

FORUM A+P 12

Periodik Shkencor për Arkitekturën dhe Planifikimin Urban

2013



[RE] appropriation of the City

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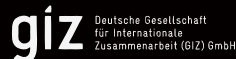
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FORUM A+P
Periodik Shkencor për Arkitekturën dhe Planifikimin Urban



Kingdom of the Netherlands



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16 to 19 October 2012

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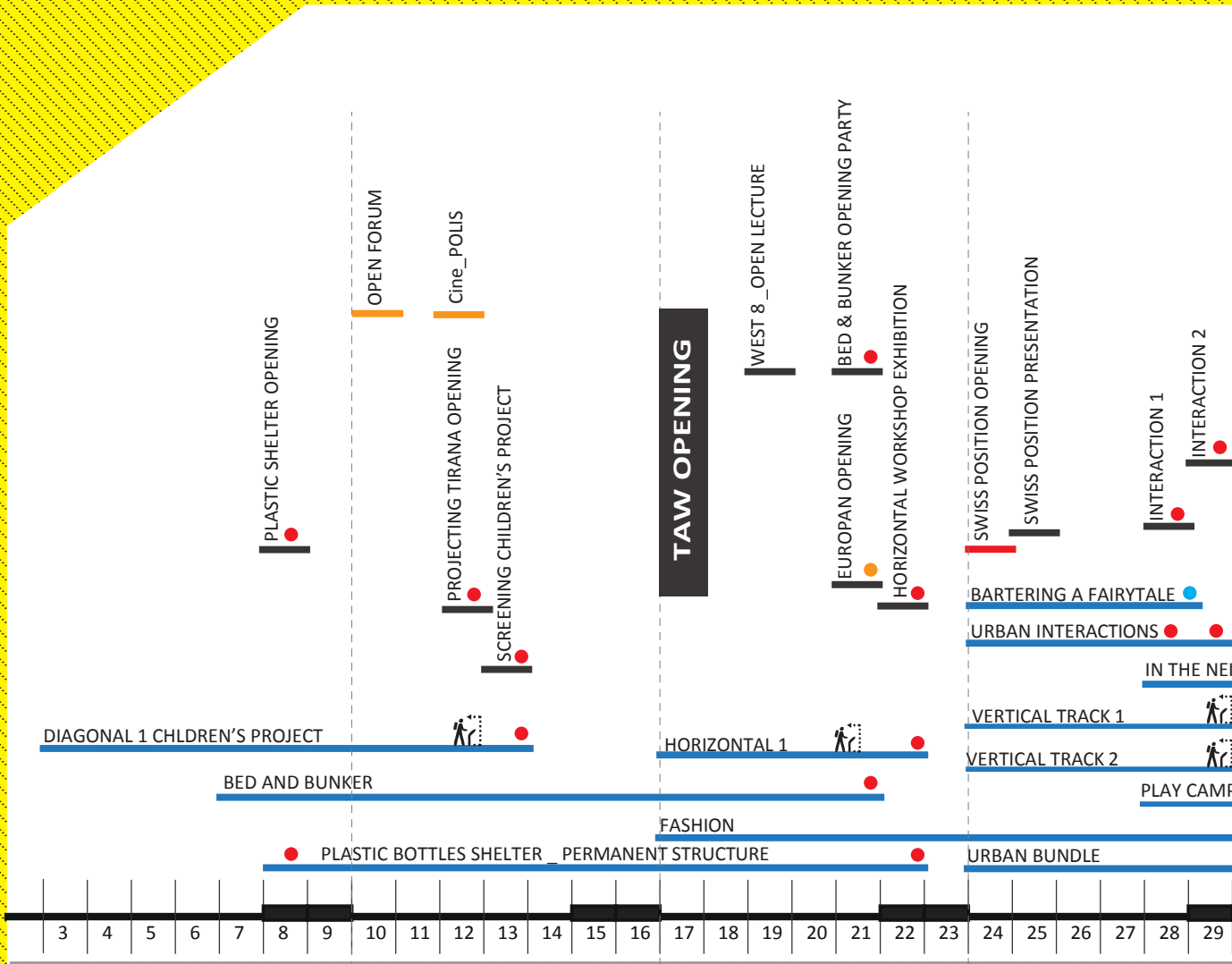
[Re]appropriation of the City / The aim of Tirana Architecture Week is to promote international knowledge exchange among professionals and enhance public interest in architecture, art and design, as disciplines deeply concerned with the contemporary city development. Balkan cities have passed through radical social and economic changes, resulting in a diverse and often uncontrollable development. With great respect to their history, and also recognizing needs for future development, TAW is aiming at providing a platform, where several local and international participants can disclose useful and vanguard know-how, while the Balkan's experience can radiate a unique and inspiring food for thought. /

[ENTER]

BORD: Besnik Aliaj, Sotir Dhama, Dritan Shutina. **GENERAL COORDINATION/CURATION:** Branko Belačević, Elvira Dobjani, Gjergj Dushniku, Branko Belacevic, Olesja Iami. **ART&DESIGN EVENTS:** Alket Frasher, Stefano Romano, Aneta Spasova, Kristo, Joana Dhiamandi, Elizabeta Poljoska, Erdi Myftaraga, Ardit Lila. **WORKSHOPS:** Antonino Di Raimo, Ivana Barandovski, Bra...

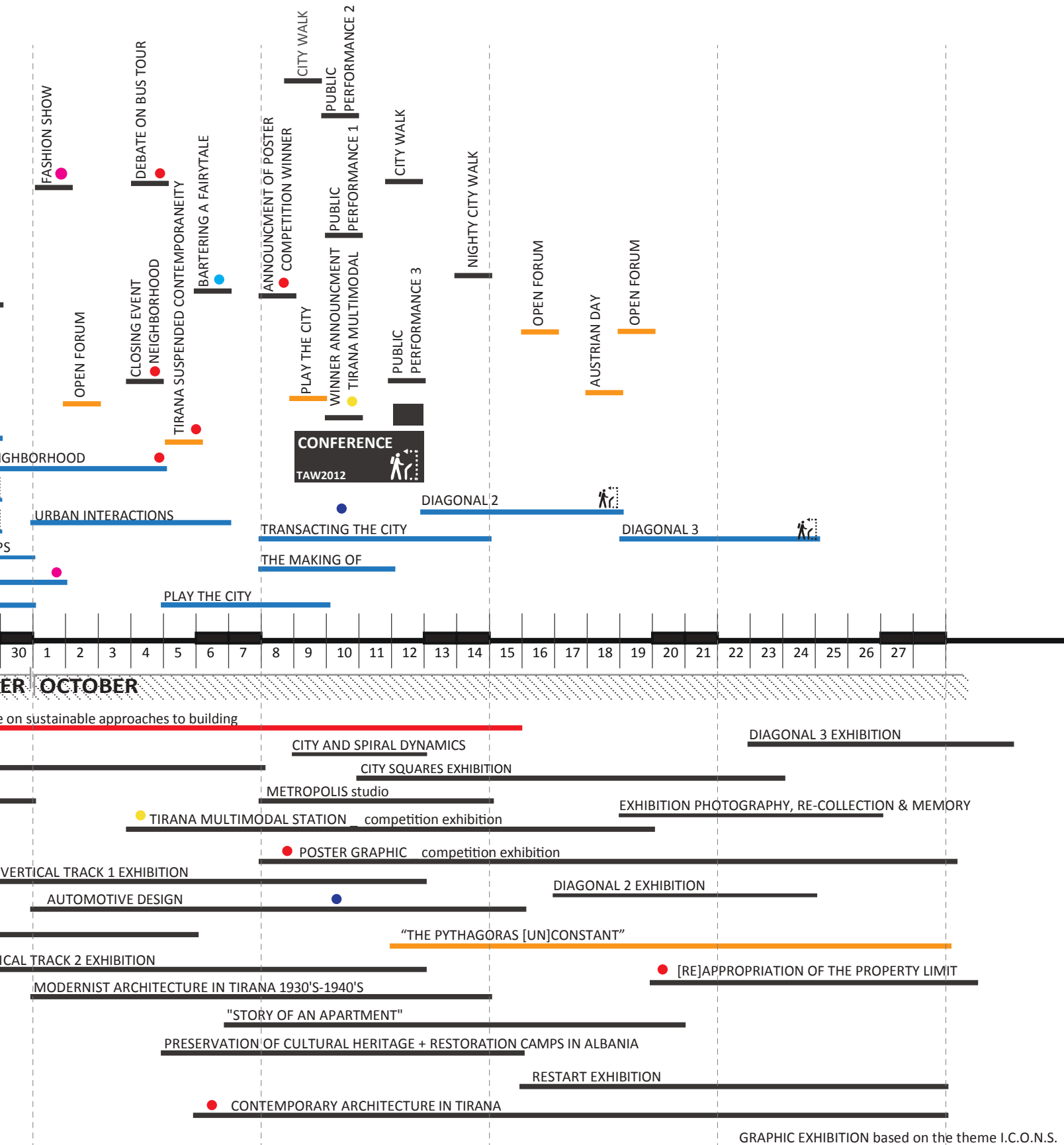
TAW/PROGRAM

public/performances
lectures
workshops
exhibitions



connected events during the day
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van Dajko, Rudina Toto, Elona Karafili. **ARCHITECTURE EVENTS:** Loris Rossi, Ledian Bregasi, Olgica Nelkovska, Etleva
 eska, Eno Barjami, Simina Turcu, Sonja Jojic, Eranda Janku. **PUBLIC EVENTS:** Elvan Dajko, Romeo Kodra, Juljan Veleshnja, Saimir
 nko Belačević, Ernest Shtepani, Mario Shllaku, Endrit Marku. **TECHNICAL ORGANISATION:** Floreta Aliaj, Alma Sustarova



[re] APPROPRIATION OF THE CITY

SEPTEMBER 4th - OCTOBER 20th>>>

POLIS UNIVERSITY / MUNICIPALITY OF TIRANA

The aim of Tirana Architecture Week is to promote international knowledge exchange among professionals and enhance public interest in architecture, art and design, as disciplines deeply concerned with the contemporary city development.

Balkan cities have passed through radical social and economic changes, resulting in a diverse and often uncontrollable development. With great respect to their history, and also recognizing needs for future development, TAW is aiming at providing a platform, where several local and international participants can disclose useful and vanguard know-how, while the Balkan`s experience can radiate a unique and inspiring food for thought.

TAW is organized in 4 main blocks that are further divided in components as the following:

1. Architecture events
2. Art & Design events
3. Public Events
4. International Workshops

Some of the main motives for implementing TAW include:

1. There is a high need for refactoring architecture as crucial dimension that shapes cities, within the Balkan and in particular the Albanian society.
2. There is a serious need to impact education in architecture and urban design and planning (in Albania) with vanguard know-how, as the long-term mean for the creative evolution of the cities and societies.
3. There are few events of this comprehensiveness as TAW, in Albania and the region. TAW intends to consolidate more a tradition of open events, linked also to art events, architecture competitions in Tirana, and architecture weeks in Sofia, Skopje, Belgrade, or similar efforts in Prishtina and Podgorica, etc.
4. The European architecture, planning and theoretical understanding of contemporary city, can essentially contribute to the creation of new knowledge for development in Balkan cities.
5. TAW can expose Albania`/Balkan` experience to the international network of architecture. Further to the formal growth, informal/organic/spontaneous developments in Albania (and the Balkan) are becoming of particular interest, not only for the complexity of the problem, but also for the uniqueness of the phenomenon. The international experience in particular (for example Dutch) sees this spontaneity as a breathing element in its rather determined planning approach and is interested to benefit from it aiming to avoid the rigidity.



ARCHITECTURE EVENTS ▾

MASSIMILIANO FUKSAS _ FUKSAS /IT/

WOLF D. PRIX _ COOP HIMMELBLAU /AU/

WINY MAAS _ MVRDV /NL/

KENGO KUMA _ /JP/

FRANCINE HOUBEN _ MECANOO /NL/

RUURD GIETEMA _ KCAP /NL/

SRDJAN JOVANOVIĆ WEISS _ NAO /USA/

JASON PAYNE _ HIRSUTA /USA/

ANTONINO SAGGIO _ LA SAPIENZA ROME /IT/

MINAS BAKALČEV _ ARCHITECTURE FACULTY-SKOPJE /MK/

PENEZIĆ & ROGINA _ PENEZIĆ & ROGINA ARCHITECTS /HR/

BOŠTJAN VUGA _ SADAR + VUGA /SL/

STEPHAN PINKAU _ ANHALT UNIVERSITY /DE/

....

PUBLIC EVENTS ▾

Debate on [bus] tour _ **Chris Luth** _/NL/

PechaKucha Night Tirana

STEALTH ULTD _ /NL/ **Sotir Dhamo** _/AL/

Play City _ **Ekim Tan** _/TR/ **Ellen Holleman** _/NL/

Robert Jan De Kort _/NL/ **Su Tomesen** _/NL/

City Gaming _ **Hans Venhuizen** _/NL/

Tirana Urban Bundles TUB

....

EXHIBITIONS ▾

Tirana multimodal station _/INT/

Plastic bottles bus-station _/AL/

City and Spiral Dynamics _/NL/ _/AL/

POLIS diploma student's exhibition _/AL/

Preservation of Cultural Heritage + Restoration camps te bashkohen /AL/

Swiss Positions: 33 take on sustainable approaches to Building _/SW/

Modernist architecture in Tirana 1930's-1940's _/AL/

Contemporary architecture in Tirana _/AL/

"Story of an Apartment" _/AL/_/MK/_/SRB/

Metropolis exhibition _/AL/

Restart exhibition _/BIH/

....

ART AND DESIGN EVENTS ▾

Exhibition "Squaring the public" _/INT/

Graphic Exhibition _ I.C.O.N.S. _/INT/

"The Pythagoras' (un)constant" _/INT/

Video Kills the Radio Stars! _/INT/

Fashion is not neutral _/AL/_/RO/

AutomotiveDesignDay

....

TIRANA

ARCHITECTURE WEEK





ARCHITECTURE

[Re] appropriation of the city

Architecture as a Tool For The Reappropriation of The City

POLIS University launches the 1st international conference of architecture TAWC_01, as one of the key events of the Tirana Architecture Week. TAWC_01 shall take place in Tirana, from October 09 to 12, at the premises of the POLIS University. The theme of the TAWC_01 is “Re-appropriating the city: Architecture as a tool for the re-appropriation of the contemporary city”. Balkan cities are at the focus of the conference’s theme, looking forward to identify their position in the international platform of city performances.

Balkan cities have various unique experiences of space appropriation. Alike culture, space is also vivid and human and it is continuously transformed through a mutual process of human – space interaction. The space for all, the one we name as public, evolves in its interaction with several users. The users are the people, but from an ecological point of few, this could include other species, thus increasing the complexity of space appropriation. All in all, this would be a healthy space appropriation.

In Balkan cities, we have been witnessing plenty of devastating intrusions to the public space, made by privileged groups that just “grabbed the opportunity” in a given political and social economic

setting. These intrusions have undermined the human-space healthy balances, by resulting in space capture. The latter has been extremely severe in the Balkan context of shifting from dictatorial to democratic societies, where the concept “space for all” was evily manipulated into “space for my business”. This “laissez faire” psychology was justified with the “need for transition to real capitalism”, endorsement of consumerist ideologies and quick removal of legacies of the past, including fractions of social responsibility. Thus, the one that used to be the space for all was taken over for personal, narrow and selfish interests of the strongest, or the fittest.

Having recognised that, we also observe not to be free as yet of these unhealthy takings that often stand behind the well known business. Thus, we identify a need for getting space back to the public and also maintaining the healthy interactions. In our Balkan context, space appropriation has to enter a “[re]” phase, which encompasses processes of [re] claiming, [re]evaluating, [re]arranging, [re]using, [re]building, [re]shaping, [re] modelling, and at last [re]understanding and [re]developing space as a place of all. Re-appropriation of space in the city stands

for a known method, but reversed model, fed into daily practices.

The aim of the TAWC_01 is to support a fertile debate on city/public space re-appropriation. The debate should disclose reasons behind the facts and bring innovative knowledge and tools for achieving re-appropriation. Professionals, academics, students and a broad public could participate and try to define, conceptually and physically public spaces, as a fundamental element in re-appropriating the contemporary city.

Architects, urban planners, designers, experts in sustainability issues and space psychology are invited to share their experiences, their knowledge and inspiration, cases from world cities and other useful insights. The contributions would at last provide a solid basis for Balkan cities in the endeavour towards sound and healthy re-appropriation.

Rudina Toto[Co_Plan]

Branko Belacevic [U_Polis]

Scientific Committee:

POLIS University:

Dr. Besnik Aliaj,
 Dr. Loris Rossi,
 Dr. Antonino Di Raimo,
 Dr. Vera Bushati,
 Dr. Arben Shtylla

Università “La Sapienza” Roma:

Prof. Antonino Saggio

Università Ferrara:

Prof. Antonello Stella

ANHALT University of Applied Science:

Prof. Stephan Pinkau

Technical University of Vienna:

Prof. Marcus Tomaselli

Cottbus University:

Prof. Raimund Fein

I.H.S./Erasmus University Rotterdam:

Peter Niented

University of Belgrade:

Prof. Vladan Djokic

Sub-themes and Dimensions

The scope of TAWC_01 is distinct, yet all-inclusive. The participants are kindly invited to make their contributions within a matrix of 6 sub-themes and 4 dimensions.

Sub-theme 1: From missing links to connected city It could be called also “the mixing city”. What are the networks that can reconnect all of the parts in city? How can this reconnection occur? How to reuse forgotten, or abandoned places? How to be efficient in using land/space, yet be creative? How to bring back or keep safe the value of the mix in the use of the space? Etc.

Sub-theme 2: The Inclusive city How to design or redesign a space for all, a space that respects gender, age, abilities and needs? How to afford this design or redesign process and its implementation? How to inclusively benefit from it?

Sub-theme 3: The living building The building or the structure, as the element that shapes space or is defined by the space, is the focus. How can sustainable, green buildings and eco design be used to re-appropriate the space? Is there any room for daring towards new paradigms?

Sub-theme 4: The “Ergonomic” city This is the city/space that intelligently fits its people and all other species, in an evolutionary context and fashion. Do the people [re]appropriate the city/space to their needs, or the city [re]absorbs people’s habits and needs and [re]appropriates people?

Sub-theme 5: My city The city is the result of the psychological and physical interaction of humans with space and species. What are the social and spiritual links between peoples and the space/city. Is one the result of the other? What is the causal relationship?

Sub-theme 6: The Spontaneous city Inspiration, creativity and spontaneity are the driving forces of development in any values systems. Can spontaneous or informal space developments bring us higher in the values systems? How can we use the spontaneous or organic developments to reveal the solution in space [re]appropriation?

Dimension 1: Inter/trans – disciplinary Experts with different backgrounds can contribute to the sub-themes: architects, urban designers and planners, interior and industrial designers, experts in sustainable development, sociologist, economists, etc. The viewpoints can be political, scientific, on sustainability, social, design related, planning related, etc. Interrelation among backgrounds is preferred.

Dimension 2: Visions In this dimension contributions should be at a visionary level rather than at the detailed one. One could write about the city, or its composing networks, always looking at future visions. At the single space or structure level, one can define a vision rather than technique

Dimension 3: Cooperative This is about processes and involvement of people. Different professionals can discuss on: actors, co-designing, processes, gaps and challenges, accountability and social responsibility, etc.

Dimension 4: Theories and Tools In overall, this dimension is about tools to achieve the three above dimensions: design and words, theory of the design, psychological theories used over the city/space, space and medium, Information Technology, ICT, analysis and evolution, instruments in planning and in design, etc.

Dear Reader /

Dear participant of Tirana Architecture Week,

Thank you for joining us for the first event of TAW 2012. I believe that all together we are making almost an historic step towards Tirana's and Albania's architecture. In addition this is also a contribution for the region of Balkans and wider on...

At present time Europe is struggling with the instability of one of the worst recessions of its own history. Europeans are tired by the lack of flexibility and rigidity of overregulated societies where nothing happens. But here in Balkans and especially in Albania, despite similar symptoms, things are still evolving. Not because of delayed projections. Indeed people here are very active, entrepreneurial spirit survives, and creativity of society is a never-ending process.

In Tirana, Albania or anywhere - as they say - in Western Balkans, we are still doing still fine, so we might have to learn but also to offer something to the rest of continent, despite our endless efforts to join EU...

This is a land of creativity where all architects and city experts feel just great: amazed, shocked, revolted, confused, enthusiastic, inspired, etc, etc. This is due to the fact that there are layers of a real self-generative city. A city built by people and communities, where there is a deep vacuum of institutions and authorities, although they try hard to manage the energies accumulated out of 4-5 decades of strict centralized society.

You will find here coexisting layers of rich architectural menu: some of the most formal architecture to the most informal one; from the real professional and

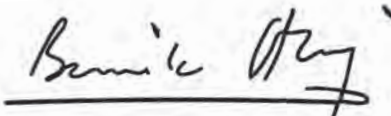
contemporary one, to the most extravagant turbo-culture. But we are "forced" to live together and find ways towards a society where Architecture becomes not a sign of segregation, but a tool for giving hope to people; an instrument that builds new image and promotes the city, a societal language that bridges consensus within society and bridges partnership with the legal system.

Let's not forget Tirana is a champion of experiment and creativity. So let's use positively such energy and open a debate that might be useful to everyone. Don't consider TAW a boring academic event. Come and make your case with us! Share your professional passion or nightmare. Confront it with Tirana: a city made by people - and get your lesson with you back home. Be extravagant and provocative. Enjoy time with us. There is not a clear recipe but there is always a solution out there to be discovered with passion and commitment.

Come join POLIS University, Co-PLAN Institute and our network of creative partners. It is not occasionally we are all together. I believe we have something in common, and that can help to educate a new generation of architects that would re-appropriate the city and its needs, including those of the real dignitary architecture. This is the point where the architect rediscovers its own place, its own space and meaning within society.

This is the DNA restoration of our profession and you can help for that! So enjoy TAW! Enjoy the Conference! Enjoy POLIS & Tirana. We are for sure making a change!

Dr.Prof. Besnik Aliaj




Besnik Aliaj

Rector, Polis University

Besnik Aliaj – Co-founder and Dean of Polis University. Graduated as Architect-Urban Planner [Polytechnic University of Tirana]. Postgraduate studies in real estate [UPT]. Diploma "Master in Urban Management" [Urban Management Center, HIS/ Erasmus University, Rotterdam, Netherlands]. Doctor of Science of Urban Planning [UPT]. Professional trainings and scientific research IPC College Denmark [1994], University of Oslo [1995], University of Florence, Tempus Program [1998], etc. Work experience at local governments 1990-92. 16 years as lecturer at the Faculty of Civil Engineering [UPT]. Guest Lecturer at the Academy of Fine Arts of Tirana [1994-2005]. Co-founder and Executive Director of Co-PLAN, Institute for Habitat Development [1997-2005]. Work experience in local/central/regional government institutions and with international organizations, World Bank, UN, UNDP, UN Habitat, FAO, OSCE, SOROS, GTZ, ATZ, HIS Rotterdam, IHL Peru and with governments of Netherland, USA, Austria, Kosovo etc. Adviser of Albanian Prime-Minister on territorial, tourism and property issues [2005-2007]. Co-owner of Architecture bureau 'Metro_POLIS' ltd. Participants in many International conferences events and networks, including ENHR, AESOP, AEEA, Balkanology networks etc. Author of several publications, scientific articles and local forums, including the periodical on architecture and Urban planning "Forum A+P".

KEYNOTE SPEAKERS



Ruurd Gietema
Studio KCAP

Ruurd Gietema graduated in Urban Design at Delft University of Technology in 2002. He joined KCAP in 1996, where he was made a partner in 2002. At KCAP he works on large-scale urban design projects in Europe, North America and China. He is affiliated with various educational institutions as a guest teacher and is regularly invited as a jury member for competitions. In 1999 he was awarded the Rotterdam-Maaskant Prize for Young Architects together with Edzo Bindels, Henk Hartzema and Arjan Klok. [last updated in 2006]

KCAP Architects&Planners is a Dutch office for architecture, urban design and urban planning, founded by Kees Christiaanse in 1989. During the last 20 years KCAP has established itself as one of the leading international practices in the fields of architecture and urbanism.

Working on an international level from the start, KCAP has designed and realized projects in major countries and cities all over the world such as Hamburg, Zurich, Perm, London, Beijing and Amsterdam. The office gained international recognition with projects such as Kavel 25 housing block in The Hague [NL], Wijnhaveniland and the Red Apple in Rotterdam [NL], GWL district in Amsterdam [NL], Hafencity in Hamburg [DE] and the Perm Strategic Masterplan [RU]. Recently KCAP won competitions including IAK office ensemble in Luxembourg, the Bay of Passaia in San Sebastian [ES], NEO Brussels [BE] and the office building on Ile de la Jatte in Paris [FR].



Vinko Penezić - Krešimir Rogina

Penezić & Rogina Architects

Vinko Penezić (born in Zagreb, Croatia in 1959) and Krešimir Rogina (born in Rijeka, Croatia in 1959) are collaborating since 1979. Establish PENEZIĆ & ROGINA architects in 1991. Zagreb School of Architecture graduates. Postgraduate studies at Belgrade School of Architecture with Prof. Ranko Radović, (from 1983 to 1990). Prizes at competitions in Japan in 1984, 1990, 1995, 1996, 1999 and 2001. A number of projects of various architectural typologies. Silver medal at INTERARH World Biennale in Sofia, 1987. Grand Prix at Belgrade Salon of Architecture in 1988. Viktor Kovačić and Bernardo Bernardi Awards in 1997 and Vladimir Nazor National Award for Architecture in 2002. Croatian representatives at the Venice Biennale 2000 with exhibition Transparency of the Hyperreal. Invited to participate at the Venice Biennale 2004 by director Kurt W. Forster with exhibit Absolute Internet. Also taking special interest in architectural theory and critics.

Main buildings: Mladost Swimming Pool and Athletic Stadium in Zagreb (1987 and 1999); Sacral complexes in Dubrovnik (St Michael 1987-) and Zagreb (Trnje 1994- and Dugave 1989-); Majetić family house near Zagreb (1999) and Social housing for war victims in Vukovar (2002) and Nova Gradiška (2003); Velebit office building in Zagreb (1985-1995); A number of interiors and TV sets.



Francine M.J. Houben

*Architect/Director Mecanoo
 Architecten, Delft, The Netherlands*

Francine Houben, creative director and founding architect of Mecanoo architecten, is known as one of the most prolific architects in the world today. Her portfolio ranges from an intimate chapel built on the foundations of a former 19th century chapel in Rotterdam (2001) to The Library of Birmingham Integrated with the REP Theatre, to be Europe's largest library at 35,000 m2 (2013). Francine Houben lectures all over the world and takes part as a jury member in prestigious competitions. Her commitment to research and education is evidenced in her instatement as professor in Architecture, Chair of Aesthetics of Mobility at the Delft University of Technology (2000) and her appointment as visiting professor at Harvard University, Cambridge (2007). Houben was granted lifelong membership to the Akademie der Künste, Berlin in 2010. In 2008, she received the Veuve Clicquot Business Woman of the Year Award. Fellowships to the American Institute of Architects, the Royal Architectural Institute of Canada, and the Royal Institute of British Architects were granted to her in previous years.

KEYNOTE SPEAKERS



Srdjan Jovanović Weiss
*Founder of Normal Architecture
Office (NAO)*

Srdjan Jovanović Weiss is an architect and activist completing his PhD research about the Architecture of Balkanization and its positive aspects at Research Architecture group at Goldsmiths. Weiss is founder of Normal Architecture Office (NAO), co-founder of School of Missing Studies and academically he is Assistant Professor in Architecture department at Tyler School of Art, Temple University. Weiss has a Masters degree from Harvard University where he was studying with Rem Koolhaas, Jacques Herzog and Richard Gluckman. His activist work on preserving public spaces in transition from the Socialist era is best known through designs and activism for Handball Stadium located in the city of Novi Sad. His books: *Almost Architecture* explore architecture vis-à-vis emerging democratic processes and *Lost Highway Expedition Photobook* witness to rapid urbanization of Europe's South East.



Boštjan Vuga
Guest professor at Adip, TU in Berlin

Boštjan Vuga graduated at the Faculty of Architecture in Ljubljana (1992) and continued post graduate studies at the AA School of Architecture in London (1993-1995).

Since 1998 he lectures at architectural schools, conferences and symposiums in Slovenia and abroad. In 2003 he was a studio tutor at Berlage Institute in Rotterdam. He was a visiting critic at AA School of Architecture, at Bauhaus Kolleg in Dessau, at the IAAC in Barcelona, at the ETH in Zuerich, at the Universitaet fuer Angewandte Kunst Wien and Academy of Visual Arts Vienna. As a visiting editor he took part in two issues of AB architectural bulletin.

He had published numerous articles on current occurrence in architecture and urban planning, presented in national and international professional and broad interested publications



Dimitris Phillipides
Architect

Dimitri Phillipides is an architect (NTU of Athens, Greece, 1962; Arch.D. The University of Michigan, USA, 1973), professor emeritus of the School of Architecture, NTU of Athens, where he taught (1975-2005).

His professional activity has extended from architectural design to urban planning. Has written books and articles on Greek architecture, traditional and modern, and on Greek planning; his more recent books are *Dimitris Pikionis; The lectures of '65* (2009), *City block 19; the buildings of Alpha Bank in Athens* (2009) and *Ephemeral and eternal Athens* (2010). Has also participated in documentaries on Greek architecture, in addition to writing scenarios for "In exchange for five apartments and one shop!" (2000) and for the 13-parts series "From Callicrates to Calatrava" (2010).



Massimiliano Fuksas

Studio FUKSAS - Rome

Native of Lithuania, Massimiliano Fuksas was born in 1944 in Rome where he graduates in 1969 in Architecture at “La Sapienza” University. In 1967 he sets up his own studio in Rome, followed by a second one in Paris in 1989. Since 2008 he has an office in Shenzhen, China. From 1998 to 2000 he is Director of the “VII International Architecture Exhibition in Venice”: “Less Aesthetics, More Ethics”. He has been Visiting Professor at several universities, such as: École Spéciale d’Architecture in Paris, the Akademie der Bildenden Kunst in Vienna, the Staatliche Akademie der Bildenden Kunst in Stoccarda, and Columbia University in New York. Since 2000 he is the author of the architectural column founded by Bruno Zevi in the weekly magazine “L’Espresso”. He works and lives in Rome and in Paris.



Minas Bakalcev

Faculty of Architecture in Skopje, at Ss. Cyril and Methodius University

Minas Bakalcev is an architect and professor at the Faculty of Architecture in Skopje, at Ss. Cyril and Methodius University. He received his Dipl. Ing.Arch. Diploma from the Faculty of Architecture in Skopje, his Master’s Degree at the University in Belgrade, Faculty of Architecture, whereas his Ph.D. degree he acquired at the University Ss. Cyril and Methodius in Skopje. He was a participant and co-curator of the Macedonian national pavilion at the Venice Biennale, during which for the project City of Possible Worlds in 2006 he received a mention. Together with Mitko Hadzi Pulja, under the acronym MBMHP, they work together on architectural projects, workshops and exhibitions. They have received many national and municipal awards for their work. They believe that architecture can change the world to the extent to which the world changes us.



Antonino Saggio

Sapienza University of Rome, Faculty of Architecture

Antonino Saggio is an architect, scholar and professor and holds the Architecture and Information Technology Chair at the School of Architecture at Sapienza, University of Rome. He is the coordinator of the PhD program in Architecture Theory and Design which is one of the oldest and more relevant in Italy. The PhD program is offered by the Department of Architettura and Progetto of which Saggio belongs since 1986. He is the founder and editor of the international book series “The Information Technology Revolution in Architecture”. The book series is very popular among students and scholars around the world being published in English (by Birkhäuser), in Chinese (by Prominence) and in Italian (Testo&Immagine, EdilStampa). The 35 books being published so far represent an important theoretical and cultural survey of the new digital realm of architecture.

KEYNOTE SPEAKERS

**Kengo Kuma***Kengo Kuma & Associates*

Kuma was born in Kanagawa, Japan, and attended Eiko Gakuen junior and senior high schools. After completing a major in architecture at the University of Tokyo in 1979, he worked for a time at Nihon Sekkei and TODA Corporation. He then moved to New York for further studies at Columbia University as a visiting researcher from 1985 to 1986. In 1987, he founded the "Spatial Design Studio". In 1990, "Kengo Kuma & Associates", his own studio was established. During the 1998–1999 academic year, he was a visiting professor on the faculty of environmental information at Keio University. In 2008, Kuma earned his Ph.D. from Keio University, and he is currently [when?] a professor on the faculty of science and technology there, in the department of system design engineering.

Kuma's stated goal is to "recover the tradition of Japanese buildings" [citation needed] and to reinterpret it for the 21st century. In 1997, he won the Architectural Institute of Japan Award. Kengo Kuma is still designing architectural buildings with the inspiration of light and nature to achieve his goals such as the LVMH (Louis Vuitton Moët Hennessy) Group's Japan headquarters as well as one of the largest spas in the Caribbean for Mandarin Oriental Dells Cay

**Stephan Pinkau***ANHALT University of Applied Science*

Stephan Pinkau Prof. Dipl. Ing. Architekt BDA (1960 Bristol / England) studied Philosophy at LMU Munich and Architecture at TU Berlin and TH Darmstadt, received his Diploma 1998 from TU Berlin and is registered Architect since 1991. He worked with George Miers & Ass. and Prof. Mary Comerio in San Francisco, Prof. Otto Steidle and Peter Lanz in Munich, Prof. Hannelore Deubzer and Juergen Koenig in Berlin. He is co-founder of Landsberg + Pinkau Architects which is based in Berlin. In 1995 he was appointed to Bund Deutscher Architekten BDA. Within his office he works on urban planning and building design projects of various scales. Stephan Pinkau was Guest Professor at Technical University Berlin from 1996-1997. Since 1998, he is Professor at Anhalt University, Dessau, where he holds the position of the Dean of Studies since 2010. Stephan Pinkau is Director of the Dessau Summer School of Architecture program at Anhalt University and head of the DAAD founded program 'Participation by Architecture'.

**Eirini Filippidou***Interior & Graphic Designer*

Interior and graphic designer (Athens Technological Institute, 1964); joined AMK Architects and Designers, Athens, Greece in 1975.

Land projects: Project manager for AMK land projects such as the interiors of Mitera Maternity Hospital 1995; the Planetarium of Athens 2003; Amalia Hotel in Athens 2004. Responsible for the interior design of Louis Hotels of four hotels in Greece and another four in Cyprus since 2007.

Ship projects: Project manager for AMK for the interiors of three new buildings, one in Finland 1991 and two in Germany 2000-2002; two new buildings in Cairo, Egypt 1985 and 1989. Project manager for the conversion of 28 ships in such countries as the USA, Italy, Germany, Singapore, England, Mexico and Greece. Graphic art projects: Layout of around 30 books, mostly for "Melissa" publications, Athens.



Sotir Dhamo

Polis University

Sotir Dhamo is an architect and urban planner with a great deal of experience in the fields of design and urban planning. He is also the author of several research studies conducted by the Institute of Architecture and Urban Planning, the Ministry of Public Work and Territory Regulation, Co-Plan, the Institute for Habitat Development, etc. Sotir is one of the founders of POLIS University, the International School of Architecture and Urban Development Policies in Tirana. In addition, he has earned a Master's degree in public Administration from the Syracuse University, a course with a particular focus on space transformation and development at an urban and territorial level.



Winy Maas

Studio MVRDV - Rotterdam

Winy Maas (born 1958, Schijndel) is a Dutch architect, landscape architect, professor and urbanist. In 1991 together with Jacob van Rijs and Nathalie de Vries he set up MVRDV. Early work such as the television centre Villa VPRO and the housing estate for elderly WoZoCo, both in the Netherlands, have brought him international acclaim and established MVRDV's leading role in international architecture. Winy Maas is married to Mirjam Veldhuijzen van Zanten (born 1964, Enter) she is a stage director, they have 3 children

He completed his studies at the RHSTL Boskoop, graduating as a "landscape architect", and in 1990 he got his degree from the Delft University of Technology. He currently is visiting professor of architectural design at the Massachusetts Institute of Technology and is professor in architecture and urban design at the faculty of architecture, Delft University of Technology. Before this he was professor at among others Berlage Institute, Ohio State and Yale University.



Jason Payne

Assistant Professor of Architecture in the Department of Architecture & Urban Design, University of California UCLA - Los Angeles

Jason Payne is Principal of Hirsuta and Assistant Professor of Architecture in the Department of Architecture and Urban Design, University of California Los Angeles. A leading designer in his generation, his recent work pushes digital design and fabrication away from a focus on technique and process toward the celebration of product, experience, affect, and atmosphere. Payne is also known in the context of a group of Los Angeles designers committed to fabrication and construction, continuing that city's longstanding tradition of realized experimentation.

