



INLAND

*healing places. alternatives to planning*

*research mentor :* Dr. Ir. Tom Avermaete

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*building technology tutor :* Dr. Ir. Jan Van de Voort





## RESEARCH

the spatial intelligence developed in times of war and the mutual-care relationship between Sarajevo and its inhabitants.

## SITE ANALYSIS

the fragmented identity of Marsalka, an autopoietic system. Its issues, resources and potentials.

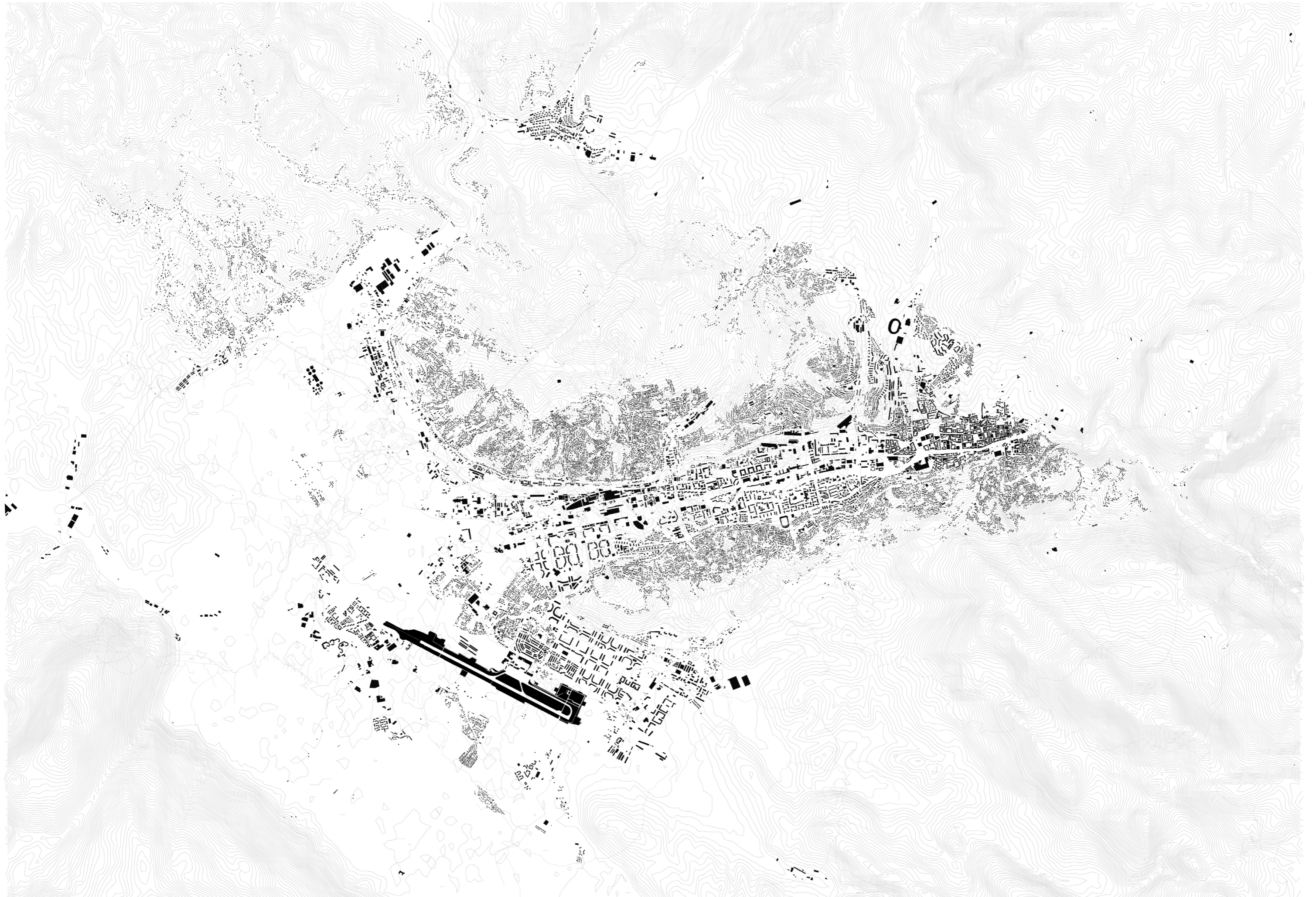
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the combinations of shapes, in-situ materials and physical labour through transversal approaches, as a strategy of inclusion.

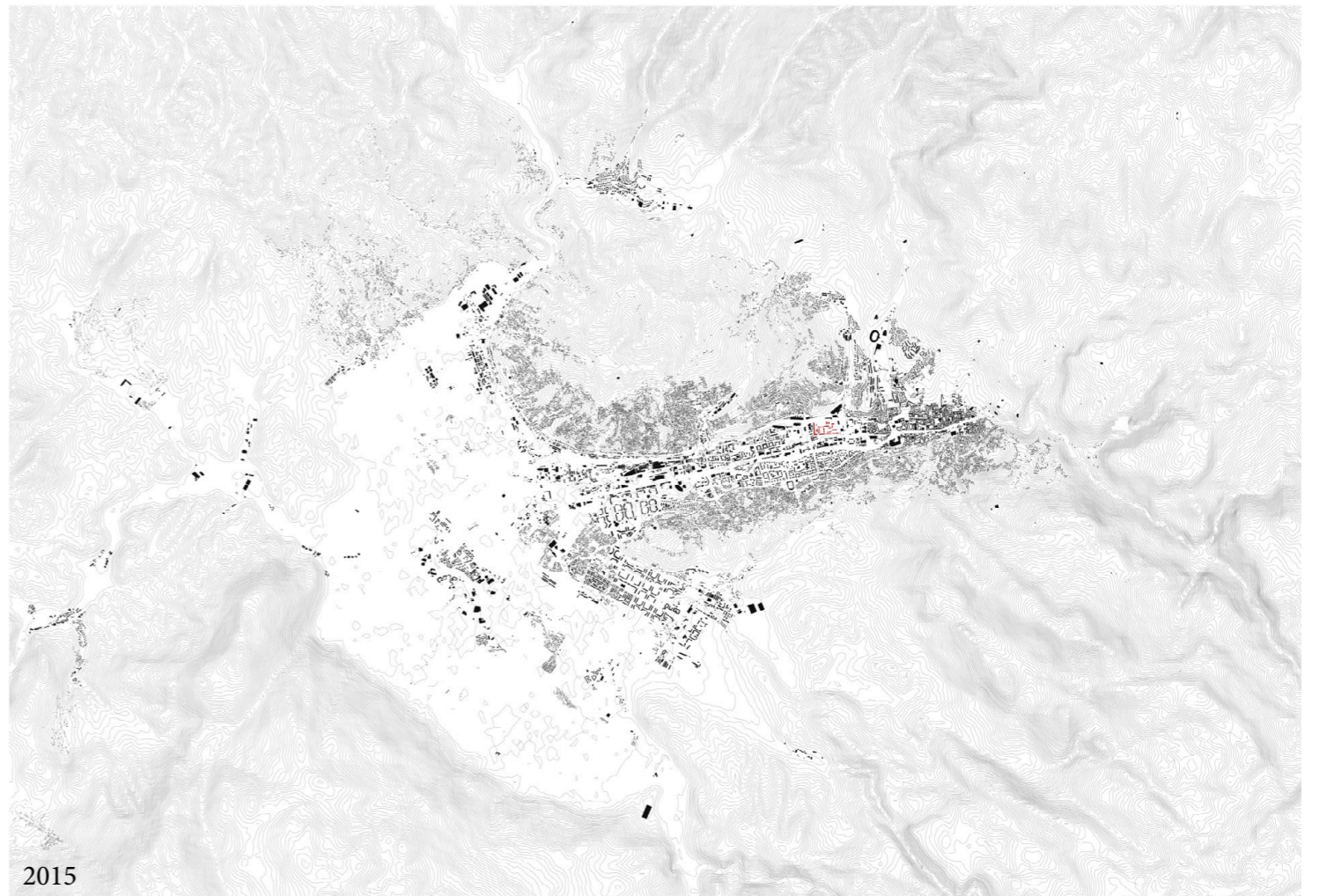
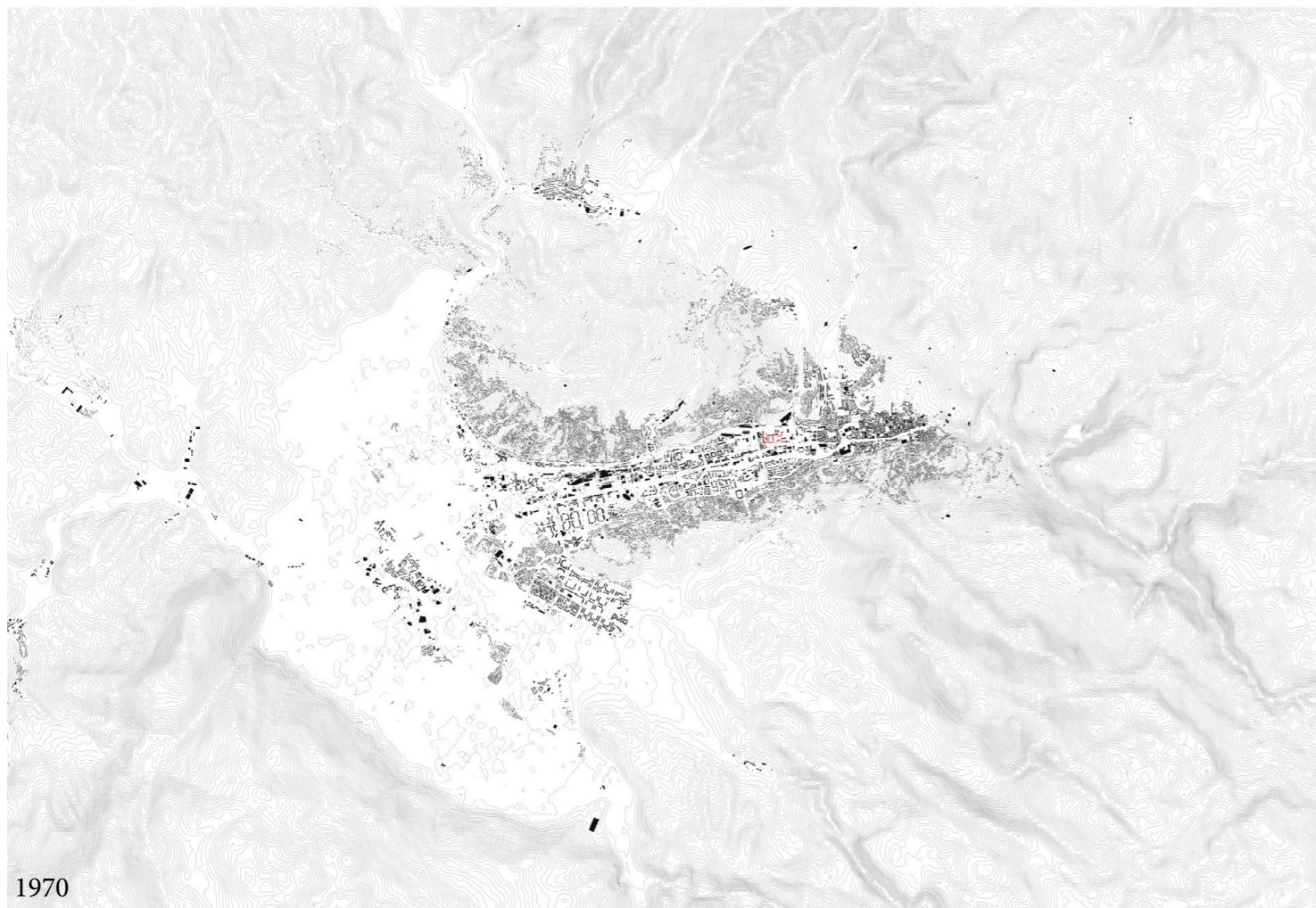
## CONCLUSIONS

what is to be taken from the spatial intelligence of the war, alternatives to planning and reflections on Ecology.











A detailed topographic map of a region, likely around Sarajevo, showing intricate contour lines and geographical features. The map is rendered in a light gray tone against a white background.

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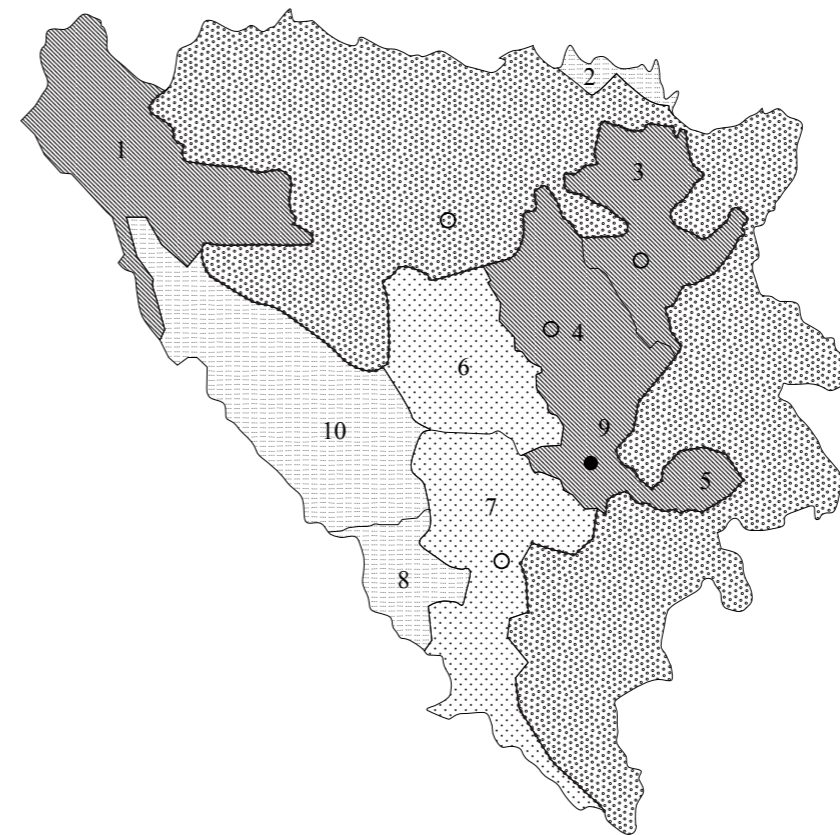
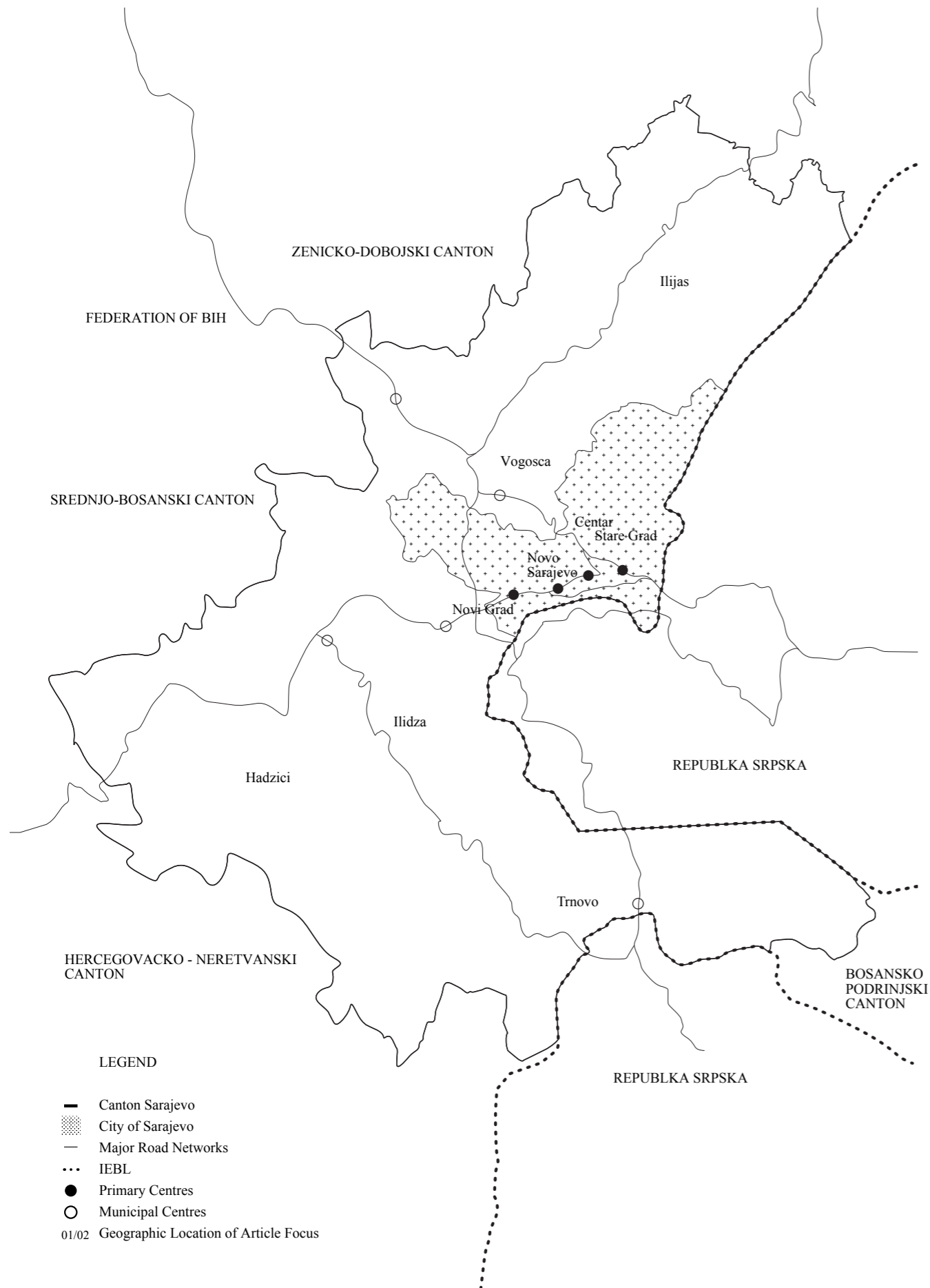
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**LEGEND**

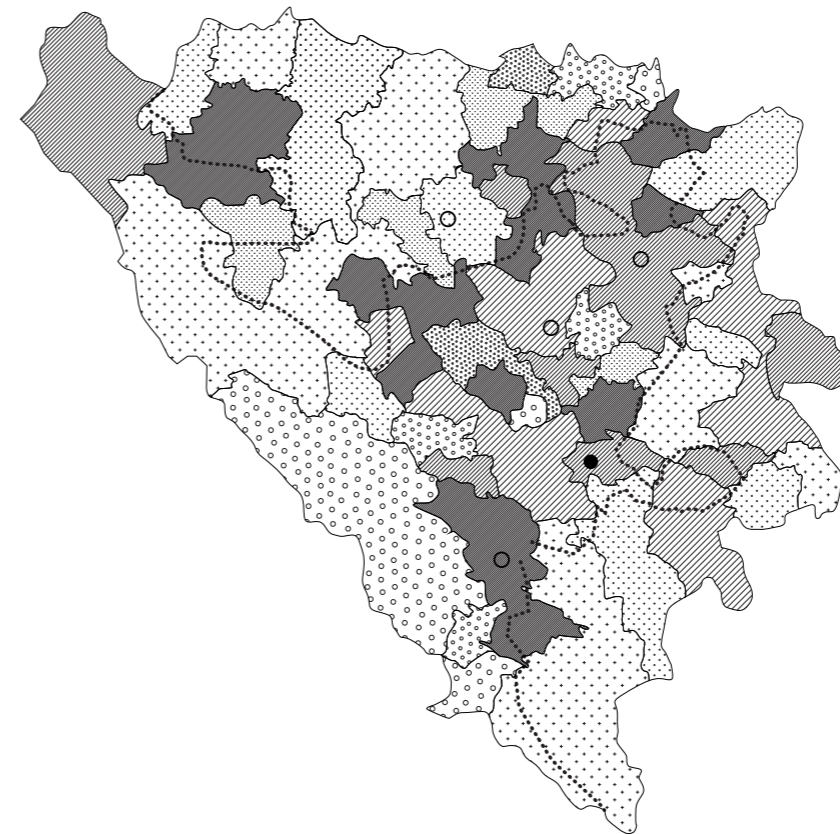
- Bosniak Canton
- ▨ Croat Canton
- ▧ Bosniak-Croat Canton
- ▩ Republika Srpska
- IEBL
- Major Cities
- Sarajevo

**FEDERATION OF BIH**

1. Una Sana (Bosniak)
2. Posavina (Croat)
3. Tuzla Pdrinje (Bosniak)
4. Zenica Dobojski (Bosniak)
5. Bosna Pdrinje (Bosniak)
6. Central Bosnia (Mixed)
7. Herzegovina Neretva (Mixed)
8. West Herzegovina (Croat)
9. Sarajevo (Bosniak)
10. Herceg Bosna (Croat)

**EHTNIC COMPOSITION**

- Croats - more than 66%
- ◐ Croats - 50-65%
- ◑ Croats - up to 50%
- ▨ Bosniaks - more than 66%
- ▧ Bosniaks - 50-65%
- ▩ Bosniaks - up to 50%
- ⊕ Serbs - more than 66%
- ◐ Serbs - 50-65%
- ◑ Serbs - up to 50%

