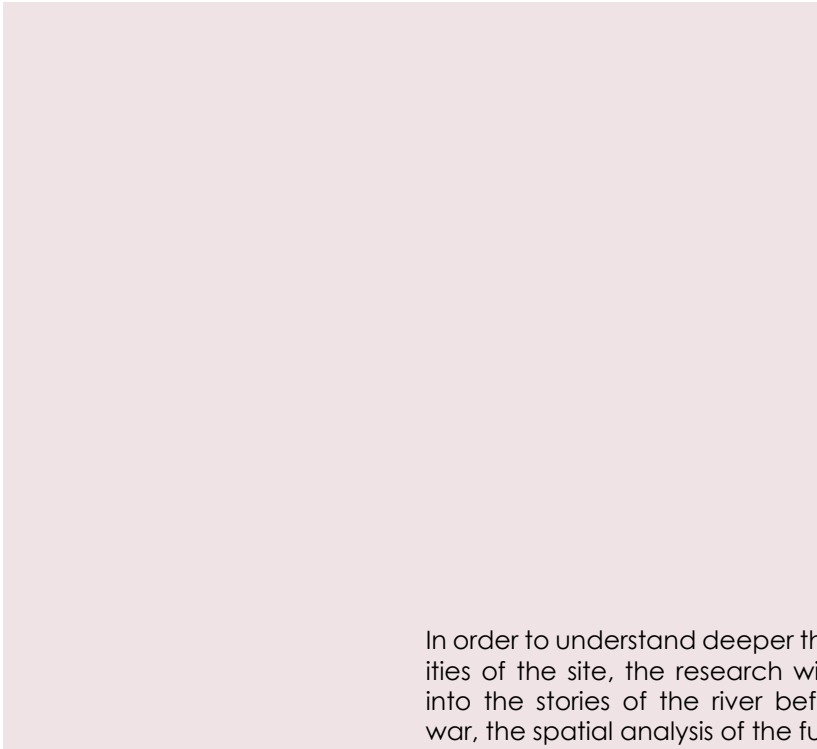
The connection of people with the river and the bridges is strongly supported from the activity of diving and proves the particular meaning of water in the city. Diving off of the Old Bridge is a tradition, which is occurred since 1567. It used to be a ritual where young men dove off the bridge to prove their manliness and impress young women. Later it became a tradition that was carried on from one generation of Mostar men to the next. Boys learned step by step how to dive and ultimately become skilled enough to jump off the Old Bridge. A diving contest is still held every year, where the most famous international high board divers take the plunge. This urban activity has remained a shared tradition and is practiced by people from all religious backgrounds.³

Since 1952, Tito's Bridge begun an organized jumping event in Neretva, which continues there until 1968, when it was transferred to the Old Bridge, where it is still held today. Even exactly after the war, when the Old Bridge was demolished, there was a springboard where people could dive into the river. The jump was a form of survival for the inhabitants of Mostar, it is something they can hold on to, because it forms the foundation of being a Mostarac or Mostarka, not just a member of some district.

Although the diving off the Old Bridge is a tradition that has its origin in the very structure of the city, it has been transformed to a touristic sightseeing today. Sponsored competitions from companies and divers paid by tourists in order to jump from the bridge, create the question; is this Neretva?

³ Mačkić, Arna, te Velde, Rosa, ed. 2016. Mortal Cities and Forgotten Monuments. Zurich: Park Books, p. 61





In order to understand deeper the qualities of the site, the research will delve into the stories of the river before the war, the spatial analysis of the functions and the material traces of the past, which still stand in the area from Titov until Kamenica Bridge.

The river life characterized with plenty of activities. Most common the diving and swimming. The first one took place in caves, big stones and plateaus from diverse of heights while the second one where the flow of the water was appropriate. For the locals, diving was the sensation of weightlessness, the feeling of 'eternity, something without limits, infinite, oceanic, while swimming is an important and meaningful part of diving. Swimming has to be taught or else one is bound to drown.⁴ The last phrase leads to the recognition of specific learning swimming spots, basically in places with swallow water. In most cases, they were also located close to the basic gathering areas.

Although, diving and swimming were the most famous actions, the gathering in specific points where the cores of public life and socialization. They mostly attracted people from the close neighbourhoods, but there were also areas, like Mejdanski Pijesak, Pehlivanusa plateau and under the Old Bridge where used by entire city. People were playing games, organizing contests, sunbathing, relaxing, walking, fishing, discussing, laughing, arguing and loving there. They were public spaces designed by the nature itself. Furthermore, there were meeting points, mainly for elderly people or women, indicating the social aspect of the river. Except for the crowd places, there were also quieter and isolating areas, which are basically used for walking and fishing. All the activities were connecting with the kayaking. Kayakers started from Titov Bridge and sailed until Neretva delta and Mediterranean Sea.

The stories which were borned are unnumbered and in the apparently completely unorganized natural landscape, they created a very organized miniature of the city into the city of Mostar. The locals talk about the places where climbed, the caves from where jumped first time, the first time when they left their body to follow the stream, their first "reddens" when they prepared themselves to jump from high caves, the earned penalties by the "commander"⁵ of the beach, forbidding them the arrival at Neretva for days if they didn't listen the elderly people. There

4 Op. cit., p. 140

5 Mahic, M., Sose, M., Klaric, H. (2007). Neretva I Njene Obale u Mostaru/Neretva and its River Banks in Mostar. Mostar: Solvez, p. 16

"A special atmosphere was experienced by those who swam in the lagoon under Sarajevo, a favourite amongst the ladies."

"From Zelenika to the end of Pijesak = They played and walked. Often, they swam until the area behind Trokut and they returned back to Pijesak via downstream."

"From Sinija to Pehlivanusa Plateau = Mainly young people and women were playing with the water and many remember that they learnt to swim there."

*Mahic, M., Sose, M., Klaric, H. (2007). Neretva I Njene Obale u Mostaru/Neretva and its River Banks in Mostar. Mostar: Solvez

"From Skakala to Stari: They liked to make long tours on rubber pipes in big groups, getting dragged. The pioneers of modern present-day rafting."

"The lagoon behind Petica: main place for youngsters to learn to swim due to shallow water and sand from the Neretva."

"Bathers stayed there the entire day, playing games and collecting fruits from Bascine garden, behind Dreznica on Halebinovac. Contests took place there. People brought guitars and harmonicas, sang and played till late nights."

are also stories about all-day ball games, cinema nights, nightly baths, sleeping at the Neretva shores, "free purchases" of carpus, peppers and grapes from the nearby gardens, performances with accordions and guitars until late at night and many other recollections.⁶

6 Op. cit., p. 16 - 17

"Besa cave = Fatal place if you were not familiar with the spot because of the river momentum. The bathers were coming from Titov Bridge until here."

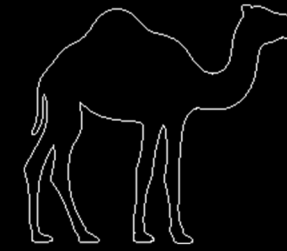
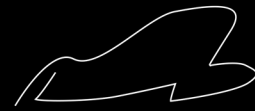
"Zena(Woman), Muz(Men) and Kapci were known dangerous caves. It is said that a woman and a man were drowned there, and the caves got these names. Special attention from the bathers who were moving away when they passed these places."

"They played ball games, cards, chess and backgammon, organized box contests for youngsters and shared news and jokes. They would group up in teams and swam from Stari Most to Gvozdена."

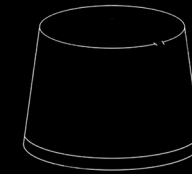
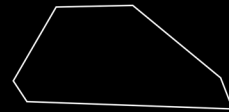




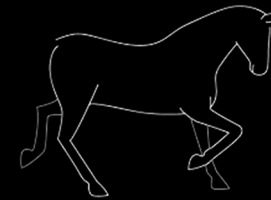
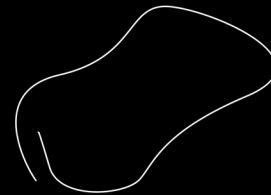
“DEVA” = CAMEL



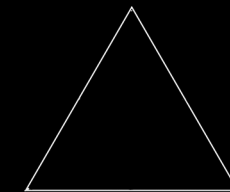
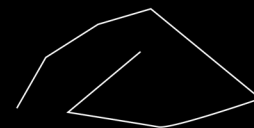
“FES” = HUT



“KONJ” = HORSE



“TRIOKUT” = TRIANGLE



T H E S T O N E S

The analysis of activities would be uncompleted without a reference to the particular names of the river site and the stones. The citizens of Mostar expressed the importance of the river in their daily life with this special way. Many places in the coast, where they used to fishing, playing, or the caves, where they dived, have names given on the basis of the similarity of their shape or from topical myths and stories. It was very common, the people to characterized the landscape with different animals (horse, camel, mare etc.), objects, types of fruits and vegetables. Finally, they also gave names of famous local divers and swimmers, and of families who lived next to coasts.

R E M N A N T S

Today, the only thing which reminds the unique atmosphere before the war is the man-made remnants of the structures from the old activities, which are completely neglected. In, Neretva, both the banks and the basin host numerous of ruins, which are traces from different memories and periods. Except for the remnants of the pre-war activities (1950-1992), there are also ruins of temporary bridges from the war (1992-1995), remnants from the reconstruction period of the new bridges (1996-2001) and parts of the water infrastructure of the city (today).

The ruins of the old activities are spread along the river, indicating the significance of the whole site and not a specific point. The remains of the temporary bridges are gathered mainly in two areas, Bunur and Donja Mahala (the area between Lucki and Kamenica Bridge), where the basic transformations happened during the war. On the other hand, the remains from the rebuilding period are noticed around Titov, Old and Lucki Bridge.

R I V E R I N E L A N D S C A P E & R E M N A N T S

Independently, of the period that they belong or the story hidden behind them, the ruins have been absorbed in the landscape. They harmoniously coexist with the rocks, the stones, the soil, the vegetation and the water, consisting all together "one body". They are mostly, concrete or stone structures, which disappeared in the topography or stand as sculptures on the edge of the banks like the stones with the names.

REMAININGS OF
ACTIVITIES -
BEFORE THE WAR



REMAININGS OF THE
TEMPORARY BRIDGES -
DURING THE WAR



"IN BETWEEN" REMAININGS OF
THE BRIDGES' RECONSTRUCTION -
AFTER THE WAR

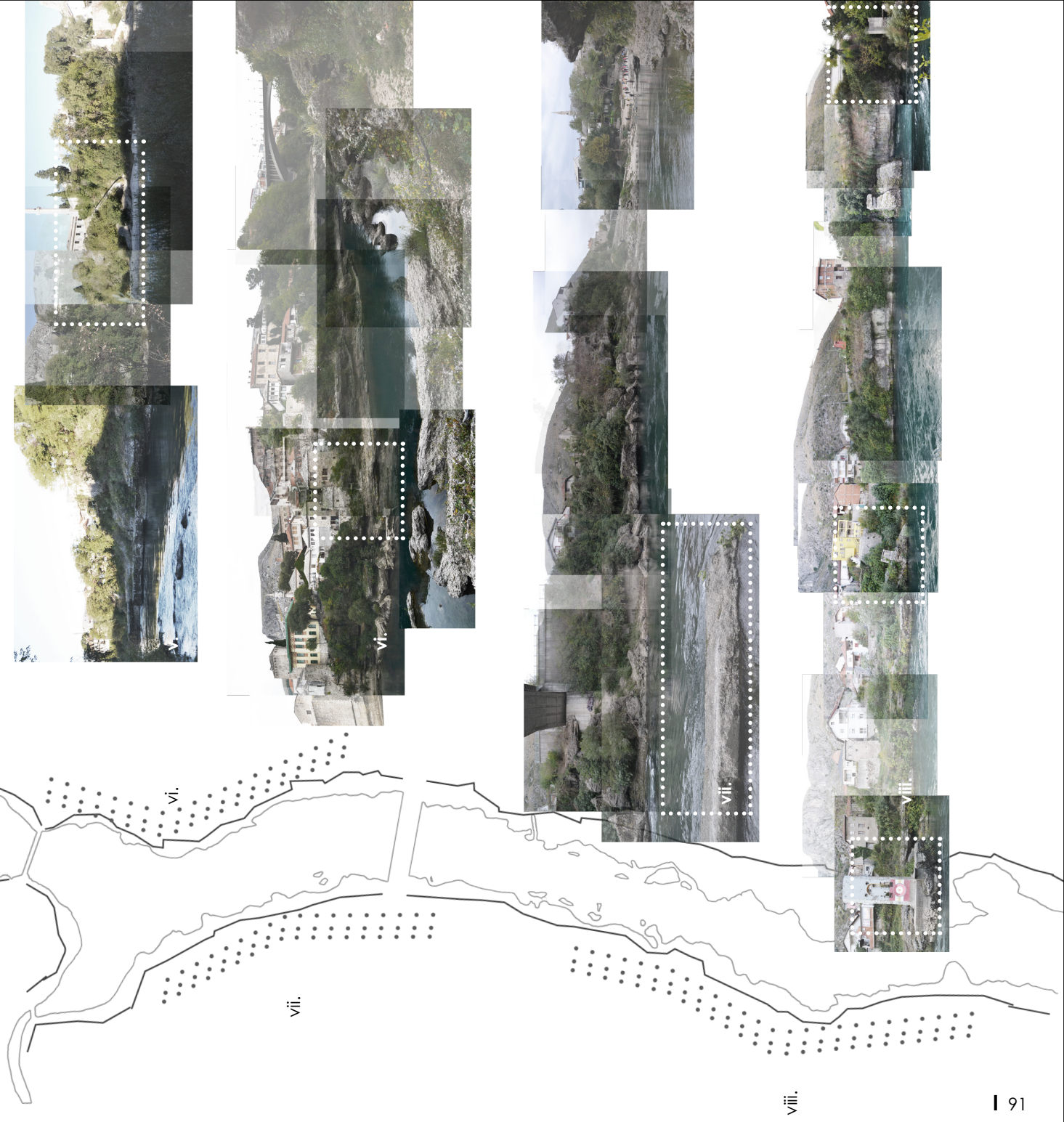
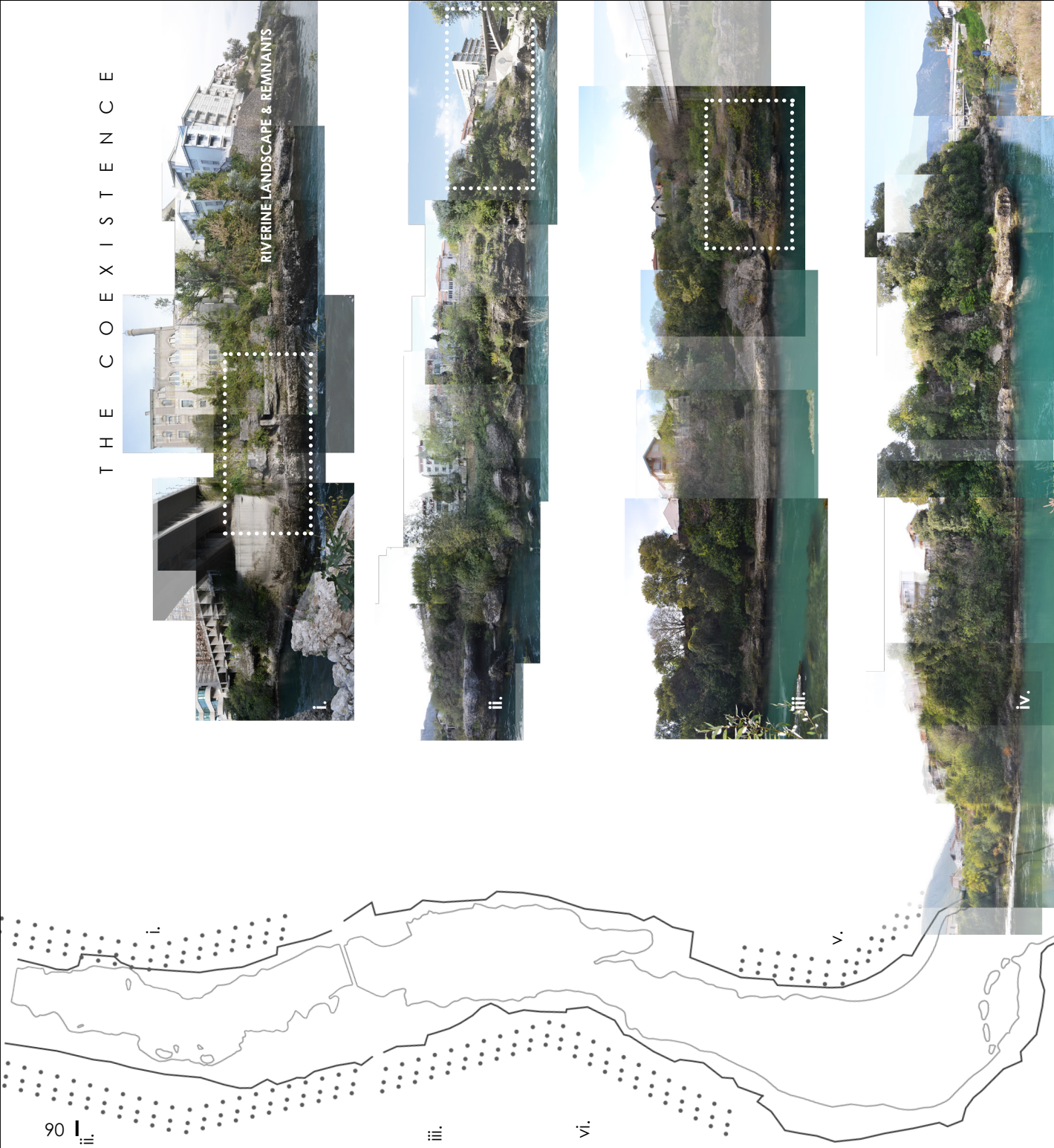


INFRASTRUCTURES OF
CONTEMPORARY CITY -
TODAY



Source of photos: Author







[WAR]

BIRTHS
DURING OR AFTER

[TODAY]

1 - 20

_ NO MEMORIES FROM THE WAR
_ AN 'ABADONDED' RIVER

5 - 20

30 - 45

_ WAR IMAGES IN A FRAGILE AGE
_ STORIES FOR THE RIVER FROM
OLDERS & SOME MEMORIES FROM
THERE

20 - 40

45 - 65

_ BASIC ACTIVE PARTICIPANT AGE
IN THE WAR
_ CLEAR MEMORIES FROM
ATROCITIES BUT ALSO FROM THE
LIFE IN THE RIVER

40 - 60 +

65 - 85 +

(+ IMAGES FROM THE WWII)



FOR THEM...

"A NEW PUBLIC SPACE"
WITH CONNECTION WITH
THEIR HISTORY."

"REVIVAL OF A MYTH"

"REACTIVATION OF A
LANDSCAPE OF
MEMORIES"

P E O P L E

Stories and remnants were created by people and they are still "alive or die" in the common memory because of the people. Since the civil war consisted of the event which redefine the social life in the river, the coherence of different memories of the site it depends on the human age scale during the war. Asking the older generation to talk about their childhood and their youth, they will definitely connect it with the times and the days that they spent in Neretva, attended by joy or anger.⁷ For the younger people the memories of Neretva are mainly connected with the tragedy of the war and they spontaneously declare jealous and curious about the river life before 1992. Contradictory, the young generation, which was born during or after the war has known the river as an abandoned area or as physical border between east and west side.

The diverse memories reflect different meanings in any intervention. Creating the conditions to attract people again to the river, it would be variously translated. For the olders will be a reactivation of romantic but also dramatic memories, while for the young persons will be a new public space with completely new memories next to the nature.

⁷ Mahic, M., Sose, M., Klaric, H. (2007). Neretva I Njene Obale u Mostaru/Neretva and its River Banks in Mostar. Mostar: Solvez, p. 16

N E R E T V A A S

T H E L A N D S C A P E



A R I V E R S C A P E

- VEGETATION
- BIG STONES - CAVES
- MAN - MADE PLATEAU
- NATURAL PLATEAU
- GRAVEL
- LOW VEGETATION NEXT TO THE WATER [WETLANDS]





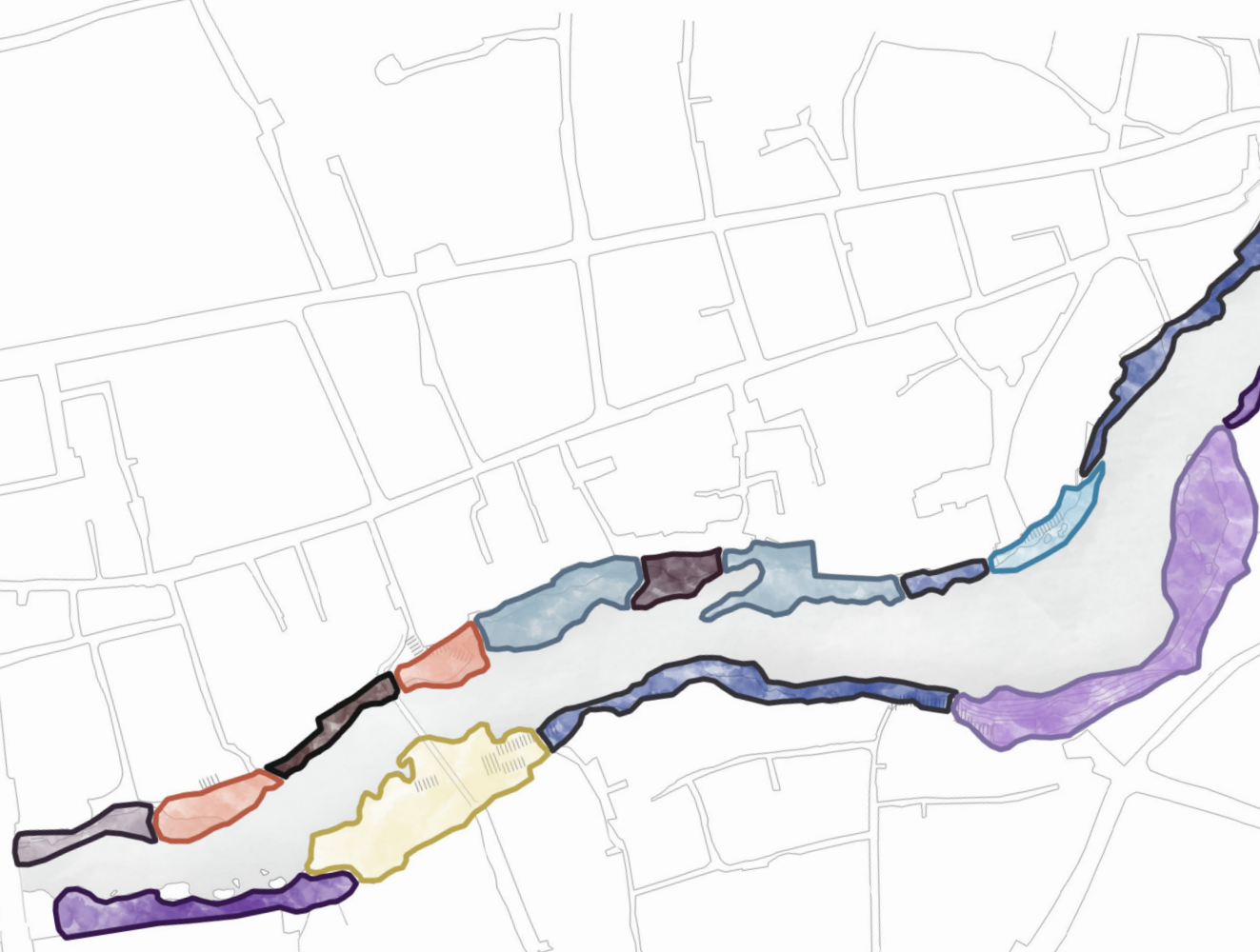
FIGURE 12. CHARACTERISTIC CAVE OF KARST LANDSCAPE IN NERETVA, BUNJUR AREA, Source: Purnika Awasthi

KARST LANDSCAPE

Karst is a landscape with surface and underground features like caves, sinkholes, disappearing streams, and subsurface drainage. These features result when the bedrock (often limestone and dolomite) is easily dissolved by water. When the rock is dissolved, cracks and solution channels in the rock can form an underground drainage network. These cracks and channels can rapidly transport surface water and pollutants to groundwater.

Water quality is an important issue in a karst landscape. The fractured bedrock and the lack of much surface soil means that rainwater drains through much faster. In these areas, fertile soils can look parched between rainfall events, even if the amount of rainfall is adequate. Groundwater contamination from sources such as septic systems, agricultural wastes, and pesticides and herbicides is a higher risk in karst areas, because slow underground filtering is absent.⁸

⁸ www.doorcountypulse.com/what-is-karst/



- 1. STEEP LANDSCAPE WITH DIFFERENT LINEAR LEVELS. ROCKS+VEGETATION=MIXED [VERY DIFFICULT ACCESS >>> ALMOST IMPOSSIBLE]
- 2. MAN-MADE PLATEAUS - CLEAR SURFACE VEGETATION IN THE WALLS BACK [EASY ACCESSES]
- 3. SLOPE WITH MEDIUM + LOW VEGETATION
- 4. NATURAL ROCK PLATEAUS WITH SOME LOW VEGETATION - IN CASES BIGGER VEGETATION BACK QUITE HIGH FROM THE WATER [NOT VISIBLE SPACES FROM THEIR CLOSER ACCESSES]
- 5. STEEP TERRAIN WITH BIG VEGETATION UNTIL VERY CLOSE TO THE WATER [NO ACCESS]
- 6. THE MAIN BEACH "HALF-MOON" OF GRAVELS WITH BIG VEGETATION BACK [EASY ACCESS WITH STAIR-CASE]
- 7. WALL
- 8. COMPLEX LANDSCAPE = FOREST + VERY LOW VEGETATION WITH SINGLE BIG + VERY SMALL ROCKS + HUMAN INTERVENTIONS
- 9. HIGH VEGETATION BACK AND BIG ROCKS NEXT TO THE WATER [DIFFICULT ACCESS]
- 10. AMPHITHEATRICAL MAN-MADE INTERVENTIONS [EASY ACCESS]
- 11. NATURAL PLATEAUS WITH DIFFERENT LEVELS [DIFFICULT ACCESS BECAUSE OF THE VEGETATION OR ACCESS FROM THE BUILDINGS]
- 12. BIG+MEDIUM VEGETATION IN A SLOPE WITH GRAVELS NEXT TO THE WATER FOLLOW PATHS TO REACH THEM
- 13. STEEP LANDSCAPE LIKE A WALL WITH HIGH VEGETATION & SINGLE BIG + SMALL STONES / CAVES

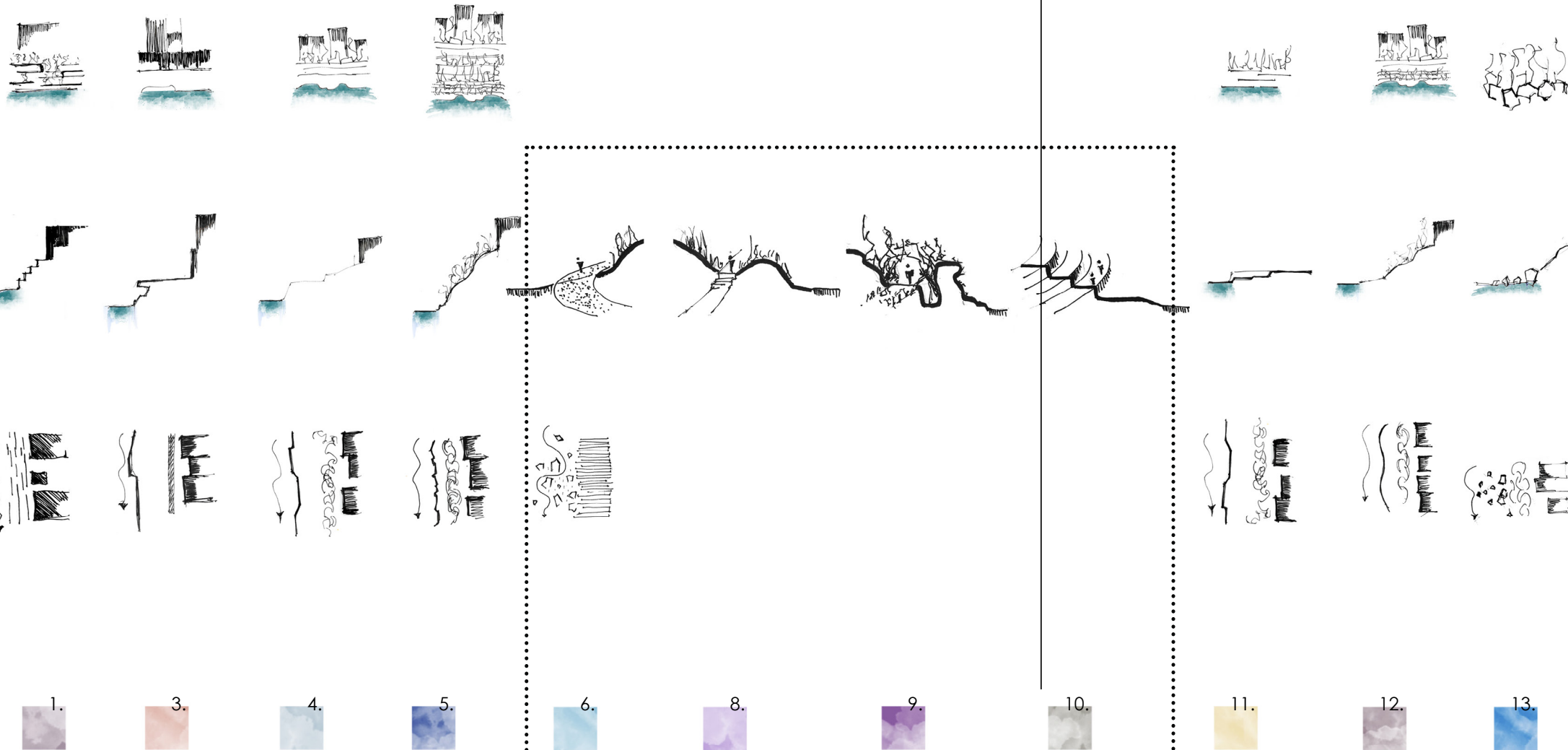


0 50 100 200m

E L E V A T I O N

S E C T I O N

P L A N



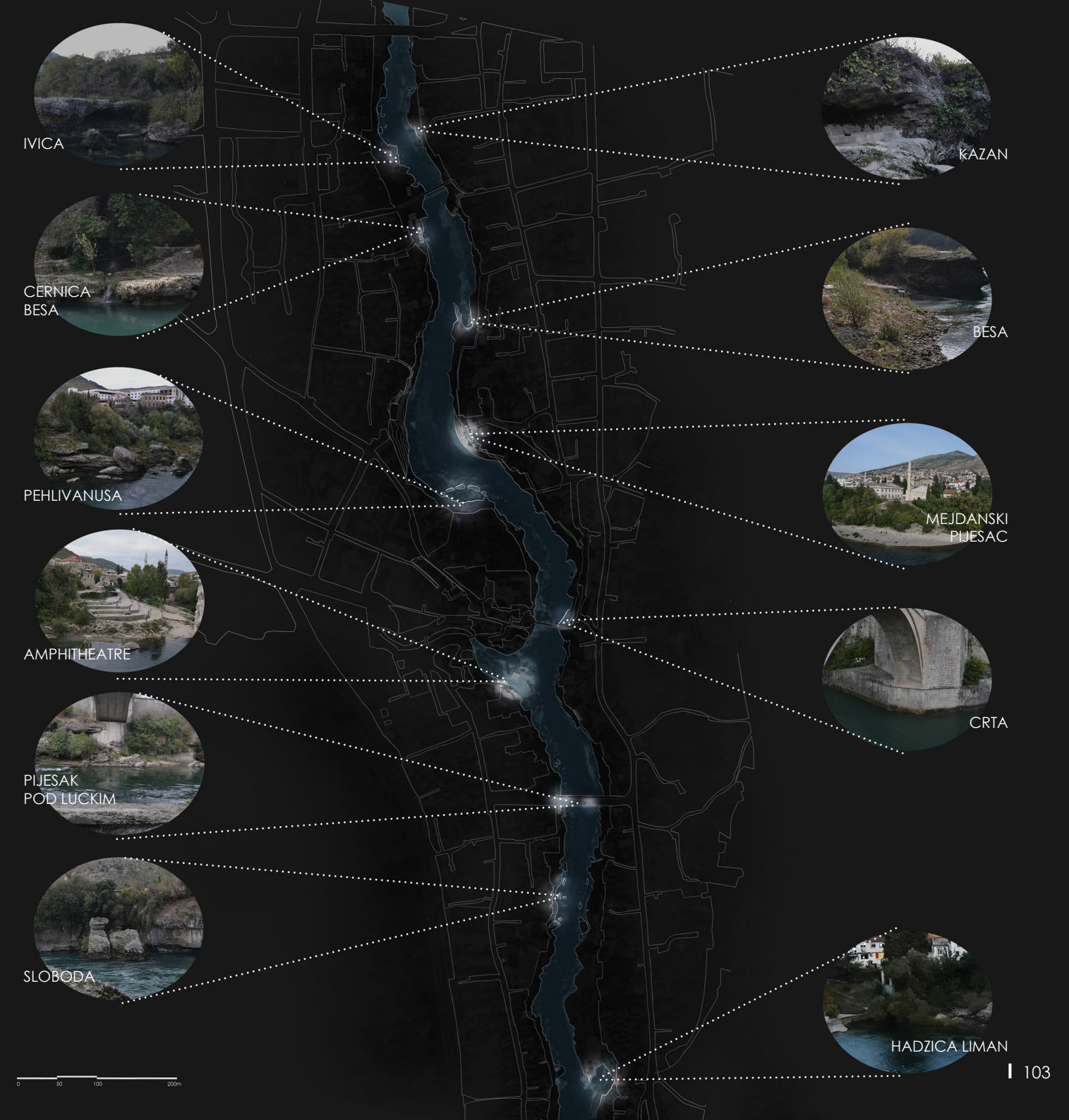
As it's referred before, the karst landscape is characterized from irregular topography. The diversity of the natural elements has as a result the recognition of many riverine "faces", which in combination with the man-made interventions the previous years, make Neretva landscape unique, but at the same time quite complicated to categorize the different qualities of the site.

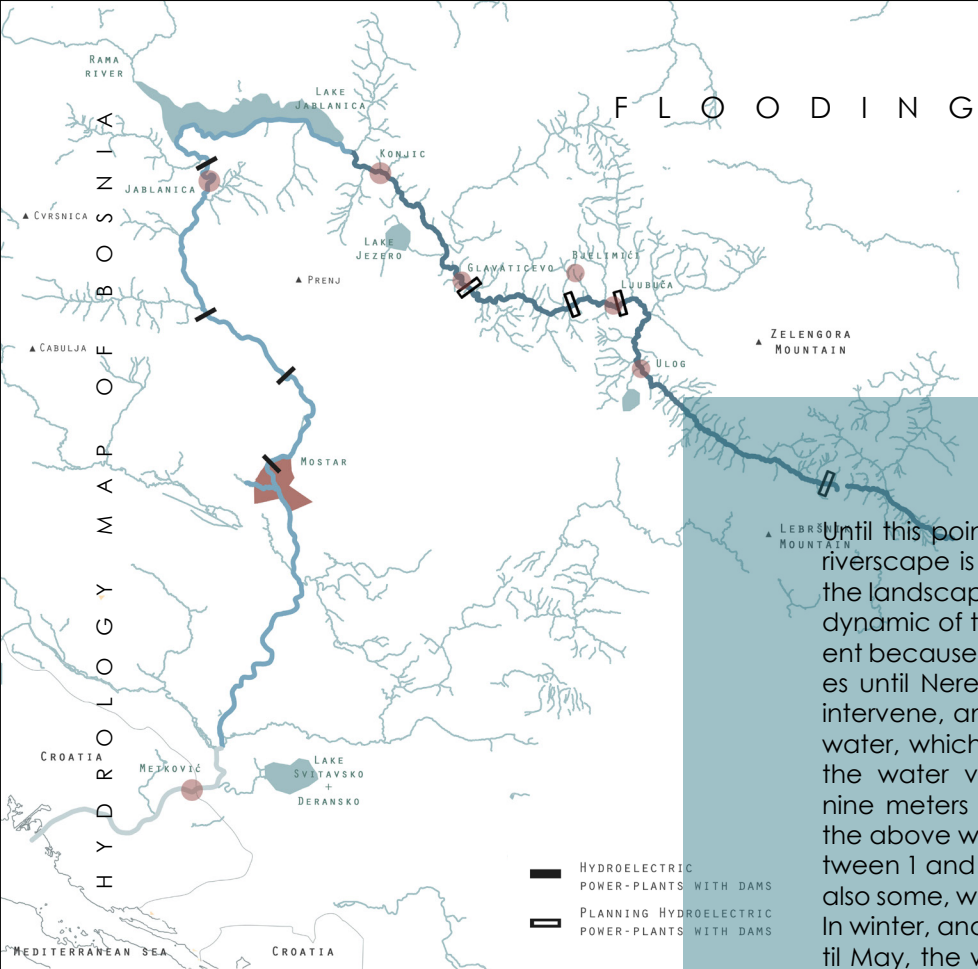
The width of the river from Titov until Kamenica Bridge varies from 30 until 20 meters, while there are streams, which insert in cavities, creating narrow coves barely 5 meters. The coastal belt consists of surface and submerged caves of asymmetrical configuration, a characteristic beach with small and medium white stones, plateaus, slopes and areas among the caves with characteristic vegetation. The west side of the river is steeper than the east and not easy accessible in some cases. The natural plateaus in the west are characterized by different height levels, making hard the walking, while in the east side there are much more clear rock surface plateaus. This explains the fact that the more man-made plateaus are in the east side with the only exception in the west, the big plateau, with a contemporary human intervention, under the Old Bridge in the intersection of Radobolja and Neretva. However, there are very steep slopes with big vegetation on both sides of the banks, which are reachable usually from the water level. Finally, although, the particular single stones are noticed along the whole river, the phenomenon is more pronounced in the west side, as detached pieces of the cliffs, and especially in south part with many and very big, like sculptures, solitary stones.

E X C E P T I O N A L P L A C E S

The deeper research of Neretva as riverscape led to the mapping of "exceptional" places. They are places which can't belong to a general category and they are, basically, caves, rocks with particular shapes, small bays and spots with nature and man-made elements in combination.