Prior to founding Hirsuta, Payne co-partnered the award-winning office Gnuform, best known for the NGTV Bar (206 AIA Design Award) and the 2006 MoMA/PS1 entry "Purple Haze" (young Architects Program Finalist Entry.) Payne has also worked as Project Designer for Reiser + Umemoto / RUR Architects and Daniel Libeskind Studio. Payne holds a Master of Advanced Architectural Design Degree from Columbia University and a Bachelor of Architecture Degree from Southern Californian Institute of Architecture







Rektor of Universiteti POLIS Prof. Besnik Aliaj,
Major of Tirana Mr. Lulezim Basha,
Ambassador of Netherlands Mr. Martin de la Beij

Sotir Dhamo

Antonino Saggio





Major of Tirana Mr. Lulezim Basha,
Ambassador of Netherlands Mr. Martin de la Beij
Rektor of Universiteti POLIS Prof. Besnik Aliaj,
Arch. Maskimiliano Fuksas

Scientific Conference

Dimitris Phillipides

Maskimiliano FUKSAS





Kengo Kuma /KENGO KUMA ASSOCIATES



Francine Houben-MECANOO

Ruurd Gietema/KCAP



Jason Payne/ HIRSUTA





Wilhem Mass-MVRDV

Stephan Pinkau

Conferences Opening at U_POLIS





Arch. Wolf D.Prix/ COOP-HIMMELBLAU



Bostjan Vuga/SADAR+VUGA





Srdjan Jovanović Weiss/NAO



Peter Niented



MOBILITY

TIRANA MULTIMODAL STATION

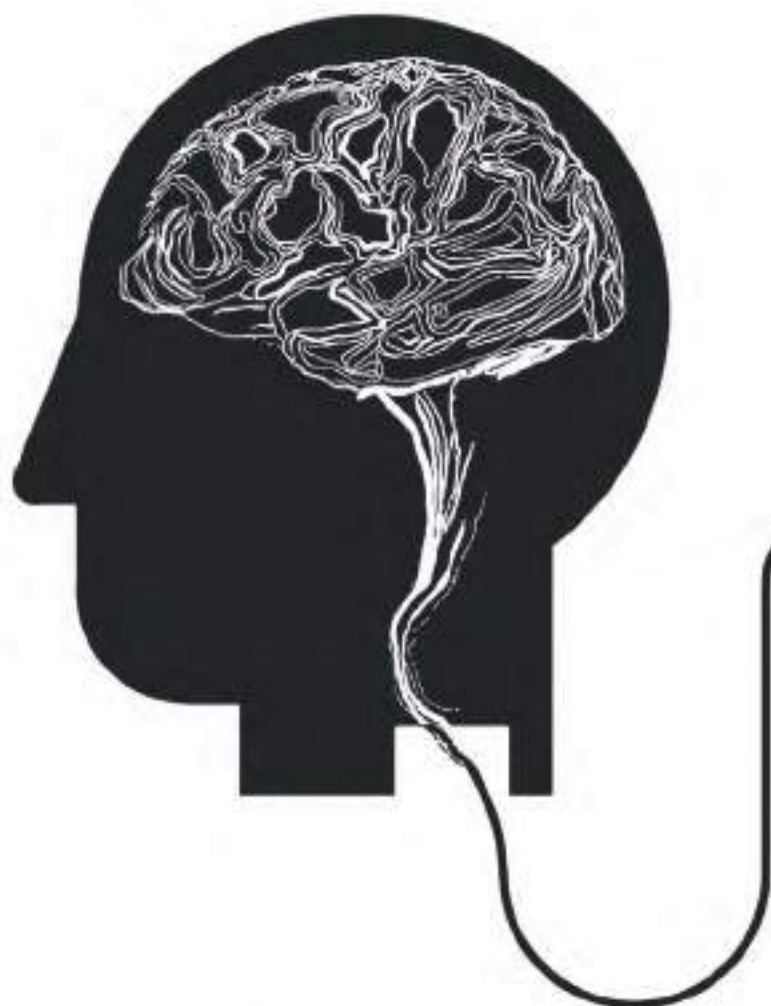
Abstract

The idea of the competition was inspired by last year's (2011) Studio IV course at Polis University in Tirana. The main topic was to design an intermodal center in the new area proposed by the Municipality of Tirana. The competition gave us the opportunity to do some research on this complex topic following specific requirements dictated by the Municipality; in fact, the development of a new center for intermodal exchange creates the opportunity to link Tirana to Europe through urban and extra urban connections. Within the framework of Tirana Architecture Week, it was possible to organize a first "international ideas competition" in cooperation with AWR competitions from Rome and the Municipality of Tirana. The idea was to gather ideas and contributions from young architects and students around the world in order to answer specific issues with strong creative options.

The project for the new Intermodal Station in Tirana intends to meet the requirements for an overall renewal of the city in terms of a comprehensive revision of rail and road mobility systems. The new center is intended to become an exchange hub, able to reconnect urban, suburban and regional levels. This is why the Municipality of Tirana intends to collect, all around the world, ideas that can respond to the new needs introduced by the city's current expansion; new ideas that reinterpret the existing mobility system and the relationship between machines and men.

The act of introducing new and significant urban nodes within the current urban tissue requires strategic thinking with the capacity to establish and reorganize mobility networks. Unlike many European capital cities, where the presence of the railway station already weighs heavily on the central urban context, the competition site is located far from the city center. One of the problems that the new intermodal system should take into account is the connection with the city center. The new infrastructure will not only establish easier connections with the main activities and services in the existing urban fabric, but also offer a viable alternative in terms of the functional mix that can best interpret the constant changes occurring in a city like Tirana. Intermodality links the city back to its infrastructures and to urban regeneration.

In this context the dual character represented by the two opposing realms of "machine" and "city" becomes a focal point of discussion: by identifying their compatibility with each other we are also able to define new operative tools to identify other dichotomies in the urban context. Following the same logic we can find the tools to allow the coexistence of informality and intermodality. The relationship established in the past between the above mentioned antagonistic issues is the same that we should consider in order to acquire a new perspective on the future development of Tirana. The current urban condition of Tirana tells us how the new intermodal station can absorb the effects of informal development; in this framework "informality" and "intermodality" can acquire common characteristics. The design proposals entered by the participants strongly underline the importance of the new intermodal station at the urban scale, offering a new interpretation of the city's development: urban space tends to increasingly metabolize the railway system, which, in turn, tends to become the main feature of a mobile city. All the phases of the process were very important in order to organize a strong structure composed by a jury of experts and promoters. The jury was strategically composed by architects from important contemporary practices and architects operating in the Tirana region.



mobility

Tirana multimodal Station

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Among them: Winy Maas – MVRD office, Besnik Alicaj Polis University, Rudina Toto Co_Plan Institute, Ulrike Bega Municipality of Tirana, Stephan Pinkau Anhalt University of applied science, Ledian Bregasi AUA-Albanian Union of Architects, Antonello Stella University of Ferrara. The evaluation of the design proposals was discussed in two phases: during the first phase a selection of twenty design proposals was operated by the AWR Competitions organization; in the second phase the jury evaluated the proposals still competing and selected the three winning groups.

The important thing to highlight is the participation of a large number of groups coming from different parts of the world: 60 teams in total from more than 20 countries worldwide took part to the competition. During the final phase the jury evaluated the proposals based on three indicators: Architectural Quality (55%), Innovation (35%), and Graphic Representation (10%). The first prize was awarded to the team from the United States: Alda Black, Chris Masicampo. The Second Prize was awarded to Luciano Laffranchini, Paolo Porporato, Monica Naso, from Italy. The third prize was awarded to another Italian team consisting of 3 members: Massimiliano Savino, Davide Ravasio, Andrea Baresi. Three honorable mentions were assigned to groups coming from: Germany, Italy, U.S.A and France. Mobilitycity is the main idea fielded by the organizers. The word



Mobility describes the perfect combination between urban and transportation systems. Addressing this issue for the first time means opening an international discussion regarding research methods as well as design proposals. In most cases the participants used the opportunity offered by an urban event as a way to address mobility needs and shape the 'new city' at the same time. Within the individuality of some urban facts we can find that the shape of the city responds concretely to the changing needs of the intermodal transport systems. The contemporary meeting places - in a contemporary idea of the city - are places for rest where the logic of time is in contrast to the constant travelling fluxes between different cities and nations. The intermodal system introduces a new concept of space as an exchange between the logic of single and multi-functional purpose.

The choice of the area greatly impacted all participants as it created the basis for the new development of streets and the overall growth of the city. The competition proposal wanted to improve the new expansion of the city in relation to the needs of the new master plan of Tirana's north, as well as the new regulatory plan proposal from the Municipality.

All the phases of the process were very important in order to organize a strong structure composed by a jury of experts and promoters. The jury was strategically composed by architects from important contemporary practices and architects operating in the Tirana region. Among them: Winy Maas – MVRD office, Besnik Aliqaj Polis University, Rudina Toto Co_Plan Institute, Ulrike Bega Municipality of Tirana, Stephan Pinkau Anhalt University of applied science, Ledian Bregasi AUA-Albanian Union of Architects, Antonello Stella University of Ferrara. The evaluation of the design proposals was discussed in two phases: during the first phase a selection of

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The projects address the issue of an intermodal station in different ways; they try to explore the idea of intermodality through different visions of the city. The winning project addresses the above mentioned issue with a formal shape, used as a tool to control the complexity of the project; we can define this approach as a dynamic tissue. The second prize project developed a decomposition-of-layers idea, able to define a good balance between practical needs and image effect. The different strips define different functions, lived both vertically and horizontally. The third prize winner used the "metaphor" tool as a way to reinterpret the complexity of the intermodal system. All the projects develop strong contrasts with the surrounding environment, always emphasizing the value of the urban fabric with the new added value brought on by the mobility protagonists.

During the Tirana Architecture weeks, the Municipality of Tirana invited the winning groups in Tirana to award them the prizes; contextually the Municipality organized an exhibition in Skanderbeg square where all the citizens were able to see the ideas proposed for Tirana's new intermodal station. This particular moment was representative of how the young generations can enrich, by sharing their creativity, the vision for new cities. To conclude, the International Ideas Competition "Tirana Multimodal Station" demonstrated that it is indeed possible to contribute creatively to complex topics, such as the intermodal exchange topic, and bring forward valuable research work, also thanks to the ideas that come from different parts of the world.

Responsible for the organization: Ph.D. Arch. Loris Rossi – Polis University of Tirana – AWR Competition Rome

Promoters: Municipality of Tirana, Tirana Architecture Week, Polis University, University of Ferrara, Anhalt University of applied science, Union Albanian Architects.

ON PROCEEDING PAGES

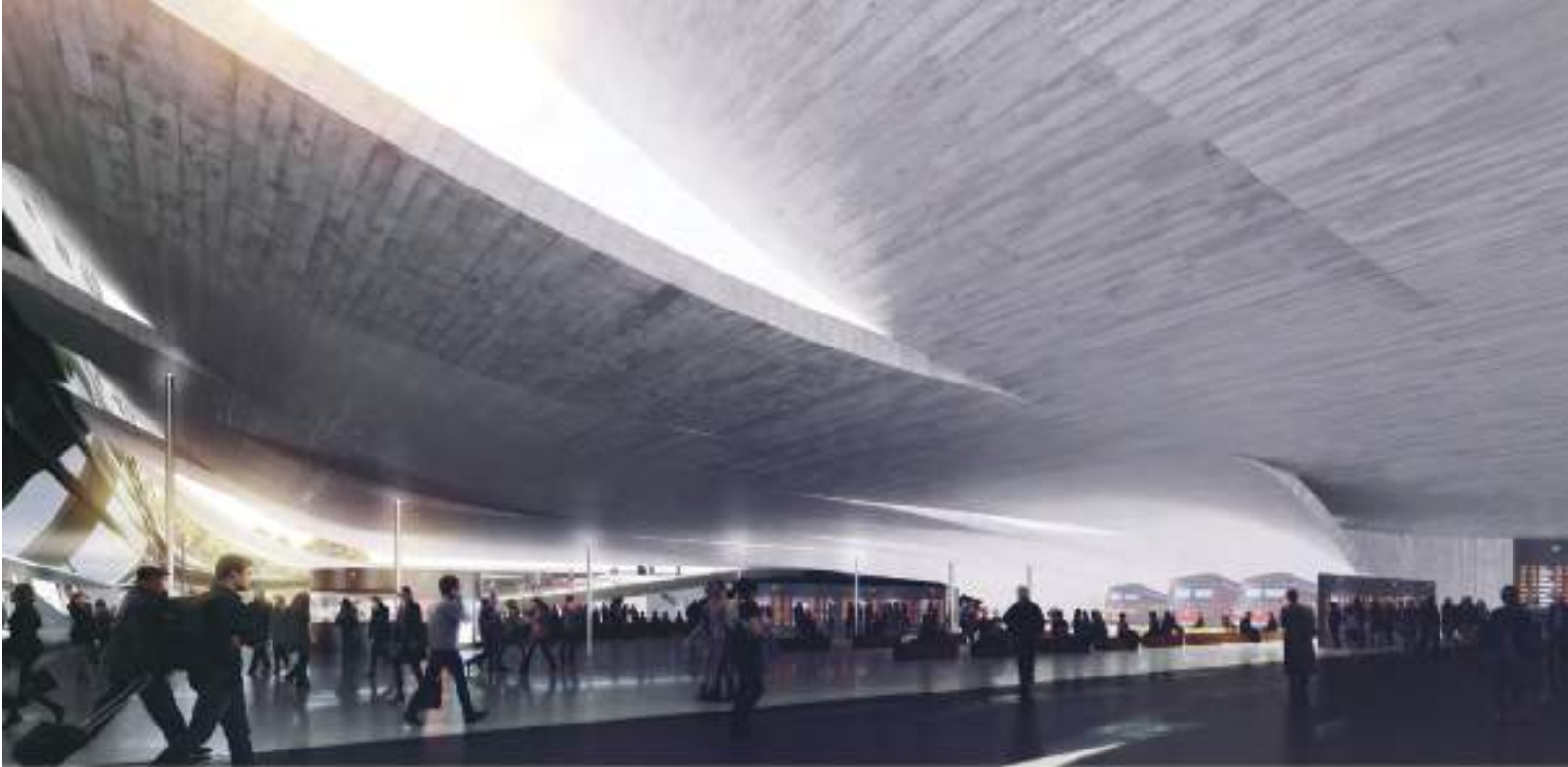
First Prize: Alda Black, Chris Masicampo

Second Prize: Luciano Laffranchini, Paolo Porporato
Monica Naso

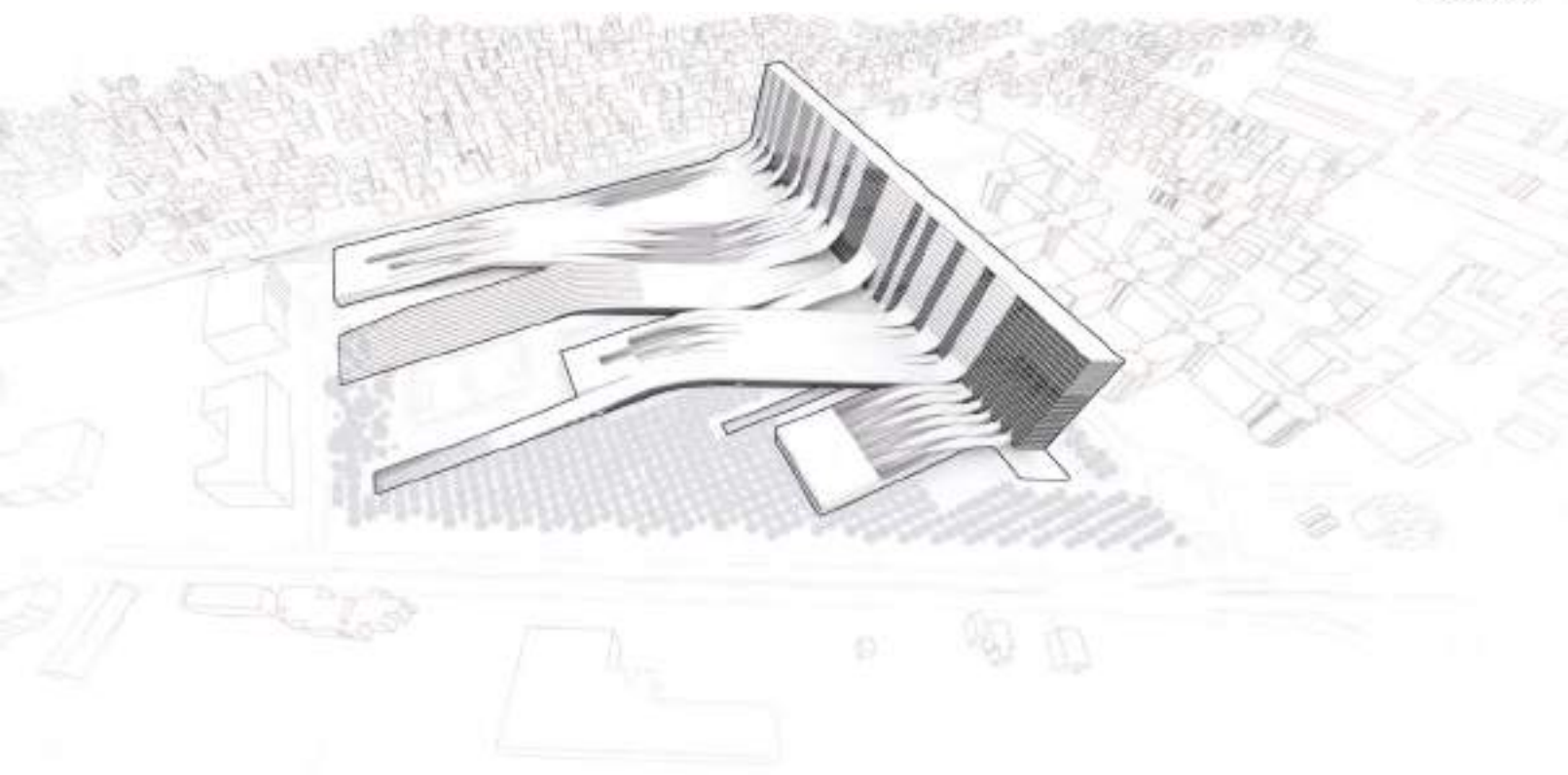
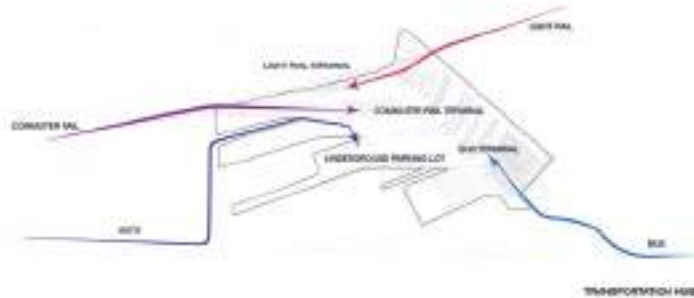
Third Prize: Massimiliano Savino, Davide Ravasio
Andrea Baresi

Honorable Mention:

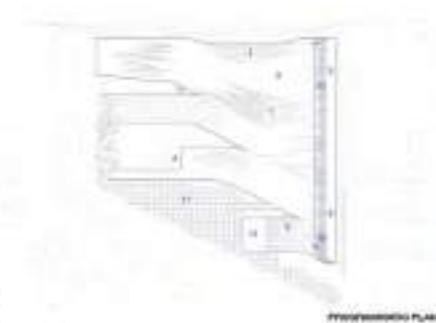
1. Cityfoerster + DONE, Martin Sobota, Dannj Avanzi, Davide Prioli, Giorgia Migliarini
2. Dimitros Kalemis, Armir Shaplllo



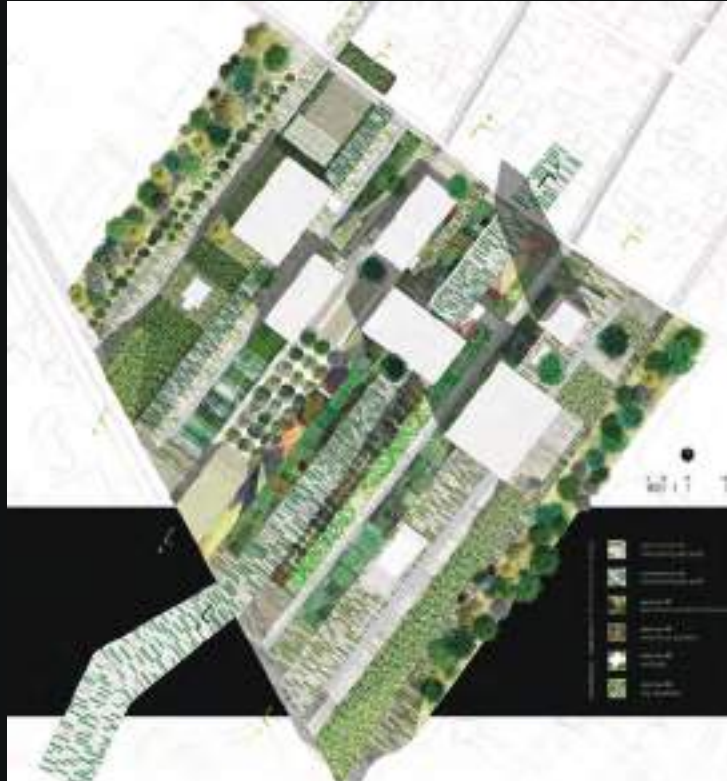
MOBILiCiTY
Tirana Multimodal Station



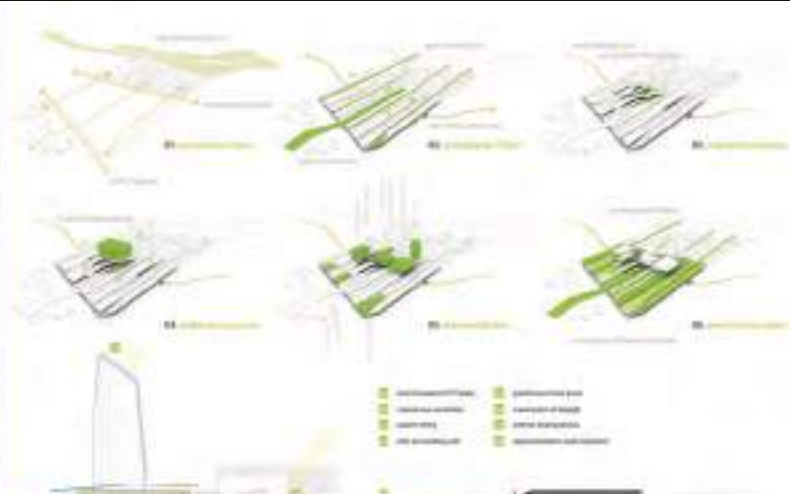
MOBILiCiTY
Tirana Multimodal Station



- 1 CONSTRUCTION PAL, STRANDE
- 2 LIGHT PAL, STRANDE
- 3 TRANSFORMER TOWER
- 4 PALU STRANDE
- 5 PALU
- 6 OFFICE
- 7 UNDERGROUND PARKING
- 8 BUS AND TRAIN STATION
- 9 BUS STATION, TRANSFORMER
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connective - flexible - permeable

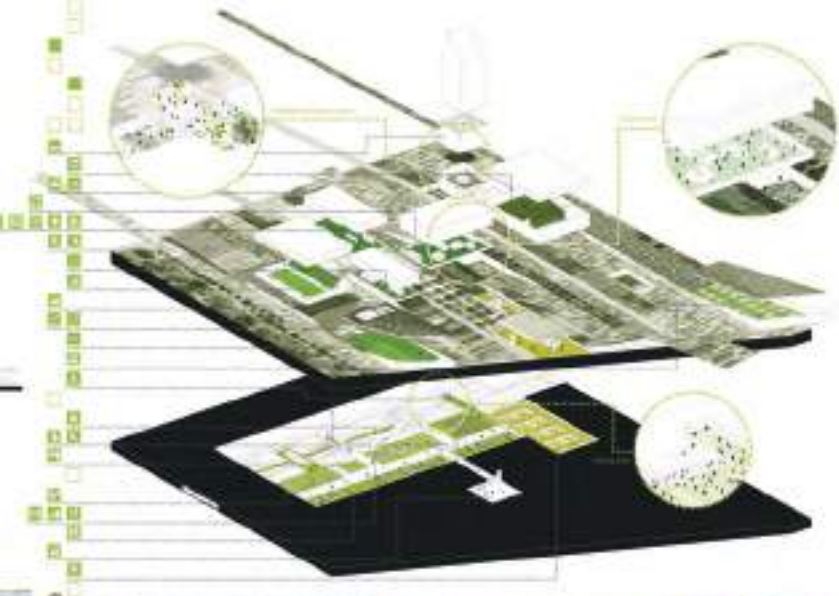
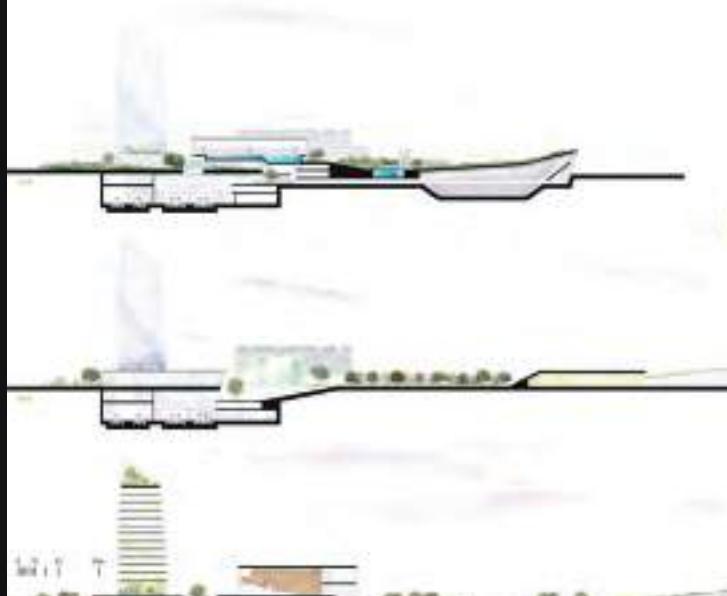


1. Green infrastructure
 2. Pedestrian network
 3. Bicycle network
 4. Public transport
 5. Commercial zones
 6. Residential zones
 7. Public spaces
 8. Green roofs
 9. Water management
 10. Energy efficiency

The design of the urban landscape is a complex task that requires a holistic approach. It involves the integration of various elements such as green infrastructure, pedestrian and bicycle networks, public transport, commercial and residential zones, public spaces, green roofs, water management, and energy efficiency. The goal is to create a sustainable and livable environment that meets the needs of the community and the planet.



13arc - u - 1056
fluid landscapes



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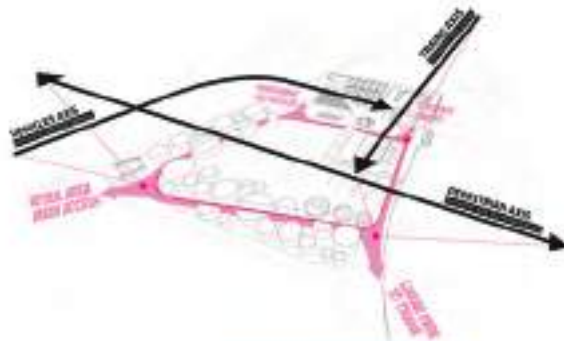
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fluid landscapes

First of all,
FLOW MOTION
is a way to combine a new transportation system with eco-friendly rules.



1) CITY CONNECTION

Connection works through the conversion of the former railway track in a linear path in which we place a new material service. This system allows to shorten than three times the costs of construction and to have an overall view of the city. From the suburb will be possible reach the center of Trans through the linear green park and the new material will oversee. Therefore require until the anniversary area of the city.



2) HUB CIRCULATION

The pedestrian, driveway and railway communication axis leads to the creation of a big central public space around which the mobility is organized. The spatial continuity is supported by a bicycle lane and pedestrian axis, that crossing the different function create a simple spatial condition. The visitors are put together by the flow.



3) GROUND FLOOR

the entire hub is seen as a piece of the city, it's not just a station, but a social living place where there is a thin line between open and closed space.



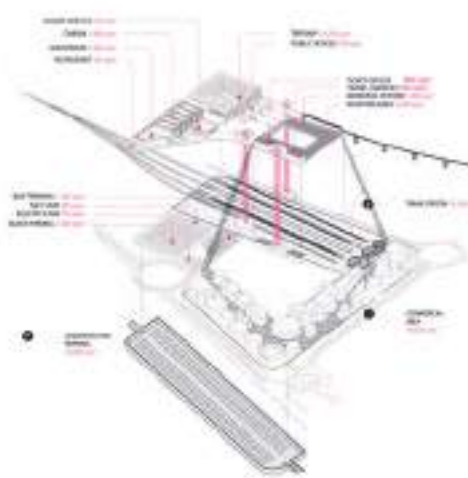
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Second of all,
FLOW MOTION
is a way to enjoy the spaces of the hub!



4) ECO HUB

We created a interpublic circuit, a sort of modern square bounded by a continuous linear path which extends in a linear park to provide along a green connection with the city center. The hub is covered by a 70.000 sqm of shading photovoltaic panels, it's like a protective membrane that separates it from the forces of nature, and captures the useful parts as well as energy and water.



5) FUNCTIONAL PROGRAM

The functional program consolidates the interchange junction among the different public transports, public areas as parks, retail areas, offices, auditorium and multiplex. The shopping promenade develops around the main building 9 and the big green public area next to the main of the urban fabric. In this way all the complex will be energy & life friendly.

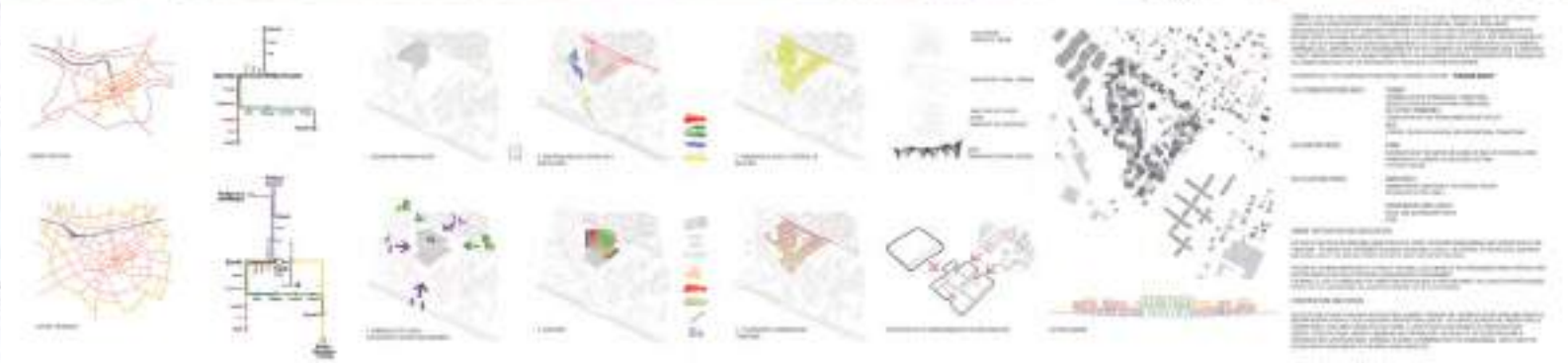


6) HIGH FLOOR

The high floor is the area offering the most specific functional program. The attention focuses mainly on fast stream of people. Here are the potential function of the station, to which is connected the municipal and the business center. Offices and conference room taking with the growing need of transportation and mobility.



13ARC-U-986



[re] Appropriation Of The Property Limit

Abstract

The idea of this exhibition was to [re] appropriate the property limit in Tirana which is one of the problems that we encounter in almost every road or private property in our city and especially in the suburbs. This was an exhibition of photos taken by students or staff during activities like walking the city.

The exhibition was inspired by the Agueda Case in Portugal or even Kotorr (Montenegro) where sometimes simple elements of everyday life can be transformed into show-stoppers, art installations which create surrealistic atmospheres and attract people's attention. Prior to the day of the exhibition, the students worked hard on the construction of the umbrella's supporting grid and the carton boxes exhibition wall.

The exhibition is a guide through the typology of walls used in our city as traditional enclosure walls during the first half of the 20th century, the 1945-1990 period, and finally the typology of walls from the 90's until the present day in our country. The exhibition discusses the re-appropriation of the walls that limit the property throughout our city. The achievement of the exhibition was to incite the participants to create a critical opinion in the public masses and to contribute with a qualitative dialogue regarding the recognition and renewal of the qualities of public spaces. The main goal was to stimulate the participants' imagination on how to definitely change the medieval mentality of using fortresses instead of more functional, aesthetic, and appropriate solutions.

In this exhibition we included the introductions of some students' works (in the form of panels attached to the wall made of carton boxes) on the typology of the surroundings of the villas or buildings located in Tirana and also suggestions or different ideas about the shape or color of these sieges' transformation, connected to the context in which the object is located or its typology.

The development of this exhibition consisted in putting carton boxes in order to create a wall that was somewhat similar to those that students or people had seen before all around our city. The artistic cover used in this exhibition was also made by several umbrellas placed in a twine grid in order to invite more people.

The definition of the surrounding walls concept is: "A vertical structure that defines an area and is a separator element."¹) Fencing has always been an important part of the composition of individual housing, because it is the first element facing the house. The importance dedicated to it was special because this element carries a conventional load for a house. It is mainly related to the protection from the road, separation of property between neighbors and various utility requirements of the owners.

"Criteria for beauty flow naturally from utility." This was the "philosophy" of building in the early period, justifying the lack of decorative elements. With time, houses had an opening on the road, which coincided with the implementation of the

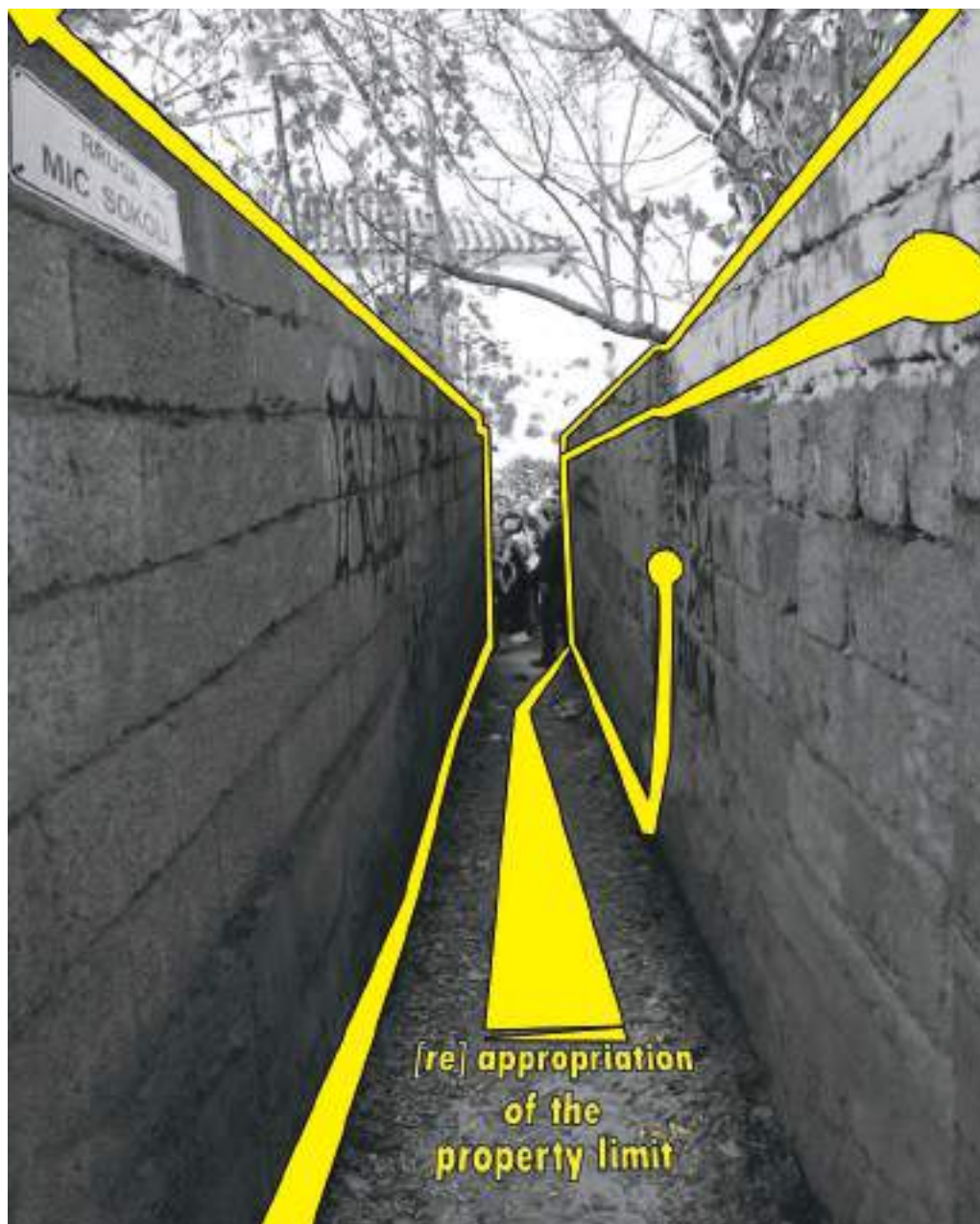
New Regulatory Plan of Tirana. New roads like the road of "Durres", "Dibres", "Elbasanit" etc., were build.

Consequently occurred the following passages:

In houses with walls surrounding on all sides, with the exception of the main facade where the height of the wall was reduced. In houses almost open to the street with surrounding elements that appear in decorative patterns accompanied by green.

"...Morphology of Albanian citizen housing is an indicator of the coverage of social differentiation in the type, version and generally the overall concept of the apartment..."

Social differentiation is clearly expressed in the typology of the apartment, its handling characteristics, size treatment, the processing of facades, in both the exterior and interior decoration. Different social strata exhibit specific requirements related to the apartment with their social position. Even fences do not make exceptions. Change will only happen in the years '45-'90 where buildings take a different form, that of collective housing where fencing disappears. After the '90's we have a setback, where political and social conditions played a crucial role in this regard. The number of spontaneous settlements grew and the urban situation became more and more complicated. If we would have a chronological separation of the wall typology it would like the following:



The walls (castle): protective constructions have first tracks in our lands since the Neolithic period. As for the typology they belong to small buildings as observation points, important family's shelters, etc., but also protective buildings surrounding the military, administrative or residential centers. The forms of defensive constructions of fortified type, are the most common as they were also the safest. Their composition was conditioned by the contour and shape of the land. Regarding wall materials, building technique, coordinating walls with towers, entrances, etc., the determining factor in the formulation and their place in composition, has been the development of weapons and construction techniques.

Traditional siege walls ("avlli"): Traditional dwelling was present by mid-twentieth century and with the compositional elements. The profession of architect doesn't exist yet and this role is developed by skilled masters craftsman, the best of the time were masters of Dibra. The surrounding wall known by the name "avlli". They were usually high walls made of stone, brick or adobe, through which was made the complete isolation from the road.

Aesthetic depended directly from the economic opportunities. But it's primary function of limitation predominates aesthetic aspect. The more aesthetically treated were the surrounding walls the more healthier was the owner of the house. Construction materials were found in place, construction techniques were also



passed on from generation to generation by the masters of the time.

Enclosure walls in the first half of the 20th century (by the architects): "The demands of the bourgeoisie found a new expression in the treatment of interior and exterior architecture of their houses. This was the moment when changed the ratio of the flat with the road; the house opened with a small front yard and fence railing that allowed watching her and handled decorative facade. On the social side, open fences reflect the emancipation of the bourgeoisie and increase of public safety ... "3)

In the same time in Europe appeared the rationalist currents in the modern architecture, from which was also affected the construction in Albania. Unintentionally two opposing currents were facing each other, neoclassicism and rationalism. Albania was much influenced by Italian rationalism. Among other buildings of this period are the palaces of civil employees (aeronautics' villas). They were developed in New Tirana and belonged to the Italian rational school of the '20 - '40. These were the first multi-family houses in Albania during the modern architecture. Fences were of particular interest because:

we have a total opening towards the street, where the facade is visible from passersby.

The surrounding wall has no front height, the height ranges from 1.60 - 2'00 meters, the materials used like wrought iron, wood or green brought a variety of



we
need
your
umbrella

Be participant in the next TAW performance by lending
[re]appropriation of the p

P.S: just one colour umbrella needed
& find it as bigger as you can
We are collecting them in the hall (ask Gjergji)
We'll be waiting ... 😊

walls typologies during this time.

