

# Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences

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## Graduation Plan: All tracks

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

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

<b>Personal information</b>	
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<b>Studio</b>	
Name / Theme	Flowscapes / Neretva Recollection: Materiality of War, Flowing Memories and Living Archive
Teachers / tutors	Saskia de Wit & Claudiu Forgaci
Argumentation of choice of the studio	Within the graduation studio for landscape architecture students (Flowscapes), this Lab (Neretva Recollection: Materiality of War, Flowing Memories and Living Archive) seemed to be the option that deals most with identity and meaning of place (genius loci), a topic that has inspired and interested me since the beginning of my studies.

  

<b>Graduation project</b>	
Title of the graduation project	Landscape and culture: dealing with a broken relationship of local users and the underlying landscape.
<b>Goal</b>	
Location:	Mostar (Bosnia and Herzegovina)

The posed problem,

The Balkans have been the site of geographical and religious conflict for at least 700 years (Malcolm, 1994). However, the reputation of Mostar and Bosnia-Herzegovina only changed during the last conflict: who nowadays talks of Bosnia-Herzegovina, talks about ethnic differences, ethnopolitics, separatism and religious fanaticism (Ernst, 2019).

What fascinated me while visiting the city of Mostar, was that several natural elements as mountains and the Neretva river are present in the city, but there always seems to be a distance to these elements of nature that could give the city so much quality. Arna Mackic describes this as one of the after-effects of the Siege: "What struck me most was an after-effect that nobody considered when the war was still raging. But of all the evils we could have expected, this was not one of them: the banality. Empty bottles and plastic bags littering the riverside. The thoughtlessness in treating the environment, no longer sure it will continue to exist, no longer worth the trouble of maintaining" (Mackic, 2016, pp. 22-23).

Besides the extraordinary destruction of the war, Mostar is also a city with 'ordinary problems' just like any other city: "The city is also experiencing the pressing 'ordinary' problems of an ageing post-Sovjet and post-industrial city. Mostar as a centre of production has disappeared: partly by the destruction of the war and partly through 'natural causes'" (Plunz, p. 52).

Within this problem field I think that one of the causes is the broken relationship with the underlying landscape which has to do with the loss of identity and place.

<p>research questions and</p>	<p><b>Main question :</b> How to create a site specific landscape design intervention that strengthens the relation between the different landscape types and its local users?</p> <p><b>Subquestions :</b> What landscape types are present? What are spatial characteristics for these landscape types? How are the landscape types related to human practices? Did the relation between landscape types and human practices change in history?</p>
<p>design assignment in which these result.</p>	<p>To write a biography of the different landscape types in Mostar and create a set of principles that can be adapted and will be tested in an integrated, sustainable and site specific design solution for post-traumatic landscapes like Mostar</p> <p>by re-connecting nature and culture while looking at the characteristics and the changing relation in history</p> <p>which will make the landscape part of daily life again</p> <p>in order to strengthen the site specific relation between different landscape types and its local users and form a common ground in an environment of ethnic differences.</p>

## Process

### Method description

After a close reading of (aerial) photographs, different landscape types and phenomena could be identified for which the perspective of landscape as palimpsest was an entrance to apply as a framework for my research design project. This perspective takes the perceived landscape as a layered entity with traces of the past. Bernard Lassus took on this perspective in many of his projects, as he states that an intervention should take on the character of the place, but it should add something to show the existing qualities of the place. The objective raises a lot of research questions that ideally need to be known before starting the project. This research for design will be mainly executed by desk research. However, time is limited and one might come across some resources later in the process, so in practice this will continue in all stages of the design process. By overlapping maps and doing research into historic maps and photographs I will aim to find an answer to the sub-questions that are raised and to understand the landscape.

Sometimes when taking atmospherical qualities into consideration that define a design, such as light, shadow, colour, texture, acoustic phenomenons, dryness and moistness, mineral and vegetative materials one has to look further than the traditional map. Therefore I am using a tool developed by the chair of Gunther Vogt at ETH to be able to take these atmospherical qualities into account from the beginning: "The research, put up on a wall at the beginning of a project becomes more and more dense during the development of the project. Eventually the map records the research and acts as inspiration. The map is then also part of the final submission" (Vogt).

Next to this strategy, I'm making use of research through design to raise questions by designing and to make thoughts visual and spatial. This will in the beginning mainly be done by 'what if' scenarios to raise new research questions and to help test and define desirable principles for the design process. By working with these scenarios one can quickly raise new ideas and even be provocative if needed. Research through design will in a later stadium of the process be done by making physical study models in order to capture the atmospherical qualities.

