

FORUM A+P 13

Periodik Shkencor për Arkitekturën dhe Planifikimin Urban

2013



ARCHITECTURE
SCHOOLS SHOULD
BE DISSOLVED
UNLESS THEY... *

EDUCATION IN / BY ARCHITECTURE

EDUCATION IN ARCHITECTURE

13

- ... abandon mono-vocationalism
After the collapse of the construction bubble, architecture schools must prepare their graduates to apply design thinking and architectural intelligence in sectors beyond just the property / construction sector.
- ... promote informed generalism
Invite as much knowledge as possible from other disciplines, such as economics, engineering, agriculture, politics, activism, geography, psychology, sociology, computing... Architecture is an amalgam of all these things.
- ... encourage students who want to openly debate what is happening.
Education is amoral at best, immoral at worst.
- ... realise that the game has changed.
Graduates must now leave with more than just a portfolio of beautifully drawn imaginary buildings, designed to take to interviews at architecture firms.
- ... change the measures of success.
Prizes for drawing trout farms on mars. There is more than one definition of success.
- ... responsibility.
Art is not art. Art is art. Design affects more than cultural appearances, design is more than social 'engagement'. Architecture is always social justice.
- ... a new view of architecture and design.
Architecture is not only about objects and appearances, design is about the human ability to plan and produce things.
- ... their own education.
Architecture is not really a building, it is a network of people. It should be a place where you and your ideas are shared.
- ... seek to provide access to role models from diverse backgrounds.
Architecture is still very much a profession. It's not just about ideas, it's about how to make them happen.
- ... act as incubators for designers, architects and ideas they produce.
Supporting people and projects after they have graduated.
- ... become fablabs and drop-in institutions.
Provide intellectual forums and workshop facilities for would-be designers, inventors and activists who wish to attend the school for 7 minutes, 7 hours, 7 weeks or 7 months - not just those who wish to attend for 7 years.
- ... open their students and the public to an understanding of architecture's economics and politics.
Not just its past and present practice.
- ... act as agents for positive change in their host cities.
Why do those who live next door to architecture schools never set foot inside them?
- ... see their role as producing not just each new generation of graduates but also each new generation of ideas.
- ... become open clubs (peer to peer social networks) for their students and alumni.
A school is not really a building, it is a network of people. It should be a place where you and your ideas are shared.

Revistë Periodike Shkencore:

© Besnik Aliaj, Sotir Dhamo, Dritan Shutina



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Universiteti Polis

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TIRANA
DESIGN WEEK

Përmbajtja

This special issue of Forum A+P primarily focuses on education in architecture. The editorial and the following articles and materials aim to present an alternative viewpoint, based on the field's experts, on the education in Schools of Architecture. The cover's graphic fragment "architecture schools should be dissolved!"* ... unless", is a provocative reference borrowed from "Project Context & S.U.A.S. (Sheffield University of Architecture Society)". Forum A+P does not assume responsibility for this movement's ideas, but joins the initiative for the educational reform in Architecture with all of its components. Viewed from a positive perspective, this provocation is an invitation for all Schools of Architecture to assume a critical position towards the traditional educational method and, above all, to connect teaching methods to real life and the new technological achievements. Further, this issue shows the viewpoints and attempts of POLIS University regarding the educational reform in the Albanian context based on international experiences and the merging and exchange with the world at large.

Ky numër special i Forum A+P ka për fokus kryesor edukimin në arkitekturë. Editoriali sikurse edhe artikujt e materialet në vijim synojnë të sjellin një këndvështrim alternativ mbi mënyrën e edukimit në shkollat e Arkitekturës që bazohet në eksperiencën e ekspertëve të edukimit në këtë fushë. Fragmenti grafik i kopertinës "architecture schools should be dissolved!"* ... unless", është një referencë provokuese nga "Project Context & S.U.A.S. (Sheffield University of Architecture Society)". Në këtë këndvështrim Forum A+P nuk merr përsipër përgjegjësinë e ideve nga kjo lëvizje, por i bashkohet nismës për të reformuar edukimin në Arkitekturë dhe në të gjithë komponentët që ajo përmban. Parë në këndvështrimin pozitiv, ky provokim është një ftesë për shkollat e arkitekturës për të qenë vetë kritike ndaj mënyrave tradicionale të edukimit dhe mbi të gjitha për t'u lidhur më shumë me jetën reale dhe arritjet e reja në të gjitha fushat e teknologjisë. Në vijim të këtij numri tregohen pikëpamjet dhe përpjekjet e Universitetit POLIS në lidhje me reformimin e edukimit në kontekstin Shqiptar bazuar në eksperiencat dhe hapjen ndërkombëtare.

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Qellimi i këtij çmimi është promovimi dhe vlerësimi i figurës së Arkitektit si njëri nga nxitësit kryesor të zhvillimit dhe emancipimit të shoqërisë shqiptare.

Aplikimet mund të kryhen duke dërguar një Bio dhe Portfolio format PDF me punët më përfaqësuese në adresën:
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TIRANA DESIGN WEEK

madeIN DESIGN
15 September - 15 OCTOBER

Tirana Design Week 2013, being the first event, entirely dedicated to design in Albania is created in order to tackle the manifestations of creativity with a specific focus on the contemporary context. During the last 5 years, some very interesting phenomena are emerging in the artistic debate. The global financial crisis and the geopolitical situation created a prolific ground for nationalistic rhetoric and totalitarian visions in Europe. The creative industry and especially design cannot remain indifferent to changes in the general mindset where the richness and diversity of the contemporary society is continually being questioned.

Tirana Design Week 2013 intends to investigate the latest expressions of design with the aim to explore new conceptual and practical tools for the coming generation of designers in the region. So some of the main questions that TDW 2013 needs to answer are:

Can the Balkan citizens still be recognized in the EU motto "United in Diversity"?

What is the role of the creative class when facing complex issues?

Can Design be used as a tool to promote diversity as an enriching factor of the contemporary society?



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Programet Akademike të U_POLIS 2013-2014

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DHE ART DIZAJN

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per 200 me te miret e matures shteterore
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PhD - Arkitekturë / Dizajn*
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(2 vjet, Part-time)
BSc në Art-Dizajn
(3 vjet, Full-time)
1,500 Eur/semester **

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500 Eur/semester

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500 Eur/semester

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Çertifikatë " Computational Architecture Design " : 5 kurse/weekende = 18 ECTS post-Bsc që transferohen në Studimet Master ***

*** Realizuar nga: SustLab Universiteti Poliss & MakeLab LorenchTech Detroit USA & Nitro-Saggio Group SicilyLab Italy 250 Eur

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FAKULTETI I PLANIFIKIMIT DHE
MENAXHIMIT URBAN

1 Njesi = 60 kredite
ECTS

SHENIM: U_POLIS ka programe akademike full-dhe part-time. Programet part-time zhvillohen ne weekend 1, here ne 2 jone midis mesdites premtite - dielen pasdite.

* Programi PhD ne U-POLIS eshte diplome e perbashket me Universitetin Ferrara Itali. Programet M.Prof jane diploma te perbashketa me IHS / Universitetin Erasmus Rotterdam.

PhD - Planifikim Urban/Qëndrueshëm *
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MSc në Planifikim & Menaxhim Urban
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***** Mundesi transferimi i kreditesh ECTS nga Çertifikata ne M.Prof/MSc dhe sipas rastit ne PhD

***** Realizuar nga Institut Co-PLAN, Universiteti Poliss & Institut IHS Rotterdam, Universiteti Erasmus Holande.

250 Eur

Call for Application



Opening of the PhD Programs in Architecture and Urban Planning at U_POLIS

Duration: 3 years

Admission: academic qualifications and interview

Coordinator: prof. Roberto Di Giulio

Head office: international agreement with Università di Ferrara and Polis University di Tirana (Albania)

Internationalization: teaching agreement with University of Malta/Faculty of built environment (Msida - Malta)

Department: Architettura DA

Study abroad: at least 6 months

Educational purpose: the aim of the "Architecture" curriculum of the Joint PhD Programme is to strengthen the synergistic cooperation of design, process and building. The field of interest ranges from technologies based on innovative materials, to industrial design (inclusive design) and restoration and building maintenance according environmental sustainability. On the other side, the "Urban Planning" curriculum addresses the issues of public realm, with reference to the evolution and changes of the socio-economic and environmental context. In particular, the role of the discipline is taken in consideration as a tool for reading, understanding, planning and designing urban and territorial transformations in a sustainable development perspective, with an interdisciplinary approach open to international comparison. The PhD course shall explore cross field research approaches based on the research activities of the PhD Candidate, the active debate with the teachers (taking part at the joint sittings) and experts of real estate and construction market. The researches shall be developed under an international scale. According with this idea the goal of this PhD course is to increase as much as possible the skills of young researchers in way to lead them to excellence levels in scientific production related to the needs of the production industries (material and immaterial products), public planning structures and offices, and construction market alike.

Curriculum:

Architecture

Urban planning

Educational plan: at the beginning of each year, the Doctorate student shall submit to the Academic Board an individual scientific-didactic plan regarding the research and educational activities planned for that year, the predefined courses and the ones to elect among the courses activated specifically for the Doctorate program and those activated at the Departments of the University of Ferrara, POLIS University, partners or affiliated elsewhere (Summer Schools, Workshops, etc). The Doctorate Program is divided in three academic years as follows:

1st Year: consists in 60 ECTS organized theoretical studies aiming to enhance further the scientific formation obtained in previous academic programs through the scientific offer of the University of Ferrara and POLIS University, as well as that of other eventual consortium partners, and finally starting the work with the thesis.

The 60 ECTS of organized theoretical studies are to be delivered according to the following scheme:

18 ECTS conducted by POLIS University - for all doctorate students

18 ECTS conducted by Ferrara University - for all doctorate students

24 ECTS conducted for each student by the respective home institution or any of the categories explained below

The student must also attend the seminars organized by the research and didactic groups of the Department of Architecture of Ferrara (DA), the Polis University, or any other associate consortium partner (i.e University of Malta, Faculty of Built Environment) or other seminars established specifically for the doctorate (activities provided by the Higher Education Institution for obtaining the complementary skills), as well as participate in conferences and workshops of particular relevance and scientific training by placing them in his program of study.

2nd and 3rd Year: are mainly dedicated to the research for the thesis. The student participates regularly in international scientific events in his field of interest and other related fields judged useful for his formation.

Proficiency of the English language must be proved by the end of the third year, duly certified by a minimum CEFR C1.

By the end of October of each academic year, the student must submit a scientific and didactic report to the Coordinator on all training activities and research carried out by the student.

The Joint Academic Board will have to assess the work done by the student and draw up a written report, with a recommendation about his admission in the following year. In case of a negative evaluation, the Joint Academic Board is entitled to decide on the exclusion from the course of the student or the admission to the following year under specific conditions, asking the student to attend a program agreed with the Board.

The reports, prepared by the Board, must be attached, to the final report of the student, as well as the official documentation on the activities carried out by Doctorate students, kept at the doctorate program office.

At the end of the second year, the student must also present an oral report (the mid-term), including a presentation to the Joint Academic Board and any other scholars interested in the progress of their research projects. The positive assessment by the Joint Academic Board of the mid-term is a necessary condition for admission in the last year of the course; at the end of the third year the student must submit a written report to the Coordinator of the scientific activity, which, together with the opinion of the supervisor (Tutor) and second reader (the opponent) on the prepared thesis, will be used to decide on the candidate's admission to the final exam.

The Doctorate students will spend some period of their training abroad at a rate of at least 6 months to three years, in an appropriate institution, with which the doctorate program has a relationship of collaboration and trust. Regarding the duration of the period abroad, it is the responsibility of the Coordinator, after consulting the Joint Academic Board and the Tutor/Co-Tutor, to decide on founded exceptions to this minimum.

Research topics:

1.1 Design theories and methods and sustainable constructions;

1.2 Inclusive design, design for all, accessibility to spaces, products and services, sustainable design;

1.3 Innovative technologies and materials for building and structural design;

1.4 Materials and techniques for the conservation of historical heritage, building maintenance and Life Cycle Assessment (LCA) considerations.

2.1 The city of today and tomorrow, between environmental upgrading and rehabilitation of the existing urban fabrics: requirements of functional conversion and new social demand of housing quality and urban livability;

2.2 The role of historic and cultural heritage of built-up environment and landscape in post-industrial urban development, with special reference to policies for sustainable local development;

2.3 Territory, landscape and regeneration of the built-up environment: infrastructural interventions, new energy sources and climatic change

2.4 City governance and appropriate development policies through land management, and economic and financial tools, etc.

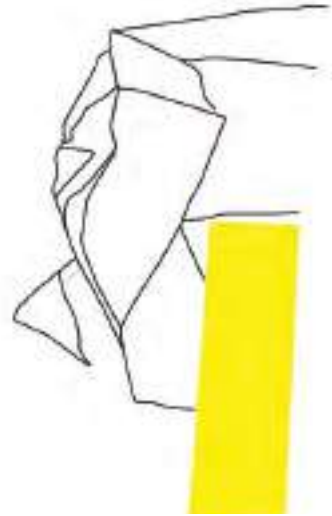
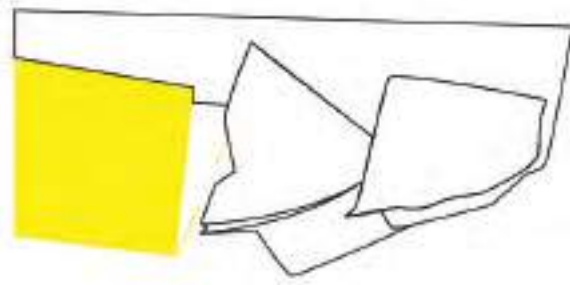
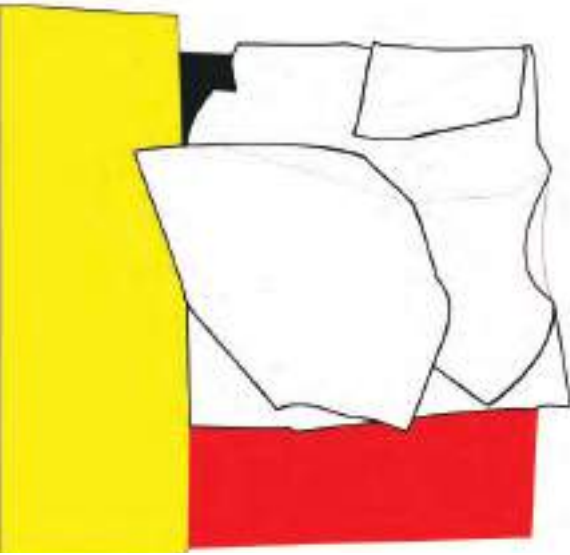


Illustration by
Florent Grainca, 3rd year Architecture Studio, 2011-2012



Studio and Theory of Architecture

An ambience for architectural education

Dr. Antonino Di Raimo

Painting functions in two dimensions, even if it can suggest three or four. Sculpture works in three dimensions, but man remains apart, looking on from the outside. Architecture, however, is like a great hollowed-out sculpture which man enters and apprehends by moving about within it.

Bruno Zevi, *Saper vedere l'architettura*, 1948

A well-formed mind is a mind able to organize knowledge, thereby avoiding sterile accumulation.

Edgar Morin, *La Testa ben Fatta*, 2000

Entrance

The sheets of our classroom are overflowing: outlined sketches of variously scaled floor plans are accumulating on the desks. Sketches that are intended to present different forms, volumes, or rather several attempts to outline a space are hanging on the walls. Some cardboard models lie on the ground, waiting for descriptions and explanatory words.

The discussion continuously turns to architectural design proposals: it is about the value of a project and the construction of a critical perspective; these are the most debated issues within the class...Yes: we are in an architecture design class, a place where a thought should be transformed

into a space; that's why it should be the most democratic place in the Faculty of Architecture. In this place prejudice (what you already think before knowing and experiencing things) is deconstructed in order to create a suitable space for an authentic thought: by judging the projects made by others you learn how to judge your own. It is also a place that can rarely exist within a reality, which has not been founded on the difficult concept of education.

A student who explains his/her proposal, is surrounded by a small crowd. He/she alternates languages switching between English and Albanian, and sometimes even Italian; that's why you never stop being grateful to this country. In the student's voice you can hear a tremor. It is so necessary when you design to be insecure; the best designs are never-ending hypotheses. Or the opposite case, in the same voice you can perceive a certain pride coming from the naive but honest belief that the presented idea has never been seen on this planet. Nevertheless, the student tries to convey his/her ideas on architecture to the listener; he/she seems to be confident in the approval of others, especially the professors. Despite paradoxically the



Cv:

Antonino Di Raimo, architect, received a Doctoral Degree in Architecture Design by University of Rome, La Sapienza, where he also has been teaching architecture design. His main area of research focuses on the relations between human body and architecture space, according to an information paradigm infused by embodied cognitive science framework. He has been part of various international architecture design competition, such as the FEIDAD - Far Eastern International Digital Architectural Design Competition where he has been awarded among the top 10s. As GAI funded scholar at Flux Laboratory in Geneva, from the Italian Ministry of Culture, he developed a research project about space, dance, and architecture. He has been writing for various trade magazines, such as 'L'Architetto Italiano', 'Metamorfosi-Quaderni di Architettura', and contributing with various articles to the book 'Architettura and Information Technology' (A. Saggio editor). He was speaker at ACADIA 2010 Conference, Life in formation, Cooper Union University in NY. In 2012 he received the TRIMO International Research Award for his PhD research. Since September 2012 he is Dean of the Faculty of Architecture and Design (FAD) at Polis University, Tirana.

project coming from a personal world, it has to be justified within the requests of the program, which is almost always a public, social and civic matter.

It is so, because the project normally originates from an outside world demand, steeped in needs and services that it has to intercept: from the smallest artifact to the city scale and to the territory, this collection has historically been considered a civilization paradigm, a model of coexistence and complex human organization. Our student then, almost following a Palladian path, experiences starting with an individual unit, coming to the multiplicity of associations and aggregations, and finally up to embracing the entire territory. This means a conquering of knowledge that through the instruments obtained during the University training, will allow students to change those conditions. Students learn to know the intimate nature of built things.

Space

Tirana, Albania: every day we observe and experience this city that can be understood when you think of a teenager; a city projected like a crazy splint on its own future and for this reason, a city which needs to listen and summarize its past under a certain sense of urgency.

We are at Polis University, along the new Tirana Durres highway, where one of the more European buildings and perhaps the most successful in Tirana is becoming the setting of a new courageous and innovative way of thinking. We are in the Studio class, which for us architects is a crucial place; the heart of the whole experience related to the educational process in architecture, with its specific pros

and cons, and with its infinite variations. This place still occupies a special role in the curriculum of the Faculty of Architecture and Design.

The Studio normally runs from the first to the fourth year, with increasing levels of complexity regarding the proposed projects, allowing students to develop their proposals, gradually reaching deeper levels of understanding. More than a course, the Studio is a paradigm within the whole architecture learning experience. In the field's literature it has often described as coming from the French Ecole des Beaux Arts in Paris (Lackney, 99), which has been meaningful based on the Atelier concept, although integrated with some elements deriving from the BauHaus educational system. Firstly, in the Studio, a culture of criticism is built (Kuhn, 2001) in a way that the past experience can constitute a tradition: it is about the assignment of a task, that so-called design problem, accompanied by a series of lectures and successive stages of projects review: from the pin-up model to the desk-critiques, to the final project presentation aimed at building through significant interactions what is recognized to be quality in architecture. By observing different Studios, led by different professors, we could find several learning models and even many different cognitive styles. We find an updated profile of the variety in the Architecture Studio in Salama, who is clearly wondering at the end of his survey if the Studio educators take into consideration the development of other skills that go beyond the simple idea of modeling and representing buildings (Salama, 1995).

It can be easily imagined that there is neither a cognitive style nor a pedagogical model without a clear theoretical approach intended to be the origin of the Studio process. However, we should also question how much a model or a cognitive style is fully able to intercept and interact with those that belong to students. Because of its abstract components linked more to the theory than to the practice of architecture, the Studio is often criticized; in the writer's opinion, the Studio, from its intellectual characterization, derives its driving force and its originality, and finally its deepest educational reasons.

But before going into this discussion, we also need to ask ourselves what is being taught in Architecture Studio and what are the inherent values that this experience will provoke in the cognitive domains of architecture students; the same students who one day will find themselves architects operating in contemporary contexts within the discipline and practice of architecture, which actually branches in multiple, sometimes contradictory, directions although all cohesive through the main hypothesis that architecture is the transformation of reality.

This hypothesis is the first intellectual feature which distinguishes Studio from any other learning experience within the Faculty of Architecture: the Studio Project is always to be rooted within a context; the context itself should be adequately represented in terms of data, providing infinite models of reading and interpreting reality; then the project is a proposal about a possible transformation of the context, explained according to a system of beliefs, paradigms and methodologies, normally

linked to the baggage of the professor and further developed through the processes of conversation between him/her and the students.

The students then are supposed to recreate the real experiences of the architect; they are called to express their points of view on the contexts in order to propose transformative hypotheses in relation to the needs and the multi-dimensional structure of a social system embedded in a local context. In this way, we understand that cognitive and pedagogical models are nested in that structure that we can identify as anthropological-cultural. Certainly this course is about the promotion of a participatory observation of reality and it is undoubtedly different from the one which represents the pure scientist praxis, which is based on observing an existing phenomenon while exercising a certain detachment.

After this feature, another one follows immediately which is more technical but equally decisive: it is about teaching the proper functioning of spaces in relation to the activities that take place in them, transmitting to students the inextricable links between the logic of composition and the constructive-technological knowledge. This is a constantly shifting relationship which has been discussed over centuries in the architectural tradition. As stated by Zevi, in one of his most significant statements, quoted at the beginning of this article, architecture seems to be possible understood only within the body perceptual system, and its active co-participation with the spatial dimensions. Certainly, this is not the place to discuss space genealogy within the architecture critical system

created by Zevi, mainly derived from Wölfflin, filtered then through different philosophical mainstreams, including the fundamental one expressed by Croce. As a matter of fact we should understand how technical knowledge, purely based on objective data found in the architecture design handbooks, can be reconstructed and continuously criticized by using one of the most authentic reasons in architecture: the experience of the human body within the space. According to this idea, Studio is the place where handbook knowledge-based architecture, should be continually rethought and questioned. If the architect is first and foremost a thinker and not a mere executor, the Studio milieu is the setting of both humanistic and scientific processes which are able to mobilize architectural thoughts. The vertices of such complex processes, as is the case in every educational process, are the figures of teachers and students, and their ability to create meaningful interactions. On this point an educational approach rather than another, can play a considerable role.

Negotiation

The traditional approach in teaching Architecture Studio includes on the one hand the analytical knowledge (urban analysis, typological approach, distribution, relation between functions and techniques, etc.); on the other hand, a trend which is sometimes very strong, based on a progressive imposition of a specific architectural language on the student (the privileged one normally practiced by the professor). In this way students were often gradually infused by the professor with his/her architectural language, sometimes to the point of turning them into a

follower-proponent of the same linguistic approach as the professor. The language has always been perceived as a decisive element of the project. This description, despite its shortness, points out that learning from a professor mainly engaged in the profession, can automatically influence the students to use the same architectural language and theory, which can result in a benefit or an obstacle depending on the circumstances. Here, we want to explicitly refer to the language in architecture, because our position is that the architectural spaces are made explicit by the language itself. This statement refers to a group of Architecture Theories which focus on language as the privileged way to reach a deep understanding of architecture. Zevi's proposals then, can be read with those of Umberto Eco, or for other points of view, with those expressed by Summerson focusing on classical language, or with the much more philological proposals expressed by Tafuri. All these trends share the basic idea of the centrality of the architectural language in shaping the resulting architectural space. Nevertheless, language in architecture is still one of the most delicate topics in the contemporary critical debate. Perhaps, it has been the boom of Deconstruction in the late eighties and the nineties, welcomed by some critics as the end of the Post-Modern period, and the dense experimentation which occurred with the appearance of the digital instrument which has emphasized the role of language in architecture as a primary topic within architectural criticism. Language, as Zevi claims, allows us to understand architecture as a mean which is able to reveal the level



Paul Klee, Angelus Novus, 1920

of justice and freedom rooted in a social consortium (Zevi, 1994). As a matter of fact, the critical path developed by Zevi, seems to converge with the instrumentality of language in architecture: from the Organic Architecture conceptualization (Zevi, 1939), to the declaration of the seven invariants of modern language in the early seventies, language, according to Zevi, constitutes the substance embodied within the design approach able to guarantee the existence of a very clear architectural design position.

Process versus Object

In our understanding then, the Architecture Studio constitutes the par excellence place where architecture students can discover their own language or, at least, the place where a language

that they already have, could even be reset. For them language is also the place of the project development, in which creativity and constraints merge together in a battlefield, or otherwise a dance, resulting, at best, in a continuous all-encompassing construction in both the students' cognitive domain and in the project development. In this sense, a point should strongly emphasize the awareness concerning the contemporary architecture project: more than being pre-constituted into an a priori object, it is the reconstruction of a thought of transformation. Architecture is more about process even after it has been built into a physical thing.

If the so-called Information Revolution in Architecture, a recent phenomena, among many other things, helped define

the role of the computer in the generative processes, it has been only through the revival of the diagram concept, by Van Berkel and Caroline Bos on one side, and Eisenman on the other, that a renewed attention has been directed towards the architecture design process as the moment of possible synthesis of the endless solutions of a project, becoming a crucial element of the Architecture Studio. This has been mainly based on Deleuze's works, which beyond their philosophical exegesis have been used by architects to re-evaluate the role and weight of the unconscious within the creative processes allowed by computational flexibility. Nevertheless, computational or not, what is crucial is making students aware of the deep sense of the process, especially those aspects which can provide them with qualitative creative methods, as much logically open as formally structured. I believe this node, being a fundamental one in education, will also be one in the professional life of the architect.

A student then, who is at the middle-point of his/her training, say in the third year, will discover that, by introducing a new architecture within the plot of the city or the territory in order to fulfill a certain set of features, he/she will intimately change the nature of all the relationships that take place there. Our student then, learns to discover this complexity by rebuilding it in his/her own cognitive domain; he/she will also realize how impossible it is, to hold all of this information within a purely analytical approach, and remarkably, he/she discovers that the reality he/she wants to transform is profoundly dynamic, changeable and contradictory. He/she

finally discovers that there is not only a dimensional scale in architecture, but also a temporal one.

The attention we give to these processes therefore, aims to render relative the ingenuous idea about a universally valid approach in order to work out, within the Studio, the proposed architectural task. If in communication sciences the emphasis is on the ability of the speaker, an updated methodology in architecture does not consist of the imposition of a certain language by the professor, but rather offering students the more difficult but rewarding search, for their own architectural language, the one which will accompany them throughout their life as architects. The diagram, the process, as methods contaminated by constant criticism, demands the participation of the entire class, according to a retroactive dynamic conversation, like in a cybernetic framework: an interaction between professor and students able to crumble prejudices and promote cognitive concepts and extensive constructions.

In this way the emphasis on architecture as object derived from the modernist tradition and the sought-after attempt to assimilate the classical ideal of perfection through the mechanical assembly of the parts, loses its character as a generator of a certain formal anxiety. This allows students to discover the deep existence of contexts and their vibrant contradictions. They also learn to read the layers, the accidents of passing time, the shreds of formal matrices and the presence of an uncontrollable but very fragile nature. Starting at the end of the last century, it is the consciousness of this imperfect complexity, impossible

to be recoded and grasped in its entirety, which constitutes a cultural acquisition in the architecture studio. A clear sign of this acquisition is the renewed interest in landscape studies (across cultural and never-objective knowledge), to those which have considered technology-related information as a new paradigm in architecture, especially the clear statements arising from ecology which has always placed the emphasis not on objects, but rather on relations.

Uncertainty against determinacy

In the Albanian reality, what can be striking to a foreigner observing this country for the first time is the bombastic and thunderous recent settlements. This accumulating mass of fragments, the proliferation of which lacks any recognized authority and fulfills all the multiple individual needs of the moment, has shaped a recent urban image, which because of its refusal to hide its drama, triggers a certain fascination able to provoke the mind of an architect.

These are parts of the urban tissue of Tirana city, where individual initiative, and the helpless naivety of the builders, has produced incredibly overlapping constructions: recent additions encrust the units of the nowadays distant Communist past. Buildings, which seem to have a modern appearance, are aggressively replacing historical Albanian houses in Tirana, with their characteristic brick facades. Many villas of the early twentieth century, in their still visible East and West flavor, never seen elsewhere, are transformed into bars or restaurants, where the dynamic youth of Tirana meets,

giving rise to the dynamic and vibrant crowds which never cease to amaze. Towers exhibiting a vague parametric skin, distort the image offered by the city just a few months ago. If there is an Angelus Novus, the figure painted by Klee and evoked by Walter Benjamin in his Theses on the Philosophy of History as the enigmatic symbol of modernity and progress, this Angel has turned his gaze to Tirana and the Balkans only recently, and more than flying and looking back, he now is keeping his gaze on the city all the time, not being able to reconstruct it within a single tragedy. The results of this step towards modernity rather than result in a suspended modernity are just uncertain. And so, Albania is still an undiscovered country and has yet to be yet discovered.

Demystification

At Polis University we do not try to reconstruct an urban image; rather we are in the process of seeking a new one and to do that, we need to continuously demystify traditional categories of understanding. A resilient willingness expressed by some of the founders of the school, the professors Besnik Aliaj and Sotir Dharmo among others, who have been educated in the Netherlands, the Dutch being one of the best European traditions of planning, results in the constant bounce between Architecture and Urban Design Studios. This crucial educational attitude is possible given the scale of our University and the unwavering concerns of the Polis founders, who do not believe in the orthodoxy of disciplinary separation adopted by some western institutions. There is no difference between the concepts of architecture

and urban design: one can reinforce the other and vice versa. The real question is relative to the observation scale of urban phenomena; at Polis we try to experiment with the connection between planning and cultural anthropology, which ultimately results in the birth of that structured set, which we normally call city and territory.

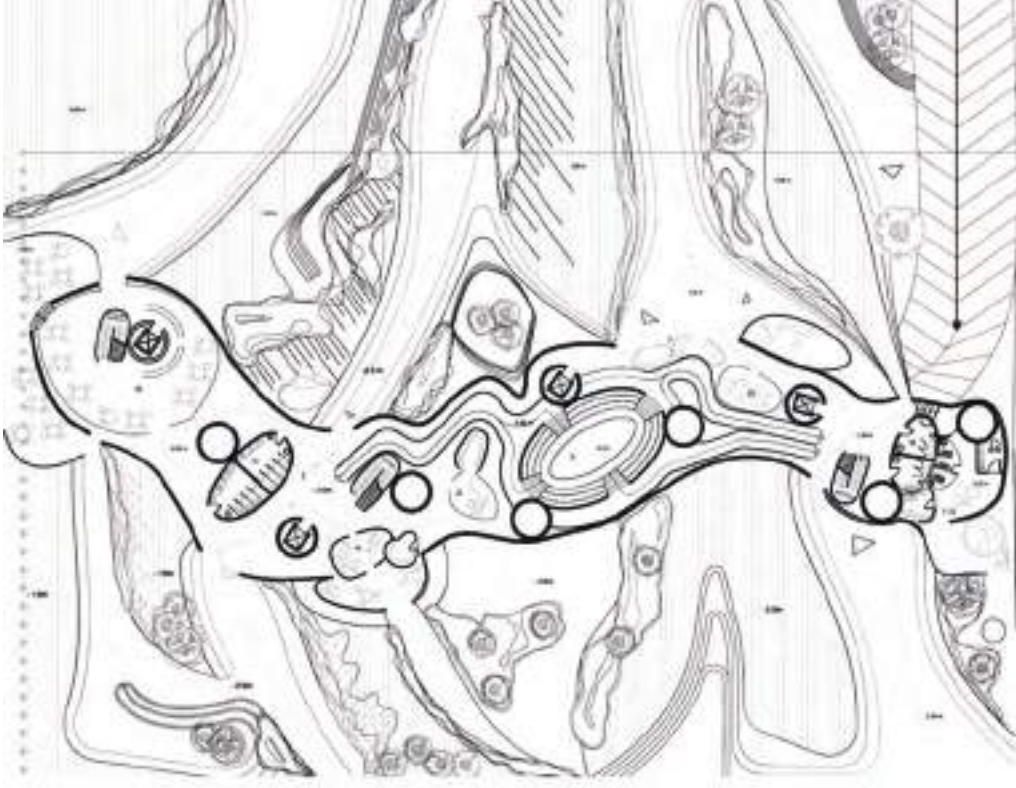
The challenges therefore demanded by the Albanian city seem to involve a meaningful demystification of those categories that have been common in reading European cities, such as those of the historical city, the consolidate one, the modern expansion and its urban sprawl fringes. The complex and fascinating Albanian history is asking for another theory of understanding. In order to accomplish this, the philosophical category of demystification, both in teaching Architecture and in analyzing the city, is therefore crucial. I really want to briefly recall some statements by Kari Jormakka, a highly sophisticated architecture theorist, and deep philosophy expert, who only recently died, when he claimed:

Architectural theory cannot deliver the truth about architecture. Even in philosophy, the status of truth as the absolute value and goal of the investigation has been questioned since Nietzsche. And

again in the same text, he wrote: As I see it, architectural theory in general does not have a method of its own any more than philosophy, (...) Nor do I think that architectural theory has a unified object of study. (...) The lack of method and object are in fact the greatest resources of architectural theory in its critical and emancipatory function, as they imply a lack of established outside structure. (Jormakka 2005).

Demystifying therefore, according to Jormakka's statements, also means an architectural idea related to the fundamental process of emancipation, and then, a deep reassessment of its role within a societal system and among individuals. Our student of the third year, then, rather than uncritically admiring an Archistar or the opposite, demonizing the inestimable value of some contemporary architects and what they represent, will try to study and observe so as to grasp the useful and innovative values of their projects, and especially those related to architectural inventions, and go beyond the fake questions about style, or any other superficial interpretations. Architecture is a response by giving a shape to a multi-dimensional problem, and as such capable of arousing a thought.





Dea Buza, 3rd year Architecture Studio
 2011-2012

Thinking against interpreting

However this coming response has to be shaped through a form and it cannot be reduced to an interpretation by recognizing its stiff components. Nor it can assure us of its success and its operational efficiency in the complexity of reality.

Analyzing architecture by recognizing the components, means conceptualizing architecture in a way that certainly makes students aware of the urban fabric's morphogenetic matrix which, in turn, informs them of a mental catalog of building types and principles of settlement, as well. The proposals as consequence of this Studio methodology are good in successfully restoring critical situations or proposing new facilities within the existing urban plot. And in fact, it's a very good tradition in the Mediterranean area, not surprisingly rooted in the Italian school, developed in particular by Aldo Rossi during the seventies and eighties and revived in the professional practice as well. Yet, this approach as necessary as it seems, also seems to have a limited capacity when it is called to respond to the challenges of the contemporary world, to global crises and to the specificity of local contexts in

which new performances are required to construct architecture buildings. More than teaching students to collect typologies or deconstruct existing ones, reducing the architectural language to a stylistic matter, we try to propose to them an imaginative path focusing on architectural generation. In this way, the architectural value of deconstruction, becomes a particular cognitive strategy which is closer to a problem solving (Anzai and Simon 1979) procedure, than a stylistic or expressive situation.

Nevertheless, it cannot be stated yet that the process of a project can find its solution within a pure classic cognitive strategy, which admits a definite or indefinite number of solutions, which, in turn, can be described as an outcome of an algorithmic procedure. Yet, it cannot even be argued that the logical reasoning is the only valid way to trigger a creative process of architecture design.

Donald Norman, a cognitive scientist who is well known in the design field, at first affirmed the close relationship between design responses and functional needs, offering a design solution as a result of mental cognitive strategies related to

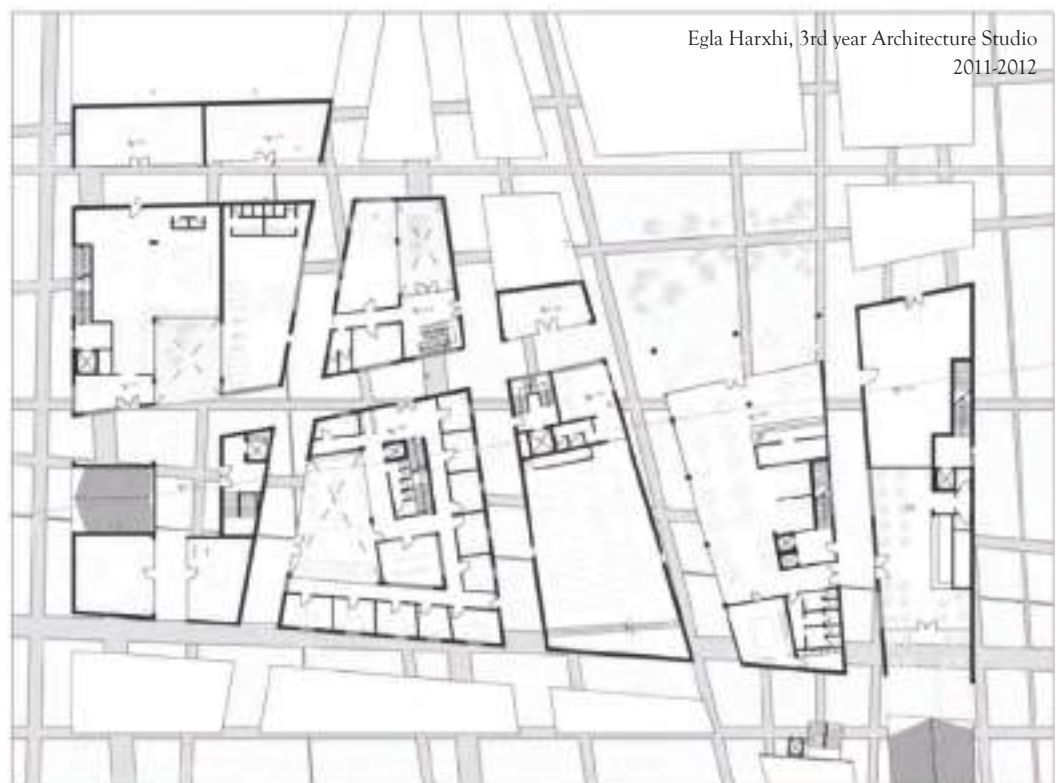
the collection of information that happens within an environment (Norman, 1998). From this functionalist approach, more recently Normann shifted its orientation to a re-evaluation in the design processes of the role of emotional processes rather than analytical: these are dealing with what he defined as a visceral level (Norman, 2004). According to him, this is an essential level, as it relates to the emotional experience of users and designers, and as such deeply involved the role of the bodily perceptual, meaning that anyone can recreate interactions between body and space, which, although very delicate, according to Norman, are strongly necessary for the meaningfulness of a designed object or space.

Developing these considerations from design to architecture, brings us to prepare our students to explore their visceral level, without falling into the ambiguity of the style or graphic design that sometimes masks architecture. So, dealing with this level results in a constant oscillation between the project's

objectives (program of activities, the site, and other constraints) and the personal, almost private, students' sensitivity. It is still a level from which language can be generated along with logical openness; it is a methodology especially based on disruption of certainties. In other words, we ask students to found their concepts not only on analytical reasoning, but also on their own emotions.

With closed eyes

During the last years, J. Gero, cognitive scientist and professor at George Mason University, has devoted a considerable amount of attention to the study of cognitive processes related to the stage of architectural design process, which results in the translation of the conceived ideas into drawings. Cognitive scientists commonly define such processes as externalization, meaning the moment where an idea is going to be articulated outside of a cognitive domain. It relates to the moment of the verbalization of an idea, sketching it, or laying it out. What is crucial is that the idea goes from the mind



Egla Harxhi, 3rd year Architecture Studio
2011-2012

to an external media.

A very interesting experiment described by Gero and his team, consists of making a group of architects designing blindfolded, according to an assigned design task; at this point some of them are allowed to use language and some of them not.

As perhaps might be guessed, being allowed to use verbal language allows the specification of the project's components in the externalization moment. Spoken language, in other words, supports the cognitive activity of the specification of things. However, Gero's experiment also shows another fact of great interest: the blindfolded architects who are not allowed to explain what they are thinking through language, become cognitively overloaded, with a perceptual activity which is almost nothing. So the experiment clearly shows, among other things, that in the case of the blindfolded drawing, the basic project is something which exists primarily in the subject's cognitive domain.

Based on this conviction, in the last two years at Polis, I conducted two experiments within the III year Architecture Studio framework; experiments, I would say, of pure externalization without feedback. However, these experiments can only happen because of the special space of this small, but unique Albanian institution, with its openness and willingness to take risks, from which, from time to time, something which would have been impossible elsewhere is created. The experiment happened right after analyzing the site and discussing it with the professors, at a time when things had been sufficiently explored by using classical analytical devices, namely those based on the Cartesian observations.

This was the best moment to ask students to layout their design concept by drawing blindfolded and, in doing so, annulling all external perceptions. This moment can be seen as a cognitive strategy which seeks to make students aware of psychic and irrational dimensions, which are decisive, in the design outcomes.

In this regard, I would point out that one of the most interesting analysis concerning deconstructive experience (P. Eisenman, B. Tschumi, Coop Himmelb(l)au and other architects and artists), in the writer's opinion, is that outlined by Anthony Viedler, currently Dean of the Cooper Union University, but also a very well-known historian and critic, especially for his studies of French architecture.

Viedler, in his most overtly Freudian book *The Architectural Uncanny: Essays in the Modern Unhomely*, (taken from the homonymous Freud essay *Das Unheimliche*), conducts a painstaking examination of projects, aimed at bringing formal analyses of architecture, from the linguistic domain to that of psychoanalysis. In this way, operations trivially seen by critics as facts of language, are conducted to the psychic domain. This approach opens up a critical thinking based on the conviction that a shape can also be based on emotions, and not only on rationality. Of interest, then, in the Vidler studies, is the correlation between psychoanalytic discourse and the organization of architectural space: it is a critical discourse that despite its deep meaning has also been viewed as a little suspect; nevertheless, it is the only study able to illuminate the great impact of psychoanalytic essays (such as the very popular *Anti-Oedipus* by Deleuze)



Cognitive Experiment, 3rd year Architecture Studio, 2011-2012

on architects. So, the outcome of our experiment rooted in a cognitive strategy able to involve psychic layers, has often been surprising: students who were stuck in a linear logic correspondence between context, program, and architectural response, rediscovered their own way to generate the project; some of them were able to draw diagrams that later became the morphological backbones of their project. Other students, simply because they were blindfolded, could rediscover the huge unconscious value of the design choices and could understand that there is no prevention in the architectural composition. Some students were particularly excited to produce different diagrams in the same session, expanding the variety of their approaches, and finally managing them in order to take a design position: the deepest architectural choices are often the result of a certain way of being rather than pure logical reasoning.

Program against typology

The Architecture Studio therefore, tends to encourage in students the development of their projects, considering them as cognitive artifacts, rather than three-dimensional objects. This concept, which I personally consider essential, was introduced by Seymour Papert (mathematical, computer scientist and

a professor at MIT) and it is based on the assumption that learning and concept construction are facilitated by the introduction of material devices able to trigger, stimulate, and facilitate the learning process. Papert's constructionist perspective which comes from Piaget, states that the artifact is a continuous medium of exchanges between abstraction and the sensuous world. The concept had some luck; it was taken up by Norman (Norman, 1993), and it can also be found in Maldonado (Maldonado, 1977) with a much broader meaning focusing on material culture, including every human product. In order to extend this approach to the architectural project, we need to carry out further considerations, explaining how the classic experience that takes place in the Studio, (objective and subjective analysis of the site, program proposal, development of the project, criticism, etc.) can be integrated within a cognitive experience framework rather than an exclusive historical-critical one. The basic idea of Post Modernism was the profound conviction in the end of history, resulting in an immense catalogue of examples to recover. In our Studio then, history is not recovered but is recreated. As a matter of fact, traditional architecture teaching follows a top-down approach: the

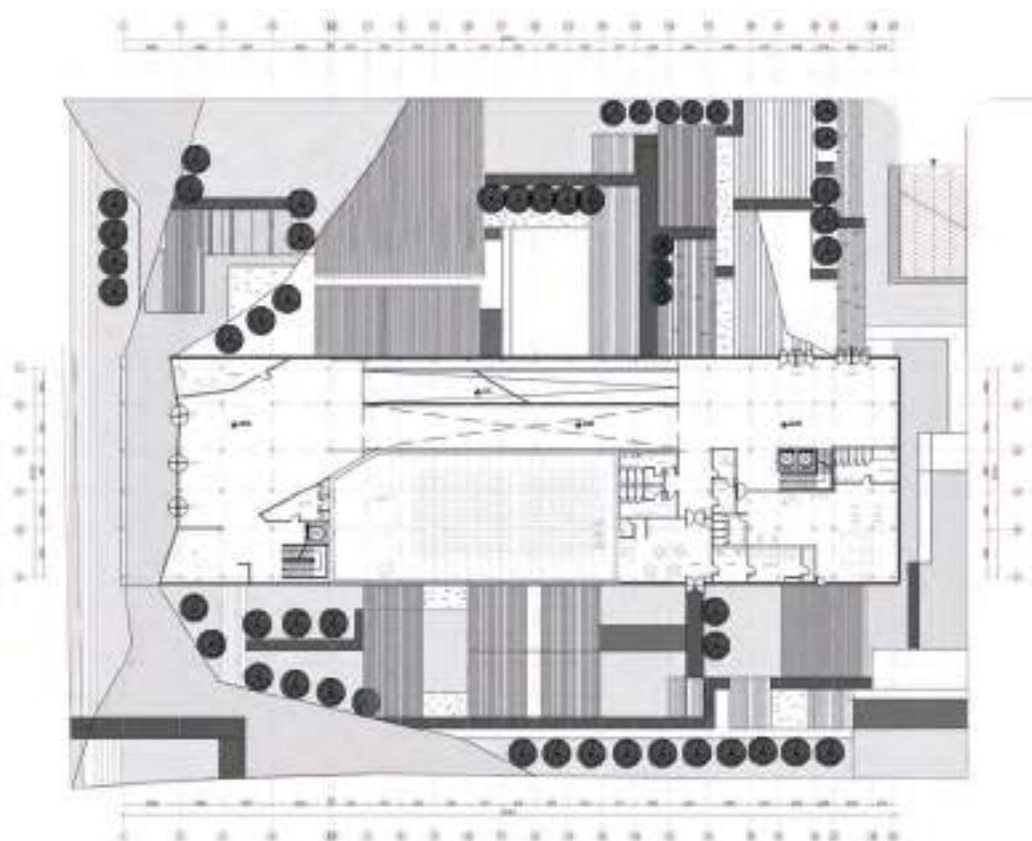
architectural task in most cases is provided for the students by the professor; students then, develop it during one semester or two. This task is mainly given as a typology, characterized predominantly by one function. In our view, the adoption of typology as a founding element in the Studio experience seems to crystallize the project into a challenge which risks to be purely formally characterized; without any measurement of the social, anthropological, transformative potentials. Another risk is that students learn from the university period that a program is imposed from above rather than from the bottom. How can we pretend that these students will develop in their professional future the ability to cultivate alternative programs and solutions, becoming themselves promoters of a transformation?

In my academic training I had the luck to participate as a collaborator for a few years in the Fourth year course of Architectural Design and Urban Studio.

This Studio is led by Prof. A. Saggio at La Sapienza, whom I credit with a great and beneficial influence on my actual way of conceiving and conducting the Studio. Saggio, author of *Architettura e Modernità* (Saggio 2010) developed the concepts of crisis and transformation, derived from Zevi and Baudrillard; this concept is quite crucial in his courses' frameworks, especially those developed during the recent years.

The course is conceived based on the complexity of Rome, especially focusing on the recurring urban matrices (in terms of morphology, functional role, etc.) that have the potential to be reassembled within a new system. This can be achieved by proposing several urban projects based on a functional mix created by the student. The mix is crucial because of its ability to strengthen and clarify the urban macrostructure to which it belongs. In this way we can obtain a new network of urban spaces, the so-called Urban Voids, or a new

Emel Peterci, 3rd year Architecture Studio
 2011-2012



ring intended to reconnect the suburban areas of the recent expansion through a new tramline, the so-called Urban Green Line, and more recently the TevereCavo, where the focus is on the urban potential of the Tiber River. In all of these frames the single project is the result of a series of hypotheses through a multidimensional reading of the context, able to grasp the systemic features and latent potentialities, going as far as the formulation of a functional mix from which the architectural project is generated. Beyond the specific ingredients of each mix, each project works like a dot able to reconnect things into the bigger figure. Nevertheless some constraints must be respected: a certain percentage of residential activities, another one of infrastructural aspects, and finally those related to the nature compensation (Saggio, 2011). This character of the mix that Saggio develops from the Carnegie Mellon teaching experience, is based on the assumption that the project rather than founded on an overly imposed typology, is the result of an inclusive dynamic willingness, able to creatively synthesize latencies already present on the site, and merge them within a project capable to reassemble them into a new system. It is about playing a local role in the specific area, and a global one on the urban macro-structural level.

A closer look at this framework reveals how the program is the most vital and interesting part of this approach: having it formulated by the student, it forces him/her to be an active observer of reality rather than a passive interpreter. Still, he/she should creatively consider the inhabitants as real actors involved in the processes of

urban transformations, considering then, architecture as a response to the challenges presented by contemporary contexts. It is an ecological approach, not so much in the sense of the banal contemporary greenwashing so prevalent today, but rather an awareness of the ecological process as an organizational procedure of economic and mutual benefits, as the common Greek root *eco* implies.

At this point, the architectural solution rather than being resolved into an object and its presumed correct forms, becomes a dialectical argument between the program and the architectural spaces that satisfy it.

The Studio then, is transformed into an interdisciplinary, essentially anti-dogmatic experience, capable of producing continuous openings and extensive cognitive constructions (the richness and diversity of the architectural programs) finally taking shape in the architectural proposal (it is rare in a Studio like this to see two similar projects). At the same time the knowledge created is related to the awareness of the transformation processes that can benefit from being generated from both bottom (bottom-up), and top (top-down).

Context against detail

Moving beyond the characterizations of a Studio, a common criticism of it, especially when the Studio explores topics which are far from common, is not providing enough details on how things expressed through the medium of drawing can be concretely realized. In other words, some projects, given the speculative components of the study, would ultimately



Armand Prelezi, 3rd year Architecture Studio 2011-2012

be incomplete because of a lack of thinking regarding the structural aspects, materials, and their technologies. I believe that while this statement is true on the one hand, on the other hand, it can be read as a condition resulting from a mindset which is primarily rooted in cultural and historical circumstance: that related to the separation between humanities and scientific studies. From a historical point of view this separation can be traced back to the founding of the *École des PontsetChaussées* in 1747 in France. This thesis, formulated by the historian Henry-Russell Hitchcock (Hitchcock, 1929), was taken up and articulated during the course of the twentieth century by various scholars, and finally by K. Frampton who uses it in his *History of Modern Architecture* (Frampton 1982). In addition to these classic architecture histories studied in every school, what we want to clarify is not so much the thesis supported by Hitchcock in particular but more generally, the fact that the division between science and humanity is not only surviving but it still continues to generate architects who believe in promoting aesthetics, and engineers who are otherwise convinced of making possible what architects have

designed through calculations. Obviously there are a number of intermediate conditions between these two extremes.

However, what we want to emphasize here is that a culture of the detail often reflects a broader cultural setting based on the knowledge fragmentation, hyper-specialization, or what Morin calls the exasperation process of the single thing (Morin 2000).

According to him, it is an analytical obsession so fixed on the single element study that it obscures the context in which the element exists. So our student will maybe spend one month designing the details of a structure made of reinforced concrete, or metal, or the technology related package while he/she is not able to integrate it coherently within his/her project, and especially not being able to think about the detail as a constitutive element of the project. Unfortunately details come often at the end, in the drawings and in the architectural thinking process, and if you do not get them you could be criticized. What is certain is that the kind of knowledge such as technology of architecture, often reduced to a catalogue of possible solutions, often represents separatism in the organizational

teaching within the University. Knowledge of details, totally separated from the context in its broader productive meanings (economic organization, materials, technologies, etc.) that motivated it, is more functional to a specific sector which does not allow outside access, rather than a desire for creating inclusive organizations and progressive advances. Anthony Stafford Beer, a very well-known English cybernetic scientist, complained about sectorialisation within the university twenty years ago. Still Morin tells us: Our civilization and as a consequence our teaching have focused on the separation at the expense of the interconnection, on the analysis at the expense of the synthesis. Interconnection and synthesis remain underdeveloped (Morin 2000).

In reality there is no technology that can be understood beyond its context, and the first context in which it is conceived and used, is precisely architecture as a set of different aspects concerning different disciplines.

Towards an ambience of Architecture Studio

So, our student completed the academic year and finally presents his/her proposal: he /she thought while on the program and realized that architecture is an essentially human construction. He/she reasoned on the plans and sections from the inside out, projecting him/herself in the designed space and promoting a shared co-participation within the class. This is ultimately what Architecture Studio is about. Now, he/she knows many of the different dimensions underpinning the project, and while they create confusion, they excite him/her because if he/she

could choose between a limited number of options before while now the options are endless. He/she also realized that the most urgent issue is not the things themselves, but the relationship between things: the ecology of things.

If he/she had the maturity to step into the shoes of the professor, he/she would probably agree in saying that the strongest challenge of teaching contemporary architecture, a synthesis discipline, humanist as well as scientific, would reflect the idea stated and summed up again in the words of Edgar Morin:

A thought that isolates and separates should be replaced by a thought that distinguishes and unites. A disjunctive and reductive thought should be replaced by a complex thought in the original sense of the term *complexus*, which means what is interwoven together.

There are multiple levels of performance demanded today by an architectural project. Beyond the passing phenomena, the clash of Archistars, architecture has returned to playing this key role in contemporary society; including all of these challenges (from the functional to the energy, those related to the meanings of the *locusto*, those purely aesthetic), the ecological approach, that one focusing on the inclusive study of phenomena according to their mutual relations and feedbacks, an aspect which seems to take a louder and louder credibility. This is not about building a new theory of architecture; rather it is encompassing and re-creating the relationships between the existing ones; it is about establishing an ambience, a place of inestimable educational value for those who can grasp it.

Acknowledgments:

A special thanks to Kleitia Vaso for her help in the English translation

Pictures and drawings refer to Theory and Architecture Studio III, held at Polis University during 2011-12 academic year. Course led by Antonino Di Raimo with Ledian Bregasi, Ivana Barandovski.

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Discourse on some theoretical and educational paradigms in architecture education

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Interesting discussion focused on the pedagogical models implied in the architecture studio.

On the figure of Bruno Zevi, many times quoted in this text, I mainly consulted the Italian edition. However some of these books are available in Albanian language and in English

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Historical and critical introduction to Bruno Zevi. This essay provides very good insights on the way Zevi built his cultural background, and eventually on the main contemporary influences that at that time affected him. Some conclusions, especially the comparison between Zevi and Tafuri, seemed sometimes inappropriate and off topic.

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Per le sette invarianti in particolare:

- Zevi, B. (1973). *Il linguaggio Moderno dell'Architettura*. Torino: Einaudi

For a better focus on some categories stated by Zevi:

- Zevi, B. (2006). *Architettura. Concetti di una controistoria*. Roma: Newton Compton

An article that can be considered as an intellectual heritage from Bruno Zevi:

- Zevi, B. (1997). *Il manifesto di Modena. Paesaggistica a grado zero della scrittura architettonica*. Canal & Stamperie Editrici: Venezia

A classic collection of essays written by Bruno Zevi, and indispensable in order to penetrate modern architecture matters. In particular the essay *Saper vedere l'architettura*, is available both in English and Albanian (recently translated).

- Saggio, A. (2010). *Architettura e Modernità. Dal Bauhaus alla Rivoluzione Informatica*. Roma: Carocci

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- Gero, J. S. and Z. Bilda (2006). *Reasoning with internal and external representations: a case study with expert architects*, in R. Sun. (ed), *CogSci2006 Proceedings*, Lawrence Erlbaum, pp. 1020-1026

- Jormakka, K. (2005). *A Comment on Architectural Theory*, in *Contents*, Vol. 9, No. 2

A fundamental and crucial text, by the Finnish and Vienna adopted, very well cultivated theorist.

The original essay written by Freud, can be found in Italian here:

- Freud, S. (1980). *Il Perturbante*, in *Saggi sull'arte, la letteratura e il linguaggio*, vol. 1 Boringhieri: Torino

The essay by Vidler in Italian:

- Vidler, A. (2006). *Il perturbante dell'architettura. Saggi sul disagio nell'età contemporanea*. Torino: Einaudi

Edgar Morin is one of the most influential thinkers in the frame of anthropology, philosophy, pedagogy and education. He is very well known for his trans-disciplinary approach adopted in his work.

- Morin, E. (2000). *La Testa ben Fatta, Riforma dell'Insegnamento e Riforma del Pensiero*. Milano: Raffaello Cortina Editore

Morin, E. (1994). *Il paradigma perduto. Che cos'è la natura umana?*. Milano: Feltrinelli

International Team:

STEALTH.unlimited. [NL]; Mark Neelen & Ana Ozkic, Ivan Kucina Faculty of Architecture Belgrade, [SRB], Miguel Robles Duran [MEX], Piet Voillard [NL].

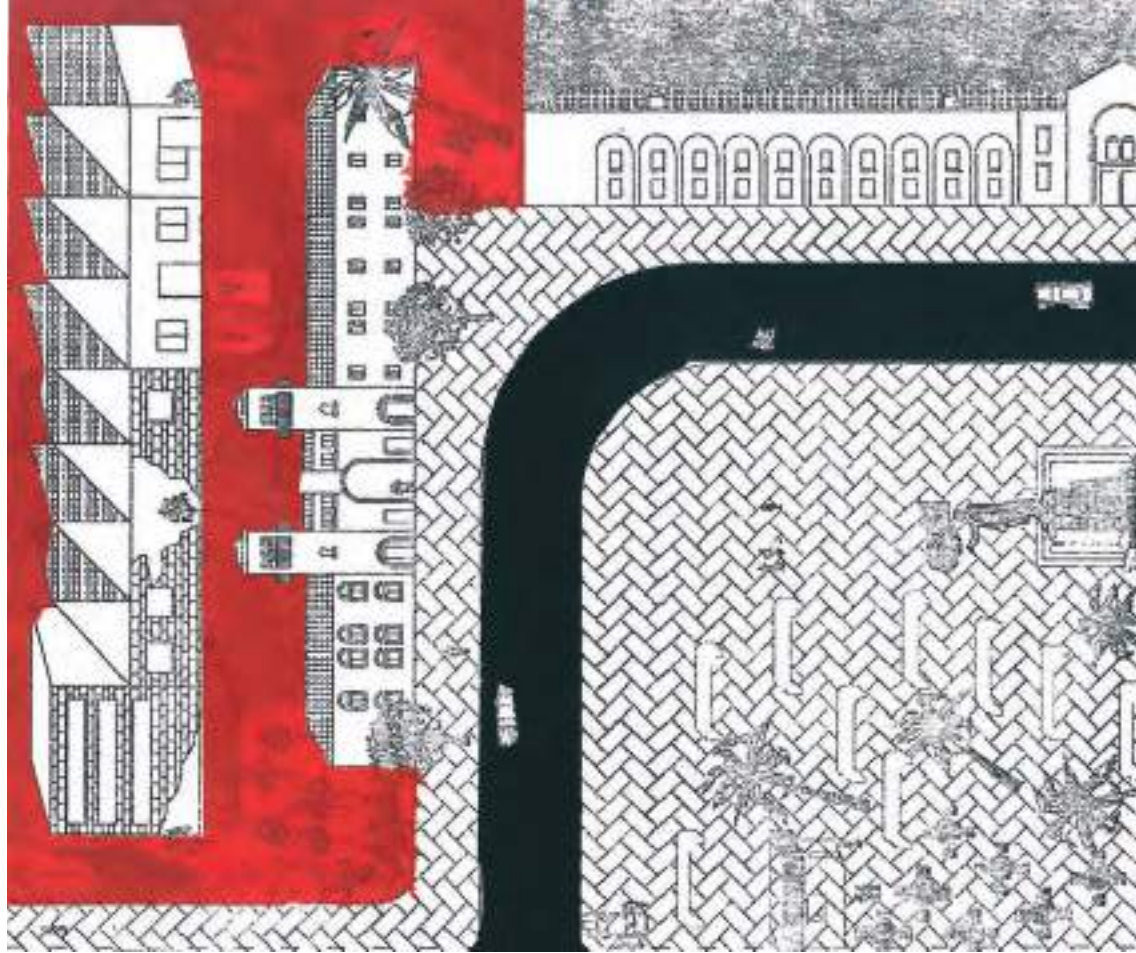
Ana Ozkic and Marc Neelen founded STEALTH.unlimited in 2000 as a practice based between Rotterdam and Belgrade. They both are urban activists, researchers and organizers of a great number of projects that deal with the complexity and inconsistency of the contemporary city such as Wild City (Belgrade), Urban Catalyst (Amsterdam), Challenging the Conservative Brain (Kunstverein Munich), Cut for Purpose (Museum Boijmans van Beuningen, Rotterdam), Lost Highway Expedition (Western Balkans). Curators of the Dutch Pavilion in Venice Architecture Biennale, 2008.

POLIS University.

Dr. Gëzim Qendro, Endrit Marku

Illustrations by:

Saimir Kristo, Joana Dhiamandi, Migena Mërtiri, Belina Kodra, Egla Haxhiu, Nevin Bilali, Malvina Istrefaj, Linda Loka, Silva Kushi, Malvina Kallabaku, Glodian Dauti, Kreshnik Turabi, Rais Petrela

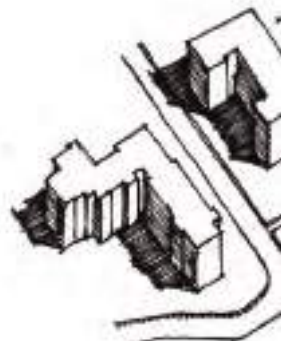
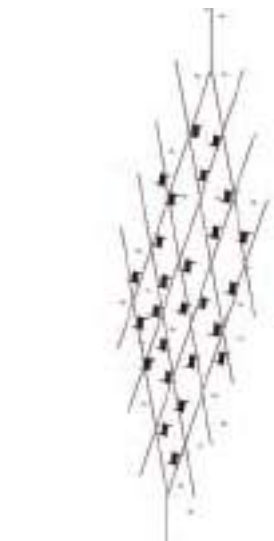


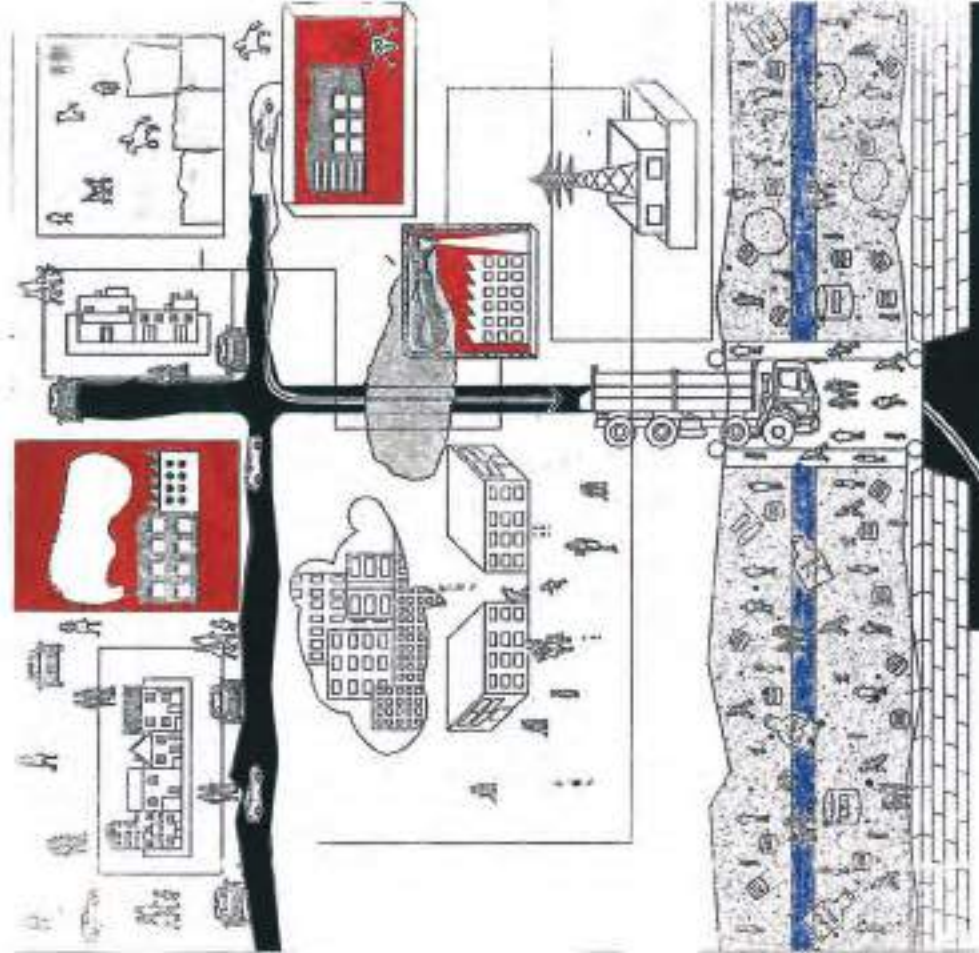
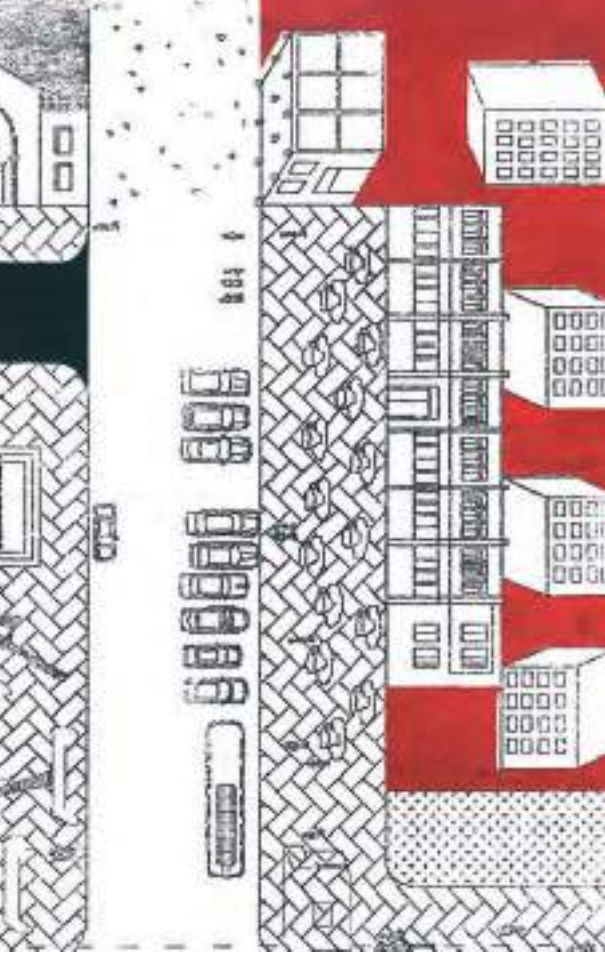
Tirana's Guide to Parallel Realities

As part of the 4th Biannual of Art and Architecture in 2010 in Tirana, this workshop had the task of creating Tirana's Guide to Parallel Realities. The initial important factor was to understand the characteristic context of the city of Tirana as it is usually perceived by the media, the international press, various touristic guides, but also by the local inhabitants of Tirana as an open field of informality. But is this what Tirana is really about? Can we investigate more so we can lose the typical clichés with which we normally

approach the modern city?

In this context the aim of the workshop was not to make a conventional guide of the city but to investigate and understand how the space works; how the social and anthropological reality is hidden in the actual urban reality of the city. Based on that Tirana was divided in 10 different sectors by creating north south stripes; ten teams started the field investigation in order to discover these parallel realities of the city. They had the chance to visit non-recognizable spaces in the city which



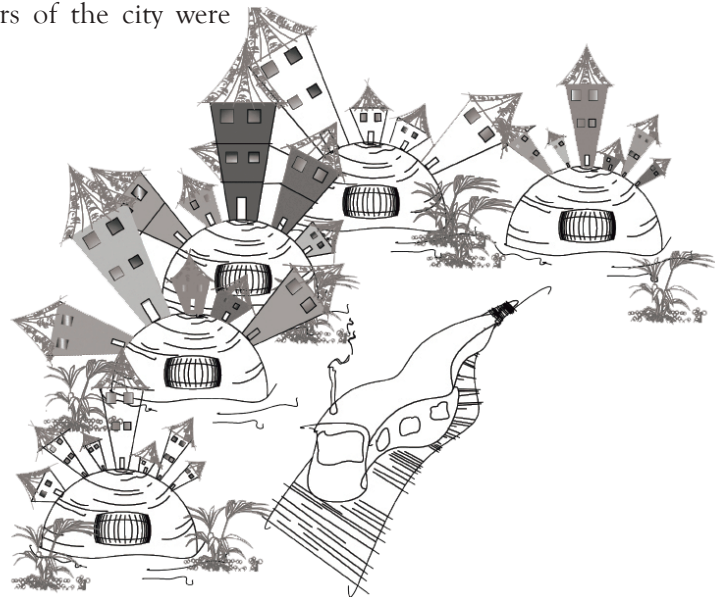
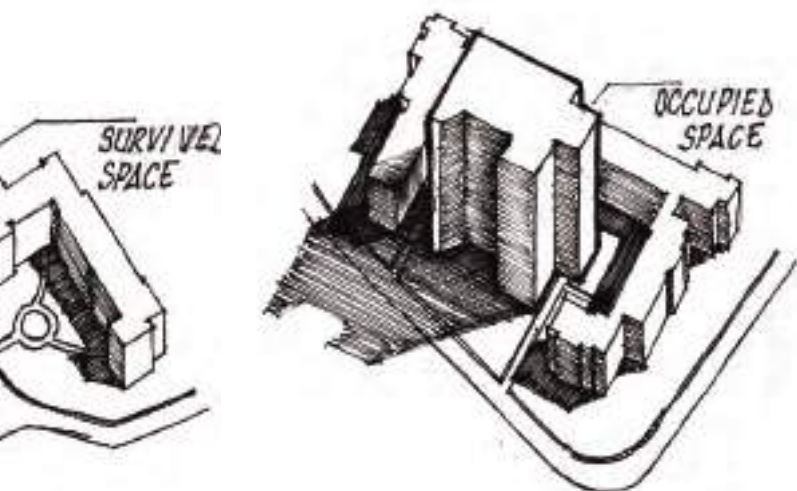
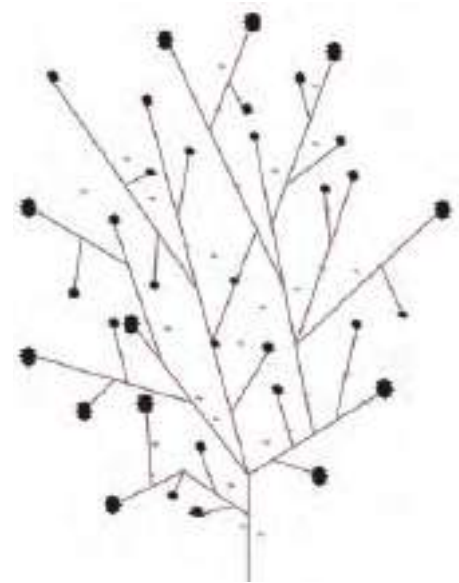


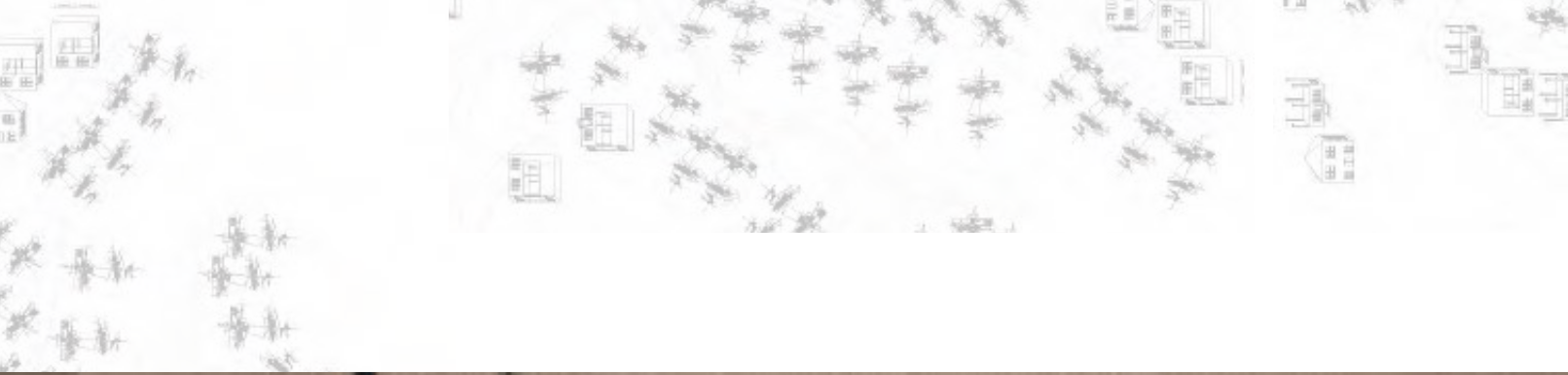
were transformed, occupied, relocated, hybridized, absorbed, shifted, embodied, privatized, formalized, informalized, etc.

From the re-exploration of the city in a constant dialogue with the local inhabitants, the students were able to learn and transmit to each other all the hidden stories behind the “atypical” facades of the city. They documented the experience of the site visit and presented these “moments of urban life”, as for instance answering a lot of questions that led to conclusions that were “unconventional”

for Tirana: emotions, feelings, images, sounds, voices, stories ... this was what Tirana’s Guide of Parallel Realities was about, sharing experiences.

But this was not all; after finding these stories, students had to interpret and transmit these stories not only to their colleagues and professors, but to the real public of the city and create visual maps with the most characteristic stories of the city. Each student selected 5 stories from his/her site. A total number of 50 stories from 10 sectors of the city were





collected creating the full story that the city of Tirana had to narrate.

Using a pin up method the students created a multi-complex matrix and a different reality that the citizens and the city themselves had created through stories, places and people. This reality was beneath the typological common approach normally used in architecture. The area of Dajti Hotel where the 4th Biannual exhibition was located was a part of the events happening in Tirana during this period.

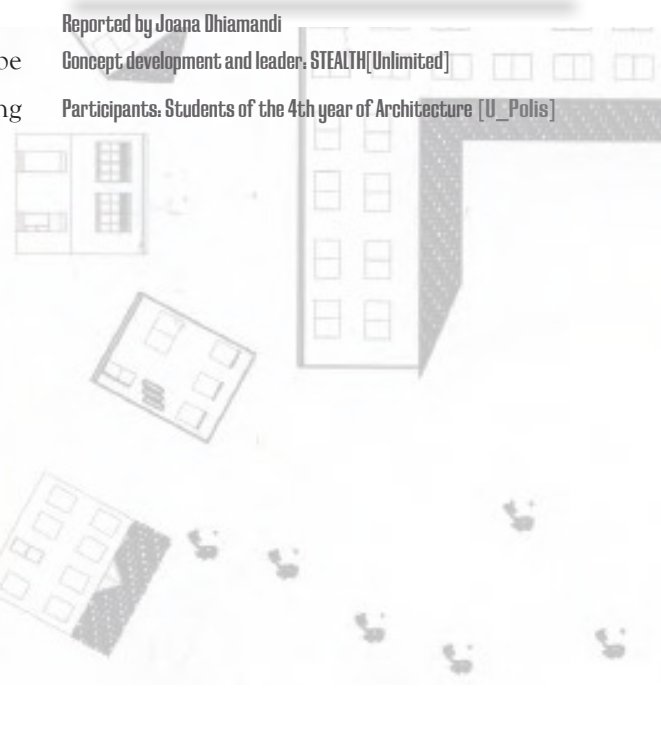
The same methodology can be applied to a larger scale. Studying

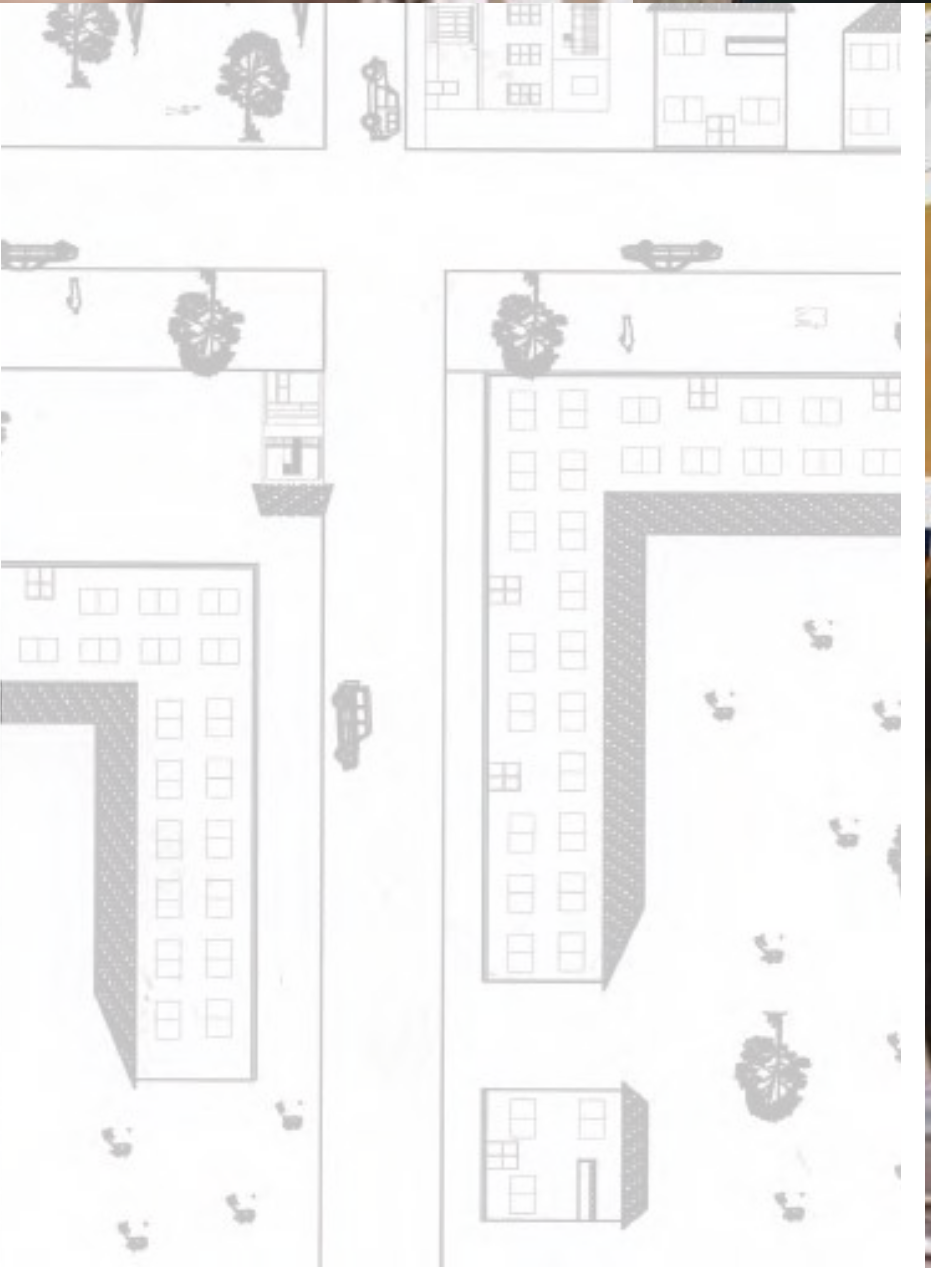
in a phenomenological way but also anthropologically the entire city's structures, including the regional scale is an opportunity to understand micro and macro elements, within and outside the city structure. Understanding the urban and landscape environment from this point of view can be very important for the re-appropriation of the urban space and the improvement of the quality of life.

Reported by Joana Dhiamandi

Concept, development and leader: STEALTH[Unlimited]

Participants: Students of the 4th year of Architecture [U_Polis]





WORKSHOPS

International Team:

Bezalel Academy of Arts and Design,
Jerusalem

Prof. Ze'ev Druckman, Bezalel Academy, Prof.
David Guggenheim, Bezalel Academy, Assoc.
Prof. Judy Green, Prof. Asher Salah.