Starting from the north side, between Titov and Bunur Bridge two caves coexist opposite to each other. One very big (Ivica), close to the water, creating perfect conditions for hiding and another smaller (Kazan), in the east side, covered by concrete and ideal for isolation. Southern than Bunur, in the west side, it is visible and audible one of the less sources (Cernicka Besa), which are result of the karst landscape. On the other side, an enormous rock (Besa) intrude on the middle of the river, shaping on the base a small beach with stones and small tomatoes. Even southern, the famous beach (Mejdanski Pijesak) with the white stone and the dense vegetation in the background, while on the other side a completely different landscape has been developed (Pehlivanusa) with a group of stones dispersed in the water. Next to the Old Bridge, the man-made interventions are very dominant in the landscape. The strict stone walls on the basis of the bridge (Crtā), which are sunk in the water and the stone bleachers, next to the intersection of the rivers, create an amphitheatrical image. Still, natural and artificial elements seem to be in excellent agreement under the Lucki Bridge (Pijesak pod luckim). Big rocks cover part of the bridge foundation, presenting a wild landscape, which ends up to a small white stone bay close to the water and a remnant from the reconstruction period, which remains wedging in the river bed. In the south west part, as it is above-mentioned, big stones are cut from the cliff with the most characteristic and dangerous for jumping, Sloboda. On the other hand, a small cove with a back fence by small river stones and a leaning tree above the water differs from any other cove (Hadzica Liman).





Source: Group work of Lab - Neretva Recollection: Materiality of War, Flowing Memories and Living Archive

Until this point, the analysis of Neretva as a riverscape is focused on the recognition of the landscape in a static way. However, the dynamic of the landscape is markedly present because of the flooding. From the sources until Neretva reach Mostar, three dams intervene, and influence the amount of the water, which flows in the city. The depth of the water varies without overcoming the nine meters in summer period. In addition, the above water caves mostly fluctuate between 1 and 6 meters height, while there are also some, which can even reach 18 meters. In winter, and especially from November until May, the water level can be reach 4 – 5 meters higher and in extreme situation even six or eight meters.



FIGURE 13. UNDER THE OLD BRIDGE Source: Author

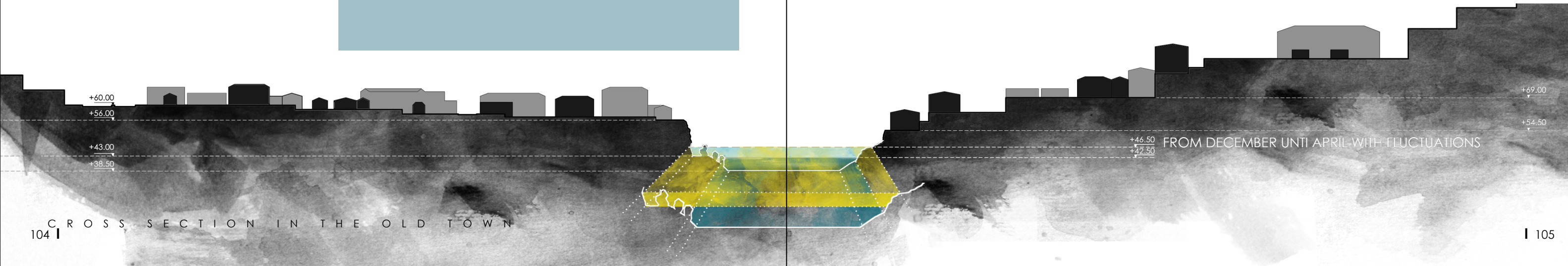
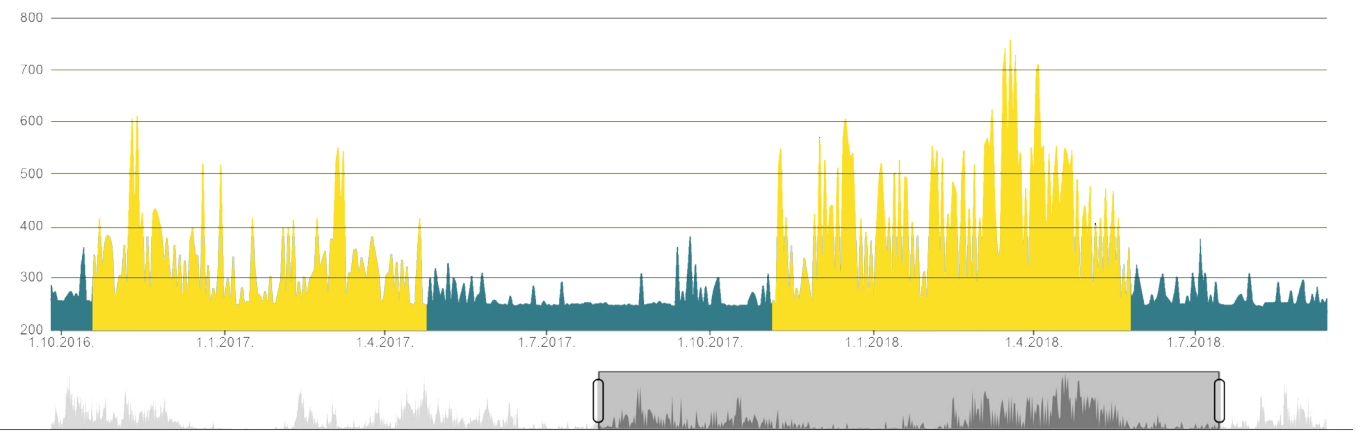


FIGURE 14. FIRST RAIN DAY Source: Author



FIGURE 15. SECOND RAIN DAY Source: Author

FLUCTUATION DIAGRAM OF WATER LEVEL Source: www.jadran.ba





VEGETATION

Although, Neretva banks are neglected nowadays, and the vegetation has covered big parts of them, it makes a unique natural ambience with ferns, pomegranates, figs, lupines weeds etc. As it is aforementioned, they are composed mostly of conglomerate and are quite steep. These are characterized by a great number of endemics like *Asperula scutellaris*, *Astragalus monspessulanus*, *Micromeria croatica*, *Micromeria kernerii*, *Tanacetum cinerariifolium* etc. Moreover, fragments of white willow, *Salix alba*, appear in some places, while *Fraxinus angustifolia*, *Ulmus minor* Miller., *Robinia pseudoacacia* and *Morus alba* are the most common trees. They are also noticed single trees of *Alnus glutinosa* and *Populus nigra* to grow. The most frequent shrubs are *Sambucus nigra*, *Ficus carica*, *Cornus sanguinea*, *Amorpha fruticosa* etc., with the herb layer to be well developed and often dominated by only a few species.⁹ Especially, in the cases where artefacts, like walls or other structures, are found adjacent to rocky cliffs and they are permanently or for part of the day shaded, a lot of native species colonize there, like *Asplenium ceterach*, *Asplenium ruta-muraria*, *Asplenium trichomanes*, *Cheilanthes persica*, *Cymbalaria muralis*, *Parietaria judaica*, *Veronica cymbalaria* and *Adiantum capillus-veneris*. Unfortunately, the existence of a large proportion of alien species, which don't belong to natural stands of the site like *Salicion albae*, clearly depicts the disturbance of the habitat.¹⁰

⁹ Maslo, S. (2014). The urban flora of the city of Mostar (Bosnia and Herzegovina). Nat. Croat., Vol. 23, No. 1, 101-145, Zagreb., p. 105

¹⁰ Op. cit., p. 105

N E R E T V A



& T H E C I T Y

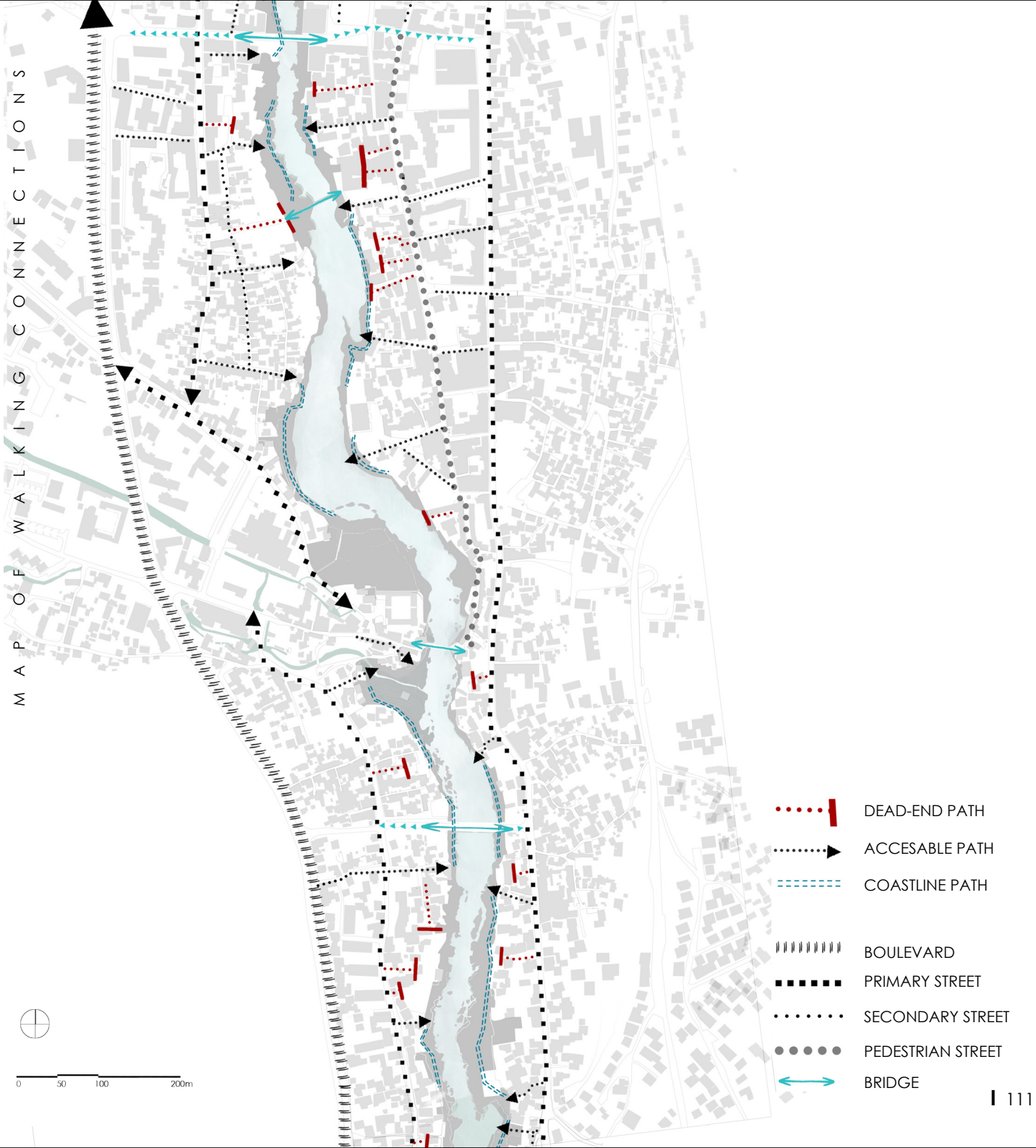
FIGURE 16. NERETVA AND THE CITY 2018. THE BUILT ENVIRONMENT
VERY CLOSE TO THE WATER - Source: Anna Saracco

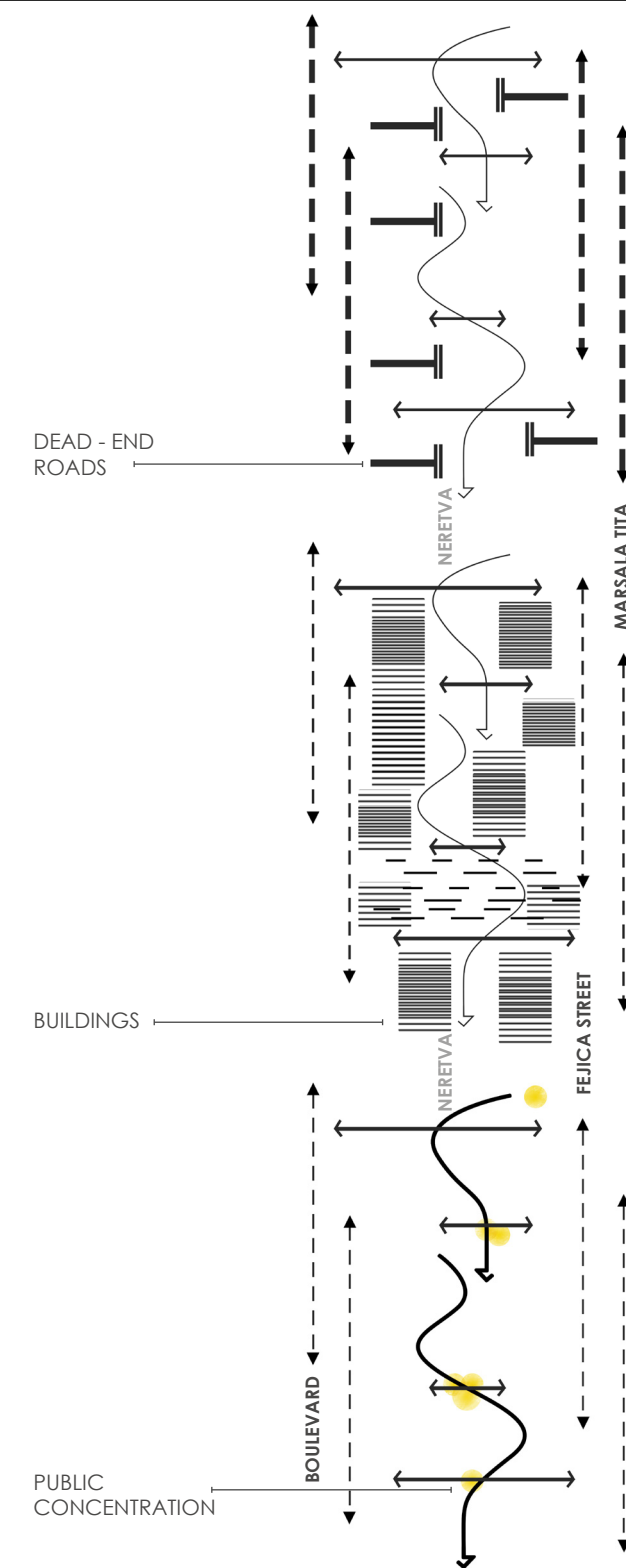
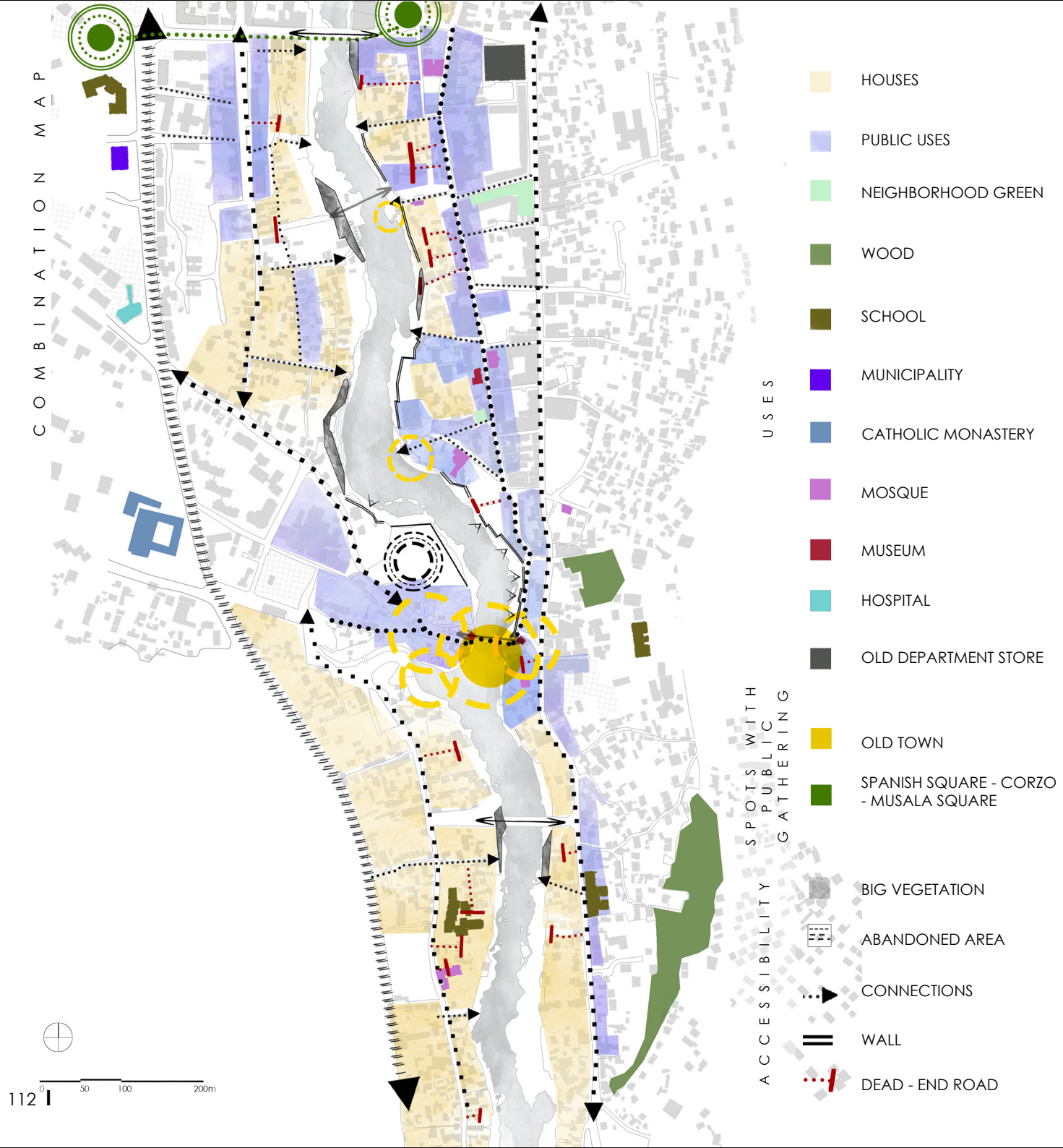
E X I S T I N G W A L K I N G C O N N E C T I O N S

Neretva River is incontrovertibly a big green and blue vein in the heart of the city. Taking this into consideration, in combination with the pre-war social activity in the place, someone could allege that there is a sufficient walking network, which serves the easy accessibility from the rest city. Nevertheless, the connections are problematic. First of all, the cross paths are few and their spatial conditions, like the width, the materiality, the lack of visible end, the dense and the almost randomly building around, don't incline towards that they lead to the banks. Except for the paths, the bridges, which can be regarded the basic crossing element of the river, since they are overpassed daily by a big amount of people, they function basically as points to watching the river from above. None of them, apart from one side of the Old Bridge, are connected under with the river.

Parallel to the river, primary, secondary and pedestrian streets flow with bustle, public buildings, shops and offices (Combination Map). However, the image of the cross streets doesn't remind at all the abuzz situation of the parallel streets. The basic reason, added on the problems which are referred above, is that the most of them are dead-ends. They have created either because of the buildings, fences, yards or very dense vegetation in the river shores. The obstacle of the randomly grown vegetation is also presented in the coastline paths. They can be building paths with hard materials by people or natural paths, which formed due to constantly walking in the past. In any case, though the topography enable to them to be longer, they stop due to the vegetation.

The difficulties of the connections are reinforced with the borders between city and the river. As it is presented in the map 2, masses of vegetation, strict walls, basically in the parts with height differences, and a big abandoned area next to the old town prevent people to have any relation with the river.





C O N C L U S I O N S

To sum up, the basic roads of the city (Boulevard, Fejica Street and Marsala Tita) flow parallel to the Neretva and are autonomous. Their links with the river are problematic because of the plenty dead-ends and the general urban pattern. Private properties, houses and shops function as a barrier between the river and the main roads, leading to the complete lack of the visual connection. On the other hand, the bridges, due to their structure, serve as the only openness to the river, leaving more space around.

BUILD- ING THE NAR- RA- TIVE...

From the analysis, it is proved that Neretva can be regarded a system of memory, as it is a space with mnemonic importance. It gathers almost all the historic layers of the last century, but it remains unused from the society. It is consisted of all material tools (ruins, stories, nature), which can be used in order to encourage the citizen's feelings of belonging and mitigate the social trauma of the war. In order the strata of the system be anatomized, it based on the analysis, according to the memory, to the riverine landscape and in relation to the city, and leaded to the recognition of some cores. They were formed from the combination of the analysis components and they consist of spaces with further potentials for research and design.

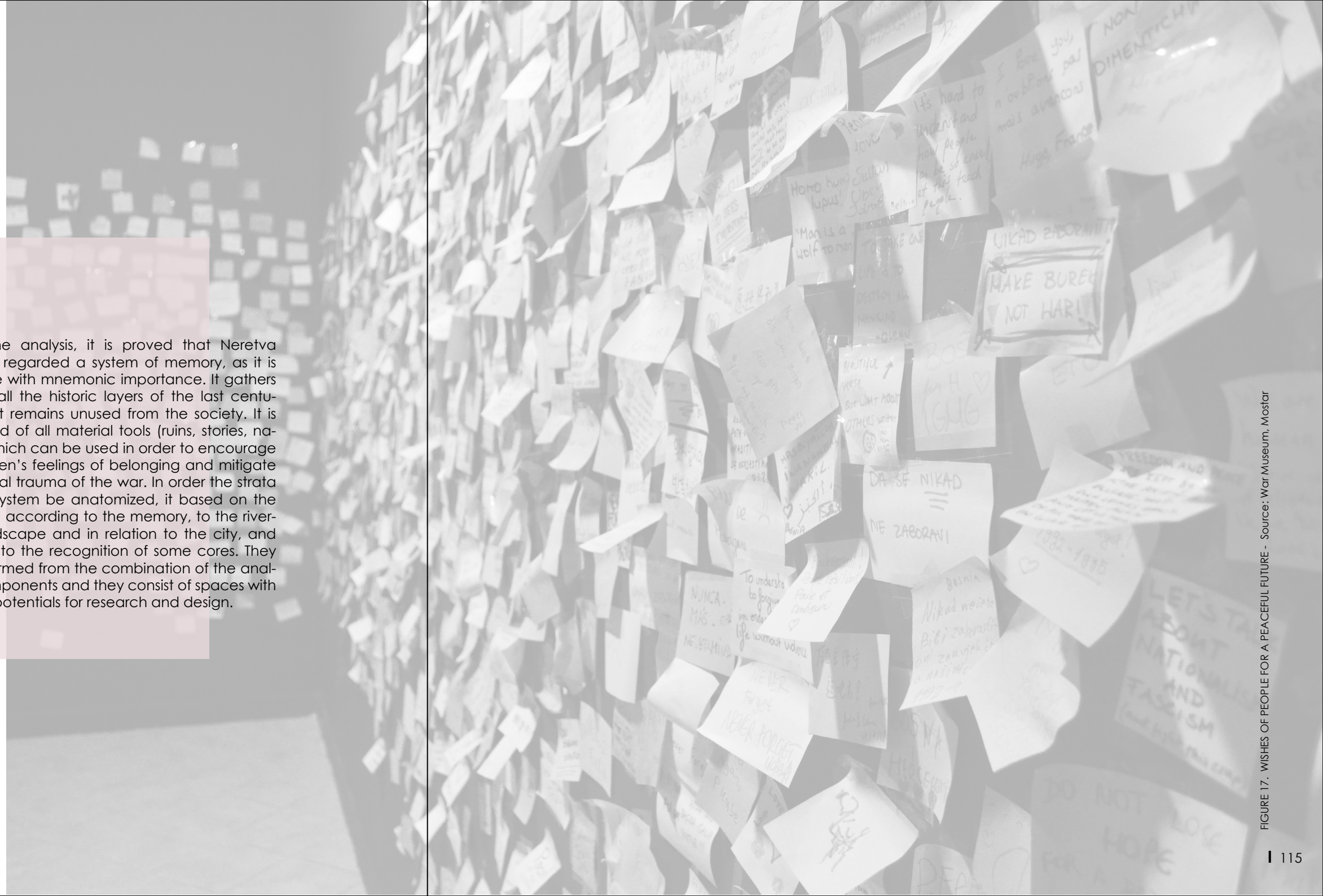


FIGURE 17. WISHES OF PEOPLE FOR A PEACEFUL FUTURE - Source: War Museum, Mostar

CULTURAL CORES

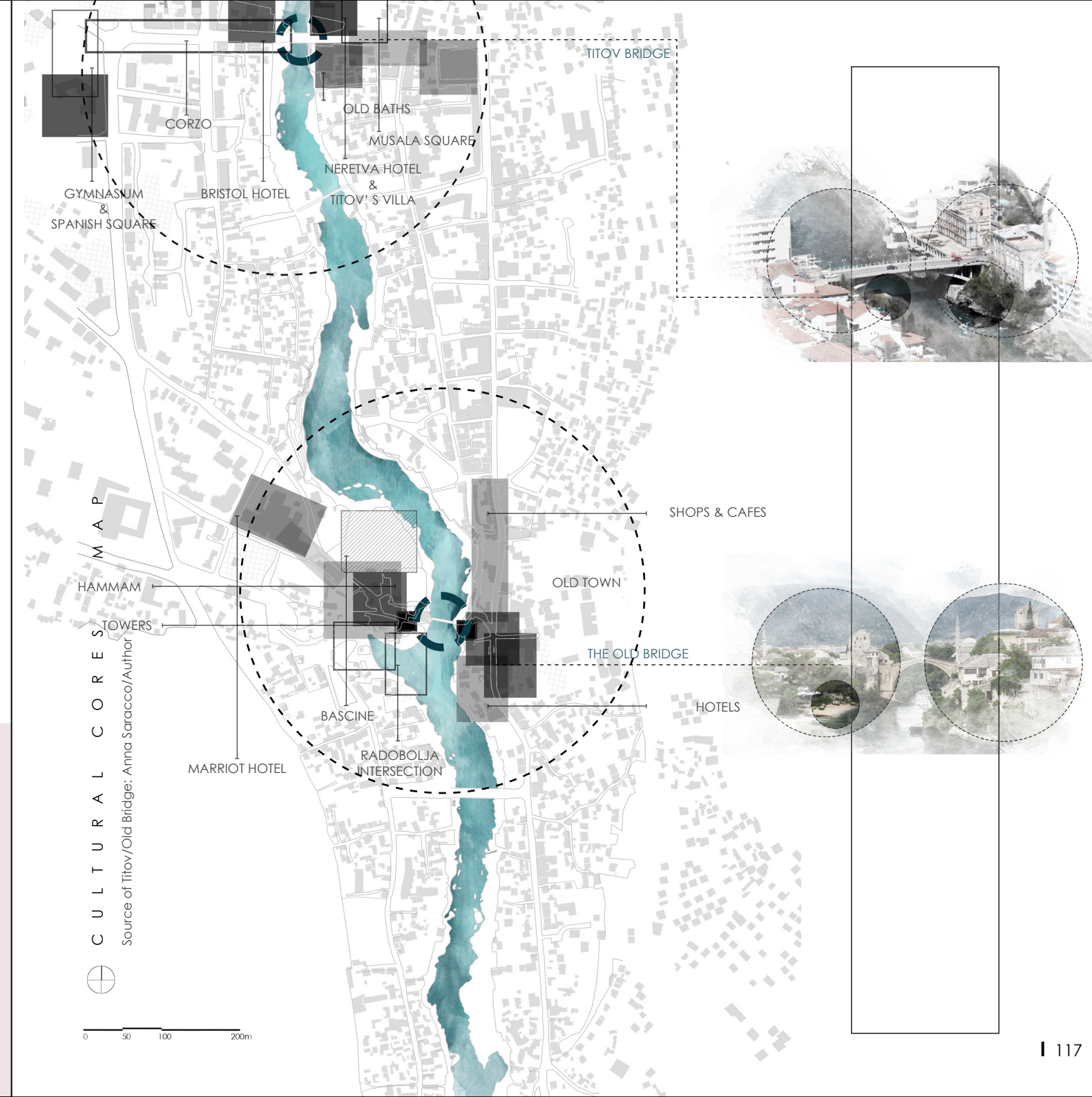
First, the areas under and around Titov and the Old Bridge. Both of them are historical places and attractor spots in the city. They were basic diving points, so they are strongly related with this "ritual". This also explains that their connection with the river is based on the vertical axis of movement, both the act of the jumping from divers and the watching from the viewers.

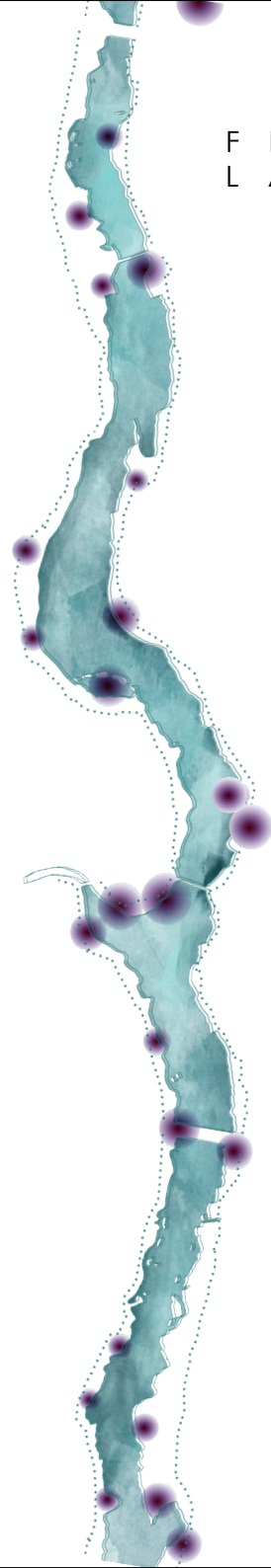
They consist of the two central points of the city with a lot of tourists and local people. The Old Bridge is the most beaten place with the old town to be spread around and the main diving spot, nowadays. The historical towers in the left and right side of the banks, the plateau with the ruins from the first old bridge in Radobolja's estuary, the old Bascine Garden, museums, shops, hotels, and restaurants are hosted in old, ottoman, traditional buildings attract numerous of people every day. Today, the plateau is still the most crowded spot of the river basically by tourists and not by locals. With far fewer tourists and more the sense of locality, Titov Bridge is surrounded from historical hotels, baths and it also is very close connecting with the common memory of diving, as the first spot of the official diving competition before the Old Bridge. At the present time, it is the axis which attaches two basic squares of the city. Starting from Musala Square in the Muslim part and crossing Titov Bridge and old Corzo¹¹, someone reaches the Spanish Square and the Gymnasium at the edge of Croatian part. In the research area is the only bridge¹², which connects so easy and directly the two sides, the two different cultures. Under it, ruins of the reconstruction period and of the era before the war remain there, remind different fragments of the city history.

Thus, the areas of Titov and the Old Bridge will be regarded the cultural cores of the project.

¹¹ The most crowded road before the war. It was famous as the meeting point of city with variety of cafés, bars, restaurants and clubs.

¹² Northern, Carinski Bridge also can be considered that connects directly the two parts, but citizens have related it more as the main link of the west side to the Central Station.



FROM ORDINARY
LANDSCAPE


● GATHERING POINTS
BEFORE THE WAR

TO A TERRORSCAPE

Before the war, there were gathering points in a lot of places along to the river, because of the activities. During the war, the image was completely changed, transforming the ordinary river landscape to a "terrorscape". According to **Rob van der Laarse**, "**terrscapes are the places where terror, political or state-perpetrated violence has happened or was prepared – seeking to understand both what happened as well as how the space - times of terror are collectively remembered or forgotten**". **A terrscape is also a site that is itself a trace, a material testimony of the violence that took place there.**"¹⁴ Thus, constitutive element of a terrscape is the trace. How memory "is told" through space and especially through "spaces with traces"? According to Pierre Nora, a trace is always between history and memory. On the one hand, it is a relic of the past, and on the other, it is a "value" of the community through a work of narrative transformation and reconfiguration which turn a place where something happened in a spatial narration of that event.¹⁵

In Neretva case, some traces of the war period are still there and they have been one body with the landscape. They are mostly remnants of the old temporary bridges, which are remained on both sides, narrating stories of the tragedy.

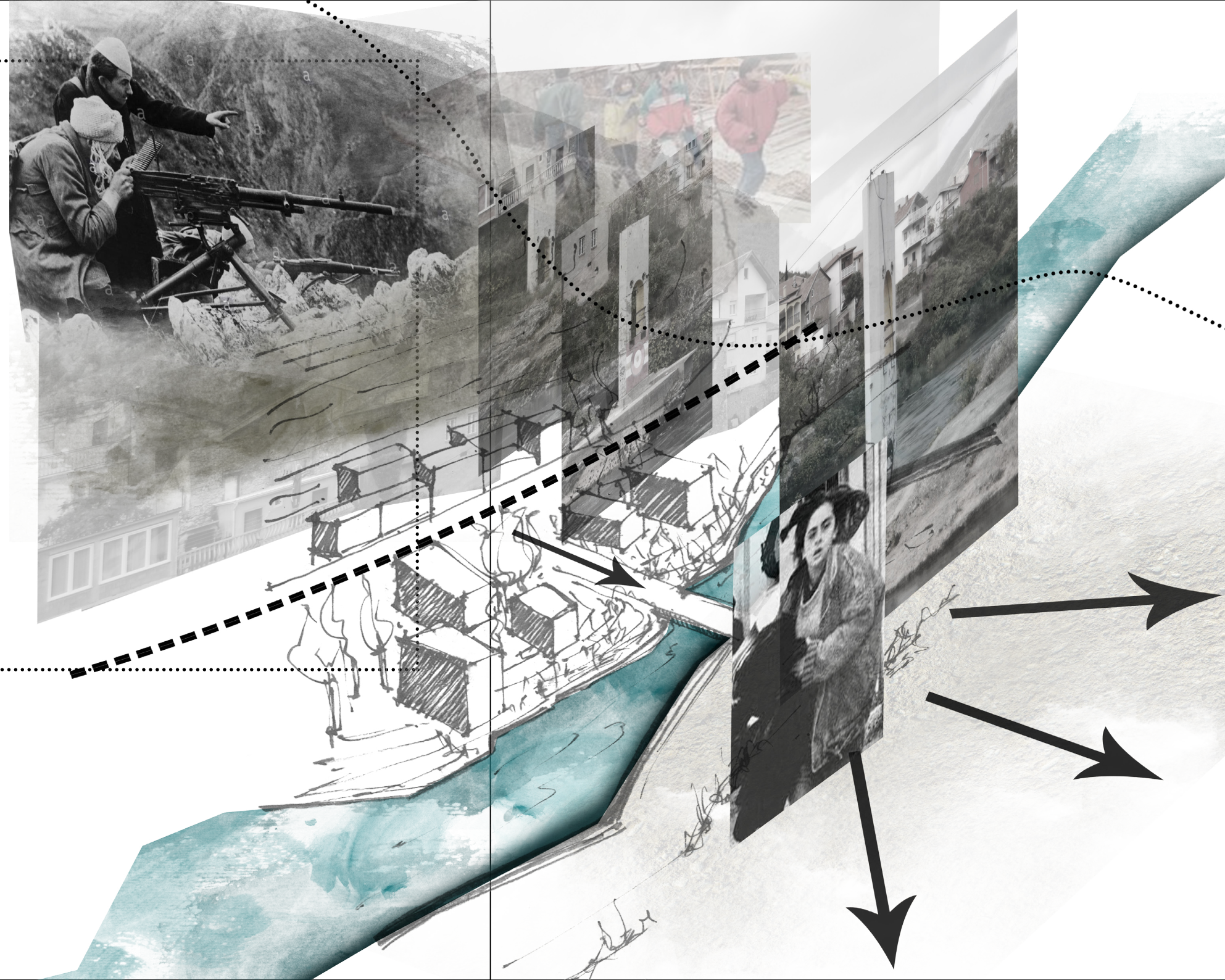
¹³ www.terrscapes.org/about-us.html

¹⁴ Mazzucchelli, F., van der Laarse, R., & Reijnen, C. (2014). Introduction: Traces of Terror, Signs of Trauma. In R. van der Laarse, F. Mazzucchelli, & C. Reijnen (Eds.), 'Traces of Terror, Signs of Trauma': practices of (re)presentation of collective memories in space in contemporary Europe (pp. 3-19). (VS Versus: quaderni di studi semiotici; No. 119). Milano: Bompiani., p. 5

¹⁵ Op. cit., p. 6



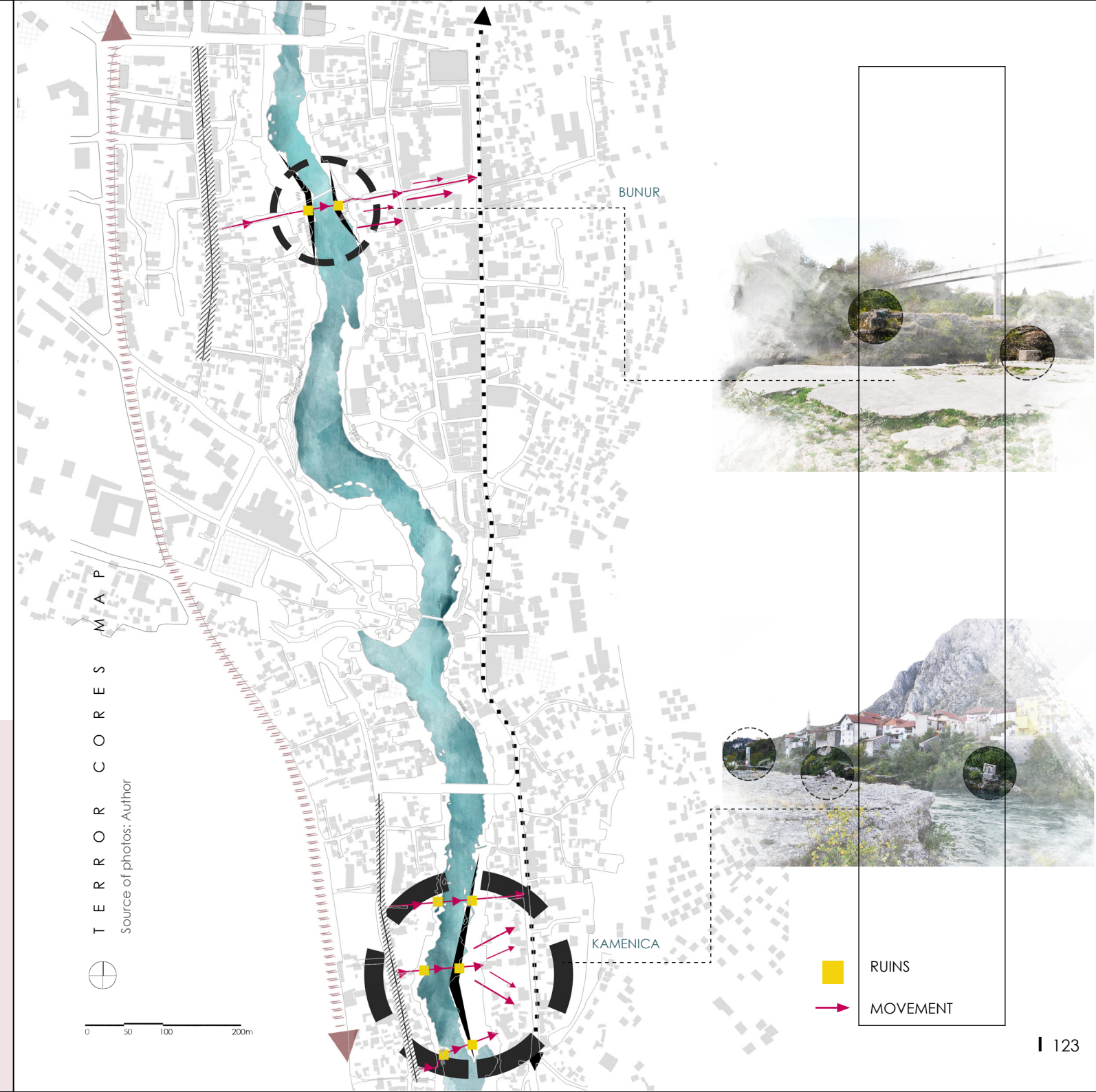
SCHEME 10. THE MOVEMENT DURING THE WAR. FROM WEST TO EAST SIDE.
THE LANDSCAPE WAS USED AS PROTECTION AND WAY OUT. Source of photos: www.cidom.org



As the movement took place basically from the west to the east side during the war, the spots of temporary bridges present some common characteristics. In the west side are connected with small parallel to the boulevard (front-line of the war) roads, while in the east side there was always a big plateau. The small lengthwise roads functioned mainly as dead-ends and the private courtyards as back cover protection from the snipers in the west, while the plateaus as escape areas, in the east, were easy ground for someone to run. The spots, which appear these spatial features are Bunur area and Donja Mahala. Therefore, Bunur Bridge and Kamenica and Tenzin Bridge were built respectively on both regions.