This period is characterized by individual housing construction. Projects were made by Albanian architects (mostly educated abroad) and foreign. The new spirit that was brought was transmitted directly to the objects themselves as well as to other composing elements. Perimeter walls of these houses had an elegance that did not leave much to be desired at the most successful examples of the time. The materials used were brick, stones, wrought iron and wood. These enclosures had no great height and were often accompanied by floral motifs. Representative architects of this time are Skënder Luarasi, Hajdar Kërçiku, Anton Lafi, Qemal Butka etc., we can mention other names, but these are the most prominent the this typology.

Enclosure walls during the years 1945-1990: This period has a particular picture as coinciding with the post-war years where the main problem was the resolution of the crisis of housing. Apartments of this time were a subvention of the state, building blocks and temporary materials to address current needs. In this period we have total opening to road construction, fencing no longer exists! The only individual flats were built for senior officers of the state. The surrounding walls were made with finesse where the main materials were sculpted stone (up to 60cm) and beaten iron. The most representative architects of the time were

Petraç Kolevica, Maks Velo, Koco Comi, Kristaq Sahatçi, Sokrat Mosko etc.

Enclosure walls from the 1990s until today: Until these years Albanian Urban contribution was to be evaluated, but a lack of investment and economic poverty of the inhabitants brought degradation often residential area. In this new economic environment and political Albanian houses began to take new forms simultaneously displaying achievements and its problems. During this period was reinforced the trend of population concentration in large urban centers. In Tirana was visible the tendency of suburban expansion, towards Durrës. Social-economic and political situation undoubtedly reflected constructions. In this period, the figure of the architect, although present in designing was left in the shade. Housing projects in many cases were made by the owners themselves. The surrounding walls were the most varied. We can talk about combinations between high stone walls with glass particles on top, metal elements over concrete blocks etc. without any aesthetic architectural selection damaging the image of work itself. Over time, the figure of the architect's influence grows. Consequently housing gets a professional tonality and a cured aesthetics aspect. It is not possible yet to talk about a certain style buildings as their "mixture" is so great that we can just talk about "Turbo Architecture".

The development of the exhibition consisted in putting carton boxes in order

to create a wall in somehow similar to those that students or people had seen before all around our city and of course in some cases is really difficult to walk in between them through it because they do not even have not even the minimum width or dimension of a small private road.

The intention of the exhibitions was to incite the participants to establish a critical opinion in the public masses and to contribute with a qualitative dialog for recognizing and renewing the qualities of the public spaces. Most of the property limits and boundaries are made of big concrete blocks that give an unfriendly and inhospitable feeling. The feelings of protection and intimacy are the most natural ones, but why have to be matched with huge solid walls? Can we find more creative solutions defining property limits? An important achievement was stimulating the participant's imagination on how to definitely change the medieval mentality of using fortress instead of more functional, esthetic and appropriate solutions.

1) L'Universale / Architettura, 2005, Garzanti Libri S.p.a Milano.

2) cit. Emin Riza "Qyteti dhe banesa qytetare shqiptare e shek.15-16" f.432.

3) " Vështrim mbi situatën e banesave në Shqipëri", Tiranë 2004, Vladimir Misja, Alketa Misja.

"Banesa popullore shqiptare" Emin Riza, Tiranë 2010.

"Vilat e Tiranës", Vera Bushati. (material për botim, Universiteti Poljs)

Ardit Lila

Concept development and leader:

Ardit Lila [U_POLIS]

Participants: Students of Polis University [Albania]





Story of an Apartment

Exhibition hall of "Quality of Life change the Quality of Space" housing research

Abstract

In the framework of Tirana Architecture week in October 2012, the exhibition "Story of an apartment" was held at POLIS University. This exhibition was a section of a broader research: "Quality of life changes the quality of space", conducted in cooperation with Co-PLAN Institute for habitat development, through the project of research studies on the topic of "The Typology of Albanian Housing in its Balkan Context".

The exhibition portrayed four apartments in Tirana though four stories; two from the communist period, 1950/90's and two constructed after the 1990's.

The exhibition showed the analysis of functional characteristics and distributional changes of the apartments and the ways in these alterations influence the user's quality of life in the relation to general social conditions in the period of the apartment's creation.

Along with the graphic analysis, four video projections were screened, containing the interviews of the residents of analyzed units, paired with interviews of the architects working in Tirana housing before and after the '90, explaining the general conditions in Albanian society and residential architecture.

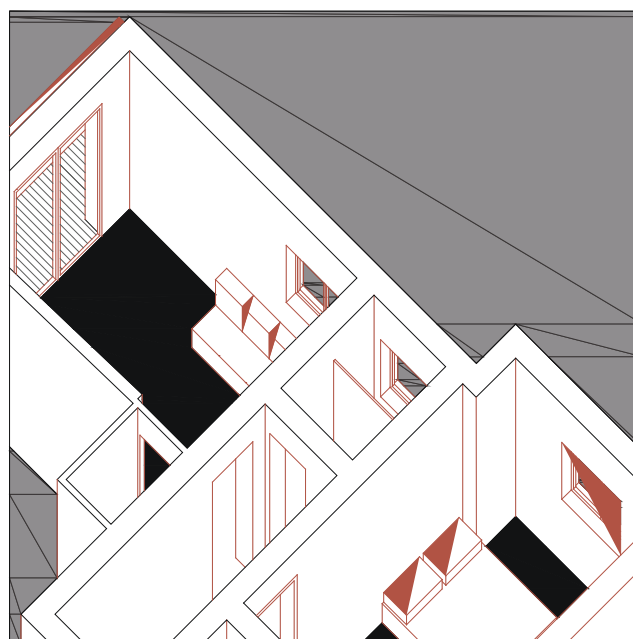
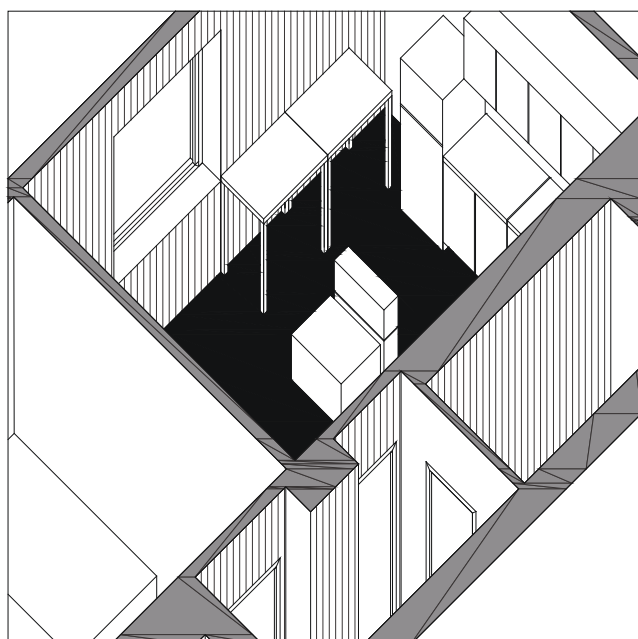
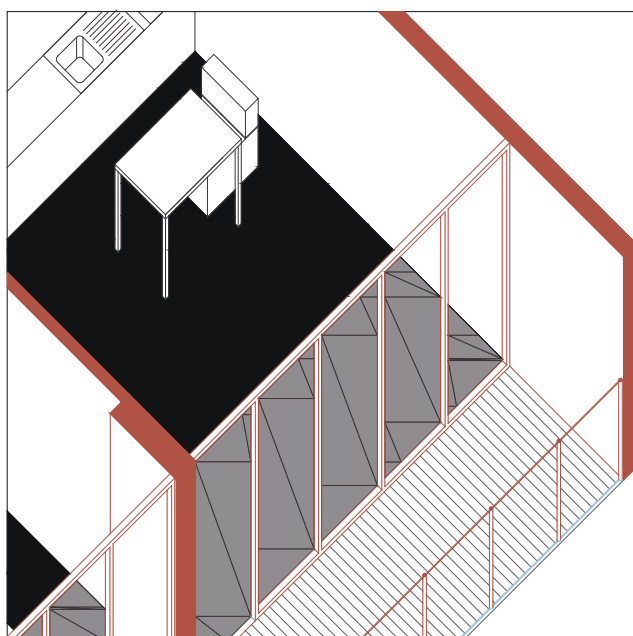
Through the provision of interwoven social, cultural, and housing concepts and regulations, the intention is to show the relation between the subject's needs at a particular time as reflected in the living space of the apartment.

Since 1940, Albania has undergone numerous political and economic changes which have conditioned the concept of living, human and social rights, and architecture. Multifamily housing in Tirana went from a state-directed concept of collective housing to informality and private/individual investments scattered throughout the city. The shift in the political system, the transition from a centrally-planned to a market-oriented economy, freedom of movement, among other factors, have altered the way of living and have affected the concepts and conditions in the design of housing units in Tirana. The quality of life and the quality of living space are deeply connected and residents' habits and behavior are conditioned by their housing space. Today, as in the past, an array of different influences and needs shape living space. Housing could potentially serve as a central point in recording and analyzing the city's social and cultural changes. The "Quality of life changes the quality of space" research aims at elaborating on the differences in the quality of life in relation to the quality of space and its distribution and organization in typical condominium units of the communist and post-communist period

in Tirana. Through parallel examples in the neighboring country of Yugoslavia, later in Serbia and Macedonia, changes in context and condominium structure shared differences and similarities at a regional scale.

In the past, different urban studies on Tirana have been dealing with topics such as urban transformation processes, property rights, informality, illegal construction and extensions of the 1990's. However, there were not a lot of studies on the analysis of the single apartment unit, its interior, distributional and organizational concept changes, which were the factors that led to these alterations, and on the impact the differences in contemporary social needs have on the interior space of collective housing units. The importance of studying the "inside" of the apartment units in Tirana rests in the knowledge of the space which influences the everyday life of its residents. This study illustrates the way in which the two different periods of the city's development conditioned apartment design layouts and this impact's relation to real people's need for space, a need which, in the end, shapes the final structure of the living units.

STORY OF AN APARTMENT



The concept of quality of life in connection to living space and living unit is complex, because it includes various environmental and social factors. Living space affects people's behavior, changes their perspectives upon life, and therefore the meaning of this relationship is truly important and deserves serious attention. Neither in the past nor in the present in Albania has this relationship been treated with care from the users or the architect's point of view.

The research aims at elaborating on the changes in the quality of life in relation to the quality of space and its distribution and organization in typical condominium units of the communist and post-communist period in Tirana by investigating representative examples of the two periods of Tirana's development. It includes the analyses of 14 key study apartment units and interviews with architects working in Tirana's housing sector, both before and after the 1990's (Luarasi, Shtylla, Sardella, Dea studio office) and all of this information is placed in the Balkan context –specifically, the Yugoslavia of the past and Belgrade (Serbia) and Skopje (Macedonia) of the present. The "Story of an apartment" exhibition healed

during the Tirana Architecture Week was just a section of this research, displaying four analyzed apartment units and videos with resident and architect interviews.

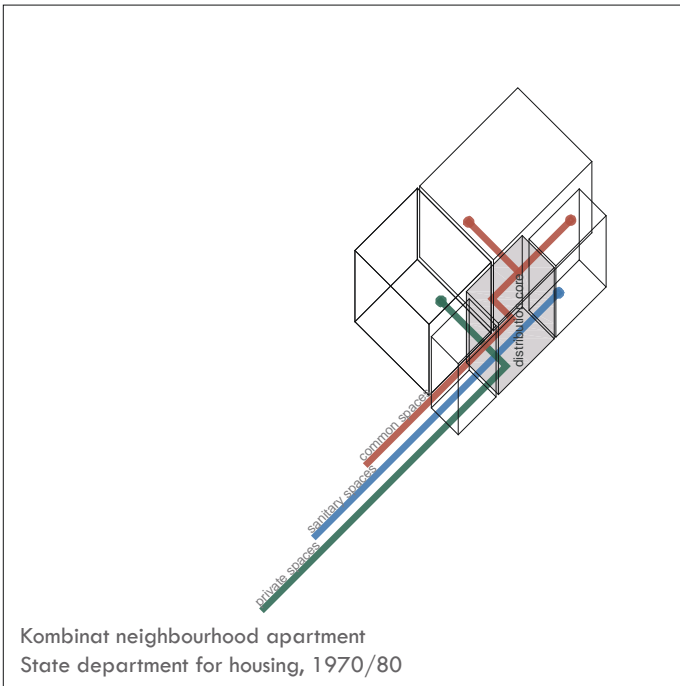
The lack of legal standards in Albania which would ensure certain organizational rules in housing is influencing the distributional layout of the apartments. The space distribution plan is left as a freedom of developer or designer to make it according to his preferences, which can result in a successfully organized apartment or in a bad and chaotic spatial distribution, where a lot of space is lost on communications. The users do not really have the standards they can rely on- rules that would guarantee them a certain organizational quality of the apartment, which is surely influencing their quality of life inside of these units. In order to increase the quality of life in Albanian condominiums, there is an immediate need for norms and regulations that can provide the minimal design requirements to guarantee the quality of living space to satisfy the contemporary residents' needs.

Analyses conducted on the key study examples, in particular the residents questioning part, revealed a user's perceptual review on their space. A

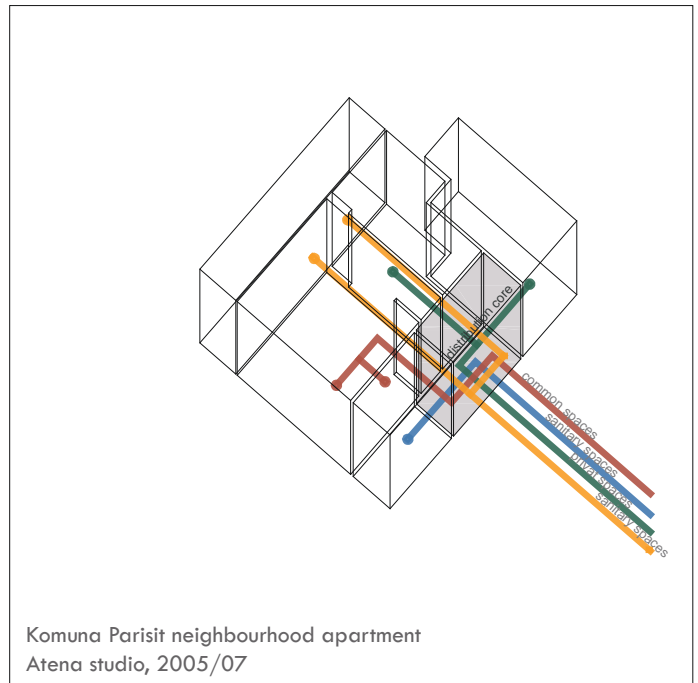
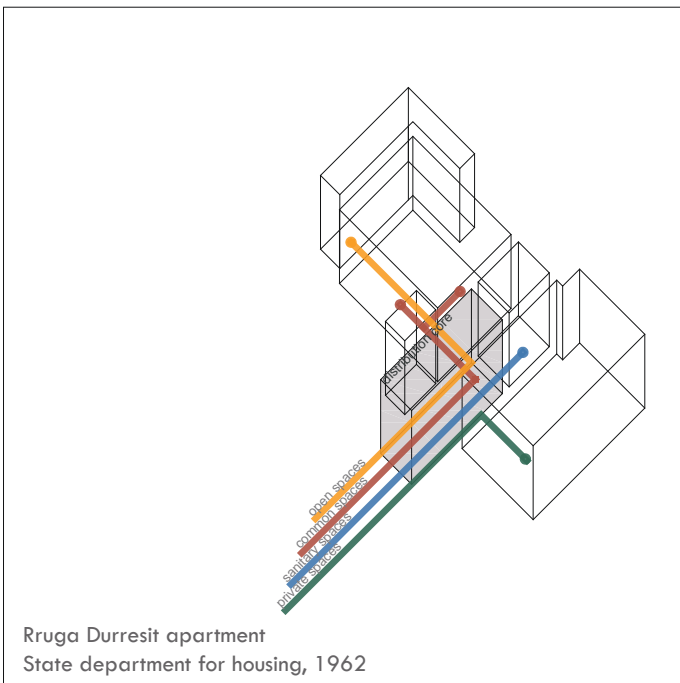
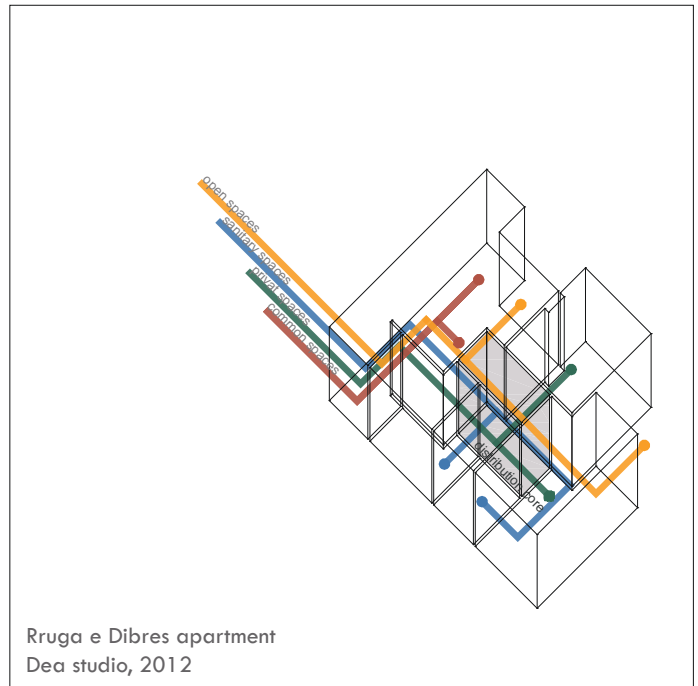
general notion was that inhabitants are quite satisfied with their living environment (in terms of living space of their apartments, not necessarily the location, position of the building etc.) no matter how the microclimate characteristics of that environment are, but their complaints were mostly focused on the issue of spatiality for the apartments constructed before the 1990's. In both cases, in the apartments that have satisfied the spatial, distributional or light aspects (generally in the new built units, or the old modified and extended ones) or in the ones that were lacking these basic attributes, the users were pleased with the living spaces. Questions about possible changes in the apartments, additional needs for space or moving away from home rarely gave answers that indicated dissatisfaction, and the complaints concerned the environment "outside" the living unit - location, relation with neighboring buildings, views and presence of nature; or a need for renovation. Even in the question that was dealing with explanation of the ideal home, often it was described like the one they have right now. Although the relation between individual and his living environment is highly subjective and it depends on various factors specific

Distribution analysis

Apartments constructed before the '90



Apartments constructed after the '90

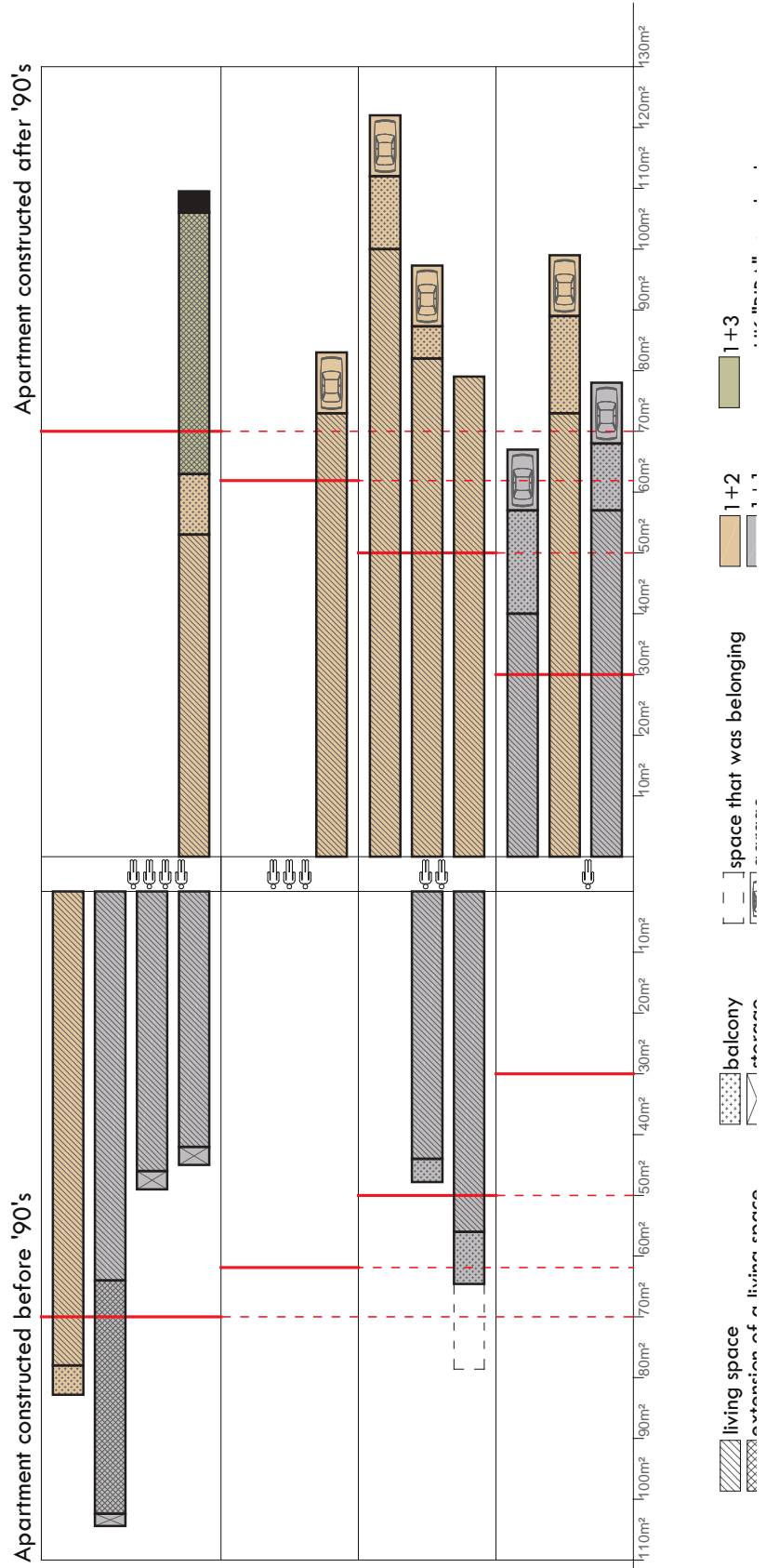


for each person, the general impression is that people are very conciliatory and adaptable to the environment in which they live. After a period of habituation they learn to love it, regardless of the faults it might have – they adapt themselves to the living space in which they are conditioned to be.

The “Story of an apartment” exhibition which followed the “Quality of life changes the quality of space” housing research was shown during the Tirana architecture week on October 2012 at Polis University. It consisted of a general introduction, graphic material displaying the analysis of four units (the information on architects who created the buildings in which the studied apartments are; basic information about the projects; portraits of the residents living in the apartments; previous and current layouts of the units; various analysis of physical and environmental characteristics of the condominiums and personal perception of the users of the space), conclusions and screening of four interview videos, with English and Albanian subtitles.

Olgica Nelkovska, Ivan Brandovski, Etelea Dobjani
Collaborators: Felissia Veliu, Axhion Tagani

Apartment structure diagram





Preservation of Cultural Heritage + Restoration Camps in Albania



Abstract

During the TAW event, held in POLIS University in October-November 2012, there was an exhibition organized about "Preservation of cultural heritage & restoration".

This exhibition is organized between Polis University, International School of Architecture and Urban Development Policies, very sensitive to the restoration and preservation of cultural heritage issues; Cultural Heritage without Borders (CHwB), an independent organization, currently working in Western Balkans and from 2007 also in Albania, towards rescuing and preserving cultural heritage touched by conflict, neglect or human and natural disasters; Co-Plan (Institute of Habitat development), a non-profit organization and IMK Public Institute for monuments of culture in Tirana. Through the combination of a few posters hanged in open space, the purpose of this exhibition was to present through pictures and different projects made by students of Polis University in collaboration with foreigner students from Balkans and abroad, the restoration process and the revitalization of some important buildings

for the national values of our cultural heritage in cities as Gjirokastra, Tirana, Voskopoja, Saranda, Lezha, Prizren (KOSOVO) etc.

This experience was part of the workshops organized in these cities between Polis and NGOs as CHwB, AHF, with other Universities as Pisa University, Italy; TU-Vienna or even with Albanian State offices as Ministry of Defense, Ministry of Tourism, Culture, Youth and Sports, Theater of Opera and Ballet, Art Gallery, the National Library.

The main focus of these workshops is to increase the sensitivity of the students and also of the inhabitants of the area, for the history and the tradition of their place, to make them familiar with the construction techniques of our ancestors and the importance of conservation and restoration of these values to inherit them to our successors.

This will strengthen the identity of the residents and will increase the sense of belonging, but not only, this will strengthen the sensitivity of the new architect and will reinforce their preservation attitudes for the best of their culture and place.

Albania's national heritage, with great historical and cultural values, important for our identity and the place where we live, can be used as a key generator to enhance sustainable management of the place, to increase the number of tourists in and increase the economic income. There is thus a need for the development of professional knowledge related to the maintenance and management of this national heritage, increasing the awareness of the residents for its values, increasing the sense of belonging and desire to include it in our daily lives through contemporary activities, to leave it to the future generations who will inherit it. Students from Polis University have been very active in a lot of international workshops organized in Albania and abroad also, related with restoration issues. Students and young professionals from Polis University and from Western Balkans, South Eastern



Europe and other countries, participate in a unique and prominent activity aimed to preserve existing cultural heritage and foster the development of expertise in this area. During this period professionals from different countries exchange ideas and their experience.

Restoration camp organized in cities with a rich and well preserved cultural heritage, are organized combining theory - through lectures and presentations by international and European experts - with actual restoration works supervised by architects, art historians and experienced craftsmen on a vernacular monument in the historical center of Prizren.

Students do real interventions in these camps defining the best way how to preserve the past using the same typology and techniques as our ancestors did in the past. These processes were beginning

by making some analysis clarifying the possible methods and techniques to be applied in the context, the documentation and diagnosis for the purposes of the conservation within the archaeological site or architectonic site depending from the case, which helped participants to get to know the area better. During the practical work, the documentation, the analysis and the plans that previously existed in the area were taken into consideration. Than a big study was made about the old material used for different part of the building, structure, openings, floors, roofs, wall, mortar, etc. A practical and simple way for the composition of traditional mortar and plaster, lime use and lime importance; analysis of the stone walls, stone cracks, and wall deformations in order to propose the most adequate restoration interventions; work with different types of wood and

the interaction of the traditional materials between each other. After this part, the students were trying to use the same old techniques, restoring some part or substituting with the same material the other part where entire pieces were missing.

Different interventions have been made in old housing as for example in Gjirokastra (Babameto I, Babameto II) – restoration of some part and the beginning with old techniques but visible the missing parts, Turkish bath - surveying and the new restoration project, archeological site (Antigonea) - surveying, studying the problematic and proposing new strategy to develop the site trying to find the best possible answer, as a way to bring the monuments closer to community and not to treat it only from the secluded professional point of view, St Mary's Cathedral in Voskopoja (the consolidation of the existing conditions of the church and the restoration of some of its parts), in the Archaeological Park of Butrint, which has a global importance trying to excavate in the outskirts of the city in the field of Vrina and learn how to protect the new monuments found, or the restoration in Beledije Camp in Prizren, Kosovo.

Cultural Heritage Training Facility contributes to building capacity for cultural heritage preservation, conservation and management in western Balkans. The approach is multi disciplinary, involving a large range of cultural, legal, technical and social aspects, as well as promoting the best practices of the region.

This exhibition expresses the students' work in restoration of culture heritage (buildings and part of urban plan); survey process, providing the basis of an analytical information on the history of architecture, the traditional techniques that have influenced in its formation and how using again these different techniques and traditional tools, can be create an adequate documentation for the buildings or also for the archeological site and how the intervention process of restoration can be managed. The practical intervention of the students in an historical object remains the priority, starting from critical analysis of the large scale, proceeding with the measurement and elaboration of its constituent elements and concluding with the restoration. This is not the only aim of these workshops, but also the raise of the people awareness for the influence that the culture heritage have for the creation of the sustainable life and the sustainable economy of the city.

Etleva Dobjani

Concept development and leader:

Etleva DOBJANI (U_POLIS), Lejla Hadzic (CHwB)

Technical collaborators:

Anduena Dragovi, Sonia Jajic, Eduina Jaupi, Bora Dervishi, Kejti Dhrami, Sonila Brahillari, Vullkan Qerimi, Silvi Dodaj [U_POLIS student]

Rais Petrela (ex. Polis Student, Ark. IMK)

Elena Nasto, Kreshnik Merxhani, Jonathan Eaton, Nedi Petri [Arch. In CHwB]

4th-15th of October 2012





SDx and the City:

How values shape Urban Environment

Abstract

This exhibition is a visual reflection of the paper with the same subject that was presented in the international conference “[Re]Appropriation of the City”, organized under the auspices of the Tirana Architecture Weeks, in October 2012. The focus of both, the paper and the exhibition was the link between the Spiral Dynamics (SDx) model and the urban environment. SDx is a model for an integrated theory of values developed by professor Clare W. Graves in the `50s-`60s and widely used by researchers, academicians and practitioners nowadays. These values are those of people and societies and have developed overtime as a result of the interaction of the individual/the group with its living environment. Cities are an essential part of the living environment and their evolution, as evidences show, is strongly linked to the evolution of the human being. It would also be true, based on historical evidences, that the evolution of the human being is impacted by the quality of the city, in both physical and cultural terms. Values are part of this interaction. Values show the perception of the group/individual on the reality and are reflected in thinking, feeling, behaviors and communication. The study of the SDx and its interrelationship with the urban

environment is an attempt to understand how values shape cities and through this understanding we can find sustainable solutions for changing or [re]appropriating cities. Of course, the answer to this hypothesis cannot be definitive and requires deeper research, but the exhibition is a rather “simple” tool that presents the hypothesis quickly and with a stronger impact on the viewer than the paper can have on the reader. It is catchy for the eye and feeds immediate thoughts or reflections on the truth of the hypothesis. By using Tirana as a case study, the exhibition was aiming at showing examples of SD model human values reflected in this city, while also provoking controversial thinking in the audience. If the paper tried to serve an opinion (that can always be debated), the exhibition served as a platform for raising questions, by daring to provide some answers (maybe not even the right ones!). A rather “hidden” intention of the exhibition was to make the public aware of the use and the strength of the SDx model in understanding the city, as one of the most interesting models being used nowadays for bringing this understanding one step forward in the crafting of a new paradigm for living environments.

The concept of the exhibition “SDx and the City: How values shape Urban Environment” was prepared following the line of reasoning established by the paper with the same subject. The paper was prepared by Peter Nientied and Rudina Toto and the authors presented it in the international conference “[Re]Appropriation of the City”, organized under the auspices of the Tirana Architecture Weeks, in October 2012. The authors invited Eranda Janku, a student of urban planning at POLIS University, to participate in curating the exhibition and are thankful to her for the valuable contribution. The exhibition was presented in one of the main halls of POLIS University, just in front of the main conference hall, so that conference participants could enjoy it before and after the presentation of the paper. The location of the exhibition was chosen strategically to: 1) have the largest outreach possible during the conference days; 2) attract the attention of the audience before the presentation and have it reflect after the presentation.

Content-wise there are eight basic values of the SDx model, which are illustrated in the Tirana examples. These values are “designated by the colors in the spiral diagram — Beige, Purple, Red, Blue, Orange, Green, Yellow, Turquoise (and other worldviews to come). A value system is a way of conceptualizing reality and encompasses a consistent set of values,

beliefs and corresponding behavior and can be found in individual persons, as well as in organizations, cities or societies. Value systems, as internal drives/motivators of individuals and collective, influence how people think, feel, perceive, behave and communicate. Table 1 below describes these eight value systems.” (Nientied and Toto 2012)

Process-wise, the curators took photos of the city (Tirana) that could in their opinion reflect the best the systems of values of the SDx model. Because not all of the values are thought to be best represented in the current urban tissue of Tirana, the curators used also international urban examples. This exhibition used both photography and words as tools for conveying the message. Words were considered a crucial tool, based on the assumptions that: 1) either the theory is not widely known in the community of architects and urban planners (constituting the majority of the conference and TAW audience), 2) or it is known, but it is not widely used as a tool for analyzing the city and the urban artifacts. With this in mind, the exhibition attempted to provide the visual reflection of the theory in Tirana, and at the same time explain the theory to the audience, always having the city at focus. Product-wise, the exhibition consisted of two large posters of 3 by 3 meters each. The first shows the case city (Tirana)

from a bird’s view, including a citation from Margery Williams, *The Velveteen Rabbit*, 1922, on “What is REAL? ...”. The second summarizes the SDx theory and provides provocative images of Tirana for each of the eight basic values of the spiral diagram. The major differences between both posters stand in the following:

The first sets a context; it brings the audience to the city. It also shows that human values are not embodied in just one stone, wall, house, street, public space, or single urban artifact. In fact human values are set in cement on the urban tissue and the latter is a transcript of these values in time. This transcript, once decoded, reveals the “real” in or of the city, and thus it discloses answers on how to [re]appropriate a city to its citizens’ needs. This poster does not provide any answer at all; on the contrary, it raises questions and provocative thoughts.

The second is more direct and provides the audience with answers on how values might have shaped the urban environment of Tirana, by bringing them into the city. Nevertheless, it remains provocative, as the answers (through photos) may not necessarily be the right ones. In fact, these answers are a subjective view of the authors and curators. Technically, an interesting difference with the first poster, stand in the fact that the photos are detailed inside views of Tirana. Thus from distant view, we

step down to details; from overseers we become insiders.

Differently from several other exhibitions prepared and presented during TAW, “SDx and the City: How values shape Urban Environment” is still open to public in the premises of POLIS University. Another criteria for choosing its actual location was the “emptiness” of the hall, which is definitely very inviting for thoughts and perceptions to become visual to different audiences. The white of the hall is contracting with the colorful posters. The latter become thus an attraction spot in the wide space. During TAW, the visitors varied from conference participants, to students, professors, professionals who visited POLIS in those days. Apart from interest on the subject matter presented in the exhibition, many were using the bird’s view poster to discuss also other interesting subjects on Tirana evolution and projects. Currently, students constitute the main audience of the exhibition, which cannot be any more

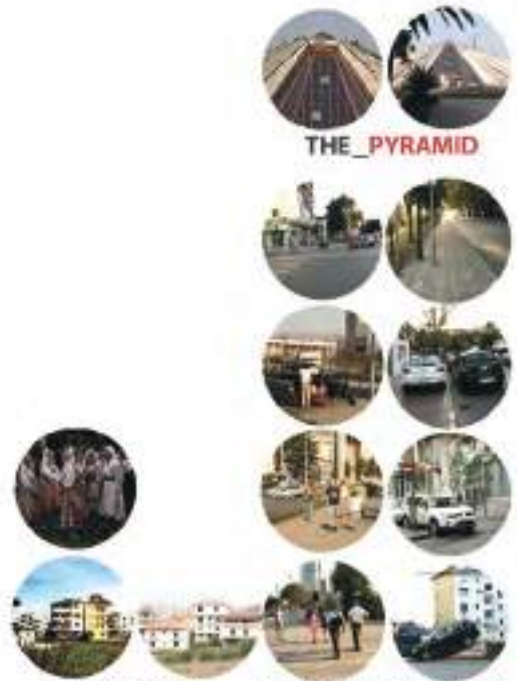
considered as an exhibition, rather than as a spot that makes you stop by and reflect for while, regardless of whether your thought are about SDx, or ...something else.

The authors shall deepen their research on SDx and the city, by focusing not only in Tirana, but also in some other similarities in the Balkans. The Spiral Dynamics theory is employed by architects and city researchers in their studies; maybe not so widely, but relatively significantly. This shows that there is an interest on this theory and there is hope that if the understanding of the human values evolution is clearer and clearer, so there will be the understanding of the city transformation so far and in the future. This clarity may provide us with the appropriate means for making an appropriate city for the people.

Spiral Dynamics is a model of value systems (or: life forces, energy drives) that helps us understand the strong mutual link between humans and their living contexts. SDx sheds light on core values that the mankind has developed overtime. As these values develop in a living context, city included, the authors/curators of the exhibition have tried to show how values impact city development and vice-versa.

The outreach of the exhibition has been very good during the days of the international conference "[Re] Appropriation of the City", organized in October 2012 under the framework of the TiranaArchitecture Weeks. The product of this exhibition is still available for POLIS students, staff and visitors, who wish to know more about the subject matter. The authors intend to work further in deepening research about understanding the cities' evolution based on the study of human

values evolution. Right now, they are faced with the challenge of having their audience (architects and city planning professionals, including students of these domains) not so aware about the benefits of using this theory to understand and analyze cities. However, this same challenge, constitutes a good reason for focusing further their work on the hypothesis that the exhibition raised: "SDx and its interrelationship with the urban environment is an attempt to understand how values shape cities and through this understanding we can find sustainable solutions for changing or [re]appropriating cities".