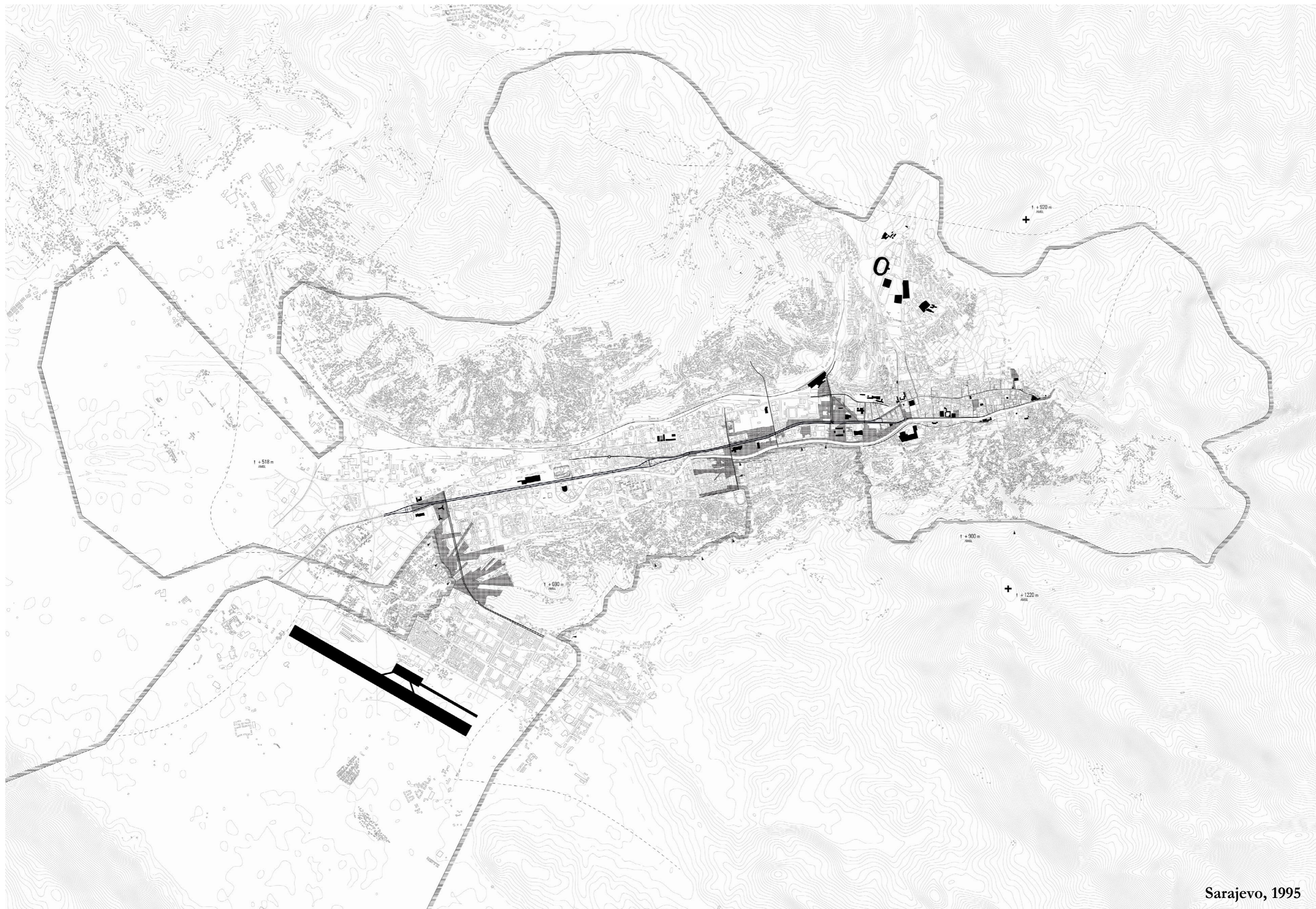






Sarajevo, 1995





Sarajevo, 1995





Sniper Alley, main artery of the city



Fire in the high-rise buildings in western Sarajevo

00375025



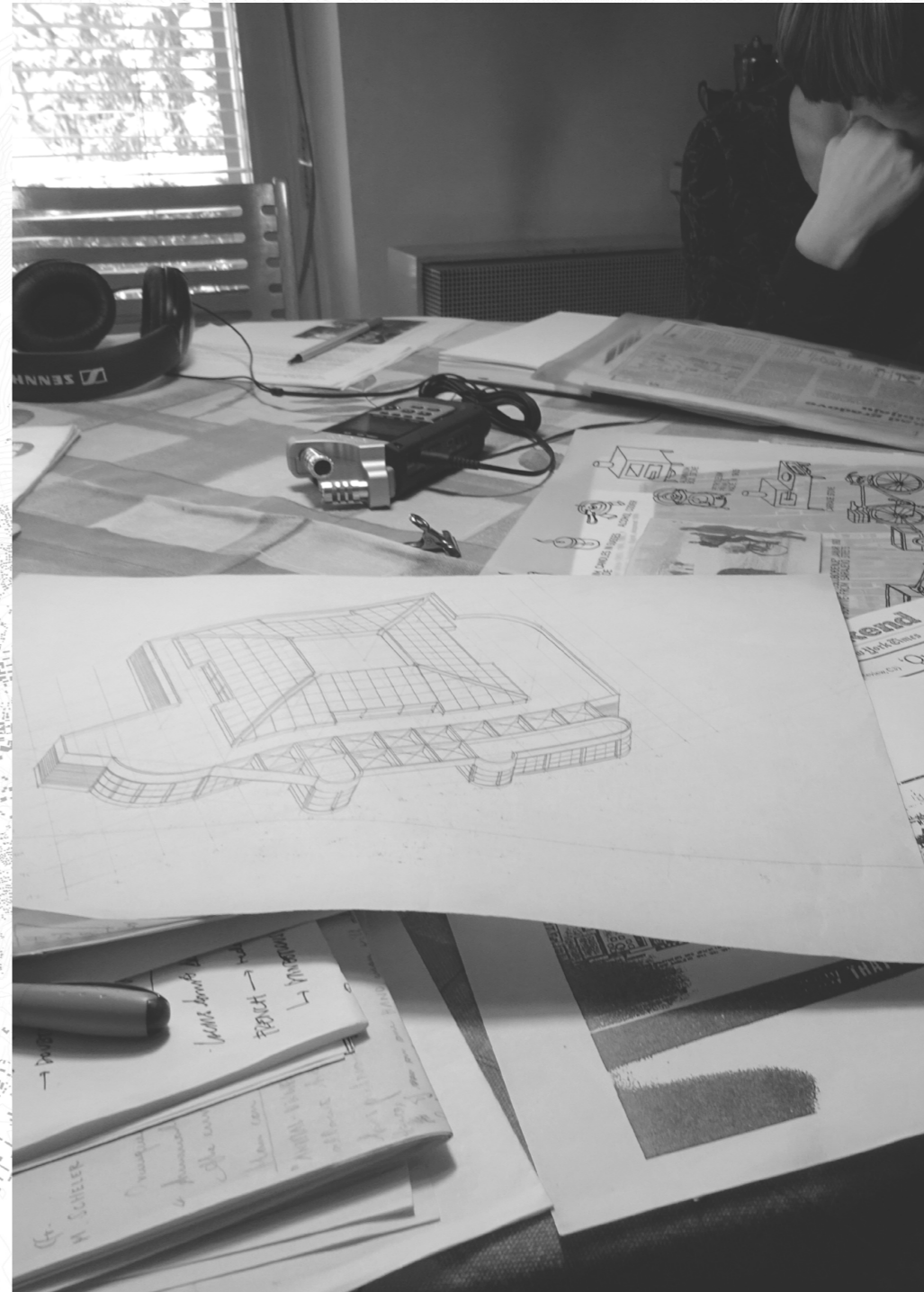
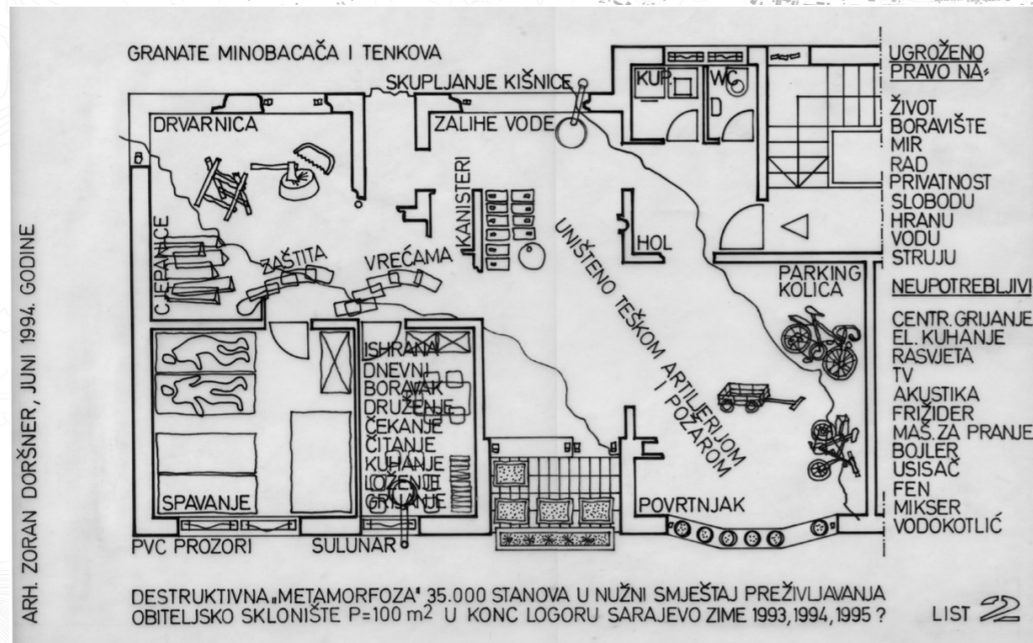
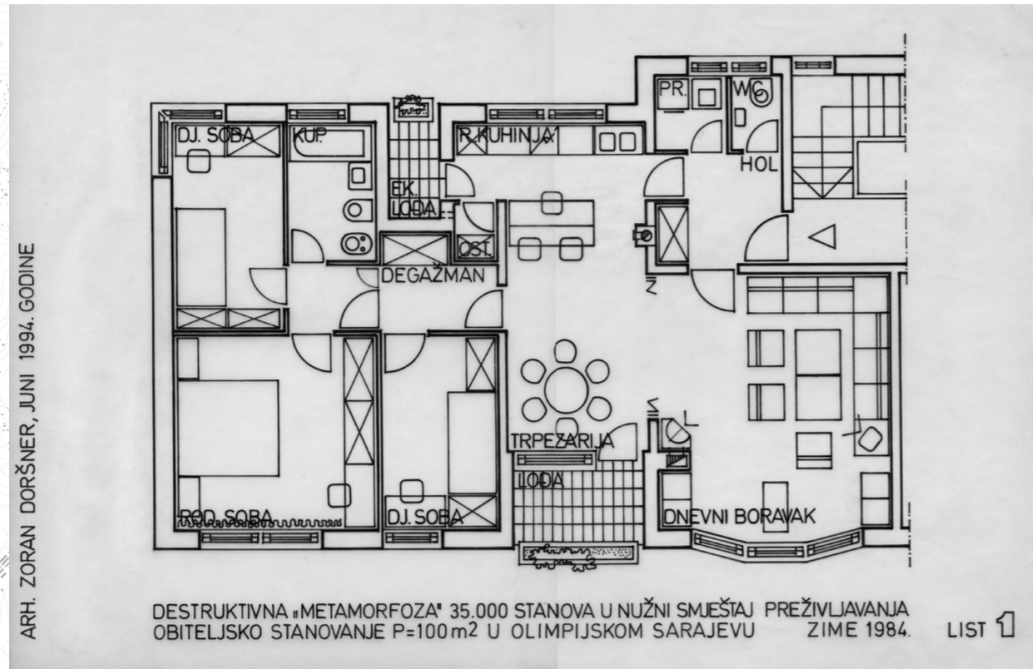


Sniper-protecting curtains to secure the streets of the centre



Sarajevans block lanws turned into productive gardens

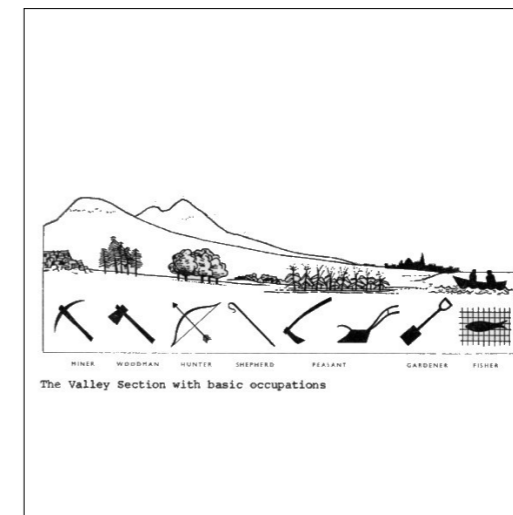
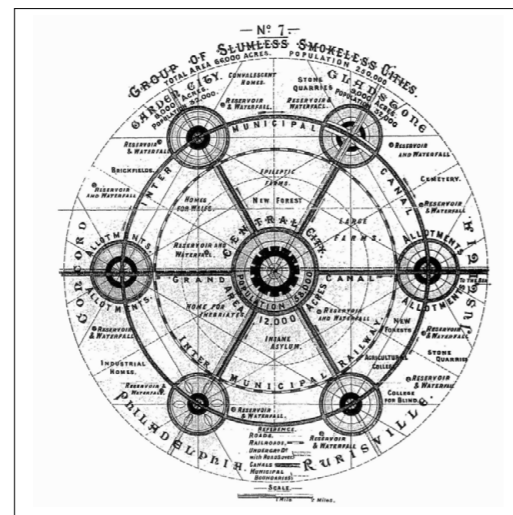
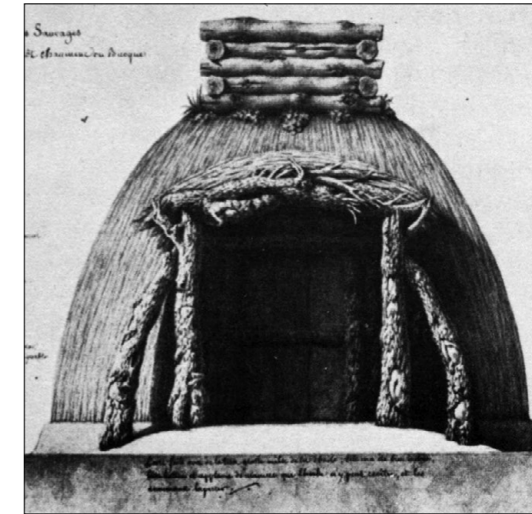
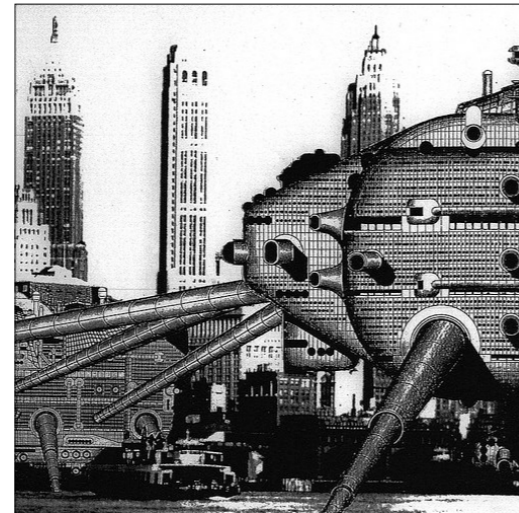
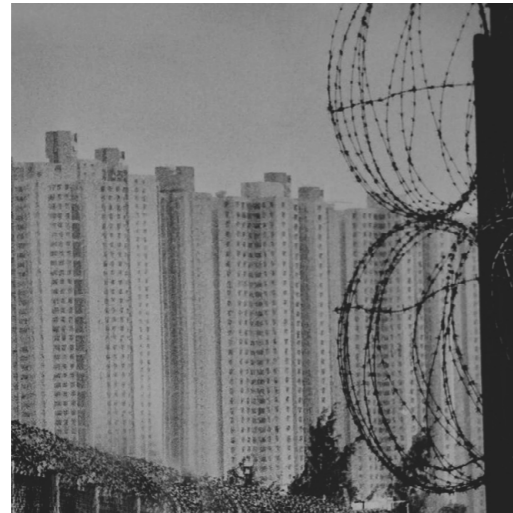




Destructive Metamorphosis  
 Zoran Dorsner

Meeting with the architect in Sarajevo, January 2017





Space as a *product*

Space as a *resource*



INHABIT

“it is not that we inhabit because we  
have built, but we build and have built  
because we inhabit.  
[...]

What has happened to inhabiting in our  
worrying times? Could it not be that  
man’s uprootedness consist on the fact  
that man does not yet reflect at all on the  
authentic crisis of the dwelling, recongi-  
nising it as the *crisis*?

M. Heidegger  
Building, Dwelling, Thinking



Adaptation

Care



*Healing*





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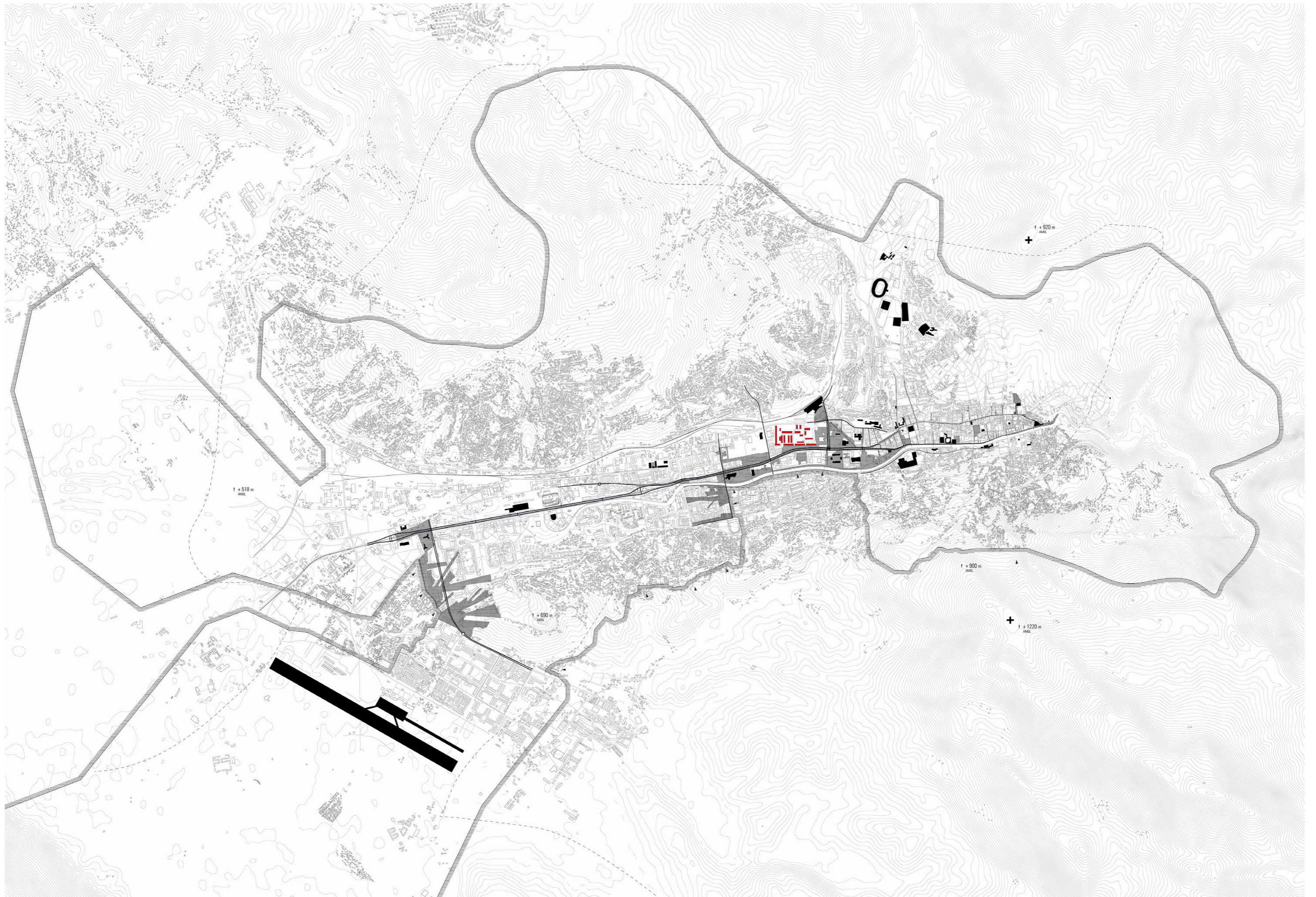
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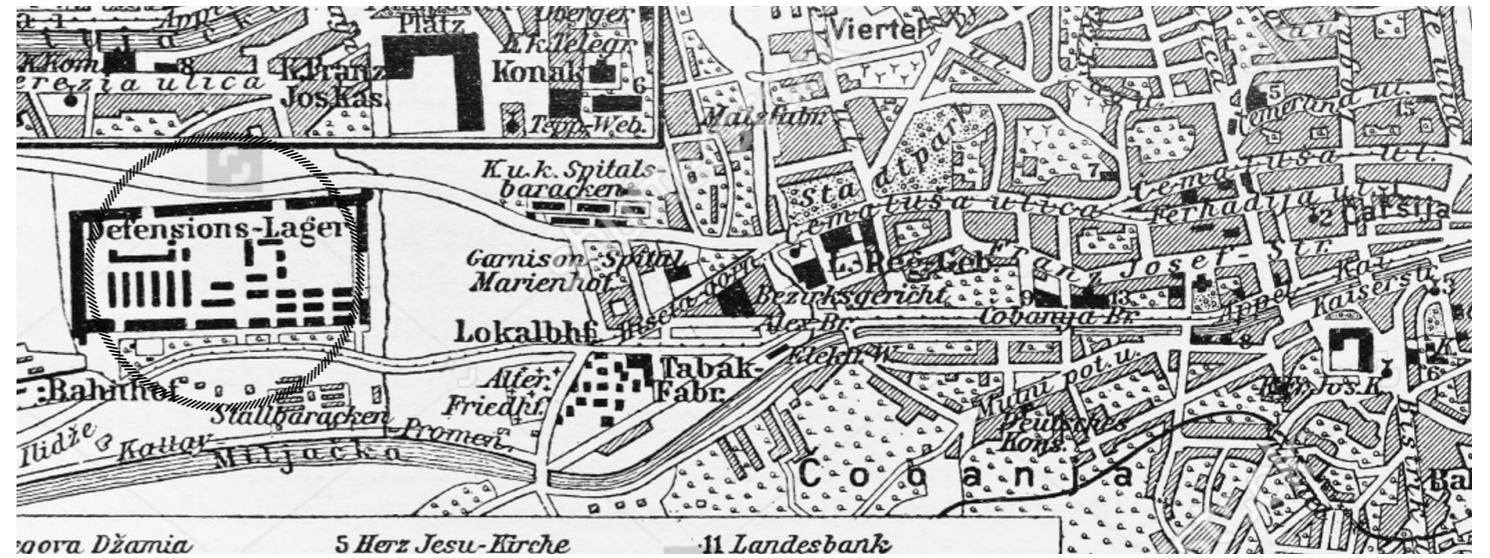
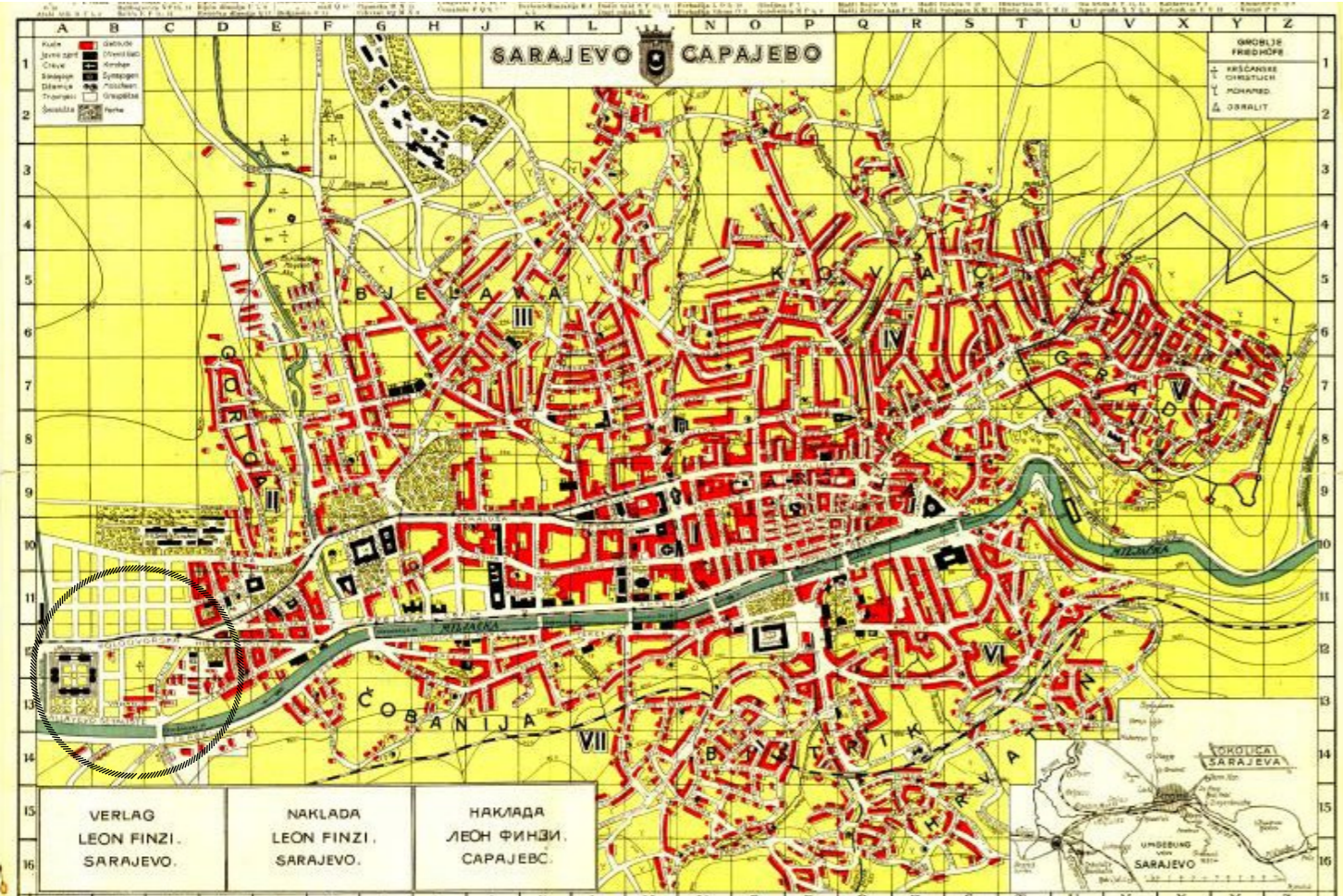
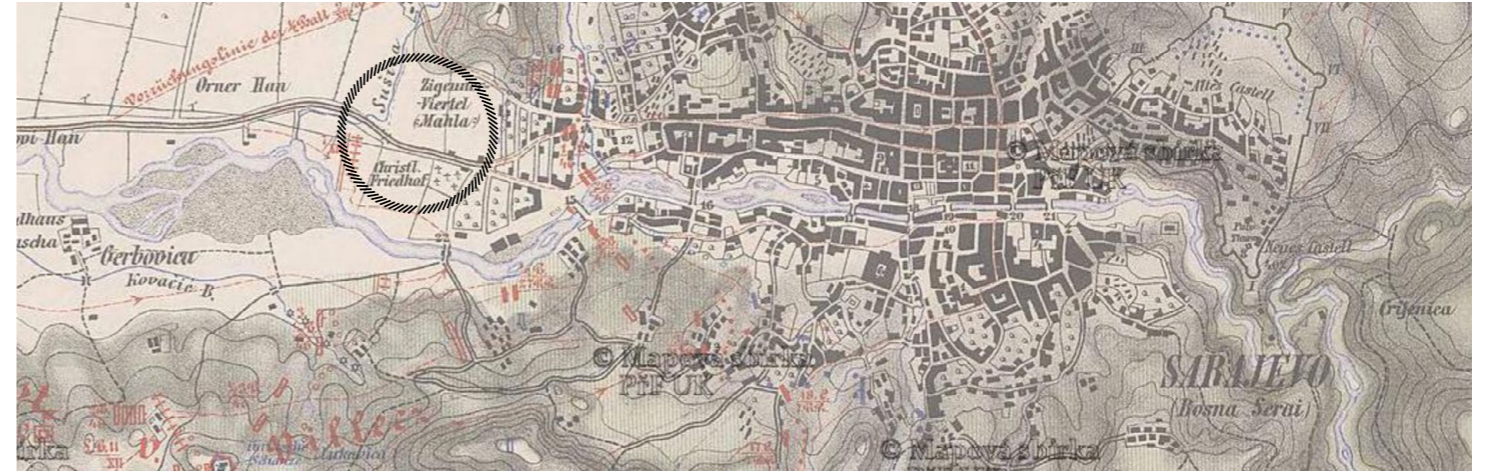
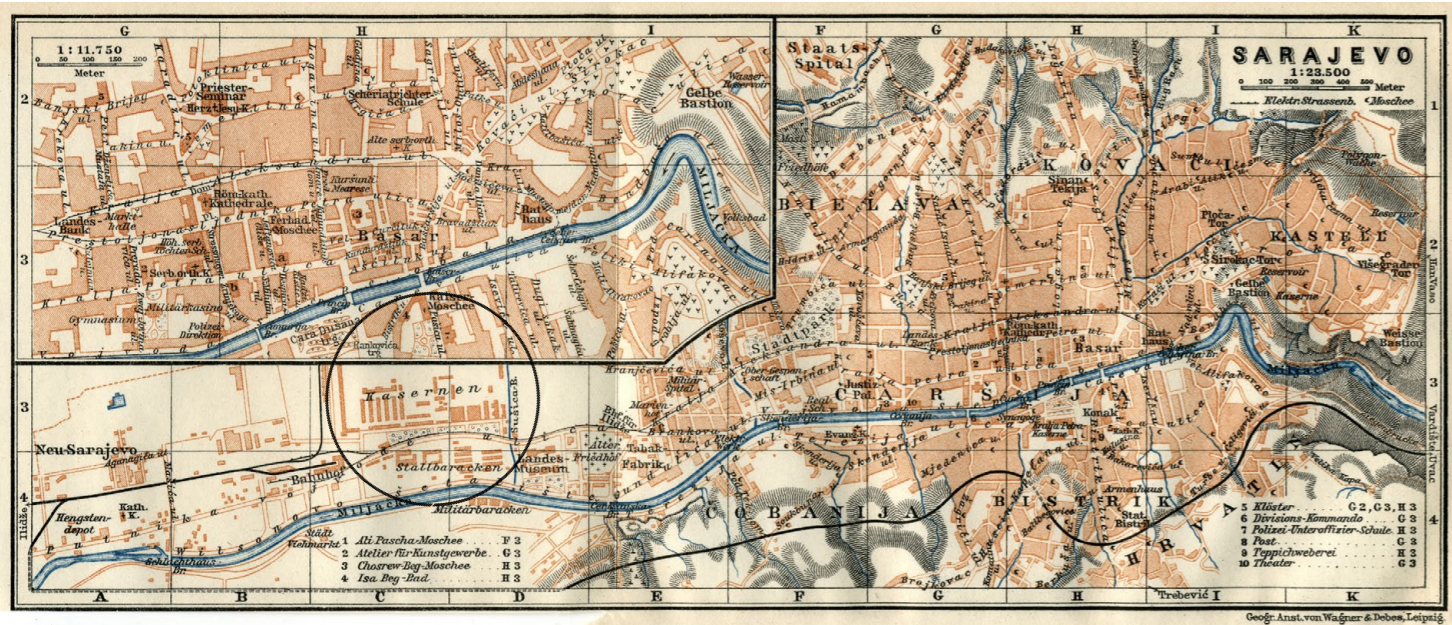
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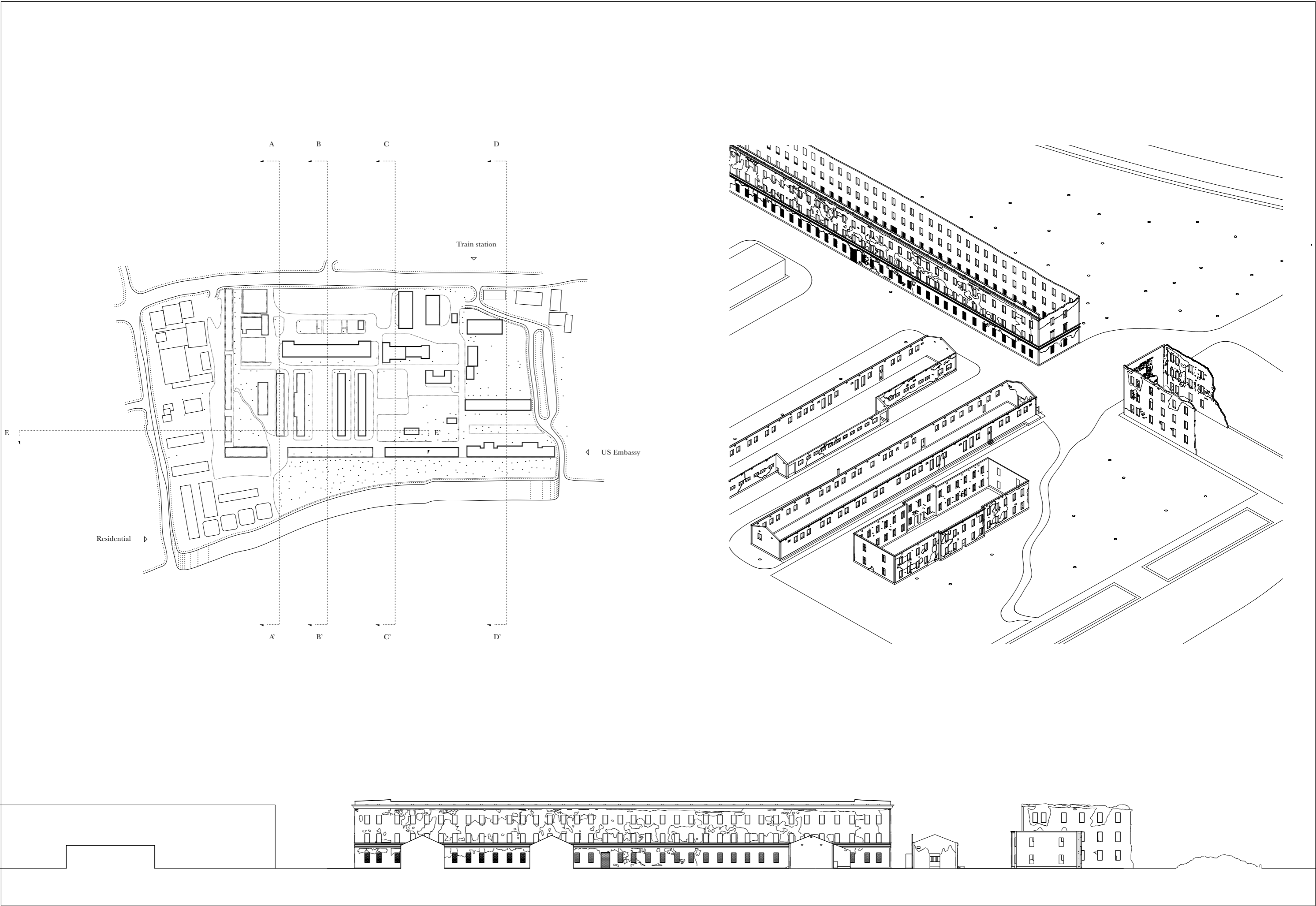




