

R E C L A I M I N G   T H E   M E M O R Y :  
A MEMORIAL SCAPE ALONG NERETVA RIVER, MOSTAR

ELISSAVET MARKOZANI \_ 4739744

FIRST MENTOR: DENISE PICCININI

SECOND MENTOR: ARMINA PILAV

DELEGATE EXAMINER: THIJS ASSELBERGS

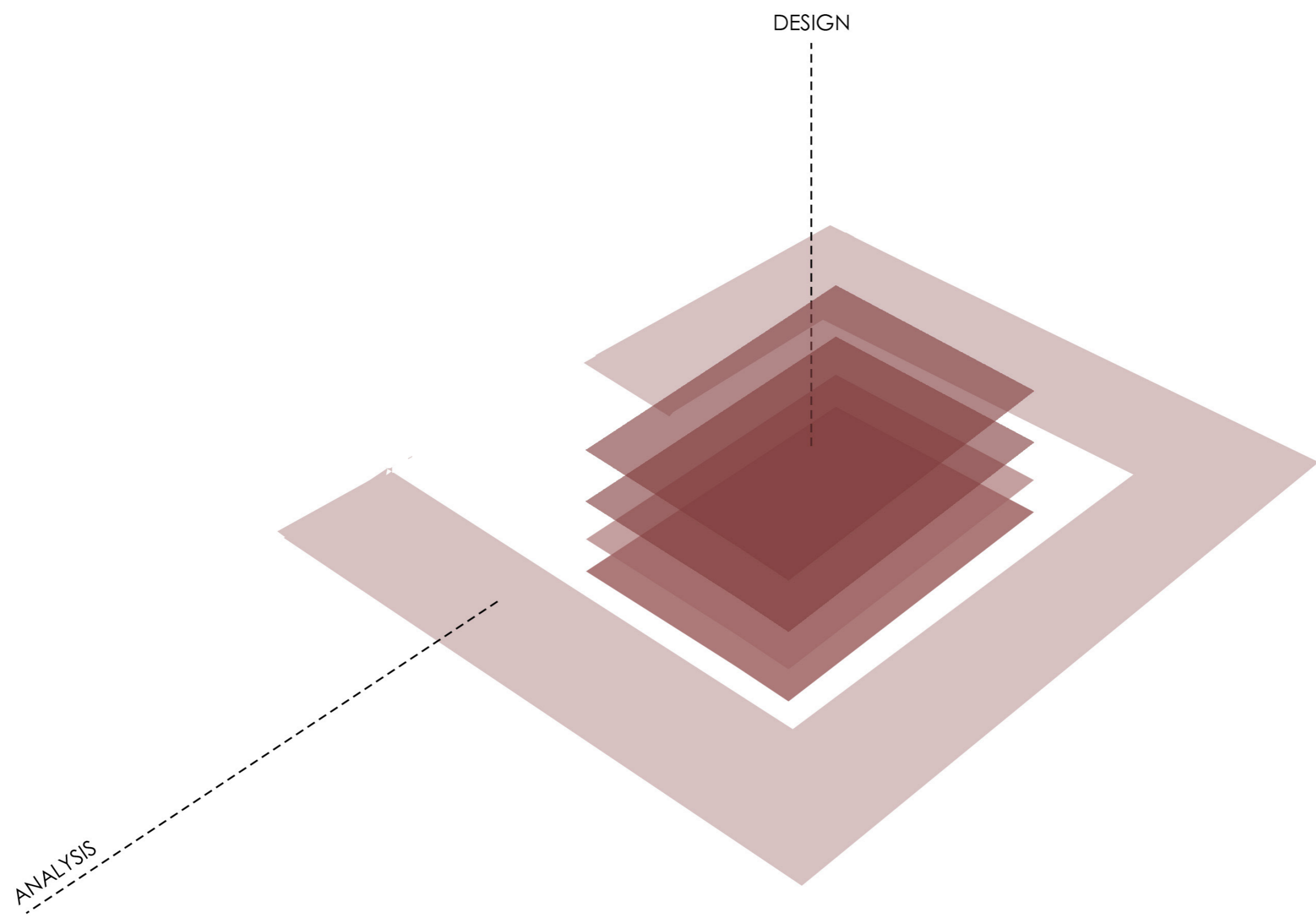
TU DELFT

03/07/2019



"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."

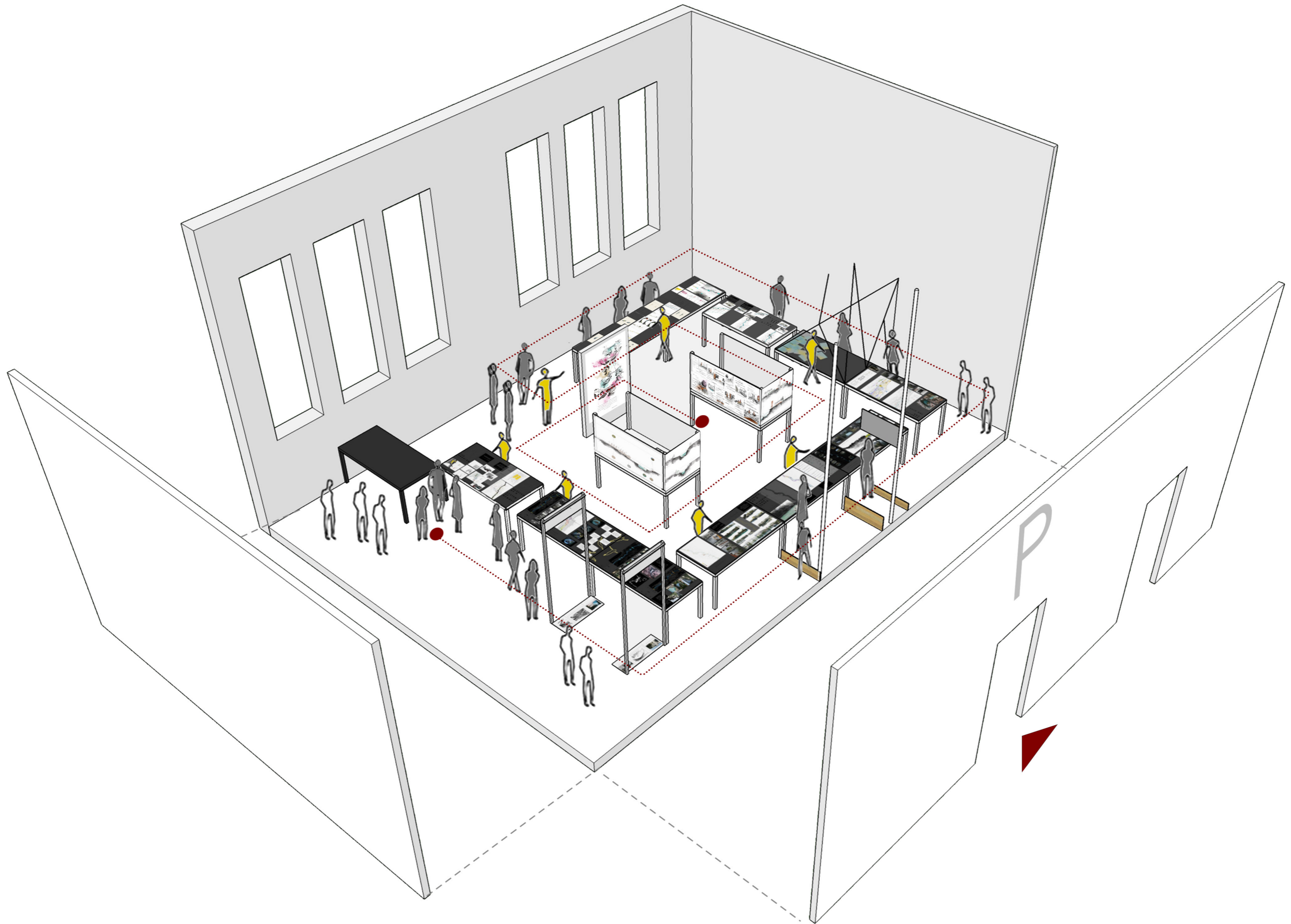
Bernard Lassus



DESIGN

ANALYSIS





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

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DELFT UNIVERSITY OF TECHNOLOGY  
JULY 2019

# THE PROBLEM

"If not confronted and recognized, denial of these difficult feelings obstructs the healing and can lead to social death."

Sabina Tanovic  
Memory in Architecture:  
Contemporary memorial projects and their predecessors

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.

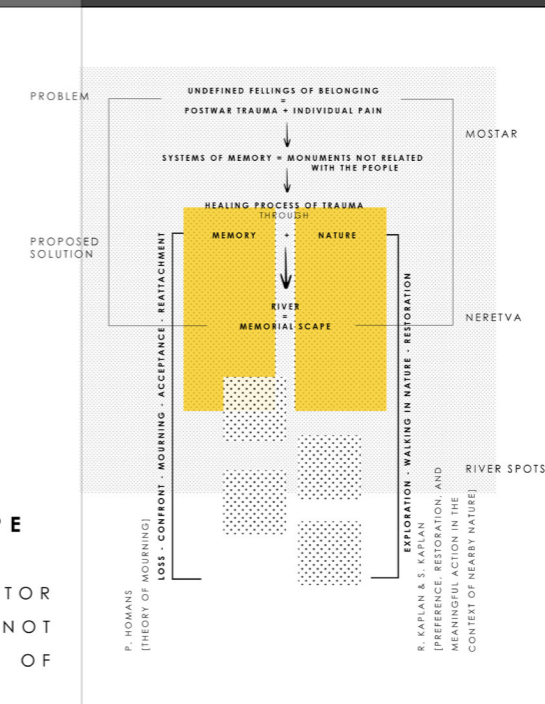
\* Interpretation from Tanovic, S. (2015). Memory in Architecture: Contemporary memorial projects and their predecessors. Delft: Delft University of Technology

FROM  
MONUMENT

TO  
MEMORIAL SCAPE

IT IS ENGAGED A VISITOR ON MORE LEVELS, NOT ONLY THE LEVEL OF VISUAL PERCEPTION.

Serves the purpose of collecting existing narratives related to living memories and consists of a sign of recognition of people suffering creating feelings of belonging and the sense of continuity by giving a space for people to change their emotions.



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?

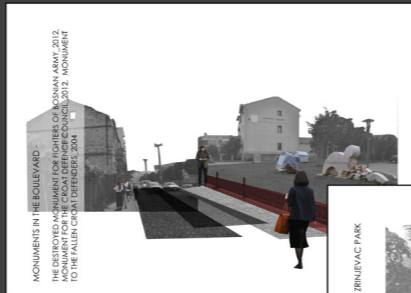
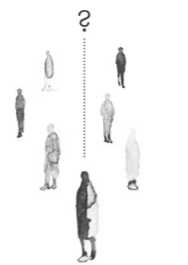
1. POST WAR TRAUMA



2. INDIVIDUAL PAIN



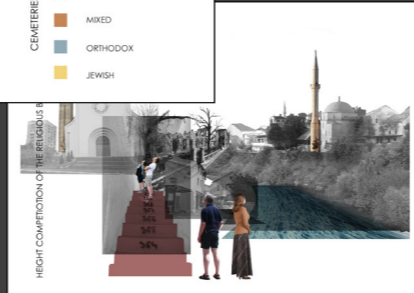
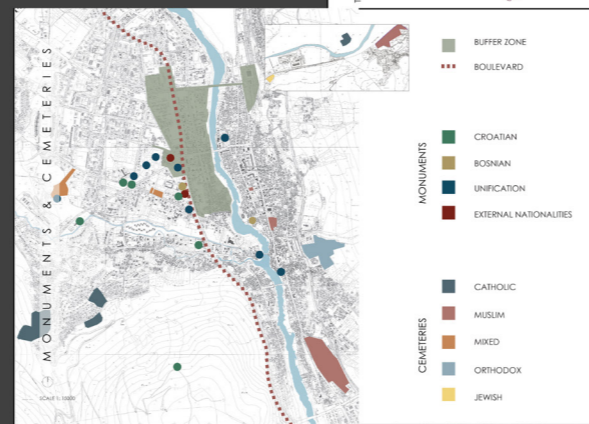
3. FEELINGS OF BELONGING



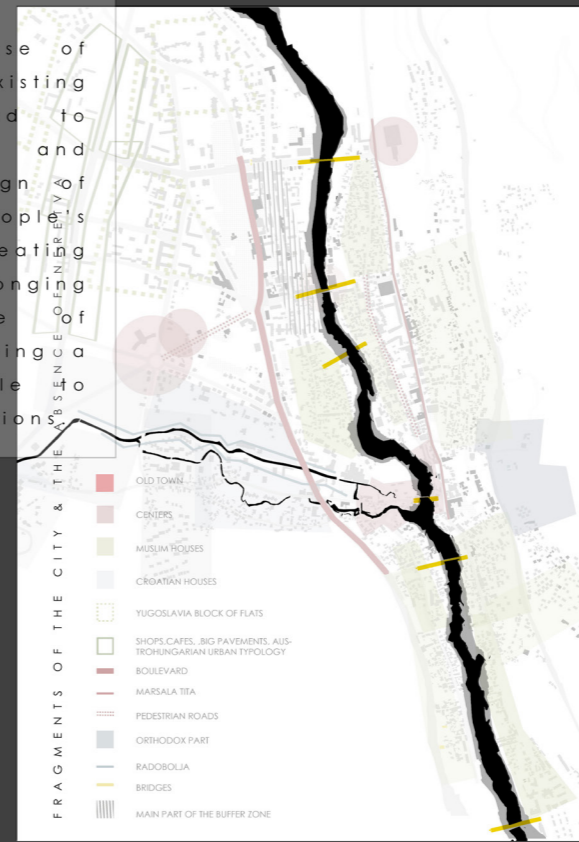
MONUMENT IN THE BOULEVARD - THE DEDICATED MONUMENT FOR FIGHTERS OF BOSNIAN ARMY, 2012. PHOTOGRAPH BY ARCHITECTURE AND URBAN DESIGN, 2012. MONUMENT TO THE FIGHTERS OF BOSNIAN ARMY, 2012.



THE NEGLECTED FOUNTAIN OF PRASIN IN PRINJEVAC PARK

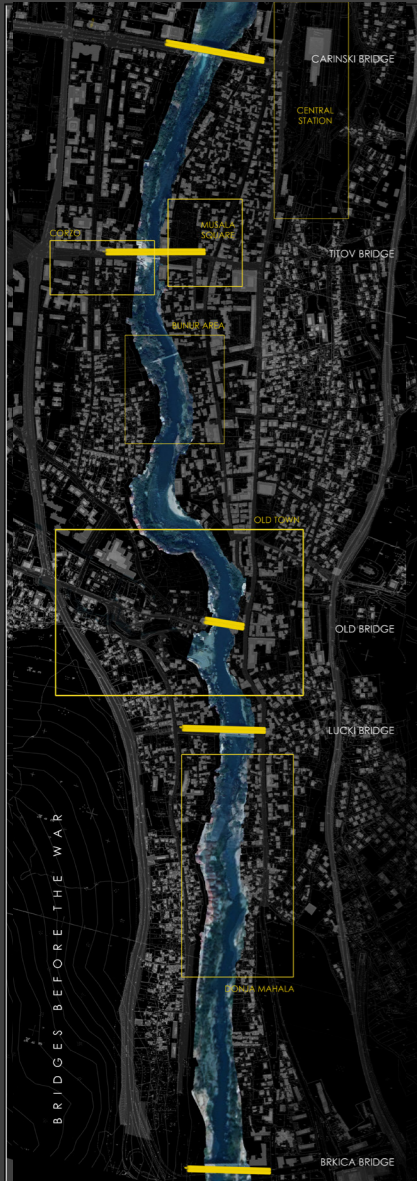


HEIGHT COMPETITION OF THE RELIGIOUS

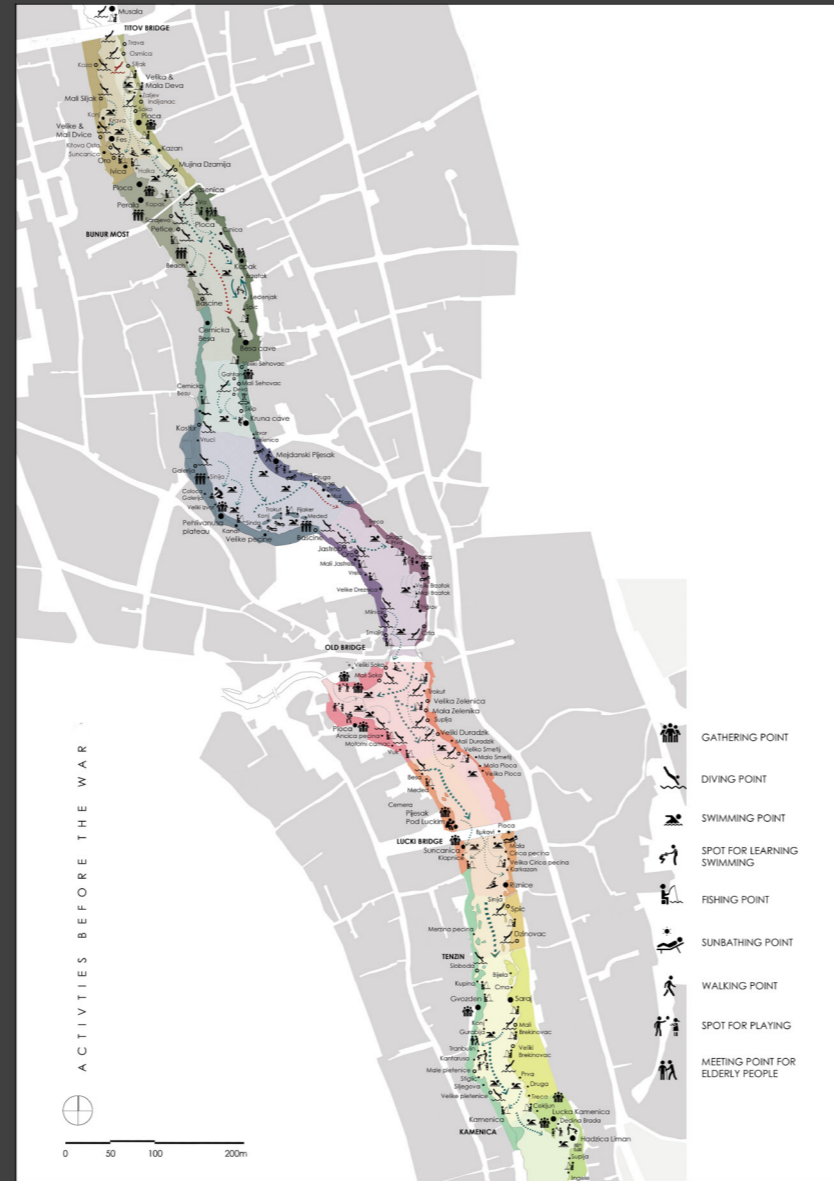
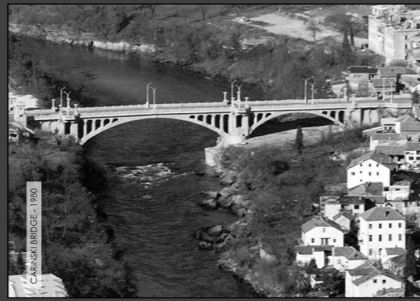


# NERETVA AS A SYSTEM OF MEMORY ...





BEFORE  
THE  
WAR



COMMON  
STORIES



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

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

"Base cave = Feti! place if you were not familiar with the spot because of the river momentum. The leather were coming from Tiovi Bridge until here."

"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."

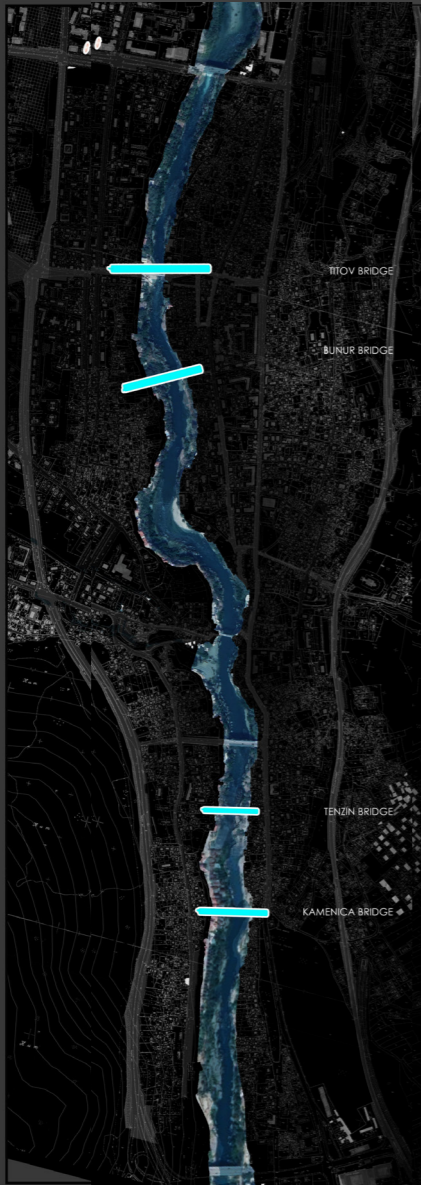
"A special times - there was experienced by those who swam in the lagoon under Serejevo, a female youth amongst the ladies."

"Zena(Women), Muz(Men) and Kepci 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."

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

"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 Gvozdena."

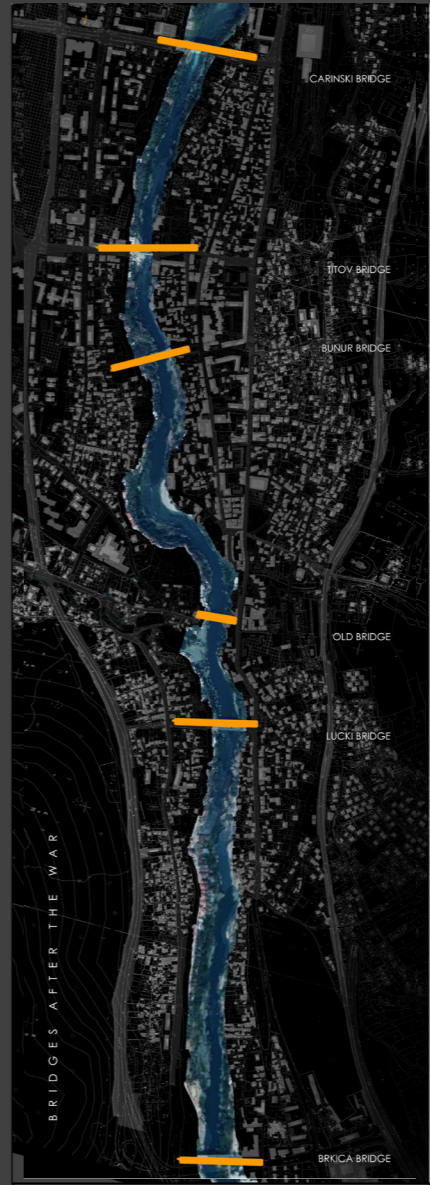




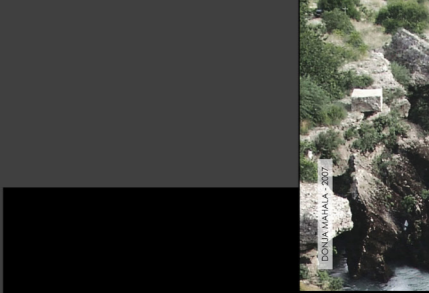
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“The killing of the ‘personality of the city’ is even bigger crime than the destruction of it”  
Bogdan Bogdanovic

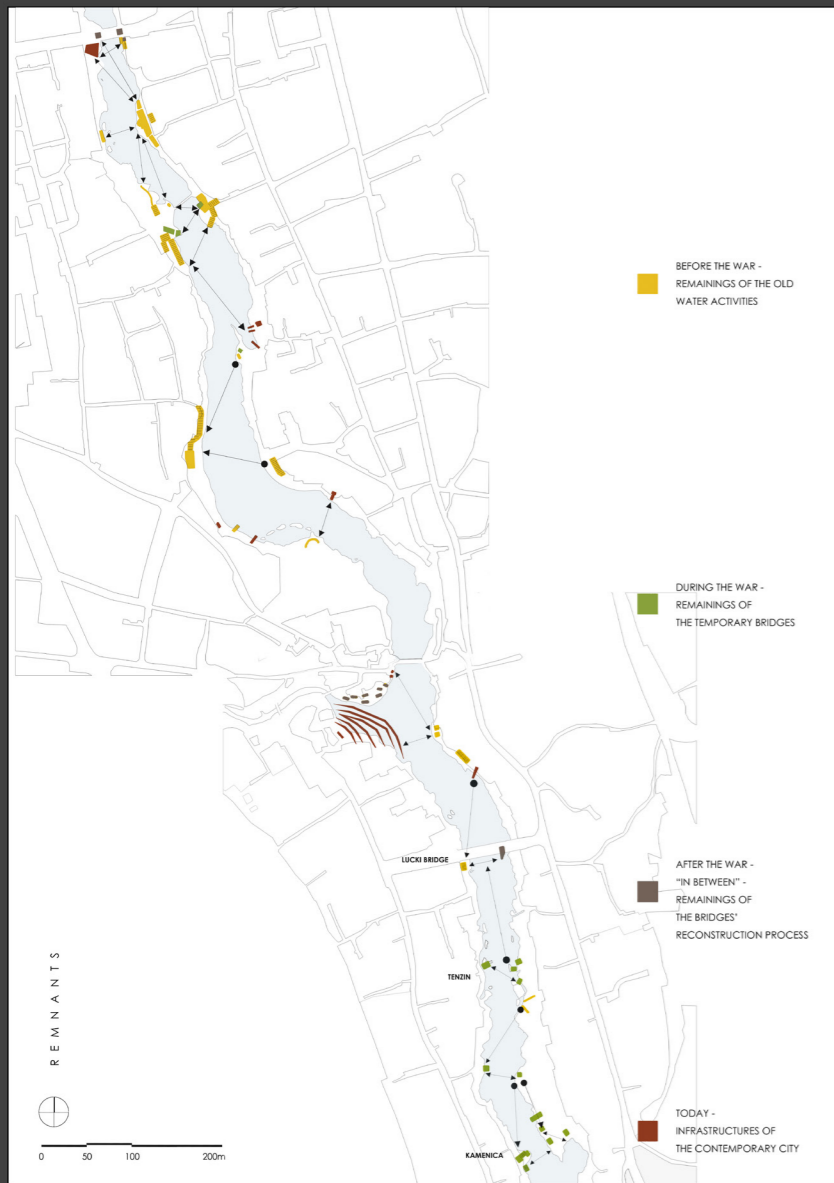


AFTER  
THE  
WAR



“The story told by a ruin is as incomplete as the ruin itself: it has beginning, but no end. A restoration, on the other hand, has no story but merely an end, which is, invariably, a happy end.”  
John Ruskin





REMNANTS



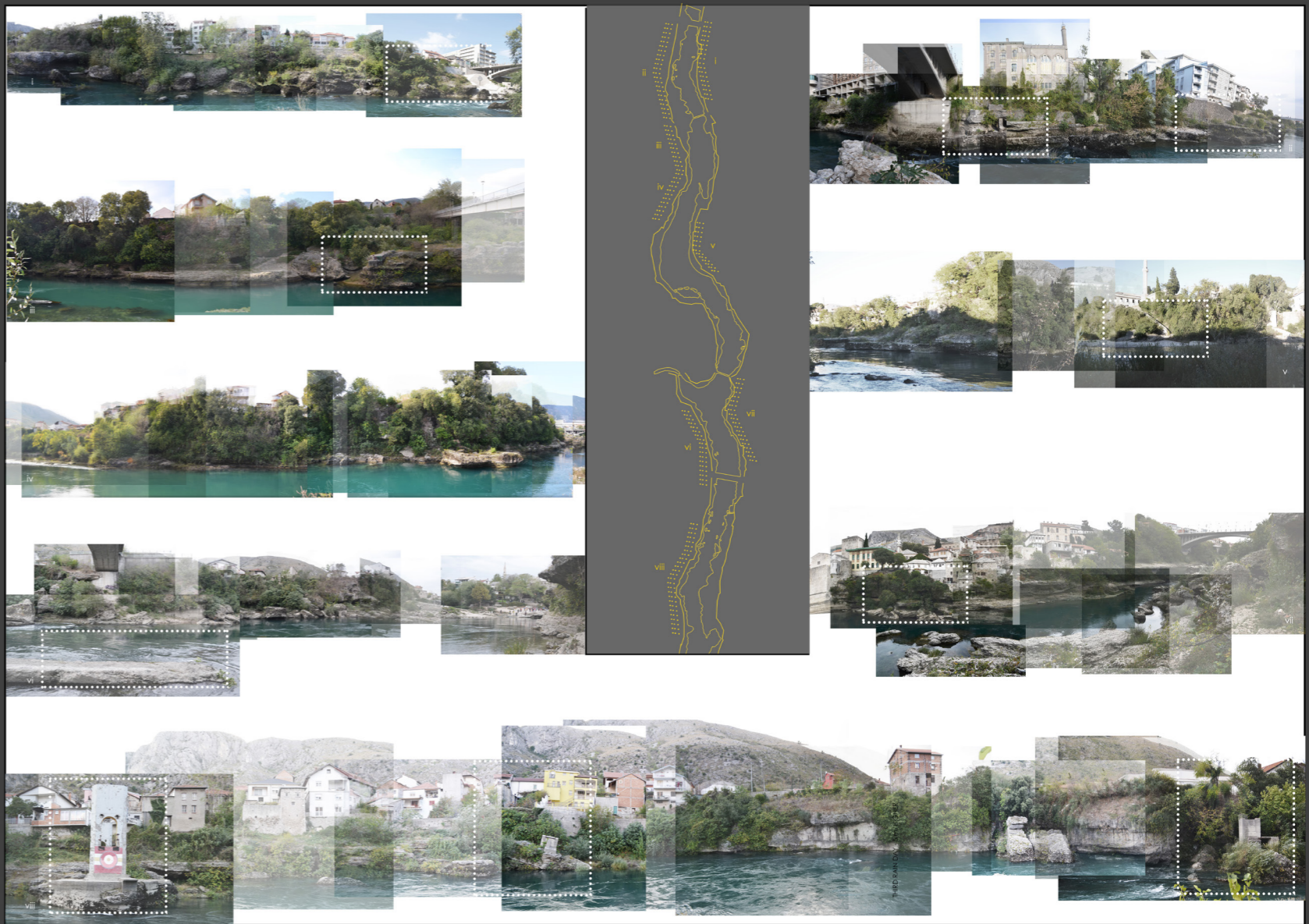
"'MATERIALIZE THE BODY', otherwise our minds will construct the absent presence of it again and again and never overcome it."