The Bezalel Academy of Arts and Design is, first and foremost, a group of talented, inspired and motivated artists and professionals. Both faculty and students are driven by a passion to create and by their dedication to quality and excellence. These two pillars of the Academy have placed Bezalel at the epicenter of Israel's cultural discourse and at the forefront of its artistic scene, making it instrumental in shaping the country's cultural identity.

Polis University:

Dr. Besnik Aliaj, Doc. Sotir Dharmo, Endrit Marku

Projects by:

Joleza Koka, Nevin Bilali, Linda Loka, Silva Kushi, Migena Mërtiri, Belina Kodra, Fatjon Molla, Tomorr Menzelxhiu, Lorena Bajollari, Sened Adi, Gil Minster, Eyal Ben-Shushan, Manuela Gjoka, Shira Noy, Giora Boss, Oren Cohen, David Eilat, Noa Zarmon, Metzada Drori, Saimir Kristo, Joana Dhiamandi

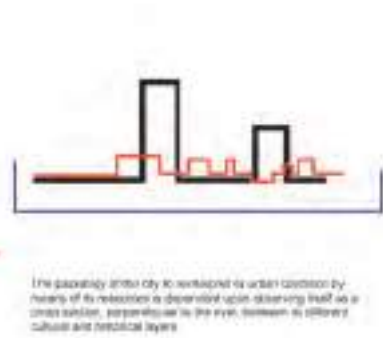
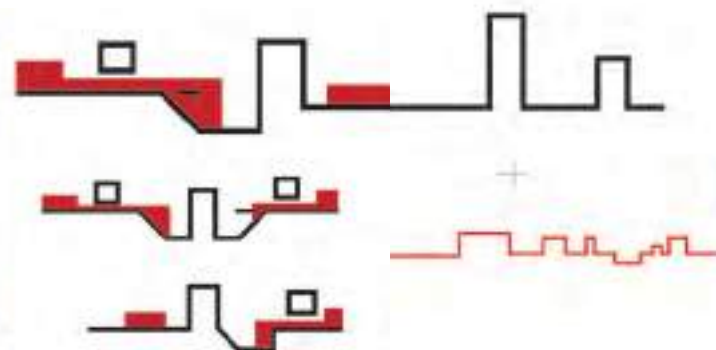
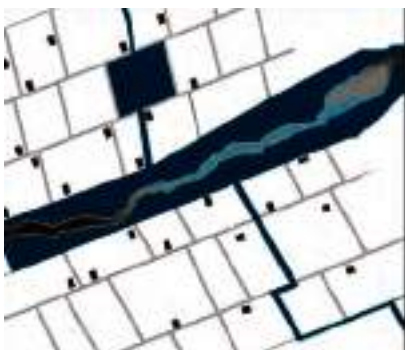


Unveiling Common Ground Urban Freedom of the Lana River Tirana modernization - Eastern side of the Lana River

Unveiling Common Ground was an international workshop organized by Polis University in collaboration with Bezalel Academy of Arts and Design, held in April 2010 in Tirana. The workshop's main objectives were: firstly, the exploration and the thorough understanding of a natural element within the city of Tirana such as the Lana River, and while at the same time evaluating the importance that the Lana River has for the city of Tirana from the city's foundation as a live-forming and

functional element till today; secondly, the interpretation and generation of new ideas through urban design solutions in order to empower the Lana River and convert it into a real backbone of the city. The way that the river connects, splits, differentiates, unites, divides and merges people, cultures, mentalities and philosophies within the city, was considered as a good starting point for rediscovering a new role for the Lana River. The workshop had to deal with two aspects of the design discipline.

Project by: Nevin Bilali, Linda Loka, Silva Kushi, Glodian Dauti, Giora Boss, Oren Cohen



The possibility of the city to develop its urban system by means of its river is dependent upon observing itself as a living system, participating in the river, between its different cultural and historical layers.



The first aspect was to analyze and understand the comprehensive and cognitive impact of Lana River on the city and its habitants, and the second aspect was to generate a find-forming solution in order to re-shape the urban fabric of the city, considering the Lana River as the main catalyst. This point of study in the city can be considered as a strong void within the highly dense city of Tirana; it is also an element that greatly attracted the interest of the students participating due to its strategic location and impact on the city.

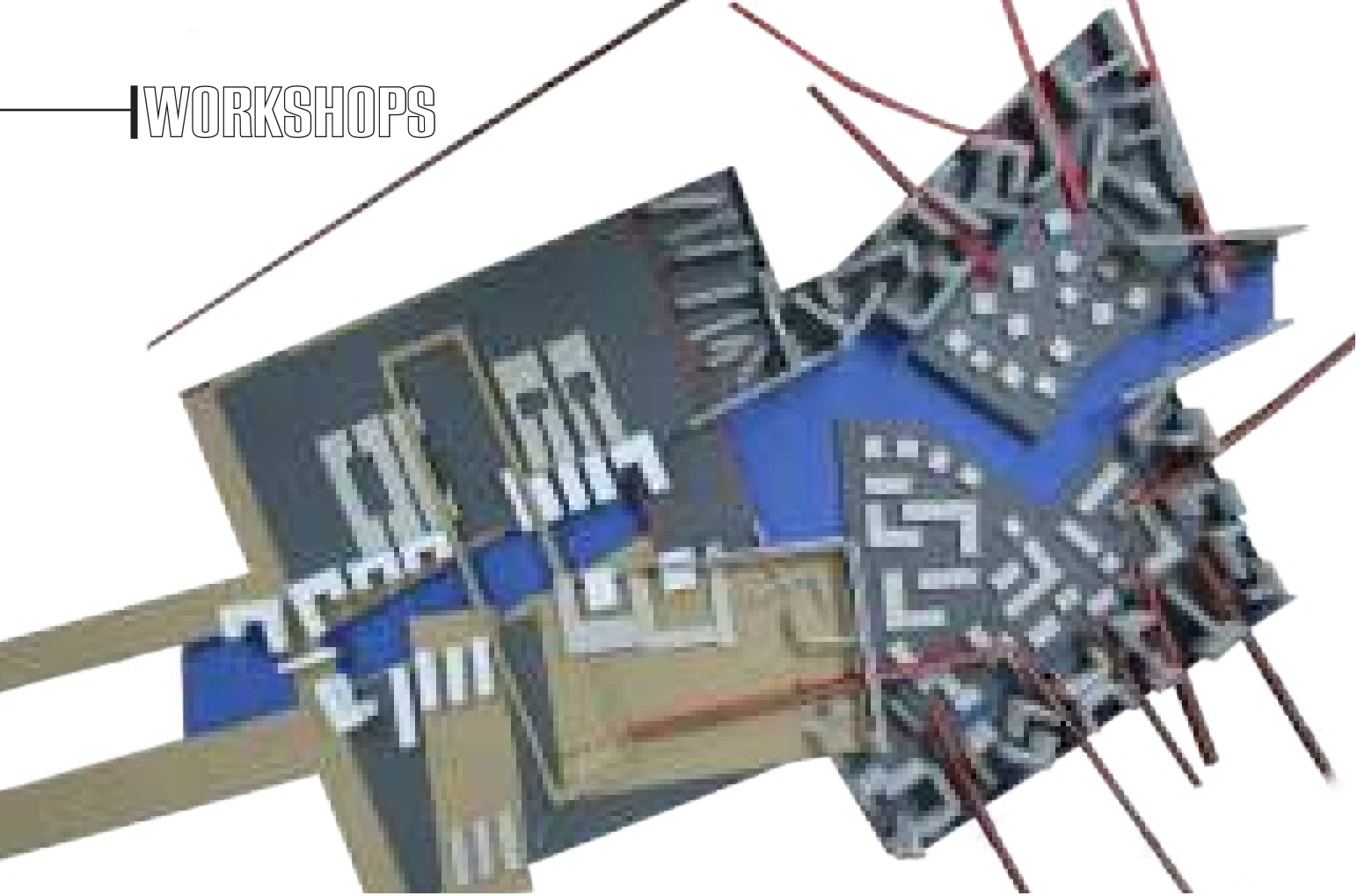
The student's task was to generate strategies of on intervention applicable not only to the specific site but also to other different parts of the Lana River in order to revitalize it.

These series of strategies could be an important indicator not only for future studies but also for the elaboration and use as real strategies in the implementation of plans and impact on the whole city.

During the week that the workshop was held the students were assigned to first experience and understand the site after a visit to the site. This point of the workshop added a fundamental value to the whole process, pointing out this workshop's urban and social approach.

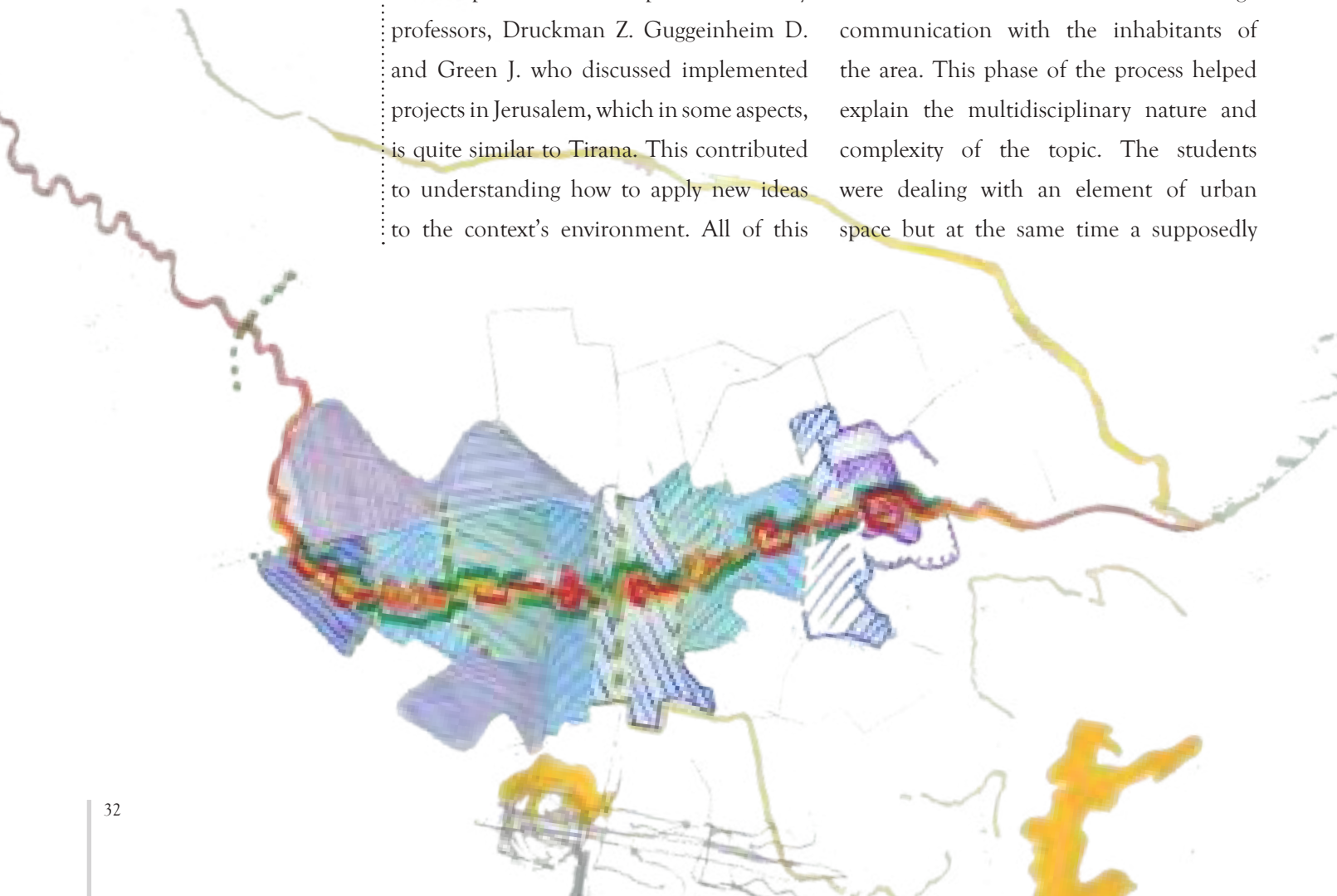
In this respect, greatly important were the series of lectures and presentations held during the workshop describing the situation of Tirana over the last 20 years in a state between "Vacuum and Energy" by Aliaj B. Dharmo S. Shutina D. This contributed

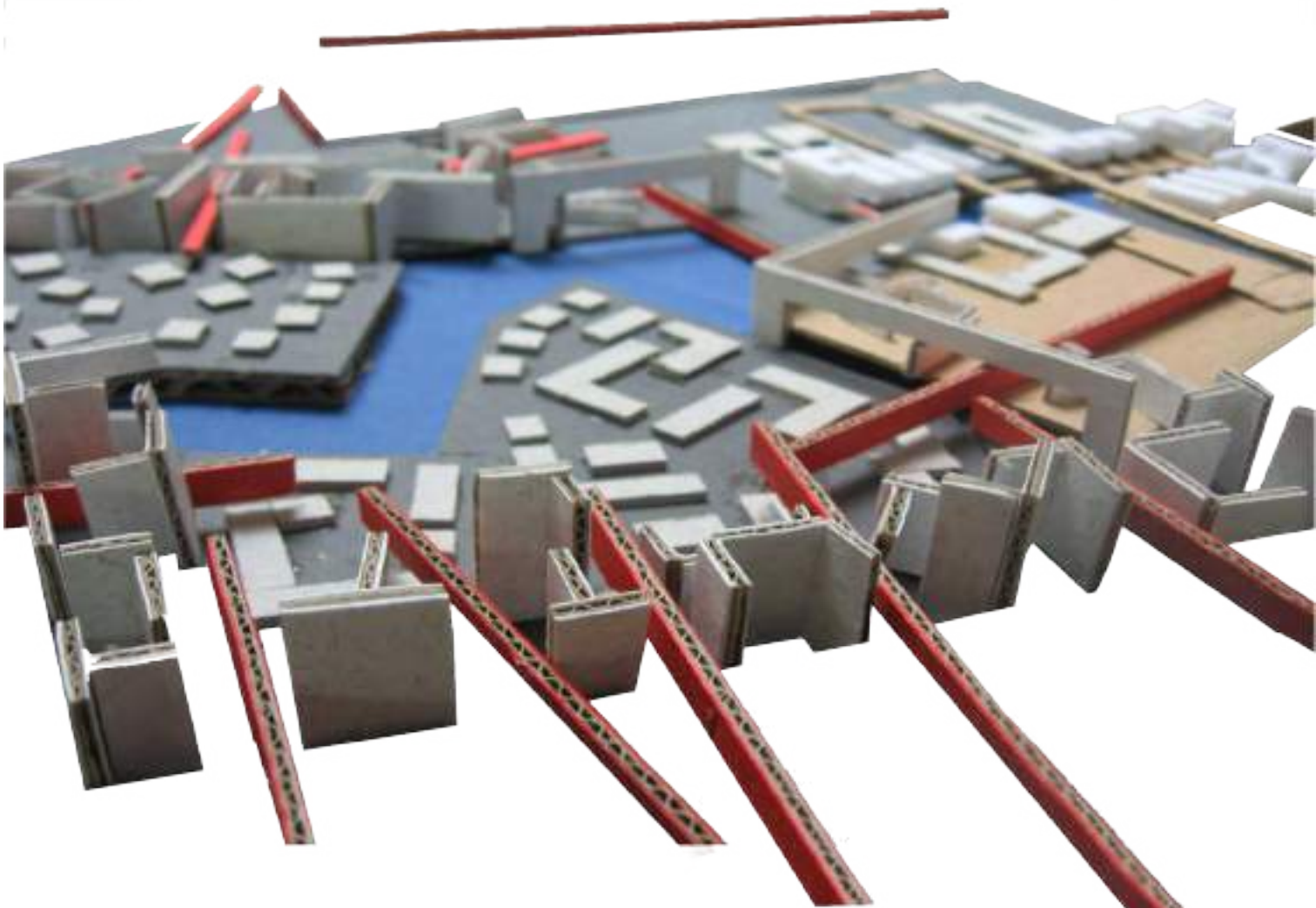




to the understanding of the specific context on which the students had to work. The workshop also included presentations by professors, Druckman Z. Guggenheim D. and Green J. who discussed implemented projects in Jerusalem, which in some aspects, is quite similar to Tirana. This contributed to understanding how to apply new ideas to the context's environment. All of this

occurred in combination with site visits and discussion sessions in order to exchange information about the site and encourage communication with the inhabitants of the area. This phase of the process helped explain the multidisciplinary nature and complexity of the topic. The students were dealing with an element of urban space but at the same time a supposedly



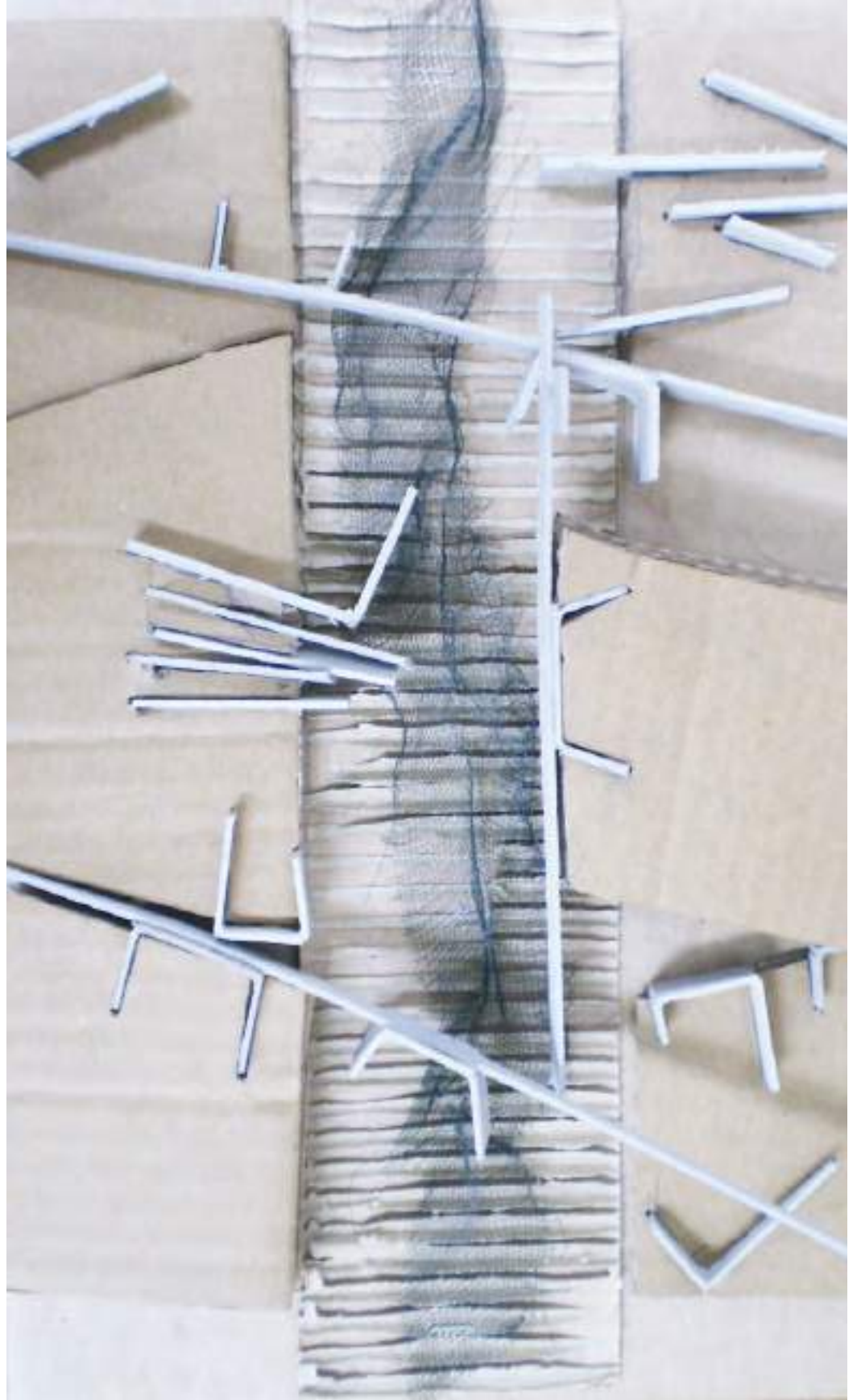


natural environment important for the entire city and especially for the adjacent neighborhoods. Working in groups with members from different countries and with different backgrounds, the students had the possibility of creating a variety of ideas for the projects. So, for this reason, the creation of a constraint-driven approach, a strategy that could be used as a future backbone for

the project, was very important. After the conclusion of the workshop and the final presentations, a series of observations were made. It was easy to find original ideas in terms of context reuse through using a creative and strategic approach to architectural and urban design scale. The central idea in the proposal of Dudu, Noa, Saimir and Joana was the re-

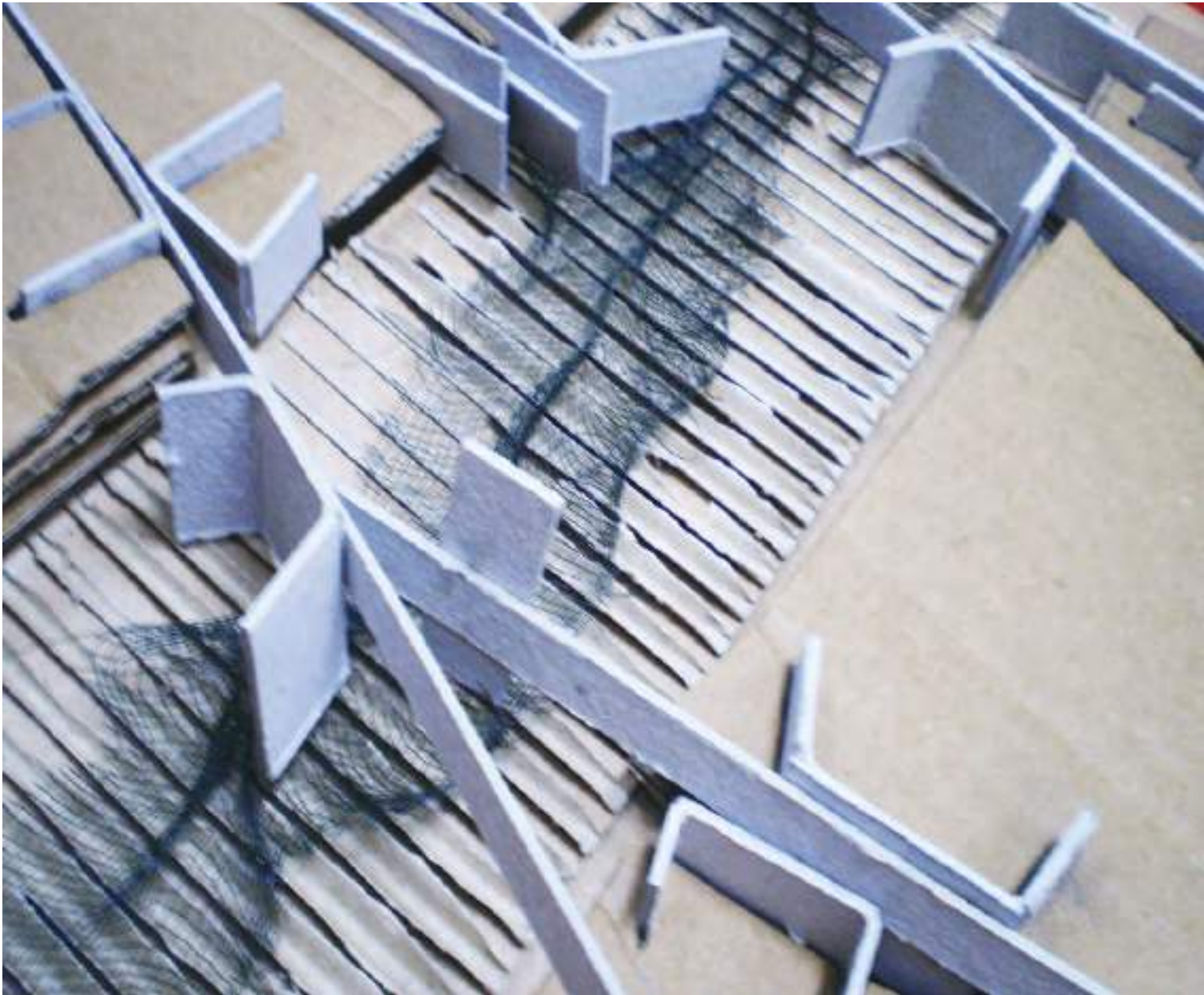
Project by: Migena Mërtiri,
Belina Kodra, Eyal Ben-Shushan, Metzada Drori





conceptualization of the Lana River as a “peace zone” where all the social, political, urban, rural, personal, institutional conflicts would end; a space so primitive and so sophisticated at the same time that has the possibility of penetrating the concrete facades of communism and reunite

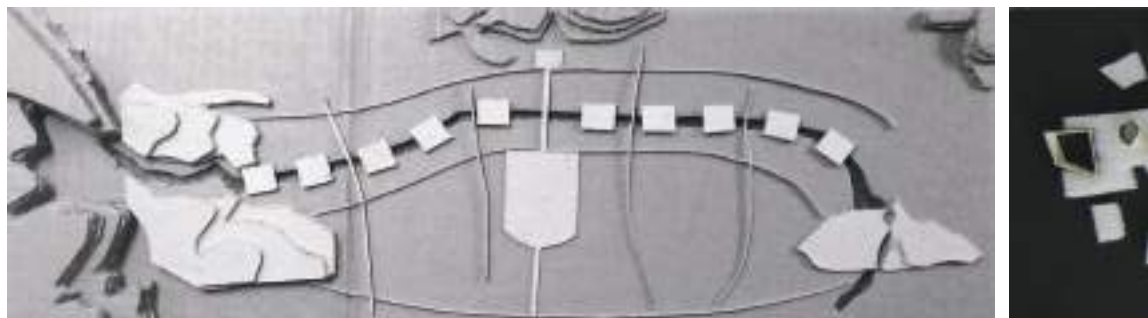
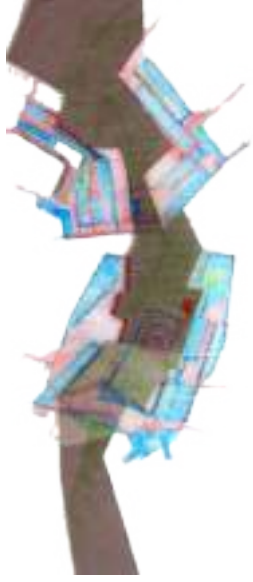
two “foreign” sides into a complete whole. The group of Giora, Oren, Silva, Nevin and Linda tried to reverse the situation in the informal adjacent areas through using the “agent” as a device that has the opportunity to positively “mutate” the whole area and to shift it into a new space



for life and human activities. The “agent” in this project was the assigned function in specific new developments along the Lana River. These developments would come in a totally different approach from those of the informal settlements that were built and then demolished in the same area.

Even the approach of the individual teams was different in terms of site selection, appliance and design development strategy. The elements that could relate these various approaches to each other were their relationship with the city as well as an advanced relationship in terms of social sensitivity,

Project by:
David Eilat, Noa Zarmon, Saimir Kristo,
Joana Dhiamandi



urban development strategy in relation with natural resources and human artifacts.

As mentioned earlier, these series of interventions can be considered as a strategy for the re-development of the city in the present or future time. In order to make this happen it is important to first reach a thorough understanding of the city as a whole and to “read” it as a complex ecosystem of different realities attached to it which could

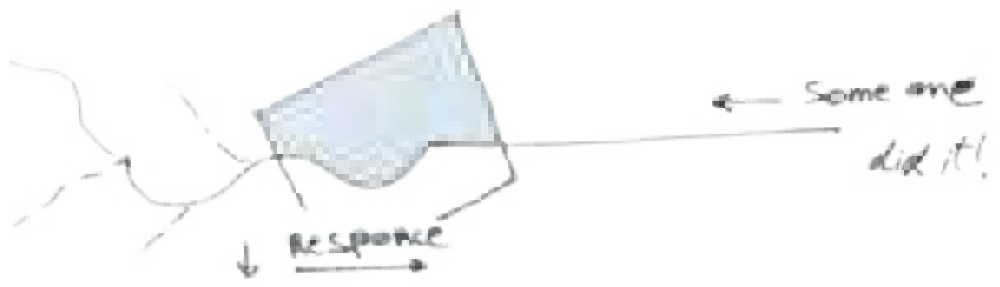
potentially co-exist in an urban symbiosis. This need to apply a design methodology starts with the systemic understanding of the main aspects of the area and the entire elements of the system as an important prerequisite that triggers the generation of the concept and the entire process of design and implementation which are rooted not only in the urban fabric but also in the social and anthropological aspects.

Reported by: Saimir Kristo

Concept development: Bezalel Academy of Arts & U_Polis
Participants: Students of the 4th year of Architecture [U_Polis] & Master Students of Bezalel University of Architecture



city → identity = physical, cultural.
 ↓
 capital → obligation to ↑ $\frac{\text{Home}}{\text{International}}$
 ↓
 public → Hows shenigs → For how?





Alternative Architecture

Skeletons as Stacks of Imaginations

International Team:

Ana Dzokic and Marc Neelen (STEALTH.unlimited).

Ana Dzokic and Marc Neelen founded STEALTH.unlimited in 2000 as a practice based between Rotterdam and Belgrade. They both are urban activists, researchers and organizers of a great number of projects that deal with the complexity and inconsistency of the contemporary city such as Wild City (Belgrade), Urban Catalyst (Amsterdam), Challenging the Conservative Brain (Kunstverein Munich), Cut for Purpose (Museum Boijmans van Beuningen, Rotterdam), Lost Highway Expedition (Western Balkans). Curators of the Dutch Pavilion in Venice Architecture Biennale, 2008.

The speed of Tirana's growth is so impressive that the city seems to act as an urbanization machine, with an autonomous drive that goes beyond our reach. With the city changing and expanding at such a rate, it is no surprise that most of its architecture (and urban program) is what ecologists call pioneer species: "they occupy previously uncolonized land, starting the chain of events leading to a livable biosphere or ecosystem". Pioneer species are very adept at surviving in poor conditions – but, it is only after they disappear that they give way to other more complex species. Right now, we are still looking at a city mainly made up of this

first group, the pioneer species which builds on untouched land or cleared out grounds while some leftovers of the previous system linger forgotten around the city.

The workshop is based on an investigation of contemporary urban phenomena during last year's project Tirana Guide to Parallel Urban Realities. During that project, a number of abandoned structures have been found as for instance: the abandoned market on Ali Demi Street (built on 1982, abandoned and looted during the 1990s), the stripped cultural center in Kombinat, a never finished structure for a medical institution on the corner of Rruga Qemal Stafa and Rruga e Barrikadave. There



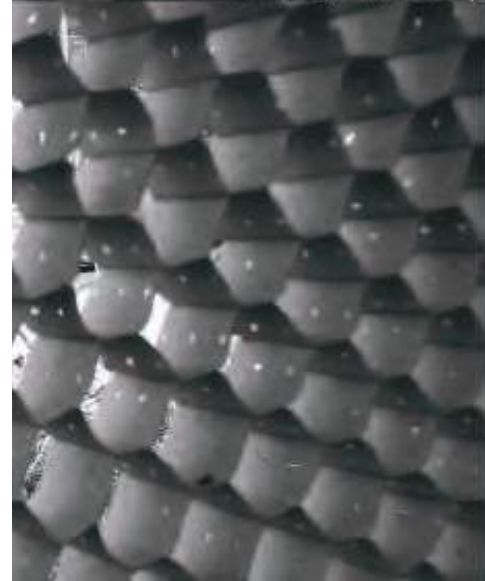


are many other structures, for instance, in the new residential neighborhoods built during recent years that are of interest too.

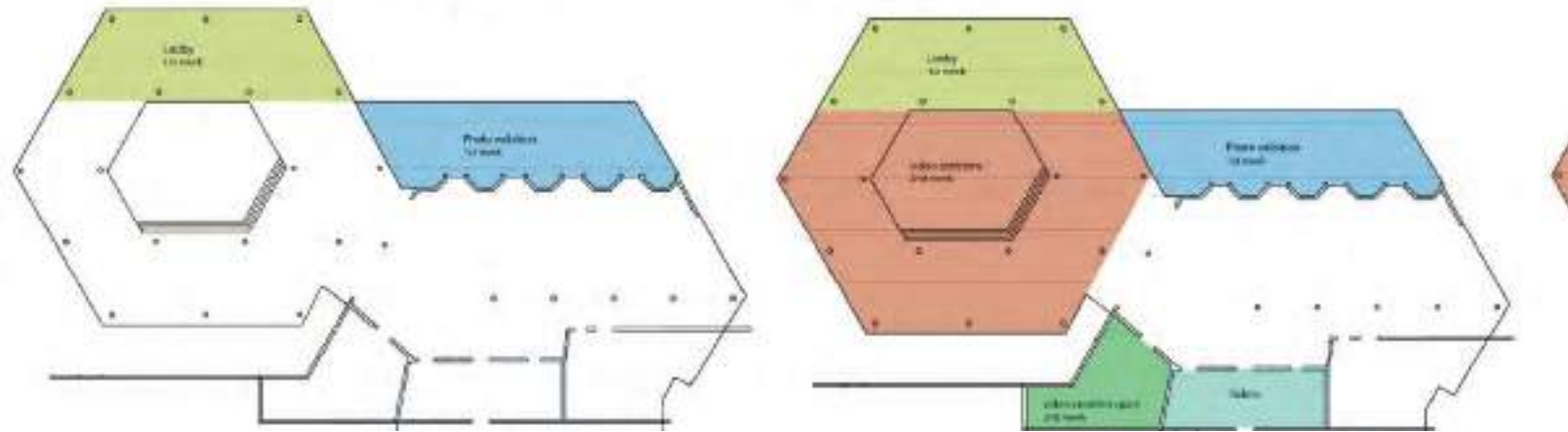
The workshop investigates how a round of public projects can be started up (or tested out) in Tirana. It begins from a number of structures (built in the 1980s) that have stubbornly resisted to the rapid changes in recent years and in their current state are often no more than barren concrete skeletons. The fact that they are still not adapted to a new function or replaced by a new construction lends them one advantage: they are available and are probably in communal hands. They might be waiting to get privatized or de-

nationalized, but at the moment they are the same as being thrown away / disposal of can operate on a different logic. Therefore, they can become temporary testing grounds for public programs that the city needs to imagine and develop in order to go beyond the market driven ones.

Most of Tirana's recent growth has been driven by private activities of people - from which a large part has been done without much urban planning in mind. Therefore, after the 1990s, the position of public authorities in the city's planning has been a difficult one. The municipal government has made a series of strong interventions since the 2000's



The implementation of the programme in the building step by step

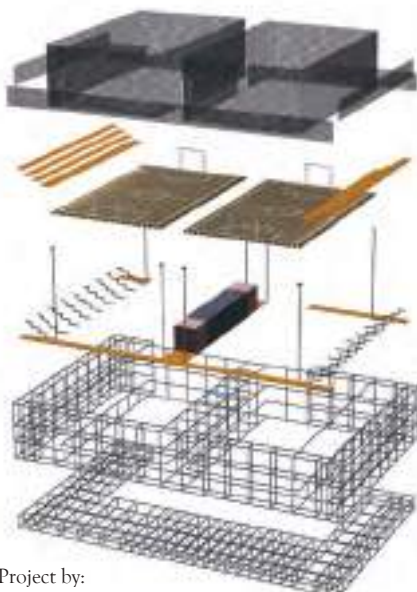


Project by:
Gjergji Dushniku, Klaudio Cari

(colorful painting of facades, freeing public land from illegal constructions and reassigning them for public use) and has provided an inspiring context for (foreign) architects with its international competitions for the city center. But even with these examples, the city has very limited means for investing in the construction of non-profit public facilities that could make its community (rather than merely its growing business) prosper. Can this trend be reverted? The workshop aimed to test how leftover structures could be adapted to temporary public functions on the urban scale that trigger the imagination on how their future could unfold – and what new communal functions the city could develop. Based on that, the

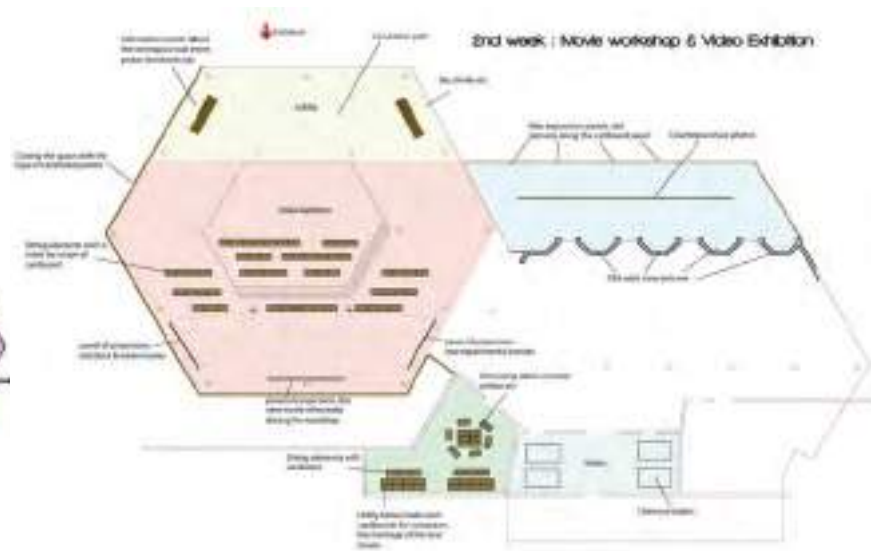
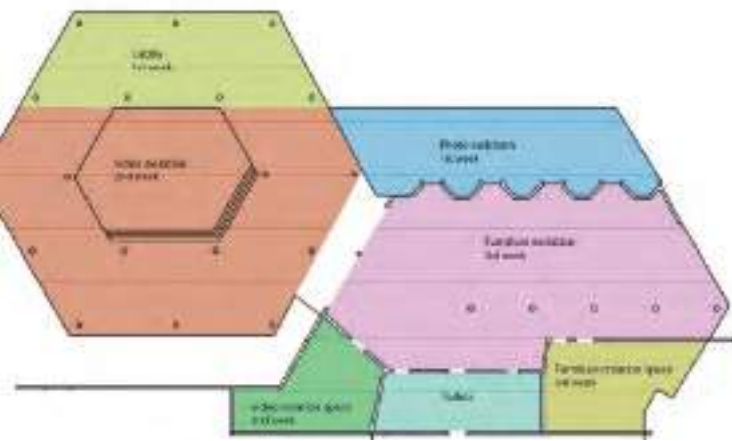
students had the task to create minimal but strategic 'fore-runner' interventions that could inhabit the structure for a limited period (3-6 months) and with a minimal budget. Such temporary interventions could potentially become part of a city wide program in which the municipality could introduce and test public programs activated by the citizens in order to transform the local status quo – where private investment is not the only driving force for urban development. Each student started by creating a program that clarified the function of this public installation, the target groups that could participate in the process of building and using it, the timeline of all events, etc. Finally, the intervention and the

CONSTRUCTION STEPS



Project by:
Rezart Struga, Denis Djaloshi, Shpend Barçi





architectonic design had to be translated into a manual one, which had to detail in a clear and communicative manner the ways in which the intervention could be made possible. The goal of developing a manual process was to avoid a too large emphasis on a unique product, and to place a larger focus on the capacity of students to articulate and convey ideas in a clear and communicative way. In order to achieve this, the project had to be clear and sufficiently detailed, and easy to build up in a short time. For this purpose, students presented creative ideas for using cheap materials, and some of the projects were made up only with one material, but with a high potential of reaching the objective. The emphasis of the workshop was on strategic

interventions, communal programmatic choices and summarizing this experience in a manual able to guide the process of creating a minimal intervention which could potentially prepare the structure for the desired transformation. Finally, the workshop aimed at demonstrating the capacity of architecture to transform the urban environment, especially through those functions that are not (naturally) part of the domain of private initiatives but which depend on collective or public investments.

Reported by: Gjergji Dushniku
 Concept development: Stealth untd [NL]
 Participants: Students of the 3rd year of Architecture [U_Polis]





Housing in Zurich

International Team:

Dr. Martin Spühler - Spühler Partner Architekten, Zurich.

Martin Spühler is an experienced architect who has designed and built many buildings amongst which the new extension of the Zurich Airport, a lot housing projects, etc.

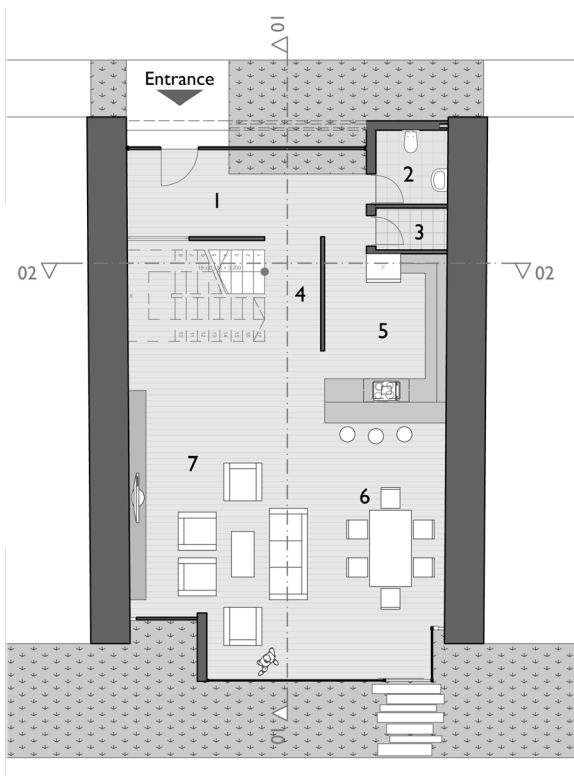
Polis University:

Ledian Bregasi

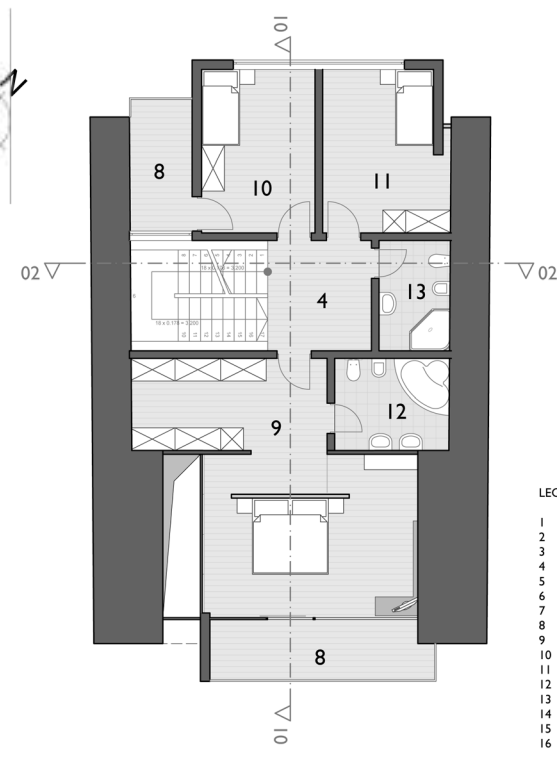
The workshop “Housing in Zurich” led by Professor Martin Spühler, an invitee from ETH Zurich, and Ledian Bregasi from Polis University, was an intensive two weeks workshop held during March 2011. This workshop was focused on housing design in a former industrial site: the viaduct in the city of Zurich near the central train station. The Viaduct built in 1894 consisted of two railroad bridges. They replaced the embankments on which the trains rode.

Already at that time the Viaduct was occupied by small businesses. Up to 200 stonemasons were located there to apply their craft; first, they occupied the outdoor space and later they created their “niches” like simple rooms in the Viaduct. Until 10 years ago, the arches of the railway viaduct in Zurich’s industrial quarter have been a home for small businesses. The sparse furnishings in (under) the wet arches were not a problem for the dedicated business people. But by late

Project by: Arbër Shala

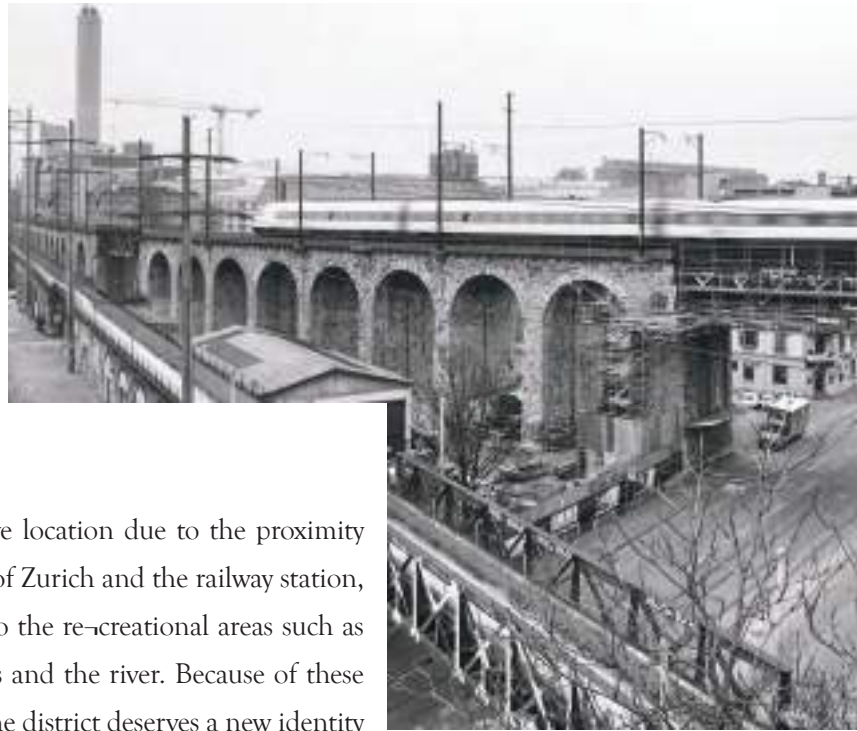


0. Ground Floor 1:100



1. First Floor 1:100

- LEGEND
- 1 Entrance Hall
 - 2 Toilet
 - 3 Kitchen
 - 4 Staircase and Corridor
 - 5 Kitchen
 - 6 Dining
 - 7 Living
 - 8 Balcony
 - 9 Master Bedroom
 - 10 C. Bedroom
 - 11 C. Bedroom
 - 12 M. B. Bathroom
 - 13 Bathrooms
 - 14 Studio
 - 15 Open Terrace
 - 16 Pedestrian and Bicycle Path



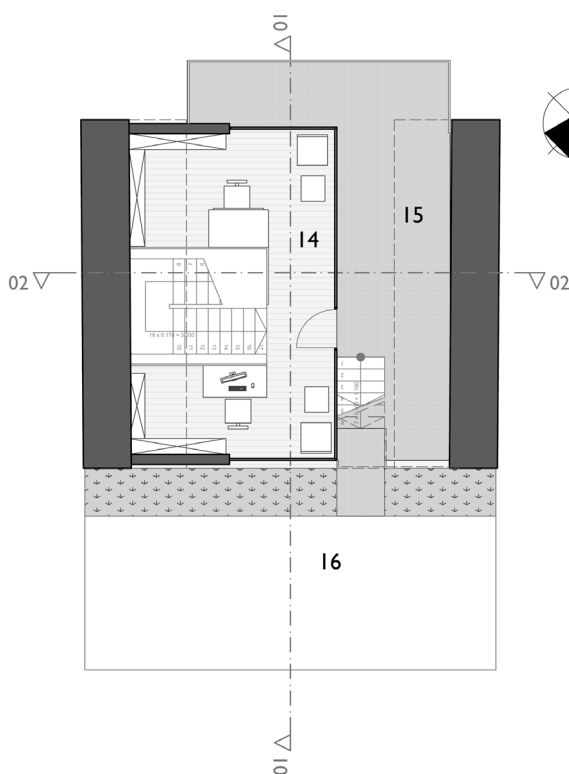
March 2003 they had to leave their niches because the Swiss Federal Railways wanted to redevelop the Viaduct. The Viaduct is composed of the higher Wipkinger-Viadukt, and the lower Letten-Viadukt which is closed now. The latter is used as a pedestrian and bicycle path.

Because of the lack of affordable housing supply for low / medium income people in Zurich it was proposed (by the municipality / Swiss Federal Railways) to experiment with a new living concept in the Viaduct arches for different social needs. The project area is

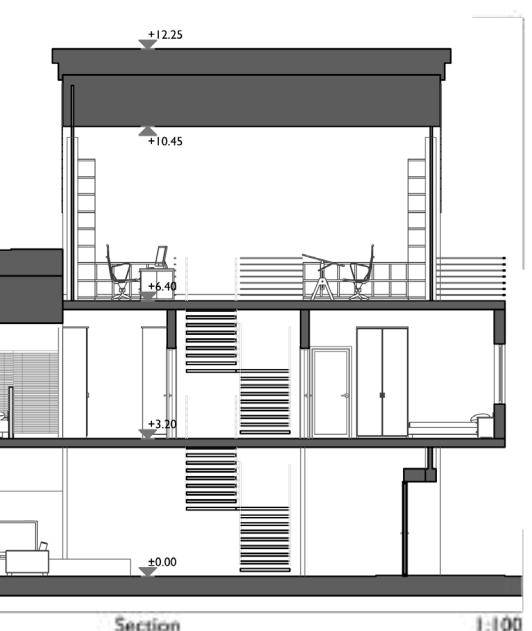
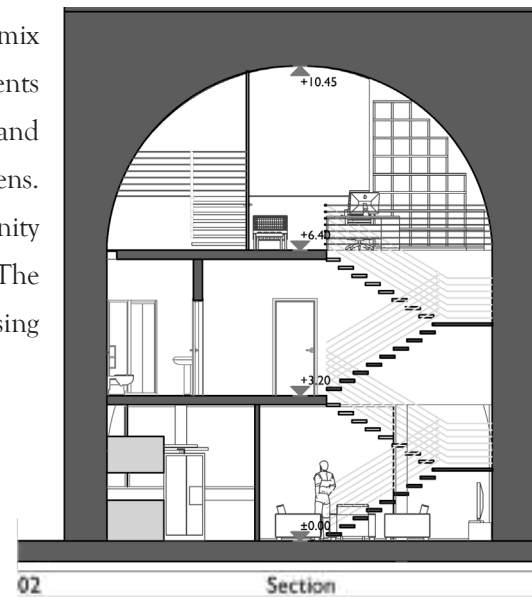
an attractive location due to the proximity to the city of Zurich and the railway station, as well as to the re-creational areas such as green parks and the river. Because of these qualities, the district deserves a new identity which must be filled with new life.

The goal was to achieve a good social mix for different needs in designing apartments for families with many children and communities for students and senior citizens. This would encourage the community life within a residential community. The program required that each of the housing

VIADUKT ZURICH



2. Second Floor 1:100



01 Section 1:100



units would be provided with cooking, dining and living areas as well as a room for private retreat. The bathroom units should not be used by more than two residents. It was important that the access to public areas as well as apartments for seniors would be designed as wheelchair friendly or suitable to disabled people's needs. While the main function of the entire area was housing, several projects

included some semi public and public functions such as offices, reading and relaxing spaces, etc. Even the access to the apartments should be from the Viaduct Street; the specificity of the site had the potential to access the apartments of the housing project in a variety of ways. This was thoroughly explored by the students. In order to improve the quality of access, both sides of the Viaduct were expanded

up to 1.5 m.

Each student had to create a concept and design a project for one of the 36 arches of the viaduct. At the end the students had to build a model in 1:20 scale.

This context was very interesting and new for the Albanian students. Zurich itself is so different from Albanian cities and designing a project under the viaduct was a unique situation. This made this exercise more





complex and at the same time very creative. The design aimed to reframe the viaduct from a spatial barrier to a connecting structure that would catalyze improvements in the outdoor spaces bordering and/or influenced by it. So the ambivalent quality of a large scale linear building was used as part of the urban and architecture strategy to symbiotically connect the new uses with the viaduct structure. The arches were used

as architectonic frames that created at the same time a memorable leitmotiv. It's a big potential for any city to reuse such structures, as well as industrial "leftover" spaces, urban voids and new urban catalysts able to generate new energies for the city. There is an important lesson for the Albanian context: the reuse of "leftover" spaces in the existing old structures through new

programs. This is vitally important for the city culture and history and at the same time for experimentation with new methodologies in the making of architecture.

Reported by: Gjergji Dushniku
 Concept development: Martin Shpuler
 Participants: Students of the 4th year of Architecture [U_Polis]



Final Models of the Workshop



International Team:

Prof. Dr. Raimund Fein (Hs Lausitz, Cottbus),
Arianna Subiaz (Faedis, Italy),

Polis University:

Dorina Papa, Ernest Shtëpani

Prof. Dr. Ing. Raimund Fein is a full time lecturer for many years at HS Lausitz (Hochschule Lausitz, University of Applied Sciences) and a guest lecturer at POLIS University since 2008.

Reported by: Ernest Shtëpani

Concept development: Prof. Dr. Raimund Fein (Hs Lausitz, Cottbus) & U_POLIS

Participants: Students of the 2nd year of Architecture [U_Polis] and the following guest students from Hs Lausitz Cottbus: Meryem Altun, André Rossmann, Robert Sonnabend, Gazaleh Sadoughian and Lisa Biele.

Project by: Andrea Naci, Andre Rossmann

SHAPING SPACES / FREE PLAN

The course was conceived as a one week Design Workshop aiming to explore the design practices and the theory of the free plan design methods of space composition. “Free plan refers to the possibility of having a floor plan with non-load bearing walls and floors by creating a structural system that holds the weight of the building by ways of an interior skeleton of load bearing columns” (Conrads 1970, p.99). According to Curtis, Le Corbusier became the pioneer of the free plan during the 1914 through the 1930’s with his “Five Points of New Architecture” and the adoption of the Dom-ino System. This heavily influenced the importance of free plan and its role in the “modern era” of architecture. (Curtis 1986, p. 69) . It was Ludwig Mies Van Der Rohe who excelled in developing a totally new concept for the free plan. Two of Van Der Rohe’s most notable buildings that represent the use of free plan are the Barcelona Pavilion, the New National Gallery in Berlin.

The Barcelona Pavilion is the finest example of The Free Plan. Some features of the Pavilion include a balance between interior and exterior space, an uninterrupted promenade, wall shifts, vertical walls which leave four open corners in the rectangular plan and a horizontal roof which suppresses the space underneath.

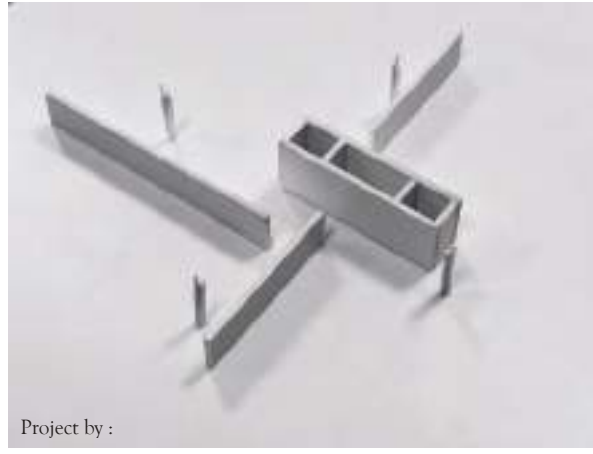
Each working team (composed by two students) had to carry out two assignments. In the first assignment, using the principles of Mies van der Rohe’s “Free Free Plan”, students had to design and present in a 1:100 scale model a spatial system which would be a dwelling. In the second assignment, within the same given structure and by using the principles of Mies van der Rohe’s “Free Plan”, students had to design and present in a 1:50 scale model a spatial structure for a function to be chosen by each team.

The practical work was preceded by a theoretical background about Mies van der Rohe’s works, as well as some other important architects of the 20th century concerned with the method of the free plan. Through these series of lectures students were provided with the historical, theoretical and methodical knowledge necessary to start the exercise. The goal was to make intelligible what stood behind Mies van der Rohe’s “Free Plan” and how it could be used in everyday practice. Mies van der Rohe





Project by : Andi Pistoli, Klaudio Ruci



Project by :

was using Georges Vantongerloo de Stijl Compositions as an inspiration for his Plan of the Barcelolona Pavillion.

Apparently there was not much difficulty in translating the two dimensional compositions of Vantongerloo into real free plan models. After this inspiring theoretical background, the students started to sketch their future “pavilions”. The classroom turned from a lecture seating arrangement into a hand-modeling studio.

The first exercise concluded with 15 models which were easy to compare because of their size, materials and spatial configuration (photo 1; 2; 3). The second exercise aimed at generating new findings related to the theme of free plan and was meant to offer the opportunity for a broader reflection. The students could criticize the free plan, worship it, improve it; they could be ironic about it, etc. The only condition was that the model had to adhere to the principles of the Free Plan. The second stage was a comparative presentation and exhibition of the models. Two of the projects are briefly described in the following paragraph.

The free plan at a city scale (Photo 4) by Andi Pistoli and Klaudio Ruci. They used the principles of the Free Plan on a city scale which would thus create a spatial arrangement similar to that of a Traditional European market quarter while maintaining qualities such as clean surfaces and austere figures of the Mies-

ian architecture. Eventually the resulting spatial properties of this model were much closer to a postmodern rather than of the modern spatial layout, which may count as a “finding” since the free plan is deeply rooted in Modernism. As a conclusion to this experience we may consider a kind of “urbanism” which emerges from the free plan. One may argue that the “new model” could function socially, economically and aesthetically if implemented in an “in situ” reality. Does it work or is it an artificial layout incompatible with the urban reality? The answer is not easy to be given but the students might want to inquire further about this topic.

Vertical “Mies” (Photo 5) by Andrea Naçi and André Rossmann. The cross-section model shows a “different” understanding of Mies’ principles. The students experimented with a cross-cutting model which demonstrates that space can be extended diagonally or vertically when using the principles of Mies van der Rohe in a section. Mies mainly engaged in the

horizontal dimension of space if we refer to the Barcelona Pavillion or the Segram Building. What would have been the result of articulating space vertically or diagonally? This team had an idea about it and they might try to further experiment on this topic.

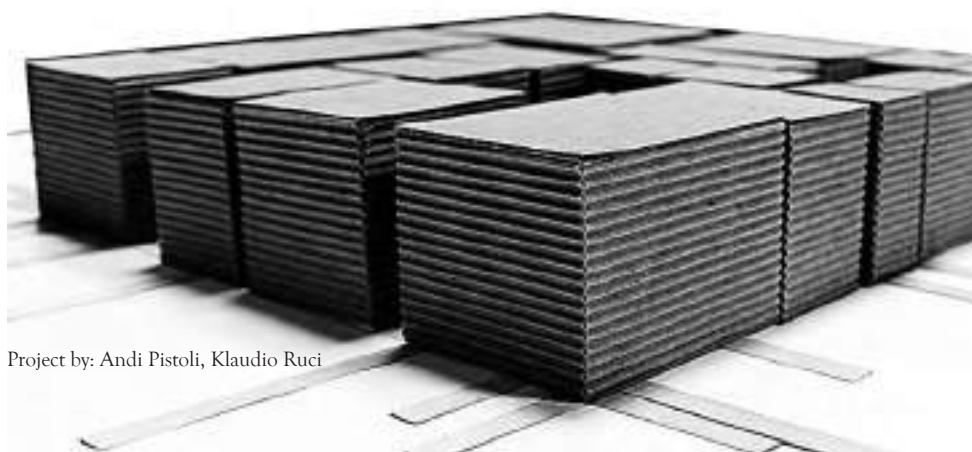
The workshop “Shaping Spaces” was organized by Polis University in Cooperation with Hs Lausitz.

In total 43 students participated in the workshop. Over 50 handmade models were the outcome of the project exhibited at Polis during February 2012.

References:

Curtis, William JR (1986). *Le Corbusier: Ideas and Forms*. New York: Rizzoli. p. 69

Conrads, Ulrich (1970). *Programs and Manifestos on 20th century Architecture*. Cambridge, MA: MIT. p. 99



Project by: Andi Pistoli, Klaudio Ruci



Bringing the city together

Spatial interventions in Tirana residential areas

International Team.

Dr. Fereniki Vatavali, Dr. Penny Koutrolikou, Dr. Thanos Pagonis, Petros Phokaides, Loukas Triantis from NTUA, with the special contribution of Prof. Dhimitris Philipides .

Dimitris Philipides 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.

Polis University.

Prof. Dr. Besnik Aliaj, Doc. Sotir Dhamo, Julian Veleshnja

The workshop 'bringing the city together: spatial interventions in Tirana residential areas' was organized by Polis University in Tirana and the National Technical University of Athens (NTUA) school of Architecture. Thirty students from POLIS and thirteen students from NTUA worked together in eight mixed groups during one week.

The study area which is located in one of the most important urban sectors of Tirana confined by the Tirana-Durres axis, Lana River and the two ring roads, presented a number of challenges such as the lack of social and technical infrastructures, the low quality and fragmentation of public space and green areas, the physical and psychological separation of space, the lack of centralities, and many other problems. But, at the same time, the area presented a number of opportunities such as high potential for good accessibility (the same limits could be transformed in accessibility "bridges"), a lot of new multifunctional developments promoted by public and/or private sectors within or close to this area such as the new pedestrian boulevard "runaway park" along the former landing strip of the old airport, a housing project between Lana River and the old airport, etc. The workshop focused on designing the

potential spatial and social connections within this area and between this area and its surroundings, as well as on the creation of a synergy to make the spatial pattern usable by the various social groups. The goal was to investigate different typologies of urban tissue and how these could be transformed in a lively urban space through public and community interventions. Planning, design and the strengthening of public and common spaces are crucial tools in dealing with the fragmentation of the city. Our concern did not lay with the major public spaces of the city, but rather with the open public or semi-public spaces within the urban fabric of the residential areas, sometimes presented as leftover spaces where the everyday activities take place; or the spaces in between the buildings and in their relation to the streets, the vacant land and the potential urban programs. The workshop also drew particular attention to issues of social, spatial and temporal boundaries and urban juxtapositions with a significant spatial impact, such as: formal-informal, public (space)-private (space), collective-individual, continuities-discontinuities, past-present-future, center-periphery, borders (internal and external).

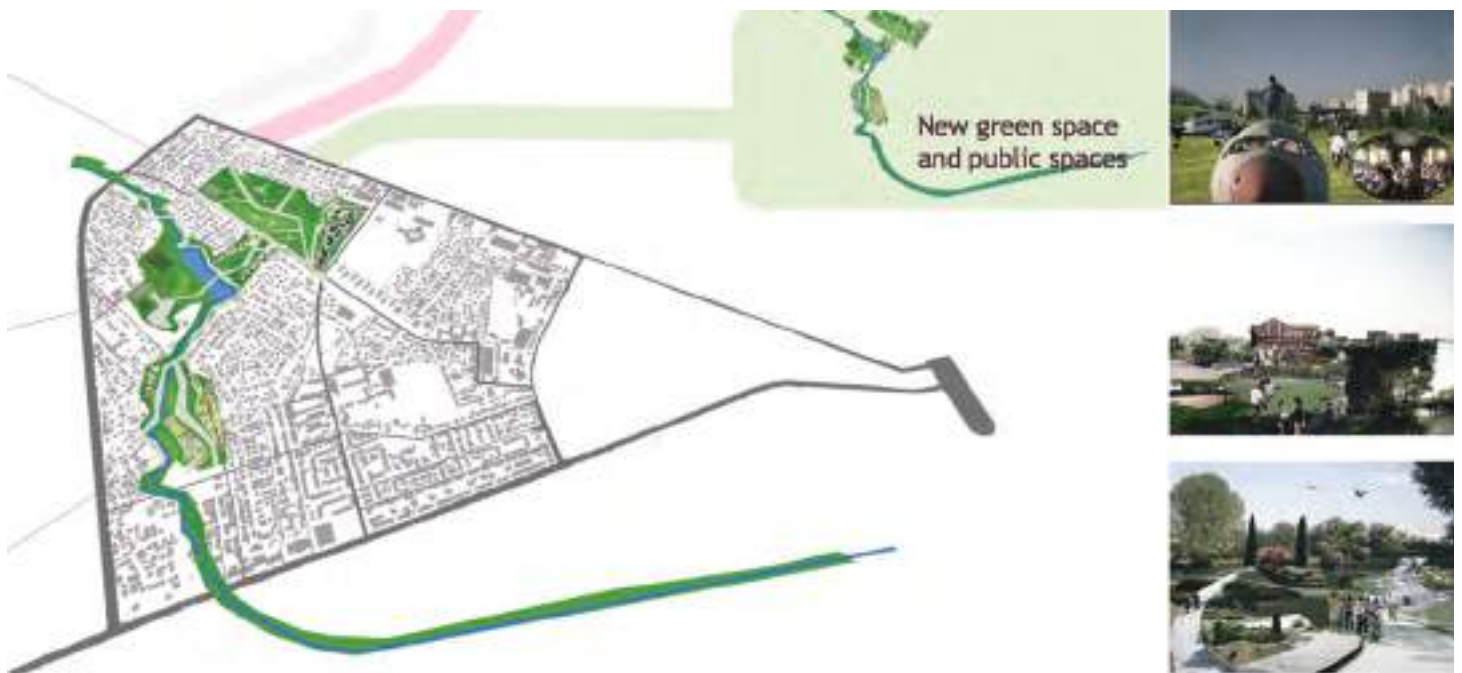
Participants were encouraged to organize their



work through one of the following issues: Nature and green spaces; Centrality and articulation of scales; Local cultures and public space; Productive activities in the urban tissue; Forms of mobility; Social networks, livelihoods and everyday life.

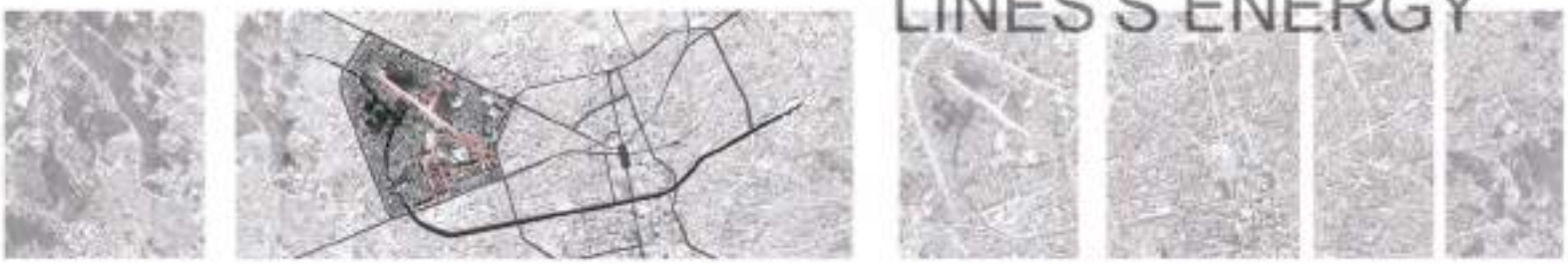
The workshop was organized in two stages. During the first stage participants examined how the complex urban environment functions, identified the existing housing and urban typologies including the typologies of public-private spaces; collected urban experiences and traced every day practices; recorded land uses, population and building densities;

public infrastructures, social networks; and thought over the processes and the dynamics of spatial development, as well as the intertwined relations of spaces, uses and meanings. At the end of the first stage, the participants presented their findings, sketches, photos, videos and maps, along with the first ideas on how to proceed to the next phase. During the second stage the participants elaborated the design concepts, strategies and scenarios aimed at improving the urban environment at the neighborhood level; and enabling a potential network of spaces that interconnect urban and neighborhood levels. The working groups



IN-BETWEEN CONNECTIVITY

LINES'S ENERGY



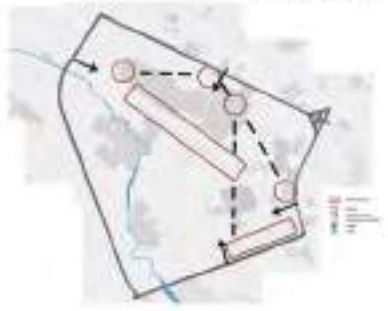
Accessibility



Center connection



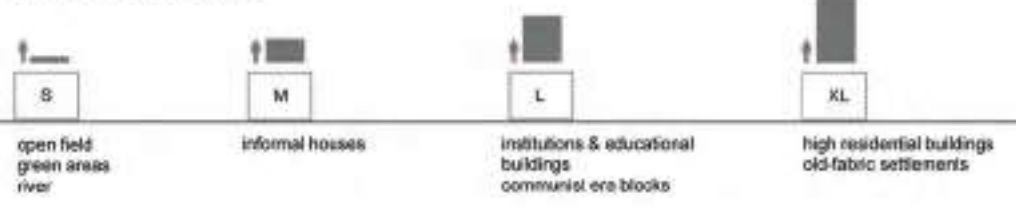
Centrality



Functions



ARTICULATION OF SCALES



Informal vs. Formal

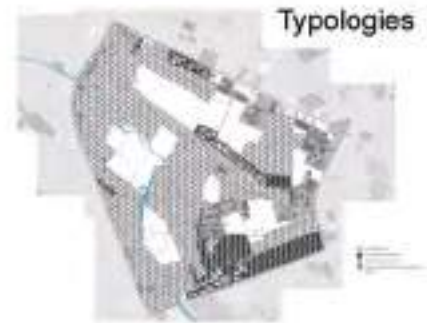


live your public space

Density



Typologies

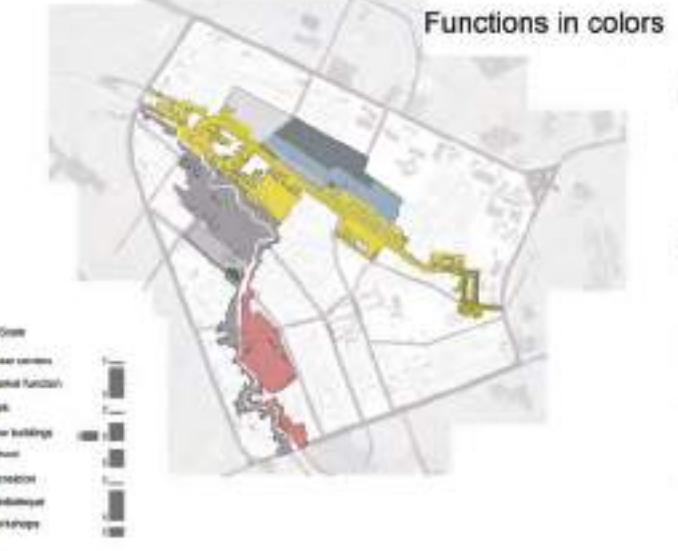
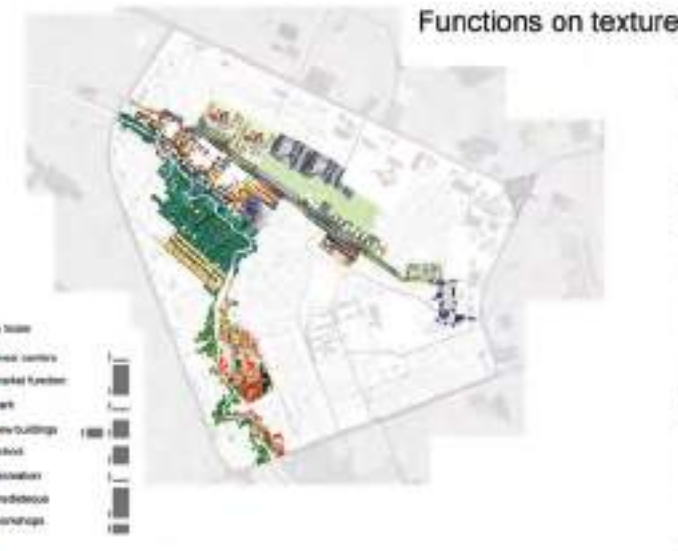


TYPOLOGIES OF HOUSING



using spatial for public uses
 using spatial through space
 merging functions through space





elaborated a master plan for the entire study area and subsequently a mini master plan for a specific neighborhood by proposing design solutions for public and semi-public spaces with facilities (parks, playgrounds, sports & culture), and/or public infrastructures (programmatic, spatial and social).

The workshop 'Bringing the city together: spatial interventions in Tirana's residential areas' offered the opportunity to students from Polis University and NTUA to work together intensively for one week (5th to 10th October 2009), to exchange experiences, methodologies and arguments, to compare educational backgrounds, to test their knowledge and their approaches and to cooperate on a common project. The workshop provided incentives for them to think about such crucial issues as urban development in the globalized world, formality and informality, migration, socio-spatial integration and the role of the architect-planner in such a dynamic urban context as the city of Tirana. It also offered the opportunity to explore different meanings and understandings of public, common, and private space and how to use it to shape spatial realities in the city.

Reported by: Julian Veleshnja
 Concept development: NTUA & [U_POLIS]
 Participants: Students of the 4th year of Architecture [U_Polis]

International Team:

Natasha Polavska, theatre director,
Divna Pencic, docent at the faculty of
Architecture, Sonja Damchevska, project
coordinator for Macedonia

Cooperators and assistants:

Aneta Spaseska, Elizabetka Poljoska, Olgica
Nelkovska, Juljan Veleshnja, [Co-Plan &
University Polis] and Sandra Lalic, [Expeditio],
Sasho Ivanovski, Biljana Spirkoska, Stefan
Lazarevski, Mileva Zlatanovic [Coalition for
Sustainable Development]

The workshop "SQUARE PLAY" was the third
and final one in the series of regional
workshops conceptualized by the project
"Revival of City Squares in the Balkan
Cities", financed by the Swiss Cultural
Programme in the Western Balkans.

Daily topics:

See the Place | Feel the Space, Playground,
Living-room, Park, Market, Theatre play.

Guest lecturers:

Elizabeta Avramovska, Meri Batakija,
Jasna Stefanovska, Ognen Marina, Bojan
Karanakov, Stefanka Hadzi Pecova,
Aleksandar Prokopiev, Naum Paunovski

SQUARE PLAY

Contribution to cultural and civic participative policies for livable city squares and public spaces

The aim of this workshop was to encourage the
exchange of ideas at a regional scale regarding
the discourse on city squares / public spaces,
and how they can be transformed into vibrant
community places that meet the community's
cultural, social and economic needs and foster

new perspectives and awareness, so that the idea
of "city culture" (the way people think about public
spaces and conceive of them) can be developed.
The objective of the workshops was to provoke
young people to voice their ideas, aspirations and
solutions for open public spaces and city squares



and to inspire them to take an active role in
the future development of urban and cultural
policies, both locally and on a wider regional
level. The workshop reflected the regional
dimension, and stimulated the sharing of fresh
ideas, so essential for this project.

Why SQUARE-PLAY?

"I can take any empty space and call it a bare
stage. A man walks across this empty space,
someone is watching him, and that is all that is
needed for an act of theatre to be engaged."(The
Empty Space – A Book about the Theatre:



Deadly, Holy, Rough, Immediate, P. Brook). The idea derived from two significant and quite inspiring words: Fair-play and Screen-play. The word Fair-play, (which means equitable or impartial treatment), when applied to the users of public spaces / city squares and their

right to use the space, means that no one has the right to deprive or threaten other people from using it freely and without limitation. In other words, the right we consider as ours obliges us to respect the rule of fair play – that is, the very same right of others to do the same

(conformity to established rules). The other word, Screen-play, (defined as an outline or synopsis of a possible course of action or events), is closely connected and relates to the premise that in order to create a place in which many people /



as users and actors / will be attracted to spend their time, it is necessary to envision a variety of possible ways in which that given space can be used, and based on that, to create a setting (screen-play) for its use. This play presupposes the interface of many actors and many actions,

and therefore the screen-play should foresee numerous scenes for different potential “dramas” (a state, situation, or series of events involving interesting or intense interaction of partakers) that may take place in that space. Reading these two words in this way provides

us with a framework for a new "play" which we are pleased to call a SQUARE-PLAY.

Approach: Space = Stage; Surrounding environment = Scenery; Citizens (users) = Actors; Activities = Drama





Location: The plateau in front of the Department store "MOST" in Skopje
 "Fair-play + Screen-play = Square-play"
 workshop through facts and figures.
 With regards to the set objectives, the expected results from the workshop were:-

Real-time action and creative visions on how to "give life" to the open public spaces.- In the spirit of "giving and receiving", exchange of ideas, knowledge and practices among the participants (contribution to the platform and the network of young advocates ("esprit

de corp") in the three Balkan countries to promote the discourse on how city squares/ public spaces can be transformed into vibrant community places)- Inputs on the guidelines intended for the local authorities on how to carry out the process of city planning in a



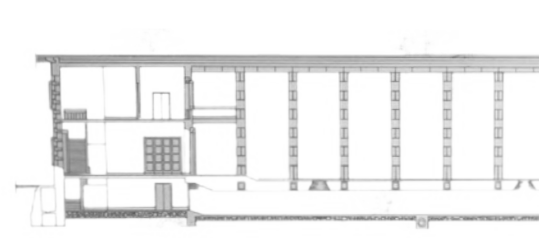
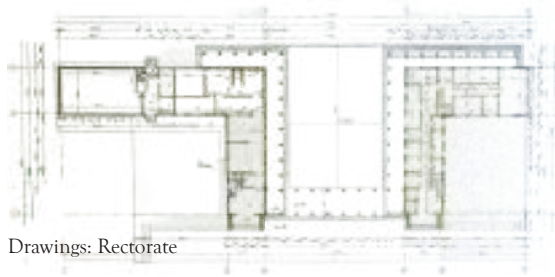


participatory manner. Based on our assessments as well as on the answers received by the participants, we believe that the workshop managed to deliver the outcomes it was hoping for and even beyond. The learning points from the workshop will be used as an input on the

guidelines for the local authorities to carry out the process of city planning in a participatory manner, but also by us when designing the activities targeted by the local authorities, planned for the following phase of the project “Revival of City Squares in the Balkan Cities”.

Reported by: Julian Veleshnja
Concept development: KOP/GSD, Expeditio, Co-Plan, U_POLIS,
Participants in the workshop groups:
44 in total (9 from Albania, 9 from Montenegro, 26 from Macedonia)





Drawings: Rectorate



Photo/Drawings: National Gallery of Art, Tirana



International Team:

Roberto Castiglia [UNIFI].

Roberto Castiglia is Professor of Architectural Drawing in the department of Building Engineering - Architecture at the University of Pisa, in Italy.