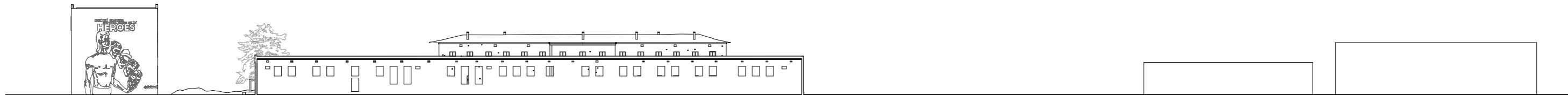




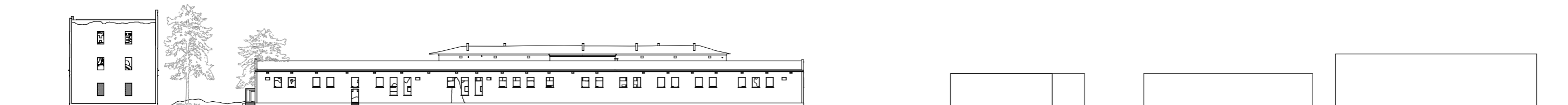




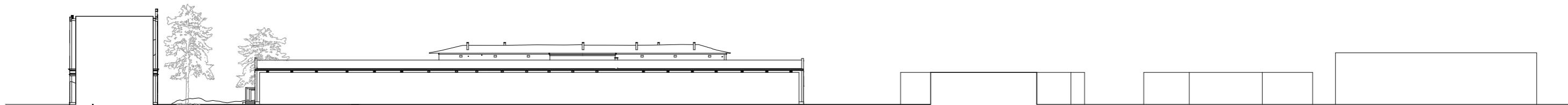




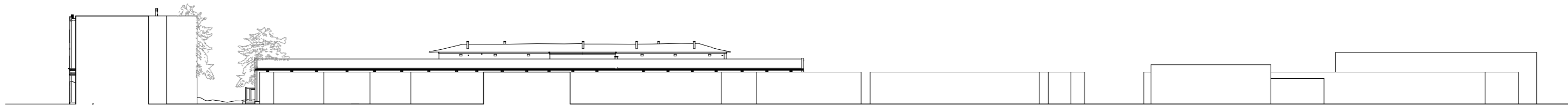
Section AA'



Section BB'



Section CC'



Section DD'





former Cadets' Accommodations



former Music School



war traces



former Sports Hall



former Cadets' Accommodations and halls



bordering residential area





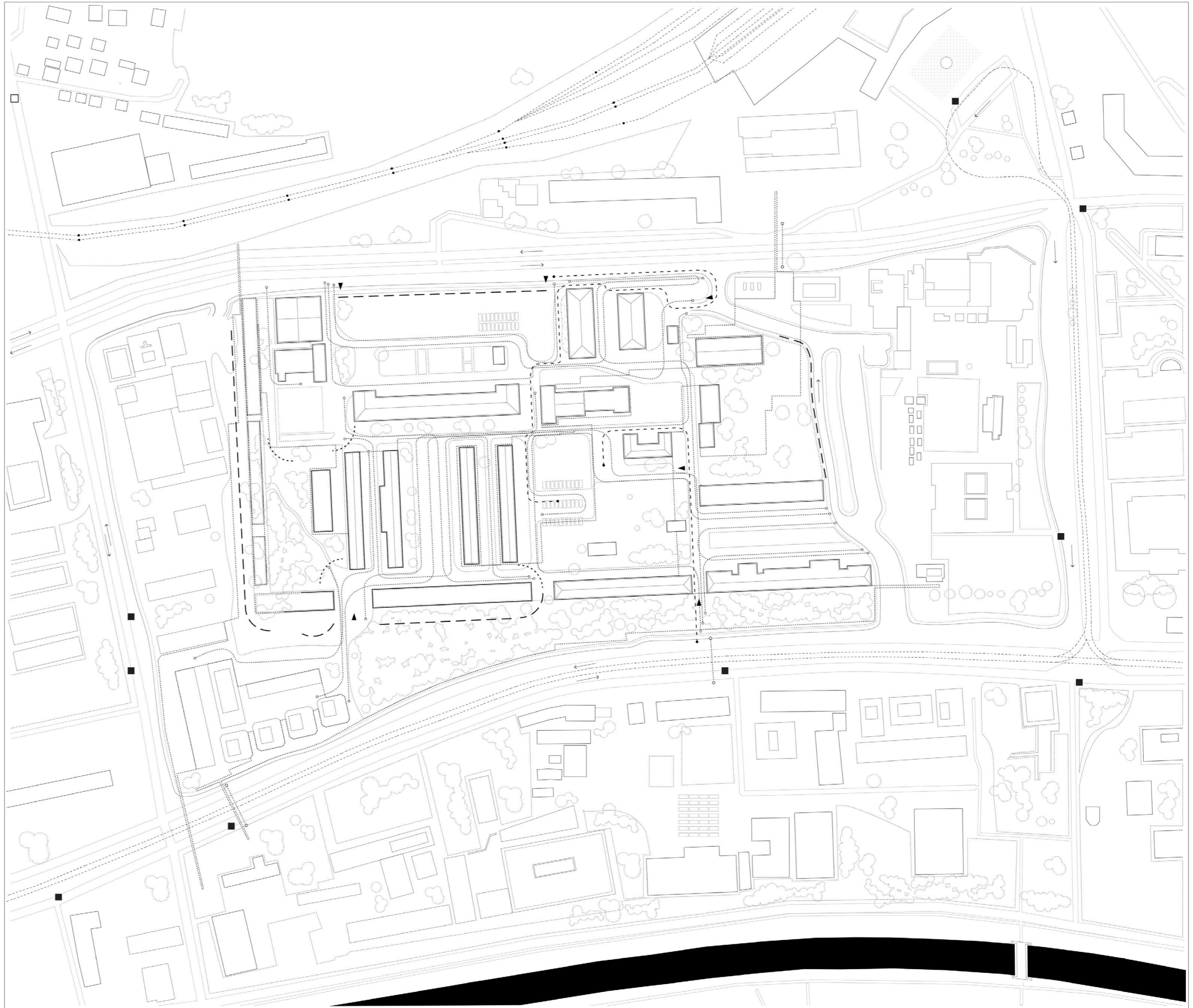
Maršalka, Sarajevo, Bosnia Hercegovina  
 scale 1 : 2 000  
 Accessibility map

When the war ended, the imposing former Austro-Hungarian complex began its *scission*. While the western walls were so densely pierced by bullets and shards to become unusable, the eastern wing followed the reconstruction of the city and became one of the seats of the University of Sarajevo. On the one hand, such reuse of half of the complex, successfully freed the barracks from their *high political and symbolical charge* related to warfare, on the other, the strained division process unfolded into an even greater clash between west and east wing.

A 47 meters empty corridor stands in the middle of the courtyard, and a 70 by 30 meters stripe of more or less wild vegetation isolates the complex from the noisy Zmaja od Bosne Street. Such invisible walls contribute to an already unique and **fragmented urban reality**, which is essential to grasp, in order to envision a future for Maršalka west wing. The other wall is given by the debris themselves, those on the outer sides, which appearance is so hostile and the area around is so polluted, to prevent any exchange between their *interiors* and the open courtyards. In the case of the western outer barracks, now completely levelled, the *invisible barrier* gets even stronger, by blocking any physical connection between the site and the residential area.

When it comes to describe the complexity of such site, a **hybridization of the discourse** is necessary to fathom its incompleteness. The mapping process needs to take into account, besides the barracks' history, a *four-dimensional system made of a specific morphology, visual relationships, different functions, materials and multiple actors*. For a deeper morphological understanding, Maršalka needs to be approached beyond its plan, a view from above says, at some point, very little about its conditions. The architectural tool to better sort its intricacy is the section. Cross sections show four different spaces, from East to West: the operating university buildings, the aforementioned empty corridor, the ruins, and finally, the ghost buildings. The transversal sections give us an idea of how the nature of the space is fading to the void, from east to west. Today, Maršalka hosts, besides the University Campus, the most disparate presences: the US Embassy on the far east side, a private hotel with tennis court and swimming pool, and on the south/west side, ruined buildings, on and in which vegetation grows spontaneously. Right outside of the complex we find on the south, residential high-rises and the access to the main artery of the street, the so-called Sniper Alley during the Siege. On the north, the train station. Obviously, such diverse spaces attract **various actors**: students, in the university, diplomats, at the embassy, families and workers, in the residential buildings. The debris are used by other categories of users: *drug-addicts, homeless people and stray dogs* are in fact finding shelters in the mutilated buildings, ending up accentuating the clash between these structures and the surroundings.

These layers inevitably declare different points of view, thus, *various possibilities to read* the realities of Maršalka. Furthermore, the future of the west wing, not only has to deal with the complex challenge given by its built form and its actors, the outsider of Sarajevo society that inhabited the leftover of the urban development, but also with all the actors that live around these buildings, inhabiting the district of Pofalici. By considering this as an urban design challenge, an equation where to sort, with a *top-down approach*, a variable  $x$  that will eventually solve Maršalka's issues, we inevitably face a *civil de sac*, mainly because of lack of financial resources, in addition to issues and controversies related to memory, functions, accessibility and matters of **inclusion**.



- Miljacka river
- parking lots
- green areas
- surrounding buildings
- University buildings
- war ruins
- bus and tram stations
- cars routes
- pedestrian passages and routes
- intervention, areas of influence
- tram lines
- train rails
- physical barriers, fences
- ruptures, border between non-communicating areas
- entrances to Maršalka





The first barrier is the one with the residential area, a low, fenced stripe of wrecked walls and foundations accentuates the clash with the housing blocks on the west.



The second barrier is the empty yard, 55 meters wide, standing between the ruin complex and the University buildings.



The main clash is, though, given by the conflict between public and private spaces, the southern slab, wrecked and dangerous, stands as inaccessible gate to the complex.



The central barracks are the ones partially occupied. We can see how the windows are covered from the inside, and many objects and leftovers are scattered inside.



Enclosed and empty spaces are generated by the original design of the Ottoman complex, where a hierarchical order was clearly dividing the insides and the outsides.



The former infirmary building is slowly overtaken by nature, already undergoing a process of hard decay, with trees and bushes growing inside, and rapidly dismantling its walls and slabs.



Of the original Music school, only three walls are left, it presents now a beautiful graffiti representing an unmasking David Bowie. It is the main symbol of destroyed Maršalka. The design, once securing it, leaves it untouched.



The residential area bordering the ex military complex lacks of facilities in its backyard and its modernist imprint generated a hard clash with the surrounding territory.



A too tiny entrance, almost hard to find, turned into a parking lot with some scattered trees, does not serve the almost 300 meters wide Maršalka west wing.



I. former Cadets' Accommodation Facilities

II. former Music School

III. former Auditorium and other Classrooms

IV. former Infirmary

V. former Sports Hall and Classrooms

..... intervention, areas of influence

□ green areas





*former Cadets Accommodations*



*former Sports Hall and 1st year Classrooms*

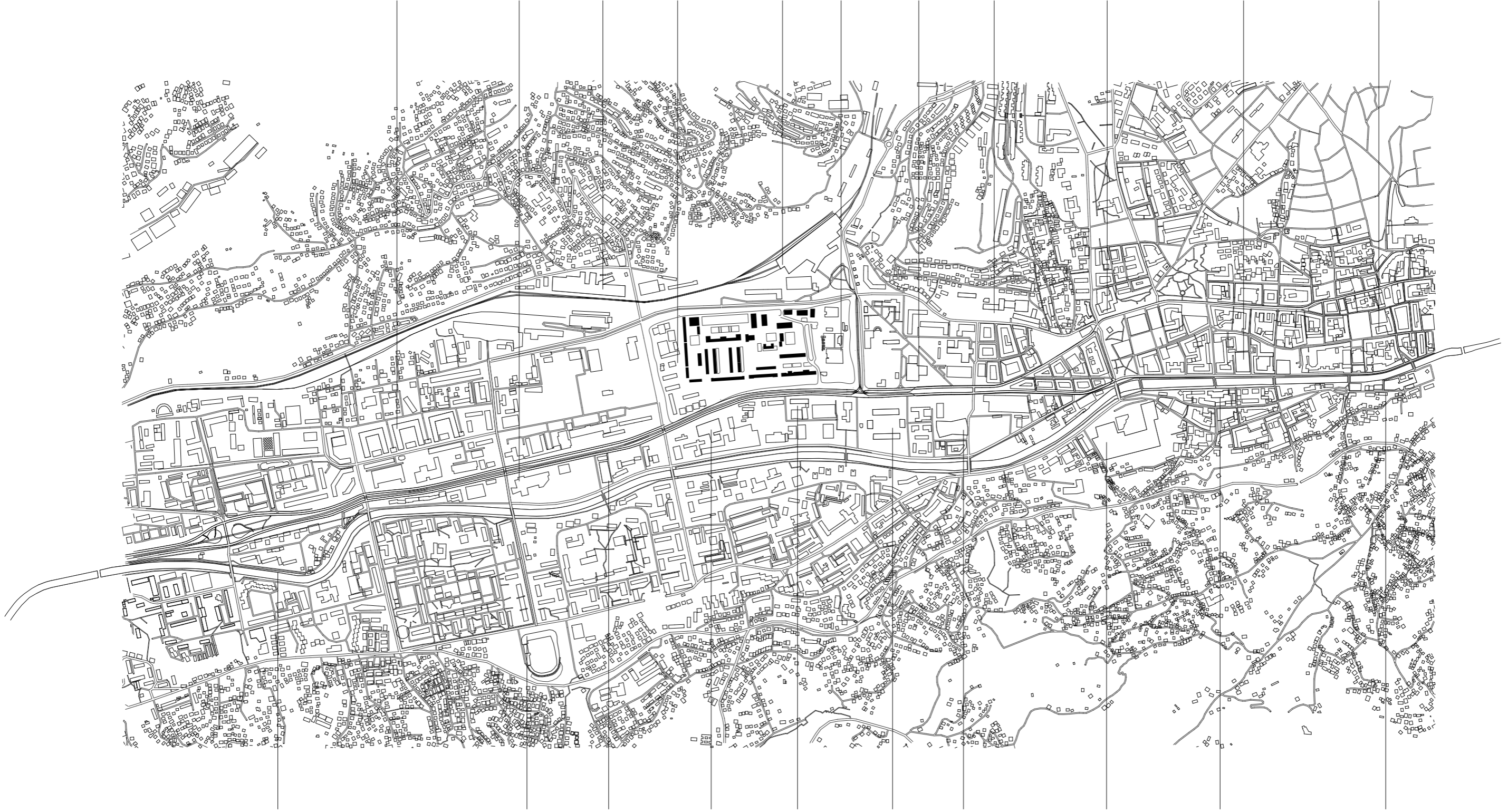




Mašalka, Sarajevo, Bosnia Herzegovina  
 scale 1 : 10 000  
 urban surroundings

u

Dolac Malta District    Elektroprivreda BiH    Tobacco Factory    Residential Area    Railway Station    US Embassy    Holiday Inn    Hospital    Federal Ministry of Health    Sarajevo National Theatre    Cathedral Church of the Nativity of the Theotokos



Miljacka River

Stadion Grbavica

Hotel Bristol

Faculty of Sciences

Ministry of Internal Affairs

National Museum of BiH

Parliamentary Assembly of BiH

Skenderija

The Academy of Fine Arts Sarajevo

Ashkenazi Synagogue

SOCIALIST CITY

AUSTRO HUNGARIAN CITY

OTTOMAN CITY



**GLASS**  
broken windows covered from inside

**WOOD**  
chunks and beams

**BRICKS**  
standing walls in good conditions

**BRICKS**  
only foundations are left, covered up by vegetation

**CONCRETE**  
traces of original foundations

**BRICKS**  
crumbled materials inside and around the foundations

**RUBBLES**  
accumulation of trash around the foundations

**VEGETATION**  
bushes and grass growing inside the foundations

**CONCRETE**  
mainly constituting the porches

**WOOD**  
framing openings

**VEGETATION**  
growing around the fences

**SAND BAGS**  
protections left from the conflict

**BARBED WIRE**  
all around the fences wrapped in barbed wire, left from the conflict

**CONCRETE**  
crumbled walls and foundations

**VEGETATION**  
growing around and inside the foundations

**BRICKS**  
crumbled materials inside and around the foundations

**VEGETATION**  
bushes and grass growing inside the foundations

**CONCRETE**  
traces of original foundations

**BRICKS**  
traces of foundations and former walls

**GLASS**  
broken windows covered from inside

**BRICKS**  
relevant quantity of crumbled walls

**VEGETATION**  
grass and bushes growing inside the building through the war scars

**CONCRETE**  
foundations and leftovers inside the building

**RUBBLES**  
accumulation of trash inside the building envelope

**PLASTER**  
scratched scattered plaques all over the walls

**BRICKS**  
half crumbled walls constitute a three-side envelope

**VEGETATION**  
bushes and grass growing inside the building's envelope

**BRICKS**  
all the interior walls crumbled

**WOOD**  
chunks and beams

**BRICKS**  
standing walls in good conditions

**PEBBLES**  
scattered on the ground

**GRASS**  
green dots on the ground, with concrete pavings

**CONCRETE**  
paths around the barracks

**PEBBLES**  
on the crumbling roofs and on the ground

**GRASS**  
green corridors running along the barracks

**PLASTER**  
leftovers scattered on the facades

**BRICKS**  
crumbled on the upper part

**CONCRETE**  
parking lot and unused paths around the barracks

**GRASS**  
green dots scattered on the public spaces

**VEGETATION**  
few trees scattered on the vast empty space

**GRASS**  
green dots on the ground, with concrete pavings

**CONCRETE**  
traces of foundations, walls and other elements

**VEGETATION**  
trees and bushes growing inside the building envelope

**BRICKS**  
traces of walls, and huge amount of fragments inside the building

**PLASTER**  
leftovers scattered on the facades, pierced by conflict bullets

**BRICKS**  
good state, multiple signs of bullets are present

**VEGETATION**  
wild, uncontrolled stripe, trees covering and isolating buildings

**PLASTER**  
standing walls, traces of bullets

**BRICKS**  
main structure of the buildings in relative good conditions

**PLASTER**  
standing walls, traces of bullets

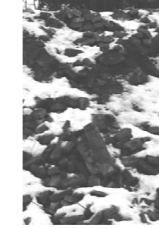
**BRICKS**  
main structure of the buildings in relative good conditions

**FENCES**  
standing between the University buildings and the ruins

**VEGETATION**  
vegetation becomes wild and uncontrolled in the west wing

**PEBBLES**  
falling from the roofs, scattered on the ground

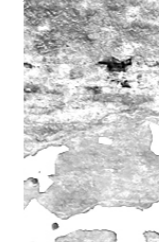
bricks



fences, barbed wire



plaster



wood



vegetation



concrete



**BARBED WIRE**

Barbed wire, rusted, left from the war, wrapped with sand bags to accentuate the division between the entrance to the complex and the former Music School.