THE_PYRAMID

TOGETHERNESS DRIVERS PEDESTRIANS

SURVIVAL	SECURITY OF THE GROUP	POWER & ENERGY
ENVIRONMENT • Fulfilling primary biological necessities is uncertain. FORMS OF EXPRESSION • Acting according to instinct • Seeking to fulfill primary biological drives and needs • Providing for survival is unhesitant • Primary human intelligences and senses	ENVIRONMENT • Be part of a close-knit group for security and "the necessity to belong." It is the nature of things to be chaotic, to change, and to seek safety. FORMS OF EXPRESSION • Need to be part of group and follow its traditions • Strong adjustment to the group habits and customs • Expressed in rituals, rites, and mystical symbols • Group closes together to deal with fears and unknowns • Leadership based on heroic rites and other virtues	ENVIRONMENT • Limitless challenges about the boundaries of the territory and the rules within the territory. FORMS OF EXPRESSION • The absolute desire to prevail over self and others • Strong drives to prove one's power • Fearless and aggressive willing act • Quick to act, often impulsive and uncontrolled • Powerful leadership through demagogues

URBAN_CASTLES



URBAN_TEMPLES



Rudina Toto, Peter Nientied

Curators:

Rudina Toto [Co_Plan],

Peter Nientied

Eranda Janku [U_Polis],



Source: www. The Healing Garden and Resurrection Ground Project, (Photo credit: Urban Design)



TIRANA_BEFORE '90s



BUILDING_BLOCKS



PLANS & REALITY

SHOPPING MALLS

COMMUNITY & GARDEN

BED & BUNKER

HEALING GARDENS

ORDER & STRUCTURE	SUCCESS & PERFORMANCE	COMMUNITY & COLLABORATION	SYMBOL & IDENTITY	HOLISTIC LIFE-SYSTEM
<p>ENVIRONMENT</p> <ul style="list-style-type: none"> • Colonial relationships requiring legitimization in order to ensure stability and security for the future. <p>FORMS OF EXPRESSION</p> <ul style="list-style-type: none"> • A deal is a deal • Clarity for all, orderly, obedient to rightful authority • Rules and regulations, logic, step by step • The assigned task is the focus, not the person 	<p>ENVIRONMENT</p> <ul style="list-style-type: none"> • Many viable alternatives for progress, prosperity, and material gain. <p>FORMS OF EXPRESSION</p> <ul style="list-style-type: none"> • Success and results-oriented through improvement • Means serve the ends, pragmatic, practical • Informed and pragmatic lines of communication • Project management, systems and networks • Opportunities, space, and appreciation for one's top qualities • Decides to compete to become and be better and better 	<p>ENVIRONMENT</p> <ul style="list-style-type: none"> • The difference between people and their material possibilities has become disproportionately large. <p>FORMS OF EXPRESSION</p> <ul style="list-style-type: none"> • Tolerance and accepting of differences • Strong bonding, sharing, and caring for others, consensus • For later perspective the importance of economic principles • Using each other's qualities for mutual growth • Makes judgments relative to the situation at hand 	<p>ENVIRONMENT</p> <ul style="list-style-type: none"> • Complex problems that cannot be solved within the current systems. Predicted control problems: [I don't know what his means] <p>FORMS OF EXPRESSION</p> <ul style="list-style-type: none"> • Self-development and also environmentally successful • Focused on the ability to learn and apply knowledge • Flexible organizational forms depending on situations • Use of qualities and values which are already present • Strong leadership without dominating/loss of new power • Having and offering overnight without forcing 	<p>ENVIRONMENT</p> <ul style="list-style-type: none"> • The consequences of human actions threaten the planet's living system. <p>FORMS OF EXPRESSION</p> <ul style="list-style-type: none"> • Global thinking: wider view on working, living and nature • Care for natural and human resources as one entity • Plans actions and activities with focus on holistic view • Decision making independent of the own group

ADDED VOLUMES



Swiss Positions:

33 takes on sustainable approaches to building

The travelling exhibition entitled “Swiss Positions: 33 takes on sustainable approaches to building” is a collection of photographs of 33 key projects from the Swiss construction sector over the past twenty years, which all have something to do with the theme of sustainable development. Swiss architecture and engineering enjoy an excellent reputation and high visibility not only on account of the quality of technical expertise and the inventiveness of their designers, but also on account of a far-reaching concern with sustainable development.

The 33 projects selected for the “Swiss Positions” exhibition present architectural and engineering achievements of the past twenty years through the eyes of talented photographers.

The exhibition explores different angles with regard to engineering techniques, materials, ecology and protection of the environment, while at the same time underlining the uniqueness of each achievement. What all these architectural works have in common, whether viewed from the technological, organic, vernacular or bioclimatic angle,

or from the social perspective, is that they interact with the setting in which they’ve been created.

What is the decisive factor for practising responsible architecture? An urban environment, intact nature, a place of relaxation, a peripheral or rural location, or a place where people are on the go – does the site influence the architectural choices? Is it ecological materials or the energy performance that determines what makes the buildings sustainable? The exhibition demonstrates that sustainable development is not a ready-made formula, but rather one that brings together various architectural practices, giving rise to questions associated with both creativity and sustainability.

In Switzerland, architects like Herzog & de Meuron, Buchner Bründler and Diener & Diener are creating, renovating or rehabilitating the built-up environment with concern for responsible sustainable development. Their projects show that there is nothing that cannot be expressed by an inventive, visual architecture that retains its capacity for complying with demanding ecological and economic choices. The person in charge of devising and managing

the exhibition is Nathalie Herschdorfer, an art historian. It is presented by the Swiss Federal Department of Foreign Affairs (FDFA) in cooperation with Swiss embassies around the world.

In brief, what “Swiss Positions” has to show is:

- a selection of emblematic structures created in the course of the past twenty years as portrayed in the work of 25 photographers;
- the output of thirty architectural practices spread throughout Switzerland’s four linguistic regions;
- different avenues followed in pursuit of sustainable building; and
- various problems arising out of the specificities of given sites.

Official Press Material



Bearth & Deplazes Architekten, [Carmenna Chairlift Stations, Arosa, 2001.]
© Ralph Feiner



Clavienrossier, [House, Chamat, 2010.]
© Roger Frei.



LOCALARCHITECTURE, [Chapel St-Loup, Pompaples (VD), 2008].
© Milo Keller.



e2a, Auditorium [Stäfa (ZH), 2010.] © Rodiek Brunecky.



Geninassa Delefortrie, [Footbridge, Bouchy, 2002.]
© Thomas Jantscher.



metropolitan [zurich, 2003.]
© Luca Zanier /blink design.



SeARCH, Christian Müller, [Villa Vals, Vals (GR), 2009.]
© Iwan Boan.



Bearth & Deplazes Architekten, [Carmenna Chairlift Stations, Arosa, 2001.]
© Ralph Feiner



Miller & Maranta, [St. Gotthard Hospice, St. Gotthard, 2009.]
© Ruedi Walli.



Bearth & Deplazes Architekten, [Studio Monte Rosa, New Monte Rosa Hut, Zermatt (VS), 2009.]
© Tonatiuh Ambrosetti.



Christian Kerez, [School Leutschenbach, Zurich, 2009.]
© Milo Keller.



Buchner Brändler Architekten, [Volta Center, Basel, 2010.]
© Ruedi Walli.



:mizd, [Titan – Extension of the Historical Museum, Bern (BE), 2009.]
© Alexander Gempeler.



Série Monte Carasso, 2011.
© Joël Tettamanzi.

Projecting Tirana

Abstract

Projecting Tirana exhibition exposes inspiring ideas on the city of Tirana proposed by POLIS student's through diploma research and projects. Ideas, diverse in nature, show how each of us uses and conceptualizes future city development. Expressed through improvements, new concepts and visions of these projects make the city more present and integrated with our everyday life. The projects are public and private architecture proposals and urban requalification.

The exhibition was the result of a long process, extended in time, during which the students developed their diploma topics. The focus was on Tirana because the city is a metropolis in a state of constant development and, as such, has a great need for new ideas. The diploma topics focused on several thematic areas.

1st Thematic:

The re-treatment and revitalize of former industrial areas.

Before 90s, in the communist period, the light and heavy industry suffered from closure, lack of development and inventiveness which in years after 90s brought it in to unfavorable position. Old processes couldn't compete in open market game. Obsolete and aged production facilities were suffering from deadly blow of postindustrial society. Buildings and former pillars of communist society collapsed with the regime, leaving abandoned spaces in growing city structure. Many industrial areas were built which often included a workers' camp and new residences which would serve the industrial area. After the '90s and the change in the system, many of these areas have deteriorated and possess no function. The architecture students of Polis University attempted to come up with ideas on how we can revitalize those areas. Olesja Lami focused on the topic "Urban

Healers" by rethinking the Kombinat area and its possible transformation into a cultural center through the implementation of an exhibition hall and an alternative theater hall into the existing structures. Ina Musai also focused on former industrial areas with her topic "Contamination of the In-Between Ex-Industrial space" and Anisa Spahiu in "Industrial Loft" analyzed the possibility of a permanent dialogue between architecture and lifestyle in terms of the revitalization of former industrial areas. The conclusion was that these areas can be converted into interesting apartments and residences.

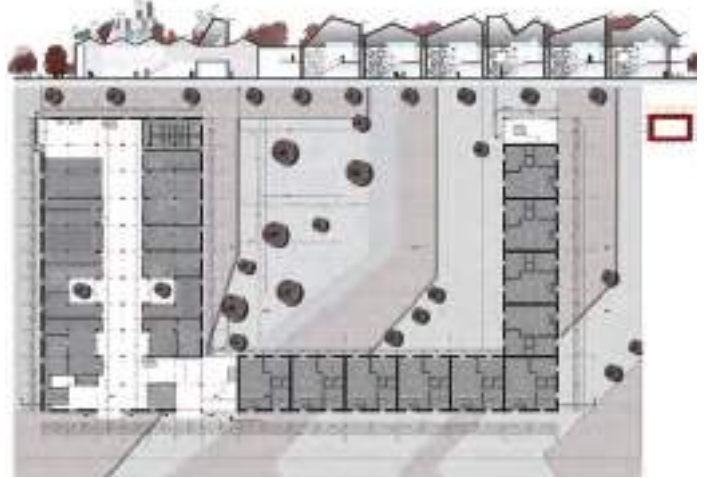
2nd Thematic:

The re-treatment of communist-era buildings.

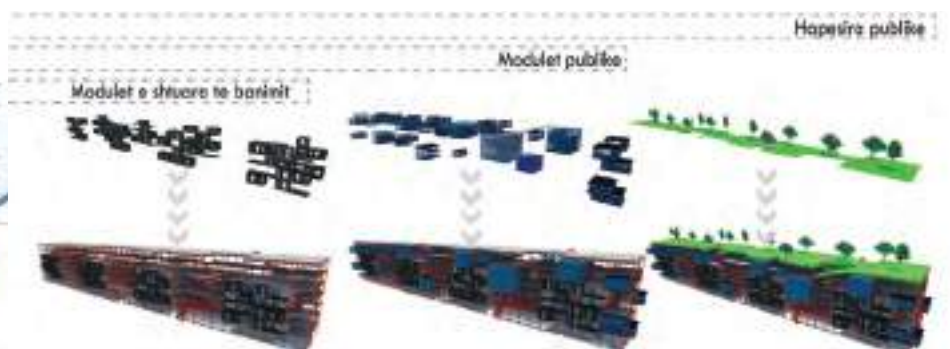
Many houses and apartments built during the communist era now constitute an important layer of Tirana, but can they adapt to today's social, economic and cultural needs considering that the general lifestyle has changed after the '90s? Klaudio Cari with his diploma topic "Architecture in symbiosis" examines housing before the '90s and their possible revitalization through implementation of public and green spaces, developing inclusive and suitable solution for people with disabilities. Iva Baze and Silvi Doda treat similar topics in their diplomas, respectively entitled "Incremental Architecture" and "The requalification of the Pyramid."



1st Thematic: The re-treatment and revitalize of former industrial areas. [Diploma Thesis by Anisa Spahiu]

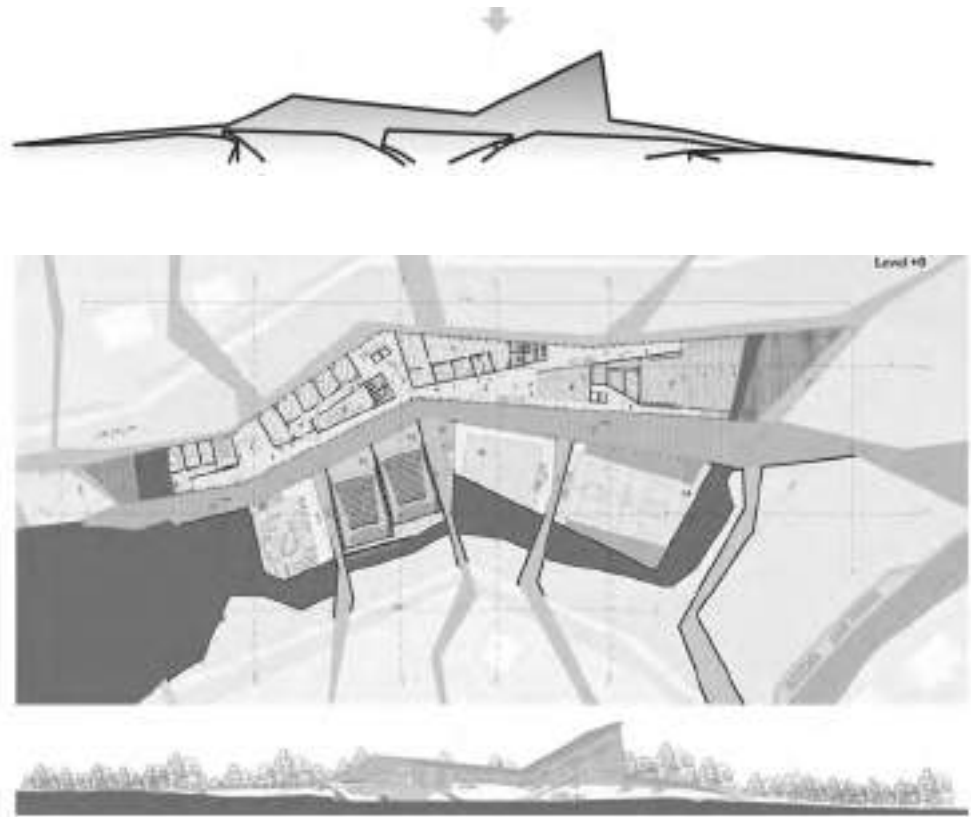


2nd Thematic: The re-treatment of communist-era buildings. [Diploma Thesis by Klaudio Cari]



3rd Thematic: The lack of social services in the new informal areas.

[Diploma Thesis by Arber Shala]



3rd Thematic:

The lack of social services in the new informal areas.

In last 20 years Tirana has been developing at a fast pace, extending and creating new areas in its surroundings which, in most cases, are non regulated and informal. These areas are often not integrated with the city and lack many services, including social ones. Several research projects addressed precisely this problem by suggesting the creation of community centers. Arber Shala explores this topic in his diploma work entitled "Integral Community and Educational center" in which he suggests creating a center in a problematic informal area like the area of Bathore, located north of Tirana. Rezart Struga and Greta Disha with their respective topics "9-year School" and "Interactive Primary School" attempt to create a primer in social integration in areas like Paskuqan etc. Similarly, Erialda Zekthi suggests the creation of "Asylum Facilities for Elderly" in the Kashar area where this feature is missing.

4th Thematic:

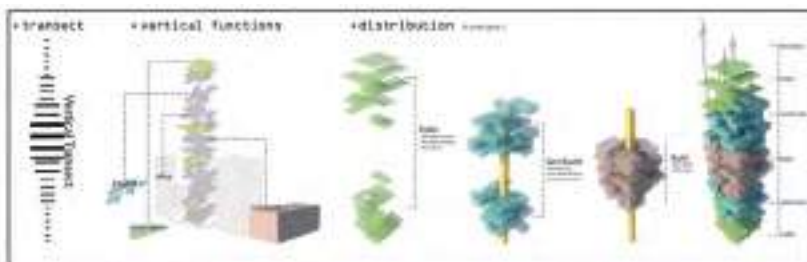
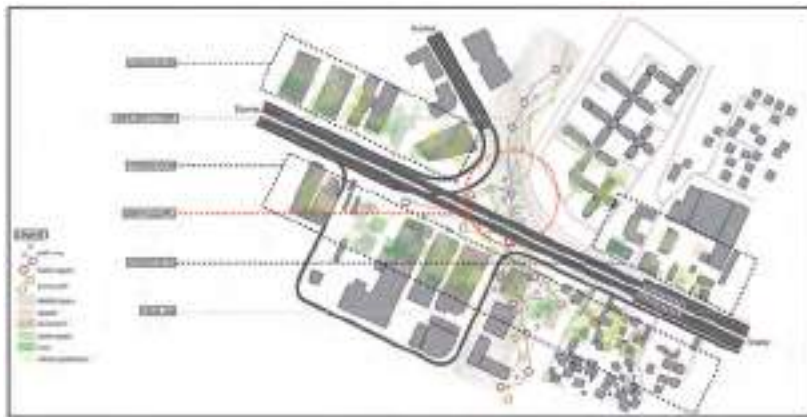
New focal points of development in the city.

Tirana develops daily and the need to create new polycentric identities throughout the city becomes necessary. Recently, many international competitions have been organized with the focus on the development of Tirana's northern part or the creation of a multimodal station etc. Gjergji Dushniku in his topic "Google Offices in Tirana" tries to adopt the interactive architecture with the international competition near the Tirana River, which would focus on scientific research. The interactive spaces are variable depending on the weather, climate, usage, context etc. Lorin Cekrezi in "Tirana 3.0" creates a new focal point of growth in the outskirts of Tirana, near the highway that connects it to Durrës. Offices and apartments interweaved with green spaces and energetically efficient can be a solution for livable places in the most powerful economic area of the country. Lorela Malshi and Fatjon Molla offer proposals regarding the Tirana Multimodal Station which will combine all modes of transport by making the city's transportation system efficient.

4th Thematic: The re-treatment of communist-era buildings.
 [Diploma Thesis by Lorin Cekrezi]



The exhibition was attended by the Mayor of Tirana and important participants in the urban and architectural developments in Albania. The exhibition was open to the public and was a good opportunity for the young professionals of Albania to be visible and contribute to the future Tirana debate. Tirana is a city full of energy which will continue to be a state of continuous change for many years. Until today it has grown but perhaps not in the proper way. The retreatment of ex communist era apartments and ex industrial areas will reconsider the inner part of the city and the future of Tirana will not be only the continuous growth. New polycentric identities will develop in those old areas in terms of time but new in terms of program. These ideas give us hope that the future of Tirana will be different; it will be creative, sustainable city and an important point in the region. This exhibition encourages the ongoing debate on the future of Tirana.



Gjergji Dushniku

Curators: Dr. Loris Rossi [U_Polis]

Assistent : Gjergji Dushniku, Olgica Nelkovska and Ivana Barandovski [U_Polis]



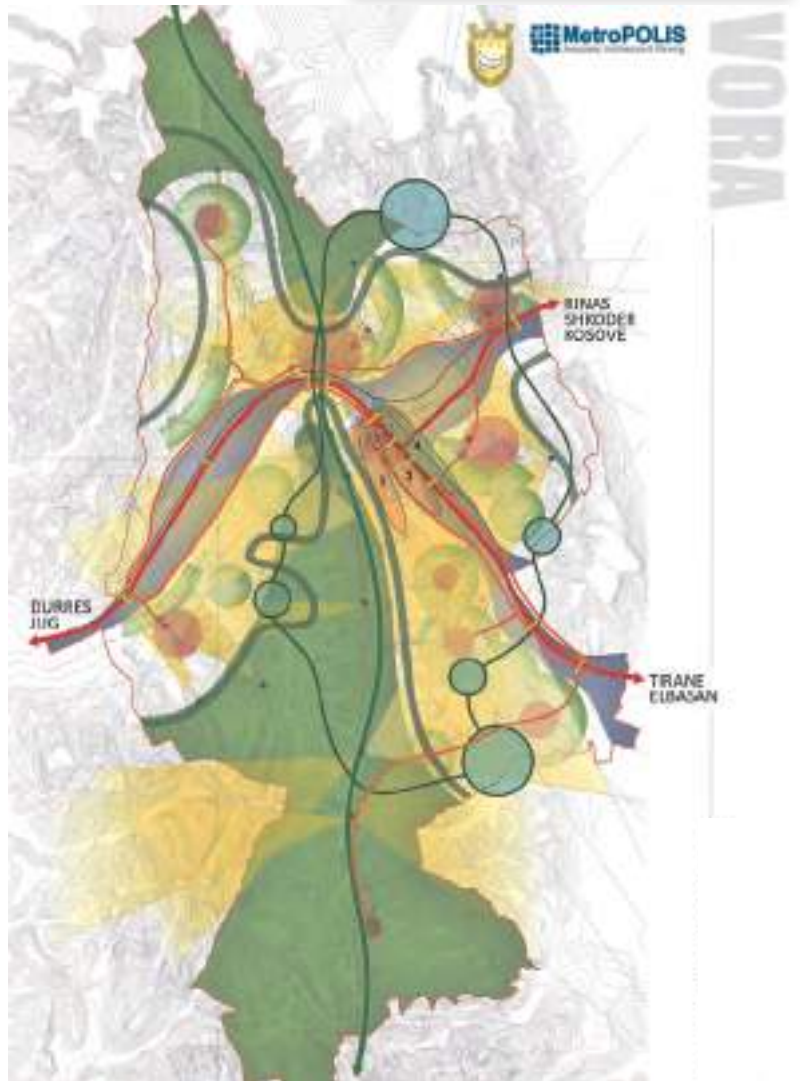
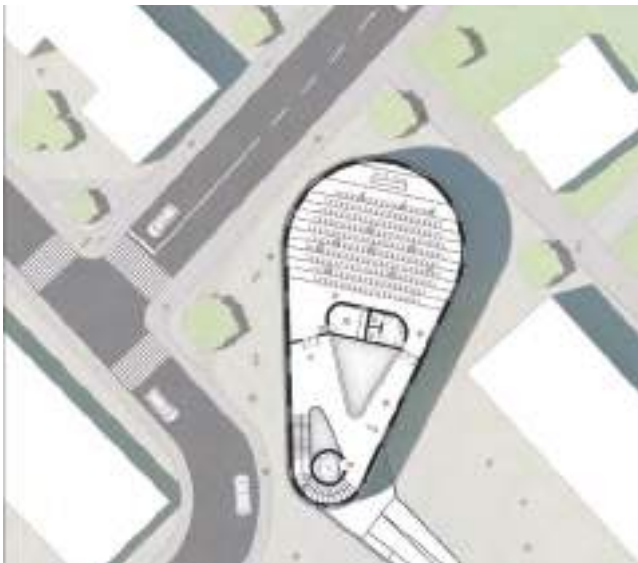
Metro_POLIS Studio

GENERAL REGULATORY PLAN/

CITY OF VORA

VISION

Date:2013



Cultural Center, Vora

EXTENSION OF THE BOULEVARD OF
TIRANA
Date:2012
Cooperation With: KCAP
Prize: INNOATIVE IDEA





**NATIONAL MUZEUM, KABUL,
AFGANISTAN**

International Competition

Date: 2012

Cooperation with:

ANTONELLO STELLA ARCHITECTS



European Dubrovnik

International Competition

Date: 2011

UNIVERSITY POLIS

Date: 2010



European Peja

International Competition

Date: 2011



Modernist Architecture in Tirana

Residential Houses in Tirana



Julio BERTE, 1936.



Dr. Vera Bushati made an introductory lecture to give some insight on the legacy of modernist architecture in Tirana between 1930 and 1940. Modernism in Tirana in the period 1930-1940 has been marked by works of several significant Albanian architects.... Their modern attitude with all particularities and differences in addressing urban villa architecture, were the result of decades of undisputed creativity and strong individual convictions. As specified by Dr. Bushati in her lecture "we can tell, by the way a Residential House was designed that it belongs to the opus aieder of Skender Luarasi or Anton Lufi". Clearly this shows that high need for individual expression inscribed in modernism's reference frame.

The photos of The Exhibition are showing the examples of modernism which confronted the architects with the dilemma of creating architecture that was both modern and national. This architecture came as a change from what had previously been a thoroughly vernacular and traditional architecture of an ottoman style and building materials. New technologies emerged out of the demands created by political and economic changes in between the two wars in Tirana. Concrete, brick material, functionalist plans, and especially the new lifestyle of the upper-middle class flourished during these years and created the possibility and the proper clientele for the new architecture. The Italian rationalist movement became increasingly influential especially after the

main Boulevard project of Amando Brasini and the later intervention of Florestano di Fausto in the 1930s. An immense change occurred ... "Tirana, capital of Albania from 1923, has acquired in a few years aspects of a European Capital due to the Urban Plan realized in a short period" is written in the Guide for T.C.I in 1940. Out of the political statements of the era, the influences and effects of the changes of this yet not fully realized effect can still be traced in the existing city, in Tirana's central area, where the structures of 1930s represent an important architectural and cultural Heritage. The generation of architects such as Skender Luarasi, Qemal Butka, Anton Lufi, Hajdar Kerciku after studying and working in Western Europe continued their careers in Albania.We



Anton LUFi, 1940s.



Unknown, 1940s.

can argue that this group represents the avant-garde of Modernist architecture in Albania. Ironically, their architecture was much more interesting at the beginning of their career in the '30s rather than what they designed during the repressive communist regime. Still, in just a decade, we find many examples of residential family houses that showcase the fine architecture that they produced which remains clearly visible and distinguishable nowadays.

Both the exhibition and the lecture were very helpful among the young students who were given some insight about the legacy of the 1930s which should be better preserved, maintained, and regulated and should become immediately part of the architectural

heritage protected by institutional laws. This small exhibition allowed some 500 visitors, among them many architects and professionals, to come closer to the topic of Modernist heritage in Tirana. There were some small group discussions which shed light into the very essence of the problem: Do we want to save our heritage or is the process of destruction irreversible due to pressure from developers? The legacy of the modernism is still being destroyed due to the high economic and spatial growth of Tirana. Located in the prominent central positions of the city, the architecture of modernism has been viewed as something to be eradicated in order to create place for new private endeavors rather than as something representing urban heritage. Prof. Bushati specified the unforgiving loss

of such heritage and in debates held with students and professors of Polis University the value being lost emerged clearly. There could be many ways to preserve the modernist heritage: Engaging in public talks with the owners of the residential houses and emphasizing the importance of the modernist heritage through public lectures could be very informative and thus reduce the risk of wrong decisions.

There are some examples of sensitive adaptations (by changing the function for instance from a house to a restaurant) to preserve the aesthetic characteristics of the original house and provide a much more successful and sustainable solution than a complete transformation. These examples should be made evident in order to increase public awareness of

both the economic and aesthetic values of early modernist architecture. Should we organize a workshop in POLIS which would provide some scenarios of adaptations for modernist residential houses?. Should we include in the agenda of the following meetings of AUA (Albanian Union of Architects) the necessity of discussion and action on preserving the heritage of modernism? Probably yes. These were some of the conclusions of the 2-week exhibition held at Polis University. The exhibition was followed by a Book Publication by Polis University which will give a deeper insight and understanding of architecture during the 1930s and 1940s in Tirana.



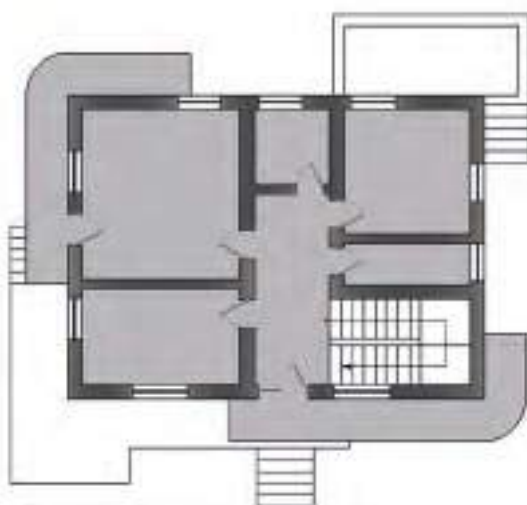
Skender LUARASI, 1936.

Ernest Shtepani

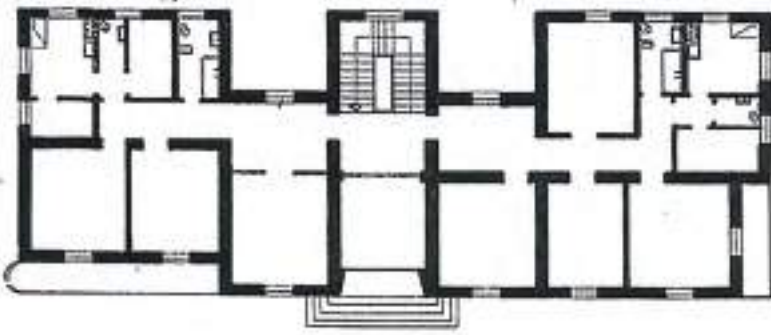
Curator: Dr. Vera Bushati and Ernest Shtepani

Assistant: Ada Lushi; Anduena Dragovi; Drilon Shamolli; Gerti Struga and Vullkan Qerimi

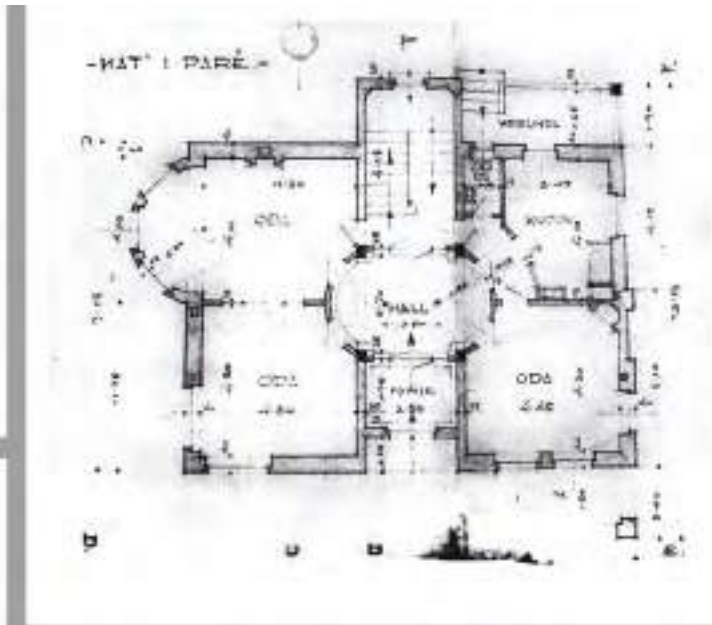
October 2nd-October 15th



KOLH, 1930s.



Unknown Italian Architect, 1940s.



Qemal BUTKA, 1940s.

RESTART

Architecture in Bosnia & Herzegovina 1995-2010

'It is a myth that after war there can be Stunde null or zero hour. A genuinely new beginning is an illusion. It is an inescapable fact that things will never again be as they used to be, but it is equally true that the past can never be entirely erased. At most it is possible to pick up the pieces and make a new start.'

A decade and a half after the end of the war in Bosnia and Herzegovina, the scars and traumas are still visible in the built environment. The signs of years of fighting and destruction are evident everywhere. Despite this, cities, villages and the landscape are starting to recover. The numerous building projects since 1995 are a reason for hope. The act of construction is an unmistakable sign of faith in the future. Architecture is inconceivable without such optimism, without the conviction that the world will, however slightly, be the better for it. (Hans Ibelings, RESTART, Architecture in Bosnia and Herzegovina 1995-2010)

There is no generally accepted definition of what is 'good' or of 'beauty', nor is there a dominant style that might simplify the description of Bosnia and Herzegovina's complex contemporary architecture. 'This is a route for the observant unlike any other moving picture of Bosnia and Herzegovina, a documentary film in which landscapes of great beauty

are alternated with the evidence of crimes against the environment, such as the River Bosna choked by a layer upon layer of plastic litter, and images of mediaeval hilltop forts encircled by cloned family homes missing their facades.' (Mladen Jadric, RESTART, Architecture in Bosnia and Herzegovina 1995-2010)

'The Architecture of Bosnia and Herzegovina, and of the Balkans in general, deserves a more serious interest than the postmodernist cultural relativism perpetrated by so-called Balkanology.' (Hans Ibelings, RESTART, Architecture in Bosnia and Herzegovina 1995-2010)

Hans Ibelings (1963), who selected the projects and edited the book, is an Amsterdam-based architectural historian and critic. He is the editor of A10 new European architecture, a bi-monthly magazine which he founded in 2004, together with graphic designer Arjan Groot. This exhibition presents projects from the book RESTART-Architecture in Bosnia and Herzegovina 1995-2010, but a book presents very heterogeneous architecture in terms of style and program that seems to have no single origin. Setup of the exhibition should show this character of heterogeneity and fragmentation through negation of order and discipline imposed by the architecture of the



RESTART
ARHITEKTURA U BOSNI I HERCEGOVINI
ARCHITECTURE IN BOSNIA AND HERZEGOVINA
1995 - 2010

gallery. The space of the gallery should be parceled to a series of fragments without a hierarchical relationship, with no tendency towards monumentality, thus creating a spatial array of transit spaces, the space that induces the visitor towards wandering and individual pursuit. Parceling of space is achieved by hanging posters on the cables that are stretched between the walls of the gallery. All posters presenting the projects must be setup as free-standing, hanging posters on circular canvas. Posters with introductory texts and 'timeline' content can be setup on gallery walls. At the opening of the exhibition and appurtenant presentation of the book, a projection on the wall of prepared collage of pages is calculated in order to indicate space of the 'stage'. In 2010, it was exhibited for the first time in Sarajevo. Then it traveled to Belgrade, Barcelona, Mostar and Tirana. Exhibition "Restart - Architecture of Bosnia and Herzegovina 1995 - 2010" is set within the Tirana Architecture Week 2012 in the area of Polis University, Tirana.

The opening took place 10th October 2012th with the presence of numerous organizers and visitors Tirana Architecture Week and it was opened till 15th November 2012. Realization of exhibitions was enabled by the Association

of Architects of Bosnia and Herzegovina, Polis University of Tirana, LIFT - spatial initiatives and FILTER architecture. Architecture in Bosnia and Herzegovina 1995-2010, but a book presents very heterogeneous architecture in terms of style and program that seems to have no single origin. Setup of the exhibition should show this character of heterogeneity and fragmentation through negation of order and discipline imposed by the architecture of the gallery. Space of the gallery should be parceled to a series of fragments without a hierarchical relationship, with no tendency towards monumentality, thus creating a spatial array of transit spaces, the space that induces visitor towards wandering and individual pursuit. Parceling of space is achieved by hanging posters on the cables that are stretched between the walls of the gallery. All posters presenting the projects must be setup as free-standing, hanging posters on circular canvas. Posters with introductory texts and 'timeline' content can be setup on gallery walls.

This exhibition contains 115 projects that reveal a panorama of contemporary architecture in Bosnia and Herzegovina and, indirectly, what they stand for in terms of society and community, in other words, how architecture is helping to shape post-

war Bosnia and Herzegovina, which can be seen as a totum pro parte for the themes that are addressed here: identity, community, privacy and society.

IDENTITY

Identity is whatever makes something the same of different. The simultaneity and difference opens up a rich panorama for observations on developments in Bosnia and Herzegovina, a country that is divided into different cultural entities, and united by all the cultural distinctions. Insofar as architecture is the product or expression of an identity, it is only ever partial, as is also evident in Bosnia and Herzegovina where recent history has demonstrated in tragic fashion the extent to which identity both unites and divides.

COMMUNITIES

Society usually consists of combinations and partial overlaps of different communities, each of which has its own articulation, as recent history in Bosnia and Herzegovina has made painfully clear.

PRIVACY

In society where the certainty of trust, protection and safety has been erased by war, and uprootedness has taken hold,



being at home inevitably has a special significance and the house is therefore the first point where trust can take root again. A considerable part of recent collective and private housing architecture in Bosnia and Herzegovina appears to be less concerned with the wider living environment than with the dwelling itself, more with the private domain than with the collective social world.

SOCIETY

In Bosnia and Herzegovina, where society must find a new balance after the dislocations of a war, one can see that post-war reconstruction has both a pragmatic and a symbolic side. Pragmatic, in order to get society up and running again, symbolic, in order to express that social recovery in the public domain.

Project author:

BH Architects' Association www.aabh.ba

Selected and edited by: Hans Ibelings

Project coordinator: Sanja Galić-Grozdanić

Exhibition design: FILTER architecture





ARDIA PALACE, Tirana
Architect: VALERIO OLGIATI



The Yellow Building, Tirana
Architect: ARTAN RACA



TID TOWER Tirana
Architect: 51N4E

Contemporary Architecture in Tirana



Contemporary Tirana is an exhibition curated by Ledian Bregasi Elvan Dajko and organized with the assistance of Felissia Veli, Axhon Taganit Batali Renis. The exhibition was opened from 5 to 15 October at TEN Center in Tirana.

The objective of the exposition was to explore the latest expressions of architecture in the city of Tirana. The city, where the contradiction feels at home, is continually struggling to understand its intimate identity. The selected architectures in the exhibition represent to the curators a contemporary language in the architecture of the city. This architecture is contradictory per se, maybe like the entire city.

The represented works are expressions of the creativity of local and international architects, from different backgrounds but having in common the ability to understand the most intimate nature of the city.

Contemporary Tirana becomes the testimony of the quality of design that can emerge even in the not controlled complexity of the city of Tirana.

During the presentation of the exhibition, "Tirana Suspended Contemporaneity", a new publication about the latest developments in the city was presented. The author, Andrea Bulleri, and the Ambassador of the Republic of Italy, Mr. Massimo Gaiani were present at the vernissage.

Ledian Bregasi

Curators: Ledian Bregasi, Elvan Dajko [U_Polis]

Assistent : Gjergji Dushniku, Olgica Nelkovska and Ivana Barandovski [U_Polis]

October 5th-15th - Exhibition [TEN Center, Tirana, Albania]

"Le pietra bianca", Tirana
Architect:ARTAN RACA



Architect:ARCHMED



"La Serre Residential Complex"
Architect:ATENA STUDIO



Architect:BOLLES & WILSON

ABA Center
Architect: Unknown





"The elephant" Tirana
Architect: *BAUKUH*



VILA ANTONELA, Tirana



ARSAKIO SCHOOL, Sauk

Architect: *Odyseas Kontovourkis, Vassilis Panagiotopoulos, Stelios Papadimitriou, Afroditi Papadoperaki, Silia Pavlou.*



"THE GOLDEN GATE"

Architect: *DEA STUDIO*



KASTRATI

Architect: *51N4E BE & TIA*

"MOTHER TERESA AIRPORT" RINAS

Architect: *Trema engineering 2*





Architect:MECANOO ARCHITEKTEN





TIRANA
ARCHITECTURE
WEEK



ART &

DESIGN



Poster Competition/ Graphic Design Competition & Exhibition

Poster competition is an international contest and exhibition, part of the "Tirana Architecture Weeks" (TAW) in Tirana, organized by POLIS University and the Municipality of Tirana.

The event is the first of its kind in Albania and took place during March- October 2012, starting with an open call for visual artists and designers to participate and then ending with the selection of the winners and the exhibition of the artworks at Polis University. The aim of the event was to show a new way of reflection and visual thinking, both locally and globally towards social and urban issues in the Albanian society, where currently design is not properly established. The open call invited many visual artists and designers from Albania and abroad to show their concepts and their creativity by designing posters related to four selected topics which were at the same time part of (TAW):

- **[Re] Appropriation of the city-Tirana,**
- **Revival of the city squares in Balkan cities,**
- **Surrealism fashion,**
- **I.C.O.N.S-Image of Chaos and Order in a New Society.**

The topics were selected on the basis of being the most interesting and the ability to have a strong impact on the local and international public in order to get a good and interesting feedback from the artworks, as well as to spread the voice globally so as to see the public's approach towards these topics. Another aim was to promote graphic design as a powerful way of visual communication that can give the

right form to the content and present useful information regarding the related topics. The whole performance of this event was also meant to bring something new and professional in the Art & Design fields, by working with guidelines, rules and specific parameters and tasks. Poster Competition brought in total 59 artworks from countries such as Australia, the Philippines, USA, Italy, Russia, Iran, Kosovo, China, Portugal and Albania; 34 of these artworks made it in the final phase where the jury selected the 4 winners, one for each topic.