Bridges were made in a way that concrete, wooden or metal pillars that were used to hang steel cables were built on both river sides. On the cables were laid metal or wooden flooring for the walking purposes. Construction of bridges was done by citizens and they were using their skills and any materials available at that moment.¹⁶ Today, some foundations, in various sizes, have been left, since the rest structures drifted away, pushed by the river. They are like sculptures which constantly highlight the trials and the tribulations of the war that citizens try to cover up. In this frame, of the ignoring on purpose the war traces in Bunur and Donja Mahala, the project will be based to the meaning of terror-scapes and will be recognized these two areas as terror cores.

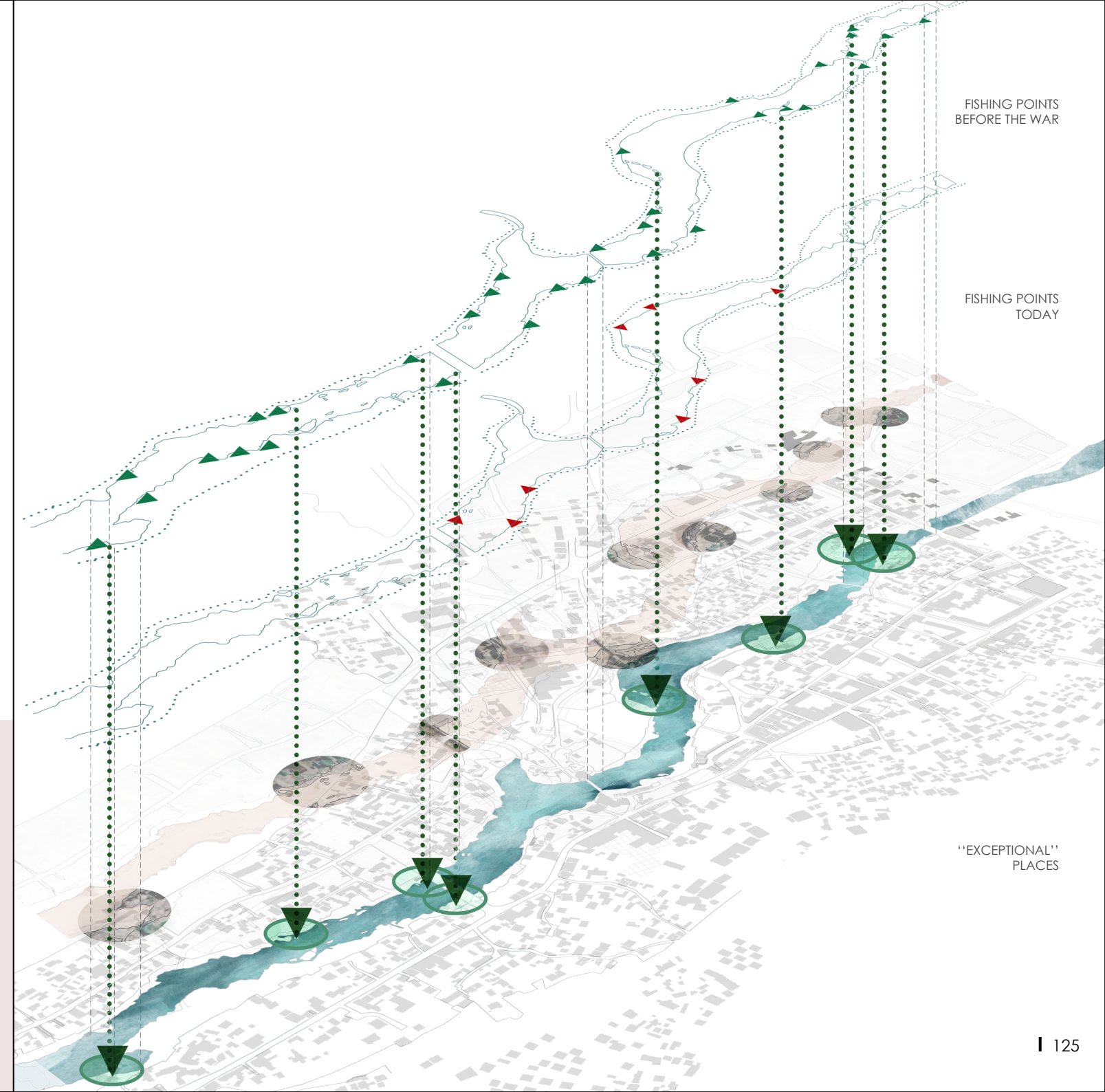
¹⁶ Pilav, A.(Ed.). (2018). Neretva recollection: Materiality of War, Flowing Memories and Living Archive, Architecture and Urbanism Departments from TU Delft, Delft., p. 16



The particularity of the topography and the man – made structures along to the river leded the research to the mapping of some "exceptional places"¹⁷. Attempting to understand deeper the role and the use of the river in contemporary Mostar, the correlation of people with these particular spots, pointed an interesting effect.

At the present time, apart from the "touristic diving" from the Old Bridge and the kayaking, which takes place in the whole Neretva and Mostar is one of many cities which are parts of a bigger kayak routing, the only activity that still remains is the fishing. Of course, not at the same rate with the past, but there are some single cases in specific spots. Isolating the fishing points, from the old activities map, and overlapping them with the current fishing spots and the "exceptional places" map, something noteworthy is noticed. These locations were always used by fishermen and they are also used today. It seems that the fishermen were looking, and are still looking for some "secret" natural places. Although, they attract the minimal number of people today, they present partial action and they are great potential locations for reconnection of people with the nature. Caves, small beaches, coves and particular stones on both sides will be considered the nature cores of the project.

¹⁷ See Chapter 04 – Neretva as a Riverscape.



READING THE LAND- SCAPE

EXPERI- ENCE AND IMAGINA- TION...

Sketches: Author

FES

- Three sections: buildings, slope with high vegetation, caves
- The trees as a background of the caves
- Deconstruction of caves in the middle of the river
- Degradation of scale
- The small caves are disappeared because of the water flow

"You can think someone to jump from the caves"

MUJINA DZAMIJA

- Neretva = fast flowing – like a song that you listen it
- Basically three levels
- Medium vegetation that you can recognize the topography
- The fence as a border + high buildings close to the coastline

"You can imagine children to play in the different levels and mothers call them from the balconies."

PERALA

- Linear landscape
- The mountain as a back
- From high vegetation to low
- Small + big plateaus
- The bridge is an integrated line in different axis

"You can imagine people to sunbath."

SEHOVAC I

- Anarchic landscape
- Different types of vegetation swallow the terrain
- Confusion is dominated
- A place as a picture.

"You can't imagine any function."

MEJDANSKI PIJESAK

- Beach
- Different "materials" in one spot
- Contrast of vegetation with the white graves
- Big stones define the space
- Secret passage = be isolated from Neretva

"You can imagine a lot of things... A kid to play with a dog."

The section "Topos" provided the required information, which will help to shaped the basic strategy in order Neretva be transformed in a memorial scape with a new meaning, as part of a common past and as a new place of reconnection with the nature. The cores highlighted were the necessary step of the recognition of differences and the coherence spatial dimension of Neretva. Opposing to the aforementioned objective analysis, this chapter of the research will be closed with the subjective recognition of the site. This part is exclusively based in my personal experience in the river banks, and it is considered essential for the translation of the site according to the different atmospheres. It is also one indispensable procedure for the interpretation of the site according to the theory of Minimal Intervention (B. Lassus), which will be studied more in Chapter 06.

R E F E R E N C E S

Before the design, it is regarded crucial the analysis of some case studies, in order to research practically how the designers deal with the difficult topic of trauma using the landscape and the reconnection with the nature. More specifically, they are studied seven examples, which are close related with the stages of healing¹.

¹ See Chapter 02. *Theoritical Framework & Methodology - Analyzing the healing process of trauma.*

First of all, the Bluff project in Belgium and the Esterwegen Memorial in Germany, which represent the unvarnished reality of the WWI and WWII respectively, reforming the space, according to the old uses, the movements and the stories, provoke the visitor to directly confront with hard memories. The designers in 9/11 Memorial in New York and Vietnam Veterans Memorial in Washington, handle the landscape as a void. The emptiness of space indicates the loss, with the basic goal the experience of the pain which lead to the process of mourning. On the other hand, in Memorial Drive



THE BLUFF

OMGEVING
YPRES, BELGIUM
2013 - 2015

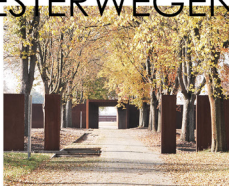
The Bluff is a unique wartime landscape that survives from the First World War. The site was the scene of widespread feverish digging of underground passages and shafts, mine explosions, sabotage and attempts at eavesdropping. The visitors can see what the landscape framework in which the fighting took place looked like. The Bluff has remained intact since the end of the World War I. You can still see slight differences in levels, the result of bomb blasts. Many underground passages still exist, which regularly cause the ground to collapse. And buried in the ground are bombs, munitions and soldiers, who met their end fighting here. Nature has slowly, over the space of 100 years, spontaneously taken over this spot. What is unusual about the interventions is the staging, which provides ample opportunity for walking. The removal in certain places of trees that had sprung up naturally has allowed the image of the raw, bleak wartime landscape to be recaptured, while other areas have deliberately not been opened up.



ESTERWEGEN MEMORIAL

WES
GERMANY
2008 - 2011

On the site of the concentration camp Esterwegen, built in 1933, a memorial was set up in memory of all fifteen camps in the Ems region and their victims. None of the above-ground construction elements were still standing. For this reason, "tree parcels", with the dimensions of the former barracks were cut out of the red oaks planted in the fifties. A place for "active" recollection has developed, which encourages the visitors to allow the history and the topography of violence, threat and destruction to evolve in their imagination, while also relating this to the present.



MEMORIAL DRIVE LANDSCAPE OF MEMORY

THE MARC BOUTIN ARCHITECTURAL COLLABORATIVE
CANADA
2009 - 2013

Memorial Drive and is a 9.5 km pathway that is designed to honour the sacrifices of Canadians during wartime. Two different material surfaces are conceived of as transformative systems that facilitate site-specific framing and catalyze different opportunities to occupy, engage and connect.

The weathering steel surface retains the 100-year flood bank while strategically defining a diversity of relationships between the viewer, the river, and views to downtown. Here, a series of narratives are water-jet cut from the weathering steel surface and back-lit, portraying different voices that speak to the sacrifice, honour, and hope associated with periods of conflict.

The wood surface is a topography that sutures disparate spaces and negotiates several grade changes into a singular, continuous surface. Folds within the surface provide various urban amenities.

ACCEPTANCE

9/11 MEMORIAL

MICHAEL ARAD
& PETER WALKER
NEW YORK, USA
2011



The design of the National September 11 Memorial seeks to meld remembrance and regeneration to provide a venue for the cathartic expression of grief. As it reflects the remembrance of lives that were lost, the concept was to preserve the tower footprints and with the inclusion of the names of each victim that were lost on that day. It is a public space in where private meditation co-exists. Although the design is minimalist with an open plaza containing two voids where water cascades into the recessed pools, the memorial is conceptually strong with embedded message of both life and death, and with the acceptance that would emotionally challenge those who visit the memorial. In essence, the idea of a building's footprint evokes a sense that a structure is anchored in the ground. Considering this concept, a symbolic site provides a place where a death can be mourned that is, where we might recognize our loss, experience the resulting pain, and begin to heal.

VIETNAM VETERANS MEMORIAL

MAYA LIN
WASHINGTON, D.C.
1980 - 1982



The Vietnam Veterans Memorial is essentially incomplete without human participation. For Maya Lin, the design of the Vietnam Veterans Memorial was to reflect a fundamental goal of being honest about death. The memorial is identified with two simple black granite walls that emerges from and disappears into the ground, and engraved in chronological order with the names of people who gave their lives in Vietnam War. It is not only about private grief, it is also a site for shared public mourning. The action of cut a wedge in the land represents a violent act of opening the earth, but this is an initial act that in time would be healed. This concept is parallel to the violence of war and the healing process that follows after war. She envisioned that the memorial would not be to glorify war, but would be a tribute to honor the people who were sacrificed. She doesn't create any political statement of victory or loss. It is only about all death and all living.

'WE MUST ACCEPT THAT LOSS IN ORDER TO BEGIN TO OVERCOME IT. THE PAIN OF LOSS WILL ALWAYS BE THERE, IT WILL ALWAYS HURT, BUT WE MUST ACKNOWLEDGE THE DEATH IN ORDER TO MOVE ON'

MAYA LIN

MOURNING

MANGFALLPARK ROSENHEIM

A24 LANDSCHAFTARCHITEKTUR
BAVARIA, GERMANY
2006 - 2010



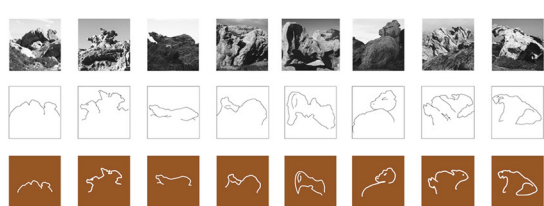
The new Mangfallpark connects Rosenheim with its rivers. The landscape boardwalk concept reinforces the unique character of the existing river landscape and makes nature come alive for the visitors in a variety of ways. The 500 meter long system is made up of landscape boardwalks and eight bridges. The boardwalk forms the backbone of the new park and is multifunctional as an architecture-hybrid – it's a ramp, bridge, promenade, viewpoint, seat and lounge all in one. Along the landscape boardwalk, broad steps can be sat on and lushious stream-side gardens invite you closer – to play in and linger by the water. There are urban gardens along the waterside, platforms for viewing, kayak routes and gravel islands, which affect the river flow and at the same time offering the visitors a place to sit and lie down. The recreational offerings are complemented by extensive playgrounds and sports areas.



CONNECTION BETWEEN CITY & THE RIVER

CAP DE CREUS

EMF LANDSCAPE ARCHITECTS
CATALUNYA, SPAIN
2009 - 2010



Animal-rock identification. Traditionally fishermen's and kids had identified rock formations with animal names for its orientation. The project, proposing a game of perception constructs a sort of 'lecterns' outlining the 'animal-rocks' silhouette.

In 1961, on the eastern tip of Iberia Peninsula, Cap de Creus cape, one the windiest and most northern exposed corner of Spain, Club Med constructed a private holiday village. With the advent of democracy and the rise of ecological consciousness, Cap de Creus was declared Natural Park in 1998 and in 2003 Club Med ceased activity. In the period 2008-10, Club Med was 'deconstructed'. Its ecological dynamics revived and a network of paths and viewpoints as been 'remade' for its rediscovery. The work distills and enhances the consubstantial values of the site, the diversity of geological formations, the harshness and nakedness of the rock outcrops, the specialization of native vegetation, the wind and the sea magnificence. Five actions are contemplated in the restoration project: Removal of Invasive Exotic Flora, selective deconstruction of buildings, management & recycling of construction waste, ecosystem dynamics revival with remaking the site's topography and discovery & social valorization.

EATTACHMENT

RETURN TO NATURE

qualities. Although, they have the same goal, which is the restoration of the landscape, they use different tools. The Mangfallpark Rosenheim in Germany, aims at the connection of the city with the river and proposes plenty of activities creating a multifunctional park with a lot of small and bigger structures, respecting always the riverine landscape. Contrastingly, EMF architects with the project Cap de Creus in Spain, try to emphasize to the natural qualities with as few as possible interventions. Without a specific use, but just the walking and the experience of the site, they actually redefine our relationship with the nature, proposing a reattachment of people with the landscape leaving the last to release its innate elements.

Each reference provides the research of the design. As it has been proved from the analysis, Neretva is a system of memory that requires design tools in order to be activated as a memorial scape based on a very special topography. As in the examples, to re-link Neretva with the urban fabric, it should be taken into account the historical events (like the Bluff project & the Esterwegen Memorial), the landscape dialogue with the new symbolisms (9/11 Memorial & Vietnam Veterans Memorial), the materiality in relation to the intentions (Memorial Drive – Landscape of Memory), and the conscious choice of the intervention spots, and in what degree (like Mangfallpark Rosenheim & Cap de Creus).



FIGURE 18. MEJDANSKI PIJESAK - Source: Author

“When we are **quiet**, we begin to hear **what the land tell us**. Of course, the most important part is to try and develop a project which can, then, help other **people** listen and be aware of what the landscape tells them, so that they can find **who they are** and **what is there for them.**”

Teresa Moller -
Lecture About Nature,
Athens Concert Hall, 3 October 2014

06

A P P L I C A T I O N

S T R A T E G Y

As it is mentioned in fourth chapter, different cores are occurred in the Neretva according to its relation with the city, the stories of the past, the ruins along the river and the landscape itself. The basic strategy of the project is based on the three cores categories in combination of the theory of mourning. They symbolize the different stages of the "healing process" creating a new memorial landscape along to the river.

1 . C O N F R O N T - T E R R O R C O R E S

The cores with "the war-traces" express the loss and they consist of the confront stage, which organised via memorial architecture.

2 . M O U R N I N G - N A T U R E C O R E S

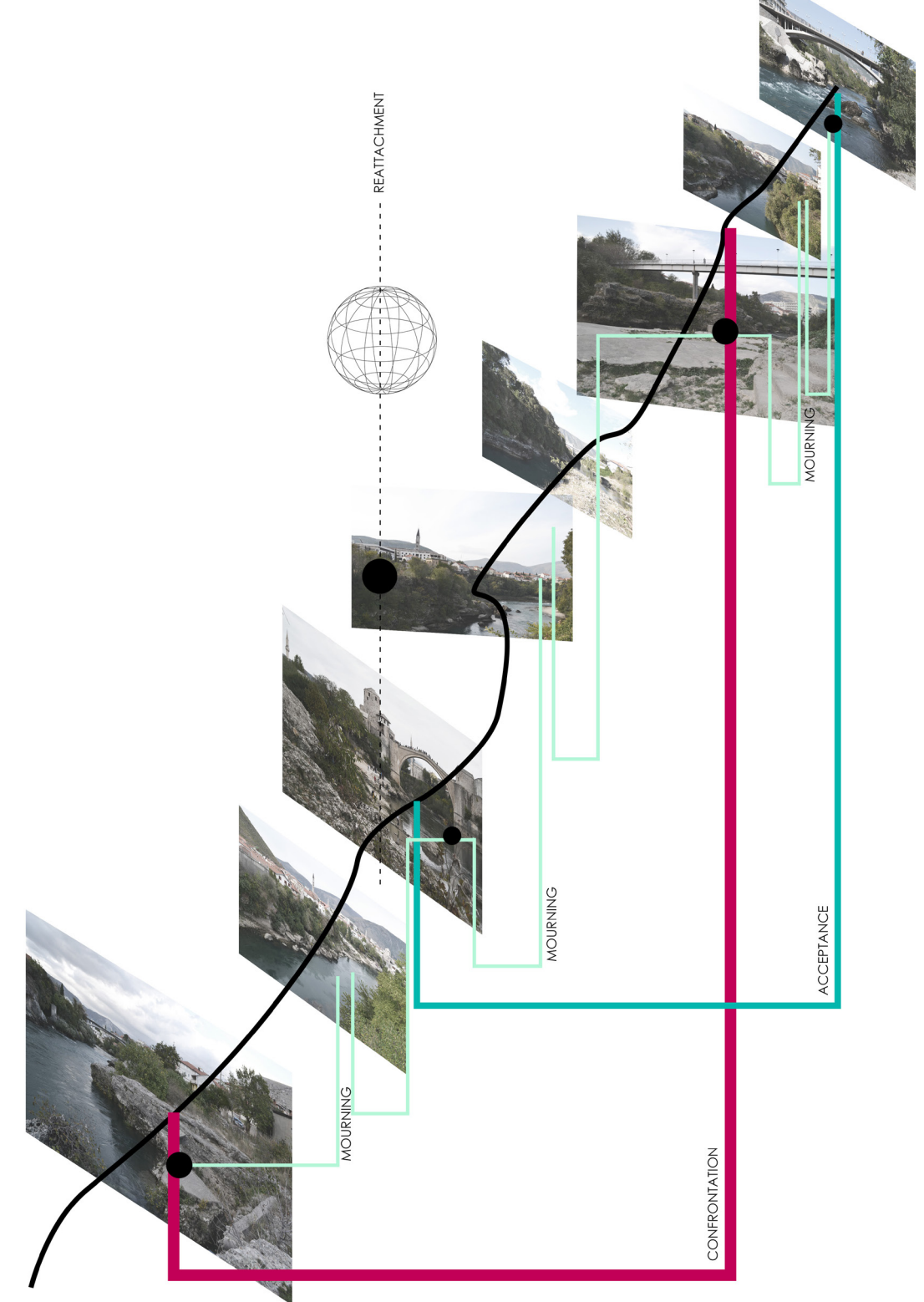
After the confront stage, there is a transition from grieving to mourning. The mourning is not a static situation. It is a process, in which the individual tries to surpass the loss, discovering new aspect of him/herself and the life. For this reason it is expressed with the dynamic procedure of the motion. Routes and paths, along the banks, follow the old swimming routes, and advance the mystery and the exploration, as R. Kaplan & S. Kaplan propose in *Preference, Restoration, and Meaningful Action in the Context of Nearby Nature*¹, leading to the discovery of the "exceptional places" of the river landscape. These places are connected with stories from old activities, like fishing, as it is mentioned in the previous chapter. Thus this stage is linked with the "nature cores" and the citizens' reconnection with the nature.

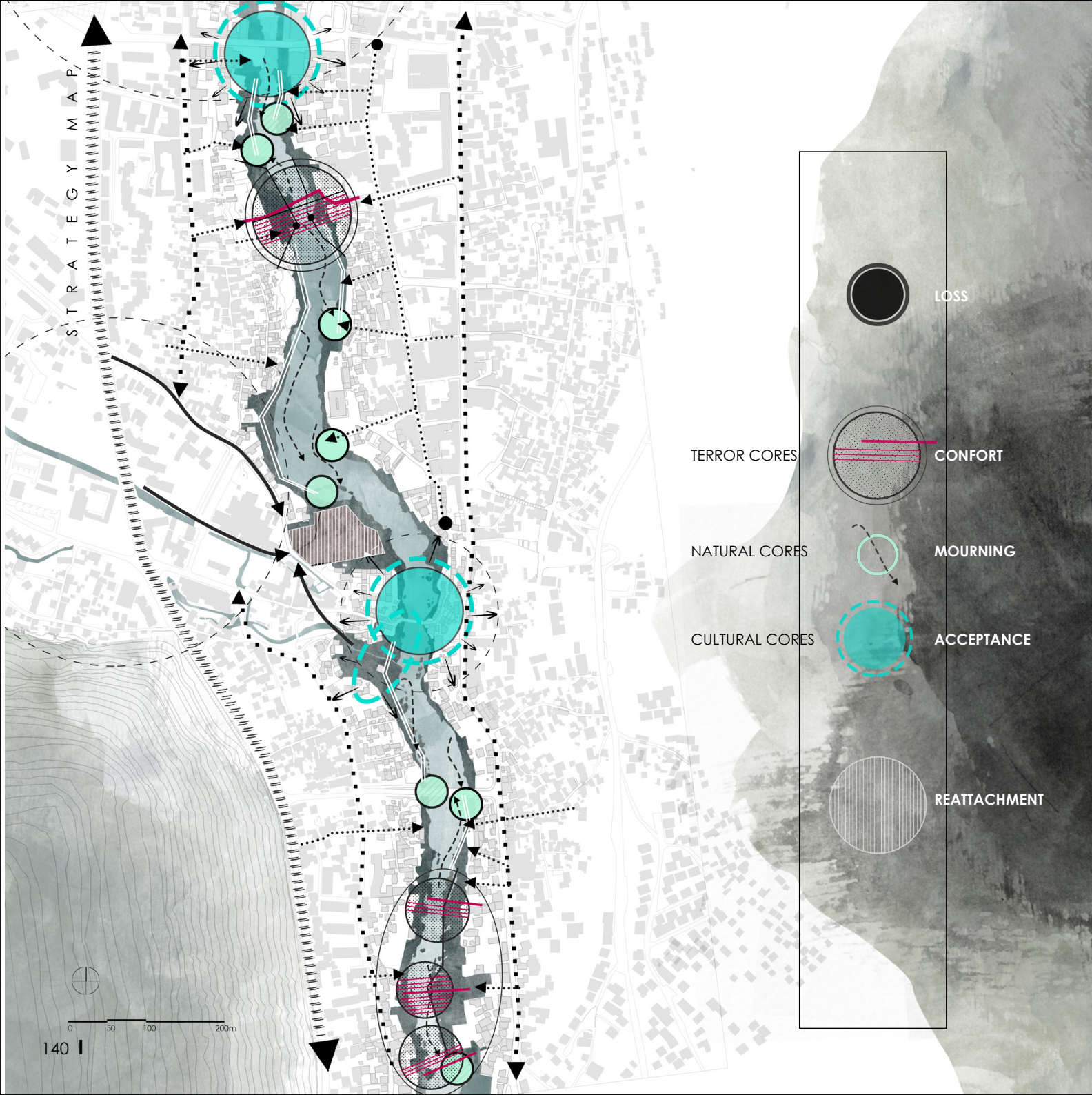
3 . A C C E P T A N C E - C U L T U R A L C O R E S

The next stage of mourning is the acceptance. According to analysis of the healing process of trauma, part of the acceptance stage is the openness to the "others". Thus, they are necessary open areas where people will be able to stop of the walking and start to interact with the each other and the various elements around. This will be expressed under the old bridges (Titov and Stari) as they combined diverse spatial elements, like the

¹ See Chapter 02. - *Theoretical Framework & Methodology - Analysing the healing process of trauma.*

SCHEME 11. THE STAGES OF HEALING PROCESS IN RELATION TO THE LANDSCAPE. Source of photos: Author





ruins of different periods and famous buildings of the city around. Tourists and locals meet in the cultural cores, starting to realise the otherness and create new memories in the riverine landscape.

4 . R E A T T A C H M E N T

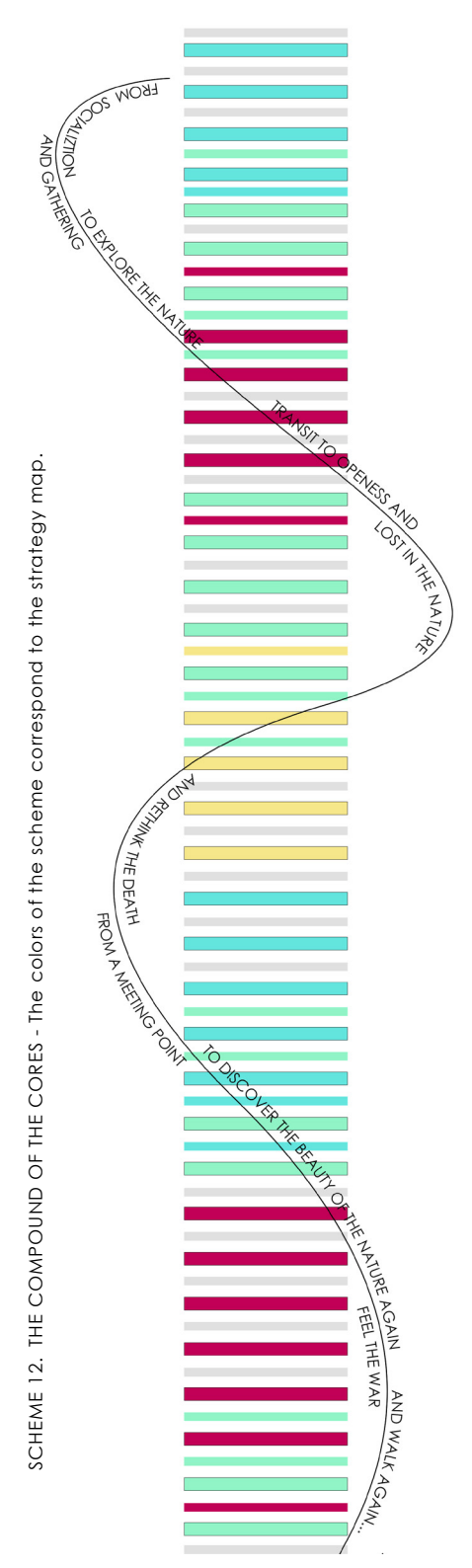
At the end of the process, it isn't easy for the individual to reach the final stage, the reattachment. This psychological difficulty of one person to redefine beliefs, demands isolation and space to realise the circle of life. This venture will be expressed spatially in Baschine², with a garden of contemplation, as a place of the absolute respect to the past, not with the meaning of history and the war, but as an open space devoted to all the people of the city.

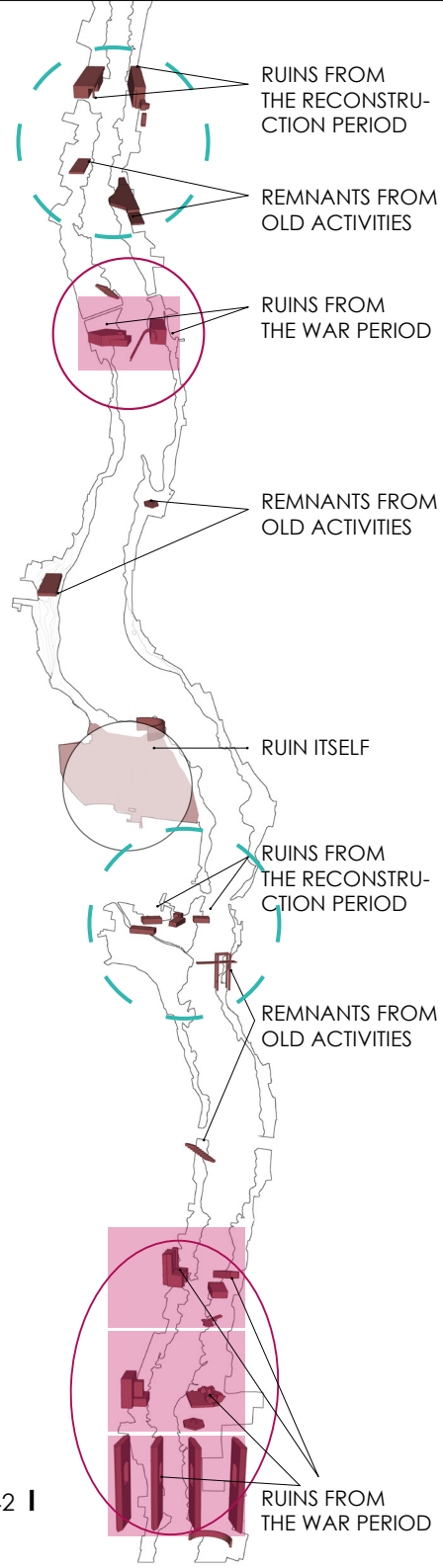
The cores are a mean to identify the differences (social, natural, cultural) along the riverine landscape. They don't have strict borders and they co-exist to each other. They can also be described as switching of feelings, stimulating and strengthening the senses, according to the place of wandering.

All these points are linked with either visual connections or via paths. The movement isn't a continuous line, but it is organised like fragments, and the cores are not in order of the "healing". Someone can pass from the all stages only if he walk to the streets of the city, and go up and down again and again. It symbolizes the plenty of swimming routes of the past. Consequently, the paths are spread along to the river and the city. The interplay between the walking next to the water and in the city network is on purpose, in order the two elements, the river and the city to be one body.

² Baschine is at the border of the old town and directly connected, also, with the Croatian and Bosnian part.

SCHEME 12. THE COMPOUND OF THE CORES - The colors of the scheme correspond to the strategy map.





T H E R O L E O F T H E R U I N S

In the formation of the cores and their relation with the healing process of post-war trauma, the ruins spread along to the river played crucial role, as they are the testimonies of different stories and the material elements which form the common memory today. Since every core represents a different stage of the healing, the ruins play also a dissimilar role among them in the new memorial scape.

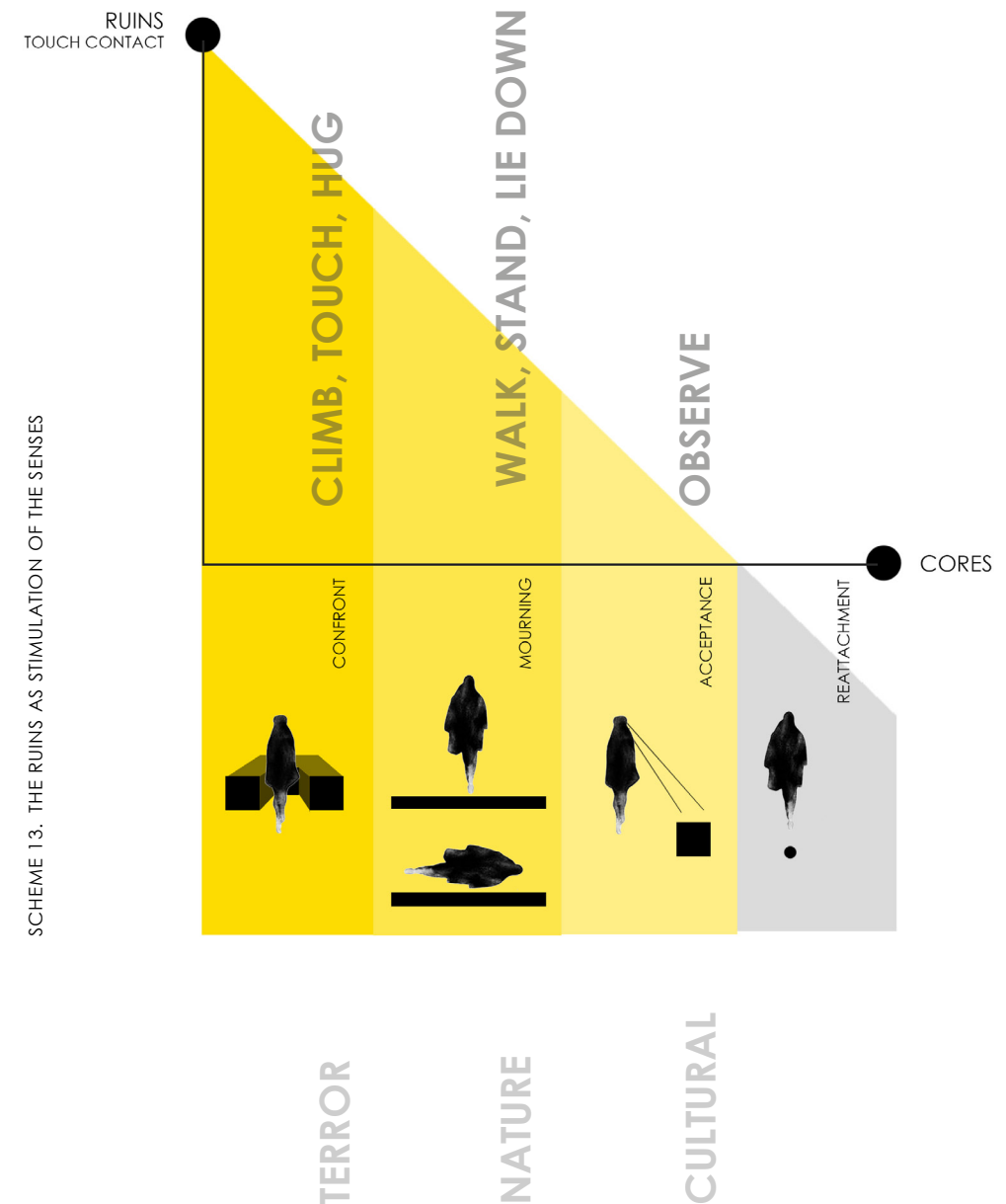
The first situation, which is the directly confrontation of trauma, is related to the terror cores. As it has been analysed in Chapter 04, the ruins in terror cores are material forms, which have been embodied acts of the war. Therefore, they are basic part of the imminent intervention, which has as goal to awake this layer (war) of memories. The visitor has a corporeal contact with them, in order to be achieved a bodily and sensory engagement with the site, which lead to a kind of tautness and the strong dealing with the difficult past.