**BRICKS**

Bricks take different shapes in the aging process of the Ottoman complex, while on the east wing the renovation cleared the leftovers from crumbled walls and explosions, on the west part of Marşalka many *fragments* are present. On the western border, piles of bricks could be reused, once separated from soil and grass. Inside the former Cadets' accommodation facilities other bricks are possible to be used, since almost all the interior walls decayed.

**CONCRETE**

The concrete is the hardest material to recycle, most of it crumbled and melted with the ground, what is kept in relative good conditions I assume are the foundations of the buildings, still allowing for the envelopes to stand.

**FENCES**

The fences are put mainly around the former Cadets' Accommodation building, to separate it from the University structures.

**GLASS**

The glass was among the first materials to break during the war, almost no window survived the siege, and the same goes for Marşalka's windows.

**GRASS**

What is covered in grass during the spring, summer, and fall months, lays under centimeters of snow during winter months.

**PEBBLES**

Pebbles falling from the roofs, getting scattered on the ground, many roofs are to be replaced.

**PLASTER**

Plaster is often scattered on the ruins' walls, partly covering the bricks layers, serves now mostly as a protection layer on the exterior walls.

**SAND BAGS**

Sand bags are another leftover from the war, accentuating the clash between the paths and the south-west buildings.

**VEGETATION**

Vegetation plays a major role in Marşalka, by getting scattered all around the empty spaces, overtaking the foundations of the ruins, by growing inside the abandoned buildings, popping out of the envelopes' war lacerations, by wildly covering the strip separating the complex from the main street. It is a process that can hardly be fought with modest tools.

**WOOD**

Wood is constituting many of the substructure of the buildings, frames of windows, minor beams, doors and ramps. Most of it, especially what was kept inside the barracks, could be reused.

*Such materials are present in the following elements that independently respond to the aging process:*

**BEAM**, bends, gets soaked, rots

**BULLETS**, pierce the walls and create fracture points

**COURTYARD**, suffers the change of scale and use in the complex' transformation

**DOOR**, gets torn down, falls and rots

**ENTRANCE**, faces the issue of being overwhelmed by vegetation

**FACADE**, crumbles, gets scars, gets soaked and eventually decays

**FOUNDATIONS**, get covered by soil and vegetation

**MINES**, need to be dismantled and contribute to the unsafe conditions of the complex

**PATH**, gets covered by vegetation, eventually needs to be reconfigured

**PORCH**, gets covered in graffiti and instead of a connector become symbol of segregation

**ROOF**, crumbles, falls, gets soaked and pierced, and eventually decays

**TREE**, slowly grows uncontested, outside and inside the buildings

**WALL**, sags and sinks in the earth, crumbles in fragments (bricks) or decays

**WINDOW**, gets shattered and eventually covered from the inside or bricked-up from the outside







## PHOTOS 4 MODELS





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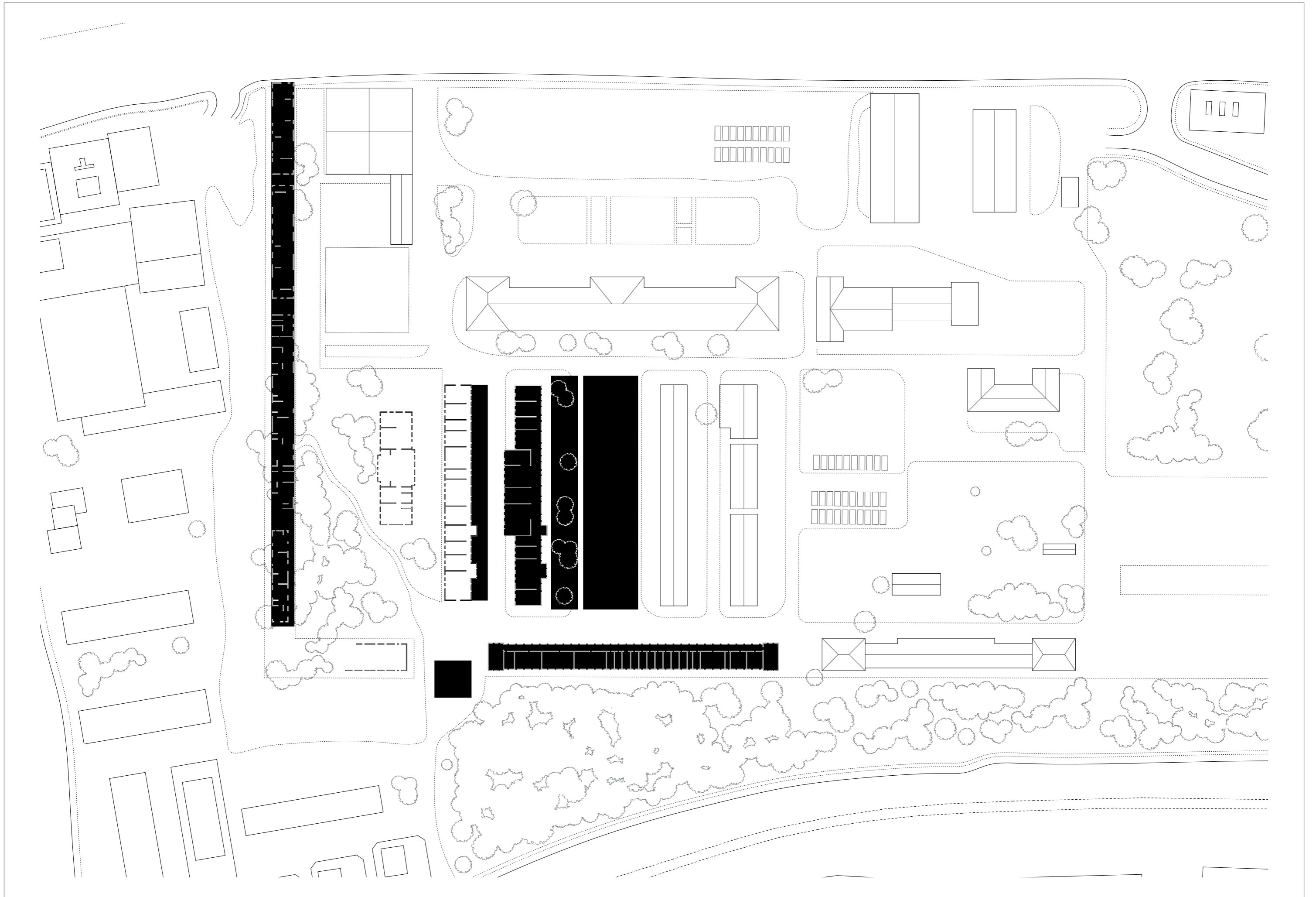
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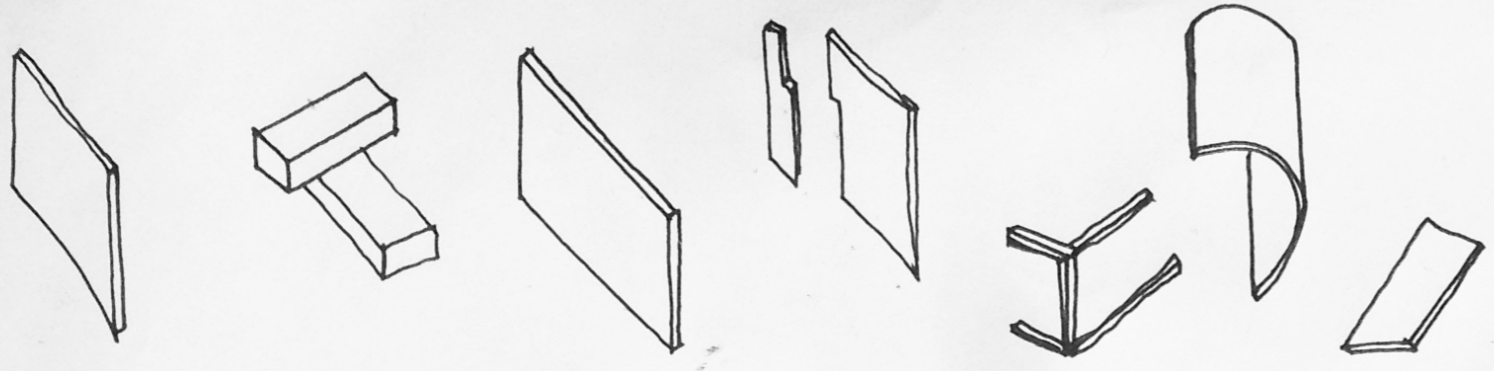
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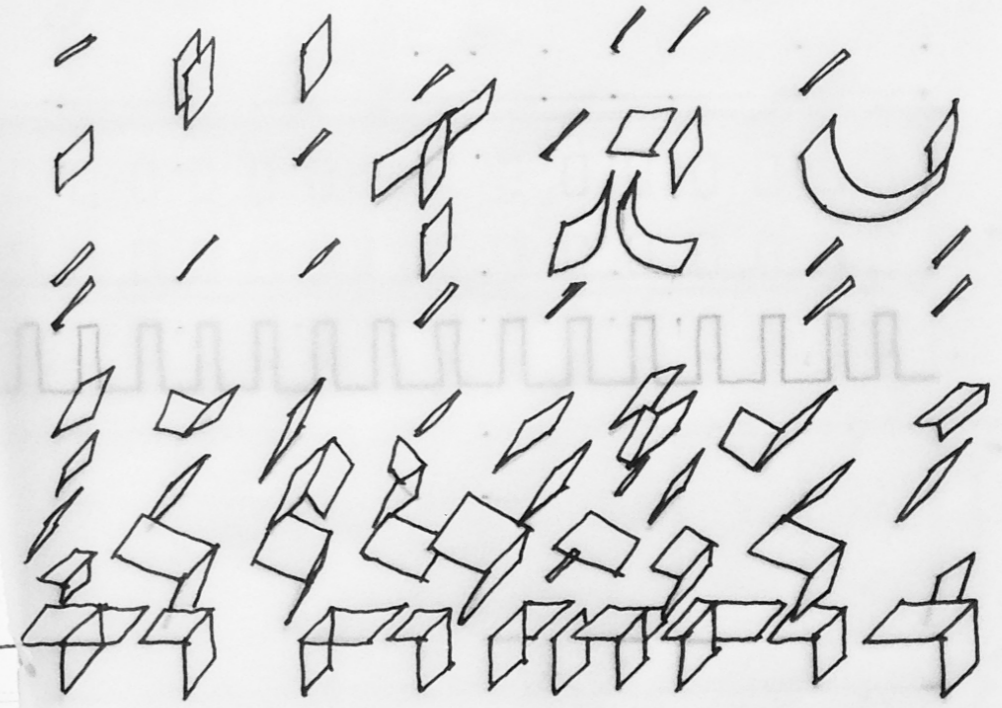
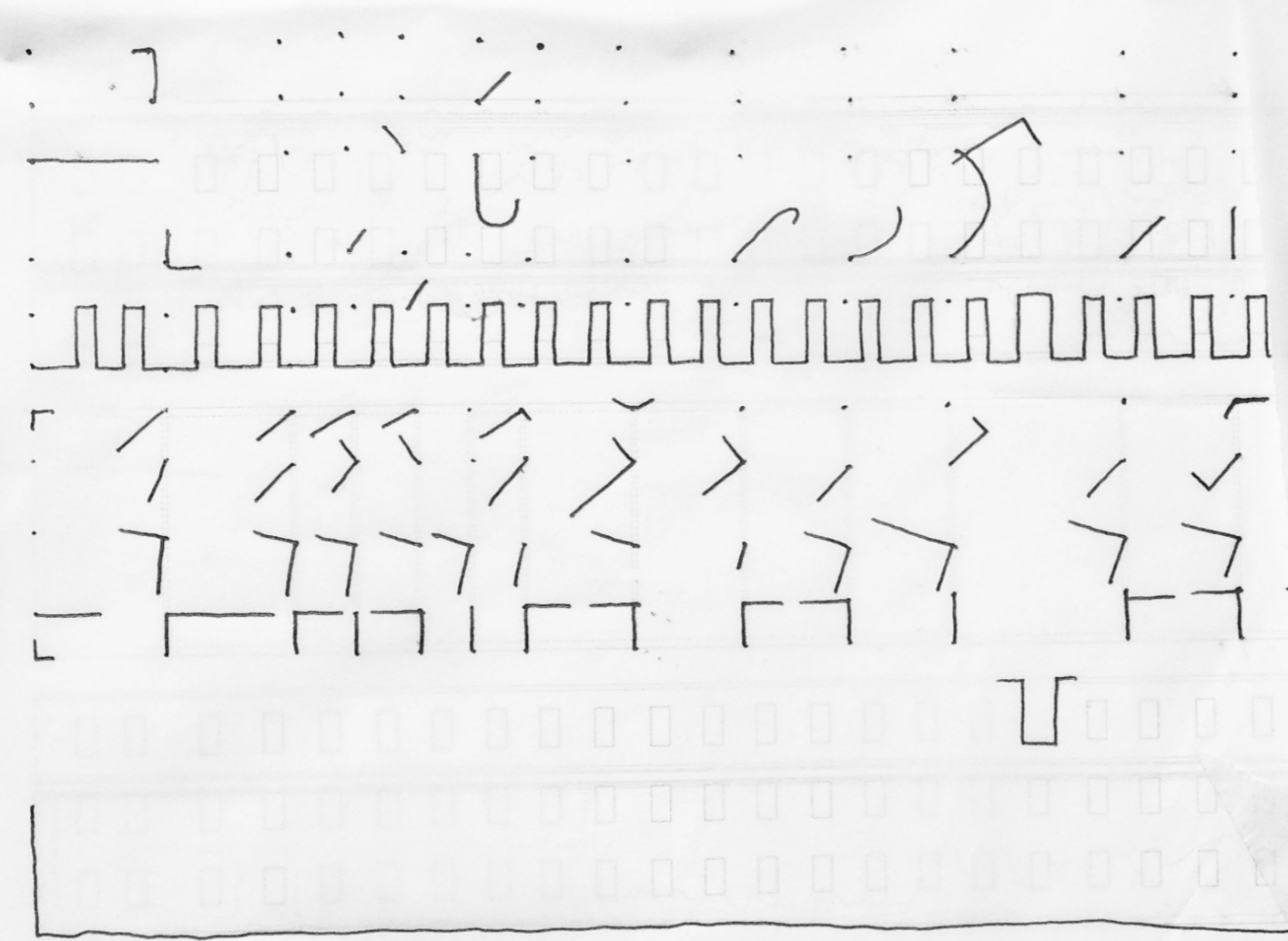








- PROXIMITY
- CONTINUITY
- Juxtaposition



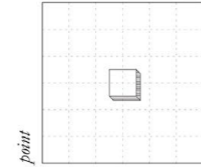
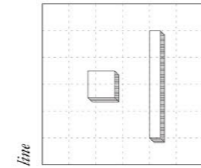
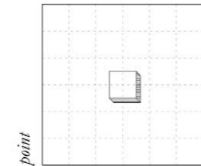
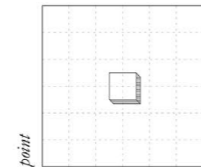
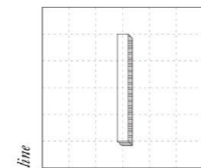
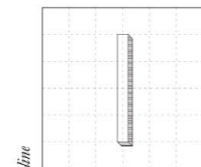
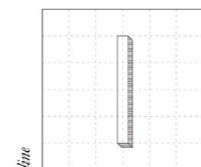
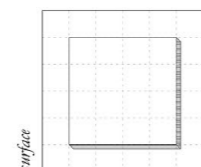
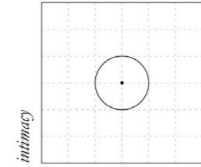
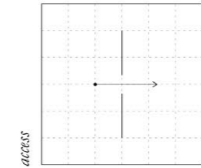
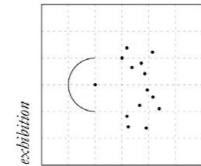
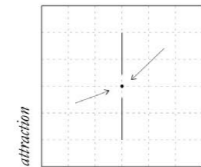
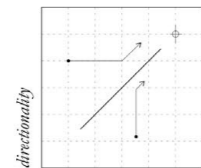
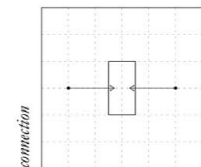
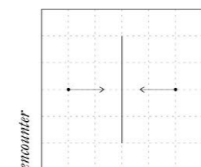
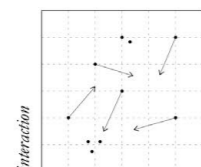
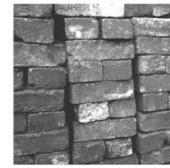
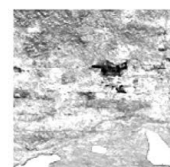
fornix  
STRUCTURE  
- FRAME -

venustas  
FORM  
- SPACE -

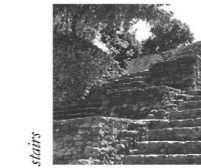
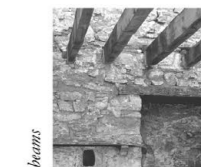
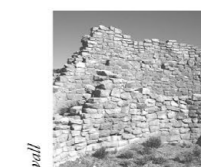
utilitas  
FUNCTION  
- EVENT -

^  
MAIN ARTERY of the CITY

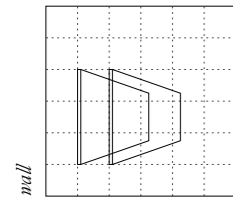




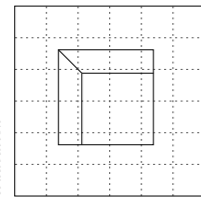
	interaction	encounter	connection	directionality	attraction	exhibition	access	isolation
interaction								
encounter								
connection								
directionality								
attraction								
exhibition								
access								
isolation								



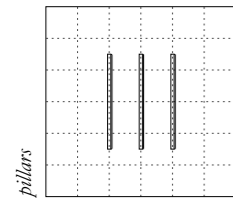




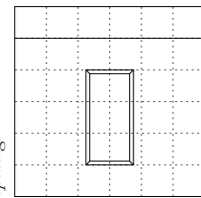
wall



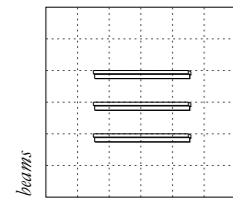
excavation



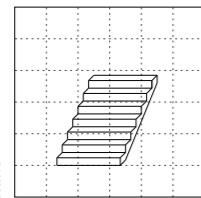
pillars



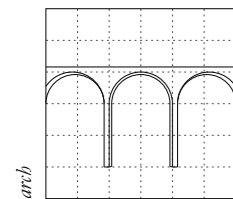
openings



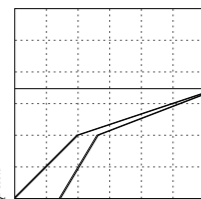
beams



stairs



arch



path

**PUNCTUAL + LINEAR INTERVENTIONS**

ACT: areas to connect the Residential Area with Maršalka  
EVENT: aim for *encounter* and *exhibition*

**SURFACE INTERVENTION**

ACT: areas to connect the interiors of the barrack with the exterior  
EVENT: aim for *interaction*

**LINEAR INTERVENTION**

ACT: meeting area between the interiors of the barrack and the exterior  
EVENT: aim for *encounter* and *interaction*

**LINEAR INTERVENTION**

ACT: connecting area between the interiors of the barrack and the exterior  
EVENT: aim for *connection* and *access*

**SURFACE + LINEAR + PUNCTUAL INTERVENTIONS**

ACT: new core of the complex, connecting with the University  
EVENT: aim for *connection*, *exhibition*, *encounter* and *interaction*

**LINEAR INTERVENTION**

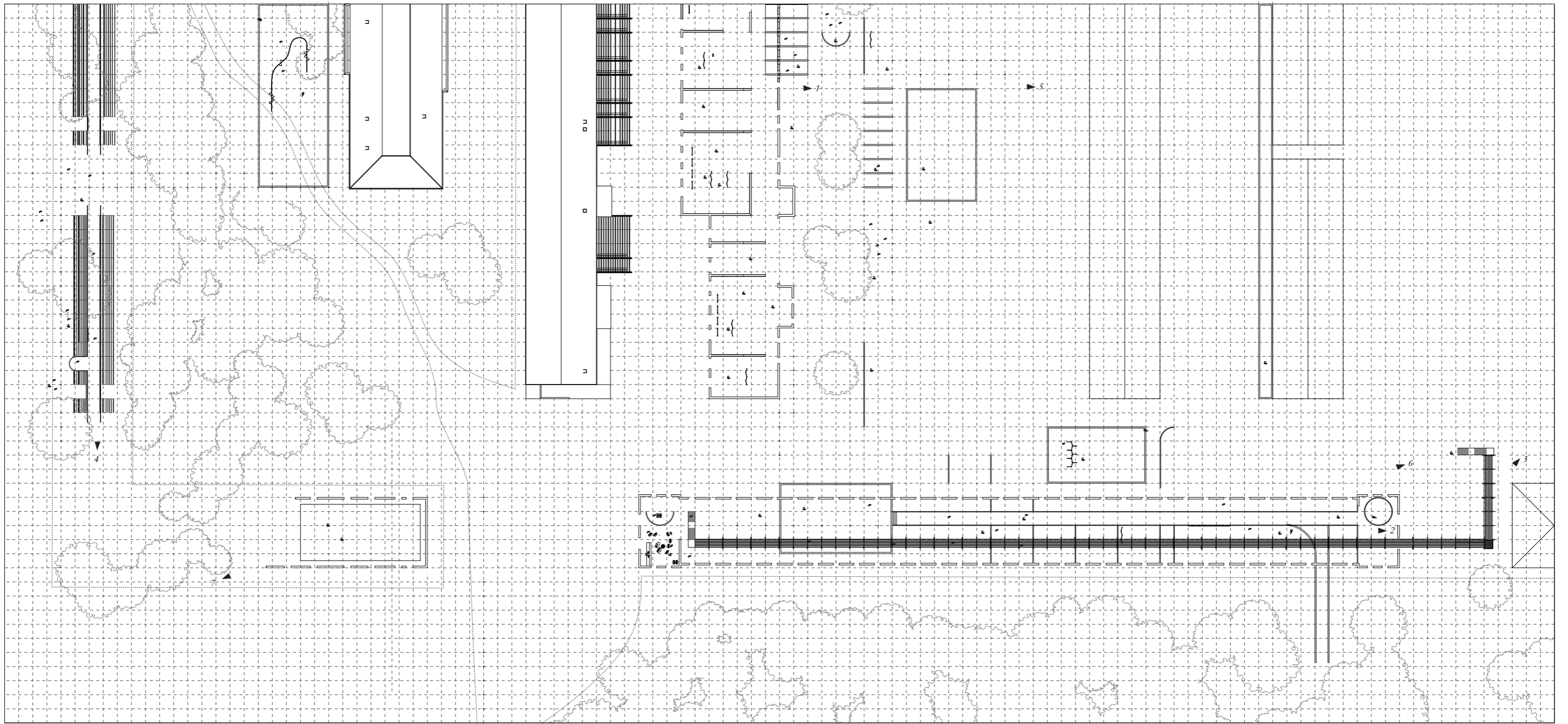
ACT: redefinition of the main access, connecting with the street  
EVENT: aim for *directionality* and *access*

**SURFACE + LINEAR + PUNCTUAL INTERVENTIONS**

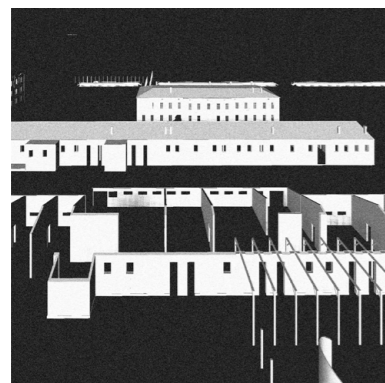
ACT: recognition of the enormous potential of the building, definition of a new way to access it through elements that break into the ruins  
EVENT: aim for *access*, *connection*, *encounter*, *intimacy*, *exhibition* and *interaction*