Poster Competition brought in total 59 artworks from countries such as Australia, the Philippines, USA, Italy, Russia, Iran, Kosovo, China, Portugal and Albania; 34 of these artworks made it in the final phase where the jury selected the 4 winners, one for each topic.

The jury of the 'Poster Competition' included local and international Art & Design professionals such as: Alket Frasheri – Visual Artist (AL), Daniel Wiesner – Art Director (GER), Eno Barjami – Art Director, Graphic Designer (AL), Ngadhujim Mehmeti – Creative Director (MK), Fabio Arangio – Graphic Designer, Professor in Design & Communication Disciplines (ITA), Simina Turcu – Art Director (ROM), Sonia Jojic – Photographer, Graphic designer (USA), Stefano Romano – Visual Artist (ITA).

The posters were selected based on different professional criteria such as clarity of the concept related to the topic, the visual aspect of the composition of graphic elements, research on the selected topic(s), unity and originality in design elements, creativity of the artwork. The artworks which lacked any of these aspects were

not qualified for the final stage and the four winners were selected based on the creative and interesting use of each criterion in their posters.

The four winners offered originality in their style of design by experimenting with interesting and different techniques. Their work was well related to the topics by consistently highlighting the main problematic or characteristic of each topic in a philosophic and critical way of thinking.

Poster Competition brought an interesting point of view regarding design and communication in the Albanian society. A lecture in design and communication led by Fabio Arangio and assisted by Eno Barjami (two jury members) took place in Polis University some days after the announcement of the winners. The public had the possibility to see a detailed presentation of the event and then assist in the lecture and watch the exhibition of the finalist posters. The event was followed by a considerable number of visitors from the local public and students from Polis University.

Leader: Eno Barjami [U_POLIS]

Assistant: Fabio Arangio (Florence Design Academy), Aneta Spaseska [U_POLIS]

Jury of the competition:

Alket Frasheri [Al]-visual artist, Daniel Wiesner [Ger]- art director, Eno Barjami [Al] Fabio Arangio [Ita]- Gezim Qendro [Al] Ngadhujim Mehmeti [Mk]-Simina Turcu [Rom] Sonia Jojic [Usa] Stefano Romano [Ita]

1st Place

[Re]Appropriation of the City – Tirana

Alla Chernobrovkina / Russian Federation

The 1st place was given to Alla Chernobrovkina from Moscow, the Russian Federation in the topic "Re-appropriation of the city – Tirana". The poster is based on photography, photomanipulation and well-contrasted slogans which emphasize the two main 'keywords' 'Re-City'. The subject is a building facade in Tirana, one of the most typical 'symetric' or pre-fabricated types made during socialism which with the passing of time, has been transformed by the people who are living in it. A distinct feature of the façade are the windows as none of them is similar to the other anymore and, according to the author, they show the way in which society mirrors the new environment of the city.

2nd Place

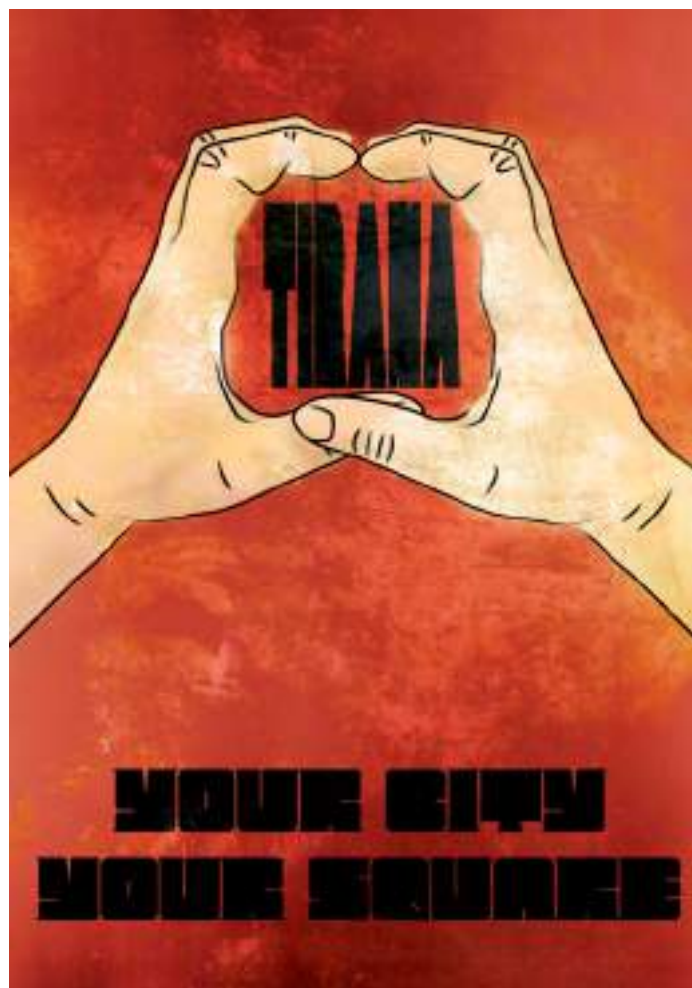
Surrealism Fashion

Joana Ikonomi / Albania

The 2nd place was given to Joan Ikonomi in "Surrealism Fashion", a professional motion-designer that works between Albania and Greece. One of the main issues for the selection of his poster as one of the best is the impressive technique used to design the poster. The entire image with the exception of the typographic part, is made up of a mosaic composition of illustration through the different placement of floral images next to each other which, in turn, create the dominant image of a model posing in the eco-fashion style.



3rd Place
 I.C.O.N.S : Image of Chaos & Order in a New Society



4th Place
 Revival of the City Squares in Balkan Cities

Olia Miho / U.S.A

The 3rd place was connected to the I.C.O.N.S theme and was designed by Olia Miho, a girl born in Albania but raised and living in the USA. In her poster she uses the photo manipulation technique which produces a collage-like result, containing no slogans or other text. Her concept is related to a deep reflection of time in terms of history, the past and the present in the Albanian context, the possibility of order created from chaos and vice versa.

Mary Roberts / U.S.A

The 4th place was given to Mary Roberts from Atlanta, Georgia USA, for the poster made for "Revival of the City squares in Balkan Cities". The technique she used to create her poster is a mixture between traditional and digital media, basically an 'overlay' of a well-composed and solid typography on a good balanced handmade illustration. Her concept was to show the city square as an important space that has to be embraced and protected by the people and for the people as an important element of democracy.

The Pythagoras [un]Constant

There is only the way you can count on the road is the only salvation there is only the desire, the need to go out to be exposed in the street, in the square. Because the Universal Judgment does not pass for homes from home you cannot hear trumpets from home you walk away from life the struggle, pain, bombs. (Giorgio Gaber, "There is only the road," from the album "Even today we cannot fly") My mobile house will still have two legs and my dreams will not have borders. (Ernesto Rafael Guevara de la Serna, from "Works", v. 3, pt. 2) The win will be of those who have been able to cause the disorder without loving him. (Guy Debord, from "The Situationist International")

This exhibition emerged as an inspiration from the project Revival of City Squares in Balkan Cities, a project which aims to reflect on new creative ideas about

city squares, by asking people who use those spaces about their values and problems, as well as to re-use them in order to create new vibrant, creative and livable spaces as city squares. The project is still developing in some cities of the Western Balkans, namely Tirana and Durrës (Albania), Kotor (Montenegro) and Skopje (Macedonia).

Cities play a key role since antiquity as they represent power and politics (characteristics often exercised by the people and then a prerogative of citizenship), as well as a place of economic activity. The space within them that represents all these issues is the square. In fact, we can see this in ancient Greece, where the square, called "Agora", was not just the 'center' of religion and commerce, but was also a symbol of democracy (e.g. the assembly of the polis gathered there to talk about politics).

Even in ancient Rome, urbanism and the building of the cities was very important for both reasons mentioned above, as well as for the role of the monument of Roman civilization. Thus, the concept of the "Ideal City" (Vitruvius) was born, which was supposed to respect the "imago urbis" of Rome, meaning that the buildings must have contained all the typical structures of the Roman world: thermae, amphitheater, theater, basilica, temple and forum. In this model of Roman culture, which takes much from the Greek, the central square, the Forum, was representative as in the "Agorà" of the heart of community life. It was a symbol of the entire city and had to be majestic, as well as connected to the temple portico and thus assuming the role of true geometric center of the historic city.

The square is therefore always a primary element in the genesis and in the



VIBRANT SQUARES

CONFERENCE

Revival of City Squares in Balkan Cities a platform for transforming public spaces into vibrant places

image of a city and has always been the catalyst of the expression of the citizens' will. People gathered at the square to buy and sell goods, and to express their political feelings. With the industrial revolution at the end of the XVIII century social life and the appearance of the city itself changed radically. With the insertion in social and economic fabric of a completely different way of working and living, where the life rhythm was starting to get the factory work rhythm, the needs of people in their city life also changed profoundly. The transformation was continuous and included every sphere of public and private life. Since the Fifties started in Europe the development of the type of society or civilization in which we still live today. This was the beginning of the "industrial society at the stage of advanced capitalism" or the "mass civilization" or the "consumer society"

that has led to the homogenization of the collective taste and to the commoditization of any kind of values.

This type of social transformations converged in a series of reflections which found their climax in 1968. 1968 was in many ways an important year, in which a large mass of socially heterogeneous movements (workers, students and minority ethnic groups) formed by aggregation often spontaneous, crossed almost all countries of the world with their dissenting charge and seemed to shake governments and political systems in the name of a radical transformation of society. The square was the obvious place of the complaints, requests, clashes. The course of events in a relatively concentrated and intense time, helped to identify the name of the movement, precisely with the year 1968. The movement originated in the mid

1960s in the United States and reached its climax in 1968 in Western Europe.

In the West (Europe and the United States) a vast coalition of students and workers took a stand against the ideology of the then new consumer society, which proposed the value of money and the market in the capitalist world as a central point of social life, against the Vietnam War, by binding to the battle for civil rights and philosophies that express a radical rejection of the principles of capitalist society (counterculture). At the same time, some populations of the Eastern bloc rose up to denounce the lack of freedom and the intrusiveness of the party bureaucracy.

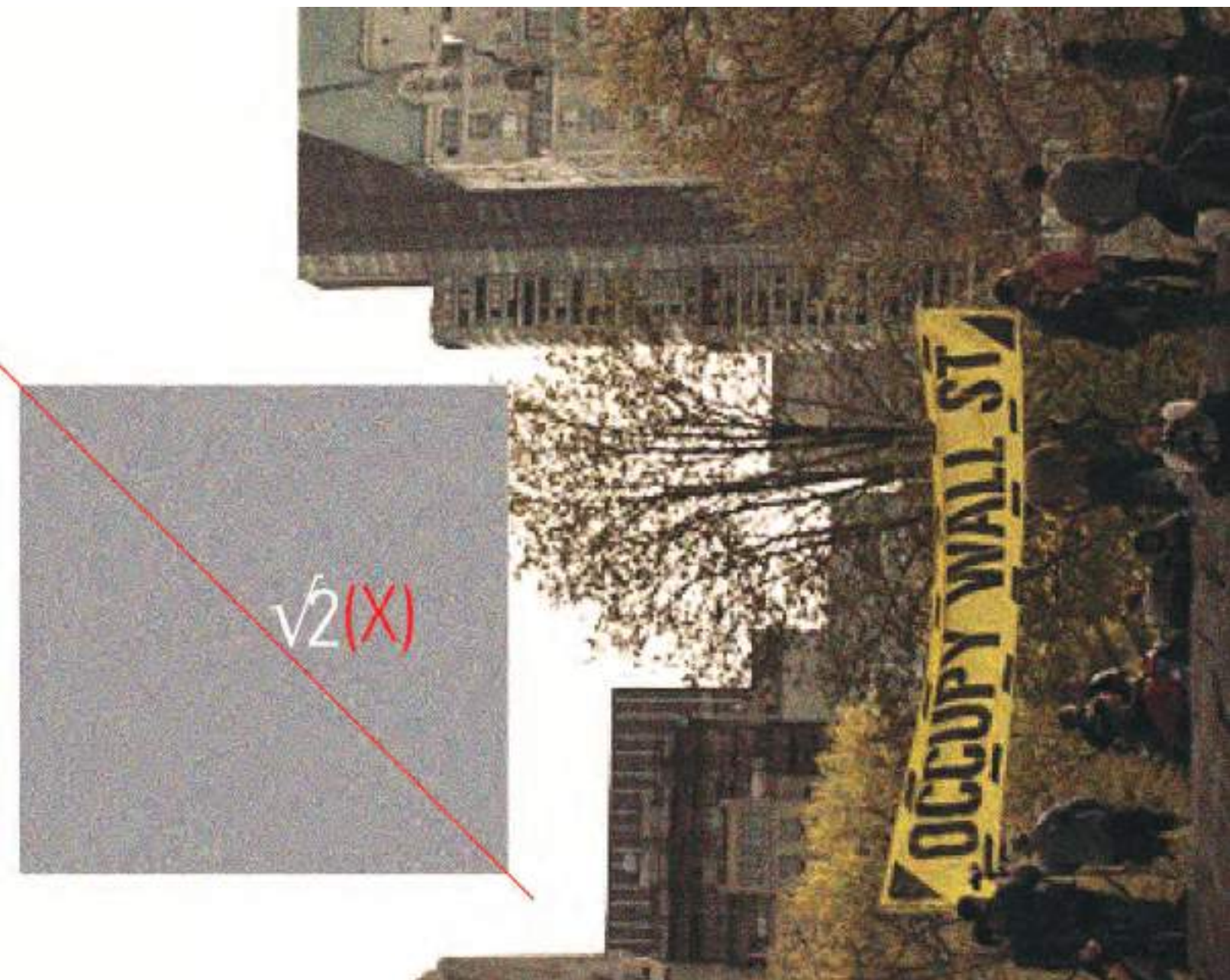
Despite being spread throughout the world, the youth protests died down in the early 1970s, anywhere without having apparently reported significant results. Merit of the youth movement of those

years was, especially in the West, to put as focus of interest values which had been the interest of a few. Topics such as pacifism, anti-racism, rejection of power as a form of domination of the privileged few, women's rights and an interest in the environment, became a permanent part of the political debate and the socio-cultural world as a whole.

After many years, in which the world was shaken by protests - all taking place at the square (remember the Tiananmen Square protests of 1989), we are now faced with a new global crisis, a crisis that many are calling the biggest so far, as it has affected the whole world in a chain reaction. Slowly, one after the other, many Western countries have found themselves on the brink of failure, which has triggered (once again) the squares to revolt and spontaneously gave birth to a new "occupation movement" in which one can find links with the 1968 movement, the social heterogeneity, and the fight against a) inequality (now even more pronounced), b) the economic market, and c) the use of war as an instrument of dialogue. Perhaps a movement born away from the square, or rather born into a new typology of square, the virtual one. The Internet, the virtual space, is a place where people can share information and organize themselves, has revolutionized the idea of public space and it has appropriated terms that originally made sense only in the idea of physically meeting people, such as "forum" (from "Forum" square in Latin). The Internet has

thus assumed the shape of the contemporary square, summarizing in itself some characteristics such as that of meeting people from heterogeneous layers of society with the opportunity to express their own opinions, to form groups of thoughts and to give people the opportunity to organize protests or to make their voices heard. But as much as the virtual space has acquired a tremendous force as a "place" of complaint, dialogue and expression of ideas, it is still difficult to get to "see" through the network; to read that a forum was attended by 300,000 people, it is still different than to see them all gathered together in a physical, real space. What space then if not yet the square? This place that the "Strong Powers" wanted to plunder of all its most important functions because they have understood its power; this space more and more conceived in the new "Imago Urbis" of contemporary cities as accessory, decorative space and whose new shapes were drawn and conceived to prevent people from meet there forming a "thinking mass"; because capitalist society and its market need masses, but only as a shapeless mass of people in front of their TV choosing new goods to buy, not as a mass of people spontaneously gathered to demonstrate their dissent or their will.

From these considerations we can understand how the square is an element whose physical peculiarities are easy to describe, but the use of which is difficult to characterize. Perhaps it is still stronger to use a megaphone for people's voices. It is with these interpretations that the exhibition titled *The Pythagoras' (un) constant* can be understood.





ART & DESIGN

Exhibition





In the English language the word “square” is the same term for a square (the architectonic element). In geometry the diagonals of a square are (about 1.414) times the length of a side of the square; this value, known as Pythagoras’ constant, was the first number proven to be irrational. The value of the diagonal of a square (even of a city square) is defined by a constant number, irrational, but constant, namely immutable; all the other values changes but not this one. Speaking in real terms, when you work in public space, how could you define a constant, immutable, independent value? When artists have begun to deal with public space, they have somehow violated an unsafe space, where the role of chance, the reaction of ordinary people, institutions, time, and a thousand of other variables were and are totally unpredictable. Violating this space and accepting the risk of leaving a part of the production of their artwork open to the chance, has made art in some way a complex tissue, in which the final result not only is not guaranteed but is also absolutely incalculable, inconstant, because it is subject and object to all the variables that operate in that space. Hence the need to bring the Pythagoras “constant” again to unknown, into a changeable number, an (un) constant value, because there are too many variables involved in order to calculate a priori the result with mathematical (or political) precision.

Curator: Stefano Romano

Automotive Design Days



Living in an era of emerging needs for aspiring technologies, in terms of advanced design solutions and environmental friendly application, industrial design has come to provide avant-garde proposals for the 21st century demands. In a constant and close relationship with the city, the automobile from the 19th century has been a strongly related element in the city and not only. As an important industry of the 21st century, the automobile industry and automotive design industry faces everyday problems that have to be solved with innovative proposals through design. Cutting edge technology solutions were presented by the major suppliers of design, engineering and manufacturing in the automotive design scene.

Influencing a major part of the total industrial design industry globally, automotive design has been developed during the last century with enormous leaps. To emphasize and promote automotive design, Architecture Week – TAW organized AutomotiveDesignDays - ADD @ U_Polis. Automotive Design Days were days of open exhibition of the latest models in automotive industry as part of the Art & Design Events in form of Design Displays. Polis University organized this event and hosted the main automobile dealers in Albania, giving them the opportunity to present their latest

models and designs including progressive forms, innovative technologies and aspiring solutions in terms of automotive design and fabrication. The major automotive design industries were invited to take part in this event with companies such as, Mercedes-Benz, Peugeot, Audi, and Ford.

This exhibition was divided and organized in two parts. The first included the physical exhibition of various models at U_Polis campus, presenting the latest, cutting edge automotives in terms of design, technology, ergonomics and consumption. The participants were free to provide blueprint details of their showcase, performance ratings according to design and also eco-friendly technologies specifications applied in the vehicle.

The second part included the presentation of multimedia material related to the exhibited models in the U_Polis Campus premises. The third part was related to the exhibition of various works in the automotive design industry made by Luis Kaamoli, full-time professor at the Art & Design Faculty at U_Polis.

A large number of students showed their interest in automotive design during this event not only in the clear aspect of the design process but also in the application of various technologies in order to realize innovative design.

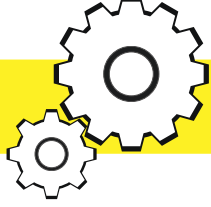
This event @ U_Polis was the first event organized concerning the automobile industry and automotive design in particular. This event intends to create an annual tradition exhibiting the latest achievements in the automotive industry promoting also designers and engineers of the automotive design field. In a constant need to develop and improve design solutions in the design industry this event will serve as a showcase of inspirational designs. The events' success was in the opportunity that students and open public had in order to come to know the latest features of design in the actual market. The models were not only recognized regarding their market or target group strategy but they were analyzed and mostly identified on their design and performance innovations. Innovations in ergonomics, aerodynamics, mechanics that created technological breakthroughs in this field but also in their social impact.

Through this event indicators a certain need for similar actions was pointed, actions that not only will serve in the presentation of design topics but also will help the scholar and the wider public to obtain further information about certain kinds of topics. In this way we are encouraged to keep developing these kind of activities in Tirana.



ADD

Automotive DesignDays @ U_Polis



OCTOBER 01 - 24

PEUGEOT

THE AUTOMOBILE

With its major inventions and its myriad of successes, Peugeot has written most of the finest pages of automobile history. And with new challenges for the 21st century, the Peugeot adventure endlessly pursues its path. Peugeot is one of the foremost pioneers on the international automotive front. In just over 2 centuries the brand's activities have developed around its passion and technological challenges. Perpetually breaking new ground, the car manufacturer has always fostered the company spirit that drove the Peugeot family from the very beginning

AUTOMOTIVE DESIGN EXHIBITION

A series of illustrations between historic design, reconceptions of famous automotive models but also new design concepts through innovation in technology and aesthetics during the exhibition of Automotive Design Projects by Luis Kacmoli.

MERCEDES-BENZ

Mercedes-Benz traces its origins to Karl Benz's creation of the first petrol-powered car, the Benz Patent Motorwagen, patented in January 1886[1] and Gottlieb Daimler and engineer Wilhelm Maybach's conversion of a stagecoach by the addition a nana petrol engine later that year. The Mercedes automobile was first marketed in 1901 by Daimler Motoren Gesellschaft. The first Mercedes-Benz brand name vehicles were produced in 1926, following the merger of Karl Benz's and Gottlieb Daimler's companies into the Daimler-Benz company

FORD MOTOR COMPANY

Ford Motor Company was founded by Henry Ford and incorporated on June 16, 1903. The company sells automobiles and commercial vehicles under the Ford brand and luxury cars under the Lincoln brandFord introduced methods for large-scale manufacturing of cars and large-scale management of an industrial workforce using elaborately engineered manufacturing sequences typified by moving assembly lines; by 1914 these methods were known around the world as Fordism.

AUDI

The company's name is based on the surname of the founder, August Horch. "Horch", meaning "listen", becomes "Audi" when translated into Latin. The four rings of the Audi logo each represent one of four car companies that banded together to create the company. Audi's slogan is Vorsprung durch Technik, meaning "Advancement through Technology". Recently in the United States, Audi has updated the slogan to "Truth in Engineering".

VOLVO

The Volvo Group has its origin in 1927 when the first Volvo car rolled off the production line at the factory in Gothenburg. Only 280 cars were built that year. The first truck, the "Series 1", debuted in January 1928, as an immediate success and attracted attention outside the country. In the last ten years, the company has undergone rapid growth in the service area with, for example, financial solutions supporting the sales of the manufacturing business units

JEEP

There are many explanations of the origin of the word jeep, all of which have proven difficult to verify. The most widely-held theory is that the military designation of GP begat the term jeep and holds that the vehicle bore the designation GP (for Government Purposes or General Purpose), which was phonetically slurred into the word jeep, in the same way that the contemporary HMMWV (for High-Mobility Multi-purpose Wheeled Vehicle) has become known as the humvee.

OPEL

Founded in 1862 in Rüsselsheim, Opel is one of the most technologically advanced automobile manufacturers in Europe. We have a long and rich history. Our company is shaped by our passion for cars. With the market introduction of the electric Opel Ampera, the company has founded a new segment in the European automotive market and underlines its role as a trendsetter for progressive mobility solutions.

Saimir Kristo

Concept Creator : Besnik Aliaj / Saimir Kristo C

urator : Saimir Kristo [U_POLIS]

Automotive Design Displays :

- AUTOSTAR ALBANIA – MERCEDES BENZ
- ALBANIAN MOTORS – FORD
- AVEL ALBANIA – PEUGEOT
- PORSCHE ALBANIA – AUDI

I.C.O.N.S

Graphic Exhibition

Abstract

As part of the "Tirana Architecture Weeks" activities and of the "German October" events in Tirana, the Graphic Exhibition based on the theme I.C.O.N.S. (Image of Chaos and Order in New Societies) comes as a result of the cooperation between the Albanian artists from the Department of Art and Design of POLIS University and the artists of the Berliner Art Gallery "Manière Noire". Specifically, this exhibition aimed at creating an artistic reflection regarding the problems of European nations which have emerged from the domination of totalitarian regimes. The curatorial concept includes works produced through different techniques of printmaking, works permeated by a series of associations, allusions, and references that, in turn, recall parallel artistic situations strangely similar to the foundation of German romantic philosophy as though here we would deal with several, also similar, historical situations. The works of the participating artists in this exhibition are in no way an accidental gathering. In terms of origin, they all come from the former Eastern Bloc. This is a graphic exhibition which introduces and uncovers for the Albanian public contemporary artistic works of printmaking and free graphic drawing in order to draw attention to the embryonic power of these mediums' messages. With the participation of the following artists: Peeter Allik, Mikael Kihlman, Malgorzata Et – Ber Warlikowska, Erik Seidel, Franca Bartholomai, Malgorzata Malwina Niespodziewana, Majla Zeneli, Agron Mesi, Alket Frashëri.

MAD center & gallery, TIRANA – Manière Noire gallery, BERLIN

GRAPHIC EXHIBITION BA IMAGE OF CHAOS AND O



Peeter Allik

From 22 October to 20 November 2012

BASED ON THE THEME I.C.O.N.S ORDER IN NEW SOCIETIES

MAD CENTER & GALLERY TIRANA 
 MANIERE NOIRE GALLERY BERLIN
 WITH THE COLLABORATION OF ZETA GALLERY TIRANA 

INVITATION

The German Embassy in Tirana and POLIS University
 have the pleasure of inviting you to the opening of the
 GRAPHIC EXHIBITION based on the theme I.C.O.N.S.
 on Monday the 22 October 2012.

 TIRANA
ARCHITECTURE
WEEK


deutscher oktober
festival german

"Future" Linocut 1999

The Graphic Exhibition, based on the topic of I.C.O.N.S. (Image of Chaos and Order in New Societies), represents a unique cultural event and is simultaneously a part of the "Tirana Architecture Weeks" (TAW) of POLIS University and the "German October" events in Tirana. The exhibition is a product of the collaboration between the Albanian artists of the Department of Art and Design at POLIS and the artists of Berlin's „Manière Noire“ gallery.

The curatorial concept of this exhibition, conceived by the Albanian artist Alket Frashëri, relied on the fundamental works of the German Romantic Philosophical School of Thought, founded by Friedrich Schlegel. Through a quote which refers precisely to this philosophy predicating the idea that "Without the initial chaos there is no creation...", or "... the greatest the chaos is, the greater the creative power will be", and going even further to say that "The system sterilizes and kills...", the exhibition stimulates the public on several levels. Meanwhile, in the space of the exhibition, this situation will be intensified by the projection of the final scene (the explosion) of the movie, "Zabriskie Point" by the well-known Italian director Michelangelo Antonioni.

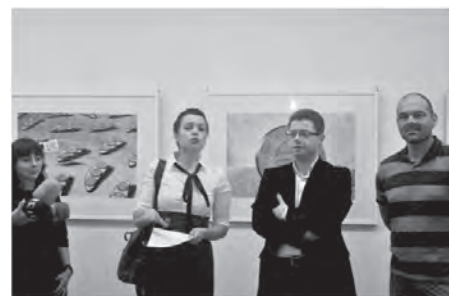
In fact, the Graphic Exhibition “Image of Chaos and Order in New Societies” represents an artistic reflection on the problems of young societies – as are those of the former Eastern Bloc – and tends to emphasize the hybrid state of this transitional period, stuck in between the past and the present. If in Western countries the major transformations have long since happened as a result of the very nature of their developments, in former communist countries a number of dynamics are still in process as formations of new societies. The curatory spirit of the exhibition tends to highlight this key element which is in violent contrast to the chaos inherited from the post-dictatorial transition and its confrontation with the new global order; it aims to present this state as an artistic argument, specifically to blow up reflections about multiple aspects which stay in-between yesterday’s and today’s contemporary societies, in the historical meeting between two different Worlds - East and West - after the fall of the Berlin Wall.

Precisely, the choice to build this exhibition by relying on graphic arts, artistic prints or engravings, and free graphic drawings, came as a logical consequence for the organic representation

of the curatorial concept of “Image of Chaos and Order in New Societies”, due to the unique character, documenting and documentary-like, declamative and communicative, multiplicative and diffusory of the printmaking medium in the variety of the plastic arts.

The intensive cooperation with the *Manière Noire* gallery in Berlin, run by the Albanian artist Majla Zeneli, and the support of the German Embassy in Tirana, enabled the materialization of the project’s idea by activating selected authors who are not only very experienced in this field, but also messengers of the post-dictatorial spirit of this part of Europe which was for a long time under the totalitarian communist power.

The works presented to the artlovers in Tirana are the works of the following artists: Peeter Allik (Estonia), Mikael Kihlman (Sweden), Malgorzata Et-Ber Warlikowska (Poland), Erik Seidel (Germany), Franca Bartholomai (Germany), Malgorzata Malwina Niespodziewana (Poland), Majla Zeneli (Albania), Agron Mesi (Albania), Alket Frashëri (Albania). As aforementioned, the collection of these names is not accidental. Almost all of the artists come from the former Eastern Bloc and focus







on this particular area. For instance, the two participating German artists of the exhibition, Bartholomai and Seidel come from the former DDR, while the Swedish Kihlmann in his graphic oeuvre pays primary and unique attention to the atmosphere and architecture of the post-dictatorial cities of Eastern Europe.

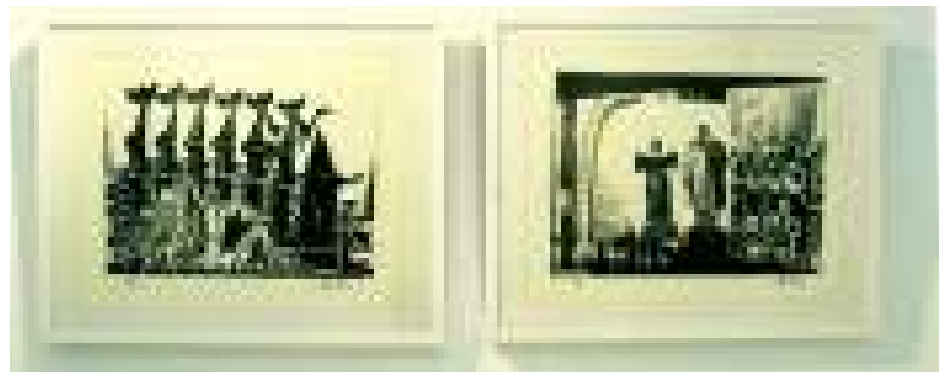
The exhibition was purposely set in two different exhibition spaces, the positioning of which created a strong contrast in terms of their location. As a metaphor for the communication between the center and the periphery and vice versa, the first part of the exhibition was set at the MAD center & gallery at Polis University in the periphery of Tirana, while the second part was exhibited in the city's center, also thanks to the cooperation with the Zeta Gallery and Center of Art in Tirana. In this way, simultaneously divided in two exhibition spaces, the exhibition remained open for a month.

The Graphic Exhibition based on the theme I.C.O.N.S. attracted the interest of the Albanian artistic community and had a positive impact on the public, especially on young people, art students of the Academy of Arts, students of architecture, psychology, literature and philosophy. The Albanian public has discovered some works of contemporary printmaking and free graphic drawing, thus drawing attention to the embryonic power of these artistic mediums. As it was conceived, this exhibition has offered also to the Albanian artistic scene and public not only the opportunity to reflect on an ambivalent thematic which inevitably concerns the public, but also the

opportunity to rediscover shared aspects of two important artistic processes that connect the Graphic Arts in an intimate way: the printmaking techniques and free graphic drawing. It has served on one hand to remind the Albanian artistic scene and the Albanian public that the printmaking techniques and the graphic arts have always been some of the most popular and estimated art forms of expression in Albania, and on the other hand, that these two artistic mediums have already their own tradition in the country, although good documentation of that is lacking.

The interest for the exhibition was also reflected in several articles of the media, press, radio and televisions such as Deutche Welle, Albanian National Television, "Vizion +" Television, etc., and in the Albanian Newspapers such as "Panorama", "Shqip", "Telegraph" etc. Also a large diffusion of information about this exhibition was provided by web networks such as "Info Kult", "Albanian Art net", and other websites on the internet. Around 1200 visitors have visited the exhibition during the 26 days from October 22nd to November 20th at the Zeta Art Center & Gallery and at MAD center & Gallery of Polis University.

Curator : *Alket Frasher* [U_POLIS]



Automotive Design

This exhibition was dedicated to automotive design and its future development. During TAW – in the Automotive Design Exhibition two concept models were presented together with illustrations of various vintage/classic cars.

The first project presented employs a concept called KALU K1, a quite light and aerodynamic model designed for the Shell Eco Marathon competition, while the second project was a futuristic study of a super sports car designed for the Ferrari 2011 competition.

The KALU K1 project has been exclusively created by designer Luis Kaçmoli in collaboration with a team of engineers designers and students coming together from various universities to take part in the Shell Eco Marathon competition.

The objective of this competition is not about the fastest car winning; the real winner is the car with lowest fuel consumption. The competition aims at the production of a car which includes all design processes: security, technical aspects, organisational features, economic, and aesthetic issues.

The main goal of the designer was to create a small-sized vehicle which fulfilled the rules of this competition. The dimensions are these: a length of 350cm, height of 100cm, and width of 125cm. The project fused two different concepts, that of a motorboat and an automotive in order to achieve an extremely aerodynamic shape which is also correctly proportioned.

In terms of surfaces, the lines are clean and the design is generally fluid. A specific aerodynamic study was conducted regarding for the front of the vehicle, which is exclusively conceptualised for this project. With the exception of the body compartment which is made of thin glass fibers to limit the weight and production cost. The car frame is made from aluminium and the suspensions were created from zero especially for this automobile.

Regarding issues related to the engine, the automobile uses an hybrid propulsion and contains an electric motor and a battery package positioned in the back part, and a low displacement/cylinder petrol engine that is used for recharge. The prototype is actually in the testing phase and will partake in the next edition of Shell Eco Marathon competition.

Conceptually the second project is more extreme; namely, the second project is a supercar designed for the Ferrari Design Contest 2011. In this project various representations are realised using different techniques that show the stylistic and technical development of the automobile, from the first phase of hand drawings to the final phase of 3D renderings.

The project is based on a thorough aerodynamic study in which the major part of the car's surfaces are studied not only for stylistic but also an aerodynamic function. The automobile has two flaps of variable geometry in the front part activated by an

electronic control when exceeding 100km/h. This element is inspired by the flaps of the airplanes.

This system will aid the automobile in high speed situations and will help its sustainability during turns and also during braking.

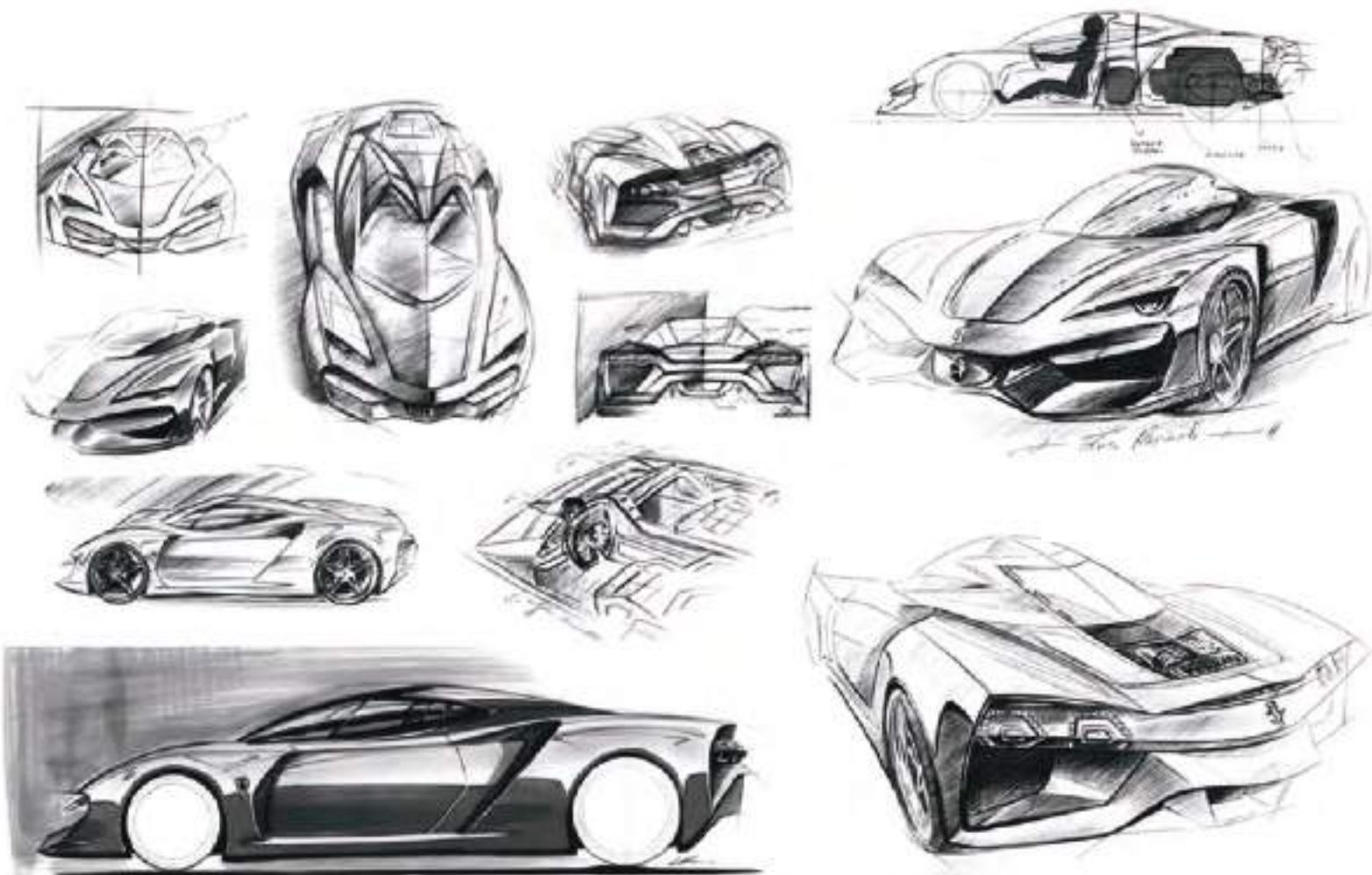
Regarding the stylistic aspect the main inspiration for the automobile is Formula 1. We can notice in the front part that the Formula 1 front shape has been placed in the car and highlighted by the black color. We can also notice various references in the vehicle from past Ferrari models, like the extractor in the back part of the vehicle. To help the vehicle's air exhaustion all the back side is imagined as a huge extractor, eliminating the blockage of the flux. In order to improve the visibility in the vehicle, a big part of the ceiling is designed with transparent surfaces, reducing the mountants size in the front part. This solution offers better visibility to the driver.