Laura Tanner  
Lost bodies:  
Inhabiting the borders of life and death

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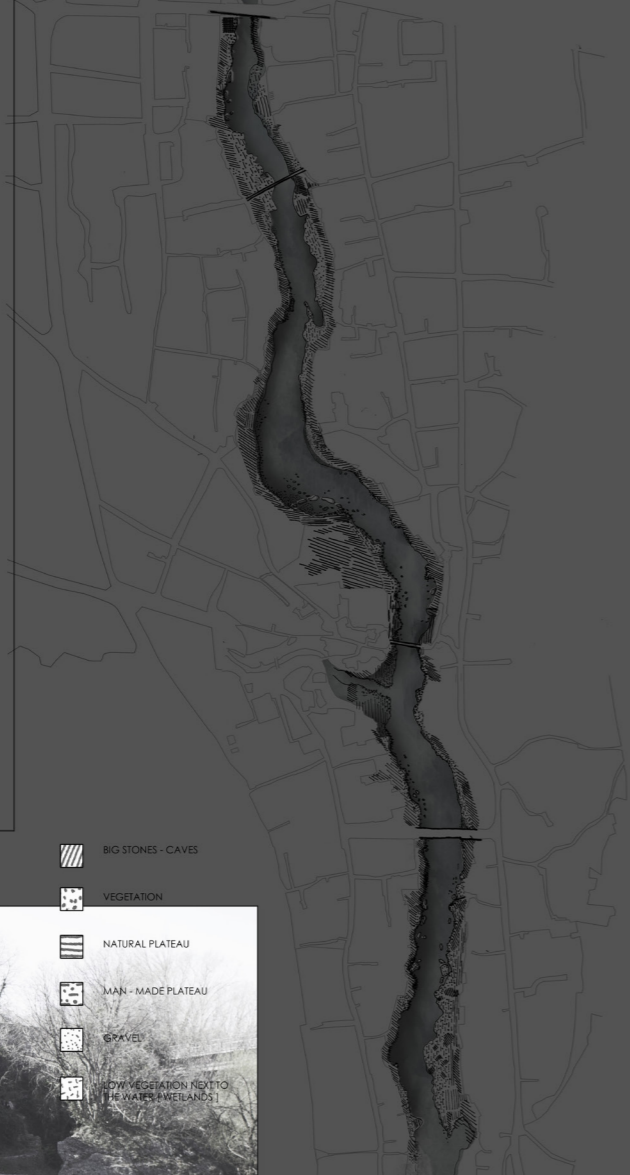
Neretva is so present.  
Due to its no presence.  
During the day, a multicolour torrent  
At night, a black defined chaos  
With a deafening sound all the time.  
A sign of orientation.  
A proof of beauty of the nature.  
A tune of memories.

EI.





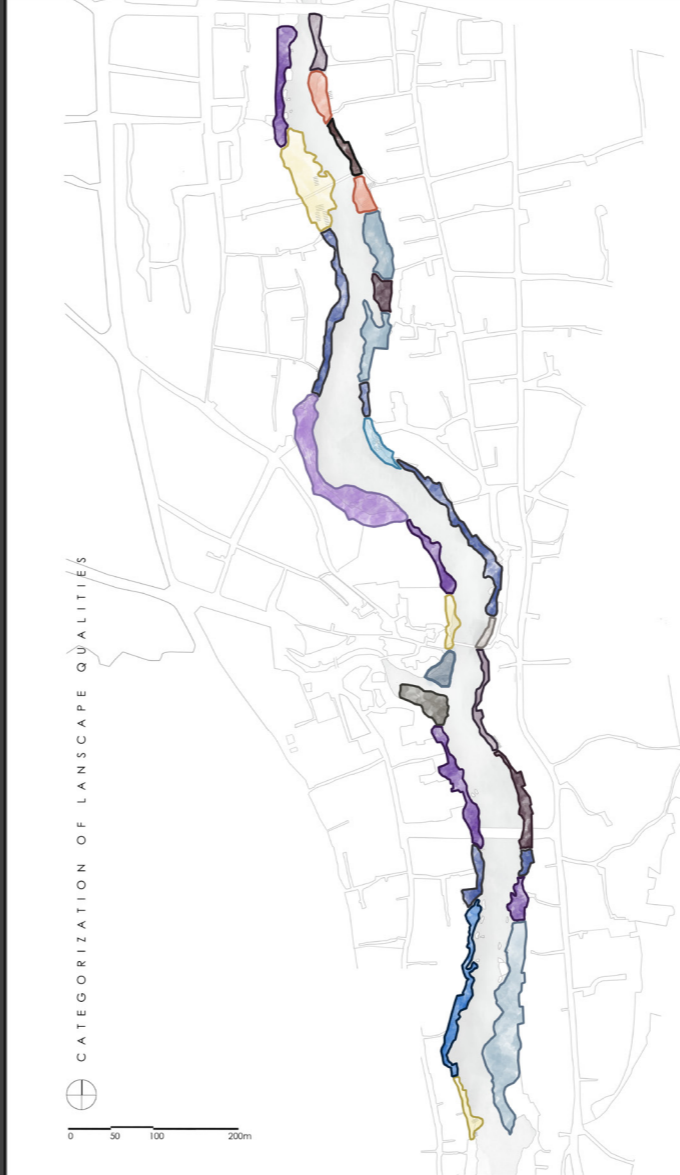
# NERETVA AS A RIVERINE LAND SCAPE...



- BIG STONES - CAVES
- VEGETATION
- NATURAL PLATEAU
- MAN-MADE PLATEAU
- GRAVELS
- LOW VEGETATION NEXT TO THE WATER (WETLANDS)



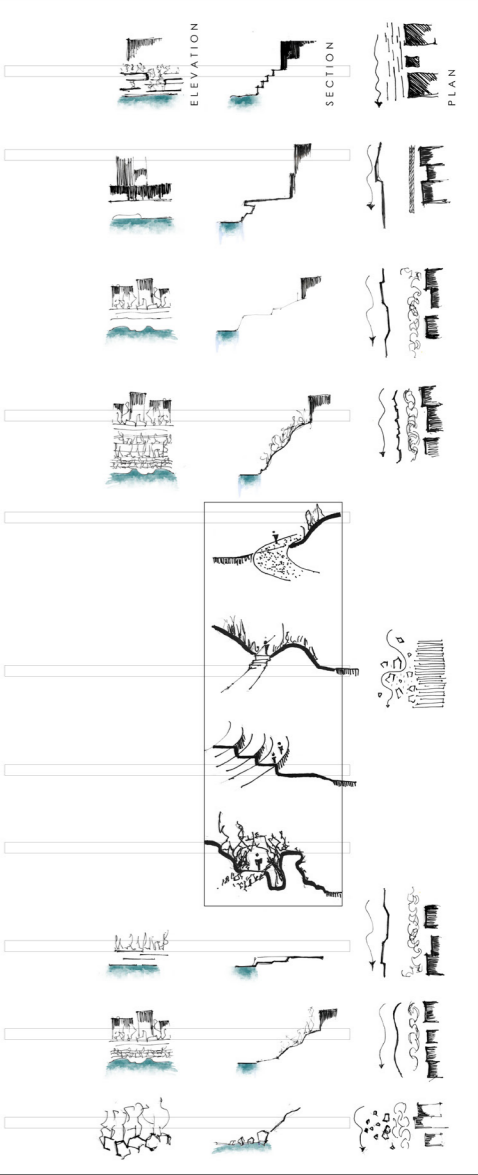
KARST LANDSCAPE - LUNISTEN, BOSNIA



CATEGORIZATION OF LANDSCAPE QUALITIES

0 50 100 200m

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



"Far from being untouched by humans, urban nature is at the mercy of people. But at the same time, people are at the mercy of such nature. Nature plays a vital role in their lives. People are often passionate about the bits of nature they find nearby. They nurture it, defend it, and mourn its loss. Why such strong emotions?"

Kaplan R. & Kaplan S.  
Preference, Restoration, and Meaningful Action in the Context of Nearby Nature, in Urban Place Reconnecting with the Natural World

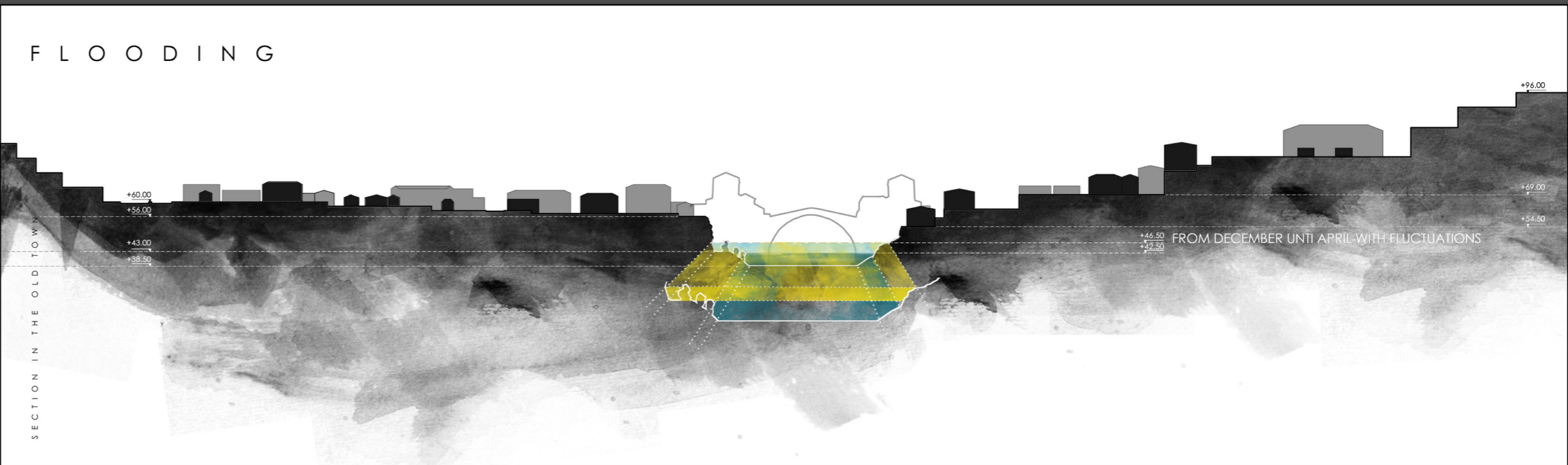
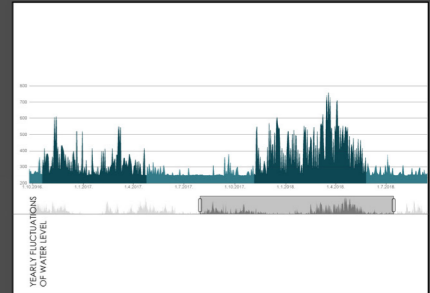
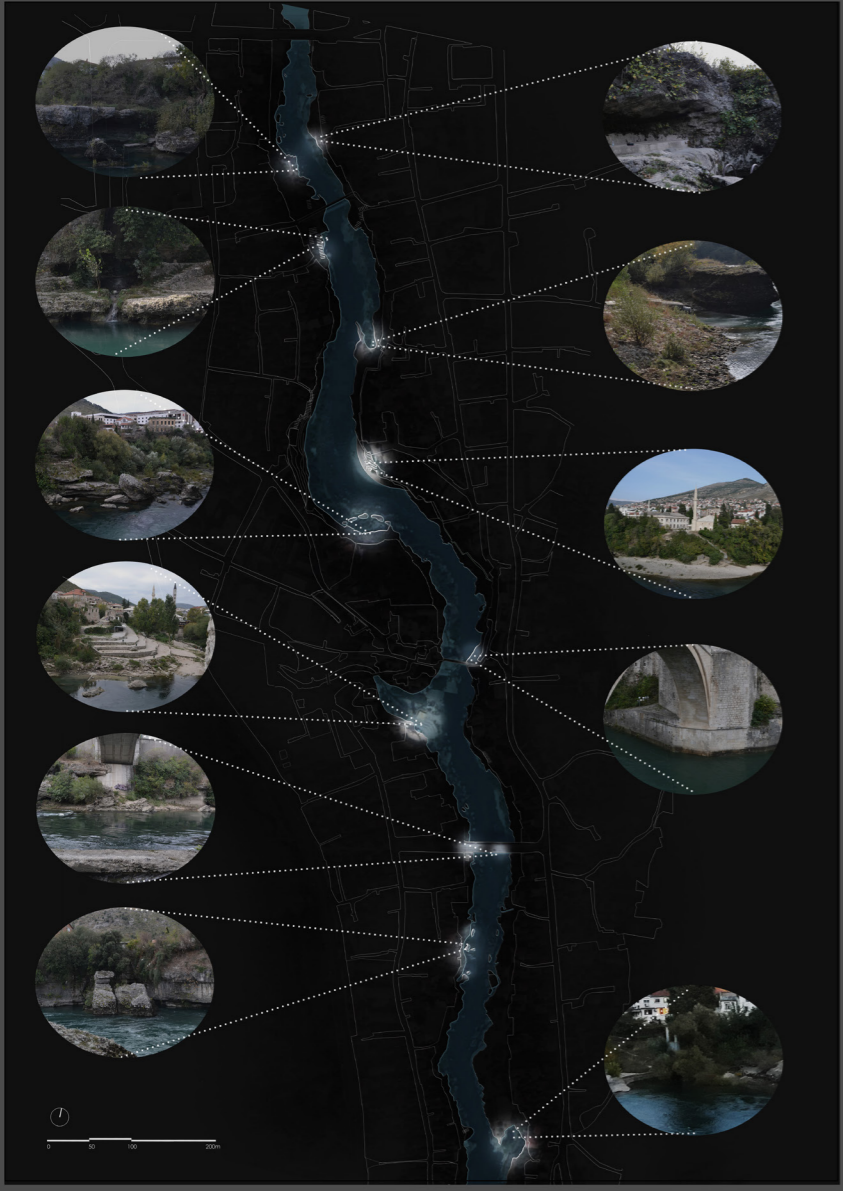
"Nature places are often sought for respites, for regaining one's capacity to face demands. Particularly telling is the role of nature places at times of loss or grief."

Kaplan R. & Kaplan S.  
Preference, Restoration, and Meaningful Action in the Context of Nearby Nature, in Urban Place Reconnecting with the Natural World

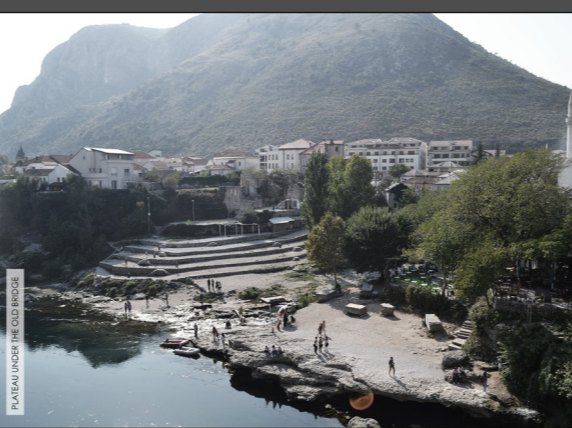
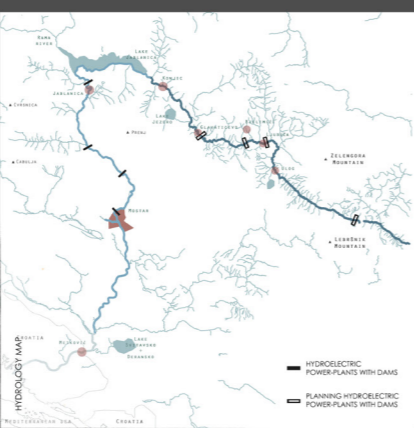
"Spending time in nature and the direct encounter with it, connecting to the feelings and sights afforded by nature, can help the individual to bypass cognitive defense mechanisms and broaden perspectives, both important elements in therapy in general and in the process of recovery from trauma and loss in particular."

Ronen Berger  
Renewed by nature: Nature Therapy as a framework to help people deal with crises, trauma and loss



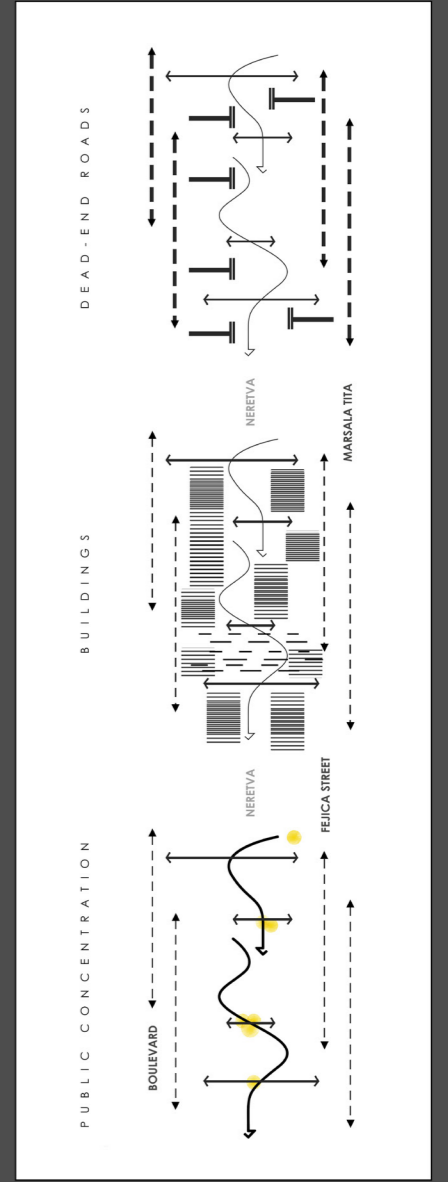
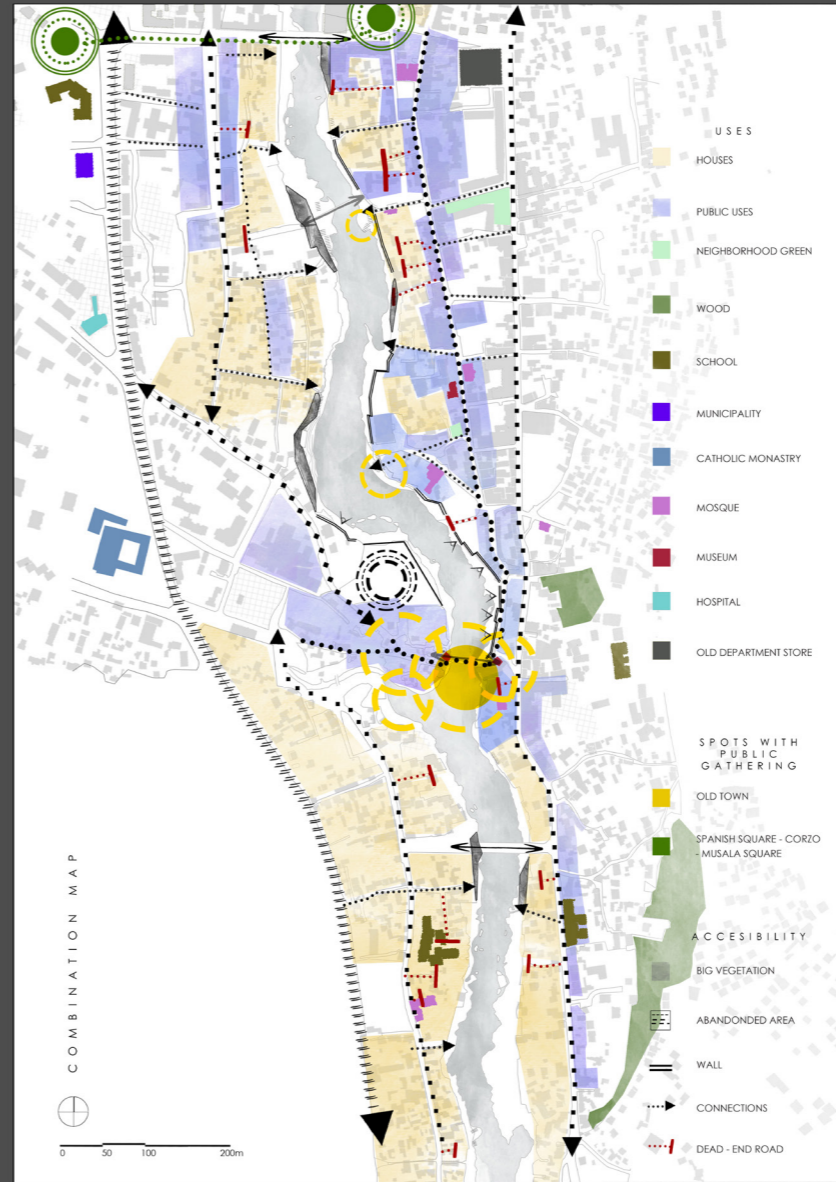
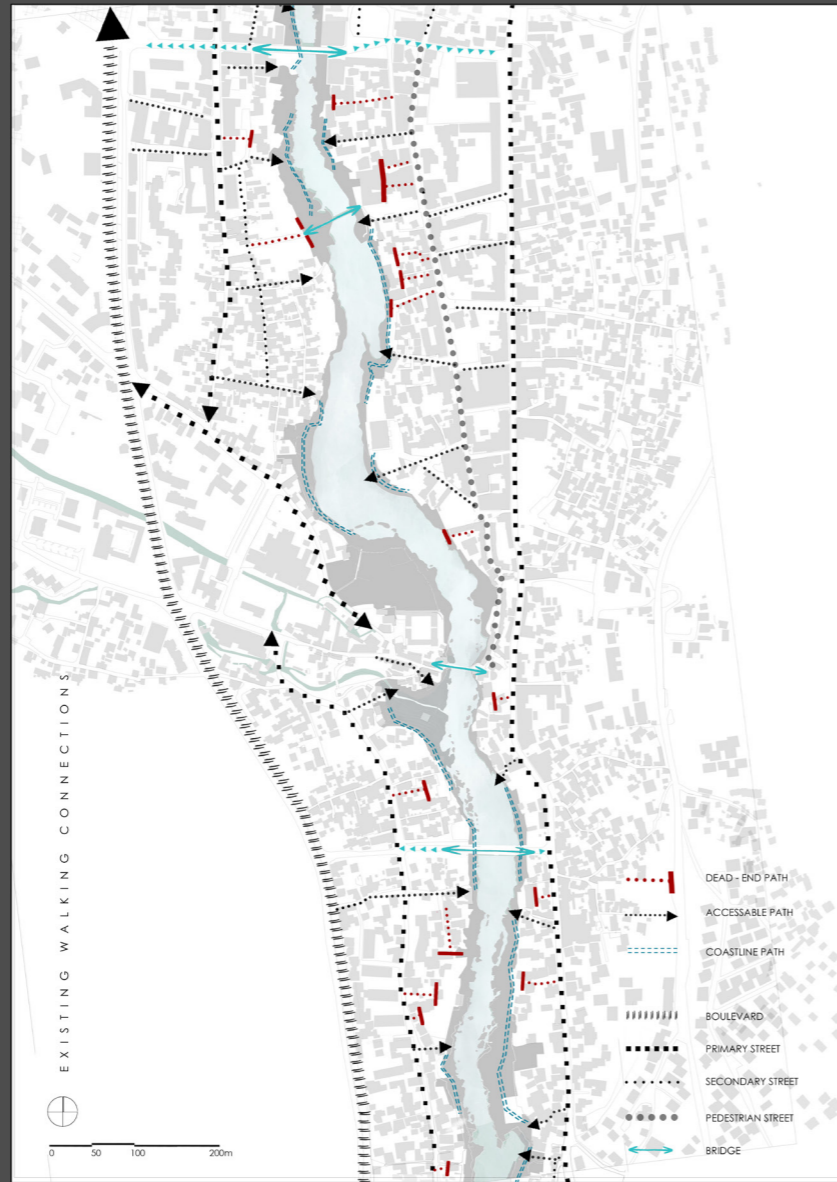