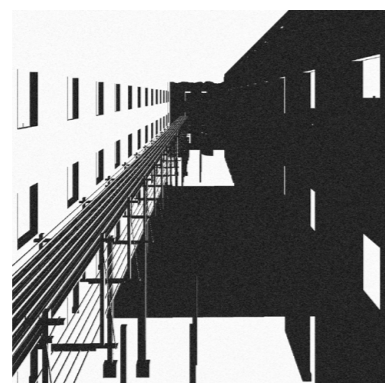




1:500 plan : first interventions around the entrance, along and inside the ruins on the south and west sides, laying on the existing grid of 2.5 meters



1] porch: line + surface



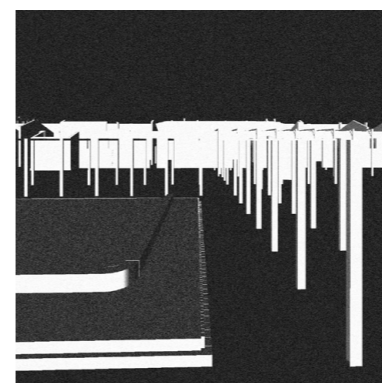
2] elevated path: line



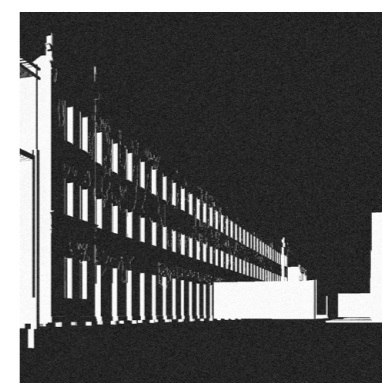
3] elevated path: line



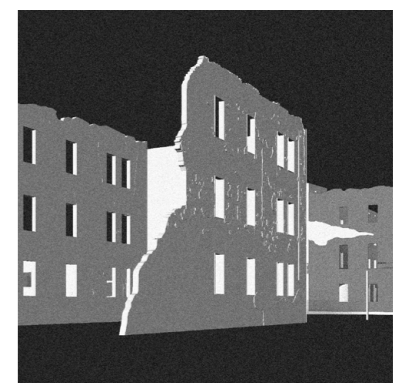
4] garden structure: line + point



5] plaza : line + point + surface



6] chambers: point + line



7] ruin garden: surface



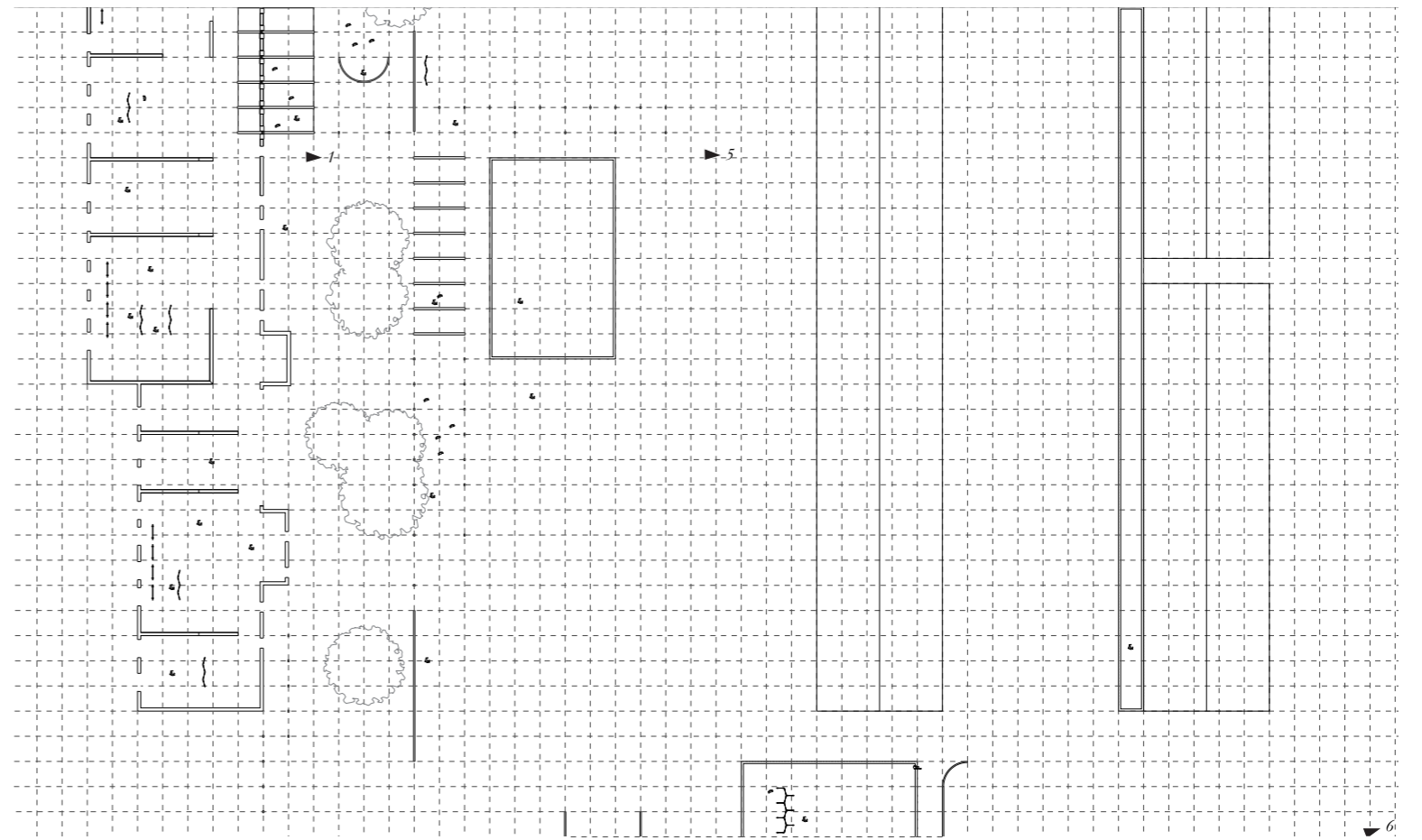
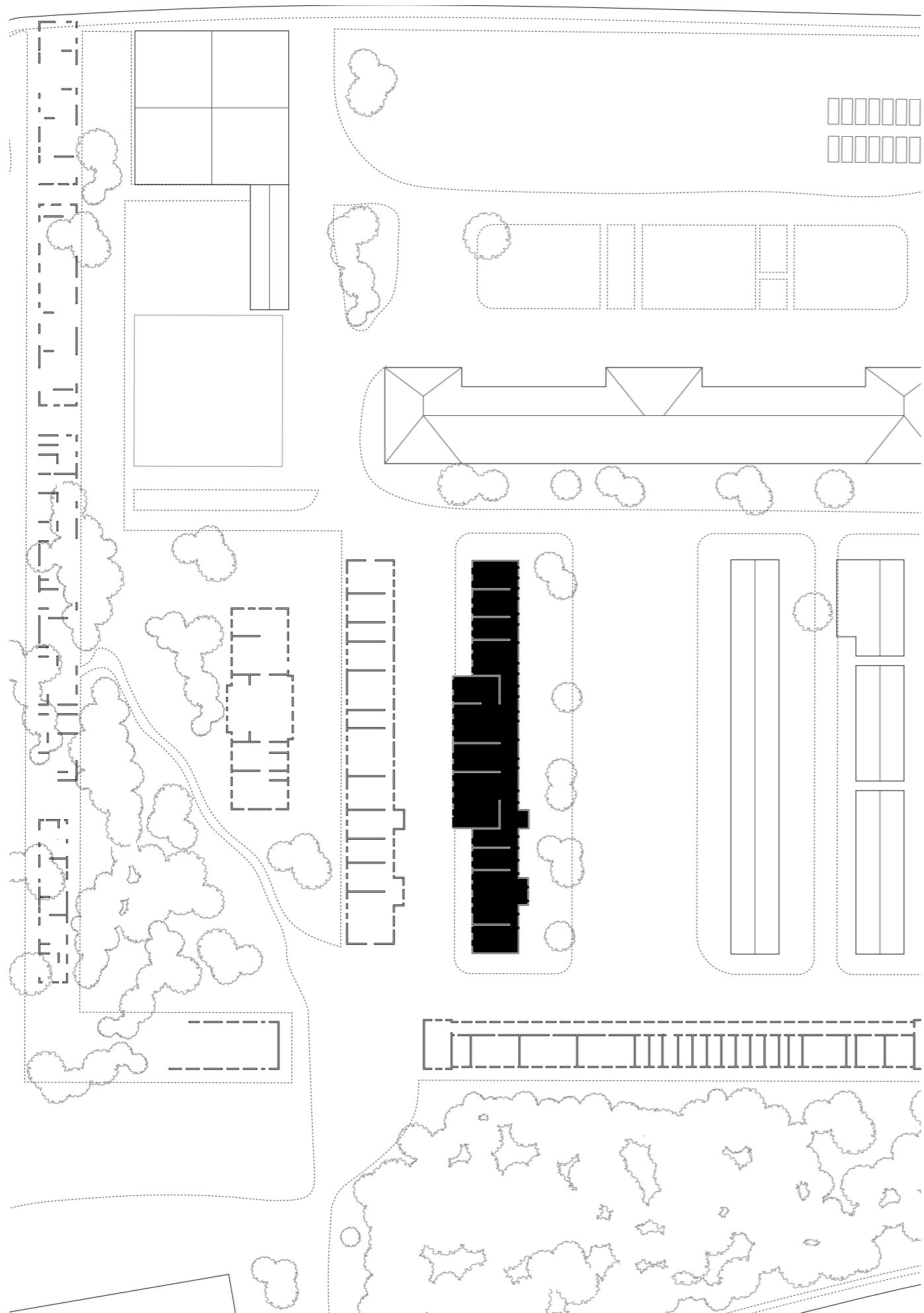




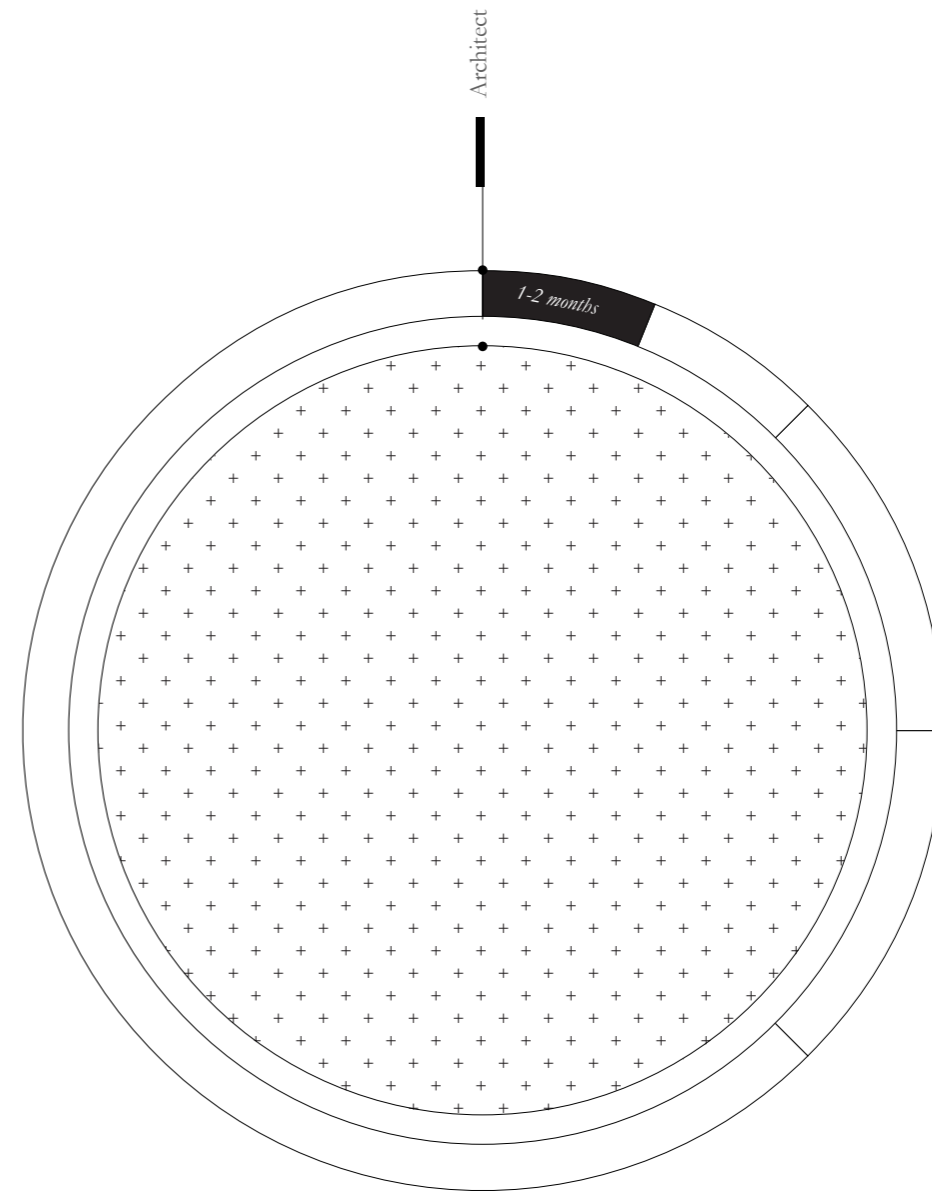
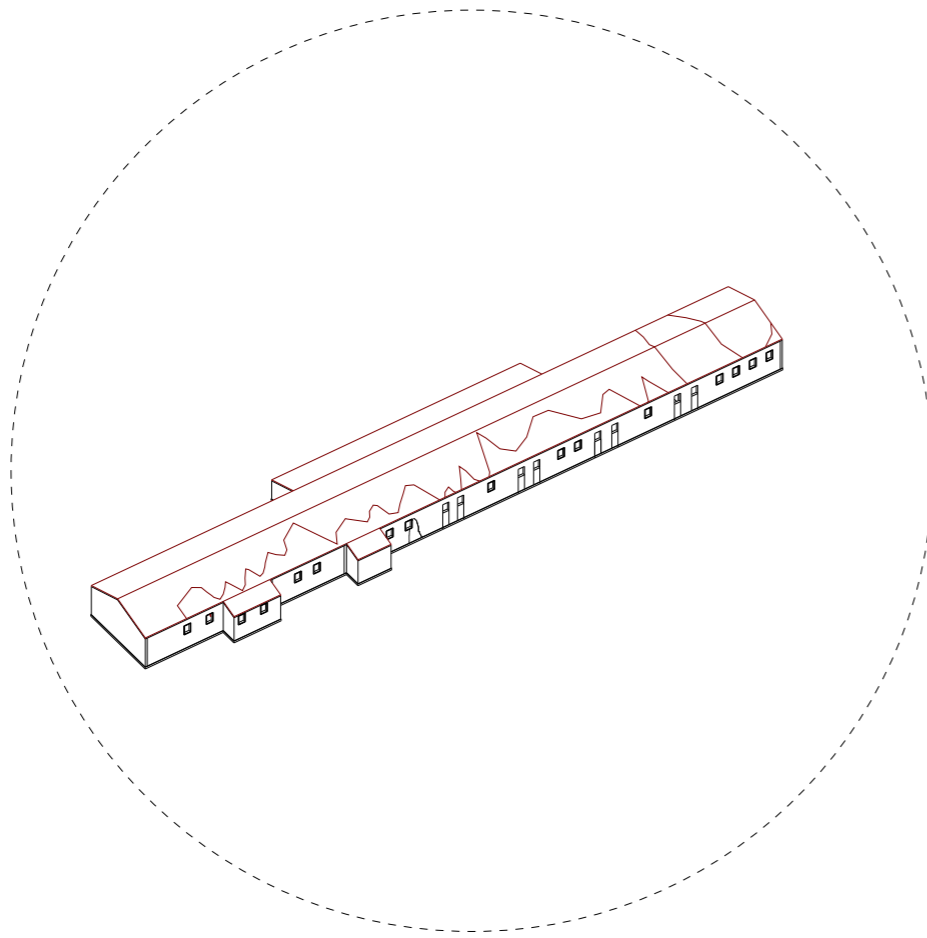
BASSO RILIEVI

Models Pictures





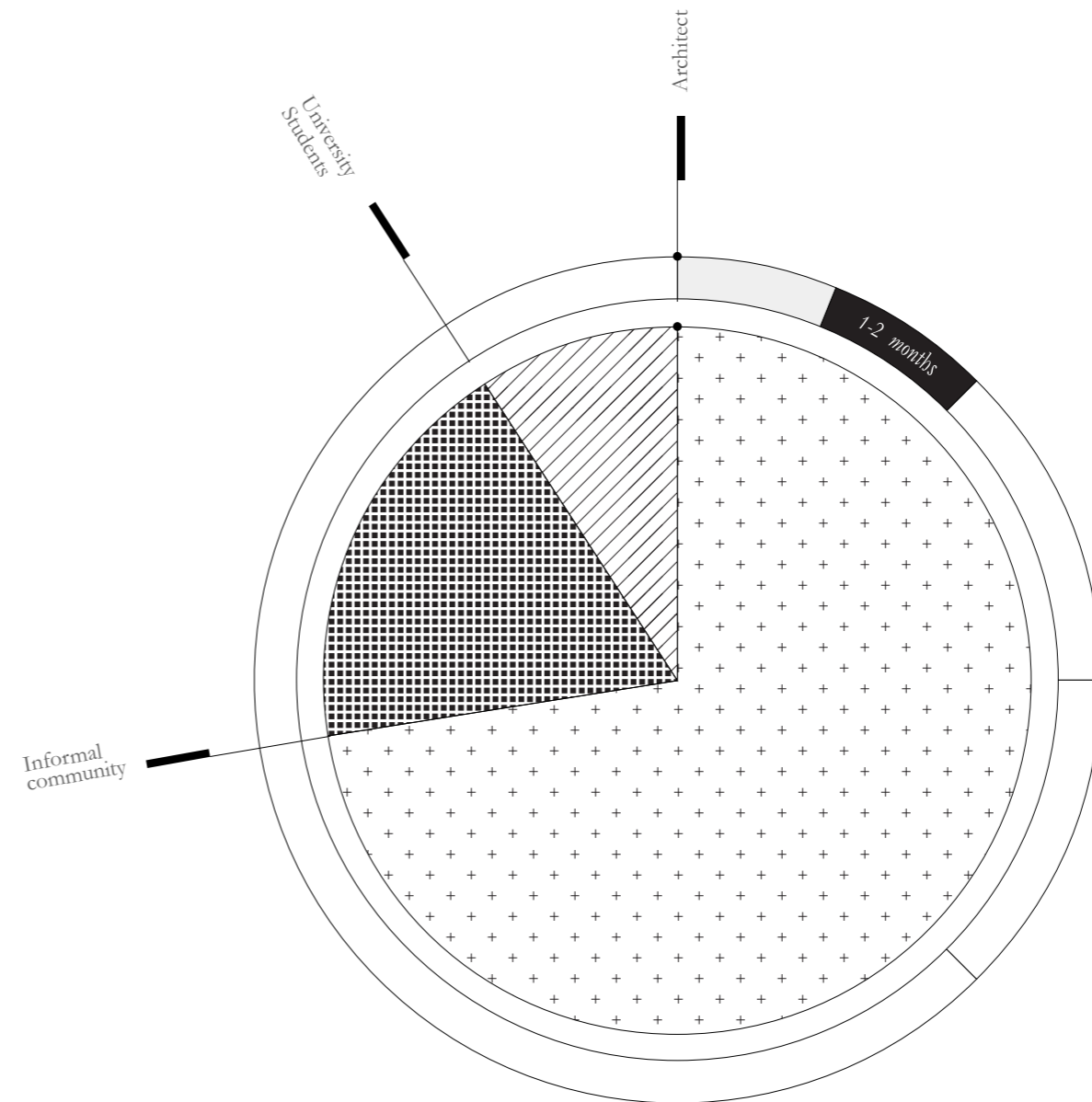
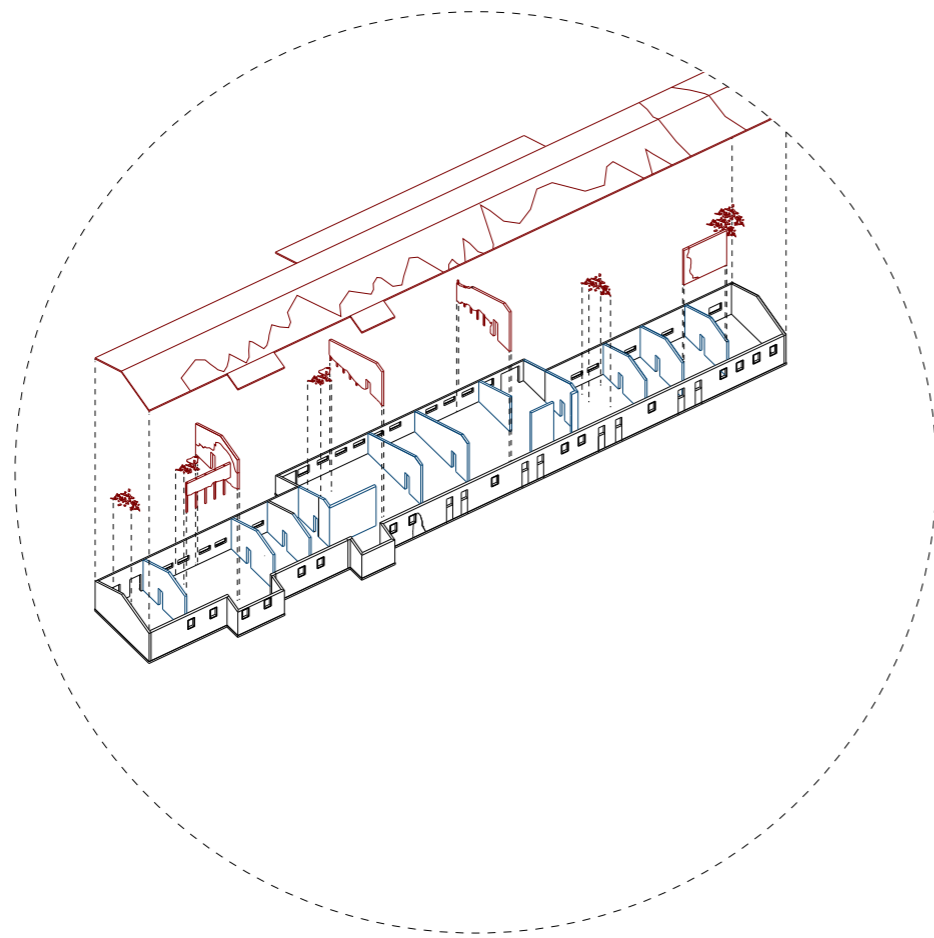