The stage of mourning, which is extent in the whole river, is basically connected with the remnants from the old activities before the war, which are proof of the particular relationship between the citizens and the river and they transfer memories from common daily habits of the past. Most of them are related to the old routings, movement and stops and they are mainly staircases and plateaus. The intention of the intervention on those sites is to reactivate these ruins, respecting their old function and including them to the new design, so that the people to use them again, walking, standing and sitting on them.

In the stage of acceptance and the cultural cores the significance of memory is around not so much in the spots themselves. They are open, unblocked by any view spaces with historic elements nearby, which creating a setting. The pending intervention is going to take advantage from the openness to create conditions for easy socialization, and place the visitor to the role of the observer of the surroundings. The ruins, which are related with the reconstruction period of the bridge, are regarded part of this setting. Hence, they function just like objects for watching from a distance.

Finally, in the last stage of reattachment in the old Bascine gardens, which are abandoned today, the place is considered a ruin itself. A big leftover next to the river with immaterial remnants, like the romantic stories before the war, and material like the vegetation, which has been grown rough and tumble, and the traces of canals from the old irrigation system of the garden.

SCHEME 13. THE RUINS AS STIMULATION OF THE SENSES





WALKING, CANOEING, FISHING, OBSERVING,
EXPLORING, RELAXING IN THE RIVER BANKS

GARDEN OF CONTEMPLATION



LEARN ABOUT THE HISTORY

REFERENCE TO THE WAR

WALKING, CANOEING, FISHING, OBSERVING,
EXPLORING, RELAXING IN THE RIVER BANKS

DESIGN PRINCIPLES IN THE RIVER SCALE

In order the river banks activate socially again and the cores consist of a uniform system which will contribute to mitigate the trauma, nine principles in river scale are proposed. The combination of the principles composes the masterplan, which convert the "terrorscape"³ to a memorial scape⁴. A place in nature which reflects memories of the past but at the same time create the conditions for new activities and a new meaning. Formation of walking paths, open spaces as gathering points, memorials of the war, gardens and water activities comprise a new public space in the city, which is directly connecting with the landscape itself.

One of the basic problems, which deter people from Neretva is the accessibility. A lot of dead-ends prevent the connection of the river with the main walking roads of the city. Thus, the project proposes the elimination of the dead - ends, where it is possible with the removal of the big vegetation and the appropriation of the abandoned areas. Furthermore, they are emphasized with an openness, reaching the river bank in order to attract the visitor who approaching the spot. New and old cross connections link with the paths along to the river, which are extended and traverse from the diverse cores. As it is referred before, it's worth mentioning that the routes in the river banks aren't attached, obliging the people to walk. On the one hand, this reinforces the relation between the river and the city, but on the other hand, it is also related with Kaplan R. & Kaplan S. theory about the restoration of mental fatigue, as it has been analyzed in chapter 02. The exploration, as basic part of the healing, consists of two elements, the legibility and the mystery, which are expressed with the new walking system. With the legibility, someone is able to find the destination and come back again, such as the paths along the river banks and the same side, while the mystery gives new opportunities or information motivate to explore further, such as the cross connections, where the walker is able to see other elements on the opposite site and has to find the way through the city and the bridges to reach them.

³ See Chapter 04. - *Building the Narrative. Terror cores*

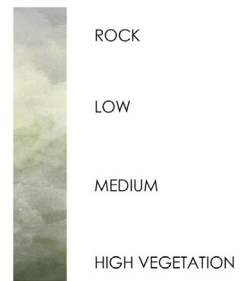
⁴ See Chapter 02. - *Lexicon*

This system is strengthen with the creation of balconies on both sides of the river in the areas with big height difference. The balconies are regarded a continuity of the city level to the river and, in combination with the bridges, they are fundamental aspect of the visual points network, which is spread in the whole river and connects all the points of interest. For the purposes of better optical contacts, the accessibility and the reformation of the basic plateaus, the vegetation, which has grown rough and tumble, is removed, leaving the river water and the flooding to develop specific species (ex. *Amorpha fruticosa*, *Asplenium ruta-muraria*, *Asplenium trichomanes* etc.) in some periods of the year.

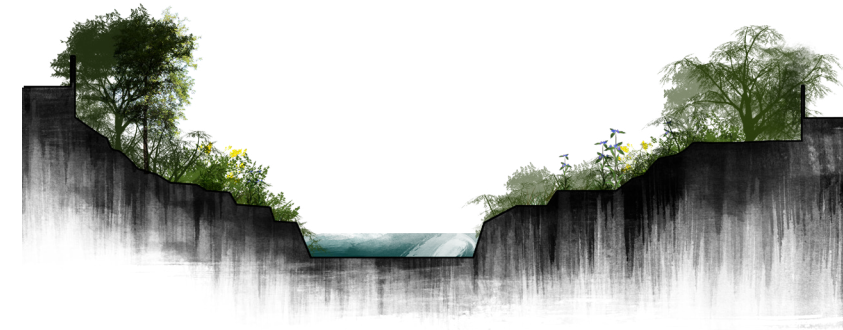
The reactivation of the plateaus, as meeting points with new interventions, attract people from different neighbourhoods of the city, encouraging the socialization, the "openness to others" and the interaction with the nature. This contact, is also supported with new canoeing stops and fishing points. Any intervention is designed with respect to the existing landscape and local materials, leaving the dynamic of the river to form them in the future. In addition, working with the site itself the particular stones, extended to the whole river, are marked with vertical elements, remaining visible even with flooding. It is an attempt to give emphasis to the existing narratives of the site, and boost the rediscovery of the diversity of geological formation. Still, the combination of the principles in the masterplan river scale aims to the enhancing of the consubstantial values of Neretva and nature come alive again.

- NEW ACCESSES
- EXISTING ACCESSIBLE PATHS
- BACKBONES
- BRIDGE
- REMOVABLE VEGETATION
- OPENESS OF PATH AT THE END

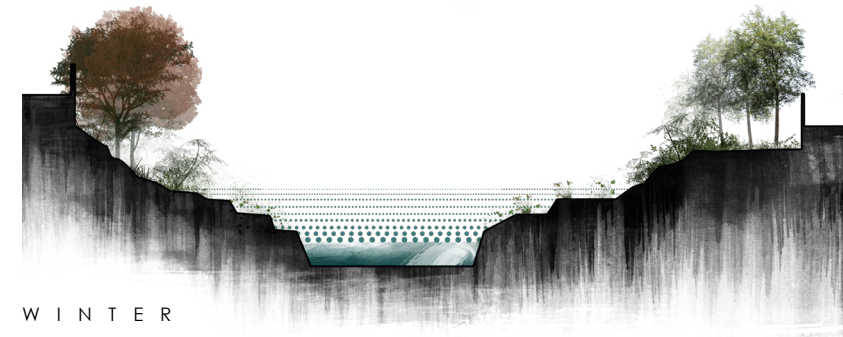




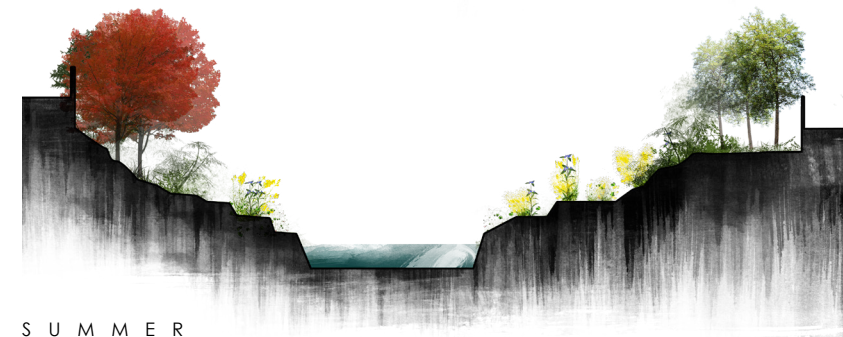
B E F O R E



A F T E R



W I N T E R

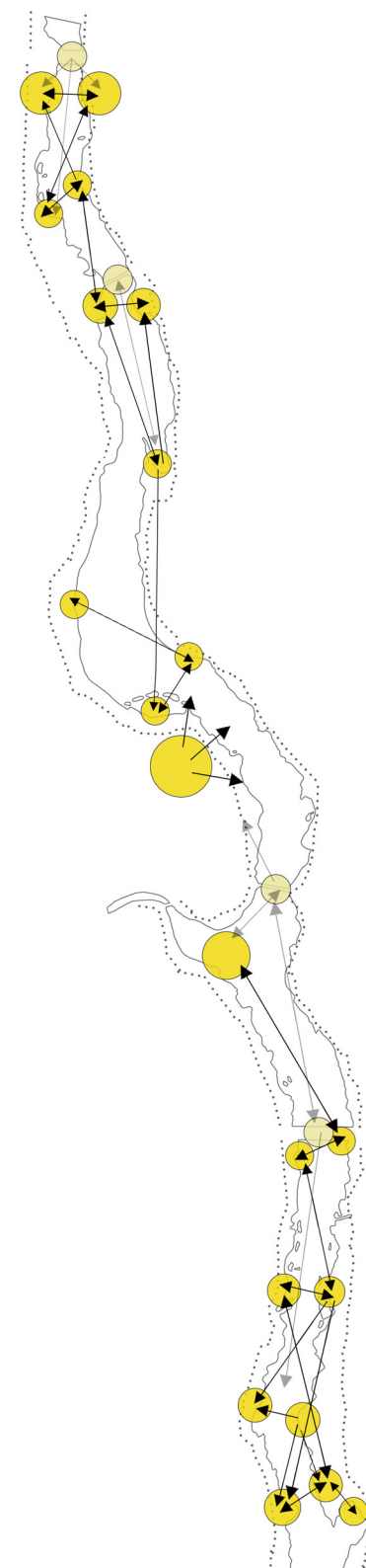


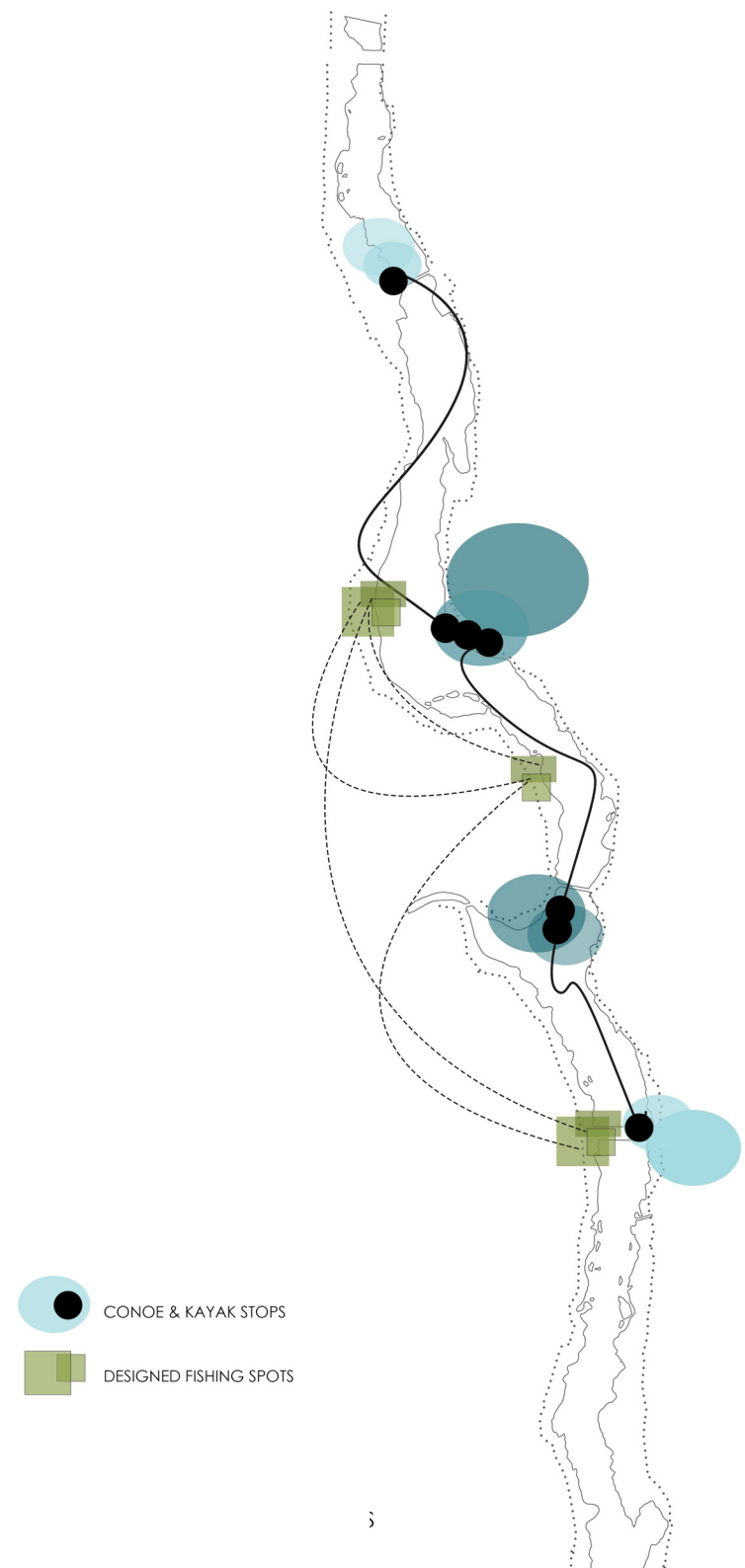
S U M M E R

CREATION OF BALCONIES IN HIGH HEIGHT DIFFERENCE AREAS



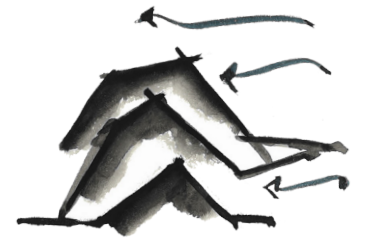
VISUAL CONNECTIONS





- CONOE & KAYAK STOPS
- DESIGNED FISHING SPOTS

F I R S T D A Y
O F I N T E R V E N T I O N

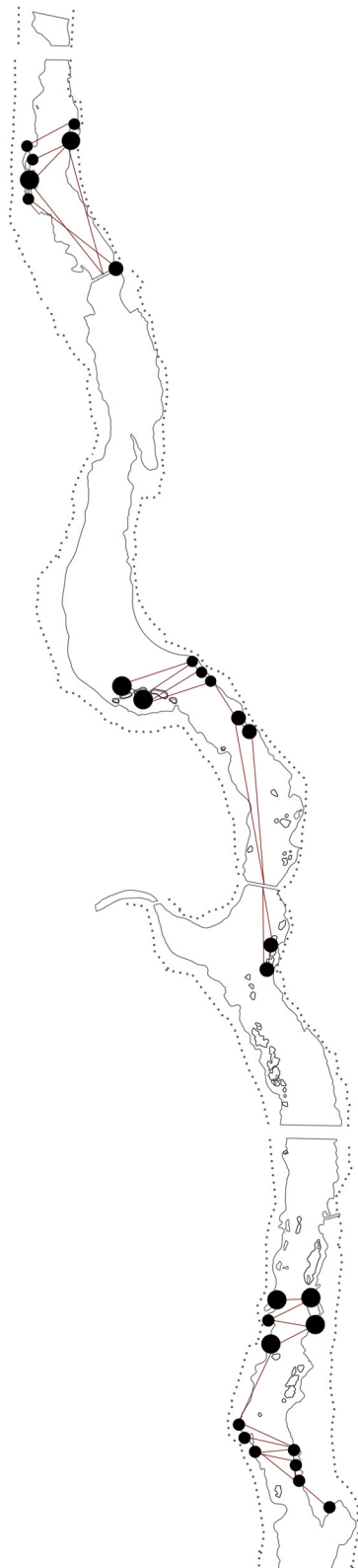


A F T E R 1 0 Y E A R S



A F T E R 2 5 Y E A R S

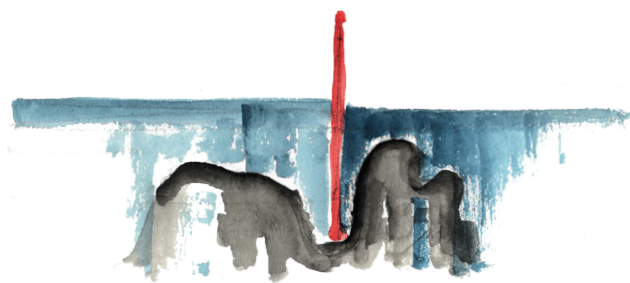




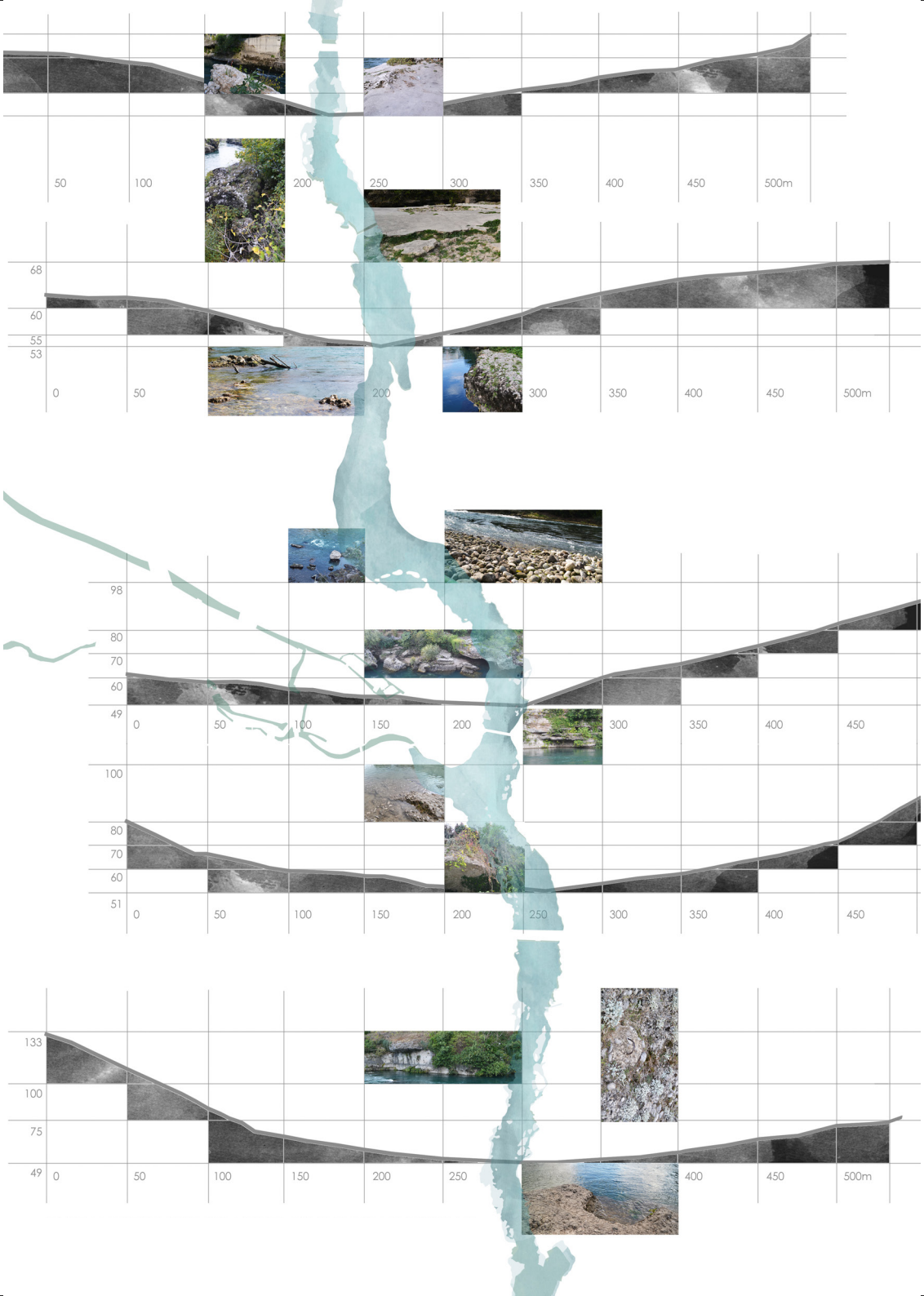
LOW WATER LEVEL

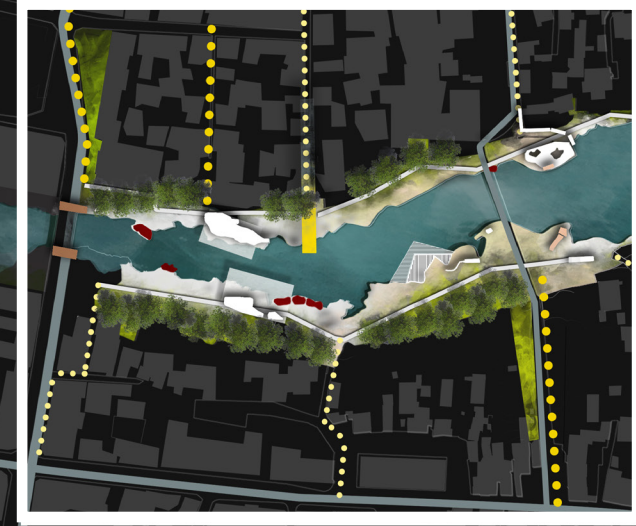


HIGH WATER LEVEL



EMPHASIZE TO THE QUALITIES OF THE SITE,
WORKING WITH THE TERRAIN AND THE
EXISTING ELEMENTS OF LANDSCAPE





VEGETATION

FOREST



EXISTING
HIGH VEGETATION



NEW
HIGH VEGETATION



ROCKY PLATEAU OR SLOPE
WITH SOME SHRUBS



WETLAND



CLEAR ROCKY PLATEAU



RUINS

REMNANTS
FROM OLD ACTIVITIES



REMNANTS
FROM THE WAR



REMNANTS
FROM THE RECONSTRUCTION
PERIOD OF THE BRIDGES



STONES

MARKING OF
THE PARTICULAR STONE



ACTIVITIES

NEW GATHERING PLATFORM



EXISTING KAYAK STOP



NEW KAYAK STOP



WALKING ACCESSIBILITY

BACKBONE ROAD



EXISTING CROSS ACCESS



NEW CROSS ACCESS



ALONG PATH

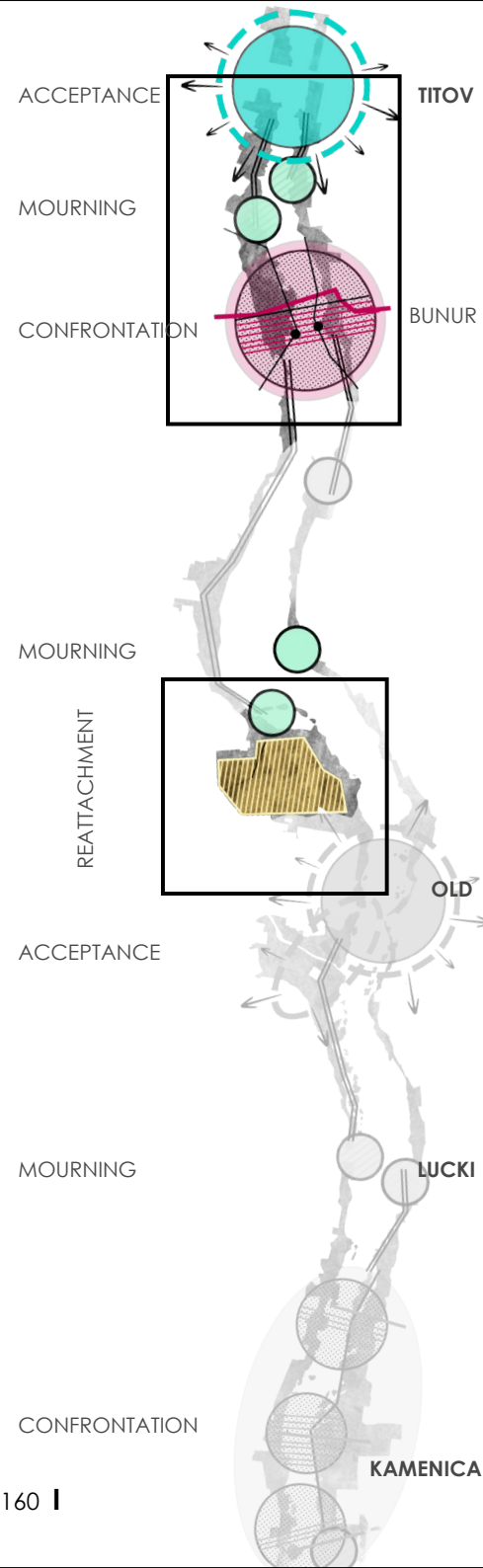


BALCONY



NEW PEDESTRIAN BRIDGE





DETAILED DESIGN

The detailed design is focused on two sites. The first from Titov Bridge until Bunur area and the second one in the Bascine garden. The choice of these sites occurred in order the design experiments cover the four stages of the healing process. Thus, there is one spot from every core that will be researched more and designed. Three of the four stages, with the respective cores, are developed in the banks from Titov until Bunur Bridge. Confrontation, mourning and acceptance are expressed mean the design of a terror core in Bunur, the reformation of the paths along the shores and the nature cores and the design of the cultural core under the Titov Bridge. Although many people cross daily the bridges, the areas under and between them are completely derelict. Similar, the design of the final stage of reattachment, which takes place in Bascine has to deal with a big abandoned green area in the junction of the two parts.

In both cases, the design will be based on the principles of the river scale, the qualities and the various characteristics of the landscape, both the natural (topography, water etc) and the immaterial (like stories, memories, traditions) elements of the site. This aspect of the design is totally relied on the theory of minimal intervention by Bernard Lassus. More specifically, "the fact that a place exists before one proposes to do something to it has repercussions on the nature of the intervention and poses, in a radical way, the question of knowing whether or not one has to intervene."⁵ In a site such as Neretva with so much intense natural wealth and strong atmosphere due to the history and the human actions, the percentage of intervention, in which places, the handling of existing interventions (ruins), the materiality, the symbols and how are related to the landscape, they were particularly concerned and defined in the final design.

⁵ Lassus, B. (1998). The obligation of invention and The Tuileries, In: idem. The Landscape Approach. Philadelphia: University of Pennsylvania Press, p. 71



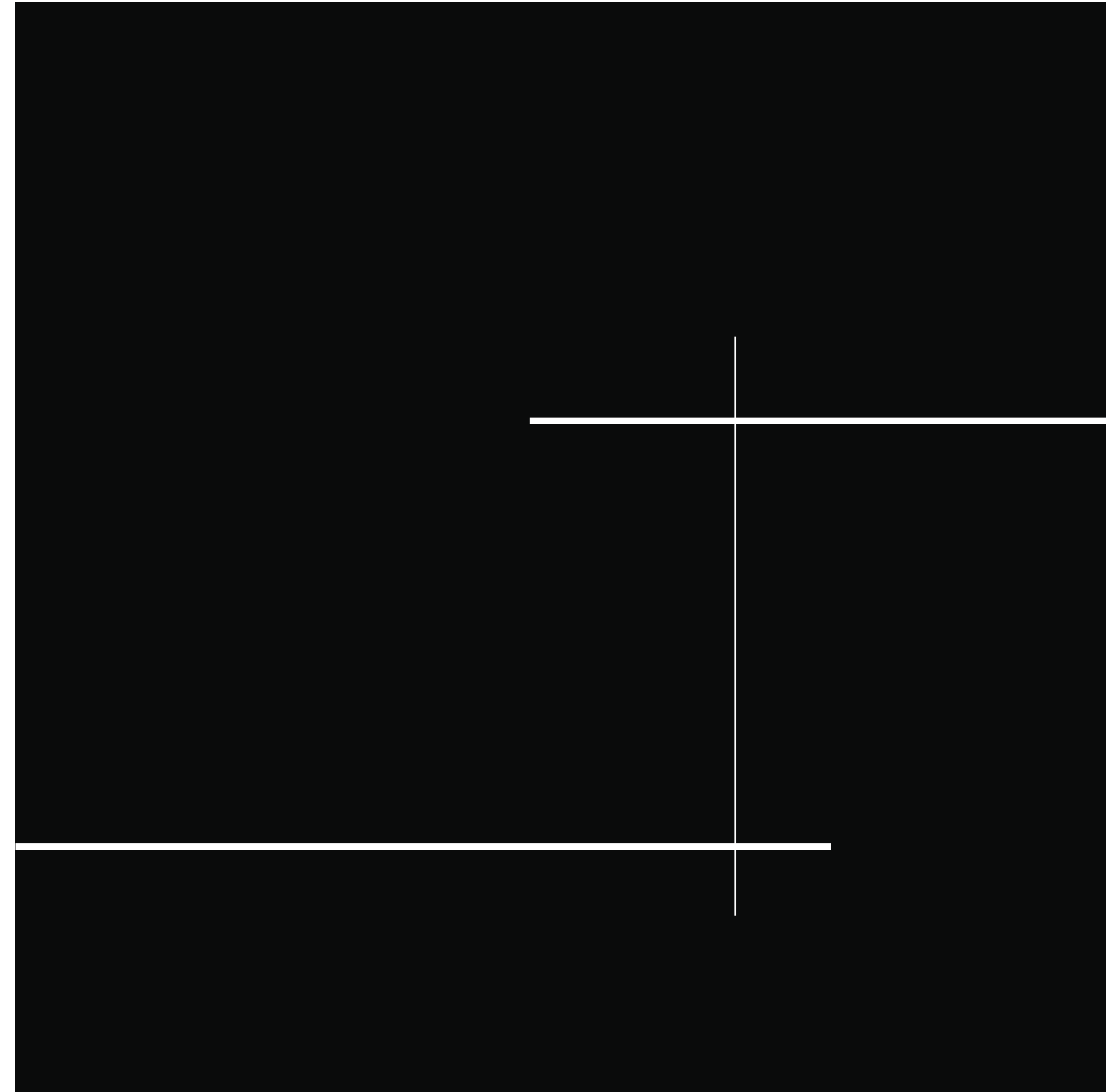
**THE BANKS
FROM TITOV
UNTIL BUNUR
BRIDGE...**

A WALK OF

MEMORIES

“When you do a line, it's the line and all the rest. You put the line in the middle of all this wildness and all the wildness becomes more aware of the line, and the line of the wildness. It's a contrast that brings more power to both things. The line is a subject in itself.”

Teresa Moller -
2011 Australian Institute of Architects
National Conference



‘ ‘ C O N F R O N T A T I O N ’ ’
M E M O R I A L O F T H E W A R



1970

‘ ‘ A C C E P T A N C E ’ ’
R I V E R S Q U A R E



1960



2018



2018

‘ ‘ M O U R N I N G ’ ’

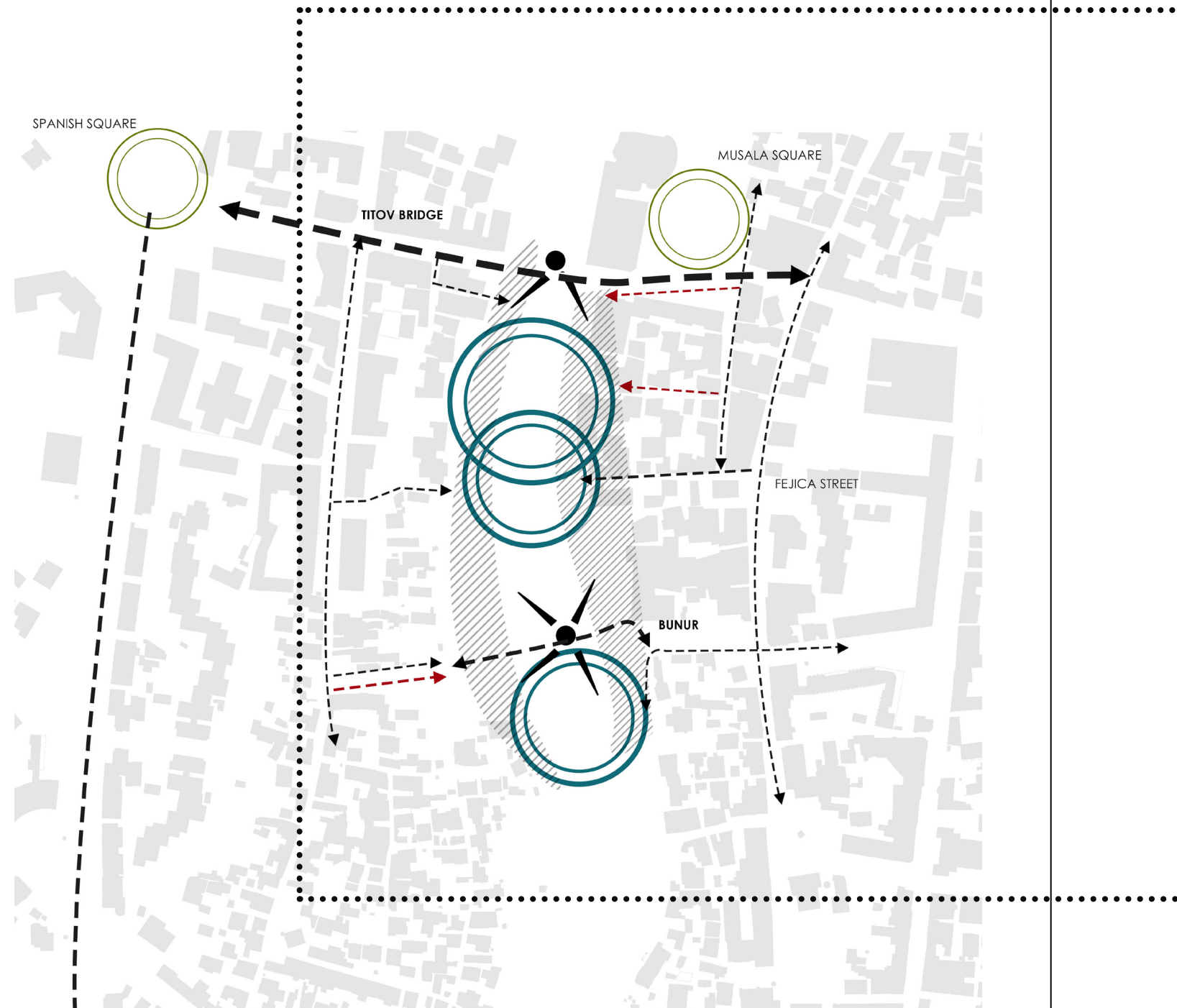
W A L K I N G

B U N U R

T I T O V B R I D G E

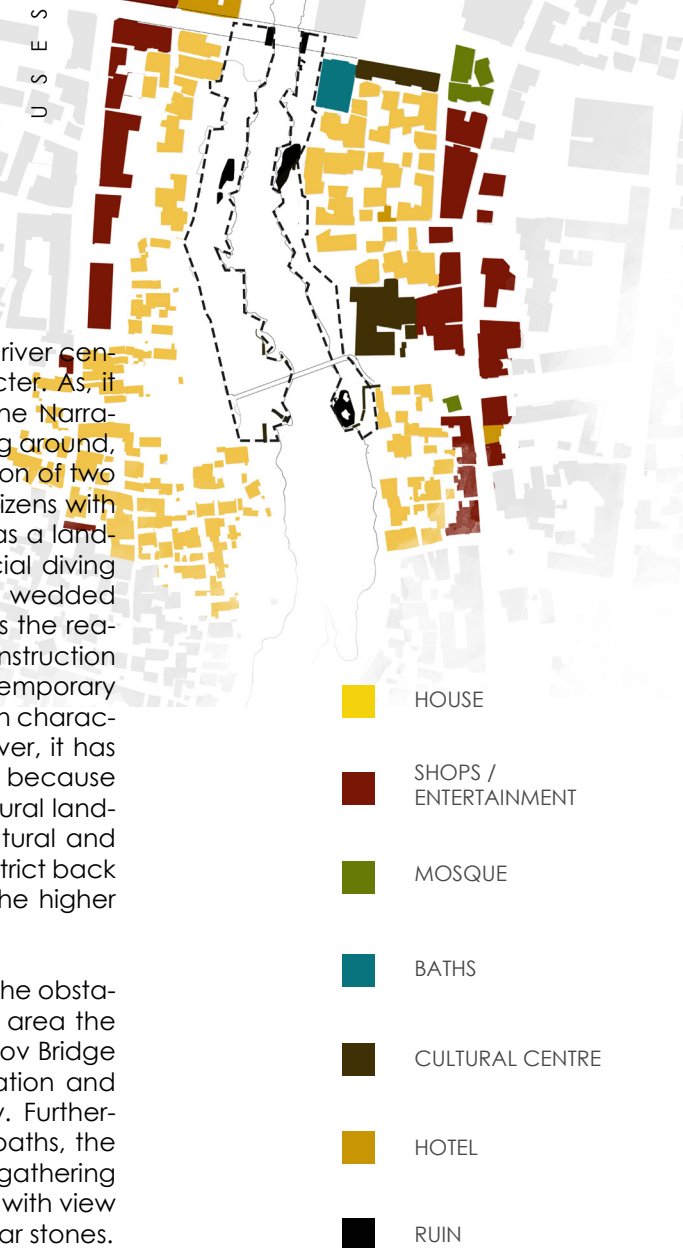
Source of photos: www.cidom.org

Source of photos: Author

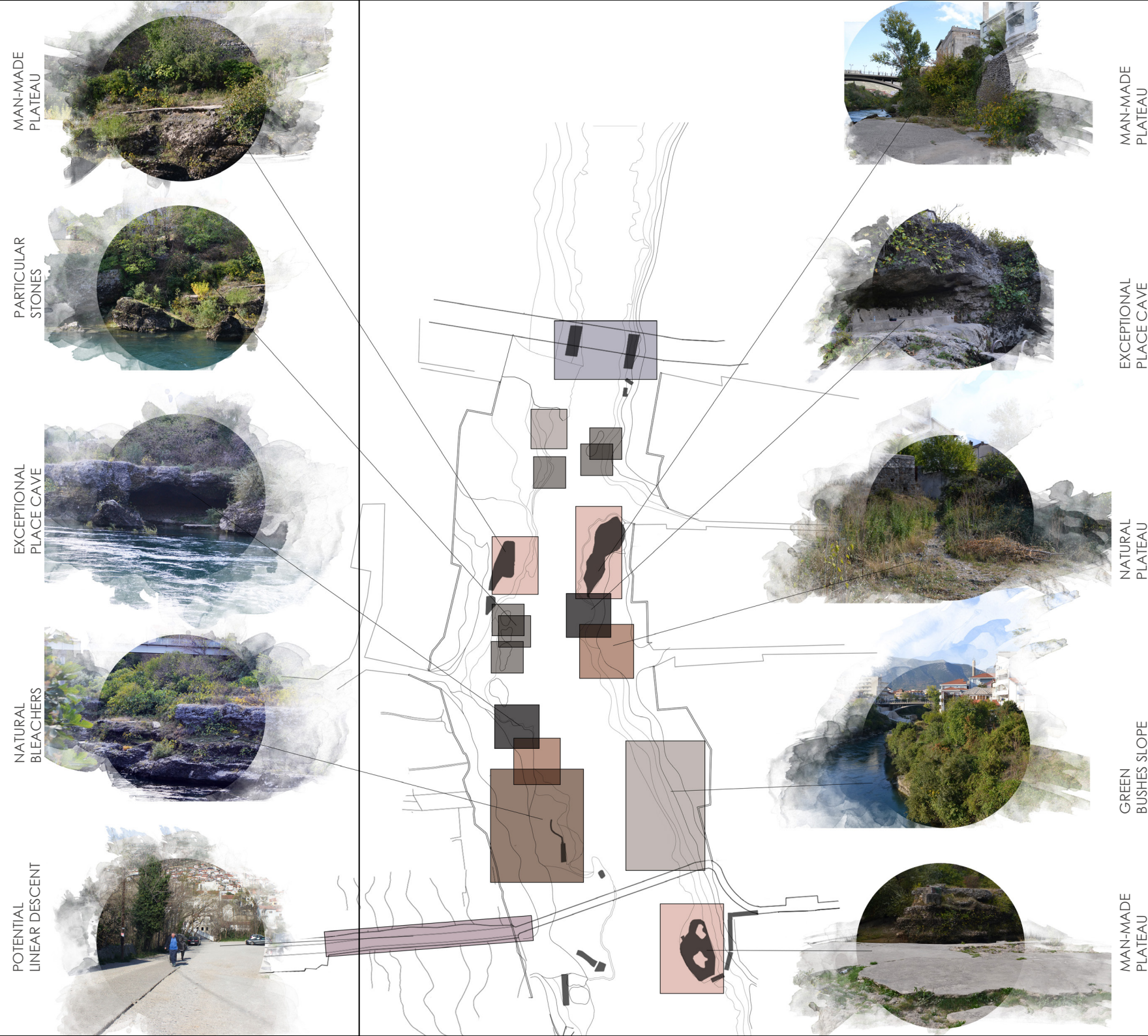


The area in Titov Bridge can be considered a "second river centre", after the Old Bridge, but with more local character. As it has already been referred in Chapter 04 – Building the Narrative, the significance of memory in this spot is very strong around, because of some historical buildings and the connection of two squares through the bridge. The relationship of the citizens with the river was always linking with the bridge, since it was a landmark of the city and the famous spot of the first official diving competition. On the other hand Bunur area has been wedded more with the riverine landscape. The topography was the reason of the social activities before the war and the construction of the temporary bridge during the siege. The contemporary bridge, which was replaced the temporary, has modern characteristics and it links secondary roads of the city. However, it has been regarded an "ugly" surprise by many people, because of its form, it stands very simple above a particular natural landscape. The area between the bridges varies as to natural and man-made elements, but it presents very defined and strict back in both sides, with houses and fences to extent until the higher levels of the coasts, creating a solid boundary.