Last but not least research on design will be done by using precedents. On the one hand these precedents are successful examples from design practice that are projected on the site in Mostar. On the other hand these precedents are existing parks and squares in Mostar, to find out what spaces work and don't work in the city and identify possible qualities.

In the process so far there has been some moments that I can't fully explain, but it seemed that, of course with a certain level of knowledge at hand, I 'felt' what needed to be done which in the end turned out to be true. Therefore, the three design strategies will continue to be enriched by intuition which will be allowed into the process.

## Literature and general practical preference

To get an understanding into the culture and human practices that relate to the underlying landscape:

Ernst, A. (2019, April 17). Bosnien ist besser, als man denkt. *Neue Zürcher Zeitung*, p. 12.

Mackic, A. (2016). *Mortal cities: Forgotten monuments*. Park Books.

Malcolm, N. (1994). *Bosnia: A Short History*. New York: New York University Press.

Plunz, R. (2017). If not Mostar, then where? In R. Plunz (Ed.), *City riffs: Urbanism, ecology, place* (pp. 51-55). New York: Graduate School of Architecture, Planning, and Preservation, Columbia University.

To get an understanding into the underlying landscape:

Dramstad, W. E., Olson, J. D., & Forman, R. T. (1996). *Landscape ecology principles in landscape architecture and land-use planning*. Cambridge, MA: Harvard University Graduate School of Design.

Hrvatovic, H. (2006). *Geological guidebook through Bosnia and Herzegovina*.

Sarajevo: Geological Survey of Federation Bosnia and Herzegovina.

Ingold, Tim. 1993. "The Temporality of the Landscape." *World Archaeology* 25 (2): 152-74. doi:10.1080/00438243.1993.9980235.

Maslo, S. (2015). Alien Flora Of The City Of Mostar (Bosnia And Herzegovina).

*Herbologia an International Journal on Weed Research and Control*. doi:10.5644/herb.15.2.01

Precedent studies:

Park Alekse Šantića

Šetalište Bare (Radobolja river promenade)

Zurich Stadtbad Letten (along river Limmat)

## Reflection

### Relevance

Since the beginning of my studies I'm interested and inspired by dealing with the identity and meaning of place (genius loci). For me personally, this means looking into where culture and nature meet and investigating the characteristics and the changing relation in history. Within the graduation studio for landscape architecture students (Flowscapes), this Lab (Neretva Recollection: Materiality of War, Flowing Memories and Living Archive) seems most fitting to further investigate this personal interest and elaborate on it in a graduation topic.

The objective is to write a biography of the different landscape types in Mostar and create a set of principles that can be adapted and will be tested in an integrated, sustainable and site specific design solution for post-traumatic landscapes like Mostar. Thus, the design and its consequences aims to develop a set of design principles that can be adapted and implemented on other locations in Mostar and/or other post-traumatic landscapes. Besides this, the objective aims for an integrated and sustainable solution to (re-)define the relation between different landscape types and its local users in order to form a common ground in an environment of ethnic differences in post-traumatic landscapes.

## Time planning

Q1 : continue research and start first design proposals

- 1.1 (Week 36) Merging analysis and research
- 1.2 (Week 37) Elaborate precedents study
- 1.3 (Week 38) Create first design ideas
- 1.4 (Week 39) Make model for design locations
- 1.5 (Week 40) Make design proposal
- 1.6 (Week 41) Elaborate design proposal + presentation drawings
- 1.7 (Week 42) Elaborate design proposal + model creation
- 1.8 (Week 43) Make P3 presentation + work on report
- 1.9 (Week 44) P3 presentation

Q2 : definition of the design at the detail scale : materiality, experiences technical details and testing it

- 2.1 (week 46) Review P3 & Update report and design after feedback
- 2.2 (week 47) Start detailing
- 2.3 (week 48) Start optimising at bigger scale (strategy / policy)
- 2.4 (week 49) Start finalising design & finalise model
- 2.5 (week 50) Experiment with communication techniques & make P4 presentation
- 2.6 (Week 51) P4 presentation

Six weeks after : P5 - graduation

### Products:

P3 - deep analysis and preliminary design  
Elaborated design  
Model studies  
Design typologies/principles  
Draft report  
Reflection

P4 - elaborated design & book  
Site analysis and contextual drawings  
Conceptual diagrams  
Plan drawings & Sections on site scale (+detail)  
Design principles  
Physical model  
Sequence of drawings expressing developments over time and natural/social processes