**PHASE I**

Reading  
*1 to 2 months*



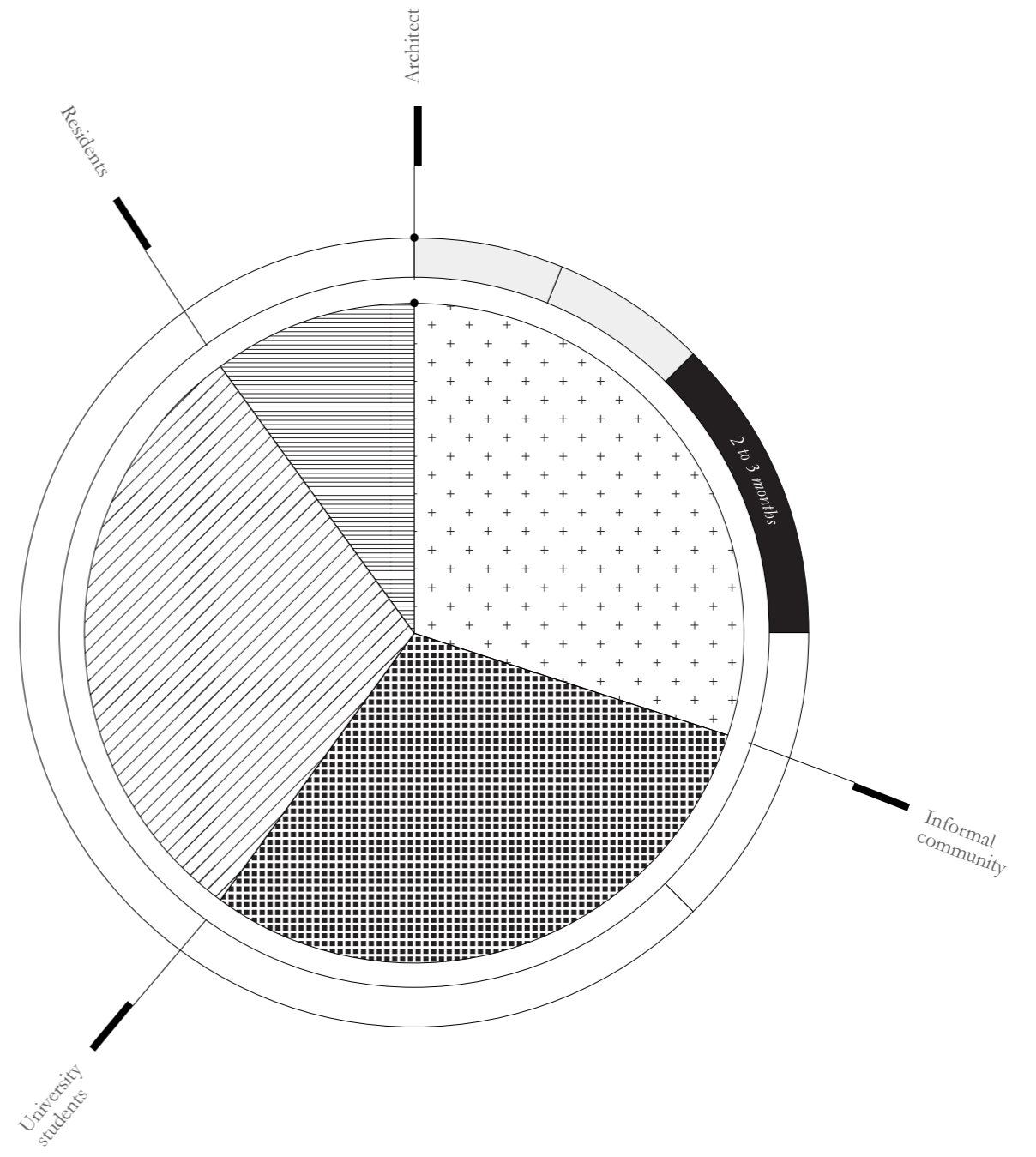
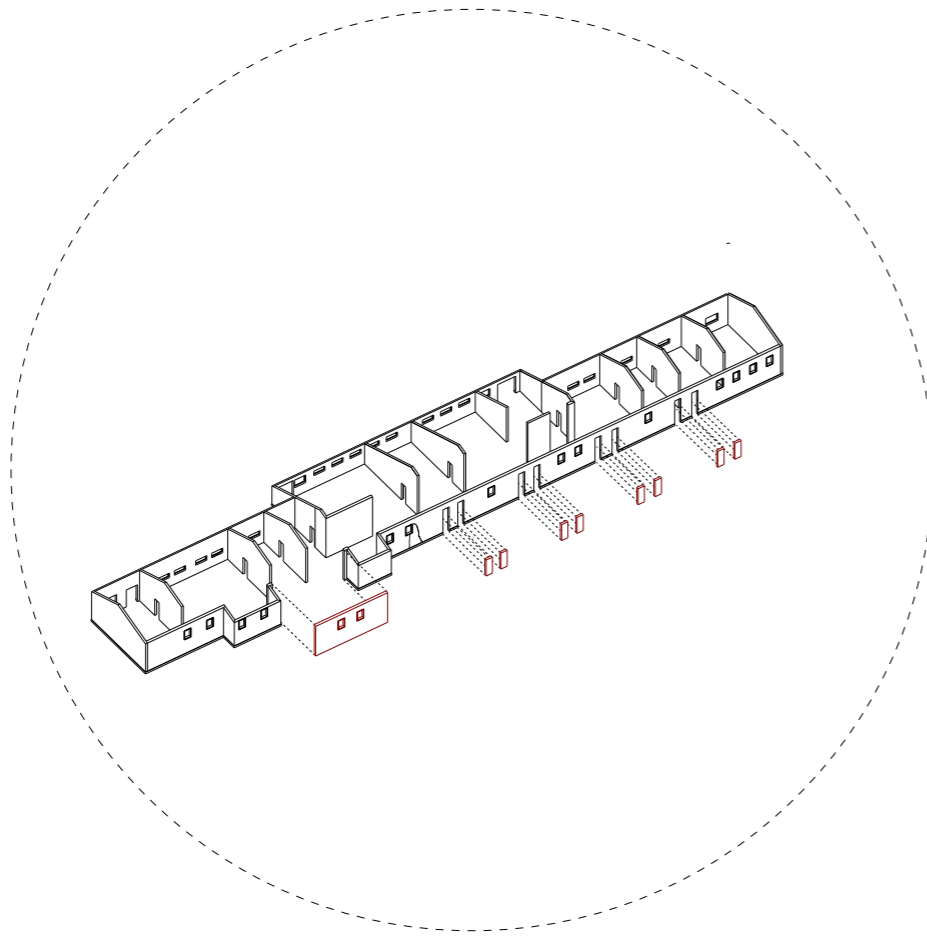


**PHASE II**

Fragments Location

*1 to 2 months*



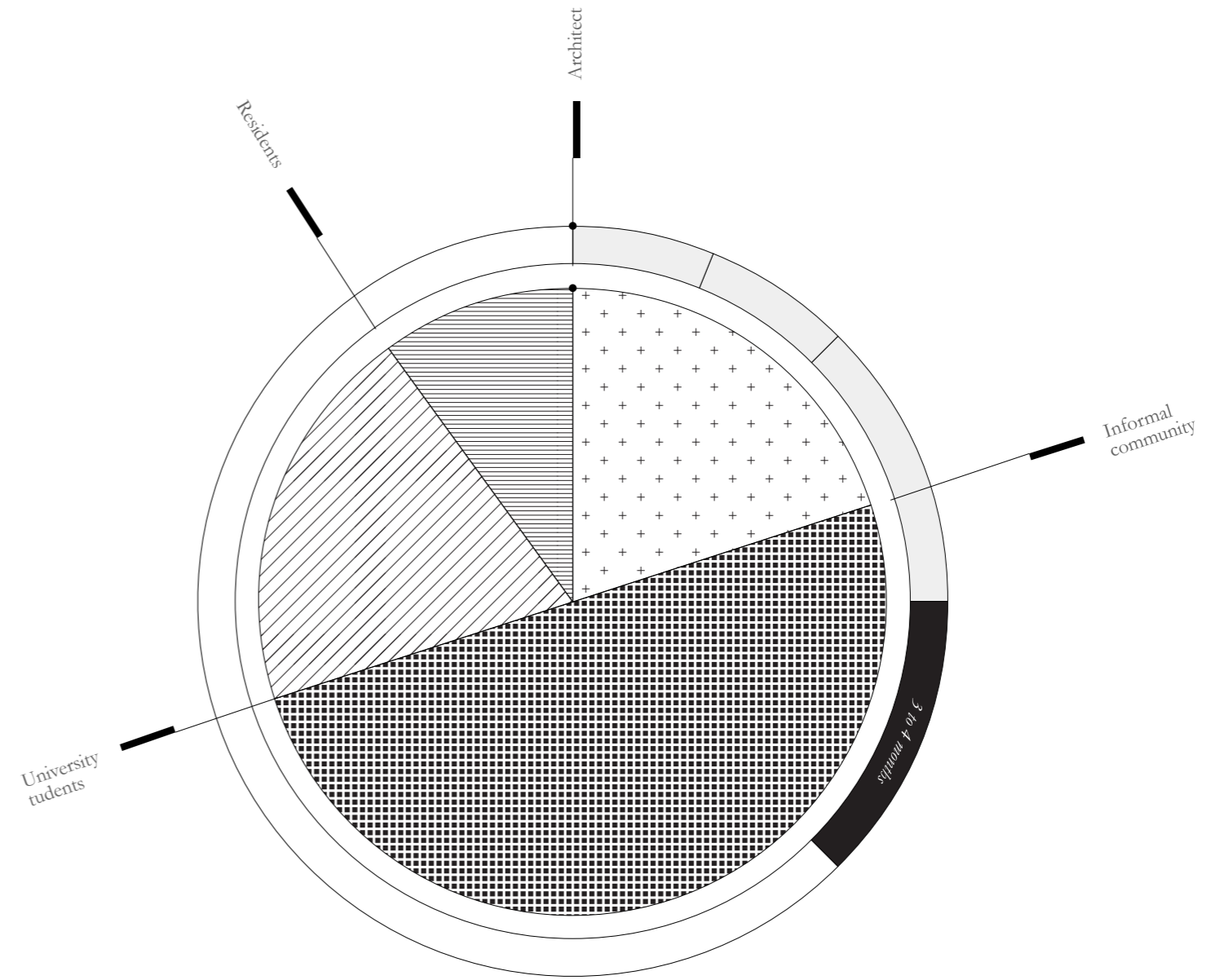
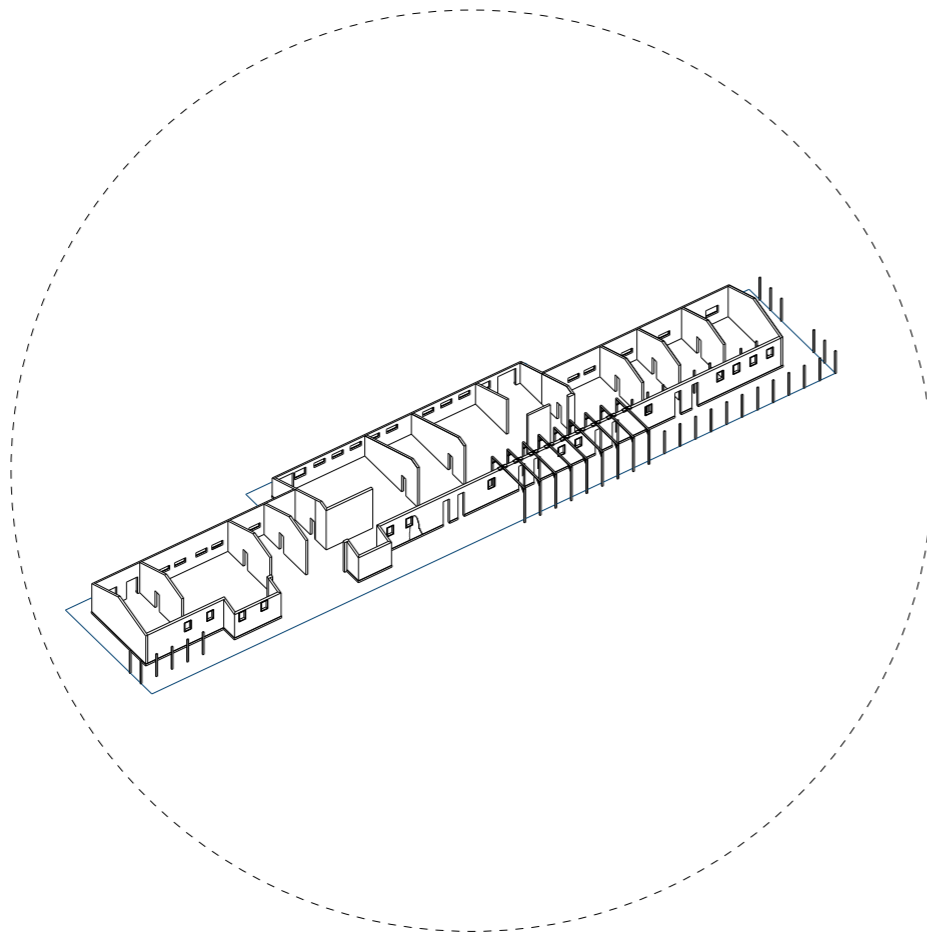


**PHASE III**

Selective Cleaning

*2 to 3 months*

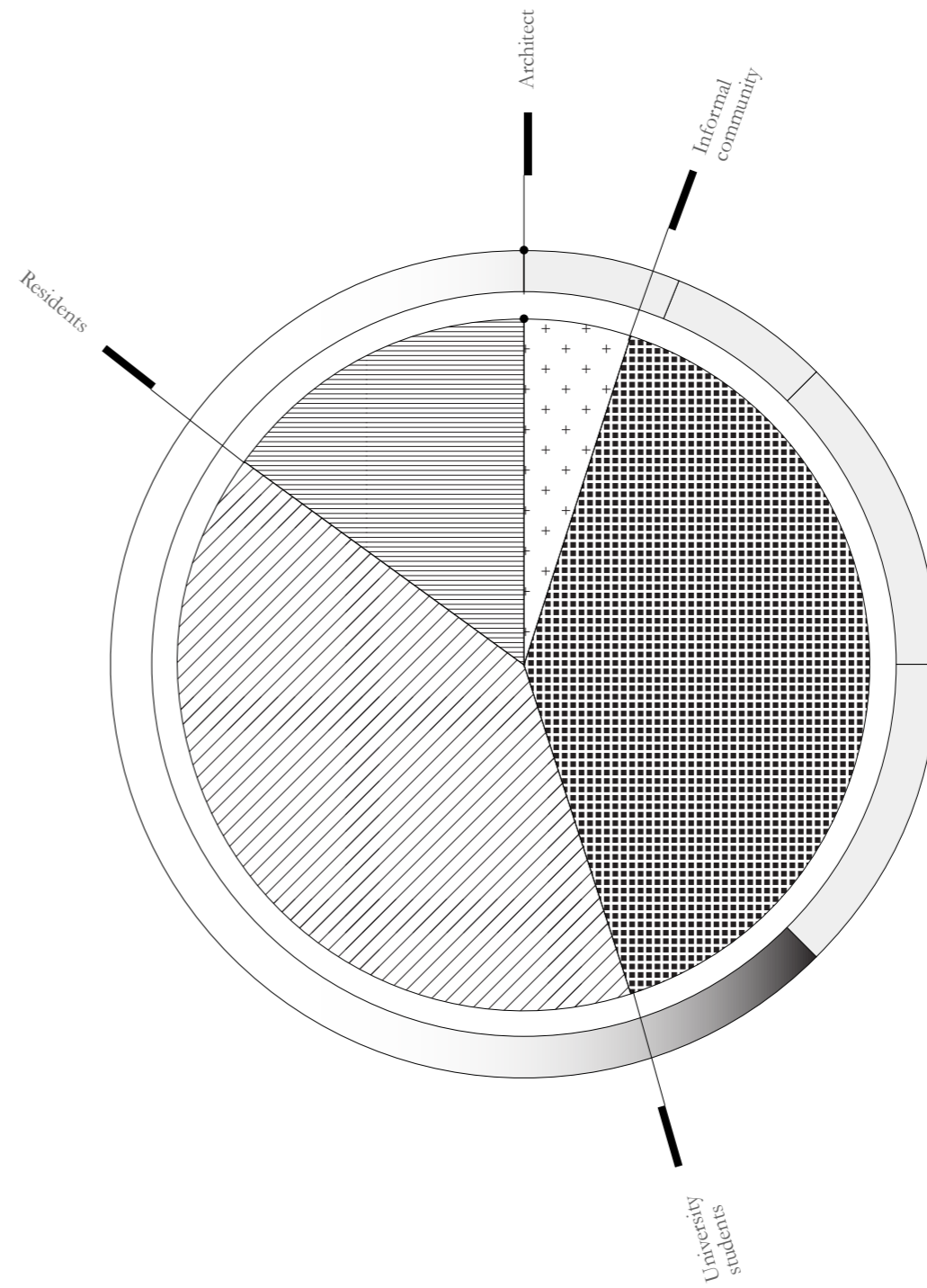
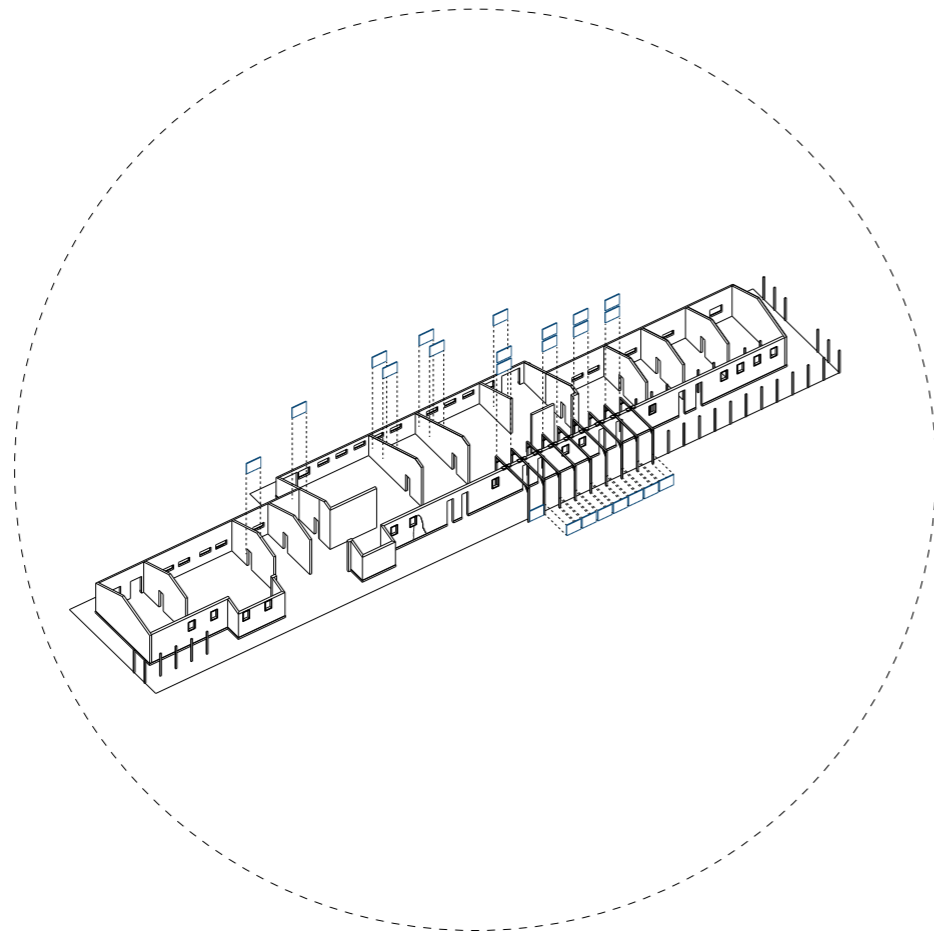