EXCEPTIONAL  
PLACES

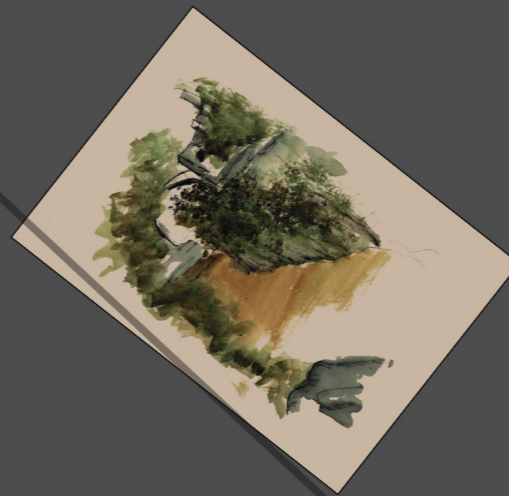
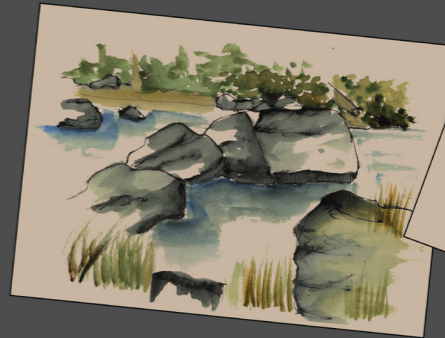
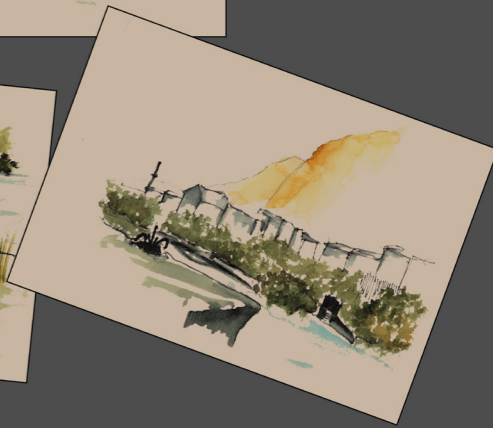
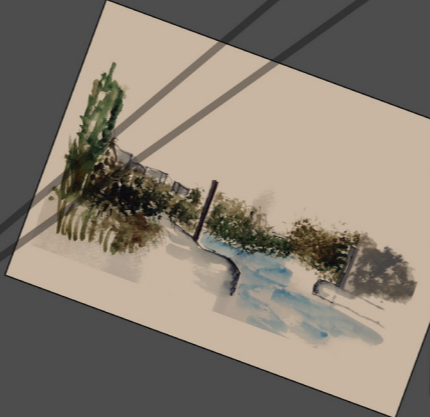
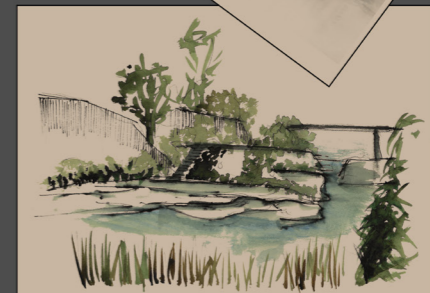
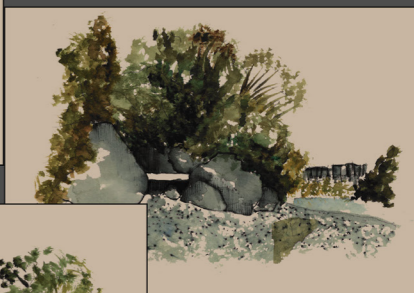
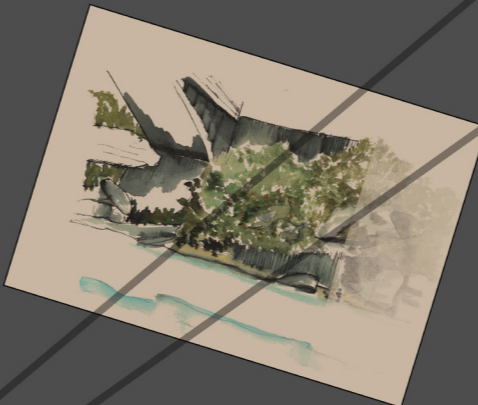
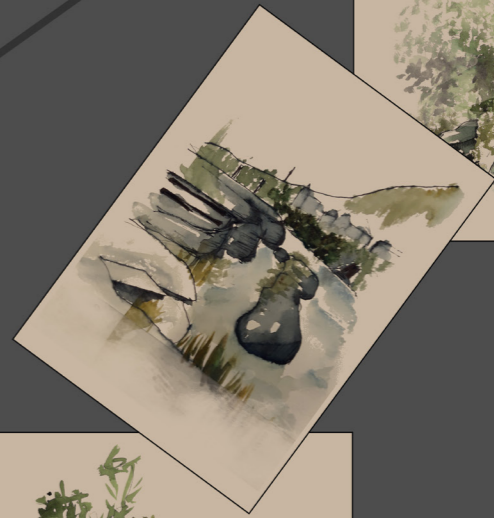
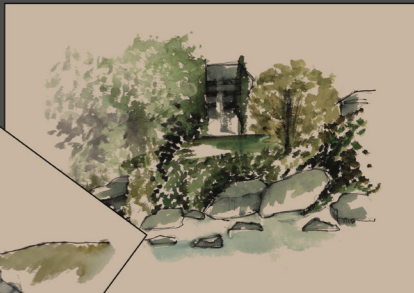




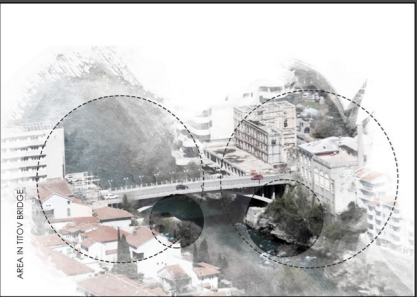
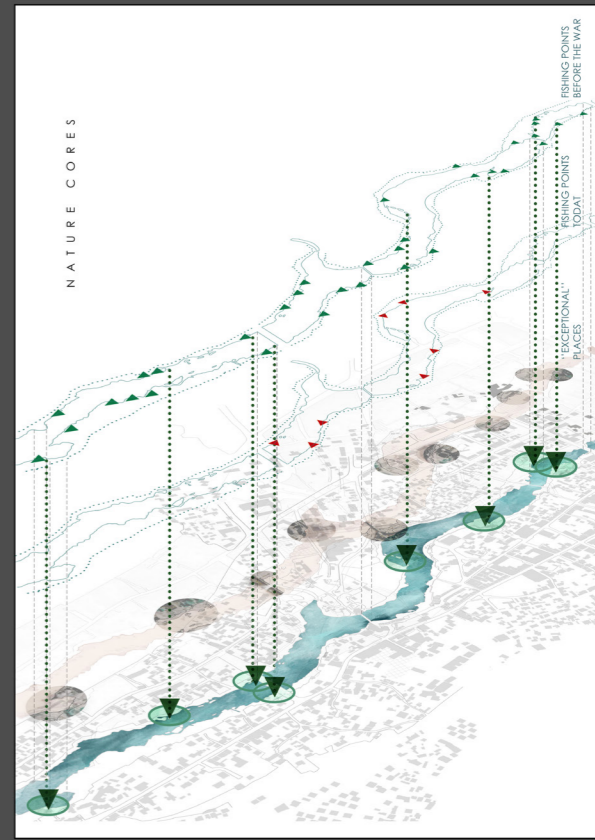
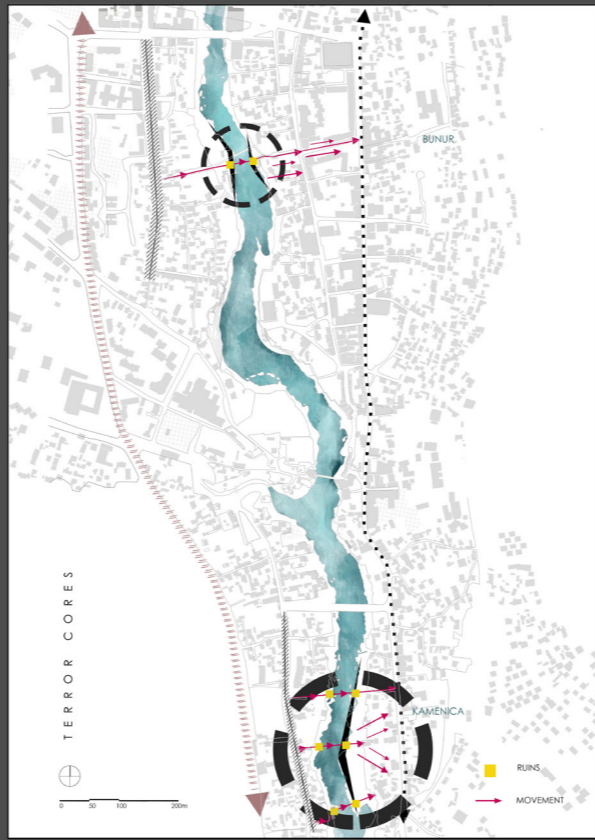
# NERETVA AND THE CITY



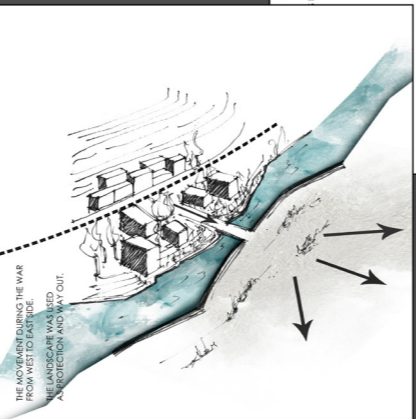
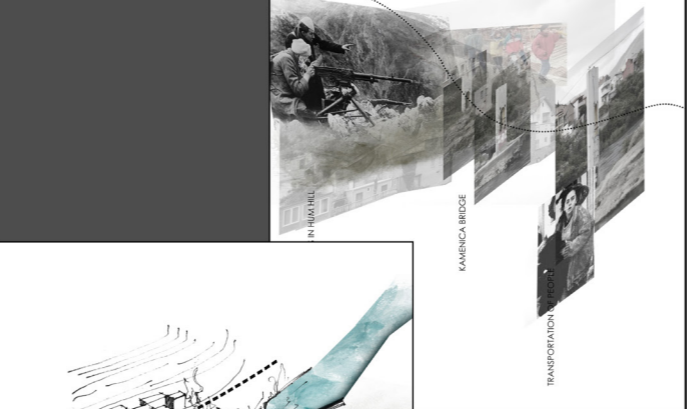








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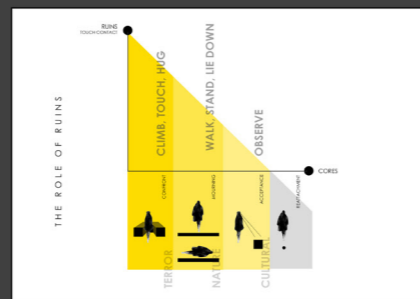
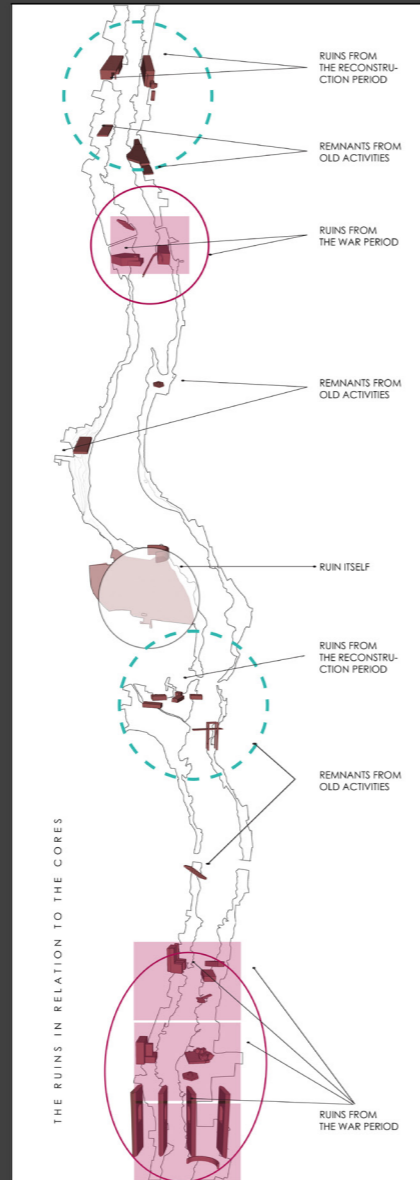
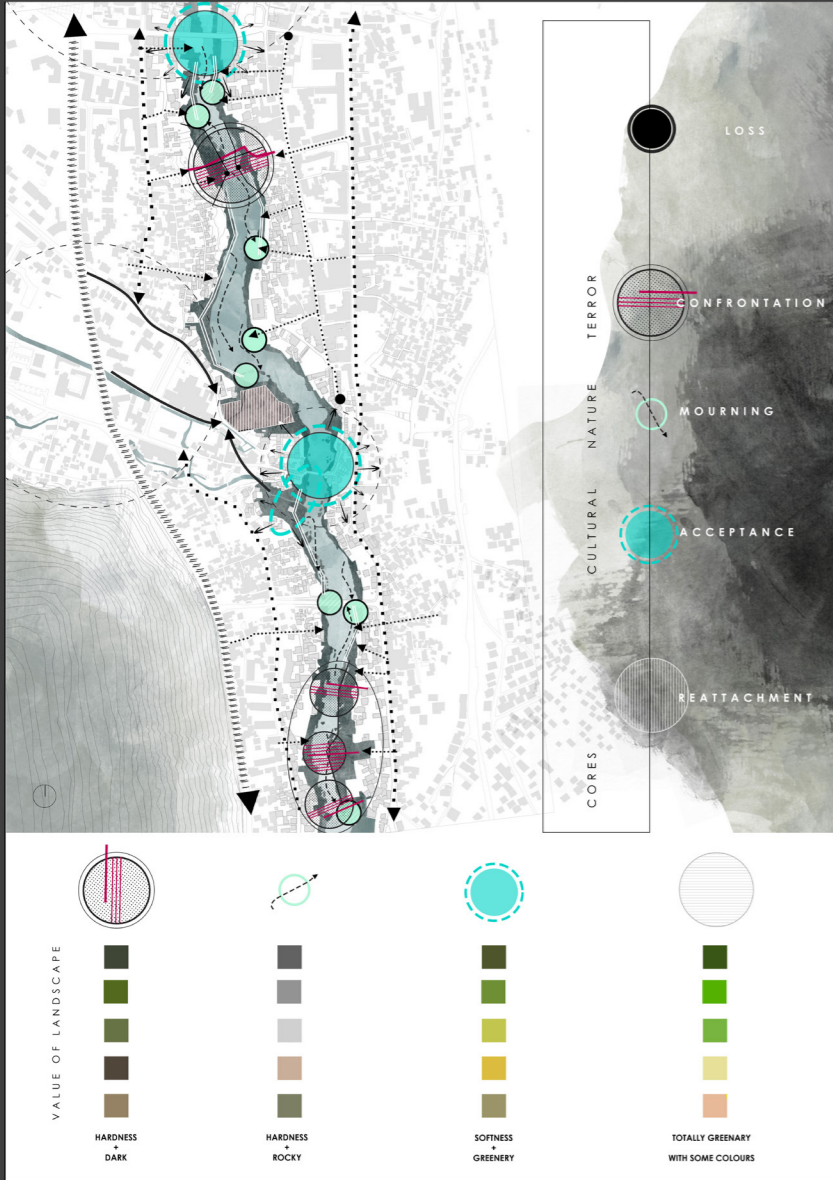
"They are the places where terror, political or state-perpetrated violence has happened or was prepared – seeking to understand both what happened as well as how the spacetimes of terror are collectively remembered or forgotten. A terrscape is also a site that is itself a trace, a material testimony of the violence that took place there."

Terrscapes project  
Rob van der Laarse

"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



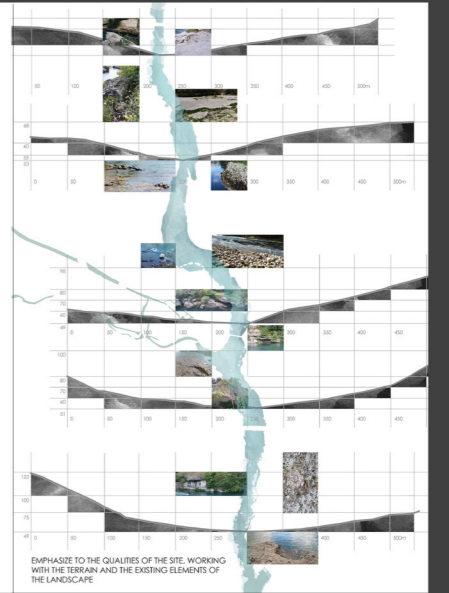
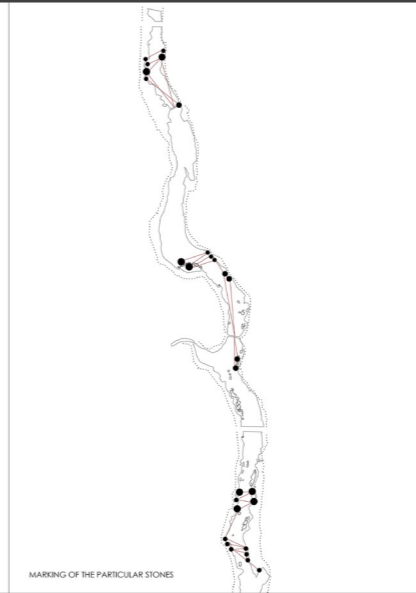
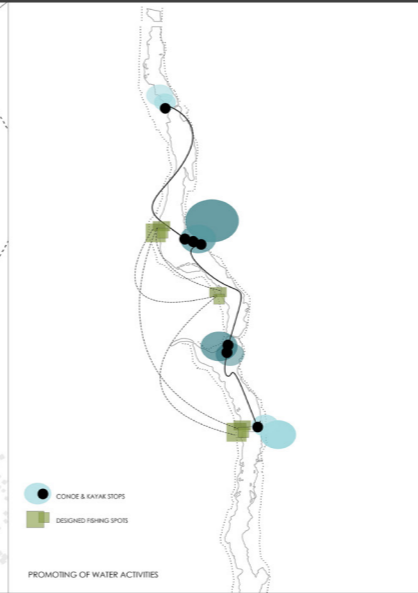
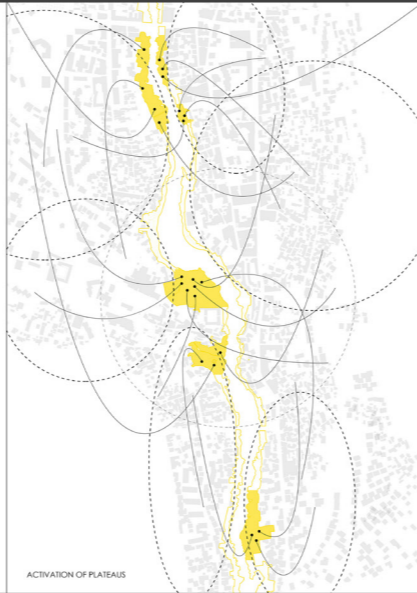
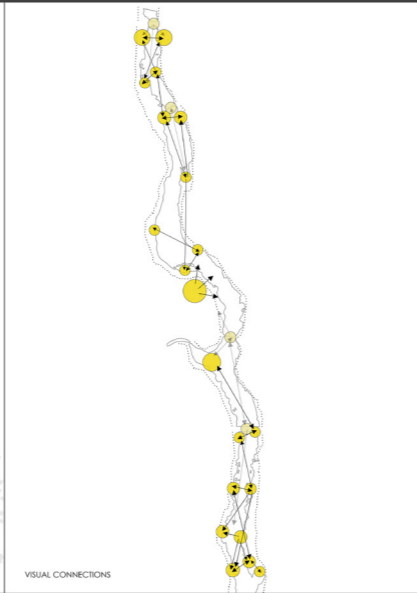
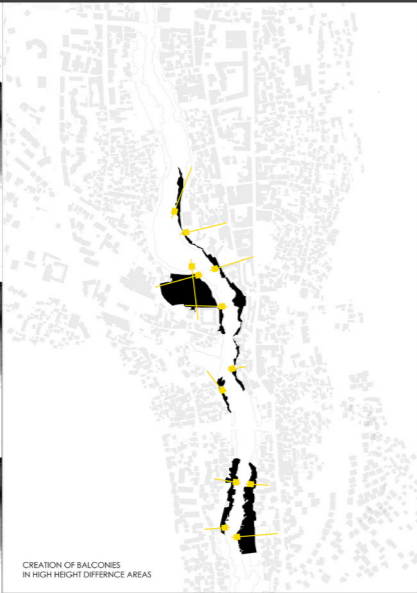
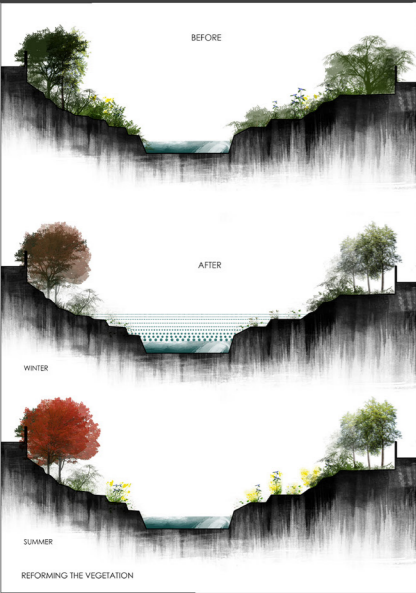
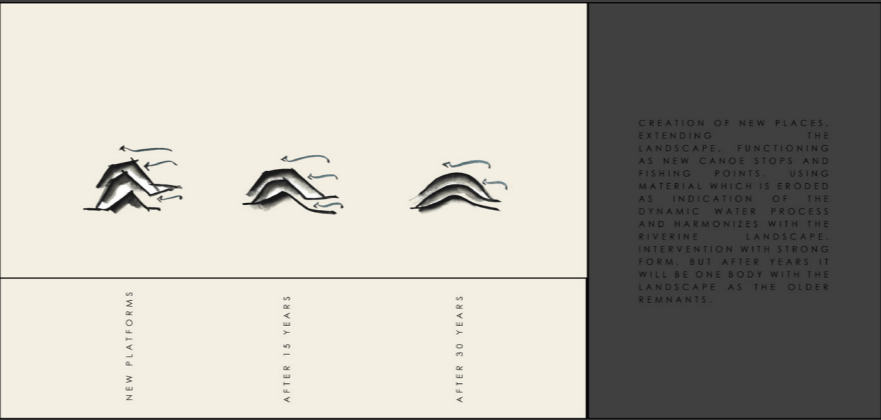


# DESIGN PRINCIPLES IN RIVER SCALE



# STRATEGY





CURRENT SITUATION

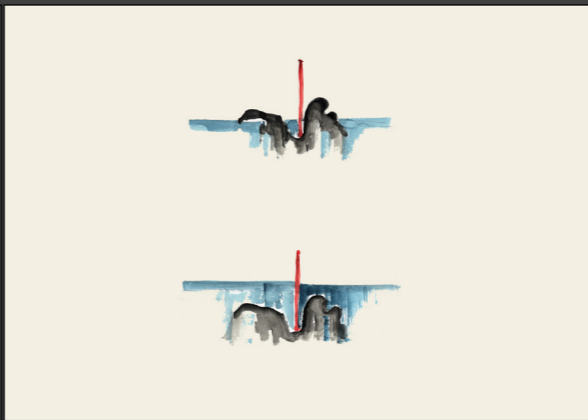
AFTER INTERVENTION



TAKING ADVANTAGE OF THE HEIGHT DIFFERENCES, CREATING BALCONIES AS EXTENSION OF THE CITY NETWORK AND VIEW POINTS TO THE RIVER.

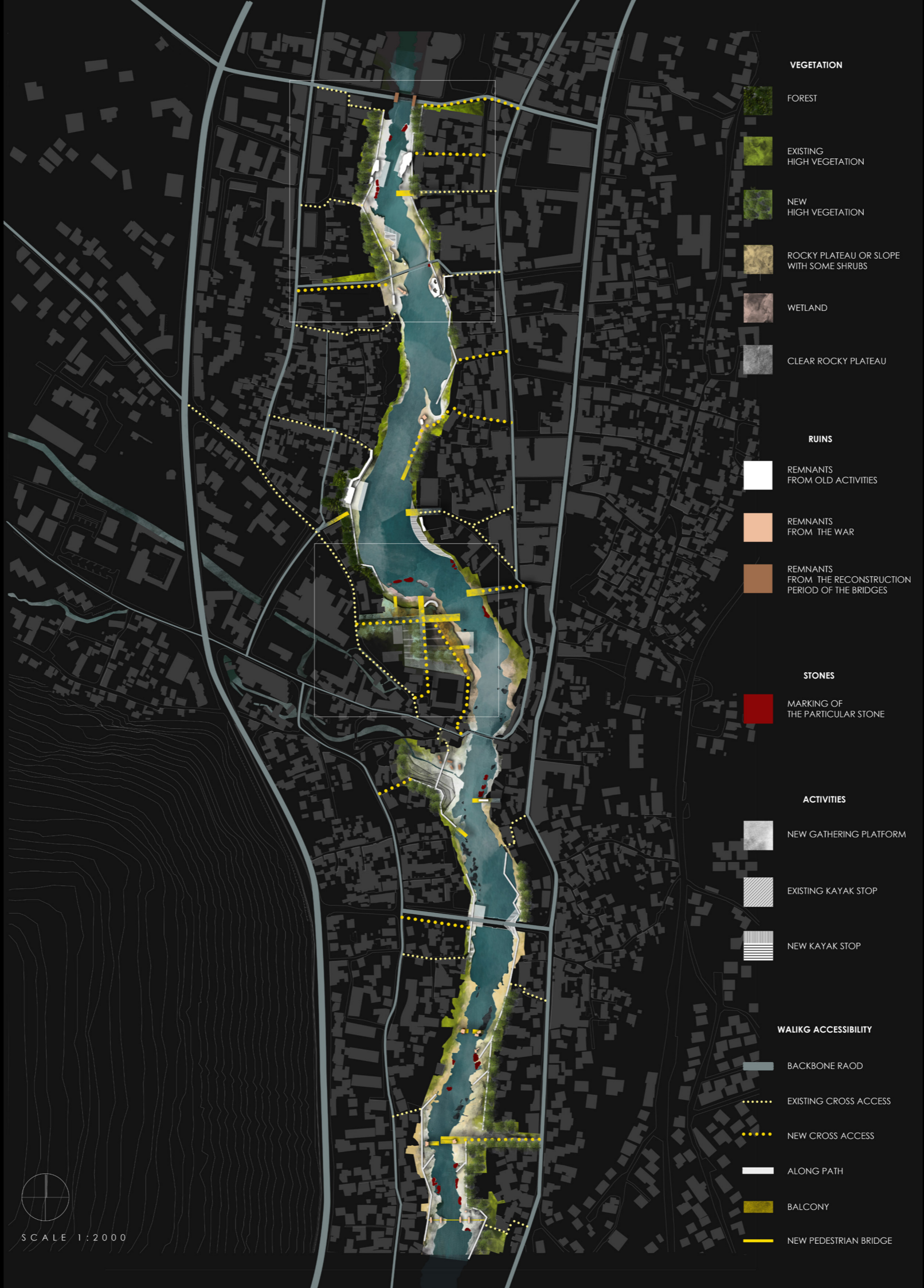
HIGH WATER LEVEL

LOW WATER LEVEL



VERTICAL ELEMENTS AS INDICATORS OF PARTICULAR ROCKS. IN THE PROCESS OF FLOODING, THEY WILL BE ALWAYS OBVIOUS.