Polis University:

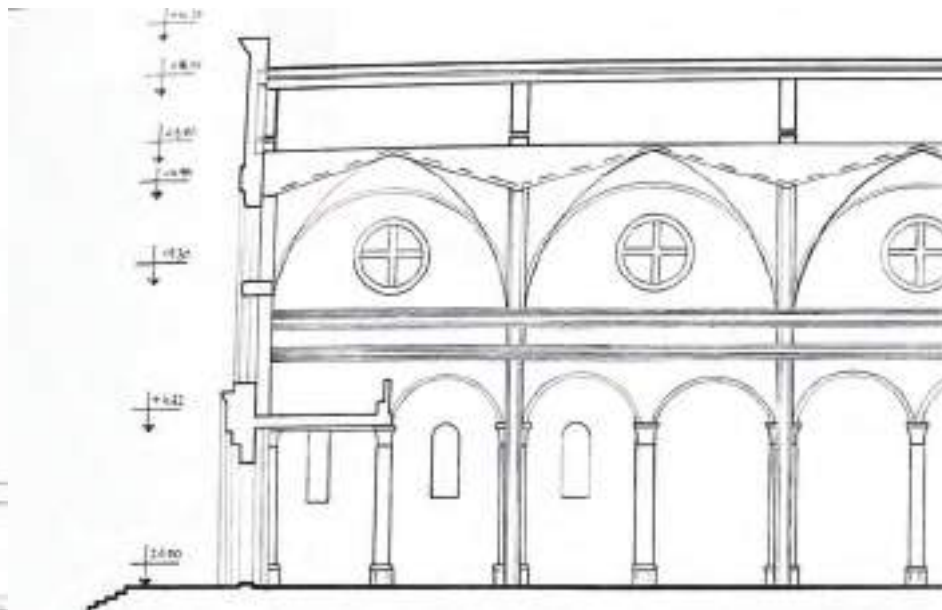
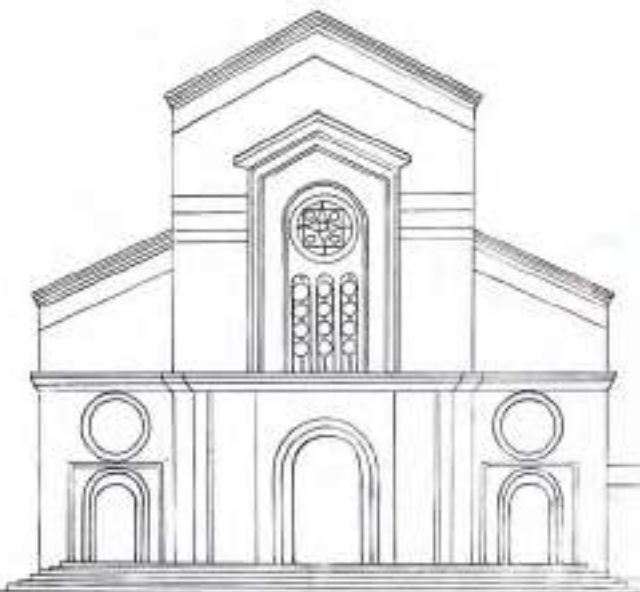
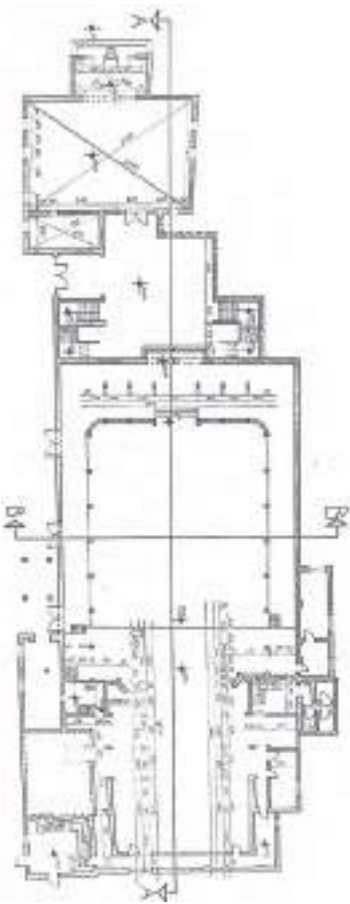
Etleva Dohjani

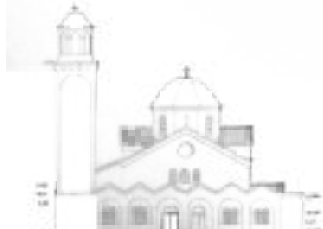
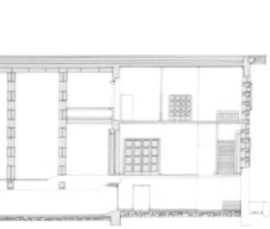
Cooperation between Pisa University [UNIFI], Italy and U_POJIS, Albania

Survey of Cultural Heritage Buildings in Tirana

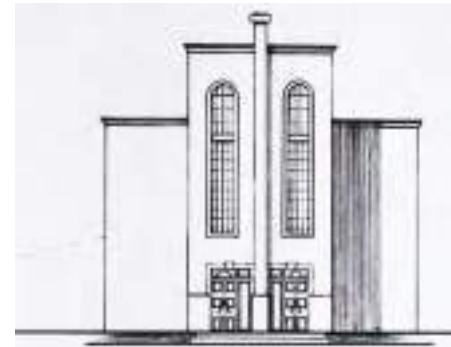
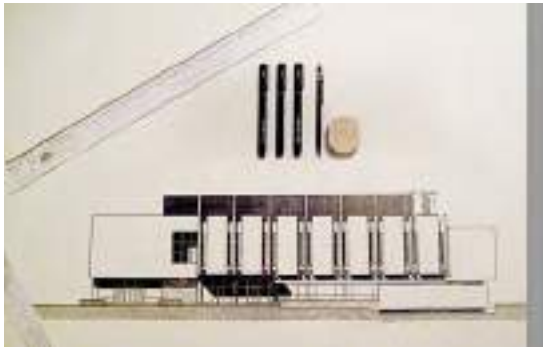
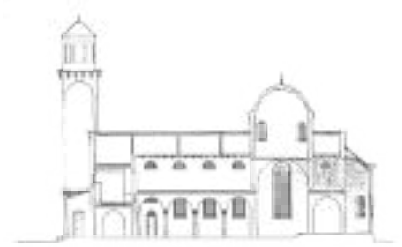
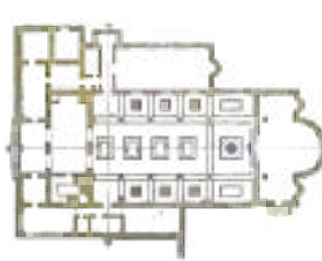
This survey workshop is attended by students of the first year of architecture. The purpose of this workshop is to provide the basis for an analytical information of the history of architecture, namely the cultural, social, economic and technical aspects which have influenced the life of an architectural building and then offer different survey techniques using both traditional and sophisticated tools, to document the current state of an architectural or archeological monument with adequate documentation. The students' actual intervention in an historical object remains the workshop's

priority, starting from a critical analysis at a large scale, proceeding with the measurement and the elaboration of its constituent elements at a smaller scale. The course program aims at providing the students with critical skills regarding architecture during various periods, such as classical, modern or contemporary, and enrich their knowledge about the different techniques that characterize each of these architectural periods through surveys. The workshop is developed in Tirana. The target is the increase of the students' sensitivity and also of the area's inhabitants regarding the history and the tradition





Drawings: Orthodox Church



Drawings: National Theater, Tirana

of their place, the familiarization with the construction techniques of their predecessors and the importance of conserving and restoring these values to ensure the inheritance of these values to our successors. This process affects the strengthening of the residents' identity and a greater sense of belonging.

The students are organized in working groups of two, to work on site with historical/urban/space analyses, sketches and measurements, to be able then to design the project of the existing building's actual situation, to place it in the actual context, make plans for the existing sections and facades, including architectural details. The workshop's results are: Analysis and urban background; Perspective sketches, Facades and Architectural Details; Location

Plan, Technique project plans, sections equipped with dimensions and quotas in scale; architectural details and a report which reflects an analytical perspective on the history of the architectural object, the period and the architectural concept, accompanied by photographs and sketches of specific architectural details. The workshop's results are: Analysis and urban background; Perspective sketches, Facades and Architectural Details; Location Plan, Technique project plans, sections equipped with dimensions and quotas in scale; architectural details .

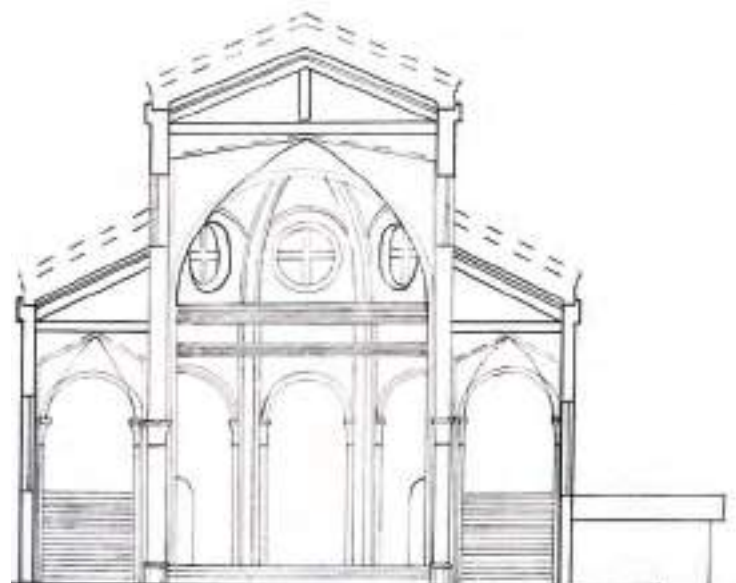
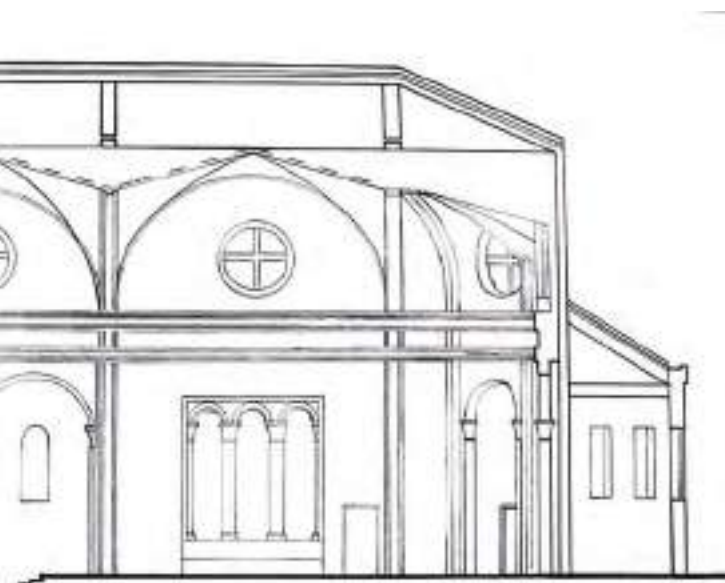
Reported by: Etleva Dobjani

Concept development: Roberto Castiglia [UNIP] & [U_Polis]

Participants: Students of the 2nd year of Architecture [U_Polis]



Photo/Drawings: Catholic Church, Tirana



WORKSHOPS



RESTORATION WORKSHOP

International Team:

Lejla Hadzic [Project Coordinator],
Cooperation between CHwB and POLIS
University, Tirana, Albania
Cultural Heritage without Borders, CHwB,
is Swedish Non-governmental organization
working to preserve cultural monuments
endangered in various ways.

Polis University:

Etleva Dobjani, Erdi Myftaraga, Ardit Lila,
Endri Marku, Nedi Petri, Julian Veleshnja,
Alket Frasheri, Rais Petrela, Besnik Dervishi

The restoration workshops have been organized by Polis University in collaboration with CHwB twice per year, in May and September, since 2010. These workshops have been hosted in the museum city of Gjirokastra because of its great historical and cultural importance and the need for the restorations of its monuments.

The main focus of this workshop was the training of young specialists (architects, engineers, archaeologists, environmentalists, etc.) and also the training of the master's students in the restoration and conservation of cultural heritage.

This workshop is attended by 20 students of the fifth year of architecture from POLIS University and 20-30 students/professionals from different countries: Kosovo, Bosnia and Herzegovina, Bulgaria, Romania, Hungary, Serbia, Macedonia, Greece, Italy, Great Britain, America, Sweden, Ireland, etc. The joint work of professionals, men and women, throughout the region, the opportunity to express their professional skills and to share their different knowledge with each other, enable the development of critical thinking and the evaluation of different solutions regardless of the participants' place, politics,





culture, religion or gender.

During the restoration camp, students or professionals have the opportunity to learn not only the conservation and restoration methods of historical assets, but also practice the preservation methods using historical techniques and the local craftsmanship.

In addition to practical experience in the field, participants attended lectures and presentations by professors or professionals in the field of restoration and conservation of cultural heritage from Albania, Balkans, and EU countries. Albania's national heritage, with its great historical and cultural values, important for our identity and the place where we live, can be used as a key generator to enhance the sustainable management of the place, to increase the number of tourists in it and to increase incomes. Thus, there is a need for the development of professional knowledge related to the maintenance and management of this national heritage, an increase in the residents' awareness of its values, an increase in the sense of belonging

and the desire to include it in our daily lives through contemporary activities, and ultimately to leave it to the future generations who will inherit it.

Students' interventions are usually held in existing dwellings in Gjirokastra, where people actually live and have expressed the need for the restoration of different architectonic elements such as: windows, doors, ceilings, roofs, stairs, plaster, the decoration and the restoration of mosaics with traditional historical values, the improvement of the quality of space and the quality of the physical elements of the monument. Most of them are: Babameto 1 house, Babameto 2 house, Kurti house, Babaramo house, Kikino house, Skendulati house but there are also other monuments like Hammam and the archaeological area of Antigonea.

Reported by: Etleva Dobjani

Concept development: CHwB & U_POLIS

Participants: Students from U_Polis and other international professionals



International Team:

Prof. Antonello Stella [UNIFE]

Antonello Stella since 1998 he has been teaching at the University of Ferrara with particular reference to issues of infrastructure and their relationship with the urban environment and landscape. In 1990 he was among the founders of n! study, and in 2012 he founded 3TI_LAB architecture srl architectural office based in Rome, Ferrara, Milan, Dubai, Shanghai

Polis University:

Etleva Dobjani, Olgica Nelkovska, Ivana Barandovski

Reported by: Etleva Dobjani

Concept Development: Antonello Stella [UNIFE] & U_POLIS

Participants: Students from 4th year of Architecture U_Polis

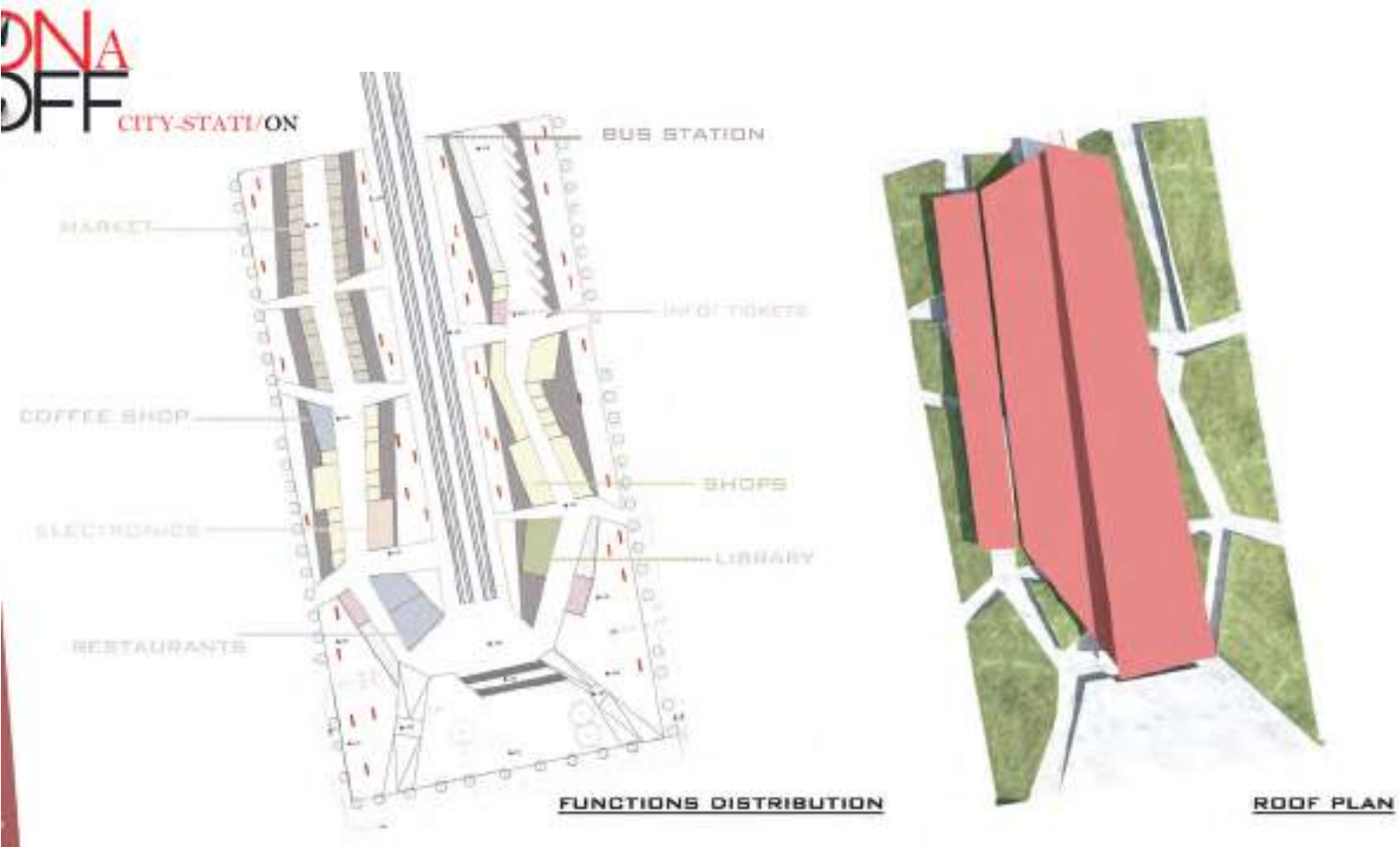
Tirana Railway Station

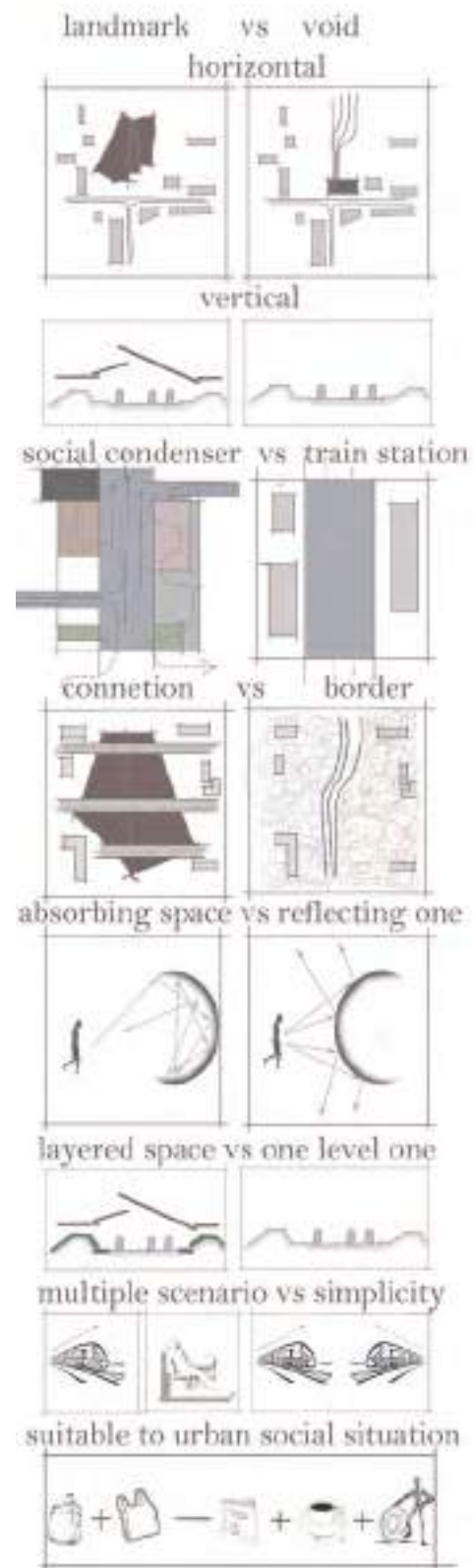
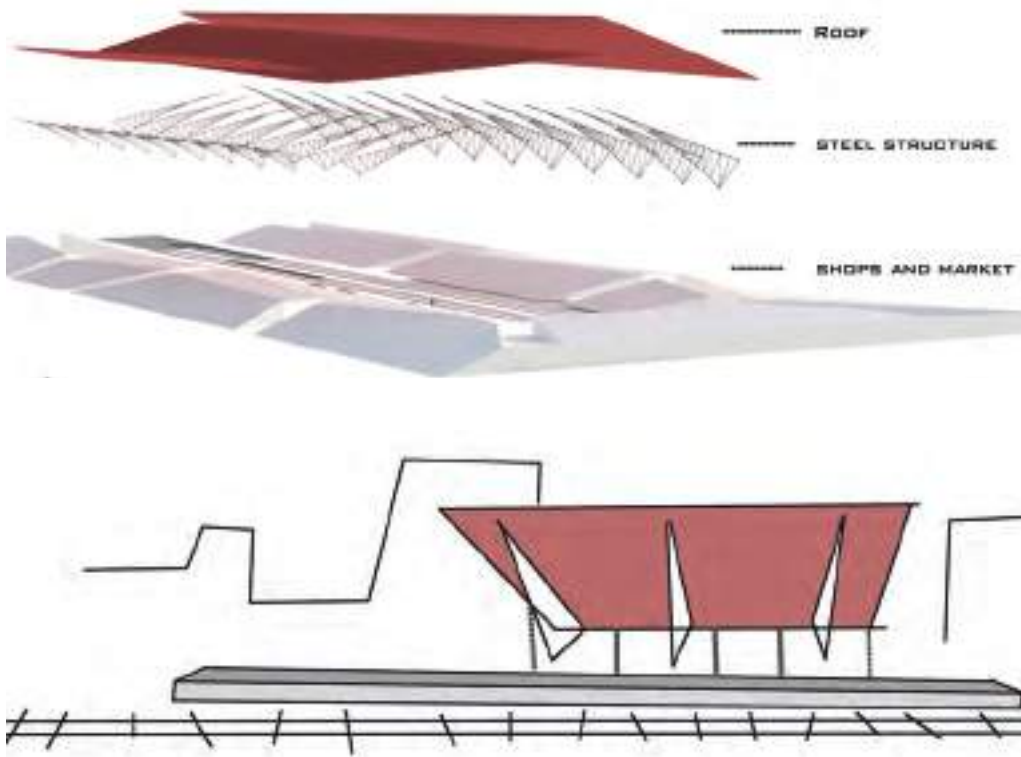
The subject of this workshop was the relationship between the infrastructure (railway) and the city as a comprehensive process of theory and design practice. The importance of developing public transportation, especially the railway as one of its crucial parts, and its influence on the quality of life was one of the main topics discussed in the workshop. Thus, the task was the creation of a project for the new main train station in Tirana and other small train stations with interactive facilities along the Tirana – Durres railway. Research work in the workshop did not consist only

of the analytical process on the needs of the train station, but also of the observation of a wider context, the creation of new strategies of developing the surrounding area by adding new functions which will influence it. The subject contributed to the learning process of the analytical tools for creating new strategies in better understanding the growth of the city and its new needs.

This workshop, held in 7 days of intensive work, aimed to combine lectures with practice work.

The first part of the workshop was organized in lectures, which provided a brief





retrospective of the history of railroad development, and their relationship to the city; moving from the technological, structural, spatial and contextual aspects of the railway architecture to small exercises in the classroom, which served as introductions to the task and the beginning of understanding the topic. Also, a site visit with the students at the existing Tirana main train station was organized, in order to help them have a clear picture of the area's real situation and based on interviews with neighbors, photos and social problems presented there, create a better vision of the way to regenerate the area.

In the last five days, the workshop was focused on studio work. The real project started with the analysis, research and gathering the material on the site; then a process of conceptual design began, inspired also by the lecturers, using appropriate examples of railways designs, and was

concluded with the final conceptual project for each group.

Due to the limited time provided, the work on the main train station project was mostly conceptual, showing the main idea (the most appropriate solution for the train, bus and market complex and also the preliminary railway design identity) without getting into the project's details.

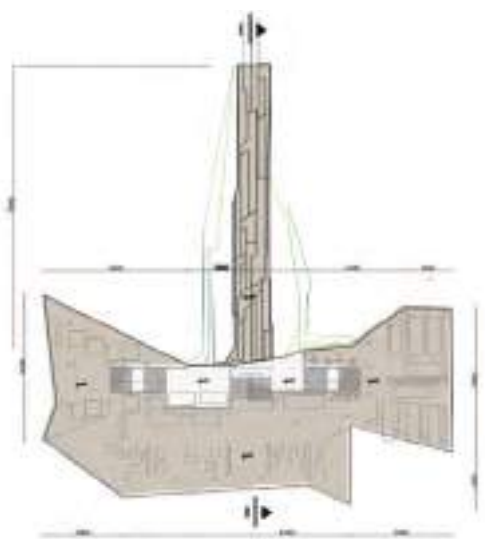
The students were organized in teams of 3 or 4 members. The final submission of each group was a graphic conceptual solution for the area surrounding the Main Train Station of Tirana and a detailed project, composed by plans, sections and facades of the building itself. The task of each group was also to create a preliminary idea for the visual design identity of the whole Tirana-Durres railway line, so their responsibility was to also give the position of the small intermediate stations along the line, according to their analysis.



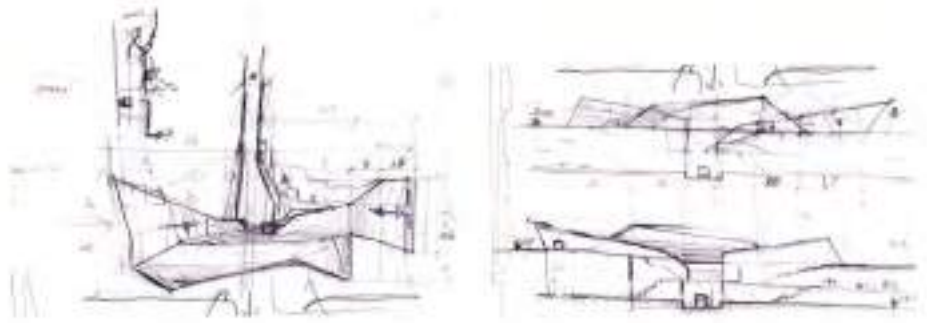
Project by:
 Felissia Veliu, Axhion Tagani, Mamica Burda,
 Edjon Muftaraj



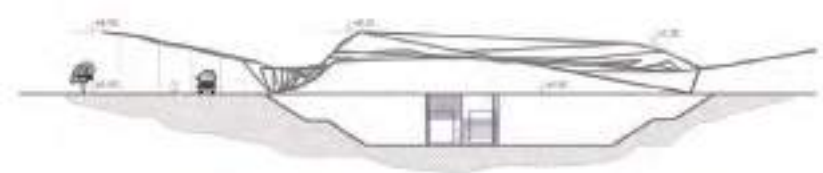
Project by:
Arjola Shehu, Irma Nazari,
Lorena Xhaxho



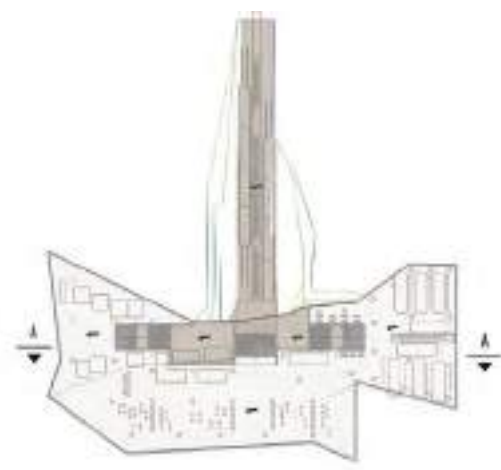
Grand floor plan; quote 0.00



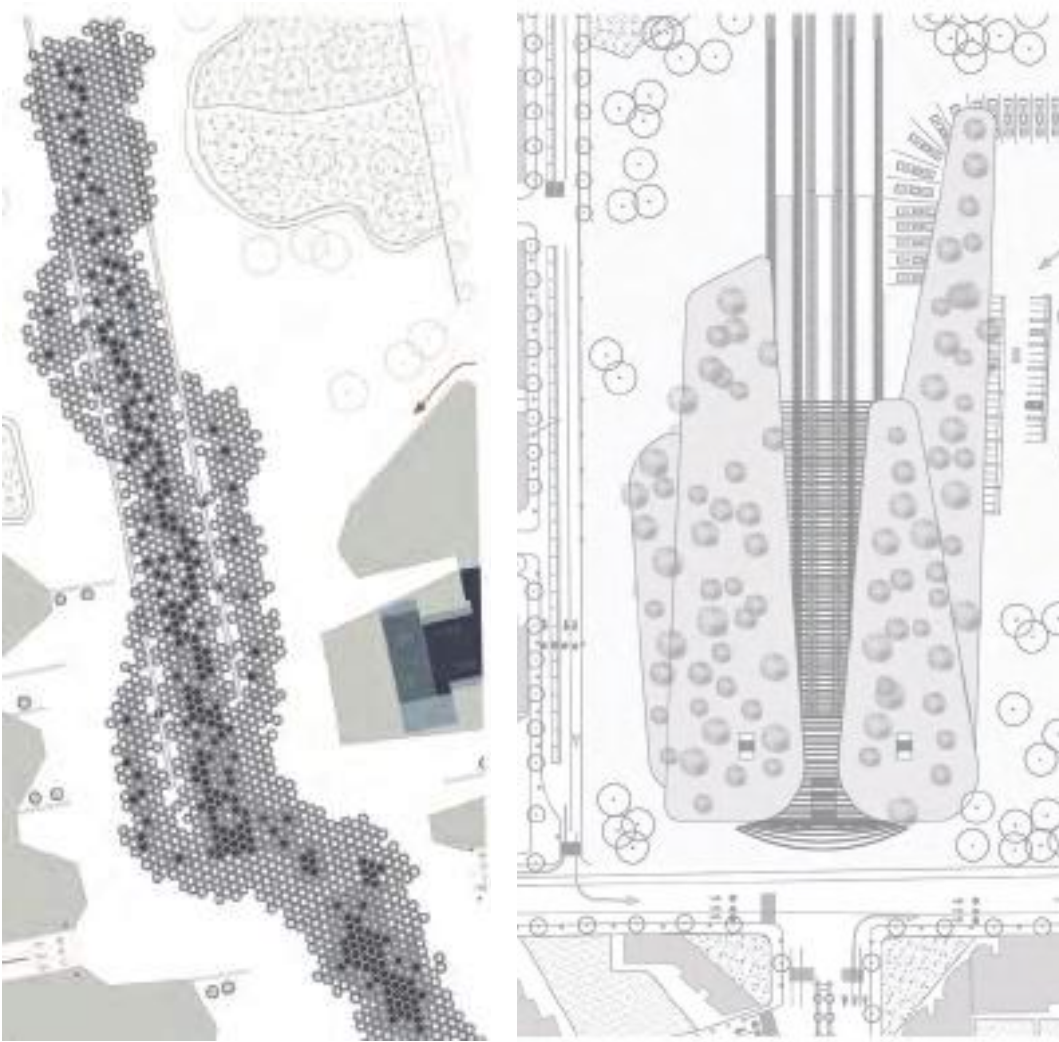
A - A section



B - B section

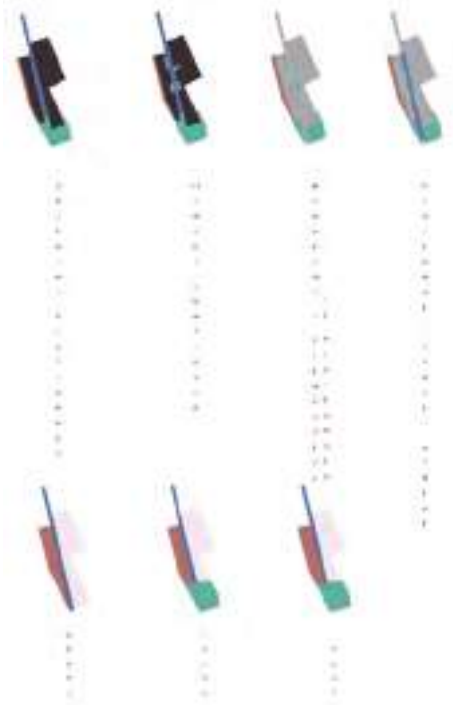
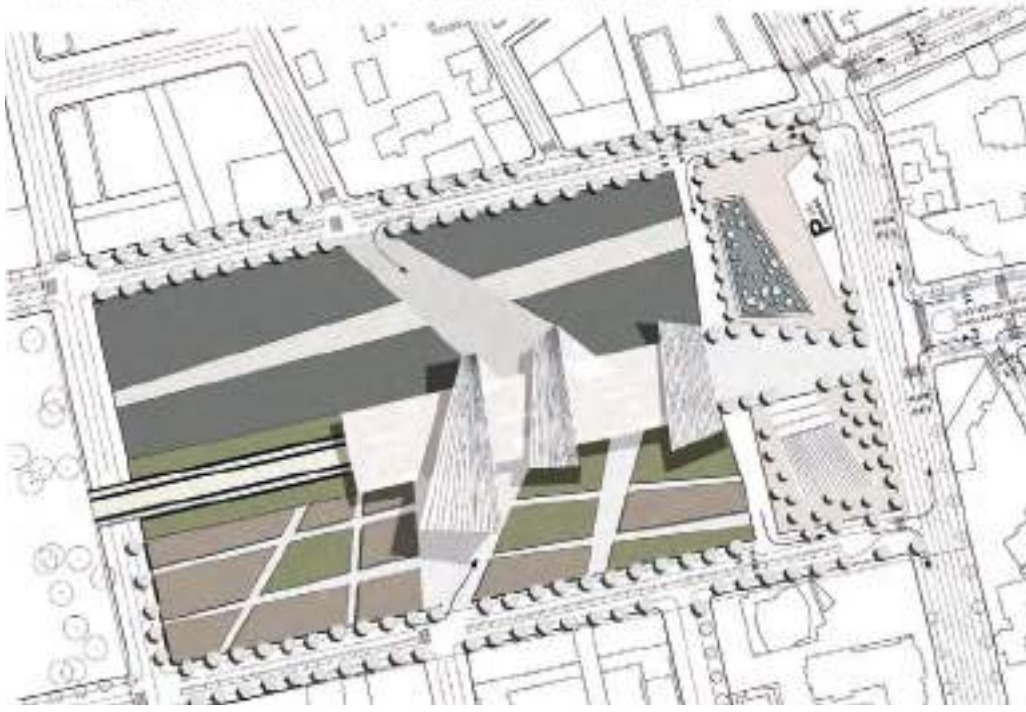


Underground floor plan; quote -7.00

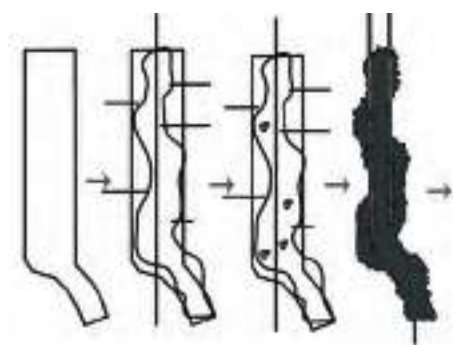


Project by:
Donald Hoxha, Ana Shurdha, Endrit Zeneli,
Briken Miloti

MASTERPLAN scale 1:1000



Project by:
Elios Kovaçi, Etrizena Ferraj,
Flori Hysi, Arnisa Jahaj



International Team:

Roberto Pasini [AUS].

Roberto Pasini is an architecture and urban designer. Together with Andrea Ranieri he founded Pasini/Ranieri Architecture/Urbanism [AUS]. Their work is focused on the urban significance of architectural components in a rapidly transforming landscape, poised between city and countryside. Pasini and Ranieri were awarded the American Institute of Architects / TOTO Prize 2011.

Polis University:

Eteleva Dobjani, Olgica Nelkovska, Aneta Spaseska, Elizabeta Poljoska

Project by: Jonida Kananaj, Ejola Doci, Smeralda Lami

TIRANA LANDSCAPE

The purpose of this workshop was to approach the discipline of landscape design from a wide territorial perspective that could allow the application of a wide variety of themes and territorial scales. The extreme developmental pressure to which Tirana has been exposed and the radical transformations during the two last decades make Tirana a highly interesting case study. The workshop aimed to recombine the variety of themes in an overall vision of the future of Tirana's environmental system as a region.

The rehabilitation of the urban organism is closely related to the rehabilitation of the natural system within the city and the



Tirana River Masterplan

Project by: Renis Batalli, Keti Hoxha, Samaela Lala, Mamica Burda

Project by: Axhion Tagani, Felissia Veliu, Henris Cela

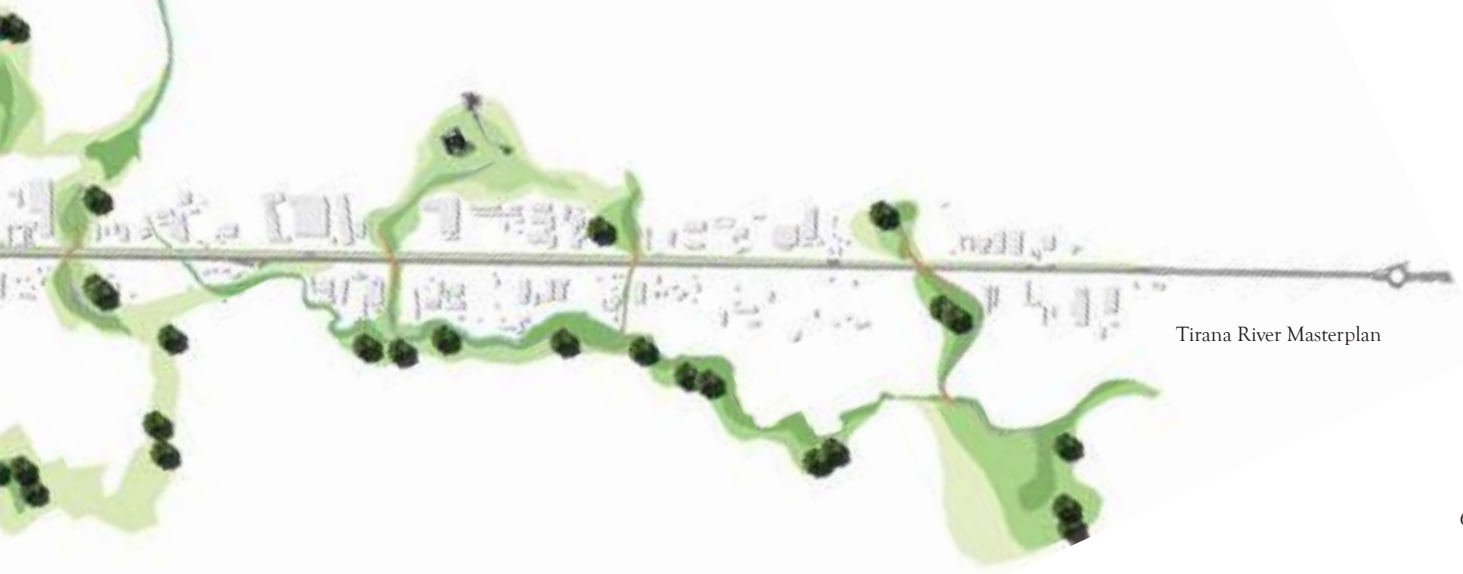


reconsideration of the wider environmental context outside. Based on this, the development scenarios presented in the New Regulatory Plan of Tirana propose a series of themes in which the landscape plays an important role. In this respect, the plan identifies a set of strategic actions amongst which the workshop identified the following as the most important: The rehabilitation

and the extension of the monumental axis (Dëshmorët e Kombit - Zogu I); The creation of an outer ring around the city; The linear corridor along the SH2 Tirana-Durrës highway which is heavily urbanized and could be improved through substantial landscape components.

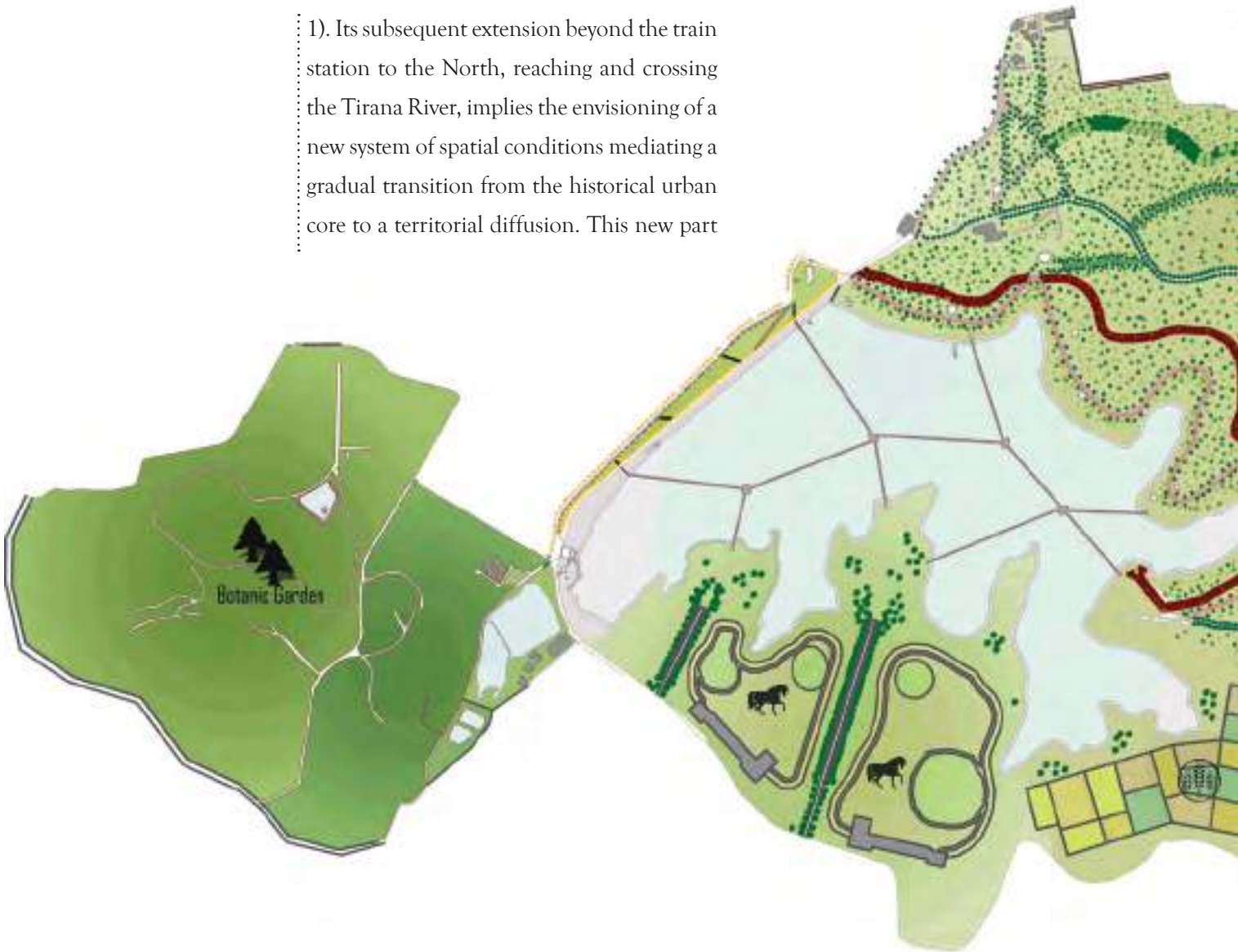
Regarding the first topic, is along this historical axis that a substantial portion

of the entire urban green provision is allocated in different sequences creating identifiable “urban rooms”. The rehabilitation of the existing boulevard requires the envisioning of a new quality for the open urban space system and the vision’s implementation through a set of combined policies and capillary interventions (design theme



Tirana River Masterplan

1). Its subsequent extension beyond the train station to the North, reaching and crossing the Tirana River, implies the envisioning of a new system of spatial conditions mediating a gradual transition from the historical urban core to a territorial diffusion. This new part





Paskuqan Lake Masterplan

of the city, thus, needs to be engrafted on the existing fabric abruptly interrupted at the level of the train station, establish a joint meeting point at the intersection with the natural fluvial corridor, and extend North to the Paskuqan Lake area (design theme 2). Starting from the redesign of the Paskuqan semi-natural area, a reinvented territorial matrix can extend subtle roots in the open territory up to mountains and the Bovilla natural theater (design theme 3).

The second important topic focused on the creation of an outer ring around the city and two main public transportation axes, East-West along the Lana River and North-South, along the monumental axis. At the intersections between diametrical



Tirana River Masterplan

axes and the outer ring four strategic sites can be identified, where the infrastructural issues cannot be addressed but through a sophisticated design of the landscape: To the South, the area of the Tirana Lake, Parku I madh, and botanical garden (design theme 4); To the East and to the West, the two



segments of the Lana River still unhandled, with possible functional and environmental improvements to be reconsidered for the track in between the two (design theme 5); To the North, all along the portion of the Tirana River, which is absorbed by the urban expansion, punctuated with numerous vacant industrial sites and violated by diffusive informal construction (design theme 6).

The third topic launches a challenge for envisioning possible scenarios along the high accessibility, heavily urbanized corridor. These scenarios include rehabilitation through substantial landscape components of the linear city stretching out from Tirana's consolidated

core and the formations in the open territory between the two cities (design theme 7). The diffusive settlements in the Kamëz area lead to the reflection on the possible reinvention of territorial patterns, or semi-rural matrix, providing sustainability for such contemporary hybrid contexts poised between urban and rural conditions with different degrees of formality (design theme 8). Nowadays, this 'territory in the middle' is undoubtedly the most stimulating and globally crucial issue in our days, as well as the most complex.

The students were required to form teams of 2 or 3 members, choosing one among eight identified design themes, and develop a site-specific project illustrated through graphic



documentation. The students started by carrying out site visits and questionnaires in the project areas and proceeded with the analyses, starting from the metropolitan region, to the project areas and to the smallest details. The specific projects were conjoined to create an integral map of Tirana's future



Tirana River Masterplan
Project by: Flori Hysi, Olisa Foto, Donisela Mamani



green system, in a scale of 1:5000 illustrating the single projects in the frame of the overall master-plan. The graphic document submitted in posters rendered the general scenario of the chosen area's development.

Reported by: Etleva Dohjani
Concept development: Roberto Pasini & [U_POLIS]
Participants: Students of the 4th year of Architecture [U_Polis]

Main Axis Masterplan
Project by: Arlinda Dulaj, Orion Vesho, Besart Gjona



International Team:
Dustin Tusnovic.

Dustin Tusnovic is an Architect and Urban Designer. In 2004-2008 was Head of the degree course Timber Construction and Design at Salzburg University of Applied Sciences where he developed the new project-based interdisciplinary curriculum focussing on 'sustainability' (ecological, economical, social and cultural) as well as innovative timber constructions and designs. His engagement in a transdisciplinary discourse on sustainable architecture has resulted in the realisation of community based poverty relief projects in South Africa, implementing sustainability and ameliorating the process of designing projects within the needy communities. Since 2009 he is co-founder of the new Johannesburg based practice SPACEMATTERS architecture and urbanism together with Sarah Galburn

Polis University:
Endrit Marku

BUILDING FOR A BETTER WORLD

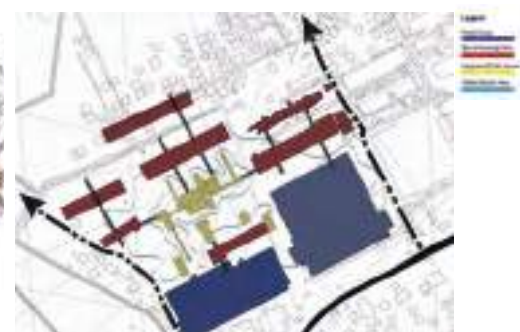
Rehabilitation of the power station of the "Kombinat i Tekstileve JV Stalin" area Tirana

Running a workshop at Polis University in Tirana with the title "Building for a better world" at the beginning sounded provocative. Especially as the building site that we identified was the power station of the 'Kombinat i Tekstileve JV Stalin' in South-Western Tirana - the ruin of a former industrial power plant that presents, right now, the possibility of accelerated informal settlement.

'Turbo Urbanization' is a term coined for many cities of the western Balkans, where the demographic explosion, coupled with an evident lack of planning tools needed to program the required expansion, have created a chaotic mishmash. Tirana is no different. Upon arrival as a first time visitor to the city,

one gets an immediate sense of what 'turbo' means: - a city that has doubled its size and nearly tripled its population and as a result, has reinvented its urban texture in every sense. This is visible in the informal appearance of the entire city. Of course the roots of this informal explosion might also be said to reside in the heritage of a totalitarian regime in its absolute control, which seems to have resulted in an exaggerated private expression of 'I can do it!' - Every building, every flat, every shop is testimony to this mentality and it seems easy to read these layers of expression clearly.

The city's colourful expressionist atmosphere, visible instantly upon arrival in the centre, is also attributable to mix the art and politics of





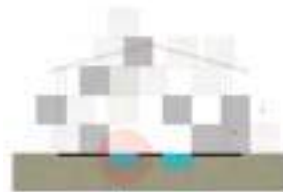
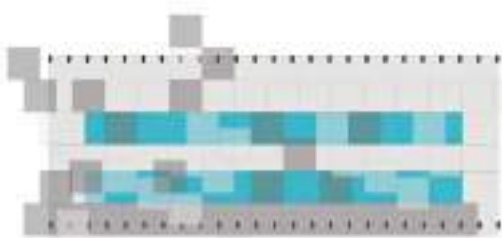
Tirana, namely working with contemporary art as a tool to analyse contemporary conditions as a critical voice in the social discourse of the city. International artists have treated buildings as big urban canvasses. Mainly the informal architecture as well as the variety of informal add-ons to buildings were treated and in 2009 the 'Facades'-project focused on the facades of communist living blocks in Tirana. Of interest is the aspect that this operation that originates in the informal parts of the city has generated a new 'form' of architecture as today practically all new buildings are using colour as a major feature of expression in the urban context. The fact is, however, that these vibrant facades have not resulted in any real change: planning departments are still far behind reality, and most buildings have been illegally constructed. Tirana is ruled by informal "turbo urbanism", an amazingly creative potential that we used

as the basis for raising creative potential in this studio.

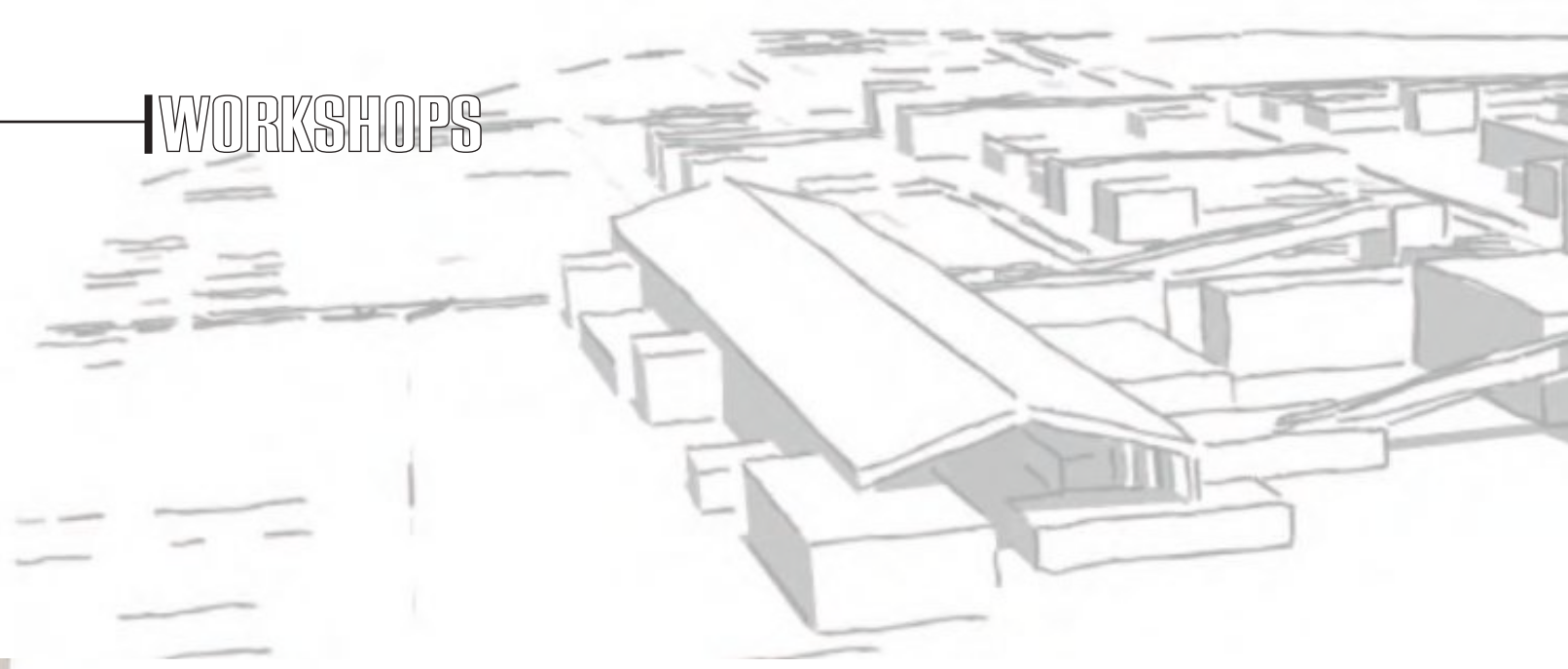
With the focus on building for a better world with: - social architecture, - sustainable building concepts and alternative building materials, the concepts to use in the design workshop can be defined as part of a cultural urban design approach.

My interest lies in defining and working with convergences and differences between 'informalities' - those of Eastern Europe, as opposed and in comparison to those of the so-called 'underdeveloped' South: is it possible to draw parallels between the informalities of the South and the "Turbo-Urbanism" of contemporary Tirana and its architectural context? Could one propose a bottom line comparison in defining the conversion/subversion of intentions by all players of the game: the users, the builders, the investors, and even the city itself? Tirana seems a perfect

Project by:
 Silva Kushi, Glodian Dauti,
 Linda Loka, Malvina Kallabaku



WORKSHOPS



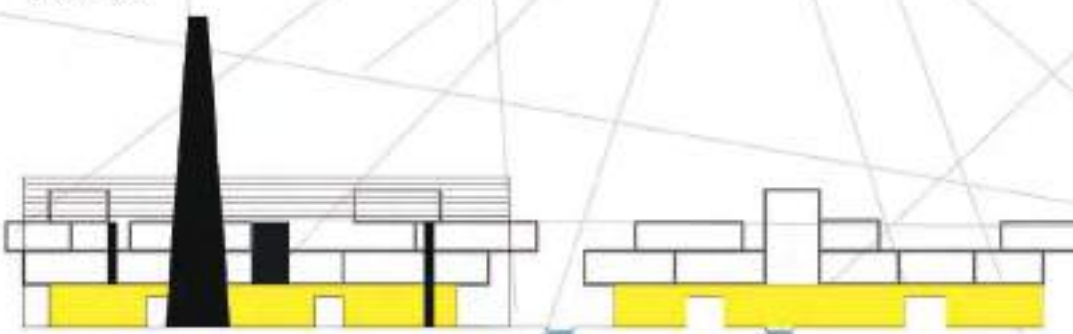
example of conversion!

Today some 75% of the world's inhabitants live in cities. It is within this reality that architects have to work. Tirana is no different: the ever increasing demand for appropriate dwellings for increasingly desperate individuals seeking to make a living is already apparent: how do, and how can architects further respond to this challenge?

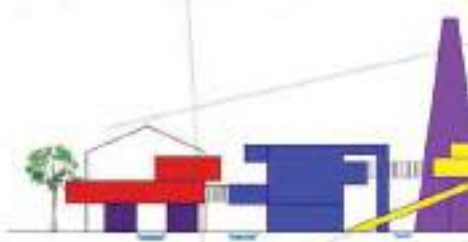
The aim of this workshop was the development of strategies from basic ideas for social housing - in the context of the former power station of the Kombinat industrial area - to the design of building solutions with an appropriate use of resources towards the creation of a sustainable urban environment. This studio sought architectural solutions that might combat current inappropriate housing provisions,

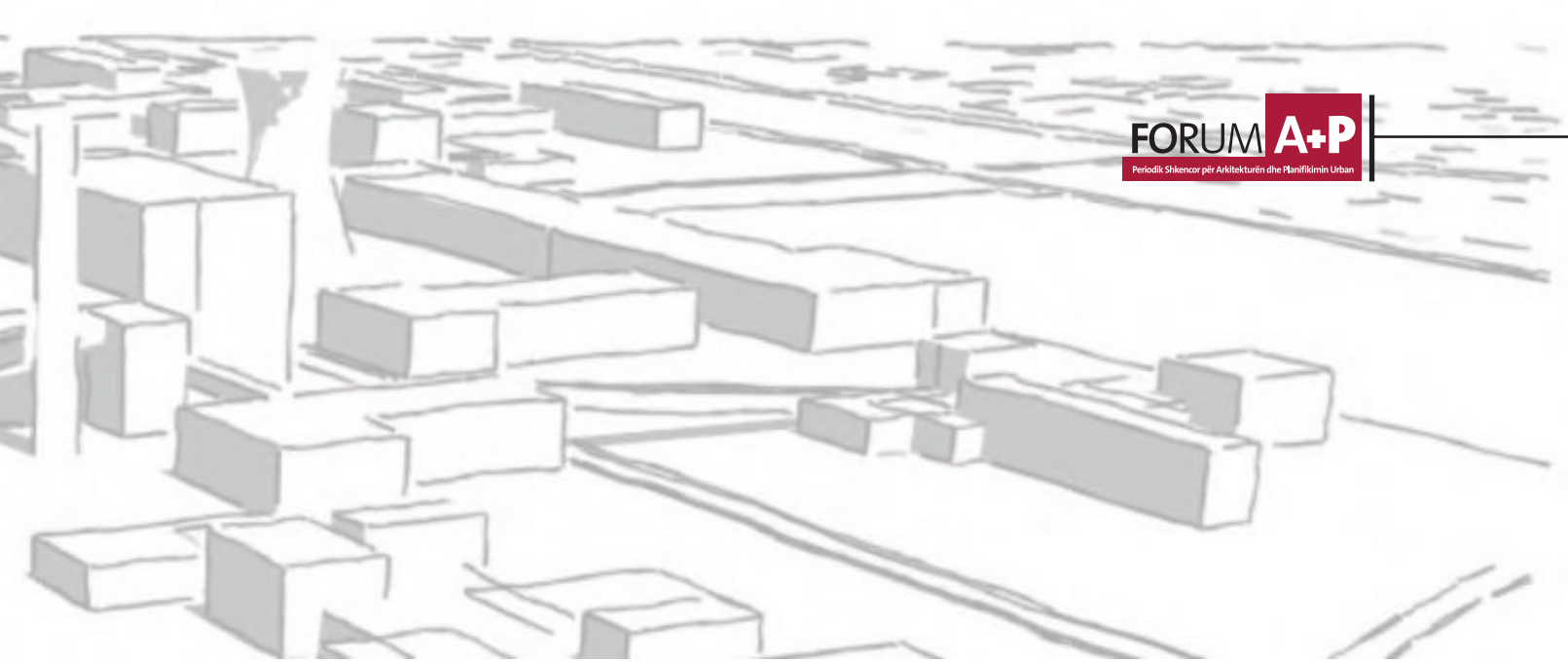


Section B-B'



Functional Distribution in Different Levels





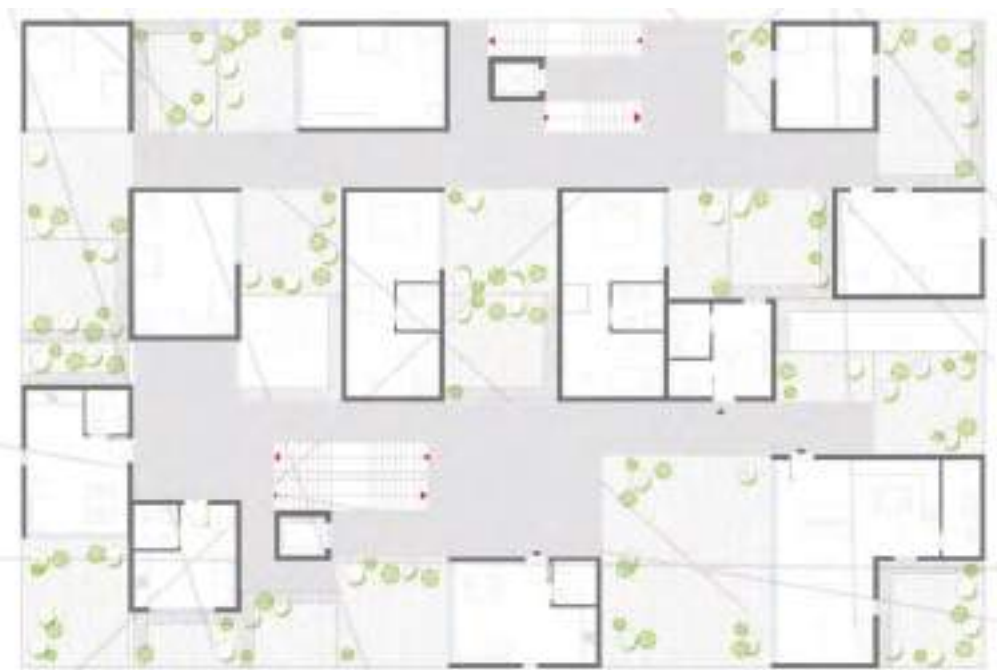
through strategies that might deal with transformation, expansion, amelioration or the changing financial situations of its dwellers. Our project engaged the ability of architecture to respond to such social considerations, and tried to investigate how strategies of sustainability might suggest a different approach within the mutually oscillating formation of informality and formality.

In this sense the programme for the workshop was set up at three levels: the appropriate contextualization, the built 'object' and the urban setting.

The starting point was a focus on the spatial and social connections within the area and its surroundings, as well as the links among the various social groups and spatial patterns. The Kombinat site is very close to the city centre



**Plans
Housing Area
+1 Floor**



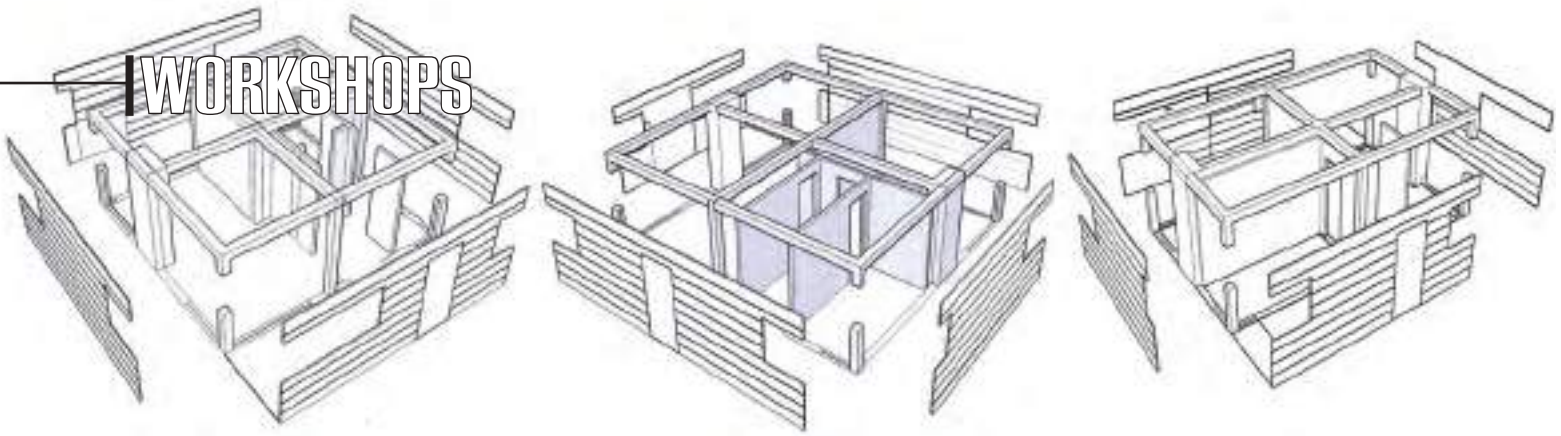
**Plans
Housing Area
+3 Floor**

Section A-A'

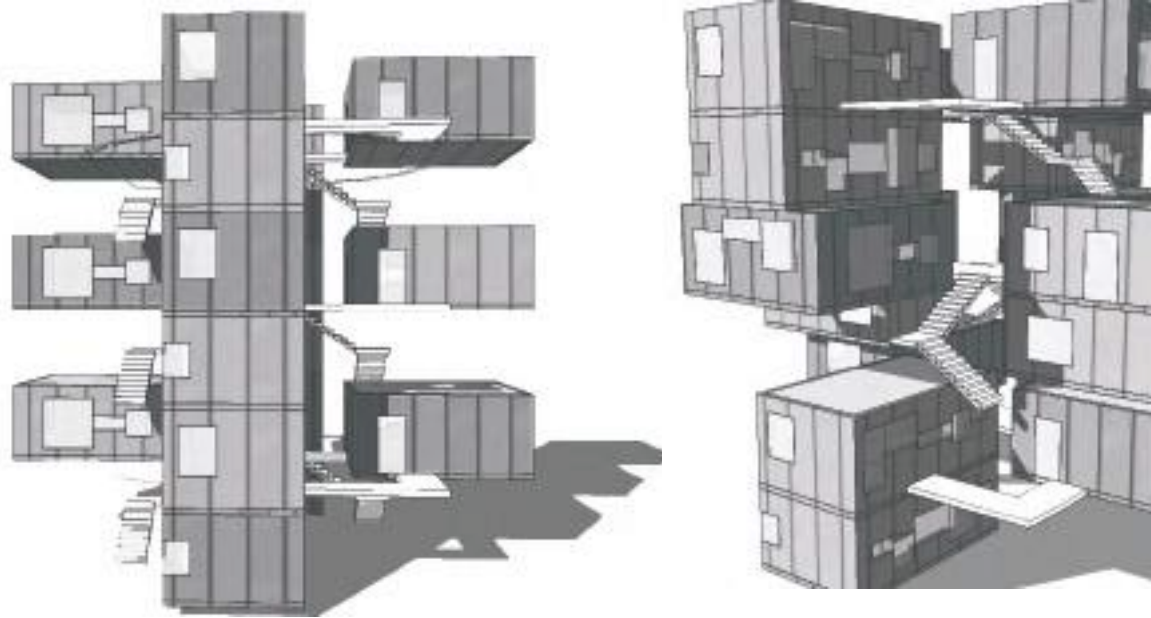


Project by:
 Joana Dhiamandi, Saimir Kristo,
 Migena Mërtiri, Belina Kodra

WORKSHOPS



Project by: Arber Kokoshi, Edison Ribaj, Endri Bega, Kreshnik Turabi



and relatively easily accessible. Today a series of buildings are squatted but also some new housing constructions are being built next to a variety of businesses that have settled in the area. The biggest challenge is the continuous and contingent demolition of 'historic' architecture giving way to uncontrolled profit seekers. The power plant of Kombinat has survived, strangely enough, as an industrial ruin with great potential for a profound requalification of this part of Tirana.

Our goal was to investigate different typologies of urban fabric and production of urban space and explore new modes of intervention. Planning, design and the strengthening of

public and common spaces are crucial tools in dealing with the fragmentation of a city where informal structures invade even the remaining street space. The workshop drew particular attention to issues of social, spatial and temporal boundaries and urban juxtapositions analysing significant spatial impact within the realm of Formal versus Informal, Public (space) vs. Private (space), Collective vs. Individual, and Borders, internal vs. external.

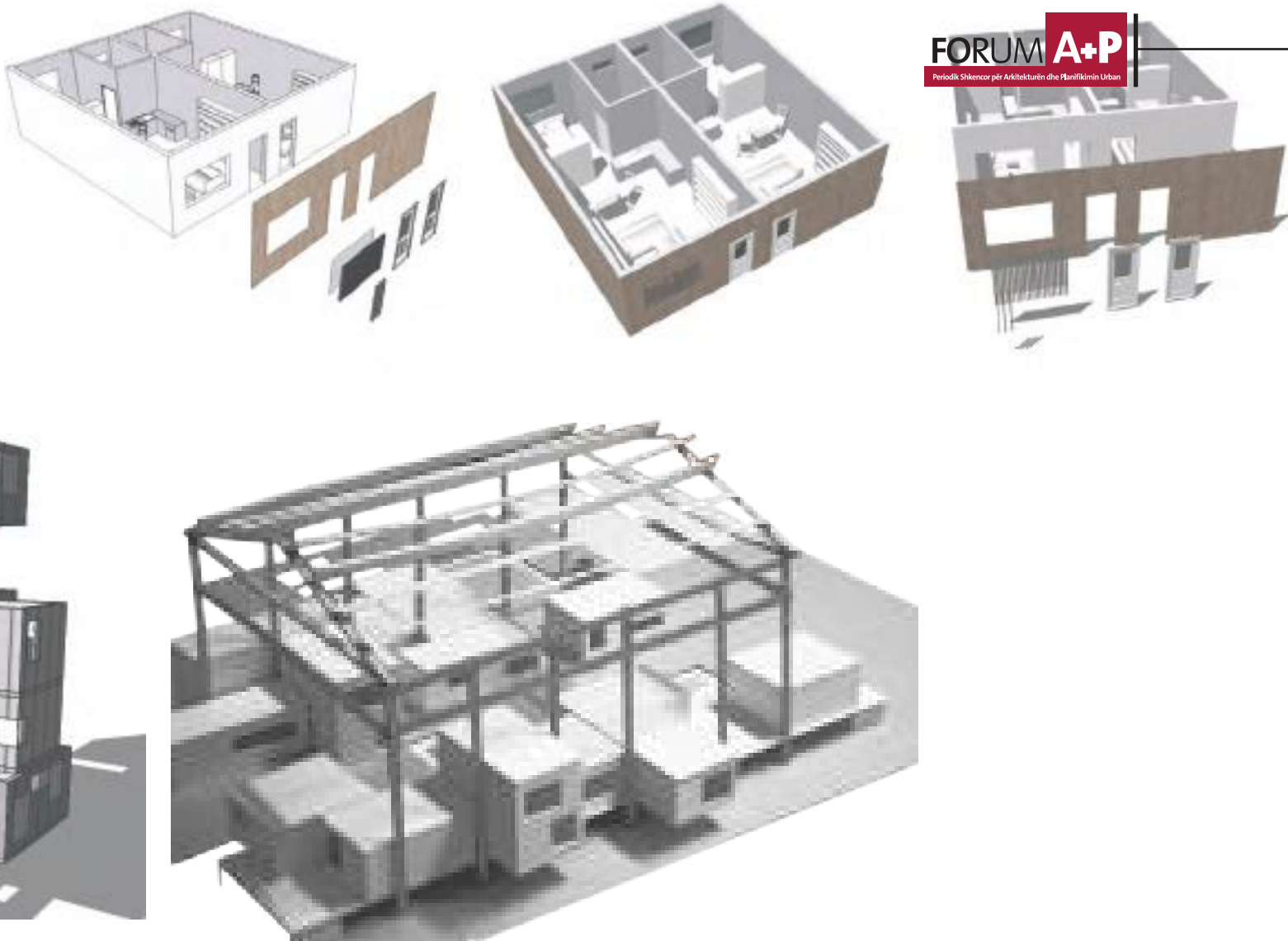
Phase I. The Context

The approach started with the assessment of the area of intervention and the surroundings via an excursion. We continued with the

FACADE



Project by: Doriana Malaj, Enola Isufi, Iris Gjashta, Flamur Grajceviski



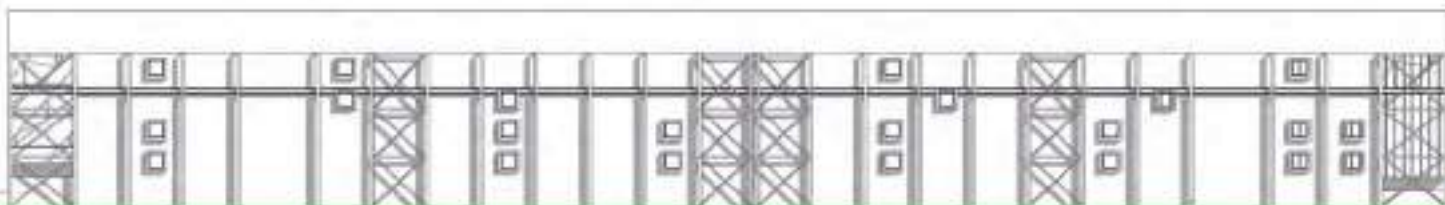
definition of appropriate building concepts and techniques, bearing in mind that we were designing social housing. What followed was an analysis and research of floor plans and spatial concepts, dimensions, building materials and the appropriate use of these elements in this particular setting of the ombinat Power Station's existing architecture. The plant offers a variety of structures from a big shed-structure, the coal transportation facilities, the cooling tower and the administrative buildings all linked with more than some fascinating architectural requisites and relics of the communist era.

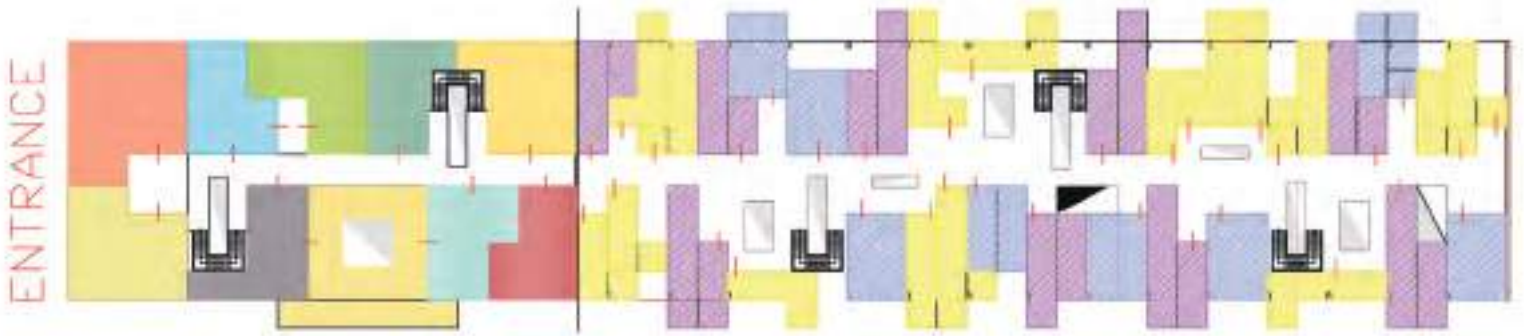
The next task, after defining the area of

intervention, and the appropriate setting within this area was the development of 'tools' e.g. materials, floor plan concepts, structures, (cross) ventilation concepts, security features, social condensers, necessary for the 'sustainability' of each project. This then lead to the development of a master plan strategy and the definition of needs and goals for the project. The question of sustainability (social, economical, ecological and cultural) interwove the entire process of the workshop and was addressed by the teams in different ways.

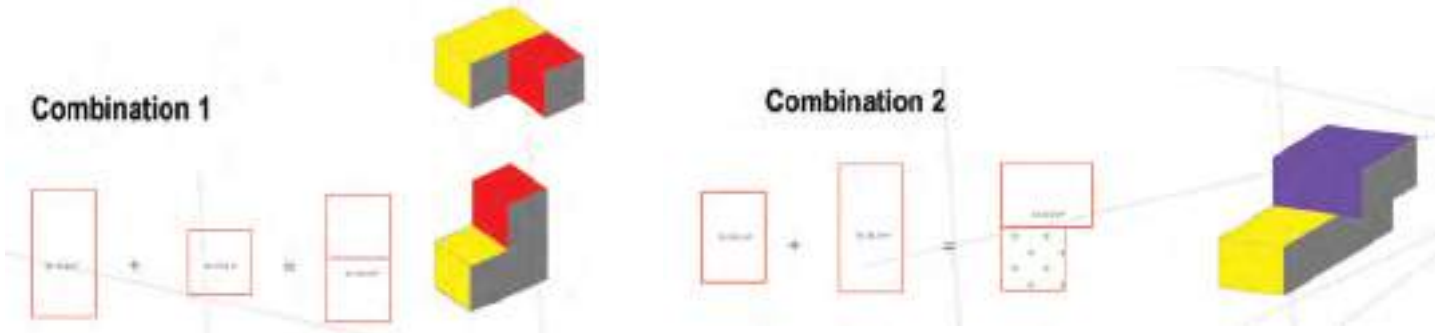
Phase 2. The built Object

"Designing architecture beyond architecture".





Project by : Aida Kula, Ujeza Gjidiija, Malvina Istrefaj, Aurora Gjika, Erinsa Shehu

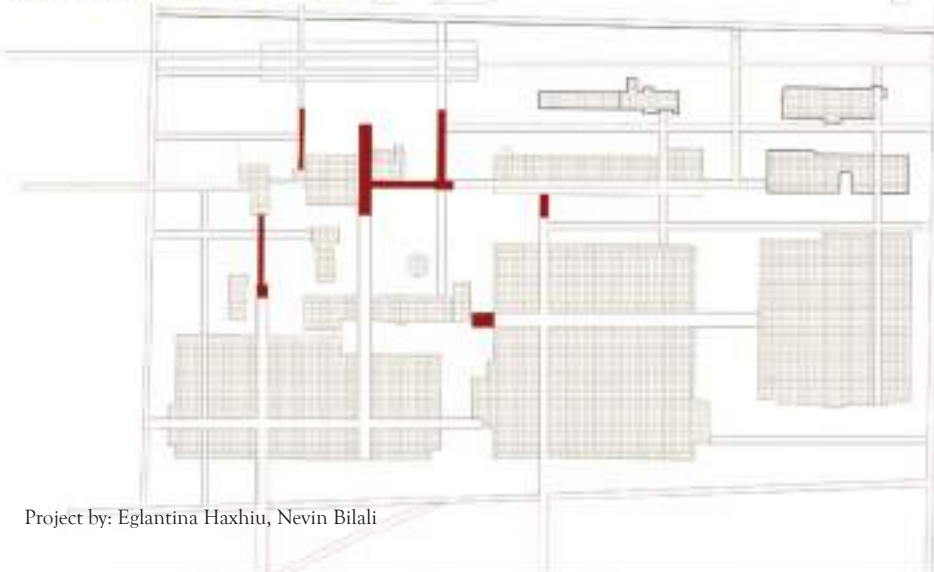


Project by: Joana Dhiamandi, Saimir Kristo, Migena Mërtiri, Belina Kodra

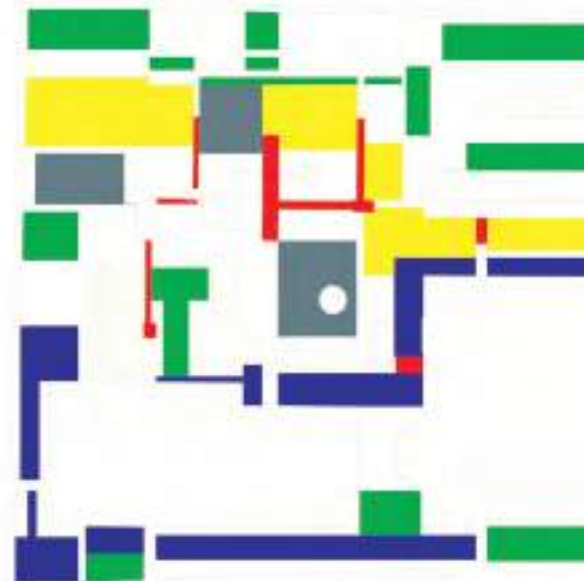
It is not through the ‘nicest’ house that we can change the devastating situation of the poor communities, but appropriate settings and rules at an urban scale and level will define the architectural tasks. ‘World class interiors’ will not generate a ‘world class city’ as has happened in Johannesburg where the external space has been reduced to traffic islands and unusable sidewalks alongside 2m high fences of the housing estates and shopping malls. How can a ‘house’ or better a built structure look, work and function, using resources in an appropriate way, improving the living quality, enabling individual changes in the future, using alternative heating and cooling facilities, simply a structure that can be considered to be sustainable as well as represent a clear sign

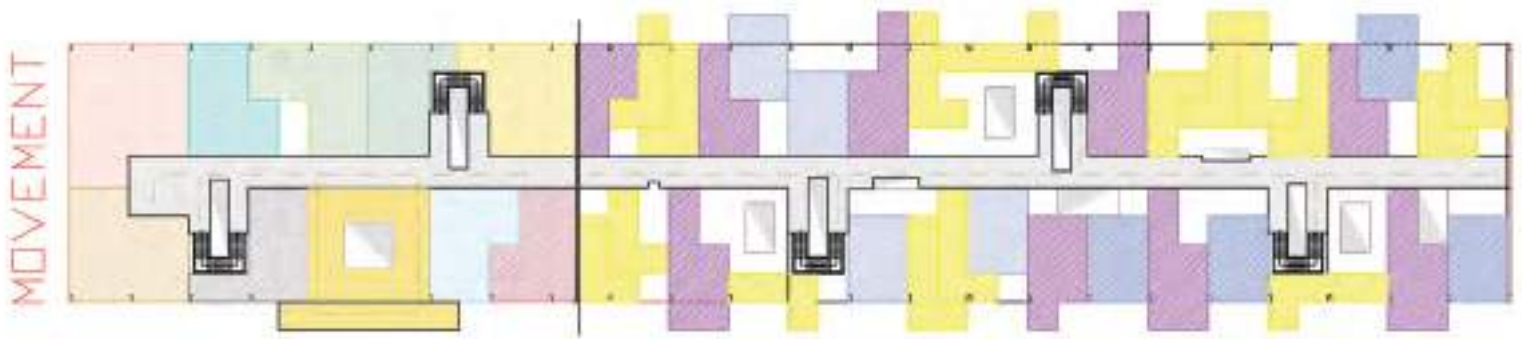
towards the envisaged transformation of a society ‘right down to its roots’ The modularity of pre-constructed timber elements combined in clusters was soon envisaged as the way to go forward by most teams. Various sizes and variations of functions at the different levels were seen as a potential for societal groups as well as a possibility for small businesses and enterprises and as reserve space for future enlargements. The aim was to anticipate or to enable users to individualise the designed structures in the sense of a formalised informality. This was to be achieved as a result of the developments of the various modular housing typologies and the combinations of the base modules and the implementation of our pre-defined ‘tools’, leading

MAIN CORRIDORS



Project by: Eglantina Haxhiu, Nevin Bilali

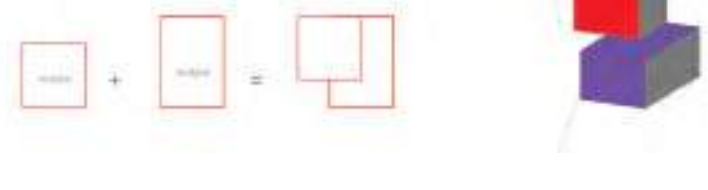




Combination 3



Combination 4



to the first step of an implementation towards the master plan strategy as envisaged in phase 1.