From the river scale, it has been studied the dealing of the obstacles between river and pedestrians, proposing for this area the opening of three dead-ends (two in the east side of Titov Bridge and one in the west side of Bunur), removing vegetation and fences for better connection and easier accessibility. Furthermore, the masterplan stipulates the extension of the paths, the reactivation of the plateaus with the design of a new gathering point and kayak stop, the place of balcony in the spot with view to the whole area, and the prominence of the particular stones.

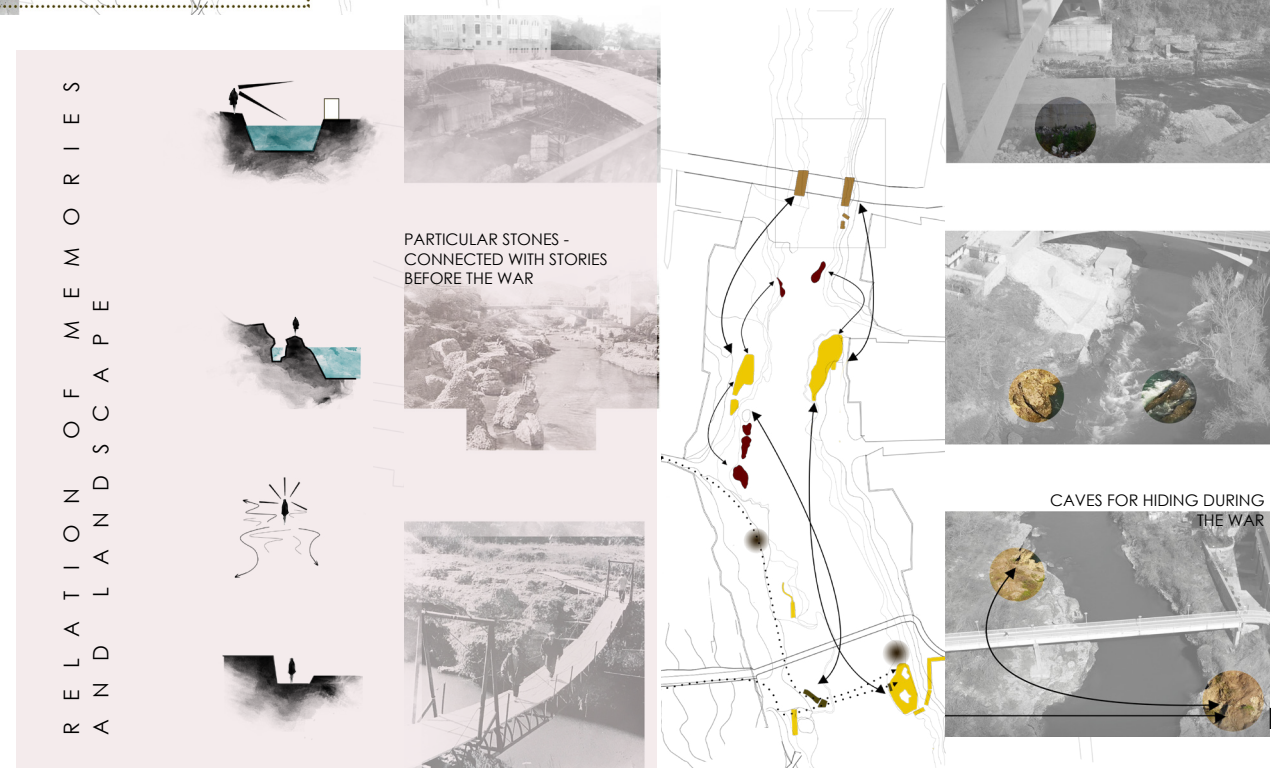
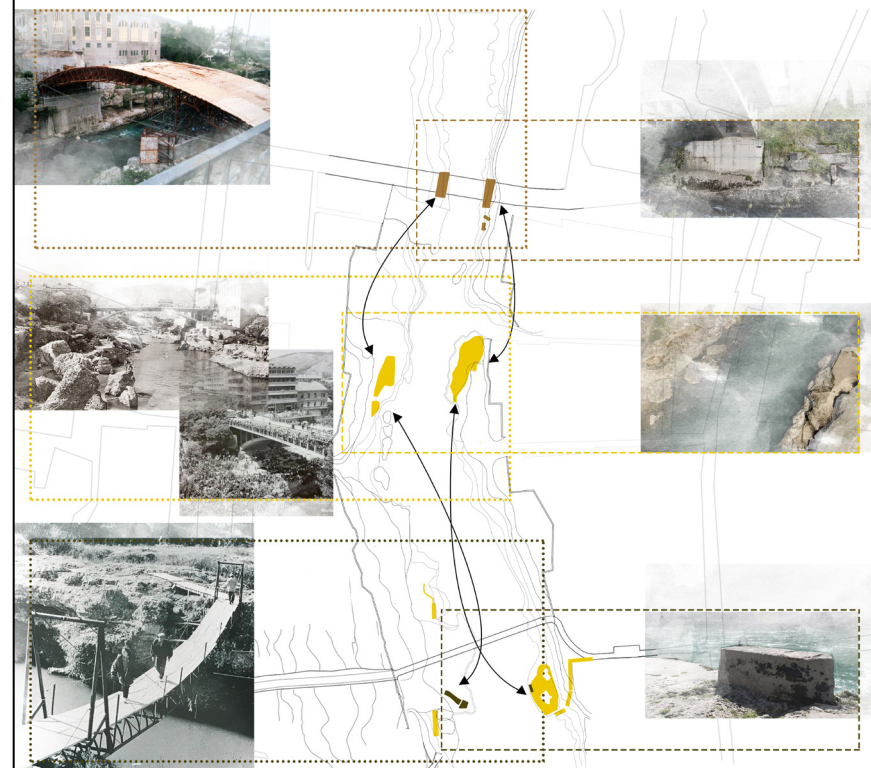
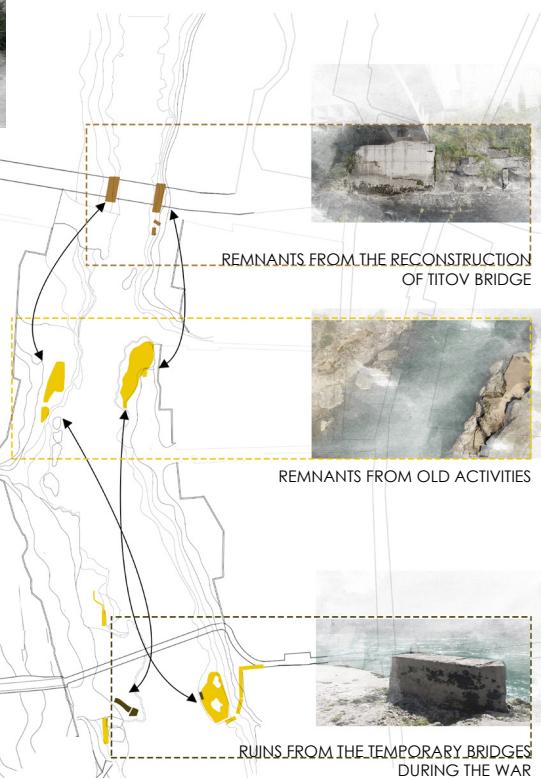
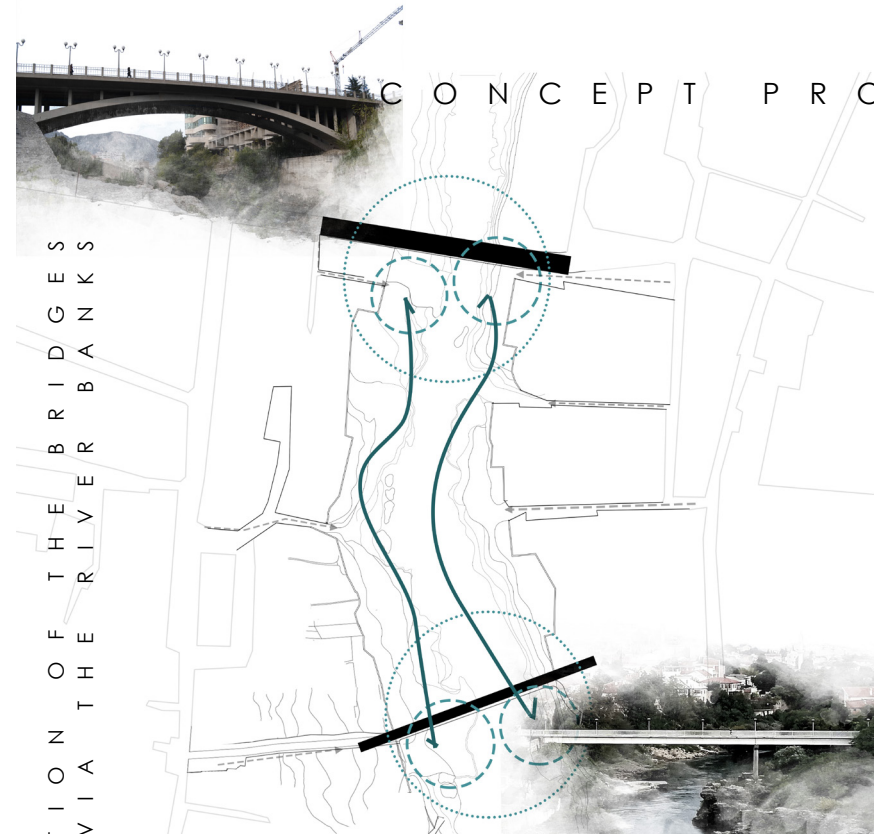


In order these principles to be implemented, with the basic goal the reconnection of people with the nature and the mitigation of post-war trauma through the cores in the banks, it is necessary the recognition of diverse landscape elements, both natural and artificial. Starting from the shores under Titov Bridge the terrain is quite steep with ruins from the reconstruction period. Some meters southern, the topography changes with natural and man-made plateaus and remainings from the old activities and the era before the war. Meanwhile, special stones are spread to the whole area. This image stops with two caves in both sides. In the east bank, the topography is sheer from this point until Bunur, while in the west natural bleachers and small plateaus spread until the water level. Finally, the spot under Bunur is known about the ruins from the war and its big plateaus, though it has big height difference with the city level.



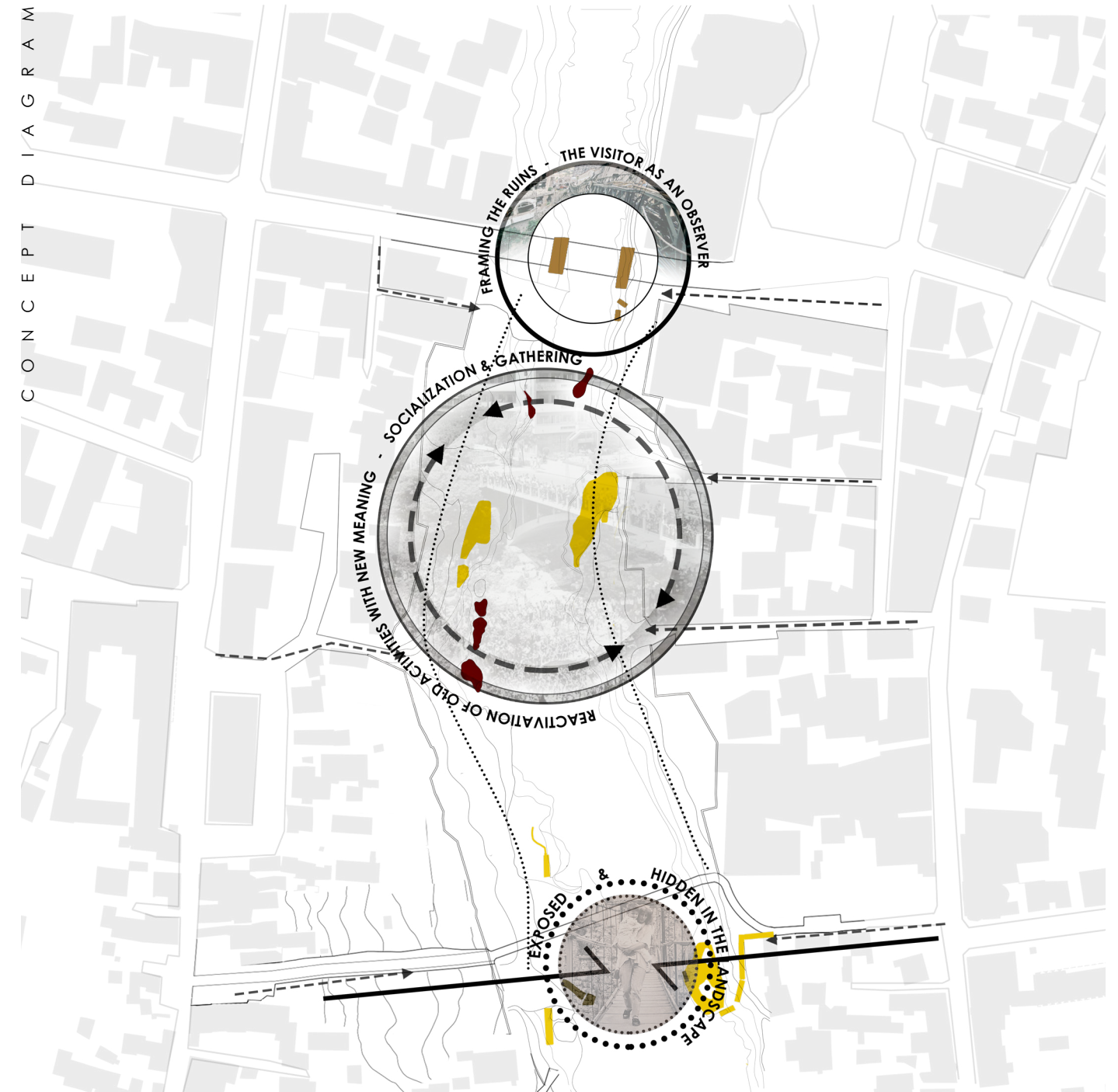
Source of photos: Author

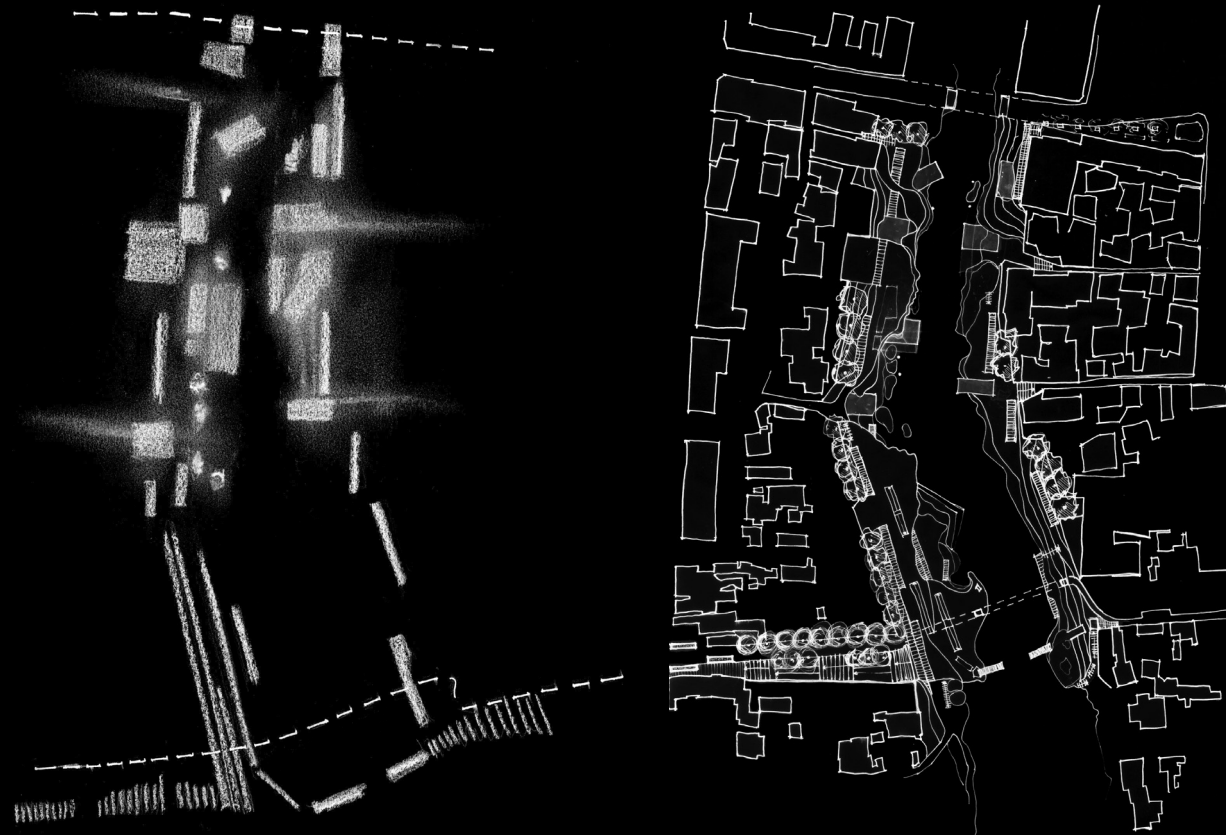
CONCEPT PROCESS



The design attempts to connect the two bridges via the river banks, which is translated as a connection of terror and cultural cores, namely from the confrontation to the acceptance and vice versa through the nature cores. This link is actually a joining among the different types of remnants, dredging up diverse memories. These various memories are strongly related with the range of the landscape, unveiling B. Lassus' statement about the place exists before any intervention. In our case, the steep landscape under Titov Bridge left the people as viewers of the surroundings (either the divers or the city around). Contrarily, the plateaus and the particular stones are connected with plenty activities, when the caves close to Bunur remind the escape from the snipers during the war.

The project proposes a walk of memories from one bridge to the other accomplishing the three out of four stages of healing. The routing starts with wide platforms next to Titov Bridge and acceptance stage, which are become narrow and difficult walk in Bunur area and the confrontation stage. The capacious stages lead to the two small balconies, which in combination with the vegetation frame the remnants from the reconstruction period of Titov Bridge. There the visitor has the role of the observer the ruins and the setting around and the listener of the water. The route continues with the basic plateaus of the area, where concrete surfaces from the past are still there and the design emphasizes to them with very strict geometry stone surfaces, completed their "lost" piece in a lower level, as a reactivation of old activities with a new meaning. Forwarding the gathering and the socialization, the people can sit and lie down on the ruins and the new designing areas, reinstating memories before the war but at the same time forming new common memories for the future. The new stone platforms, as also the new kayak stop southern, are made by stones of various sizes from the river. Their shape is so orthogonal precise in order to be more evident their transformation, due to the flow of the river, in the future. Surprises in the routing are the very small paths, which are design by processed stones in different shapes and lead to the particular stones. The new "individual" footpaths symbolize the ritual of diving from the stones by one by one. Working again with the dynamic of the river flooding and considering the particular stones as indivisible element of Neretva, thin ($r=0,08\text{ m.}$) and high ($h=8\text{ m.}$ from the summer water level) corten poles are placed at the axes of





WORKING WITH FORMS -
FROM COLLECTIVITY AND GATHERING TO INDIVIDUALITY

TRYING TO REALISE THAT THE LANDSCAPE EXISTED BEFORE THE INTERVENTION AND REALISE THE IMPERFECTION OF THE SITE.



WORKING WITH THE WATER LEVELS

the stones, indicating their location even in the extreme flooding situations. The indicators signify that the landscape of Neretva is always present independently of any economic, social or religion change of the city.

The basic path is characterized by wooden platforms and is basically spread in the high height level of the banks, allowing the movement even with the high water level. It is connected with the cross roads of the city, but at the same time create the conditions, leaving big untouched spaces, to the walker to wander and discover the nature and the exceptional places. With the legibility and the mystery, which are offered from the design, the people watch the natural phenomena, like the flooding, the erosion of the materials, the development of the vegetation and start to realize the circle of life and attach with the process of nature. This procedure is indissolubly connected with the process of mourning, which enhances different abilities in human being and action as "cure" of a particular loss, according to Sigmund Freud (1917) in "Mourning and Melancholia".

Approaching the Bunur area, the platforms become smaller, transforming even the walking in an unpleasant experience in some cases. In the east side, a narrow wooden corridor of 1 meter width, is located next to the cliff. When the wooden deck stops the walker has to decide if he/she descend the very steep, because of the topography, staircase which leads to the water and to an even narrow platform. On the opposite side, the terrain is smoother, giving the opportunity to a radical, but at the same time, so "quiet" intervention. The route cuts slices of the rocky plateau, obligating the visitor to walk with ups and downs. The extraction happens in one of the caves that people were hiding during that war. Today, the people are hidden and come up again to the surface, using the site giving a new meaning. Working with the value of the landscape every time, these design gestures occur on purpose, in order the people to be disposed that they segue into a different situation in this spot, the confrontation or vice versa to acceptance.

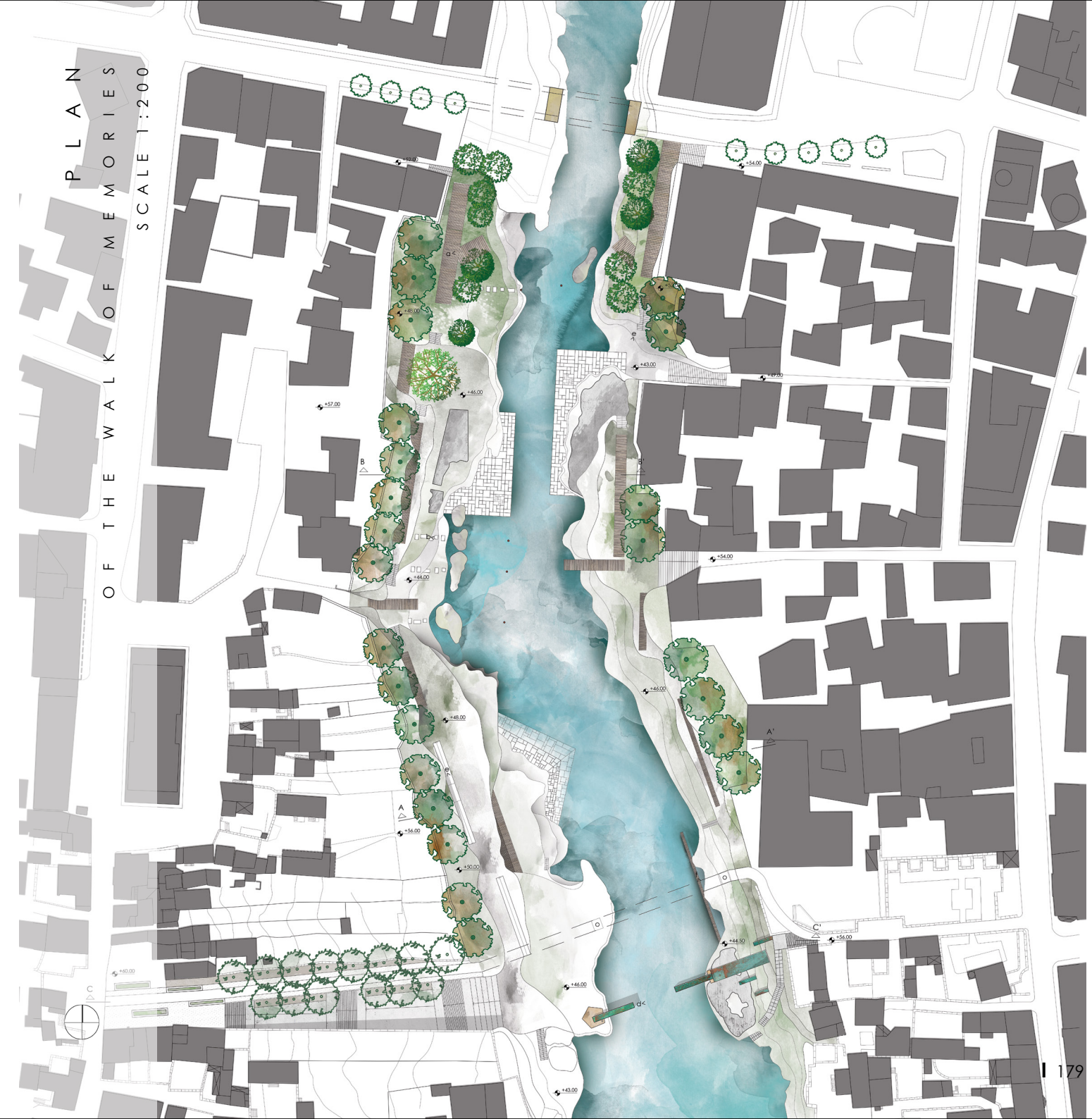
The Bunur region, as a terror core and the site of dealing with the trauma, is designed as a memorial for all victims of the civil war. The second hide-cave, in the east side, is cut again, extracting the rock as wound in the landscape, which reflects the wound

of the society. Using completely different materials in this spot, in order to be declared the distinctness from the other locations, a copper surface spread vertical in the section of the rock and continues on the plateau, where it "touches" the remnant from the temporary bridge. A copper platform is placed on the ruin, as also on the remnant of the west side, where a dominant staircase links directly the city with the site, indicating the importance of the place. The two pieces are reflected on the water depicting a dashed line. The visitor has the chance to be hidden inside the rock and read the names of the 2000 killed people, due to the Mostar siege, or climb on the ruins and walk in the platforms above Neretva, feeling totally exposed in the middle of the river. This is accompanied with an intense desire to cross in the other side, as the opposite platform is so closed, but the water functions as a border. Thus, the feeling of safety inside the rock is transformed to anxiety and nervousness during the exposing, as the people who run from one to the other side of the river during the war.

With this way, the visitor is not an observer of a typical monument but an active participant of the memorial. The design produces a rich embodied experience with the landscape. The constant switching of feelings is related with the interaction of the boundaries of the intervention and the site itself, rendering "the body" not as an object but as a key element in our spatial construction of the world.⁶ The people become integral part of the memorial, proving with their movement, Merleau – Ponty's argument that "In so far I have a body through which I act in the world pace and time are not, for me, a collection of adjacent points nor are they a limitless number of relations synthesized by my consciousness, and into which it draws my body. I am not in space and time, nor do I conceive space and time; I belong to them, my body combines with them and includes them."⁷ This is also the reason that the memorial is left to the nature and the time, because it is part of them. The water cover and uncover the intervention and leave signs of erosion on the copper. Some smaller metal stages are placed as a continuity of the old staircase and on the cliff of the east side, letting people when the water is high, to "hover over" the memorial, being again part of it.

⁶ Rodrigo, R. (2014). Spatializing Memory: Bodily Performance and Minimalist Aesthetics in Memorial Space. UK: University of New South Wales, p.6

⁷ Merleau-Ponty, M. (2005/1962). The Phenomenology of Perception. London: Routledge, p. 162