**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**

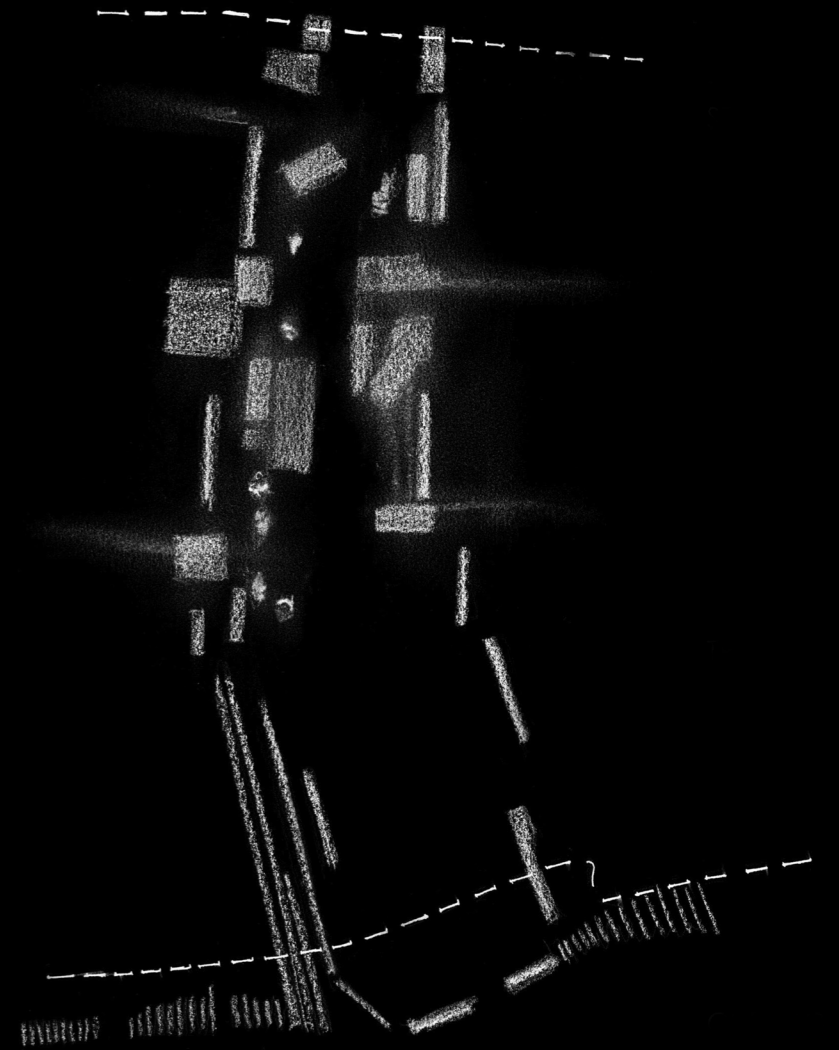
-  BACKBONE ROAD
-  EXISTING CROSS ACCESS
-  NEW CROSS ACCESS
-  ALONG PATH
-  BALCONY
-  NEW PEDESTRIAN BRIDGE

SCALE 1:2000

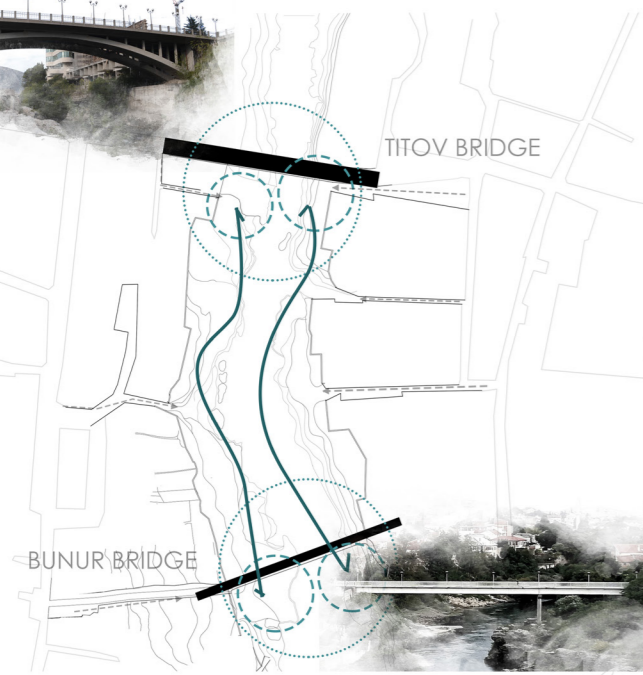


WALK OF

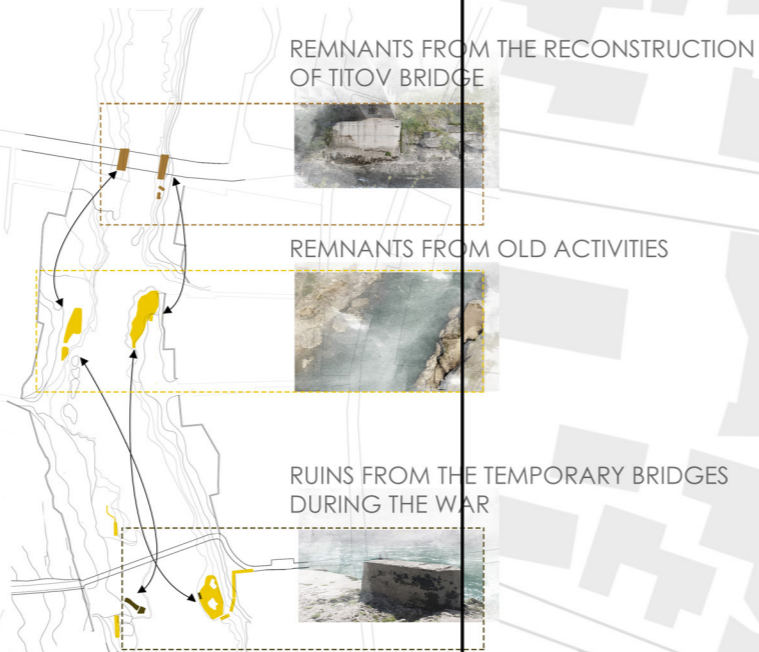
MEMMORIES



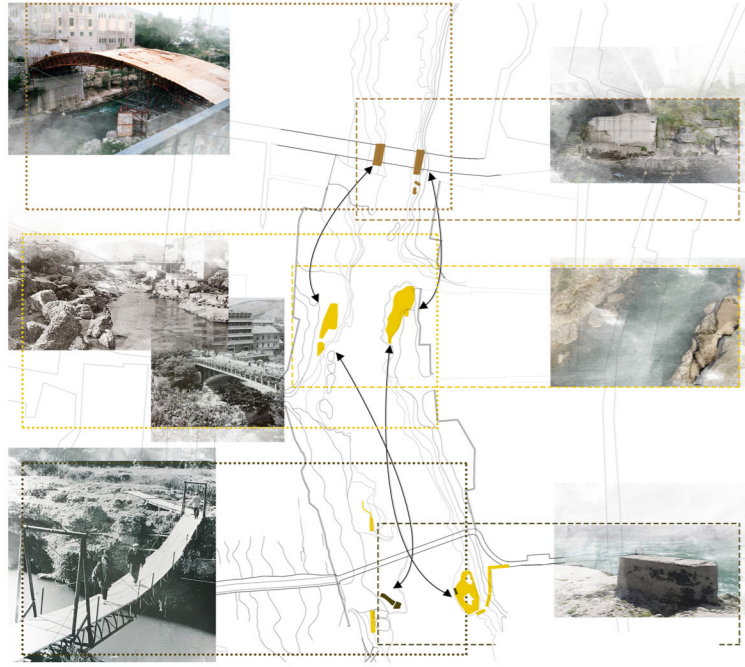




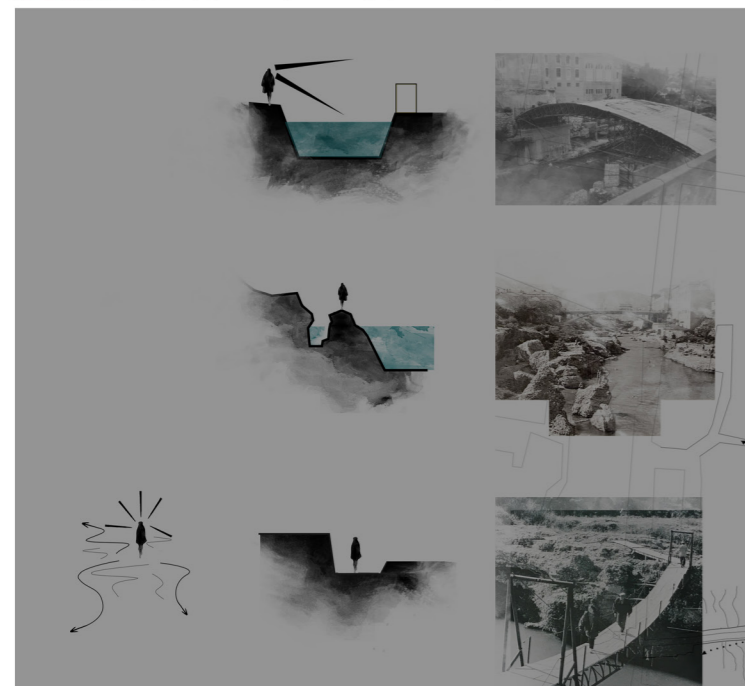
CONNECTION OF THE BRIDGES VIA THE RIVER BANKS



