Graduation Plan

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

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

<table>
<thead>
<tr>
<th><strong>Personal information</strong></th>
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<tbody>
<tr>
<td><strong>Name</strong></td>
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<thead>
<tr>
<th><strong>Studio</strong></th>
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<tbody>
<tr>
<td><strong>Name / Theme</strong></td>
<td>Flowscapes/Place and Memory</td>
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<tr>
<td><strong>Teachers</strong></td>
<td>Saskia de Wit, Stavros Kousoulas</td>
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<tr>
<td><strong>Argumentation of choice of the studio</strong></td>
<td>Landscape Architecture</td>
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<tr>
<th><strong>Graduation project</strong></th>
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<tbody>
<tr>
<td><strong>Title of the graduation project</strong></td>
<td>Garden as microcosm of city</td>
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<tr>
<th><strong>Goal</strong></th>
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<tr>
<td><strong>Location:</strong></td>
<td>Mostar, Bosnia and Herzegovina</td>
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<th><strong>The posed problem</strong></th>
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<td><strong>The city of Mostar is named after the Stari Most, the famous Ottoman bridge built by the architect Hajrudin (1556) across the river Neretva. Since its sixteenth century construction, the Old Bridge came to represent the beauty of Mostar, which also became the center of life in Mostar. Once, bridges, river Neretva and its banks were an integral part of inhabitants’ public life.</strong></td>
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Later, with the destruction of the Stari Most in 1993, it became a potent symbol of the violent atrocities perpetrated during the war in Bosnia Herzegovina. As a consequence of the war, despite of the very mixed and intermingled population, the city’s urban space now is not shared by the differing communities. Instead, it is fragmented and polarised by the two biggest national groups, leading to a re-aligned Croat West bank and a Bosniac/Muslim East bank. As a result, Mostar has had, in many aspects, two completely different parts of the same city. Whether physically or psychologically, it is considered the division continues.

It is often said that war is a continuation of politics by other means, but here in Mostar politics is a continuation of war by peaceful means. As the restored Stari Most became a UNESCO World Heritage, it’s flooded with tourists and no longer a public stage for inhabitants. Instead, they move from the river Neretva to indoor bars and cafes. As the most important public space to connect inhabitants before, the river was carried various activities and collective memories. Yet, despite its superficial beauty, it has become a physical, mental barrier with serious contamination from the war and daily activities.

Even with the scars, Mostar is still stunning, straddling the banks of the gorgeous Neretva River, with bridges of various shapes and functions crossing the rocky landscape. Damaged buildings and structures made of stone during the war are everywhere, which simultaneously are a sign of recognition of Mostar. Existing outside of the finite lifetime of the individual, they nonetheless carry the ideas and experience the inhabitants have had, the techniques they have learned, the tools and artefacts they have created. These objects are all
forms of memory support.

Under this context, the concept of transforming the abandoned river part as a garden is raised, which can be conceived as microcosm of the city Mostar, where the representative physical layers of Mostar are included, where the memory is carried and the history is perceived, where the environment, human being and technology are interwoven richly again. Bridging not just past and present, but outside and inside, machine and organism, this project seeks to regather people regardless of their age, gender, background and religion. Experienced materially and psychologically, the garden as microcosm of city is zones of processes and gradients interacting with the urban development and referring to a better common future that everyone can reach.

### research questions

1. In what way could garden be conceived as microcosm of the city?
   a) What qualities is the garden supposed to have?

2. As microcosm, how are different processes that have taken place in history reflected in the garden?

3. Under this difficult context, what are the potentials and restrictions of the spatial and social context of the garden in relation with the urban development?

4. What are the design principles that could be developed and applied in order to re-introduce the garden in the riverscape landscape?

5. As microcosm, how could the renovation of the garden influence and be beneficial in all scales, from local to city scale?

### design assignment in which these result

The design assignment will be testing and formulation of design principles in order to approach properly the concept that garden as microcosm of city Mostar, and detailed design for the garden along the river.

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**Process**

**Method description**

The research comprises both in site analysis and desk studies in in a multi-scalar approach. On the large scale, the focus is on the development of public space in Mostar combined with timeline and sequences of events to reveal the transition of public space along the history and the current dilemma. When zooming in to local scale, the goal is to identify new ways to transform the abandoned river part to the garden as a microcosm of city, in order to re-introduce the riverscape to the public and relate it with the urban fabric through design – physical and mental.