In the final part a specific space was dedicated to historical cars like Ferrari and Alfa Romeo with designs realised through the traditional technique of free hand drawings.

Luis Kaçmoli

Curator : Saimir Kristo [U_POLIS]

Author : Luis Kaçmoli [U_POLIS]



Fashion is not Neutral

During "Tirana Architecture Weeks" activities, Polis University in collaboration with Simina Turcu (Art Director), organized the workshop entitled "Fashion is not Neutral". The aim of this workshop was to explore the relationship between fashion as a medium of Art & Design and that of recycled materials, how they could be implemented together to create potential wearable clothing. Inspired by surrealism, students of Art Design II & III, liberated their imagination in creating remarkable clothing using what they thought could be recycled.

The workshop itself had two different phases that of creating clothing from recycled materials and exposing these creations in a fashion show, which was also designed and organized by the students itself.

The first phase of the workshop was that of designing the set of the catwalk, inspired by two surrealist paintings, "Golconda" of Rene Magritte, and "Tangerine Doll" of Rafal Olbinski.

During the second phase of the workshop, student's focused on creating their own designs for the Fashion Show. They used a variety of different recycled materials, starting from recycled paper, glass, wood, metal, different fabrics in color and texture, balloons etc. Sketching down a particular design of their concepts was essential, since they had to find a solution on how to apply recycled materials to their garments. Each

student was able to find their own model, creating their design by materializing their concept to real garments for the fashion show. The garments created expressed freedom of their imagination, sometimes by applying geometric forms, other times by creating free organic ones.

"Fashion is not Neutral" not only attracted the interest of the Art & Design students of POLIS University, but also that of different personalities linked or not to the fashion world. 10 different designs were introduced during the fashion show, were creativity and variety was obvious, were neutral didn't exist. Although the popularity that the fashion show gained after its debut, the process itself was more important in gaining enough knowledge to produce art itself and the final product, which not only were unique, but hopefully inspiring enough to be useful one day.

Sonia Jojic

Leaded by : Simina Turcu

Assisted by: Eranada Janku

Participants: Students of Art&Design Faculty

U_POLIS



"Golconda" of Rene Magritte



"Tangerine Doll" of Rafal Olbinski





Bed & Bunker

From Bunker to hostel

BED & **B**UNKER Bunker is an international project conducted as a cooperation between FH Mainz (University of Applied Sciences) in Mainz, Germany and POLIS University (International School of Architecture and Urban Development Policies) in Tirana, Albania. The project was realized during the summer of 2012 in Albania near the village of Tale in Lezha.

Bunkers still represent a hot topic in Albania, testimonies of a past not far enough to be considered history. In the 1970s and 1980s thousands of bunkers of different types were erected for defensive reasons all over the country. Even though they were never used for the purpose that generated them, they never saw a battle, their presence all over the place became strong enough to turn them in the negative symbols of one of the darkest periods of the Albanian history. Hundred of thousands of them were erected all over the country, in strategic positions that today ironically correspond to the most beautiful and touristic attractive locations. These military structures are of various typologies though only one of them has become an almost picturesque feature of the Albanian landscape. The semi-spherical shaped fortified unit, probably

the most well-known Albanian “Character” worldwide. The negative stigmatization and the precious steel they bear on together with their locations so attractive for the developers, are contributing to their mass destruction all over the country.

The bed and bunker project starts exactly in this delicate period, in a time when an important heritage of Albania is threatened, and of course the typology chosen for the project was the above mentioned semi-spherical bunker, so widespread, so famous but also the most endangered one. The aim of the project was to re-design and re-functionalize an existing bunker, a leftover from the communist period, by changing its fundamental function from a ‘war shell’ into a bed & breakfast hostel for backpacker tourists. The project started in March 2012 at Polis University where students assisted by Albanian and German lectures, made their first design proposals. This was followed by the second phase in Mainz, Germany where the main focus of the groups was to finalize and detail the project. The six months long process was finalized by the third and final implementation phase, again in Albania.

The group project main objective was to generate value by design means.

Even though there were many individuals intrigued by the idea of reusing bunkers, average people does not recognize these structures as something of value and they tend to clear as much ground as possible by removing them, even an empty plot is considered worthier. Hence building just a fashionable interior wouldn’t had been enough and either way it wouldn’t have meant more than a beautifully painted bunker. That’s why more pragmatic values, functional and economic were considered as well, together with the more abstract, spatially and aesthetically inspired ones.

The material chosen for the project was wood, friendly and natural in opposition to the rude and artificial concrete of the existing bunker. The different materials represent both symbolically and functionality the different periods of the bunker, their first creation, in a time of war, and their new rebirth with a totally different purpose. Beside the differences in material appearance, the curved shapes of the new design try to establish a dialogue with the existing. A difficult dialogue, though apparently not impossible. Students were able to conceptualize, design and build by themselves a fully functional hotel room, inside an old bunker. They were



successful in their effort to create something new and original inside a powerful and difficult preexistence. Also the other target of our project, the one trying to represent publically the attractiveness of the bunkers by spreading ideas that might create the grounds for a safer future for these Albanian endemic building species, was quite successful. Albanian and international people and media showed interest in this projects conducted by a group of 25 Albanian and German actual and to be architects and designers.

Some of the most important notes in the diary held by the students during all the process:

28/03-03/04_TIRANA, ALBANIA

From March 28th to April 3rd we started our project with the intercultural workshop at POLIS University in Tirana. The first "bunker-concepts" were designed in 5 mixed groups.

At the end of the workshop's first phase, four different groups were created. Each group had to deal with different topics which were crucial to the successful continuity of the project. Some of the outcomes of the

project to be completed by the time of the second meeting in Mainz were: the creation of a website and the creation of one unique design which combined the best qualities of the different projects.

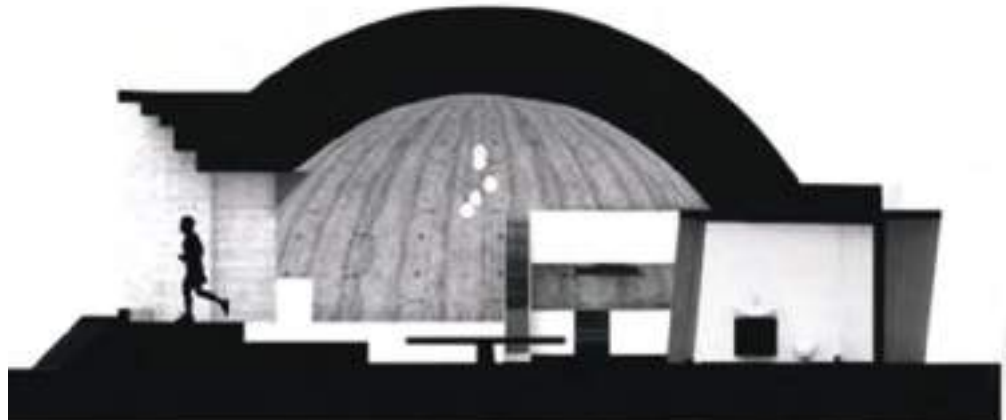
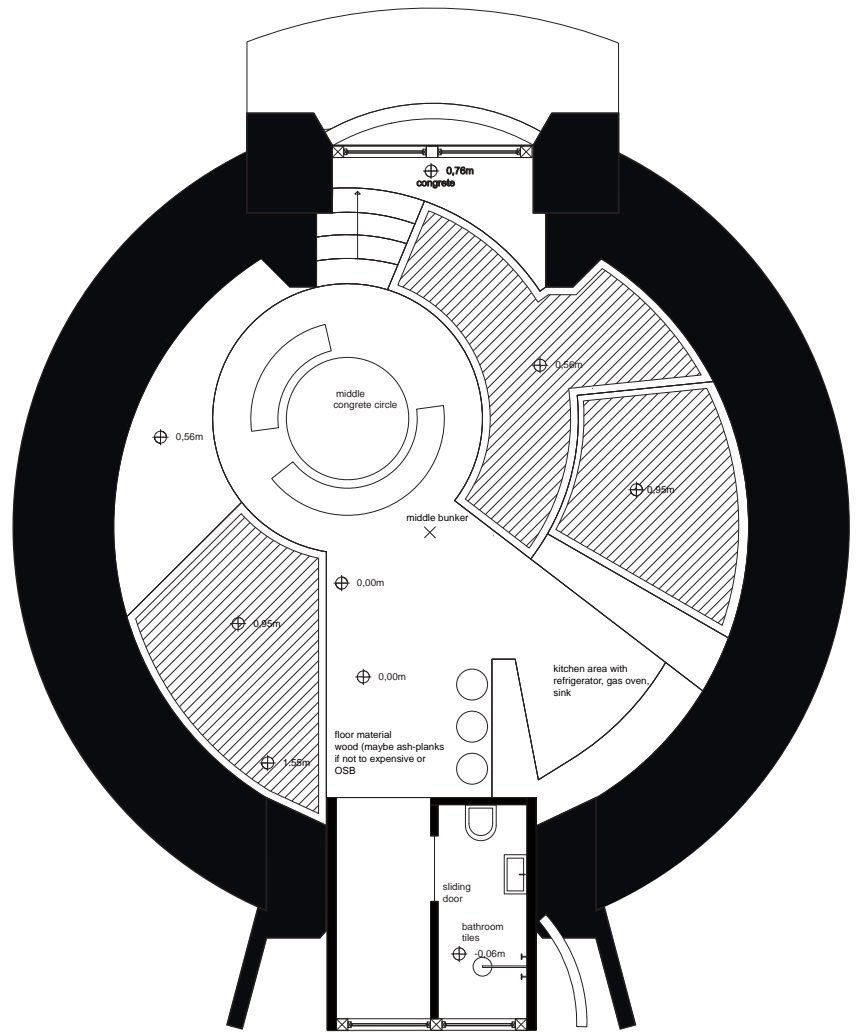
28/06-03/07_MAINZ, GERMANY

From June 28th to July 3rd the second part of our project took place. The Polis and FH Mainz students had a 5-day workshop in Mainz. The focus was the implementation of the project in September.

06/09/2012 – 21/09/2012

TALE (LEZHA) - ALBANIA

At the end of this workshop, the teams concluded their tasks successfully and as a result one of the bunkers was transformed with optimal conditions for hosting a maximum of 8 persons. The project was a highly valuable experience for all the students who followed the entire design process, starting from the concept, research, design, collaboration, management and concluded with the implementation of the product. The students improved their communication skills by working in teams and they also had a very useful experience with construction materials and working tools. Many of them also took part in more specific groups dealing with management, finances, PR or documentation, which proved to be another interesting experience for them.





MEDIA ARTICLES

During all the duration of the workshop the project was covered in different media, local and international ones:

- DER SPIEGEL (GER)
- THE GUARDIAN (UK)
- DAILY MAIL (UK)
- TAGESSHAU (GER)
- TG3 (ITA)
- DIGITAL JOURNAL (CAN)
- TOP NEWS TODAY.ORG (USA)
- EINESTAGES (GERO)
- IL PICCOLO (ITA)
- TYDEN (CZ)
- HATEETZ (ISR)
- NOA NEWS (AL)
- REPUBLIKA (AL)
- RD (AL)
- GAZETA SHQIPTARE (AL)
- ABC NEWS (AL)
- ORA NEWS (AL)
- KLAN TV (AL)







Eno Barjami

Concept created by:

Iva Shtrepi [FH Mainz]

Leaded by :

Endrit Marku, Eno Barjami [U_Polis],

Markus Pretnar [FH Mainz]

Assisted by:

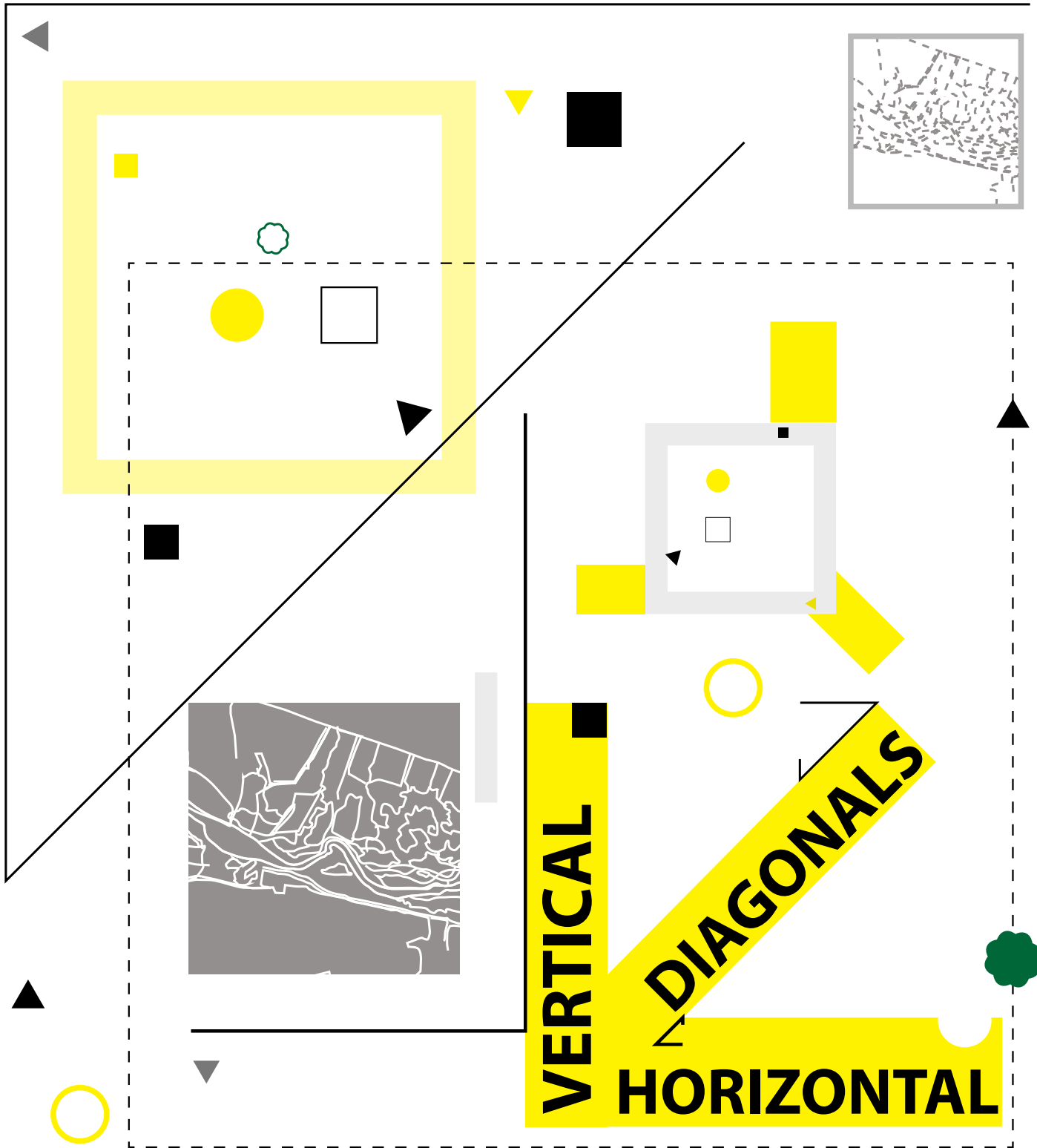
Franziska Mamitzsch, Iva Shtrepi [FH Mainz]

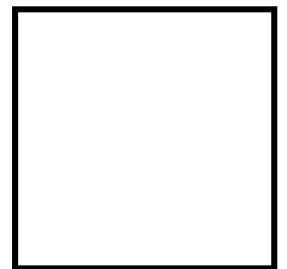
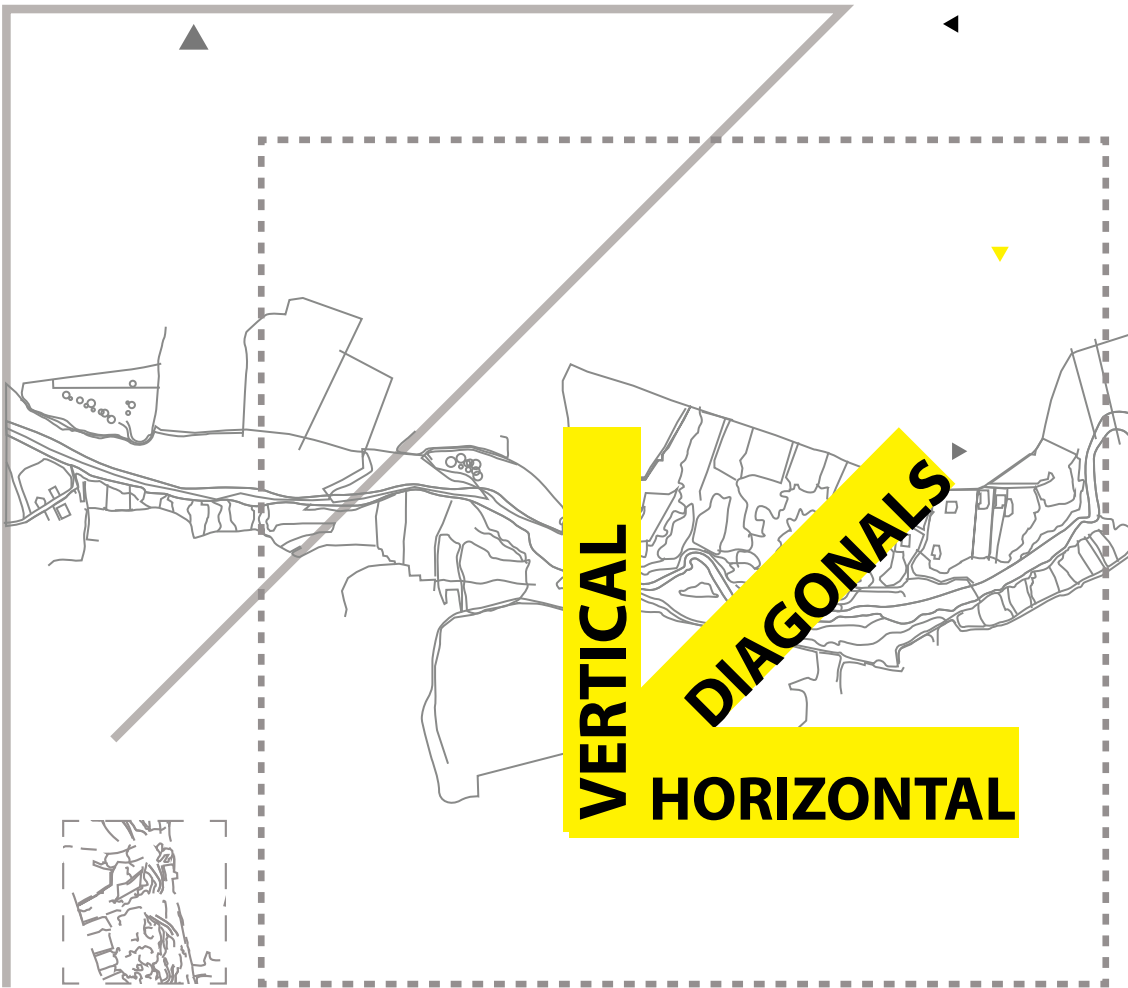
Participants:

Students of Art&Design Faculty U_POLIS

Students of FH Mainz







WORKSHOPS

[Track 1]: Dajti Paradise

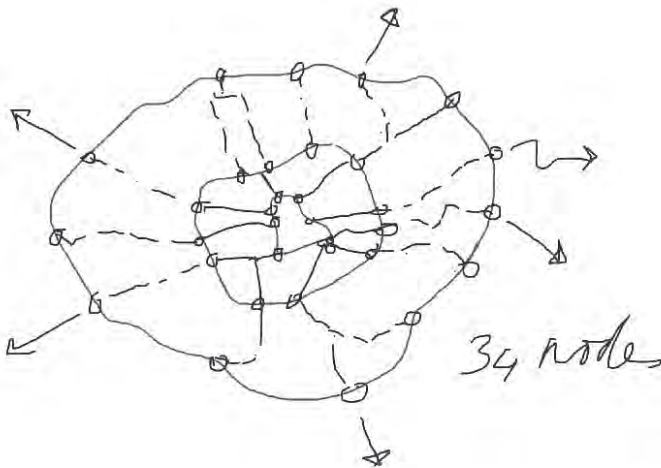
The city as a Phenomenon along Vertical Dimension

Abstract

The Vertical Workshop focused on the vertical layers in the city of Tirana and its immediate surroundings. The expression vertical layer has been introduced in order to emphasize the city as a phenomenon of accumulation and proliferation of physical materials along vertical dimensions. The eminently sectional phenomenon when observed enables us to recognize a vertical sprawl of functions in the city. We, therefore, wish to consider the 'high points' of the city as new catalysts for the exploration and re-invention of specific urban and architectural conditions. In contrast to the city as an artificial artifact, the traditional European discourse on the town has influenced us to define the natural surroundings as its necessary complement. Tirana's informal growth of the two recent decades seems to have stopped just at the foothills of the Dajti Mountain National Park. The Vertical Workshop intends to consider this area as a vertical element which is intimately related to the city. Thus, there will be two opposite spots that shall bind the main frame of the workshop: the first is the top of a new tower (mixed functions building) of Tirana, and the second is the belvedere of Dajti Park. A very crucial feature of the city is connectivity. By this we do not mean just 'immaterial connections', but also physical ones, or those of image and design. The cable car that actually connects Tirana to Dajti is one of them. Focusing on the role of contemporary project as a mean to stretch architectural conditions, the workshop will allow contemporary topics such urban design, ecology, and technology in the dense vertical tops of Tirana.

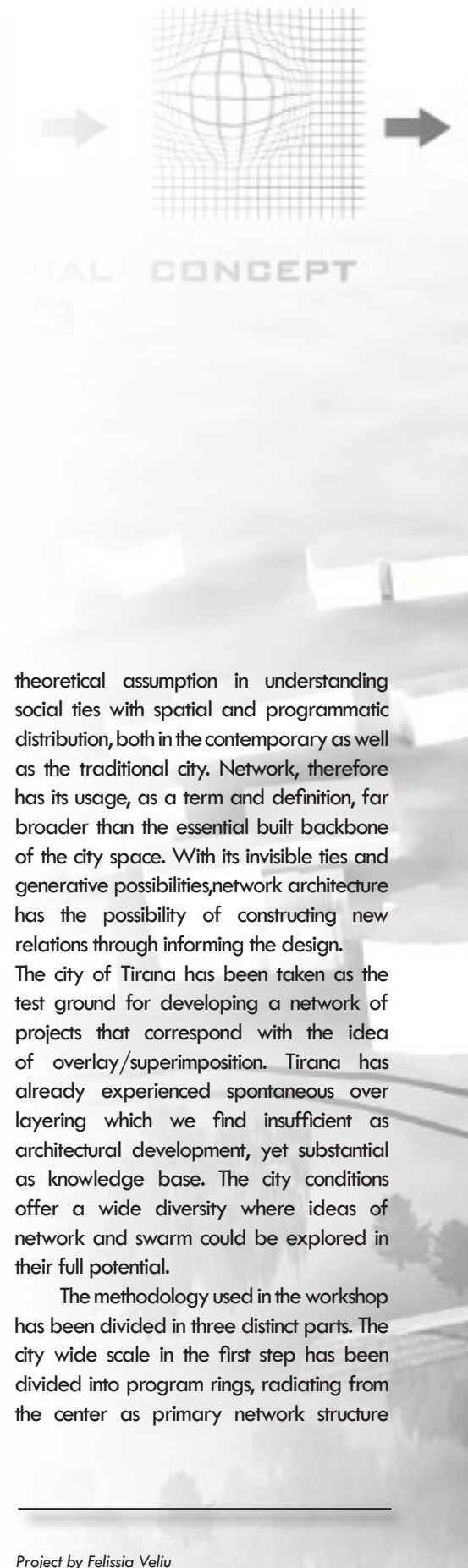




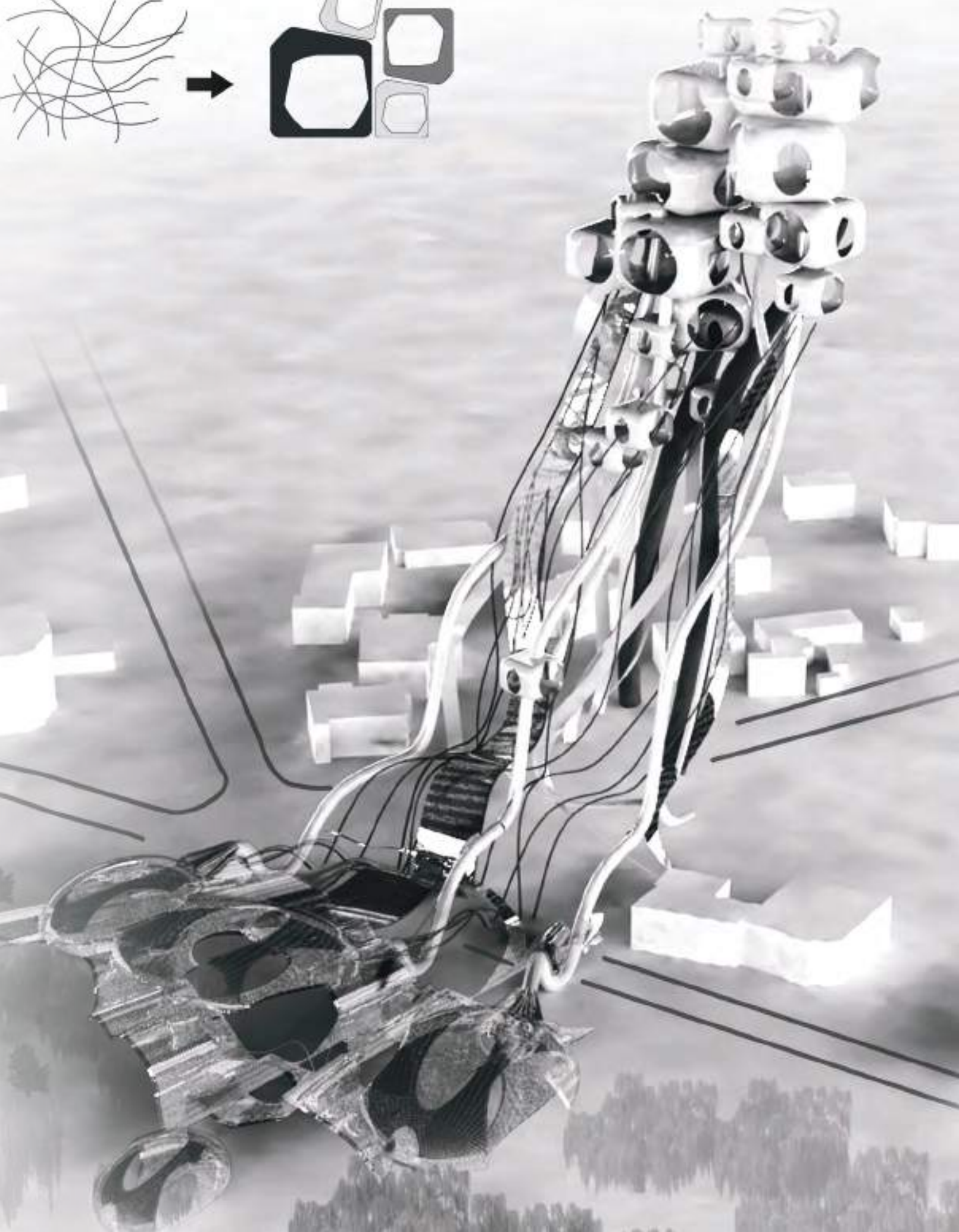


The Workshop intended to deal with the emergence of vertically layered phenomena of which a contemporary definition is lacking. The goal was to explore possible understandings of different aspects of verticality in order to reread and rewrite the city's complex layering. The program of the workshop, in the framework of Tirana Architecture Week, was further elaborated and led by Ilona Lenard and Kas Oosterhuis with the intention of explaining the vertical emergence from the position of network-based, swarm behaving nodes. Network and swarm terminology has its contemporary usage in the information architecture paradigms and its implementation has been experimented and elaborated in many occasions by Kas Oosterhuis and Ilona Lenard as well by others in the field. The usage of terminology, borrowed together with the logic in a cross-disciplinary way, helps in understanding concepts of great complexity such as the city at large. From its interrelations of urban and natural, use and program, histories and social, economic and political layers, cities present large fields of cross disciplinary imprints and superimposed layers. Oosterhuis defines swarm behavior as "...architecture based on the principles of swarm behavior, which builds from the

provocative assumption that all building components must be designed to be active actors. ...the new kind of building is based on the invasion of digital technologies as parametric design, generative components, file-to-factory production, the process of mass customization, and embedded intelligent agents." 1 In Oosterhuis states that the intention of contemporary architecture has shifted from the traditional design by typology to informed design, both in aspects of process and production, and consuming all scales. Oosterhuis further explains that "the network of connections, most of them invisible and wireless, constitutes the scale-free network of the design process. [Design] goes with the information flow, and fine tunes the mainstream direction of this flow. In the design process everyone collaborates actively with the other actors" 2 Network according to Oosterhuis has a dual purpose, from one side it directs the design and, on the other links it physically, virtually and programmatically to context, network conditions and production parts. The collaborative aspect of the network, therefore, could be understood even in terms of traditional city compositions as complex relational system of emergencies. With a certain risk of overexploiting Oosterhuis' words, we could also use the same



Project by Felissia Veliu



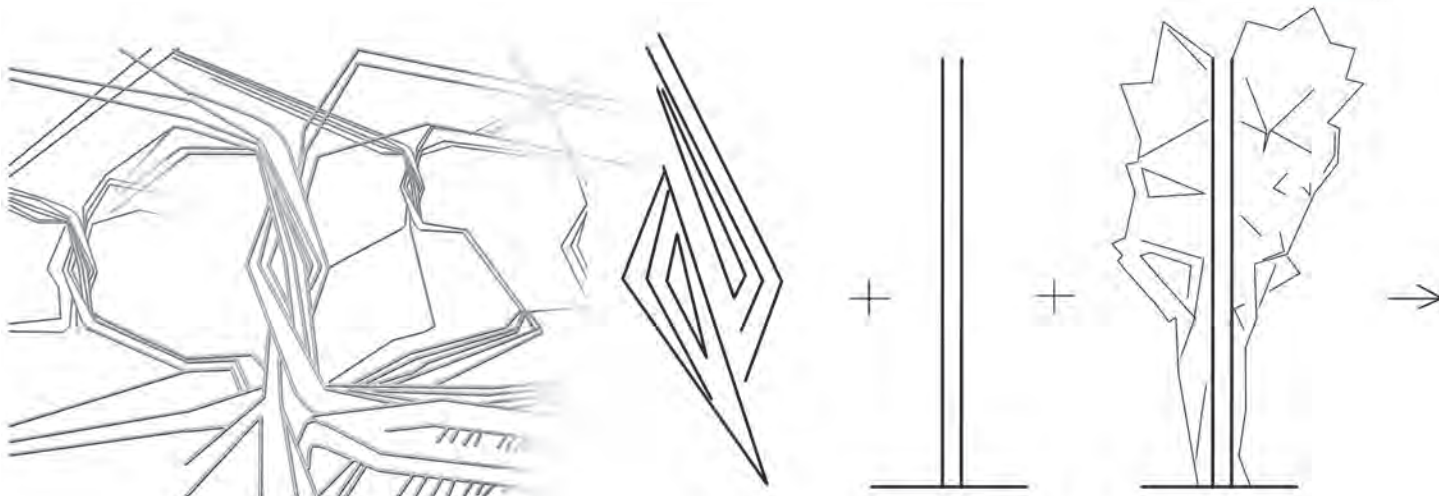
of nodes. The second phase combined neighboring nodes and context relation in order to inform design. The third and final phase focused on architectural detail, specifically on the idea of a joint element possibly connecting two node designs.

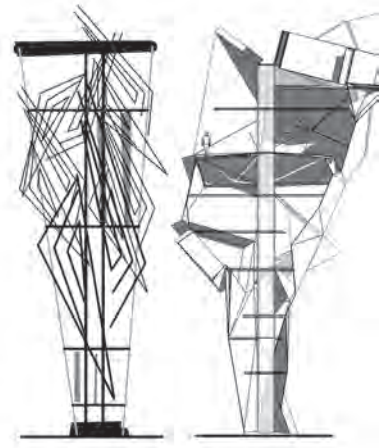
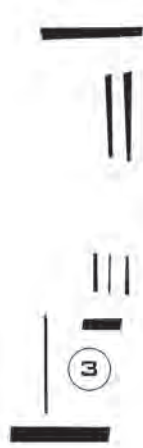
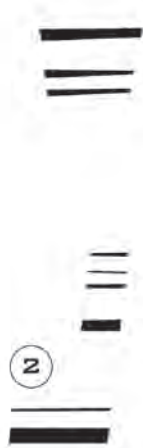
Radial zones in the first phase were determined by the urban limits existing in the city (such as the ring road) yet without creating the strict outline in order to avoid the creation of barrier conditions. In order to create basic understanding for informing architecture, the network of nodes and links between them has been established according to the existing urban context. The position of nodes, or insertion places in urban terminology, has been done according to existing unoccupied space and reflecting different urban conditions. Secondly, the program given as a starting point in terms of three radial zones has created the primary framework for project development. Accordingly, the first ring closest to center had to be developed in line with cultural and public activity; the second ring zone as business, mixed uses; and third, suburban, as ecological. As reference to, primary, programmatic framework, the existing on ground potential was taken. The first zone was viewed through the further upgrade of public and cultural activity already distributed in the central parts of the city. The second zone has been developed in line with its existing potential for mixed

residential and business program, previously recognized as a potential in the bigger scope of the zone. In the third zone emphasis was put on creating a sustainable (both in terms of social and technological) link with the green belt surrounding the city, starting from low density suburban morphology. To avoid strict frames of the program, a priori given to zones, nodes in the network played a dual role. Their positioning is a factor, as well as it is being factored by the urban condition of specific location. Furthermore, their program as well as their form is being influenced by multiple programs emerging in neighboring nodes. This way the final program will be restructured and informed through the network relation, overcoming one node determinism. Offered variety inside of program frame and variety coming from network relations allowed the design and program solutions to break the traditional architectural compositions in to continuously unfolding spatial practices, always differently influencing each other. This way architectural design was viewed as eventful behavior, as movement between the existing urbanity to supra urbanity. In words of Oosterhuis this could "...lay the foundation for an architecture that is not static, but animated in real time"³ In terms of superimposed layering, vertical layer becomes defined through understanding of the network correspondences and exchange of the information; from the traditional



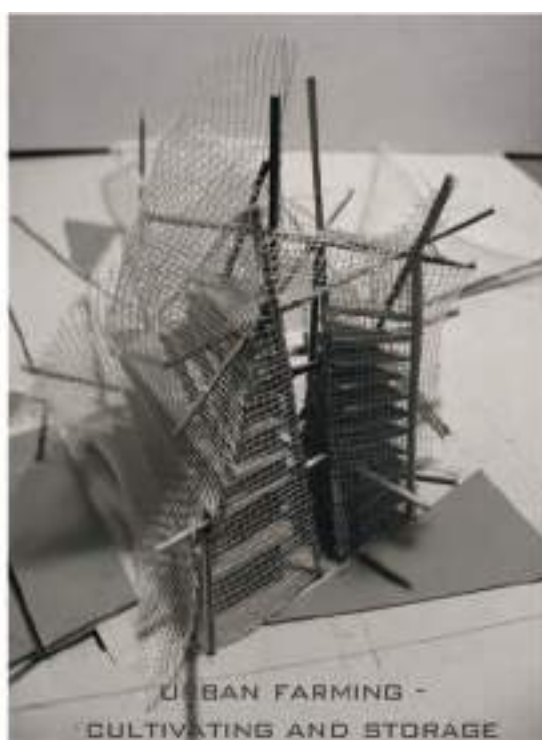
Project by Samaela Lala



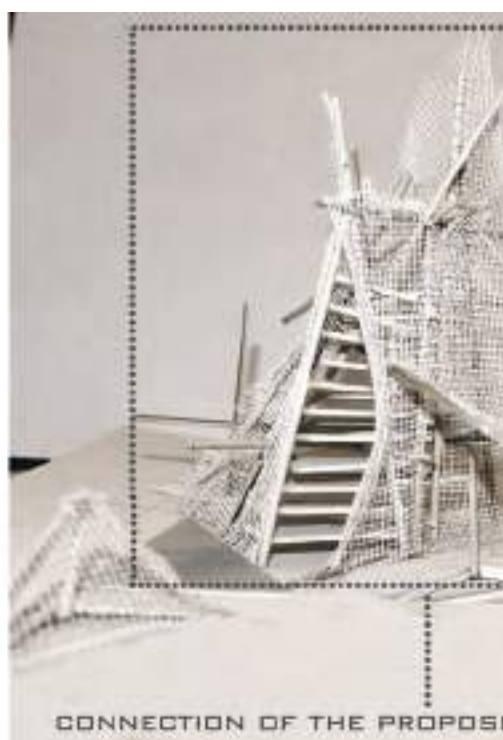




FLEXIBLE SKIN REACTING TO THE LIGHT NEEDS



URBAN FARMING - CULTIVATING AND STORAGE

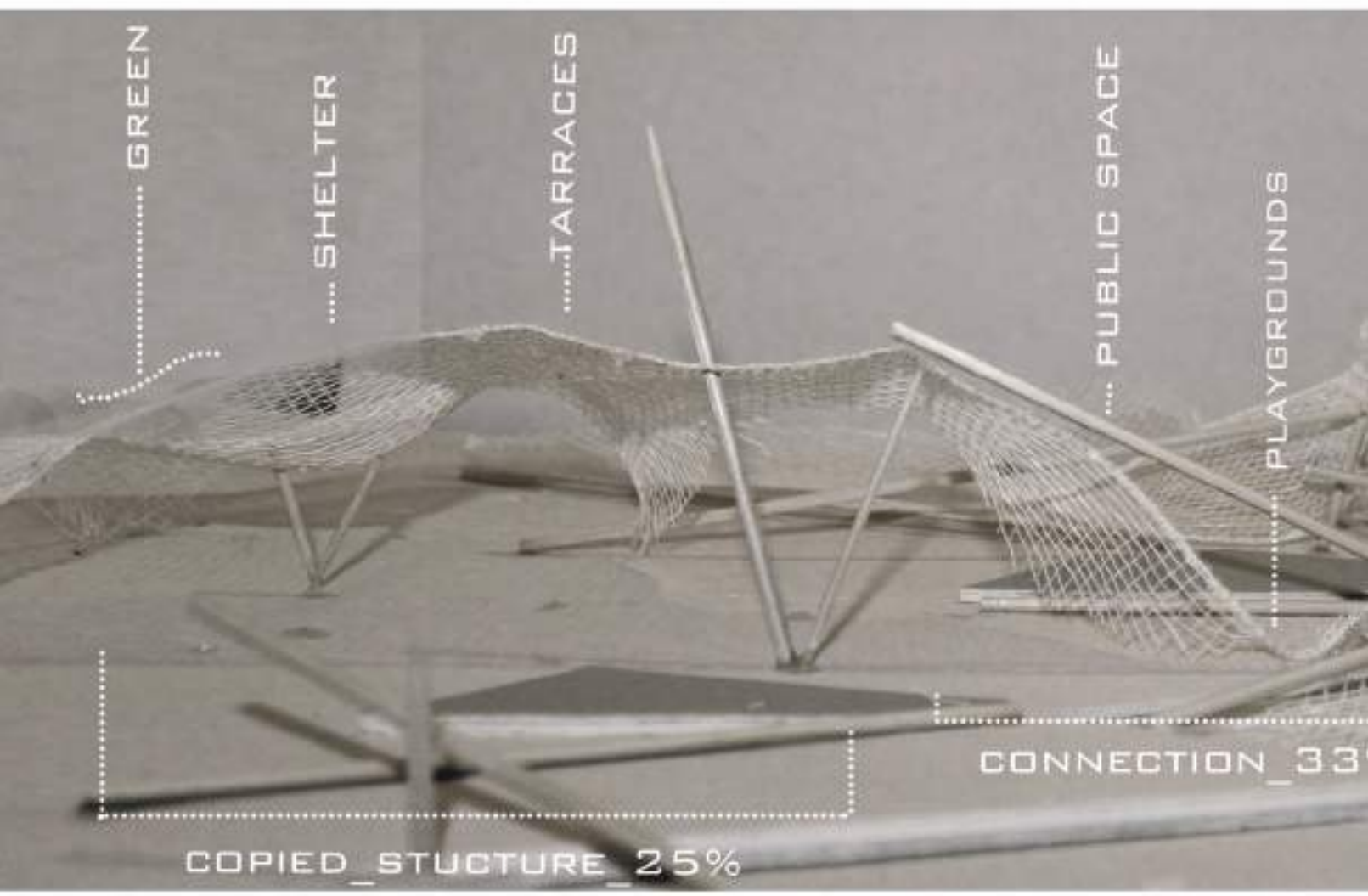


CONNECTION OF THE PROPOS

DIFFERENT

LEVEL

SPACE



GREEN

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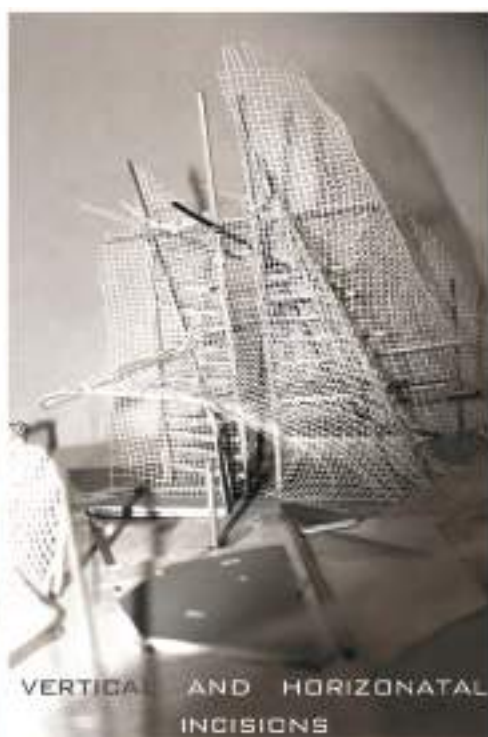
TERRACES

PUBLIC SPACE

PLAYGROUNDS

CONNECTION_33

COPIED_STRUCTURE_25%



Project by Manica Burda

FLEXIBLE SKIN SENSIBLE TO SUNLIGHT

CULTIVATING

OPEN_MARKETS

STORAGE

PROPOSAL_32%

existing network to newly established superimposed network of nodes. For this is the task of new paradigm of architecture explained by Oosterhuis in his example of technology fusing with human body in the example of bike or car driver, where “phenomena of fusing discrete elements into a complex body with characteristic functional parts is key to the new attitude in architecture” 4.