**PHASE IV**

Combination  
3 to 4 months

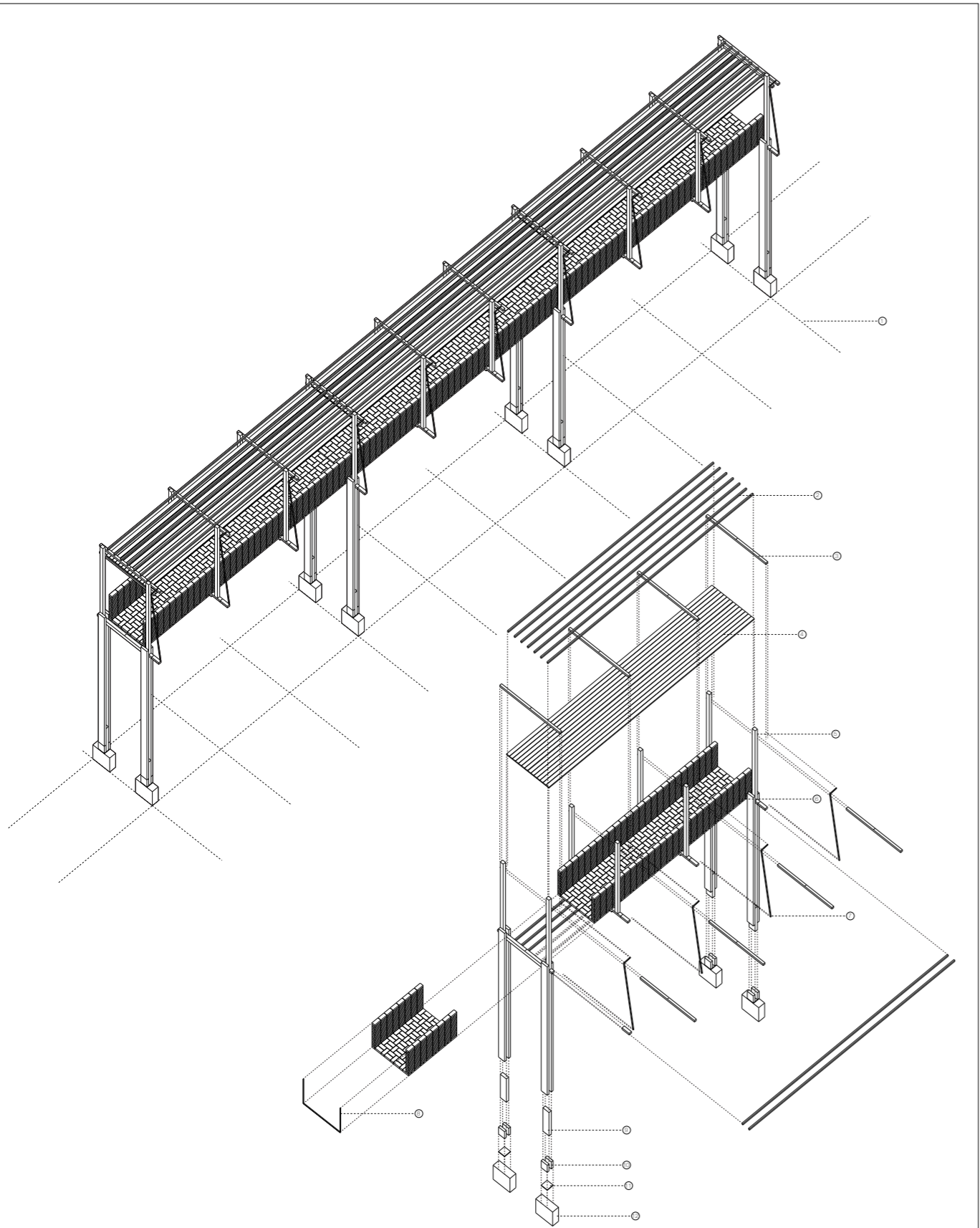




**PHASE V**

Customization  
*ongoing process*

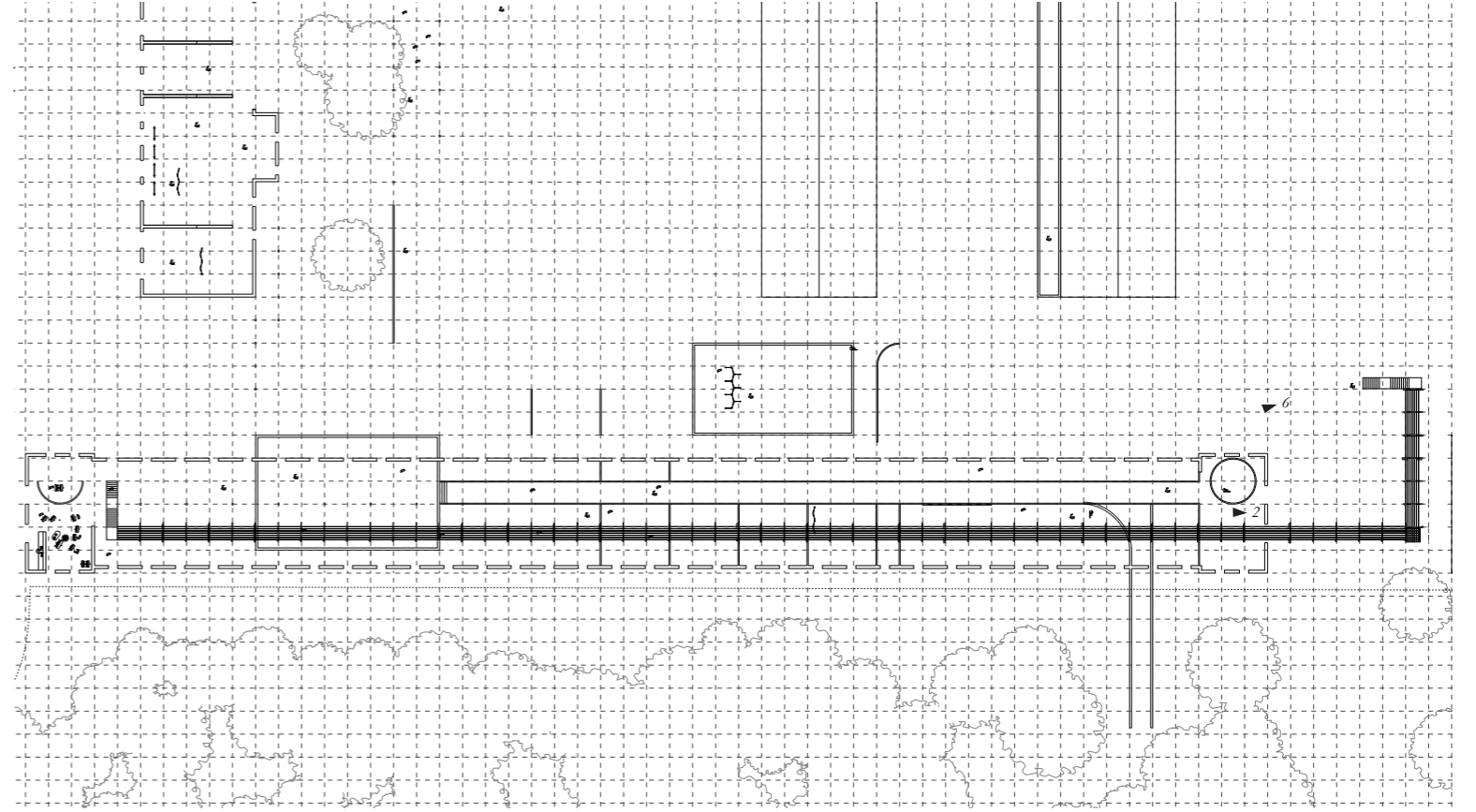




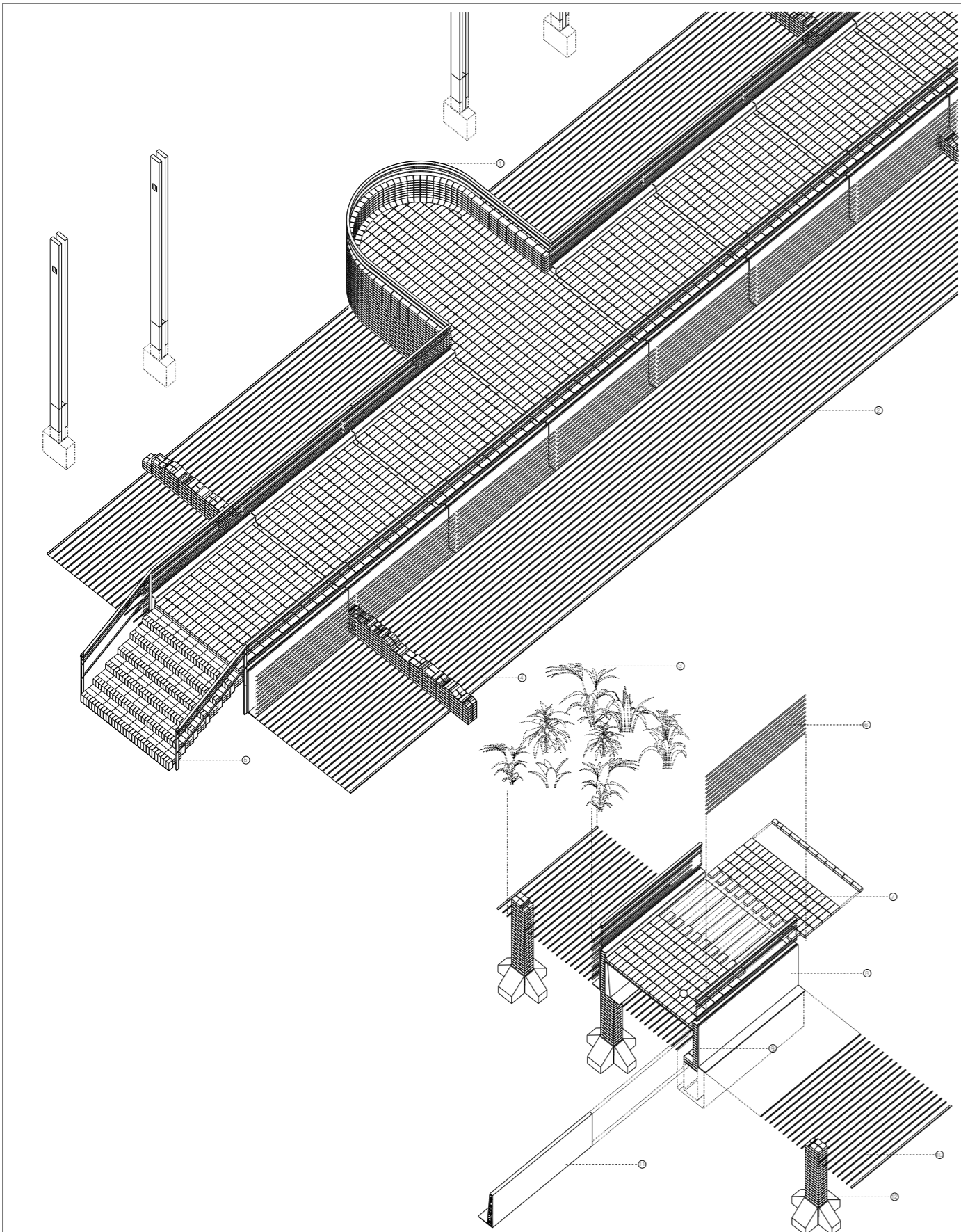
Line  
encounter, directionality

Marsalka, Sarajevo, Bosnia Herzegovina  
Detail, Exploded Axonometric Views  
*Elevated circulation through the ruins\_Assembly*  
Building Technology\_1/5

- |   |   |  |
|---|---|--|
| ① existing grid, 2.5 m x 2.5 m                                  | ⑥ upper column<br>wood 120 x 120 mm                     | ⑨ joint detail<br>wood 120 x 200 x 400 mm        |
| ② structural stabilizing elements<br>wood 50 x 50 mm            | ⑦ radial bracki 102.5 x 215 x 65 mm                     | ⑩ joint details<br>wood 102.5 x 200 x 200 mm     |
| ③ cross beams capping the gates underneath<br>wood 100 x 100 mm | ⑧ structural stabilizing elements<br>wood 80 x 80 mm    | ⑪ joining plate<br>steel 200 x 200 x 30 mm       |
| ④ roofing panels<br>wood 40 x 130 mm                            | ⑫ structural joint every 2.5 meters<br>steel 80 x 80 mm | ⑫ foundation base<br>concrete 300 x 700 x 500 mm |



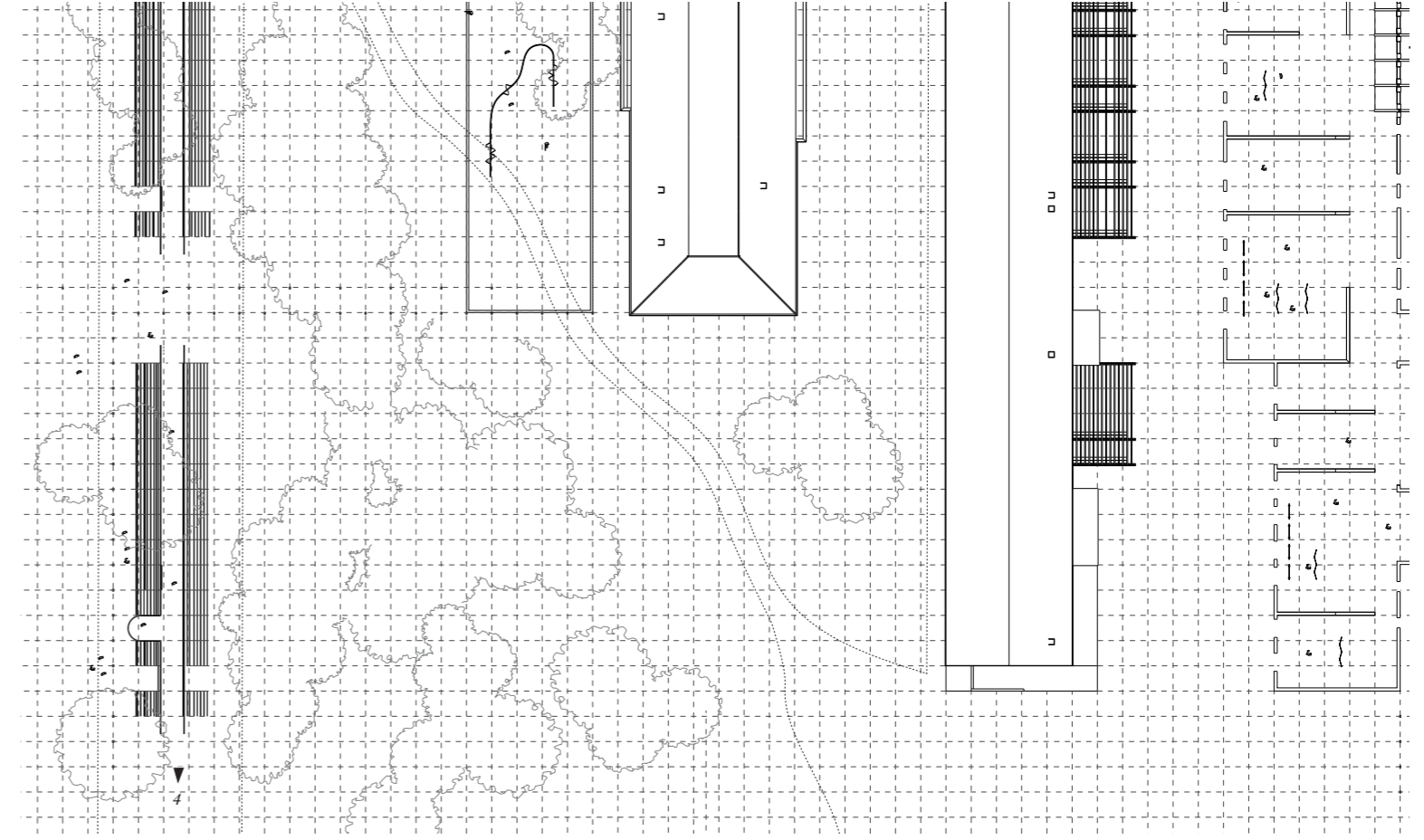




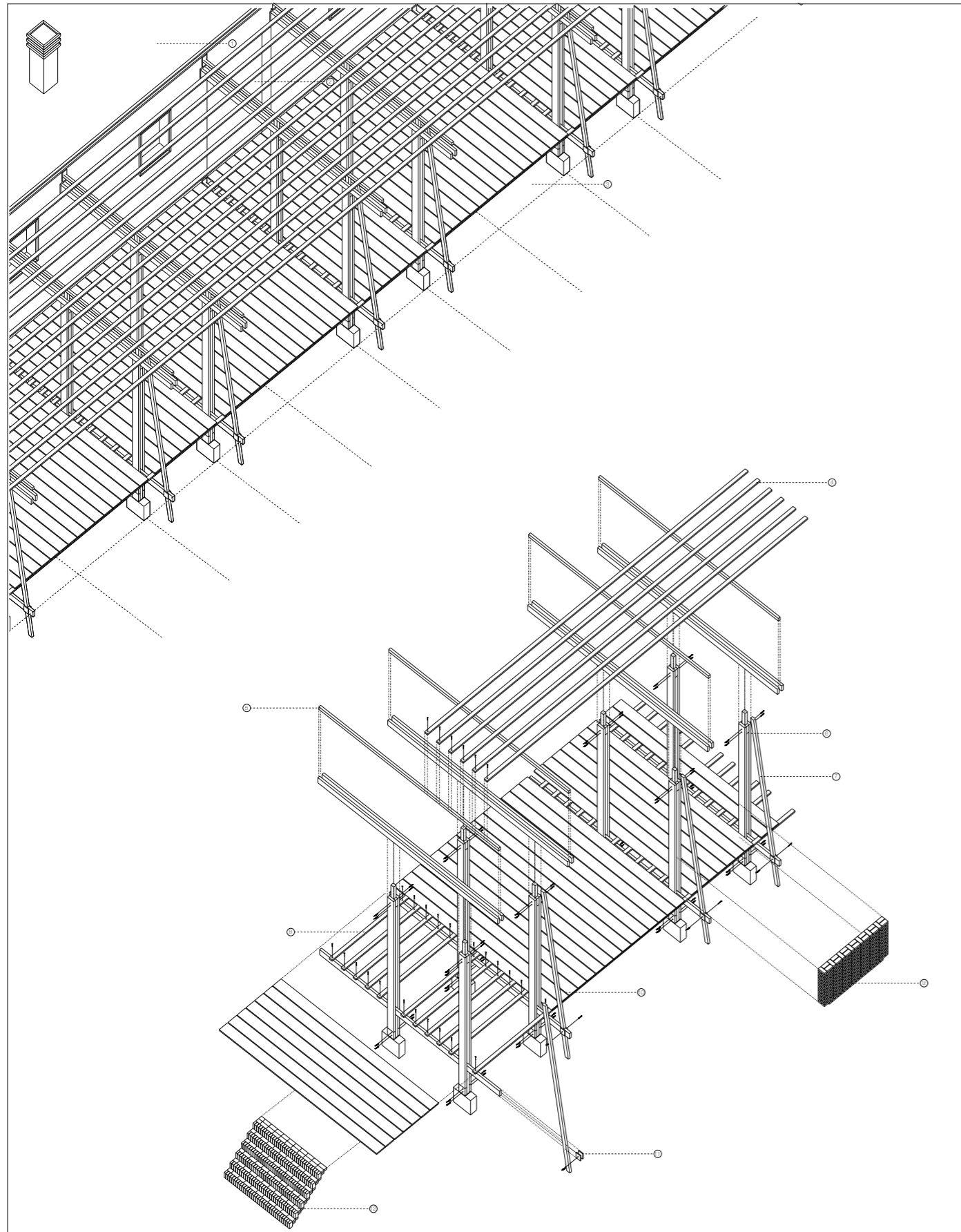
Line, Point  
encounter, exhibition

Marsalka, Sarajevo, Bosnia Herzegovina  
Detail, Exploded Axonometric Views  
Gardens structure\_Assembly  
Building Technology\_4/5

- |   |   |  |
|---|---|--|
| ① interaction platform<br>road bricks 102,5 x 215 x 65 mm<br>containing grid elements<br>steel 30 x 30 mm | ⑤ stairs approaching the path<br>bricks 102,5 x 215 x 65 mm<br>containing grid elements<br>steel 30 x 30 mm | ⑨ containing structure<br>bricks 102,5 x 215 x 65 mm<br>containing grid elements<br>steel 30 x 30 mm |
| ② plants  | ⑥ path pavement<br>road bricks 102,5 x 215 x 65 mm  | ⑩ containing structure<br>road paths and fragments 800 x 120 mm                                      |
| ③ existing walls, former auditorium<br>bricks 102,5 x 215 x 65 mm   | ⑦ containing panels<br>wood 800 x 30 mm   | ⑫ Ottoman Foundations<br>concrete and bricks 102,5 x 215 x 65 mm                                     |







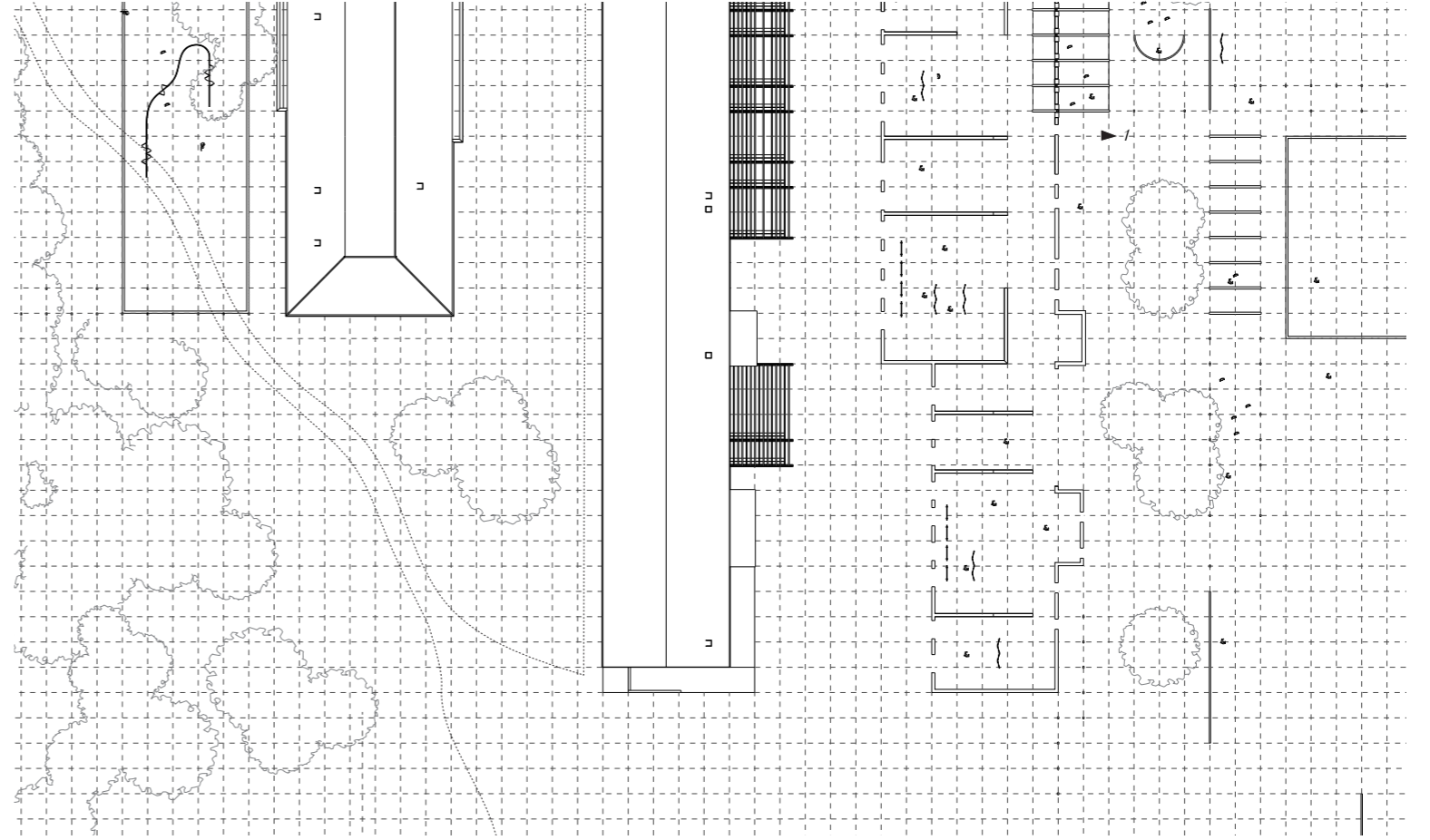
Line, Surface  
encounter, interaction

Marsalka, Sarajevo, Bosnia Herzegovina

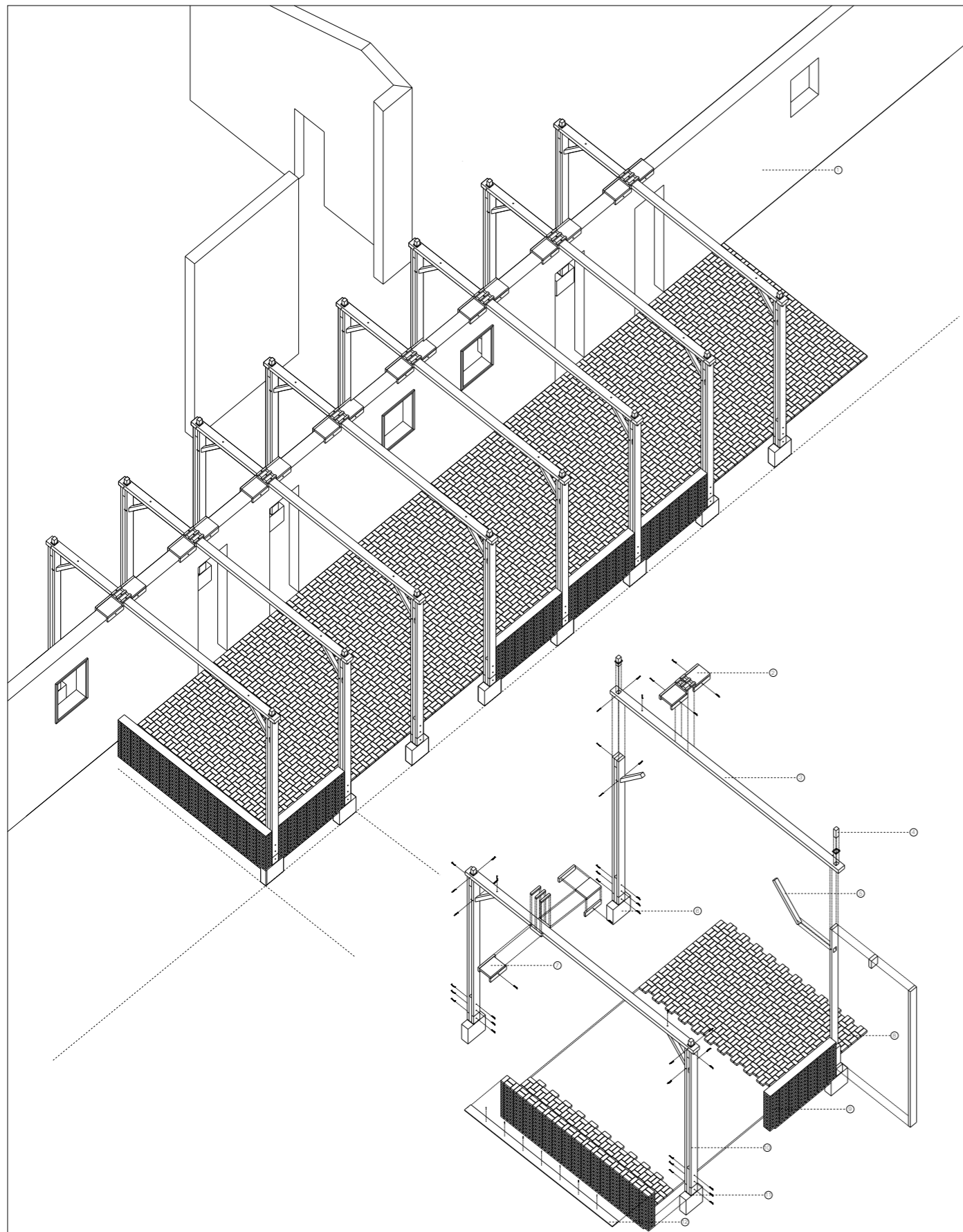
Detail, Exploded Axonometric Views  
Elevated circulation through the ruins\_Assembly

Building Technology\_1/5

- |   |  |  |
|---|--|--|
| ① replaced roof   | ⑤ cross beam<br>wood 80 x 80 mm                      | ⑨ bordering wall<br>round bricks 102.5 x 215 x 65 mm               |
| ② opening in the existing wall<br>bricks opening 1800 x 2200 x 120 mm | ⑥ porch column<br>wood 212 x 212 x 6000 mm           | ⑩ structural stabilizing elements<br>wood 80 x 80 mm               |
| ③ buffer area<br>1200 mm  | ⑦ structural stabilizing elements<br>wood 80 x 80 mm | ⑪ joining plate<br>steel 100 x 100 x 20 mm                         |
| ④ structural stabilizing elements<br>wood 50 x 30 mm                  | ⑧ cross beam<br>wood 100 x 100 mm                    | ⑫ stairs to access the porches<br>round bricks 102.5 x 215 x 65 mm |







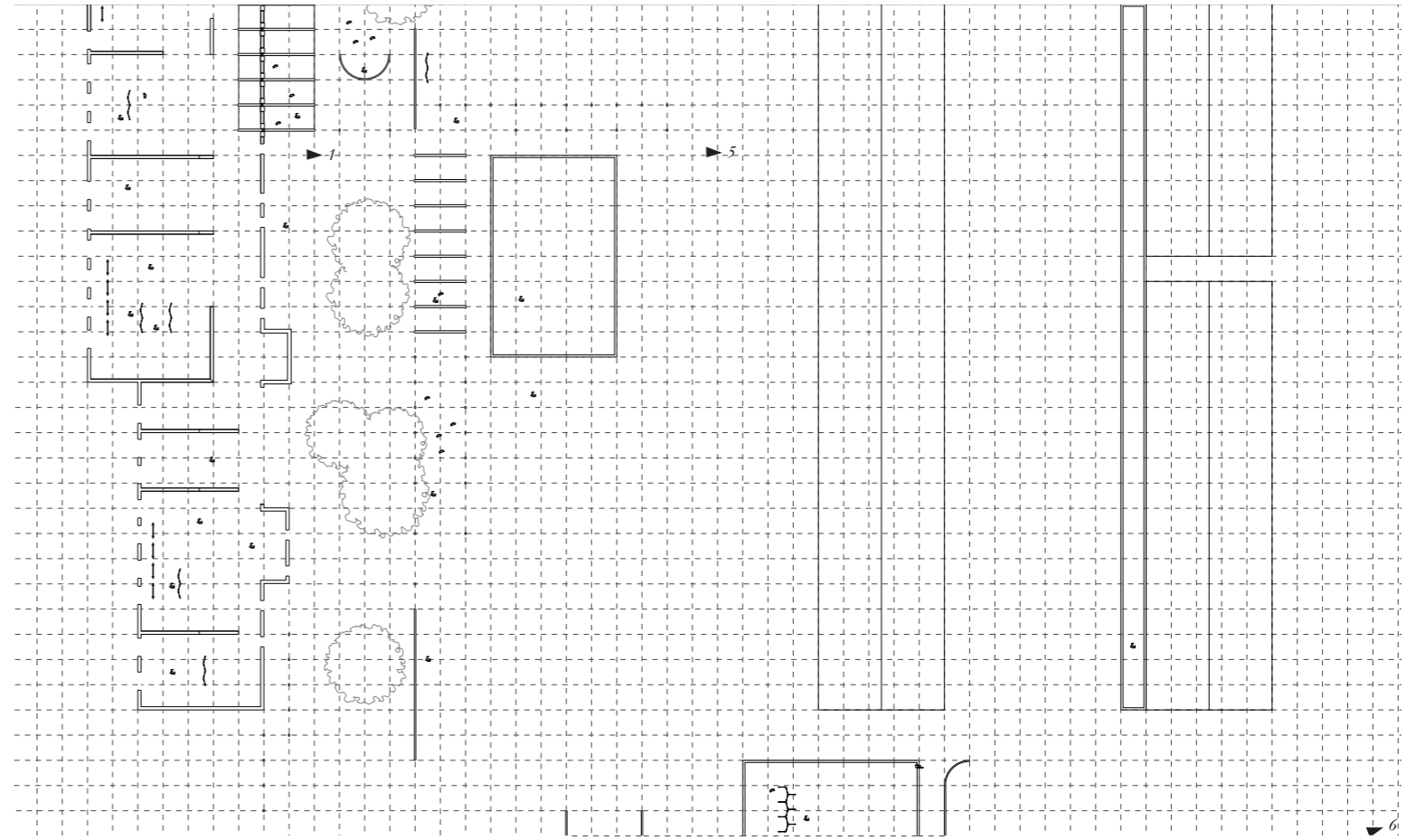
Line, Surface  
encounter, interaction

Marsalka, Sarajevo, Bosnia Herzegovina

Detail, Exploded Axonometric Views  
*Sports Halls Porches\_Assembly*

Building Technology\_2/5

- |  |  |   |
|--|--|---|
| ① former Sports Hall building                                  | ⑤ stabilizing transversal element<br>wood 120 x 120 mm | ⑨ bordering wall<br>rural brick 102.5 x 65 x 212 mm |
| ② joint connecting porches and ruins<br>wood 330 x 800 mm      | ⑥ foundation base<br>concrete 300 x 700 x 500 mm       | ⑩ column element<br>wood 100 x 200 mm               |
| ③ beam connecting inner and outer columns<br>wood 200 x 200 mm | ⑦ joint wall-capping element<br>wood 130 x 350 mm      | ⑪ joining plate<br>steel 200 x 200 x 30 mm          |
| ④ joint between beam and column<br>wood 100 x 100 x 200 mm     | ⑧ porches pavement<br>rural brick 102.5 x 65 x 212 mm  | ⑫ capping banister<br>wood 330 x 30 mm              |