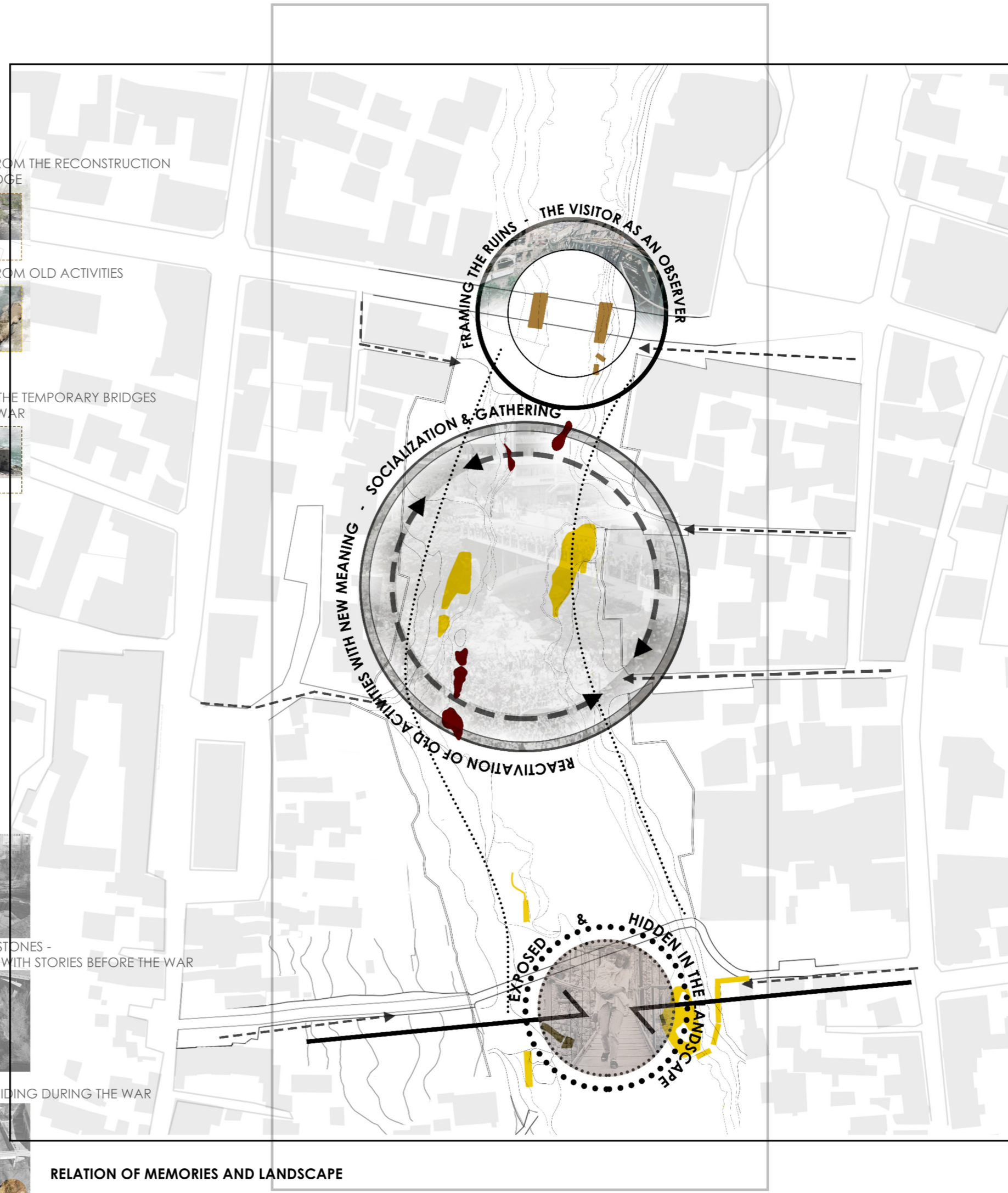
CONNECTION OF RUINS



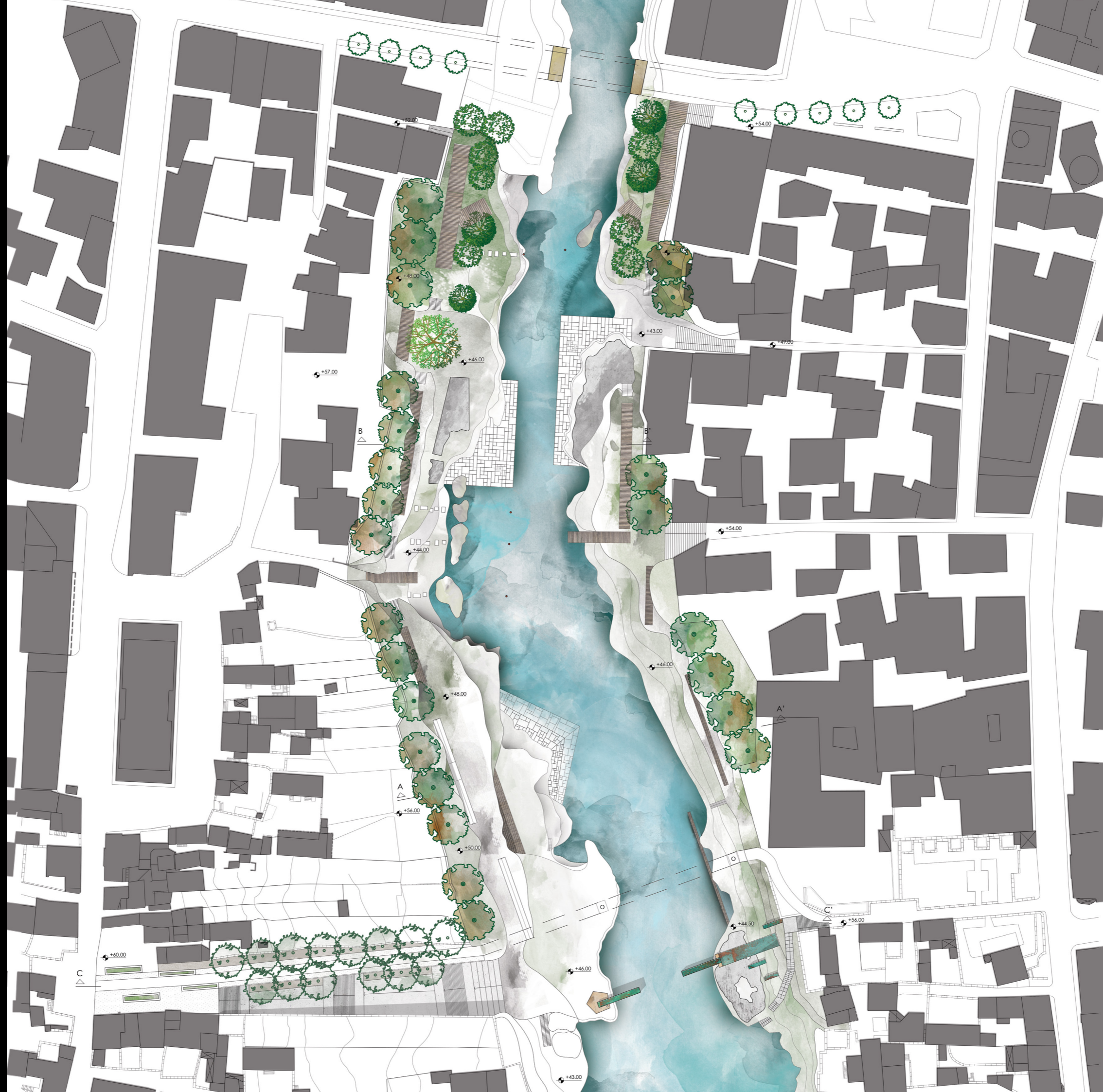
CONNECTION OF MEMORIES



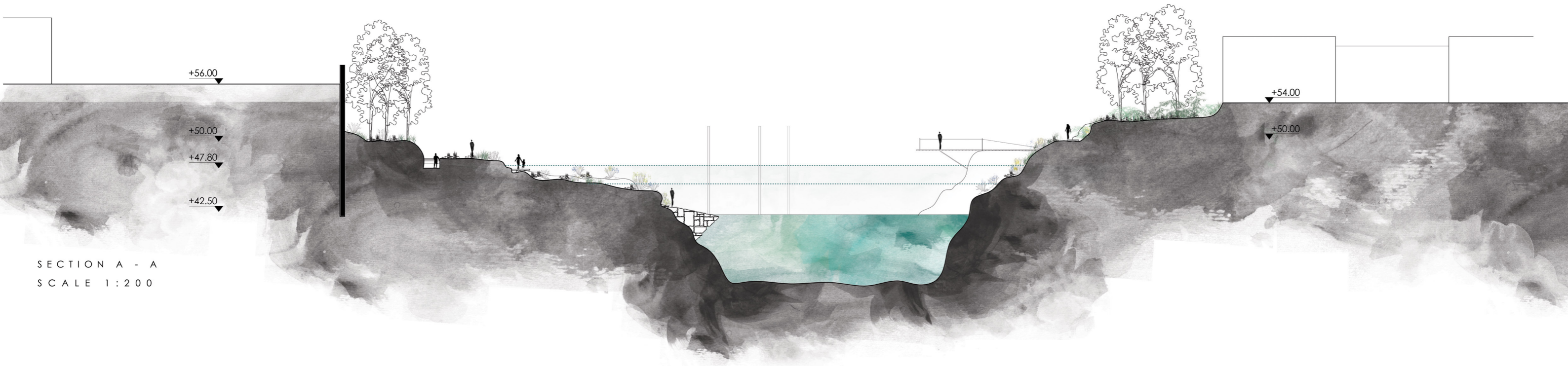
RELATION OF MEMORIES AND LANDSCAPE







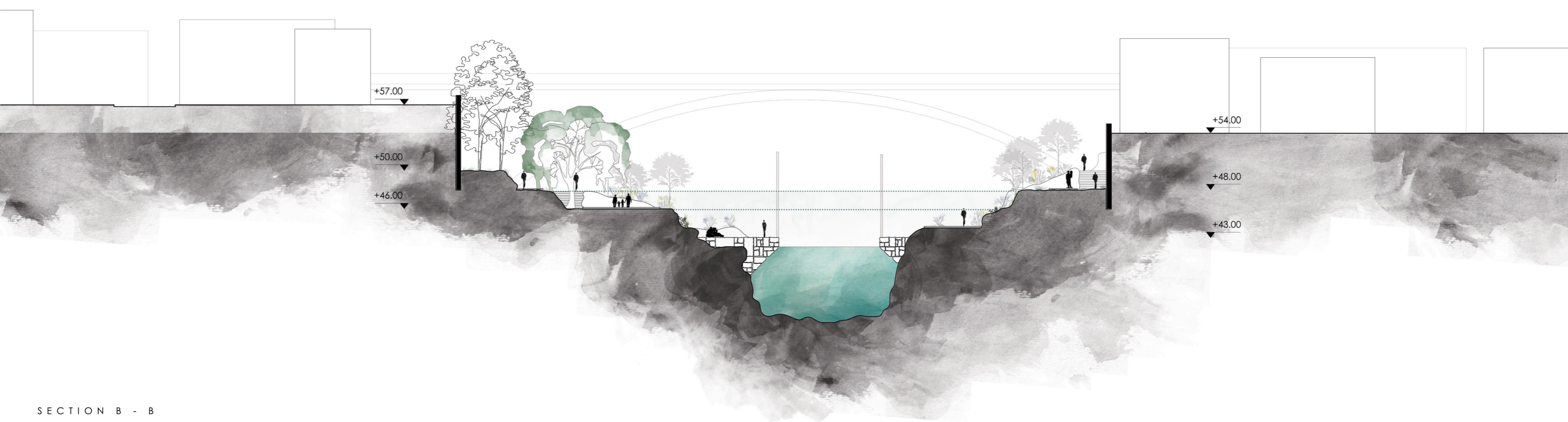




+56.00  
+50.00  
+47.80  
+42.50

+54.00  
+50.00

SECTION A - A  
SCALE 1:200

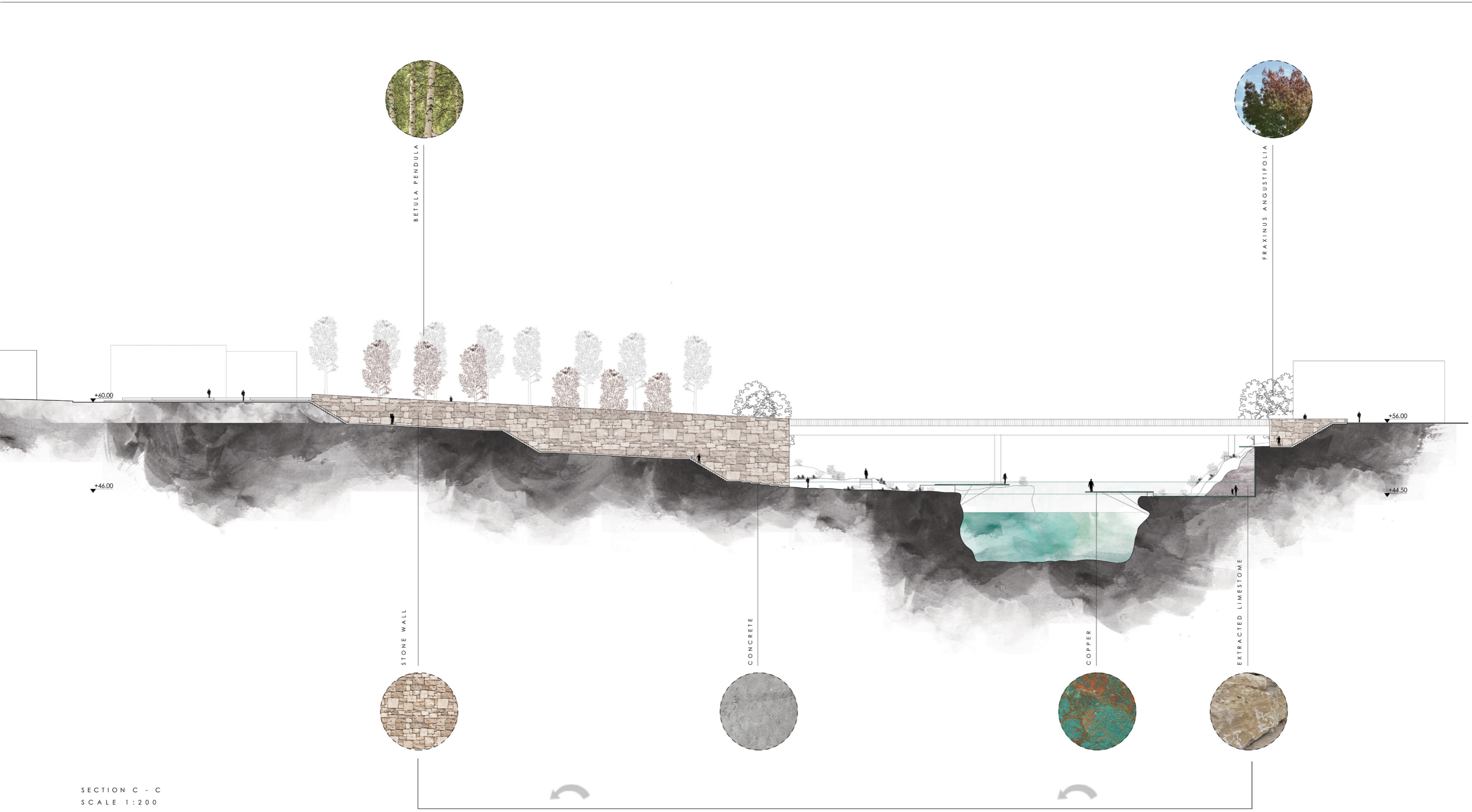


+57.00  
+50.00  
+46.00

+54.00  
+48.00  
+43.00

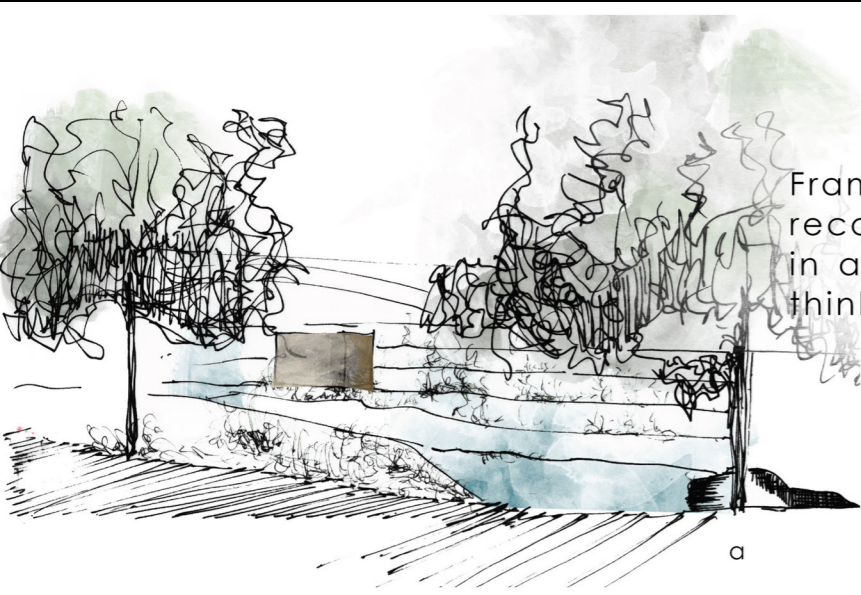
SECTION B - B  
SCALE 1:200



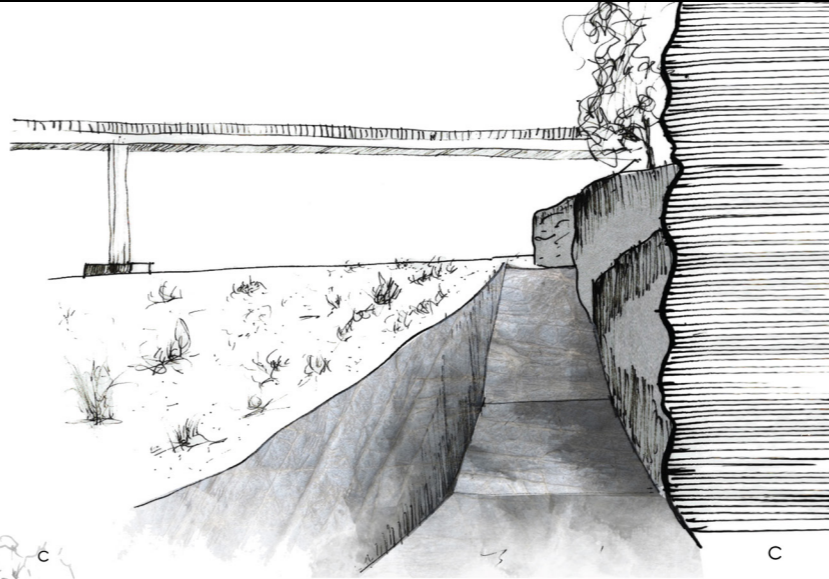


SECTION C - C  
SCALE 1:200

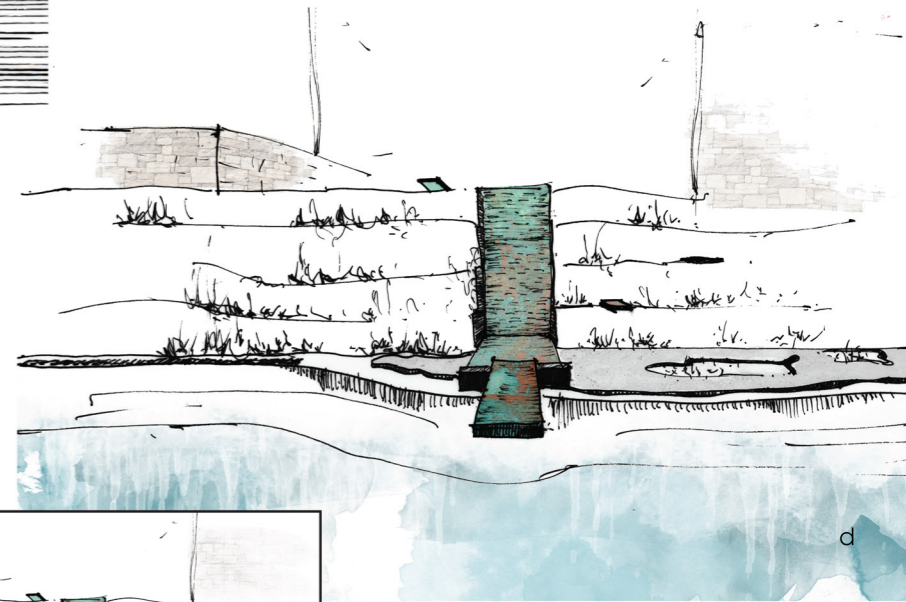
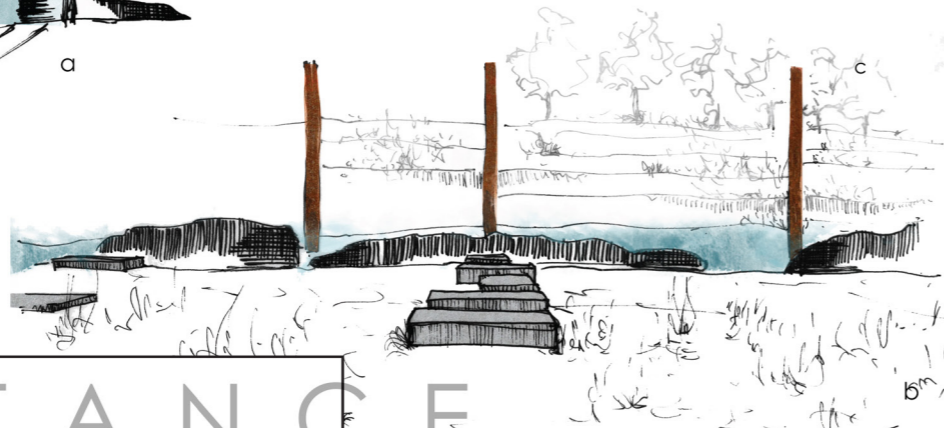




Framing the remnants of the reconstruction period like an object in a museum leaves the observer to think also periods after the war.



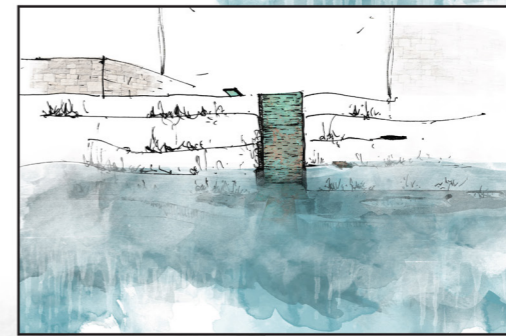
Extracting the cave where people were hiding, creating a path, - the landscape is transformed giving a new meaning



# A C C E P T A N C E

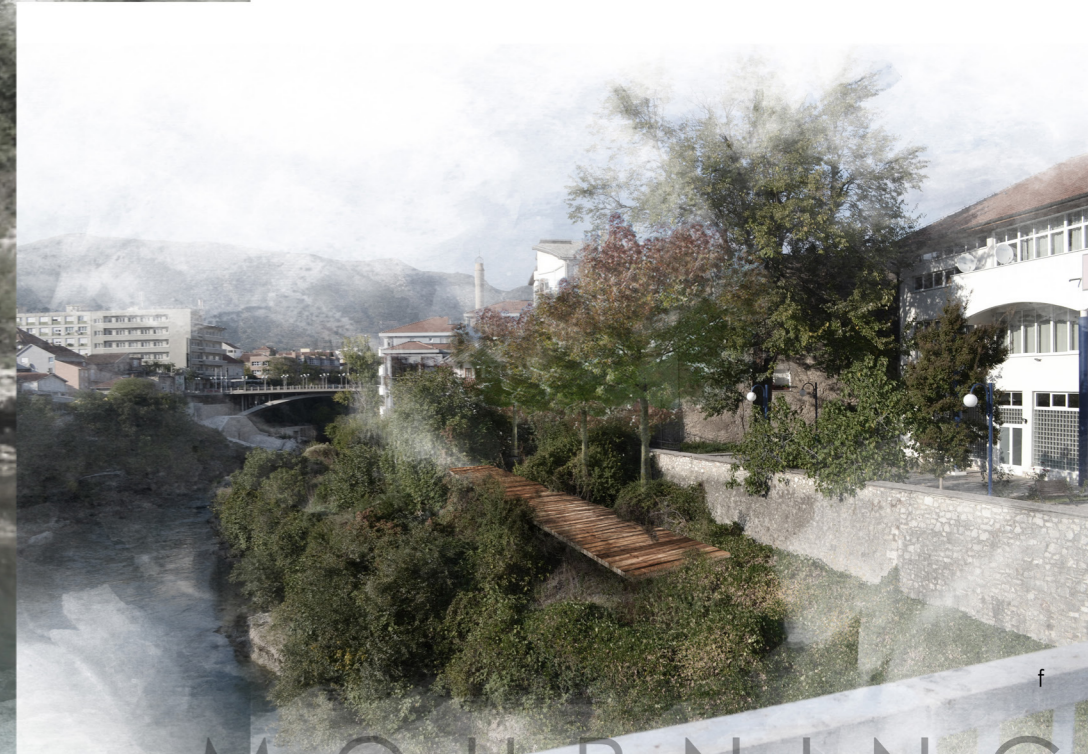


On one hand the marking of the particular stones is the marking of the era with the activities along the river. On the other hand is the dynamic process of the nature, expressed spatially with a strong static gesture.



WALKING IN THE WEST BANK

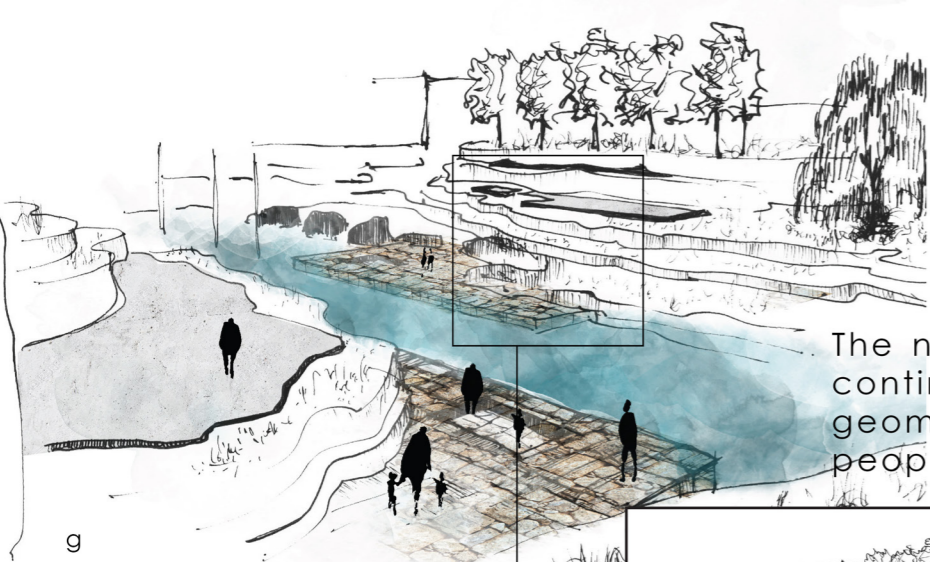
The Memorial is occured with the extracting of the rock next to the hide-cave. It is a wound in the landscape, which reflects the wound of the society and forwrds the direct confrontation of trauma.



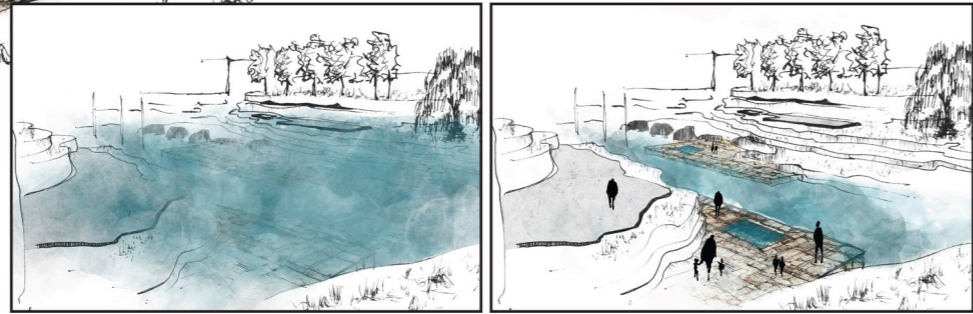
# C O N F R O N T A T I O N

# M O U R N I N G

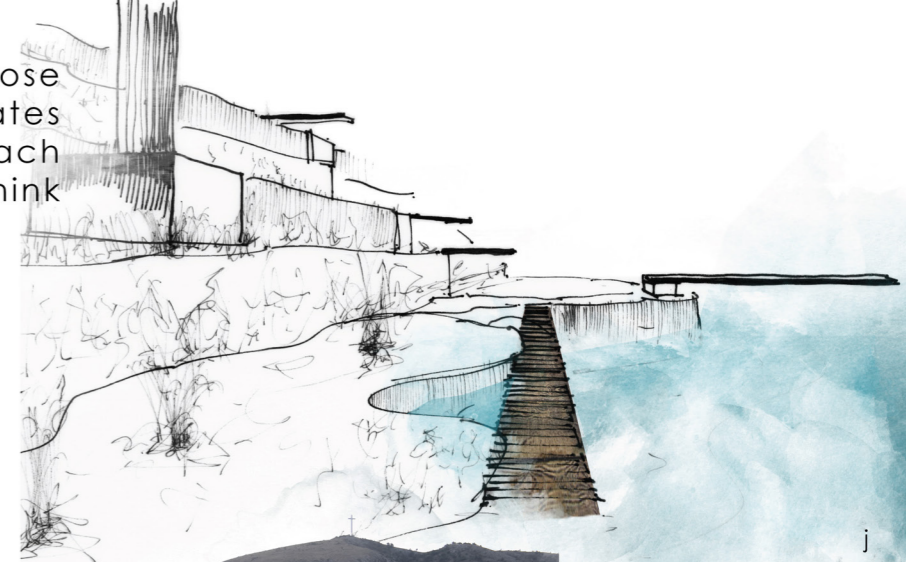




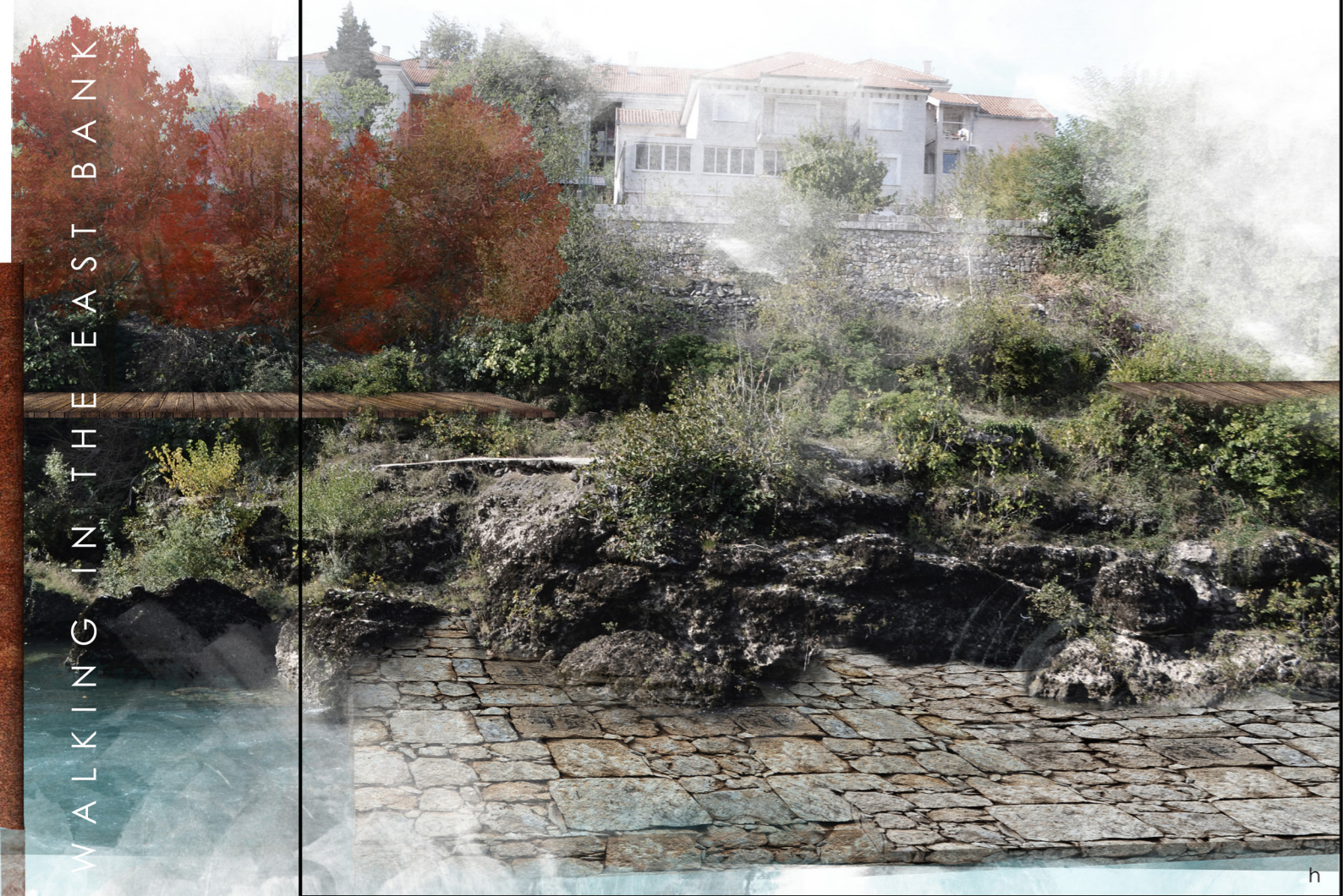
The new gathering point is formed as a continuity of the old ruins with very strict geometry leaving the river and the people to reform them in the future.



The only wood platform which is so close to the water. So the nature itself creates difficulties to walking in order to reach the destination. It is the time to rethink your goal.



# A C C E P T A N C E



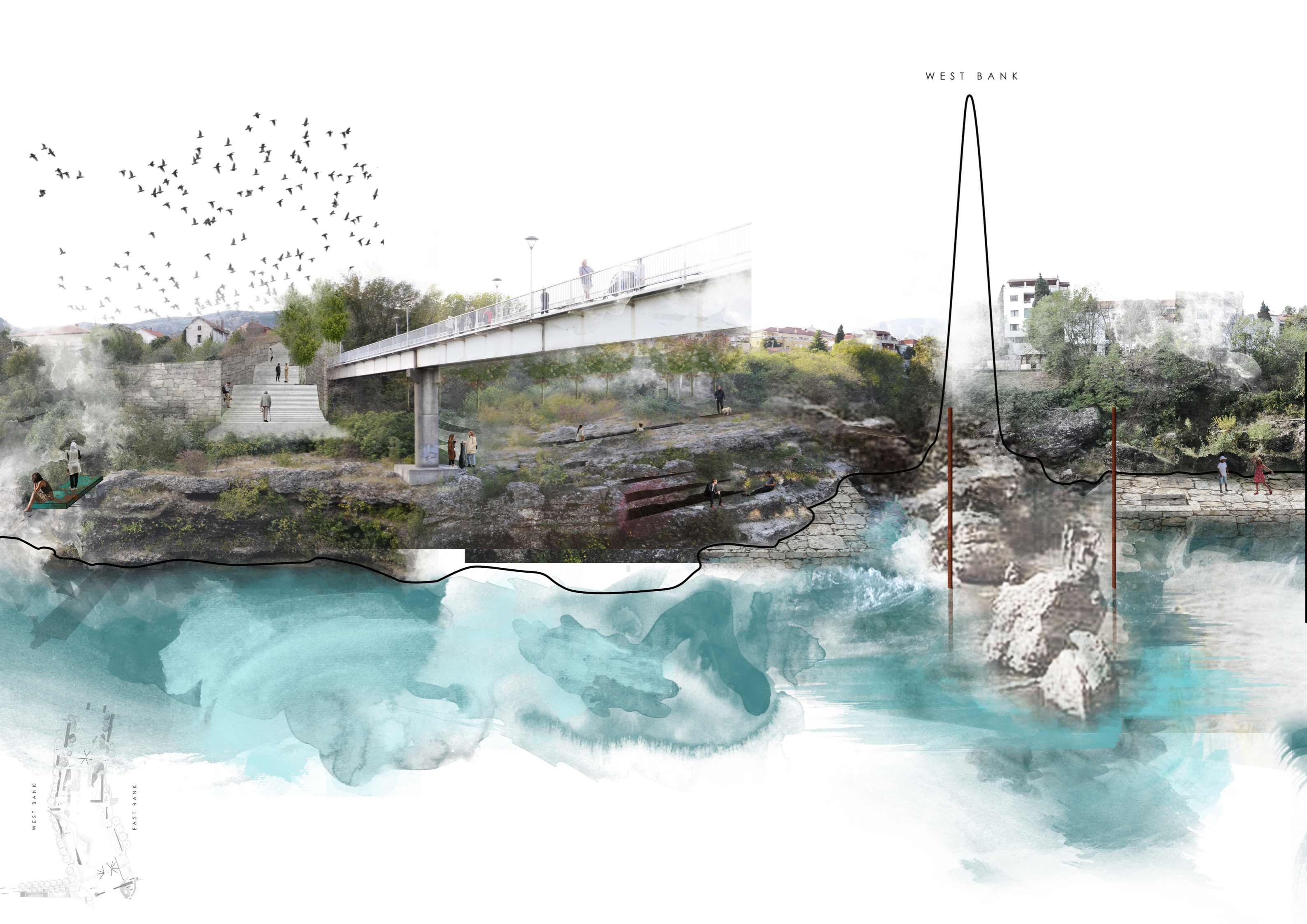
WALKING IN THE EAST BANK

# M O U R N I N G





WEST BANK



WEST BANK

EAST BANK







EAST BANK





GARDEN OF  
PEACE  
TRANQUILLITY &  
CONTEMPLATION







1. CREATION OF TWO ZONES  
A. EXTRO = OPENESS TO THE RIVER,  
CONTACT WITH THE WATER  
B. INTRO = MORE DEFINED AND QUIET AREA

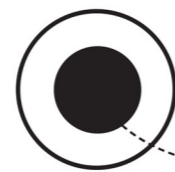
2. TAKING ADVANTAGE OF THE POTENTIAL  
ENTRANCES IN ORDER TO CONNECT THE  
AREA WITH THE CITY

3. CONNECTION OF ENTRANCES IN ORDER  
THE MOVEMENT TO BE AN EASY PEOPLE'S  
DAY-TO-DAY EXPERIENCE

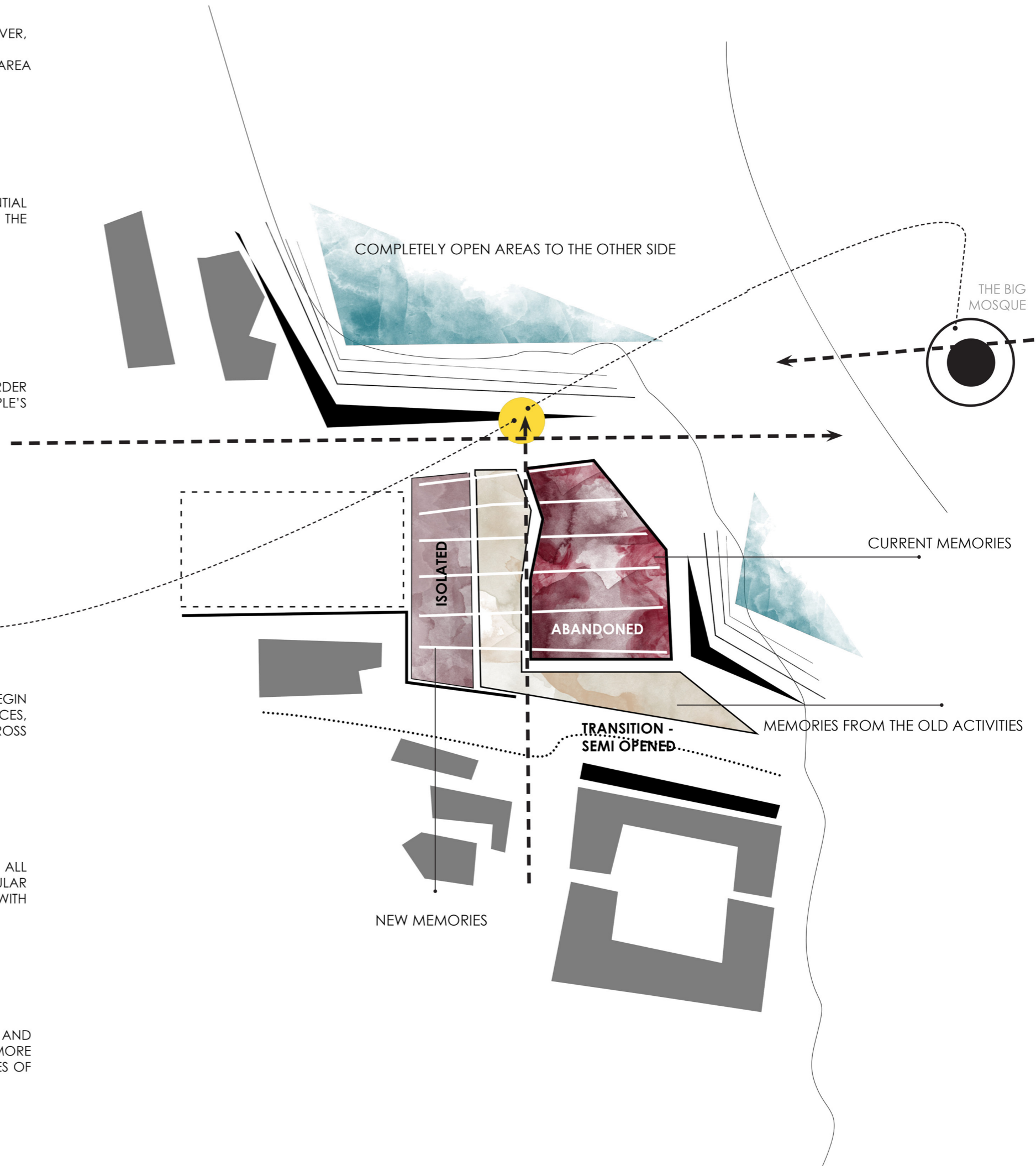
4. CREATION OF TWO AXIS WHICH BEGIN  
FROM THE TWO BASIC ENTRANCES,  
CLEARLY LEAD TO THE RIVER AND CROSS  
THE TWO ZONES