Phase 3: Cultural urban design

Finally the individual solutions of the 'houses' and their combinations were extended to the urban scale. In the broader context this implementation aimed to generate real value towards a sustainable design solution that took into account the social, cultural and traditional qualities of the inhabitants: a cultural urban design.

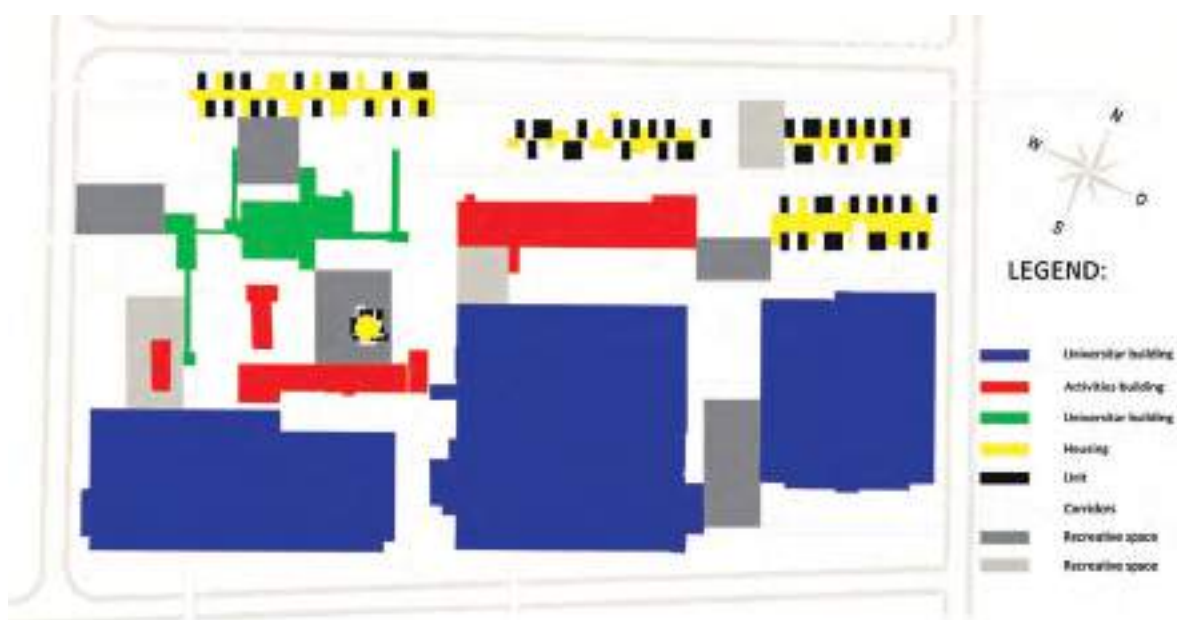
This phase reconsiders the previous two phases and uses all the information gained to work out strategies for 'building for a better world'. The three phases were presented graphically. The aims were: the

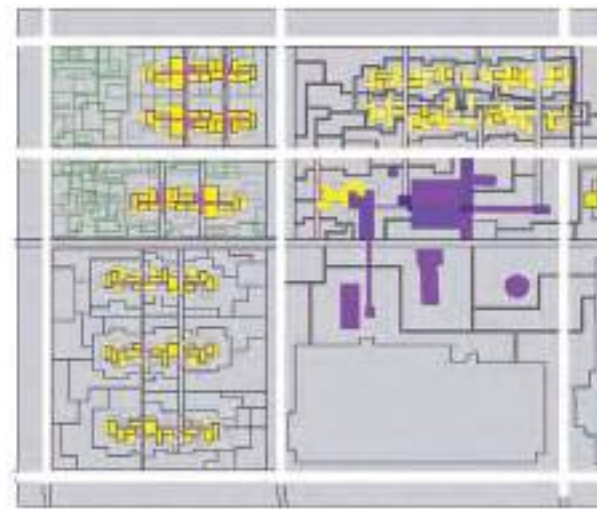
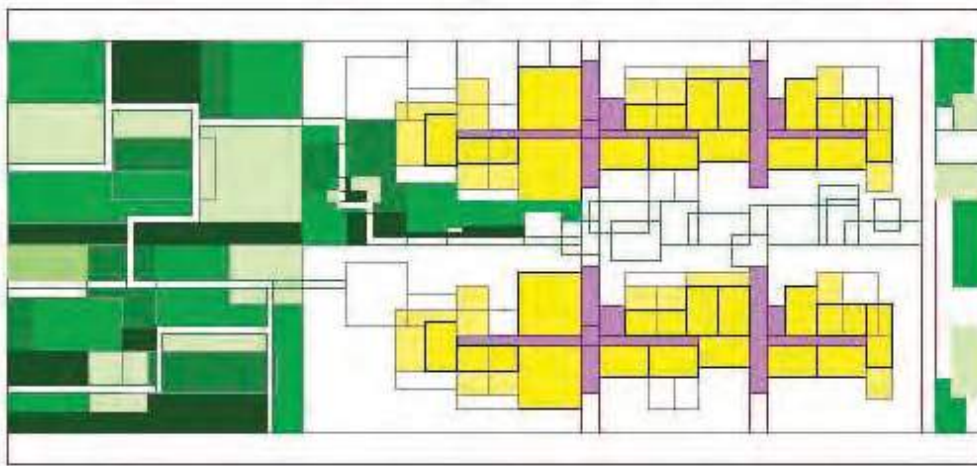
representation of a 'strategic' contextual approach, implementation of the built object and then elaboration of the urban design using area models, typology models, detail models, plans, sections, elevations, renderings as well as representations of the strategy as such.

Phase 1 was an individual exercise, and thereafter students worked in groups. Their solutions went way beyond my expectations, and the final exhibition of the workshop invaded the ground floor of Polis University like an informal takeover.

Lessons learned:

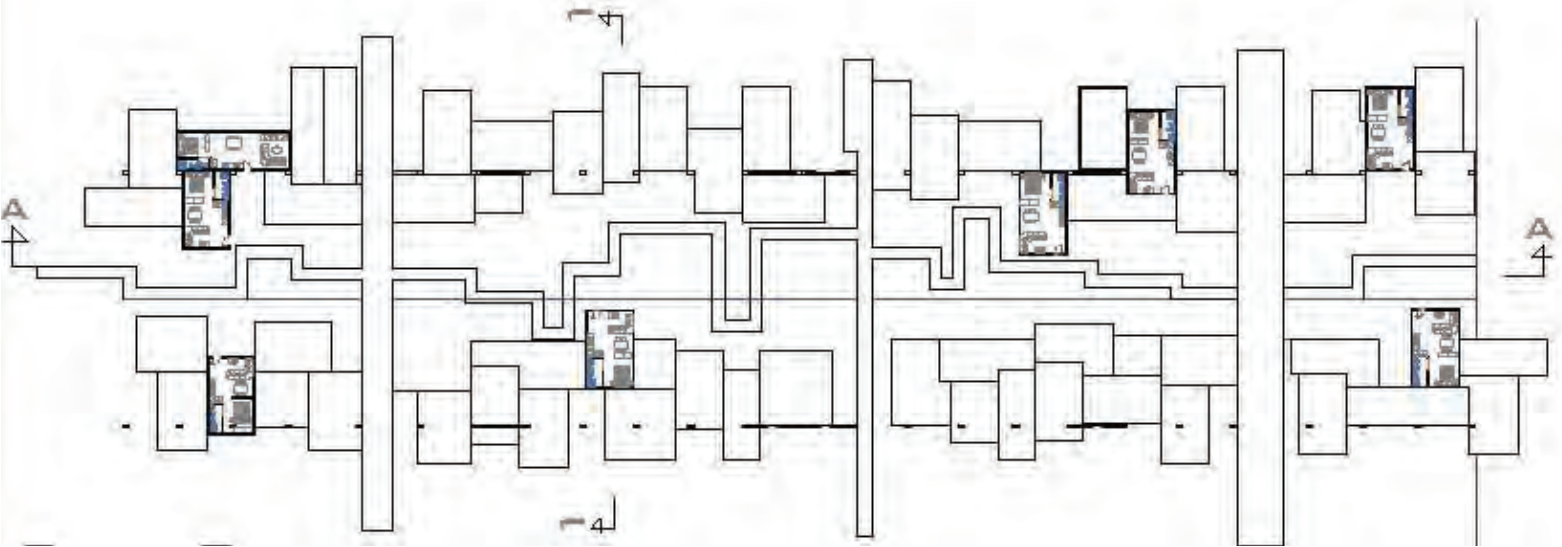
Nearly all teams focused on modular building methods in timber. This seems a clear indication for a vast interest in alternative





INDUSTRIAL BUILDINGS

HOUSING



Project by: Silva Kushi, Linda Loka, Glodian Dauti, Malvina Kallabaku

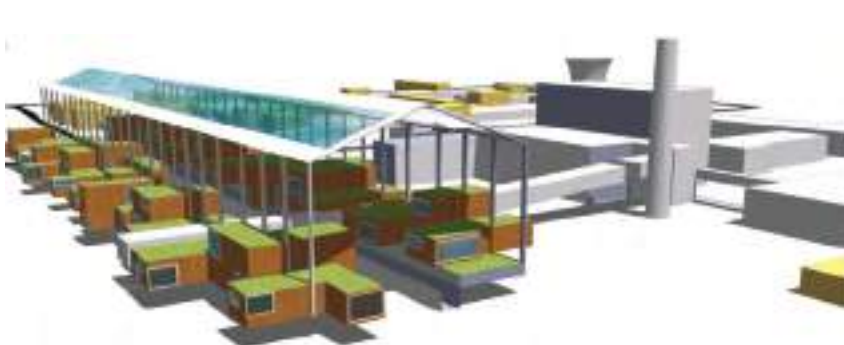
in the Kombinat area, with a series of informal inhabitants taking over the more abandoned and less visible parts of the industrial plant.

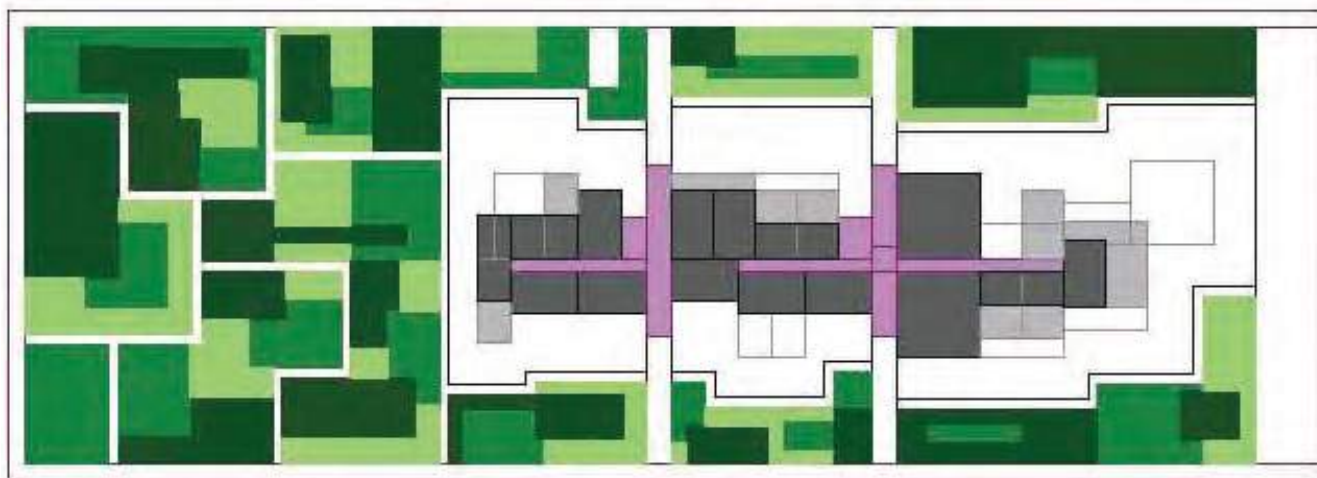
This is where the students found their biggest challenge: how to formalise informality or how to informalise formality. It seems that young students often do not have a measuring unit to help them really understand the difference. Their

building techniques and materials that needs to be addressed further.

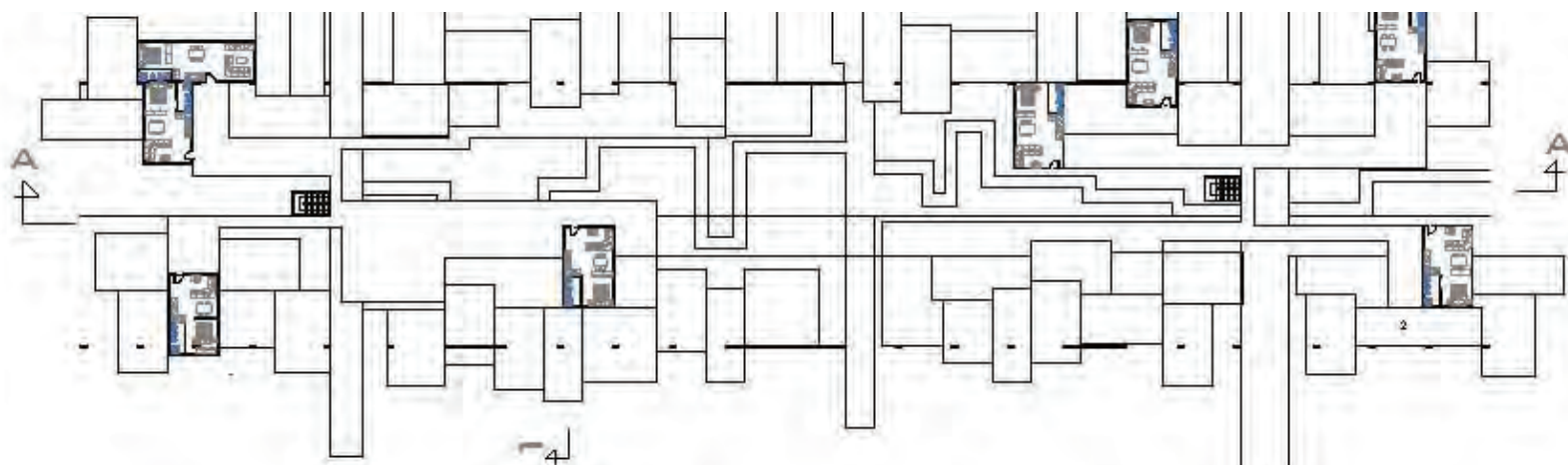
The most interesting aspect of the process concerns contemporary approaches to the built legacy of communism - in this case, an abandoned symbol of former 'property'. This heritage or legacy is probably the main reason for the on-going turbo urbanism at the informal level, to the seemingly 'rule-less' capitalist system which opposes the overly former communist one. This was also visible

city has always looked like that for them. How can architecture in a city like Tirana deal with these individual expansionist tendencies? What makes architecture 'good' in this context? Is good architecture formal or informal? Is architecture to define everything or should there be space for transformation? These questions were tirelessly discussed, but achieved no real resolution. We may need to wait for this next generation of 'free' architects to take over, prove their skills and then evaluate





CONNECTION ROADS



the results, over the next 10–50 years.

An interesting approach to further develop in Tirana would be a Cognitive Urbanity model that addresses architectural development at an urban scale over three levels:

- Sustainability and evaluation: using mappings and descriptors to develop an evaluation tool;
- Methodological framework: a tool that can then be used to develop appropriate technologies for need-based design;
- Implementation: Cognitive Urbanity

essentially comprises this framework that is finally able to treat implementation as an open learning system.

A successful future architecture will need to deal with uncertainty, develop creativity, enable diversity, understand complexity, use involvement, and raise awareness in order to generate architecture that can confer dignity upon its communities.

The Tirana experience with the ‘Kombinat Industrial Area Housing’ workshop has been

a great experience. The possibility for cognitive transformation between the city and its many ‘architectural’ relics from former eras provide a variety of intellectual and physical sites worth taking into serious consideration for further workshops.

Reported by: Dustin Tusnovic
 Concept development: Dustin Tusnovic & [U_POLIS]
 Participants: Students of the 4th year of Architecture [U_Polis]





Organization:
Bernhard Eder, Christoph Luchsinger, Markus Tomaselli
Vienna university of Technology (Austria)

Guests :
Elvan Dajko, Endrit Marku /POLIS University (Albania), Tadej glazar, Marusa Zorec / University Ljubljana (Slovenia), Jim Njoo / University La Villette Paris (France), Carlos Eduardo Comas, Marta Peixoto / UFRGS Porto Alegre (Brazil), Anton Kolomyeytsev, Roman Krushelnytsky, Bohdan Tscherkes / L'Vivska Polytechnika (Ukraine), Larisa nemirova /RGSU Rostov (Russia) Ivan Mirkovski, Maksim Naumovski /UASG Skopje (Macedonia), Dario Gabric, Hrvoje Bartulovic, Samuel Martin /University Split (Croatia), Monica Garcia, Paula cardells Mosteiro / Technical University of Valencia (Spain), Markus Bogensberger, Hans Gangoly /Graz University of Technology (Austria), Max Bosshard, Stefan Kurath, Roland Zuger /Zhav Winterthur (Swiss)

WIENER KAISERSCHNITTEN

Workshop for the Wiental (Vienna River Valley)

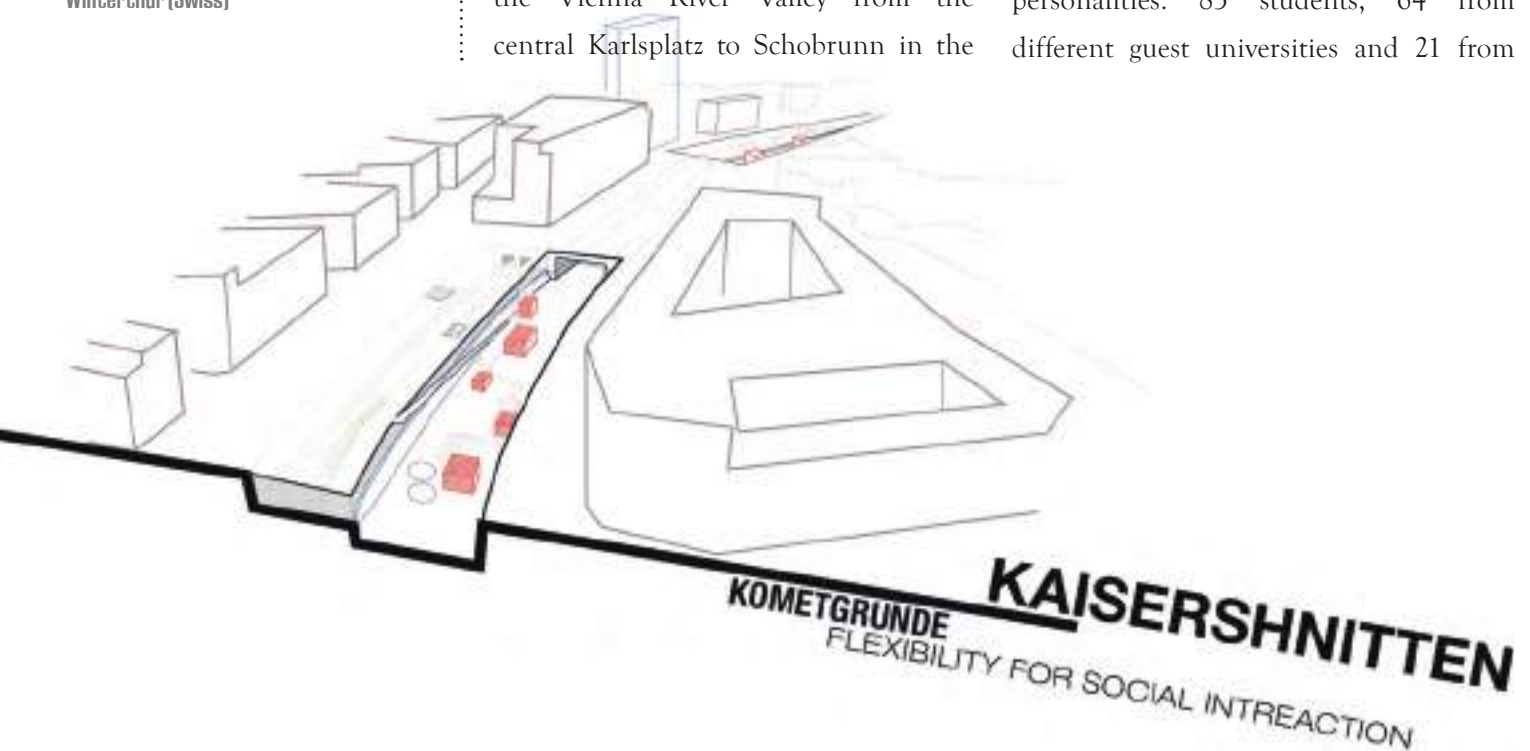
In the summer 2011 the Department of Urban Design at the Vienna Technical University's School of Architecture hosted this international Urban Design Workshop.

The location chosen for this project was the urban part of the "Wiental", the Vienna River Valley, one of the most dissonant, incongruous and contested areas of Vienna. It can be seen as a corridor, an urban area that remains unsolved, an urban interface, an in-between zone and a socially charged boundary with a lot of underused potentials.

The site under analysis comprised the Vienna River Valley from the central Karlsplatz to Schobrunn in the

outskirts of the city. Originally a wide river landscape, the Vienna River valley was transformed into an increasingly dense cluster of infrastructure axes, which at present lie on top of one another in several levels, shaping an unresolved visual appearance at the surface. The question of how this "spatial imprint" in the urban landscape might be transformed and put to use following the current criteria of sustainable re-urbanization represented the challenge for all the design proposals.

The work started with site visits and continued with an analysis of the 4km long area crowded with many diverse personalities. 85 students, 64 from different guest universities and 21 from





Images from the students during the workshop process.

TU Wien were subdivided in 28 groups of 3 to 4 individuals. While groups coming from the guests schools were dealing with important hot spots located along the Vienna valley itinerary, the local students were collecting all the ideas for the creation of a general master-plan.

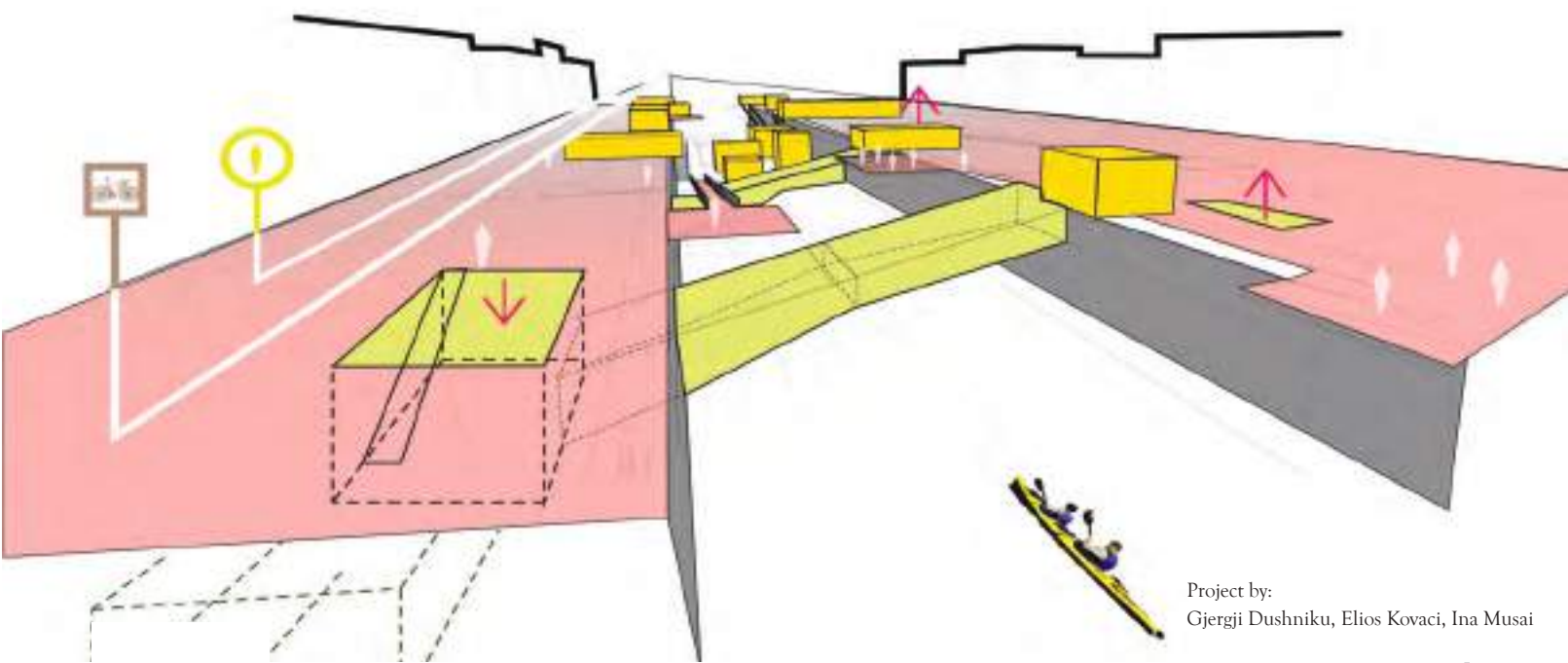
The architecture students of 11 different architecture schools had to go through the layered clustering of infrastructures, the complicated spatial and social context, the hundred-years-old history of the place, understand it and come out with their personal proposal.

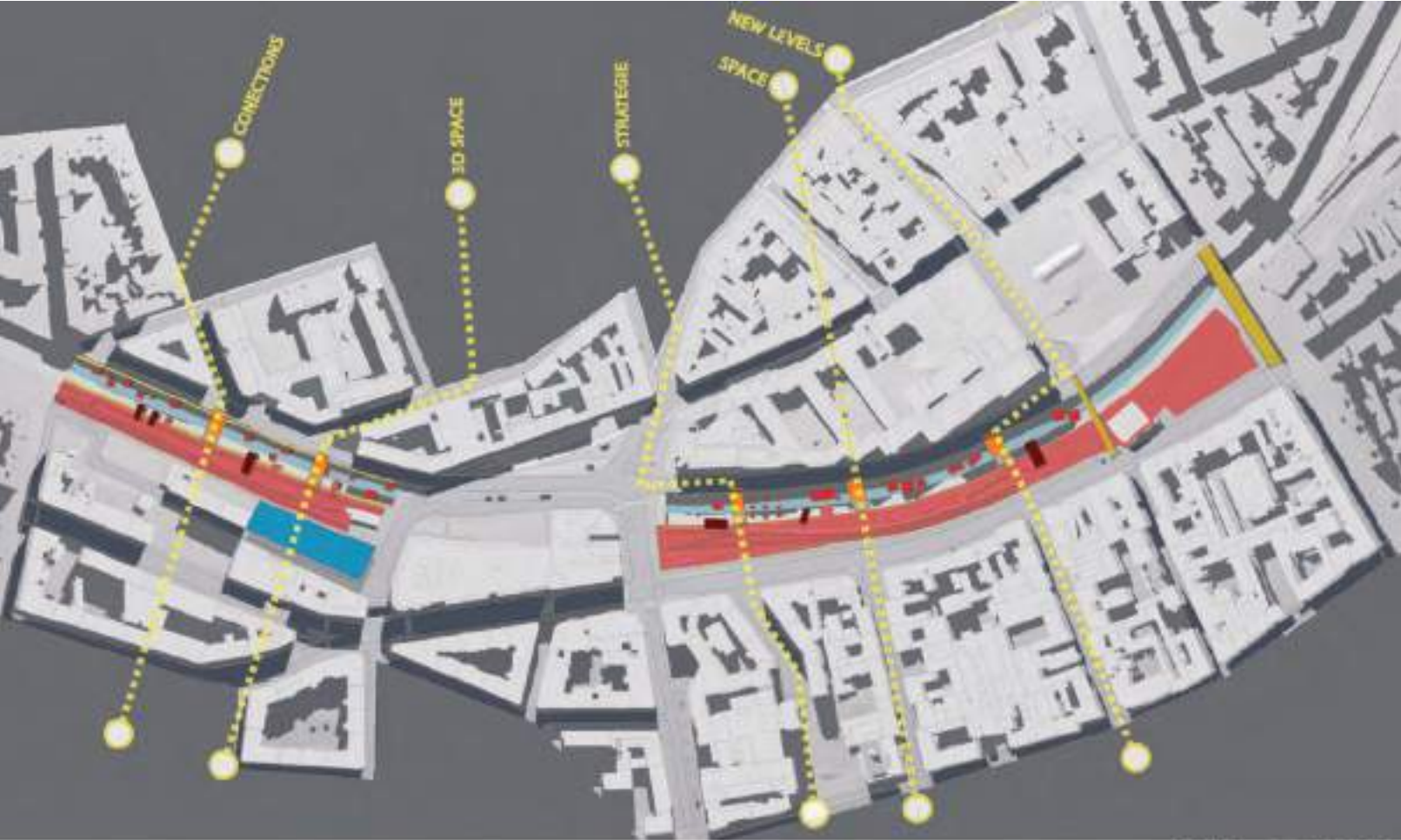
The Swiss pragmatism, the eastern rigidity, French creativity, Albanian informality and many other different

approaches from the Brazilian Porto Alegre, the Mediterranean Valencia to the Balkan Skopje, Split and Ljubljana concurred all together toward the invention of the new image of this important but still anonymous piece of the Austrian capital.

Beside the image the workshop was focused on the development of an exemplary design proposal addressing the specific problematic qualities, and potentials of the Wiental by juxtaposing different and divergent urban design approaches.

Reported by: Endri Marku
 Concept development: TU Vienna
 Participants: Students of the 4th year of
 Architecture [U_Polis]





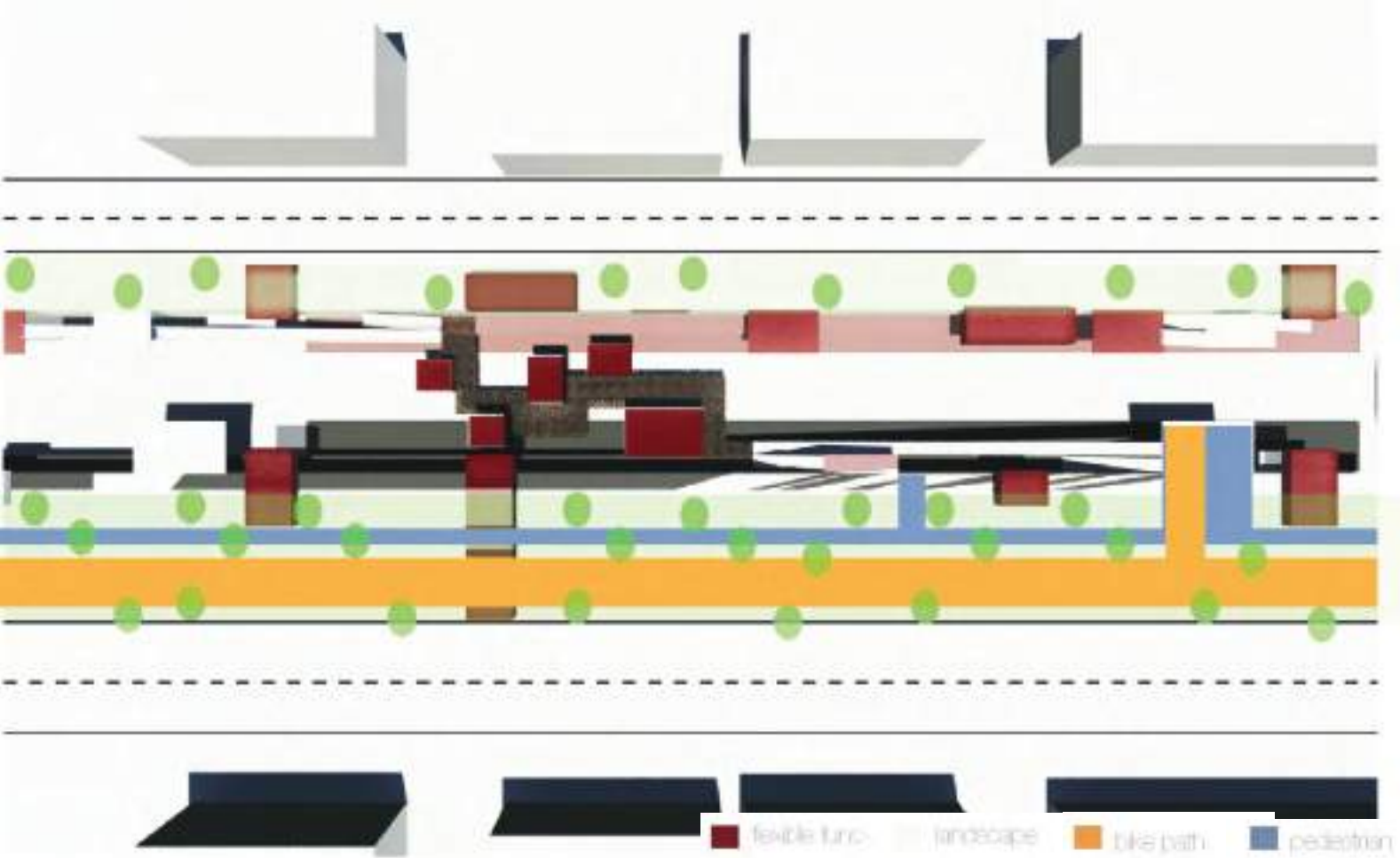
MASTERPLAN



Identifying ground levels or walls to connect the blocks. This means that users have to consider the level of the ground to plan their urban form and the organization of the space.



SECTION

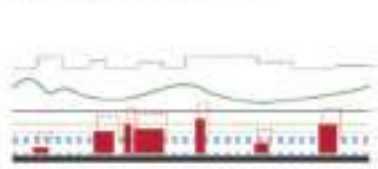


Project by:
Gjergji Dushniku, Elios Kovaci,
Ina Musai

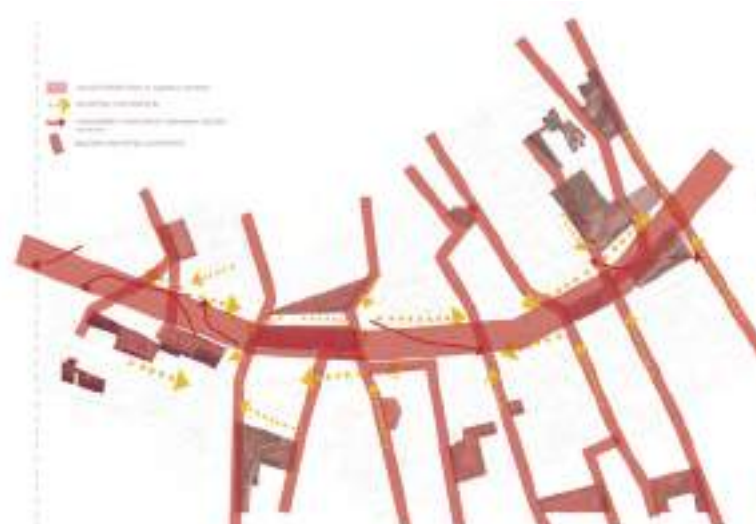
LACK OF SPACE INTERACTION



FLEXIBLE FUNCTIONS



FREEDOM OF FUNCTIONS



SECTION



partial info about vienna character

PROBLEMATICS_ FIRST IMPRESSION

lack of facilities

	kids	teenage	young	middle age	old age
schonbrunn					
schonbrunn entrance					
the river	?	?	?		
the park					

vast land = void

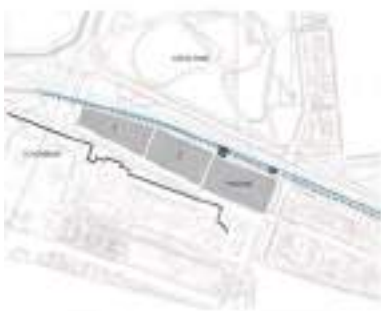
TOURISTS
INHABITANTS_ MISSING



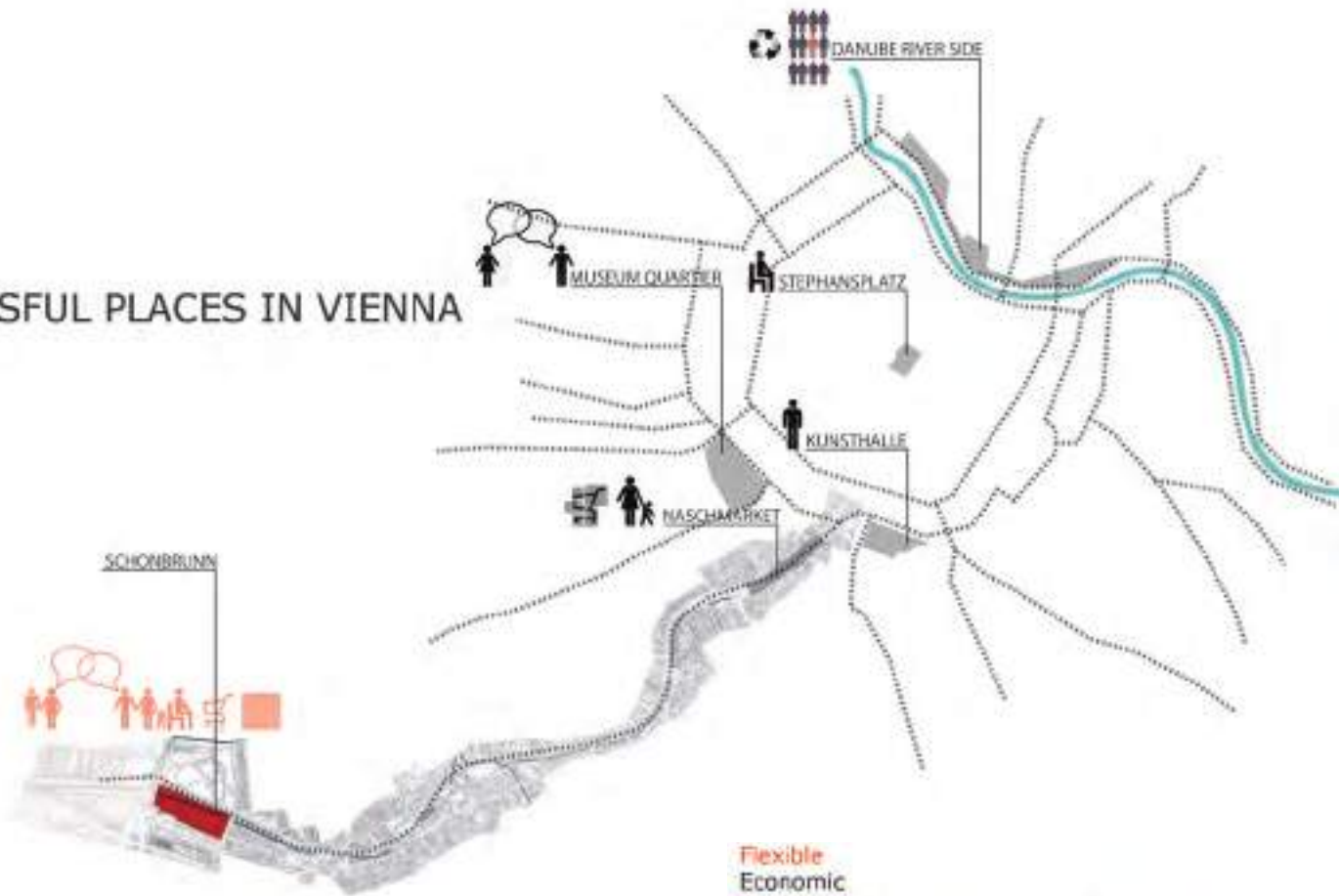
- Fragmentation
- Hybridization
- Informal Formality
- Small Scale City
- Casual Interaction
- Self-organization
- Modules
- Culture Layering



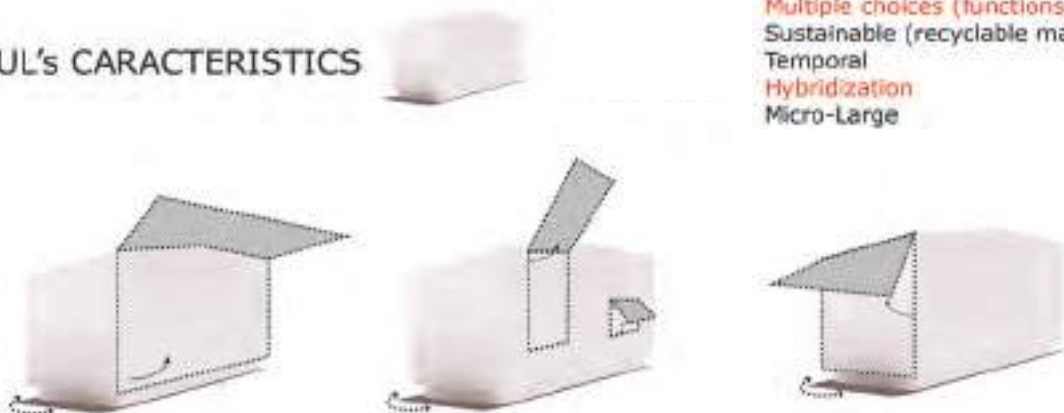
VOID SPACE PROBLEMATIC & PROPOSAL



SUCCESSFUL PLACES IN VIENNA



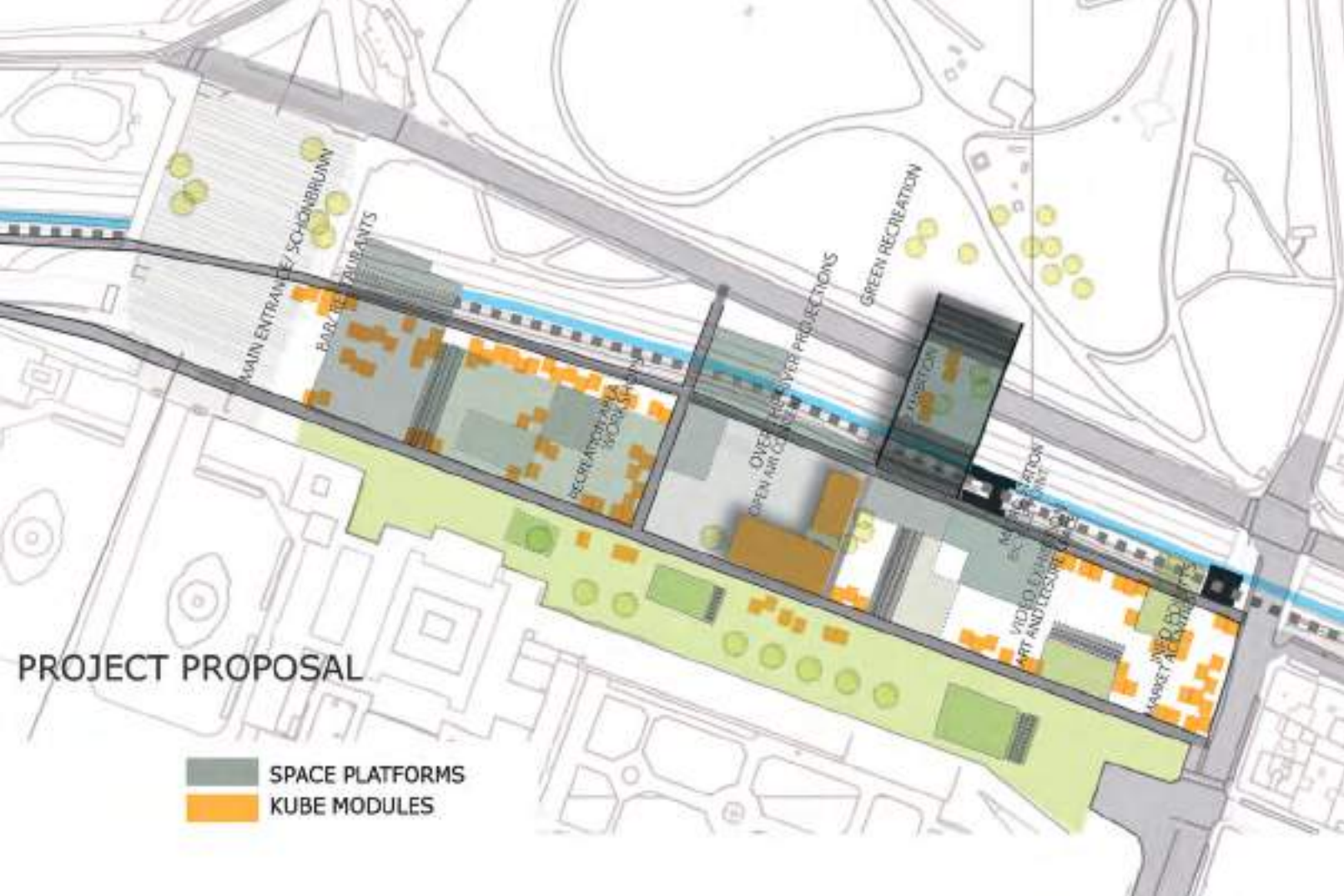
MODUL'S CHARACTERISTICS



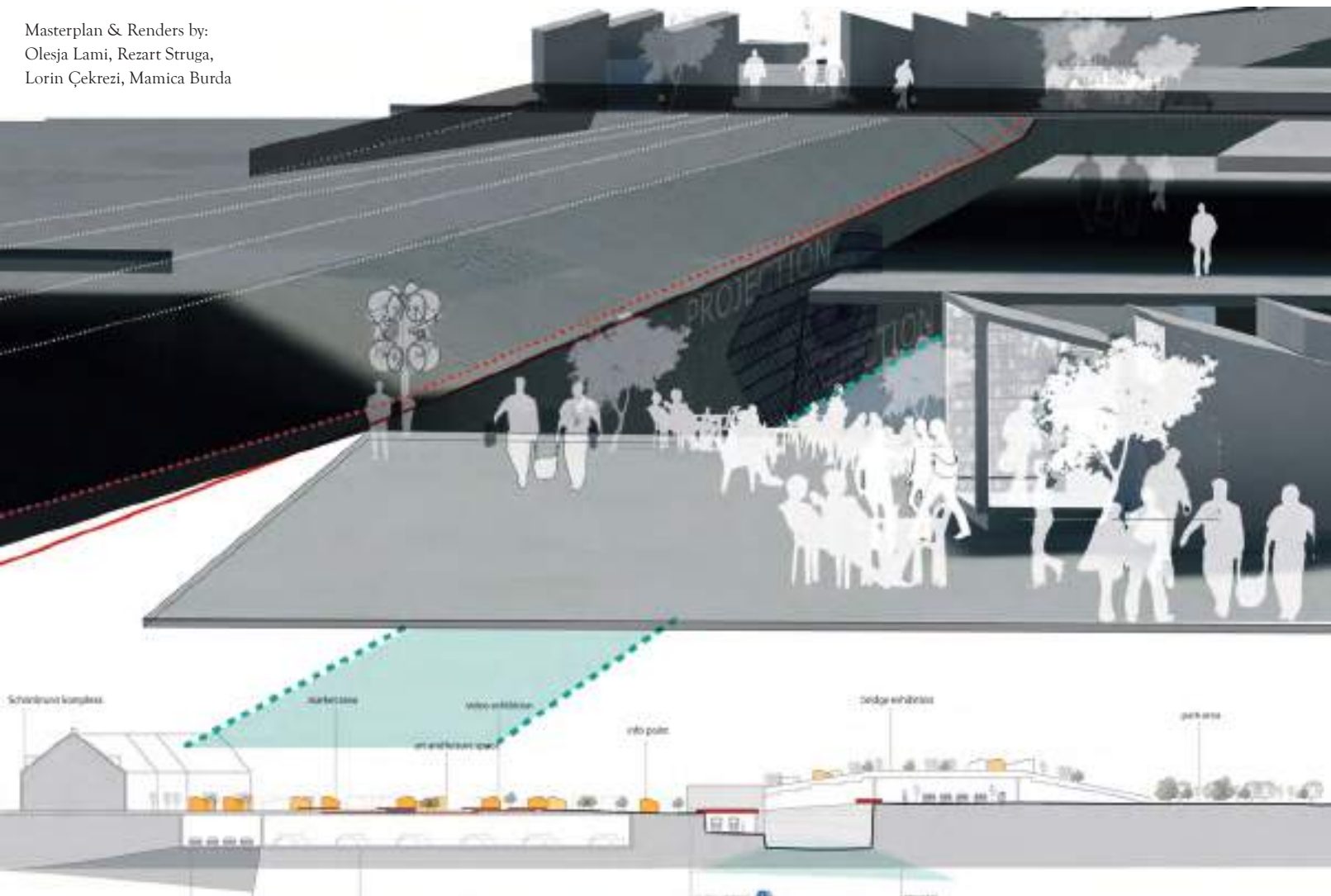
- Flexible
- Economic
- Dynamic
- Multiple choices (functions, configuration)
- Sustainable (recyclable material)
- Temporal
- Hybridization
- Micro-Large

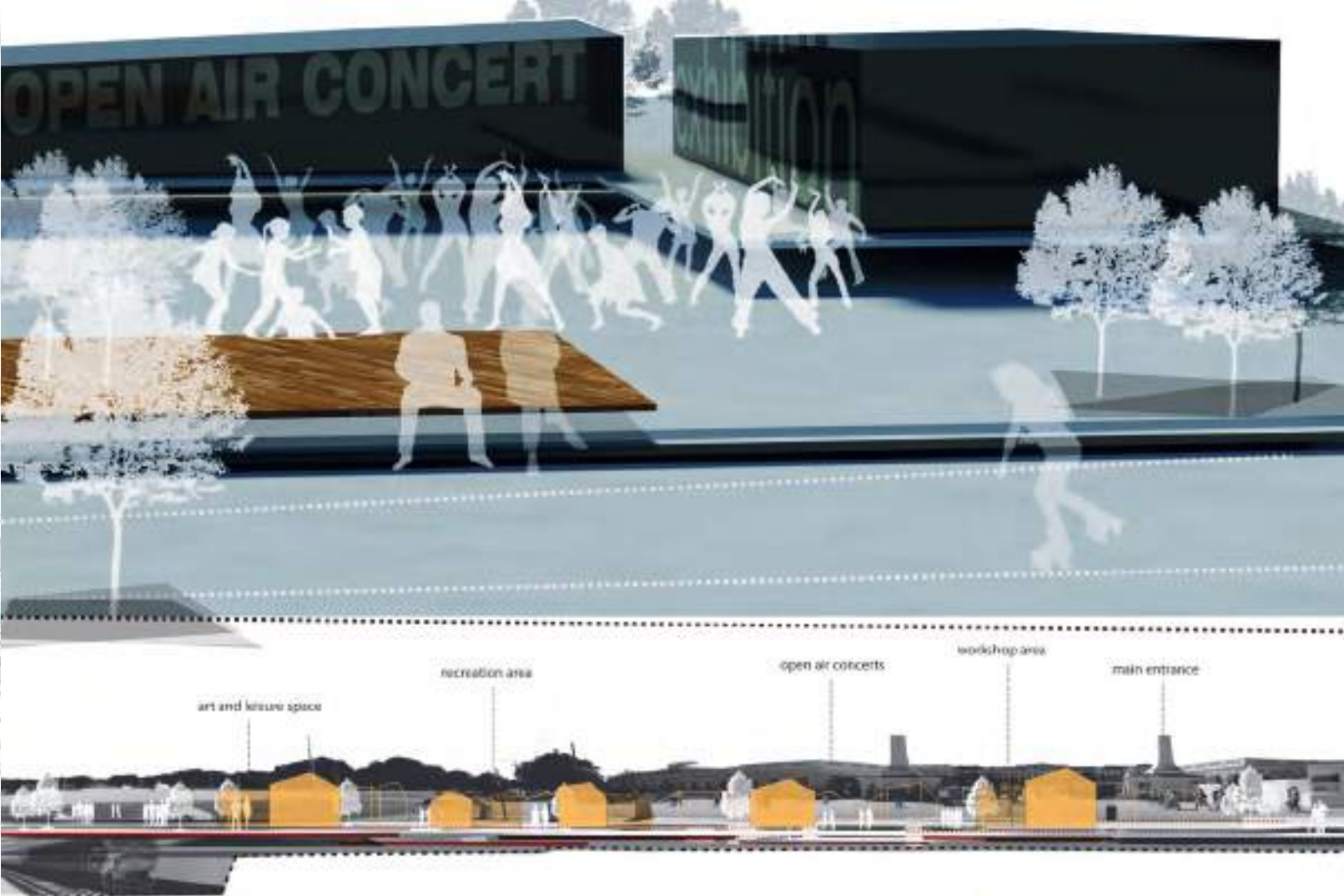
MODUL'S MATRIX CONFIGURATIONS

Project by:
Olesja Lami, Rezart Struga,
Lorin Çekrezi, Mamica Burda



Masterplan & Renders by:
 Olesja Lami, Rezart Struga,
 Lorin Çekrezi, Mamica Burda







TIRANA URBAN BUNDLE

The Role of the Public Space in the Rebuilding of the Community Values

International Team:

Prof. Ivan Kučina (Belgrade Faculty of Architecture).

Ivan Kučina is a Professor at University of Belgrade Faculty of Architecture. In his professional practice he devoted his attention in the promotion of urban participatory projects in the communities. He is an architectural curator of many international festivals in the Balkans.

Polis University:

Branko Belacevic, Saimir Kristo, Joana Dhiamandi

The objective of this studio was to design, hybridize, and build the Tirana Urban Bundle. Urban Bundles appears at large as a serial public installation which provides the initial conditions for people gathering, meetings, collaborative projects, and participation in the process of producing and maintaining their social exchange. It is a political tool of the community that seeks to exert influence on the development of relations between private and public life in the city. Each urban bundle is a kind of a hot spot, buzzing with energy, exchange,

invention, and dedication to a better life.

Students developed individual prototypes of the Tirana Urban Bundle according to the urban demand, program, identity of his/her own chosen neighborhood. In this framework, one of the best designs proposed during this workshop and of course the most feasible project was implemented during the Tirana Architecture Weeks (TAW).

The aim of the studio was to expose the students to the designing, hybridizing, and building process as it will become a common practice in the responsible and socially engaged



Project by: Amarildo Fejzulla, Serdi Fejzullahu

Project by: Greta Disha, Adri Hafizi



architectural and urban practice which they will have to face after their studies.

TUB is the temporary installation in the public space that facilitates gatherings of the administrators, citizens, investors and experts in order to create discussions and negotiations on developing the Tirana Master Plan. This installation has the maximum capacity of 32 seats arranged in a circle with a maximal perimeter of 6m. Each seat should have been equipped with a convertible table, canopy and plug-in providing individual comfort for

each participant. TUB is a transparent construction without doors and walls and is composed as a particular modular system which combines wooden and metal elements. These elements are designed to be easily manipulative for transportation and easy for construction. The elements are prefabricated by the factories that is located along the Tirana - Durres highway. When the elements are ready, a group of thirty students should be able to build TUB at the prepared site for no longer a time than three days. The time for decomposition is even



The economist



philosophy

Images from the students during the workshop process.



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GENERAL PLAN 1:500

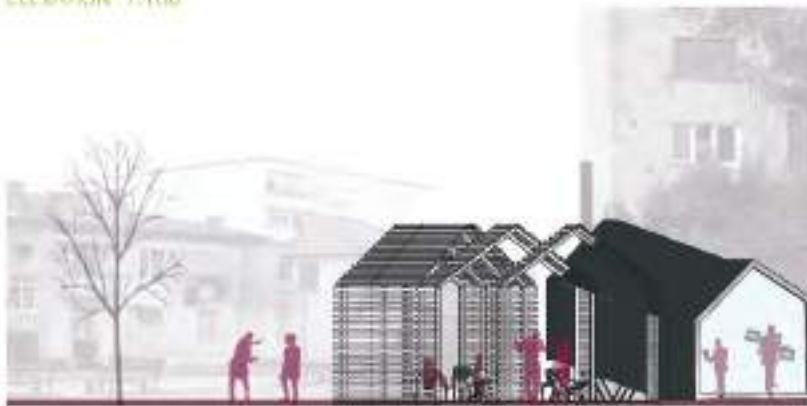


considering 1st of May neighbourhood as a home interaction
a talkative place for people who find as a necessity using their
public space

PLAN 1:200



ELEVATION 1:100



THE ADDITIONAL SPACE



SECTION 1:100



CONSTRUCTION



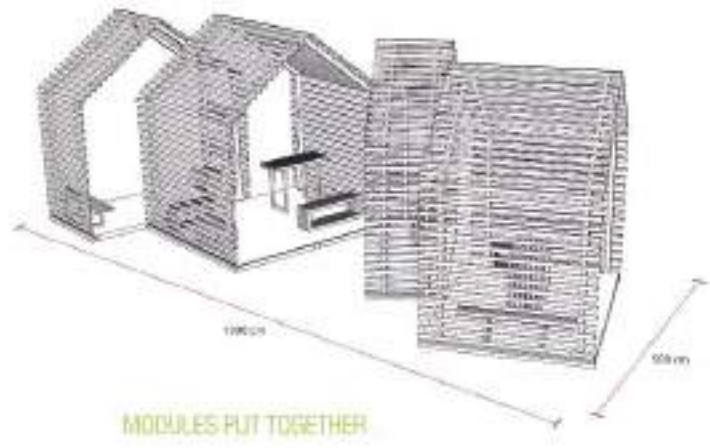
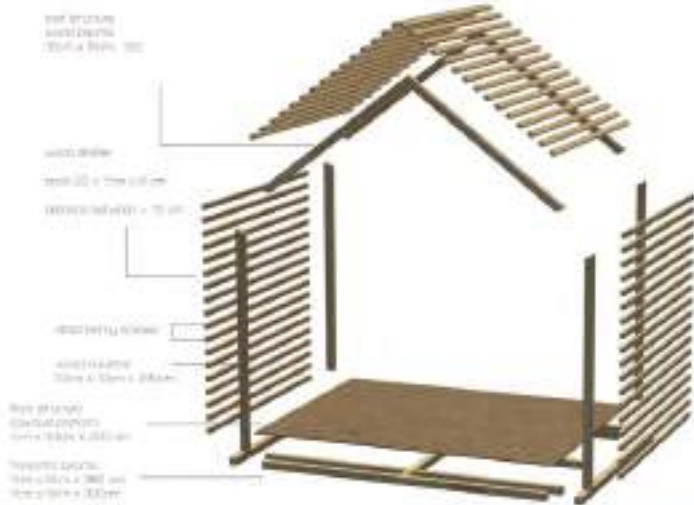
PLAN 1:100



PROGRAM



this is perceived as a new indoor space which invites people to a virtual communication between them, by reaching update and high tech as a tool of this performing space

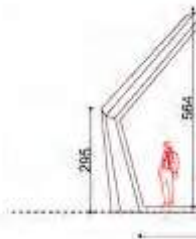
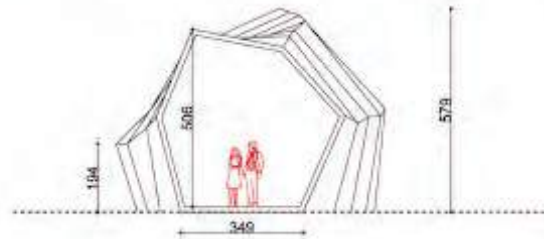
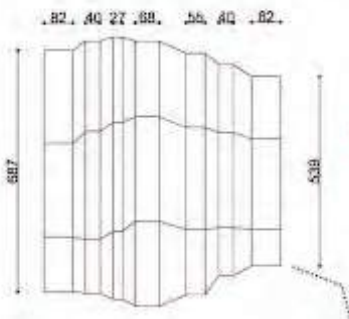
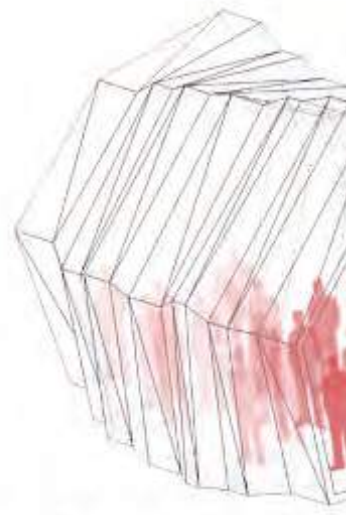
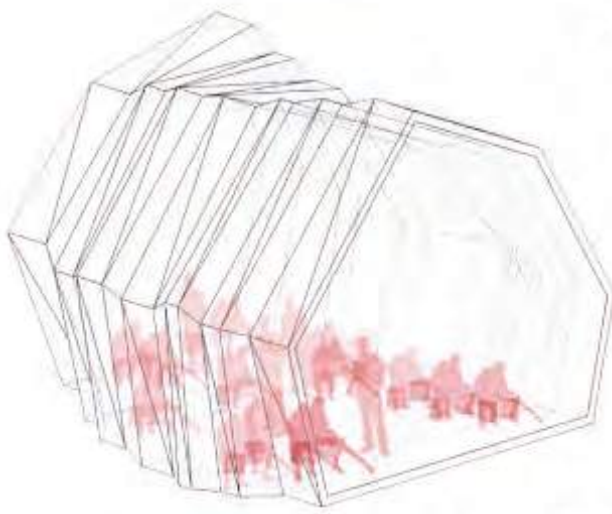


EXPLODED ELEMENT OF THE MODULE



ENTIRE AREA SURFACE: 36 m²
Per Person Sitted: 1 m²

a Total of 38 elements
a Total of Persons: 30 people



Modul 1



Modul 2



Modul 3



Modul 4



Modul 5



Modul 7



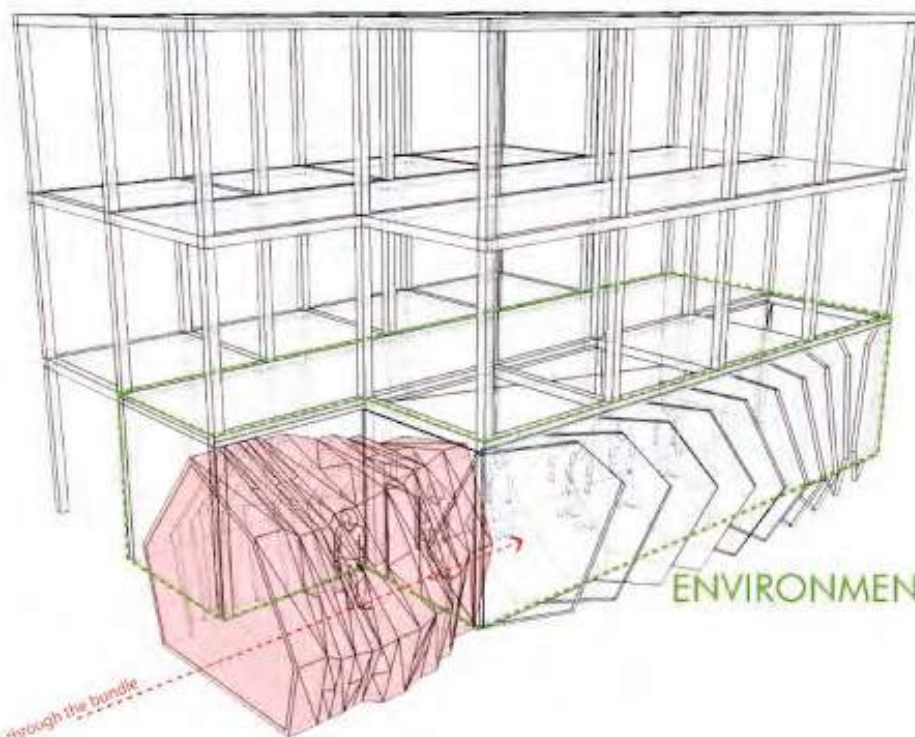
shorter. TUB is made to be used many times in different places.

During the first week of the workshop, the students made their original design for TUB in specific sites chosen by them personally. In this way, the realisation of the TUB itself could be possible in the future. The economic model that is based on a permanent growth of consumption has assigned speculative real estate market as a

primal mechanism for urban development.

During the last three decades, it has enabled massive constructions and, simultaneously, massive deconstructions of the urban space, drastically changing the conditions of our everyday life. Privatization and consumerism have become determinants of contemporary urbanity.

Assertion of private property ownership has created a serial of new physical and mental

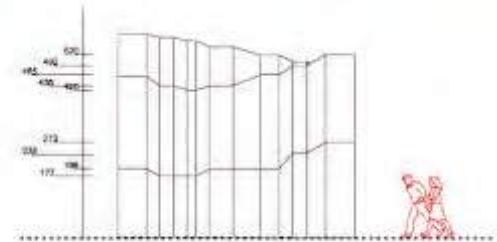
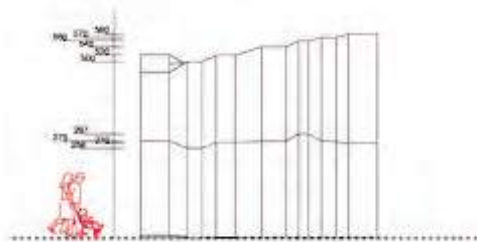
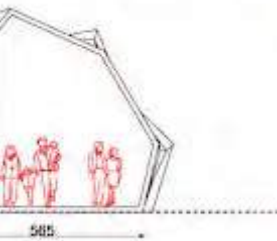


entrance through the bundle

ENVIRONMENTAL TUBE

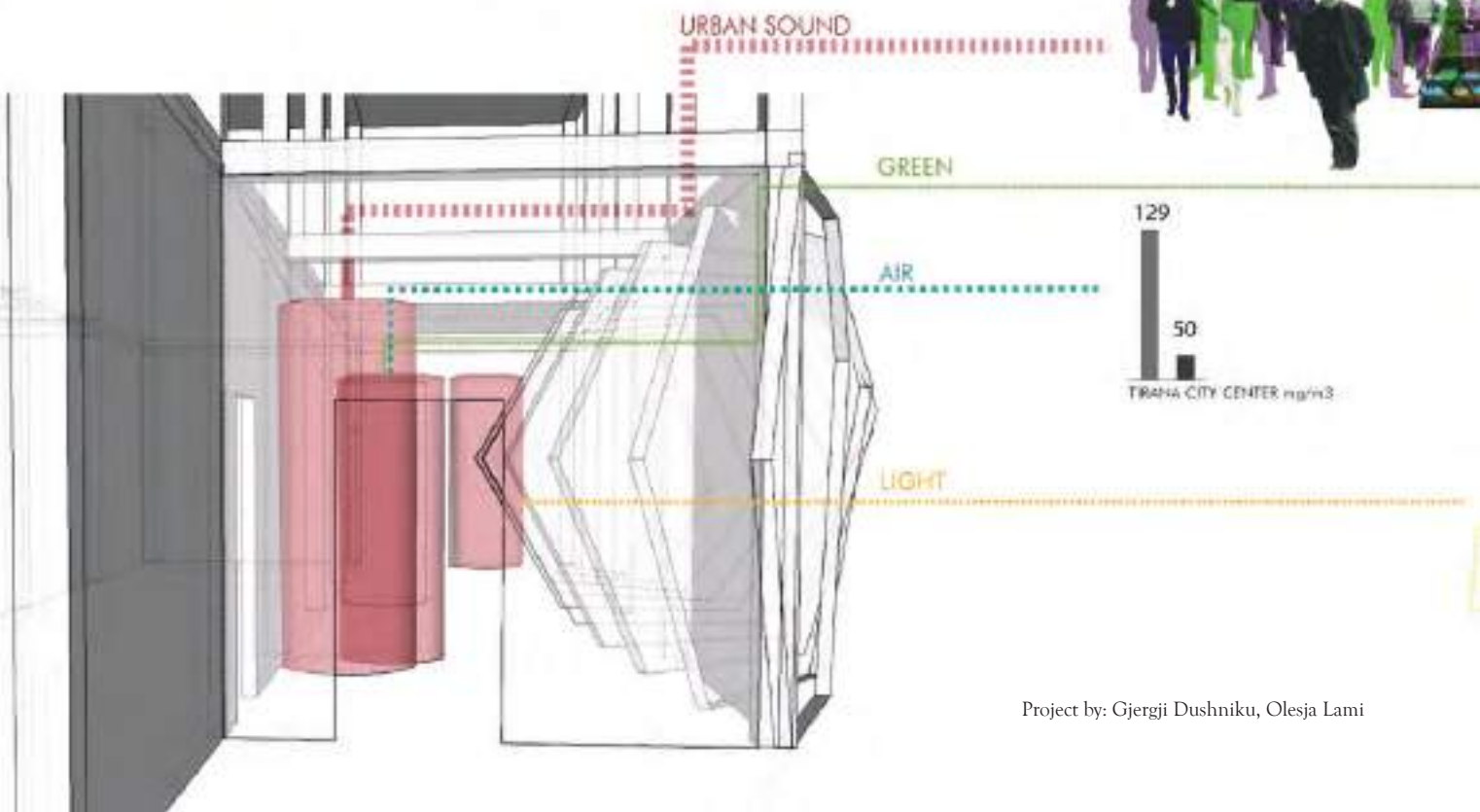
ENTIRE AREA SURFACE: 36 m²
Per Person Standing: 2 m²

a Total of 30 Seats / 4 Tables
a Total of Persons: 18 people



divisions in the city. Maximization of profit has transformed city centers into competitive fields where each entrepreneur has to fight for more consumers by presenting more of a seductive presence to the public. New commercial centers and the high office towers have been declared as icons of progress. Glamorous urban spectacles have become the only common form of expression.

However, behind the shiny spectacles and media campaigns, the greatest part of urban territory has remained out of the eye of public attention, excluded and abandoned. These are the urban spaces where most people are residing, learning to survive on dirty streets, training to fight for predominance on wasted places and trying to hide behind the eroded facades that are providing the shelters for the new urban poor.

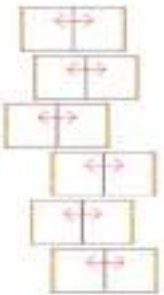


THE HYBRID PROCESS

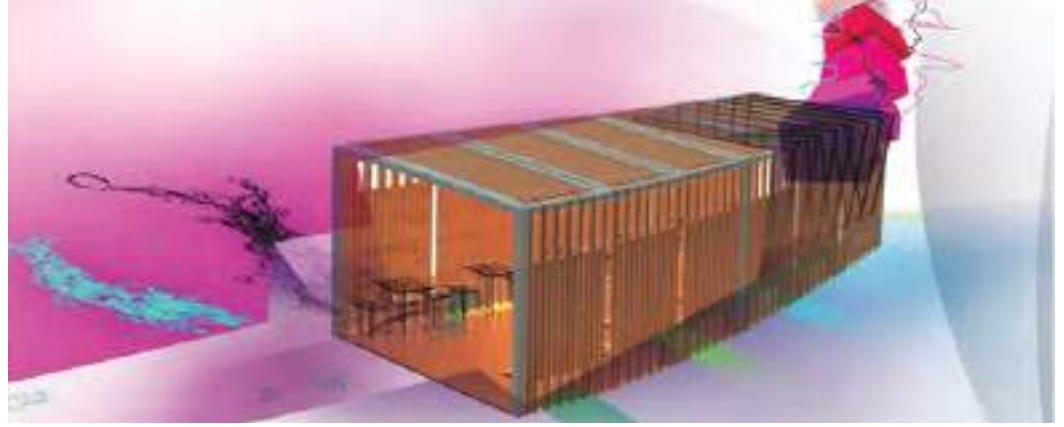
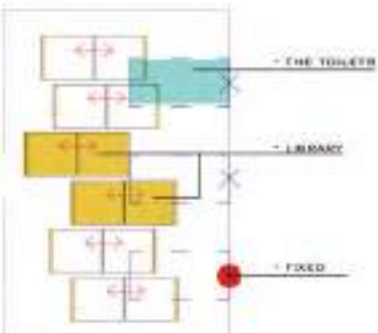
1. TAKE THE MOVABLE FRAME WITHOUT CHANGING THEIR DIMENSIONS.



2. BRING 2 POINT MODULES TOGETHER SO THEY SHARE THEIR AN AXIS.



3. ADD ONE FIXED MODULE / 2 MOVABLE MODULES.



The aspirations of the new urban poor are no different than the aspirations of the newly rich. They are both products of consumerism; the newly rich feed their egos with luxurious objects rather than develop their minds. The new urban poor are trapped in the land of desires, having high demands with no resources to pay the costs, staying greedy with nothing to fill the hunger, looking for instant satisfaction with no ability to invest for a better future. Under these circumstances, the new urban poor react brutally. The demolition of their neighborhood is the most significant urban

spectacle they can produce.

Indeed, urban demolition is not a political act against unequal distribution of wealth and pain, but the self-destructive reflection of the consumerism that has been building the city. If the recession would last longer, self-destructiveness would be even stronger, transforming the illuminated scene of the city into a battlefield where everybody fights against everybody.

There is lot that must be done in a different way from what has been done until today in order to rebuild community values, such as the sense of empathy, compassion, solidarity

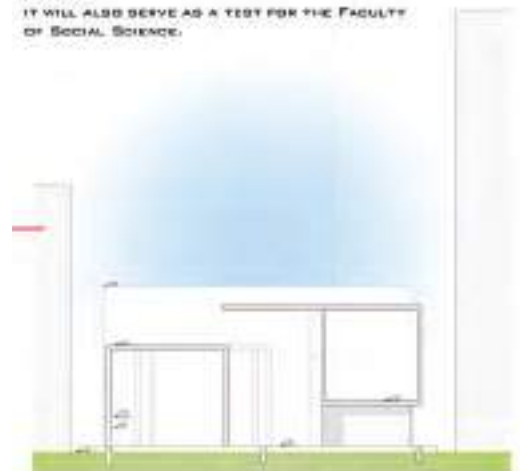


PLAN 1:50

OUTSIDE VIEW



AS LONG AS THE PROJECT WOULD BE TEMPORARY IT WILL SERVE AS A EXPERIMENTAL PROJECT. IN THE WAY IT WILL BE A NEW ACTIVITY AND A CHANGE IN PERCEPTION OF WHAT IS PUBLIC AND PRIVATE. IT WILL ALSO SERVE AS A TEST FOR THE FACULTY OF SOCIAL SCIENCE.





and collaboration within society. It has to be an evolving process that engages all the parties, public administration, citizens associations and all kinds of professional expertise. This process has to be placed in the heart of the problematic territories, adopting the spatial capacities that are already there, converting and upgrading them in order to facilitate social exchange and cooperation. A new role for public space has to be established – it should not serve as a decorative assemblage for daily breaks but as a programmatic instrument for generating community values.

Urban Bundle is a public space that provides

the initial condition for people's participation in the process of producing and managing their urban conditions. It is a political tool of the community that seeks to exert influence on the development of relations between private and public life in the city. Proactive and well-moderated participation is a powerful act that can enhance relations within community and influence social revitalization.

Reported by: Ivan Kučina & Saimir Kristo

Concept development: Ivan Kučina & U_POLIS

Participants: Students of the 5th year of Architecture

[U_Polis]



Project by : Anisa Spahiu, Lisiena Dimo



Concept DIAGRAM



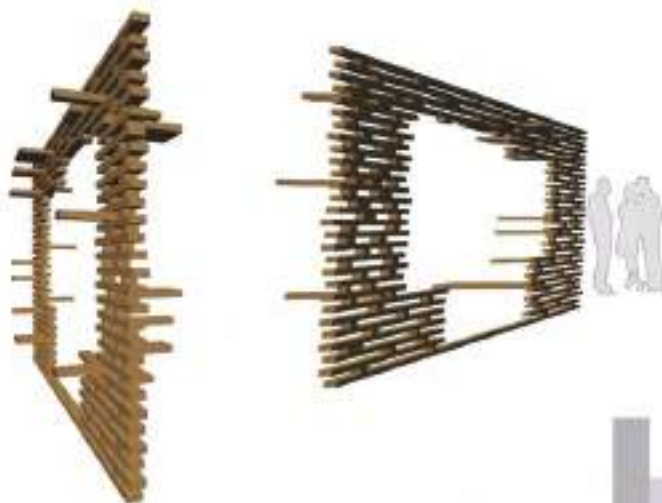
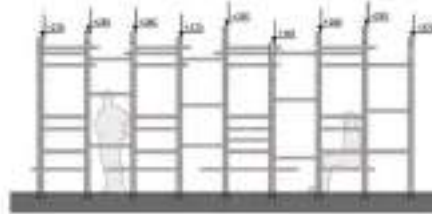
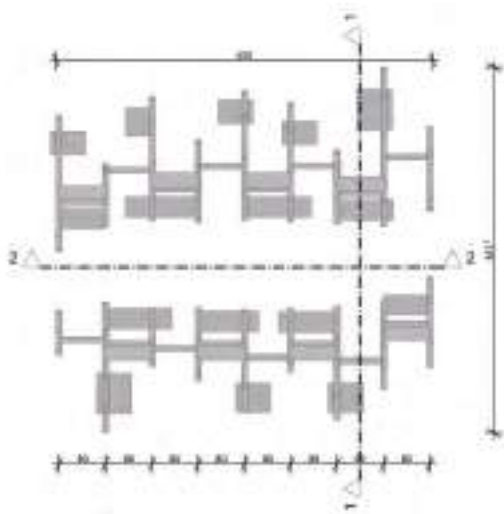
WOODEN NOISE

Location

Palace of Congress TIRANA

We decide to place the installation before the Palace of Congresses in front of the Presidency. This location is chosen to make a statement.

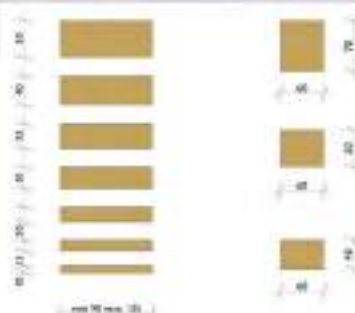
The noise that the city produces is translated into a modular wooden structure, that creates a visual noise.



Wall Elements
Wooden Lincels

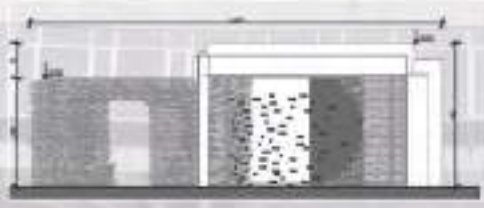


Inside elements Outside elements Working element

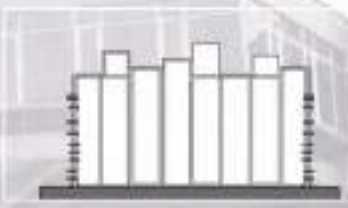


Extended Concept: Contemplation of Noise

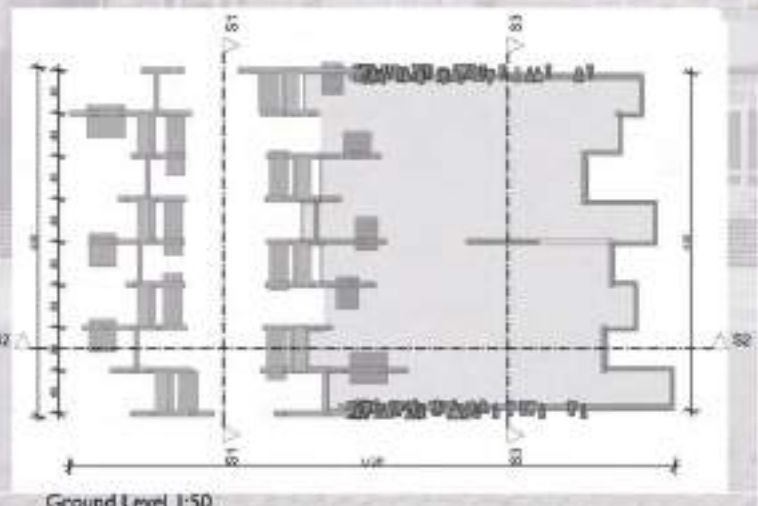
We insert the noise of the city into two filters. The first one transforms the actual noise into visual noise, materialized in wood. The second filter transforms one more time the visual noise into acoustic noise, materialised inside the hybrid extension.