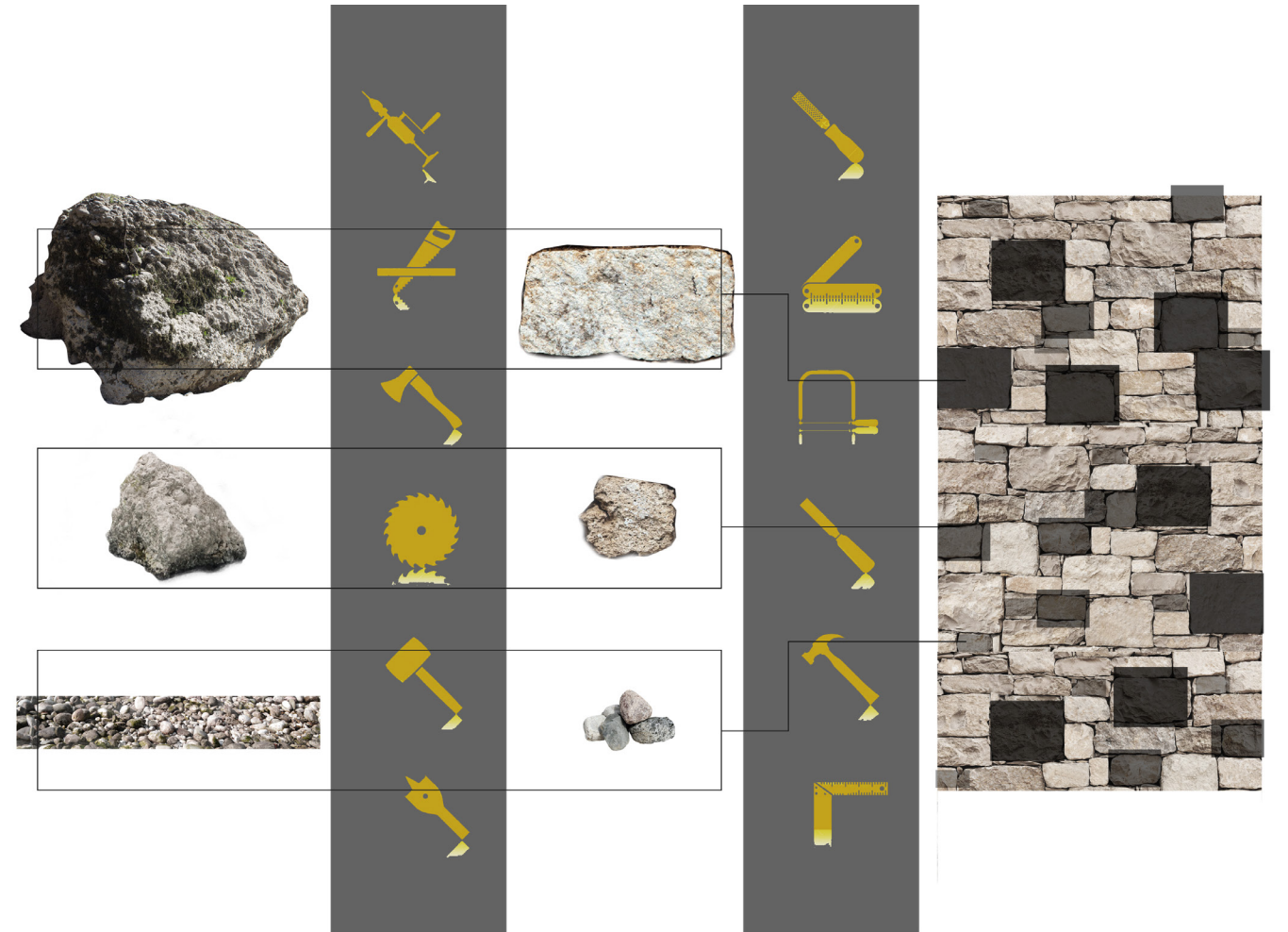


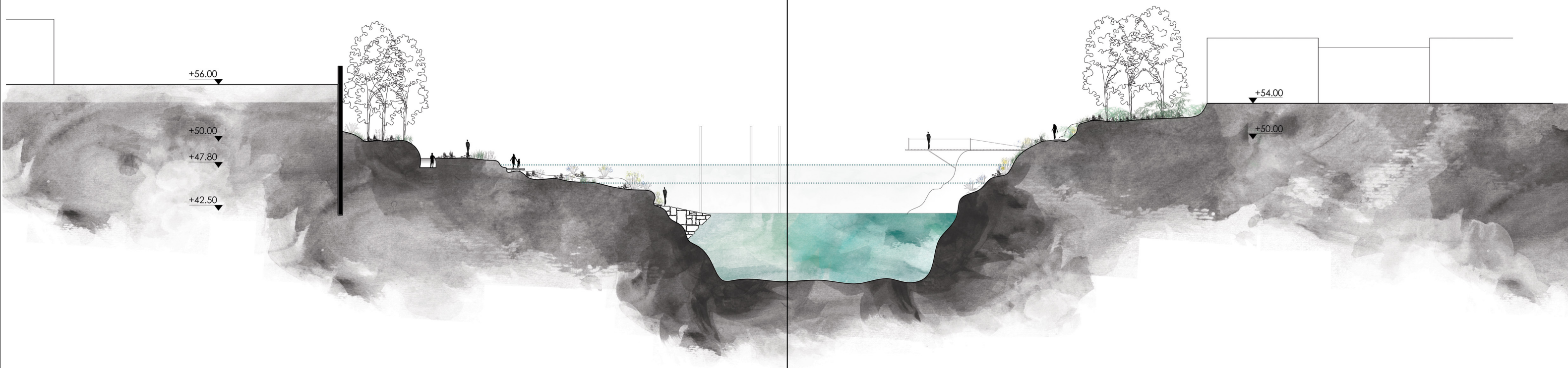
WOOD IN HIGHER LEVELS

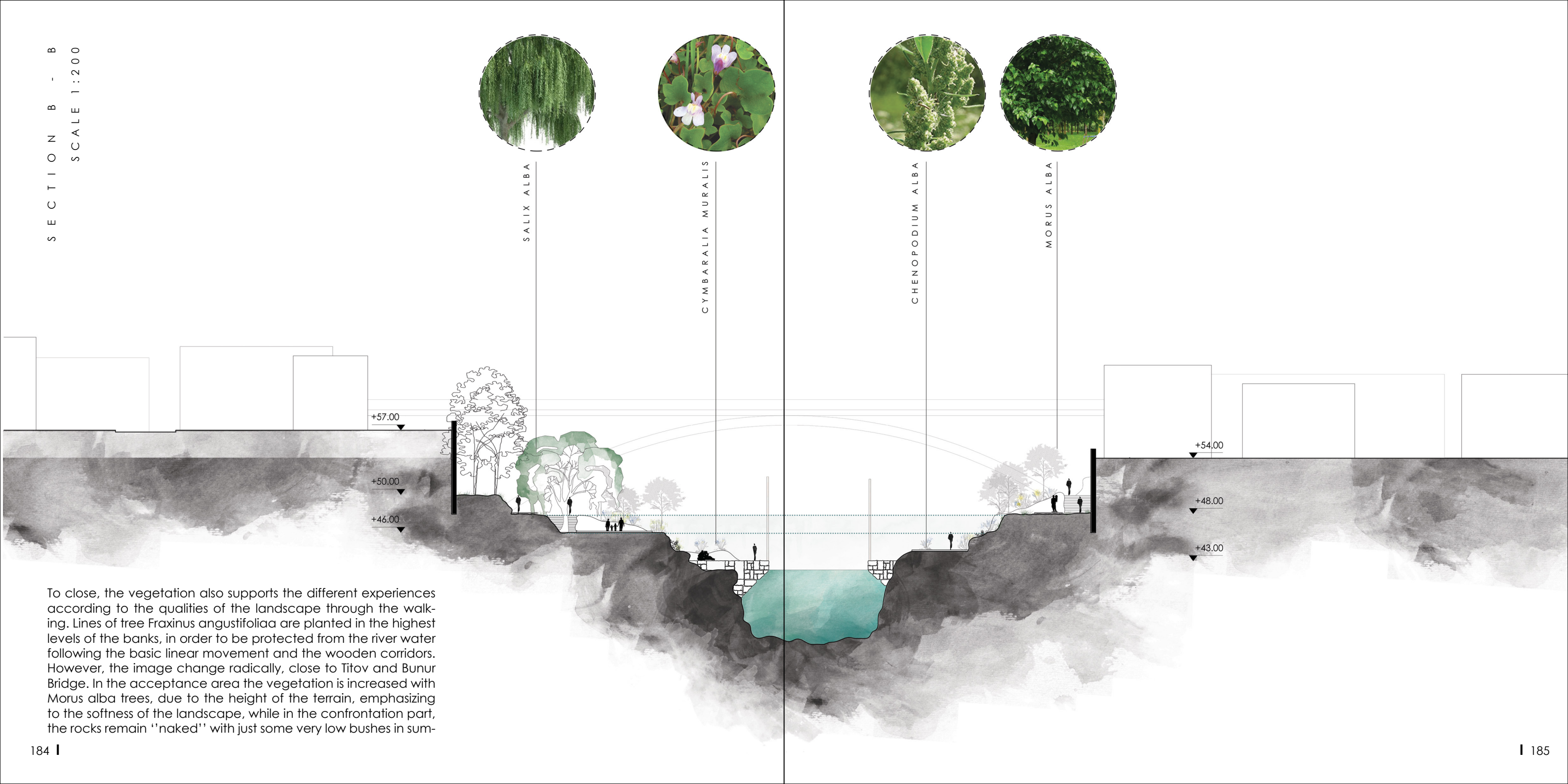
PROCESSED RIVER STONES
IN LOWER LEVELS

MAINTENANCE
OF THE EXISTING CONCRETE
IN BETWEEN LEVELS

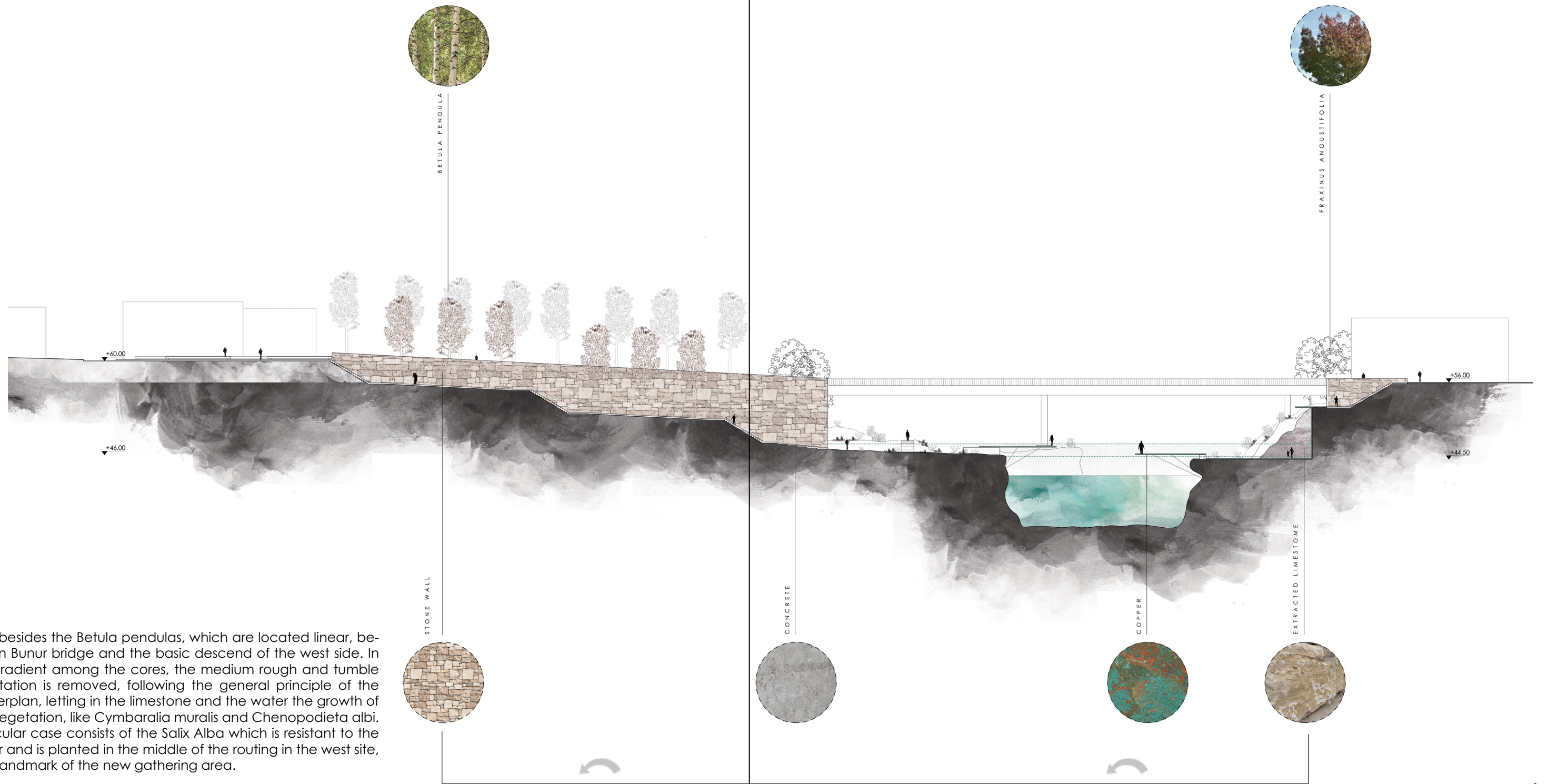
M A T E R I A L I T Y



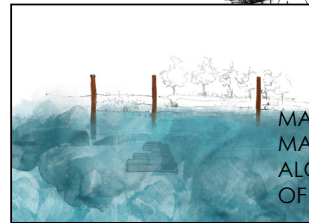
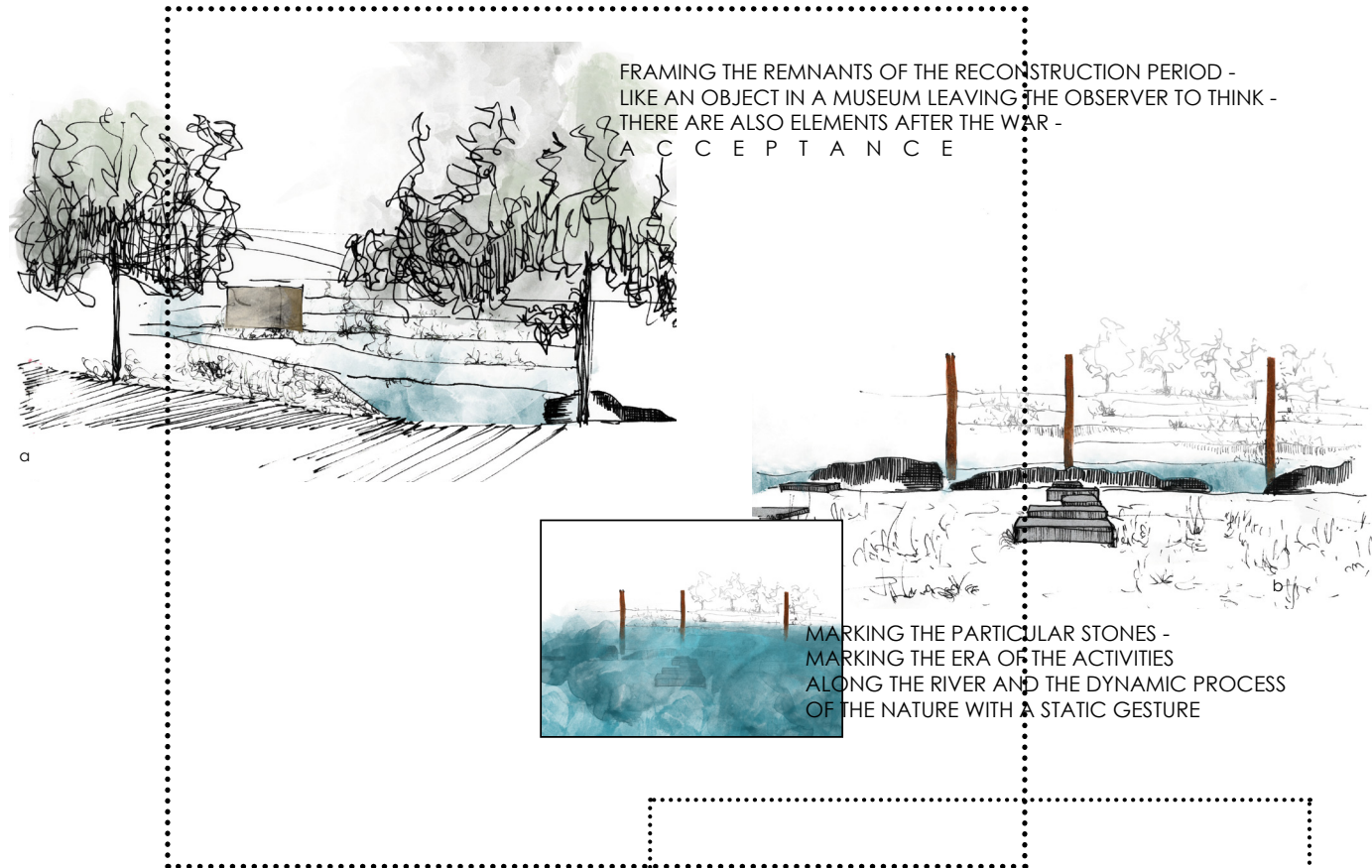




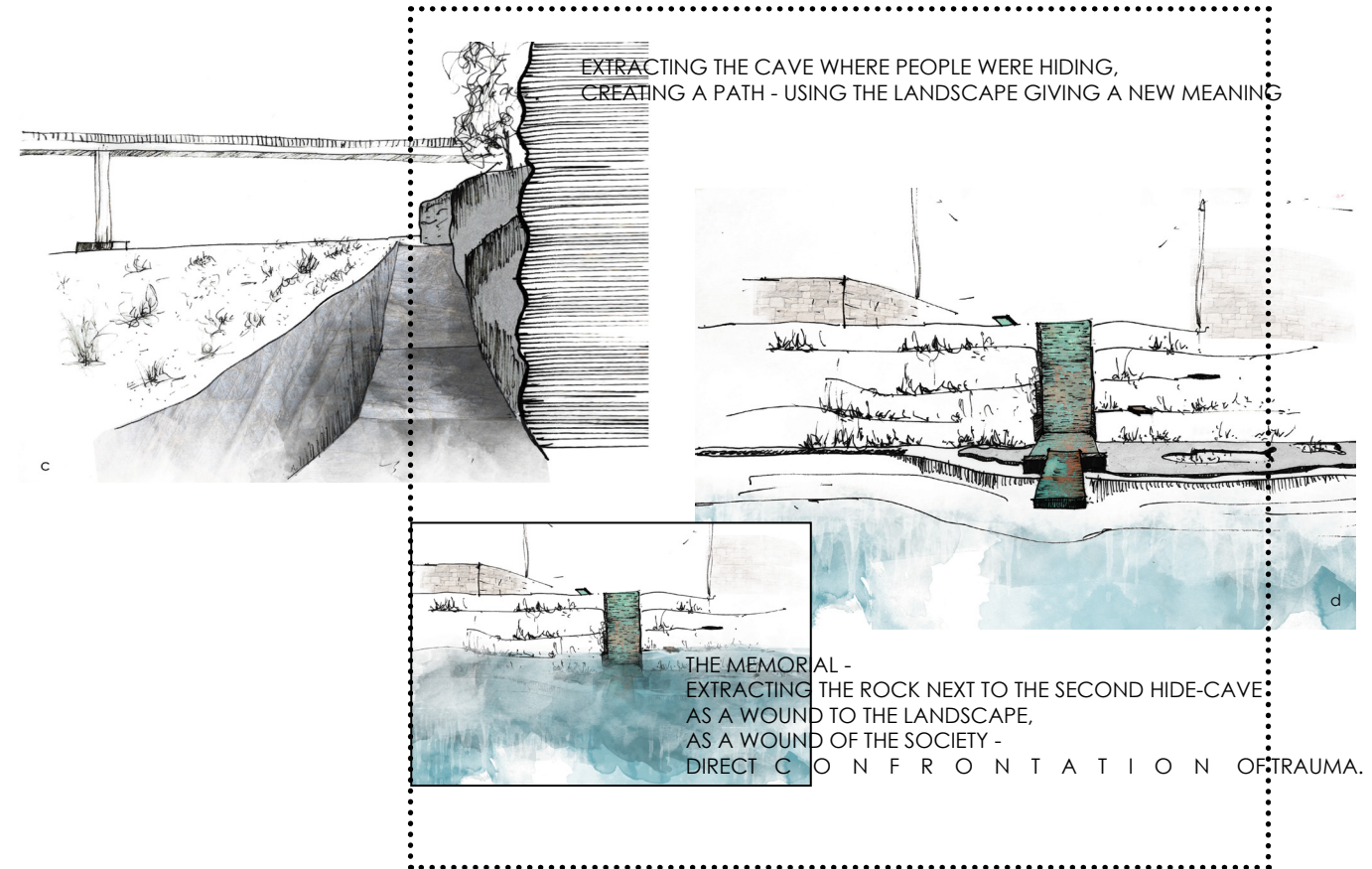
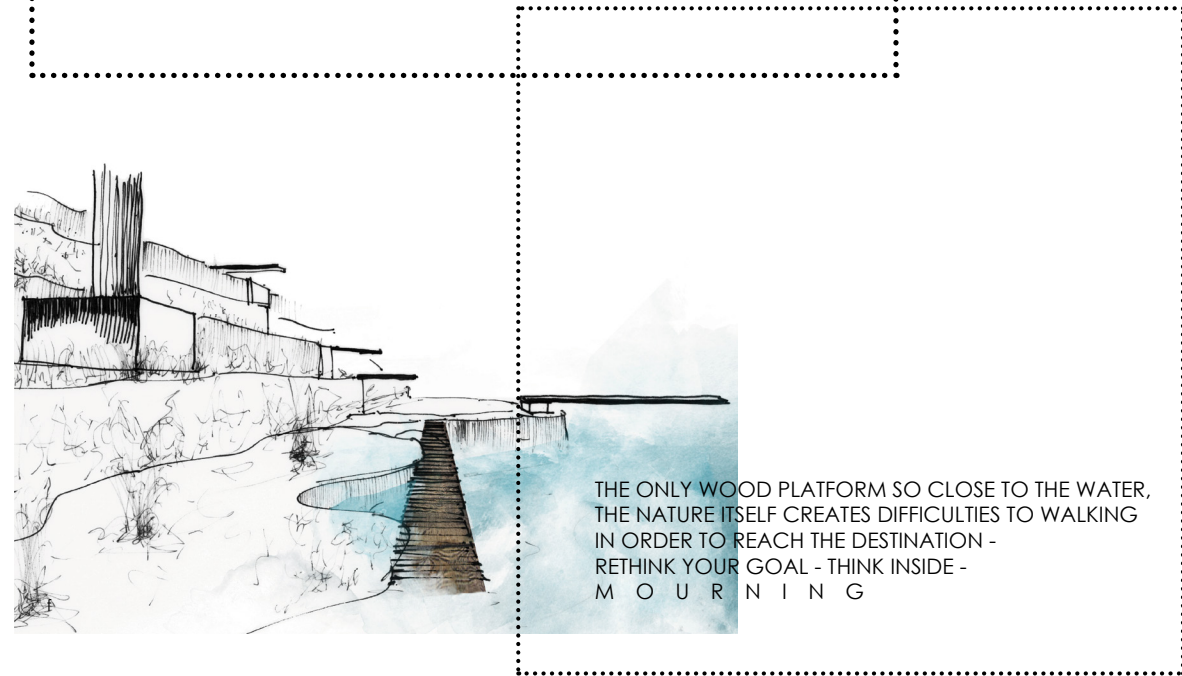
To close, the vegetation also supports the different experiences according to the qualities of the landscape through the walking. Lines of tree *Fraxinus angustifolia* are planted in the highest levels of the banks, in order to be protected from the river water following the basic linear movement and the wooden corridors. However, the image change radically, close to Titov and Bunur Bridge. In the acceptance area the vegetation is increased with *Morus alba* trees, due to the height of the terrain, emphasizing to the softness of the landscape, while in the confrontation part, the rocks remain "naked" with just some very low bushes in sum-



mer, besides the *Betula pendulas*, which are located linear, between Bunur bridge and the basic descend of the west side. In the gradient among the cores, the medium rough and tumble vegetation is removed, following the general principle of the masterplan, letting in the limestone and the water the growth of low vegetation, like *Cymbaralia muralis* and *Chenopodieta albi*. Particular case consists of the *Salix Alba* which is resistant to the water and is planted in the middle of the routing in the west site, as a landmark of the new gathering area.



MARKING THE PARTICULAR STONES -
MARKING THE ERA OF THE ACTIVITIES
ALONG THE RIVER AND THE DYNAMIC PROCESS
OF THE NATURE WITH A STATIC GESTURE



G A T H E R I N G



P O I N T S



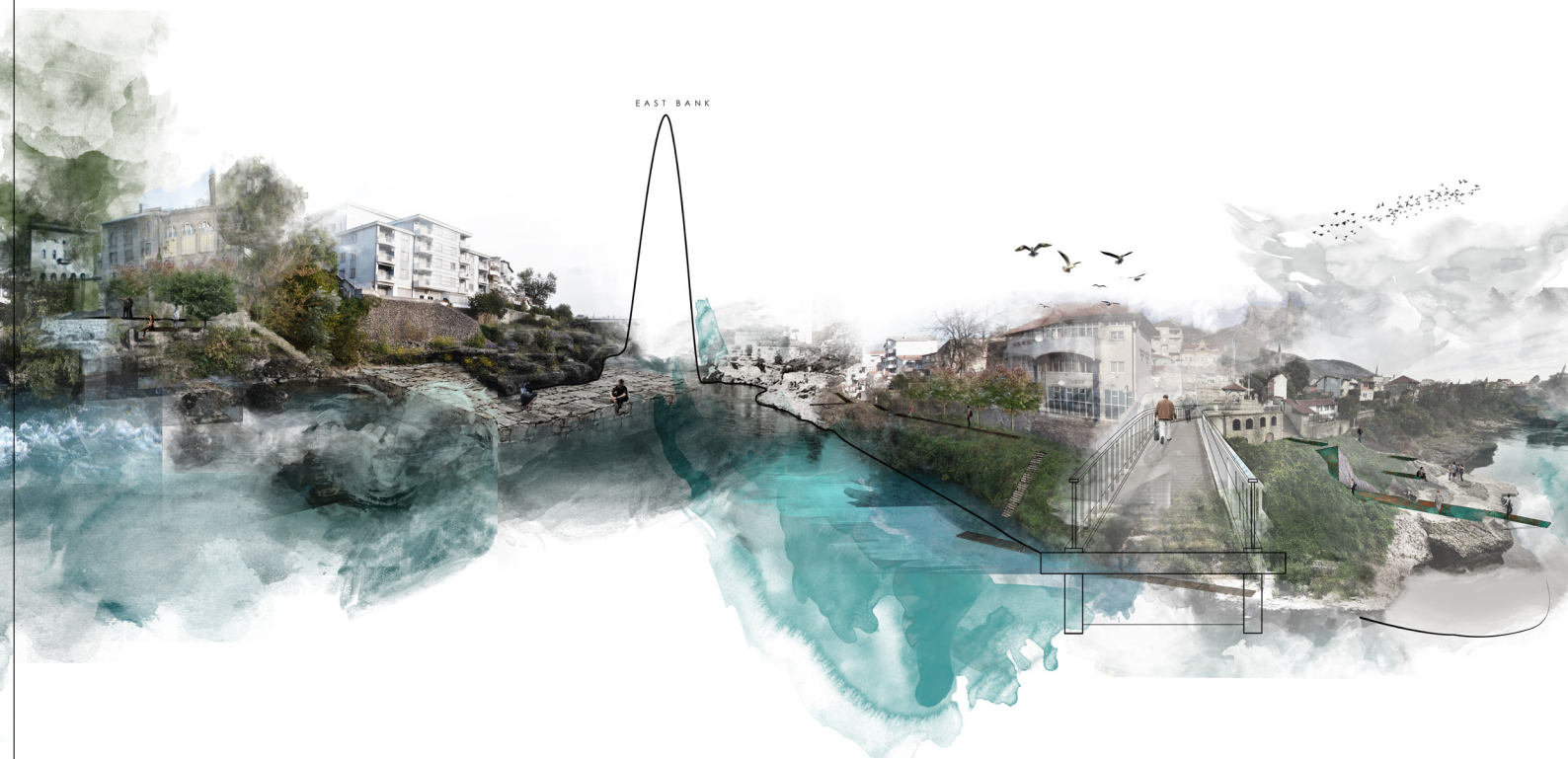
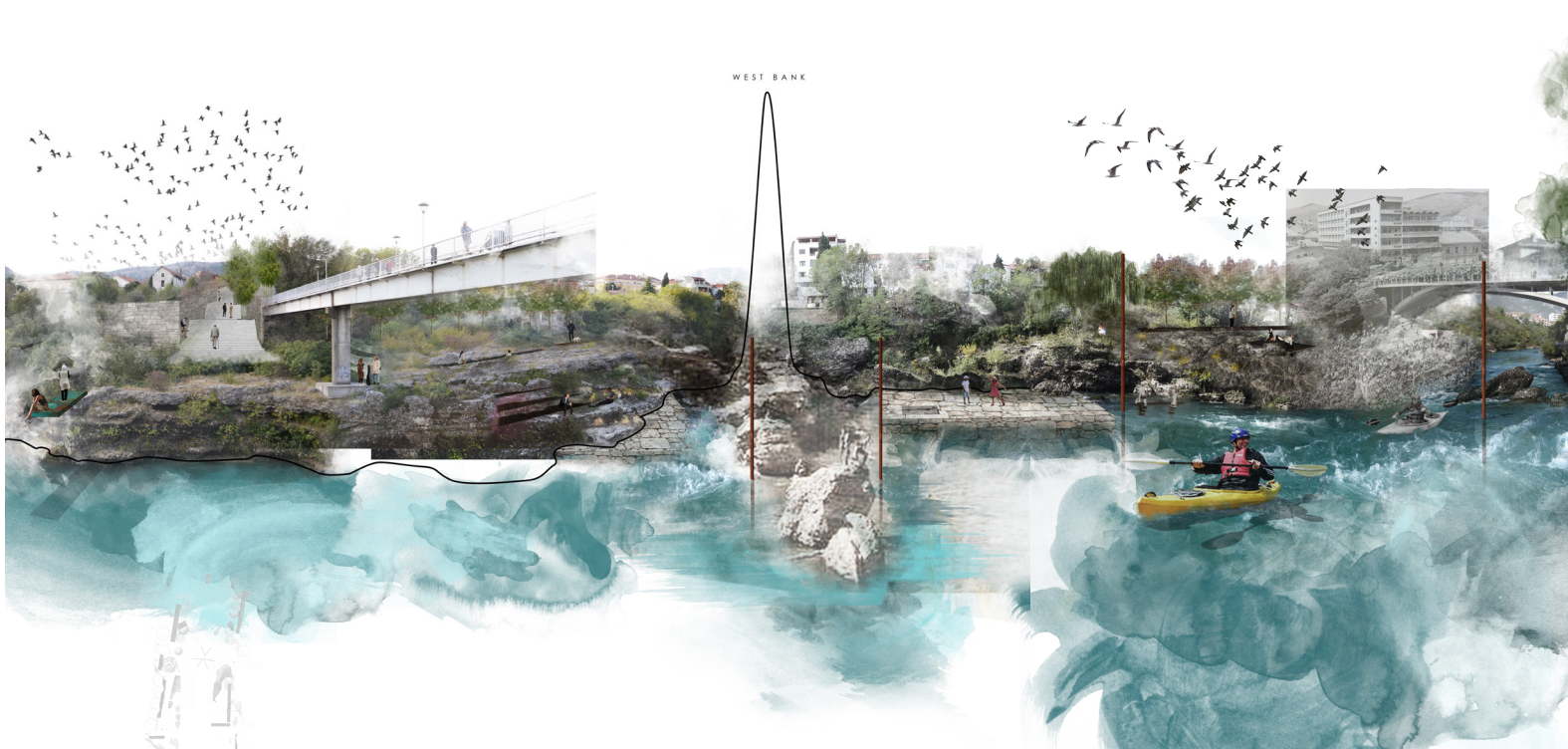


K A Y A K S T O P



T H E M E M O R I A L





BASCINE...



A GARDEN OF
PEACE, TRANQUILLITY
& CONTEMPLATION

‘ ‘ R E A T T A C H M E N T ’ ’
A G A R D E N O F P E A C E , T R A N Q U I L L I T Y A N D C O N T E M P L A T I O N

1989



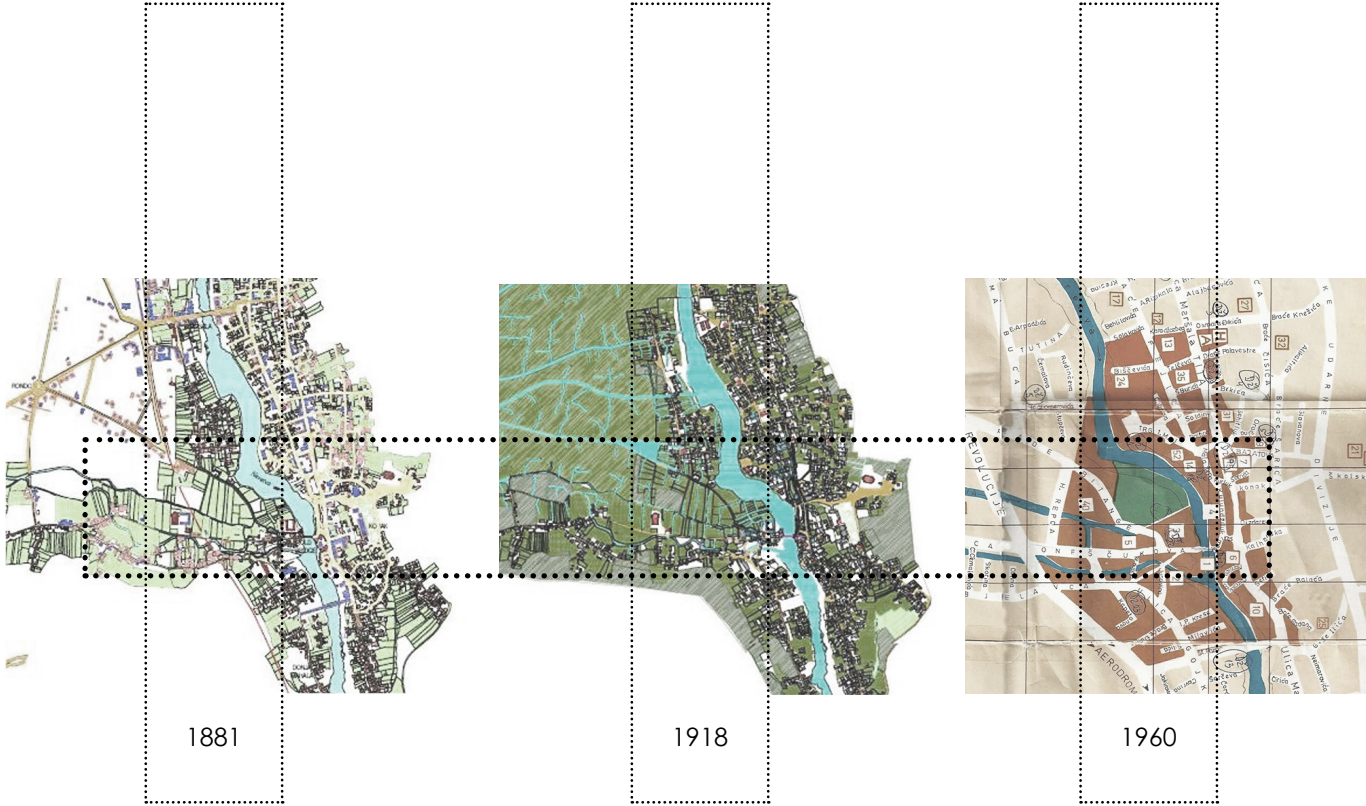
2018



O L D B A S C I N E G A R D E N S

Bascine garden, as it is known today, is an open green area next to the Neretva and north-west of the Old Bridge. It is bordered on the old city wall and used from the beginning of the expansion of the city for cultivation purposes. This is the reason that the area is maintained unbuilt from the first settlement until today, as we can noticed from the historical maps. Furthermore, Bascine was always consisting of part of the irrigation system of the city with canals which were supplied water from Radobolja River. The canals were changing according to the needs, but in any case, there was a basic canal which was connected underground with Radobolja. It was channelling to the rest, which are always orthogonal to the Neretva.

Source of maps: A. Pasic, Mostar (Monograph 2015)

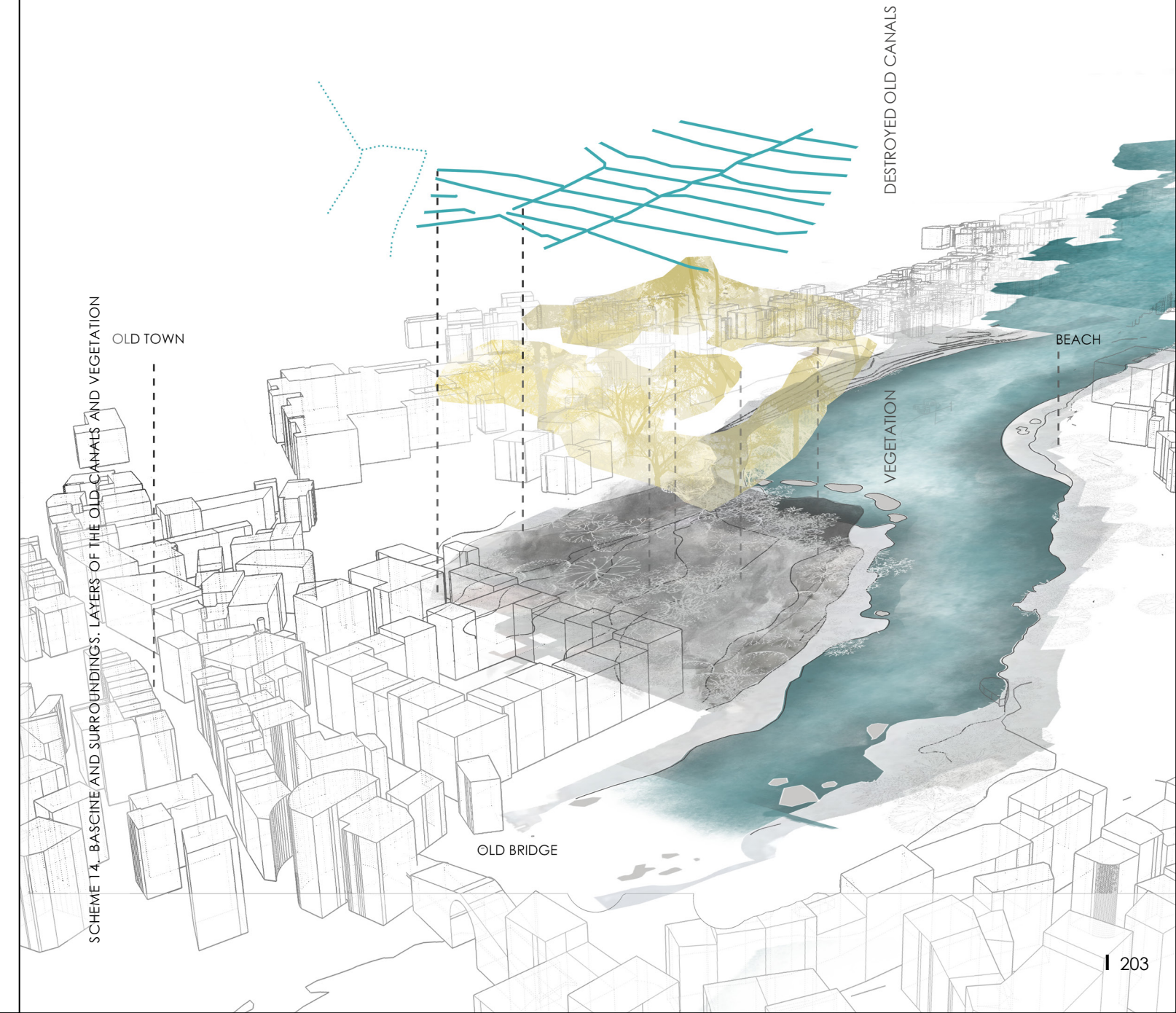


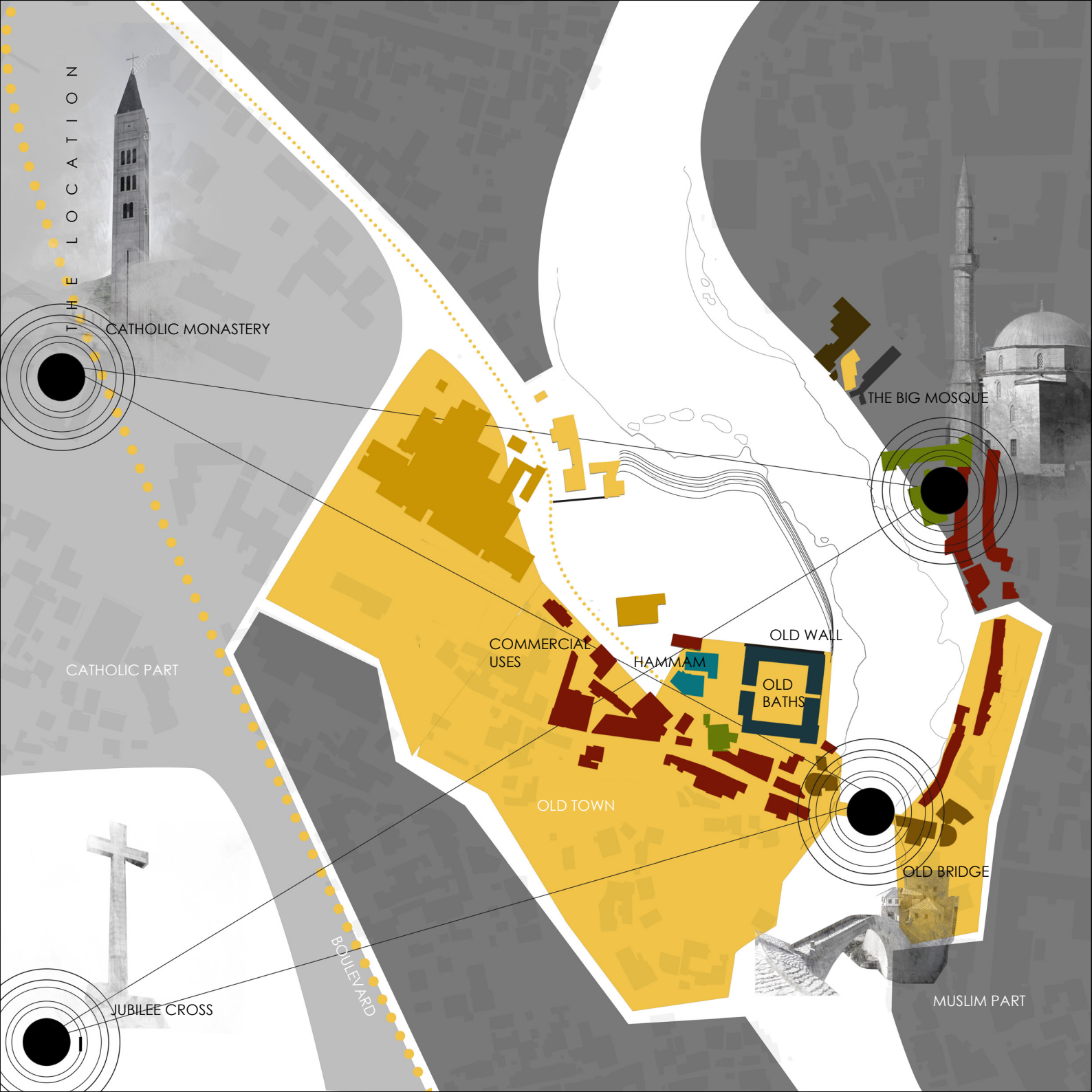
After the WWII, the area is formed with plenty of private gardens. However, the meaning of the privacy was no so strict, as there are stories which describe for example that many times, bathers in Neretva were collecting fruits from the gardens during the day and they shared them in the gathering points in the banks. The shape of the canals was basically the same with the one that we can find in the topographical map of the Old Town today. The first diagonal canal from the road was the main canal which pumped out water from Radobolja and was connecting with canals, in west – east axis. The water was flowing in the centre canal north-south axis, and from there to the west- east canals again for the rest area.

The system was facilitating from the fact that the site has a slight height difference, around 4, 5 m. from the level of the road to the edge of the cliff next to the Neretva (distance = 120 m.). The mild descent is followed from a quite steep rock face with approximately 8 m. height difference.