5. CREATION OF VIEWPOINTS IN ALL  
DIRECTIONS (TO SEE THE PARTICULAR  
LANDSCAPE UNDER) AND RELATION WITH  
THE OTHER SIDE OF THE RIVER

6. THE EXTERIOR AREA MORE OPEN AND  
TRANSPARENT WHILE THE INTERIOR MORE  
SOLID AND DEFINED USING THE TRACES OF  
THE PAST - CANALS & THE OLD WALL



CATHOLIC  
MONASTERY





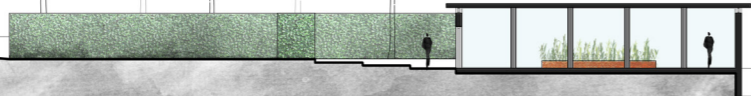




+77.30

+60.90

+59.00



+54.50

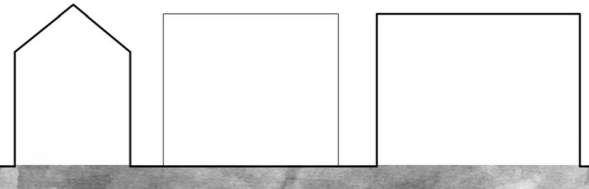
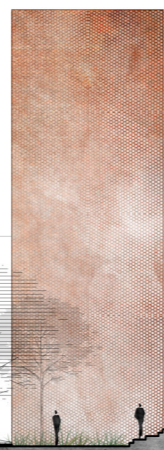
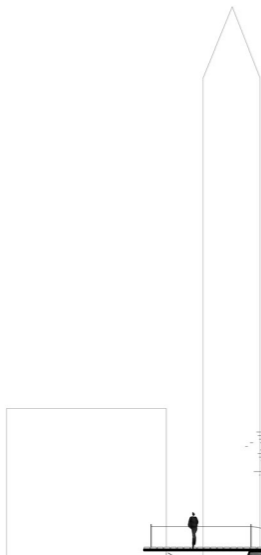
+43.00

SECTION A - A  
SCALE 1:200

+77.30

+55.50

+45.00



+56.50

SECTION B - B  
SCALE 1:200





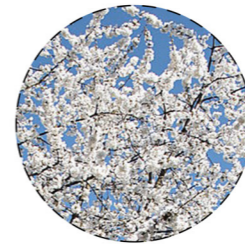
CITRUS LIMON



LIQUIDAMBAR SYRACIFLUA



LIGUSTRUM



PRUNUS AVIUM



ROBINIA PSEUDOACACIA



TRADITIONAL STONE PAVEMENT



CORTEN PANEL



WHITE GRAVEL



TREATED LIMESTONE



SOFT SOIL



LIMESTONE



SECTION C - C  
SCALE 1:100

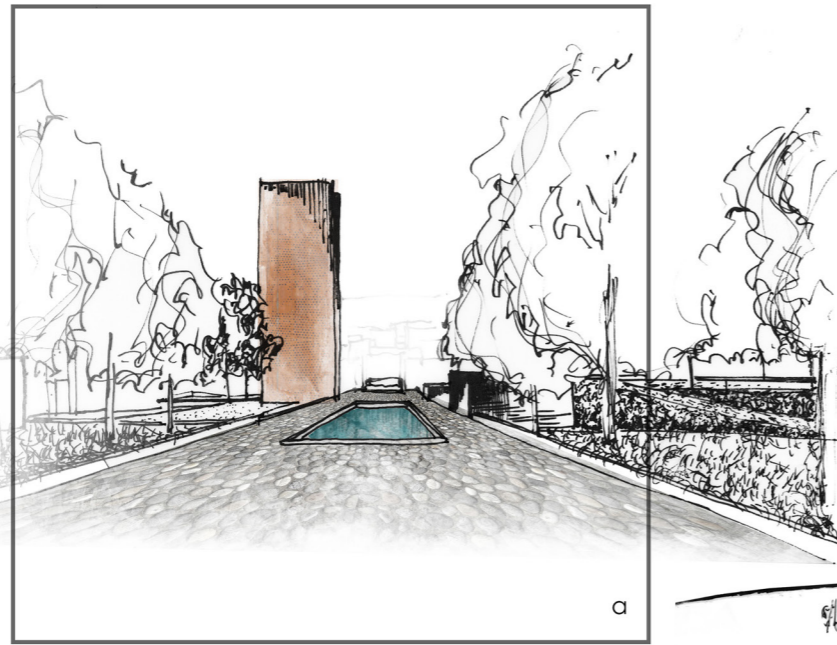


Philip : Hi Damir. I haven't seen for a long time. How are you?

Damir : Hey Philip! Yes, we haven't met many years. I am good. You?

Philip : I am fine. As you know my family is from Mostar but we left during the war. I am in the city again and I want to go to the Garden of Contemplation. Have you been there?

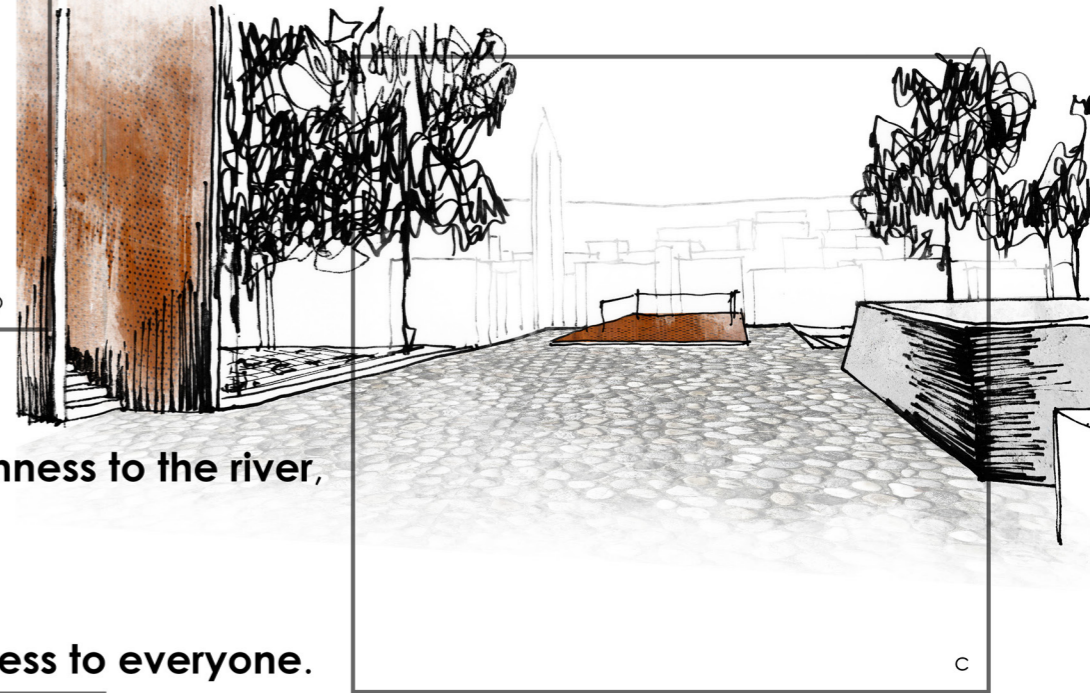
Damir : Yes..... You will easily find the entrance...



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.**



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

Follow the water...

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

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

an openness to the other side....

...an **openness to everyone.**

# REATTACHMENT

...Or ...

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

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

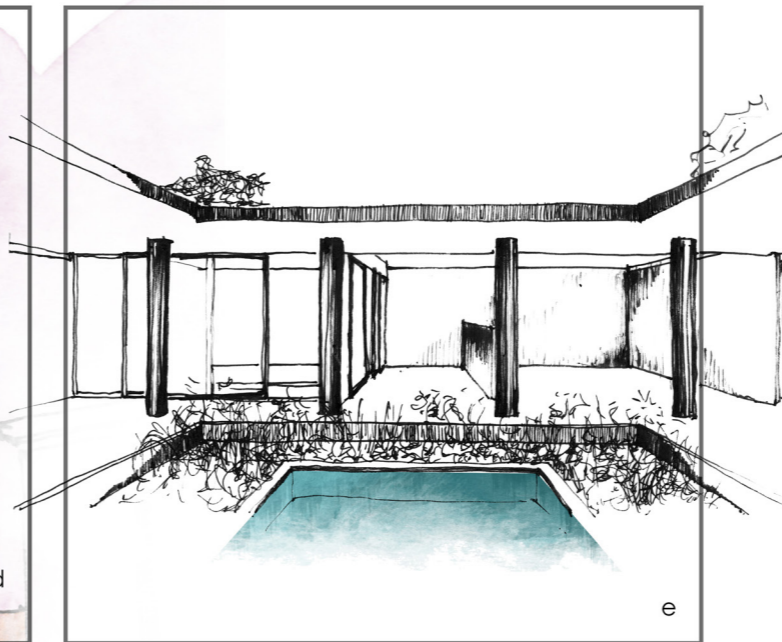
they challenge you to go and

**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.**



Sit and relax on the circumferential bleachers...

...you are **inside and outside**

at the same time... ...so protected

keep your time...

...listen the sighs and the footsteps...

...go deeper to your mind looking the **citrus trees** opposite to you...

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

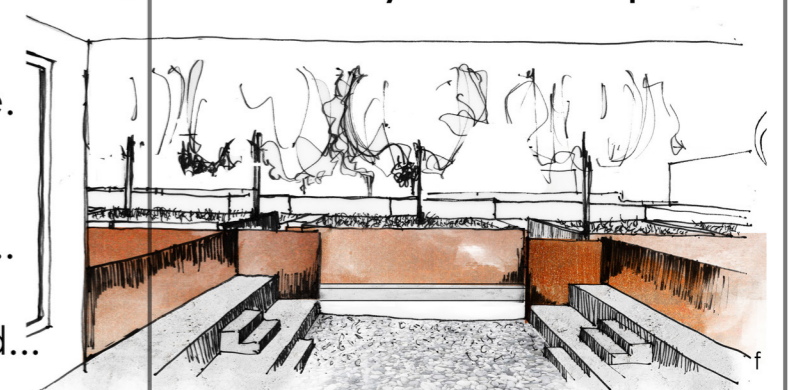
Go through the **pavilion,**

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

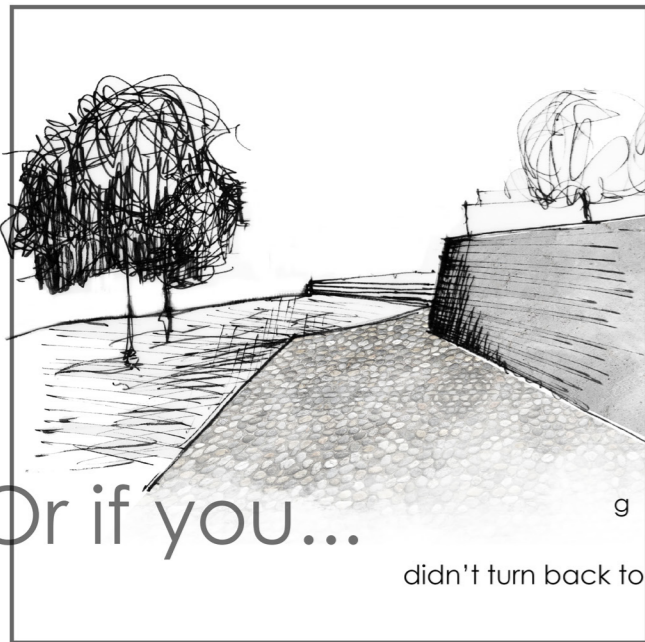
See your face on the **water**

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

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







Or if you...

g  
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...

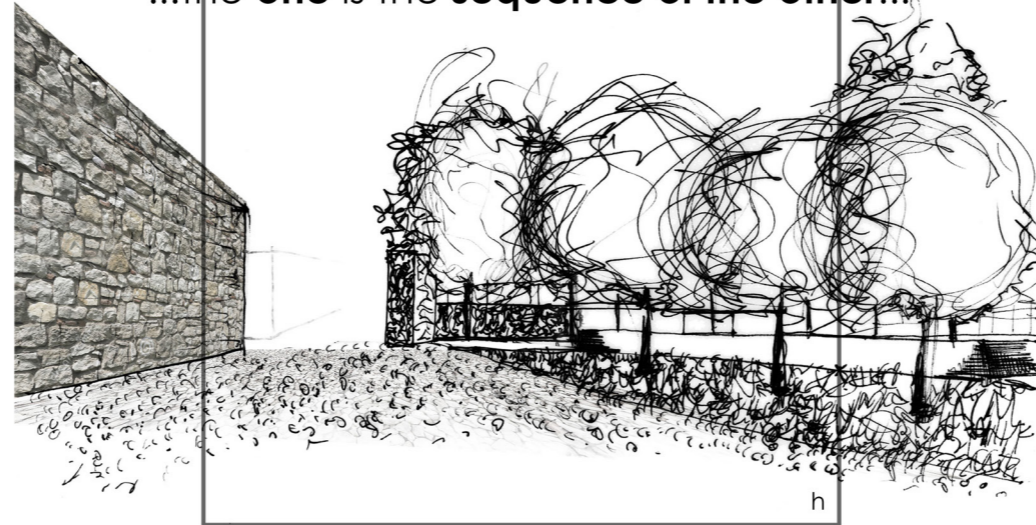
...lie down under the citrus trees

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...

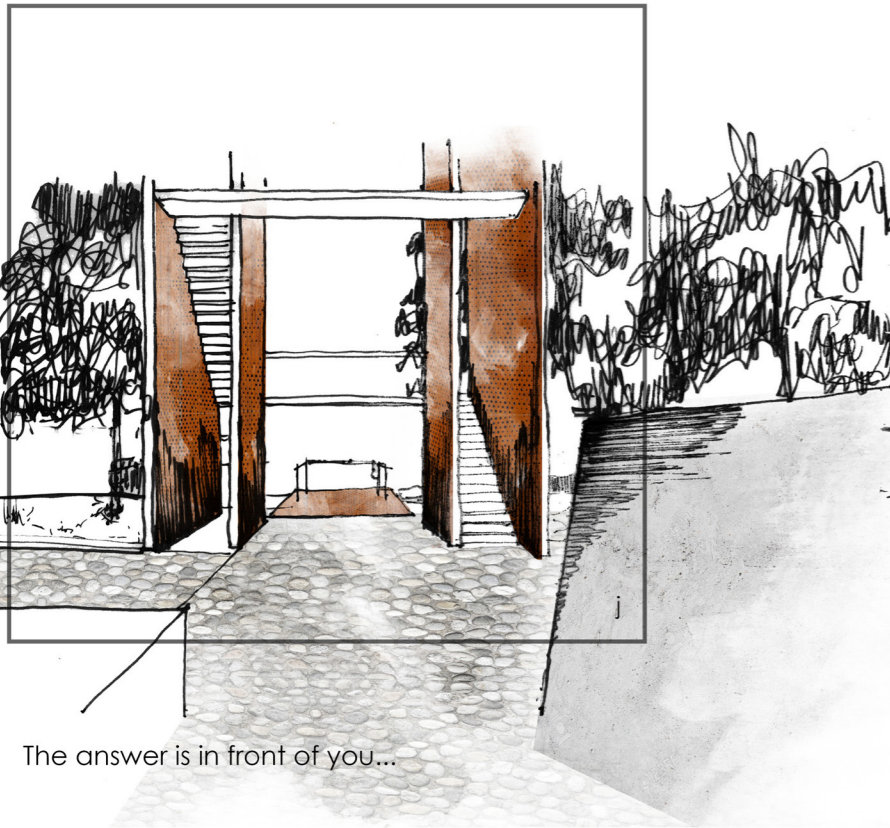
However, turn right and try to understand...

Understand what you are...who you are...

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

**why?**

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

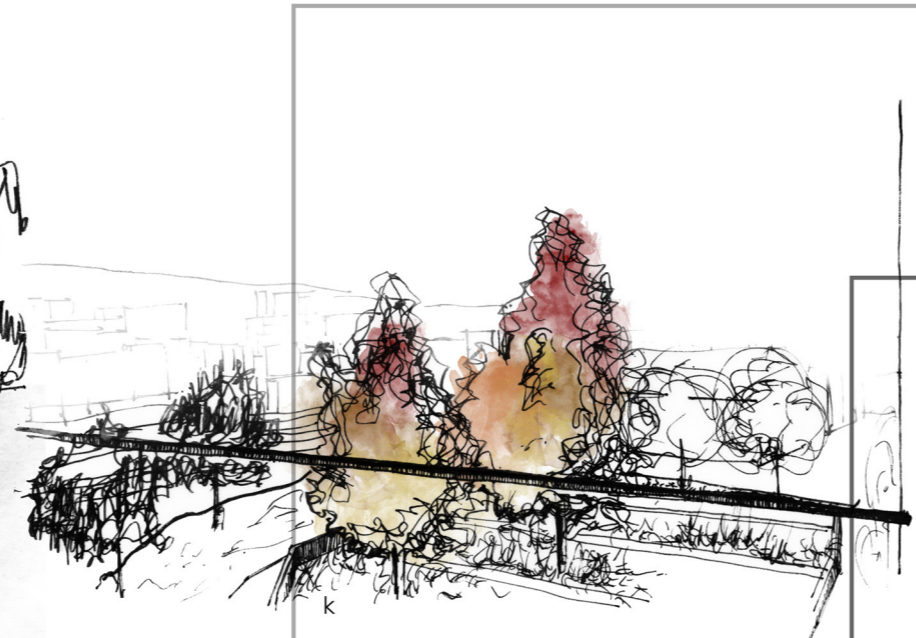


The answer is in front of you...

**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...

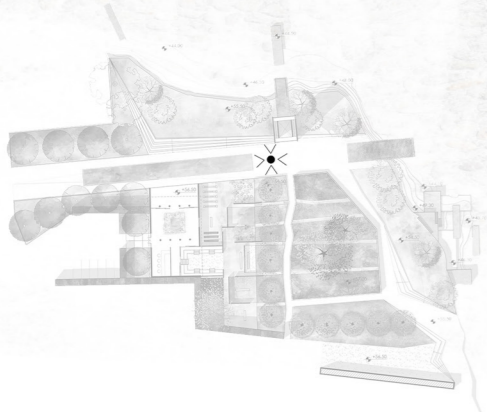
...look around...

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

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



















THE PROBLEM

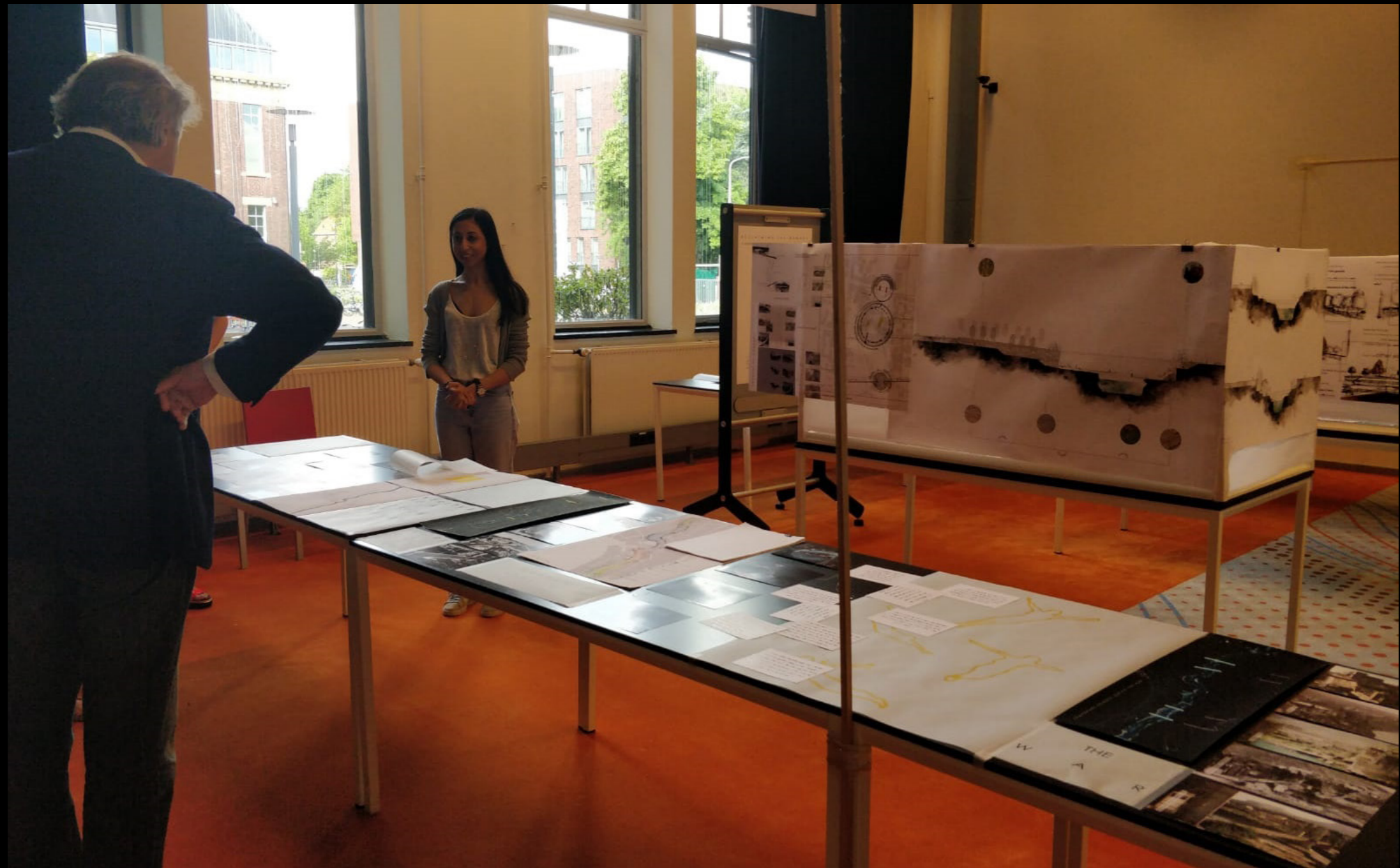
NERETVA AS A SYSTEM OF MEMORY

BEFORE THE WAR

COMMON STORIES

This block contains the text and graphics from the exhibition panels on the tables. The panels are arranged in a grid-like fashion, with various text blocks, photographs, and maps. The text includes 'THE PROBLEM', 'NERETVA AS A SYSTEM OF MEMORY', 'BEFORE THE WAR', and 'COMMON STORIES'. There are also several small images and diagrams interspersed with the text.





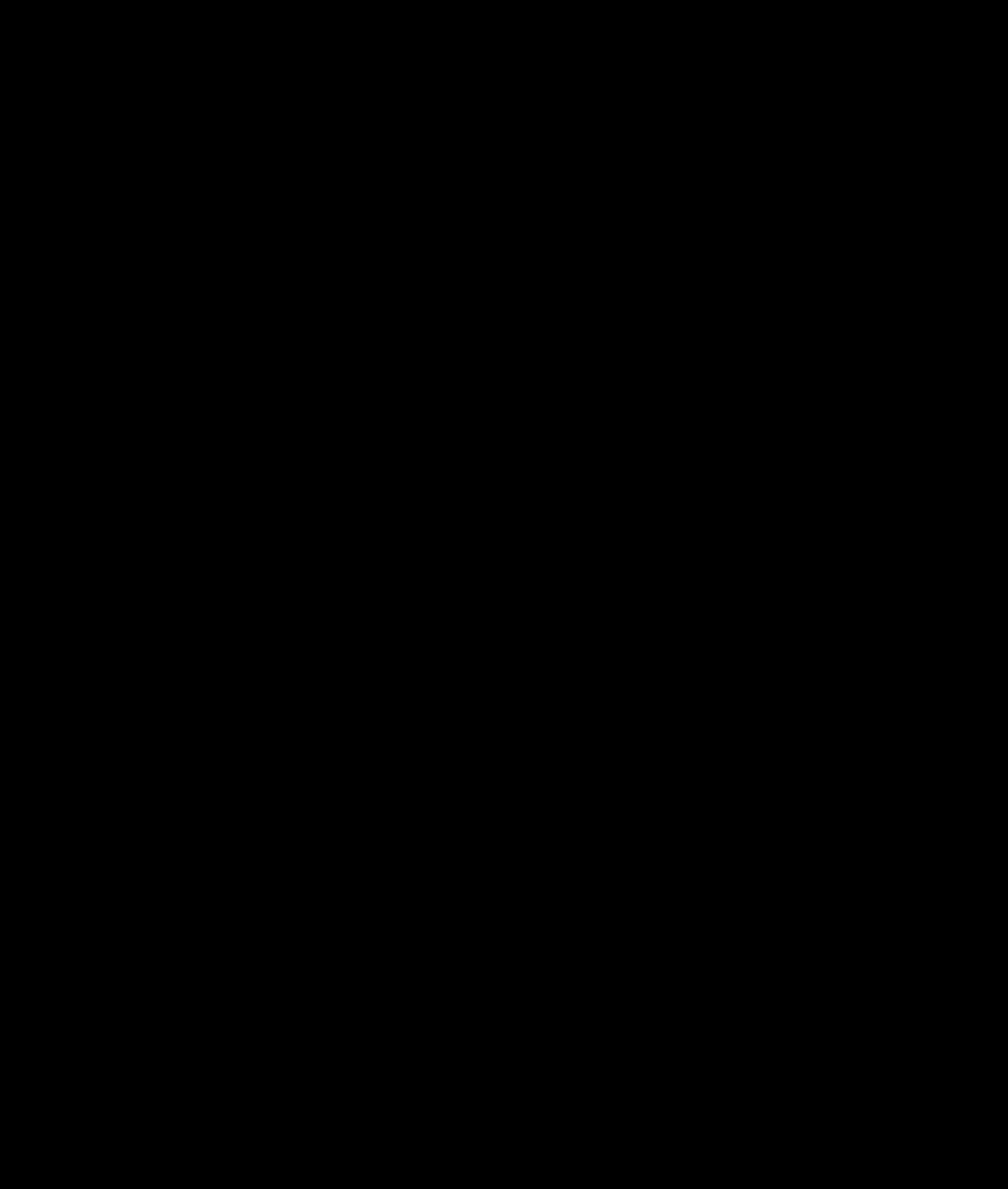




















*"The killing of the 'personality of the city' is even bigger crime than the destruction of it"*  
Bogdan Bogdanovic

BRIDGES AFTER THE WAY

REMNANTS

AFTER THE

*"The story told by a ruin is as incomplete as the ruin itself: it has beginning, but no end. A restoration, on the other hand, has no story but merely an end, which is, invariably, a happy end."*  
John Ruskin