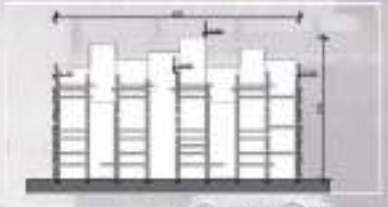
Section 2-2 1:50



Section 3-3 1:50



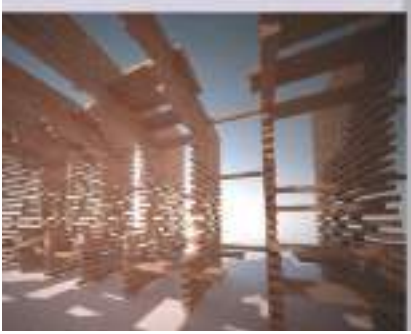
Ground Level 1:50



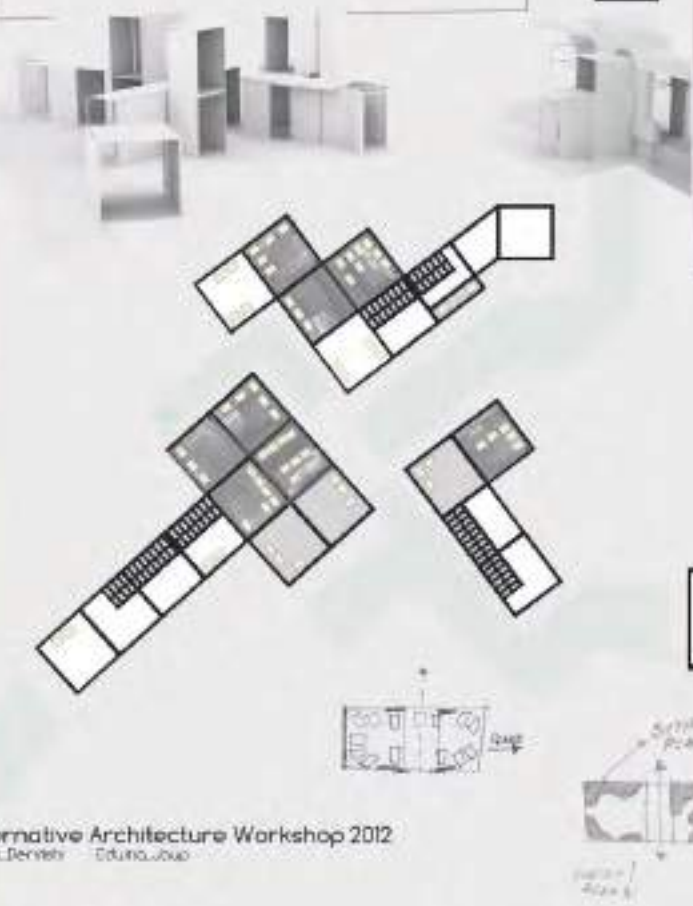
Section 2-2 1:50



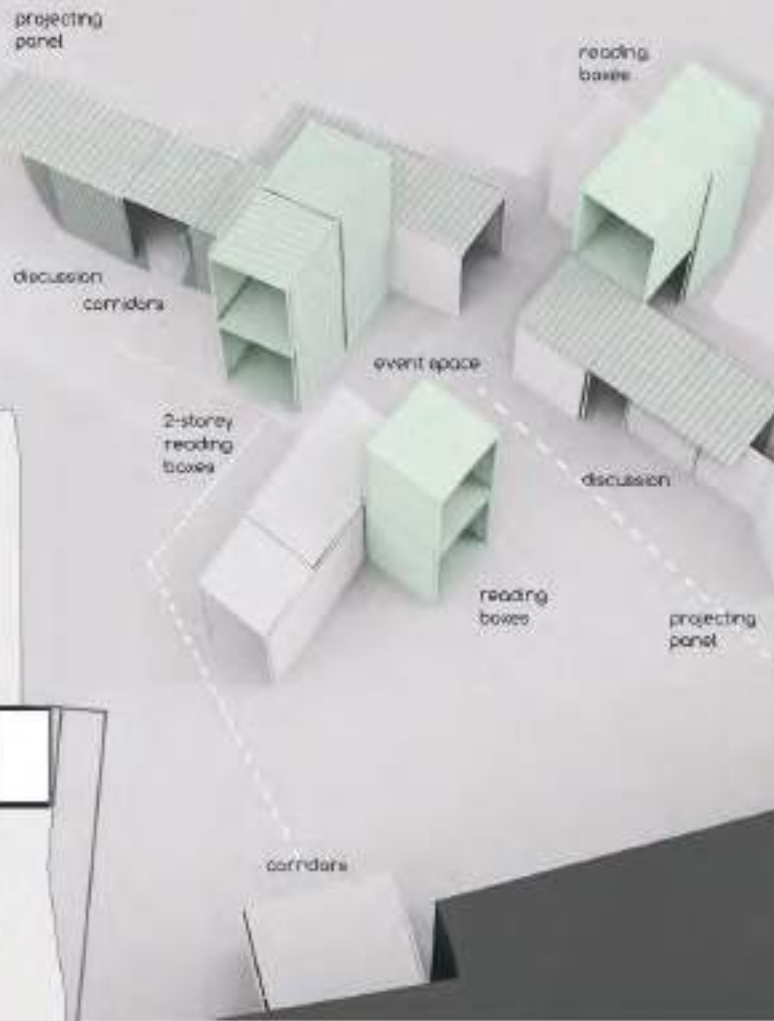
Project by: Arbër Shala, Manuela Gjoka



Overall-Plan & Organizational Scheme

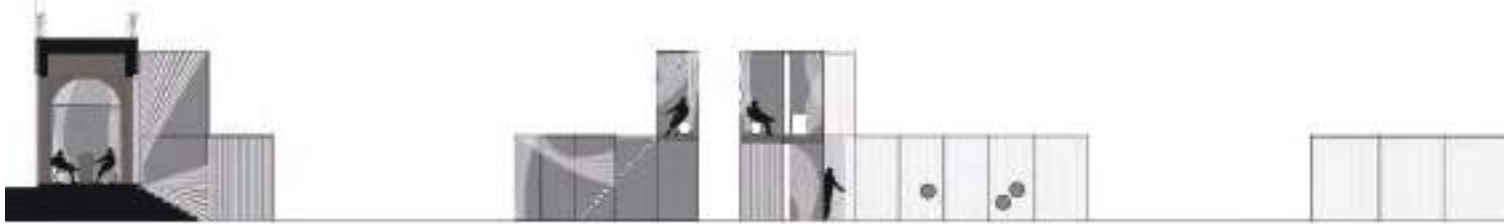


Alternative Architecture Workshop 2012
Baris_Dervisev - Eduna_Jozip

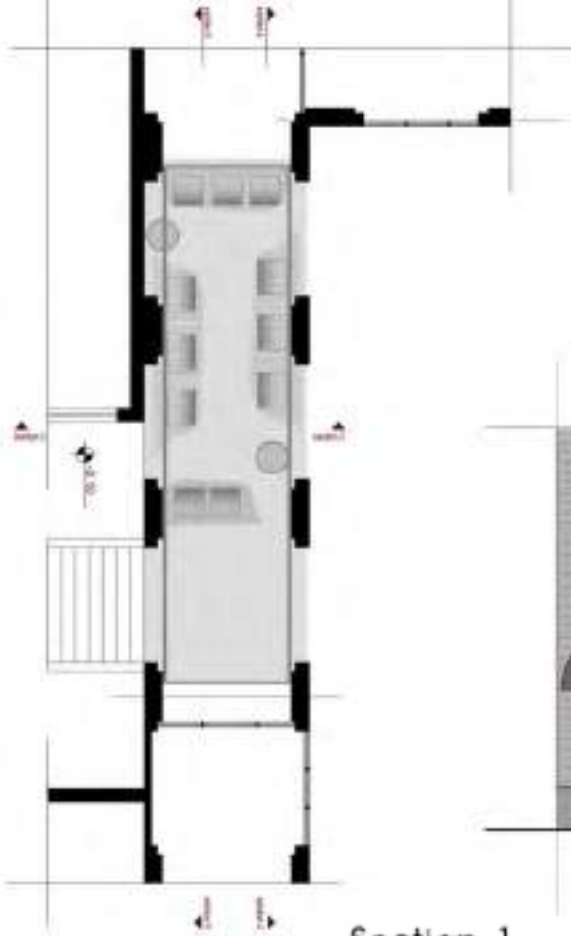
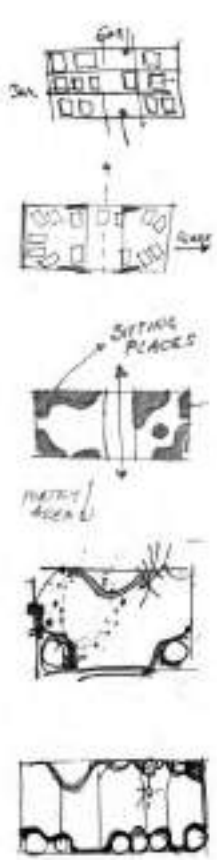
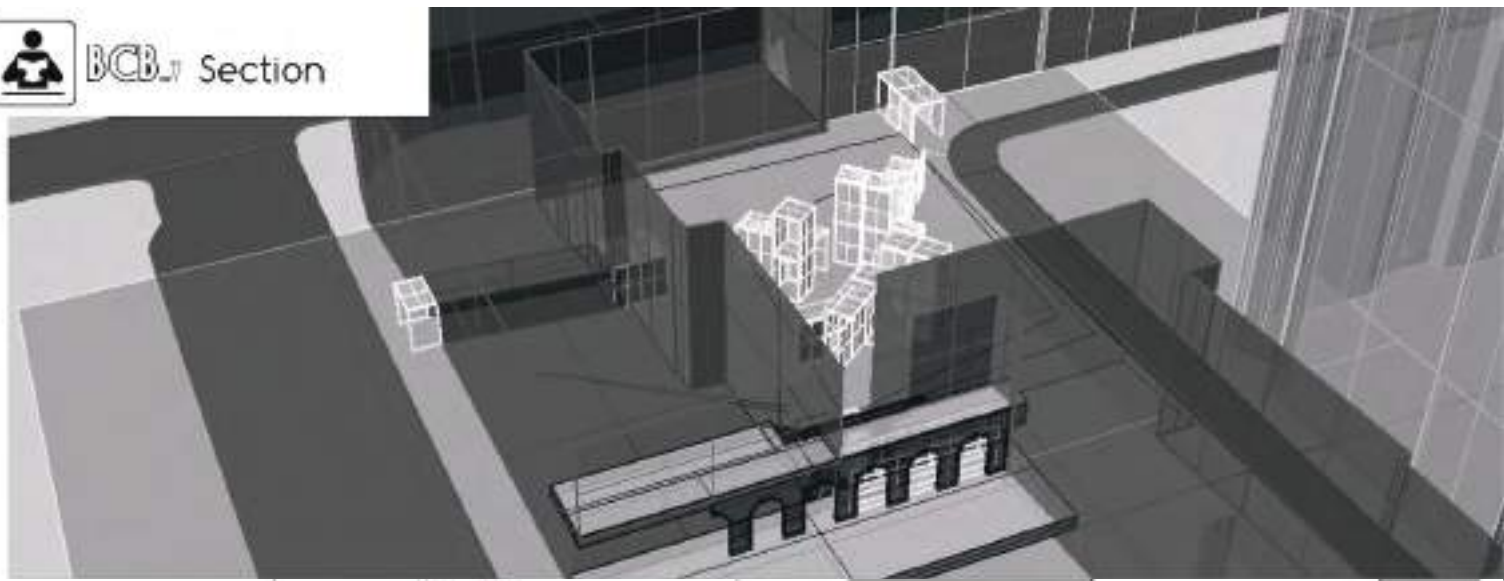


Alternative Architecture Workshop 2012
Baris_Dervisev - Eduna_Jozip

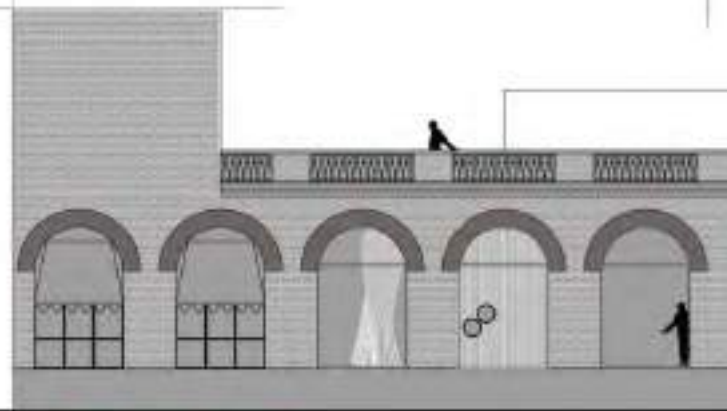




BCB.J Section



facade_view from south



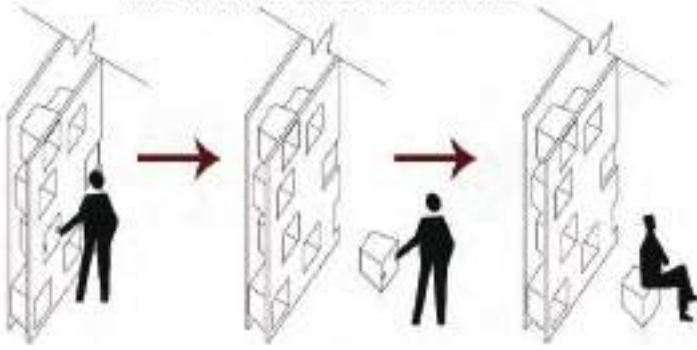
facade_view from north

Section_3

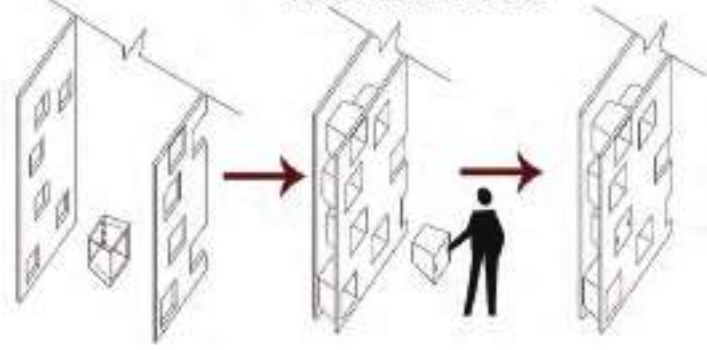
Section_1



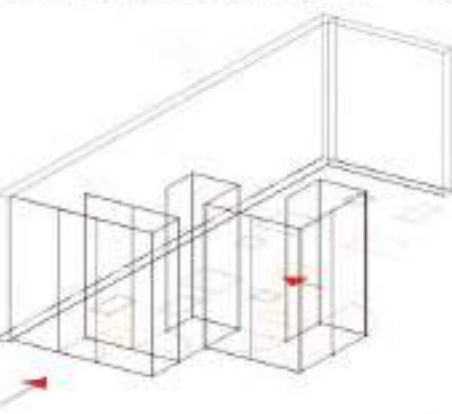
THE WAY TO USE THE SEATS



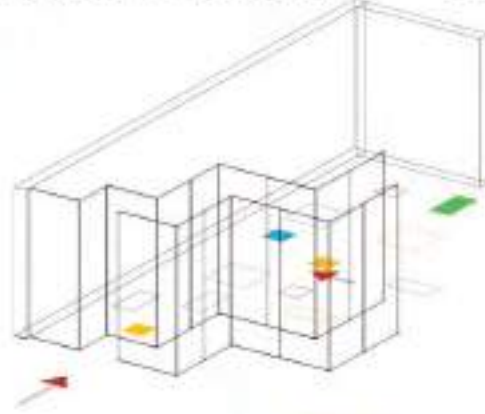
THE STRUCTURE



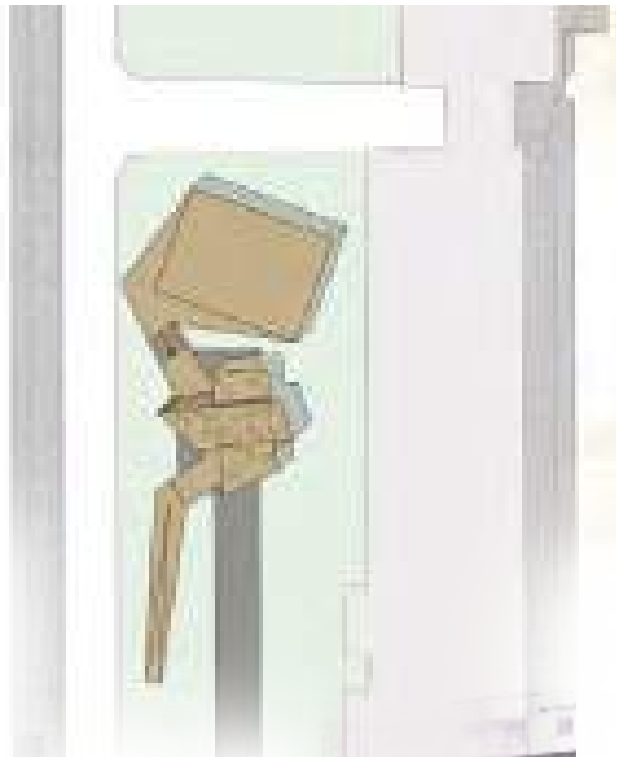
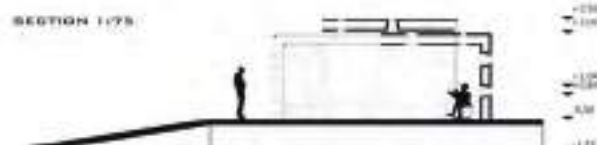
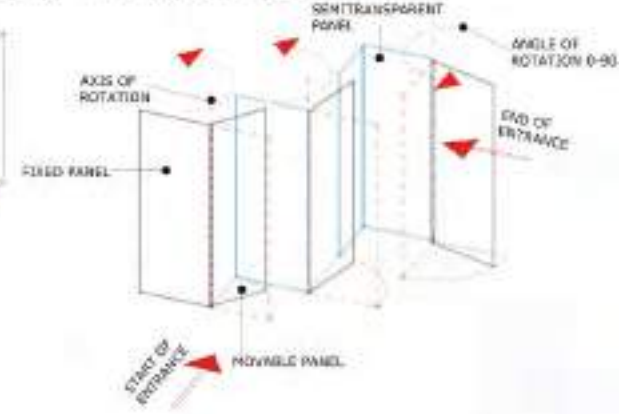
PANELS CLOSED



PANELS OPENED



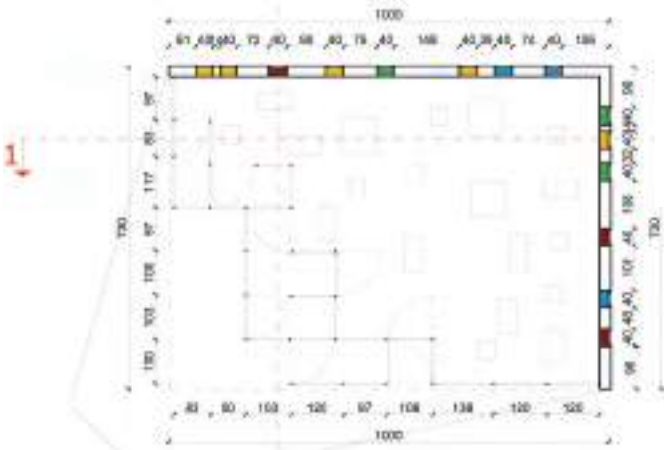
HOW IT WORKS



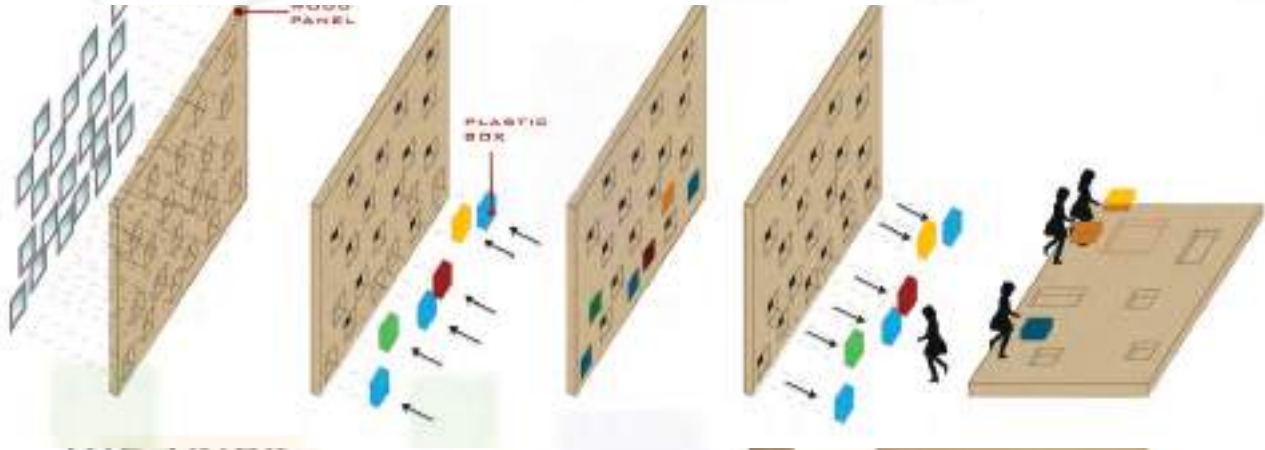
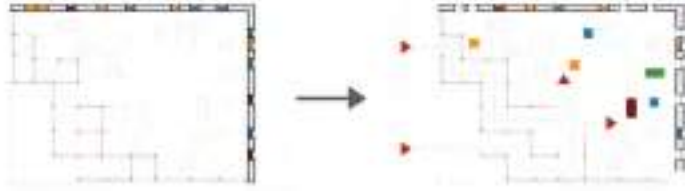
Project by: Florid Virjoni, Nevila Zaimi



PLAN 1:75



PROCESS OF TRANSFORMATION



PLAYING THE GAME

SECTION A-A
1:50





Images from the students during the workshop process and final presentation.

ENVIRONMENTAL DESIGN STUDIO

(Designing an environmentally friendly building, for public, offices and residential use, in the "Bllok" Area.)

International Team:
BrainGain Program - Prof. Dr. Ermal Shpuza
(Georgia Institute of Technology)

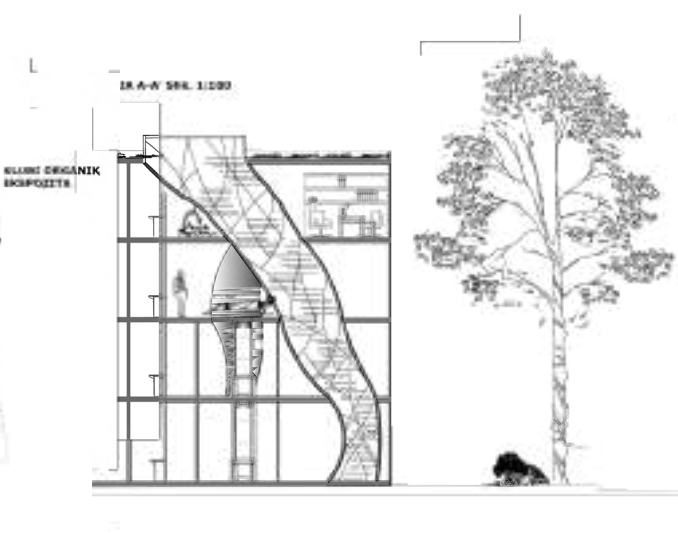
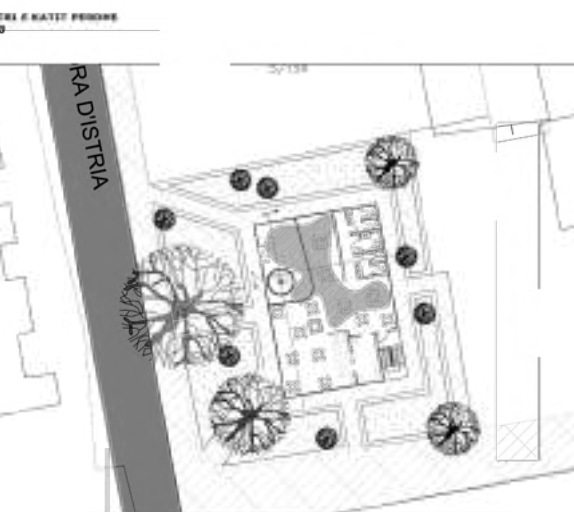
Ermal Shpuza is an Associate Professor at Georgia Institute of Technology, USA and University of London at Bartlett. Guest lecturer at HS-ANHALT Dessau. His teaching and research is focused in Architectural Design, Urban Design and Morphology

Polis University:
Endri Marku, Julian Veleshnja, Nedi Petri

Buildings are the largest consumers of the world's energy. Heating and cooling in our buildings costs us more in terms of energy than using our cars. It's a fact that just painting all the roofs of our buildings white in the urban areas would have the same environmental impact of removing 300 million automobiles from our planet's roads. This says a lot about the influence that architecture and architects can have in the current society. Students involved in this workshop had to become aware of

these facts and learn how to operate with simple design tools in a given site in the center of Tirana.

Ethics or aesthetics, a question with an urgent need for an answer, is the core topic of this workshop organized on a yearly basis at POLIS University. What is the influence architecture can have on the environment? What is sustainable design? These were just some of the questions the final proposals designed from the students had to answer. The main traits of the environmentally



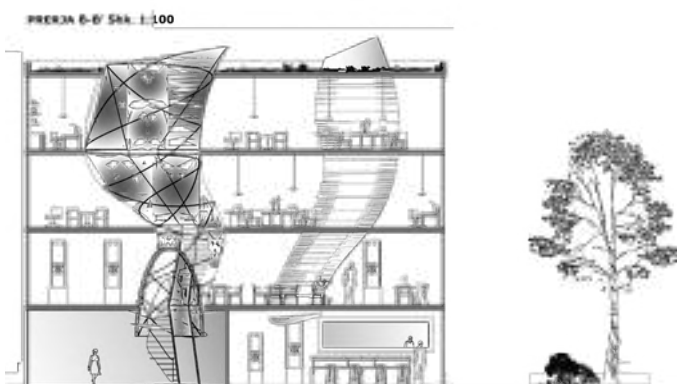


friendly designs that were produced in this two-week long workshop were: the proposal of a low-cost building, a comfortable climate in every season; with a minimal negative impact on the natural environment without neglecting any aesthetic value.

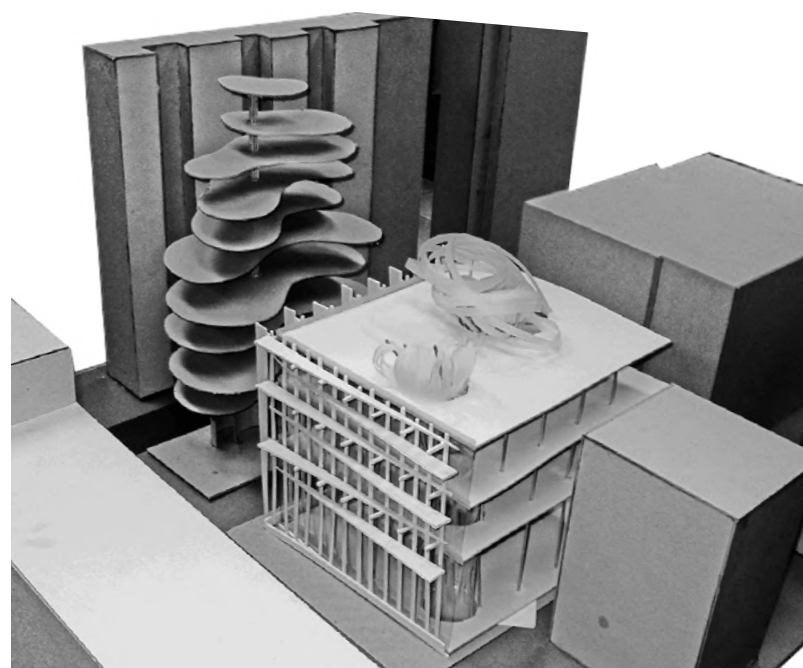
Another criterion for the principal evaluation was simplicity which means operating with passive elements. Solutions had to be intelligent and low cost in order to propose something sustainable, even from the budgetary point of view.

Simplicity means also learning form the architecture of the past, where city and buildings had naturally incorporated within their architectonic spacesolutions that made them sustainable.

The control of solar light distribution in the building is another key element for a good green design. Natural light is the key for productivity of the building but also for the wellbeing of its residents. The students had to face this subject in the early stages of the design process. A separate exercise,



Project by: Saimir Kristo, Joana Dhiamandi, Migena Mërtiri, Belina Kodra



WORKSHOPS



“the prism of light”, was focused only on this aspect of the design. Concepts like the distinction between solar light and daylight and their different role in the comfort of the building were among the principal topics. Daylight brings illumination while the direct solar light was seen as a factor to be avoided in warm seasons in order to avoid skylight effects. This simple need generated different

ideas on how the skin of the building should be, in order to answer in an adequate way the needs of the residents for good lighting and a tempered climate. Cross and stack ventilation were also instruments that had to be incorporated in the design process. While light impacted mostly the skin of the buildings ventilation had a major role in shaping the inner space. Atriums and





their vertical space within the building had a double role in creating semi-enclosed public spaces seen as social catalyzers, but also as gigantic and natural engines which enable the overall air circulation.

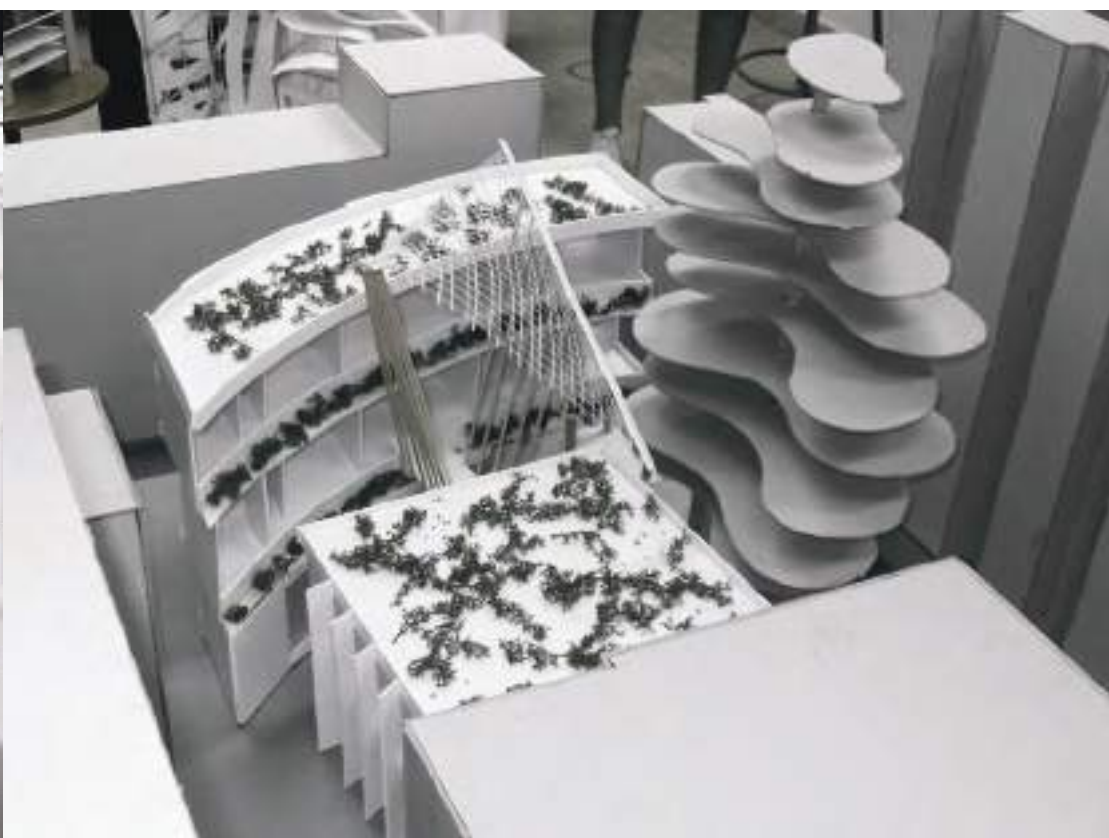
Many other instruments and concepts were studied and used in the two-week ongoing process, as the use of thermic mass, the double-skin facades, green roofs or

water basins, and of course the deep analysis of the site which diverges from any possible standardization that the green approach may suggest, making each building unrepeatabe and unique.

Reported by: Endri Marku

Concept development: Ermal Shpuza & U_POLIS

Participants: Students of the 3rd year of Architecture [U_Polis]



Design by: Klaudia Sorra



Graphic Design Workshop organised by Poljska University,
Sonia Jojic, Elizabeta Poljaska, Olgica Nelkovska

Design by: Serena Leka

PROTECT ME

PROTECT ME



PROTECT ME



GRAPHIC DESIGN

The aim of the course Graphic Design I, II, with the students of the third year of Art and Design was to encourage the students to develop and refine a body of design that, at the end, constituted a professional graphic design portfolio. During this course it was important for the student to prepare a professional portfolio as an essential tool of the transition from a graphic design student to a real professional designer working in the market. They were introduced to different categories of the graphic design field, such as: graphic design applied to products, advertising graphic design such as movie posters, book covers, website design, brand identity for different businesses, info-graphics, timeline design, and most importantly the creation of their own brand identity as graphic designers.

This course introduced the student to a medium intended for the communication of information and advertising to the public. During the course it was necessary for the student to employ both analog media (drawing with pencil and paper, for their concept.) and digital media - using the latest computer tools (graphics hardware and software - for layout, brochure creation, website, brand identity, etc). Based on the skills of each student, it was important to start this course with a very practical and easy assignment so they could work at the same pace with each other. The assignments consisted of different topics such as:

- Creation of I- phone / Computer Cover
- Movie Poster Design
- Architecture inspired book-cover
- Website Design
- Info-Graphic Design

Design by: Kreshnik Ilazi





GENERAL
STRATEGIC DESIGNS

- Timeline Design
- Redesigning a new Brand Identity
- Student Brand Identity

The importance of this course was not only to introduce them to different categories of graphic design, but also to the application of their creative designs to real touchable objects ready for the public. Every student had to demonstrate his/her understanding and skillful use of the elements and principles of visual design such as, conceptual elements, visual elements, relational elements, and practical

or functional elements. They were also able to gain more skills in this field by constantly using different computer programs for their design ideas. The students learned ways to apply their aesthetic sensibilities to their works and explore ways to combine the theories introduced in class with practical applications.

Moreover, for each of the assignments every student was required to research the design that was going to be implemented. An analysis of the concept of their design, the color palette, typography, and background



Design by: Ana Hoxha



ART IN CHITECTURE



Design by: Xhoi Musliaka



Design by: Bledian Shehu

**automotive
DESIGN**

Aston Martin, Concept
Sketch, teknika: stikolajo, lapa + mender
Pretshop

Engjeneria
- Profili i makines me markeimin brenda
- pjesa e pamira dhe e prerjesme e makines
me moshkaret brenda

information was required to finalize the assignments. The class time consisted of lectures, discussions and demonstrations to get a better understanding on why graphic design is such a powerful tool for communication these days.

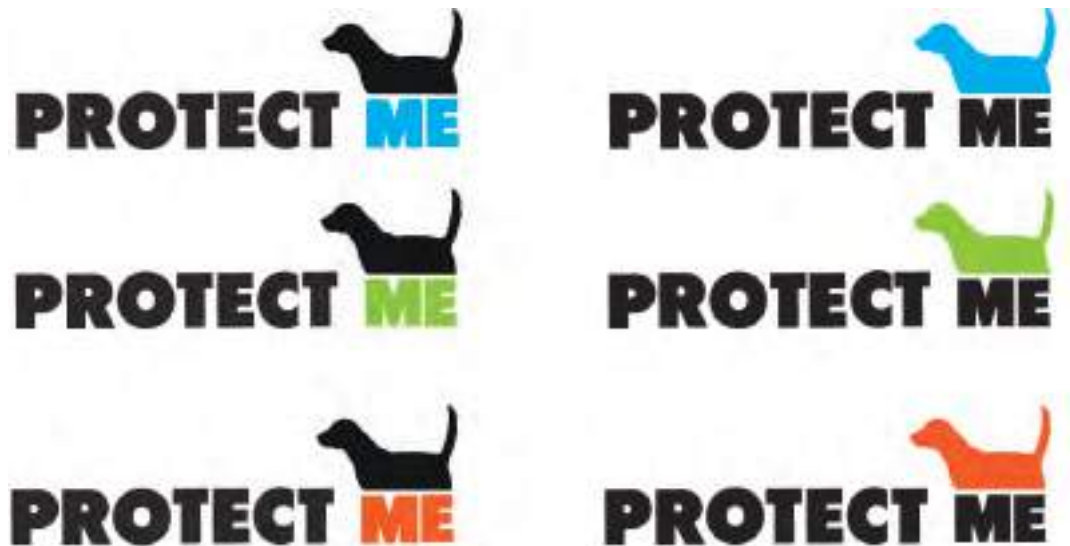
Students worked on individual concepts with the freedom to create and “discover” their personal style in this medium so that they become better designers. By the end of the course every student had explored

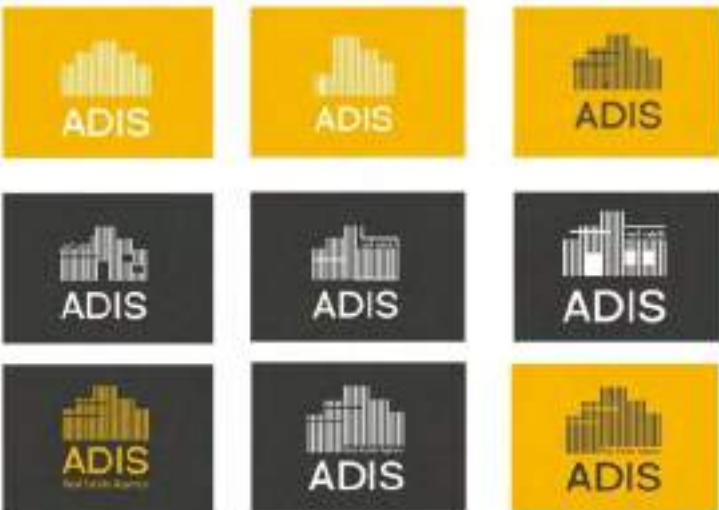
his/her own identity as a graphic designer, accompanied by a body of work that was coherent from the first assignments to the very last, with the creation of their brand identity ready to be introduced to the public and the graphic design market place.

Reported by: Sonia Jovic

Concept development: U_POLIS

Participants: Students of the 3rd year of Art & Design [U_Polis]

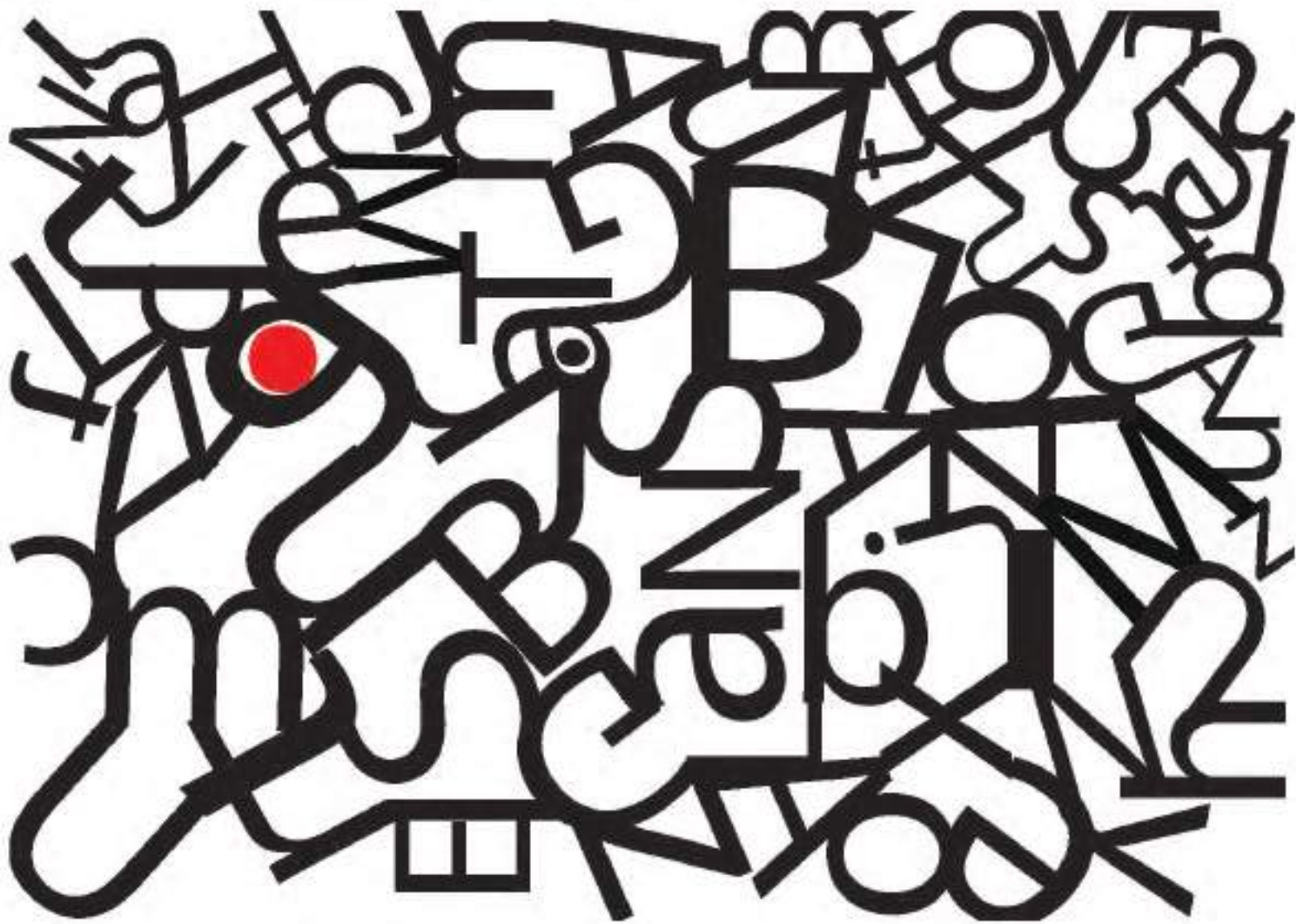




Home page WEBSITE

Design by: Ana Hoxha





Design by: Xhesika Berisha



Design by: Sonia Jovic

Art Direction Workshop organized by Polis University

International Team:

Simina Turcu

Simina Turcu is a freelance Art Director and Fashion Stylist, she studied at London Fashion University, London in the UK. Her experience is based in Beauty & Fashion coordination in Romania.

Polis University

Sonia Jojic, Eranda Janku

Art Direction in Fashion

This Workshop was dedicated to Art Direction and the process of being creative, learning new techniques in different mediums related to art, developing the power of lateral thinking and general work performance, exposing students to visual imagery such as: art, fashion, and the creative process.

The idea of the workshop was to analyze trends in the fashion and art world, current lifestyles, in order to create an image or an object that can be interesting and appealing to the public. During this workshop the students learned how to create unique images, by studying the right composition for the chosen objects, learning about color theory and color palette, and how to work with a professional production team. By focusing on different mediums, materials, and research they not only got the chance to create astonishing projects, but also realized that sometimes less in design is more.

There were different combinations of lectures during the workshop, which introduced the students to sources and new techniques of creating concepts to apply latter on to their own projects.

During this workshop students had the chance to learn more of “What is Art Direction”, and to create a better understanding that “Art Direction” is simply about “directing” a group of talented individuals to get the attention of the audience using “art” as an indicator, or a pointer.

Moreover, students had the chance to go through some key points on how to

be more successful in their design process of creating an image or an object. During the workshop they went through four main steps of the design process: information gathering, idea finding, solution finding, and implementation.

Moreover, all students were able to understand and include these points for a better structure of their projects, finalizing them with a successful final product. By the end of the workshop, they had produced real products starting from mood boards, blogging, art installation, paper art, fashion accessories, photography campaign etc. These entire projects were created with very low cost materials based on market needs. They were able to learn how to seek out and define new style trends, symbols and identities that offer original point of view of fashion and art; how to recognize new trends and define them, and most important how to present them to the public. By the end of the workshop the students achieved a better understanding of Art Direction and the results that they can achieve in this field in the future, especially in Albania. They not only got a glimpse of fashion, photography, and advertising, but also they had the chance to understand and get inspired about what they can do in the future, and maybe be a part of a new identity of their city by working with simple innovative ideas.



Reported by: Sonia Jojic

Concept development: Simina Turcu & U_POLIS

Participants: Students of the 2nd year of Art & Design [U_Polis]





Images from the students during the workshop process.



PHOTOGRAPHY

Photography Workshop organized by Polis
University
Sonia Jojic

The purpose of this course was to encourage the students to apply their photographic experiences and skills towards their individual expressions and style. During the course the students were encouraged to experiment with photographic materials, equipment, and techniques to reach higher aesthetic goals. There were a wide range of various assignments covering different photography categories, starting from portrait photography, and advertising, to photojournalism.

The class consisted of lectures, discussions and demonstrations; however most of the class time was dedicated to practical activities such as taking, developing and printing photographs. The students worked on individual concepts and had the freedom to “discover” and curate their personal style in their

photographic interpretations. Moreover, they were encouraged to be more self-critical in the application of skills and techniques so that their photographic interpretation reflected a high level of technical refinement and aesthetic achievement.

During the course, students were able to learn the basic elements of photography; the relationship created between the Aperture - Shutter Speed- ISO for capturing perfect exposure. They experimented with natural and studio lighting by understanding better the Zone System invented by Ansel Adam (Photographer) and the identification of artistic expressive effects by finding situations where the outcome was nearly white or nearly black. In addition, they were introduced to the visual design elements of photography such as: Light, Lines (vertical, diagonal, curved, horizontal), Shapes,



Photo by :
Enxhi Cerpia

Texture, and Perspective, to achieve better aesthetic photographs.

It was necessary that beside the technical knowledge to which they were introduced, students could also learn and be informed about the history of this art medium and the pioneer photographers who revolutionized the world with their photographs. During the course it was important for them to become familiarized with not only photography terms, but also with photographers from different categories such as: Ansel Adams (photographer and environmentalist), Henri Cartier-Bresson (photojournalist), Yousuf Karsh (portrait photographer, best known for his Winston Churchill portrait), Richard Avedon (fashion photographer), Dorothea Lange (photojournalist, best known for “Migrant Mother”), and many other ones.

Clearly, some of the students were inspired by the works of these photographers, by each one’s definite genre of photography, which was clearly readable in their final portfolio. By the end of the course students were not only introduced to photography as a medium to be practiced, but also to the impact that photography has in our daily life, the contribution that this medium gives to the world. The final product for this course represented a high degree of diversity and the photographic interpretations reflected a high level of technical refinement and aesthetic achievement.

Reported by: Sonia Jojic

Concept development: U_POLIS

Participants: Students of the 2nd year of Art & Design [U_Polis]



Photo by :
Ani Jasa



Photo by :
Arber Xhani



Photo by :
Enxhi Cerpia





SICILY LAB

Where Information meets Informality

Sicily Lab.

Prof. Antonino Saggio, Valentina Spogli, Rosetta Angelini

Prof. Antonino Saggio teaches Architectural and Urban Design at the Faculty of Architecture at La Sapienza University in Rome, Italy. He founded in 1998 the International book series "IT Revolution in Architecture / IT Revolution in Architecture" which has contributed to the spread of the relationship between information technology and architectural design.

Polis University.

Prof. Dr. Besnik Aliaj, Doc. Sotir Dhamo, Dr. Antonino Di Raimo

Sicily Lab is a series of workshops held annually in Gioiosa Marea in Sicily. These workshops are organized jointly by NITRO (Antonino Saggio's research group) and POLIS University. Antonino Saggio is a professor at "La Sapienza" university and he is also the coordinator of the PhD program in Architecture Theory and Design. At the same time Antonino is the author of many books and "colane" about architecture. He is also teaching at POLIS University as an invited professor in the master and the PhD programs.

The general framework of the Sicily Lab is outlined by the assumption that Information Technology can be a catalyst for addressing the critical situations and the complexity of the urban realities. The theoretical references are sourced in the book series edited by Antonino Saggio "The IT Revolution In Architecture" and more specifically in his recent publication, "The IT Revolution in Architecture. Thoughts on a Paradigm Shift". One of the theses of

this book is that Information is the primary matter of architecture, time is perceived as a fragmented dimension and space is becoming information¹ (Saggio 2010, p. 403). These workshops aim to develop design proposals that explore the way in which the paradigm shift affects the design process and how information and time can be engaged in spatial and architectural decisions. Using technology and time as the main factors to frame the design approach, Sicily Lab tries to promote the development of plug-in interventions in the public spaces of Gioiosa Marea. The workshops combine a series of theoretical lectures held by Prof. Antonino Saggio and his assistants with debates and reflections related to the relevant theoretical issues.

As other Mediterranean areas, Gioiosa is a place with strong contrasts between the extremely interesting Mediterranean landscape, history and archeology, and

¹ Saggio, Antonino. The IT Revolution in Architecture: Thoughts on a Paradigm Shift, p. 403. Rome: Lulu Press, 2010.



the current conditions of the urban and architectural context. Gioiosa Marea also embodies many characteristics and situations that can be found in other Mediterranean situations. There is an ongoing debate about the use of public spaces in the cities. Related to this debate, Sicily Lab tries to show that temporary uses are seen as tools of empowerment, revealing infinite potentialities in the use of space.

The first workshop, held in September 2011, engaged a mixed group of young faculty members and students of POLIS University. The main goal was to develop investigations, discussions and design prototypes for temporary interventions that engage the notion of space, time and information technology as a main research field. The notion of temporality played a highly important role in the revitalization of the left-over urban spaces.

At the end of the 10 days workshop, three alternative scenarios were presented in a public open session. The traditional “Putti” songs festival became the driving force for one of the working teams to develop a system of “public stages” and performing spaces, as an alternative scenario of transformation

for the area marked by the strong limiting edge of the railway line. The second group proposed flexible and temporary structures that could reactivate the underused public spaces of Gioiosa Marea. The third proposal dealt with the engagement of the public by the idea of urban gaming, a strategy that increased the interaction level in the city in order to promote a better and more intense use of the public spaces.

The theoretical framework of the workshop proved that Information can be used as a primary material to intervene in underused spaces of the contemporary cities, showing that the sole fact of being aware to perform and act inside a new paradigm can create a new aesthetics.

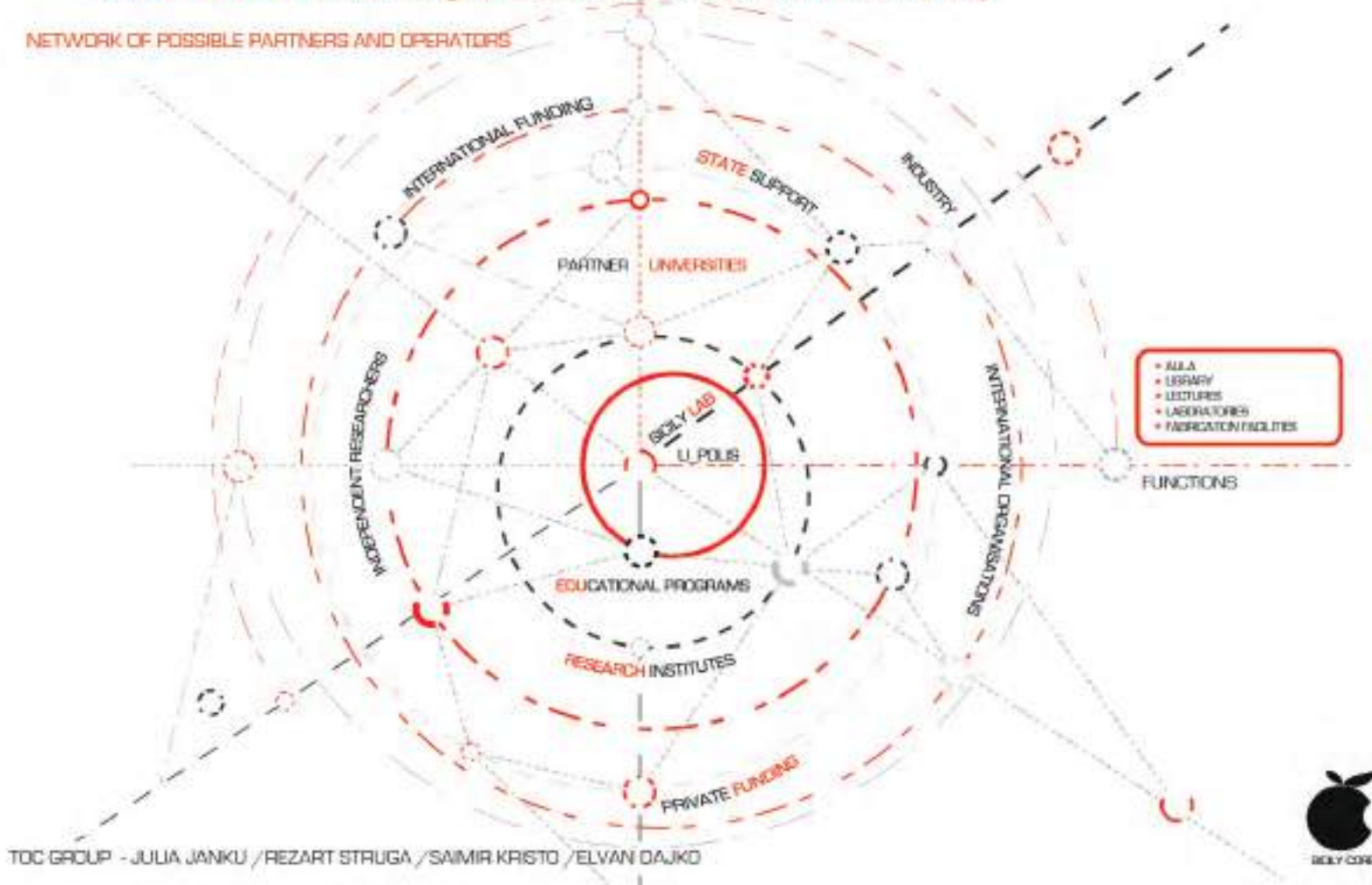
The second workshop organized between August and September 2012 added an extra ingredient to the general framework; the systematic and ecological approach. A semi-abandoned agricultural field at “La Madalena” and a larger scale of intervention created the opportunity to confront some of the issues addressed in the first workshop with a different nature of intervention. Information was always considered as one of the main designing tools and the natural

Images from the students during the workshop process and site visit.



02. PROGRAM BRIEF - Determination of the major strategic decision to implement project
SICILY CORE + A new ecological research campus of U_Polis in Maddalena, Sicily

NETWORK OF POSSIBLE PARTNERS AND OPERATORS



TOC GROUP - JULIA JANKU / REZART STRUGA / SAIMIR KRISTO / ELVAN DAJKO



05. FINAL "DREAM" - How the project will be in a possible time span.
SICILY CORE + A new ecological research campus of U_Polis in Maddalena, Sicily

PRELIMINARY FUNCTIONAL PROPOSAL



TOC GROUP - JULIA JANKU / REZART STRUGA / SAIMIR KRISTO / ELVAN DAJKO



05. FINAL "DREAM" - How the project will be in a possible time span.

SICILY CORE + A new ecological research campus of U_Polis in Maddalena, Sicily

GENERAL CONCEPT OF THE MASTERPLAN



TOC GROUP - JULIA JANKU / REZART STRUGA / SAIMIR KRISTO / ELVAN DAJKO

Project by :
Elvan Dajko, Saimir Kristo,
Rezart Struga, Julia Janku



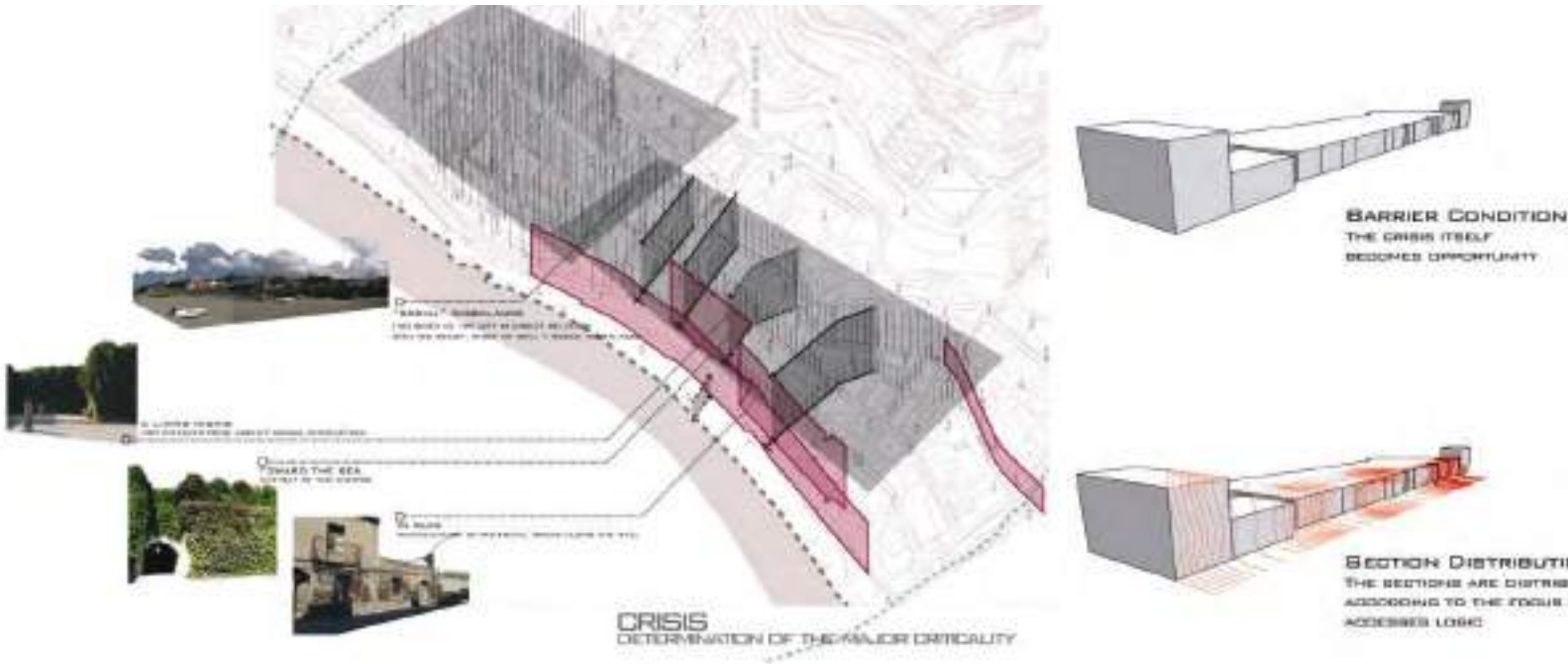
05. FINAL "DREAM" - How the project will be in a possible time span.

SICILY CORE + A new ecological research campus of U_Polis in Maddalena, Sicily

PHOTOMONTAGE



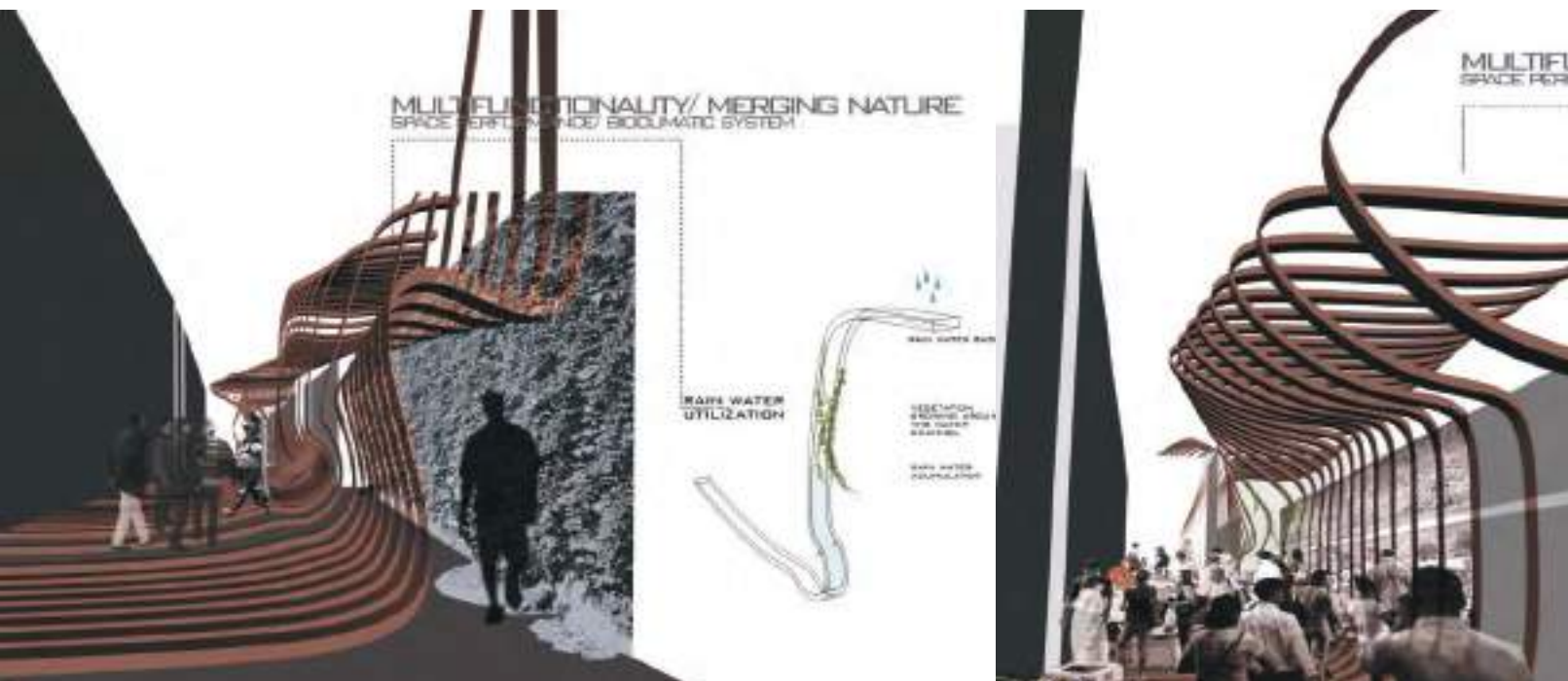
REZART STRUGA / SAIMIR KRISTO

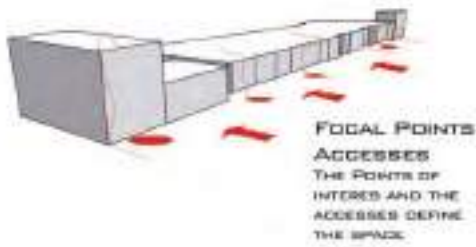


and anthropized landscapes provided the source of such information. The program of the interventions allowed even in the second workshop the emergence of three distinct approaches to the project.

The first group, reading the man-made or natural traces in the landscape, proposed the delineation and creation of a formal backbone passing through the project site. The backbone becomes the natural place where a linear and fragmented campus can rise. The volumes become very much

a part of an artificial landscape, able to communicate with the historical traces present in the area. The areas where the signs in the terrain pass near some hotspots, become more prominent and can be translated into physical structures, able to welcome additional activities useful to the linear ecological campus. The second group proposed a dispersed ecological campus. The trees present in the area were mapped so that the irregularities in the artificial pattern created by natural elements could





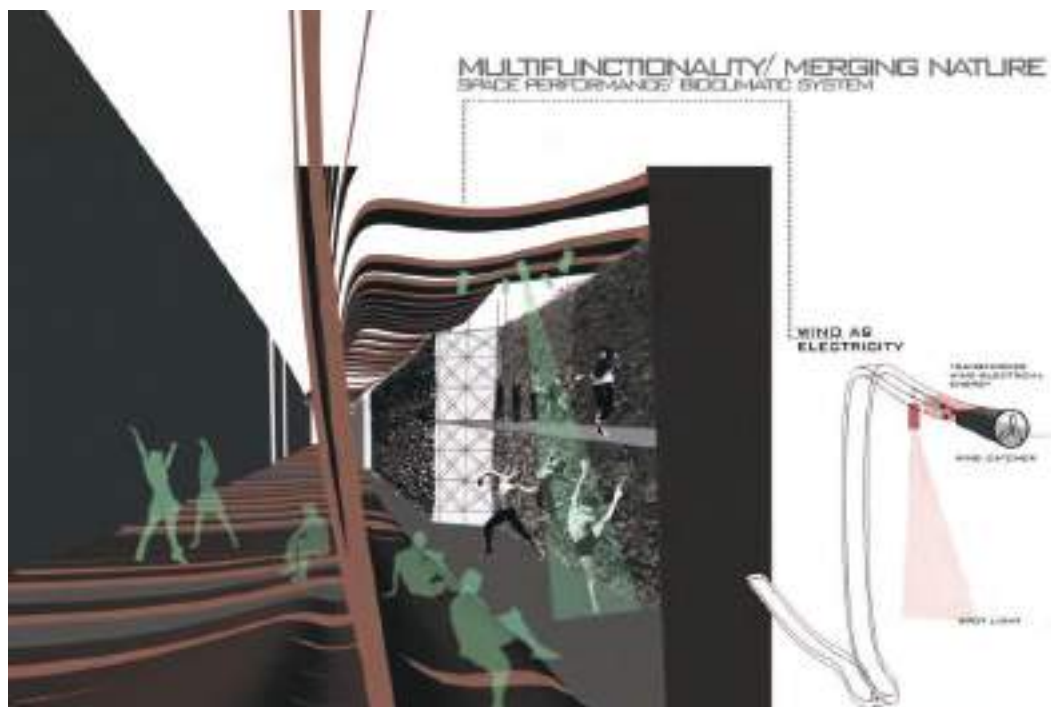
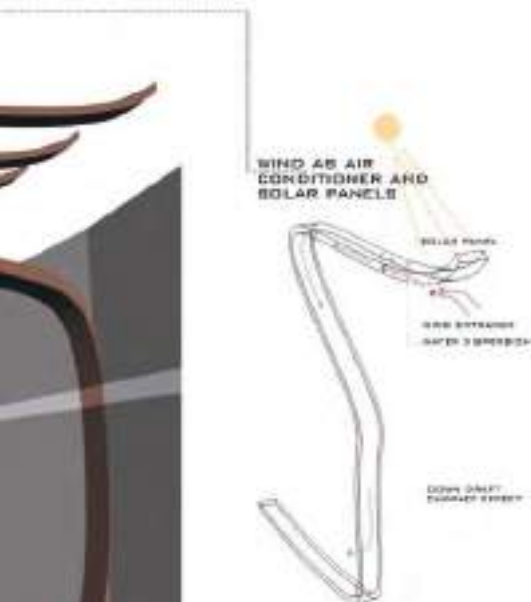
emerge. These irregularities could become the perfect location for small components of the ecological campus. This approach towards the landscape design guarantees a sounded coherent development using and sharing the information present in the site. The third group presented a flexible system that could show a big number of various configurations, depending on the intensity of the activity in the campus. A very pragmatic and light structure could be developed in a more or less complex way,

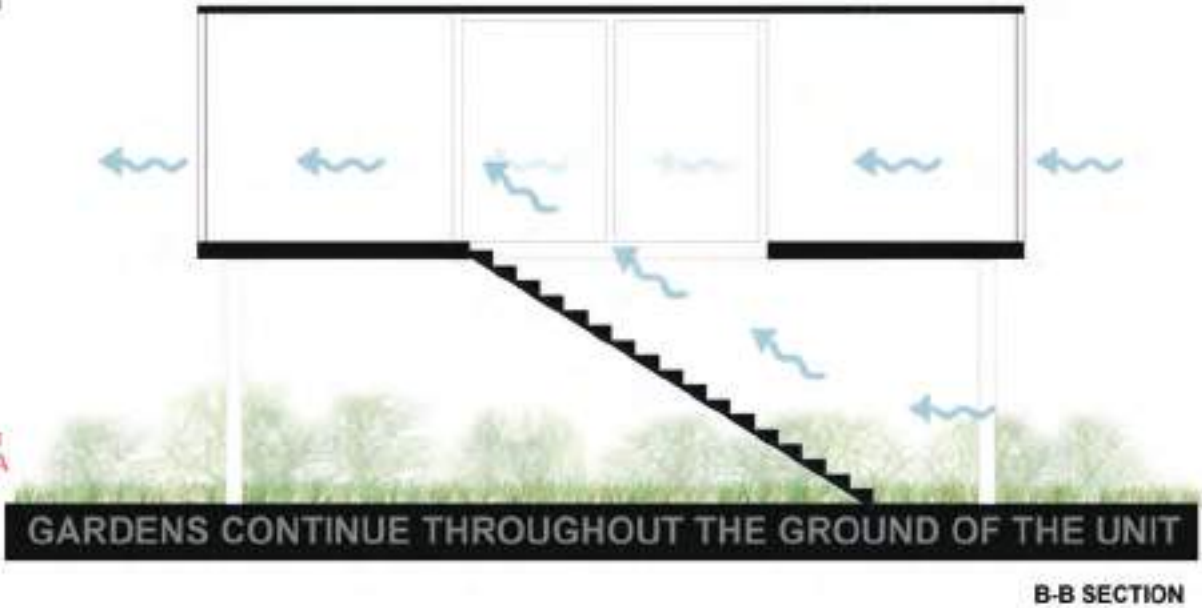
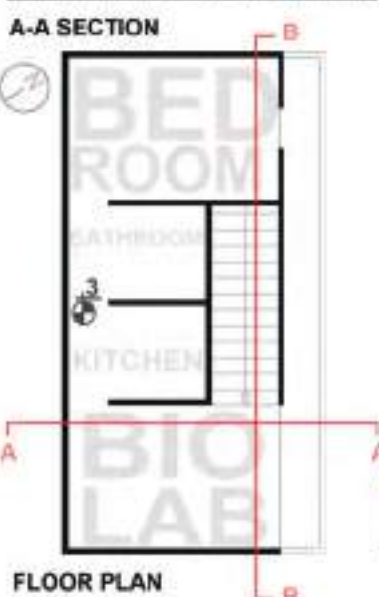
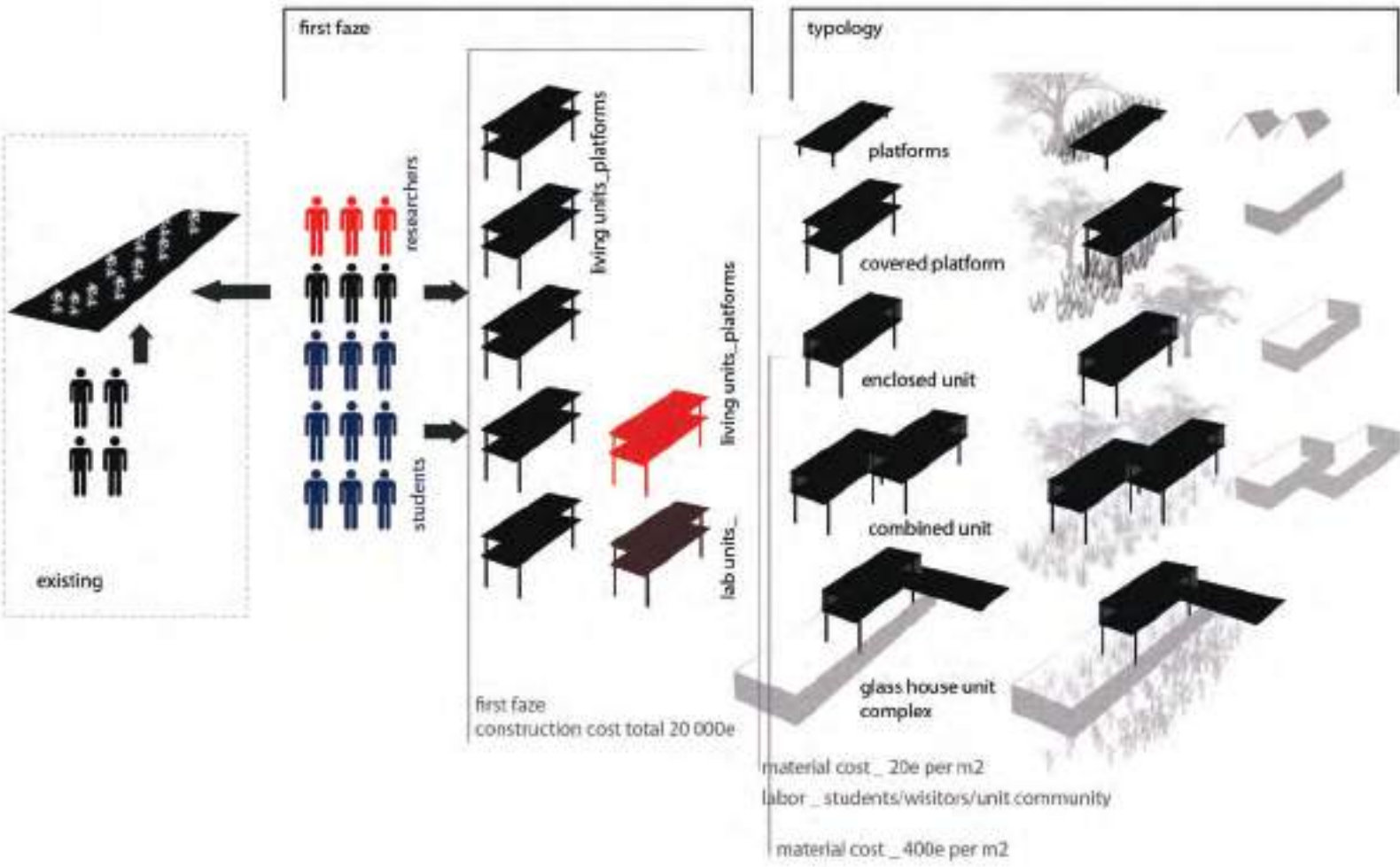
starting from a simple parterre to a full-scale campus. The temporary component of the configuration allowed it to be part of a more complex system that includes the physical environment and the passing of the seasons.

The next Sicily Lab workshop will be organized during August and September 2013. This time, the scale of complexity of the project is brought one step further. The working groups will be composed by young Albanian and Italian architects, planners and designers, practitioners and students.

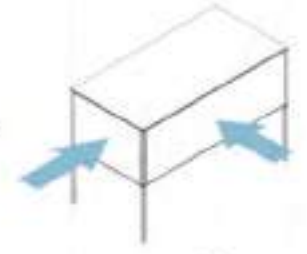
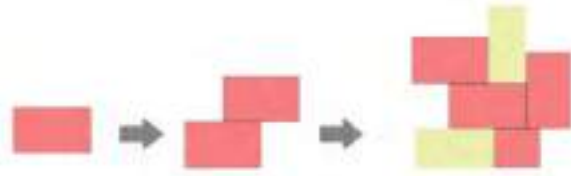
Project by: Ledian Bregasi, Olesia Lami, Eranda Janku

MULTIFUNCTIONALITY/ MERGING NATURE
SPACE PERFORMANCE/ BIOLIMATIC SYSTEM

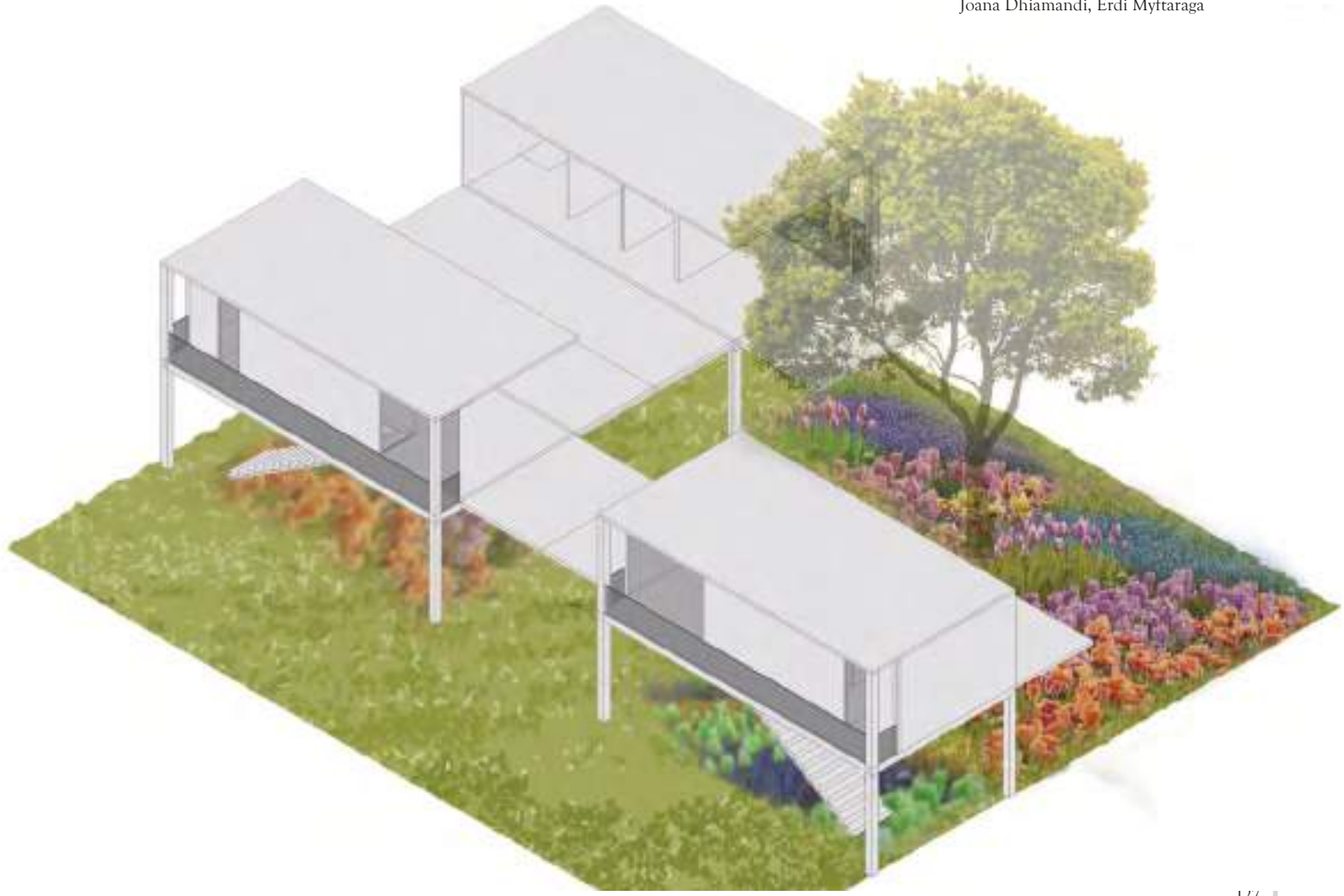




**UNITS DIAGRAM AND
SEASONAL CHANGES**



Project by :
Branko Belacevic, Renis Batali,
Joana Dhiamandi, Erdi Myftaraga

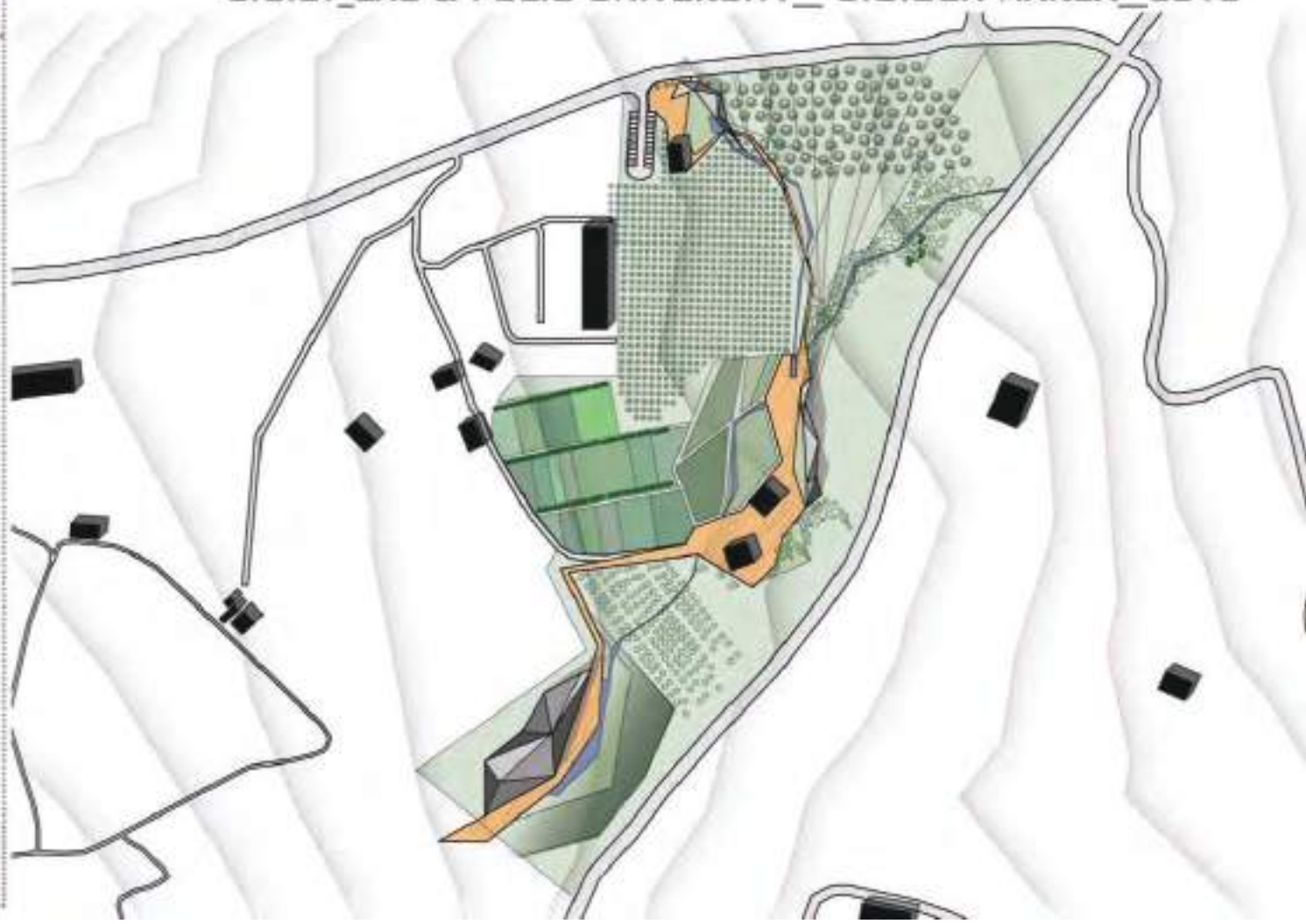


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TAC-TEAM: LEDIAN BREGASI_KEJT DHRAMI_MAMICA BURDA_ ARDIT LILA
SICILY_LAB & POLIS UNIVERSITY_ GIOIOSA MAREA_ 2012

06 FINAL DREAM

THE OVERALL VISION



Project by :
Ledian Bregasi, Kejti Dhrami,
Mamica Burda, Ardit Lila

06 FINAL DREAM

THE PATH



PUBLIC SPACE

IN GIOIOSA MAREA

Intervention Site of GIOIOSA MAREA

Gioiosa Marea is a city situated on the tip of Sicily's MARE JONICUM. The town has a very beautiful location between the sea and the mountains with great resources, but needs design. This would only with strong history and engineering values, and needs of the urban fabric, and degradation of the environment.