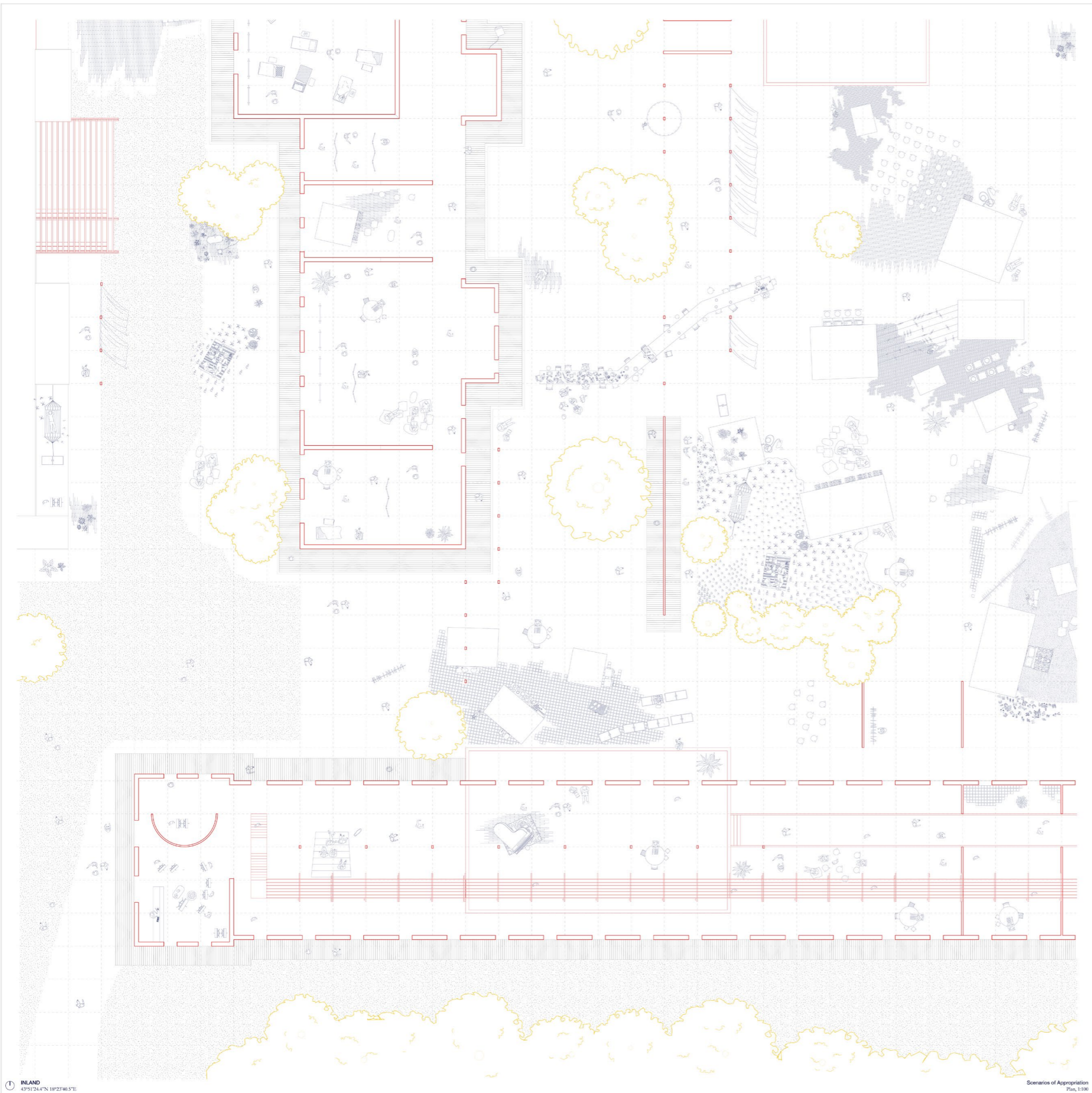




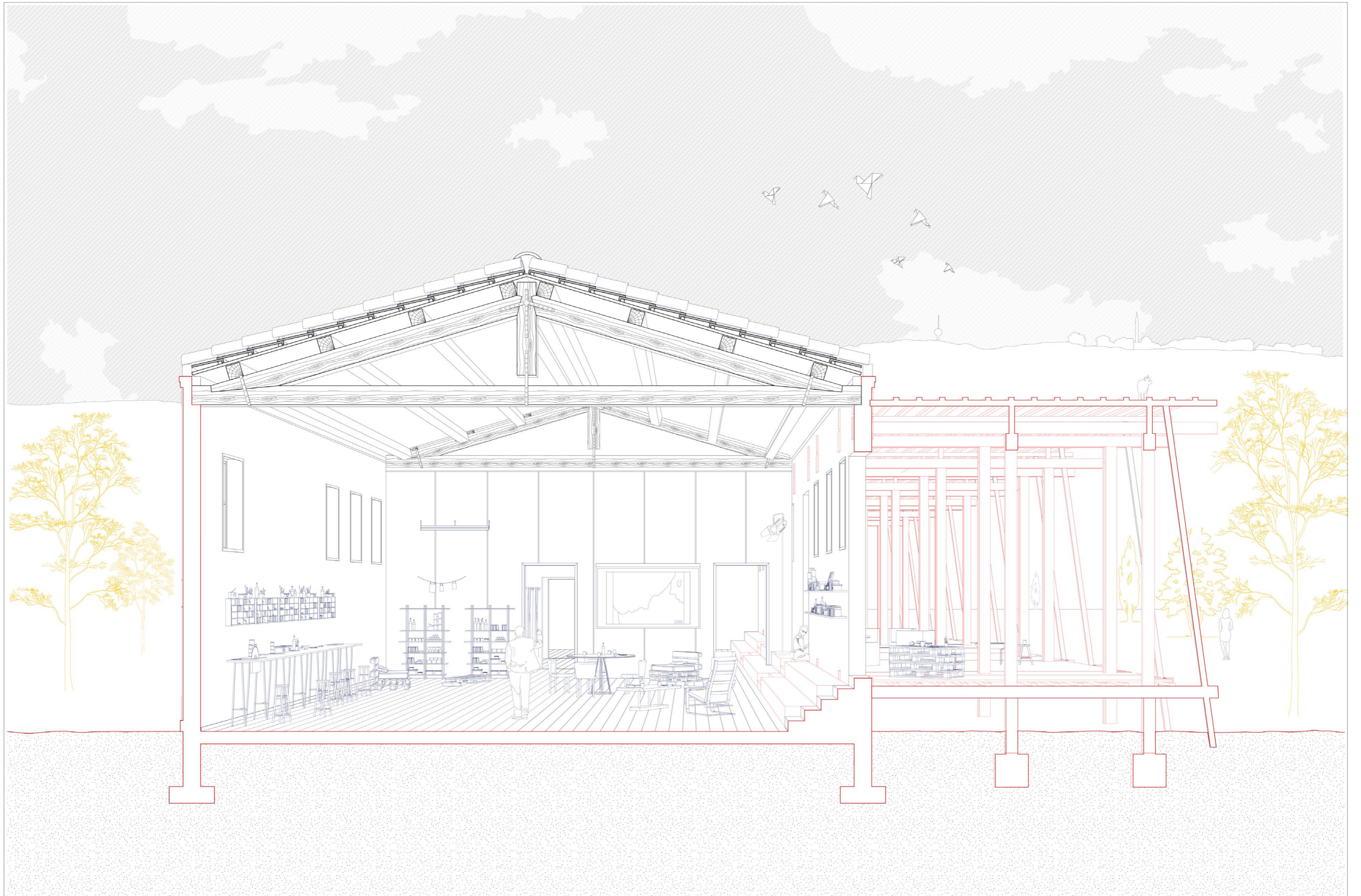
SCENARIOS OF APPROPRIATION

Models Pictures









INLAND  
43°51'24.4"N 18°23'40.5"E

Cross Section  
Former Sports Halls Barrack

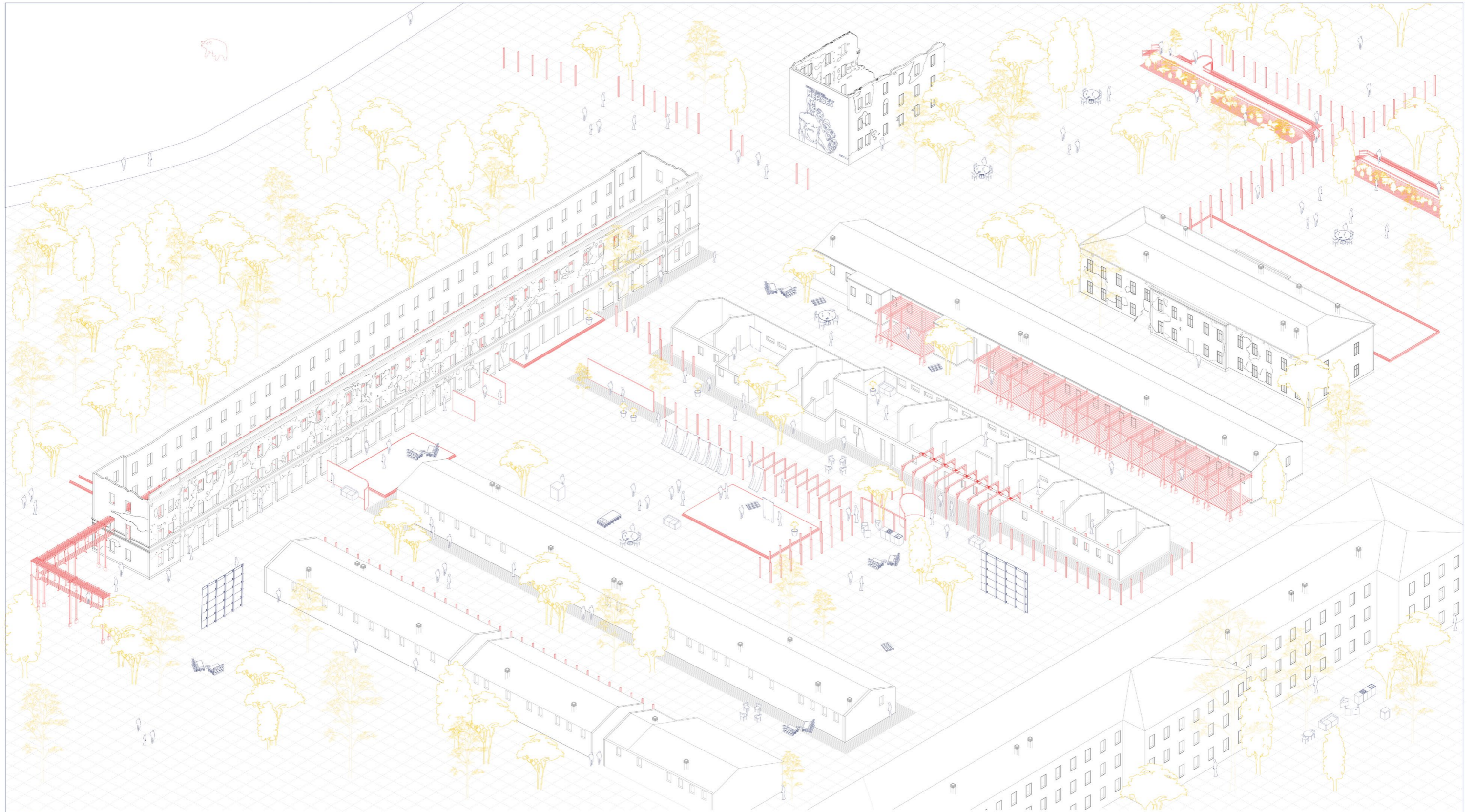




INLAND  
43°51'24.4"N 18°23'40.5"E

1' Section  
Former Cadets' Accommodation Facilities





INLAND  
43°51'24.4"N 118°23'40.5"E

Scenarios of Appropriation  
Axonometric View





*Centre for Agriculture, Gardens connecting with the Residential Area*





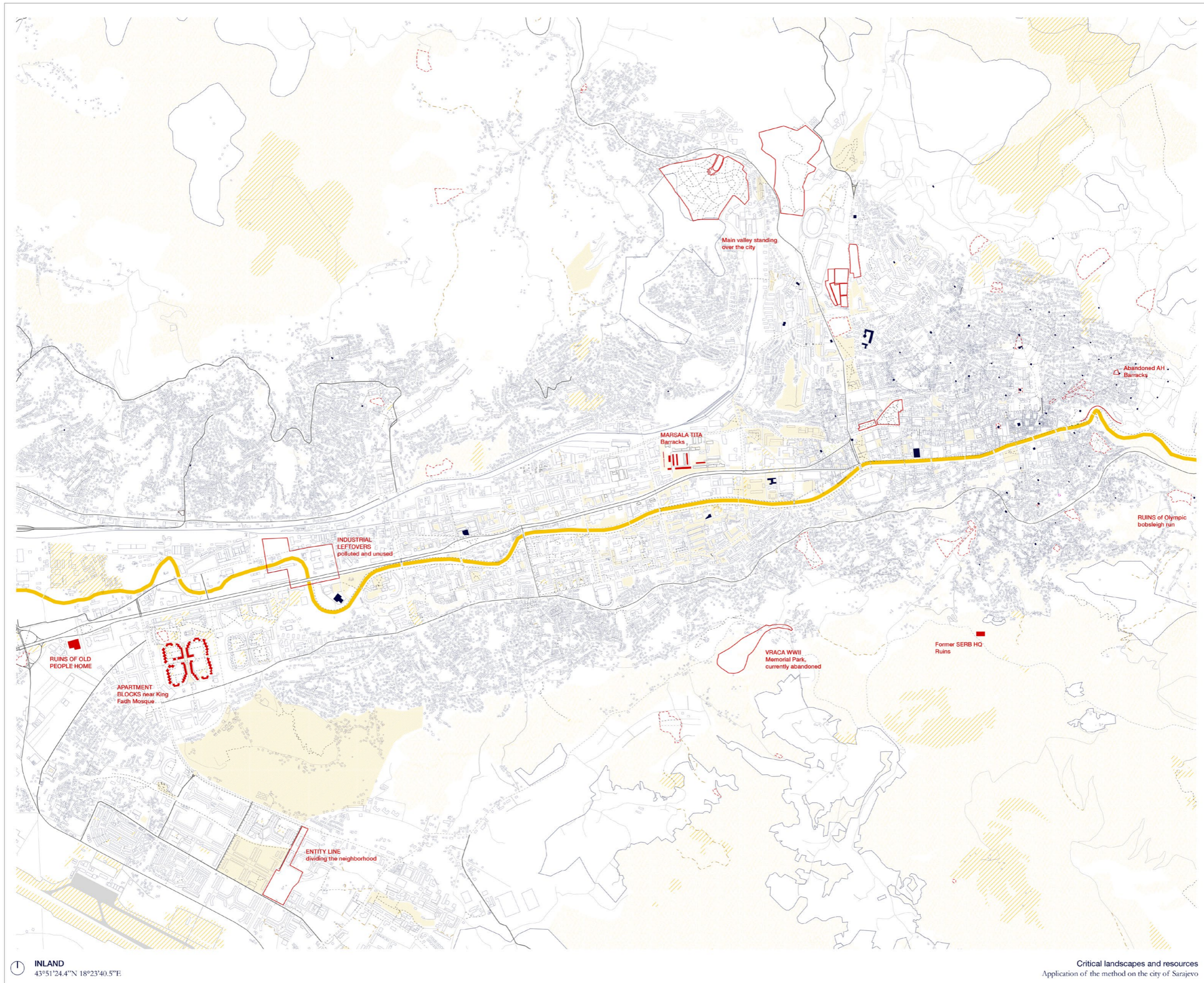
*Centre for Performative Arts*





*Plaza in front of the exhibition space*









## RESEARCH

the spatial intelligence developed in *times of war* and the mutual-care relationship between Sarajevo and its inhabitants.

## SITE ANALYSIS

the fragmented identity of Marsalka, an autopoietic system. Its issues, resources and potentials.

## DESIGN

the combinations of shapes, in-situ materials and physical labour through transversal approaches, as a strategy of inclusion.

## CONCLUSIONS

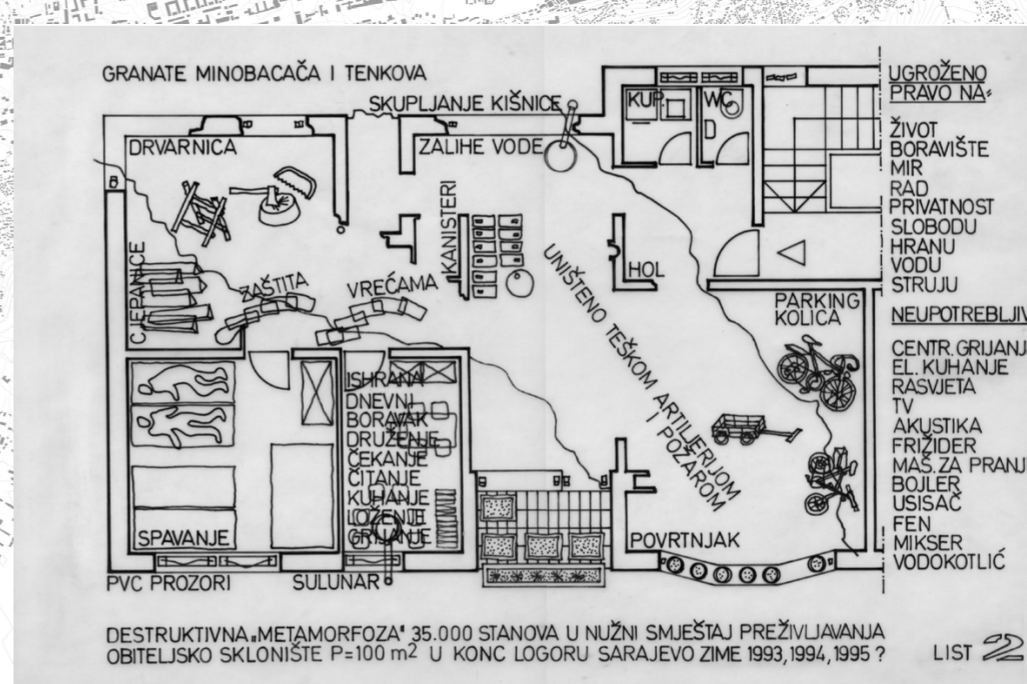
what is to be taken from the spatial intelligence of the war, alternatives to planning and reflections on Ecology.





00375025







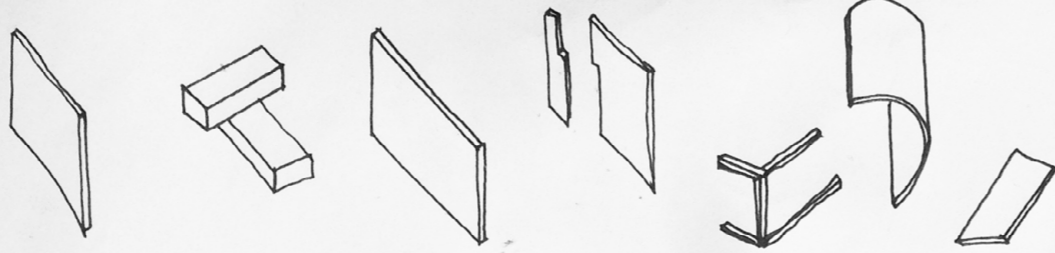


KJ Marshall  
"Our Town", 1995

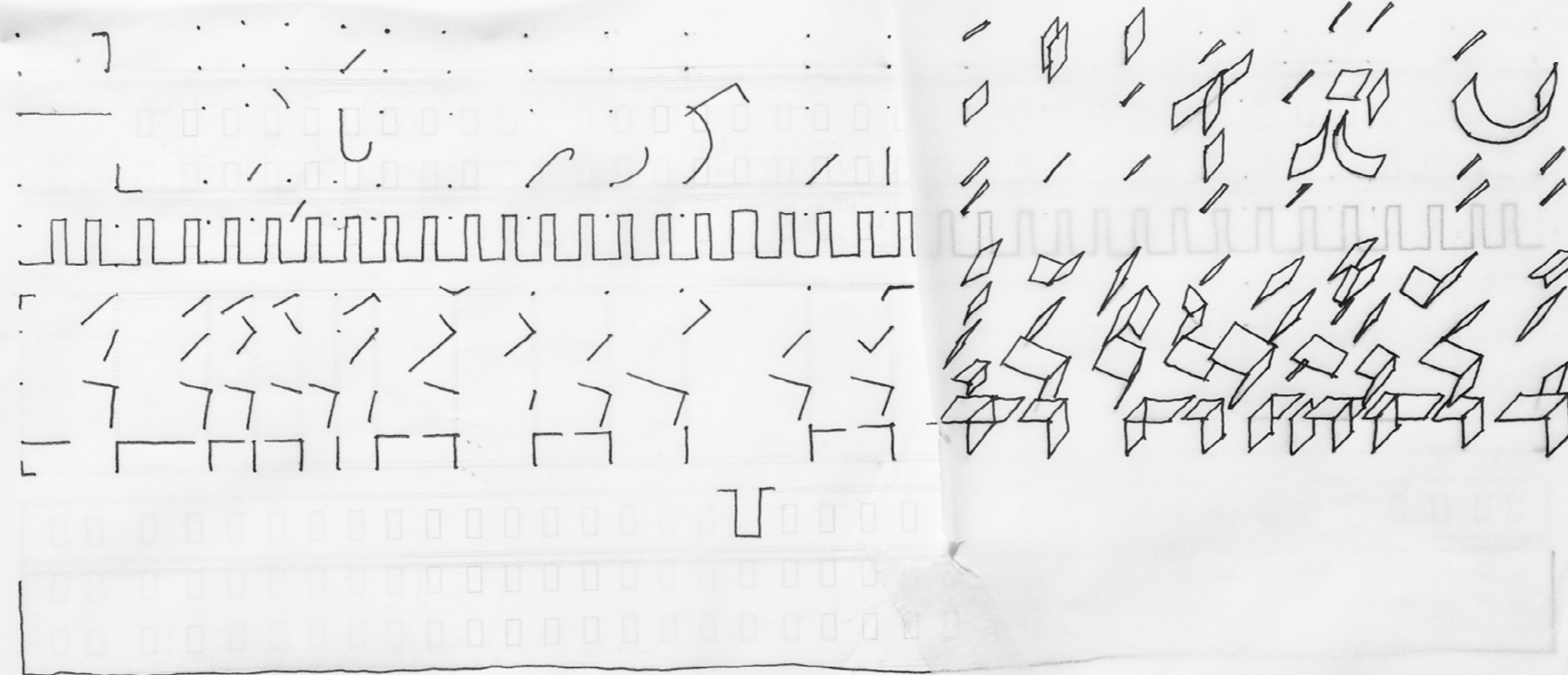


Yona Friedman  
manifesto





- PROXIMITY
- CONTINUITY
- Juxtaposition.



firmitas  
STRUCTURE  
- FRAME -

venustas  
FORM  
- SPACE -

utilitas  
FUNCTION  
- EVENT -

^  
MAIN ARTERY of the CITY