OLD BRIDGE  
NEW BRIDGE  
SARAJEVO BRIDGE

REMNANTS

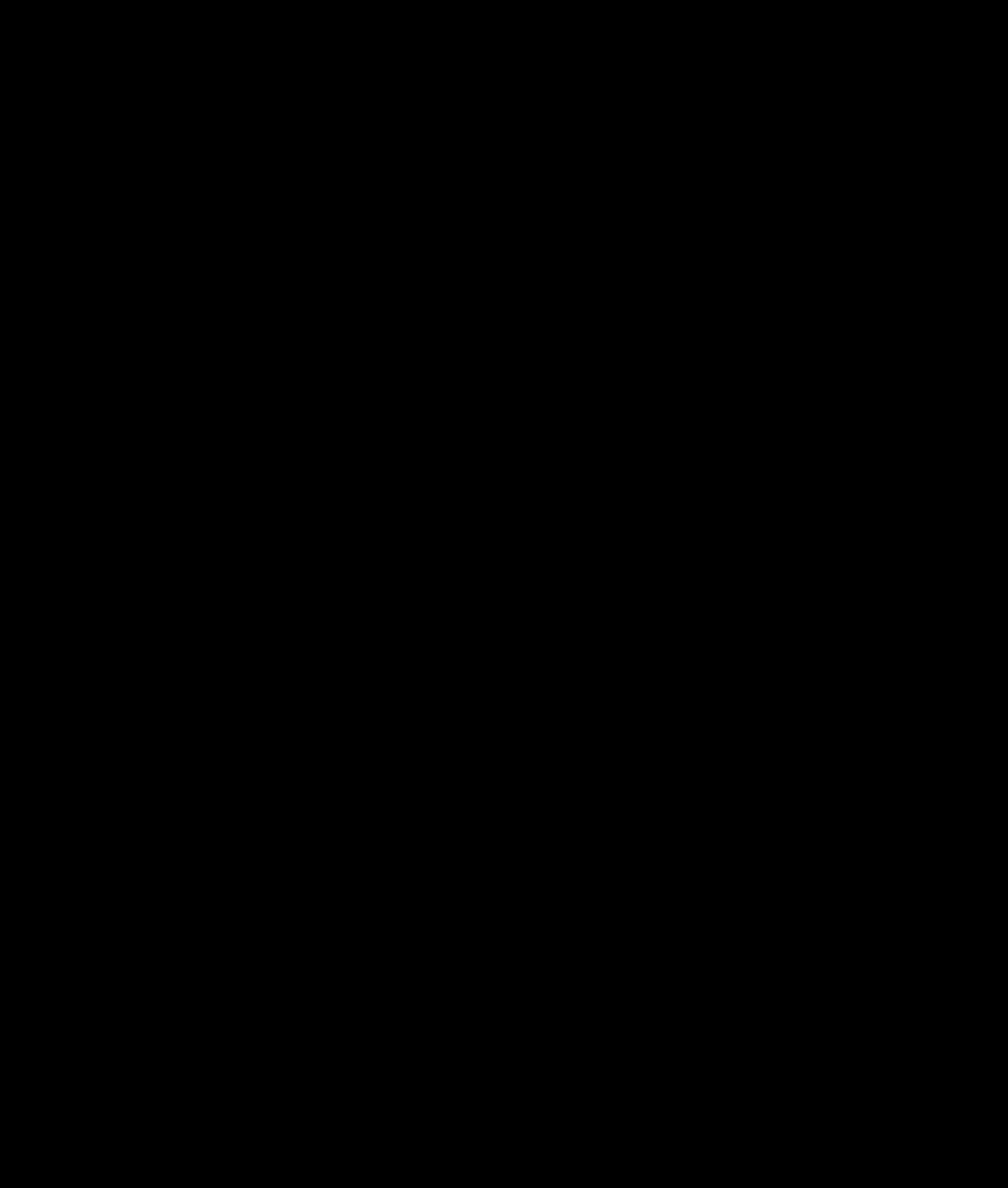








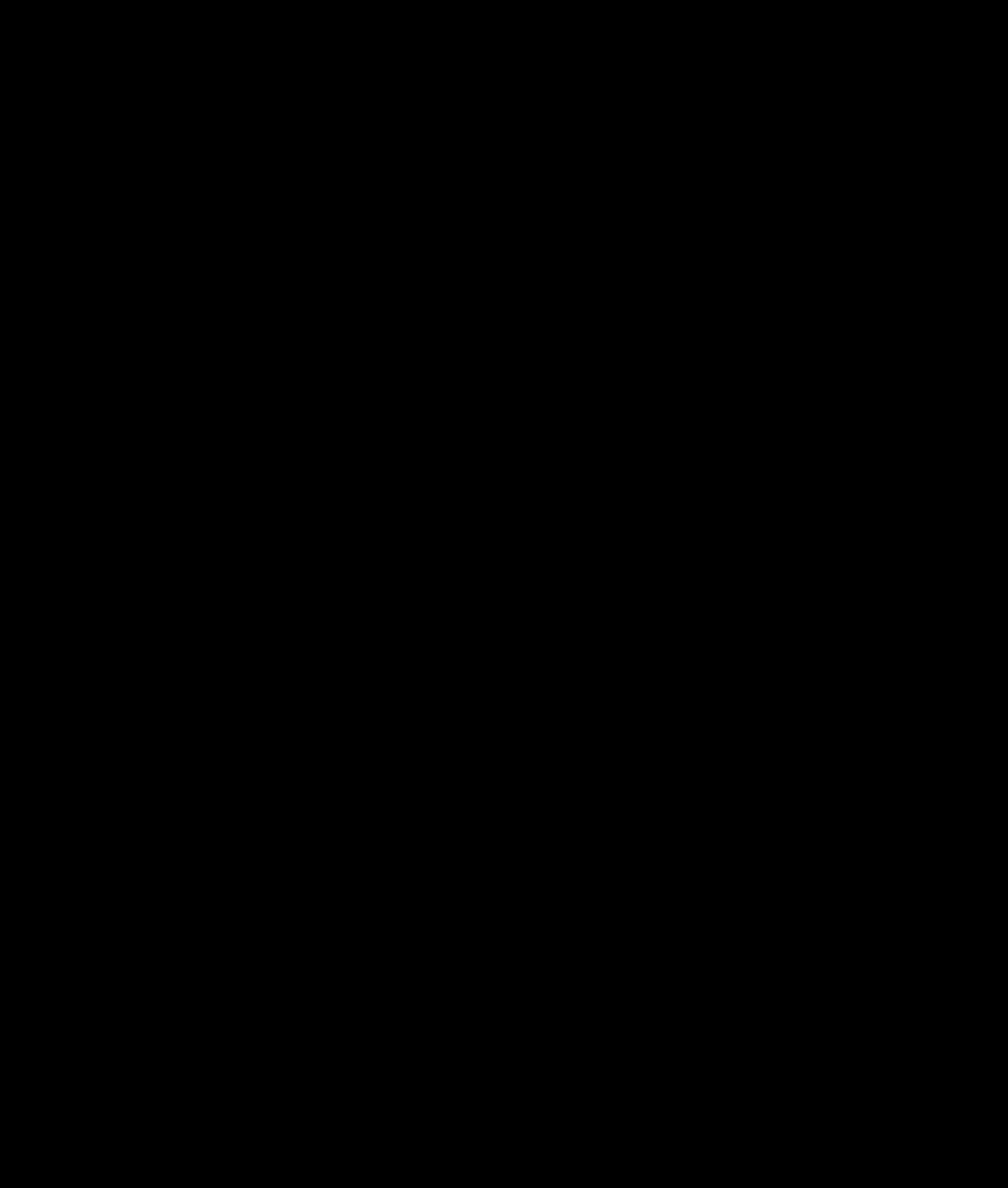




































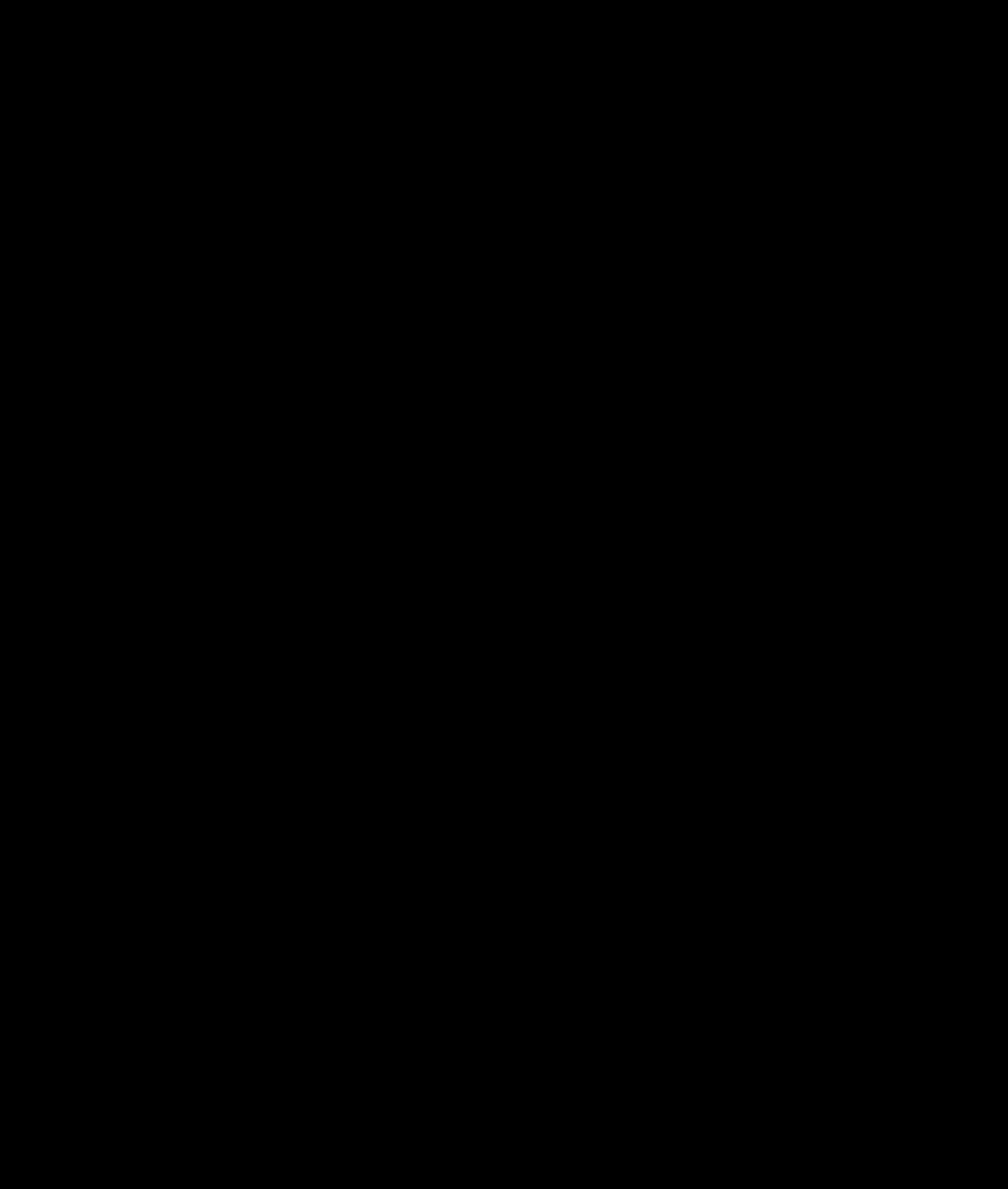




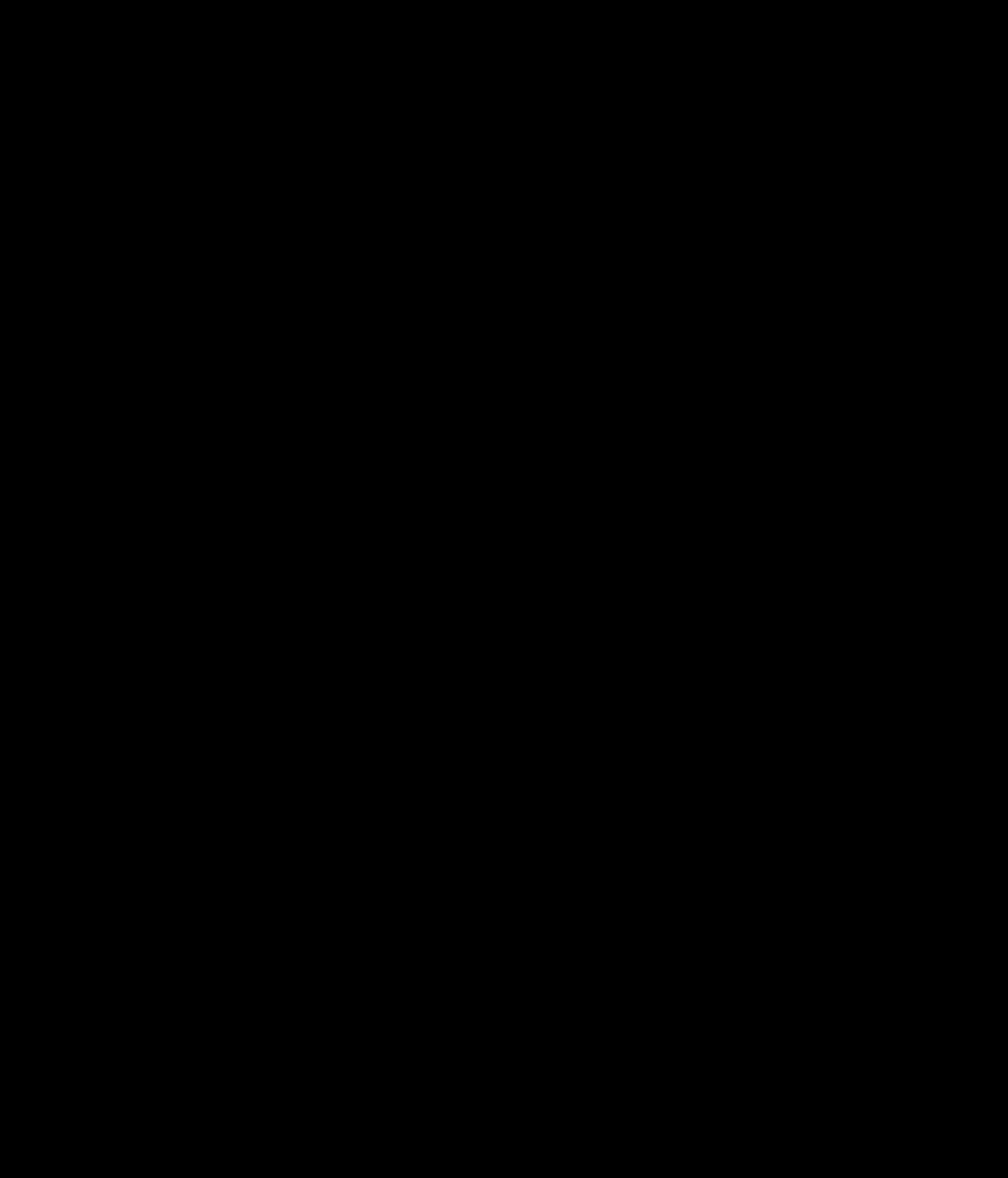




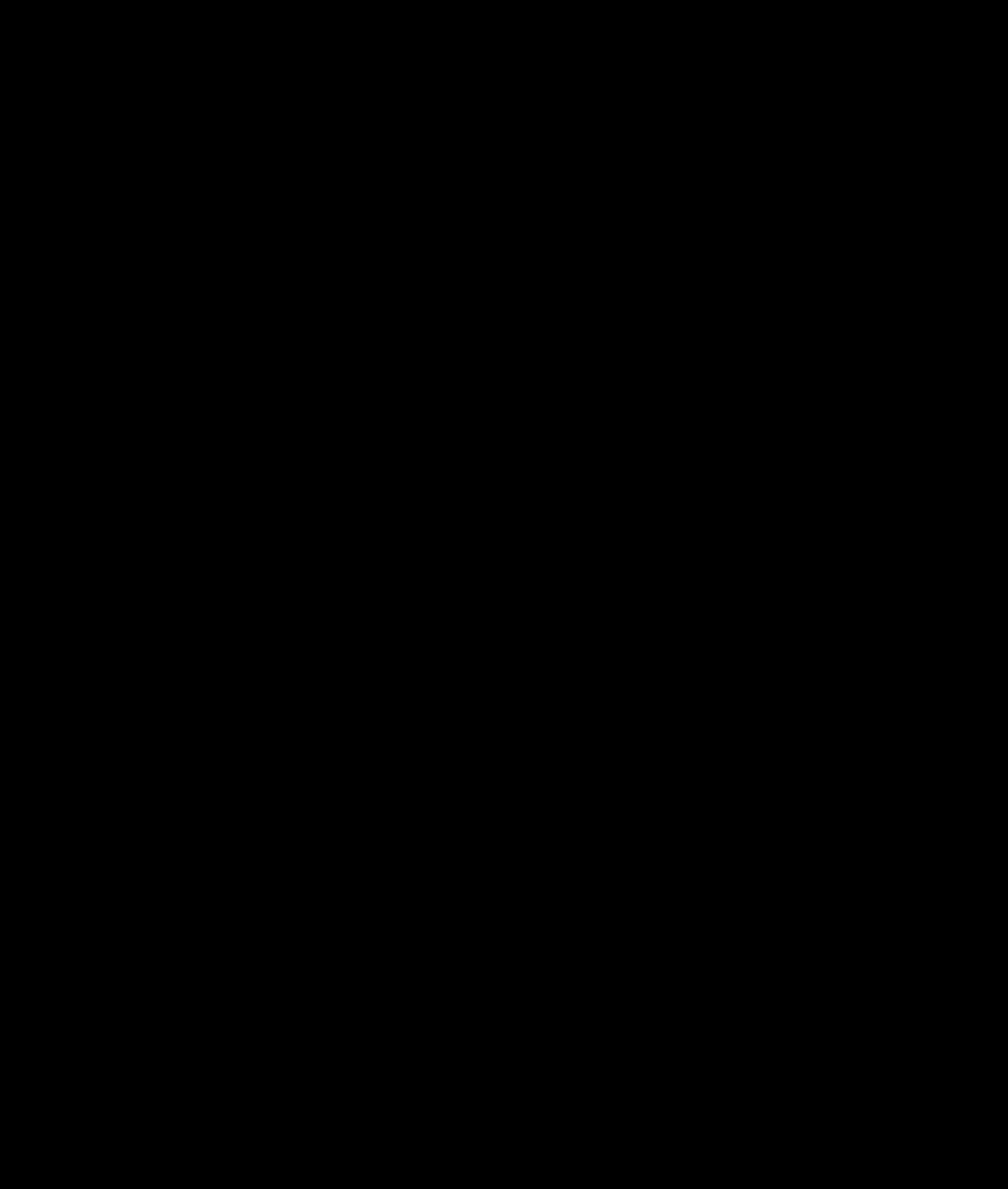




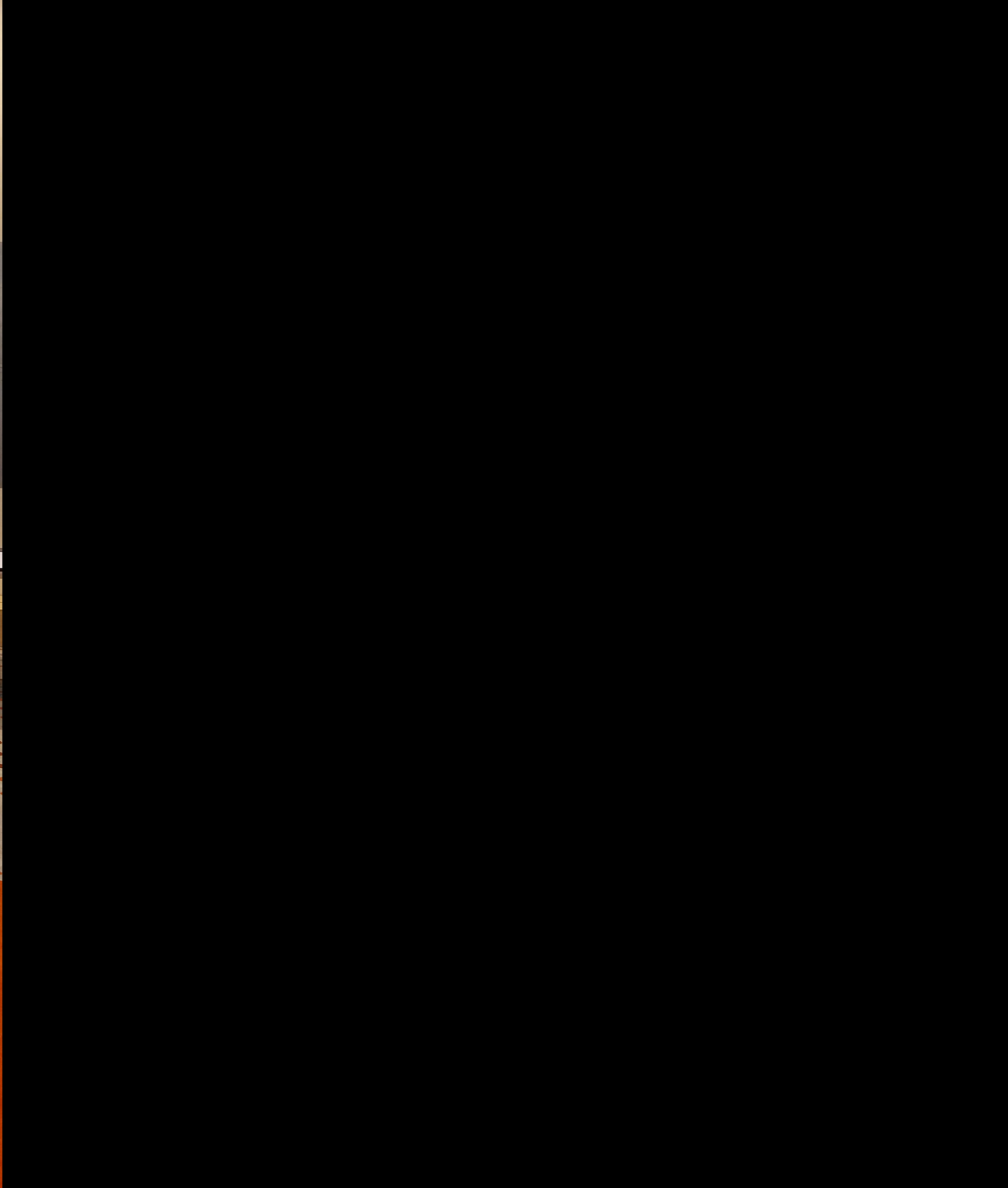




















THE  
A R

"The story of the  
personality of the city  
is more complex than  
the destruction of it."  
— Benjamin Franklin

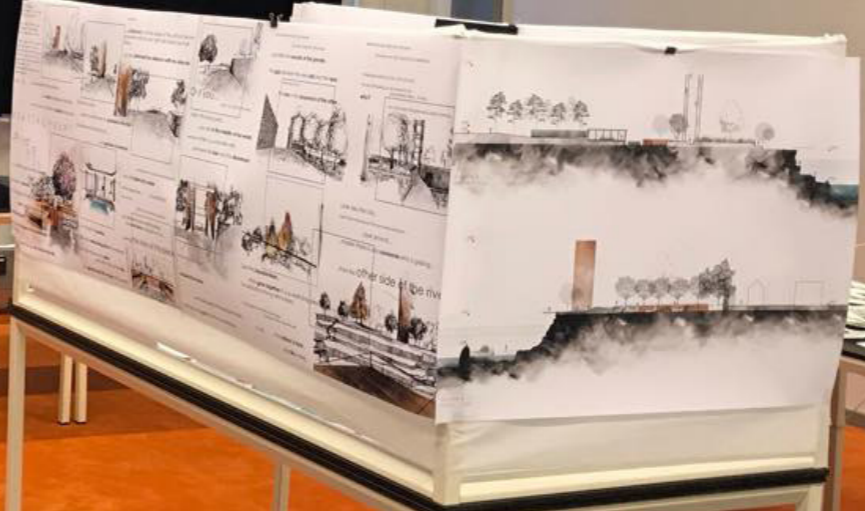
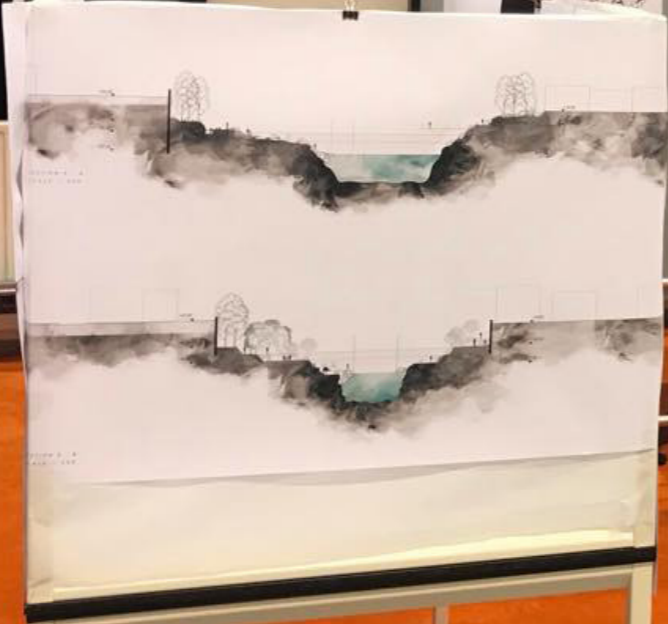
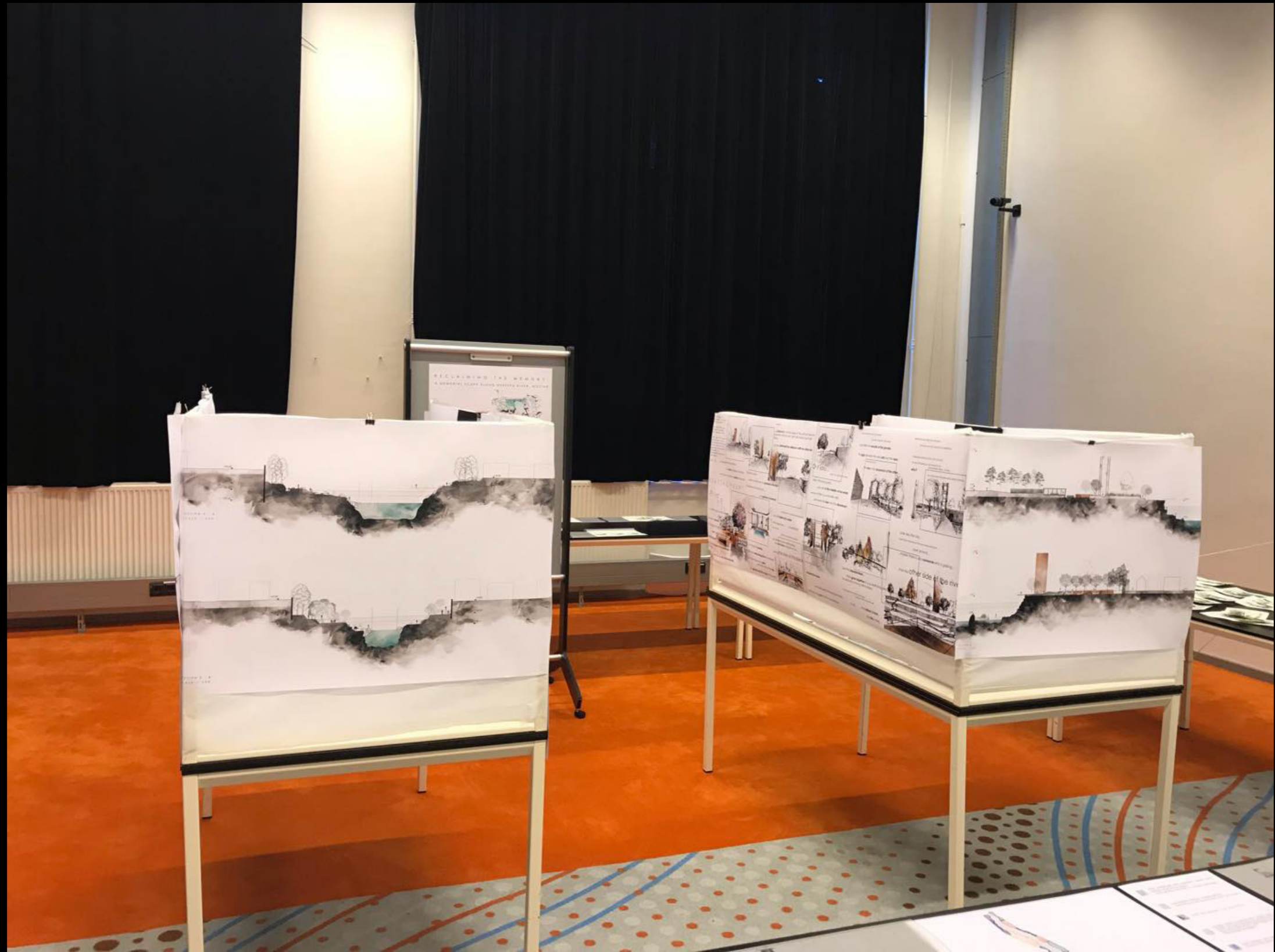
A F T E R  
T H E  
W A R