Deployment of formal design decisions followed the same previously stated outline. Starting with the understanding of context and understanding the uniqueness of potentials for each node, concepts were developed as catalytic responses focusing on a vertical architectural development of the node itself. Still on the level of the diagram, concepts had to be informed by the neighboring nodes, mixing both the activities and the formal characters. This procedure created benefits in understanding potentials of physical joint or mediating element of form, shared between two concepts. Creation of meditative element to further establish nodes as part of the relational network was the final task in process.

In terms of production, file to factory strategy, project materialization had to come to a certain level of controlled product elements. On the other hand, as part of the network, one element that plays formal link with neighboring node had to be unified as a joint. Vertical layering once more was moved from the individual point of reference represented via node to superimposed layer of the network. Merging, already existing with

new, has progressed from point to point development to referential development of network, where behavior of one may influence the other and vice versa. Projects, therefore, clearly suggest hypothesis that through establishment of superimposed network, coming from the methodical informing of individual node and relation between them, have the possibility to recharge the totality of city potentials. This hypothesis could be understood even in traditional urban design practices, as the network of active urban spaces connected to urban squares (ex. religious, cultural or commercial points). Being aware of the complexities and differences in today’s city, for which traditional models lack the comprehensive methodology, a new level of construct/platform for information exchange is needed; one capable of dealing with diversity of media and ephemeral information. Network capable of transmitting and receiving continuously changing conditions; one that is not going to collapse in chain fashion, yet one that offers diversity through modularity and informed transformability; with production logic, as basis for stable and sustainable development.

1. Oosterhuis, K. (2011). *Towards a New Kind of Building*. Rotterdam : NAI Publishers (p.13)

2. *Ibid.* (p.81)

3. Oosterhuis, K. (2004). *BCN Speed and Friction Workshop, Taller BCN Speed & Friction*. In K. Oosterhuis, I. Lenard, A. T. Estevez, A. Orzuoli, C. B. Fant, M. Bittermann, et al., *BCN Speed and Friction, The Catalunya Circuit City* (pp. 8-34). Santa Fe : SITES Books (p.16)

4. *Ibid.* (p.18)

The workshop lasted one week with intensive timetable, involving 5th year U_Polis students of the Faculty of Architecture and Design. More than starting with urban analysis that should dictate the final outcomes, students started with program of activities implementation to embody it in a non standard architecture. No linear procedures have been followed by students. Moreover a continuous process of form-program explorations, conceived in the real urban condition of the city was employed. Information then was becoming clearly a matter of the way order and disorder could take place in an architectural configuration able to revitalize the city, starting from the bottom situation of nodes and their associate’s agents.

Branko Belacevic and Antonino Di Raimo

Leaders: Kas Oosterhuis and Ilona Lenard (Delft University of Technology, Hyperbody research Group, Netherlands), Antonino Di Raimo, Branko Belacevic, Lorin Cerkezi (Polis University)







[Track 2]:

Dajti Paradise

The city as a Phenomenon along Vertical Dimension

Dajti Paradise workshop investigated the relations between the city of Tirana and the major factors that influence its development. This relation can be analyzed according to numerous aspects of the historical evolution of the city but also to the everyday life of its inhabitants. Dajti has always been a barrier to the city's growth, influencing its shape, but also influencing its weather as a result of the wet currents coming from the Adriatic Sea. The mountain has been historically a reference point for the inhabitants of Tirana when looking for some relaxation or peace during the summer and snow during the winter.

The complex relation between the city and its mountain is tackled in the Dajti Paradise Workshop according to two fundamental aspects: the concept of limit and the idea of connection. These two issues were also the focus of the project that the participants in the workshop had to deal with. The tutors: Andreas Vogler and Arturo Vittori from Architecture and Vision and Ledian Bregasi and Gjergji Dushniku from POLIS University, facing the unconventional nature of the intervention, delivered a series of lectures concerning the urban scale problematic and the product design.

At the end of the one week workshop which involved more than 30 students from different architecture schools in the region,

the final projects showed a variety of approaches that used environmental issues as driving forces, the energy production, the retrofitting and the urban regeneration needs of the bordering areas of the city. The diversity of the proposed solutions once more shows that there cannot be a unifying solution to such complex situations; rather a network of highly specialized but differentiated elements can create a virtuous circle able to handle the further developments in the Dajti Mountain.

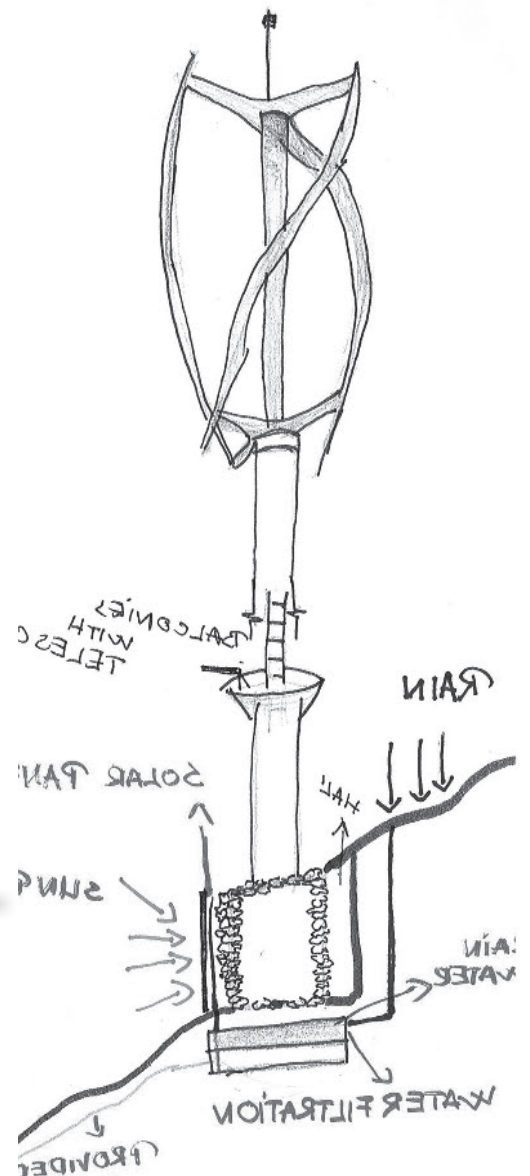
The final works of the workshop were collected in a publication and an exhibition and were officially presented to the public in the Dajti Mountain Resort. The choice of the location was highly symbolic due to the nature of the workshop which also managed to bring to the attention of the public the problems and potentials of the relationship between the city and its mountain.

Ledian Bregasi

Leaders: Andreas Vogler, Arturo Vittori (Architecture and Vision), Ledian Bregasi, Gjergji Dushniku (POLIS University)

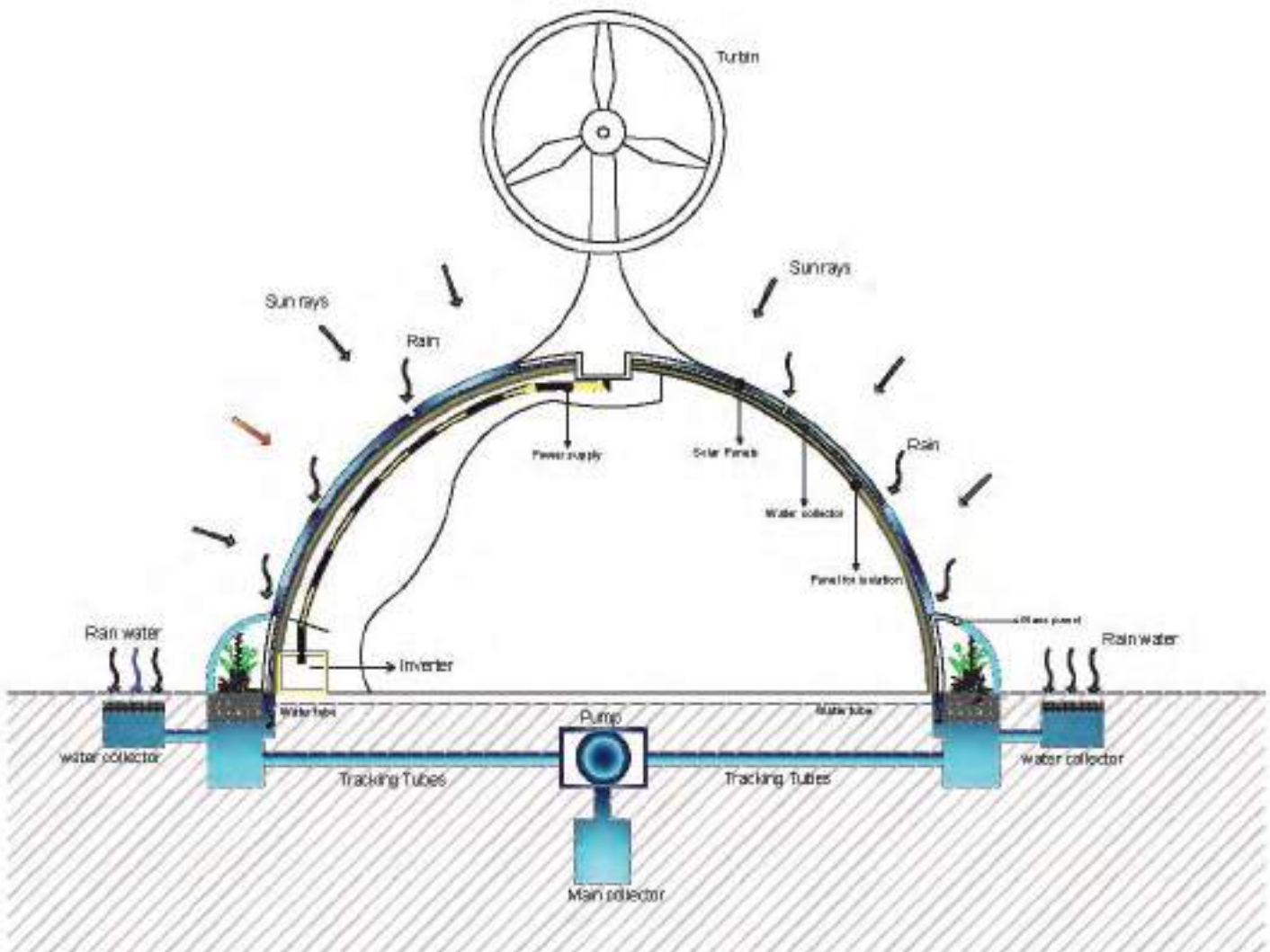
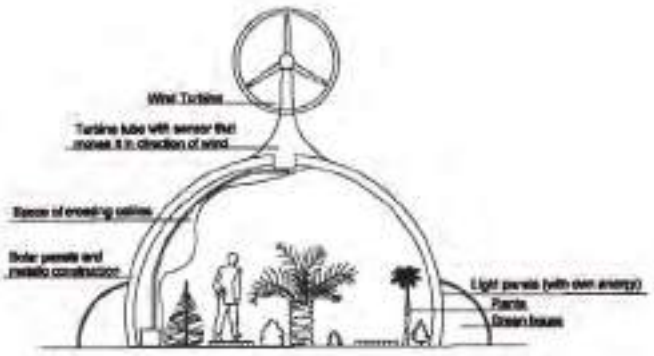
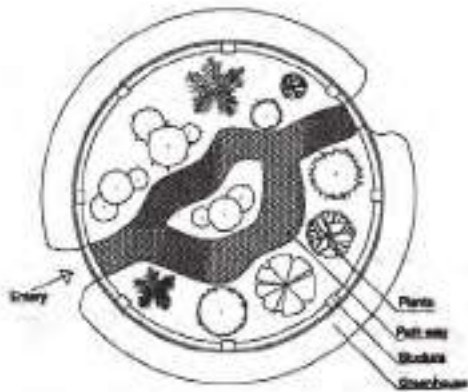
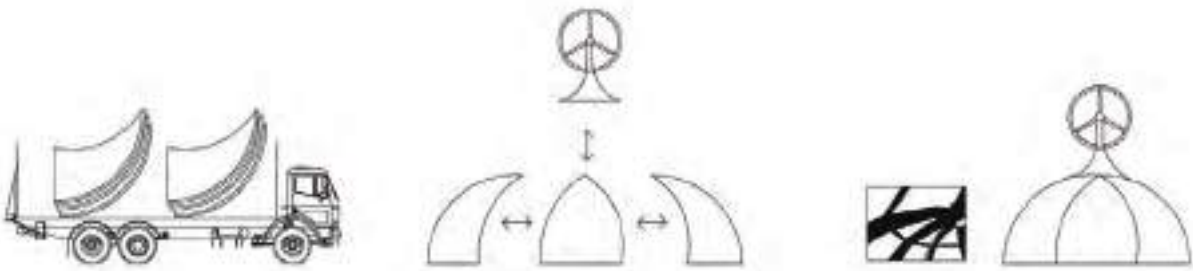
September 25th-29th - workshop [Polis University, Tirana, Albania]

presentation [Dajti mountain, Tirana, Albania]











Tirana River City

The horizontal Workshop, led by Christoph Elsässer (West8) elaborated further on the proposal of the latest competition for the new regulatory plan of Tirana. The primary topic of the plan was the northern extension of the main city boulevard and future development along this axis. Also, one of the strongest points in the new regulatory plan is the reinforcement of the Tirana River (that is perpendicularly crossing the main extended boulevard) as a unique landscape feature that should be regenerated. The Tirana River is a complex and heterogeneous mix of realities and a significant sign of the horizontal structuring of the city. The horizontal workshop was focused on the Tirana river system as a landscape asset, but also on the possibilities for future development of the surrounding urban tissue covered in the new regulatory plan, determined by the two strong elements of the plan: Main Boulevard and the river.

The workshop was exploring the layout development possibilities regarding urban tissue density (suburban, urban, metropolitan); program (housing, working, education, leisure and sports, commercial uses); identification of the main driving force (commercial or social); Tirana river public park design; future building typologies along the River Park; waste recycling management; water use and green areas (forest, meadow, beach, pavilions, cycling track).

The workshop alternated diverse lectures, direct survey on the river banks and implementation of different scale transformations that are dealing with the regeneration of devastated river systems in urban surroundings. On-site visits gave the participants the chance to interact with the actual conditions of the river, which have become an endangered natural element turned into a dumpsite area; so the waste treatment and recycling technologies have been important points of the workshop.

The Tirana River is not only a geomorphologic feature but also a complex system of relationships. Keeping this in mind enables us to understand extrapolated layers of knowledge and also their acting as a whole and vital system. Once this system is recognized and perceived as one, the focus is on the Tirana River's strong role as a landscape element. Discovering this network of relations means a re-appropriation of the connection points of the network itself. The participants have been asked to discover and recognize these points, in order to propose transformation points for the network. The main goal was raising awareness about the Tirana River and the disclosure and emphasis on the future potentials of this location in the general city framework.

The collage of a master plan

The importance of dealing with the River and the city as a whole (a collection

of smaller pieces that work as a whole) was reflected in the structure of the workshop as well. One of the proposals for the new regulatory plan, cropped to the area along the Tirana River was given as a basis for the students to develop their design. The framework that needed to be respected from the new plan was the main proposed infrastructure network, position of the important infrastructure or industry objects and the Linear Park. The rest—development strategies, new housing typologies, reinforcement of nature, recycling tactics, and park design - was proposed by the students. The given master plan was divided into five groups (since the horizontality of the site demanded this): West Gate, Node West, Central axis, Node East and East Gate of Tirana. The students were divided into five groups, each one elaborating the design of one of these master plan pieces, but with constant awareness of what the other groups were doing. At the end, the different pieces of the same master plan needed to come together as a collage to complete the picture of the whole Tirana River system. The final goal was a new master plan of Tirana, collaged from diverse pieces that have in common the infrastructural and natural frame, but have a unique personalized design identity, based on the specific conditions of each area. The main purpose was for the students to find a compromise (a middle way) between the new master plan



(developed by the foreign professional studio) and the actual situation on site. The idea was a design that will respect the main guidelines of the plan but at the same time implement a stronger connection with the local context and real situation on site, since the students are very familiar with existing conditions in the city and the society. The outcome of this workshop was the river of Tirana with a SMART sustainable vision. This vision was translated in the master plan of each of the groups, and all these projects together formed a diverse yet still uniform future development of the area around the river of Tirana. The waterfront and its development is an important topic in nowadays cities. Keeping this in mind the students participating in this workshop now have the tools and the methodology to confront the future needs of the city as professionals or as students. The Horizontal workshop assumed a special meaning under the guidance of Mr. Elsässer from West8. Working with such an experienced landscape specialist gave the students the possibility to learn from the West8 methodology, concepts, and the process. Workshops like Horizontal workshop have big capabilities to further upgrade the future generations of Architects, and Urban Planners, as they open a window of communication with professionals abroad to discuss our national context.

Mario Shllaku, Ivan Barandovski

Leader: Christoph Elsasser, [West8], Antonino Di Raimo

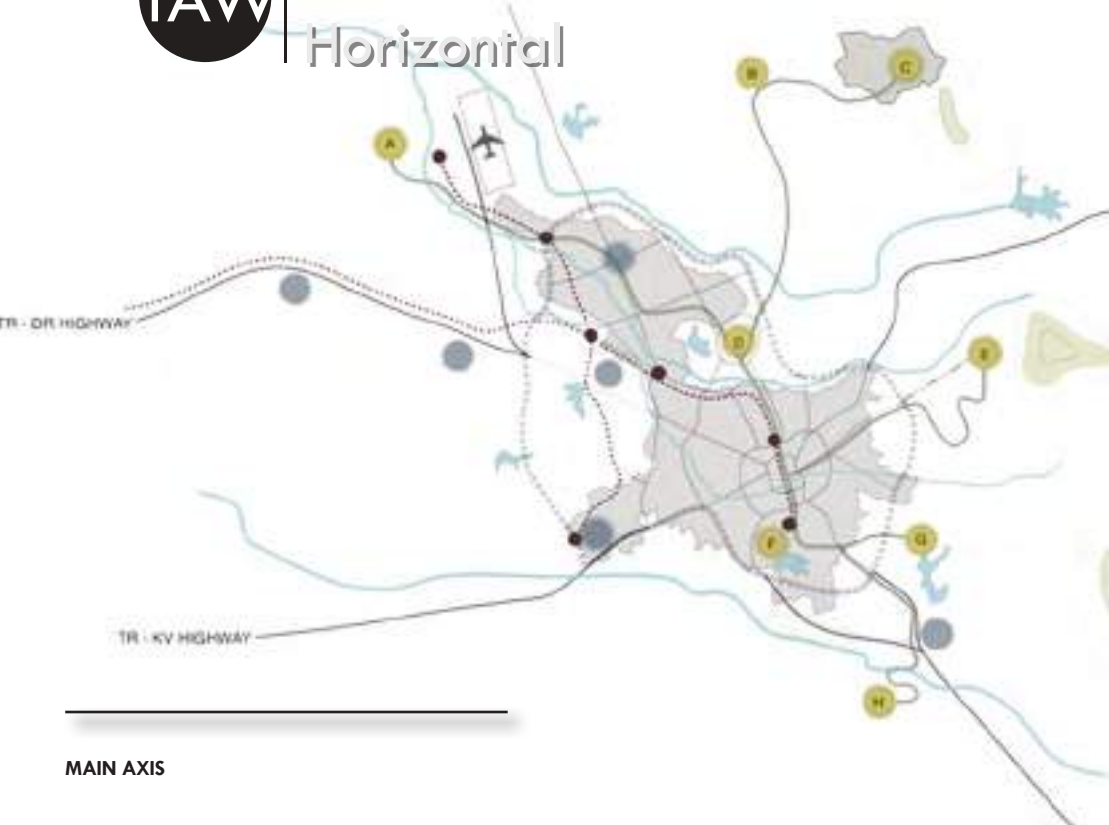
Assistant: Ilir Gjinali, Eliza Hoxha, Mario Shllaku, Ela Goxhaj, Aneta Spaseska, Ivana Barandovski. [all U_Polis]

Participants: Students of Polis University [Albania]; Architecture Faculty University of Prishtina [Kosovo]

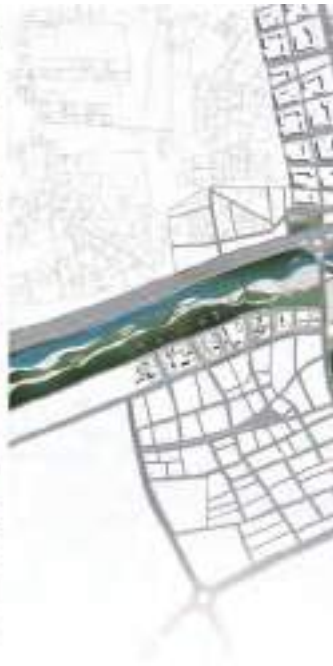


WORKSHOP

Horizontal

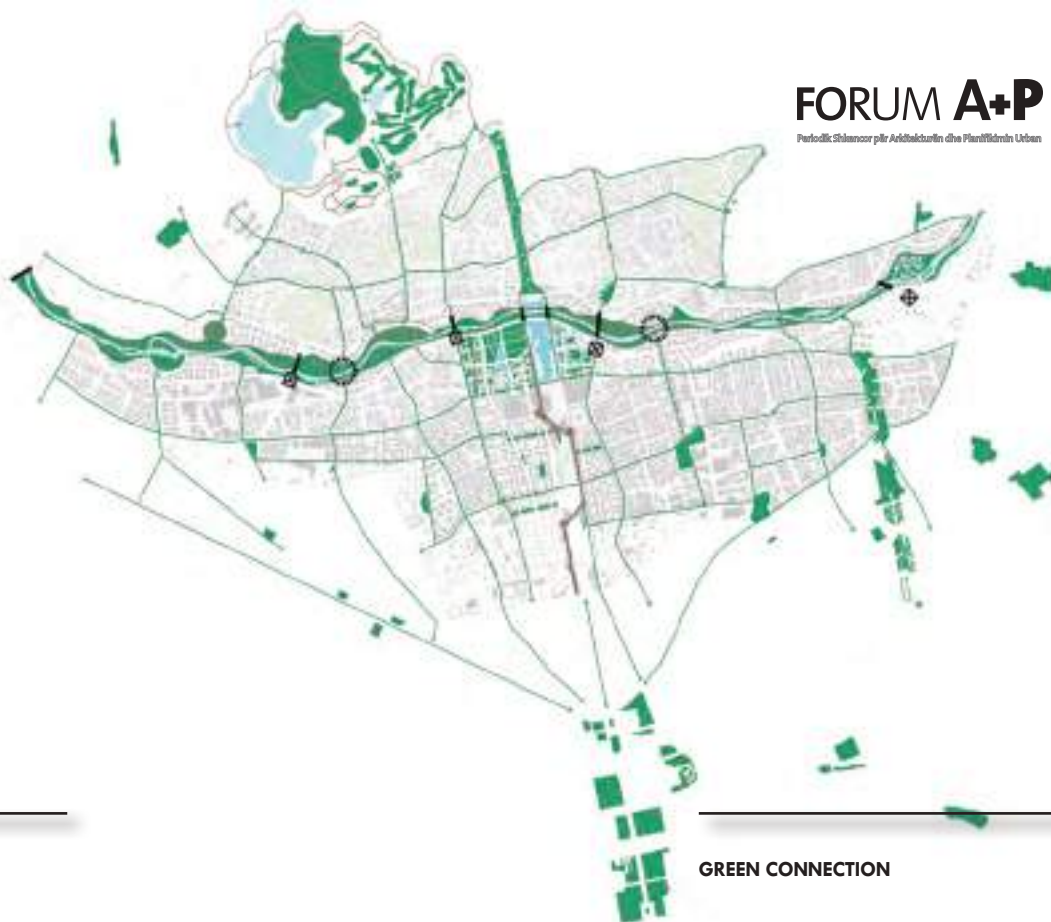


MAIN AXIS





TRANSPORT NETWORK



GREEN CONNECTION



DETAILED MASTERPLAN



SECTION

[Track 1]: Animated Film - Children's Project

Abstract

Polis University began the Series of Tirana Architecture Week activities (September – October, 2012) by organizing a special workshop – the diagonal one – conceived to be both relaxing and educative. This workshop was a project which involved children in animated filmmaking. In fact it offered the children the possibility to develop their creativity through animated movie making. During 12 days, the children created, had fun and collaborated with each other under the guidance of animated filmmakers. The realized film has also been screened during the International Animated film Festival Rozafa Anifest that took place on September 23rd in Shkoder.

Polis University began the series of activities of Tirana Architecture Week (September – October, 2012) by organizing a special workshop – the diagonal one – conceived to be both relaxing and educative. The aim of this entertaining and educational workshop was to foster and promote the interest of children toward the universe of animated design, offering them the opportunity to develop their imagination and creativity through the creation of an animated movie. In this workshop, more than 20 children participated, aged between 6 and 11 years. Among other children, invited to the workshop were the children of the SOS Village in Sauk who exhibited a strong inclination toward drawing and painting. The workshop encouraged this ability, contributing in this way to integrate them better with society. The workshop was lead by three prominent animators and well known professionals of the animated film, respectively Mr. Artan Maku, Mr. Artur Dauti and Mr. Milto Carga, with the participation and close collaboration of professors and students of the third year of the Art and Design Department of Polis University and the cooperation with the university's psychologist Ms. Isela Janka.





The workshop took place each day starting from 10.00-13.00 and included several breaks. The event took place at Polis University in appropriately organized classrooms. The students and staff of Polis University hosted parents and kids, providing them with a rich variety of entertaining activities. During all the days of the workshop, children were showed large projections of successful international animated films and the Polis library was opened for parents and visitors offering them a very rich variety of art, architecture, philosophy, archaeology, literature books, etc. Also a special puppet show conceived and prepared by staff members of Polis University was showed to the children. The workshop was developed intensively for 12 days, ending with the realization of the animated film by the children themselves.

A symbolic ceremony - followed by an exhibition which displayed paintings, drawings and small play dough sculptures realized by the participating children during the workshop - took place in the main auditorium A3 of Polis University. After showing the completed film, the children were given encouraging certificates by Polis University and Rozafa Anifest directors. The realized animated film entitled "The three Roses" was then showed in the annual international film festival "Rozafa Anifest" during September 2012 in the city of Shkoder.

Alket Frasheri

Concept development and leader:

Mr. Artan Maku, Mr. Artur Dauti and Mr. Milto Carga, Alket Frasheri [Polis University]

Assistant: *Isela Janka, [Polis University]*

Participants: *3rd year of the Art and Design students+ 20 children*







[_Track 2]:

From limit to boundary

A new interpretation of the landscape frame.

Abstract

The workshop, "From limits to boundaries" was set as a reaction or a follow up of the competition for a new Multimodal Station in Tirana. The objectives set for this project such as: "the station should be intermodal (accommodating multiple kinds of transportation); it should create an "influential new core" within "existing urban tissue"; it should be immersed and perhaps dispersed within existing urban fabric; it should resist conforming to a nineteenth century model that celebrates this building type as heroic, privileged, autonomous, and disconnected; it should work toward the "re-appropriation" of public "space for all", and subsequently during the sudden shift to capitalism; it should become a "main character" of the new, mobile city; it should produce a "new definition of public space" , where this as an extension of the project of the Tirana Multimodal station.

This follow up is an expected reaction of the students of architecture on the area that is expected to be under a strong influence by the planned future development of the rail line, what is supposed to be a main infrastructural element connecting Tirana with Durres. This future development will only enlarge the existing division of the site and will emphasize even more the lack of connection on both sides of the existing rail line. The workshop opened a possibility for innovative and creative designs which encourages new spatial solutions, future development and new quality of the space.

Creation of the ambivalent objects as a tool for re-appropriation of the threshold between rail line and new urban fabric was one of the main objectives of the projects that have been elaborated in the workshop. As a response to this topic the students were asked to introduce a site strategy for the area in-between the rail line and the Tirana river stream. The project site was approximately 2km long, east-west oriented along the rail line which coincides with Rruga Azem Galica. From the west side, the location is bordered by the multimodal station zone and on the east by the park and Jordan Misja road. After the observation of the existing conditions in the focus area for a project intervention, the site was subdivided in equal parts among the 21 groups consisting of two participants. The number of the perpendicular axes to the main street, equal to the number of student groups, were defined. Those axes divided the area and created a micro core for each intervention and they were the main attractor lines among which the groups were defining the edge of the influential surrounding or the boundaries for their intervention.

The first task that the working groups were asked to complete was to explore in depth the spatial surrounding, in between the imaginary linear axes, limited by the position of the neighboring ones and to define the type of the interventions that the project needed to elaborate as a reaction to the specific conditions of the site. Defined boundaries were expected to be strongly connected to the presented solution for the defined intervention zone and to form a coherent relation with its existing spatial elements. The projects were looking for a solution for the overall spatial distribution among the separate functional units at the site so they can improve the communication in between the existing elements, taking in consideration the development of the rail line and its strong influence on the future development. The definition of the specific spots of the intervention inside the previously defined boundary was the second step of the progress of the workshop. The interventions were mainly focused on the contact zone between the rail line and the river stream, the residential end at the abandoned industrial buildings area; the empty, non-built spots were the focus of the projects. The interventions



were offering solutions for ensuring better communication inside of the urban tissue in more levels, providing more public green areas, enabling better communication between the two sides divided by the rail and introducing a diversity of new functions which will improve the quality of life in this part of the city.

During the creation process, the students were strongly encouraged to develop their concepts through the physical models supported by the theoretical elaboration on how their intervention will influence the surroundings and what new quality it could ensure.

Following this approach it was expected that each proposal would show signs of individuality, especially regarding programming: "However, a collective effort will be made to forge aesthetic alliances across the larger project. In the spirit of ambivalence, the finished composition should not appear to have been made by a single designer nor should it dissemble toward a collection of distinctly personalized parts. Instead it should hover somewhere in between these two expressions, suggesting a strange coherence of smoothed particularities.

Stylistic differences natural to designers should be suppressed to some measurable degree as well as bent toward one another where likenesses arise; stopping just short of the point at which all contrast is lost.” Referring to the initial idea on which the workshop was based, all the groups had presented their projects at the final day with the physical model and a sketch book, as a part of a common strategy for intervention and re-appropriation of the site. The explanations of the concepts were followed by introducing the initial idea and finishing with a brief theoretical explanation, elaborating on the possible implications of a specific project in the existing social and physical context.

The projects had promoted solutions in which the space alongside the rail lines is re-appropriated, as a secure in between zone running to the north of Tirana’s center, with the objective of smoothly integrating the rail infrastructure with the city fabric. The close examination of these ambitions, however, reveals a paradoxical ambivalence regarding the forms that these interventions had taken. It appears that the projects had succeeded in formalizing the inherent contradiction in a structure that is both a “main character” and “dispersed within existing urban tissue,” counterintuitive to the image of an “influential new core” that can resist in to the existing urban context.

The workshop merged the students’ practical and empirical experience in the process of creating a contemporary space for a new reality in the exiting urban tissue, using the ambivalent intervention as a main tool for a response to the present condition.

We can agree that the brutal divisions so often wrought by heavy transportation infrastructures, usually cause much harm and division in the surrounding neighborhoods, an element also recognized in the case of our barrier, the rail line. It is necessary that we should work to find new instruments which will pull other things together so that these areas can create a coherent urban entity. Further, its inevitable line of protection should also spread laterally to form usable areas surrounding the tracks which likely move into the surrounding urban field. In this way, the definition of the protection barrier expands and multiplies to encompass other forms and uses, blurring the legibility of its original intent. Born of humble utility in the initial form of a line, ultimately this object should assume the strong presence and character of a robust thing in the space.

Olgica Nelkovska**Concept development and leader:**

Jason Payne [University of California Los Angeles],

Loris Rossi [Polis University]

Assistant: *Olgica Nelkovska, [Polis University]*

Participants: *4th year Architecture Design students*

Saturday, 13 October 2012 /

Thursday, 18 October 2012





[Track 3]: Re-Collection & Memory “ *L’onda dell’ avventura*” / *Photography Exhibition*

As part of the "Tirana Architecture Weeks" activities, Polis University in collaboration with Giovanni Ruggiero (Photojournalist), organized the workshop entitled "Photography, Re-Collection & Memory". The aim of this workshop was to explore the potentials of photography, documenting important historic events such as the year 1991, when Albanians were granted the right to travel abroad to Western Europe. The workshop was based on G. Ruggiero's experience as a photojournalist at the time; several ships which were carrying Albanian immigrants entered the port of Bari, Italy on August 8 of 1991. Most of the Albanians were detained in a sports stadium for days without food, water, or other facilities. Although this event was criticized harshly by human rights organizations, it wasn't justified by the Italian government at all. Ruggiero's aim for this workshop was to portray the truth through his photographs

and the significance of photojournalism. The students had the chance to go through this collection of photographs and realize the importance of photojournalism as a window documenting to the world.

G. Ruggiero was assisted by photographer Sonia Jojic (Polis University), with the participation of the students of Art Design I. Ruggiero's workshop concept was not only to share his own experience as a photojournalist with the students, but also to introduce them to photography techniques. The final product of this workshop was the opening of a photography exhibition entitled "L'onda dell' avventura" (The wave of adventure), which included Ruggiero's own photographs taken that year. As a connection to this body of work presented during the workshop, the students worked on creating an object, which the photographer called "Memento". The link

between the exhibition and the "Memento" was the story of the event itself which happened in 1991 in Bari, as a reminder of the past, of what happened, and of what should not happen during such times where help is not offered, and chaos is created. The memento created by the students of Art Design I was entitled "La Fuga di Ilir", associating it with one of the photographs of Ruggiero's, naming an unidentified immigrant "Ilir". The Albanian flag, bandages, and Ilir's photograph created the "Memento" remembering the suffering that happened August 8, 1991 in Bari.

Apart from the exhibition itself, the students had the chance to ask questions and talk with one of the actors of the movie "L'America", Pirro Milkani. The movie itself portrays the difficulties that the Albanians were going through, the fact that until the 1990s no one had his/her own identity,



but were identified as a group, not as individuals.

The photography exhibition itself attracted the interest of the public, students of architecture, art & design, and especially the interest of the well known Albanian writer Visar Zheti, who dedicated his poems to this event. Thus, it is important to hold on to memories both good and bad, re-live them through photographs or create a “Memento” to heal the suffering. Therefore, photography was used as a tool to capture different moments in life, portraying the truth that can be seen by everyone.