The urban intervention in Gioiosa Marea, on our program, aim to improve the quality of public space, not only in terms of image but also in usability and vibrancy into the place. Every element that allows the citizen that you don't feel the history which remains, and in people's memory.

The site of intervention in Gioiosa Marea and the squares (22 meters on the distance, on the distance) the street link together. The philosophy of the design makes the squares more its location, focusing more than the resolution to the site.

Moreover, the street is one of the oldest one in Gioiosa and has an historical legacy meaning. The context offers us some important local resources that can help us with the integration of the project like urban fabric, urban structure, vegetation.



CRISIS of GIOIOSA MAREA



DISCONTINUITY OF THE CITY FORMS OF THE CITY

TRADITION REMAINS ONLY IN THE MEMORY OF THE PEOPLE

THE LACK OF INTEGRATION OF THE PEOPLE APPROVED WITH THE CITY

MULTILAYERING of GIOIOSA HISTORY MAREA



CONNECTION BETWEEN MOUNTAIN & SEA



Brief Proposal of GIOIOSA MAREA

CONCEPT

The target of the intervention are local inhabitants and tourists, people that have to have that common space. On our perspective places have to be multifunctional, interactive and interconnected. The kind of systems that will involve the population is double layer, which will be possible by using various elements as lights, sounds, images and so on.



Infilled roof - All year events - Daily - Multifunctional



Tables - Market - Standard - Historic - Modern - APT



Temporary/Urban - EXISTENT - For old use - MODERN

The first layer is an Urban Setting. This layer will make possible interaction of the people in a more active way with the history of Gioiosa Marea. The second layer of the system, positioned along the path, that connects through the street and the squares, will be made possible the realization of tables, benches, music and, participative and, interactive, gardens, etc. People with their own freedom can interact with the history to have a more active experience of the intervention.

The second layer is an Urban Setting. This layer will make possible interaction of the people in a more active way with the history of Gioiosa Marea. The second layer of the system, positioned along the path, that connects through the street and the squares, will be made possible the realization of tables, benches, music and, participative and, interactive, gardens, etc. People with their own freedom can interact with the history to have a more active experience of the intervention.

Multitasking of GIOIOSA MAREA



SUBSTANCE = 3 MODULES — 2.7m — 1.5m — 0.8m

The challenge to these groups will be to identify potentials for the reactivation of the public spaces of Gioiosa Marea. The composition of the groups will allow a systematic approach to the problem. The urban scale analysis will create the basis for the development of urban management scenarios to be translated in urban design projects which will be activated by interactive design elements.

The interest of the local authorities including the Mayor and the city's Urban Department towards these pro-active approaches is expressed in the public presentations that are already a tradition. A number of design prototypes will be selected to be deployed in the public areas of the city.

The presence of the Information

Technology as a new paradigm, the systematic approach towards the design problems and the pro-active attitude of the professionals are the key aspects that define every singular proposal of each consecutive Sicily Lab workshop. The series of Sicily Lab workshops represent the motivation of NITRO and POLIS to get engaged in research, innovation and experimentation in order to modestly contribute in the contemporary debate concerning contemporary issues in architecture, design and planning.

Reported by: Ledian Bregasi

Concept development: Antonino Saggio [NITRO_SAGGIO] - SICILY LAB & U_POLIS

Participants: Students of the 4th and 5th year of Urban Planning, Architecture and Art & Design [U_Polis]

Green

WATER

WOOD

Photovoltaic

Piezoelectric

MATERIAL + ENERGY = ILLUMINATION

The element chosen for the project respects the environment possessing the materials and the renewable energy that we are going to include. The main element is Wood, a renewable material, which fits very well with the concept. Many elements throughout the concept of the spaces are water and vegetation, elements that are fitted with the modules. To support them the energetic modules these modules try to be energetically autonomous by including photovoltaic panels and some piezo modules, including a wireless system.

Merging Nature in GIOIOSA MAREA

Visualization IDEA

Information Technology is the core of the project idea, creating dynamic interaction to the digital world with the traditional aspects. The key theme to approach our game is the personalization of historical sequences due of the different information given by the technology used. Space also tend to be multifunctional using complex and composed modules that interact with the people.

With the use of piezoelectric, light in the pavement is creating due to the pressure applied to it, interaction means both urban gaming, and in the same time is a way to reconsider a physical layer of history which is very important to the people of Gioiosa Marea.

Project by:
 Julian Veleshnja, Etleva Dodjani,
 Sonia Jojic, Gjergji Dushniku



Power and Chaos

Regional Development in the Tirana Durres Agglomeration

"Power and Chaos" realized jointly with the Vienna University of Technology was an intensive workshop which was realized in two parts: 10 days in Tirana at POLIS University and another 10 days at TU Vienne. 6 teams with students from Tirana and Vienna developed 6 different topics.

Vienna University of Technology:
Prof. Dr. Sibylla Zech, Dr. Petra Hirschler, Dr. Geli Salzman

Polis University:
Prof. Dr. Besnik Aliaj, Doc. Sotir Dhano, Elona Karafili

Reported by: Mario Shllaku
Concept development: TU VIENNA & U_POLIS
Participants: Students of the 3rd year of Urban Planning [U_Polis]

The workshop's general objective was to produce a strategic vision for the Tirana - Durres region. At the same time the workshop aimed at introducing students to the challenges of the regional planning in the Tirana-Durres region as for instance: how to make Albanian regions fit in the European Union regional context and legislation; how to deal with the urban sprawl that led to a lack of public spaces and a low quality of life; how to deal with the consequences of the rapid uncontrolled urbanization and the lack of infrastructure services and transportations; and many other challenges.

The most important topics included the following: Regionalization in Albania; The polycentric tendencies in the Tirana-Durres Region; Regional mobility; Real estate development; Hydrographic system and waters in the region; Pollution and ecological consciousness. Students worked out visions and scenarios for the region based on one of the specific topics.

Regionalization in Albania: (Refation Dobi, Manuel Gattermayer, David Kostenwein, Gerald Janousek). This topic is directly related to the EU Integration of Albania. There is an ongoing discussion in Albania related to this important issue which is one of the EU requirements. Taking into consideration numerous

factors that might influence the regional division, students presented potential scenarios. Some of the most important factors were specific cultural factors like watershed areas, statistical units ect. Some of the most interesting proposals were "the four region" scenario, "the watershed", and "the North-South" scenarios.

The polycentric tendencies in the Tirana-Durres Region (Elvis Gjika, Mario Shllaku, Victor Weber, Anna Turner, and Monika Wankek): the Tirana-Durres region is the fastest growing and developed region in Albania. It is not only a dynamic region but also the driving force for the Albanian economy. The uncontrolled development tends to concentrate on the main axes of the Tirana-Durres highway making the region unsustainable. The biggest challenge for the region is to prepare for the future challenges and to compete with other regions in Europe. For the students this meant strengthening the sub-centers, namely reallocating functions so that the sub-centers complement each other. From this stand point the vision for the region was to gradually establish a flourishing network of centers in which tasks and responsibilities are shared and special functions are allocated to the most suitable location.

Regional Mobility: (Dashnor Poci, Wolfgang Kiselka, Reinhard Fuchs) The

HOUSING PPP

SPECIAL ISSUES

PUBLIC

controls land, and its regulatory and legal power



PRIVATE

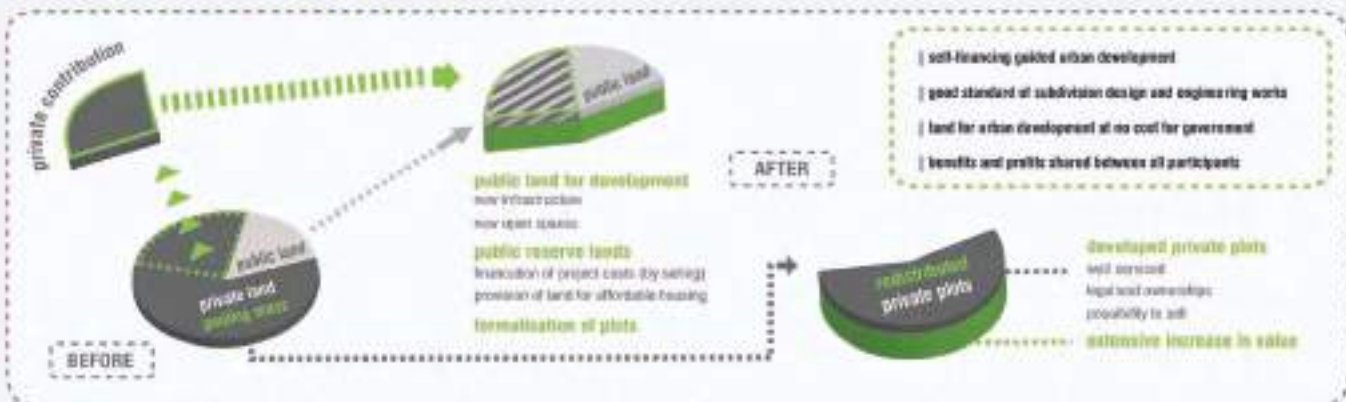
initiative and resources of the private sector and its efficiency

Public Private Partnership

- greater efficiency and productivity
- overcoming resource deficit
- improve cost recovery
- increase supply of houses on a demand driven basis

- advised knowledge: appropriate housing as well as PPP experience of the advisors
- different skills needed: understanding and expectations from different sectors can create as many problems as it solves
- not easy to translate concepts: problems to translate PPP concepts to housing

LAND POOLING - the principle

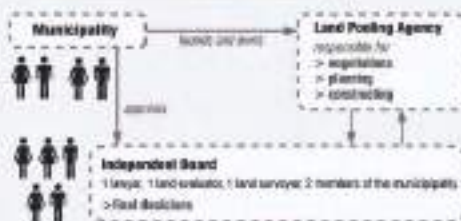


NEED FOR ACTION

- insufficient infrastructure (water, wastewater, electricity)
- irregular road systems
- irregular shaped land parcels
- lack of open spaces, green spaces
- polluted environment
- uncertainty of ownership



Foundation of a Land Pooling Agency



URBAN DEVELOPMENT by LAND POOLING



PROMOTING PUBLIC INTEREST IN REAL ESTATE DEVELOPMENT

THE POWER AND ENERGY OF THE PEOPLE ARE AN ESSENTIAL ASSET FOR THE FUTURE OF ALBANIA.

PARTNERSHIPS BETWEEN PUBLIC AND PRIVATE ACTORS COULD USE THIS POTENTIAL TO ACHIEVE A SUSTAINABLE URBAN DEVELOPMENT WITHOUT THE REQUIREMENT OF LARGE PUBLIC EXPENDITURES AND NEW LAWS.



PHASE 1 DOMINATION OF THE INFORMAL

- After communist informal housing offered rapid access to urban land to new migrants from the rural areas
- solid quality, representing major private investment
- floor space per person rose from 5 m² to 25 m² on average
- relatively equitable process



PHASE 2 CONSOLIDATION & REGULARIZATION

- consolidation and partial regularization of informally developed areas
- formal real estate sector emerged
- order of cities - redeveloping land by formal sector
- majority of the cities - informal sector still dominant



PHASE 3 FORMALIZATION

- developing laws and regulations
- in the end all real estate, existing and new, will become formal
- important step to increase the influence of the municipality on urban development
- affordable housing as a crucial factor

1991+

1997+

NOW+



Project by:
 Refatjon Dobi, Manuel Gattermayr,
 Gerald Janousek, David Kostenwein

Regional Planning and the European Regional Planning

The workshop aimed to introduce to students the issues of regional planning in the context of the European Union and the way in which Europe administers its territory throughout different regions. A special focus was given to the future development of Albania, and the potential regions in Albania. In order to reach these objectives the workshop used the Italian experience in regional planning and regional management as an experience that can be comparable to the Albanian context.

As Albania aspires to join the EU, one of the main things that Albania has to change is the way we administer our territory, through regions rather than districts. In this way, we also have the possibility to gain from EU funds. One of the main issues was the identification of the most convenient way for Albania to administer its territory, specifically the number of regions in which Albania can be divided. The arguments were built

using the EU experience and terminology, based on the NUTS-regions and the Italian experience which bases its administration on historical regions.

The workshop started with several presentations of the European law and the way of administering the region, was concluded with future visions of how Albania could be divided into regions, and the possible regions for Albania. Along with the professors, students defined three regions for Albania as the best possible options and, in addition, tried to define the role of these regions at the European scale.

Counting the large number of references used in this workshop and the assimilation of the EU concepts, the workshop concluded with a presentation of the three regions of Albania as the best way of dividing the country, a solution which would not provoke any dissatisfaction among citizens and offer the same amount of resources in each region

International Team:
 Universita Politecnica di Ancona
 Prof. Giovanni Sergi
 Giovanni Sergi is an architect, graduated at the University of Florence in 1970 with highest honors.
 He is lecturer in Urban Planning at the Faculty of Engineering at the University of Ancona and at the bachelor of Information Processing Systems at the Faculty of Economics. Researcher at the Institute of Regional Planning.

Polis University
 Rudina Toto

Reported by: Mario Shllaku
 Concept development: Giovanni Sergi & U_POLIS
 Participants: Students of the 3rd year of Urban Planning [U_Polis]



International Team:
Prof. Helmut Koch - Vienna University of
Technology

Polis University:
Eltjana Shkreli

Reported by: Mario Shllaku
Concept development: Helmut Koch & U_POLIS
Participants: Students of the 5th year of
Urban Planning [U_Polis]

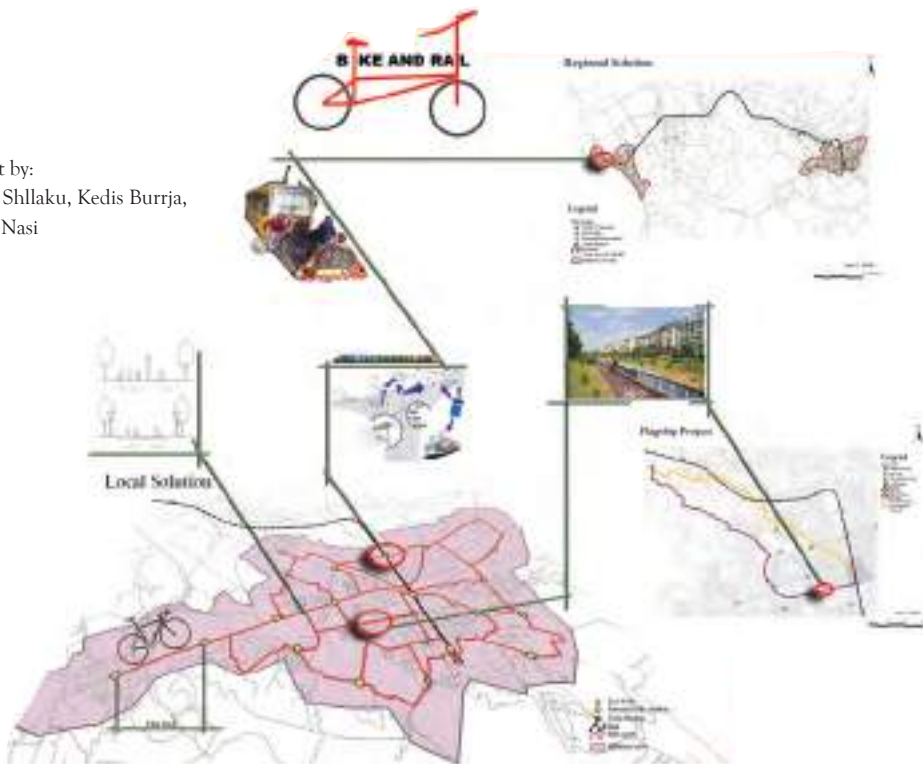
Transportation Planning

The objective of the workshop was the gathering of knowledge and discussion on the latest concepts related to transportation planning. In this respect the workshop included, amongst other activities, a class exercise to design a preliminary / rough concept of the transportation plan for Tirana; and a public demonstration / performance to make the citizens aware of the importance of public transportation, and the use of alternative transportation means other than the private car.

The rapid growth of Tirana was followed by the citizens' increased demand to travel within and outside the city. Limited by the conditions of a poor public transportation system, the citizens started to increasingly use private cars which created a problematic situation in the city's functioning. The strong need for a transportation plan in Tirana is evident. This plan will save time, money and a lot of effort to citizens who demand mobility and quality in services which are expected to increase in the near future.

In this respect, the exposure of the students to the latest concepts of transportation planning, the efficiency of having such a plan, and the ways in which a transportation planning is done in concrete terms is extremely important. The first sessions of the workshop were focused on presenting how the transportation plan is carried out in some of the most avant-garde cities in Europe and the positive impacts of the implementation of such plans. The second part of the workshop was focused on outlining the concept of the transportation plan for Tirana; and the last part was dedicated to activities which raise citizens' awareness regarding the use of the bicycles in the city. At the end of the workshop students tested a new and actual bicycle itinerary, which was part of the transportation plan designed by them. This new itinerary avoided car traffic, which is normally unavoidable by people and students of Polis in their everyday route from the city centre to the university.

Project by:
 Mario Shllaku, Kedis Burrja,
 Ermir Nasi



Regional Planning

The objective of the workshop was to introduce students to the concept of sustainability and some of the challenges of sustainable regional development. In order to make the concept more practical, the workshop included a field trip and a class exercise. The field trip showed students how some of the concepts explained in class were translated to work in territory. The workshop concluded with an exercise filling the gap between theory and practice.

Albanian regions at the moment are very unsustainable. The middle and southern part of Albania are very dependent on the energy sources of the country's northern part; meanwhile the northern part is dependent on the economic know-how of the middle section of the country and the agriculture and tourism of the south. Basically the regions have several differences marked by the concept of slow line and fast line development. In this regard, the workshop tried, with the participation of the students, to establish a linkage of sustainability within regions,

so they can try to sustain their needs and demands based only on their potential resources. Creativity and innovation were used as a driving force for developing the project.

What students learned in this workshop was very helpful for the process we wanted to implement during our years of study and also shaped our way of thinking towards future development. Many of the concepts used in the workshop such as sustainability, creativity, fast lane-slow lane, were used by this workshop's participating students in their diplomas and work. What was an important discovery in terms of the Albanian situation was that the applicability of such concepts like sustainability in the Albanian region is higher than students could imagine.

Applying such findings in real situations is just a matter of will. Sustainable development is a future development issue, but if we refer to the saying "Think forward and Plan backwards" the issue of sustainability has to be introduced in the development of our region, cities, and houses.

International Team:

Wim J. Timmermans, Katerina Shulla, Jos Honkov, Van Hall Larenstein

Wim J. Timmermans is born in 1968, The Netherlands. He obtained his MSc degree from the Delft University of Technology, Delft, The Netherlands, in 1995 in Civil Engineering. He has been teaching in remote sensing for water resources management since 1996 at the International Institute for Geo-Information Science and Earth Observation (ITC), Enschede, The Netherlands and as such directed several MSc theses. He is currently affiliated as a researcher at the Water Resources Department of ITC on remote sensing based monitoring and management of hydrological processes.

Reported by: Mario Shllaku

Concept development: Helmut Koch & U_POLIS
 Participants: Students of the 5th year of Urban Planning [U_Polis]



International Team:

Prof. Stephan Pinkau (Anhalt),

He is Director of the Dessau Summer School of Architecture program at Anhalt University and head of the DAAD founded program Participation by Architecture.

Stephan Pinkau 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 is co-founder of Landsberg + Pinkau Architects. He works on urban planning and building design projects. Since 1998, he is Professor at Anhalt University, Dessau, where he holds the position of the Dean of Studies since 2010.

Prof. Ivan Kucina (Belgrade Faculty of Architecture)

Dr. Alexander Kader (Anhalt)

Dr. Sven Steinbach (Anhalt)

Elvan Dajko (U_POLIS)

Participation by Architecture

This workshop was an international collaboration between three universities of architecture: Polis University – International School of Architecture and Urban Development Policies, Anhalt University of Lower Saxony and Belgrade Faculty of Architecture.

The main objective of the workshop was to understand, conceptualise and develop a specific architectural and urban intervention with the participation of the local community in the site of the intervention.

Dealing with 20 students from each university, a total of 60 students and 5 tutors, the workshop had to arrange specific tasks for every each of its shifts in the different participating countries.

Each professor had selected a task for the design and project conceptualization for his students, to be realized in tandem with the group workshops in order to make a presentation of the participatory projects in architecture using the selected locations as case studies.

Of course, these projects would be influenced by the common experience of the workshops which were held in three different locations for all the participants.

The first stage of the project took place in Tirana, in March and general enthusiasm and curiosity characterized the atmosphere.

During the introduction of the workshop which was delivered by Dr.* Elvan Dajko of Polis University, he described participatory projects in architecture in the context of Tirana. He especially highlighted the need for contemporary architecture to focus on the individual but also on the common needs of society.

Also, Ivan Kucina from the Faculty of Architecture in Belgrade, Serbia, pointed out similar cases in terms of project realisation and implementation during various academic experiences in Serbia; these projects were also implemented in the Balkan region. He also pointed out the necessity for architectural projects to constantly adapt to the urban fabric and its needs.





What was most interesting during the process of getting to know each other was the presentation of the site.

The site selected from Dr.* Elvan Dajko, is in an area near the ring-road of Tirana which has been developed in the last 20 years, in the Kashar commune.

The importance of the topic of creating successful urban voids within inhabited areas was fundamental for us. These voids have been left to perish by the local authorities but also from the people themselves who have been unable to intervene in these sites.

The main objective was to prepare an urban design approach regarding the implementation of a new building in the area, in order to revitalize the site using elements of sustainable architecture. The informal nature of the site in indicating that public participation was crucial for the task.

A series of interviews which demonstrated that public opinion should take part in the design process was a fundamental step in the whole process.

After receiving the terms of reference for the first workshop assignment, the divisions in groups of three persons, where each group had a student from each university was necessary. This mixture created a nice interaction between the group members who had to get to know their team and of course start working on the assignment.

During the site visit which was held the next day, the students had the chance to interview as many locals as possible in order to learn the real needs of the site and understand the site from a different perspective. The mixture of various students made the task quite more interesting and enabled each student to understand and process the specific context of Tirana, namely the workshop's location.

The projects had 24h for the conceptualization, and realization through graphic illustrations, sketch drawings and also physical models.

Even though the projects had to be quickly realized in terms of conceptualization and realization, the level

Images from the students during the workshop process.





Project by: Eranda Janku, Gjergji Dushniku, Sonia Jojic



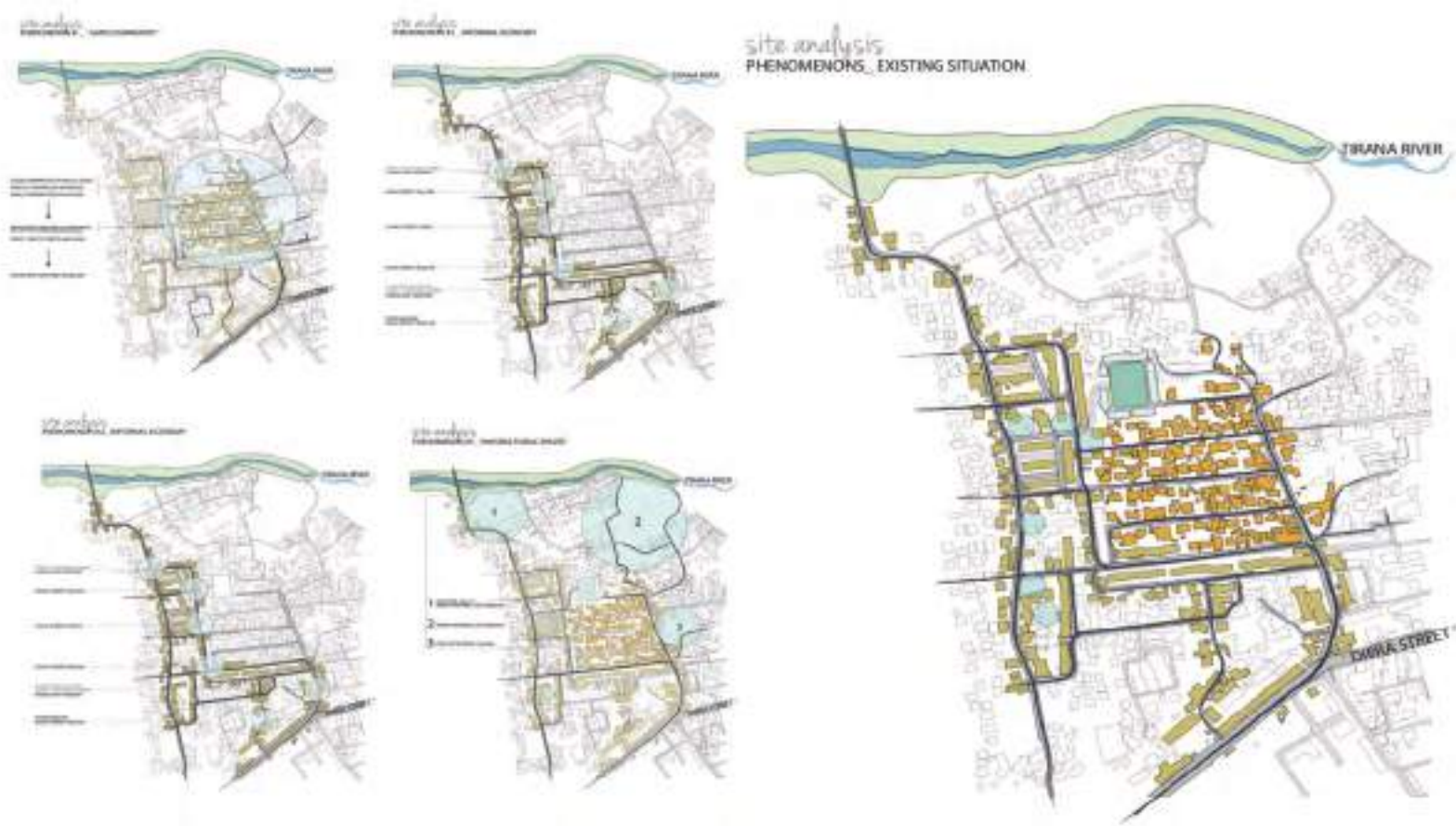
of sensitivity in terms of social impact and urban contextualization was high, even though the proposals weren't afraid to think beyond boundaries and limits. After long hours of work, every group had to upload their projects online, making them visible for the public in the Moodle platform; this way, the final presentation would be held online in an open platform. The final day of presentations was also the last day of the first part of this international workshop. After the presentation of all projects, followed by critiques and comments by the professors, the whole group closed its discussion with comments and experiences of the last days.

After the conclusion of this first part of the workshop, everyone was eager for the next meeting of the group in Belgrade this time, during the MIKSER Festival.

Phase two of the international workshop: Participation by architecture, consisted of the groups' participation in the MIKSER Festival in Belgrade, Serbia. The MIKSER Festival was organised as an international event containing various events within it, along with workshops, public performances and a series of presentations from invited lecturers and guests. These lectures were important for the theoretical aspect of the process, as

Project by: Saimir Kristo, Felissia Velju, Ardit Lila



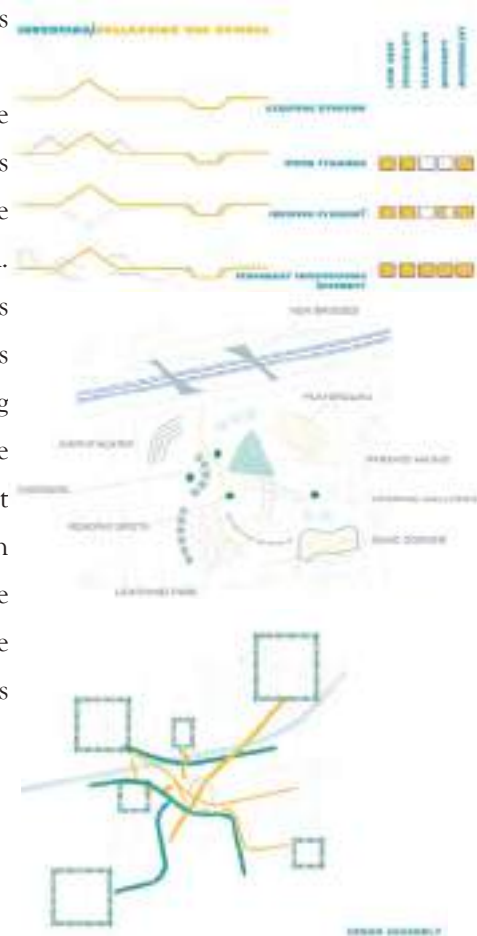


they introduced various techniques and case studies of participatory projects done in Eastern Europe, Asia, North and South America but also South Africa. A series of events were organized throughout the Savamala District in Belgrade, an area of the city near the river Sava which the MIKSER team was trying to improve by implementing ghost projects.

This specific part of the city, located near the historic center, was facing major problems such as abandonment from its citizens, noise and air pollution, and also a lack of activity and functions. The festival can be considered an important initiative

in the improvement of that area and its revitalization.

The participating students from all the universities had a chance to re-create various teams in order for each team to participate in a different workshop in the MIKSER. MIKSER in its series of “Common Projects Workshops” had a series of different topics with which the students were dealing interms of the urban fabric but also the social aspect of how the Savamala district and Belgrade work. One of the teams which had the possibility of experiencing all the workshops and got a glimpse of the whole process during the MIKSER festival was

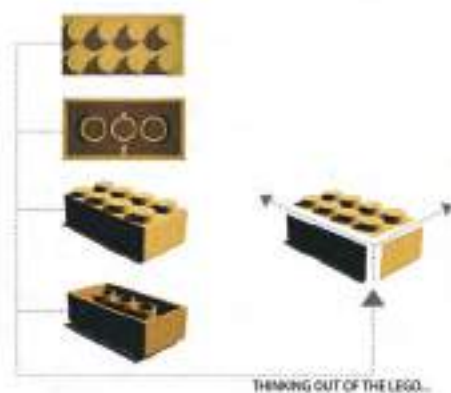


SITE ANALYSIS
 MONOFUNCTIONAL EXISTING SPACES
 MONOFUNCTIONAL COVERAGES



LEGO

Exploring
Exploding



THINKING OUT OF THE LEGO.



- OPEN MARKET (MALL SHOP) - COMMERCIAL USE
- MULTIFUNCTIONAL OFFICE - COMMERCIAL USE
- COOPERATING OFFICE COMMUNITY - COMMERCIAL USE
- POTENTIAL CONCRETE ENCLOSURE - COMMERCIAL USE
- MULTIFUNCTIONAL MARKET - COMMERCIAL USE



USING DIFFERENTIAL MATERIALS



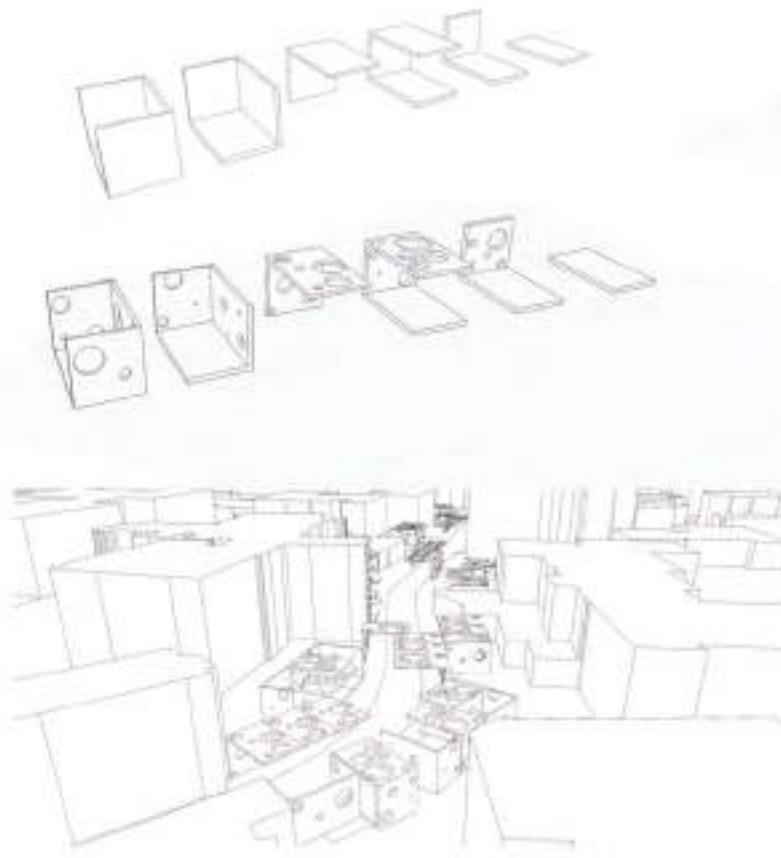
FLUXES
 MOVEMENT OF PEOPLE AND ACTIVITIES

DEFINING DIVERSITY
 MONOFUNCTIONAL AREAS

PROVOKING DIVERSITY
 COOPERATING AREAS



Project by: Eranda Janku, Gjergji Dushniku, Sonia Jojic



FLUXES
MOVEMENT OF PEOPLE AND ACTIVITIES



DEFINING DIVERSITY
MONOFUNCTIONAL AREAS



PROVOKING DIVERSITY
COOPERATING AREAS



Project by: Kejt Dhrami, Sandra Majlic,
Mahmud Maho

the “Mediation” team, under the guidance of Ivan Kucina, Elvan Dajko, Alexander Kader and Stephan Pinkau. This team had the task of visiting specific workshops and report on the whole process through blogging. Interviews from the participating students were held, documenting the individual experiences to the public. In this way everyone had the chance to see what was really going on during the MIKSER festival. The variety of workshops was wide, including the implementation of the “Urban Bundle” from which “Culture Shack,” a project proposed by James Stodgel, won the prize in the International Competition “Urban Bundle”.

This workshop dealt more with the

physical work put into the realization of the Bundle. “Failed Architecture” was another workshop, the site of which was located in the northern part of the Savamala District. This workshop focused on the sociological approach of human relationships within inhabited areas, such as neighborhoods.

The students’ task was to re-initiate the broken relationship between the people living there through design interventions.

These relationships had not been active at all, for more than 10 years. In this case the obstacle was not so easy to overcome, but the students opening a dialogue with the people, the neighborhood and of course with the city marked the first step.

This dialogue proved to be quite fruitful,



bringing people together to discuss the future of Savamala. Using a series of cheap interventions within the neighborhood, a lot of imagination and the creation of an urban installation in the inhabited space, the students created the first social event in the inside core of the neighborhood.

This event re-shaped not only the area itself but also the relationship between the people, who, in turn, understood the importance of dialogue and participation for the improvement of their city.

Lars Hoglund i Benjamin Levy, architects, Stockholm and Paris - Butong installation.

Another workshop which required a lot of physical workand from which a lot

of experience and knowledge was gained was the “Butong Installation” Workshop by architects Lars Hoglund [SWE] and Benjamin Levy [FR].

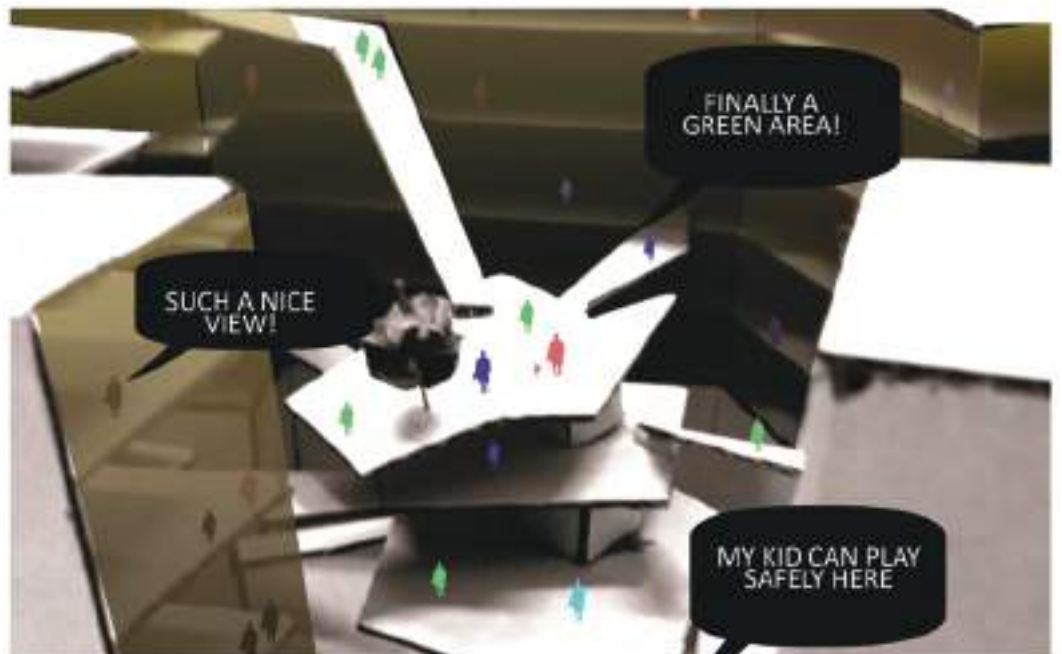
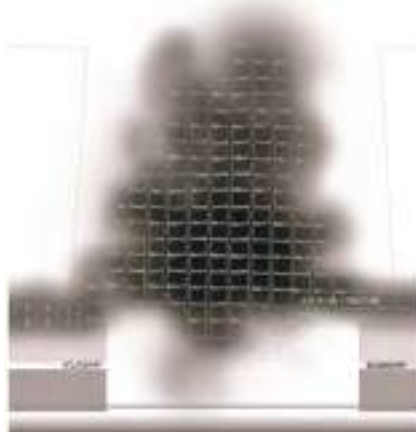
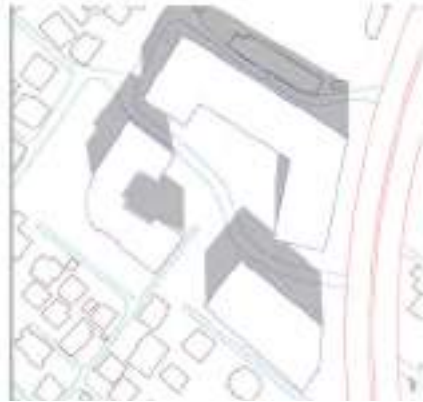
One of the problems facing Savamala was the noise pollution from the main road arteries which were frequented by heavy duty machinery that emitted a lot of CO2 and noise.

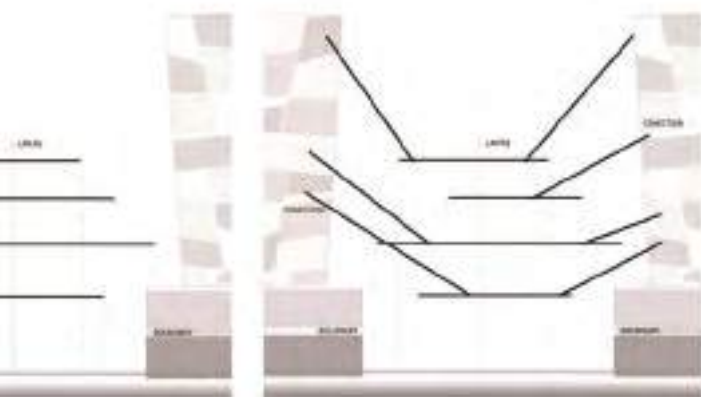
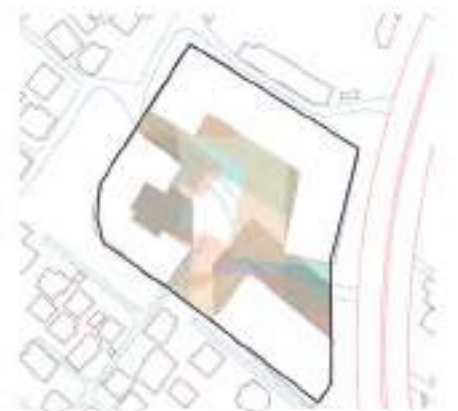
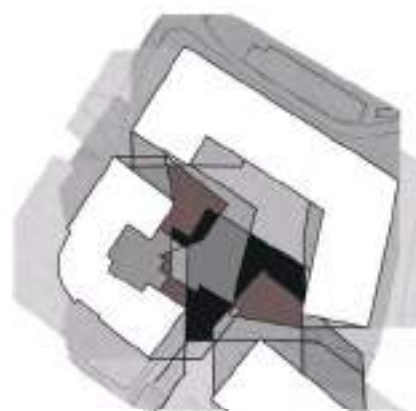
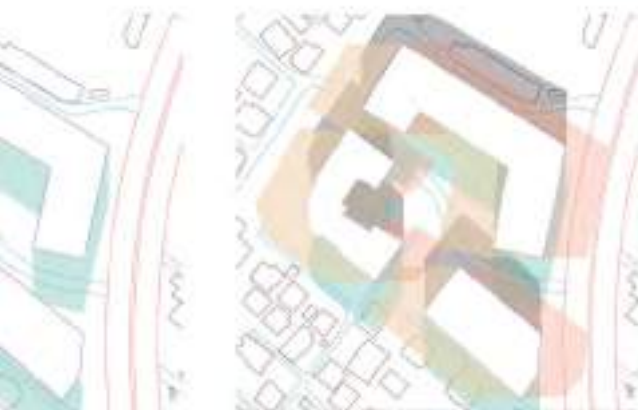
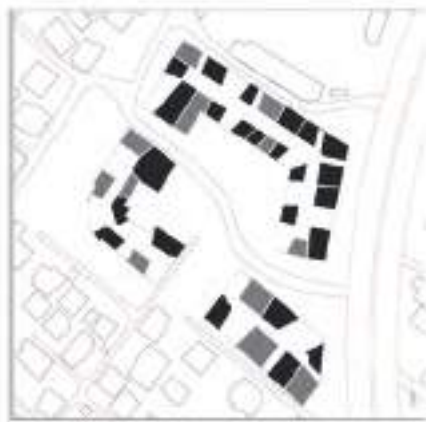
For this reason the realization of a Butong installation that would be used as a barricade of concrete with green elements on it was to be created by the students with the help of their mentors.

The butong installation required a special mixture of additives together with concrete which, with the use of a

Project by: Kejt Dhrami, Sandra Majlic, Mahmud Maho

BUILDING ACCESSIBILITY



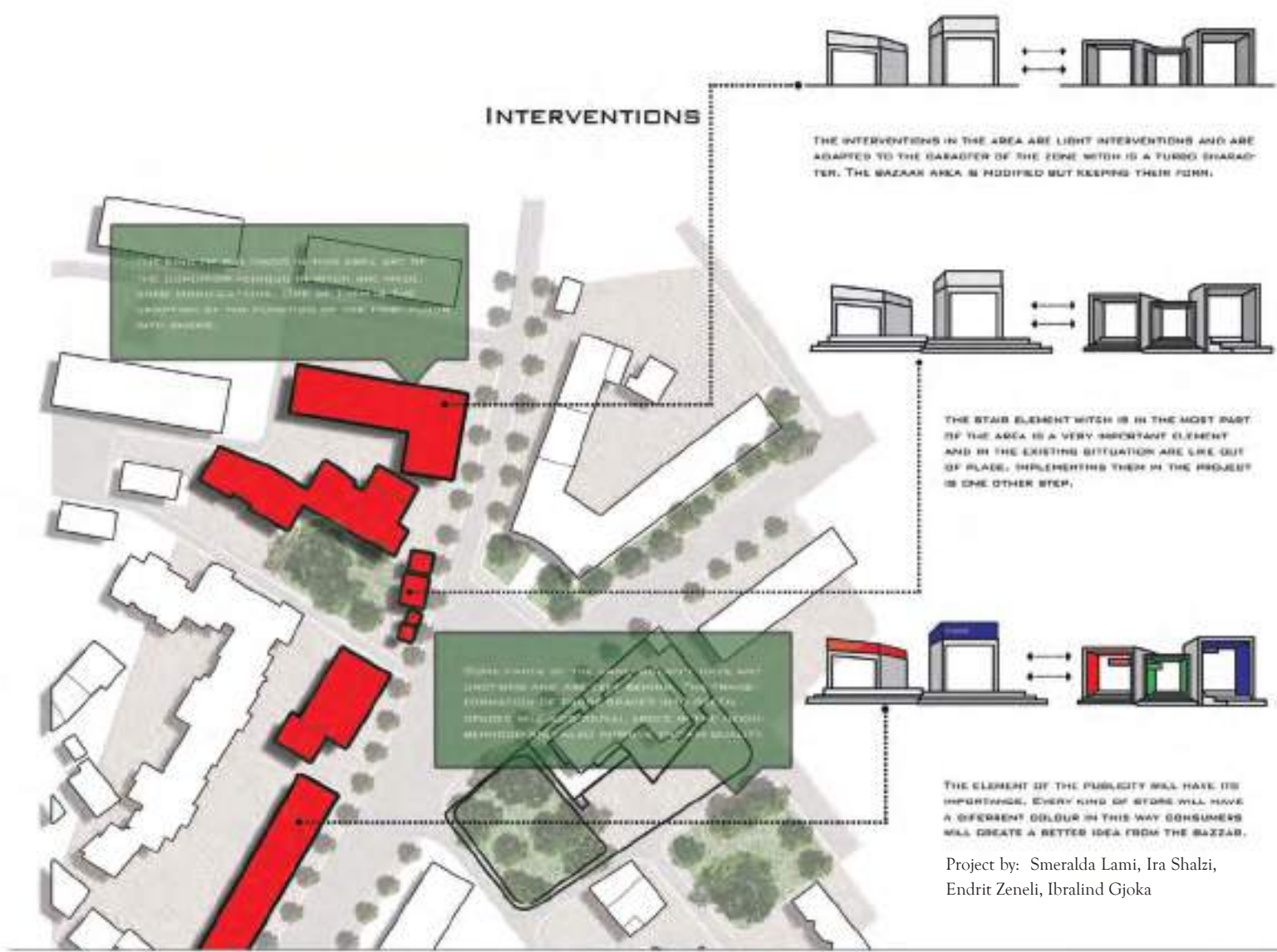


SHATTERING THE SHADOWS



AND REARRANGING THEM IN A VERTICAL STRUCTURE





designers of plain lines and shapes.

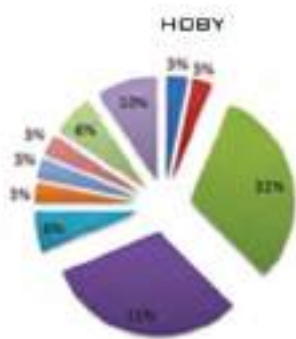
The group of Artistic and Ethnological Research tutored by SIMKA and Ana Ulfstrand had to deal with this study and its interpretations of the urban fabric.

The theoretical input was “Invisible Cities” of Italo Calvino and offered the Savamala District a guide in unfolding stories of the city. These stories proved to be such interesting but also provocative for the city of today and the city of tomorrow.

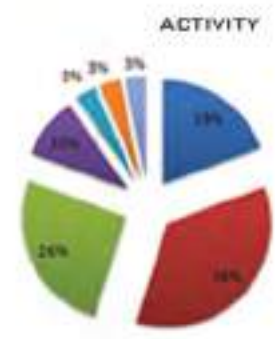
The team dealing with the study of the city and its parameters from a sociological

viewpoint was the team of Ana Lalic [CAN] from City Coop. This team, by dealing with the creation of a web-platform which would create a website for public use within the MIKSER Festival had to investigate the social aspects that can make this kind of virtual platform advantageous in functional terms but also a tool for daily use and development.

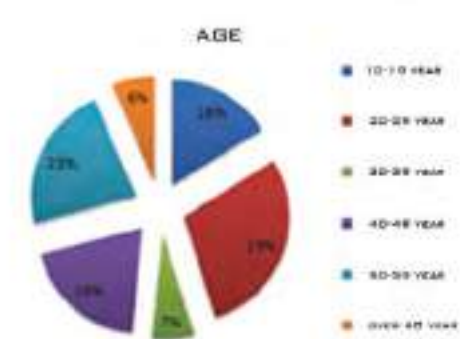
Urban Body was a workshop by Alexander Vollebregt [NL] which dealt with the cognitive and anthropological aspects of space and design. Influenced by elements



- Chess
- BLDHOES
- SPORT
- MUSIC
- ADVICE
- CODING
- HIKING
- STUDY
- Gardening
- READING



- UNEMPLOYED
- BUSINESS
- STUDENT
- PRIVATE ACTIVITY
- HOUSEWORK
- OTHER
- RETIRED





MONTAGE

IN THESE MONTAGE IS CREATED THE IDEA OF THE KIND OF INTERVENTIONS IN THE PART OF THE BAZAR. LIGHT STRUCTURE IS USED SO IT CAN BE FLEXIBLE.

Project by: Smeralda Lami, Ira Shalzi,
Endrit Zeneli, Ibralind Gjoka

of the Asian culture, the students, with the help of their tutor, had the opportunity, through deep research and exploration, to visually present elements of everyday life which impact the notion of space.

Empty space, occupied space, inbetween space are elements connected to the urban body which interact interestingly with each other. This topic inspired a lot of enthusiasm in the students who explored the connection of the human body to urban space in an embodied space situation.

The last part of the workshop was held in Anhalt's University campus in Bauhaus, Dessau in Germany. After one month of group activities in the

MIKSER Festival, the program created by our German colleagues included a two day exploration of the city of Berlin before heading out to Dessau, in order to conclude our last workshop days and present our individual projects. While seeing a lot but still not enough of Berlin, the final phase of the workshop started. The day in Bauhaus, Dessau started with individual and group tasks that had to be prepared within the day in order to be presented the next.

Each University had selected two projects to be presented to the open public, in order for everyone to see the work done during this time, but also to exchange ideas, comments and critiques regarding public participation in architecture-derived design.

Students from Polis University, University of Belgrade and Anhalt Dessau University presented their projects with enthusiasm. This variety of approaches in the urban, social and architectural context showed the potential that these kind of collaborations would have in future applications. A series of participatory process issues had to be presented as well in order to create a general framework of the work done in the three workshops as a final conclusion.

In this way students had the chance to understand the difference of application, mentality, collaboration, public and private issues according to location. Most importantly, they realized that this methodology is crucial for the realization of future projects as a constant need for

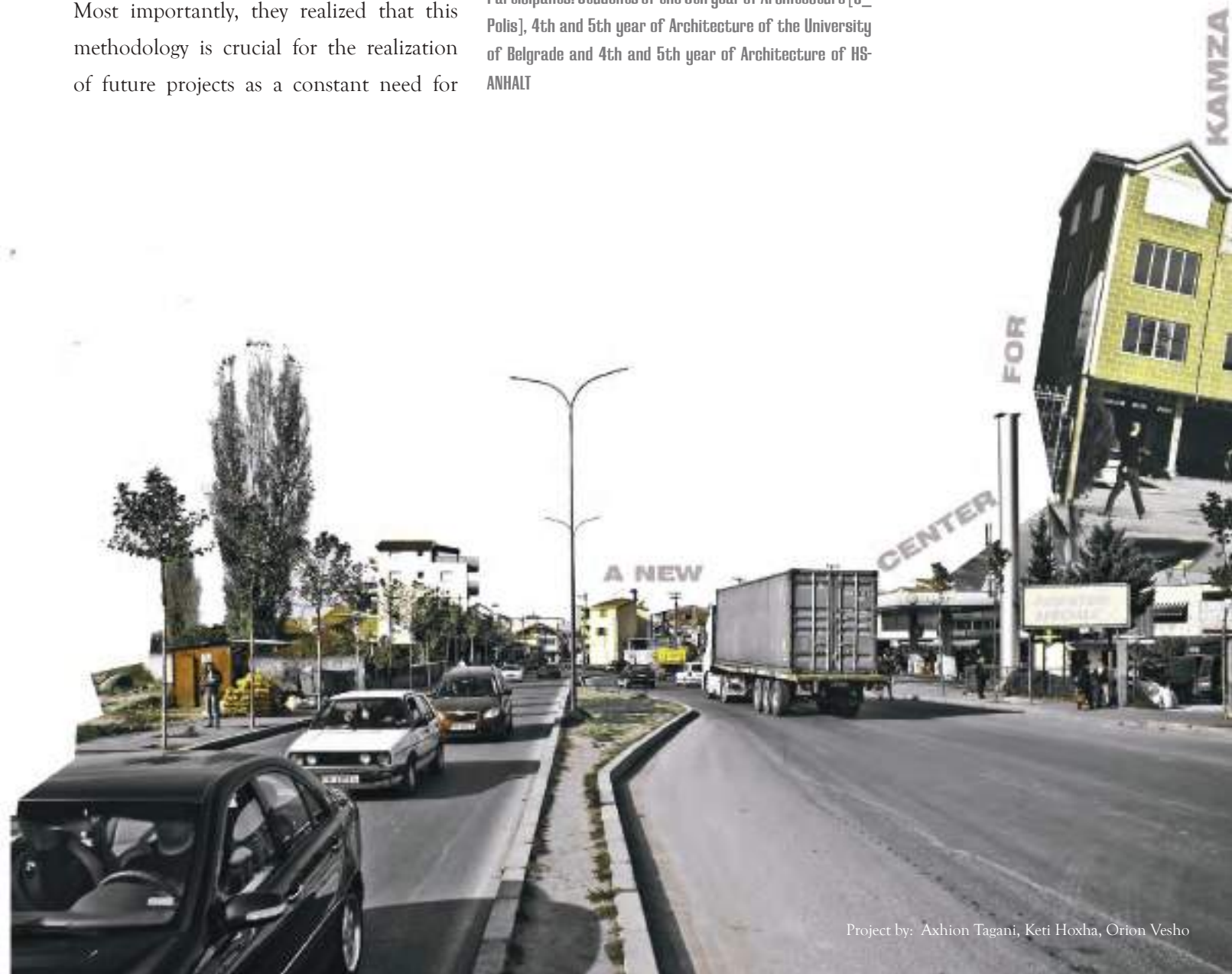
society to be an active member in design development solutions.

This workshop was a tremendous experience for all groups involved at a personal level in which students exchanged their academic experience through ideas, concepts, and design but also at a social level through the exploration of the differences, similarities and common points of dealing with architecture in the urban context.

Reported by: Saimir Kristo

Concept development: OAAD, HS-ANHALT, U_POLIS & University of Belgrade

Participants: Students of the 5th year of Architecture [U_Polis], 4th and 5th year of Architecture of the University of Belgrade and 4th and 5th year of Architecture of HS-ANHALT



MËNYRAT E PLANIFIKIMIT DHE NDËRTIMIT NË ZONAT ME RREZIQE NATYRORE

Ing. Merita Guri & Prof. Dr. Luljeta Bozo

ABSTRAKT:

Në Shqipëri kemi shumë zona ku shfaqen rreziqe natyrore, si rrëshqitje vidhisje, etj. Nga ana tjetër këto zona janë me perspektivë zhvillimi në të ardhmen. Në këto zona (kryesisht rurale) jeton gati 50% e popullsisë dhe njëkohësisht përmbajnë resurse ekonomike të shumta përfshirë ato hidrike, minerale, bujqësore, pemtari, blektori, monumente arkeologjike e historike etj.

Evoluimi i vazhdueshëm i shoqërisë, rritja e shkallës së urbanizimit, zhvillimi i teknologjisë e teknikës, kushtet e favorshme natyrore e klimaterike, kanë nxjerrë tashmë në pah leverdinë ekonomike të zhvillimit e turizmit edhe në këto zona. Kjo nxjerr në pah dy probleme kryesore të cilat kemi synuar t'i evidentojmë në artikullin që vijon.

o Si mund të diktohen zonat e paqëndrueshme dhe si mund të evidentohen shkaqet e aktivizimit të rrëshqitjeve? Cilat mund të jenë masat profilaktike dhe ato stabilizuese të gjendjes?

o Si mund të ndikojnë këto fenomene në planifikimin urban të zonave, në planifikimin e zonave turistike si edhe në menaxhimin mjedisor?

Së fundi, artikulli synon të jape disa rekomandime për mënyrën si duhet ndërtuar në zona të ngjashme me ato të cilat trajtohen në artikull.

HYRJJE

Rrëshqitjet janë një dukuri e rrezikshme natyrore, të cilat kanë shtuar shumë aktivitetin gjatë viteve të fundit. Duke iu referuar hartës së gjeorreziqeve (Shkupi D, et. al 2000) rezulton se në shkallë republike kemi rreth 4.450 Ha tokë të cilat kanë rrëshqitur ose janë fundosur dhe rreth 103.600 Ha të rrezikuara nga ky fenomen. Kjo është një shifër shqetësuese duke patur parasysh se kjo dukuri është shtuar shumë vitet e fundit dhe duke konsideruar dëmet e mëdha materiale për ekonominë e banesave e në përgjithësi për ekonominë e vendit.

Gjatë 5 viteve të fundit kemi patur rrëshqitje të konsiderueshme në:

Shqipërinë e Veriut (Kukës, Bulqizë, Pukë, Rrëshen, Fushë Krujë, Shkodër, Lurë etj) (Fig.2) të cilat kanë dëmtuar rëndë banesat, mjedisin e sidomos infrastrukturën rrugore. Shqipërinë e Mesme (Durrës, Kavajë, Elbasan, Fier, Laç, Krujë) (Fig.3) të cilat kanë sjellë dëme të mëdha përveç se në mjedis, banesa dhe në ekonominë e fshatrave, edhe në parqet e mëdha ekologjike me vlera të pallogaritshme kulturore e historike.

Shqipërinë e Jugut (Korçë, Pogradec, Devoll, Përmet, Librazhd, Tepelenë, Gjirokastrë, Delvinë, Sarandë, Skrapar etj) (Fig.4) të cilat kanë sjellë dëme të rënda në infrastruktura rrugore, qendra të banuara, ekonominë bujqësore, mjedisin etj. Në shumë raste këto dukuri kanë dëmtuar gjeomonumentet me vlera të mëdha për vendin (Frashëri A, 2012, fq.247).

Identifikimi i këtij fenomeni vitet e fundit na shtyu të studiojmë atë më në detaje në një zonë të kufizuar, Qarkun e Tiranës, (Fig.5) me qëllim analizimin e shkaqeve të aktivizimit të rrëshqitjeve dhe parashikimin e masave të duhura parandaluese e stabilizuese. Nga ana tjetër na shqetëson fakti që kjo dukuri e rrezikshme ndikon negativisht në zhvillimin e qëndrueshëm të zonave rurale. Në këtë punim do të përpiqemi të ofrojmë një zgjidhje se si mund të merret në konsideratë kjo dukuri e rrezikshme, në planifikimin e zhvillimit të qëndrueshëm të zonave rurale, ku ende banon e ushtron aktivitetin e vet gati 40% e popullsisë së Qarkut të Tiranës

1 Shkupi D, Aliaj SH, Muço B, Lleshi B, Mylius H, Toloczyki M, 2000, "Harta e gjeorreziqeve natyrore", Instituti Gjeografik i Ushtrisë, Tiranë, Shqipëri.

2 Frashëri A, 2012, Gjeomonumentet botuar, Shtëpia botuese "Shblsh e Re", fq. 247

Analiza e shkaqeve të rrëshqitjes në zonën e Tiranës

Në zonën e Tiranës kanë ndodhur e ndodhin rrëshqitje të madhësive të ndryshme. Për përcaktimin e shkaqeve të rrëshqitjes duhet të studiojmë e të marrim në konsideratë shumë faktorë, në mënyrë që të dallojmë dhe evidentojmë më kryesorët. Ndër këta faktorë mund të përmendim:

Ndërtimi gjeologjik: Formacionet gjeologjike më të predispozuara për shfaqjen e dukurisë së rrëshqitjes janë ato flishore, deluvionet, aluvionet dhe gëlqerorët. Kjo ndodh për arsye të përbërjes së tyre mineralogjike, për shkak të proceseve të depozitimit, të diagjenezës, të tjetërsimit, të erozionit, etj. Kështu, për shembull, deluvionet janë githmonë në ekuilibër kufitar, rënia e shtresëzimit sipas pjerrësisë favorizon rrëshqitjen; po ashtu edhe zona shumë të erodura janë gjithmonë kontigjent për rrëshqitjet, etj.

Ndërtimi tektonik: prania e çarjeve dhe shkëputjeve tektonike bën që të ndryshojë gjendja e sforcuar e masivit shkëmbor, nga elastik në plastik, pra, bën që masivi shkëmbor për një ngacmim të vogël të dalë nga gjendja e ekuilibrit dhe të rrëshqasë.

Kushtet klimaterike: ndikojnë në aktivizimin e rrëshqitjeve në mënyra të ndryshme.

- Së pari ndryshimet e temperaturës të kombinuara dhe me ndryshimin e gjendjes së sforcuar të masivit shkëmbor ndikojnë në lindjen dhe zhvillimin e çarjeve të shkarkimit, këto të fundit janë shkak kryesor i shkëputjeve të blloqeve shkëmbore (Bozo.L, 2010, fq. 208) .

- Së dyti, rreshjet e shumta ndikojnë

negativisht në tre drejtime:

o Ngopin masën e dherave që ndodhet mbi planin e rrëshqitjes, duke bërë që të rritet forca që tenton ta aktivizojë rrëshqitjen.

o Në shpatet e zhveshura dhe me pjerrësi të madhe gjatë rreshjeve të rrëmbyera mund të lindin rryma baltore (Fig.6)

o Uji që depërton në planin e mundshëm të rrëshqitjes bën që të zbutet materiali i depozituar në të, pra të zvogëlohen parametrat rezistues të tij, për pasojë zvogëlohet forca rezistuese ose ajo që pengon rrëshqitjen.

Kushtet hidrologjike ndikojnë shumë në aktivizimin e rrëshqitjeve. Me kushte hidrologjike kuptojmë lëvizjen e ujrave sipërfaqësore dhe atyre nëntokësore. Të dyja këto lëvizje, sidomos ajo e ujrave nëntokësore, shkaktojnë lindjen e një force të re rrëshqitëse (për shkak të presionit hidrodinamik).

Kushtet sizmike: Shqipëria është një vend sizmik. Gjatë lëkundjeve sizmike në shpatet e kodrave ose të zonave malore të paqëndrueshme ose të predispozuara për të rrëshqitur lind një forcë e re rrëshqitëse. Kjo forcë varet nga pesha e masivit të dheut që ndodhet mbi planin e mundshëm të rrëshqitjes, nga intensiteti i tërmetit, kategoria e truallit dhe thellësia e epiqendrës (Bozo.L, 2004 fq. 750) .

Veprimtaria e njeriut në ditët e sotme është faktori kryesor i shtimit të dukurisë së rrëshqitjeve. Kjo veprimtari bën që:

o Të priset ekuilibri natyror dhe ai mjedisor duke hapur pa kriter e pa rregull kariera që marrin lëndë të parë për ndërtimin e rrugëve;

o Të priset ekuilibri i pjerrësisë duke



ABSTRACT:

There are many areas in Albania with great development perspective but which also are prone to several natural hazards as landslides and land instability. In these areas live almost 50% of the country population, they are rich with natural and economic resources, hydrological resources, mineralogy, agriculture, farming, archeology, etc. the importance of this areas has been enhanced by the continuous evolution of the society, economy, urbanization and technology. Two are the main issues addressed in the following article.

- How can we evaluate and take evidence of the instable zones and how can we determine the causes of this instability? On the other hand is important to assess what are the most applicable measures to prevent the disaster to occur?

- How can the above phenomenas influence the development of the urban planning, tourism and environmental management of these areas?

Some recommendations are also provided regarding the pattern of building in similar and relative zones.



Fig.1 Harta e gjeorreziveve të Shqipërisë



Fig.2 Pamje nga rrëshqitjet në zonën e veriut

Gv:

Merita Guri, është diplomuar në Fakultetin e Inxhinierisë së Ndërtimit (FIN) në Universitetin Politeknik të Tiranës. Për 7 vjet ka qënë pedagoge në departamentin e Konstruksioneve në FIN .Ka kryer studimet pasuniversitare pranë FIN dhe MND prane Universitetit POLIS dhe ka shumë studime projektive e zbatime në fushën e ndërtimit është në fazën përmbyllëse të realizimit të Doktoraturës, e cila është e fokusuar në rillogaritjen dhe përforcimet e ndërtesave të dëmtuara. Është autore e disa botimeve, studimeve dhe vlerësimeve në fushën e strukturave dhe gjeoteknikës ne Konferenca Ndërkombetare. Është aktualisht pedagoge në departamentin e shkencave te aplikuara dhe humane në Universitetin POLIS.

gërmuar në fundin e saj (Fig7);
 o Të prishet ekuilibri i pjerrësisë duke ngarkuar pa kriter kodrat e shpatet që janë në ekuilibër kufitar (Fig8, Fig9);
 o Të prishen ose të mosmirëmbahen sistemet e kanaleve që shërbejnë për disiplinimin e ujrave sipërfaqësore;
 o Të prishet mjedisi si pasojë e prerjes së pyjeve në shpatet e maleve e të kodrave duke i zhveshur ato nga bimësia dhe duke shkaktuar për pasojë një rritje shumë të madhe të dukurive të erozionit dhe të rrëshqitjeve sipërfaqësore (Fig10);
 o Të shkaktohet paqëndrueshmeri për shkak të ndërtimit të autostradve ose rrugëve të kategorisë së parë në shpate të paqëndrueshëm, pa marrë paraprakisht masa për përforcimin e tyre, apo masa për t'i stabilizuar ndaj rrëshqitjes (Ist Albanian Congress on Roods, 2012, fq. 475)

Rrëshqitjet në zonën e Tiranës dhe dëmet e shkaktuara prej tyre

Në këtë punim analizohen 2-3 raste të rrëshqitjeve të mëdha që kanë ndodhur kohët e fundit në Qarkun e Tiranës:
 o Në autostradën e re Tiranë - Elbasan janë evidentuar 3 rrëshqitje të konsiderueshme në formacione deluvione. Rrëshqitjet janë aktivizuar për shkak të punimeve për rrugën e re. Për mos dëmtimin e rrugës, që është në proces ndërtimi, u mor masa e shkarkimit të pjerrësisë (Fig11) përforcimit me gjeogrid të bulonuar (Fig 12) dhe e sistemimit të ujrave sipërfaqësore (Fig 13, Fig.14, Fig 15);
 o Zona pranë varrezave të dëshmoreve të Tiranës është një zonë shumë e paqëndrueshme me formacione deluviale relativisht të dobëta të



Fig.5 Harta e gjeorrezizqeve për zonën e Tiranës



Fig.8 Ndërtime pa kriter ne kodër



Fig. 9 Perforcim me teknologjin Mac-Mat



Fig.10 Prishja e mjedi

Gv:

Prof.Dr.Luljeta Bozo,ka aktivitet pedagogjik e shkencor shumë të pasur:45 vjet pedagoge në FIN Autore e monografive e 24 librave profesionale me dhjetra artikuj shkencore e punime në simpoziume,Konferenca Ndërkombetare në gjithë botën,bashkeautore në tema shkencore shtetërore me rëndesi kombëtare ,me dhjetra studime e projekte në fushën e gjeoteknikës Udhëheqëse e dhjetra diplomave e 10 mikrotezave për Master Shkencor, 6 doktoraturave të mbrojtura. Autore e shumë forumeve shkencore e pedagogjike.Gjatë gjithë aktivitetit të saj si anëtare e Senatit,Zv.dekane e Përgjegjëse e departamentit etj.Presidente e Shoqates së Gjeoteknikëve të Shqipërisë ,anetare e Shoqates Botërore të Mekanikës së Dherave dhe Gjeoteknikës Inxhinierike.



Fig.12

Fig.13



Fig.21



Fig.16

depozituara mbi një shkëmb alevrolitik relativisht të fortë ku kemi dhe praninë e ujrave nëntokësore. Në këtë zonë kanë ndodhur shumë rrëshqitje që kanë dëmtuar banesat muret rrethuese etj. Kalimi i autostradës Tiranë-Elbasan pranë kësaj zone rrezikonte qëndrueshmërinë e saj dhe të rrugës.

Për këtë arsye përpara fillimit të punimeve për hapjen e trasesë së rrugës u realizuan përforcime me mure gabion në zonën e banuar dhe me pilota të derdhura në pjesën e rrugës (Fig16);

o Zona kodrinore në Kashar është e mbushur me ndërtime 2- 4 kate (Fig 17) të vendosura pa planifikim apo rregull. Kur ndërtohet pa studime gjeologjike dhe në vende të papërshtatshme, shkaktohet prishje e ekuilibrit (Fig18) që sigurisht shoqërohet me dëme materiale për banorët që jetojnë atje. Dëmet e shkaktuara prej tyre në përgjithësi janë evituar, sepse është kapur në kohën e duhur fillimi i rrëshqitjeve dhe janë marrë

masa parandaluese e përforcuese për stabilizimin e gjendjes.

Në përfundim të kësaj pike, mund të themi se për të minimizuar efektet negative të rrëshqitjeve duhen saktësuar më tej e duhen plotësuar me më shumë të dhëna hartat rajonale të rreziqeve natyrore. Këtë detyrë mund ta realizojë vetëm grupi i specialistëve të kësaj fushe, ku përfshihen gjeologët, sizmologët, klimatologët, inxhinierët e mjedisit, specialistët e studimeve mjedisore, inxhinierët e ndërtimit, hidroteknikët, specialistët e pyjeve, etj.

Ky rajonizim për rrëshqitjet do të bazohet mbi ndërtimin gjeologjik, në evidentimin e bimësisë karakteristike të zonës, klimën, hidrologjinë, madhësinë e rrëshqitjeve dhe llojit të tyre. Këto harta rajonale të rreziqeve të rrëshqitjes duhet të jenë në dispozicion të autoriteteve që kanë të drejtën të kryejnë planifikimin e zhvillimin e qëndrueshëm të zonës së dhënë.

3 Bozo.L, 2010, Gjeoteknika Rrugore, Shtëpia botuese "Natyra" faqe 208, Tiranë, Shqipëri

4 Bozo.L, 2004, Dinamika e Dherave I, II, Shtëpia botuese "Natyra" faqe 750, Tiranë, Shqipëri



Fig.17



Hartimi i planeve të zhvillimit të qëndrueshëm të një zone të caktuar

Zhvillimi i qëndrueshëm i një zone varet nga shumë faktorë që mund t'i grupojmë në:

- o Faktorë që lidhen me terrenin:
 - resurset natyrore
 - reziqet natyrore që kanosin zonën
- o Faktorë që lidhen me zhvillimin ekonomik:
 - aktivitetet kryesore ekonomike për banorët e zonës
 - mundësitë financiare të zonës
 - objektivat për një periudhë mbi 10-vjeçare në këtë zonë
- o Faktorë që lidhen me burimet njerëzore:
 - numri i banorëve
 - tendenca e rritjes në perspektivë (mbi 10 vjet)
 - mosha mbizotëruese
 - niveli arsimor e kulturor i popullsisë

Planifikimi, gjithashtu, është një fushë shumë e gjërë që do të thotë se ai mund të jetë: planifikim urban; planifikim infrastrukturor; planifikim i zhvillimit energjitik; planifikim i zhvillimit të industrisë së minierave dhe nxjerrjes së mineraleve; planifikim i zhvillimit të zonave rurale; planifikim i zhvillimit të

zonave turistike, etj.

Të gjithë llojet e planifikimit lidhen ngushtë me tre faktorët e përmendur me lart, por në këtë punim do të analizojmë se si ndikohet ky planifikim vetëm nga dukuria e rrëshqitjeve. Duke iu referuar zonës sonë të studimit vërejmë se në qarkun e Tiranës kemi këto karakteristika që lidhen me përdorimin e tokës:

- o Zonë urbane rreth 60% të territorit dhe pjesa tjetër është zone rurale. Mbi 50% të territorit shtrihen kryesisht në terren kodrinor dhe 40% në terren fushor. Edhe numri i popullsisë është në raport 60% në qytet e 40% në fshat.
- o Akse rrugore nacionale si: Tiranë - Elbasan; Tiranë-Shkodër dhe Tiranë-Durrës.
- o Sistem rrugësh sekondare që lidhin zonat rurale me akset nacionale.
- o Fillimet e zhvillimit të një turizmi në formën e pushimit ditor (lokale me pishina, kopshte etj.)
- o Qendra të mëdha tregtare (TEG, QTU, City Park, etj.)





Fig.21

Në përgjithësi zona rurale është zhvilluar në dy drejtime, në teren fushor duke pushtuar tokën e bukës dhe në teren kodrinor, ku në përgjithësi është ndërtuar në përputhje me terrenin. Në rastet kur dukuria e rrëshqitjeve ose paqëndrueshmëria e terrenit nuk është marrë në konsideratë, kemi patur probleme me dëmtimin e ndërtesave (Fig.19) dhe harxhimin e fondeve të konsiderueshme për riparimin e dëmtimeve dhe stabilizimin e gjendjes.

Akset ekzistuese nacionale rrugore shpesh janë dëmtuar nga dukuria e rrëshqitjes (Ibe, Baldushk). Gjendja është stabilizuar me përdorimin e pilotave, masave të sistemimit, të drenazhimit të ujrave etj. Problemi qëndron me ndërtimin e akseve të reja të autostradave, ku ndonjëherë nuk merret në konsideratë kjo dukuri e rrezikshme (Fig.20). Kjo gjë është me pasoja shumë negative në tre drejtime:

- o Dëmtohet rruga që është një vepër

shumë e kushtueshme që përpara fillimit të shfrytëzimit, ose menjëherë sa futet në shfrytëzim. Kjo shoqërohet me shpenzime të mëdha riparimi.

- o Zgjatet koha për hyrjen e rrugës në efikasitet të plotë.

- o Dëmtohet rëndë mjedisi ku kalon rruga. Kur këto masa përforcimi merren përpara fillimit të punimeve, në vijim çdo gjë ecën në mënyrë normale. I njëjti problem qëndron me sistemin sekondar të rrugëve ku mos marrja parasysh e kësaj dukurie rëndon shumë mbi ekonominë e zonës (Fig.21).

Zona që po studiojmë ka një bukuri të rrallë natyrore, me luginën shumë të bukur të lumit Erzen me pamjen e malit të Dajtit e maleve të tjerë, me kodrat e gjelbëruara, forma të buta e të ëmbla. Të gjitha këto së bashku, ekzistenca e burimeve hidrike, e rjetit të furnizimit me energji elektrike dhe lidhjes me rrugët nacionale, krijojnë



Fig.11



Fig.22

mundësi të shkëlqyera që turizmi ditor të zhvillohet më me intensitet dhe gradualisht të kalojë drejt një turizmi afat gjatë. Kjo do të kërkojë ngritjen e fshatrave turistike (Fig.22, Fig.23). Planifikuesi në këtë rast përveç topografisë, klimës dhe pejizazhit duhet të marrë në konsideratë edhe ekzistencën e zonave të rrezikshme që mund të humbasin qëndrueshmërinë në mënyrë që të mos kryhen investime të gabuara. Kjo mund të realizohet kur planifikuesi ka në dorë hartën e rreziqeve natyrore për zonën që do të zhvillohet. Nga ana tjetër, kjo realizohet kur planifikuesi njih masat përforcuese dhe mbrojtëse, të cilat e kthejnë zonën e paqëndrueshme në zonë në gjendje normale, si edhe kur ai bashkëpunon ngushtë me specialistët e tjerë që merren me këto probleme.

5 The IstAlbanian Congress on Roods, 27-28 Proceedings , September 2012, Eyes advertising, page 475 Tirana, Albania

Përfundime

Për një planifikim hapësinor urban nevojitet përpilimi i hartave zonale të rreziqeve natyrore, e sidomos të zonave të paqëndrueshme.

Hartimi i këtyre hartave është detyrë e një grupi specialistësh të fushave të sizmikës, gjeologjisë, klimës, mjedisit, pyjeve, gjeoteknikëve dhe ndërtuesit.

Planifikimi i zhvillimit të qëndrueshëm afatgjatë të zonës bëhet në përputhje me hartën e rreziqeve, duke shmangur rreziqet në maksimum gjatë zhvillimit të zonës urbane.