"The story told by a ruin is as  
incomplete as the ruin itself. It has  
beginning, but no end. A restoration,  
on the other hand, has no story but  
merely an end, which is, invariably,  
due to a happy end."  
— John Ruskin

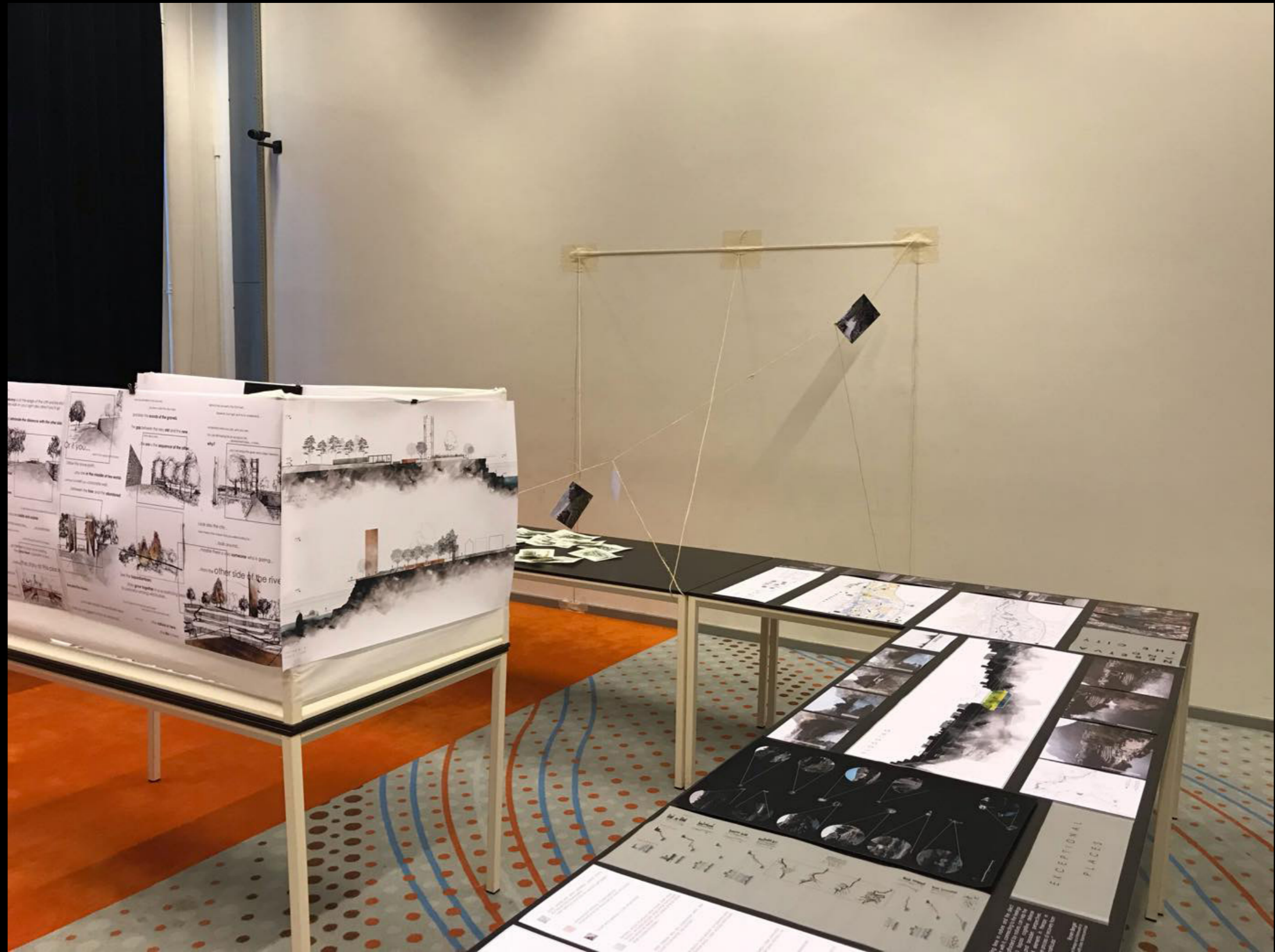
















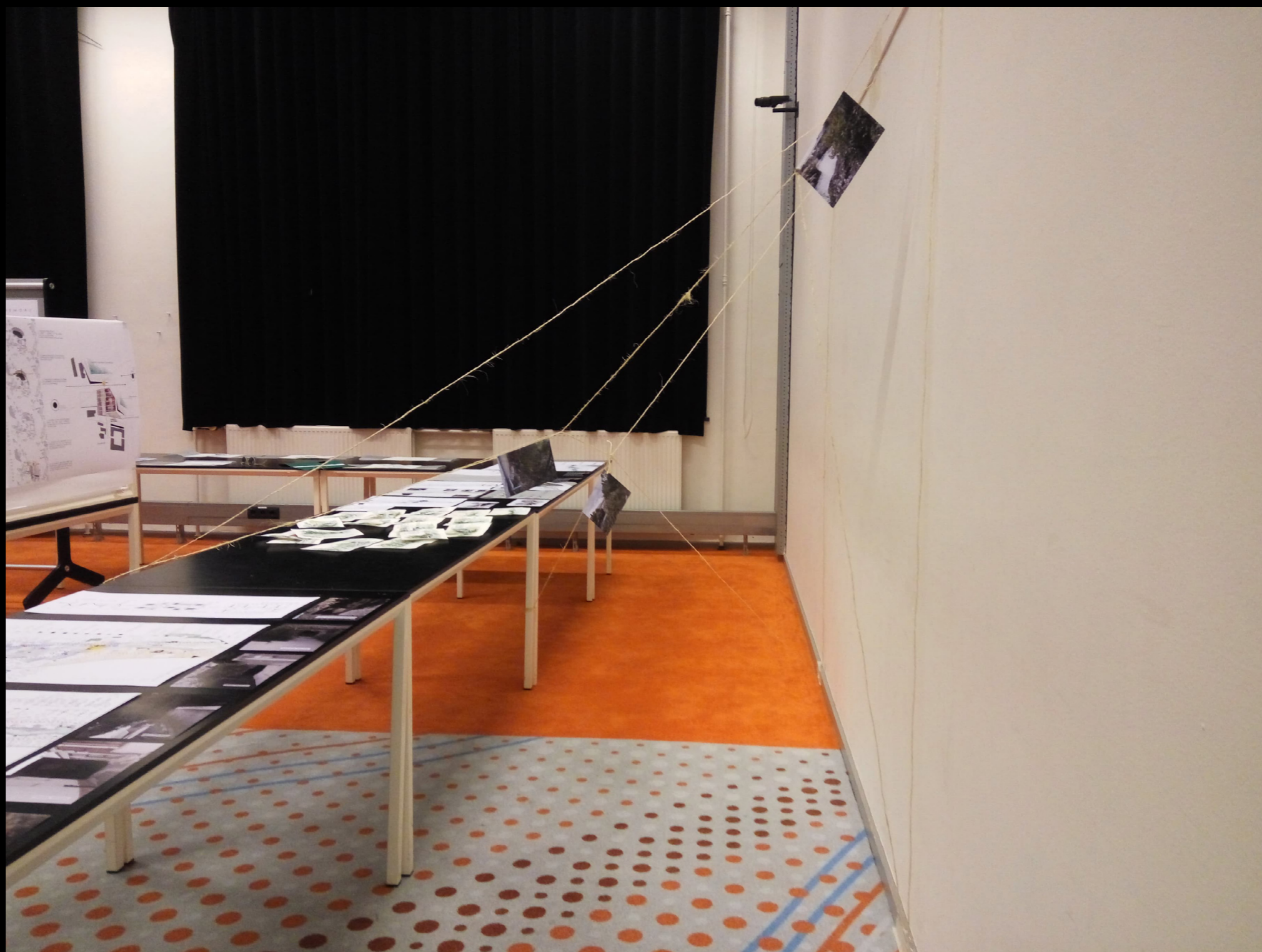










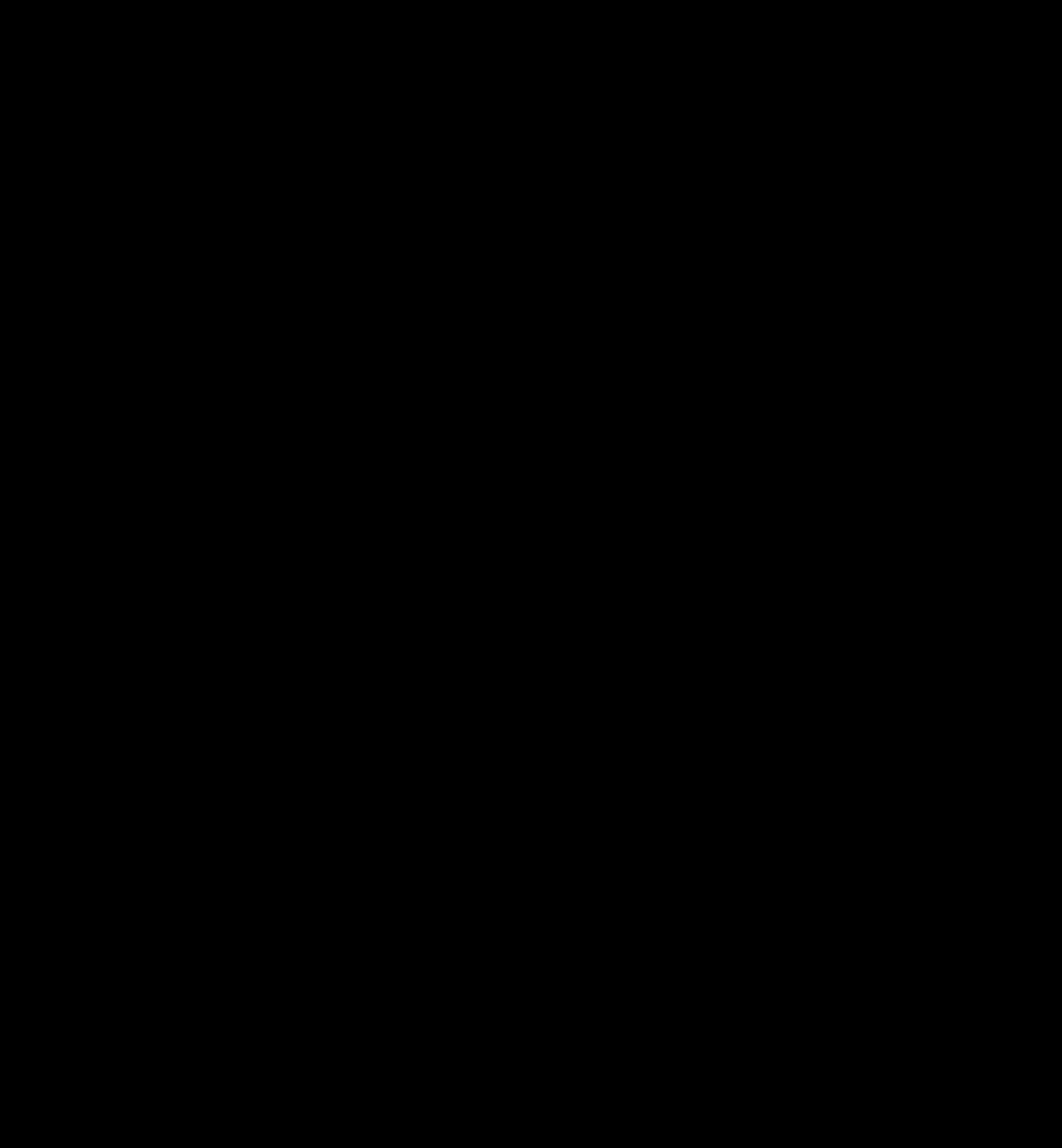






BUILD  
ING  
THE  
NARRATIVE  
...









**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

MASTERPLAN  
SCALE 1:2000



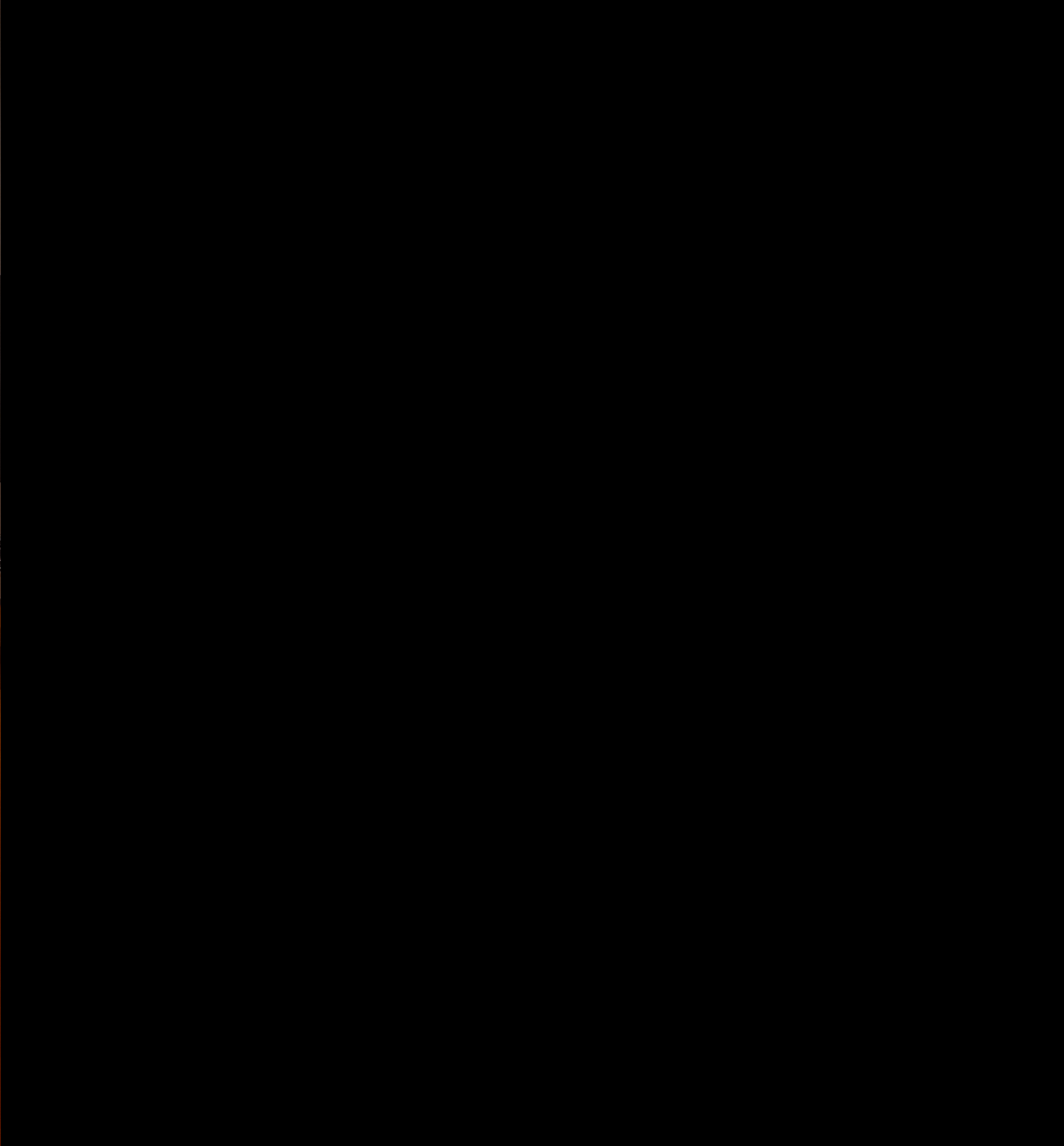
RECLAIMING THE MEMORY:  
A MEMORIAL SCAPE ALONG NERETVA RIVER, MOSTAR



"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."

Bernard Lassus





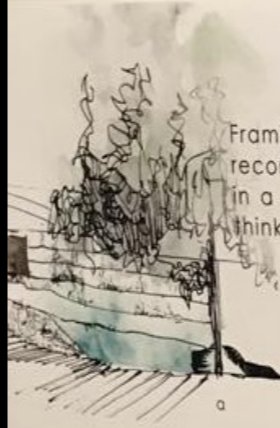


WALK OF  
MENDOTA

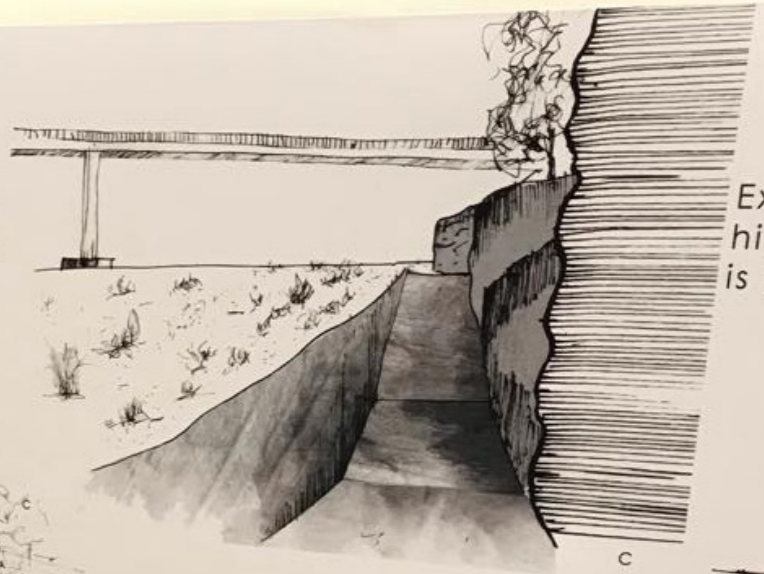


 FRAXINUS CUNEATA HEIGHT: 20-30M	 MOERIS ALBA HEIGHT: 15-20M	 SALIX ALBA HEIGHT: 15-20M	 BETULA HEIGHT: 15-20M	 CORYLUS HEIGHT: 15-20M
--	--	---	---	---





Framing the remnants of the reconstruction period like an object in a museum leaves the observer to think also periods after the war.



Extracting, hiding, is transformation



# ACCEPTANCE

On one hand the marking of the particular stones is the marking of the era with the activities along the river. On the other hand is the dynamic process of the nature, expressed spatially with a strong static gesture.

The Memorial is occurred with the extracting of the rock next to the hide-cave. It is a wound in the landscape, which reflects the wound of the society and forwrd the direct controntation of trauma.

WALKING

# CONFRONTATION



# MOURNING









ORTEN

CONCRETE

GRAVEL

M

CITRUS LIMON

height: 2-4m

PS

This block contains a series of material and plant samples. From left to right: a dark brown rectangular sample labeled 'ORTEN'; a pile of grey concrete blocks labeled 'CONCRETE'; a pile of grey gravel labeled 'GRAVEL'; a square photograph of a green citrus tree labeled 'CITRUS LIMON' with 'height: 2-4m' written below it; and a partially visible square photograph of a tree labeled 'PS'. The samples are arranged on a white surface with a yellow border at the bottom.

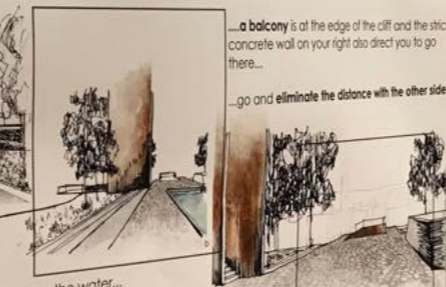


Philip : Hi Damir. I haven't seen for a long time. How are you?

Damir : Hey Philip! Yes, we haven't met many years. I am good. You?

Philip : I am fine. As you know my family is from Mostar but we left during the war. I am in the city again and I want to go to the Garden of Contemplation. Have you been there?

Damir : Yes..... 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 if you...

follow the stone path...  
...you are in the **middle of two worlds**.  
between the **river** and a **concrete wall**.  
...between the **tree** and the **abandoned**.

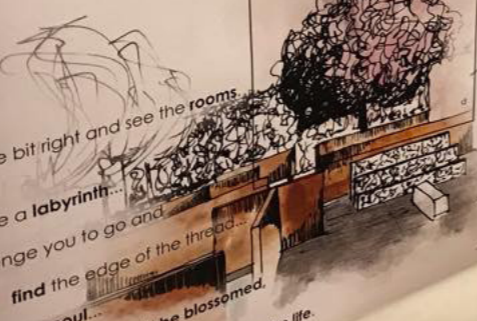


# REATTACHMENT

...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.

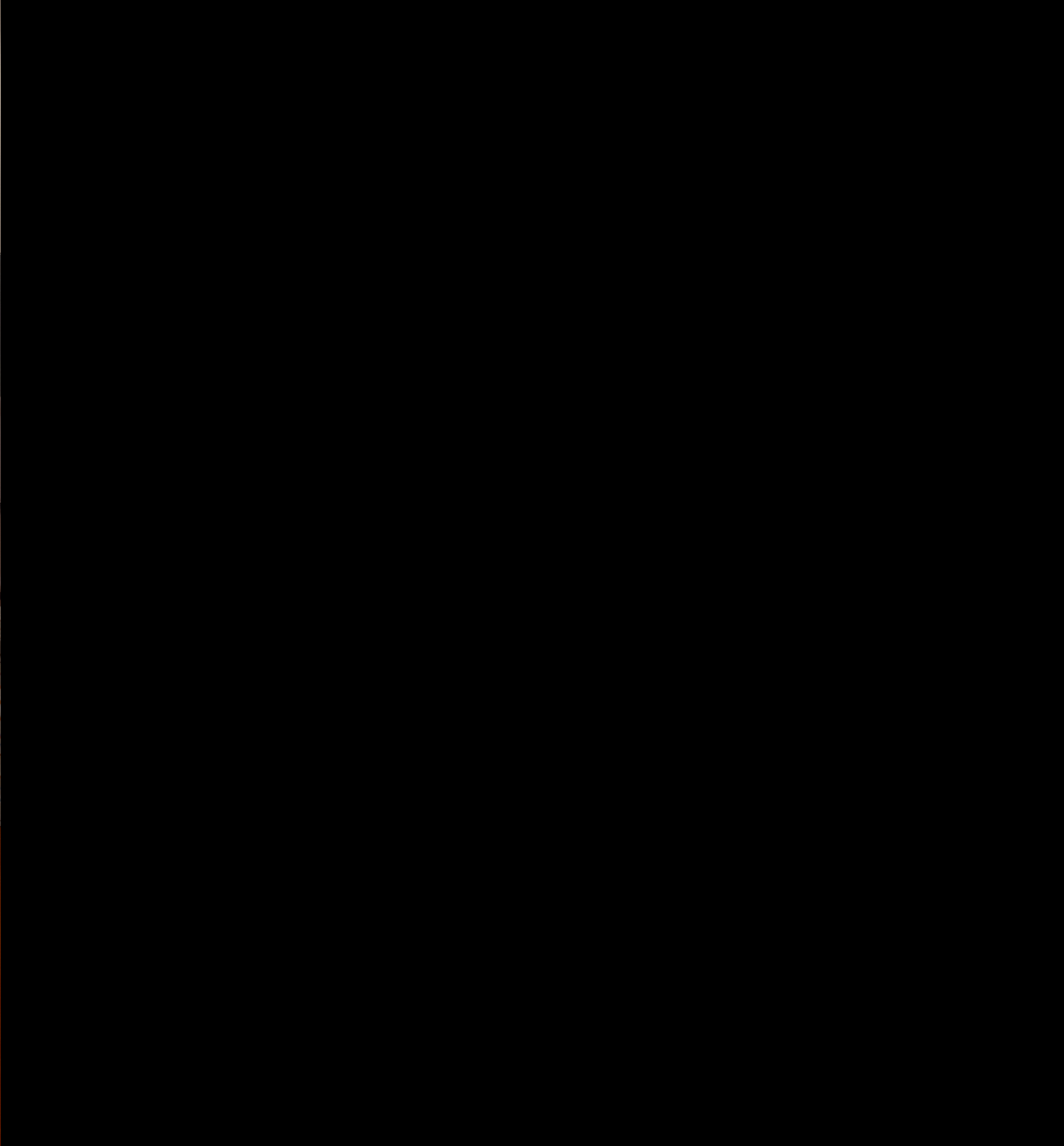
...you are **inside and outside**  
at the same time... ...so **protected**  
...between the **lights** and the **lookless**  
...go deeper to your mind looking  
the **clivus trees** opposite to you...  
...looking **the story of this place**

Ascend the **tower**...  
...and see clearly the **ground** and  
...that you will appear to be an **entrance**



...other side of the...









...is balcony is at the edge of the cliff and the street  
concrete wall on your right also direct you to go  
there.  
go and eliminate the distance with the other side.

Or if you...