Sonia Jojic

Concept Creator/Curator: *Giovani Ruggiero*

Assistant: *Sonia Jojic [U_POLIS]*

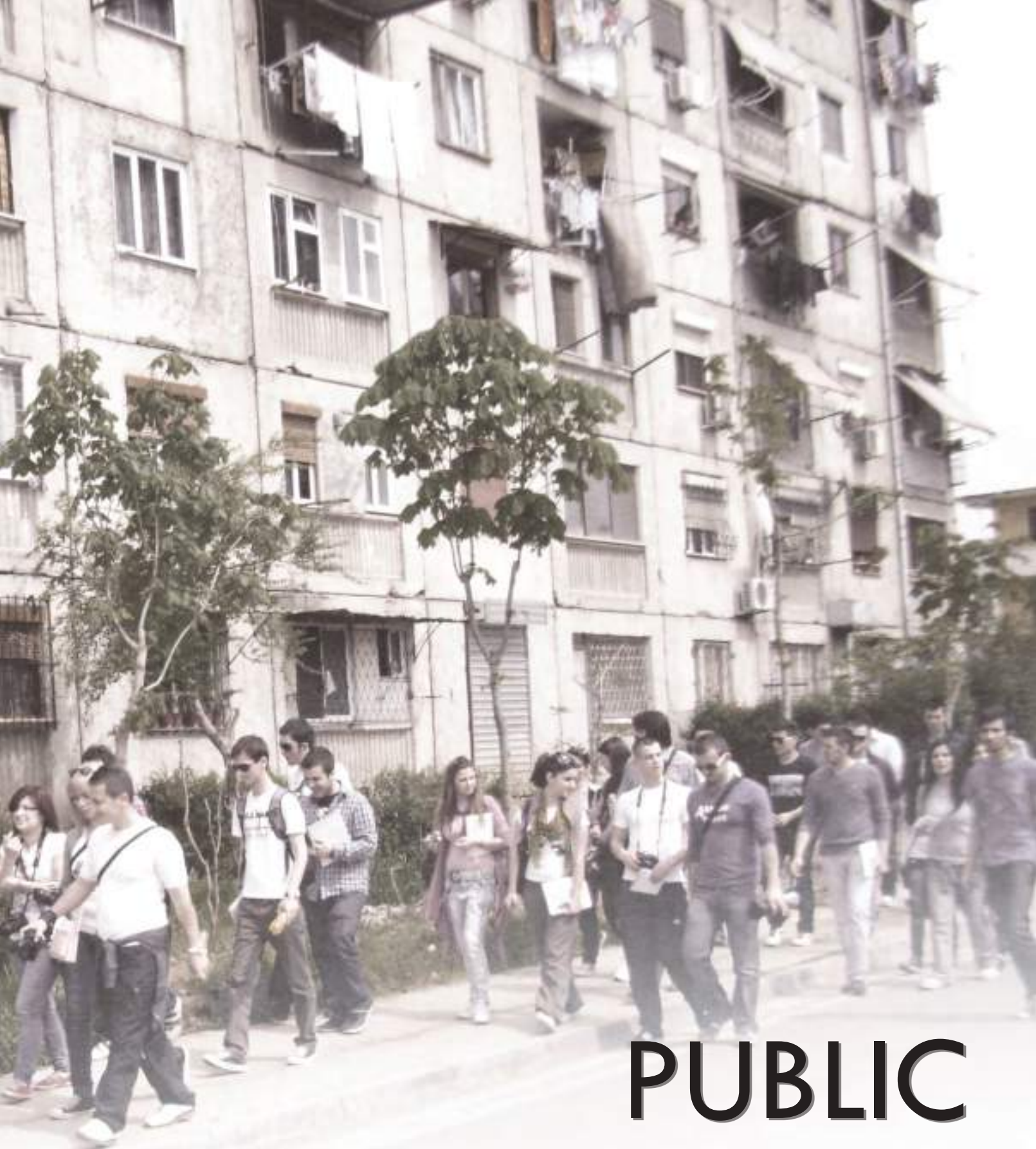
Participants *1st Year Art Design Students*





Copyright Giovanni Ruggiero, Bari 1991.





PUBLIC EVENTS



[] European Mobility Day



[] The dialogue in the square

Network Nomadic Architecture, Breaking the borders

The Greek artistic - architectonic collective perform an action in one of the three key points of the Boulevard of Tirana, "Mother Teresa" square. The action consists of a long table laden with Greek and Albanian food to which passersby are invited to sit and eat a meal prepared especially for them, to help the spontaneous discussion and dialogue on issues such as borders, public space and their use, ethnicity, poverty etc ... The discussion will be aided by a video made earlier in the historical center of Athens that tells of people, their stories, their experience and all the issues that can be addressed in the discussion in Tirana.

Bartering a Fairytale

“**B**artering a Fairytale” was conceptualized as a rhizomatic event that wanted to synchronize and share artistic ideas on the appropriation of city spaces in an ethical way. The main idea was the involvement of the children in the appropriation of a public space and the subsequent building of a playground. The children’s involvement was thought to be rewarded with a prize that consisted of bartering a fairytale performed in a theatrical way by the students of Polis University, just to promote and extend the idea of non-profit enterprises and activities in a society with still rampant abusiveness, informal and anti-social buildings, and selfishness.

The concrete space for the event was found in the “Don Bosko” quarter, a new quarter of Tirana, near a primary school (“QazimTurdiu”). The space was planned by the Municipality to be transformed into a public park or green area. Along with the students we started to think about a different transformation, namely marking this space by the community people according to their necessities. But, at the same time, we didn’t like very much the idea of marking and linking this mark only with the needs of the territory; we wanted to mark it in an artistic way which

means - among other things - leaving that space open to variations. For this reason, we chose to mark the park with musical and theatrical themes; two art forms characterized by variability, uncertainty, and ephemerality.

The students started the project with the idea of painting, on the sidewalk of the park, a semi-violin interrupted by the interconnection of the road. This two-dimensional horizontal mark rhymed with the three-dimensional vertical structures of the benches in the form of musical notes scattered throughout the park. But there was no music there. So, we thought to concretize it with a Mozart variation - minuet C k256 - reproduced by rhythmically banging on tubes (their varying thickness related each one to the different musical notes of the minuet, but they were made of the same material and size) which would be stuck in the ground, into four groups (as the four minuet’s musical bars) of seven pieces. In a corner of this space a little stage of pallets was projected for any possible event organized by the children during the school year or festivity.

The children’s involvement on the sidewalk painting was provided just for

making them touch - physically - their playground, to create, to extract, to gain with their hands their space. After the space’s re-conquest the share of the bartering was thought to take place in the quarter’s library (another place that needs to be re-conquered). There, a Grimm Brothers fairytale was staged on occasion of the bicentenary of the first publication that was coherent with the romantic atmosphere created by the Mozart minuet at the park. To maintain a certain continuity of the altered public space the idea was to create a periodicity - every week (for a year) - of the relationship with the children where, after a check on the proper maintenance of the park, another gained fairytale would take place.

That was the project of the event, but - as all of us experience in everyday life - usually fairytales are the result of imagination and almost never translate to reality. In the same way that event was not possible to realize entirely because, who knows, maybe in our context the designers are not perceived as professionally capable to create public art (western countries have a five, six decades experience in this field and we have to wait for a while to pick up that echo), or maybe, who knows, we’re not able to “sell”





our proposals to the political authorities. There are a lot of “who knows” which would be interesting to discuss in particular within Polis University and before the next year TAW.

Anyway - even after an obstacle in the realization of the event (only two days before the date agreed for the event we were notified that the event couldn't be realized) - we tried to continue the project with the children, and thanks to the flexibility and disposability of the director of the school “Qazim Turdiu” Mrs. Drita Ajazi, we changed the program focusing our intervention in a possible painting of the external part of the walls that surrounds the school. All the other parts of the project remained the same except the periodicity and the library that was not the public one but that of the school.

However, the effect, in spite of the enthusiasm of the children and students, differs from the expectation: differs in the experiencing and perception of the appropriation of the public space (the painted wall of the school was already public instead of the park that wasn't yet marked as such-it was almost abandoned, a no man's land); differs in public impact and visibility (the event in the second case was confined only to the school); differs in interacting with the space (a wall obviously differs from a playground space where children can interact in various modalities); differs in the mode of intervention that in the first case was chosen as a combination between site specific and social intervention.

Concluding, it's better to establish some pillars which seem to us a good starting point for similar future events because, first of all, we're firmly convinced that some very interesting results on making this kind of public intervention and interaction came out of this experience; and secondly because it's easier to learn from our mistakes or quasi-failed experiences than from the perfect ones: Initially during the debates on interventions/interactions of this kind, we concluded that focusing on the specificity of a particular context, brings to the context itself a paradigmatic way of art production (still unknown in the Albanian context

These kinds of events increase the general welfare especially in the relationship of the community with the common or public space (Eventually, this may render a turn from a no man's land into a space where the community members can identify the common space, and vice versa recognize their identity on it); These events increase the relationship of the artists with the context, better clarifying aspects of common goods and cultural resources (usually intangible) on which often pseudo-intellectual abuses are committed; These events create a social stratum able to perceive the real artistic and cultural benefits and able to push the public institution to invest on art and culture.

Romeo Kodra

Concept development and leader:

Romeo Kodra [U_Polis]

Participants: 3th year Art Design students [U_Polis]





PUBLIC EVENTS

Participative Public Events



[TUB 1]: Urban Bundle



The Urban Bundle is a common space that provides initial condition for people participation in the process of producing and managing their urban environment. It is a political tool of the people who seek to exert influence on the development of relations between private and public life in the city.

TUB is transparent construction without doors and walls, composed as particular modular system combining wooden, metal and other recyclable elements. These elements are designed to be manipulative for transportation and easy for construction.

This structure is also a simple example of how towards a small cost, the urban furniture and scene play a role in animating public life, avoiding the rigidity in the “official” squares, provoking and bring life in transit spaces and stimulating culture and art. TUB is a temporary installation in the public space that encourages transparency and facilitates gatherings of the administrators, citizens, investors and experts in order to maintain their discussions and negotiations on developing Tirana urban conditions. This urban bundle served as an urban catalyst and as a stationary open structure for different events during the Tirana Architecture Week organized by Polis University. To mention the exhibition of the projects of the MOBILlCiTY competition and also the announcement of the winners event from the Mayor of Tirana and the head of the international jury, Winy Maas of MVRDV (NL).

Concept development and Leader:

Elvan Dajko [Polis University]

Participants: 4th year Architecture students

Saturday, 13 October 2012 /

Thursday, 18 October 2012

[TUB 2] :

Plastic Bottle Bus Station

A BUS SHELTER WITH PLASTIC BOTTLES (0.5l)

IN KASHAR

Abstract

As part of Tirana Architecture Week (Public Events/Tirana Urban Bundles TUB/ TUB 2) – “The use of recyclable materials in architecture and design”, Co-PLAN in collaboration with U_POLIS built a structure made of 0.5l plastic bottles – a bus shelter in Kashar, next to the U_POLIS campus.

The aim of the project was the promotion of the use of recycled materials in design among the communes and municipalities of Albania. The project places attention on environmental problems and possible approaches like recycling and reusing. The project was initiated by the Co-Plan Institute as part of the larger scope of activities aimed to educate the public. The active promotion of the environmental issues was done by Co-Plan and the partnering institutions Metropolis Studio and Polis University which developed the architectural project for the Bus Shelter with the support and active participation of the Municipality of Tirana and the embassy of the United States of America in Tirana. The project goals were widely recognized and attracted the participation of, among others, Epoka University and the National Agency of Natural Resources which contributed to the PET bottle collecting process. Wide recognition from both the academic and governmental institu-

tions contributed to the urgency of the matter and the importance of the specified goals. The bus shelter/bus stop was recognized as a possible implementation project as it satisfied two main components of the aim; the social educational component and the implementation scale and the lack of one in the chosen zone. The bus stop in a city symbolizes the contact of the transport system provided by the city and public space. The flux of people using and commuting through this infrastructural public point creates the possibility for wide visibility and a corresponding wider impact, therefore directly addressing issues of educating the public. Secondly, the scale of the bus stop allowed on the ground simplified the building process. In line with the intention of Metropolis Studio to achieve a level of simplicity yet to keep the aesthetic alignment with contemporary architecture ideas, the project was developed to satisfy both functional requirements and reuse logic in its materialization.

The architectural project as well as the building process involved a small workforce and basic building materials combined with plastic bottle infills. The importance of the bottle infills was emphasized through their dual purpose, partially as structural material and the aesthetic finishing.

Filled with the ground dirt and soil from different regions, bottles also have had a symbolic role in representing the multicultural environments of institutions which developed the project. Part of the process of the project development was the workshop organized at Polis University. As a higher education academic institution, Polis University recognizes the importance of environmental design and plays a great role in educating responsible future professionals. The workshop was examining approaches to reusing the PET bottles. Students included in the workshop discussed simple yet implementable procedures for reusing materials. As the primary aim was to show possibilities, examples and new approaches in reusing disposed materials, several design tryouts were experimented on a one-to-one scale detail models. The workshop has created sufficient knowledge base for the project as all scopes of the architectural project have been discussed, from statics to aesthetics. The structure of the station was tried out at the Polis University premises in order to determine proper load bearing capabilities of plastic bottles with different infill materials. Parallel to structure experimentation, aesthetic elements and functional elements were accordingly designed. The station project was delivered and ready for



its implementation at the beginning of September 2012. The final project included a total of 12000 plastic bottles. The structural part was reinforced by combining plastic bottles filled with sand or plaster in the lower part of the structure. The foundation was equally comprised of bottles laid down in the concrete mixture. The upper portion of the station, from the bottom half and up, was structurally reinforced with wooden structure shelves; filled with empty bottles providing sun shade and diffused lighting with a colorful light bounce from the bottle caps. The station has been covered with colored extruded plastic laid on the wooden beams. The sitting bench, extruded from the lower body of the station, was constructed under a roof covered partly with the finishing in wood. The rounded corners of the lower part of the station are addressing the context of the isolated station in the industrial area of the city. The strong design features had to be further emphasized in order to get the intended message across in the conditions of the large scale surrounding. The working team was comprised of 8 experts and 16 students from U_POLIS. The building of the bus shelter began in September 8 and ended on October 5, 2012. It was divided in four steps. The beginning of the project was inaugurated by





Mr. Philip Reeker (Deputy Assistant Secretary for European and Eurasian Affairs) in the framework of “Act Now”, a project by the American Embassy in Tirana. The building of the station was concluded on October 5th and its inauguration was on October 8th at U_POLIS. The Mayor of the Commune of Kashar, representatives from the National Agency of Natural Resources, students and representatives from U_POLIS, participated in this event.

Dates back to December 2011, Co-PLAN and was based on previous experiences around the world. In preparation, all the necessary studies were made to better understand the construction technique using plastic bottles. January - July, 2012 the project was designed by architects of Metropolis Studio. The first concept was to build a wall using plastic bottles. The wall would be 8m in length and would be a continuation of U_POLIS. The bottles would be filled with soil from different countries. The idea of filling the bottles with different kinds of soil would be a reminder of the multicultural nature of U_POLIS. But, this idea had to be tried first so on July 4-5 a workshop was organized. During the workshop a wall was erected using filled plastic bottles (1.5 x 0.8) m. The workshop revealed many elements that weren't taken in consideration during the design. The material property of the plastic bottles and the vertical force from their weight (a plastic bottle filled with sand weighs 900g) made the wall unstable. Thus, it was impossible to build a wall of 8m as it needed to be divided in molds.

Based on this experience, the final project was re-conceptualized as a library made out of wood. The library would be built on a wall 1.5 m high made of plastic bottles filled with sand and plaster reinforced with concrete basement. The last material will make the structure more resistant to the atmospheric condition.

Parallel to the design process, in period of January-July 2012, plastic bottles collecting started at U_POLIS. Main resource for the bottles was Universities recycling bin filled on every day basis by the students and staff. Bottle collecting activity was also helped by: The National Agency of Natural Resources staff, students from U_EPOKA and the staff of the American Embassy in Tirana. Until July 2012 almost 65% of (0.5l) plastic bottles were collected. The necessary number of plastic bottles needed for building the bus shelter was 12.000. During this month a working team was set up: 8 experts and 16 students from U_POLIS. The project with all of its components was finalized in period July-August 2012. The building of the bus shelter began in September 8 and ended on October 5, 2012 and was divided in four steps.

September 8-15, 2012.

During this phase the structure's foundation was built which needed 1.300 plastic bottles (0.5l). This phase followed these steps: The opening of the foundation (5x1)m and the cleaning of the surrounding area. The bus shelter was located near U_POLIS. According to Law no. 10119,

date 23/04/2009 “On Territorial Planning” U_POLIS received a preliminary statement, which is a kind of permit. After receiving the permit we started to work on the place.

After the opening of the foundation (5x1) m, a 10 cm high, cement layer was placed in the underground. This layer will protect the bottles from humidity. The second step was to fill the bottles with sand and tie them. We payed particular attention to the moment of putting the bottles in the foundation as they tend to move; afterwards we put a layer of concrete in order to make the structure stable. The beginning of the project was inaugurated by Mr. Philip Reeker (Deputy Assistant Secretary for European and Eurasian Affairs) in the framework of “Act Now”, a project by the American Embassy in Tirana.

September 18-22 2012

Second step, starting with the completion of the foundation, was the building of a wall 1m high and create the library shells structure.

Third step: September 25-29, 2012

During this step, the bench of the station was built, complete with its cover and the wall was plastered with concrete leaving out only the bottles' cork.

October 2-5, 2012

This is the last step of the project during which the “library” was completed. The bottles were selected of the same size, cleaned, tied and glued to each other. The structure is divided into two parts: the first part which is solid and the up-



per part which is lighter. The design of the bus shelter recalls the “Pontillism” art of Denis Landis. The building of the station was concluded on October 5th and its inauguration was on October 8th at U_POLIS. The Mayor of the Commune of Kashar, representatives from the National Agency of Natural Resources, students and representatives from U_POLIS, participated in this event.

The bus shelter made of plastic bottles (0.5l) is a good example of the re-use of materials in design, creating a low cost project and also raising citizens’ awareness about recycling issues. The aim of the project was to promote the use of recycled materials in design among the communes and municipalities of Albania. After the completion of the project, a documentary was made which shows the steps of the process of the structure’s completion.

Leader: *Isida Duka*[Co-PLAN] *Loris Rossi* [U_POLIS]

Assistant:

Saimir Kristo[U_POLIS] *Rezart Struga*[U_POLIS]

Eno Muho[Co-PLAN] *Erdi Myftaraga*[U_POLIS]

Eno Goxha[Co-PLAN] *Aida Ciro*[Co-PLAN]

Participants: *Students of Polis University* [Albania]

Sunday, 8 September –

Friday, 5 October.



Play the City: @ Play Tirana

Play the City Tirana used city gaming for a collaborative scenario generation for Tirana's rail transportation. The city game for the new Intermodal Train Station in Tirana intends to generate alternatives for an overall renewal of the city using collective intelligence. The new station is intended to become the hub of exchanges and therefore to have the ability of connecting both the urban areas and the areas outside the city, in compatibility with the existing railway network.

The new Intermodal Train Station in Tirana is originally subject to an international competition. In collaboration with the Tirana Municipality, the competition event integrated the collected work and ideas into a series of possible solutions. The strong international impact and success of this competition was guaranteed not only by a jury of architects and field specialists of international importance, but also by the fact that this is the first competition of ideas regarding an intermodal station ever organized in Tirana.

Representatives from Tirana municipality, important developers of the city, scholars and students from the Universities of Anhalt in Germany, Belgrade in Serbia and POLIS in Tirana, representatives of research institutes and urban activists were all actors of the interactive game that





simulated the complex interactions and behaviors that are developed in every planning and decision making process. The physical model of the project area provided the gaming table where conflicting interests needed to be debated allowing the emergence of three possible developing scenarios. Very small changes in the game strategies of the engaged actors determined the differences in the final outcomes of the scenarios showing that planning a future development in an open society is not a linear event but a highly unpredictable process deeply influenced by the interactions of the conflicting actors.

Leader: Ekim Tan, Suzan Christiaanse (*Play the City*), Su Tomesen, Ellen Holleman (*Balkans in the Polder*), Ledian Bregasi (POLIS University)

Participants: Students of Polis University [Albania] workshop [Polis University, Tirana, Albania] game and presentation [TEN Gallery, Tirana, Albania] October 6th-8th -

Play the City:

@ The Making of

Abstract

“Play the City” explores with as many people as possible the aspects of the urban environment of Tirana. The debate game The Making Of® plays a crucial part in ‘Play the City’. Governments, businesses, schools and other interested groups can log in to play The Making Of®. You can also sign up for participation in one of the public rounds about themes that the NAI organized in collaboration with Hans Venhuizen.

No matter what, physical planning is a complex matter. The interests of many people, authorities and companies have to be reconciled with the possibilities offered by the landscape, its soil and its history. New plans must not only be technically possible and enjoy sufficient public support, but they must also be affordable. All sorts of issues are linked to one another in the spatial planning challenges facing our country, and the question of whether something is beautiful or ugly is usually of a minor importance. The complexity of spatial planning means that only very few people have a genuinely clear understanding of it. Moreover, for these people it is increasingly important to find out the views and wishes of as many other people as possible so that better plans can be made. But the higher level of complexity means that discussions about spatial changes are often dominated by self-interests and the question of whether something is beautiful or ugly. Before we can get knowledge from people who are not usually involved professionally with the spatial planning of our country, these people first have to acquire knowledge. With this knowledge we can then make good proposals and form opi-

nions. The latter is what The Making Of® does. First of all, the The Making Of® collects the full range of opinions, wishes, initiatives, threats and necessary interventions related to a particular changing situation and divides them into two groups. We call one group the Ambitions. Ambitions are what will cause changes in the future. They are necessary interventions such as, for example, building more houses or more roads, but they also include the aim to effect a desirable change in the mentality regarding, for example, the use of cars. Ambitions set the spatial changes in motion. The other group is the so called Phenomena. Phenomena themselves do not effect any changes but they lend color, direction, and guidance to those changes. An important Phenomenon, for example in the case of “Play the City”, is the culture or the history of the Pyramid in Tirana. These factors have to be taken into consideration when changes are made. Another Phenomenon is the necessity of creating widespread support among the population for every intervention. Since there are so many things that influence spatial changes, Phenomena can be absolutely anything from pride in the car to expensive petrol, and from

wealth to aerosol pollution. All these facets can exert a strong influence on how we have to make plans for the spatial planning of our country in the future.

In *The Making Of® the Phenomena and Ambitions* are brought together in the starting matrix. This matrix offers an overview of the current situation that is set to change. As already stated, almost no-one can grasp the entire field. We therefore start *The Making Of®* with a few combinations of *Ambitions* and *Phenomena* from the matrix.

The methodology of *The Making Of®* can best be applied at the stage when decisions about specific spatial issues still have to be made. That is why Mr. Venhuizen together with the assistants Mr. Shllaku and Miss. Goxhaj chose the Pyramid in Tirana, a highly sensitive object in the Albanian context. The options are: its destruction destroy it for the new parliament or redesign it so it is coherent with the needs of today's generation. The method involves all the parties concerned (residents, users, administrators and designers) on an equal basis from the very start of the planning and design process. This means that they are not solely involved

according to their personal expertise, but also drawn beyond it, so that their horizons are widened and they can grasp the layouts of the units; various analyses elaborating on the physical and environmental characteristics of the units and personal perception of the users of the space (taken from the questionnaire conducted with the apartment inhabitants). Besides the residents' perception, communicated through four interviews shown at the exhibition, the opinions of professionals working in the field of architecture and housing (the authors of key study units, namely apartments constructed after the 1990's) were screened parallel to these movies. Interviews of four architects that have worked in Tirana before and after the '90 were conducted in order to find out their personal experience and reflections on housing issues; the conditions of their work; investments; the architecture and apartments in Tirana during past and present time.

After the comparative analysis, the situation becomes more comprehensive. We devised the game that confronts residents with the complexity of a design task, not by explaining it but by making them a part of it. This

gives them greater insight into the design process, so that they better understand and accept the results, and there is a greater willingness to contribute. That is why it was important to have a wide number of professions participating in the game.

For the content of the games, first through interviews and research in cooperation with POLIS University, Venhuizen defined the 5 *Ambitions* and 5 *Phenomena* that play a central role in the spatial future of the city. With these 5 *Ambitions* and 5 *Phenomena* a matrix was assembled.

At the end of this proposal we founded a list of possible phenomena and ambitions that Venhuizen's assistants along with some participants gathered on trips to Tirana. These phenomena and ambitions were checked with students- whether they recognize them and to add some other ambitions and phenomena if possible.

Proposing a Plan Based on the matrix of phenomena and ambitions, the teams created were given a time to connect one phenomenon with one ambition and develop a proposal on the Pyramid. *Rising Objections* After making proposals the teams came back to the arena to present their proposals

to one another. Instead of debating the teams wrote down the number of objections that they have against other team proposals. When every team was done presenting, the teams indicated the number of objections they had against one another.

Debate The objections were displayed on the floor between the teams. At this point the teams had to tackle down the objections of the other teams by debating. And it was up to the special jury to decide who had the strongest arguments, rather than tackle the objections or keep them.

Jury The jury could also consist of a number of professionals from different fields. A majority of votes by the jury decided if the objections were upheld or dismissed. The moderator provides the audience with some lobby cards, points, that each team had to gather to buy an objections and clear their way towards winning. The winner in the end was the team that first succeeded in tackling down, dismissing all the objections, because of the jury or by lobbying. Sometimes the worst idea can win the game, but this is the taste of the reality not always the best wins.

The game was repeated three times with different groups of participants, jury and, audience. The results were

very interesting. Most of the winning teams voted for preserving the pyramid as an important object of collective memory that the citizens of Tirana must preserve. That is an important finding, since the debate at the city level was about destroying the Pyramid or not, building the parliament or not. The Making Of as it was mentioned before is a good tool to enlarge the participation of different actors in decision making. As so, this method will be used by the students of Polis University first, and afterwards it is up to the students to raise this game whenever there is a city debate.

“Play the City” is essentially an abbreviated course in design. In the game, administrators and/or an area’s residents are invited to think up innovative plans for spatial planning issues. The game is highly realistic because it uses existing situations and future developments. In addition, the game’s players are informed about, consulted on and involved in future developments.

Mario Shllaku

Leader: Hans Venhuizen

Assistant: Mario Shllaku [U_POLIS]



In the hood/ Green Plug ins/ Dedate on the tour

Abstract

@Tirana, Albania: Albania's capital has changed dramatically in the last 25 years. With the transformation from a socialist to a market economy, private property became a prime concern and public values experienced a decline. How can the public realm be reclaimed through architecture? Can private waste and leftovers, both mental and physical, provide a starting point and be turned into a public good?

Tirana's physical transformation: The toppling of the Albanian communist regime unleashed powers beyond the control of the consecutive governments under the influence of the so-called free-market paradigm. After the feverish uncontrolled growth in the 1990s, the municipality tried to regain public control with several beautification campaigns in the 2000s. Streets, parks and riverfronts were cleared of illegal kiosks and thousands of trees were planted.

Over the last 20 years, Tirana, the capital city of Albania, has undergone dramatic transformations. The transition from socialism to capitalism, along with global trends in urban development, had a direct impact on the social, economic and spatial structures of the city. Tirana's urban space has transformed rapidly, towards two different directions:

On one side, lies the transformation of the city centre and the main road axes. New land uses such as commerce, offices and entertainment have been introduced, while new housing complexes have been constructed. Through interventions on the major public spaces and the upgrading of public infrastructure, a new image and a new identity for the city centre was attempted to be constructed, aiming to regenerate the city and attract new activities and investments. On the other side, since the early 1990s, an extended periphery of informal small-scale housing was gradually developed - mainly by

internal immigrants - without planning, social and technical infrastructure or provision for public spaces, leading to the creation of a impoverished urban environment. These informal residential areas, as most of Tirana's residential areas, are characterized by a relatively satisfying quality of private space and neglected public space. At the same time, informal development processes have taken place within the existing urban fabric, occupying former public land and blocking passages by erecting small, medium or large-scale constructions. Furthermore, large-scale housing and commercial complexes implemented by the private sector, as well as large public projects, have appeared randomly in the close or distant periphery of the city, with no apparent intention to integrate with immediate urban surroundings. In this context of the growing fragmentation of urban space and of the intensified socio-spatial inequalities, new modes of urban interventions seem to be urgent.

(Re)appropriation of the city

Në Lagje

The premise of the Tirana Architecture Week (TAW) was that the period of physical transformation has come to a close and a mental transformation needs to follow. A new sense of belonging, community and ownership would help re-appropriate the public realm. How can public space be reclaimed through architectural events?

Private waste for public good

The starting point is provided by what there is in abundance in every city: private waste. Taken both physically as well as mentally, the leftovers of private households were reworked by students and inhabitants into valuable contributions to public space. Two complimentary interventions would explore the potency of waste: a workshop addressing the physical leftovers and a series of debates on a bus tour which would activate the mental excess of Tirana's inhabitants.

Në Lagje or In the 'Hood is the title of a workshop held in two centrally located, though somewhat isolated neighbourhoods, part of Tirana

Architecture Week (TAW) and organized by the U_Polis Alumni Group and the Polis Student's Council and Curated by Chris Luth (NAI), Joana Dhiamandi (U_Polis) and Rikkert Paauw (NAI). The workshop's goal was the understanding, interpretation and transformation of a specific neighborhood of the city of Tirana and the activity took place from September 28th till October 4th 2012 .

In collaboration with the local population, twenty students transformed the inhabitants' industrial or not leftovers into architectural structures which were corresponding in activities of the public space. The aim is to create a social impact through the physical and programmatic intervention.

[...ne Lagje]'s goal was the understanding, interpretation and transformation of a specific neighborhood of the city of Tirana and the activity took place from September 28th till October 4th 2012 . All of the aforementioned work was implemented in the site of the neighborhood in order to better understand the problems and characteristics of the area and also promote design by process and participation.

Firstly a general introduction of the neighborhood and the beginning of the mapping phase in order to create a specific questionnaire to be applied to the area. This mapping aims at understanding the way this area behaves emotionally. In the second day the application of the questionnaire had as the main goal the unfolding of the hidden stories that the people/neighborhood would reveal to us. Going further the students were divided in groups. After taking in consideration all of the aspects above, a set of different scenarios for the development /transformation of the neighborhood were created, driven by a specific concept. One group dealt with the conceptualization of a performance organized in the neighborhood and the second group with the creation of an installation in the area. During the fourth and the fifth day, the final scenario development and design proposal according to the research of the selected materials that will be used for the performance and also for the creation of the installation. During the 5th day, a presentation and night visit of the site was made by the students in order to show the results of the mapping process/emotional cartography. The next two







days were used to develop and realize the performance that will be selected and also the installation for the neighborhood. In the last day of the workshop the project was launched and implemented in the above activities was finalized and the start of the debates in the installation and bus tour.

The debate on bus tour was focused on reclaiming the public space by firstly reclaiming the mental space. What better place to do so than while moving through Tirana's neighbourhoods on a special bus tour? The neighbourhood's inhabitants, students, architects, planners and politicians will be asked to introduce their neighbourhood to fellow citizens of Tirana. Through this series of tour guided interviews, a diverse mental map of the city emerged. What are they proud of? What places do they recommend?

Showcase 1 - Forgotten Void *Selita Hood

The need for change in this area is absolutely relevant. Being left as an isolated void near a high traffic point of Tirana, this site lives between social imbalance and economical heterogeneity. This specific element can be considered as relevant in terms of an economic and living quality level, but irrelevant in terms of the amount of energy this void contains. The enthusiasm of the people living there, young and old, along with the difficulties they have in terms of an economic and urban aspect make it a unique place but also one in which it is difficult to intervene. A possible intervention in this location would be fruitful but also delicate in terms of social perception and reaction. Possible reactions that this workshop was intending was to generate a sensible urban activism in the area.

Showcase 2 - Hidden Oasis *1st of May Hood

This area is characterized by its clear character of brick-wall structure apartment blocks indexed for housing. In general terms, even if this neighborhood is very closely connected to main axes of the city through the small city ring and also the boulevard along the Lana River, it can be characterized as quiet but full of positive urban energy that can be used in order to change the . Its unique feature is the structured vegetation in the area as a result of the building plan development. This type of vegetation creates small green islands simulating "green core" inside the inhabited areas. By closely observing the relation between the building typology and the way people behave in the area, you can easily perceive this area as a series of smaller units integrated in a bigger complex unit.



This general methodology, based on the application of permanent or temporary urban installations within the living nucleus of the city resulted quite effective in the scale of the city of Tirana. The need to reclaim public space by the public in the interest of its use proved to be crucial in improving the life quality level in the neighborhoods during TAW – Tirana Architecture Weeks which led to the use of the public space as an initiator of public space activism. This example clearly indicates, not only through its formal and academic aspects but also through its results, that the activity should be repeated in various areas of the city in the future. Its application can be compared to ” in the city which transforms dead and forgotten areas in the city and converts them into healthy and desirable living areas.

Joana Dhiamandi, Chris Luth

Bus Tour Curator: Chris Luth [NAI]

Activity Leaders: Chris Luth, Rikkert Paauw, Joana Dhiamandi [U_POLIS]

[...ne Lagje] Curators: Rikkert Paauw [NAI] Joana Dhiamandi [U_POLIS]

Participants: 15 Students of U-Polis

28 September / 04 October 2012



Urban Provo[ACTION]

Provocations in Public Spaces trying to touch the sensitivity of people

This activity is organized by the staff and students of Polis University. It is important to live, understand and face the problems of the people as part of them. Architects and urban planners, plan and design the city, intervene in different scales, and it is important to know the opinion of the users, their concerns and how they feel in the city. This can be done by talking and interacting with the people. Architecture and urban planning are fields that focus on the conditions of built surroundings, key elements in understanding the relations of people/users who are probably going to occupy them. As an act of reestablishing spatial and social conditions of public spaces, public provocations were aimed at critical issues of Tirana's central spaces. Direct contact and emphasized performance of the action has aimed at opening a possibility for real changes to happen; more in terms of a social than an institutional investment. Interacting in open spaces with passerby, involving them in a specific kind of activity, will probably make them reflect more about the problems which face them every day, consciously or not. Firstly, the organizers tried to identify and highlight some critical spots in public spaces

that present some conditions ensuring that the interaction is successful, making the users of the space aware about it. The interaction was thought to be done by installations, to provoke the perception of the people that use the same space. The installation itself is something more physical; it reshapes the public space and makes the perception of it alter. The interaction will try to make people feel as a part of the process of transformation that could take place.

The identification of some critical spaces, close to the center of Tirana, needed some reflections and analysis to decide on the best way of intervention for a better interACTION, on the determination of the problems/crises of the site and its position, and the way in which this place is related to the city. The social aspect of the site was very important and taken in consideration. Also, the identification of the possible actors of the interaction was part of the preparatory work. It was necessary to plan even the time of the installation and the way in which it would be installed. After all the reflections, the decision was taken to enact five specific interactions, in different spaces, different ideas, different outcomes.

Abstract

The public spaces in Tirana, occupied mainly by the people that live in the city, seem to support a variety of activities, bars, parking cars, etc. apparently appropriated by individuals serving exclusively their personal interests. Citizens suffer the lack of public spaces, space needed for a normal life, for everyday activities. The urban development that characterized Tirana, after the '90s, didn't help in creating a more livable city. Now, after years of transition, the needs of people are different; it's no longer a matter of quantity, but quality.



Urban interACTION/ 2
'Façades, IN / OUT'

The building façades mark the transition between outside and inside, between the building and the urban space, a link between the private and public. When seen in context, they characterize the face of a city or town. The façades give a scale to the entire space around it. Urban space is defined by the building façade, the neighboring building façades, the streetscape, and the environment. Examining old façades or considering new constructions, building use and historical value must be taken into account. Existing building façades can be added onto, altered, or completely rebuilt. New construction must be designed to fit the character of existing structures.

The installation was envisioned to take place in a dismissed structure of a three floor building, never completed; the reinforced concrete structure has claimed the whole parcel and it has become an uninviting place. The aim of this activity was to create a more dynamic and interactive façade in order to let people appropriate and redesign this transitional element that connects the two parts. The installation was realized by some drapery that covered the whole structure. The images reflected on the

drapery, from outside during the daylight, and from inside by the artificial light during the night, provide the façade with the role of the connecting the two parts.

During the evening, the installation affected a lot of people who were interested in understanding what was going on inside the structure; many of them became part of this interaction momentarily attributing another meaning to that place.

Urban inter[action] / 3

Pyramid: [TIME, SYMBOL, EVOLUTION]

Another interesting aspect of Tirana is the history of the city itself, with the places and spaces that conserve and represent it. An important place of Tirana, in this aspect, is the Pyramid, the former leader's museum. The Pyramid represents an object that exists on the border between the past and the present; it is a symbol of the past that has created a wide debate regarding its conservation/reconstruction, re-usage, or its destruction. The goal of the installation was related to the continuity of time, the discovery and evaluation of the past which affects the development of the future. The installation was dynamic; it began by building some models that resemble the shape of pyramid, five in total, with the existing one. After creating the models, they had to be destroyed on site. The aim of the installation was to highlight the importance of time, preserve the past and reserve the future. The development of the cities is influenced by the human being, which is in a continuous process of changing needs.





Urban interACTION / 4
"The Cinema in your Yard!"

In urban areas of Tirana, the in-between spaces of the residential blocks do not offer quality; those spaces are not used by people. The interaction between people living in the same residence is missing and nobody knows who's living next to them. The misuses of this typology of space need some activities to be proposed, in order to increase the interaction between neighbors. It's not always through urban design that we can improve the quality of spaces; any events proposed to the people can make them use the space.

The interaction was made possible by creating an open cinema in an inner yard of a new residential block in Tirana and showing a very popular comic movie. People enjoyed the event and invited us to do it again as for moments several people were seated together, watching the movie and socializing.

Urban interACTION / 5
"Different Parking Space"

A present problem of Tirana city is the parking place as cars stop/stay everywhere. People and vehicles pass through cars, placed all around, as a normal condition, resigned to the idea that this will not change. This category of space, up to the moment of 'finding a solution', can be used differently for a period of time.

The aim of the installation was to see the difference of a place, a parking place,

when furnished differently and at the same time provoke the passerby in order to let them know the importance of the space that surrounds us.

A lot of people expressed an interest in what was going on in the parking place, an empty space between the row of many cars, and others were indifferent.

As expected, the Provo[Action] was a good experience for the group which organized the interactions. People involved in the different installations expressed their pleasure in seeing the spaces used in a different way, giving them a meaning. Citizens participated spontaneously in all the interaction and were really involved in the events that were taking place. They expressed their desire for changes in public spaces. A way to make people participate and to think about common spaces and how all of us, if we act together we can make the difference.

Julian Veleshnja

Concept development and leader:

Julian Veleshnja, Olgjica Nelkovska

Participants:

Students [U_Polis]





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