Kur nuk i shmangemi dot plotësisht zonave të rrezikshme duhen marrë masa përforcuese dhe mbrojtëse të cilat janë të shumta dhe përdoren sipas rastit.247

3. Bozo.L, 2010, Gjeoteknika Rrugore, Shtëpia botuese “Natyra” faqe 208, Tiranë, Shqipëri
4. Bozo.L, 2004, Dinamika e Dherave I, II, II, Shtëpia botuese “Natyra” faqe 750,Tiranë, Shqipëri
5. The IstAlbanian Congress on Roods, 27-28 Proceedings , September 2012, Eyes advertising, page 475 Tirana, Albania

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 - [2] Bozo.L, 2004, Dinamika e Dherave I, II, II, Shtëpia botuese “Natyra” faqe 750, Tiranë, Shqipëri
 - [3] Frashëri A, 2012, Gjeomonumentet botuar, Shtëpia botuese “Shblsh e Re”, fq. 247
 - [4] Shkupi D, Aliaj SH, Muço B, Lleshi B, Mylius H, Toloczyki M, 2000,“Harta e gjeorreziqeve natyrore”, Instituti Gjeografik i Ushtrisë, Tiranë, Shqipëri
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1. Shkupi D, Aliaj SH, Muço B, Lleshi B, Mylius H, Toloczyki M, 2000,“Harta e gjeorreziqeve natyrore”, Instituti Gjeografik i Ushtrisë, Tiranë, Shqipëri.
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 5. The IstAlbanian Congress on Roods, 27-28 Proceedings , September 2012, Eyes advertising, page 475 Tirana, Albania



Fig.23

ECURIA E STACIONEVE BALNEARE - DURRËSI

Dr. Vera Bushati

Në vazhdim të studimit për vilat e Tiranës dhe evidentimit të trashëgimisë arkitektonike të periudhës 1912-1942 të ndërmarrë dhe të drejtuar nga Dr. Vera Bushati në bashkëpunim me pedagogë të rinj dhe studentë të arkitekturës, planifikimit dhe dizajnit të Universitetit POLIS, ka filluar edhe studimi për të njëjtën periudhë i stacionit balnear të Durrësit dhe të qytetit të Durrësit. Skeleti i parë i këtij

studimi që është shoqëruar me hulumtime të burimeve historike, arkivore dhe me rilevime e fotografime në terren paraqitet në vijim. Përveç vlerës së dokumentimit të shumë autorëve dhe veprave arkitektonike të kësaj periudhe që sot nuk ekzistojnë më, ose që janë fotografuar shumë pak kohë para shkatërrimit, ky studim synon të sjellë në vëmendje pasurinë e një layer-i / shtrese urbane me karakter të ngjashëm



dhe zhvillim të njëkohshëm me atë të qyteteve të tjera Evropiane. Pjesëmarrja e studentëve në këto studime, sidomos në një kontekst si ai i Shqipërisë, merr një rëndësi të veçantë për të kuptuar thellësinë e shtresave urbane dhe rëndësinë e leximit dhe interpretimit të tyre në kontekste gjithmonë në ndryshim. Edhe më shumë të dhëna për këtë studim do të paraqiten në materiale të tjera që do të botohen

nga Universiteti POLIS të bazuara në kërkimet e Dr. Vera Bushatit.

Qëllimi i këtij studimi ka qenë të paraqesim zhvillimin historik të një qendre të rëndësishme të pushimit e turizmit, të quajtur dikur “banjat e Durrësit”, sot Plazhi i Durrësit. E ndërsa e sheh sot këtë qendër të bie në sy kakofonia e pakuptimtë urbane që



CV:

Dr. Vera Bushati është Diplomuar në 1969. Ka kryer Doktoraturën në vitin 1982 pranë FIN. Specializuar në “La Sapienza” (Romë). Histori Arkitekture dhe Restaurim. Ish-Dekane në Fakultetin e Inxhinierisë së Ndërtimit. Është projektuese dhe zbatuese e disa objekteve arkitektonike të rëndësishme në Shqipëri dhe jashtë saj, Kosovë, Liban, Kongo etj. Është autore e disa librave dhe artikujve shkencorë në fushën e arkitekturës, pjesëmarrëse si referuese në kongrese dhe konferenca të ndryshme ndërkombëtare, Berlin, Athinë, Vienë etj.





Koburg Francë



ka lindur nga kaosi dhe spontaniteti, e kaluara e tij zbulon një tjetër anë. Gjenezja e tij si të gjithë stacionet balneare kudo në Evropë u konceptua dhe u ndërtua me skema precize, të mirë përcaktuara e me inteligjencë. Por, më parë, do të ishte mirë të përcaktonim se çfarë quhet një stacion balnear?

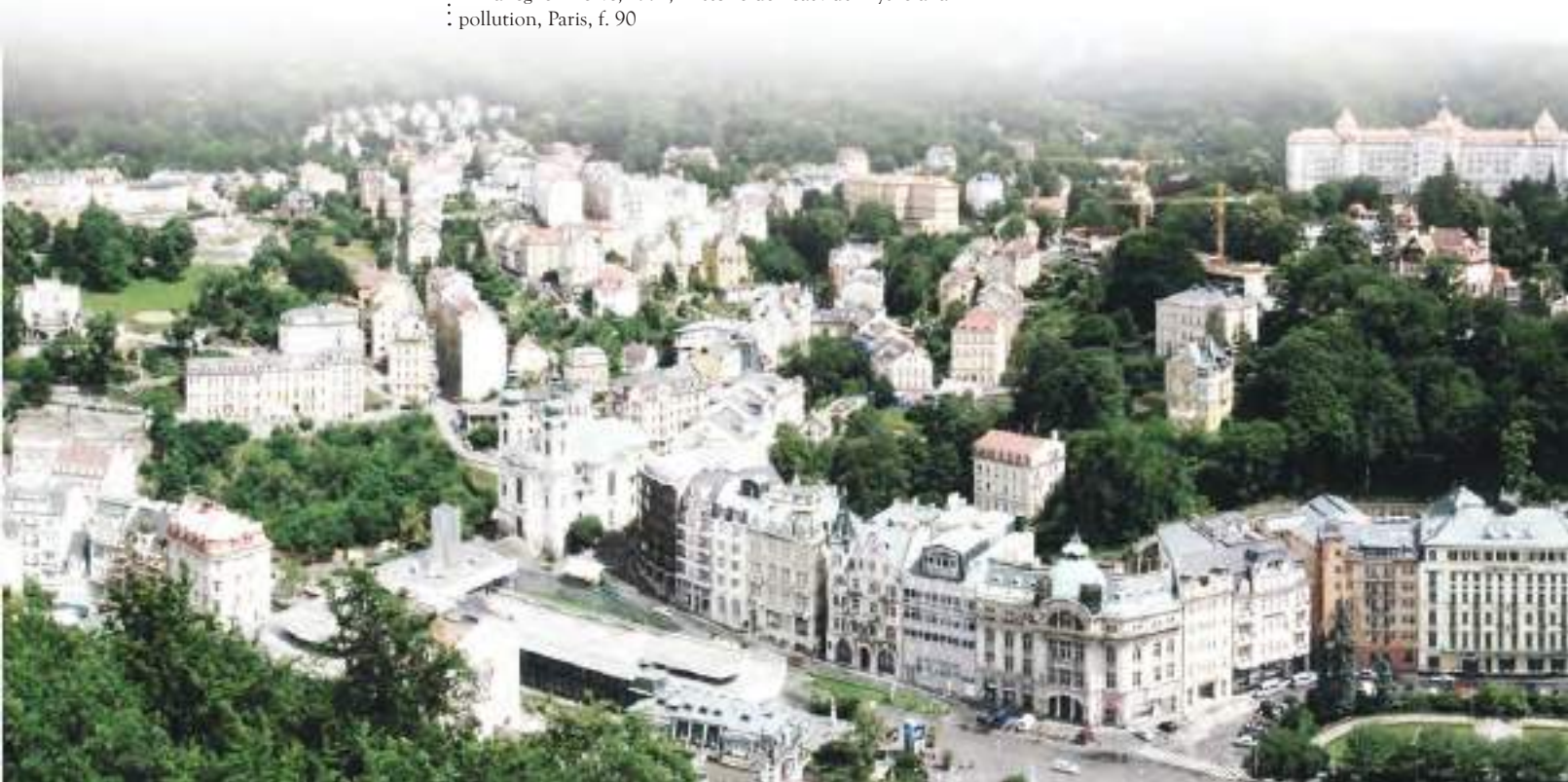
Të jetoje pranë ujit ka qenë një kriter qysh në fazat e para të shoqërisë njerëzore. Që në periudhën e neolitit ekzistonin ndërtesat e quajtura palafite ku sigurohej mbrojtja, ushqimi e uji, ndërtesa që edhe sot i gjejmë jo vetëm në shoqëri të pazhvilluara, por edhe në resorte turistike.

Studiuesi francez Maneglier (1991 f. 90) në librin “Histoire de l’eau: du mythe a la pollution” shprehet kështu: “nëse themi se historia fillon në Shumer, është uji që i detyrohem kësaj lindje”¹. Babilonia me sistemin e saj ujitës shpërndante ujin në 800.000 ha tokë madje kishte

¹ Maneglier Herve, 1991, Histoire de l’eau: du mythe a la pollution, Paris, f. 90

ngritur të famshmet Kopshte të varura të Semiramidës për të lidhur arkitekturën me gjelbërimin një tendencë kjo e vjetër, por dhe bashkëkohore.

Që nga kjo kohë, uji filloi të përdorej jo vetëm për qëllime bazike jetike, por si një atraksion, relaks, higjienë, shëndet, etj. Në këtë rast nuk mund të lemë pa përmendur termat romake, si një arkitekturë e sofistikuar me një program kompleks të realizuar në një hapësirë të brendshme të ndryshueshme e ku në perceptimin e saj tërësor merr pjesë kujtesa gjatë trajektoreve së kalimit nga një ambient në tjetrin. Shembujt janë pa fund, por mund të përmendim këtu termat e Deoklicianit në Romë e termat e Bratasheshit “AdQuintum” përgjatë rrugës Egnatia. Mesjeta nuk e ka shumë prezent ujin në jetën shoqërore e veçanërisht mbas shek. 9 m.k. kur shkatërrohen të gjitha termat. Pas shek. 19 banjat e ujit filluan të konsideroheshin si një recetë mjekësore.





Prej këtej zë fill dhe zhvillimi i stacioneve balneare, të cilat janë qendra bregdetare me aktivitet kryesor banjat e detit.

Moda e banjave u duk që në fillim të shek. 19 në vende si Franca, por vala e ngritjes së stacioneve balneare përkon me mesin e shekullit të 19, u rrit më tej në shekullin e 20-të dhe e mori karakterin e një turizmi të masës pas Luftës së Dytë Botërore.

Deri në shekullin e 19-të në bregdet ekzistonin aglomeracione të popullsisë të lidhura me punën, si porte e qendra peshkimi. Në shumë raste bregdeti konsiderohej i rrezikshëm nga sulmet pirate. Kjo tezë e njohur mund të demonstron me vendvendosjen e një sërë fshatrash në Bregun e detit Jon në territorin e Shqipërisë. Asnjë prej tyre nuk është pranë detit, por në pjesën e thepisur të shpateve malore. Qëllimi kryesor ka qenë mbrojtja nga piratët grekë. Por, si kaloi funksioni i qendrave nga një vend me destinacion punën në një vend luasiri

(argëtimi). Dy drejtime e kthyen interesin ndaj detit: mjekësia dhe aventura.

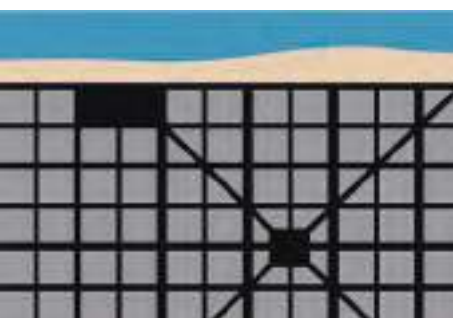
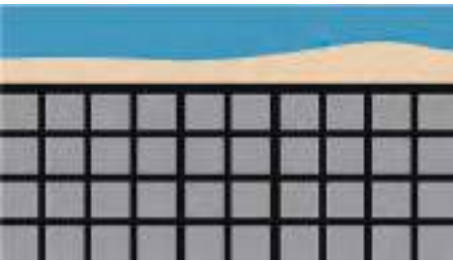
Në Evropë me zhvillimet e vrullshme industriale pati një degradim të kushteve të qytetit e sidomos të ndotjes së ajrit. Kështu doli nevoja e kërkimit të mundësive të reja. Mumford (1964, f.559) në librin “La site a travers l’ histoire”², thotë për qytetin e kohës se qytetet mbulohehin nga tymi i zi gjatë gjithë 24 orësh-it. Sëmundjet, veçanërisht tuberkulozi bënin kërdrinë. Dilte nevoja për të kaluar një pjesë të kohës në ajër të pastër.

Borgjezia filloi të kërkojë këtë model tek tradita aristokratike e vilexhiaturës jashtë qytetit, në mal e veçanërisht në stacionet e ujërave termale shumë të kërkuara si Karlovy-Vary, Baden-Baden, Baden Vien, etj. Krahas këtyre filluan të kërkohen zgjidhje të reja pranë detit kundra rakitizmit për të marrë rreze dielli në trajtën e sanatoriumeve për shërimin e

² Mumford L. 1964, “La site a travers l’ histoire”, Paris, f. 559



Karlovy Vary, Francë



Skemat Urbanistike



Qyteti i Coburgut



sëmundjeve të mushkërive e reumatizmave. Në botë ecuria e stacioneve balneare është kushtëzuar edhe nga sipërmarrjet për stabilizimin e dunave, tharjen e moçaleve dhe shtrimin e rrugëve automobilistike e hekurudhore pa të cilat nuk do të mundeshin të ngriheshin stacionet balneare. Moda e banjave u përhap edhe prej kualiteteve shëruese të ajrit të jodizuar të sëmundjeve të epokës.

Krahas aristokracisë dhe borgjezisë, për shtresat teknokrate kjo tendencë mori impuls me aplikimin e pushimeve të paguara. Kështu, stacionet balneare dallojnë krejtësisht nga vendbanimet pranë detit, sepse të parat janë qendra qytetare të ngritura nga e para me një koncept të paracaktuar.

Si shembuj për krijimin e tyre kanë shërbyer stacionet e ujërave termale të cilët krijoheshin së pari duke pasur një qendër sociale që përfshinte ndërtesat e hotelit dhe kazinosë. Në stacionet balneare krahas qendrës përcaktohej dhe zhvillimi progresiv i qytetit duke nisur ex

nihil. Plani kishte si bazë principin e lotit që merrte parasysh së pari optimizimin e sipërfaqes së urbanizuar; maksimalizimin e loteve (parcelave) që kishin akses direkt me detin; dhe optimizimin e rentabilitetit financiar. Ekzistojnë disa modele ku pamja nga deti përcakton elementin esencial të strukturimit hapësinor.

Corbin (1988 f. 18) thotë se “Organizimi hapësinor, nuk është thjesht vetëm një problem estetik, nuk është monopol vetëm i artistëve, ai përbën atë që ka në thelb medicina e shpirtit”³. Ndërsa sipas studiuesit Roland Vidal (2003)⁴ baza klasifikuese është sistemi hipodamik.

Skema e parë – është një skemë universale, e cila është pothuajse e pavarur nga mjedisi, por ideale për t’u zbatuar në terrene të rrafshëta. Sipas kësaj skeme vija e përvijëzimi i vilave dhe hoteleve (vija e ndërtimit) ndjek paralel bregdetin sipas

3 Corbin Alan, Territoire bosh-Collection historique Paris Aubier 1988 f. 18

4 Vidal Roland, 2003, La construction paysagere d’une identite territoriale, teza e doktoraturës, Paris 2003



një “dige” (bankine) që mbron nga dallgët dhe krijon një shëtitore përgjatë-detit (lungomare). Çdo vile i krijohet mundësia për pamje direkte nga deti. Kjo skemë plotësohet me rrugë diagonale që lidhin parcelat me qendrën sociale.

Skema e dytë – në plan ka trajtë radiocentrike rrezore-unazore. Krijon figura gjeometrike në trajtën e një gjysmë rrethi me diametër nga deti i cili krijon një front linear drejt tij. Kjo skemë ka vështirësi komunikimi, sepse rrugët dytësore konvergojnë në një pikë (p.sh, Qyteti Caburg në Francë).

Skema e tretë është një skemë e kombinuar e bashkëngjitjes së dy të parave. Një pjesë e parcelave janë të pastra hipodamike, ndërsa në disa të tjera kalojnë rrugë gjatësore të lakuara, apo tërthore jo paralele. Këto trajta janë ose rezultat i zgjidhjeve speciale, ose i përshtatën terrenit. Projektet e para të plazhit të Durrësit janë pikërisht ky rast. Le të shikojmë çfarë ka ndodhur në plazhin e Durrësit. Principet e urbanistikës më të mira të kohës janë mishëruar në

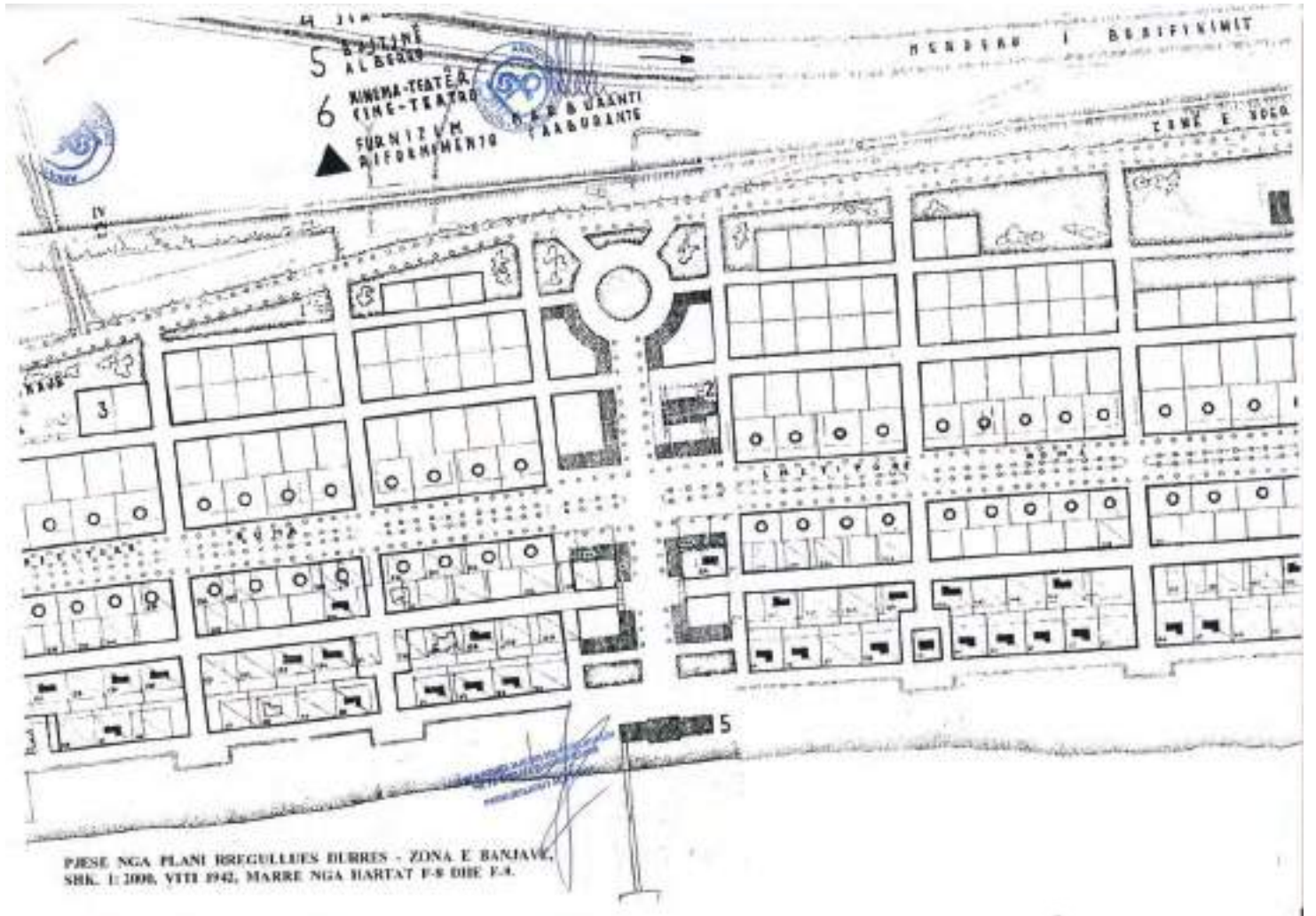
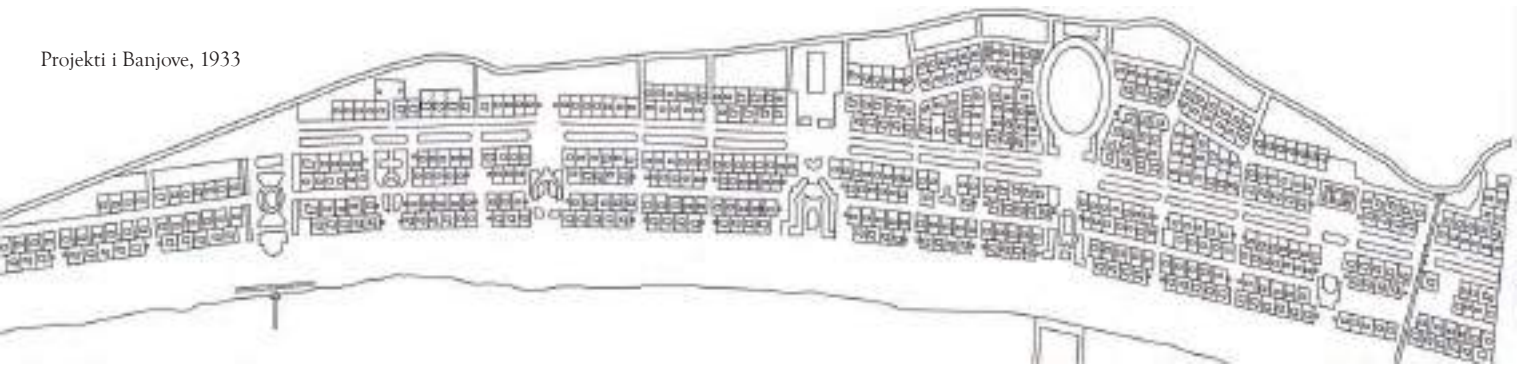
dy dokumente shumë të rëndësishme, siç është plani i vitit 1933 i hartuar nga austriaket dhe ai i vitit 1942, i hartuar nga italianët nën udhëheqjen e arkitektit A. Carmignoni.

Siç del qartë, për pushtetin e Tiranës shtrohej një detyrë për ndërtimin e një qendre balneare me kritere moderne sipas shembujve më të mirë perëndimor.

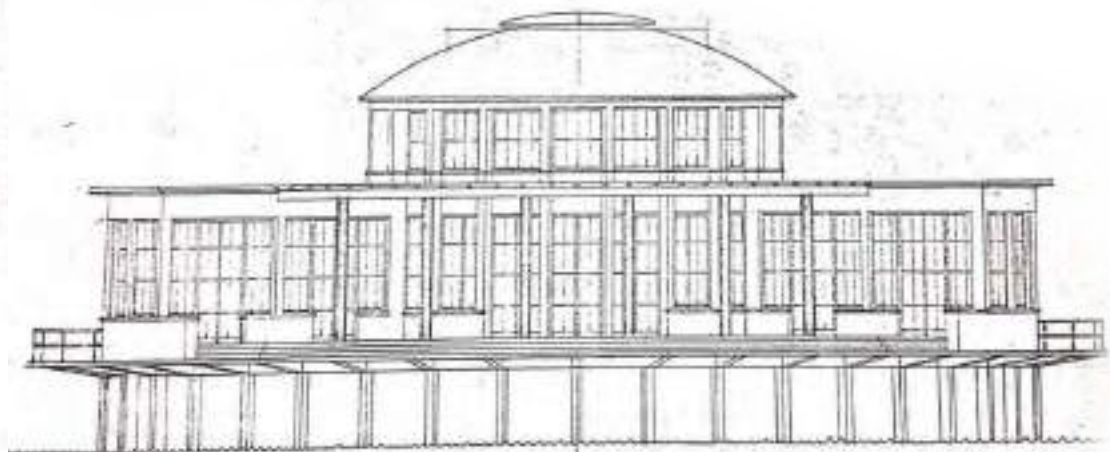
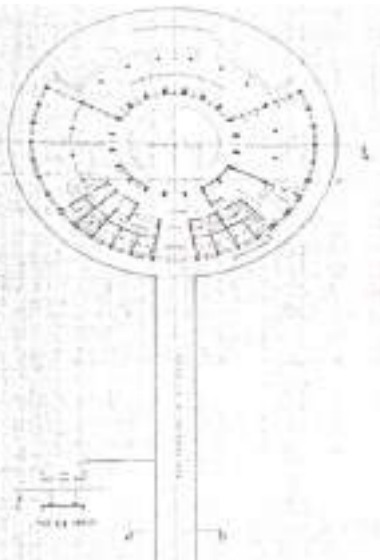
Ngulimet e para pranë rërës së Durrësit ishin disa bungalow në trajtë palafitesh që shkonin drejt e në det. Kjo fazë është dokumentuar më së miri në një sërë fotosh të kohës që i kemi mbledhur nga familjarë të ndryshëm. Këto ndërtime prej druri që kishin lidhje me rërën dhe futeshin në det, nuk kishin kanalizime dhe derdhnin gjithë ujrën e përdorura drejt e në ujin e detit. Kjo gjendje jo higjienike duhej përmirësuar duke hequr këto ndërtime plafite e duke përcaktuar mirë vendosjen e këtyre ndërtimeve individuale.

Pronësia e truallit në këtë zonë i përkiste shtetit. Me anë të planit përcaktohej që parcelat do të kishin përmasa 40m me



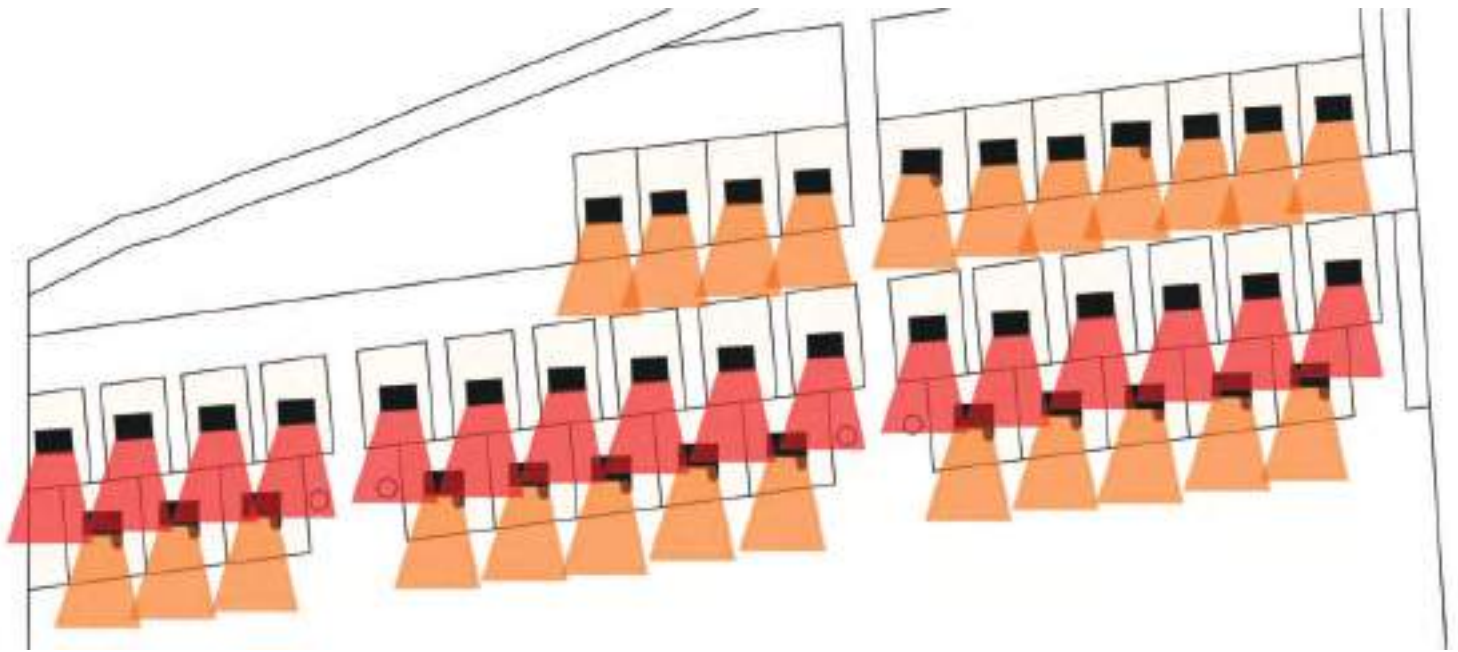


FRONTE VERSO L'ORIZZONTE 7/100





Projekti i Banjovë, 1963



Projekti i Banjovë, 1957



50m, ku vetëm ½ mund të ndërtohej, ndërsa pjesa tjetër do të ishte një sipërfaqe e gjelbër. Plani përcaktonte, gjithashtu, që vilat do të ishin 2-3 kate, parashikonte boshin dhe plotin, gjelbërimin dhe përcaktonte hapësirat publike e ato private. Deri më 1936 u ndërtuan 82 vila. Në hapësira të përlogaritura, parashikoheshin qendra sociale të cilat përmbledhnin hotele, restorante, bare, kinema, teatër e pista që zgjateshin në det, etj.

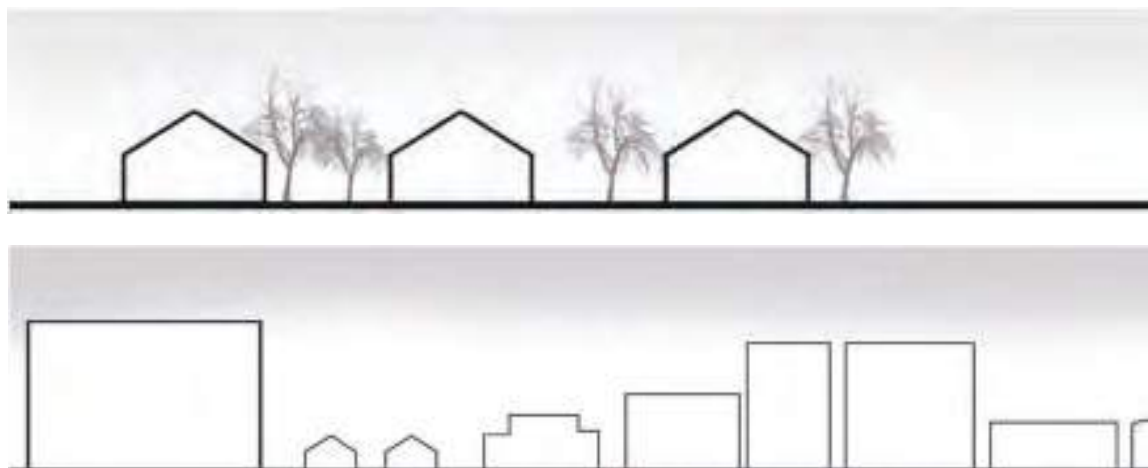
Qendrat sociale përfshinin disa lote (parcela) duke krijuar kuadrate më të rëndësishme, si tabletat e çokollatës. “Plazhi, ishte për bukuri disponibël, për t’u konsumuar si një botë e shkëputur nga realiteti natyral e social” (Urbain 1996, f.66)5.

Të analizojmë qendrën Iliria, ku u ndërtuan

5 Urbain, J.D. Sur la plage, oeurs et costumes balneaires sec. 19-20, Paris, Payot 1996, f.66

kabinat ditore së bashku me kafe-bar-restorant në mes. Në pjesën Lindore ishte parashikuar një park e një teatër i hapur. Në anën Perëndimore brenda në det u ndërtua një pistë me plan qendror e cila nuk u përfundua plotësisht. Sipas projektit që disponojmë kjo pistë do të ngrihej me lartësinë e dy kateve. Ajo që është realizuar sot përmban disa karakteristika të projektit fillestar. Projekti ishte novator për kohën, me skelet b-a, me hapësira xhami që demonstronte një teknologji ndërtimore mjaft të avancuar për kohën.

Kompleksi “Breshka” (Hekurudha) paraqet një qendër tjetër me të njëjtat karakteristika, siç duken dhe në fotot e kohës. Koncepti arkitekturor paraqitet i një niveli më rudimentar. Kompleksi “Stabilimenti” në zonën e ish bllokut paraqet koncept të ngjashëm me atë të zonës Iliria. Kabinat ditore, restoranti, klubi për lodra tavoline në qendër ishin





një platformë piste për rrezitje gjatë ditës dhe pistë vallëzimi në mbrëmje.

Përsa i përket vilave, ato u ndërtuan sipas planit në lot-et e përcaktuara, por me zgjidhje individuale të mbështetura në kritere të racionalizmit modern. Nga 82 vilat e ndërtuara, aktualisht pjesa më e madhe janë shembur për të ndërtuar pallate shumëkatëshe. Pasi kemi studiuar një pjesë të madhe të materialeve arkivore dhe kemi kryer rilevime në terren si edhe përpunime grafike gjatë seminareve me studentët, kemi zgjedhur disa prej tyre për të kuptuar më mirë karakterin e kësaj arkitekture të veçantë për Shqipërinë - ekzistencën e një banese të dytë për vilëxhiaturë.

Si karakteristikë të përgjithshme të tyre mund të shfaqim -organizimin planimetrik - vëllimor për t'ju përshtatur funksionit. Pa përjashtim të gjitha vilat kanë hapje ndaj detit në trajtën e verandave, gjë e cila

mundësohet në sajë të planit, që i siguron një shikim të bregut të gjitha radhëve / rreshtave të vilave. Verandat kanë lidhje me dhomën e ditës, ku me radhë janë vendosur dhomat e gjumit e ambientet ndihmëse. Muratura është realizuar me tullë, soletat janë prej betoni të armuar, më rallë është përdorur skeleti.

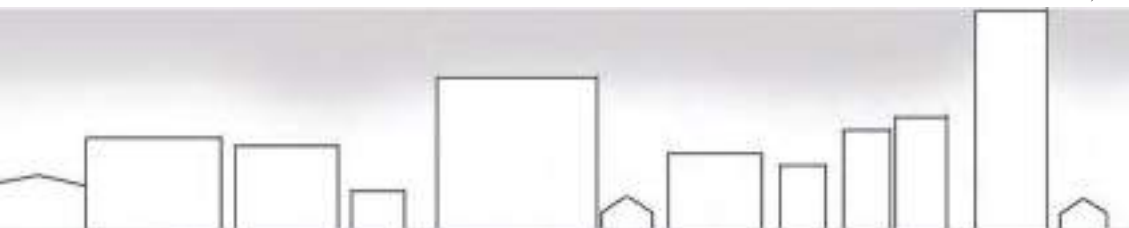
Gjatë studimit të një sërë vilave na ka rënë në sy një prej arkitektëve pionierë në arkitekturën e kultivuar të shtetit të ri shqiptar Kristo Sotirit. Në homazh të kësaj figure me shumë kontribute, por e mbuluar në një vel modest, si historiane e arkitekturës, do të më duhej t'i bëja një profil të shkurtër personalitetit të këtij arkitekti duke cituar disa nga veprat e tij.

Kristo Sotiri, pasi kreu studimet për inxhinieri i plotësoi ato në akademinë e Arteve të Bukura duke u diplomuar edhe në arkitekturë. Dokumente të kohës tregojnë se ai ka kryer punimet e restaurimit në

Silueta e ndërtimeve sipas planit të 1933



Silueta e ndërtimeve sot, 2012





Hotel Breshka

kishën e St. Maria della Salute në Venecia, një nga veprat më të rëndësishme baroke e arkitektit Baltazare Longena. Gjithashtu, ai figuron si projektuesi i një stacioni balnear në Lido të Venecias dhe Hotelit Ekselsior – Albert po aty. Vepër e tij është edhe një Kazino në Konstanca në Rumani. Në Durrës ka një sërë objektesh si banesa me ambiente tregtare në katin përdhe, varianti i parë i vilës së Zogut në kodrën e Durrësit, Hotel Internacionali në Tiranë, etj. Ai u ngarkua në krye të një grupi për hartimin e planit të zhvillimit të banjove të Durrësit që përgatiti materialet mbi të cilin në vitin 1933 u mbështet plani Austriak. Vila “Lule” (Miho, K. 2008, f. 71)⁶ në plazh u projektua prej tij, për familjen e tij. Sot kjo vilë nuk ekziston më dhe në vend të saj është ndërtuar diçka, aspak e ngjashme, por që mban të njëjtin emër. Sipas fotove dhe planimetrive ajo ka qenë një vilë me 2 kate dhe bodrum. Stili mund të themi se ka qenë eklektizëm ballkanik. Të bien në sy verandat, ballkonet dhe një ndarje perfekt e funksioneve. Rifiniturat e detajet ishin të realizuara me një përkujdesje të veçantë.

Disa nga vilat e paraqitura flasin për arkitekturën moderne që po zinte vend në Shqipëri si kudo në Evropë, pothuajse me të njëjtin hap në sajë të aftësive të arkitektëve të shkolluar në Perëndim, që punuan me përkushtim në vendin e tyre. Gjithashtu, kjo i dedikohet edhe influencës italiane që

ka qenë mjaft e ndjeshme. Për interierët e aredimin / mobilimin e tyre nuk mund të tregojmë asgjë. Gjatë periudhës së socializmit, këto vila u shtetëzuan dhe u përdorën si ambiente me qira për institucione e ndërmarrje dhe nuk kemi materiale nga ajo që ka qenë fillestarja e tyre.

Një nga kriteret e planeve rregulluese ishte dhe vegjetacioni i këtij stacioni balnear. Ai ishte konceptuar si një qytet park, ku mbjellja e drurëve të gjelbër bëhej me kriteret e mirë përcaktuara. Shembuj të shumtë të këtyre qyteteve të gjelbër ka mjaft, por kam sjellë në vëmendje Sable d’Or në Francë. Pemët e mbjella ishin kryesisht pisha e plepa. Gjelbërimi u trajtua në një marrëdhënie të dyanshme midis publikes e private. Përqindja e konsiderueshme e hapësirave publike i ka rezervuar një vend të rëndësishëm gjelbërimit. Ai ka qenë menduar si një përbërës i planit të ansamblit, për të dhënë ndihmesë në cilësinë jetësore e pejizazhistike të tij. Gjelbërimi privat brenda lot-eve ndihmonte jo vetëm në imazhin estetik të pejizazhit, por ndryshonte edhe mikroklimën.

Rruga e ngritjes së gjelbërimit mbështetej në dy shtylla: së pari, duke ndaluar ndërtimet jashtë lot-eve me shfrytëzim të përcaktuar me ligj dhe së dyti, duke lejuar që në secilin lot përzgjedhja të ishte individuale. Parku i parashikuar në zonën e plepave nuk u arrit të përfundonte sipas planit. Për të lidhur këtë zonë me fillimin

⁶ Miho, K. 2008, Arkitekti Kristo Sotiri, Tiranë 2008 f. 71



Hotel Adriatiku



Silueta e ndërtimeve sipas planit të 1933



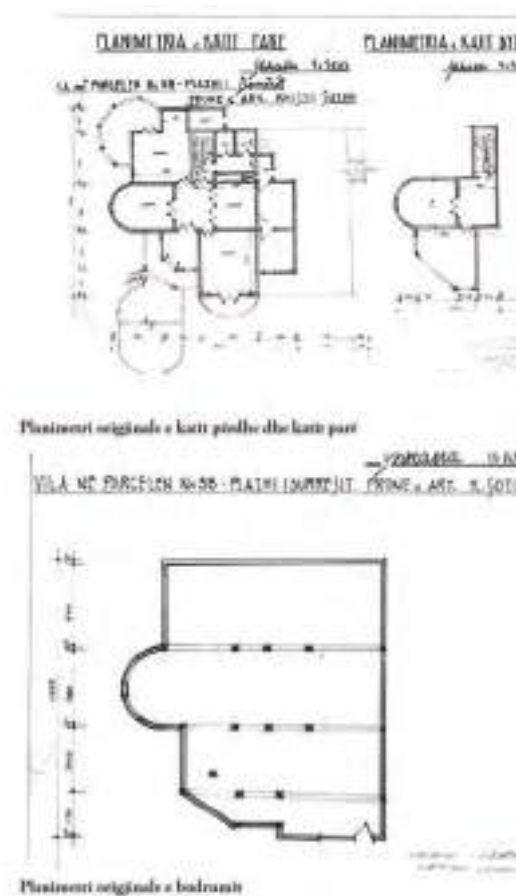
Kampi i punëtorëve



Hotel Apollonia



Vila e Arkitektit Sotiri në plazhin e Durrësit



Detaji i dyshemes



Detaji i dyshemes



Detaji i dyshemes



e plazhit ishte menduar të ndërtohej një rrugë për një trenino turistik. Ai do të kalonte në mes të gjelbërimit paralel me rrugën nacionale.

Pas luftës së 2-të Botërore me ndryshimin e sistemit, shumë gjëra nuk u realizuan sipas planit të vitit 1933 dhe atij të vitit 1942, por pati disa plane të tjera që gjithsesi i ruajtën principet fillestare. Gjatë kësaj periudhe u ndërtuan Kovaleshencat e ushtrisë, Kampi i pionierëve, Kampi i punëtoreve, Hotelet turistike: Adriatik, Durrësi, Apolonia, Kruja, Butrinti që u ngritën në parcelat e parashikuara. Lëvizja kaotike dhe humbja e kontrollit mbi territorin që filloi pas vitit 1990 influencoi së tepërmi edhe këtë zonë dhe sot plazhi i Durrësit pothuajse e ka humbur karakterin e një stacioni të mirëfilltë balnear. Për këtë problem do të

duhej një studim kompleks më vete. Në këtë paraqitje u munduam të mbledhim copëzat e puzzle-ve për të rievokuar një histori që na përket të gjithëve, për të vënë në vend një sërë kontributesh të të parëve, e për të analizuar më mirë eksperiencat pozitive e negative që na ndihmojnë të shohim përpara.

Literatura

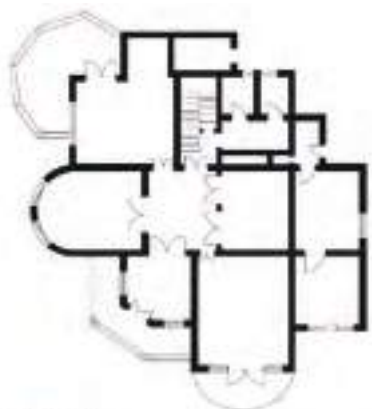
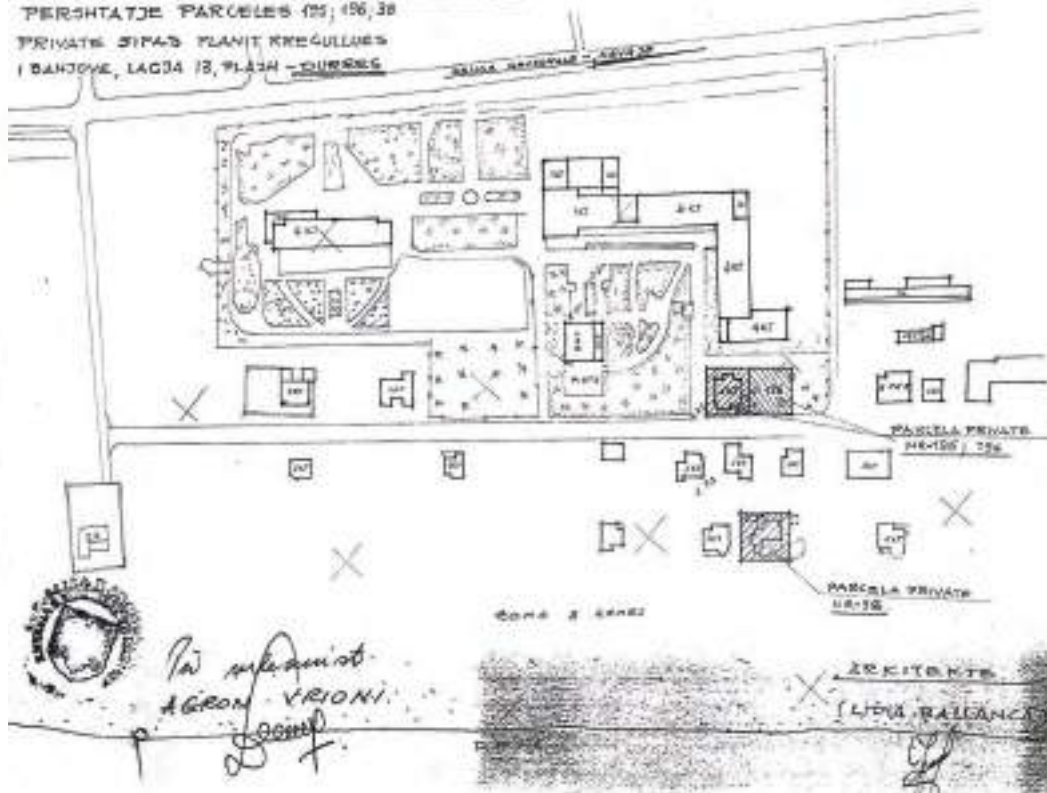
- 1 Maneglier Herve, 1991, Histoire de l'eau: du mythe a la pollution, Paris, f. 90
- 2 Mumford L. 1964, "La site a travers l'histoire", Paris, f. 559
- 3 Corbin Alan, Territoire bosh-Collection historique Paris Aubier 1988 f. 18
- 4 Vidal Roland, 2003, La construction paysagere d' une identite territorial, teza e doktoraturës, Paris 2003
- 5 Urbain, J.D. Sur la plage, oeuvres et costumes balneaires sec. 19-20, Paris, Payot 1996, f.66
- 6 Miho, K. 2008, Arkitekti Kristo Sotiri, Tiranë 2008 f. 71

PLAN VYENDOSJE

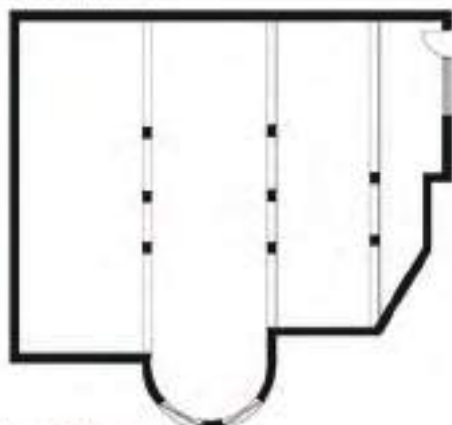
KRISTO SOTIRI
JULJANA SOTIRI

Skala 1:2000

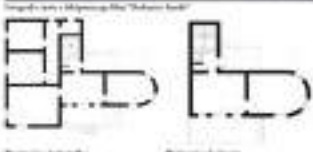
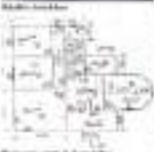
PERSHTATJE PARCELES 125, 126, 30
PRIVATE SIPAS PLANIT KREGULLUES
I BANJOVE, LAGJA 13, PLAGH - DURRESI



Platoni i katit përdhe



Platoni i bodrumit



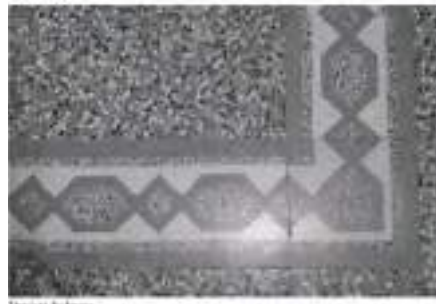
Skid e dykrenos



Skid e dykrenos



Skid e dykrenos



Skid e dykrenos



DUKE EMPATIZUAR SIZIFIN

Drejt Reklamimit dhe Rehabilitimit të Arkitekturës Moderne Shqiptare/ Një Moment nga Vepra Arkitektonike e Skënder Kristo Luarasisit.

Skënder Luarasi

Të shkruash për historinë e Arkitekturës Moderne Shqiptare është një akt absurd. Me “absurd” nuk kam parasysh kuptimin që i jepet kësaj fjale në të folurën e përditshme që nënkupton diçka që “nuk shkon,” “s’ka kuptim” ose “logjikë.” E përdor në kuptimin e saktë filozofiko-operativ që ky term merr në filozofinë e Kirkegard dhe Kamysë. Me pak fjalë..., absurdi në filozofi është AJO që lind si pasojë e konfliktit midis prirjes njerëzore për të gjetur vlera dhe kuptim në jetë dhe pamundësisë për t’i gjetur ato. Absurdi është AJO që lind si pasojë e mospërputhjes dhe papajtueshmërisë së individit dhe mjedisit, qoftë ky mjedis olimpiko-qiellor apo tokësor, politik, ose kultural. Përse e cilësoj aktin e të shkruarit për Arkitekturën Moderne Shqiptare një akt absurd? Nga njëra anë, gjatë njëzet viteve të fundit, disa kritikë, historianë arkitekture dhe arkitektë shqiptarë (ndër ta edhe autori i këtij artikulli) kanë shkruar për Arkitekturën Moderne Shqiptare, që e ka zanafillën në vitet 20-30 të shekullit të kaluar. Këto shkrime kanë marrë forma të ndryshme nga kërkime shkencore të botuara në libër, deri të botime artikujsh sënsibilizues ku autorët shprehin domosdoshmërinë e studimit

të Arkitekturës Moderne Shqiptare, si dhe shqetësimin qytetar dhe profesional mbi prishjen e objekteve arkitektonike modernë dhe zëvendësimin e tyre me pallate shumë katëshe, apo metamorfozën turbo-folk të këtyre objekteve në lokale ose hotele. Nga ana tjetër këto shkrime “shkrihen si mente” (nëse mund të huazojmë një frazë të Ervin Hatibit) nën mpirjen kolektive mediatike, dhe ASGJE NUK NDODH; thjesht nuk kanë efekt. Këto objekte moderne (kryesisht vila, por jo vetëm) vazhdojnë të prishen në mënyrë sistematike, të transformohen dhe restaurohen pa kriter, ose të lihen në rrënim – gjithmonë me qëllim që në një moment të caktuar të prishen dhe në vend të tyre të ndërtohet një pallat. Pjesa dërmuese e arkitektëve dhe intelektualëve thjesht heshtin, për arsye të ndryshme... Situata aktuale nuk jep asnjë shenjë ose provë konkrete që ky mentalitet “i çuditshëm...” të ndryshojë sado pak. Në këtë situatë lind absurdi. Por gjithashtu lind edhe pyetja: çfarë të bëjmë? çfarë të bëjmë me këtë Absurd?

Le të kthehemi shkurtimisht (dhe për herë të fundit) te Filozofia. Filozofia absurde na jep tre zgjidhje: E para është vetëvrasja, që në situatën konkrete përkethehet pak a shumë në kapitullim, si për shembull: “në dreq të

vejë gjithçka, le të prishet e gjithë trashëgimia e arkitekturës moderne shqiptare.” Si Kirkegard ashtu edhe Kamy janë kundër këtij varianti, duke argumentuar se “vetëvrasja,” në këtë rast kapitullimi, nuk e eliminon absurdin, përkundrazi e bën absurdin më absurd. Zgjidhja e dytë është besimi në një transcendencë, p.sh. në Zot, që në situatën konkrete mund të përkthehet në një besim të tipit samërsolt (somersault) se ndoshta do të vijë një kohë kur një forcë politike, ekonomike ose kulturele do ta ndalojë marrshimin e pandalshëm të absurdit. S’është e veshitirë të kuptohet që edhe kjo s’është zgjidhje, për shumë arsye, ndër të cilat më e thjeshta është se s’ka më kohë - shumica e objekteve moderne janë shkatërruar ndërkaq. Zgjidhja e tretë është kur njeriu e pranon egzistencën e absurdit dhe vazhdon të jetojë pavarësisht nga ky i fundit. Kamy e pranon këtë zgjidhje, dhe argumenton se duke rebeluar kundër absurdit, ndërsa gjithmonë, duke e pranuar paevitueshmërinë e tij, njeriu mund të gjenerojë vlerë dhe kuptim gjatë vetë këtij procesi të dyfishtë, që gërsheton rebelimin ndaj absurdit me pranimin e tij. Pra Kamy na ofron Sizifin si alternativë, heroin absurd, i cili u detyrua nga perënditë të ngjiste një gur në maj të malit vetëm që ta shikonte gurin të rrokullisëj më pas në fund të tij; dhe Sizifi përsëri zbriste në fund të malit, merrte gurin në majë dhe përsëri guri rrokullisej... e kështu deri në fund të kohës. Në situatën konkrete kjo zgjidhje filozofike përkthehet në përsëritjen e përpjekjes; pra në përsëritjen e përpjekjes për të pranuar në rradhë të parë egzistencën e Arkitekturës Moderne Shqiptare, dhe më pas për të studiuar këtë arkitekturë nëpërmjet kërkimeve dhe studimeve sistematike shkencore dhe artikujve kritikë.

Ky artikull është pikerisht një përsëritje

e tille. Është një vazhdim i artikullit “Sipas Standarteve Europiane... - Historia e arkitekturës moderne shqiptare,” që e botova në Forum A+P 2 dhe Gazetën Agon në vitin 2009. Në këtë të fundit kam folur shkurtimisht për gjenezën e arkitekturës moderne shqiptare. E shoh të arsyeshme të riprodhoj këtu një fragment të artikullit të parë:

“Arkitektura Moderne Shqiptare përfaqësohet nga projektet e ndërtuara dhe të pandërtura të arkitektëve shqiptarë në hapësirën kohore ndërmjet dy luftërave botërore, pra të viteve ’20 e ’30. Kjo periudhë përkon edhe me periudhën e lindjes, zhvillimit dhe konsolidimit të Arkitekturës Moderne Europiane. Arkitektët modernë shqiptarë më të rëndësishëm kanë qenë: Qemal Butka, Anton Lufi, Skënder Kristo Luarasi dhe Gjovalin Krroqi.

Arkitektura moderne shqiptare është organikisht e lidhur me Arkitekturën Moderne Europiane të kohës, jo vetëm në aspektin e sintaksës dhe vlerave formale arkitektonike por edhe në lëmin social e politik. Karakteristika kryesore e Arkitekturës Moderne Europiane (dhe asaj shqiptare) është vlera avantgarde e të gjitha aspekteve të dizenjimit arkitektonik, si konceptualizimi i formës dhe hapësirës, marrëdhënia e hapësirës së brendshme dhe asaj së jashtme, trajtimi minimalist i planeve, si dhe hibridizimi dhe abstragimi i tipologjive arkitektonike popullore ose rajonale. Është e rëndësishme të theksohet që kristalizimi i sintaksës apo stilit të arkitekturës moderne shqiptare, ashtu si edhe asaj Europiane, është pjesë e një procesi evolucionar që përfshinte një shumëllojshmëri stilesh, konceptualizimesh dhe influencash arkitektonike të kohës. Arkitektura Moderne në përgjithësi dhe ajo Shqiptare në veçanti

Gv:

Ky artikull është shkruar nga Skender Pavlo Luarasi, nipi i Arkitektit Skënder Kristo Luarasi. Skënder Luarasi është arkitekt dhe Assistant Professor në Yale University, Rhode Island School of Design, dhe University of Massachusetts Amherst. Skënder Luarasi nisi studimet në Arkitekturë në Universitetin Politeknik të Tiranës më 1994. Më pas vazhdoi studimet në Wentworth Institute of Technology në Boston dhe më 2005 u diplomua me Master of Architecture në Massachusetts Institute of Technology në Cambridge, Massachusetts. Ka punuar si arkitekt në disa zyra projektimi në Boston dhe Cambridge si Finegold Alexander + Associates, Kennedy & Violich Architects dhe deGoi Digital Design Group në Massachusetts Institute of Technology. Nga viti 2005 në 2007 ka dhënë mësim si Assistant Professor në Departamentin e Arkitekturës në Washington State University. Tani jep mësim si Assistant Professor në Departamentin e Arkitekturës dhe Projektimit në University of Massachusetts Amherst, ndërsa ushtron edhe aktivitetin e tij si arkitekt. Puna e tij kërkimore dhe projektuese përqëndrohet në aktivizimin e teknologjisë dixhitale në procesin e projektimit dhe si ky “mentalitet dixhital” domosdoshmërisht influencën riformulimin dhe rikonceptualizimin e premisave të projektimit, hapësirës dhe materialit arkitektonik, dhe vetë disiplinës dhe profesionit të arkitekturës. Luarasi është pedagog i ftuar edhe në Universitetin Polis Tiranë.



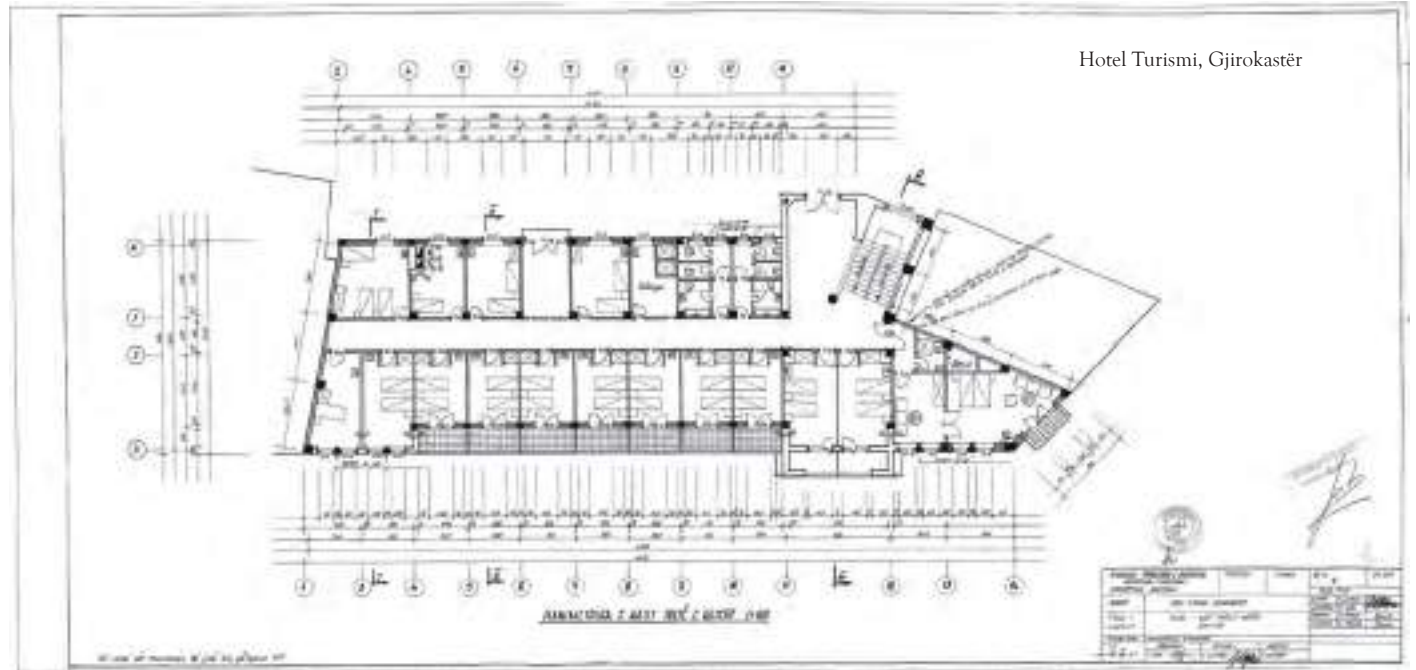
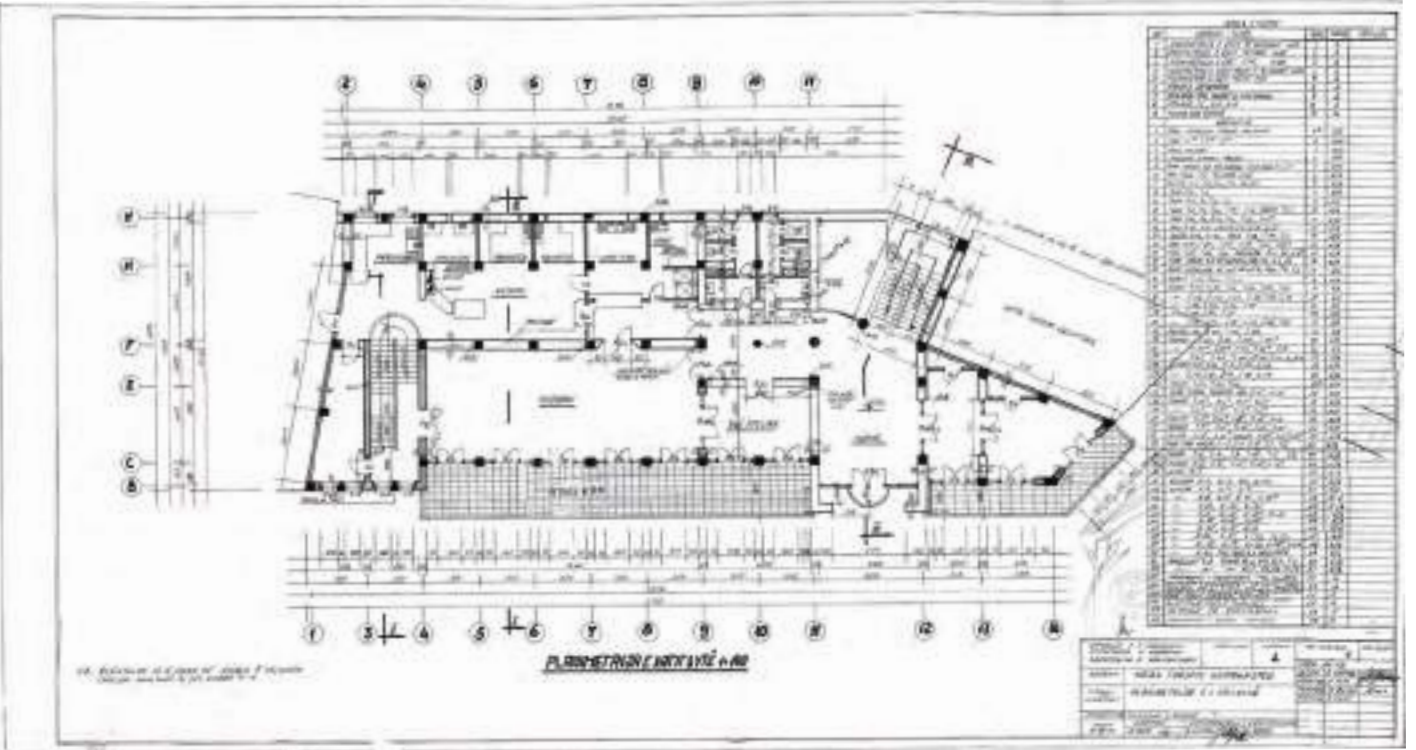
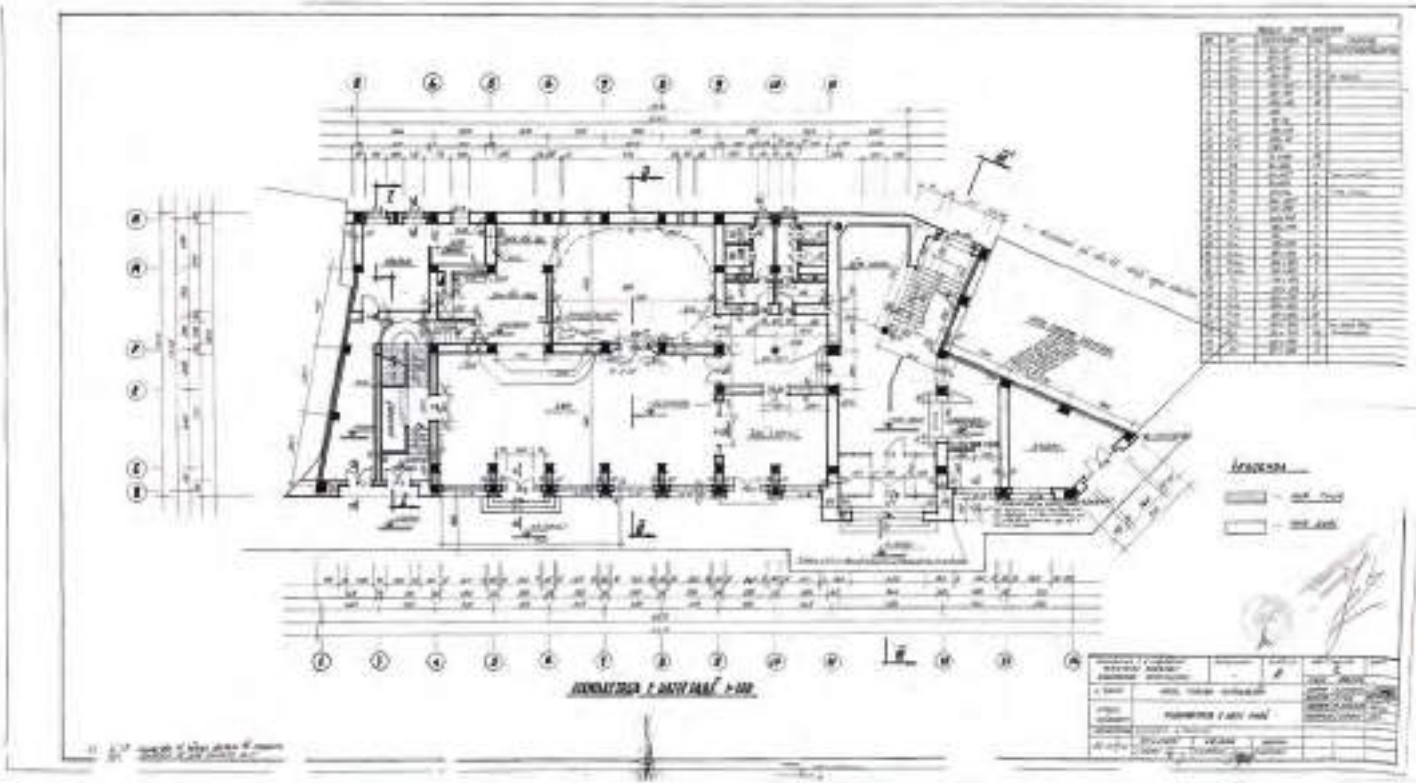
HOTEL TURIZMI GJIRKASTEQ

përfaqëson shtresën e borgjezisë së vogël e të mesme. Tipologjia arkitektonike më e përhapur është ajo e banesës, kryesisht vilës. Qindra vila, kryesisht në Tiranë u ndërtuan në vitet '20 e '30. Këto objekte arkitektonike karakterizohen jo vetëm nga tiparet më të rëndësishme të arkitekturës moderne të kohës, por edhe nga përfaqësimi abstrakt e poetik i karakteristikave të arkitekturës popullore shqiptare, si përdorimi i strehëve të çatisë së pjerrët, përdorimi i gurit dhe trajtimi modern arkitektonik i ambjenteve ndërmjetëse si ballkoni dhe lozha.”

Arkitektura moderne shqiptare në përgjithësi krijon një kontrast të qartë me arkitekturën “institucionale” osë “zyrtare” të kohës e cila përfaqëson vlera konservative nëpërmjet vënies në përdorim të stileve të arkitekturës neo-klasike dhe monumentale. Në Shqipëri kjo arkitekturë “zyrtare” përfaqësohet nga Arkitektura Italiane e paraluftës në Shqipëri, e cila, në lëmin politik, ishte pjesë e Projektit Kolonialist “Oltremare” që përfshinte jo vetëm Shqipërinë por edhe vendet e Afrikës Veriore.”

Është e rëndësishme të theksohet

ky kontekst politiko-estetik konservator i arkitekturës italiane “Oltremare” të paraluftës, për ta dalluar dhe diferencuar qartë atë nga arkitektura moderne avantgarde e së njëjtës kohë në Itali, e cila përfaqësohej nga arkitektë si Giuseppe Terragni, Antonio Sant’Elia, Gio Ponti, Adalberto Libera e të tjerë. Ky diferencim është i rëndësishëm sepse shpesh herë, në artikuj, intervista dhe aktivitete të ndryshëm në median shqiptare, arkitektura italiane “Oltremare” në Shqipëri imagjinohet dhe perceptohet si një Origjinë (me “O” të madhe), që qëndron përtej së tashmes dhe së shkuarës shqiptare, e rënë nga qielli, aksiomë, e pakritikueshme dhe e pa-analizueshme (sic perceptohet zakonisht çdo origjinë). Ajo perceptohet si e ORIGJINA e modernizmit në shqipëri; një skenë fillestare e ngritur në një terren primitiv bosh, që kuadron dhe kushtëzon të ardhmen me hijen e saj. Në fakt nuk është ashtu. Ndersa arkitektura italiane “Oltremare” në Shqipëri është pa dyshim shumë e rëndësishme dhe thelbësore, sidomos në strukturën urbanistike që i dha qytetit të Tiranës, origjina e Arkitekturës Moderne në Shqipëri është e shumëfaqshme



Hotel Turismi, Gjirokastrë

dhe komplekse, dhe ashtu si arkitektura moderne në vendet e tjera, kushtëzohet nga një shumëllojshmëri influencash estetike, ekonomike dhe politike, të brendshme dhe të jashtme.

Problemi i “Father Complex” – “Kompleksi Atëror” (po të huazojmë një shprehje të Frojdit) në lidhje me perceptimin Arkitekturës Italiane “Oltremare” në Shqipëri si një skenë-origjinë, shpeshherë dhe paevitueshmërisht kombinohet me research-e të pasakta dhe të cekëta. Për shembull në një artikull të botuar vitet e fundit flitet për vlerat funksionale të Arkitekturës Italiane në Shqipëri, dhe si shembuj të kësaj arkitekture tregohen disa planimetri vilash në Tiranë (kam vendosur ta mbaj anonim emrin e autorit dhe të artikullit). Ndërsa po lexoja artikullin vura re një planimetri që ngjante shumë e njohur për mua. Përfytyro çudinë time kur zbulova se kjo ishte planimetria e vilës në të cilën unë jam rritur dhe aktualisht jetoj kur vij në Tiranë. Kjo vilë është ndërtuar në fund të viteve ‘30 dhe fillim të viteve ‘40, por jo nga arkitektët italianë; ajo është projektuar nga arkitekti Skënder Kristo Luarasi, një nga protagonistët kryesorë të arkitekturës moderne në Shqipëri.

Skënder Kristo Luarasi u diplomua si Inxhinier-Arkitekt në Grac, Austri më 1936. Filloi punë si arkitekt në Ministrinë e Punëve Botore më 1937, dhe punoi pa ndërprerje si arkitekt deri më 1976. Projektoi rreth 200 objekte arkitektonike në të gjithë Shqipërinë. Vepra e Skënder Kristo Luarasit është tepër e larmishme në aspektin e tipologjive arkitektonike, teknologjive të ndërtimit dhe kushteve urbanistike dhe gjeografike në të cilat u zhvillua. Vepra e tij përmban vila banimi, komplekse spitalorë dhe kurativë, hotele turizmi, objekte social kulturore, objekte administrative dhe industrialë. Arkitektura

e Skënder Kristo Luarasit mishëron vlerat moderne të arkitekturës europiane të kohës: ekspresiviteti i volumit, shpërndarja dinamike e volumit në marrëdhënie me sekuencat programatike, rrjedha hapësinore e programeve, marrëdhënia interier-eksterier, planet minimaliste, dhe tendenca (sigurisht, brenda kufizime teknologjike të kohës) për hapje të gjera xhami. Megjithatë, një nga aspektet unike të veprës së tij është integrimi i këtyre vlerave estetike me cilësitë specifike të kontekstit shqiptar; kontekst ky që përfshin historinë dhe kulturën shqiptare të jetesës, estetikën e ndërtimeve popullore, teknologjinë tradicionale dhe moderne të ndërtimit, gjeografinë dhe klimën. Mund të thuhet pa egzagerim që vepra arkitektonike e Skënder Kristo Luarasit është shembulli i parë dhe i fundit në Shqipëri që mund të klasifikohet si përfaqësues autentik i atij stili që në vitet ‘70-‘80 në Perëndim u cilësua (ndoshta me vonesë dhe paksa përgjithësisht...) me termin “Critical Regionalism” – “Rajonalizmi Kritik.” Më saktësisht, kam parasysh atë plejadë arkitektësh modernë përendimorë në vitet ‘50-‘60-‘70, si për shembull, Marcel Breuer (USA), Alvar Aalto (Finlande), Luigi Moretti (Itali), Ignazio Gardella (Itali), Giancarlo De Carlo (Itali) e të tjerë, të cilët u përpoqën (me sukses) të moderojnë stilin internacional dhe purist modern duke u përgjigjur kushteve specifike materiale dhe kulturore të kontekstit dhe mjedisit, gjithmonë pa tradhëtuar vlerat hapësinore moderniste dhe pa rënë në post-modernizëm.

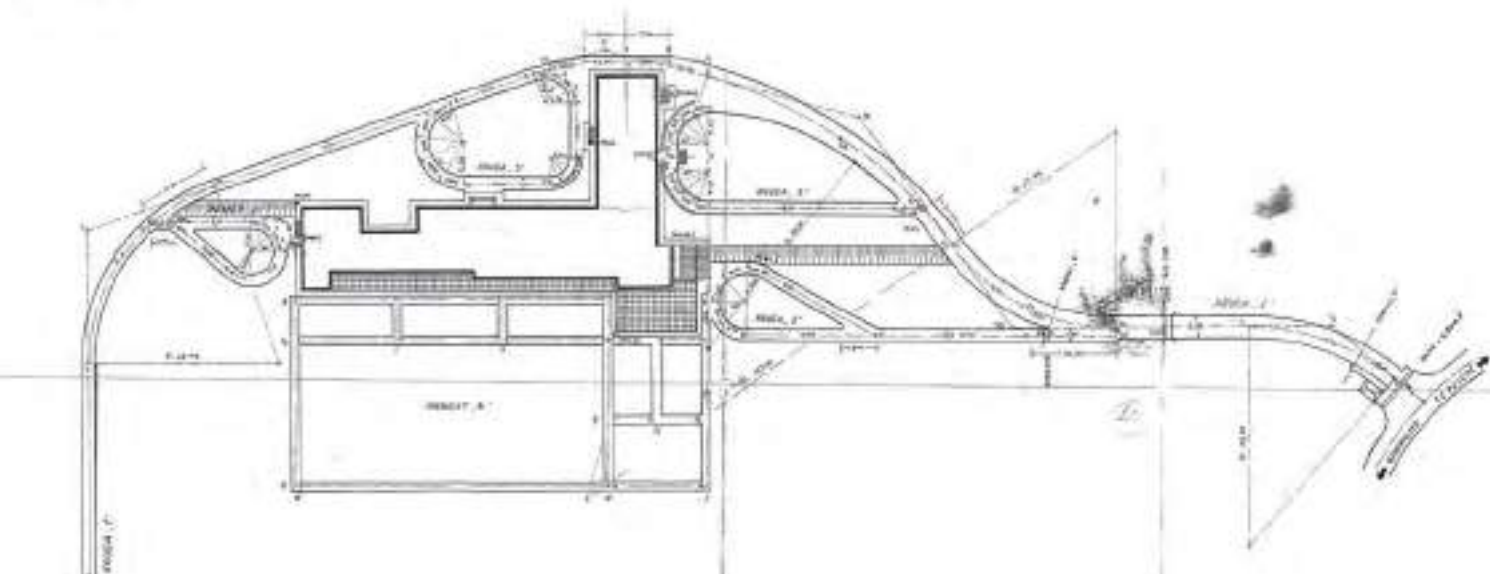
Ndonëse vepra e Skënder Kristo Luarasit është tepër e gjerë do të doja të përqëndrohesha pikërisht në këtë aspekt, që për mungesë të një termi më të saktë le ta quajmë “Modern Critical Regionalism” – “Rajonalizmi Kritik Modern,” duke u fokusuar në kompleksin



arkitektonik që ai projektoi në Gjirokastrë, me Hotel Turizmin dhe Spitalin si dy objekte kryesore. E bëj këtë për dy arsye. E para është se ky është një shembull me precedentë të rrallë jashtë Shqipërisë, dhe pa asnjë precedent në Arkitekturën Shqiptare deri më sot, përsa i përket gërshetimit të suksesshëm të sensibilitetit arkitektonik modern me një kontekst historik ekstrem, sic është në këtë rast Qyteti i “i skulpturuar në gur,” Gjirokastra. Arsyeja e dytë ka të bëjë me një cilësi të rëndësishme të këtij kompleksi, atë të marrëdhënies së ngushtë të objektit arkitektonik modern me kontekstin. Në përgjithësi, ky aspekt i projektimit arkitektonik i ka munguar arkitekturës dhe urbanistikës shqiptare, si gjatë regjimit komunist, ashtu edhe pas 90-s (sidomos pas 90-s....). Kjo shprehet në mungesën e “komunikimit” të objektit me kontekstin, dhe në dhunimin që objekti i bën kontekstit. Prishja e objekteve moderne dhe zëvendësimi i tyre me pallate shumëkatëshe është thjesht rrjedhoja ekstreme dhe konkluzioni logjik, dhe final (dhe sigurisht, tragjik) i një mungese kolektive përsa i përket

njohurisë dhe ndjeshmërisë së projektimit në lidhje me kontekstin dhe ambjentin. Kjo mungesë del në pah në forma të ndryshme të arkitektë me eksperiencë, pedagogë dhe studentë arkitekture, politikanë, drejtues administrativë, organizues konkurseesh ndërkombëtare dhe investitorë.