The formulation of design principles and strategies will be done responding to both the spatial experience and the perception after a research-by-design session. The research will focus on minimal interventions on the existing elements and their relations, requiring small transformations of the landscape, but having a great impact to satisfy peoples’ different needs and refer to a better common future.
The final proposal will be in the form of two-dimensional designs (masterplan and sections) and three-dimensional drawings and images, but special emphasis will also be given to the representation of the fourth dimension the time (steps of the design).

Physical models representing both the spatial emphasis and the symbolic metaphor are also expected.

**Literature and general practical preference**

1. An Outline of a Theory of Affordances, Anthony Chemero
2. Technical Machines and Evolution, Belinda Barnet
3. From Object to Experience, Harry Francis Mallgrave
4. The Political Economy of Belonging and the logic of relation, Brian Massumi
5. Ecological-Enactive Cognition as engaging with a field of relevant affordances: The Skilled Intentionality Framework (SIF), Erik Rietveld, Damiaan Denys & Maarten van Westen
6. Spinoza and the Three Ethics, Gilles Deleuze, Daniel W. Smith
7. Onto-Ethologies: The Animal Environments of Uexkll, Heidegger, Merleau-Ponty, and Deleuze, Brett Buchanan
8. Enclosed garden, Rob Aben and Saskia de Wit
10. Moral City: Forgotten Monuments, Arna Mackic
11. The Partisan’s cemetery in Mostar Bosnia-Herzegovina Implications of the deterioration of a Monument and Site, Leuven
12. Reclaiming historic mostar opportunities for revitalization, A joint Conservation Project of the Aga Khan Trust for Culture’s Historical Cities Support Programme & The World Monuments Fund
13. Two cities with no soul: Planning for division and reunification in post-war Mostar, Shipra Narang Suri, Ph.D., Vice-President ISOCARP

**Reflection**

**Relevance**

Social relevance:
It has long been recognized that the cultural, social, and religious diversity is on the rise in urban and rural areas nowadays. However, that diversity is not a sufficient condition to bring about the sustained inclusion of the different groups that populate a city. After the war, Bosnia is more divided now than two decades ago. Intermarriage between the three principal ethnic groups, Muslim Bosniaks, Catholic Croats and Orthodox Serbs, is far less common that it was before the war, and children in Bosnia’s two constituent entities, a Bosniak-Croat federation, and a Serb republic are now growing up with minimal contact with each other. The peace holds but conflict continues to haunt.

Similarly, many western European cities struggle equally with the issue of how they need to deal with citizens and immigrants from different backgrounds. Building inclusivity is a universal problem. Hence, the project addresses to the question how we landscape architecture can contribute to building an inclusive society in a country with an endless variety of cultures, ethnicities, identities, and truths by re-inviting people to join the process of urban development.

Scientific relevance:
The present project aims to contribute to the discipline of Landscape Architecture by researching and proposing ways of dealing with a deeply mental and social issue of the urban complexes: that under the extreme mental division after the war, how landscape helps to rebuild the hope and the sense of belonging to the city for the citizens, by spatial experience and reflection of the city.

In addition, restoring a site that was affected by war activities and recover its natural landscape, it also seeks to transform it into a place of contemplation and calmness, where visitors can be in touch with a part of anthropological experience and memories, proposing a new way of designing and of
experiencing gardens. This new way is based on the belief that gardens as microcosm of the city are forms of memory support but also a form which conveys an expression of a better world, and offers the private seclusion in spite of public use and accessibility.

**Time planning**

P1. Project hypothesis and site
- Fascination and problem statement
- Research Objective and methodology
- Site selection and first approach
- Expected results

P2. Site selection and concept design.
- Complete site analysis and results (analyze through three lenses: the quality, affordance, and objects as carriers. Understand the changes through time and focus on forms, relations and the materialization)
- Research and methodology framework updated
- Design principles based on case studies and site analysis
- Initial design approach related with the research results

P3.
- Design schemes
- Testing the Principles
- Renewal of the Principles
- Concept models
- Starting the detailed design Continuation of the Report

P4.
- Thorough detailed design: expressive qualities, affects, and reflection by objects as carriers Connection with the local scale
- Conclusions-renewal of Principles
- Construction of Model
- Handing in of Report

P5.
- More detailed design: models, video, 3d representations
- Conclusions- renewal of Principles
- Correction of Report
- Reflection