Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences
### Graduation Plan: All tracks

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

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My project is located on Mt. Trebevic in Sarajevo. Mt. Trebevic used to be a powerful symbol of Sarajevo: seen as a sacred mountain since the Slavs, Mt. Trebevic was declared a national park during Tito’s regime. So close to the city, but at the same time so green and wild, during the second half of the 20th century it became the favoured destination for Sarajevans’ day trips. With the construction of a popular cable-car that led directly from the city centre to the first top, the relation between the city and the mountain became even stronger: Trebevic used to be, literally, a part of Sarajevo. In 1984 Mt. Trebevic was picked as one of the mountains for the Winter Olympics, an event that marked a last moment of glory for the city of Sarajevo. As war broke out in 1992, Mt. Trebevic was occupied by Serb-Bosnian troops, becoming one of the main areas from which the city was besieged. During the next three-and-a-half years of war, all the mountains facilities were destroyed, and today the landscape still bears the scars of the actions that took place there. In 1995 the Dayton Peace Agreement froze the frontline, dividing the mountain by the IEBL (Inter Entity Boundary Line), separating the Croat-Muslim Federation from Republika Srpska.

After the war, Mount Trebevic was almost completely abandoned, partly because the facilities were completely destroyed, partly because of the presence of mines, but above all due to the negative symbolism of a place intersected first by the frontline, and later by an invisible but still powerful border. Nowadays Mt. Trebevic remains frozen in time, and the ruins of the old facilities destroyed by the war still loom over its landscape, making it an ambiguous, ghostly, uncanny territory. Through film, I want to address these ruins as a phenomenon in architecture and landscape design, a materialisation of the past, present and future.
Although cinema and architecture are distant arts, dynamic and static respectively, their complex relationship gives life to each other. Sharing a mutual respect for the parallel processes involved in producing their works, the creators behind these two expressions have an understanding that one will always benefit the other. (Grigor, M., 1994. Space in time: filming architecture.)

On the one hand, I will conduct a theoretical research into the relation between architecture and cinema, because I want to use film as a design tool. A comparative analysis between the two fields of cinema and architecture will be constructed on the resemblance of design approaches in the ordering of elements. In this way, cinema can be seen as a source of reference to comprehend the basic principles of architectural design and as a tool to execute the design activity (which I want to explore with my project).

Simultaneously, as part of the first element of the filmmaking process (the narrative), I am doing a research about the city of Sarajevo and its mountain. This research consists of different parts: firstly, a historical research of the city and how it is influenced by the war. Secondly, a theoretical research into the role of (collective) memory, the uncanny and territory. Thirdly, a field research to complete the spatial analysis. Through photography I want to define the elements that form the present appearance of the mountain and through interviews I want to try to grasp its narratives.

For my design process, I will follow the three fundamental elements of filmmaking, defined in my research, based on the definition of David Bordwell and Kristin Thompson for the structure of film form and the curriculum of the Amsterdam Film School. The first one is the narrative, already described above. The next step will be the mise-en-scene, which can be defined as ‘putting in the scene’. It is the ‘arrangement of space, the design of the frame’ and it consists of the actual shooting on location. The last element, editing/montage, can be defined as assembly, the act of constructing something, namely the sequence of frames.

During my project, I will also create a lexicon of words that are of high importance, to make sure that, as least for my project, they don’t have an ambiguous meaning.

Literature and general practical preference

Literature:


**Filmography:**

The Death of Yugoslavia - BBC-documentary, https://www.youtube.com/watch?v=oODjsdLoSYo

2010, Weight of chains- Boris Malagurski – 124’ 20” https://www.youtube.com/watch?v=xw49iL6rGyQ

2017, Scream for me Sarajevo – Tarik Hodzic – 95’

2016, My Aunt in Sarajevo - Goran Kapetanovic – 58’


2016, The Siege – Remy Ourdan – 90’

1995, Miss Sarajevo – Bill Carter – 60’

1992, Serbian Epics - Pawel Pawlikowski – 45’ https://www.youtube.com/watch?v=mw3BNZPCTsw

1993, Sarajevo film – Johan van der Keuken, 14’ 4” Source: https://www.youtube.com/watch?v=5MqwuwQOdsE


http://arcturus.su/world/sarajevo/

2007, Circle of Memory – Andrea Rossini 121’ 1” Source: https://www.youtube.com/watch?v=UxCOULPb2y8

1996, TV report, Sarajevo 18 May Source: http://www.youtube.com/watch?v=Nj5nDQY1Vt4


1972, Valter Defends Sarajevo/Valter brani Sarajevo by Hajrudin Krvavac, – Partisan film Source: http://www.youtube.com/watch?v=xgzQTi-zZ-U

1984, Sarajevo 1984, two man bob sleigh, Tom De La Hunty, Wolfgang Hoppe
### Reflection

#### Relevance

Every day our senses take in a complex set of parameters by moving; we perceive and experience a broad range of acoustic, tactile, visible and kinetic characteristics of the landscape. What we smell, touch, taste, see and hear with and without realizing defines best how we feel in a space. Space is a construct of perception and evaluation, of physiology and psychology, of possibilities, experiences and knowledge. It is not only defined by the tangible elements of the material reality, but also from the intangible sensitivities and unseen stories behind them, brought together by our mind and senses.

Modern architecture has evolved into a rational system stripped of any connection with the reality of human perception and the spatial experience. Nonetheless, ‘soft’ factors such as experience of place, atmosphere, diversity and the public domain are becoming increasingly significant in the debate about the city and architecture. Architecture should focus more on the aspect of experience, a combination of the factors place, time and life. I think the 21st society asks for a new approach, a new architectural toolbox that focuses more on mental space. My project will be an experiment within this.

### Time planning

This graduation is a full-time project.
I do not have to re-take any exams.

#### P2

20 February 18

Finish research, both on the relation between film/ architecture and city of Sarajevo, influence war on current society, importance and role of memory.

Start design through film. First write a script, narrative. Next step is the translation into storyboards.

#### P3

9-13 April

The next step in the process of the making of the film is the mise-en-scene. For this, I need to go back again to
Sarajevo, where I will shoot the film (week of 7 May).

Start final step: editing film.

**P4**  
22-31 May

Finalizing film  
Presentation preparation  
If possible, go back 1 more time

**P5**  
2-13 July