Le të kthehemi te Rajonalizmi Kritik Modern në Gjirokastrë. Skënder Kristo Luarasi ka projektuar disa objekte në Gjirokastrë. Ndër më të rëndësishmit janë: Gjimnazi i Gjirokastrës, Gjykata, Hotel Turizmi, Spitali i Gjirokastrës, ish Komiteti i Partisë dhe tre kulla 4-kate banimi. Më tepër se objekte të veçanta këto përcaktojnë një fushë ose një landscape arkitektonik të zhvilluar në një hapësirë kohore njëzet e dy vjeçare. Këto objekte luajnë rolin e nyjeve urbane që diferencohen nga kushti urban dhe historik, dhe në të njëjtën kohë e ri-diferencojnë dhe e ri-përcaktojnë këtë kusht. Këto objekte ndryshojnë nga njëri tjetri përsa i përket estetikës dhe teknologjisë së ndërtimit duke reflektuar kështu momentin specifik historik në të cilin ato janë ndërtuar. Dhe sigurisht,



SPITALI I RI I GJIROKASTRES

SHALLA E SPITALIT

Shkalla - 1:200

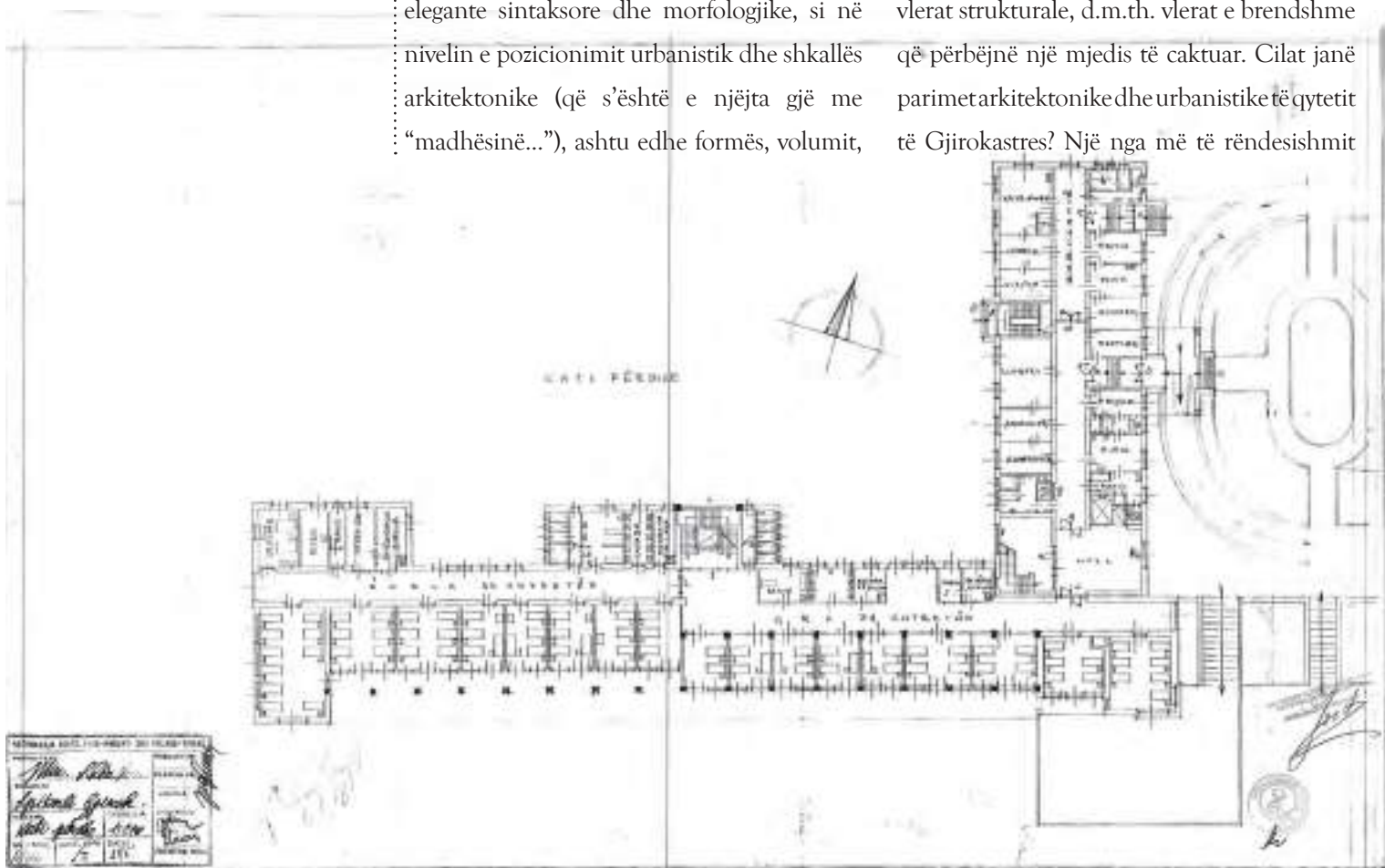
1:200

Tirana, 2000

ato kontrastojnë dhe dallojnë në shkallë dhe intensitete të ndryshme me teksturën urbane dhe historike të qytetit. E megjithatë janë të lidhura organikisht me njëri tjetrin dhe me qytetin historik nëpërmjet fijesh elegante sintaksore dhe morfologjike, si në nivelin e pozicionimit urbanistik dhe shkallës arkitektonike (që s'është e njëjta gjë me "madhësinë..."), ashtu edhe formës, volumit,

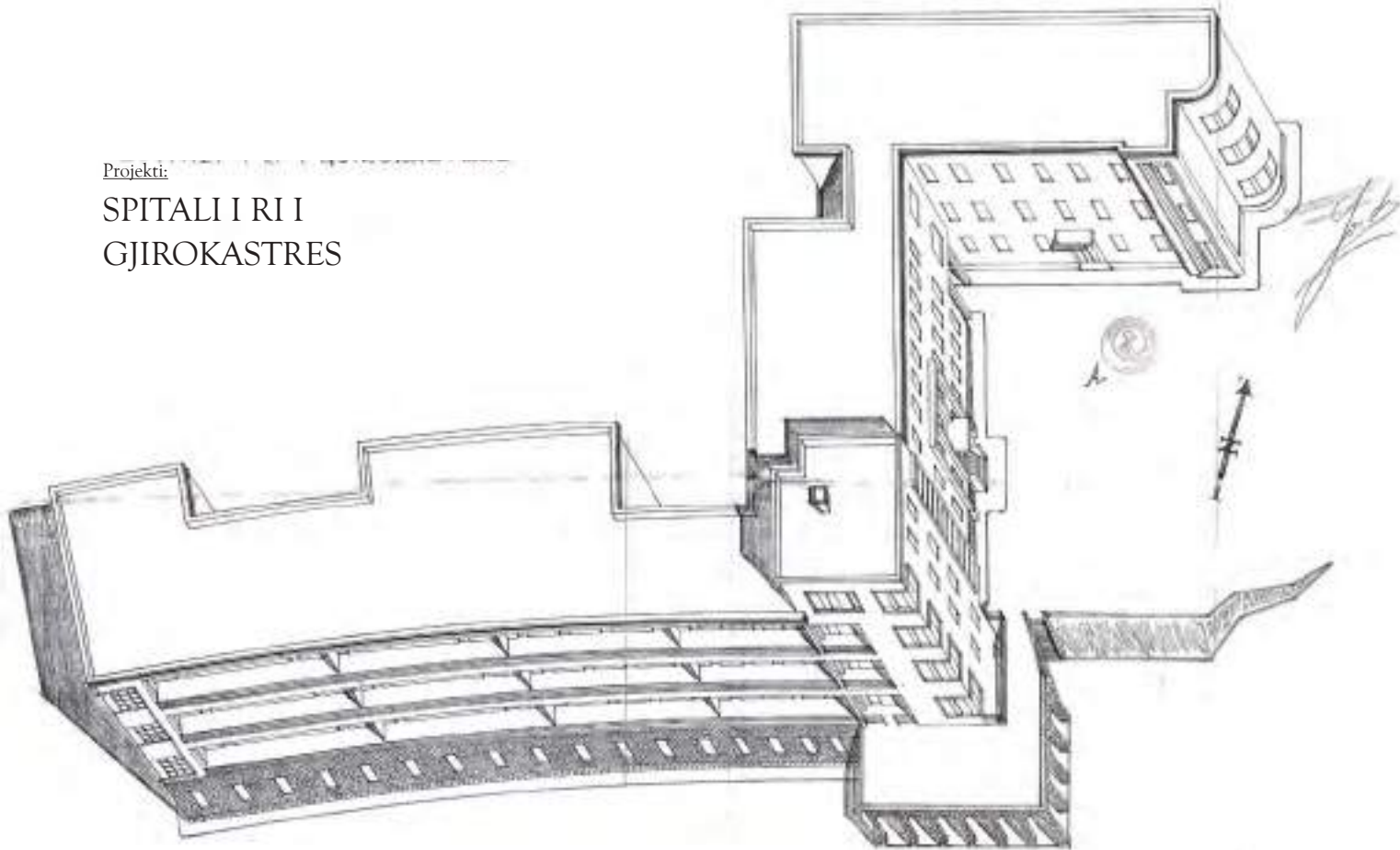
detajit dhe ornamentit modern.

Rajonalizmi Kritik Modern nuk është një formulë, por një mentalitet krijues që ri-interpreton, rilexon dhe ri-shkruan në mënyrë rigorozë dhe moderne parimet dhe vlerat strukturale, d.m.th. vlerat e brendshme që përbëjnë një mjedis të caktuar. Cilat janë parimet arkitektonike dhe urbanistike të qytetit të Gjirokastrës? Një nga më të rëndësishmit



Projekti:

SPITALI I RI I GJIROKASTRES

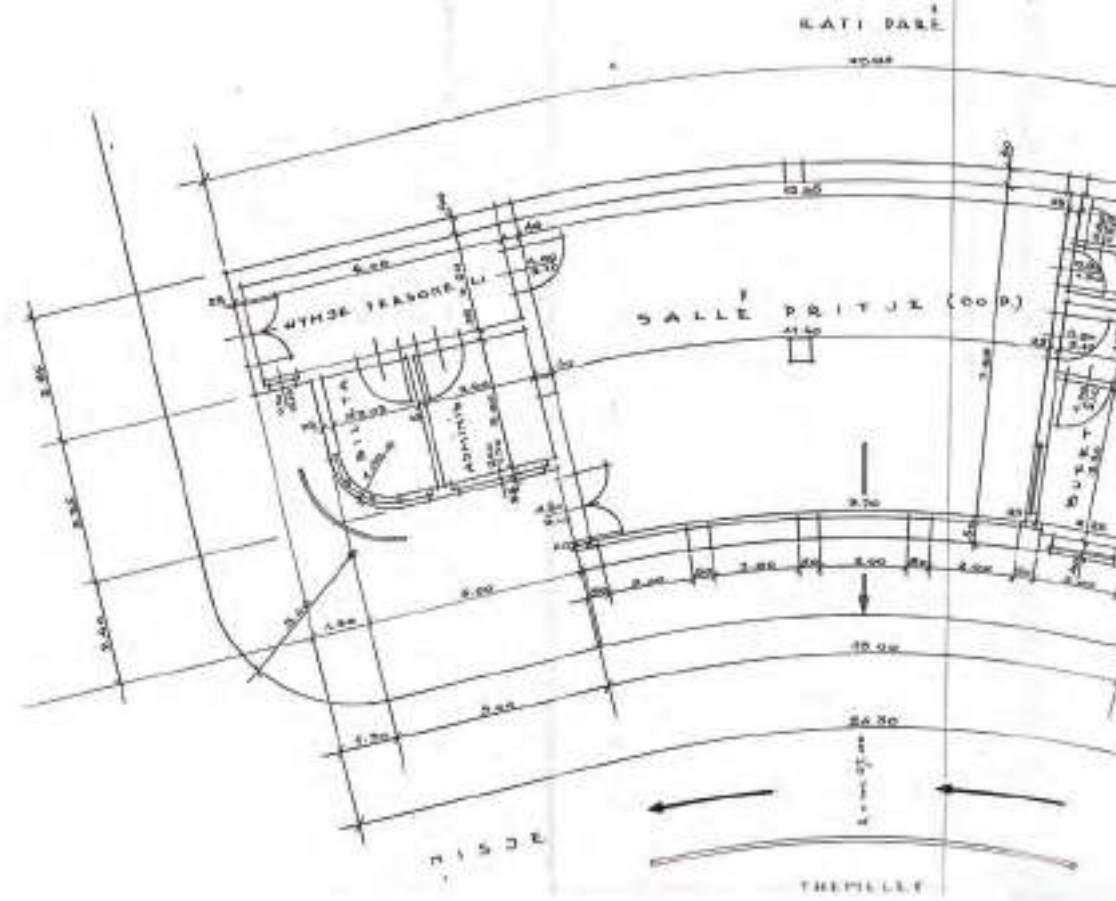


është vlera e dyfishtë dhe dialektike objekt-fushë, nyje-teksturë, osë kullë-landscape. Ndryshe nga shumica e qyteteve historike në Shqipëri dhe në Europë ku objekti i “nënshtrohet” teksturës së përgjithshme të qytetit (si p.sh. Berati), në Gjirokastrë nuk ndodh kështu. Objekti nuk i nënshtrohet teksturës, ai mbetet individual, kullë. E megjithatë tekstura gjenerohet paradoksalisht nëpërmjet reciprokimeve topografike dhe ndermjetësive “të vështira” dhe kontradiktore të objekteve me njëri tjetrin nga njëra anë, dhe objekteve me terrenin e pjerrët nga ana tjetër. Po të përdornim një metaforë, si objekti adhtu edhe tekstura bashkëjetojnë por nuk i “lëshojnë shumë pe” njëra tjetrës.... Është një marrëdhënie e vështirë, dramatike dhe fantastike. Në fakt është një kusht themelor në krijimin e një skene teatrale urbane që bën të mundur “pirjen e kafes me dylbi...” Që të “pish kafë me dylbi” (me nge, si i thonë fjalës...) duhet të pozicionohesh në një mënyrë të tillë brenda objektit që të kesh mundësi të hedhësh veshtrimin jashtë në një objekt tjetër

ose disa objekte të tjera. Në të njëjtën kohë ky shikim duhet domosdoshmërisht të kthehet mbrapsht, të pasqyrohet dhe të reciprokohet, d.m.th duhet të shihesh nga objekti tjetër... Që të ndodhë ky ritual, arkitektura duhet të përformojë edhe si objekt edhe si teksturë/ansambël objektësh në të njëjtën kohë. I hyra pak në detaj antropologjisë së “pirjes së kafes me dylbi” në mënyrë që të përshkruaja konceptin objekt-fushë në Gjirokastrë, që në përgjithësi është një nga konceptet më të vështira për tu realizuar në arkitekturë, dhe nga më të rëndësishmit.

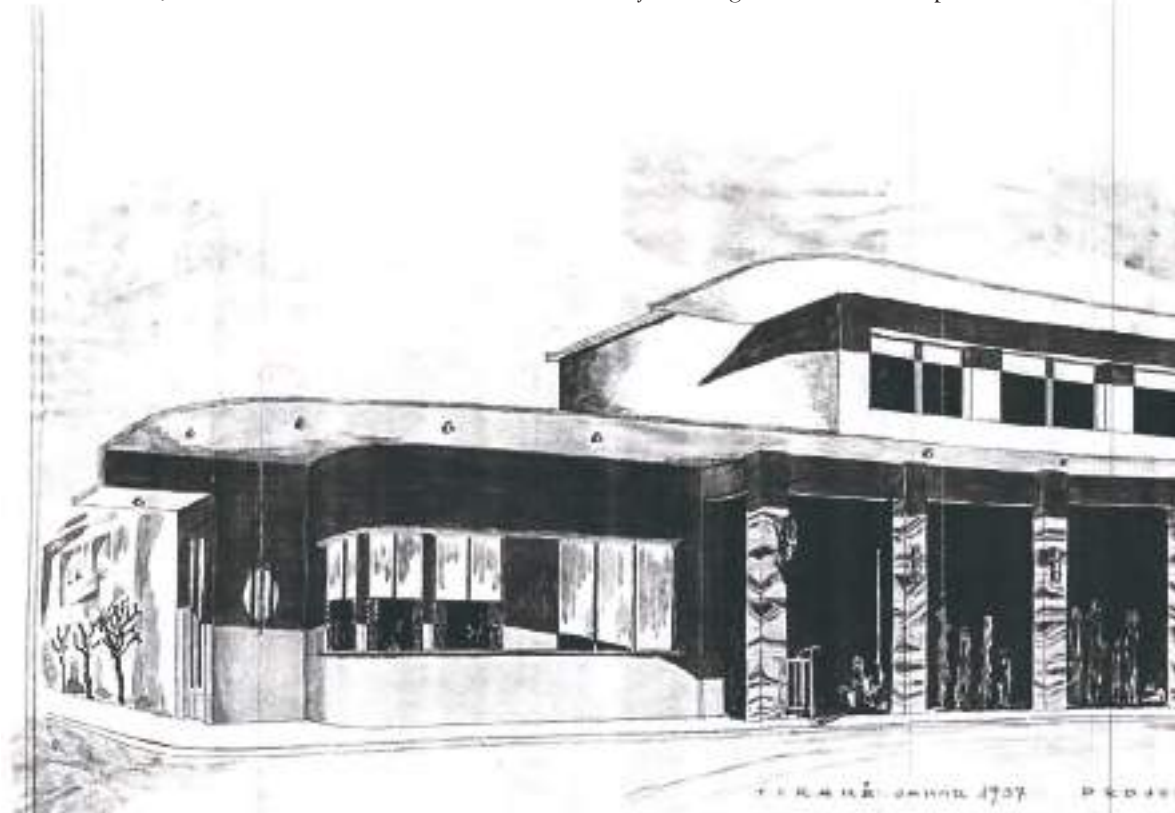
Objektet e projektuara nga Skënder Kristo Luarasi në Gjirokastrë e mishërojnë këtë koncept. Në varësi të pozicionit nga i cili subjekti i përjeton, ato herë shërbejnë si objekte autonome dhe herë si tekstura që lidhin dhe kuadrojnë teksturën egzistuese të qytetit. Për më tepër ato e suplementojnë qytetin me një shkallë dhe teksturë tjetër, atë të objektit modern që është domosdoshmërisht më i madh dhe më volumor se godinat e banimit tradicionale. Le

Spitali i Ri i Gjirokastrës



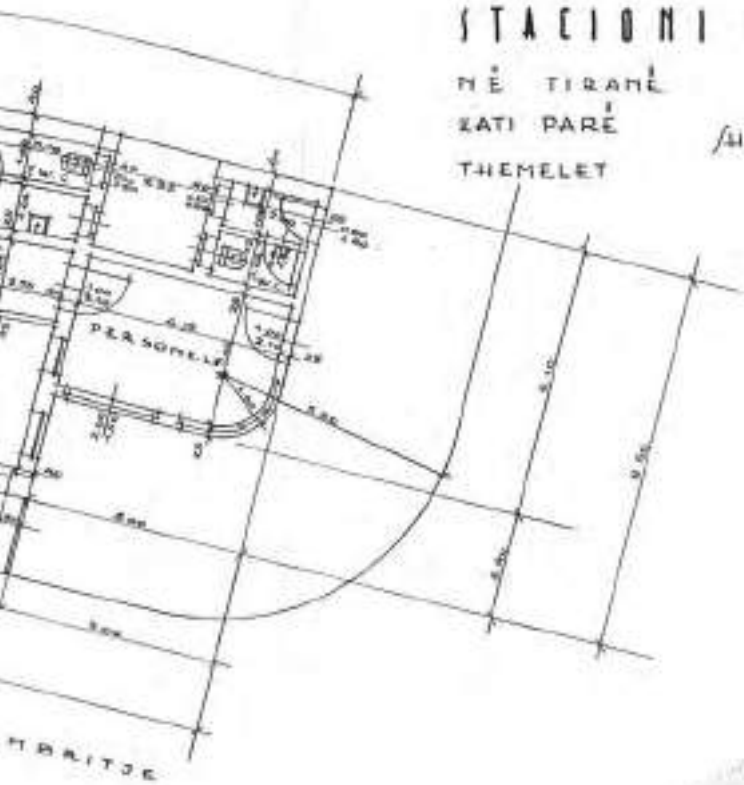
të marrim hotel turizmin si shembull. Po të qëndrojmë te kodra e gjykatës së qytetit dhe të shikojmë në drejtim të kodrës së Kalasë, hasim një panoramë-narativë vertikale që përbëhet nga tre elementë, kalaja në majë të kodrës, kodra dhe hotel turizmi në buzë të kodrës. Një perceptim i shpejtë dhe fillestar zbulon marrëdhënien e qartë dhe të qëllimtë ndërmjet volumit të Kalasë dhe volumit të Hotelit. Por një perceptim më i vëmendshëm zbulon një situatë arkitektonike më

komplekse. Fasada e hotelit është diferencuar në dymbëdhjetë nuanca ose vlera nëpërmjet zhvendosjes shtresore të planeve të fasadës, aperturave dhe shpërndarjes së materialeve. Volumi i hotelit qëndron mbi një plint guri. Por ky plint nuk ka të njëjtën lartësi përgjatë fasadës së hotelit; disa shkallëzime të vogla reciprokojnë me pjerrësinë e sheshit në të cilin hoteli ndodhet. Gjithashtu horizontaliteti i plintit thyhet nga volumi i hyrjes kryesore me një hark guri. Fasada mbi plint është e



HARTIMI I PROJEKTIT
STACIONI I AUTOBUSAVE
NË TIRANË
KATI PARË
THEMELET

SHKALLA 1:100



artikular në zona të ndryshme që përbëhen nga lozhat, ballkoni në kat të dytë me hapje të gjera xhami, lozhat në volumin e hyrjes dhe tre faqe fasadash me hapje dritaresh në mur. Artikulimet e fasadës kanë një rol të trefishtë: ato krijojnë një reciprocitet të njëkohësishëm me kalanë, kodrën dhe strukturën kullë-teksturë të qytetit. Kalaja nuk është thjesht një bllok i madh vëllimor që qëndron mbi kodër. Volumi i saj faqëzohet nëpërmjet thyerjesh të lehta që i përgjigjen topografisë së kodrës.

Artikulimet vertikale të fasadës së hotelit krijojnë një dialog me keto faqëzime. Në të njëjtën kohë artikulimet e fasadës e “thyejnë” volumin relativisht të gjatë të hotelit, rreth 50 m, duke iu përgjigjur keshtu shkallës dhe proporcionit të kullave të Qytetit. Të gjitha këto reciprocitete arkitektonike ri-përjetohen në një shkallë dhe atmosferë tjetër kur subjekti i afrohet hotelit dhe qëndron ose ecën në pjacën përgjatë fasadës. Objekti transformohet në teksturë dhe në një sekuencë-narrative që

STACIONI I AUTOBUSAVE
TE ENTIT TURISTIK-TIRANË



Stacioni i Autobuzave të Entit Turistik - Tiranë

alternativisht na e drejton vëmendjen herë drejt mjediseve të brendshme të hotelit, herë në drejtim të kontekstit të jashtëm që e rrethon. Gjithashtu, duke qenë se artikulimet e fasadës, volumit dhe hyrjeve përgjatë plintit prej guri (gjithësej katër hyrje, dy kryesore dhe dy dytësore), janë të organizuara asimetrikisht, objekti i “sugjeron” subjektit të mos qëndrojë statik në lidhje me të, por të ecë përgjatë fasadës dhe pjerresisë minimale të pjacës. Gjatë kesaj ecjeje, pjesa lindore e fasadës bashkë me kornizën konsol të catisë thyhen paksa për të lejuar një kuadrim të kullës së sahatit të Kalasë. Hoteli është një objekt modern që të krijon përshtypjen së ka qenë paevitueshmërisht gjithmnonë atje, njëkohësisht nje, teksturë dhe skenë urbanë, që jep e merr qetësisht në dialogje të heshtura me qytetin e gurtë.

Spitali i Gjirokastrës është një tjetër objekt i rëndësishëm i projektuar nga Skënder Kristo Luarasi. I ndërtuar më përpara se Hotel Turizmi, në fund të viteve 40, ai qëndron buzë qytetit. Duke mos pasur kufizimet urbanistike

dhe topografike të hotelit, objekti i spitalit ka një pozicionim dhe volum më dinamik, në formë L-je. Dhomat e spitalit janë organizuar linearisht nëpërmjet një korridori pjesërisht të njëanshëm në formë L-je, që lejon ndriçim nga të dy anët e objektit si dhe ventilim tërthor. Kjo zgjidhje funksionale është trajtuar si një avantazh estetik në dizenjimin e një volumi dhe fasade të gjatë dhe dinamike. Në këtë objekt gjejmë artikulime të fasadës të ngjashme me ato të hotelit, por të organizuara në mënyre më monumentale dhe më të theksuar. Të tre nyjet e L-së janë theksuar volumetrikisht nëpërmjet thyerjes së volumit në fasadë. Keto thyerje përcaktojnë një lidhje me kontekstin duke iu referuar shkallës së objektit-kullë. Volumi i ndërmjetëm, d.m.th, nyja e mesme e L-së, është ripërcaktuar me një arkadë që herë ngjan si e transpozuar nga pikturat e De Chirico-s, herë si një seri arqesh guri që kanë “zbritur” nga qyteti. Kjo arkadë më pas kthehet në planin e fasadës së objektit dhe vazhdon përgjatë gjithë gjatësisë së objektit si plint. Ndërmjet këtyre volumeve



skajore, fasada është e artikuluar me lozha dhe dritare duke krijuar një efekt shtresor dhe skulptural që materializohet nga loja e dritë-hijes. Gjithashtu, motivi i lozhave dhe i dritareve na e çon vështrimin drejt qytetit në kodër. Kjo referencë përforcohet nga një seri shtresash rifiniture horizontale në volumin e jugut (nga ana e qytetit) që kthejnë qoshet e volumit dhe kështu vazhdojnë motivin horizontal të lozhave. I gjithë objekti mund të imagjinohet dhe të perceptohet si një seri kullash Gjirokastrite të “mbledhura” në një volum të vetëm dhe të mbeshjtella me një veshje moderne, të artikuluar qetësisht dhe me variacion, madje do të thoja, në mënyrë gazmore. Kjo cilesi gazmore del në pah në nivelin e detajeve dhe rifiniturave, ku pllakat e qeramikes kombinohen me suvanë dhe gurin, dhe kornizat e dritareve ndërpresin ornamentet horizontale të fasadës. Mund të thuhet pa frikë se këto detaje dhe manipulime në fasadë, janë një akt i ndërgjegjshëm dizenjimi në krijimin e një dialogu surrealist, gazmor dhe “të lehtë,” por në të njëjtën kohë

asnjëherë më pak ose më shumë se modern, me atmosferën “baroke,” extravagante dhe “hije rëndë” të arkitekturës së Qytetit të gurtë, lart në kodër.

Për hir të të gjithë arsyeve dhe cilësive që kemi përmendur më lart në këtë artikull, keto dy objekte, Hotel Turizimi dhe Spitali duhet të kthehen në shembuj libri-shkollor - textbook examples - për studentët e arkitekturës në Shqipëri. Dhe jo vetëm keto dy objekte, por edhe shumë të tjerë, të projektuar nga pionierët e arkitekturës moderne shqiptare, Skënder Kristo Luarasi, Qemal Butka, dhe Anto Lufi, si dhe të brezit të dytë të arkitektëve modernë shqiptarë në vitet '60-'70-'80. Këta arkitektë dhe puna e tyre nuk janë raste të veçuara, por pjesë e një levizjeje me karakter kolektiv, kombëtar dhe ndërkombëtar. Mendoj se zanafilla e projekteve të zhvillimeve urbane, planeve urbanistike dhe ndërtimeve të reja në Shqipëri duhet të gjejë një afinitet me atë çka ka ndodhur dhe egziston në Shqipëri. Mbase ka ardhur koha të implementojmë një arkeologji të modernes.



Spitali i Ri i Gjirokastrës

SHENIME:

Për herë të parë Arkitektura Moderne Shqiptare identifikohet në tëkstin universitar "Historia e Arkitekturës Shqiptare, 1912 - 1944" me autorë Isuf Sukaj, Vera Bushati dhe Pirro Thomo botuar në vitin 1987. Në të analizohen shembuj specifikë arkitektonikë dhe konteksti social e politik në të cilin u zhvillua kjo arkitekturë. Një tjetër libër ku trajtohen shembuj të Arkitekturës Moderne është "Korça, Urbanistika dhe Arkitektura" me autor Pirro Thomo botuar në vitin 1988. Pas vitit '90 atmosfera teorike dhe kritike mbi subjektet arkitektonikë në përgjithësi dhe Arkitekturës Moderne Shqiptare në veçanti karakterizohet nga "zëra të vetmuar" në oqeanin shumëngjyrësh mediatik shqiptar. Mungesa e një zëri kolektiv koheziv është shkaktuar pikërisht nga mungesa e një diskursi të mirëfilltë sistematik mbi problemet e arkitekturës në përgjithësi. Pa dashur të mos përmend të gjithë ata që kanë ngritur zërin për probleme të ndryshme arkitektonike dhe urbanistike në Shqipëri, ndër përpjekjet e ditëve të sotme do të doja të veçoja ato të Arkitektit Maks Velo, Petraq Kolevics, Dr.Vera Bushatit, Emin Rizes dhe Artan Shkrelit. Keto shkrime në formë artikujsh dhe librash shkencore përfaqësojnë një mendim tëorik dhe kritik të rëndësishëm sepse trashëgimia e Arkitekturës Moderne vlerësohet në kontekstin e zhvillimeve arkitektonike dhe urbanistike bashkëkohore në Shqipëri. Gjithashtu Periodiku Shkencor i sapo botuar për Arkitekturën dhe Planifikimin Urban i organizuar nga Universiteti Polis dhe Co-Plan dhe botuar nga Besnik Aliaj, Sotir Dharmo dhe Dritan Shutina përfaqëson një platformë diskursive mjaft të rëndësishme ku janë prekur e trajtuar aspekte të ndryshme të trashëgimisë arkitektonike dhe arkitekturës dhe urbanistikës bashkëkohore shqiptare. Është shumë e rëndësishme të theksohet rëndësia historike e këtij perioidiku, sepse është perioidiku i pare akademik shqiptar që trajton eksklusivisht çështjet dhe subjektet e Arkitekturës Shqiptare.

Kjo është një listë (ndoshta jo e plotë) e publikimeve në lidhje me Arkitekturën Moderne Shqiptare:

- Isuf Sukaj, Dr.Vera Bushati dhe Pirro Thomo, "Historia e Arkitekturës Shqiptare, 1912-1944," Ministria e Arsimit dhe e Kulturës, dhe Instituti i Monumenteve të Kulturës, Tiranë, 1987
- Pirro Thomo, "Korça, Urbanistika dhe Arkitektura," Ministria e Arsimit dhe e Kulturës, dhe Instituti i Monumenteve

të Kulturës, Tiranë, 1988

- Dr.Vera Bushati, "Vilat e Tiranës," Universiteti POLIS, POLIS_Press, Tiranë, 2013
- Emin Riza, "Arkitekti Qemal Butka," Dita 2000, Tiranë, 2010. (Kjo është e vetmja monografi kushtuar një prej protagonistëve kryesorë të Lëvizjes së Arkitekturës Moderne Shqiptare, Qemal Butkës.)
- Artan Shkrelit, "Shën Prokopi i Tiranës - Shembull Modernie Europiane," artikull i botuar në "Gazeta Shqip," 4 Maj, 2012
- Petraq Kolevica, "Për Kinemanë vendos Pronari," artikull i botuar në "Gazeta Shqiptare," 19 Shkurt, 2003
- Adolph Stiller, Katia Accosato dhe Maks Velo (Kuratorë), "Tirana - Planning, Building Living," Mÿry Salzmann Verlag, Salzburg - Wien, Austria, 2010.
- Skënder Luarasi, "Sipas Standartëve Europiane... - Historia e Arkitekturës Moderne Shqiptare," artikull ne Forum A+P, Journal of Architecture and Urban Planning, vol 1, 2009, Pages 45-54. Ky artikull është botuar gjithashtu edhe në Gazetën Agon më 11 Shtator, 2009,
- Për një përshkrim të detajuar të gjenezës së Arkitekturës Moderne Shqiptare shiko artikullin e Artan Shkrelit, "25 Years of Tirana's Urban Planning from 1916 - 1941," botuar ne "Tirana - Planning, Building Living," të kuruar nga Adolph Stiller, Katia Accosato dhe Maks Velo, Mÿry Salzmann Verlag, Salzburg - Wien, Austria, 2010.

Do të doja të përshij ketu një fragment nga artikulli "Për Kinemanë Vendos Pronari" të Petraq Kolevics botuar në Gazetën Shqiptare, më 19 Shkurt, 2003. "Por le të hyjmë ne temë: Ju e kuptoni, të nderuar lexues, që fjalën e kam për ish-kinemanë "17 Nëntori," të Tiranës, ku do të përpiqem t'i përgjigjem pyetjes popullore" Të prishej apo të mos prishej." Mjaft njerëz e dinë ose kanë dëgjuar që ish-kinemanë "17 Nëntori" e ka projektuar arkitekti i shquar shqiptar i Shekullit XX, i ndjeri Skënder Luarasi. M'u dha rasti të njihesha dhe të bashkëpunoja me të 45 vjet më parë dhe e gjej me vend të flas për vlerat e tij profesionale. Me arkitektin e madh pata rastin të bashkëpunoja qysh në fillim. Nuk kisha as një javë që fillova punën (Korrik 1957), kur ai me mori në zyrën e vet. Më dha të përpunoja një projekt e më tha: "Kije parasysh se përpunimi për arkitektin ka shumë rëndësi." Këtë fjalë e vura në vesh dhe më vlejti në gjithë karrierën time profesionale. Arkitekti Skënder Luarasi ishte ndër të paktët e të parët arkitektë shqiptarë që në vitet '30-'40 të Shekullit të kaluar ndërtuan në Shqipëri objekte me arkitekturën moderne të asaj kohe. Ndër to shquhej veçanërisht ish-kinema "17 Nëntori" e plot banesa e vila. Ketu përmendim edhe spitalin ne Gjirokastër dhe hotelin në qendër të qytetit, Sanatoriumin dhe disa spitale në Tiranë, Kishën Ortodokse në Rrugën e Kavajës dhe sidomos nga fundi i viteve '30 ai projekttoi Kishën e Shën Prokopit te Liqeni Artificial. Me këtë rast meriton të përmendet inxhinieri-konstruktor i saj, i

ndjeri Lutfi Strazimiri, nga goja e të cilit kam dëgjuar me hollësi mbi zgjidhjen konstruktive origjinale që kishte zbatuar. Diku kam lexuar këto ditë sikur kinemaja është ndërtuar më 1927-n, por kjo nuk është e saktë. Atëherë Skënderi ishte nxënës gjimnazi dhe projektimi i kinemasë faktikisht është bërë në periudhën 1936-'39, pasi ai mbaroi fakultetin në Austri. Kinemaja ishte pagëzuar atëherë nga pronarët me emrin kinema "Rex." Të gjithë ne që jetuam gjysmëshekullin e fundit në Tiranë, kemi kujtime të bukura të rinisë, kur kemi parë shumë filma në atë kinema dhe në këtë moshë do të na pelqente të uteshim përsëri në ato stola ku bashkë me të dashurën kemi parë Zherar Filipin e Lolobrixhidën në Fan-Fan-Tulipan" dhe në gjysmëerrësirë shtrëngonim duart fshehtëazi. Tani shumëkush mund të thotë: "Boll e zgjate, hyr në temë, të prishej apo të mos prishej kinema "17 Nëntori?" Dhe, duke psherëtirë, mund të vazhdojë: "Ah, sikur të qe shpallur monument kulture, nuk do të prishej, se mbrohej nga shteti." Dhe me këto fjalë apelon kohën e kaluar, duke harruar se atëherë Shqipëria kishte vetëm një pronar - shtetin. Dhe atëherë pronarishtet i mbronte ato monumente kulture që i shërbenin, por prishte pa dhimbë ato monumente kulture që e pengonin."

Albert Camus, "The Myth of Sisyphus and Other Essays," Vintage International, New York, New York, 1983.

Do të doja të përshijja ketu një listë të objekteve arkitektonike të projektuara nga Skënder Kristo Luarasi (për arsye të mungesave arkivale, lista e objekteve të periudhes së para luftës nuk është e plotë).

1. Kinemaja Nacionale (e quajtur "Rex" e më pas "17 Nëntori"), Tiranë, 1936-1939
2. Vila e Anton Sopit, Tiranë, 1937
3. Stacion autobuzësh (i pandërtuar), Tiranë, 1937
4. Vila e Harilla Theodhosit, Tiranë, 1937
5. Rindërtimi i Shkollës Bujqësore, Lushnjë, 1937
6. Vila e z. P. Koka, Tiranë, 1937
7. Vila e Hasan Toptanit, 1939
8. Vila e Andrea Sahatçi, 1939
9. Banesa e Çokajve, Tiranë, 1939
10. Vila "Sheko," Tiranë, 1940
11. Vila e Thodhor Luarasit, Tiranë, 1940
12. Vila e Alek Lubonjës, Tiranë, 1940
13. Vila "Luarasi" I Tiranë, 1941
14. Vila "Luarasi" II Tiranë, 1943
15. Spitali i Gjirokastër, 1946-1969
16. Fabrika e Tullave "Anastisiadhi" Durrës, 1946
17. Apartamente Familjare, Peshkopi, 1947
18. Banesë me dyqane në Rrugën e Elbasanit, 1947
19. Ish Kuvendi Popullor (sot Akademia e Arteve), Tiranë, 1950
20. Hotel Turizmi, Tiranë, 1950
21. Shtëpi Pushimi, Pogradec, 1950
22. Kopshti i Pioneerëve, Tiranë, 1950
23. Depo Drithi tip 900m2, 1950
24. Apartamente familjare Blloku D1, 1950
25. Apartamente familjare Blloku III, 1950
26. Biblioteka në Shtëpinë e Partisë, 1950
27. Shkolla Pedagogjike me konvikt në Elbasan (projekt ide), 1950

28. Kampi i Kavaleshencës, Durrës, 1950
29. Arkiva e Shtetit, Tiranë, 1951
30. Adaptim Konvikti, Shkodër, 1951-1958
31. Variante Apartamentesh për 8 familje, 1951
32. Banesë për 50 persona, Tiranë, 1951
33. Godina e Aktivitetit Kulturor, Pogradec, 1951
34. Skema e Kinemasë së Vlorës, 1951
35. Kampi i Pionierëve, Pogradec, 1950-1951
36. Kampi i Pionierëve, Durrës, 1950-1951
37. Zmadhimi i Kovaçanës në Uzinën "Enver," (p. ide), Tiranë, 1951
38. Godinë për Arkivën e Shtetit, 1951
39. Dyqane Shteti me 5 Shitës, 1951
40. Fabrika e Këpucëve, Tiranë, 1951
41. Fjetore për 70 Sulmuesa, Durrës, 1951
42. Garazh për 7 Makina, 1951
43. Klubi Shëngjin, 1951
44. Komiteti Egzekutiv, 1951
45. Kompleks Ushtarak, 1951
46. Mencë për 120 persona, Razëm, 1951
47. Fjetore për 60 Sulmuesa, 1951
48. Godina e Aktiviteteve Kulturale, Pogradec, 1951
49. Mencë për 130 persona, Qyteti Stalin, 1951
50. Mencë Tip për 200 persona, 1951
51. Merkato Tip, 1951
52. Palestra Tip, 1951
53. Qendër Disinfektimi, 1951
54. Shkollë Tregtare, Tiranë, 1951
55. Salle Leximi tip, 1951
56. Stacion Termal Tip, Peshkopi, 1951
57. Shtesë Konvikti, Peshkopi, 1951
58. Tribunë e çmontueshme tip i madh dhe i vogël, 1951
59. Teknikumi Ekonomik, Tiranë, 1951
60. Zyra e Komitetit të Partisë, Patos, 1951
61. Kino-Teatër, Patos, 1951
62. Komiteti Egzekutiv, Ersekë, 1951
63. Zyra tip, 3-Dhoma, Priskë, 1951
64. Banesa tip A+B me tullë e gurë, 1952
65. Dushë, Peshkopi, 1952
66. Depo Karburanti, Shëngjin, 1952
67. Dyqan-Depo, Tropojë, 1952
68. Dyqan, Priskë, 1952
69. Depo stazhionimi, Fushë-Arrëz, 1952
70. Depo Repartesh, Memaliaj, 1952
71. Fjetore të thjeshta për 60 persona me gurë dhe kallama, 1952
72. Fjetore për 28 persona, Vlorë, 1952
73. Fjetore dhe mencë për 20 persona, 1952
74. Hangar për makina bujqësore, 1952
75. Hotel, Tepelenë, 1952
76. Instituti Anatomik, 1952
77. Këndi i Kuq, Priskë, 1952
78. Klub, Rubik, 1952
79. Konvikt për 100 persona, 1952
80. Ndërtesa banimi (adaptim), 1952
81. Ndërtesa banimi tip, Memaliaj, 1952
82. Magazinë ushqimore mapo, 1952
83. Oficinë ortopedike, Tiranë, 1952
84. Oficina Radiologjike, 1952
85. Oficina e leshpunuesve, Tiranë, 1952
86. Plehërishte tip, 1952
87. Park Pionierësh tip, 1952
88. Palestër, Vlorë, 1952
89. Shtesë zyrash publike, 1952
90. Stallë për 100 kuaj, Tiranë, 1952
91. Teknikumi, Rubik, 1952
92. Zyra tip - 5 Dhoma, Priskë, 1952
93. Shtëpi pushimi, Voskopojë, 1952
94. Kantjer definitiv dhe provizor në Hidrocentralin "Enver," 1953
95. Adaptim gazermash për shkollë, 1953
96. Godina për Kombinatin e Tekstilit "Stalin," 1953
97. Kino-klub për Kombinatin e Tekstilit "Stalin," 1953
98. Pishina për ftohje uji ne Kombinatin "Stalin," 1953
99. Magazina Ushqimore, 1953
100. Shtesë shkolle, Gramsh, 1953
101. Kompleks Tekstili, Tiranë, 1953
102. Sistemimi I Sheshit "Çerçiz Topulli," 1953
103. Spital Rural tip, 1953
104. Tetojë për tharje tullash, 1953
105. Vend tharje rrobash, 1953
106. WC tip druri, 1953
107. Zgjerimi i Spitalit, Gramsh, 1953
108. Banjo, Krrabë, 1954
109. Blloku F1 dhe shtesa, 1954
110. Shkollë Kryesondatorësh në Patosin e Vjetër, 1954
111. Depo Duhani, Elbasan, 1954-1958
112. Stacion Pompimi, Pojan, 1954-1955
113. Uzina "Enver" - Reparti Teknik, 1954-1955
114. Ish Teatri Popullor (sot Akademia e Arteve), Tiranë, 1955
115. Ish Teatri i Operës dhe Baletit (sot Akademia e Arteve), Tiranë, 1955-1956
116. Uzina "Enver" - kovaçana, 1955-1956
117. Blloku N.1, Rr. Elbasanit (i pazbatuar), 1955
118. Fabrika e qelqit, Korçë, 1955
119. Banja termale, Llixha, Elbasan, 1955-1956
120. Spitali Infektiv (Pediatria sot), Tiranë, 1957
121. Uzina e Fermentimit të duhanit, Durrës, 1957
122. Godinë për personelin e Ambasadës Gjermane, 1957
123. Udhëzime mbi izolimin e tarracave, 1958
124. Aeroporti i Rinasit, Rinas, 1958
125. Objekti Nr.3 i Kryeministrisë, 1958
126. Hotel Turizmi, Durrës, 1958
127. Adaptime në Presidiumin e Kuvendit Popullor, 1958-1973
128. Gjykata, Gjirokastrë, 1959
129. Shtëpi e Pritjes Nr.1, Tiranë, 1959
130. Sanatoriumi T.B.C., Tiranë, 1959
131. Ateleje Filmi në Kinostudio, Tiranë, 1960
132. Godinë banimi Nr.2, Sarandë, 1960
133. Godinë industriale, Sarandë, 1960
134. Konvikt i Shkollës Pedagogjike, Elbasan, 1960
135. Kompleks godinash, Gjirokastrë, 1960
136. Shtëpia e Pritjes Nr.3, Vlorë, 1960
137. Nomenklatura për fabrikim, 1960
138. Shtëpia e sh. Sami Baholli, Tiranë, 1960
139. Vilë tip, 1960
140. Godinë banimi në Bllok, Tiranë, 1961
141. Rikonstrukcioni i Kinemasë "17 Nentori," Tiranë, 1961
142. Hotel Turizmi, Gjirokastrë, 1961
143. Komiteti i Partisë, Gjirokastrë, 1961
144. Konvikt, Lac, 1961
145. Shtesë e Uzinës së Fermentimit, Durrës, 1961
146. Vila në Dajt, 1961
147. Banesë Kullë me gurë 4katëshe, Gjirokastrë, 1962
148. Godinë "Y" në Plazhin e Durrësit, 1962-1965
149. Ndërtesa banimi, Kukës, 1962
150. Godina banimi, Sarandë, 1962
151. Vila në Dhërmi, 1962
152. Shtesë e Hotelit të Turizmit, Gjirokastrë, 1962
153. Vila në Pogradec, 1963
154. Adaptim godine në Bllok, 1963
155. Varrezat e Dëshmoreve, Dhërmi, 1963
156. Bar-bufë, Kamëz, 1963
157. Godinë banimi, Kamëz, 1963
158. Kisha Orthodoxke, Tiranë, 1963
159. Klubi i Oficerëve, Gjirokastrë, 1963
160. Vilë dykatëshe, Vlorë, 1964
161. Vila Nr.3, Pogradec, 1964
162. Sistemime në Ujin e Ftohtë, Vlorë, 1964
163. Shatërvan në Kuz-Baba, Vlorë, 1964
164. Godina banimi tip për NBSH, 1964
165. Godina banimi në Hazmurat, Gjirokastrë, 1964
166. Godina e banimit "J" në Plazhin e Durrësit, 1964
167. Godinë banimi Nr.15 (ish Ambasada Sovjetike) në Tiranën e Re, Tiranë, 1964
168. Parku Kuz-Baba, Vlorë, 1964
169. Vila "A" në Plazhin e Durrësit, 1965
170. Vila Nr.1 e Presidentit, 1965
171. Ndryshimi i pamjes së Kinoteatrit, Fier, 1965
172. Udhëzime mbi dritaret me roleta, 1965
173. Dritare metalike eksperimentale, 1966
174. Godinë banimi për udhëheqësa në Tiranën e Re, 1966
175. Spitali i Sarandës, 1966
176. Godina banimi tip ballator, Lac, 1966
177. Spitali i Ersekës, 1967
178. Godina banimi, Sarandë, 1967
179. Spitali i Pukës, (në bashkëpunim me V. Perolli), 1966
180. Spitali Infektiv, (në bashkëpunim me M. Çano), Tiranë, 1966
181. Godinë banimi në S.M.T. Delvinë, 1966
182. Spitali i Pediatrisë, (në bashkëpunim me M. Çano, V. Perolli, dhe F. Alimehmeti), Durrës, 1967
183. Spitali i Peshkopisë, 1967
184. Spitali i Pogradecit, 1968
185. Spitali Poliklinik, Kukës, 1968
186. Komiteti i Partisë, Tepelenë, 1968
187. Spitali i Çorovodës, 1969
188. Spitali Patologjik, Tiranë, 1969
189. Panele prej pupuliti të parapërgatitura, 1968
190. Banesë dykatëshe të parafabrikua prej panele pupuliti, 1969, 1970
191. Banja termale, Peshkopi, 1970
192. Spitali i Krujës, 1973
193. Kulla e Vrojtimt, Rinas, 1973
194. 194. Stacion termal, Bilaj-Fushëkrujë, 1974
195. 195 Q.F.R. - Qendra e Fuqishme Radiologjike (në bashkëpunim me M. Çano), 1974

IAUA, FRYMEZIMI, MOTIVIMI DHE PRINCIPE

Konteksti

Situata e sotme në Shqipëri dhe në arenën globale është sa komplekse e problematike aq edhe frymëzuese. Qytetet po vazhdojnë të humbasin kufijtë ndërsa aktivitetet e njerëzve po depërtojnë duke konsumuar terrene bujqësore, rurale dhe natyrore. Kontrastet e krijuara nga zhvillimi aktual kanë çuar në segregim dhe raporte të reja të grupimeve shoqërore.

Në mënyrë të ngjashme, por në një shkallë tjetër mund të flasim edhe për situatën e zhvillimeve në Shqipëri, si për zonat urbane kryesore ashtu edhe për ato rurale. Aktualisht qytetet tona duket se tentojnë të kalojnë nga ofrimi vetëm i nevojave bazike të qytetarëve drejt plotësimit të më shumë mundësive. Hapësira publike, si një nga shfaqjet fizike të këtij kapërcimi cilësor ende nuk ka marrë "vulën" e "tejkalimit të nevojave". Në shumicën e rasteve ajo mbart gjurmët e konfuzionit të vendimmarrjeve politike. Suburbanizimi si fenomeni që pasqyron fragmentimin hapësinor dhe social ka hyrë tashmë në rrugën e ekstremizimit edhe të qendrave urbane kryesore në Shqipëri. zemra urbane të rrethuara nga "qyteti i dytë" / ndajshesë e paintegruar me të parin. Energjia e madhe e këtyre viteve është tashmë pjesë e morfologjisë urbane dhe peizazhit. Situata e dyndjeve urbane të pas viteve '90 tashmë mund të konsiderohet se e ka kaluar pikun dhe ç'ka pritet tashmë janë zgjidhjet kualitative, të ndryshme nga ato të emergjencës së fillim viteve '90.

Po ashtu edhe epoka e konkurseve ndërkombëtare kryesisht për qëllime të marketimit të qytetit dhe me pak ose aspak impakte të zhvillimit në terren mund të quhet e tejkaluar. Produkti arkitektonik aktual jo vetëm nuk e ka përmirësuar këtë situatë, por përkundrazi ka kontribuar në krijimin e fragmentimit fizik dhe social. Në mungesë të kulturës arkitektonike profesionale dhe edukimit e kërkimit të thelluar në këtë fushë, arkitektura ka munguar krejtësisht shprehjen e ekuilibruar dhe në këmbim ka ofruar në shumicën e rasteve pamjen e kompleksuar të "frustrimeve nga pamundësitë" e dikurshme, prezencën "agresive" të më të fortit e të korruptuarit, apo "britma kopjuese" në shkallë provinciale të modeleve me stampë ndërkombëtare. Në këtë situatë post-traumatike / post-kaotike, Shqipëria paraqet një situatë sa të "hapur" aq edhe "refraktare" për të sjellë dhe ekspozuar ide të reja për të cilat shoqëria ka nevojë për të shkruar drejt një emancipimi të ri.

Në këto kushte duket se një "kapërcim" i ri cilësor është në prag.

Nga pikëpamja e debatit profesional në këto

fusha jetojmë ende "monizmin" dhe "konformizmin" profesional. Ende nuk kemi shprehje / analiza alternative të papolitizuara ndaj vendimmarrjeve të rëndësishme. Profesionistët të cilët flasin "ndryshe" ende ndihen të shtypur nga masa mediokre apo nga gjesët e politikës të lidhura me interesa.

Le të bëjmë pak retrospektivë për të kuptuar pse kjo mungesë emancipimi ...

Duhet thënë se në Shqipëri lëvizja profesioniste e arkitektëve dhe urbanistëve ende nuk i ka kaluar shtresëzimet emancipuese që vinin nga kombinimi i lëvizjeve me karakter shoqëror dhe profesional sikurse në shumë vende të Evropës Perëndimore. Ekzistenca e vetëm një shoqate të arkitektëve deri 20 vite pas ndryshimeve të thella shoqërore në Shqipëri flet shumë për këtë.

Në se gjykojmë nga historia e arkitekturës, në arenën globale, arkitekti dhe urbanisti janë "chërritur" disa herë në ndihmë për një shoqëri më të drejtë. Lëvizja moderniste e cila u përhap në vendet kryesore të Evropës perëndimore dhe lindore sikurse edhe në kontinente të tjera, në Shqipëri pothuajse nuk ka reflektuar aspak, kjo për shkak të kufizimeve që tashmë dihen. Pavarësisht se me sytë e sotëm ajo mund të gjykohet si një utopi e "baballarëve" të kësaj lëvizjeje, ajo pati vlera emancipuese të padiskutueshme, jo vetëm për shkëputjen nga traditat e vjetërsuara dhe nga qyteti i "mbytur e jo-higjenik". Jo vetëm për qëndrimin drastikisht të ri ndaj arkitekturës dhe urbanistikës në raport me njeriun dhe qytetin, por edhe për rolin e vetë këtyre profesioneve, duke treguar se qyteti dhe arkitektura mund të ndryshojnë vetëm falë pasionit të thellë dhe njohurive të thelluara.

Fillesat e kësaj lëvizjeje e cila erdhi si "mesazh i lajmit" të mirë, në formën e një "shkarkese apokaliptike" mbi qytetin e së keqes dhe për një botë ku racionaliteti, barazia, ndershmëria dhe higjiena do të mbizotëronin, bashkonin mendimin shkencor dhe filozofik. Sikurse thotë Rowe dhe Koetter nocioni mbi arkitektin si një "antenë" e ndjeshme që thith / "kap" dhe transformon mesazhet logjike të fatit ishte pothuajse ai i njëqind viteve më parë pasi në këtë lëvizje mbizotëronte tradita e shekullit të 18-të mbi të vërtetën e shkencës (Bacon, Newton), sikurse edhe besimi i po këtij shekulli në të vërtetën e vullnetit kolektiv (Rousseau, Burke), këto pasurohen me bindjen Hegeliene, Darwiniane dhe Marksiste.

Alternativat ndaj kësaj lëvizjeje, ose siç mund t'i quajmë edhe ardhjet e dyta të arkitekturës moderne, eksploran më tej "gjuhën" e mjeshtrove dhe i dhane fillësë ideve dhe grupimeve të reja që konsideronin specifikën e nevojën për të diferencuar dhe lidheshin me këndvështrime që konsideronin eksperiencën e qytetit historik (të kaluarën) sikurse dhe të ardhmen me frymëzim teknokratik shkencor. Kombinimi i këtyre këndvështrimeve (townscape and science fiction) e gjejmë në idetë e grupimeve me emra të njohur si Archigram, Team X, Superstudio, Utopinë Amerikane.

Zhvillimet dhe shpejtësitë e reja të lëvizjes, armët e frikshme çuan në fantazi për fundin e botës, katastrofën apokaliptike në mbërritje dhe si gjithmonë në frymëzimin e shpresës për shpëtim përmes teknologjive të mbijetesës. Përseri arkitektët dhe urbanistët mendohej se mund të kishin një rol. Ky transformim i vazhdueshëm që kërkon bashkëpunim njerëzor

çoi në një periudhë kur arkitektët / urbanistët patën rol të dyfishtë duke iu dedikuar edhe veprimet social dhe duke zhvilluar arkitekturën edhe si një formë arti që shpesh paraqiste imazhe neofuturiste dhe fantashkencë ironike, high-tech infrastrukturor, papërcaktueshmëri, heqjen e tabuve mbi stabilitetin e vendit, se vendbanimet mund të ambientoheshin kudo, etj.

Idetë racionaliste për të bukurën u sfiduan nga fakti që e bukura shihej edhe si diçka jo racionale dhe instiktive, apo nga idetë e një arkitekture më "komplekse" që vlerësonte më shumë "lirinë" kundrejt "normave", "kompleksitetin" dhe "ambiguitetin" (shumëkuptimësinë), "përfshirjen" kundrejt "përgjashtimit". Arkitektura e realitetit nuk duhet të injoronte multiplicitetin e faktorëve (Venturi).

Sikurse shkruan Zevi, vitet '50-'90 janë të pasura me vepra, hipoteza dhe provokime ku përfshihen edhe eksperimentime të magjishme. Kemi disa korrente gjatë kësaj periudhe si ai neoekspressionist (Scharoun, Saarinen, Utzon, Niemeyer) neoracionalist (Lasdun, Jacobsen, Bakema, A van Eyck), korrenti informal (Kiesler, Parent), brutalist (Stirling, P & A Smithson), peizazhistik dhe organik (Halprin, Moore), neohistorik (Kahn, Venturi), eklektik (Ph Jonson, Yamasaki), manierist (J L Sert, Rudolph, Kallmann, Tange), utopist dhe futurist (Matabolistet, Arkigram, Fuller, F Otto), dhe të dimensionit urban (Roche, Gandilis, Safdie, Johansen)

Edhe në ditët e sotme, në arenën globale duket se shqetësimi ekziston në sintoni me zgjidhjen e problemeve "të frikshme" ekologjike dhe demografike dhe të burimeve energjetike. Revolucioni IT pritet të vijë në ndihmë të gjetjes së mënyrave të reja duke u kthyer në një "extension" të trurit të arkitektit dhe planifikuesit. Ata përsëri janë thirrur në ndihmë për t'i dhënë profesionit të tyre një dimension të ri, atë të një bote më të ndjeshme dhe më të kujdesshme ndaj burimeve të saj, shembuj këto që shpesh i shohim të eksperimentuara në qendrat kryesore të zhvillimeve plot shkëlqim e lluks të ditëve të sotme.

Shqipëria nuk ka qenë as edhe pjesë e lëvizjeve sociale të rëndësishme të pasluftës së Dytë Botërore, si lëvizjet studentore të viteve '60, apo lëvizjeve "hipi" të po këtyre viteve kur njerëzit ishin në kërkim të një kuptimi të ri për jetën dhe kishin nevojë për një reflektim të ri me veten që lidhej edhe me çlirimin përfundimtar nga "tiranja e objektit", kur heronjtë nuk ishin më ata të luftës, por yjet e rokut.

Në vitin 1971 Natalini shkruante ... në se arkitektura dhe planifikimi urban janë thjesht formalizimi i ndarjes sociale të padrejtte, atëherë ne duhet ta refuzojmë planifikimin urban dhe qytetet pjella të tij ... derisa ky aktivitet të synojë arritjen e nevojave kryesore, Deri sa kjo të ndodhë, projektimi duhet të zhduket. Ne mund të bëjmë edhe pa këtë lloj arkitekture ...

Fatkeqësisht Shqipëria jo vetëm që nuk ka qenë ndonjëherë pjesë e këtyre lëvizjeve sa me karakter shoqëror aq edhe profesional, por as edhe është përgjukur ndonjëherë që t'i studiojë qoftë edhe përciptas dhe të kuptojë nga këto eksperiencia / se "rrota nuk shpiket" nga e para. Për të bërë një ndryshim, ne duhet më në fund të njohim këtë fakt, se edhe kjo është pjesë e shkakut përse edhe sot arkitektura dhe urbanistika në Shqipëri janë në këtë gjendje. Ne duhet të pranojmë se arkitektura dhe urbanistika ende nuk janë sfiduar në thelbin e tyre teorik

dhe konceptual nga ndryshimet e pas viteve '90. Ne duhet të pranojmë se arkitektura dhe urbanistika ende sot vazhdojnë të zhvillohen në një vakum teorik dhe kritik profesional. Ne duhet të pranojmë se shumicës së studentëve të sotëm nuk u ofrohet ende as minimumi i njohurive për t'u orientuar dhe përballuar sfidat e ardhshme.

Qyteti i sotëm Shqiptar pavarësisht shprehjeve arkitektonike me "cipë të kohës", në shkallë dhe kohë relative, nuk ndryshon shumë nga "thirrja për ndryshim" që shtronte qyteti i periudhës para-moderniste.

Principe

Ne besojmë se të menduarit pozitiv, dhe optimizmi, eksplorimi, imagjinata, frymëzimi, sfida ndaj realitetit dhe kurajaja civile janë disa nga kushtet kryesore që gjenerojnë energjinë dhe besimin tonë për ndryshimet pozitive të situatës.

Ne besojmë se zhvillimi arrihet përmes dialogut të hapur, debatit konstruktiv, shkëmbimit të informacionit dhe sinergjisë së rrjetit të profesionistëve të cilët ndajnë të njëjtat principe.

Ne besojmë se edukimi jo vetëm i studentëve por i mbare shoqërisë dhe në veçanti i profesionistëve të fushës sonë është pjesë këtij optimizmi, që lidhet me garantimin e vazhdimësisë përmes transmetimit të dijeve dhe besimit. Ne besojmë tek ajo formë edukimi që i paraprin së ardhmes. Mbi të gjitha ne besojmë se edukimi i vlerave profesionale duhet të jetë i tillë që të transformojë këto fusha në Shqipëri.

Ne besojmë se konteksti Shqiptar është një avantazh që ofron frymëzimin specifik, elasticitetin e eksperimentimit, pavarësisht se shpesh mundësitë intelektuale e tejkalojnë kapacitetin administrativ të institucioneve për të mbështetur këtë eksperimentim.

Ne besojmë se më shumë se sa të merremi me problemet ka rëndësi gjetja dhe përforcimi i elementeve pozitive brenda vetë shoqërisë sonë. Ne besojmë se në Shqipëri ekzistojnë shembujt pozitivë në nivel individual, institucionesh, apo punësh të kryera. Evidentimi dhe përhapja në shkallë më të madhe e këtyre praktikave pozitive ka një rol shumë të rëndësishëm në zhvillimin jo vetëm brenda fushës sonë por edhe të mbarë shoqërisë.

Ne nuk mendojmë se arkitekti dhe planifikuesi janë "Mesiah" që do të shpëtojnë shoqërinë, por mendojmë se pasioni prej "Mesiah" brenda nesh mund të na shtyjë shumë më përpara ... dhe në se kjo tingëllon utopi le të kujtojmë Karl Mannheim kur thotë ... në se utopia nuk do të ekzistonte, historia nuk do të ishte më një proces i cili të çon drejt një qëllimi.

Cilët jemi

AUA synon të bëjë pjesë të saj të gjithë mendimin progresist të fushës.

AUA synon të bëjë pjesë të saj "mendimin e padëgjuar" dhe të gjithë ata që mendojnë se situata duhet të ndryshojë.

Qartësisht AUA nuk është vetëm një grupim i zakonshëm arkitektësh dhe planifikuesish urbanë, të cilët thjesht kanë një diplomë në këto fusha, por është një grupim i atyre që përveç se njohurive në profesion kanë edhe misionet sociale, i atyre që synojnë të njohin impaktin publik dhe rolin që pritet të luajë profesioni i tyre në emancipimin shoqëror të Shqipërisë, i atyre

të cilët njohuritë i konsiderojnë të hapura ndaj ndryshimeve të vazhdueshme që sjell koha.

Për këtë ka nevojë për mendim të ri ...jo domosdoshmërisht në moshë.

Nuk është sekret të shprehim se AUA dhe U_POLIS kanë mision të ngjashëm lidhur me transformimin e rolit të arkitektëve dhe planifikuesve urbanë në Shqipëri. Kjo është arsyeja përse AUA nxit fuqishëm dhe synon të bëjë pjesë të saj universin e shoqatave dhe "klubeve" si "POLIS_Alumni", "ArchHouse", "Arch_Style", "Googats" ... e të tjera që do të vijnë.

Për çfarë jemi

Në këtë skenar i cili është në zhvillim e sipër të plotësuar nga një shoqëri që "vibron energji" për të kapërcyer mungesat e së shkuarës, nevojitet që konteksti Shqiptar të lexohet dhe të interpretohet në një nivel të ri. Ndërsa për disa kjo përben vetëm "kaos", AUA beson në energjinë pozitive që qyteti dhe shoqëria gjenerojnë dhe në mundësitë për të "ri-gjetur vendin e humbur" jo përmes fillimit nga e para, por përmes ri-interpretimit të thelluar të këtij konteksti specifik.

Niveli i ri i të kuptuarit, shkëmbimit të informacioneve do të bëjë që të mos shmangim problemin por të gjejmë zgjidhje. Natyrisht kjo do të na nxisë të mbështesim një kulturë të re dhe të integruar të të projektuarit dhe të ndërtuarit në Shqipëri, që bazohet në të kuptuarit e specifikave dhe në interpretimin e tyre në kontekstin ndërtimor.

AUA do të mbështesë një platformë diskutimi. Por na duhet të theksojmë se platforma demokratike dhe debati konstruktiv nuk pranon negativitetin dhe nihilizmin shkatërrues e bllokues në emër të të cilin nuk bëhen gjërat. Ne jemi të hapur për pjesëmarrjen, por për një pjesëmarrje ndryshe nga ajo abuzive dhe sipërfaqësore.

Kjo lidhet edhe me largimin e frymës provinciale nga fusha e arkitekturës dhe planifikimit urban, frymë kjo që i dedikohet izolimit historik, duke filluar që nga ai i mëparshëm ideologjik dhe fizik, por mbi të gjitha vetë-izolimit të sotëm për shkak të mungesës së dëshirës për t'u thelluar e studiuar, për shkak të bërjes së gjërave me shpejtësi dhe në mënyrë sipërfaqësore, për shkak të "marrjes peng" të mendjes dhe rritjes intelektuale nga ana e atyre që mendojnë se "kanë dijen në dorë"; për shkak të mbajtjes jashtë me qëllim të burimeve njerëzore nga kompeticionet e mëdha ndërkombëtare brenda vendit, për shkak të frikës së plotësisht të interesave vetëm të investitorëve, etj. etj. Kjo fazë ka marrë fund. AUA do të mbështesë fuqishëm iniciativat antikomformiste dhe do të përcjellë brenda Shqipërisë debatin Evropian mbi të ardhmen e qyteteve e të territorit dhe të rejave në arkitekturë.

AUA është një ndarje / secesion i qartë nga mënyra zyrtare se si bëhen gjërat aktualisht në Shqipëri. Rëndësia jonë nuk do të matet nga sasia por nga bashkëpunimi i vetëdijshëm dhe cilësor.

Kjo lidhet edhe me një edukim ndryshe jo vetëm në fushat tona specifike, por mbi të gjitha me vlerat e kurajës civile dhe të lidhshimit profesional që është i aftë të sjellë ndryshime brenda fushave. Kjo lidhet me promovimin e mendimit antikomformist kaq të nevojshëm në Shqipëri. Kjo lidhet me ndërtimin e një kulture të re që mbështet diversitetin / shumëllojshmërinë e

mendimeve si jashtë edhe brenda këtij grupimi bazuar mbi këto parime.

Kjo lidhet domosdoshmërisht edhe me mbështetjen e edukimit alternativ të arkitektëve, urbanistëve dhe planifikuesve urbanë përkundrejt frymës vetëm teknisciste (në rastin më të mirë) që tradicionalisht ka trajtuar dhe varfëruar këto profesione në Shqipëri dhe që është përgjegjëse për situatën e krijuar.

Edukimi alternativ ka të bëjë edhe me të kuptuarit e arkitekturës dhe qytetit jo vetëm si produkt në vetvete, por si një proces vlerash natyrale, historike dhe njerëzore të cilat kanë nevojë më në fund të kuptohen dhe të jenë pjesë e proceseve frymëzuese të gjenerimit në arkitekturë e urbanistikë. Edukimi alternativ lidhet edhe me sjelljen e këndvështrimeve të qëndrueshmërisë afatgjatë ambientale, shfrytëzimin e burimeve të energjive alternative dhe konsiderimin se vlerat e vërteta të natyrës dhe të qytetit qëndrojnë tek proceset.

Në këtë pikëpamje AUA do të mbështesë një mënyrë të re për të menduar arkitekturën dhe planifikimin urban në Shqipëri. Roli lidhës i AUA do të jetë ai i një laboratorit të ideve që do të mundësojë një hapësirë analizimi dhe eksperimentimi të kontekstit që na rrethon dhe që do të testojë ato në realitetin Shqiptar. Mbi të gjitha AUA do të mbështesë një brez arkitektësh dhe planifikuesish urbanë të edukuar ndryshe ose që përpiqen të veprojnë ndryshe. Edhe në këtë aspekt AUA ka të njëjtën qasje filozofike me atë të U_POLIS me të cilin ka një afilim në ide dhe në persona të grupit themelues.

Për këtë e shohim të domosdoshme të bëjmë përkrahjen e ekselencës në arkitekturë dhe në planifikim, shpërndarjen e njohurive dhe praktikave më të mira si instrumente të fuqishme për të transformuar dhe përmirësuar realitetin. Vetëm kështu do të mund të "rehabilitojmë borxhin" që këto profesione kanë ndaj qytetit, natyrës dhe sigurisht ndaj njeriut. Vetëm kështu do të mundim të arrijmë një përfaqësim më të denjë e të diferencuar të komunitetit të arkitektëve, urbanistëve dhe planifikuesve në Shqipëri.

NE jemi te bindur se

Te ENDERROSH ... duhet me parë të kesh DESHIRA
Dhe te NDRYSHOSH ... duhet të kesh Misionet
Të ndryshosh duhet të GUXOSH

*Ky shkrim u artikulua nga Sotir Dhamo si pjesë e diskutimeve të grupit nismëtar të Unionit Shqiptar të Arkitektëve, Urbanistëve dhe Planifikuesve



DEKLARATË PËR SHTYP

*Kjo deklaratë është publikuar për herë të parë në 17 Maj 2013 në Rrjetet Sociale, më pas, po kjo deklaratë, u botua në gazetatat SHQIP dhe METROPOL në 21 dhe 23 Maj 2013. Në 11 Korrik 2013, Kryetari i AUA, z. Ledian Bregasi, shpalli publikisht në edicionin e lajmeve të televizionit TOP CHANNEL pikëpamjet që vijnë në deklaratën e mëposhtme. Po këtë ditë gazeta ResPublica botoi këtë intervistë.
Në vijim deklarata.*

Në takimin e fundit të Unionit Shqiptar të Arkitektëve, Urbanistëve dhe Planifikuesve të datës 9 Maj 2013, ndër temat e diskutuara ishte edhe projekti për ndërtimin e Xhamisë së Re në qendër të Tiranës. Nga anëtarët e Unionit u shpreh respekti dhe mbështetja e plotë për faktin që edhe ky komunitet, si dhe të tjerët, më në fund ka mundur të rivendosë të drejtën e mohuar në të kaluarën. Unioni dëshiron që ky objekt shpirtëror të jetë shtëpia e të gjithëve dhe të kontribuojë për mirëqenien shpirtërore dhe balancën fetare, aq shumë të vlerësuar tek Shqipëria dhe shqiptarët në tërësi. Më tej anëtarët e Unionit trajtuan edhe disa shqetësime që kanë të bëjnë me procesin e hartimit të këtij projekti arkitektoniko-urbanistik dhe për ndikimin e tij estetik, urbanistik e mjedisor në qytet.

Këto konsiderata mund të përmbledhen në katër çështje kryesore:

Çështja Urbanistike

Unioni mirëkupton nevojën dhe dëshirën e respektuar të besimtarëve myslymanë për të patur një objekt kulti, sa më përfaqësues, në qendër të Tiranës, aq më tepër që edhe bashkësitë e tjera fetare i kanë selitë dhe tempujt e tyre kryesore në qendër të qytetit. Megjithatë, ky nuk është një argument për të ngarkuar akoma më shumë qendrën e qytetit, e cila tashmë është mbingopur nga mania e gjithë institucioneve për të patur një pozicion sa më qendror në qytet. Ka mjaft alternativa të tjera, po kaq dinjtoze! Meqë tashmë është miratuar Plani Rregullues (PPV) si dhe masterplani për zgjatjen veriore të bulevardit kryesor të Tiranës, përtej stacionit të trenit, mendojmë se një tempull i kësaj rëndësie mund të gjej vendin e tij në këtë aks të ri, duke e kthyer atë në njërin nga monumentet që do të krijojnë pamjen e Tiranës së të ardhmes, dhe në një gjenerator të jetës urbane atje. Në të kundërt, vendndodhja dhe përmasat aktuale nuk mund të garantojnë standardet urbanistike, si për qytetin, ashtu edhe për vetë xhaminë në fjalë.

Çështja e Interesit Publik

Xhamia e Re nuk është thjesht një objekt kulti "pronë" e komunitetit musliman, por një shtëpi për të gjithë ata që besojnë, për dashamirësit, për vizitorët dhe turistët. Si e tillë, ajo përfaqëson një interes publik në vetvete. Por ky fakt nuk justifikon propozimin e ndërtimit në njërin prej pak lulishteve të mbetura brenda unazës së Tiranës. Kjo, madje, është një lulishte historike, me peizazh të veçantë, me memorje të fortë të lidhur me formimin e shtetit shqiptar, si dhe me një funksion specifik historik të hapësirave fetare në natyrë të hapur siç ka qenë "Namazgjaja". Nderhyrja në këtë hapësirë delikate, më përmasën e objektit, përbën në vetvete një çështje të një rëndësie publike, e cila, për fat të keq, nuk është diskutuar në mënyrë të mjaftueshme dhe të hapur duke mos dhënë argumente bindëse për humbjen e një

tjetër hapësirë të gjelbërt në qytet.

Unioni shpreh shqetësimin se një qytet bashkëkohor evropian si Tirana, nuk mund të shpërdorojë në mënyrë të paqëndrueshme një burim të kufizuar siç janë parqet dhe hapësirat historike publike. Identiteti kombëtar, shëndeti dhe mirëqenia e brezave të ardhshëm varen pikërisht nga vendimet e marra në këtë moment, si në rastin konkret. Prandaj, vendim-marrja për një ndërhyrje kaq të rëndësishme duhet të kishte kaluar nëpër një proces diskutimesh publike e profesionale, sidomos me ekspertët, sepse ky projekt nuk do të ndikojë vetëm komunitetin përkatës, por të gjithë banorët e qytetit. Ne kemi bindjen se edhe në këtë hapësirë mund të ishin gjetur zgjidhje shumë më të mira: si për zgjidhjen e problemit të xhamisë e të qendrës ekonomike-kulturore, edhe për ruajtjen e gjelbërimit dhe të hapësirës historike. Përdorimi më i mirë i hapësirave që nuk përdoren me efikasitet, në krah ose brenda ish-SHQUP, do të kishte kursyer gjelbërimit, do ta kishte bërë vetë xhaminë më të aksesueshme dhe më të drejtëpërdrejtë me qytetarët e besimtarët dhe do të shmangte keqkuptimet e panevojshme të ndërthurjes së funksioneve të aktivitetetve të kultit me ato ekonomiko-kulturore. Këto të fundit, në fakt kanë rritur konsumin e hapësirës dhe gjelbërimit në mënyrë të panevojshme.

Çështja e Estetikës dhe Gjuhës Arkitektonike

Unioni Shqiptar i Arkitektëve, Urbanistëve dhe Planifikuesve mendon se projekti i Xhamisë së Re (që u paraqit papritmas në publik vetëm ditën e vënies së gurit të themelit) duhet thënë për hir të së vërtetës se mbart disa probleme serioze në formën dhe në gjuhën arkitektonike që përdor. Ne shprehim bindjen tonë se Komuniteti Myslyman Shqiptar dhe të gjithë besimtarët shqiptar, ndër vite kanë treguar qartë se mbeten një komunitet i hapur dhe përparimtar, ku feja dhe besimi kanë luajtur rol të rëndësishëm në krijimin,



www.unioniarkitekteve.al

ruajtjen dhe konsolidimin e vlerave. Ata kanë treguar tolerancë dhe dashuri për vlerat e përbashkëta kombëtare e europiane, vlera këto që i gjithë kombi ynë ndan në mënyrë të përbashkët. Në këtë aspekt edhe historia e myslymanizmit në Shqipëri, si dhe vlerat e përbashkëta që ne ndajmë si komunitet në tërësi, duhet të kishin gjetur vend më të mirë edhe në formën dhe pamjen e Xhamisë së Re.

Edhe pse stili arkitektonik i përdorur i përket atij Otoman dhe jo atij Arab, fatkeqësisht dizajni i këtij projekti përfaqëson një shans të humbur për forcimin e identitetit të vetë Komunitetit Musliman Shqiptar dhe për shqiptarët në tërësi. Siç u theksua më sipër, Xhamia në vetvete ka një rëndësi të madhe publike, ndërkohë që gjuha arkitektonike e përdorur duket sikur i përket më shumë një lagjeje periferike të Stambollit, dhe jo një simboli të shumëpritur "landmark" të kombit shqiptar e të Tiranës europiane, dhe aq më pak të myslymanizmit avangard shqiptar. Në të kundërt, Unioni mendon se ky projekt duket më shumë si i katapultuar papritur në Tiranë, se sa i lidhur me kontekstin tonë, me gjithë respektin për autorët, kolegë nga Turqia. Kjo ndodh, sepse në të nuk shihen gjurmë të mirëfillta të karakterit dhe stilit unikal shqiptar, të historisë tonë të përbashkët apo të karakterit të qytetit të Tiranës. Aq më tepër që madhështia e xhamisë ballkanase dhe sidomos asaj shqiptare nuk qëndron tek përmasat apo vëllimi se sa tek finesa, eleganca dhe marrëdhëniet e shkëlqyera me njeriun dhe kontekstin. Shprehim brengën tonë që Komuniteti Myslyman Shqiptar, i cili historikisht ka qenë pararojë e zhvillimeve pozitive, nuk arriti në këtë rast të zgjedhë në një mënyrë bashkëkohore çështjen e estetikës, stilit dhe dizajnit të këtij objekti kulturi, me rëndësi, duke importuar projekte të cilat reflektojnë mosnjohje dhe mediokritet. Gjetja e një balance më të mirë midis profesionistëve vendas dhe të huaj do të mundësonte një zgjidhje më realiste dhe më të dobishme që do të kishte

më shumë mundësi të fitonte respektin e besimtarëve, të profesionistëve dhe të qytetarëve në tërësi.

Çështja e Përzgjedhjes

Arsyet e komenteve të mësipërme nuk janë të pavarura edhe nga një tjetër problematikë. Projekti për Xhaminë e Re është zgjedhur pa një proces gjithë-përfshirës të institucioneve të specializuara profesionale, akademike dhe civile që e bëjnë edhe vetë produktin më të pranuar e më të respektuar nga publiku. Nuk është e thënë që të kishte patjetër konkurs idesh. Një ballafaqim publik me rregulla loje, edhe pse më i vështirë, do të kishte qenë më i shëndetshëm. Edhe fakti se financimi është privat dhe vjen nga Turqia nuk mund të justifikojë faktin që arkitekti duhet të ishte patjetër turk. Anonimiteti i tij kontribuon në mungesës e përgjegjësisë publike të autorit, ndërkohë që vepra përfaqëson një interes të madh publik.

Ky fakt është në vetëvete dëshpërues, sepse kthen mbrapsh përpjekjet shumëvjeçare të arkitektëve dhe urbanistëve shqiptar për të krijuar një frymë konkurrence të hapur nëpërmjet konkurseve publike dhe garave ndërkombëtare. Këta profesionistë kanë qenë po aq të neglizhuar, keqtrajtuar dhe paragjykuar sa dhe besimi fetar në Shqipëri. E në këtë rast, drejtësia sociale për të gjithë, vendoset duke u respektuar më mirë me njëri-tjetrin. Këto gara e konkurse, edhe pse jo gjithmonë të suksesshme, me kalimin e viteve kanë ndihmuar në krijimin e një debati profesional e publik mbi të mirën dhe shijen e përbashkët. Me anë të këtij debati, është kuptuar më mirë se sot arkitektura mund të kthehet në një vlerë të përbashkët dhe në cilësi më të mirë jetese për të gjithë qytetin, dhe se roli i arkitektit e urbanistit është thelbësor. Në të kundërt, atje ku vendimet i ka marrë politika ose rrethet e mbyllura e të ngushta, produkti gjithmonë ka qenë i keq ose është bllokuar. Me procesin jo transparent dhe të nxituar të përzgjedhjes së këtij projekti, shmanget momenti dinjitoz i përballjes në garë të hapur dhe

nuk sigurohet shkëmbimi i ideve konstruktive, duke e kthyer vendimmarrjen në të njëanëshme dhe vështirësisht të pranueshme nga të gjitha palët. Në këtë pikë, me këtë akt, ne renditemi më mbrapa se Prishtina apo Sarajeva, të cilat kanë stimuluar procese konkurruese e debatuese që edhe pse kanë shkaktuar vonesa dhe keqkuptime garantojnë produkte më të qëndrueshme në kohë. Në përfundim, Unioni Shqiptar i Arkitektëve, Urbanistëve dhe Planifikuesve, shpreh edhe një herë mbështetjen maksimale për besimtarët myslyman në marrjen sa më parë dhe në mënyrë sa më dinjitoze të faltores së munguar ndër vite. Duke mos u pozicionuar në rradhët e atyre që vetëm e kanë penguar këtë vendimmarrje, ne rezervojmë të drejtën për të bërë oponencën konstruktive e profesionale, me shpresën se asnjeherë nuk është e pamundur mundësia e korrigjimit dhe vetëpërmirësimit. Për më tepër, kjo deklaratë shpreh në mënyrë tepër dashamirëse bindjen tonë se në momentin e tanishëm kemi humbur mundësinë e shkëlqyer dhe të përbashkët, si shoqëri e qytet, për t'i përdorur këto ndërhyrje mjaft të rëndësishme për të krijuar dhe forcuar imazhin e një qyteti dhe komuniteti progresiv e europian, ku të gjithë qytetarët të ndajnë të mirat dhe përgjegjësitë në zhvillimin e hapësirës urbane dhe në kultivimin e shijes publike.

Me respekt

Ark. Ledian Bregasi

Kryetari i Unionit Shqiptar të Arkitektëve Urbanistëve dhe Planifikuesve

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* Artikujt shqyrtohen dhe zgjidhen nga bordi redaksional.

... abandon mono-vocationalism
After the collapse of the construction bubble, architecture schools must prepare their graduates to apply design thinking and architectural intelligence in sectors beyond just the property / construction sector.

... promote informed generalism
Invite as much knowledge as possible from other disciplines, such as economics, engineering, agriculture, politics, activism, geography, psychology, sociology, computing... Architecture is an amalgam of all these things.

... encourage students who want to openly debate what is happening.
Escapism is amoral at best, immoral at worst.

... change the game has changed.
Escapism is amoral at best, immoral at worst.

... change the measures of success.
No more prizes for drawing trout farms on mars. There is more than one way to measure success.

... take responsibility.
Architecture is not art. Art is art. Design affects more than cultural discourse, and is more than social 'engagement'. Architecture is always connected to social justice.

... teach an expanded view of architecture and design.
"No longer associated only with objects and appearances, design is increasingly understood as the human ability to plan and produce desired outcomes." – Bruce Mau

... let each student shape their own education.
The purpose of education is to find the work that fascinates and fulfills you, and help you turn it into your life's work. Schools ought to enable, respond and even structure its curriculum around student initiatives, and provide on-request tutorials on learning skills such as coding or business planning.

... no longer assume their graduates will be employees.
From now on, the successful schools will be those whose graduates are just as likely to use their thesis projects to start an enterprise / initiative as they are to use it to seek employment from an existing company. Schools must help them prepare for this.

... act as incubators for designers, architects and ideas they produce
Supporting people and projects after they have graduated.

... become fablabs and drop-in institutions.
Provide intellectual forums and workshop facilities for would-be designers, inventors and activists who wish to attend the school for 7 minutes, 7 hours, 7 weeks or 7 months – not just those who wish to attend for 7 years.

... open their students and the public to an understanding of architecture's economics and politics.
Not just its past and present practice.

... act as agents for positive change in their host cities.
Why do those who live next door to architecture schools never set foot inside them?

... see their role as producing not just each new generation of graduates
but also each new generation of ideas.

... become open clubs (peer to peer social networks) for their students and alumni.
A school is not really a building; it is a network of people. It should open doors for you and your ideas.

... seek to provide access to role models of all genders, races and backgrounds.
Architecture is still very male, white and middle-class, both in education and in practice. It's not your fault if you are one (or all) of those things, but imagine all the great designers you're not meeting and working with because of it. Imagine how much emptier design discourse is because they're not here. It shouldn't be like that, and it doesn't need to be.

... champion drop outs.
... actively encourage and promote those students with the bravery to change their mind. A good architecture school should help students do this, even if it's bad for the bottom-line. Isn't that the ultimate purpose of education?

... nurture an open sense of purpose.
"Architecture is peripheral to the most important social aims. I wish it was less peripheral. That's why I'm an architect." – Cedric Price (formerly graffitied on a wall in the Arts Tower)

... no longer see themselves as schools of architecture,
but as _____ ?