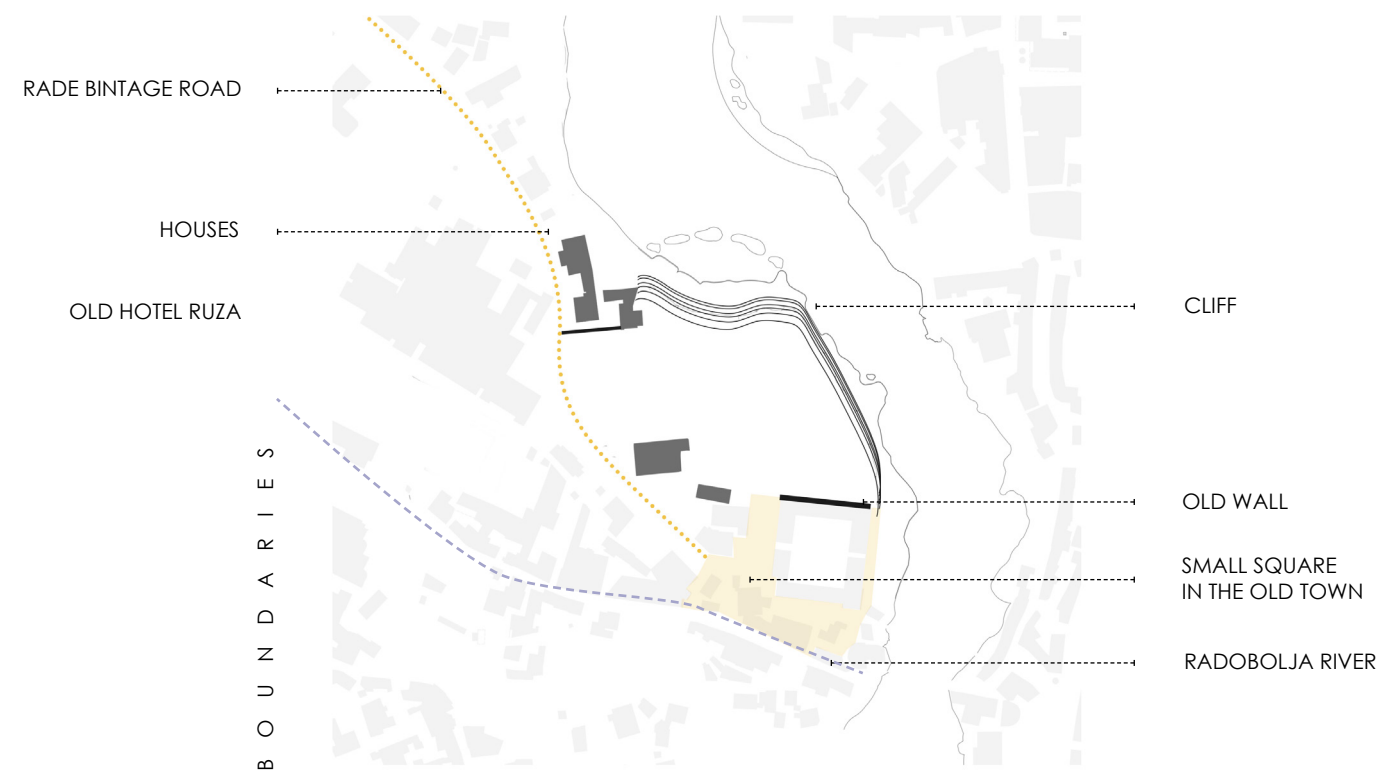
The landscape under Bascine is varied. Basically, it is a rocky area with some very particular big stones in spots. Furthermore, there is a small forest, a site with low vegetation and swallow water, like wetland, and a beach with small stones on the opposite side. Bascine has a different image from all above-mentioned. Although, it is a big rock, it seems that the upper levels of soil are quite fertile, if we consider its history, but also its current situation.

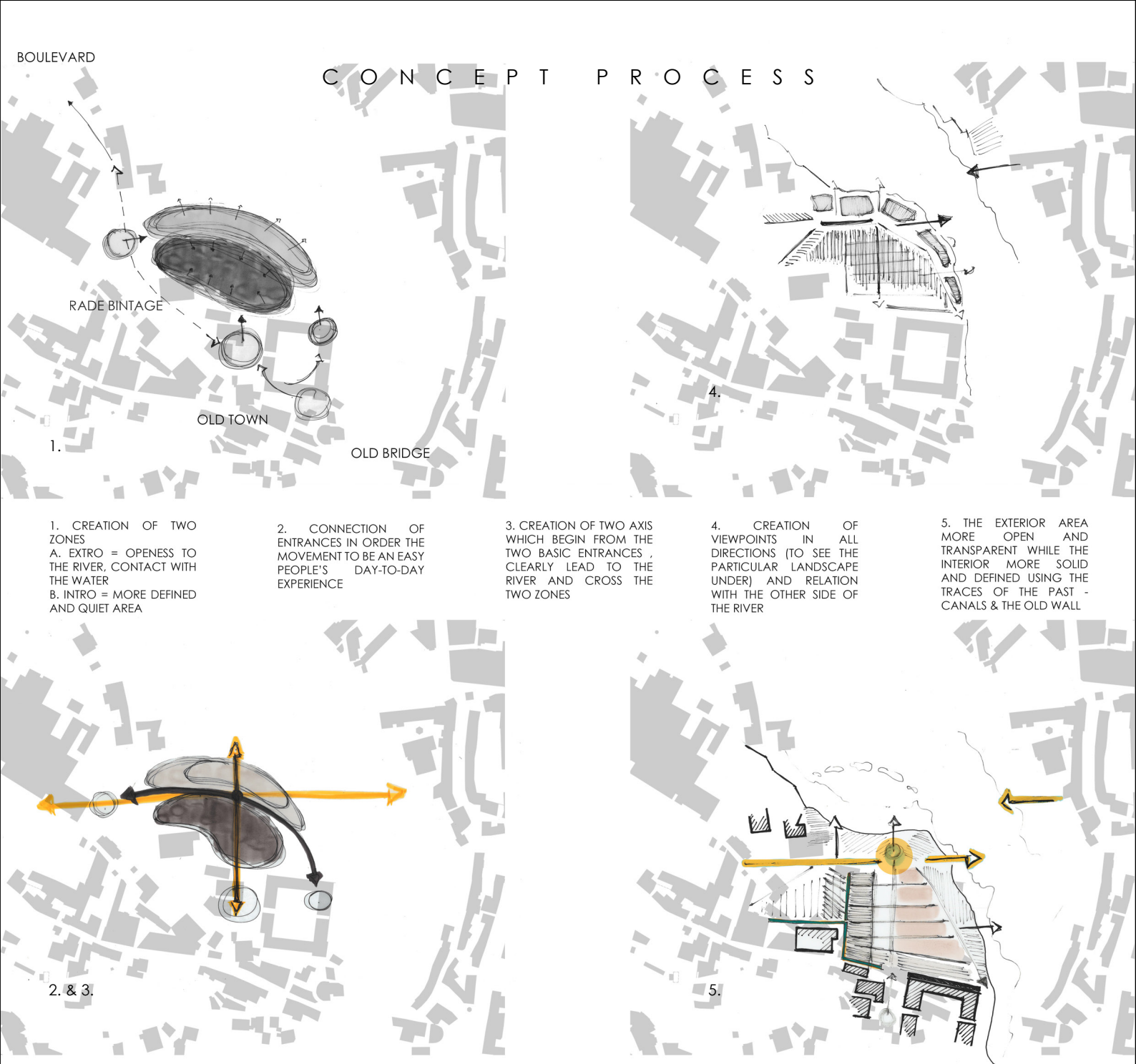
During the civil war, it was in the middle of conflicts because of its position. As a result, it sustained a lot of damages and it didn't function again as it was before the war. Nowadays, the area is abandoned and fenced with plants to have grown rough – and – tumble. Big vegetation (e. x. *Alnus glutinosa*, *Robinia pseudacacia*, *Fraxinus angustifolia* etc.) has mostly been developed in south and north – west. Smaller trees (e. x. *Ulmus minor*, *Morus alba* etc.) are spread scattered and mixed with shrubs in the whole area. The much debated canals are destroyed with no water, which is also result of Radobolja's depletion. Nevertheless, if someone observes the site carefully, he can still discern some traces of the old canals.





As it was referred, the area is completely delimited, with specific boundaries. In the north and east, it has directly relationship with the river banks, while in the south it is bordered with the old town and specifically with a section of the old wall, the square of the old hammam, the old baths and some houses. Opposite to the site, the old hotel Ruza is renovated and between them the road Rade Bintage connects the Croatian part from the Boulevard directly to the Old Town and it defines the west part of the area.

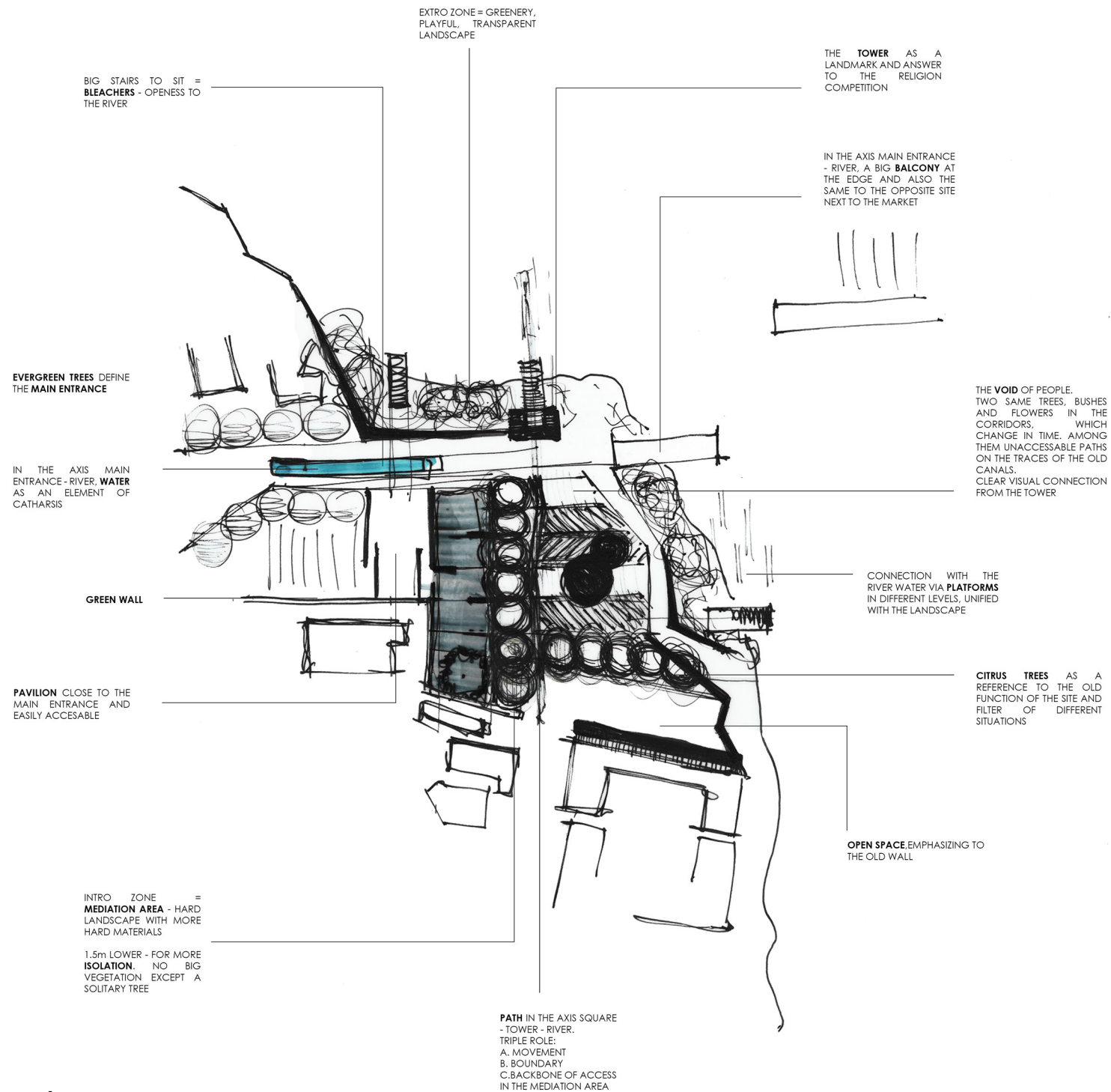




For the project, Bascine garden is considered as a big leftover next to the Neretva, which is waiting to be transformed in a site with a new significance for the city of Mostar. Also as a part of the wider memorial scape which is created along the river, symbolizes the last stage of the healing process "the reattachment" with the past. The design will attempt to approach the meaning of a garden of contemplation, peace and tranquillity. It will not be only a place for grieving the dead but a space for everyone who wants to relax, to think and enjoy the nature, independently of the religion.

Based on the idea of break the restricted controlled area and the reintroduction of easy and free access for everyone, the first principle of the design based on the movement. The intention is to be created a continuous route which will connect two spots of the city (from the road Rade Bintage to the hammam and vice versa), with the goal that the garden will be part of citizen's day to day experience. The route, in order to support this idea, is tiled with stones from the river bed, as the cobbled streets in the Old Town and generates two zones. One "extroversion" zone, which is an openness to the river and easily accessible and one "introversion" zone which is more defined and quiet area. The basic two paths in the garden are defined from the entrances and create two axes which cross the zones and lead to the river. The separation of the zones and the paths generate the conditions of different stages of social interaction, from the collectivity to individuality and vice versa. Natural and man-made elements mixed with the traces of the past and synthesizes the last step of mitigation of trauma, based on the infinitive process of nature.

The main entrance of the site is located on the Rade Bintage street with a slight openness to the Old Town direction and with the direct visual connection to other side of the river, symbolizing the unity of the two parts. It is emphasized with evergreen trees and a longitudinal rain water surface, which lets the visitor to choose among various situations. The point is that in any case the water signifies the relationship of the area with the water and implies the catharsis of the soul. The pavilion, which is placed at the end of water line, consists of a welcome place for everyone, intensifying the equality and let the nature to play active role. An open on the roof frames the sky and allows the rain water to insert in the building, highlighting the components of cosmos, the



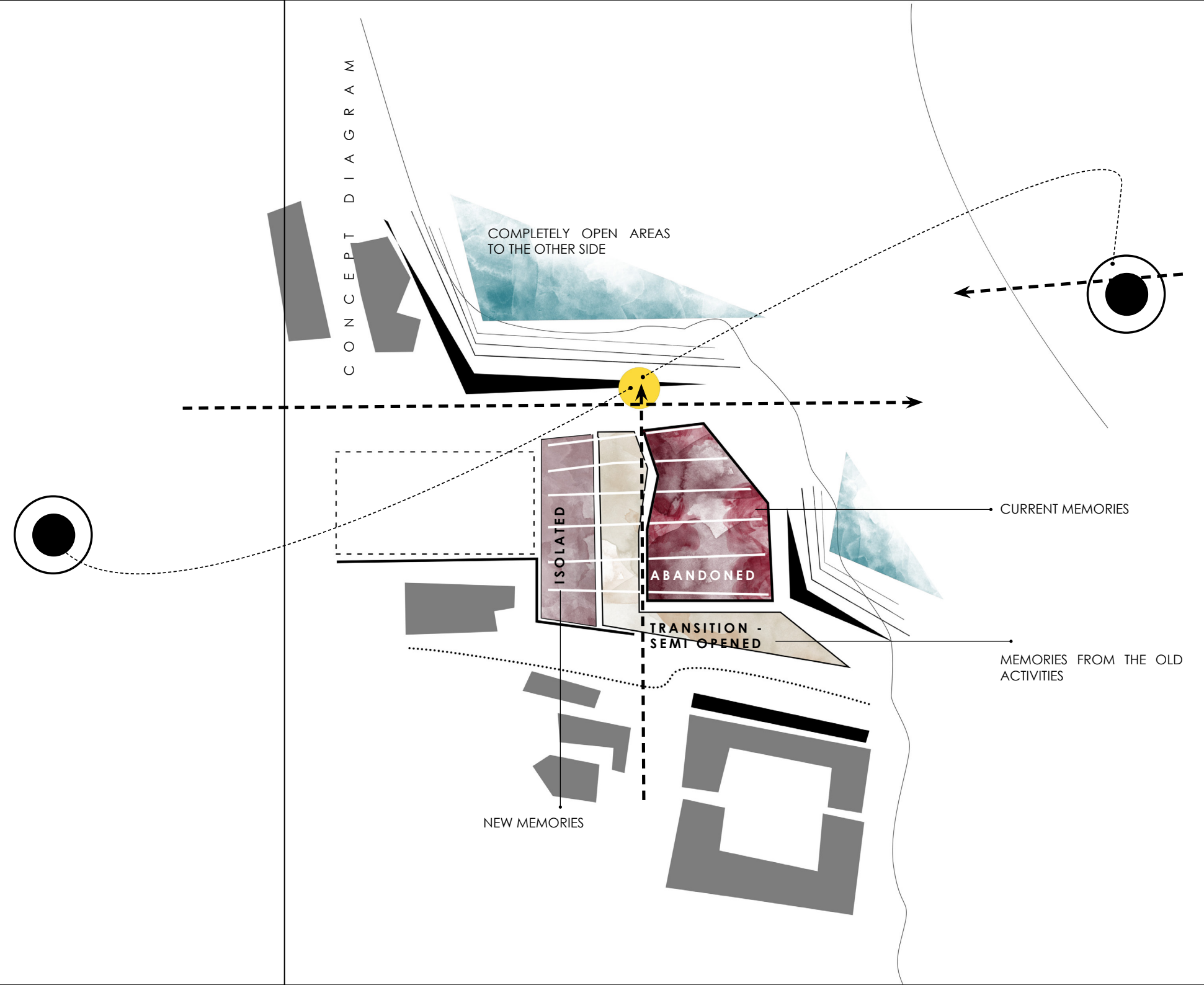
water and the air. The walk axis ends to a platform, like a balcony over the river, which is repeated at the edge of the other side of the river. On the one hand the opposite balconies indicate that Neretva is not a border but a stitching element of the two nations, on the other hand are also result of the river scale principle, which fore shadow balconies in the high levels as pieces of a general view point system.

The platform is part of the "extro" zone, which is always lower to the main path. The transition to this area takes place with big bleachers, indicating and a clearly openness to the river, in order to attract number of people to open to each other, gazing at the same time the particular landscape around. Small trees, like Morus alba, create a transparent, greenery and playful landscape, framing settings around, allowing to the observer to perceive the alterations of the nature. One of these openings hides a steep descend via concrete plates to the water. Two of them are big holes in different high levels, which are filled with water according to Neretva's flooding. The "extro" zone functions as the audience and the river as the stage. Both of them constantly change autonomously. However, using the platforms the "audience" (visitors of the garden) and the "actors" of the stage (fishermen, walkers, kayakers) have the possibility to get mixed up.

Following the path, contrarily to the openness of the river side, the visitor is accompanied with a strict concrete border in the other side. It is the element, which signifies the "intro" zone that separated in three situations.

The two meters wall encloses the basic part of the old canals, giving a new meaning to the side. Using the old traces, the enclosed area becomes the central point of the synthesis. Subsequent of the concept from collectiveness to individuality and vice versa, the area is a void of people. An abandoned place with just two Liquidambar and bushes among the corridors of the canals, which change in time.

The enclosed spot, with the restricting optical view, signifies the "intro" zone, creating an isolation filter, which is related with the second basic axis of movement. A route, from the small square of the Old town until the edge of the cliff, is developed on the trace of the old central canal, translating the previous function of the water flow to the people flow in the garden. The intersection point of the zones and the paths is marked with a perforated corten tower. The observatory is an answer to the "height competition" between the different religion towers and it is in the middle of the distance of the Catholic monastery and the biggest mosque of the city. The visitor ascends the levels in the north – south axis, thus he will be able to see the whole city in relation to the river in every step and not only the west or the east part, which are blurred because of the small holes of the material. Moreover, the tower is totally connected with the fenced concrete area down, since it is the only place, where someone can clearly see the situation of the abandoned spot and notice the peaceful coexistence of the two trees in a wild environment.





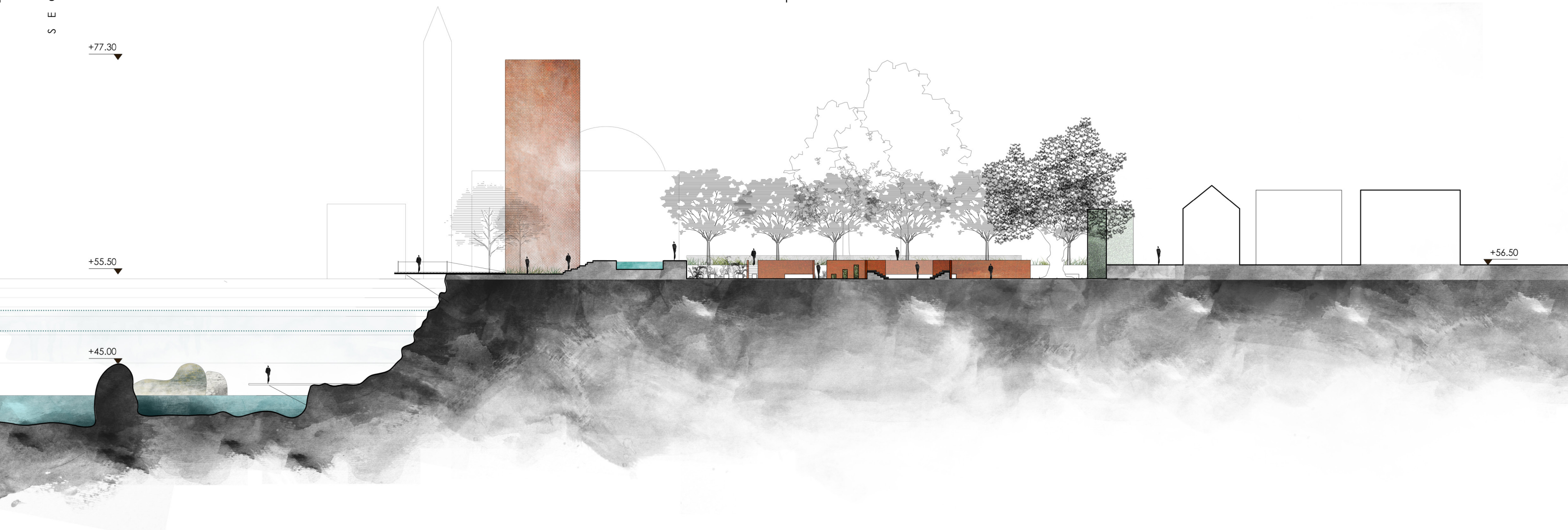
Still, the above-mentioned path in axis from the old town to the tower, has a triple role; on one hand the movement and on the other, works as a boundary and backbone of access in the main mediation area. Extracting 1,5m the soil, it is revealed the under rock, which is divided in different sizes "rooms", creating the conditions of the absolute isolation and contemplation. Among the corten panels, which are located for the separation of the space, different used in order to stimulate all the senses, inviting people to be present in the moment. This can help them to connect with "here and now", as opposed to holding on to past experiences and fears.⁸ Only, one tree is located in the "rooms area". A deciduous tree, *Prunus avium*, which is declared very vividly the process of nature, creates a sense of continuity of the life, and more specifically to the cycle of life and death, which is larger than the self.

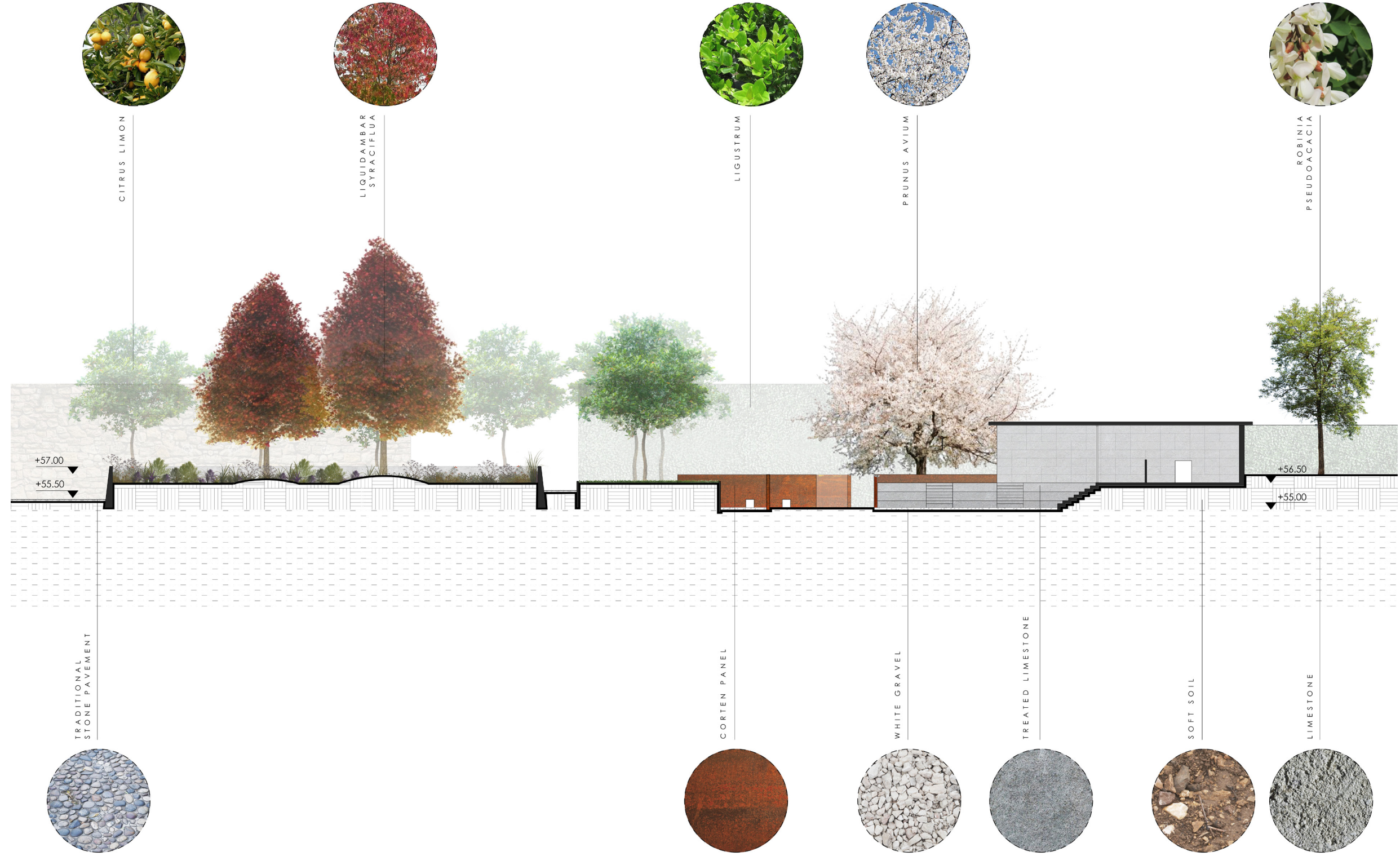
The third area can be characterized as semi-opened. Basic element of this spot is the leftover of the old wall. The design emphasizes to the old piece with the creation of a gravel surface in front of it, permitting the sounds of footsteps to be dominated. The area is merely defined with a line of citrus trees, which is also repeat it next to the mediation area. They represent the "romantic" era of the gardens before the war and consist of a transition among the abandoned, the isolated and the semi-opened areas of "intro" zone. Finally, as a reference to the wall of the first settlement and in order to be insured the feeling of sure, safety and peace of the garden, a new green wall is elevated in the south, close to the old city, so that the bustle of the city to be restricted.

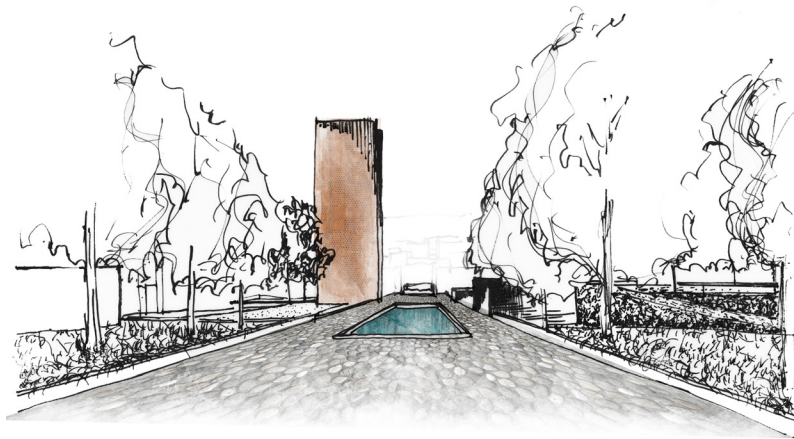
Conclusively, the garden can be regarded soulful or retreat for meditation, a place to celebrate earth in all of its majesty, or a source for and inspiration to healing. It is a place of peace, solace, healing, and inspiration.

⁸ Berger, R. (2016b). Renewed by nature: Nature Therapy as a framework to help people deal with crises, trauma and loss. In: Jordan, M. & Hinds, J. (Ed). *Ecotherapy – Theory, Research & Practice*. London. Palgrave, p. 4





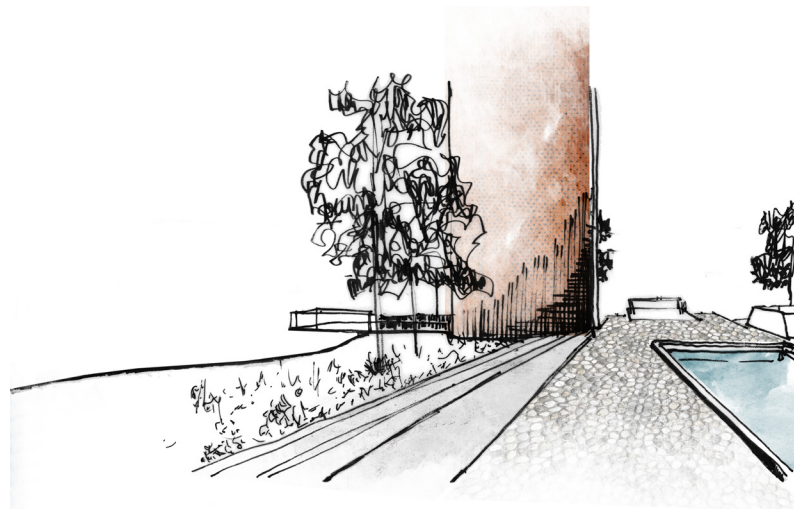




You will easily find the entrance...

...the **water** indicates you the path...

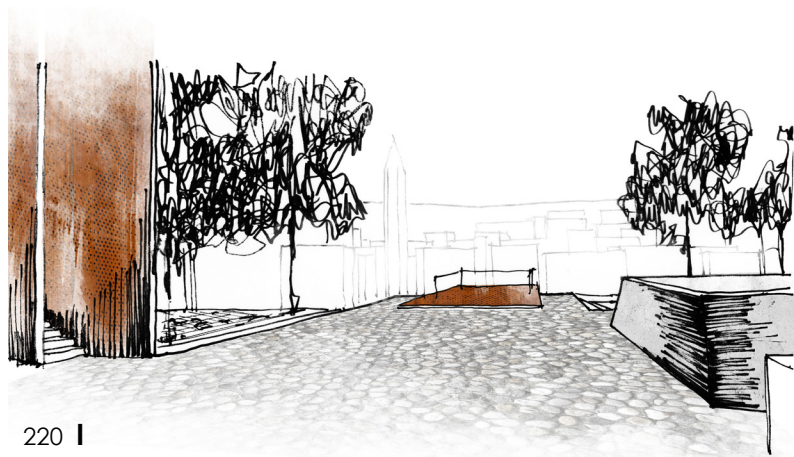
touch it and you will feel a **catharsis** of your soul.



Follow the water...

...and you will discover an **openness to the river**,
an openness to the other side....

...an openness to everyone.



Continue...

....a **balcony** is at the edge of the cliff and the strict
concrete wall on your right also direct you to go
there...

...go and **eliminate the distance with the other side**.

...Or...

... turn a little bit right and see the **rooms**.

They are like a **labyrinth**...

they challenge you to go and

find the edge of the thread...

the **truth of your soul**...

It's spring and the **Prunus** will **be blossomed**,
as every year...

...to reminds you **the circle of the life**.



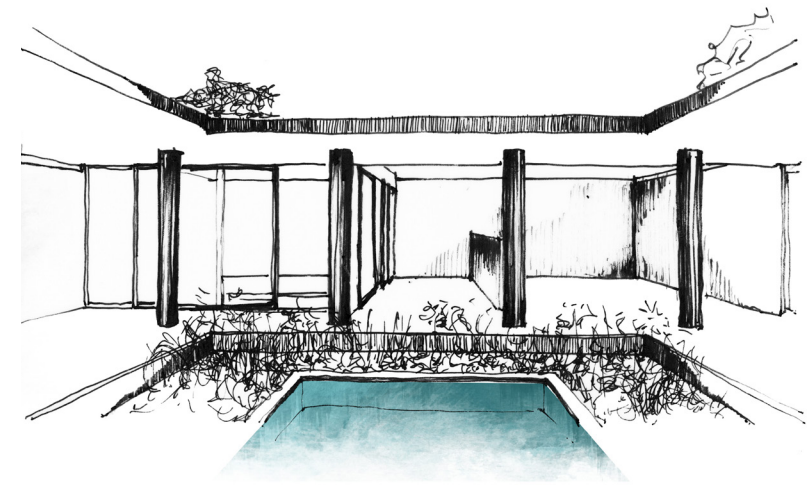
Go through the **pavilion**,

it is a very **welcoming place** for everyone.

See your face on the **water**

...and after look up the **sky**...

...the **genesis** and the **chaos** of the world...



Sit and relax on the circumferential bleachers...

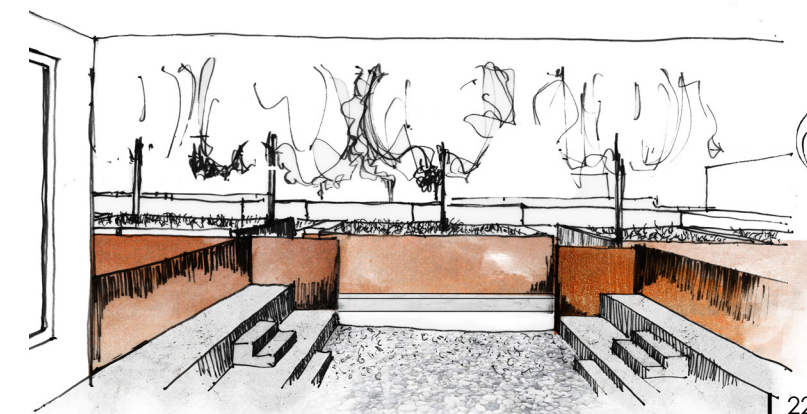
...you are **inside and outside** at the same time...
...so protected

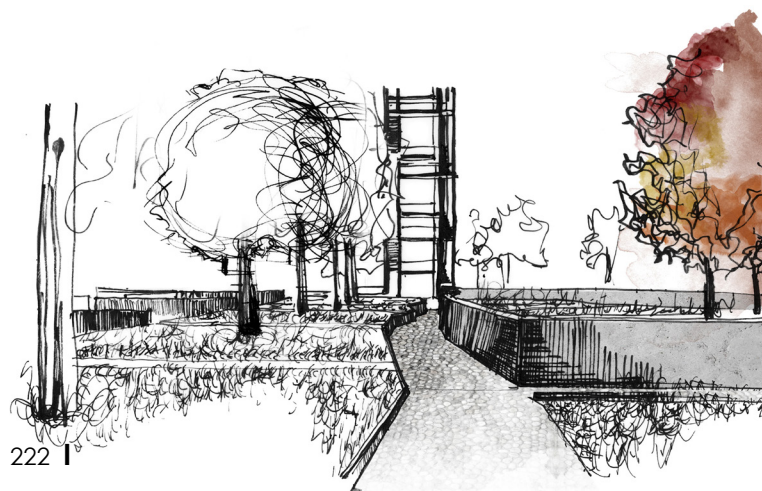
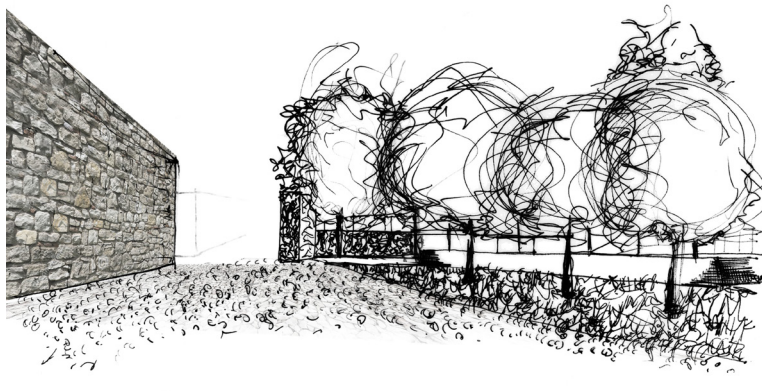
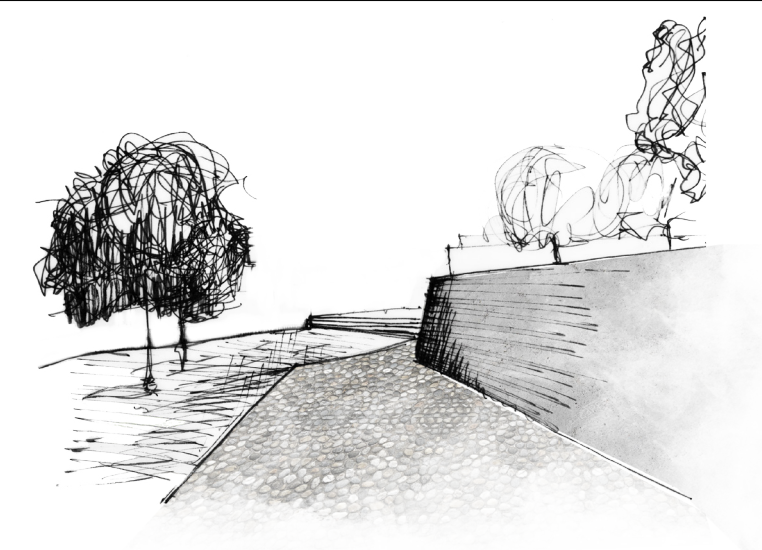
keep your time...

...listen the soughs and the footsteps...

...go deeper to your mind looking the **citrus trees** oppo-
site to you...

...looking the **story of this place**.





Or if you..

...didn't turn back to the rooms...

...follow the **stone path**...

...you are in **the middle of two worlds**...

...between the **river** and a **concrete wall**...

...between the **free** and the **abandoned**.

Soon you will reach at the old wall...

...lie down under the citrus trees

and listen the **sounds of the gravels**.

The **gap** between the very **old** and the **new**...

...think about that...

...the **one** is the **sequence of the other**...

Behind the old wall is the Old town...

However, turn right and try to understand...

Understand what you are...

You are still looking for an access in the
...abandoned area... a hole...

why?

...you can enjoy the grass and collect lemons.

The answer is in front of you...

Ascend the tower...

...and **see** clearly the enclosed area
that you struggled to find an entrance...

See the **Liquidambar**s...

...they **grow together** in a so restricting area.
So peaceful among wild bushes...

You thought that the time was frozen because of the
concrete wall...

...but look...

...the **nature** is here..

...the **life** is here.

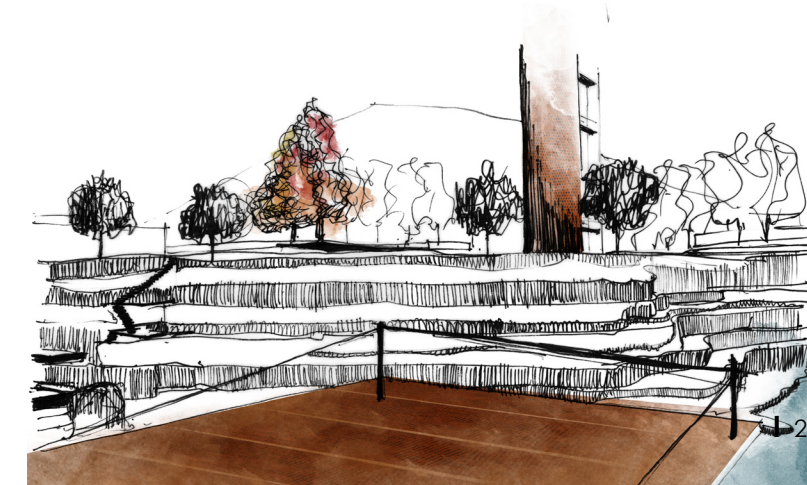
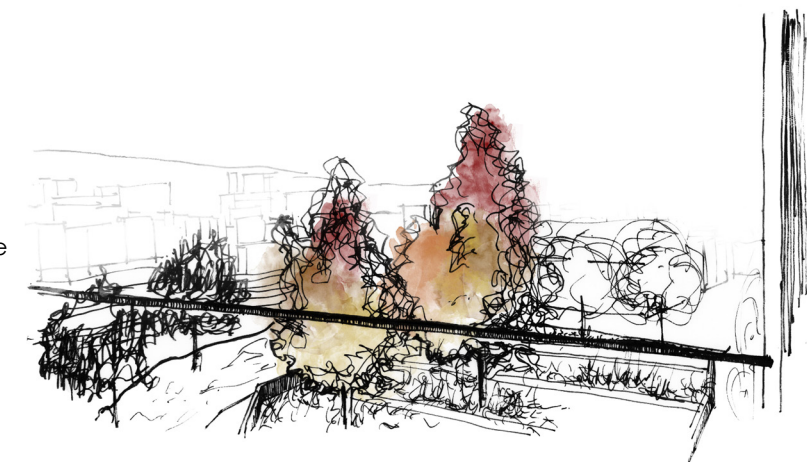
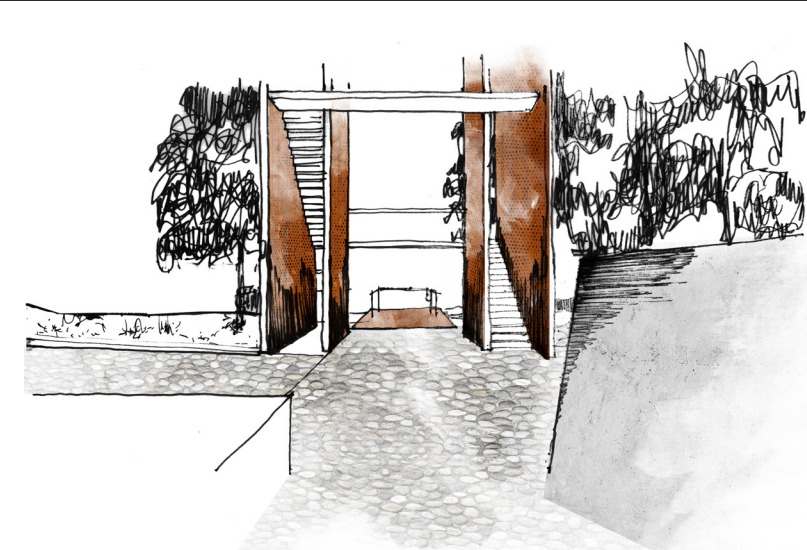
Look also the city...

here there is the answer that you were looking for...

...look **around**...

...maybe there is also **someone** who is gazing...

...from **the other side of the river**.



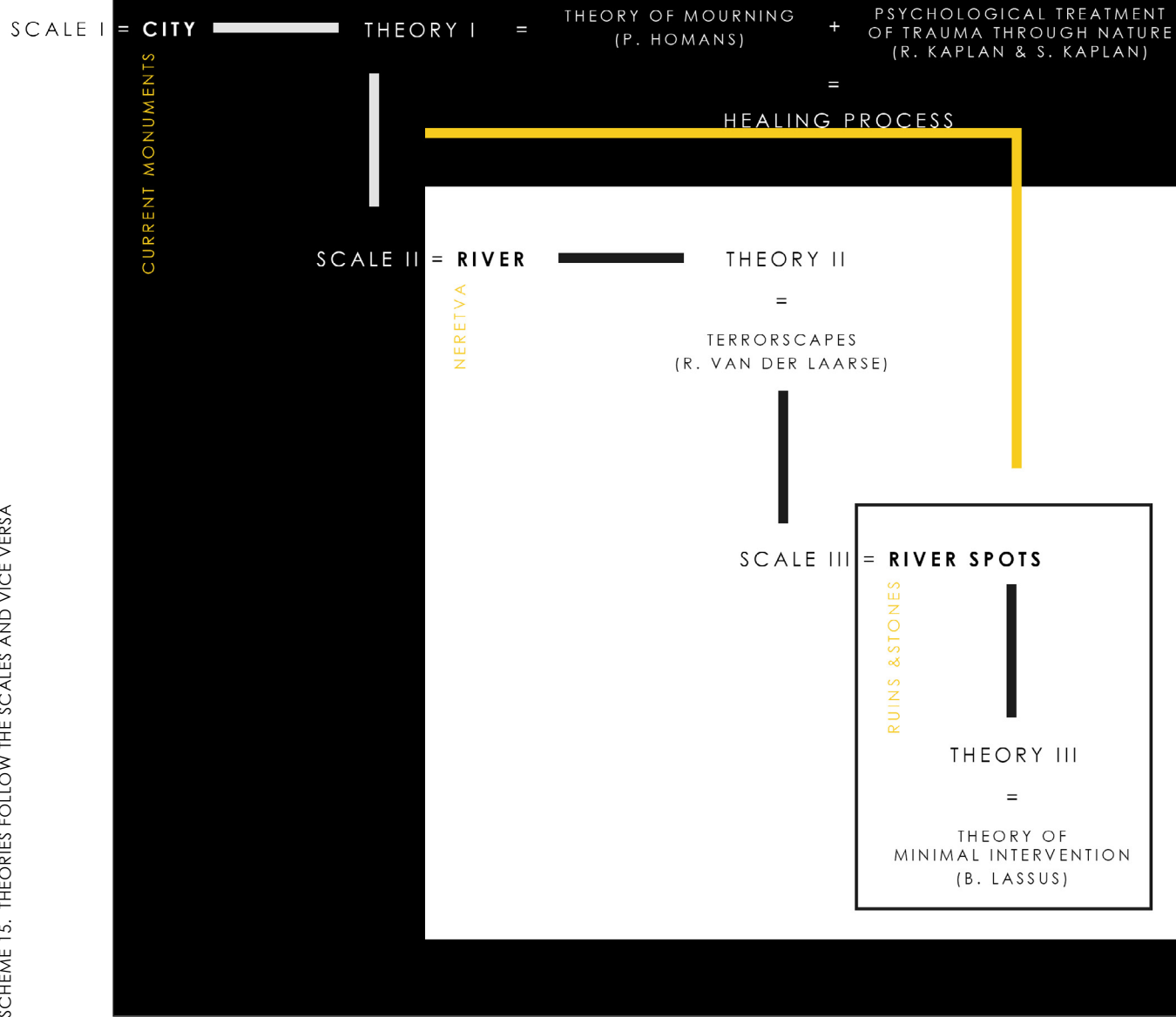
07

R E F L E C T I O N

Mostar as a post-war landscape has a distinguished characteristic, that of nation and religious division. Two predominantly different cultures, religions, and nationalities seem to live peacefully after the war, while in fact, as evidenced, there is a harsh competition that is expressed spatially and strengthens social dysfunction. Questions on city boundaries, who belongs where, who is who, what is the common history of the city, what memories will be preserved are still, twenty years later, key questions. Post-war trauma is expressed in many cases by denial of the past, a distortion of historical events or a desire not to forget that it happened.

From the first stages of the desk study, and later on with fieldwork and communication with local people, it was found that the formation of collective memory and thus, the rehabilitation of social trauma is directly based on political decisions, which in the case of Mostar do not follow any mitigation process. **Because the field of the problem is very broad and abstract, I quickly realized that the expression of memory, spatially, should first be studied in depth theoretically, and secondly, at least at an early stage, on a city scale.** In this work the exploration of **different scales** is based on **different theories**, each of which, however, is a step towards the next.

At the **first scale level**, therefore, I defined the definition of “**system of memory**”. Although many objects with memories can be included in this definition, it was the appropriate step to distinguish more precisely how the “official memory” is expressed spatially, driven by political decisions, through monuments and memorials, but also to spot the city element that perhaps carries most of the shared memories of any other region and remains completely abandoned, the **Neretva River**. While these two, **the monuments** on the one hand and **the river** on the other, seem incoherent, one reflects **the problem** and the other one is a suitable field for **its solution**. The **theory of mourning** (P. Homans) and psychological treatment of trauma through **nature** (R. Kaplan & S. Kaplan) formed the connecting link for the **second scale (Neretva scale)**. The selection and study of these theories proved to be particularly helpful as, apart from the river's analysis in relation to the city, it led to the research of the different memories of the region and its analysis as a riverine landscape. In these two axes, the tutors' feedback was decisive, since they helped me realize the qualities of the topos and see beyond the expectations, div-



SCHEME 15. THEORIES FOLLOW THE SCALES AND VICE VERSA

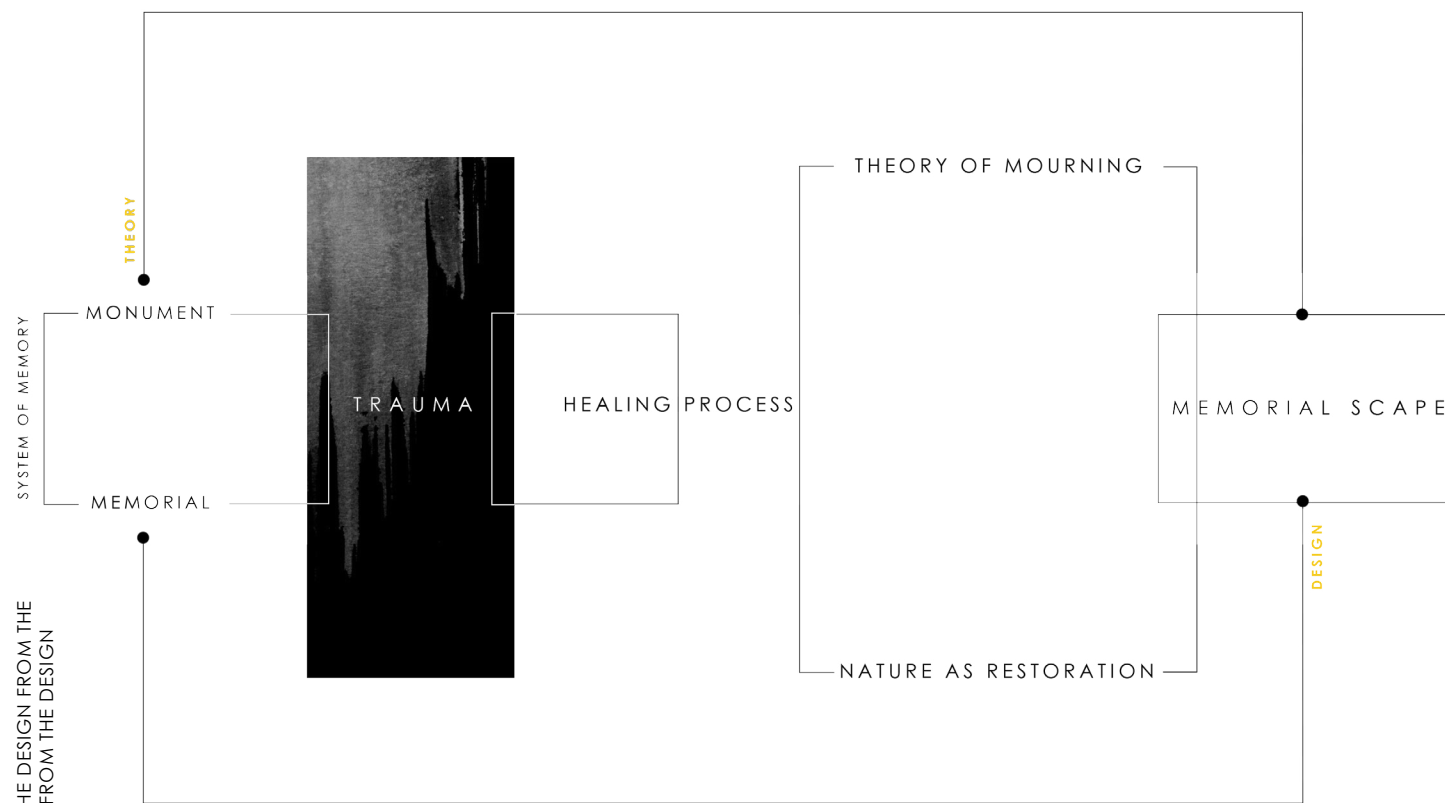
ing deeper into the theory. The theory of “**terrscapes**” (R. van der Laarse) as a continuation of the analysis of Neretva's memories was a key determinant factor for identifying the different traces - ruins, while the **theory of minimal intervention** (B. Lassus), i.e. that the landscape existed before any intervention, was a basic principle of the **design scale**. **The activation of the landscape**, therefore, in this project has a double role. **Based on different memories and aiming at the mitigation of social post-war trauma**, on the one hand, it is **a response** to the city's completely **inappropriate monuments**, and on the other a new public space that will **strengthen the relationship between man and nature**.

The **complexity of this project** led to **two** very important lessons being learned. Firstly, the activation of my combined thinking which gave my own **translation for the site**, as a memorial scape, based on S. Tanovic's definitions about memorials. Secondly, the **manipulation of space** in design entirely from the qualities of the riverine landscape, the **materials** such as stones, water, soil and the geometry of the terrain, but also the **intangible ones** such as the air, smells and stories of people.

At this stage, the feedback from the mentors was particularly on point as it pushed the project from theory to application with **case studies**. References like the Vietnam Veterans Memorial by Maya Lin, Cap de Creus by EMF and Punta Pite by Teresa Moller contributed to the confirmation of the notion that there is no parthenogenesis while at the same time were the foundational practical examples of the symbolic way that loss can be managed and connected with the landscape, but also **in what way will the deeper values of the site be uncovered** while working with landscape itself. This was a highly challenging lesson for me, as a new architect, the impulse of the “additional” intervention had to be restrained and most of the times only the necessary elements had to be revealed a feat which required the skill of elimination.

Finally, the **continuous analysis** of the landscape along with an extensive series of **design experiments** has shown that intervention and the formation of space may not be based on function as a principle, but the program results through **architectural synthesis**. The existing features of the landscape itself informed the project all the time influencing every step of the design. The par-

ticular topography, the dynamic process nature through time in combination with the old static man-made interventions and the urban network defined the reformation of the site, as a memorial scape, delving parallel into the basic points of the theories.



SCHEME 16. ENRICHING THE DESIGN FROM THE THEORY AND THE THEORY FROM THE DESIGN

The fact that the project was based on the method of research by design and design by research provided the theory and the design with elements that were constantly interconnected. More specifically, scales are led by theory while the study of the different scales is derived from different views. A chain is therefore created, with no part of the project being removed. The problem of memory and social identity is identified in the city scale and the forthcoming strategies for a solution are identified in the river scale. The final design proposal dives into the local scale of the river in specific spots. That resulted in the possibility of a multidimensional study, as required by the complexity of the fragile issue of memory, without falling into the trap of a unilateral vision. On the other hand, it was a rather hard process, in order for the different theories and views to be unified and not to be detached from each other.

As Neretva's main analysis was identified both as a system of memory and as a riverine landscape, finding stories and spatial elements that make up memories, as well as identifying practical material like topographical maps, proved to be extremely difficult. Despite having access to local archives of Mostar and plenty of photographs, the whole progress was hindered by my lack of knowledge of the local language and a huge shortage of digital material.

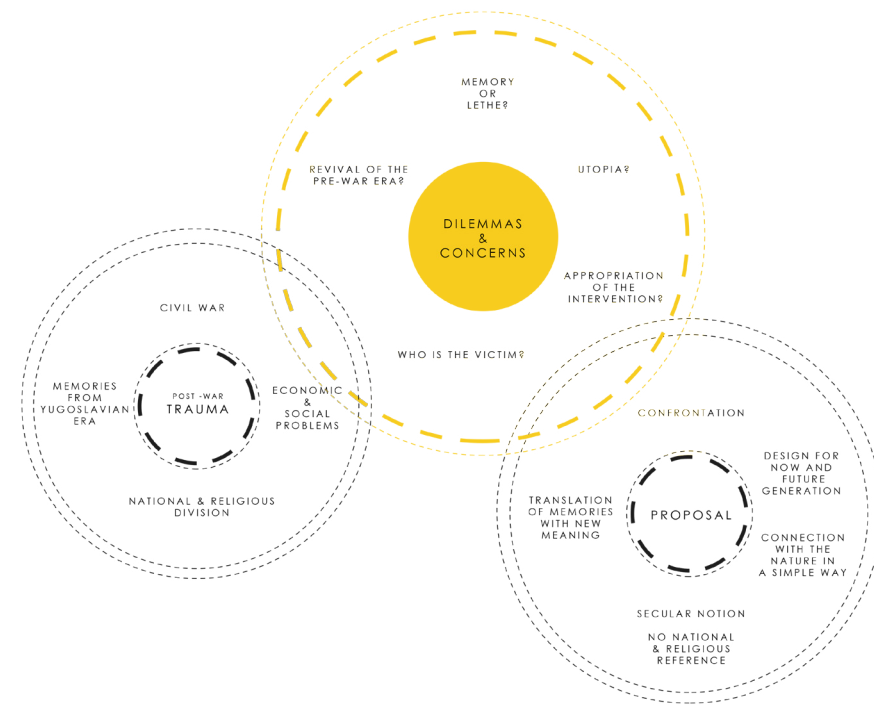
Going further into the design strategies and in the definition of the memorial scape, the people of Mostar stop being passive observers of the landscape. They become part of it, living the harsh memories of war (confront the trauma), by reviving memories next to nature before the war (mourning & acceptance) and creating new ones (reattachment). Because of the complexity of combining contradictory memories, landscape manipulation had to be very careful and it was critical for me to smoothly balance them.

During the part of reviving and creating memories, I dealt with ethical issues and dilemmas. Taking into consideration the fragile field of Mostar, the first dilemma I encountered was whether the war memories should be preserved or passed into oblivion. The answer was provided by the theory and psychology of trauma, i.e. the direct confrontation of it. Therefore, not only do these memories not disappear but come to the surface, using war remnants to design the new landscape.

At this point, a crucial detail is present. The big amount of ruins along the river banks, couldn't be ignored as they accumulate plenty of different memories. I understood these ruins as the physical representors of the past which have been embedded to the nature. The use of them, either touching them, looking them or adding new layers on them, was a sensible choice of reactivation the site creating the conditions to local people to develop slowly other forms of relationship with each other and with the riverine landscape.

As it is logical, it was constantly concerned me the foregone experiences of people in the site. During the war, the role between the victim and perpetrator is constantly changing and history can prove that one side caused more damage/suffering than the other. As Mostar remains nationally and religiously divided, and considering the view that, in order to bring on social and economic development in the country Bosnia should be considered a country with many different nationalities, which should stop living separately, the project steers clear from any religious or ethnic connection, on purpose, so as to mitigate competition. Following the common notion that in death all are equal, the reference of war on the new landscape formed in Neretva is neutral and concerns all victims of the war aiming at a common recognition of history as well as the awareness of tragedy so as to avoid similar events in the future. The project isn't political neutral but it strongly supports the position that independently of the differences, the revival of the river banks is aimed to all citizens.

The "romanticized" memories of the river region during the period of pre-war Yugoslavia also caused moral issues. On one hand, because it was referring to a period of a country that no longer exists and on the other, it being restored would not correlate with modern reality. For example, the meaning of jumping from the



bridges or the caves couldn't be re-introduced like it was before the war, as it has become a tourist attraction in the Old Bridge but also because of water pollution. However, it played a decisive role as an event as it demonstrated the special relationship the inhabitants had with the area of the river but it was also translated as an opportunity to attempt a design intervention on the riverbanks in order to attract people back to the river as a common meeting and identity point in the future.

Furthermore, a dilemma that troubled me throughout the thesis was the appropriation of the intervention. Another personal concern was whether a project that stretches out into the heart of the city by triggering memories of various historical periods could be accepted by a divided society on many levels. The answer came by visiting Mostar, interacting with local young people, and was complemented by theory. As S. Tanovic clearly states, the overarching question in the creation of a memorial space should address how the design can add meaning to a memory¹ work that naturally involves many participants, both now and in the future. The new generation of the city seemed much more open to change than the older one and showed particular en-

¹ Tanovic, S. (2015). Memory in Architecture: Contemporary memorial projects and their predecessors. Delft: Delft University of Technology, p.30

thusiasm in the attempts of new studies and experiments. More specifically, they expressed a kind curiosity and jealousy for the time when the river was the source of the everyday life of the inhabitants, as an open public space for everyone. As the new design follows a constant shift of states, emotions, and senses, and is not fixed or static, the attitude of the new generation has been filled with optimism for the future.

Despite the good nature of a certain group of residents, Mostar faces serious problems such as racism and unemployment. This sparked the question; are we designing a utopia? Should solving other issues in the city be prioritized? As an architect, my strong conviction that the shaping and organization of space determine the quality of life and the image of the Neretva banks triggered the continuation of the project. The great lack of open public spaces in the city and the image of a new but isolated and abandoned bench at a random point on the bank, showed the residents' inner need for extroversion and connection with nature. A need that could be expressed in the simplest way and not with exaggeration or "noise".

Finally, it would be a lie if there was no reference to the project funding and the subsequent maintenance of the project. Bosnia - Herzegovina faces many economic and social problems, which most of the times cannot be resolved due to national and religious differences, a fact that eventually slows down the growth. Nevertheless, the country's economy is in transition in recent years and in 2016 they applied for membership in the European Union. Having the project as the main objective of creating a common place of memory and identity, it would be very promising for it to be financed by the Bosnian government as a first substantial act of reconciliation with the past. My main concern was to fully respect the riverine landscape, the process of elimination plays a major role. I will not argue that the economic factor has been taken into account from the beginning, but the proposed design has the potential to follow along with the country's economic growth. As far as maintenance is concerned, I firmly believe in the connection between the residents of Mostar and Neretva. An imminent intervention in the river that will allow them to create new memories there, I believe will receive their full respect and desire for it to be preserved by themselves and the municipality.



FIGURE 19. THE BENCH IN DONJA MAHALA, NERETVA 2018. Source: Author.

R E L E V A N C E

With raging warfare in various parts of the planet, like Syria, Afghanistan, Somalia etc., spatial management of memory and post-war trauma is once again a contemporary theme. More specifically, when one of the consequences is the division of cities and population, the work becomes even more difficult. The thesis, having Mostar as its topic, tries, through theoretical approaches in psychology and landscape architecture, to create a new basis for trauma mitigation. More specifically using the various ruins along to the river and the qualities of nature, memories from various historical periods trigger, in a dominant natural landscape in the heart of the city, with the ultimate goal the re-attachment with the past and nature.

In addition, the context of the thesis can be comparable for the remodelling of other divided cities, such as Belfast, Nicosia, and Beirut, which still remain separated many years after their conflicts or other post-war landscapes. Designers who are called to design in such landscapes can reflect on the main areas of research: dealing with trauma through direct confrontation using the qualities of the same landscape can yield symbolisms that function as unifying elements, but also the direct contact of man with nature as a means of healing and personal contemplation. Finally, it should be made clear that the proposed process is not intended to function as a totalitarian, social curator, but to try and mitigate any differences while adding a step to the research of handling of painful memories.

8

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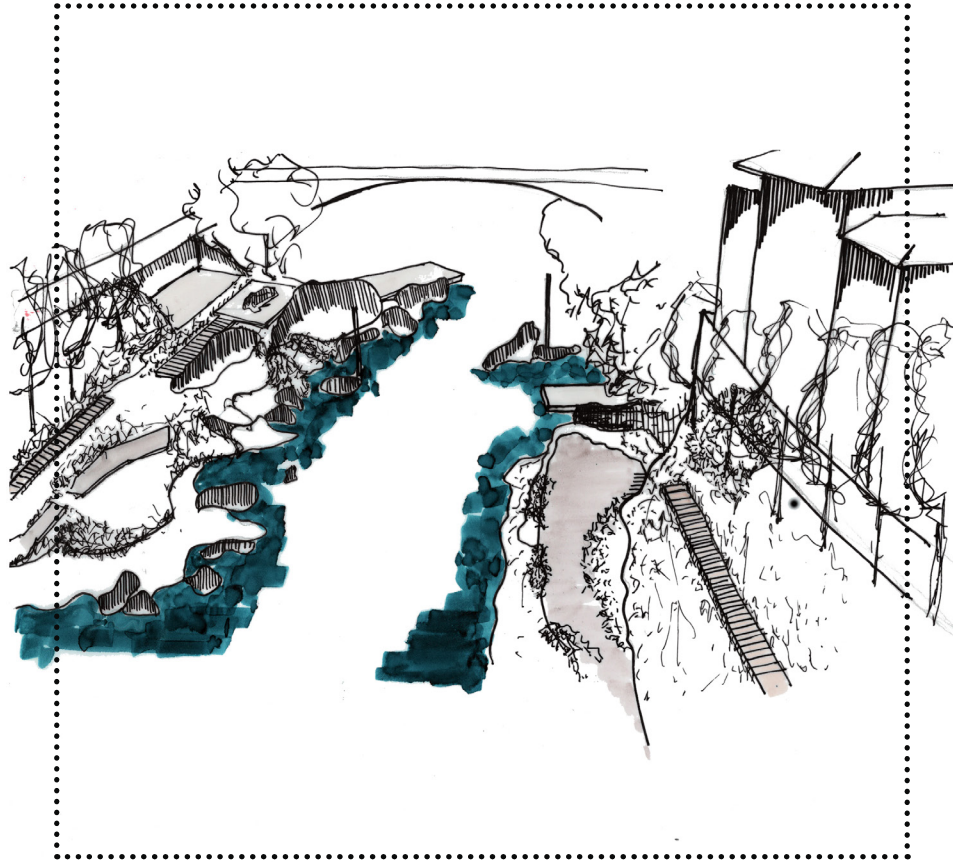
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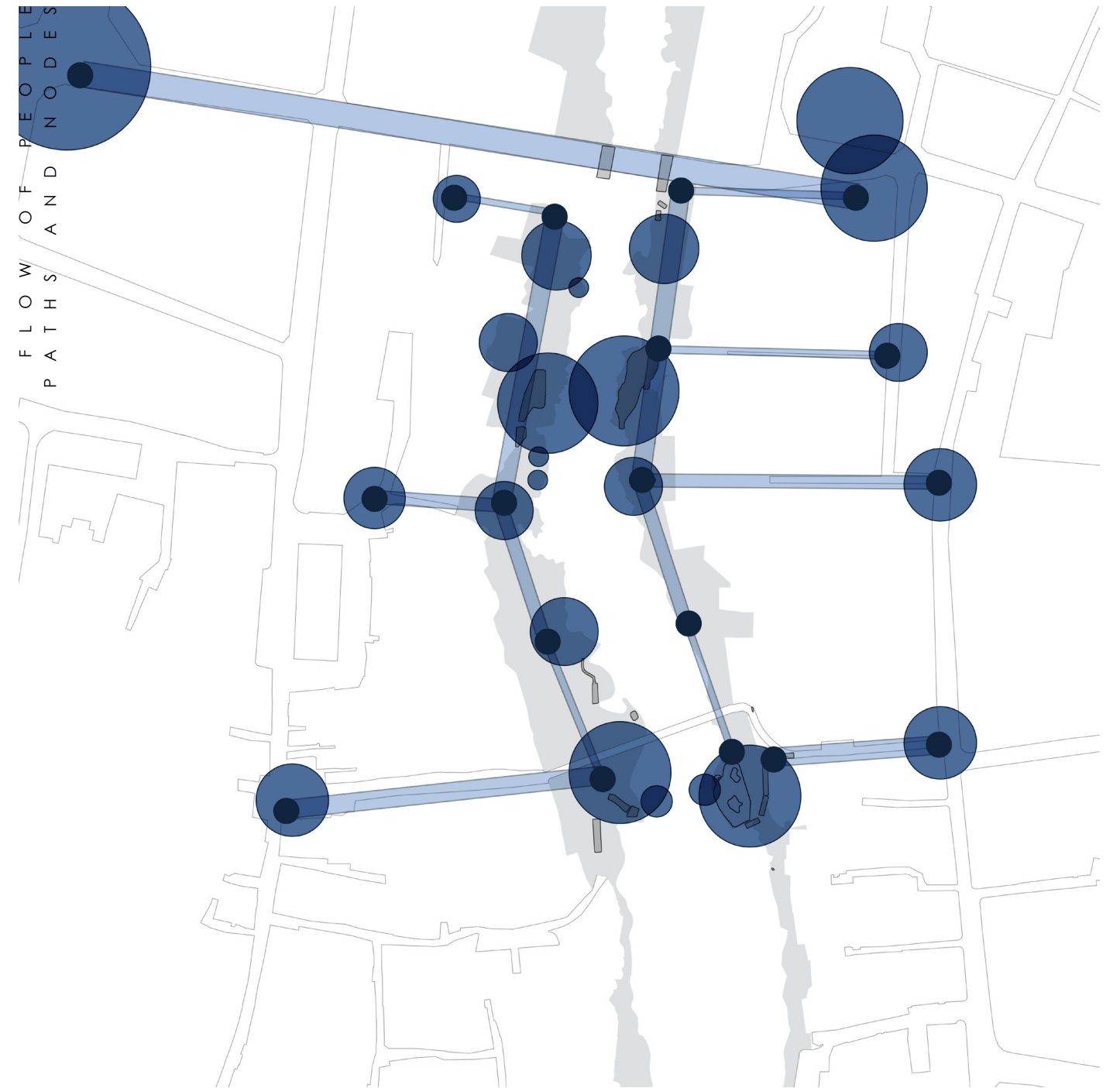
09

A P P E N D I X

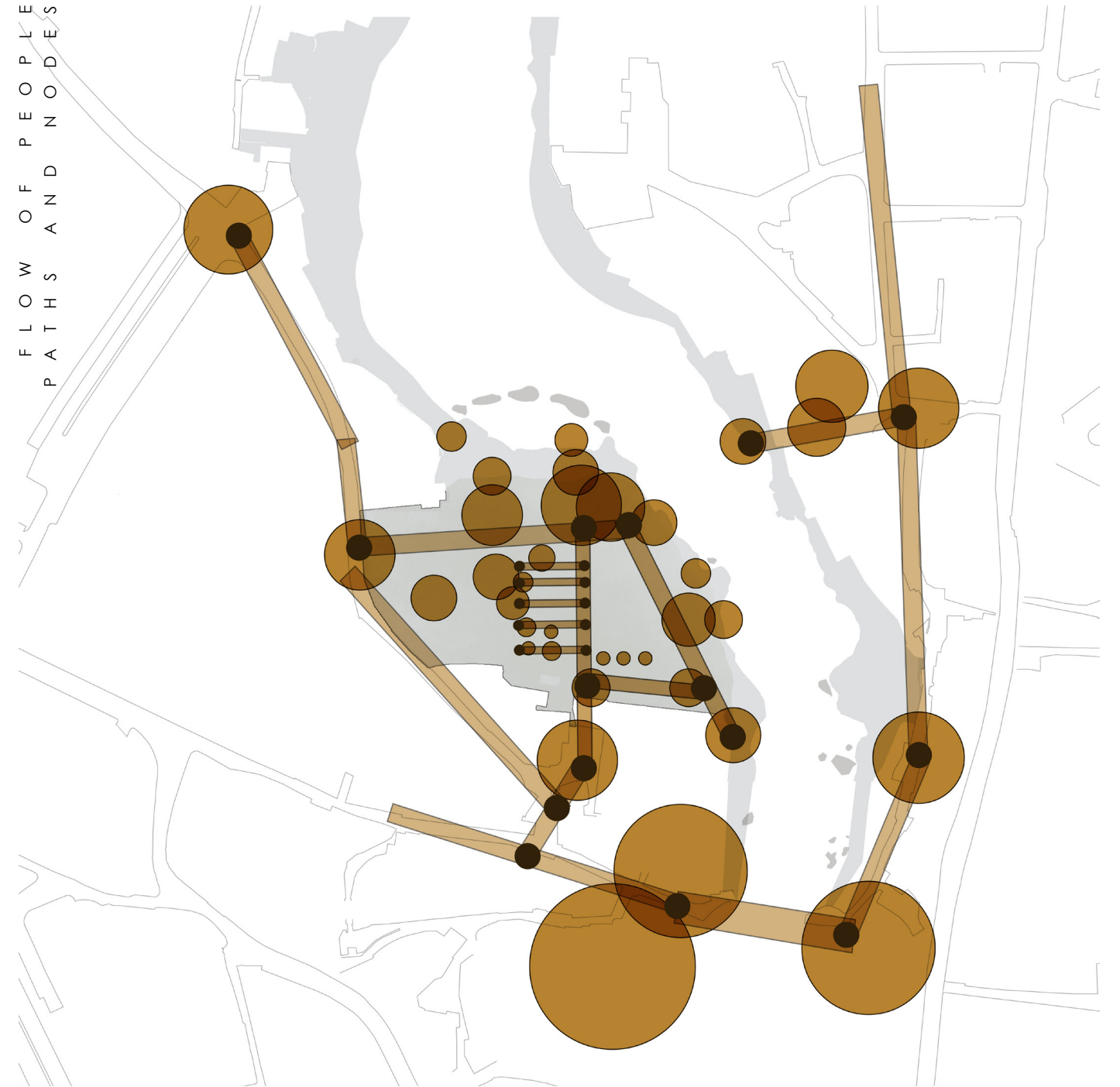
DETAILED DESIGN 01
A WALK OF MEMORIES



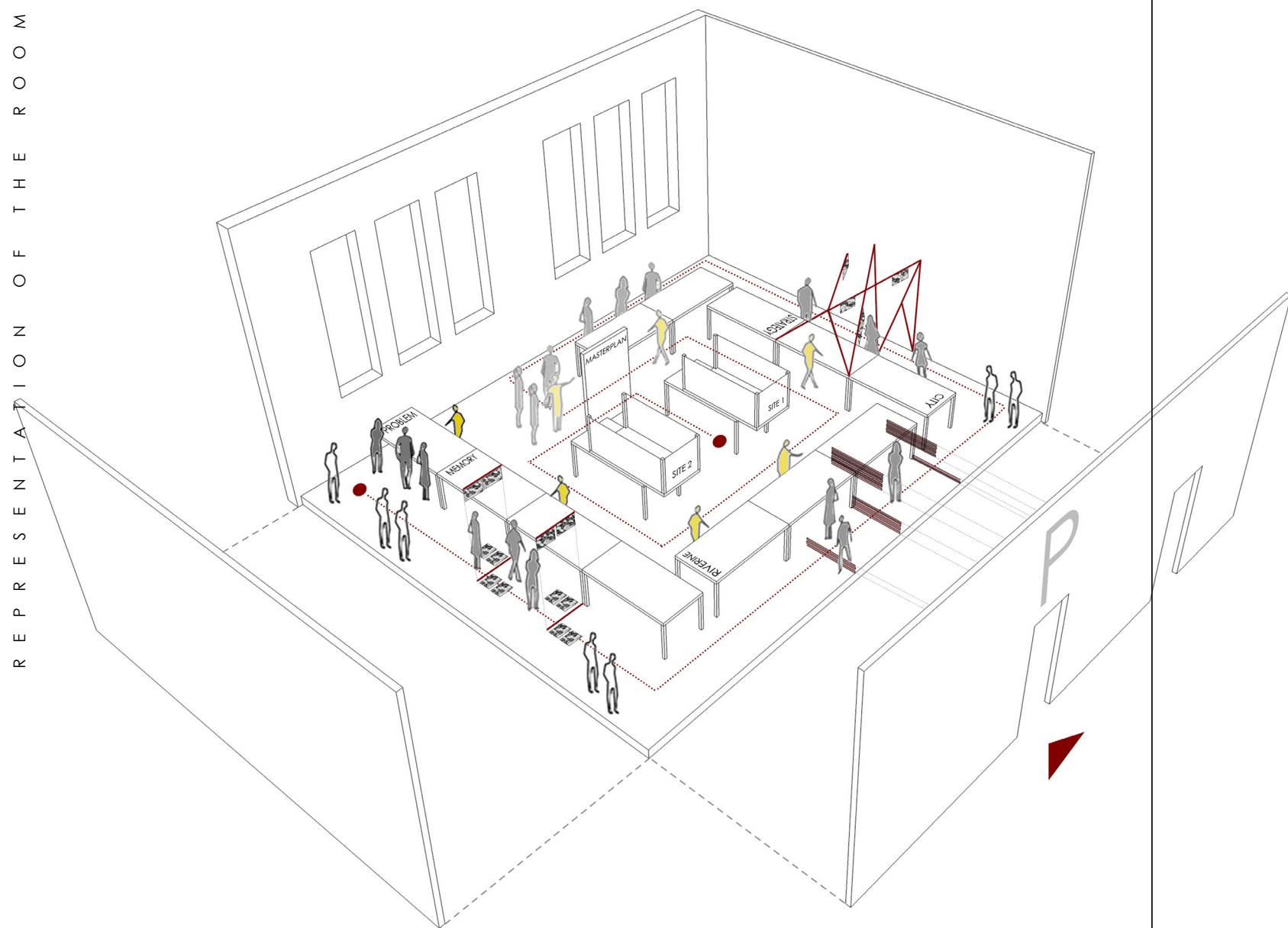
FLOW OF PEOPLE
AND PATHS



DETAILED DESIGN 02
A GARDEN OF
PEACE, TRANQUILLITY
& CONTEMPLATION



METHOD OF THE FINAL PRESENTATION



The final presentation of the project was based in the living experiences and formed as an exposition. The analysis follows a specific route and the basic points of it are presented via structures, inviting the visitors to interact with them. The design is placed in the middle of the synthesis, as the final destination of the routing and the most important part of the thesis. It is developed both in horizontal and vertical axis, allowing to the visitors to wander among the new proposal landscape qualities.



E L I S S A V E T M A R K O Z A N I

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